

Plus! THE SECOND COMING OF THE XX | KANYE + JAY-Z HIT LONDON BLUR ABANDON NEW ALBUM SESSIONS | MASSIVE GIG GUIDE



ABRILLIANT WAY TO WATCH OUR BRILLIANT NEW AD.







BLUE

INSIDE THIS WEEK



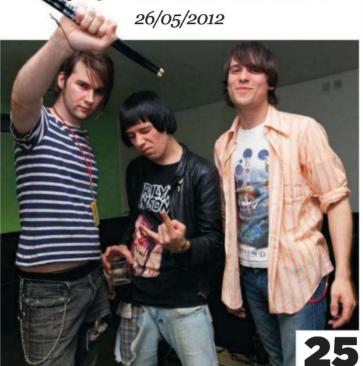
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AND IS IT ANY GOOD?



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"I ended up knocking myself out with my own bass..."

THE CRIBS: SAME AS IT EVER WAS, EH, RYAN?



"PETE TEXTS AT 1AM WANTING TO PLAY US NEW SONGS" LONG, WILD NIGHT IN WEIRD LITTLE STUDIO ENSUES



"WE'VE JUST DONE
THREE SMALL SHOWS
TO HARDCORE FANS"
BUT WHAT DO THE FAITHFUL
THINK OF MAXIMO PARK'S LP?

PLUS

ON REPEAT

UPFRONT

19 RADAR 25

THE HOT LIST

POSTERS

REVIEWS

48 LIVE **57**

BOOKING NOW

GIG GUIDE 62 VERSUS

64 FANMAIL

66 BRAINCELLS



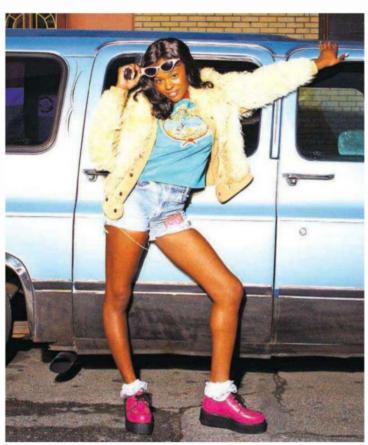
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ON REPEAT

THE SOUNDS RATTLING ROUND THE SKULLS OF THE NME STAFF THIS WEEK



TRACK THE

AZEALIA BANKS

Jumanji

Updating the 'difficult second album' prospect for the blog generation, Harlem rapper Azealia Banks is facing the problem of the difficult second single. With breakout track '212' becoming hip-hop's answer to 'Video Games', most people will approach 'Jumanji' with cynicism, but there are few Saturday Night Live-style clangers here. Floating in on the ethereal twinkles of a harp (yep, we didn't expect that one either...), before dropping in playfully wonky, MIA-style backing beats and calypso drums, 'Jumanji' is brattily, brilliantly fun.

It's brattily, brilliantly fun with harp and MIA-style calypso beats

Azealia's throaty husk and spat-out lyricisms still sound uncompromising, but with Banks prioritising sound over sense ("That can and can and continue/Your anti-nanas and cameras", anyone?), the atmosphere

still rings out with light-hearted exuberance. There are nods to the confrontational content of '212' in the "designer vagina Gucci" of 'Jumanji' and its call to "Rule, bitch, all day, uptown, Broadway", but the first cut from the rapper's new mixtape, 'Fantastic', is more crowd-friendly. After her initial success, it will be interesting to see whether Azealia continues down the commercial path, but with Minaj's recent offerings providing few thrills, there's still a lot here to be hopeful about.

Sarah Pope, writer



THE KILLERS

Go All The Way (Raspberries cover) So we were expecting the guitars to be turned up on the follow-up to Brandon and co's electro odyssey 'Day & Age'. But balls-out power pop, as evidenced by this cover of the Raspberries' 1972 monster for the soundtrack to new Burton-Depp movie Dark Shadows? Few probably saw that coming...
Rick Martin, News Editor

D'EON

Al-Qivamah

The Oneohtrix Point Never protégé and recent Grimes collaborator is set to drop the follow-up to 2010's 'Palinopsia' on June 5, the minimally titled 'LP'. This final track on the album is an elongated run of agitated synths and muddled vocals with all the ephemeral flourishes of his debut. Brilliant stuff.

Jenny Stevens, Deputy News Editor

TNGHT

Bugg'n

Avowed vowel haterz Hudson Mohawke and Lunice have come together to produce this spooky slice of post-grime (and Grimes) beatology, which spools out like driftwood on a sea of atmospheric R&B. Sonic references to Aaliyah and The Knife abound, and by the end you're left blissfully marooned in the middle of their musical soup.

Priya Elan, Assistant Editor, NME.COM

LIARS

One of the tenser moments from new album 'WIXIW', this creepy mechanoid meandering is like being trapped in the pouch of a robotic mother kangaroo as it hops down the dystopia freeway and Angus Andrew cruises alongside, slurring drunkenly. Fun times! **Emily Mackay, writer**

KING TUFF

Anthem

Sooner or later there has - HAS - to be a glam-rock revival, and when there is, Kyle Thomas will be quids in. This is the opening tune on the King Tuff album, and utilises every conceivable glam trick in the book, up to 11, without any annoying irony behind it.

Hamish MacBain, Assistant Editor

SAVAGES

Husbands

With the kind of urgent, twitchy bassline that's like the neurotic output of a riot grrrl Joy Division, Savages' forthcoming single begins in visceral form before transforming into some kind of musical mental breakdown. As singer Jehnny Beth yelps "My house, my bed, my HUSBANDS!", we're not sure whether to be terrified or aroused. Lisa Wright, writer

SIGUR ROS

Dauðalogn

In a move that can only be described as "interesting", Sigur Rós debuted their new tune at the end of a Vampire Diaries episode in which some people drown in a car. It suited the scene, floating as it does like a sad, peaceful cloud above bad stuff happening in the world.

Tom Howard, Reviews Editor

RKELLY

Feelin' Single

Lock up anything with a pulse! The Kelster has escaped from not just the closet but the clutches of his former flame, and he's on the prowl. Cause for concern? Not when the result is a slice of sleek and delectable sunshine soul such as this, which recalls an even-morecarefree '70s Jacko.

Dan Martin, writer



CHILDISH GAMBINO FEAT SCHOOLBOY Q

Unnecessary

Ignore the near-constant accusations of him being the corniest rapper on Earth, and this quietly - and rather impressively - proves that there's a talent to ol' Donny boy underneath the media firestorm. An appearance from Schoolboy Q and an equally tidy Quincy Jones-aping beat seems to cement his growing decency. Ashley Raphael, writer

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UPFRONT

WHAT'S HAPPENED AND WHAT'S HAPPENING
IN MUSIC THIS WEEK

Edited by Rick Martin





THE SECOND COMING OF THE XX

The trio reveal pounding beats, a new confidence and six new tracks at an intimate London comeback show

MAIN EVENT

"We've been in the studio for so long, we're a bit out of practice with the old songs," Oliver Sim mumbles apologetically before The xx launch into a swaggering

rendition of 'Islands'. To be fair, the crowd hadn't noticed. Through the stone pillars of Chat's Palace – the former Homerton Library building in east London more accustomed to self-improvement workshops than black-clad Mercury Prize-winning anti-heroes – the pre-gig rabble have reached the silent fervour of a church full of Catholics awaiting the arrival of the Pope.

Tonight, at the second of their trio of tiny London comeback shows this week, the air of expectation hangs heavy – something the band themselves have hardly shied away from ramping up. For a start, tickets for the gigs – for both fans and press – were sold through a lottery on the band's website. Then there's the fact the band have been on lockdown since announcing they were working on their second album last November, teasing fans with the promise of "club music" and a breadcrumb trail of song inspirations on their blog ranging from '90s R&B songstresses TLC to Fleetwood Mac.

Aside from 'Open Eyes' – the demo dropped as a festive treat on December 25 – and Jamie xx's pounding instrumental track 'Touch Me', which premiered on Australian radio back in February, this 200-capacity show is the first

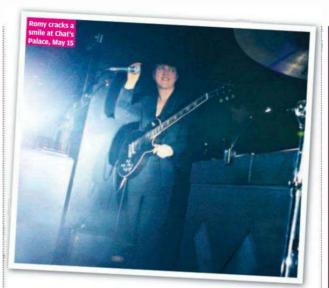
time anyone outside the band's inner circle has heard any new songs from them. So where was that trail of tasty breadcrumbs leading? Tonight we finally find out, as Romy's sultry vocal opens the

These tiny shows are the first time any of us have heard new xx songs

first of six untitled tracks selected to make the cut for the follow-up to 2009's 'xx'.

To kick things off, it's not markedly different to the band's earlier material, maintaining the melodic simplicity and minimal tendencies of their debut. A brief interlude of 'Islands' follows before they launch into a full-pelt jabbing electro-stomp.

Just three tracks in, it's crystal clear that we're no longer dealing in nighttime bedroom missives. The almost agonising shyness of The xx's early live shows, along with the sullen



melancholy that marked their debut, has matured. Romy's soft whisper has a new hold to it; Oliver plays his bass with a new vigour, thrusting along to Jamie's pounding beats before treating the crowd to a rare bit of call and response: "Big up yourself" he mimics back at one heckler in a moment of self-confidence that would have been almost impossible to imagine at one of their angstridden early shows.

A slick, slowed-down remix of 'Crystalised' whets the appetite for two more new tracks. The first sees Jamie take centre stage to bash out a Knife-esque steel drum riff reminiscent of his solo instrumental track, before working up into another jarring synth number.

The next song – a strident, post-dubstep jam – sets up a whole-crowd whisper-along on 'Shelter' and 'Infinity', which is given a raucous new cymbal-crashing finale.

"We've forgotten the politics of encores," Oliver says, bounding back to the fray after a break for a swirling, brewing, perhaps ironic rendition of 'Intro', which shape-shifts into a raw, womping industrial number before a languid finale of 'Stars'.

It all comes to an end with a breathy note of thanks before Romy and Oliver exchange a sweet smile with each other – a rare event indeed for anyone who's ever seen them photographed or perform live together. Maybe they know, like the rest of us here in London tonight, that the follow-up to their debut album is going to be every bit as special as their first.

THE NEW SONGS

The tracks don't have titles yet - but here's how album two is shaping up

Romy's sultry vocal introduces the first new track of the night over a thudding underwater bass. It's not a significant departure from anything on 'xx' but the lyrics are more formally structured in this unequivocal love song: "Being as in love with you as I am... I know you are what I need".

Jabbing synthesisers and throbbing guitar stabs accompany Oliver's calls of "you're more than I can believe", before Jamie's dark, huge, swamping beats kick in. It's a definite departure from 'xx', marking out Jamie's promised 'club' sound very clearly and merging dance hooks with their electronic plano jams.

"Did I see you see me" whispers Romy as Jamie this time takes centre stage, pelting out a steel drum riff in the midst of this sultry game of aural hide'n'seek. "There's nowhere to hide when there's only you in here", croons Oliver back as Jamie's dance interlude finally kicks in.

Another heartfelt missive with Romy's regretful sigh: "After all that we had we act like we've never met/I always think it's a shame that we have to act like strangers". Jamie comes into his own again with pounding club beats and soaring sonic interludes replacing the silent space of their debut.

Jamie takes control from the off on this post-dubstep stomper. It's louder, more strident and aggressive than anything from them before: "We used to get closer than this/Is it something you miss", Romy cries with a new-found vocal force over pounding synths.

More industrial and jagged, what would be a dancefloor jam keeps an xx vibe with Romy's raw guitars over shuffling beats. "I can see it in your eyes, some things have lost their meaning" she breathes. "I can't stop you leaving".

What the fans thought

It's been a while since we've seen them live, so have The xx still got its



MATT, BATTERSEA, "I can't wait to hear the album now.

I thought it seemed like the other two were trying to keep up with Jamie. He's doing something new and it sounds great."



ASH, CLAPTON "It's good that they keep the

same style but with a bit of a new edge. I'm a big fan of Jamie xx's stuff, so it was cool that the new tracks were as upbeat."



TYLER, HACKNEY "They haven't played in

two years so it was great to see them at an intimate show. The new tracks were amazing – even more beautiful and heartfelt."



JAMIE, HACKNEY, "The new tracks built

sound The xx have become famous for - you can hear how they've grown. It's a manifestation of what's to come next."

DAMON HALTS NEW BLUR RECORDING SESSIONS

Band were working on 'amazing' songs, claims producer William Orbit

roducer William Orbit has said Blur have been recording new material with him ahead of their huge reunion shows this summer - but progress has been halted after frontman Damon Albarn walked out on the sessions three weeks ago. Orbit, who produced the band's 1999 album '13' and cryptically tweeted about working with them last January, claims they were in the studio with him last month. He told NME: "They were getting some demons out of the way. The new stuff sounded amazing. Then it all stopped suddenly. It was all over with Damon, and the rest of the band were like, 'Is that it?"

Orbit says he was keen for the band to turn the sessions into a new album,

Blur-red vision: William Orbit explaining: "I was like, 'Just don't stop. Make an album. You know you're fast."

The band, Damon in particular, have been coy about recording a new album since they announced they were reuniting for

a huge Hyde Park show to coincide with the close of the Olympics in August. In February, Damon claimed they were unlikely to record anything after 'Under The Westway', the track he and Graham Coxon unveiled at their Brits warm-up show at O2 Shepherd's Bush Empire.

Orbit says relations between the pair were "fantastic" in the studio, and the new material had a downtempo feel. "I'm not going to say dirge, but I was hoping it would be more rousing. It was a little bit

introspective." He continues: "With Damon, demos often sound like it's impossible to believe they're going to amount to anything. And they often turn into the most incredible pieces of music you've ever heard."

Orbit concludes: "They're one of the best bands in the world. I want them to get back together and record some good old rousing Blur songs." It's a sentiment that Blur fans around the world will doubtless be sharing.

NEW BLUR MATERIAL -THE KEY DATES

APRIL 2010

After the 'Fool's Day' seven-inch is released, Damon tells NME: "I'm definitely going to do a few more of those. I love the no-pressure aspect. We can't do it all the time, so I don't want anyone to think there's an album coming soon

– it's not possible, but we've got songs!"

FEBRUARY 2011

Graham tells NME:
"Every now and then
we like to meet up and
record a few things...
I suppose it might turn
into an LP in six years
or something."

APRIL 2012

Damon quells any rumours that new track 'Under The Westway' could lead to more Blur material: "I don't really see any more recordings after this. So it's nice to have finally done one song where we did it properly."





At The Drive-In, Florence and Dizzee also on the bill

ancy catching the likes of The Stone Roses, At The Drive-In, Dizzee Rascal, Bob Dylan and Noel Gallagher's High Flying Birds while sunning yourself on the Spanish coast? Course you do - which is why you'll want to enter this week's amazing NME Extra giveaway. We've got a pair of tickets to Benicassim – taking place July 12-15 – to give to this week's lucky winner. This year's line-up is packed with must-see names, from Florence + The Machine, Bombay Bicycle Club and Crystal Castles, to The Maccabees, Miles Kane, The Horrors and Example, so it's not one to be missed. To enter, simply follow the instructions below. Good luck!

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that 'Up At The Lake'
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music of choice to get leathered to
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INSIDE PETE'S SECRET STUDIO SESSIONS

Lyrics written by Amy Winehouse and a new hip-hop direction: Doherty gives us an exclusive, spontaneous first listen of his new solo tracks



The text message comes in at 12.50am: "At the sign that says 'Wanted: scrap metal', turn in there." So we do and onto the car park on Scrubs Lane.

west London, around half a mile from Wormwood Scrubs prison, where Pete Doherty spent a month in 2008 for breaching probation.

We are here because, 40 minutes earlier, we got a phonecall from young producer Adem Hilmi, telling us that Pete would like to show off some of his new songs.

Pete's been here, off and on in the trinket-strewn boxroom studio (including

a picture of The Libertines' second album cover with Carl Barât's eyes covered by masking tape), as he flits

"I play the accordion

PETE DOHERTY

on a track, of course"

between his Paris flat and London. Recording has been going on since December, the skeleton of what will be his second solo album gradually being built. His plan is to get the record done here with Hilmi, whom he met through Babyshambles guitarist Mik Whitnall, and his assistant mate, who have been laying down the drums, bass and string samples, then deliver it to his record label, EMI. This is not the plan of his manager, who wants him to do it with someone like Stephen Street instead.

"There's problems with the management now, increased tenfold," Pete mumbles as he strides into the studio flanked by French film director Sylvie Verheyde, who directed the forthcoming film he starred in, La Confession D'un Enfant Du Siècle,

perching herself down on the leather sofa as Pete tunes up his guitar.

"I've been in London three or four days," Pete continues. "We've been cracking on. I told you about the hard-drive [full of new songs and musical ideas handed to Hilmi a while back], a few more songs have taken more of a definite shape. Things that were ad libs and off the cuff, we're putting into the traditional pop song structure - er, I don't know what the traditional structure is, but I've got a few more ideas I'm going to try tonight."

Pete starts strumming a catchy new number that he wrote the previous day. "It's alright, innit?!" he grins. Cracking on indeed - so before we're turfed out to

let an all-night recording session begin, Hilmi fires up the laptop for an exclusive listen

DOWN FOR THE OUTING

Acoustic versions of this song have been floating around on the internet for a while, but nothing as complete as what we hear tonight. There's a heavy, shuffly beat that reminds us of his first solo single 'Last Of The English Roses', and an accordion giving a Parisian vibe.

"It's 'cos I applied for French citizenship," Pete jokes when we ask about his new use of the instrument. "No, I haven't. But I'm living in Paris and that's authenticsounding Parisian street music."

SIBERIAN FUR

Versions of this song, written by his 'For Lovers' collaborator Wolfman and with a catchy "I wanna be your boyfriend, here to the very end" chorus, will be familiar to

fans as he often brings it out at solo sets. But this new version sounds way more hip-hop than previous efforts - Pete's practically rapping on it.

Pete gets slightly annoyed when we point out that it's not that new. "No-one knows that, and I won't tell them if you won't," he says. "But what's 'new'? We're not talking medieval things. The problem is I've put so much stuff on the internet for free, I can't win now. People are like, 'Oh, he's got no new stuff', whereas really I've been giving it away!'

There's a bassy drive and string samples on the track - "I got them from old silent movies," explains Hilmi, adding that they're so old that their copyright's in the public domain - so no royalty fees to pay when it comes out. Nice move.

lneEnen

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online, but this new one has bulkier strings and cuts into a far heavier groove than that demo. Hilmi reveals that the

line: "We could never be together. I'm too pretty, you're too clever" came from Pete's late friend Amy Winehouse, while Pete explains that an acoustic version will be on the closing credits of La Confession. Sylvie nods enthusiastically.

NOTHING COMES TO NOTHING

This is by far the strongest of Pete's new songs he plays NME tonight - and he seems to think so too, having closed some recent live shows with it. It's got a Smithsy breakdown and a big, singalong chorus. "It's fresh," Pete mumbles. "I think it's a strong song. Is it the hit? I dunno, I just dunno what EMI are going to do..."

SHINE A LIGHT ON YOUR MISERY

Originally titled 'Hitsville', this chirpy number has features the accordion. "Do I play it on this recording? Of course!" Pete exclaims. "I had this uncle who sat me down when I was about eight and made me swear to learn to play the accordion. And then he ran off with another woman after, like, 45 years with my aunt Jenny, at 70. He ran off back to Latvia. But I remembered the promise and I tried to get my mum to get me an accordion, but I wasn't even

allowed to mention his name after that. So I never got accordion lessons. I wonder what he's up to. I wonder if he's even still alive ... '

BA BA BA

Another accordion-heavy number, this

one has hard-hitting snare drum rimshots on off-beats and is still very much a work in progress. "I can't really make out the lyrics," Hilmi grins.

"It's me... with breasts"

Pete talks us through his debut novel

In April Pete revealed he was working on his first novel - and now, he says, "It's there!" "Writing fiction is occupying most of my time at the moment," he adds. "It's about a character called Vellaine. (Reads passage) 'A rousing buzz of noxious ballooning noise reverberates around the

ears... tufts of flesh bow out of shape slightly, unsightly... Paris roars'. Here's Hope (points to a picture of a girl). It's me... with breasts. And there's the good ship Albion." The release plan? Well, it's still just in his notebooks, but it'll make a cracking package with the new album.

we reckon.

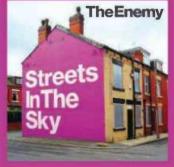
DUST ON THE ROAD

The most Babyshamblessounding of all the new songs, 'Dust On The Road' has a shuffly beat and high notes. But when are they going to see the light of day? "Dunno. Soon," shrugs Pete. "Maybe this week. We'll see how it goes tonight. I've got two songs to crack on with." We take the hint and leave him to it.

Take a look at a gallery of Pete Doberty memorabilia at NME.COM/photos

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TALKING HEADS

DONNA SUMMER WASN'T JUST A LEGEND – SHE WAS A DARING DISCO DIVA

After the singer's death from cancer last week, NME's Dan Martin says that her legacy is a musical revolution more important than punk



Part of the point of disco, and the house culture that it helped create, is that its thrill is in the collective experience of the fans on the floor, not

the personality cult of the person on the stage. So it's perhaps wrong to look at Donna Summer as its figurehead. But when news of her death broke, that's what it felt like to a lot of people. Barack Obama tends not to hand down tributes when a celebrity dies, but he did last week. "Her voice was unforgettable," he said. "The music industry has lost a legend far too soon." So as the world dusted off their 'Endless Summer' Spotify playlists, it was worth taking a moment to consider quite how daring that legend was.

Anybody who tries to tell you that pop music isn't important should consider the 'Disco Sucks' movement of the '70s. Incensed that his beloved Stones and Led Zep were losing radio play to this devilish movement, radio DJ Steve Dahl, flanked by disenfranchised musicians and rock fans, began what started as an on-air joke and climaxed in an unpleasant impromptu rally at Comiskey Park, Chicago.

What purported to be an innocent argument about musical taste became charged with ugly undercurrents. The barely concealed implication was that disco was music for homosexuals and black people, and so had no place on radio. But disco - and Donna's peerless songs - went on to envelope the mainstream, making the synth as viable a language as the guitar. Music is now a fundamentally blacker, gayer and more feminine place as a result, and all the richer for it. It's easy to get excited about punk; in fact, it's very hard not to, because the tearing down of establishments is in its shouty DNA. But this other great musical turning point of

1979 was probably more revolutionary because it left behind a different world from the one it was born into, and Donna was its most powerful protagonist.

We don't think about Donna Summer in terms of a tempestuous personal life or spectacular anecdotes. She died quietly of cancer at the age of 63, having kept her illness a secret. For such a formidable diva, we don't know much about the lady at all, just the strength and dignity of an awesome back-catalogue.

It's there in the pioneering throb of 'I Feel Love', the wailing stream of desire over Giorgio Moroder's synth-pound that pretty much invented about a third of your record collection. It's there in 'Love To Love You Baby', its provocative coital groans redefining how far sexuality could go within pop. It's in the way her version of Jon and Vangelis' 'State Of Independence' roars like a lioness with courage. It's there in the rush of the Barbra Streisand duet 'No More Tears (Enough Is Enough)'; the nonsensical cake-related lyrics of 'MacArthur Park'; even how in the '80s she



took a factory-farmed Stock, Aitken and Waterman cut, 'This Time I Know It's For Real', and made it so incredibly classy. Here was a woman of incredible vocal prowess who affected a quiet revolution while always remembering to dance. Think of what a music world would look like without the impact of LaDonna Adrian Gaines. I'm not sure I'd want to live in it.

"SHE CHANGED ELECTRONIC MUSIC"

La Roux's Elly Jackson pays tribute



"Donna Summer was the ultimate disco diva.

but without a hint of aggression. Her voice was so, so soft, sensual and beautiful. There's no question that pop. disco and electronic music changed with 'I Feel Love'. She was so overtly sexual with

purely the tone and texture of her voice, and it was so unconventional - there's no real verse or chorus. It was all out of time - it was very loose, very human.'

FUN. SOME NIGHTS THE NEW ALBUM OUT NOW INCLUDES 'WE ARE YOUNG' FEATURING JANELLE MONAE



As the 'Watch The Throne' tour kicks off with a five-night run at London's O2 Arena, it's the spirit of competition, not collaboration, that rules when rap's biggest egos collide

FRONT ROW Whether striding on at Glastonbury to sarcastically cover Oasis or storming awards show podiums to ruin acceptance speeches, Jay-Z and Kanye West already know a thing or two about making an entrance. But

tonight (Friday, May 18), at the opening date of their 'Watch The Throne' mega-tour, it's on a whole other level, as the disembodied trill of a soprano fills The O2 and the pair arrive on two platforms, facing each other

like gladiators ready to do battle. Who with? Largely each other, as it turns out.

If 'Watch The Throne' was all about hip-hop's two biggest egos somehow managing to work on the same page, the live show has much more of a competitive edge. And both of them have come armed with as many tricks as tracks at this 40-song, two-hour spectacle. As 'Who Gon Stop Me' kicks in, the stages are revealed to be platforms which rise skywards until the pair are 30 feet above the heads of the audience. Then, for 'Otis', Kanye is spirited over to join Jay-Z on the main stage, and the pair stand before a huge unfurling stars and

stripes, the nearby flame-belching pyrotechnics threatening to cause a diplomatic incident.

When it comes to the solo stints, it's Kanye bringing the flair, the hits and, er, a bizarre leather skirt. On 'Can't Tell Me Nothing', he stands alone on a darkened stage, encased in a pyramid of white light. Later, for 'Runaway', 'Heartless' and 'Stronger', he's like an emo prince stood alone in the turret of a tower made of blue and red light, singing his little Auto-Tuned heart out.

But when things begin to flag, it's Jay-Z that gets things firing again. As Kanye's ego-trip starts to grate, as on 'Diamonds From Sierra Leone', the Hova is back,







Charlotte, 22, **Swindon**

"There were bits when I though Jay-Z was dominating, but then Kanye came out and did his Auto-Tune bit and stole the show."



Ben. 22. Essex "Kanye shaded it he's got more truly great tunes than Jay. But 'Niggas In Paris' was the high point, they could have played it 10 times."



Zach, 19, London "It was split equally for me. I loved '99 Problems', but when Kanve did his solo bit on the platform with 'Stronger' he really looked like he

meant business."

silent with their backs to the audience, the screens showing videos of African-American baptisms, Ku Klux Klansmen and the aftermath of Hurricane Katrina. It sets the tone for a climactic 'Niggas In Paris' - "the realest shit you'll ever see" according to Kanye - which they play not once, not twice, but four times, the pair bouncing around the stage with rhymes ricocheting back and forth. It encapsulates everything that makes tonight's enthralling hip-hop pantomime (just about) work: "... The Throne' may be big enough for two, but since a competitive spirit brings out the best in Jay and 'Ye, it's something you hope they never truly realise themselves.

Jay-Z at the DSTRK1

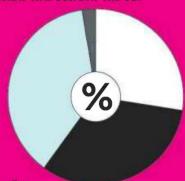
using lines such as "I'm not a businessman, I'm a business, man" like a blunt instrument. On the home straight, the pair display more of a united front. Sat on the stage like it's a front stoop, they do 'Made In America' and 'New Day', a homesick Hova dedicating the latter to "all those thinking of their loved ones tonight". They also address their shared history, Jay-Z asking the crowd to "make some noise for the genius Kanye West!" before the Kanyeproduced 'Blueprint' classic 'Izzo (HOVA)'.

A solid run of hits - 'Big Pimpin"! 'Gold Digger'! '99 Problems'! - culminates with a brief interlude of Louis Armstrong's 'What A Wonderful World' and the pair stand

NME watches the numbers

Kanye and Jay-Z's mega-tour in facts and figures

WHAT WAS SUNG AT THE 02?



11 from 'Watch The Throne'

- 13 by Jay-Z
- 15 by Kanye
- 1 interlude of 'What A Wonderful World' (which they didn't rap on)

OF THE NIGHT

The 'Watch The Throne' jam that made such an impression they played it four times. Altogether now: "THIS SHIT CRAY!

WORST TUNE

Kanye's 'Runaway' took, um, the scenic route, with lashings of Auto-Tune and lots and lots of "If you love somebody tonight/Hold on to them real tight". Bleurgh.

The bit where Yeezv rode a big glowing red cube into the sky to perform an extremely emo solo triple-whammy of 'Runaway', 'Heartless' and 'Stronger'.

BIGGEST GRIPE

No guest spots. Sure, Beyoncé's busy being a new mum, but they couldn't even afford to fly Frank Ocean out to do his business on 'Made In America'.

169,500

Number of fans who'll see the UK tour (assuming they flog the last few tickets)

£500,000

Reported cost of the tour's London launch party

Cost of best seat and a Ye and Jay's portion of fish and chips

at The O2

'CLASSIC ALBUM' GIGS – ENOUGH ALREADY?

As Slayer prepare to play their '86 LP 'Reign In Blood' at ATP, frontman Kerry King and NME's Siân Rowe disagree on the future of gig nostalgia



NO! Kerry King, Slaver

After we were approached by All Tomorrow's Parties, we

said we'd be fine to do it, but only as a one-off rather than a full tour. I thought we were done with playing it – in fact, I'd like this to be the last time we do. But for me, not enough bands are playing shows dedicated to their classic albums. It's a bonding experience with fans, sharing your history with them – every show is like that, but when you do an entire record it's a little different. Every live show from the last 30 years is similar, but pulling out a whole record gives it a different vibe.

We first played 'Reign In Blood' in full in 2004 - I think we were the first metal band to do that sort of show. People just flock to the record - it's the first time people heard the raw intensity of Slayer without it being sucked up in reverb. It's like a sledgehammer to the forehead at 190 beats a second. It's difficult to relearn because it's so fast, there's so many things going on. Playing it wears me out. In fact, the headbanging gives me whiplash. When we play 'Reign In Blood', the crowds are very appreciative. Once we start 'Angel Of Death', Tom [Araya, vocalist] doesn't speak 'til we're done. We get more applause at those types of shows because people are truly in awe of what we've just pulled off. Revisiting it isn't a burden - it's fun. But look, above all else, you've got to earn the right to play this sort of gig. I know I've heard bands do entire records and thought, 'Why the hell did they play that?' It's got to click with the fans and feel truly timeless.

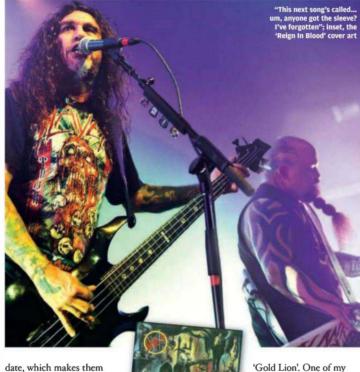


YES! Siân Rowe, NME writer

When Slayer play all of 'Reign In Blood' at ATP this week, it'll be

the 76th album to get the 'Don't Look Back' re-run. Now, I don't make a habit of arguing against men who look great with beard plaits, but I just can't get all frothy about bands playing their classic albums in rigid order. "It's a bonding experience for the fans," he says. How? They know what's coming next? You don't have a fat bloke with arse breath screaming song requests in your ear? If bands really cared about sharing their history with you, they would have invented time travel – and unless that's why Dr Brian Cox left D:Ream, nobody is making a proper go of it.

OK, you can argue that albums are rarely played in order, even around their release



kind of special. Fair enough, but live music is just different. A full album feels a bit "Oi, guv, I know you just paid £40 for this ticket but I'm just going to put this CD on instead.

Enjoy the 'outro". Gigs end with proper hits for many reasons, reasons that involve throwing drinks, sticking your nose in a stranger's armpits and trying to sing the words as you weep. I love albums like Yeah Yeah Yeahs' 'Fever To Tell', but I still want to hear 'Bang' from that first EP and dance like a (rhythmless) Karen O to

favourite albums of all time is Destiny's Child's 'The Writing's On The Wall'. Would I want to see original members LéToya and LaTavia restored to the line-up?

Yes. But would I swap 'She Can't Love You' for 'Independent Women Part 1'? Absolutely not. Call me a terrible fan if you will. Send Kerry King round my house to give me what for, should you wish. But a greatest-hits set, one packed with new material, or just the surprise of not knowing, wins every time.

WHEN FULL ALBUM SHOWS SOAR... AND SLUMP

THE GOOD PRIMAL SCREAM, 'SCREAMADELICA' TOUR

Bobby and co's 20th anniversary tour of their 1991 album revitalised and re-energised the band – and provided a fitting send-off for Rosesbound Mani (although he didn't actually play on the album, fact fans).

THE BAD PETER HOOK PLAYING JOY DIVISION'S 'UNKNOWN PLEASURES'

Imagine The Smiths doing 'The Queen Is Dead' without Moz, or 'Parklife' without Damon. The fact lan Curtis had been dead for more than 30 years was no barrier for Hooky playing this classic.

THE POINTLESS MASTODON TOURING 'THE HUNTER'

Great album if you're into your complex metal riffing, songs about having sex in zero gravity and titles like 'Octopus Has No Friends' - but the Atlanta rockers' fifth LP was only bloody released last year...



Liam Gallagher
So ecstatic about Man City's title win, Liam

So ecstatic about Man City's title win, Liam announced a warm-up show in Warrington ahead of Beady Eye's Heaton Park support slot.



Odd Future

The gang's reality/prank TV show *Loiter* Squad has been given a second series.

Guide Dogs Of America
The charity is to receive a bumper donation

The charity is to receive a bumper donation when Michael Jackson's sequinned glove goes under the hammer at auction later this year. It's expected to fetch \$400,000 (£252,540).

BAD WEEK

II M

Huey Morgan
The Fun Lovin' Criminal had to apologise after launching a Twitter rant against 'lazy' BBC 6Music presenter Lauren Laverne.



The Enemy

Homecoming gigs at Coventry Cathedral's ruins were moved after "health, safety and noise concerns" – and they couldn't afford it.

People with emo fringes

An Australian doctor claimed heavy fringes in the young can lead to lazy eye syndrome.



Pieces Of ME RICHARD HAWLEY

The Bard of Sheffield on rocking out with his Uncle Frank, listening to Elvis with his grandma and the joys of Welsh surf rock

First gig MY UNCLE FRANK, SHEFFIELD

"I actually played at the first gig I went to. It was my Uncle Frank live - he's a Sheffield legend. He's a rock'n'roll blues guitarist and I was about 10. I remember being struck to almost death from the sheer volume. It was really exciting. I'd never experienced a really loud guitarist. He was a massive influence on me, and he's still playing. He's 71 now and I got up and played with him last week."

First song you ever fell in love with ELVIS PRESLEY, 'MYSTERY TRAIN'

"I remember hearing it on a really old stereo that was like a sideboard, and it just sounded really exciting and really dark. I was about five or six years old and at my grandma's house. The guitar was just such an immense sound - I'm not sure people could do it today."

The book that changed you JOHN STEINBECK, TORTILLA FLAT

"The characters work to live instead of live to work, and they were sort of thought of as alcoholic burns, but they were a lot happier than people who worked in offices or worked for material things. It's a beautiful book about friendship and there's a bond between them all. In the end, the circle of friendship is broken. It was the ownership of a house that broke the friendship, so it's all about material possessions."

Favourite painter ALFRED MORRIS

"He was a Cornish fisherman and his wife passed away, and to focus his grief he took up painting. He used to paint on cardboard or pieces of wood. It's a primitive kind of painting and there's no kind of perspective or anything. I just like the simplicity of it - it's like modern cave paintings in a way, very representative of his life."

Right now I'm loving

"They're the best surf band in Wales. They could actually be the only surf band in Wales, but I really like them and what they're doing. It's all in Welsh, so I couldn't give you any song names, though. I'm trying to learn Welsh because my wife's Welsh. It's been 23 years and I can still only say 'no parking'."



Favourite film HARVEY

"Basically, James Stewart is a bit mental and a bit of a pisshead with a wealthy family, and he goes down the street to a bar every day with this imaginary nine-foot rabbit called Harvey. They try to get him committed to a mental hospital because they don't believe this rabbit can exist. In the final scene, he's a very polite man, and he's stood at the gates to the mental home, and he just says, 'No, after you, Harvey' and the invisible bunny opens the gate."

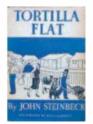
Favourite place SHEFFIELD

"Fucking Sheffield, innit! It's great. The home ties are as strong as ever; I'm always happy when I'm here. The last couple of years I've rediscovered the green spaces,



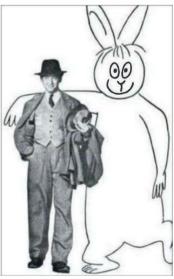
and I've got a dog that I walk for miles.
I really enjoy that because there's loads of ancient woodlands."

See the video for Richard Hawley's Record Store Day track 'You Haunt Me' at NME.COM/video









Clockwise from main: Richard whistles a smoke-ring; John Steinbeck's *Tortilla* Flat; The King in 1968; surf rockers Y Niwl. wearing the typical uniform of Welsh surfers; James Stewart (and Harvey) in Harvey; Sheffield - c'mon, what's not to love?



HE BANGS THE DRUMS

In 2006, **Franz Ferdinand** called on drunk NME journalist **Alan Woodhouse** for a bit of sticksmanship

he first festival I went to was a muddy Reading '92. As I watched Nirvana headline I hoped one day I'd be writing about events like thisit never occurred to me, given my comical lack of musical ability, that I would one day be on the same stage as Kurt Cobain was that evening. Fourteen years later and I'm in the backstage area of the same event, working as an NME newshound, and grabbing a pint before I head out to watch Belle & Sebastian on the afternoon of what is, again, a pretty wet day. Suddenly I am tapped on the shoulder by then-NME Features

the shoulder by then-NME Features Editor Krissi Murison, warning me to "go easy on those, you're onstage with Franz Ferdinand later". Krissi explains that I have been signed up to be one of the many extra drummers the evening's Main Stage headliners will be bringing on for a performance of the song 'Outsiders'. "OK," I think to "I look up at the

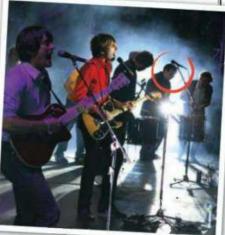
song 'Outsiders'. "OK," I think to myself, "I can do this..." – even though I have never so much as touched a pair of drumsticks in my

life. But I am not going to allow a detail as insignificant as that stop me. Several hours later I am summoned and make my way to the side of the

stage where the band are ready to go on. The song we are required for isn't until the encore, so I watch the main set, looking at over 60,000 people while getting royally twatted in a bid to calm my now-considerable nerves. When the band play Eleanor Put Your Boots On' I notice that Fiery Furnaces frontwoman and Franz frontman Alex Kapranos'

Alex Rapranos then-squeeze Eleanor Friedberger – the woman who the song was written about – is stood beside me, so I raise my glass in acknowledgement. She completely ignores me.

The band go off after finishing their



main set, and their tour manager grabs me and takes me behind the stage to meet my fellow drummers and run through what is required. Woody from Madness is among them, along with Ross Jarman from The Cribs. They take pity on me and give me a quick lesson before we are summoned onstage. It all looks pretty straightforward, but as we head towards our kits some guy sneaks in

Reading crowd and

nearly shit myself"

from the other side, leaving me without a place. Someone hands me some sticks and tells me

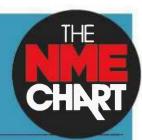
to share the nearest drum, so a few seconds later I'm stood next to poor Screech from The Long Blondes who's doing his thing in a professional manner while I resemble an arthritic monkey. After a while, I start to enjoy it, until I look at the crowd and nearly shit myself. Then I look at the band, and Kapranos catches my eye. He winks at me.

After I'm done, I throw my sticks into the crowd with glee, then go off to file the words I was supposed to write, in a complete daze. Later, I'm backstage regaling bored friends with my story again, when my then-

flatmate Tom appears. "What did you think?" I ask him. "About what?" he replies. When I remind him, he looks at me weirdly, eyes like saucers, and says: "Oh, I forgot. I was at Primal Scream and lost track of time."



THIS WEEK'S TOP 20



PAUL WELLER
1 'WHEN YOUR GARDEN'S
OVERGROWN' Island

HOT CHIP
14 'NIGHT & DAY'

NOEL GALLAGHER'S HIGH
FLYING BIRDS 'DREAM ON'
Sour Mash

4 12 ALABAMA SHAKES 'HOLD ON'

5 9 MYSTERY JETS 'SOMEONE PURER'
Rough Trade

6 7 BAND OF SKULLS 'SWEET SOUR'
Electric Blues

7 TWIN ATLANTIC
'MAKE A BEAST OF MYSELF'
Red Bull

8 19 BOMBAY BICYCLE CLUB 'HOW CAN YOU SWALLOW SO MUCH SLEEP' Island

9 17 THE HORRORS 'CHANGING THE RAIN'

10 20 THE CRIBS COME ON, BE A NO-ONE'

11 5 DRY THE RIVER 'NEW CEREMONY'

12 16 THE BLACK KEYS 'DEAD AND GONE' Warners

13 a ARCTIC MONKEYS 'R U MINE?'

14 13 KASABIAN
'MAN OF SIMPLE PLEASURES'
Columbia

15 4 HOWLER 'THIS ONE'S DIFFERENT'

16 19 JACK WHITE SIXTEEN SALTINES'

17 2 SPECTOR CELESTINE

TRIBES
'CORNER OF AN ENGLISH FIELD'

The NME Chart is compiled each week by NME Radio and is based on how many

times each track has been played on the station over the previous seven days.

19 6 FRANK TURNER 'I STILL BELIEVE' Xtra Mile

20 11 MILES KANE FIRST OF MY KIND?

RADIO

Hear the chart rundown first every Monday at 7pm on NME Radio

.COM

Listen to the Top 40 and learn more about each artist online 7PM EVERY MONDAY AT NME.COM/CHART



NEW TO NME RADIO PLAYLIST

Never Made Away

POND

'Moth Wings'
• EDWARD SHARPE &
THE MAGNETIC ZEROS
'That's What's Up'

Top: Franz and the extra drummers, Reading '06; above our very own "arthritic monkey"

ADY WILLS

RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Matt Wilkinson



Dark, intense post-punk inciting fervour and fear among all who hear it

ometimes you almost feel embarrassed to tell people you're in a band," laughs Savages' drummer Fay Milton. "It seems like such a cliché."

"People put you in that embarrassment, though," argues singer Jehnny Beth, "like 'band equals entertainment'... but that's not how I see it. Of course there's a part that's entertainment, but it's good if we can change things just a little in people's heads..."

Savages, a band spoken of by all who've seen them with wide-eyed wonder, are not content to be just another new-band-of-the-day. Their first practice was only in October, and they played their debut gig, supporting British Sea Power, in January. From that point, they (and everyone in attendance) knew something special was happening.

"After that show we sat down, and the first thing we said was, 'OK, I think we're a good band," laughs Jehnny. "It was designed for the stage. The whole idea was to play to people, to generate a lot of different emotions."

Savages' shows are indeed frottage-inducingly intense affairs. Their recent show at the cosily named Führer Bunker in Salford featured the band playing in a wooden cage, surrounded by baying converts in every direction (including up). The darkly vibrant 'Flying To Berlin' and the pulsating 'Shut Up' captivate, while Ayse Hassan's agile and ominous bass, Gemma Thompson's buzzsawing post-punk guitar and Fay's itchily danceable drumming underpin Jehn's words of war and fiendish yelps. They laugh when we ask if they mean to be so scary. "It's a very primeval thing," muses Gemma. "If you really loved what you were doing and put everything into it, I don't know how you could not be intimidating in a way."

A scarily good double A-side single is due out on Jehn's label Pop Noire (formed in her days in former band John & Jehn) in June. Beyond that, who knows? "We will do what we need to do and what is good for the band," Jehn assures us. Whatever the year holds for these girls, we're sure it'll be nothing to be embarrassed about. *Emily Mackay*

NEED TO KNOW

BASED: London

FOR FANS OF: The Pop Group, The
Birthday Party
BUY IT NOW: 'Flying To Berlin'/
 'Husbands' due out in June

SEE THEM LIVE: Savages play London's
 Shacklewell Arms on May 29 and
Manchester's Islington Mill on May 30
 ON NME.COM: Listen to 'Husbands'
BELIEVE IT OR NOT. Guitarist Gemma
trained for a year to become an airline
pilot, while drummer Fay spent six
 months working in a Japanese
 psychiatric institution



PEACE SIGN TO COLUMBIA

B-Towners celebrate deal by forcing label to buy them a billboard in their home town

To celebrate inking a deal with Columbia Records, Birmingham tykes Peace have done something we're more used to seeing

from massive pop stars and shit films like Piranha 3DD: forced their paymasters to buy them their very own HUGE billboard. Vocalist and guitarist Harry Koisser told Radar of the stunt: "When the label made us an offer we joked that we'd only do it if they got a sign with our faces on saying 'WHAT THE FUCK BIRMINGHAM'. We have no idea how much it cost and we were worried they might think we're proper divas but they loved it! Whoever put it up probably thought, 'What is this about?!' or 'These guys are idiots, this isn't advertising, it's bullshit!"

The billboard is located in the Digbeth area of the citysomewhere that holds a special place in the band's hearts as they (and fellow Brummies Swim Deep) used to spend long, rainy summers drinking cheap booze opposite. However, Harry's not too worried about people defacing the hoarding. In fact, he's disappointed it currently remains unvandalised. "Everybody is too pussy, man. I was expecting

Swim Deep to at least

write their band name on it. I thought everyone was a graffiti artist in the city of Birmingham.

With the deal now in the bag, the band are aiming for a 2013 album release, with Harry explaining: "Songs need time to be played before you put anything onto vinyl. But we're not just going to lie down and put it off, we've got the guys at Columbia to kick us in the arse. We need someone to say, 'Why are you watching Gilmore Girls and not writing songs?!" Not that they've been that slack of late - the band recently finished a monster 48-date tour including gigs supporting Manic Street Preachers and Mystery Jets. "They were great, and we partied hard. Nicky Wire tapped me on the shoulder one night and said, 'Tonight, we'll make a man of you, son' at one point". Quite right, and that's coming from a man who's been on a fair few billboards in his time. Siân Rowe



BAND CRUSH



Slow Club on ber new favourite act 'There's a band I like called Mad Colours. They're from Sheffield and they're playing Tramlines soon. They're these three really hot boys from Rotherham playing kind of afrobeat, but a lot more gritty. They've put a single out on Too Pure recently and there's an album coming later this year."

The Buzz

The rundown of the music, videos and scenes breaking forth from the underground this week



Manchester's Pins like to keep things on the down-low, releasing the only two songs they have via a limited-edition golden cassette and playing in an actual, real-life bunker in their hometown recently. Those who flocked to relive the WWII conditions were no doubt enticed by the blog-dominating trash stomp of 'Shoot You' and the late-night chant of 'Eleventh Hour', both of which capture Pins' 'Cali-slacker by way of a wet Wednesday in the northwest' schtick perfectly. You can buy a second edition of the band's cassette after the first lot sold out, although it's now only available in black. Because, frankly, those who sleep on this band don't deserve shiny things.



2 DUNE RATS' 'FUCK IT'

Subtle nuance may not be their strongest suit, but Brisbane's Dune Rats - spiritual cousins to compatriots Bleeding Knees Club and Step-Panther - do have a way with words that's hard to deny. On the aptly titled 'Fuck It', they make the most of their two minutes, swearing and sneering with glorious insolence.



3 DEAD MELLOTRON'S 'GLITTER'

Maryland's Baltimore is buzzing at present and June 4 sees the release of the third classic album to come out of the city in 2012. Following hot on the heels of Beach House and Lower Dens are Dead Mellotron, with this brief, blissful and downright beautiful slab of shoegaze.



4 OLD FOREST

Why do we like London-based youngsters Old Forest? Well, for starters they tape megaphones onto their mics and name all of their songs after characters from The Simpsons. More important, however, is the fact that they purvey a fantastic stoner rock sound that recalls Sleep and Electric Wizard at their most blazed. Sweet, duuuudes.



5 PRISSY CLERKS' 'BLAST-OFF GIRLS'

On this trip into the stratosphere, former Total Babe-r Clara Salyer shows little interest in playing the jilted ex-bandmate (of Howler's Jordan Gatesmith). 'Blast-Off Girls', her first offering from new band Prissy Clerks, is a propulsive, indie 'Siamese Dream'-y anthem that leaves nothing behind but the afterburn. RADAR ALBUM REVIEW These Glaswegians crank up the fervour with a voice to die for (or not, for some tastes)

HOLY ESQUE

'HOLY ESQUE EP' HOLY ESQUE



These unashamedly histrionic Glaswegians first came to

our attention while supporting WU LYF, with whom they share an uncompromising spirit, a fondness for echodrenched indie guitar epics and a singer with a love it/ hate it, gates-of-heaven/ nails-down-a-blackboard kind of voice that is going to split opinion. Honestly, the sound emanating from Pat Hynes' mouth is extremely difficult to describe, but being as that's our job, we're going to say that he sounds like Ian McCulloch making a decent fist of imitating Undertonesera Feargal Sharkey. Really though, you just need to go and listen it.

If you find that you belong in the half of the world who think it's beautiful, then this debut EP will be a treat. There are only four songs, but they are enough to make us think that here is Glasgow's most exciting and inventive new band. What Holy Esque do on 'Ladybird Love' and... well, on all of their songs, is take a

simple pop song three-chord progression, and then smother it with layer upon layer of guitar atmospherics, building and building and building until they're making an up-to-11 racket that Mogwai would be proud of: full of clanging guitars, dissonant noises, no bass guitar (they are four, playing two guitars, synth and a drumkit). Aside from the lack of bass, the big difference between them and Stuart Braithwaite's lot, of course, is that there is a voice-THAT voice - centre stage, tossing out sincerity-laden phrases like "the gates of my heart" (on 'Prophet Of Privilege') and "God knows, I am cold, lying here with just my rose" ('Rose'). The other song included, just in case you were unclear as to where Holy Esque are coming from lyrically, is entitled 'Loneliest Loneliness'.

Importantly, though, Holy Esque don't sound self-pitying. Here they sound loud, expansive, subtly anthemic and like... well, it's your call on the voice, as we agreed. Liam Cash

DOWNLOAD: 'Ladybird Love'



This week's unmissable new music shows

CHINA RATS Packhorse, Leeds May 25

POND (pictured) Soup Kitchen, Manchester May 26

> MAC MILLER HMV Institute, Birmingham May 26

DZ DEATHRAYS The Louisiana, Bristol May 29

SAVAGES Shacklewell Arms, London May 29





THE SMOKIN' BARRELS

QUEEN OF HOXTON, LONDON SATURDAY, MAY 12



You may remember the name The Smokin' Barrels from our new bands issue in January, in which one Noel Gallagher tipped them as the new act who

have "got something". Shortly after, he had them open for him on his solo arena tour, and this was three months after Kasabian had asked them to perform the same duties. The day before tonight's show,

they were asked to play in Pretty Green's flagship store in Covent Garden. Oh, and The Enemy are fans, too. In short: the lad/"real"/

whatever-rock mafia have already anointed them as their successors.

The patronage detailed above - and indeed, the photo above - should give you a good idea of what we're dealing with here musically. But to be specific, it is The Enemy's heads-down, from-the-gut, straight-to-the-point, no-frills rock'n'roll that this Newcastle lot will get compared to the most. They ain't glamorous, and they clearly have no

interest in being so. There's no Serge/Liam leopard-print flamboyance to be found here. What they have in common with all the company they have recently been keeping is a supreme, outwardly displayed confidence in their own abilities, and even more so their songs' ability to connect with people. This definitely happens tonight: the crowd here may not be familiar with the dirty, gritty, politically tinged buzzsaw-guitar-pop likes of 'I'm Coming Down' and 'It Blinds My Eyes', but they are so direct and instantaneous

Chris Dawson has a throaty rasp that makes you believe he means what he is saying

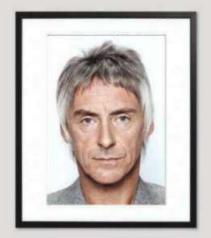
that it doesn't matter. The not-so-secret weapon is the voice of singer and guitarist Chris Dawson, one of those throaty rasps that just makes you believe he means what he is saying, no matter what that might be. The Smokin' Barrels are the sort of band that indie snobs will dismiss instantaneously, but on tonight's showing they stand a good chance of being clutched to the heart of the real-rock nation. Hamish MacBain



























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up there onstage: there's not a live band in the country that can touch the Jarman brothers right now.

At 90 minutes, tonight's set is one of the longest they've ever played. In years gone by, the idea that a band as chaotic as The Cribs could hold it together for that length of time would be laughable. But while they still occasionally miss their cues, waver in and out of tune, and career around the stage like bipedal Jenga towers with one too many blocks missing, they've also become a devastating live force with a knack for making 2,000-plus capacity rooms like Glasgow's Barrowland feel like the guts of a garage. The gigs are getting bigger, their audience is getting younger, and the setlist – with five albums of scuzz-pop nuggets to mine from – is growing ever-more impressive. They are a band at the very peak of their powers.

"We've always had a reputation for being ramshackle, which I always liked," says Ryan. "It would be more detrimental to me if you called us 'professional." But we have become better live. To be 10 years into our touring life, and to be having more fun than we've ever had, that's a good result for me. It comes from not trying to normalise things, not trying to make everything run smoothly. That would be so, so dull..."

Dullness is anathema to The Cribs. At their first ever gig in Wakefield in 2002, Ryan and Gary

purposefully made things difficult for themselves by playing two-stringed guitars through tiny, weedy amplifiers, while Ross hammered away on an undersized drumkit. "The concept," says Gary, "was to be as un-rock as possible. Then we did a show around Christmas 2002, which was just unhinged. Someone had spiked my drink, and I just couldn't get it together. We were all wearing Beatles wigs, I was in

my mum's blouse, Ryan was shirtless and covered in fake blood. I ended up knocking myself out with my own bass..."

"We were trying to be experimental," Ryan remembers. "We would ingest things just to see what happened. We only played four songs at that gig, and two of them were 'Another

Number'. But it wasn't really about the music, and I liked that approach. A lot of people would say they were appalling gigs, of no artistic merit whatsoever, but I think maybe they were some of our best shows."

"The non-rockist theory went out the window

after that," Gary smiles. "People expected us to be crazy all the time, so we started getting a bit more full on: wearing catsuits, spraying champagne, burning money... stupid shit."

In Glasgow, the band are watched by friend and sometime-producer Alex Kapranos, who giddily enthuses about the show in the dressing room afterwards. The following night in Manchester, an even

more illustrious former collaborator turns up. But while everyone is excited by the prospect of playing a couple of songs with their old bandmate Johnny Marr – whose wife and kids coo over them like scruffy cousins they haven't seen for a while – they're also aware of the fact that, for whatever reason, The Cribs simply work best as a trio.

"It's a weird one, is this," frowns Gary, "but speaking frankly, when Johnny was in the band, I noticed a lot of the focus was on my brother and Johnny. It was a psychology thing: I found myself standing back a lot, which is a weird thing to do when you sing half the songs. Now, me and Ryan have that space in the

"IT'S LIKE A SIGN OF RESPECT WHEN FANS TRY TO RIP YOU APART"

Ryan Jarman



middle of the stage where we can bounce off each other again, which is what the band is based on, really."

Eskimo kisses,

brother!

he dynamic between the Jarman twins is a major cog in the unruly mechanism that is The Cribs. Onstage, it's Ryan – in ratty, modesty-protecting pyjama bottoms under a pair of jeans that look like they've been through an industrial mincer – that's the pinballing, spring-heeled dervish, while Gary is the more stoic and reserved presence. Offstage, it couldn't be more different. Ryan often seems distant and withdrawn; when we sit down to interview him, he stares off in every direction but ours. It's clear that the psychological problems he suffered during the making of the new record haven't yet subsided completely.

"Things are kind of getting back to normal now," admits Ross, hesitantly. "There are still things that don't just change overnight. We're trying to give him the time that he needs. But we're definitely in a better place."

Touring takes a physical toll on Ryan, but it also offers him mental repose. Indeed, he only ever seems at ease when he's onstage. He lists the multitude of injuries sustained on the road: the entire tour he played with a broken hand, knocking himself out (twice) on the barrier at Barrowland, being manhandled by a security guard in Sheffield who didn't believe he was a member

of the band. Recalling the shows – around the time of "The New Fellas" – when he would inevitably re-open the same wound on his mouth night after night and bleed all over the stage, he simply shrugs. "I was never embarrassed about it. People started to expect it and we became a bit cartoonified, but we never set out to do it each night. It was just a product of putting so much of ourselves into the show." He says, quite seriously, that he "can't imagine the band existing if we weren't on tour."

The only thing he bristles at the memory of is stage diving. "The crowd used to carry you back to the stage, but now they pull you down and tear your clothes off," he says. "I'm claustrophobic, so that's pretty scary. It's funny, it's almost a sign of respect when people try to rip you apart and destroy you."

The Cribs no longer resort to bloodletting or cranial trauma to entertain an audience. They no

LEEDS FESTIVAL, AUGUST 2008

"We headlined the NME Stage and they cut the power on us but there were 20,000 people there, and they all started singing the rest of the song. We had one guy telling us that we can't do this, but 20,000 people insisting that it went ahead. It was an amazing experience."

WORST GIG MELT FESTIVAL, GERMANY, JULY 2005

"It had been raining heavily so the first few bands didn't play. We were the first band on stage and it was completely waterlogged. Every time the kickdrum went, ripples would go across the stage. The crowd was 30 people. Farcical."

MOST CONFRONTATIONAL GIG

O2 ACADEMY BRIXTON, NOVEMBER 2007

"We did five nights with the Sex Pistols. On the first night we got heckled and spat at, and we had four more nights! But we had a "fuck you" attitude; we sang 'Part Time Punks' to wind the crowd up. longer have to. We balk at using the word professional, but they've certainly become, in their own unhinged way, more reliable. Where once their gigs were haphazard, now they are powerful affirmations of punk-rock rebellion. Of course, that doesn't rule out the possibility of the wheels coming off in catastrophic fashion at any given moment...

"There's a stage here somewhere..."

"In the early days," Gary remembers, "we toured with a lot of bands, and you'd see that, for them and their crew, the key was consistency: everything had to be the same every night. And we hated that. We would deliberately sabotage ourselves to avoid it. The first time we played T In The Park, I barely even played my instrument - I was doing handstands on it! Some people loved that and others hated it. I guess, in our own perverse way, we're all about keeping things consistently inconsistent."



up vocals and no-one thought about it, then Salem do it and it's like, 'Oh my god that's so original! It's DJ Screw coming back!' Well no, DJ Screw came back a decade ago and no-one paid attention because she's Ciara and she's hot so nobody sees what it really is."

You seem to be trying to make an impact visually as well as through music...

"It's like a big game. Once people are paying attention, you have the ability to manipulate how they perceive you and respond to your music and you can be smart about it or you can be stupid about it. If you sit down and say, 'I'm really important. I'm really innovative', people are gonna start thinking that about you; that's the essence of Kanye West or Marilyn Manson. I'm sitting here saying, 'My music is important and it's doing something different'; Ciara doesn't say that, but she could and people would perceive her differently."

What do you mean when you talk about

manipulating perceptions?
"I don't think I've achieved androgyny... but I like to be more boyish. It can still be something that's alluring and attractive but you don't know why you're attracted to it and maybe it makes you uncomfortable. With making experimental pop music, it's the same. On one hand it's in 4/4 time so it's familiar enough that people understand and can dance to it, but then you throw in a bunch of distorted, chopped-up vocals and weird stuff and people almost don't realise they're changing the way they think. That's how culture progresses; it's not something suddenly coming in that's totally radical, it's things slowly morphing and introducing people to things almost against their will."

Can Grimes have that impact?

"The idea for me is to be innovative and memorable. I would rather be respected and somehow written into the history books than sell a load of records right now and be forgotten. I don't want to fade into nothing. You read a history of punk but there were so many more punk bands than in that book; it's just that those were the ones that did something interesting. I want to be in that catalogue. I'd embrace anything; there's nothing that's too big."

Grimes' electronic pop heroes

Claire Boucher reveals her inspirations, old and new

NINE INCH NAILS

"Their production style is the perfect mix of everything good about industrial music, but in a way that's easy to digest Nine Inch Nails is like industrial pop music. My next record is very much going to be in

GATEKEEPER

kind of really classy industrial music

It's really aggressive but it's also kind of gay. They're really ecstatic and probably the best live show I've seen in the past year."

NO LAY

"It's very grimey but she samples her voice in the backing track and stuff. I'm not gonna rap because I'm a huge dork but I like that level of control in vocalists.



"I HAVE A VISION.

It's cool, it's controlled, but it's also instinctive and transcendent. Niki And The Dove's theatrical pop will alter your perceptions

ith some enthusiasm, Malin Dahlström talks of the troupe of nine interpretive dancers that she and partner-insynthetic-yet-spiritual-popmusic Gustaf Karlöf often perform with in Sweden,

but can't yet afford to take on tour elsewhere. And that's just the start of their artistic ambition.

"I have a vision," she says, "of a thematic concert that we will do one day in a theatre, working with cinematography and lights: that is the dream for us.'

"We did a show in the National Theatre in Stockholm," Gustaf continues. "For only about 50 people, but it was amazing - small and concentrated, with everyone seated and focused on the music. I like that. I like churches for that reason because everything is so focused."

All of this makes sense. Because even in the smaller spaces that Niki And The Dove are for the moment confined to, augmented only by a touring drummer, they are An Experience: an expansive, multi-layered, often transcendent spectacle. They are not just a "synth pop" band, and their just-released debut album is proof of this.

Lyrically, it is elemental and fantastical: "I want to let you show me what it means to breathe fire" goes 'Tomorrow'; "The pounding of my heart... I'm a drum, I'm a drum/ It's what makes me human", Malin cries on 'The Drummer'. This is a key line, because while Gustaf's backdrop may be machine-made, it is also unmistakably human.

A Niki And The Dove interview may be

peppered with utterances of "this might sound pretentious", but you believe them when they claim to draw as much from the transcendent power of classical music - "It is cleansing, purifying, devoid of image," says Gustaf - as they do from the nightlife detailed in their own 'DJ, Ease My Mind'. As Malin enthuses: "When you experience a really good DJ, it is dramaturgy." (Yes OK, we had to look this up: it is defined as "the art of dramatic composition and the representation of the main elements of drama.")

Not by accident is the record entitled 'Instinct'. "We had a freedom and flow in the studio - from the beginning, we were acting on instinct," Malin insists. "The title of the album is good, because the songs completely come from that place." And in fact everything that Niki And The Dove do comes from this place - a place where cold, detached, controlled electronics are manipulated into a soundtrack for closing your eyes and just letting go...

DOVE

The dynamics of the pop duo

- Malin and Gustaf met while making music for theatre in Gothenburg way back in 2009.
- They were still tinkering with elements of 'Instinct' a full two weeks after the deadline set by their record company.
- If Gustaf mentions Bach in an interview - as he often does - Malin will groan: "Why must we always bring up this boring old man, all the time?

The Hottest... ALBUMS OF SUMMER



AN AWESOME WAVE INFECTIOUS

Ignore the confusing name and genre they've dubbed folk-step (or jump-folk... or trip-folk) and give this Leeds-born band the chance they deserve - they're bridging the gap between dance production, Wild Beasts and folk and are STILL managing to get played on the radio. Here's our review of their debut album, out Monday (May 28).



In an age when everything about a new band is splattered across various social

media, Alt-J are something of an anomaly. From refusing to show their faces in early photos to the kerfuffle over their name (it's the keyboard shortcut to make a triangle symbol on a Mac, obviously), they've already marked out themselves as oddball geeks. Lyrically, their debut 'An Awesome Wave' continues in this vein. "Til morning comes, let's tessellate", Joe Newman croons in possibly the nerdiest come-on in indie-pop history. In the same breath he declares his love for triangles ("my favourite shape") over a

smouldering guitar groove. It's hardly a knicker-dropping missive, but good god, they make geometry sound sexy.

It's this bookish sensibility and penchant for a sexual metaphor that ranks them alongside Wild Beasts, and it's little wonder they've toured together. But it's a shortsighted comparison when you consider how the languid melodies, clattering beats and unsettling electronic skits on 'An Awesome Wave' veer widely from the forlornness of an Antlers record to the intricacy and drama of early Patrick Wolf.

Like the latter, Alt-J indulge in impatient, complex songwriting. From the twisted a cappella interludes offsetting the distorted vocal and jagged guitars of 'Intro', to the wafting clap-happy breeze of 'Dissolve Me', each song flits between genres with the rapidity with which one would imagine Alt-J completed their algebra homework. 'Breezeblocks', starts as a smooth R&B groove before switching to a magnificent, clattering and sinister plea: "Please don't go -

I love you so!" The 'In Rainbows'-indebted 'Something Good' is awash with piano and soaring melody. And while 'An Awesome Wave' might begun as some half-baked stab at a cinema concept album - 'Matilda"s drab strum is a paean to Luc Besson's troubled child-star in Leon - it's all the better for the added grit, real-life misery and heartache, as 'Fitzpleasure' attests. It's a welcome injection of dirge, adding yet more sounds to the mix with rasping bass riffs and storming vocal before 'Taro's finale, which fizzles disappointingly to the finish line. The charm of Alt-J's musical scatterbrain is that it works. On the surface, this is smart alt-pop, but Alt-J have messed with the formula just enough to make this a brilliantly disquieting debut. In refusing to submit to the rigours of a genre, they might just have made themselves masters of their own. Jenny Stevens

DOWNLOAD: 'Dissolve Me', 'Tessellate', 'Breezeblocks' Hottest rock album

THE GASLIGHT **'HANDWRITTEN'**

(out July 23)

BRIAN FALLON, SINGER: "This is the first record that we wrote without worrying about what people would think when they listened to it. We decided to do things that maybe The Gaslight Anthem aren't supposed to do. That's how we came up with songs like 'Too Much Blood', which has a heavy, Led Zeppelin-y riff but also sounds like 'Honey



Bee' by Tom Petty. We worked on the songs together and no idea was off limits. It sounds epic to me."

Hottest hip-hop album

WAKA FLOCKA FLAME 'TRIPLE F LIFE: FRIENDS **FANS & FAMILY'**

(out June 11)

Atlanta-bred rap firebrand Waka Flocka Flame's 2010 debut 'Flockaveli' was a shot in the arm for southern hip-hop, the partyhard sounds of crunk delivered with a cold, gangsta charisma. The title to much-anticipated followup 'Triple F Life: Friends, Fans & Family' conjures warmer feelings.



But going by electrifying lead single 'I Don't Really Care', Waka's return promises to reinvent the Dirty South sound all over again.

Hottest comeback album

PASSION PIT 'GOSSAMER'

(out July 24)

MICHAEL ANGELAKOS, SINGER: "This record eclipses [debut albuml 'Manners' in such a way

that it doesn't actually feel like a comeback. It's about all these terrible things that happened in my life and at the end of it I'm still alive and functioning. There's so much layering on this album - it's meticulous. Nothing is computer-driven. There are



imperfections that are very natural. I thought, 'Fuck perfect tapes' - I just wanted it to be a really human record."

Hottest dance album

TOTALLY ENORMOUS **EXTINCT DINOSAURS**

'TROUBLE' (out June 11)

ORLANDO HIGGINBOTTOM, AKA TEED: "I've tried to just have fun with dance music and not think too much about the different fashions within it it's confusing because there are so many artists and scenes around. Everything you do feeds into itself; definitely that trip [to the Congo with Damon Albarn] had an influence. I doubt Damon's heard the record but I know he'd care more about whether I'm proud of it than what he thinks."





HOW EDM BECAME THE HOTTEST **SOUND IN AMERICA**

The US is getting its bosh on in a big way – how long before the new generation of dance stars eclipse the auitars entirely?

DEADMAUS AND

SKRILLEX ARE

TREATED LIKE

ROCK ROYALTY

sk Dennis Romero, a leading 'EDM' (that's electronic dance music) writer for LA Weekly, to pinpoint when America fell for the genre, and he instantly names Daft Punk's 2006 Coachella set. "It introduced a new generation to the joys of electronic music and let them know it's OK to dance."

This year at Coachella, the biggest names on the posters were The Black Keys, Radiohead and Dr "check out my hologram" Dre. But NME Editor Krissi

Murison returned to the office raving - pun intended - about the fringes of the festival.

"It felt like going to Reading and Leeds, and the Comedy Tent drawing the biggest crowds of the entire weekend," she says. "It was that unexpected. By early evening people

were starting to vacate the main stages en masse for the three smaller dance tents at the far end of the site. The atmosphere was insane - a massive hive of people completely losing their minds."

This is six years on from the Daft Punk Road To Damascus moment - this sound has far from peaked in terms of its appeal to the US. In fact, in the aftermath of Kanye, The Black Eyed Peas, Usher and every other megastar turning to EDM, it's on an unstoppable rise.

Skrillex is the most talked-about man in music while Rihanna and Britney embrace chunky, Euro-inspired bangers. To anyone living in the UK where this type of music was at its height at the end of the '90s, this might seem unfathomable. But the reason, according to the likes of Swedish House Mafia's Axwell, is simple: he and his contemporaries are providing a visceral, star-and-audience-type deal. "A lot of these older DJs don't put as much effort into the game because they've done it for 15 years," he says. "But we're taking a

different path, and we're really coming to get them. We're really going for it." The "going for it" element is key. Just as America never really bought into Oasis' take-it-or-leave-it nonchalance but went nuts a decade later for

Coldplay's eager-to-please

anthemia, so it is now with dance. Cool DJs in search of a more selective audience are not what people are after. Come one, come all types who will do everything that is humanly possible to ensure that everyone has the best night of their life - Kaskade, Deadmaus, Afrojack, Skrillex, SHM - are spoken about like rock royalty. At the moment, it's difficult to see this ending, or even slowing down. You imagine the big names on next year's Coachella poster might look very different.

THE HOTTEST... UK Scenes

Now that Peace have signed a major label deal [see p20] they're about to drag the rest of their Brummie mates into the limelight too. Rightly so - the burgeoning collection of acts from around the city may all sound different - everything from dub to grunge - but

they're united in a singular vision, and one that's aided by a haze of weed-fugged, skater-slacker glory...

BEST SONG: Swim Deep - King City

The UK's reaction to WU LYF in the past 12 months has been intense, with all kinds of shit imitators springing up (and a few great ones too). But their home town is getting away from the secretism, the wolfy screams and reverb-drenched atmospherics. Manc promoters Now Wave and

Salford label SWAYS (see p40) are leading the way alongside local acts like Pins and Ghost Outfit.

BEST SONG: Pins - 'Eleventh Hou

Forget the fact Siouxsie came from there - in recent months Bromley has become home to an exciting cluster of new acts. The likes of percussive/calypso obsessives Kero Kero Bonito and Kabogaeries, as well as solo

artist Leigh (think a more fucked-up AlunaGeorge) are attracting the kind of attention that could see them flourish soon.

BEST SONG: Kabogaeries - 'Warm Da

Detour, a new media organisation run by BBC Radio 1 Introducing DJ Ally McCrae and his bezzie mate David Weaver, has been bringing together Scotland's best bands. Their 'wee jaunts' - Camden Crawl-type events with bands playing in actual toilets and club nights have helped make the names of Discopolis, Holy Mountain,

Paws and more.

BBC Radio 1's Jen Long: "Just a couple of years old, **Cardiff indie Barely Regal** have built a family of some of Wales' most talented new

artists. Brilliant releases from the likes of Samoans, Kutosis, and their own band, Among Brothers, plus their role in promoting shows and booking tours have generated a scene that's thrilling to be involved in."

BEST SONG: Among Brothers - 'Keep



Witch Project: in cinemas soon





SHOT NEW ANTHEMS HOT NEW BANDS

We've picked the big tunes that are ready to blow up right now – head to NME.COM/blogs to hear them and suggest your own

ALUNAGEORGE 'YOU KNOW YOU LIKE IT'

What happens when a band have been brought up on Destiny's Child, TLC. Cassie and Ciara rather than the usual staples of The Rolling Stones, The **Beatles and Britpop** (again...)? AlunaGeorge. that's what. Aluna Francis (aka the voice) and George Reid (watch your back, Jamie xx) are making a party-ready mix of garage, R&B and

pop and, thanks to the 'You Know You Like It' EP, they also hold the title of being the most exciting new act on the sohot-it's-probablycaught-fire-by-now Tri Angle label.

Hooked? You can catch them this summer at Blissfields (June 29-July 1) and Wireless (July 7) festivals.



CITIZENS! 'TRUE ROMANCE'

Last time NME saw this floppyhaired Alex Kapranos-produced five-piece we came over a little faint. It may have been down to the venue being rammed full of French fans close to orgasm, but cheeky songs like the stonking 'True Romance' had something to do with it too. Debut album 'Here We Are' is out now - you can read a review of it on p46 of this here issue - and if that's not enough, they're on tour this summer, starting at Hoxton Square Bar & Kitchen in London on June 12.



"JUST GOT AN ELECTRIC CHAIR!!!" So starts Bleached's heartfelt ode to killing a loved one. Fronted by sisters Jessica and Jennifer Clavin. Californian beach bums Bleached like 'Electric Chair' - come on fast, cute, scary, punky, snotty and just a little bit like an all-girl Ramones fed to the brim on Ritalin and fed up to the gills on boredom. Here it is: two minutes of pop punk that forms the flipside of sold-out seveninch 'Searching Through The Past'.



Shimmering with the spirit of Bowie's 'Five Years', the debut track from these south London oddballs is among the most eerily compelling things we've heard in recent months. While much of their material rocks like Jack White on a particularly angry hangover, here it's all about the slow building, almost serene nature of singer Iva Moskovich's vocals. "If it flows through your wrist then it must be true" - ouch.



They say they're only influenced by "Mama and Papa Haim" but there's more than a smidge of Fleetwood Mac in this track from LA sister-trio Haim. 'Better Off' has killer drums, more on-point harmonies than an entire series of The X Factor and ballcrushing lyrics like "You fucked me up, what am I to do now?/I'm better off this time". What's not to love? You've missed them on their recent UK tour, but they're planning on hitting the road again in autumn.

LISTEN NOW!

We've put all the anthems together in one handy NME Radar Blog entry - head to NME.COM/blogs or scan the 2R code below



un mousic

1.Example

Top tweet: "Enjoyed The Hunger Games until the massive pitbulls ran in at the end and ruined shit. Don't like pitbulls. Or Pitbull."



2. Azealia Banks

@azealiabanks

Top tweet: "Lol I wonder what all the bastard pokemon are like. Ya know, the ones that never made it off the sketch book...



3.Fred Macpherson

@fredmacpherson

Top tweet: "Every time I check my @s it's 90% love and 10% 'why are you trying to make the new pigeon detectives?' Oh so 100% love."



4.Liam Gallagher

@liamgallagher

Top tweets: "Anybody know of any castles for sale in the MCR area...LG "Glad the knitwear has been well received, jeans are looking mega!!"



5.Tyler, The Creator

Top tweet: "IM GONNA BE A MOM TODAY SO PEOPLE CAN BUY ME SHIT LIKE FLOWERS AND RKELLY CDS HELL YEAH"



6.Alex Kapranos

@alkapranos

Top tweet: "Ach. Nothing personal. Just because everyone does. And they're so fucking boring. RT @ javierfib why not cover Oasis?"



7. Johnny Marr

@johnny_marr

Top tweet: As rumours broke last month that The Smiths were reforming: "Hey Everybody !! Amazing news !....My amp is fixed !"



8.Diplo

Top tweet: "Thanks tokyo.. Sick party. Now im buying a puppy and goin to love hotel w this rapongi stripper & peyote"



9.Courtney Love

Top tweet: "@diplo you lie! the only drugs the yakuza lets in is 'shabu shabu' shady speed they give the russian sex workers, i know japan"



10.Cheryl Cole

@cherylcole

Top tweet: "Oh my god .. There's a RAVE on my timeline and it's only 8.30AM !! LMAO Legggooooooo #CaliMvName Love vou!"







"I BOUGHT HELDERS A LAP DANCE"

Focus Creeps are the duo in bed with the Monkeys and burning the music video rulebook

hey've got the weird name, the rock'n'roll stories and air of indelible cool. Focus Creeps do everything a band does, except make music. But they make something just as vital.

Ideas man Aaron Brown and technical genius Ben Chappell met while Aaron was studying in Chicago. Over the past few years, they've worked with everyone from Arctic Monkeys and Girls to The Beach Boys, Spector, Django Django and cult Stateside acts like Cass McCombs, Cold Cave and Wavves. They craft heavily atmospheric four-minute movies jam-packed with pretty girls, leather and denim, hazy California sunshine and desperado desert action layered with a shrewd sense of humour.

NME meets Aaron in his East Hollywood homestead, the vintage black Cadillac which a PVC-clad dancer writhes up against in the Monkeys' 'Black Treacle' video parked outside. The woman is a dancer at LA bikini bar Jumbo's Clown Room, where Courtney Love used to shimmy for tips in the '80s. "I secretly bought Matt [Helders] a lapdance, to play a practical joke on him," explains Aaron, who then realised the lady in question was perfect for the video. "Another Jumbo's girl is in 'The Hellcat Spangled Shalalala'."

Aaron is also fond of casting his mates in videos. "It sort of justifies all this senseless hanging out," he grins. He even got his mother to star in the poignant clip for the recent Girls single 'My Ma'.

If this all sounds like too much fun to be a proper job, you're probably right. Gone, though, are the days where Aaron and Ben could get wasted. Almost. When they made the 'You And I' video in Sheffield with Richard Hawley and the Monkeys, everyone got hammered. "You think it's a good idea, but it's not," Aaron admits. "The ratio of lack of focus to the possibility of something really cool happening is very imbalanced."



▼ SPECTOR

'CHEVY THUNDER'

"A band seem to be on tour and then there's a reveal that they're not they're doing illegal stuff. We got the gangsters from this place called Homeboy Industries. When people get out of jail it provides jobs. They make salsa and stuff."



SUCK IT AND SEE'

Aaron Brown: "The whole video is Matt Helders playing Lemmy, if his first girlfriend didn't die and he never became a musician and was just a normal guy: dysfunctional, fucked up. I wasn't really into the guy we first cast and Al [Turner] was like, 'What if Matt did it?""



WAVVES

'KING OF THE BEACH'

"You go to their house, meet them, look at what they have and what they're into and you can come up with all kinds of stuff... They must've been really high. We made them smoke a lot of weed. We painted the blunts with gold food colouring."

AGIRLS

'LUST FOR LIFE'

"Christopher swears in the song, so the label said they needed a safe version. It was like, 'If we're gonna do a safe version, we're gonna do a nonsafe version too!' So anybody we could get to take off their clothes as an ultimate not-safe version, we did."

The Hottest... NEW TV SHOW

Check out Veep – the American political satire from the creator of The Thick Of It



WHAT IS IT? This new comedy is set within the bowels of the office of the US Vice President (or 'Veep'), and isn't a million miles away from the British political satire The Thick Of It although it does have more razzmatazz as it's on HBO.

WHO'S INVOLVED? Armando Iannucci - arguably Britain's greatest comedy writer - was seduced by the US to pen this new show. The cast is an impeccable ensemble of American comic talent, From Arrested Development's Tony Hale to In The Loop's Anna

Chlumsky, you'll have plenty of, "Oh it's him from so-andso" moments.

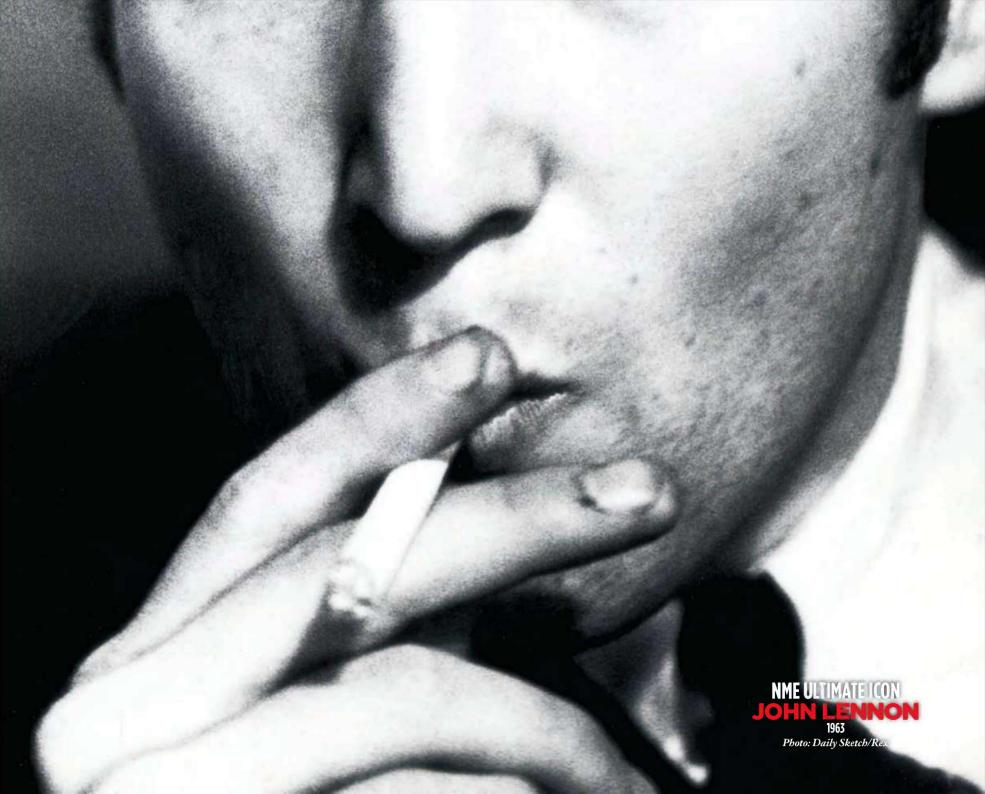
WHY YOU'LL LOVE IT The storylines are energetic and exciting and the script is slick - there's a brilliant moment where the VP (Julia LouisDreyfus) ends up inadvertently announcing to dignitaries that she "needs a shit". That bit made us laugh.

WHERE CAN YOU WATCH IT?

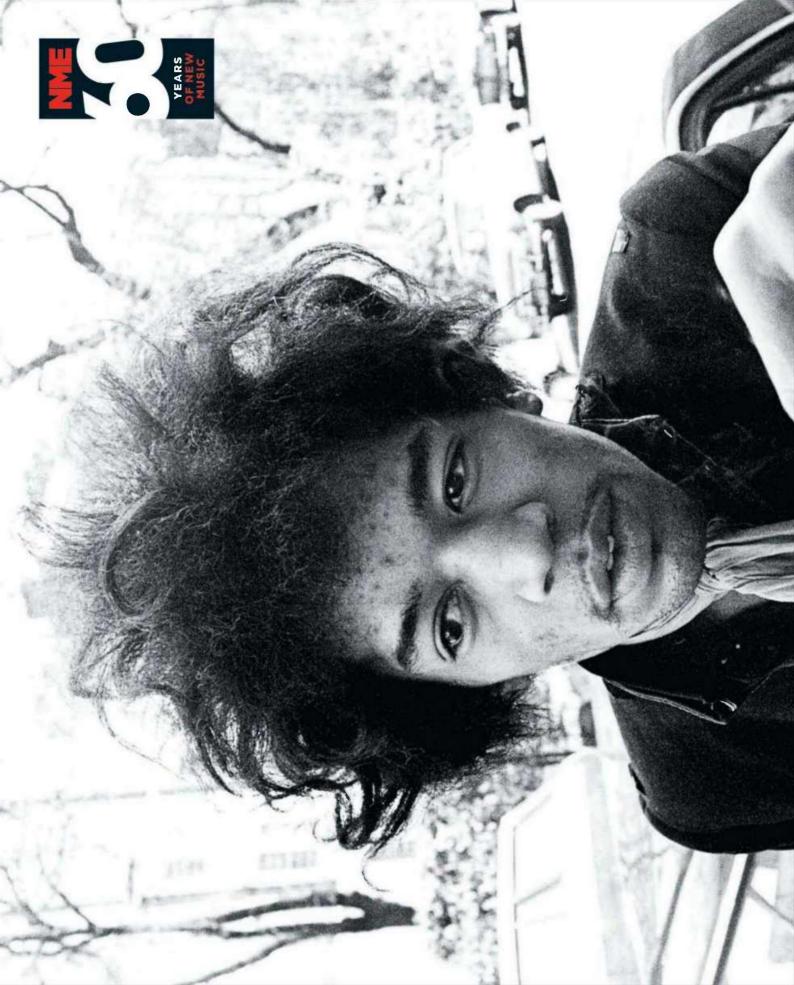
Hitting these shores on Sky Atlantic in June.















'Xanman'. His self-chopped hair is the worst, and therefore best, in the whole place. His shoes are crap, bought for less than 10 dollars from a Korean market. He is rolling around the floor, launching himself headfirst into keyboards, drums and guitarists with vigour and passion. He is ripping up his shirt, and moving like Jagger (really). His face is contorting as if he's having a stroke, or a heart attack, or perhaps maybe even dying. Nobody in the entire crowd dares to venture closer than within 10 feet of Nick, because he's also climbing the hastily erected stage-rigging and kicking out against... well, everything.

Suddenly, he jumps offstage – we all take a step back, naturally – and runs up to the first girl he sees (who it later turns out happens to be one of The Like) before stopping, sniggering like a madman and screaming the nonsensical chorus to 'Xanman' in her face.

"XAAAANMAAAN!"

ond are by far the most electrifying new band we've seen and heard in 2012. When we first caught them, at the aforementioned gig at SXSW, we liked them so much we immediately scrapped our entire itinerary for America's greatest new music festival just so we could follow their every move for the rest of the week.

We saw them play a place called Buffalo Billiards, where Nick ended the show by recreating Iggy Pop's famed 'walking on water' thing, peacock-strutting his way over people's heads in a fashion that would surely have made ol' veiny-guts himself proud. We discovered they have one song – a tribute to Miles Davis' ex-wife – in which the only lyrics are "Betty Davis will come down from the

heavens to save us", screamed over and over again. We saw them annihilate a load of fellow Aussie newcomers – including DZ Deathrays - at a Triple J radio-sponsored battle of the bands, where two further things became crushingly apparent: 1) Nick is surrounded by an A-grade bunch of sidekicks, from Bonham-esque drummer Cam Avery to spring-haired bass, keys and vibes man Jamie Terry; 2) Guitarist Jay Watson plays like an absolute demon, as if he's just got the nod to succeed Clapton, Beck and Page in The Yardbirds. He also looks the part, as the swarm of wide-eyed, open-mouthed girls who hastily form a queue in front of his bit of the stage post-show appeared to prove. As one crowd member standing near us put it, Jay's like the living, breathing, winning entry of a Draw Your Ideal Rock God! contest.

Four months ago, precisely nobody outside of their native Perth, Western Australia had ever heard of Pond. Their album

"THIS IS HOW

POND OPERATE:

WE SMOKE WEED

AND TALK SHIT"

Joe Ryan, guitar

'Beard, Wives, Denim' landed randomly on NME's desk in January, having been sent the old fashioned way: anonymous CD-R accompanied by even more anonymous press blurb. It had stupid phrases like, "Pond

were born sometime in 2008 under a mulberry tree" in it. We stuck the record on the office stereo straightaway, a place it's barely left since. Ask why it's taken so long – 'BWD' is their fourth full album – for Pond to get noticed, and Jay is forthcoming: "We live in a little bubble. And nobody cared until now! Literally, nobody cared or did anything whatsoever." He pauses, turning to NME and the rest of the band before asking half-seriously. "Hey, do you think we should do a Best Of? Or a boxset, maybe?" Guitarist Joe Ryan, spliff in mouth, replies dryly: "You see, this is exactly how Pond operates – smoke a bit of weed, sit around, talk shit and wait until it starts to fall into place..."

Making sense of the band's origins is akin to unravelling a Greek myth, as we soon discover. "Me and Joe started playing in a band in high school called Shiny Joe Ryan

And The Silver Bullets," Nick begins. "Then we changed it to Electric Blue Acid Volts. And then we changed it to Mink Muscle Creek and we got Kevin to play guitar." Kevin, we should point out, is Kevin Parker of Tame Impala, with whom Pond share members but most certainly don't live in the shadow of. "Then we kicked out the drummer and got Kevin to play drums. And after that Jay started hanging out and joined Tame Impala. Then we met Jamie who was playing in The Silents, and we started Pond with us three - me, Joe and Jay partly because Mink Muscle Creek was fucking up and it wasn't that fun, partly because



Jay moved into our house one day, which was not permitted by any of us. But mainly because we were tripping, I think." If there seem to be a lot of other spin-off bands circling around Pond, it's something Joe says is "probably because of the attitude in Perth. People move to New York or Sydney or London to make it. No-one moves to Perth. The scene there is... there is no scene. It's just "You're here, I got a spare guitar, that guy there plays maracas and dances around in tassels. Let's go!"

ompared with the legion of dead-eyed, deadly serious UK newcomers NME's dealt with recently, Pond's entire aesthetic – not to mention their songs and live shows – seems gloriously, almost shockingly easygoing. There are no rock-star egos on display here. No hang-ups, no wanky fakebelieve posturing and certainly no eyes-down-cos-it's-a-big-audience lamo shtick. They just do what they do – play rock music like it's the best job in the world – and happen to do it miles better than everybody else.

It reminds us of something Josh Hayward from The Horrors – another fan – said at the NME Awards earlier this year: "We get so jealous of all those Australian groups. The reason they're all so good is because they can

just get on with it – no press and no endless touring like we have to do over here."

This is why Pond are so adamant they're their own entity, rather than some Tame Impala side-project. Jay and Nick are both still involved with that band – and who knows what'll happen when Tame start up again in late summer – but for now Pond is a major, major priority. And rightly so. "I don't see any reason why we can't both co-exist," stresses Jay. "We've been doing it for years anyway."

"At the end of the day," Joe adds, "we're both really different bands." NME wholeheartedly agrees, but prefers the way the punter stood next to us at the Triple J-showcase put it: "Pond are like Tame Impala with a 13-inch dick..."

Pond dive into the UK!

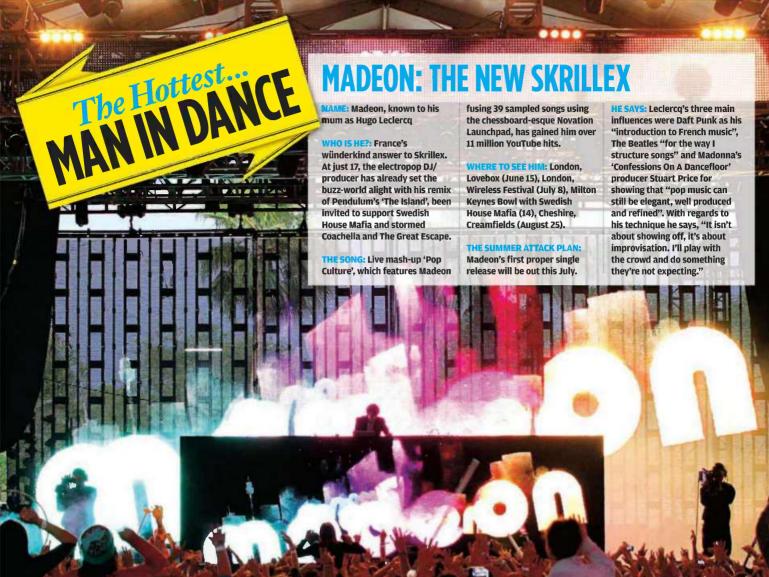
Where to catch the band live

- Milton Keynes
 Craufurd Arms (May 23)
 Glasgow Arches (25)
 - Manchester Soup Kitchen (26)London Field Day
 - festival (June 2)

 Bristol Dot To Dot festival (2)

 Nottingham Dot To
- Dot festival (3)

 Manchester Dot To Dot festival (4)





The Hottest... RISING LABELS

NME New Music Editor Matt Wilkinson picks five imprints making waves

The Brooklyn-based label may have celebrated its 100th release last year, but it continues to pull in the good stuff. Recent acts to check out from the roster include sultry NYC trio Widowspeak (especially their cover of Chris Isaak's 'Wicked Game'), DIIV (previously called Dive) and Portland's buzziest newbies, Blouse.

BEST TRACK: DIIV - 'Wait'

TRI ANGLE

No longer merely a witch house staple, Tri Angle's recent charges - from the shimmering pop brilliance of AlunaGeorge to fastrising Merseyside producer Evian Christ - indicate a label on the move and with its eyes on the mainstream. The eclecticism continues with Clams Casino and Brooklyn's How To Dress Well. **BEST TRACK:**

Evian Christ - 'Fuck It None Of Y'All Don't Rap'

The ultra DIY label responsible for Milk Music's 'Beyond Living' (and run by guitarist Charles' brother), Perennial Death is also home to countless other rising acts from Olympia, Washington's punk scene. From psych-heavy cowboys Family Stoned to the rifftastic Weird TV, it's a treasure trove of great acts. **BEST TRACK:**

Milk Music - 'Out Of My World'

LUCKYME

A Glasgow-based collective as well as a label, LuckyMe's manifesto is basically summed up by their Google search tag ("Music. Art. Parties"). With a roster that includes Hudson Mohawke and Rustie, in recent months they've become increasingly tight with Azealia Banks (HudMo took the production reigns on 'Jumanji'). **BEST TRACK:**

Machinedrum - 'SXLND'



SWAYS

Based in Salford, these are the guys who, when NME asked for a photo, sent us this one above. They also own a venue called The Fürhrer Bunker in the middle of a rough industrial estate - see p31 for more on that.

BEST TRACK: Money - 'Who's Going To Love You Now



UNDERGROUND **ROCK SCENE**

The underbelly of **Copenhagen** is teeming with a raw rock energy. We head into the new heartland of hardcore

"THERE'S AN

AGGRESSIVE

SEXUALITY HERE"

Loke Rahbek, Sexdrome

f you were under any apprehension that Posh Isolation might be your everyday independent record store, the coiled whip hanging on the back wall should quickly dispel that notion. Walls bleach-white, shelves crammed with black metal vinyl and home-dubbed tape, this basement shop in Copenhagen's Nørrebro district also doubles up as ground zero for what people were calling 'The New Way Of Danish Fuck You' (although no-one, it should be pointed out, is calling it that today).

Thirty minutes ago, Iceage frontman Elias Bender

Rønnenfelt sent a group text, and one by one, members of Iceage, Sexdrome, Lower and Pagan Youth turn up and fill the room with guttural Danish and thick cigarette smoke. The joke going around is that today's NME photoshoot should take place at the Jailhouse, a

nearby gay bar favoured by the city's S&M fraternity. Loke Rahbek, 22-year-old frontman of Sexdrome and owner of Posh Isolation, explains: "I think it has to do with an energy here. A sort of aggressive sexuality.'

Iceage might be the only band to date that have made a name outside of their home city, but the scene here - raw, underground, DIY - is booming. There's Sexdrome, Lower, Pagan Youth, Redflesh, Hand Of Dust, Skurv... and that's just the punk bands: everyone you meet has a noise side-project, plays in a black metal group, runs a cassette label or helps out at Mayhem, the scene's shared rehearsal space-cum-venue.

The scene in Copenhagen dates to around 2008, when Loke's band Sexdrome found themselves booked on a bill with a new punk band formed by kids from a couple of years below. "We were like, 'Those guys are snotty little kids!"," laughs Loke. But Iceage, it turned out, were rather good. Before long, they were booking shows together, sharing rehearsal space, and a scene was born

Loke and Elias have a relationship best described as brotherly-romantic; one will casually sling an arm over the other's shoulder. They started hanging out to chat and exchange tapes, but soon they were bunking class to mess around with old synths and four-track recorders. They called the project War - "But there's a Latino funk band of the same name," says Elias, so

earlier this month they renamed themselves Vår, Danish for "spring".

Vår is a different beast to Iceage. The Elias-sung 'In Your Arms (Final Fantasy)' is ragged synth-pop, heavy with romantic yearning, while 'Brodermordet' translated as 'fratricide' - is a sort of blown-out club

music, techno synths pulsing through a field of distortion. "We're all fascinated by electronic music, but we feel alienated by club culture," says Loke.

The problem with existing in a tight local scene is that one can become comfortable in a bubble. Vår have ambitions, though. Their new four-man line-up will make their European live debut at Incubate festival in The Netherlands this September, then Elias and Loke are to head to New York to record their debut album.

Later that afternoon we meet at the city's art school and participate in The Europe Lectures, a series of talks in part called to address accusations of nationalism thrown at Iceage last year. "It's about how it is difficult to appropriate old European aesthetics, because the right-wing have claimed it in some way," explains Elias.

Who's who in 'hagen

The new Danish bands sticking a finger to the mainstream



LOWER

Dissonant post-hardcore from Copenhagen's new 'most likely to (above). New EP 'Walk On Heads', out now on Escho, is essential.

GIRLSEEKER

Trippy, Ariel Pink ish trash pop from this trio. fronted by Sexdrome's Alexander. New album '1-800-GREED' is out now on 10 different labels.

AGE COIN

Jackhammer beats and stern synth drones from this industrial dance duo who release on Posh Isolation and Endurance

PAGAN YOUTH

Elias drums in this raw hardcore punk group with song titles like 'Bicycle Boys' and 'Knife Appreciation'. New 7-inch in the works.



SEXDROME

Scorch ng 'anti rock', Sexdrome's (abov) Count Me In (from 2010's 'Grown Younger') was covered by Iceage on 'New Brigade'. New LP due on Youth Attack.

JACKMAN

One-man scuzz-punk band specialising in "deviant" themes. 'Bad Intentions' 7-inch out now on Posh Isolation.

The scene plays with dark, sometimes troubling imagery, but Loke stresses there's no political agenda at work. "All this fuss, Iceage being called Nazis, is so far from what we are," he says. "We are trying to take the idea of European culture, to show you can appreciate it without being involved in right-wing politics. So much has been contaminated by history, but electronic music has been about building a new culture, one free from the past. It doesn't have blood on it. Not yet."



Rapping on rebellion, money and alien sex, **ASAP Rocky** is rhyming his way to the top

e's accused Lil B of wearing his grandmother's earrings and said he'd slap the shit out of somebody for his friend Drake, but this

"pretty motherfucker" still saves the best lines for his tracks. With his new album out in late summer and UK shows in June, he's hotter than ever. Why? A few of his best rhymes will demonstrate...

ON REBELLION

"They try to intellect with indirection just to test you, a rebel until my death it's in my flesh, it's in my vessels"

ON SEX WITH ALIEN WOMEN

"God damn it I'm a genius/ Swagger is the meanest/Weird green hair chicks from Venus on my penis" 'STREET KNOCK'

ON MONEY

"You could call me Billy Gates, got a crib in every state/Man on the moon, got a condo out in space"

ON FASHION

"And I'm as bright as stars, fresh as death in these McQueens/My outfit is deceased, Alexander rest in peace" LIGHT UP

ON HIS MOR "Quit with all the fronting, you ain't round my clique for nothing/'Cos our presence is a present, just to kick it is a blessing"

THE HOTTEST... New Comedhams

DANIEL SLOSS Most of the fringey Scot's gags centre around the angst of adolescence. A DVD is out later this year. Best gag: "My mum wants more kids but my dad doesn't, so he got that thing that men get to stop having babies - old and fat."

PAUL CHOWDHRY Insomniacs may recognise him from C4's Stand Up For The Week, where he's a regular fixture. Best gag: "People ask whom you'd most like to be stuck in a lift with. Probably the

lift engineer.



CHRIS RAMSEY This Geordie jester is likely to become a regular sight on your TV for months.

Best gag: "I've just bought a hip-hop backscratcher from a guy on a street corner. It's well gangster! Now I've got 99 problems but the itch ain't one."

ADAM RICHES Bagged the 'best comedy show' accolade at last year's Edinburgh Festival. Best gag: "(To an audience member) How old are you, son? 18? That makes you old enough to date my dick."



DONALD GLOVE Writer on 30 Rock, star of Community and a hip-hop star as Childish Gambino.

Best gag: "Most people think I'm Danny Glover's son when they meet me.

I say 'No. I'm Crispin Glover's son.' Then we stare at each other for a long time.



The Hottest... NEW PRODUCER

Friendly Fires' Jack Savidge tells us why he's hot for the epic sounds of Clams Casino

wenty-four-year-old physical therapy student Clams Casino - real name Mike Volpe - rose to prominence last year on the back of his thick, gauzy, smacked-out instrumentals being used by forward-thinking MCs such as

Lil B, A\$AP Rocky and Main Attrakionz. He's remixed Lana Del Rey and is happy to feature prominent samples by artists as un-hip-hop as Imogen Heap, the Goo Goo Dolls and whoever else he happens to LimeWire that day. His sound straddles both sublimely epic and

scratchily lo-fi - imagine DJ Screw having his wicked way with the Cocteau Twins before degrading the whole thing to a crunchy 20kbps MP3, and you're partially there. Check 'I'm God' on YouTube and dive straight into his elegiac, sludgey beauty.

Have your say...



Head to NME.COM/ blogs to tells us who's on your Hot List. Plus

see NME.COM/video for a new Cribs session recorded in the NME office, and for video of bands picking their favourite hot new acts



WORDS: SIAN ROWE, SI CUNNINGHAM PHOTOS: IDIL SUKAN, TRUDE STADE, ED MILES, RICHARD JOHNSON

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REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard



THIS IS PIL PIL OFFICIAL

It was paid for with butter, and the salty tang of post-punk is all over it, but it's the aftertaste of John Lydon that saves this album



eforming post-punk bands? It could be wrong, it could be right. Well, actually no, it's shit. Magazine, Gang Of Four, they're all at it these days - one-time enemies of tradition, cashing the fuck in. The difference with John Lydon's PiL comes down to lightly salted, and actually quite tasty, butter. The 56-year-old fought valiantly to raise the cash for 'This is PiL', dying the Country Life death so he could kick up a stink with the establishment.

And yes, this is PiL: the quintessential postpunk band who, with 1979's seminal 'Metal Box', spirited listeners through a terror ride where arty experimentation was taken to the brink of neurosis by idealistic fervour. They were important, helmed by a 23-year-old ex-Sex Pistols visionary who used to be called Johnny Rotten and tirelessly berated the '70s mods (Weller included) for their retrophilia, and the punks for their Chuck Berry conservatism. Understandably, even the faintest possibility that John Lydon is bowing to the nostalgia market is disconcerting.

Turns out we're in safe hands the drawback being that 'safe' is the operative word. 'This Is PiL' is a relatively edgeless makeover,

albeit infused with the progressive spirit of '79, and bolstered by what has always served Lydon well-his ear for new innovations, without which 'This Is PiL' would be a whitewash. Slotting

in somewhere between golden era PiL (that of guitarists Keith Levene and bassist Jah Wobble) and the pomp of their new wave days, dub bass abounds below trebly guitar while Lydon sobs semi-tonally to the beat of mechanistic funk.

But while reliant on these familiar sounds, there's an electric freshness on many tracks. The magisterial 'Deeper Water' rakes you with Bunnymenesque whists of cutting guitar, driving Lydon as he caterwauls his way to some nameless cataclysm: "I head for deeper water!" 'One Drop' is a slice of post-punk 2012: jagged funk

hatched over Wobble-worthy bass and under Lydon's rabble-rousing: "You cannot change us". Then there's 'It Said That', a dissonant tempest churning in eastern-tinged guitar. It's not often a bunch of oldies meld Teutonic drums to surging synths and uncanny twitch-tronica, as on the ESG-do-techno 'Out Of The Woods'. Talk about keeping the fire.

But for every 'Out Of The Woods' comes a stretch of blandnesss. 'Lollipop Opera' is silly, like musical raspberry blowing, while the overlong title track plays like a glorified middle-eight. I Must Be Dreaming' and 'Human' plump for a listless spin on Mondays scally funk. In true post-punk fashion, space and economy are paramount, but the straight-up rockers lack bite without Levene's severe magic or the iced psychedelia of latter-day guitarist John McGeoch. 'Terra-Gate' strains for purse-lipped power, but is undone by a lack of discipline, while 'Fool' is spikier-than-usual MOR.

In the end, despite the vibrancy, you're left feeling like the world probably isn't desperate for a new PiL album. What it is desperate for is a new John Lydon. The record resonates with the back-echo of Johnny-boy's epochal salad days, and the realisation that they don't make them like they used to. An

unbending humanist disguised as a pantomime villain, he's monumental here. Iconoclasts-report immediately for open trials. The future is out there. John Calvert

DOWNLOAD: 'One Drop', 'Deeper Water', 'Out Of The Woods'

John Lydon chats about the Pistols and politics at NME.COM/video

THIS IS HARDSCORE

Not-evenfunny bad

Barely one saving grace Actively

Woefully bad

Depressingly

Dead-on average

Retter than average Réally

1975

Joins the Sex

Johnny Rotten

1978

in 1979

1997

2004

Celebrity... Get Me Out

of Here!, calls the show's

viewers "fucking cunts"

2008 Appears in an ad

campaign for Country

Life butter, defends the

move saving he needs

money for a new PiL

album, then reforms PiL

2012

Sex Pistols turn

down Olympics

gig because

the organisers

want to censor

their lyrics

Exceptionally

Of-the-year

Of-the-decade good

ROSKA

RINSE PRESENTS: ROSKA 2 RINSE



London-based DJ and producer Roska has never come across as the most imaginative of individuals. A key figure in the rise of UK funky, he provided

one of that short-lived genre's defining works with his flatly titled 'Roska' in 2010. Sparkling with raw instrumentals and fabulous vocal collaborations, the Londoner's debut neatly caught the zeitgeist of the post-dubstep world. Two years later, 29-yearold Wayne Goodlitt returns with another 11 solid. dancefloor-serving tracks, but as the strictly practical title of his second album suggests, it seems he's left much of the inspired creativity of his debut in the past. 'Do You Like This', featuring Jamie George, best exemplifies this record's more-of-the-same attitude, and despite a notable attempt to explore alternate rhythmic structures on the slow grime of 'OnRinseSinceZeroEight' and the half-stepping Mz Bratt feature 'Go', 'Roska 2' fails to do anything either new or remarkable. But then, we probably should have guessed that from the title... Jon Cook DOWNLOAD: 'Metric'

SCISSOR SISTERS

MAGIC HOUR POLYDOR



Scissor Sisters' last album, 2010's 'Night Work', was a triumph of sorts. It was all sleaze-pop references and a general sense of disorder that flew in

the face of their previous incarnation as the Nation's Favourite Wacky Uncles (and Aunt). And although they've backtracked ever so slightly on 'Magic Hour' (it's co-produced by Calvin Harris), the best bits retain the shadow of Lower East Side grot that made 'Night Work' so good. Both the Azealia Banks-featuring 'Shady Love' and 'Let's Have A Kiki' (no, us neither) are ridiculously unhinged electroclash throwbacks, while 'Self Control' mines the same Chicago house references that Azari & III have drawn from with such success. These high points are starkly contrasted with single 'Only The Horses', a hollow bauble of Harris-lite, and the rather 'meh' ballads like 'Best In Me' and 'Year Of Living Dangerously'. A mixed bag, sure, but there's signs that they are still fighting the good fight for weirdos

everywhere. *Priya Elan* **DOWNLOAD: 'Let's Have A Kiki'**

CADENCE WEAPON HOPE IN DIRT CITY UPPER CLASS



"Show a hype man the middle finger on my right hand/I don't need a fucking hype man" drawls Canadian rapper Rollie Pemberton on 'Hype Man'

which, to these ears, sounds like a sly pop at heavyweight hip-hoppers appearing on tracks by lesser-known oiks to lift their status to 'bloggable'. It's a fair point, apart from the ugly truth that Cadence Weapon does need a hype man, because even though this is the third album in a row (following 'Afterparty Babies' and 'Breaking Kayfabe') to display his impressive wit and imagination, the world doesn't care. 'Hope In Dirt City' is the most soulful and hazy he's ever sounded (his previous stuff having been more hard-edged and bleepy) - there's old-skool James Brown vox on 'Conditioning' and generous amounts of brass on both 'Small Deaths' and his reworking of Bowie's 'Driving Saturday'. It sounds like a jazz-rap-disco party, which is the kind of party hype men don't enjoy. Tom Howard **DOWNLOAD: 'Crash Course For The Ravers'**

FACES TO NAMES... What the reviewers are doing this week



KRISTIAN DANDO
"I have largely been
'getting down' to the
Bristolian G-funk of
World Of Wonders'
spiffy 'Purple Legacy'
compilation, while
preparing my house for
the arrival of an
adopted cat. Meow!"



JENNY STEVENS
"I bought new glasses
and have been
wandering the streets
of London terrified
by my new visual
clarity. Also: saw
Grimes twice."



"I consumed an unusual combination of Sandwell District and Red House Painters. Now feel like a photo negative with self-esteem issues."



WHAT WE SAW FROM THE CHEAP SEATS SIRE

Only the hardest of hearts could fail to be melted by such simple ballads of unforced emotion and true romance



Regina Spektor has come a mighty long way from the grotty East Village bars of the anti-folk scene at which she first started plying her hiccupping, iazz-parnished piano

jazz-garnished piano pop trade in at the start of the millennium. Yet even though her sixth album, 'What We Saw From The Cheap Seats', was recorded in the glossier surrounds of Los Angeles, on the cover she's sporting a grandiose military-esque hat atop her ringlets, just like on her first major label record, 2004's 'Soviet Kitsch'. In another nod to her past she's rehashed 'Don't Leave Me (Ne Me Quitte Pas)' for this album, from 2002's self-released 'Songs'. She's done this before of course, when 'Samson' was swiped from the same record to go on 2006's 'Begin To Hope'. But why? "These songs come back because they've been on a really sparse record," Spektor explained to NME last month. "I feel like I need to produce them properly, and I can't rest until that's done." It's true that the new version of 'Don't Leave Me...' is a more polished, brass-boasting beast than the original, but it's not the most sensational song here, despite being picked as the record's second single

As usual, it's Spektor's unforced way with a ballad – the sort that will have sensitive young women sobbing into their iPods on the last bus home – that cuts to the emotional quick. The elegant 'Firewood' is deceptively simple,

managing to skip the schmaltz even when Spektor morphs into a wise auntie, brandishing a tissue and cup of sugary tea, promising: "Everyone knows you're going to love/Though there's still no cure for crying".

As remarkable is 'How', which is one bottle of Cristal away from being a '90s R&B belter. Close your eyes and you can imagine Mariah crooning it in a multi-million dollar music video involving candelabras and corsetry while pointing to the sky. In Spektor's hands it's not a flashy exercise in the high art of cringe, but a welcoming salvo of true romance.

If there's a slither of Spektor's stylings we balk at, it's her helping hand in propagating the unrelenting Zooey Deschanel brand of Urban Outfitters kookiness, with its cupcakes, floral hair garlands and expensive frocks masquerading as thrift store finds, and it's hard not to wince when she slips into 'adorkable' mode, as on 'Oh Marcello'. A bipolar serenade, it sees snatches of 'Don't Let Me Be Misunderstood' pitted against vocal acrobatics and queasiness-inducing time signature shifts. At times such eccentricity can be electrifying, as with 'All The Rowboats', which is like a Tim Burton-directed, modern gothic take on The Phantom Of The Opera soundtrack, and with 'Open', during which she emits a throaty death rattle worthy of The Exorcist. It might be coming from the cheap seats, but for the most part, this is classy stuff. Leonie Cooper

DOWNLOAD: 'Firewood', 'All The Rowboats', 'How'



HERE WE ARE KITSUNE

Prepare to have your mind warped, your soul ravaged and your music collection well and truly deconstructed



The cruellest ones are always the most alluring. Gaze into the eyes of Tom Burke – chief recruiter to the suave cult of Citizens! – and risk being hypnotised, entranced by a world where

lovers grow cold-blooded and be-scaled, where friends seduce your girlfriends and sisters, where true romance only happens in utter isolation, encapsulated by videos in which hunchbacks kidnap people to turn them into real-life puppets. Don't be deceived by Tom's innocent Alexis Taylor vocals and charming funk-punk melodies as sweet as a gingerbread house. He means to eat your soul.

Alex Kapranos got lured in; one spin of a Citizens! demo and he insisted on producing their debut album, bringing a stark, artful and arch atmosphere to the sort of chirpy but cool tunes you previously thought could only be written by bands named after some surreal sort of club. And Alex wound up the wickedness, adding a crisp dislocation to the sinister twinkle pop of 'True Romance' and giving the robo-Bowie 'Reptile' a metallic sheen in keeping with the hollowness at the heart of the self-loathing lyric, disgusted by its own moral decline towards that of a Premiership footballer - "I'm turning into a reptile", Tom trills in a voice like a forked tongue flicking across cold lips. The result is an album as art smart as Franz, as disco droll as Hot Chip, as pose pop as The Naked And Famous and as catchy and cool as the Two Door lot on the other lot's Indian cycling holiday.

There are chilling abduction-pop tunes

like 'Let's Go All The Way' that could be 'FEELINGCALLEDLOVE' remixed by Josef Fritzl. There are predatory synth parps, lusty electro-bass and a balls-deep boudoir rock outro that make '(I'm In Love With Your) Girlfriend' ("I'm in love with your girlfriend/I took her number from your phone") the 'What She Came For'you'll end up in a punch-up to a wedding. There's 'Monster' admitting to the inherent beast inside to a backing that, incongruously, sounds like a funk punk ABBA. Still, you can glimpse a flicker of humanity between the churning hordes of demons on 'Here We Are'. 'Caroline' - essentially The Magnetic Fields deciding they should really be as big as The Killers - yearns for lost friendship; there's a yowling effervescence to 'She Said', and the minimalist Rio Carnival of 'Love You More' dredges a glint of romantic redemption from a tale of sexual exploitation that could either be the stuff of a Dispatches investigation into sex trafficking or about the industry and media's lairy manipulation of girlbands. And before the 25th-century reggae of 'Know Yourself' closes the record in characteristically inventive fashion - a bold step on from the recent spate of indie spritepop - the maudlin 'I Wouldn't Want To' comes drenched in a fuzzy nostalgia that hints at

DOWNLOAD: 'Let's Go All The Way', 'Reptile', 'Love You More'

Citizens! having - gasp! - an actual soul.

clothes on backwards, but it's worth it:

look into their eyes, the eyes, not around

You'll probably wake up with your

the eyes... Mark Beaumont





Best Sleeve Of
The Week
Pit, 'This is Pit'
Who'd've thought
Lydon's doodles would
be so child-friendly? The
record might be noisy
and abrasive, but this is
almost cuddly.



Worst Sleeve Of The Week Roska, 'Rinse Presents: Roska 2' Not bad, just boring. Sticking your name in a few pretty colours does not an inspired sleeve make. C- for effort.

TENACIOUS D

RISE OF THE FENIX COLUMBIA



Yeah, it's "hilarious", if you're the kind of person who still likes air drumming to 'Eye Of The Tiger'. Well sorry Jack (and other dude), but sadly your album has

landed in the lap of someone who still believes in all the stuff that you, since the turn of the century with your School Of Rock schtick, have helped turn into the ironic property of youth-focused Saturday morning British TV presenters. Oh sorry, you're American, aren't you? Well, TV presenters like Steve Jones, who just got sacked from American Idol? He's one. You're responsible for making people like that smirk about how much they love "rocking out", while devil horning and sticking their tongue out and wearing faded Led Zep T-shirts. Thanks a lot. Hamish MacBain DOWNLOAD: 'Back In Black', without irony

SIGUR ROS

VALTARI PARLOPHONE



In which the Icelandic troupe return from their hiatus with a startling new brostep direction. Not really, just joking, Longtime fans will be delighted

to hear that 'Valtari' eschews the Coldplay-isms of 2008's 'Með suð í eyrum við spilum endalaust' to retread the sweeping soundscape territory of 2002's '()'. If you're not a convert to Sigur Rós' ethereal, wide-eyed majesty, then this probably won't do anything to change your mind. But if you are (or need a soundtrack to a documentary about polar bears in their natural habitat) then you will almost certainly get all in a lather about this. Business-as-usual has rarely sounded this beautiful. *Kristian Dando*

DOWNLOAD: 'Dauðalogn'

CORNERSHOP

URBAN TURBAN AMPLE PLAY



According to singer Tjinder Singh, Beck's creative guru once said Cornershop would be big, suffer a lull, and then go supernova. The concluding part here is

yet to show but their recent albums justify the prediction that it will. 'Judy Sucks a Lemon...' (2009) was the classic-rock soundtrack to a day at the lido. '...Double-O Groove...' (2011) refracted Punjabi folk through topsy-turvy electronica. And 'Urban Turban' is more grin-inducing than a piano-playing cat. It's a screwy brew of languorous disco ('Non-Stop Radio', 'Beacon Radio 303'), housey pop ('Dedicated'), hip-hop ('Milkin' It'), multi-national vocals and kids singing that all-important question: "What did the hippy have in his bag?" Chris Parkin

PHON O

DOWNLOAD: 'ABAW723'

BLACK BOULDER 50 WEAPONS



'Black Boulder' will not change your life. It does not rip electronic music a new A-hole. Yet, it navigates a contemporary confluence of influences

with such wit, intelligence and passion that (certainly if you like Joy O or Zomby) you will just simply love it. A lot. Like his mate Apparat, Berlin's Carsten Aermes works shrouded in stylised melancholy. Beneath gloomy, gun-metal grey skies, he digitally manipulates UKG's hiccuping beats, delicate, chiming Four Tet melodies, brash synths and dub-techno's dank, gravelly textures to create a dark, distinct, seductively hooky bass music. Even that cliché, the epic closing drum'n'bass track, soars. Tony Naylor

7



The Thurlow sisters have escaped the hype machine in one piece... and with a polished and assured debut



Such is the fickle nature of the hype machine that, despite London-based sisters Hannah and Colette Thurlow's band 2:54 only existing for little over 18 months, it feels like their

debut has been a long time coming. At a time when bands are thrown at the studio and spat out with a half-arsed, cobbled-together debut to maintain momentum by getting 'out there' quickly, taking your time can be dangerous.

And yet, impressively defying expectation is '2:54"s biggest strength. From its spacious, shoegaze-inflected production to the surprisingly clean melodic lines that resonate throughout, this is an album that rings with the honed precision and craftsmanship of a job thoroughly done. So much so that the song that sparked everyone's interest in the first place, 'On A Wire', isn't on here. It doesn't do justice to the band 2:54 have become after 12 months of touring. They're polished, assured, ready.

You can hear it on 'Sugar', which rolls along on throbbing, grungy basslines, with Colette's doomy, breathy vocal icily husking "now I know you're mine" as if it's a threat rather than a promise. 'Revolving', meanwhile, retains the detached sense of Winona-Ryder-in-Heathers alienation, and 'Scarlet' pits them somewhere between Warpaint and the Pixies, at once evilsounding, sweet, strange and feminine. The results are more subtle and accomplished than you might expect from their loud, ramshackle influences (they talk about riot grrrl and are named after a point in a Melvins song).

'Ride' ups the angst somewhat with prickly guitar work that distills their inspirations, while closer 'Creeping' washes by on waves of distortion. But it's the overall elongated lilt that pins the record together and allows it to beat to its own drum. Rather than being a rushed job, '2:54' glories in taking it's own bittersweet time. Lisa Wright

DOWNLOAD: 'Scarlet', 'Sugar', 'Creeping'

BEST COAST THE ONLY PLACE WICHITA



"I want babies to be created to this music," declared Best Coast's Bethany Cosentino of 'The Only Place'. So whisper a silent prayer for The Lost Generation

who'll soon swamp the Earth: Children Of The Corn fatted up on sexless lo-fi mush. The swoonsome charm of Best Coast's debut. 'Crazy For You', was in its feel-good slacker vibes rather than its invention, but here they're going through the motions, missionary style, with mechanical jangly pop and the wince-inducing triteness of Cosentino's lyrics. "We got the ocean/Got the babes/Got the sun, we got the waves", she trills on the title track. Arm the youths with Durex - if they start fornicating to this we're doomed. Ben Hewitt

DOWNLOAD: Please don't...

LAUREL HALO

QUARANTINE HYPERDUB



In part, Brooklyn electronicist Laurel Halo's first album departs from the textures of her previous EPs. 'Quarantine' is less concerned with

the tropes of olde world dance music, more fixated on gloopy post-club ambience. It's an even bigger curveball for Hyperdub, though, and one likely to befuddle some of their most loyal customers. The washes of synth and arsequake bass? No big deal. Bursts of almost Radiophonic Workshop-like creeptronics? Rather lush, in their own way. Laurel's vocals, pointedly high in the mix and often piercingly shrill? They're gonna be dealbreakers for some of you. Still, the world learned to love Björk eventually, right? Noel Gardner **DOWNLOAD: 'Carcass'**

THIS WEEK'S SINGLES

reviewed by NME's **ELAN**



LADYHAWKE

SUNDAY DRIVE MODULAR



RIDER

What we're

watching, reading,

and plugging in this week

Book Faber Forty-Fives

This series of mini

e-books condenses a

host of seminal music

literature on the likes of

the Pistols and Pink

Floyd into smaller,

portable versions.

Film

Men In Black III

Ten years after the film's

second instalment, Will

Smith and the gang return to save the world

all over again - in 3D.

Speakers

Damson Cisor BT5

These portable devices

amplify sound through

hard surfaces, meaning

anything can be a

speaker. On Amazon for

a friendly £79.99.

Teaming the theme from Minder with Supergrass' 'Alright' might not sound like a recipe for anything but a Cockney knees up, but these are key ingredients

of Ladyhawke's new track. A paranoid vocal and squelchy guitar lift things somewhat, but there's still the general air of "bloomin' heck, apples and pears" to the extent that we're quite surprised Dot from EastEnders doesn't come in during the bridge.

DRAKE FEAT LIL WAYNE

HYFR UNIVERSAL/ISLAND



Our favourite bit in this amazing track is when Lil Wayne reflects on the type of mad-ass questions he gets asked during interviews. "Do you ever get

nervous?" "I heard you fucked your girl, is it true?" and the nonsensical, "U getting money?". Yes, m'lud, we'll hold our hands up, it was us. Schooled not in the world of Woodward and Bernstein but in Hello!'s "Can you tell us about your lovely kitchen, please?", we're just glad he didn't namecheck us directly.

RIHANNA

WHERE HAVE YOU BEEN MERCURY



There's no stopping Rihanna's record company: this is her 517th single this week. It has been suggested that 'Where Have You Been' may allude to

Chris Brown, but considering that the lyrics ("Where have you been, 'cos I never see you around") paint the picture of an elusive character and Brown is an over-exposed woman-beater, we think not.

ALEXANDRA BURKE

LET IT GO SONY



Perhaps the most interesting part of this track is the video, in which we see Leona's heir apparent 'getting down' with her dancer pals on a Tube train.

But where's the bit where our heroine gets trapped face-to-armpit with a person with no idea of personal hygiene, or when a huge dog starts sniffing a dancer's crotch while the other passengers stare blankly at the floor? Nowhere! FAKE!

THE MACCABEES

WENT AWAY POLYDOR



We'll admit it. We preferred The Maccabees when they were singing about toothpaste and forgetting to shave. 'Went Away', then, is definitely

not that, and instead it's a perfectly serviceable slice of post-Arcade Fire indie. Which is fine, but can't they just write another track about Colgate Total?

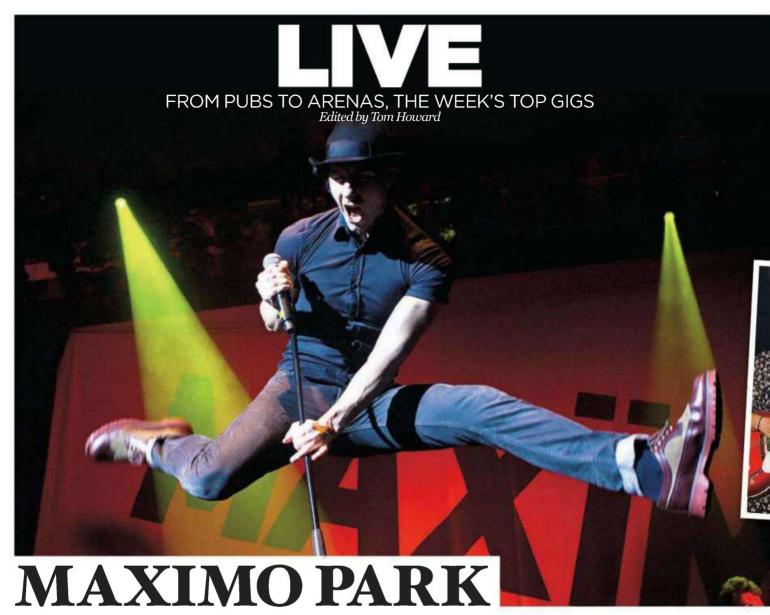
FRIENDS

MIND CONTROL LUCKY NUMBER



Lacking the instant charm of 'Friend Crush' or 'I'm His Girl', Friends' third single hints at a slight 'style over content' issue for the Brooklyners.

There's plenty of energetic percussion and Samantha Urbani does a range of 'funny voices' including Darth Vader Ordering A Burger and The Cold Tap Turning On Mariah Carey Very Suddenly. But we know they can probs do better.



THE GREAT ESCAPE, BRIGHTON DOME THURSDAY, MAY 10

Despite unleashing a full-power set of all his band's biggest hits and best tracks, Paul Smith's trilby, scissor kicks and new album receive a freezing cold reception on the Brighton seafront

lot's happened since Maximo Park first scissor-kicked their way onto the scene in 2004. After the New Rock Revolution alongside The Futureheads, The Cribs and Bloc Party came the inevitable and endless proclamations that guitar music was dead. New rave came and went. Fred Macpherson started a band, ended it, started another band, ended that as well, then turned up with Spector, whose sound brings us neatly back to 2004 again. All the while the Park have pottered along, never quite capturing the success of their peers, but never quite fading away. Now, with the imminent release of fourth album 'The National Health', it seems like a sink or swim moment for frontman Paul Smith

and his gang, a moment to either do a Cribs or a Kaiser Chiefs - prove their mettle or descend into irrelevance.

Headlining The Dome on the first day of The Great Escape, they teeter between the two. Initial signs aren't

Smith can be a fun frontman or just a middle-aged bloke jumping around

good. With a venue half-full with a worryingly static crowd, the opening double-header of internet-released new album tracks 'The National Health' and 'Hips And Lips' provokes a lukewarm reaction at best. The problem is that

when the crowd is into it, Smith's the most fun, exuberant frontman you can hope for. But when no-one's into it, he's just a middle-aged bloke jumping about in a trilby. Maximo can't do the nonchalant, cool thing or the snarling,

vitriolic punk thing. They're a bunch of lovable dorks, and when people stare back at them blankly it's kind of awkward and upsetting - neither of which are

feelings you particularly want from a rock show. When they delve back into the classics, things slot more easily into place, as 'Graffiti' still rings with wonky romance, 'Girls Who Play Guitars' elicits fist-pumping and the taught angst of debut album track 'I

Want You To Stay' seems more wired than ever. But there's something failing to connect, despite the energetic efforts.

Even so, the quality of the new tunes is undeniable. 'Hips And Lips' slithers along on bitter sexual frustration and a big ol' assault of a chorus, while 'The Undercurrents' does the kind of radio-friendly, subtle anthemics that are weirdly similar to Keane, but a million times more clever and interesting than that suggests. 'Write This Down', meanwhile, is classic Maximo - antsy and witty ("I chose the warmest day/To rain on your parade") with huge disco-ready riffs. You can't help but crack a smile. Festival crowds are fickle, and debuting a new album on a headline set was foolish, but the band deserve more than near-complete ambivalence. Lisa Wright







THE GREAT ESCAPE: BEST OF THE REST

ALABAMA SHAKES

KOMEDIA

SATURDAY, MAY 12 Three hours before the Shakes take to the stage, the venue is rammed. This level of excitement really feels like something truly special. Of course they're incredible, but you already knew that.

JAKE BUGG KOMEDIA

THURSDAY, MAY 10 Like Alex Turner doing a



Bob Dylan impression, Jake Bugg seems like he's been genetically engineered to open the main stage at T In The Park. Clad in sports jacket with an acoustic guitar in hand, he does emotional music for lads that don't do emotions.

ODONIS ODONIS COALITION

FRIDAY, MAY 11
The sound quality in
Coalition is poor, but the

rough and ready kicks from Toronto's Odonis Odonis ensure it doesn't matter. 'Are We Friends' sounds like QOTSA doing New Order and shows that debut LP 'Hollandaze' is just the tip of the iceberg for this lot.

SCUM PSYCHO SOCIAL

THURSDAY, MAY 10 Features in OK! magazine aside, SCUM's frontman, Tom Cohen, still intrigues. His band's dense mass of Horrors-y swoops and post-punk drones are absorbing and fully indebted to their influences (PiL, My Bloody Valentine), but still pleasingly intense.

WILD BELLE HORATIO'S

FRIDAY, MAY 11
It's all about singer
Natalie Bergman as Wild
Belle take to the stage.
She brings the glamour
to Brighton – not that
difficult considering
difficult considering
amount of hen-dos
and garage bands vying
for attention.

THE HORRORS

CHINNERYS, SOUTHEND WEDNESDAY MAY 9

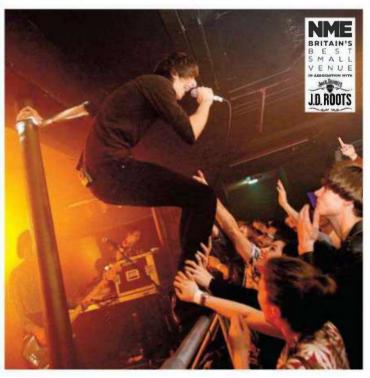
In their spiritual if not literal home, Faris and co make conquering Essex look as easy as eating eels

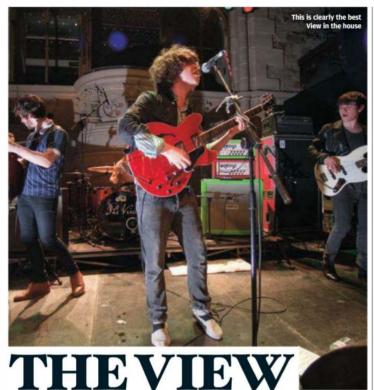
'd say it's great to be home," mumbles Faris, ever the party pooper, from the grimy stage at Southend's Chinnerys. "But I'm not from here." Ah - so much for the much-vaunted return of the prodigal son, then. But even if Faris is loathe to be cast as the triumphant gothic general returning from pillaging the charts, there's a reason that JD Roots chose this band and this venue for the latest instalment in their series of homecoming gigs. These parts, after all, were The Horrors' stomping ground where they honed their stagecraft, and for a devoted handful squeezed inside they're as much a staple of Southend as gaudy bars and lethal amusement rides.

But boy have they grown since they considered this seaside hinterland their haunt. And as red lights flicker and the bone-rattling drum and thunderclap bass of 'Mirror's Image' are serrated by shards of guitar, the cramped environs provide a nifty reminder of how remarkable their ascent has been. Old faithfuls 'Who Can Say' and 'Sea Within A Sea', now fatted up into almighty din-makers, swamp the tiny stage as not so much reworked material as slain and reanimated, risen from the dead as monstrous, ear-splitting bangers. The lurching synths of 'Scarlet Fields', meanwhile, fizz and hiss like a demonic Wurlitzer spiralling out of control as Faris stalks the stage and basks in the chaos

There's something undeniably thrilling about hearing 'Skying' - an LP so hugely ambitious it should by rights snort at offers of stadium gigs and demand to be played from the peaks of skyscrapers - being bounced off such claustrophobic walls. 'Endless Blue' starts woozily and misty-eyed, leaving wispy cloud-traces as it arcs gracefully through the air, before it erupts into a pounding, riff-heavy garage stomper, while 'Changing The Rain' is still a whomping hybrid of psychedelic and baggy that's capable of jerking even the most atrophied of limbs into motion. And somewhere betwixt the racket comes 'Still Life', its starspangled chorus and glassy, crystalline synths slicing cleanly through the bombast while Faris wistfully croons, "The moment that you want is coming if you give it time".

A snarling 'Three Decades' is dusted off and quickly belted out, before customary closer 'Moving Further Away' is let loose on a ro-minute rampage that ebbs and flows from melodic, Can-aping loops to scuzzy, bilious riffs. Right there, in the middle of it all, is Faris, without a flicker of grumpiness scarring his mug. Instead he wraps his limbs around a pillar near the stage and lets out shrieks, like a giddy toddler wreaking havoc in a playground. This may not be home – but you can add it to the list of territories he and The Horrors have conquered on their war-march. *Ben Hewitt*





COTTIERS, GLASGOW WEDNESDAY, MAY 9

After an underwhelming last album, the Scots appear invigorated by their new material

THE ROWD

The big question: did you like the

new songs?

Gregor Porter, 17,

Ayr: "How Long' is

extremely good. The

new album will be

better than 'Bread

And Circuses'."

Holly Baird, 18,

Falkirk: "The new

songs were really

good. 'Bunker...' was

my favourite. I can't

wait to hear the rest

of the album."

"Get a couple o' crates to stand on lads," shouts a punter up the back. "We cannae fucking see," shouts another. Oh dear,

this probably isn't the comeback spectacular The View had in mind when the idea of showcasing fourth album 'Cheeky For A Reason' in a converted church was first mooted. The Dundee boys aren't the tallest, so playing on a stage a foot below the audience is a bit like kicking yourself in the gonads just before going on a date. But following on from energetic set-opener 'Girl' - the standout track from the otherwise shite 'Bread And Circuses' album - we get our first taste of 2012 material tonight.

It comes in the form of 'How Long', which is laden with The View's cock o' the walk bravado. Thankfully they've rediscovered their roots, as evident on 'Bunker (Solid Ground)', a sweet song with some beautiful harmonies that lives up to Kyle's documented desire to have the new songs sound like "The Clash meets Fleetwood Mac".

The gig dips as bassist Kieren Webster takes over for 'Realisation' from the

band's second album, 2009's 'Which Bitch?', and new song 'Hole In The Bed', which is as awful as it sounds and comes

across like Seasick Steve covering The View's own 'Skag Trendy'. But this is the one and only duffer we get to hear tonight. It's followed by 'The Clock', the best song the quartet have written since 'Shock Horror'. Well, it is if you can get the image of Kyle Falconer fighting with a fire door out of your head (sample lyric: "The fire exit door has never agreed with me/I've never been sure whether to push or pull"). "I've had that one for a few years now," Kyle tells us. "I've had difficulty trying to get the pace right. It's such a subtle song. I think it's really cool, but the rest of the band think it's a bit wimpy." A blistering double-header of the aforementioned 'Shock Horror' and 'Superstar Tradesmen' turns the heat up one last time, before they once again bring out the newies in 'Anfield Row' - an enjoyable 'The Don' retread - and 'AB (We Need Treatment)', a gang-led belter. Tonight The View may have been literally out of sight,

but they're not out of mind

yet. Jamie Crossan

SHABAZZ PALACES

START THE BUS, BRISTOL FRIDAY, MAY 11

The Seattle duo are breathing new life into hip-hop with their relentlessly intense live show

Forget what you heard - hip-hop's not dead. After what felt like eons of creative malaise, 2011 was the year the genre dusted itself off and reminded us that there was much more to it than the outrageous bling and carefully packaged pop-rap icons that had limply dominated the preceding decade.

And while Tyler, The Creator and his Odd Future cohorts grabbed the headlines and the plaudits for bringing creativity back to hip-hop's outward facing aspect, it was Seattle-based Shabazz Palaces that provided 2011's most inventive and captivating hip-hop moment with debut LP 'Black Up'. A drifting, psychedelic expression of poetic musings and jazz-inflected B-boyism, the duo of Palaceer Lazaro (Ishmael 'Butterfly' Butler, of '90s jazz-hop outfit Digable Planets fame) and percussionist Tendai Maraire produced what was one of the year's most acclaimed albums for Sub Pop.

Back in the UK for their second tour since the release of 'Black Up', Shabazz Palaces step onto the compact stage at Bristol's Start The Bus and fall straight into their set. There are no introductions, no greetings or skits and the show begins just as it continues for the following hour - immediate,

relentless performance that never once pauses for breath.

Butler leans emotionless into his mic as he prods and tweaks slouched beats and begrizzled bass from the MPC before him, while Maraire, with unwavering concentration, emulsifies his own ghostly harmonies and assorted percussion onto the off-kilter, liquid grooves that back Butler's incessant vocal patter.

And while the message of Butler's sermonic raps is, for the most part, lost behind the dense sonic layers which the venue's struggling soundsystem only just manages to force out, the mesmeric interplay between these two veterans of their craft adds a visual aspect to the show that is impossible to glean from solely listening to their records.

Bumping fists, posturing and pirouetting in perfect B-boy unison to the delight of the small but tightly packed crowd, Butler and Maraire neatly combine with both one another and their tools to become one synchronised, lurching sonic mechanism through a hazy, dense cloud of afro-eccentric atmospherics and indecipherable spoken words. On tonight's evidence, creative, expressive hip-hop is alive and well, and Shabazz Palaces are making sure everybody knows. Jon Cook



CHAIRLIFT

WEBSTER HALL, NEW YORK TUESDAY, MAY 8 t's crazy to be playing here," says Caroline Polachek to her home crowd at Webster Hall in New York. "I saw some of my first shows here when I was 16." The venue isn't quite full for Chairlift's homecoming after months on the road touring their new album 'Something'. But the older beard-strokers in attendance suggest that the duo once known for their cute iPod Nano soundtrack 'Bruises' have grown up and gained genuine art-pop appeal. Sadly, that comes at the expense of fun. So when Polachek is spinning round, flapping her arms in a leather waistcoat during the clatter of 'Wrong Opinion' or clacking a pair of castanets at the microphone under a blue and orange spotlight, it's with a kind of po-faced reserve that fails to ignite the enthusiasm of her fans. The Webster Hall soundsystem doesn't do them any favours and Polachek admits to nerves, but her normally reliable vocals are wobblier than usual and the top notes on 'Take It Out On Me' disappear into air. To compensate, the soundman slaps reverb all over the mic and the clean production that made 'Something' such a deliciously polished album is ruined. By finale 'I Belong In Your Arms', Caroline seems to relax. She dedicates the song to guitarist Patrick Wimberly's wife-to-be. who is in the audience and gets a big cheer. When Chairlift return to the stage to play 'Amanaemonesia' for the encore, it

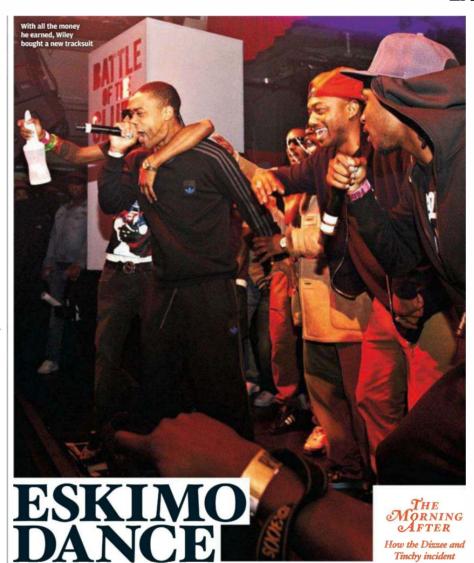
EMA

really is something. Hazel Sheffield

BRUDENELL SOCIAL CLUB, LEEDS WEDNESDAY, MAY 9 he opening night of EMA's UK tour begins with a recital of the lyrics to 'Fargo' as the band find their feet behind her. She unfurls images of the American flag, a soldier's room, punching the air, like a beleaguered beat poet. "We stayed up for days in the summer/ On merazine and ephedrine..." 'Fargo' is a song from EMA's old band, Gowns, from 2007. It serves as a much-needed reminder that EMA has a musical past behind her, because tonight she looks like someone learning how to be in a band. It's clear that jet-lag plays a major part in the discomfort of tonight's performance, but there's still a sense that the over-rehearsed yet somehow still mistimed stage moves are the product of self-indulgence, rather than a shifting of time zones. "We are EMA," she announces, amid apologies for their weariness. When Debbie Harry insisted "Blondie is a band", she was trying to share the love. Tonight, it feels as though someone's trying to share the blame. Redemption comes in the form of 'California', sounding every bit as righteous and cathartic as it should be. As she sings "I'm begging you please to look away", it feels painfully appropriate. If she ended here, the night could be saved. A lengthy encore of noise and brewing cacophony, however, is too much, too late. Hayley Avron

A PLACE TO BURY STRANGERS

KING TUT'S WAH WAH HUT, GLASGOW FRIDAY, MAY 11 Place To Bury Strangers are to those who enjoy a constant ringing in their ears as self-harm is to sadomasochists. They create an awe-inspiring sound so loud it's capable of blowing those fine, rejuvenated hairs off Wayne Rooney's napper. The mesmerising wail howling from the Brooklyn noise-rock band's speaker stacks, and their hypnotising stage presence, make them utterly compelling. The way frontman Oliver Ackermann plays guitar is, frankly, fascinating. Under the dimmed lights and cloud of smoke, his shadow stalks the walls as he's flung around the stage during an enthralling 'Ego Death'. But at no point tonight does it feel like a vanity show, or that the pedal-smashing band are disconnected from the crowd, and 'You Are The One"s (surprisingly) melodic rhythm begs for the attention of pricked-up ears. That track is taken from the trio's forthcoming third album, 'Worship', but most of the set comes from their recent 'Onwards To The Wall' EP and previous two albums. The tinnitus-loving freaks melt under the sheer force of 'I Lived To Stand In The Shadow Of Your Heart' and are pummelled into submission by Ackermann - who slams his guitar against the ceiling as if there wasn't enough ear-bleeding squall already - and 'Ocean', tonight's searing finale. A stunning band, perfect for those who think ears are only essential for symmetry. Liam Cash



PROUD2, THE O2, LONDON FRIDAY, MAY 11

OGz, Skepta, JME and almost Dizzee Rascal... Wiley's legendary night gets bigger and bigger

On arrival at The O2, NME is greeted by three checkpoints, two ID checks, a body search and a police presence so beefy it could've been briefed by Nick Griffin. We're all for rave safety, but when you consider January's Eskimo Dance resulted in a horrifying total of zero violent incidents, it seems dramatic. But whatever. Having been absent from the rave scene for five years, tonight is 2012's second Eskimo Dance and the atmosphere is jubilant. Brainchild of Wiley, the night played a crucial part in the genre's emergence, and tonight's venue reflects the rise of grime as big business. Listen closely and you can hear Wiley dryhumping wads of cash backstage.

Inside, DJ Cameo kicks things off with grime classics including Musical Mob's 'Pulse X', before OGz appear at well past 2am. A roar builds as the stage fills. At one point we count 26 MCs, including Skepta, JME, Flirta D, Kozzie and the man himself, Wiley. He chants the surreal and scrambled line "Budududadadadadad" before launching into bars from '100% Publishing', and his seminal hit 'Wot Do U Call It?'. It's all over the place as MCs join in with reckless

abandon. There's even a bit of theatre as they pretend to square up to each other, then make up with wide smiles and hugs. At one point Jammer hurtles on stage like a Rastafarian kitten freebasing catnip, jumping, spinning and leaping on backs. It's like watching the floor gymnastics at the Olympics.

The pantomime continues, as rumours circulate that Dizzee Rascal and Tinchy Stryder have been refused entry to the venue. It doesn't make any difference. As

mics are passed and shared, verses are performed atop urgent beats with only the occasional reload giving anyone pause for breath. Even The O2 can't contain the energy of grime. All hail the godfather, if not his over-zealous security. *Kieran Yates*

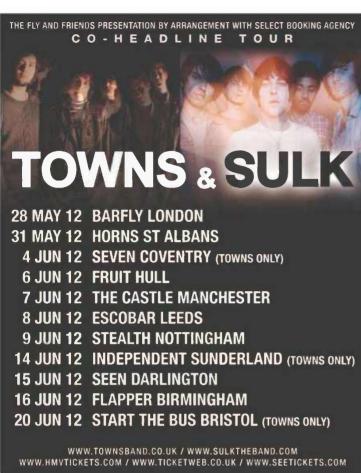
@TheEskimoDance
"Can't believe the O2
turned away
@DizzeeRascal &
@TinchyStryder!"

played out on

Twitter

@Wiley_
"Last night was nearly
a @jammerbbk
@DizzeeRascal
@TinchyStryder
@McFlowdan
reunion...
blame security"

"People keep asking me about eski dance?! I just dropped @jammerbbk at O2 on my way home. I wasn't booked n there's never gonna be a reunion"







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STAGE >

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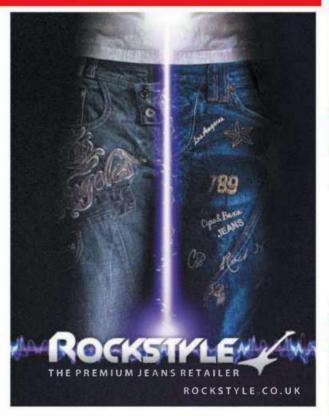
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THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Lisa Wright

BOOKING NOW



BAT FOR LASHES
STARTS: Cambridge Junction, Jun 13

DON'T MISS

It may seem like a long time since Bat For Lashes, aka Natasha Khan, graced our stages with her inimitable mix of leftfield folk-pop and flamboyant attire, but the precursor to Florence's kooky crown is finally back and ready to reclaim her rightful throne. After holing herself up to work on the as-yet-untitled follow-up to 2009's 'Two Suns' for the past 18 months, Khan is sure to have a choice supply of new material ready to go, and with time having been firmly on her side, we've certainly got high hopes for the Mercury-nominated singer. She'll be heading to Cambridge for a one-off show to preview the fruits of her lengthy labours this June, before she heads out to tackle the summer festival circuit. Shows already confirmed include Benicássim (Jul 12-15), Latitude (Jul 12-15) and Bestival (Sep 6-9).



FUTURE OF THE LEFT STARTS: Cheltenham Frog & Fiddle, Jun 7 Following the release of 'The Plot Against Common Sense', the veteran alterna-punks hit the road on an extensive UK tour.



LATITUDE STARTS: Suffolk Henham Park, Jul 12 Los Campesinos! (pictured), Alt-J, Toy and Slow Club are among those added to the bill for the Suffolk shindig, which is headed up by Weller, Elbow and Bon Iver.



THE WALKMEN
STARTS: Birmingham
Institute, Oct 27
Following June's alreadysold-out show at London's
Village Underground, The
Walkmen hit the road for
a second string of dates
this autumn.



M83
STARTS: Edinburgh
Picture House, Jun 27
With recent release 'Hurry
Up, We're Dreaming'
earning rave reviews, M83
extends his UK tour – now
taking in Edinburgh and O2
Academy Brixton on Nov 8.



STARTS: London
O2 Shepherds Bush
Empire, Sep 19
The Sunderland quartetturned-barbershop-quartet
bring their a cappella show
back to London.

FUTUREHEADS



LOSTPROPHETS
STARTS:
Wolverhampton Civic
Hall, Nov 1
Ian Watkins and his Welsh
rockers head out on a giant
UK tour, including a date at

London's huge Alexandra

Palace (10).



GAGGLE
Starts: London Village
Underground, Jul 4
After a stint away, the UK's
weirdest girl group (a
21-strong choir) return for
their first gig this year in
support of debut 'From



Shepherds Bush Empire, Oct 2 The New Yorkers embark on a short UK tour this winter, following the success of Janelle Monae collaboration

STARTS: London O2

FUN



FOUR TET/ CARIBOU STARTS: London O2 Brixton Academy, Nov 2 Pinch the pennies and still have a blast with this

all-nighter at Brixton.

where tickets are just £5.



AND MEN
STARTS: Glasgow
Oran Mor, Jul 10
The Icelanders have already
made waves across the
Atlantic, and with these UK
dates it won't be long until

we've caught up.



STARTS: O2 Academy Glasgow, Oct 2 The comedy trio announce a string of dates around the country this October, starting in Glasgow and

winding up in London.

THE MIDNIGHT

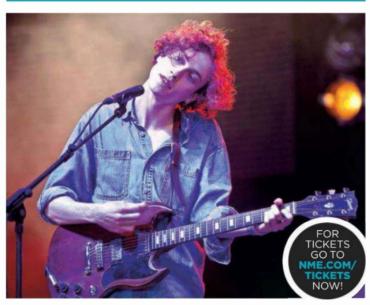
BEAST



FIRST AID KIT STARTS: London Shepherds Bush Empire, Nov 20 After a support slot backing up the mighty Jack White, Johanna and Klara head back for a quartet of shows this winter.

PICK of the WEEK

What to see this week? Let us help



ATP: I'LL BE YOUR MIRROR

STARTS: London Alexandra Palace, May 25

NME PICK ATP's bi-annual Butlins weekenders may have shrunk to a mere winter event, but there's still plenty to be found at this London three-dayer. Jointly curated by Mogwai and ATP, the 'festival' will see the three headliners joined by a host of handpicked acts from the stalwarts to the distinctly more unexpected. ATP take the reigns on the Friday, where Slayer will be joined by '90s punks Sleep and the legendary Melvins, among others. Mogwai curate the Saturday, picking the likes of the Dirty Three, Mudhoney and Balam Acab to join them on the bill. Then it's back to the promoters, with Sunday headed up by The Afghan Whigs and a host of exciting, newer prospects including Yuck (pictured), Tennis and Thee Oh Sees. What it lacks in chalets and water slides, this instalment of ATP makes up for in Classic Rock.



Everyone's Talking About **PURE LOVE**

STARTS: London Scala, **May 29**

When Frank Carter left Gallows to pursue pastures more positive, no-one was sure what the resulting project - Pure Love - would entail. A couple of tiny gigs and one track (the Gaslightesque 'Bury My Bones') later and we're starting to gauge an anthemic, power-chord laden idea. Get further acquainted at this one-off show in the capital.



Don't Miss GIRLS STARTS: London HMV Forum, May 28

San Francisco duo Girls may have only released their second LP 'Father, Son, Holy Ghost' last year, but they're already cranking out the new material - as recent live track 'Back To London' proves, An ode to our fair city, it's clear Christopher Owens and Chet JR White hold the country dear, and this week they make their return, gracing the Kentish Town stage for their first UK date this year.



Radar Star **LUCY ROSE** STARTS: York The

Duchess, May 23

Following a stint as the honorary fifth touring member of Bombay Bicycle Club, London's Lucy Rose heads out on a headline tour of her own, kicking off in York before spanning the country's clubs and festivals. With comparisons to Beth Orton and Joni Mitchell already being drawn after a mere two singles, Rose's live experience is sure to boost her credentials even further.

WEDNESDAY

May 23

ABERDEEN

Admiral Fallow Lemon Tree 01224 642230

BATH

Kyla La Grange Moles 01225 404445

REDFORD

Wheatus Esquires 01234 340120

BIRMINGHAM

Forever The Sickest Kids/It Boys!/ Cartel 02 Academy 2 0870 477 2000 Poppy & The Jezebels Hare & Hounds

0870 264 3333

BRIGHTON Beach House The Haunt

01273 770 847

The E.M.E The Hope 01273 723 568 **Gareth Stephens Fishbowl** 01273 777 505

Syd Arthur Blind Tiger 01273 681228 Walls Sticky Mike's Frog Bar 01273 749 465

RRISTOL

Bear In Heaven Louisiana 0117 926 5978

Girlyman Hen & Chicken 0117 929 9008

Harvey Milk Croft (Main Room) 0117 987 4144

The Horrors/Toy /Bo Ninger O2 Academy 0870 477 2000

I Dream In Colour Thekla

08713 100000 Jill Jackson The Tunnels

0117 020 000R

Set Your Goals/Make Do And Mend

Fleece 0117 945 0996 Yip Deceiver Start The Bus

0117 930 4370

CAMBRIDGE

James Yorkston Junction 01223 511511 Passenger/Ethan Ash Emmanuel United Reform Church (01223) 351174

Cloud Boat 10 Feet Tall 02920 228883 Joanna Chapman-Smith Norwegian Church Arts Centre 029 2049 9759 Niki And The Dove The Moon Club

Sarah Jezebel Deva Bogiez 029 2034 1463

CARLISLE

Tragedy Brickyard 01228 512 220

COVENTRY

Dorian Wood/Sef Taylor John's House 024 7655 9958

Gemma Hayes Sneaky Pete's

0131 225 1757 **Neil Thomson Captain's Bar**

01316 682312

Whitehorse/Luke Doucet Voodoo Rooms 0131 556 7060

EXETER

Fish Phoenix 01392 667080

0870 903 3444

GLASGOW Broken Hands King Tut's Wah Wah Hut 0141 221 5279 Gary Numan/The Officers 02 ABC

Heather Peace St Andrews In The

Square 0141 222 2128

The Redwings/Hivver Stereo 0141 576 5018 Saint Etienne/Lightships Oran Mor

0141 552 9224 HULL

The Crookes Fruit Hull 01482 221113

The Chevin Cockpit Room 2 0113 244 3446

Kate McGill Cockpit 0113 244 3446 Look Stranger!/Foreign Office Oporto 0113 245 4444

The Handsome Family/Tiny Ruins Leaf On Bold St 0151 707 7747 LONDON

Alasdair Roberts/Mairi Morrison Slaughtered Lamb 020 8682 4080 Beth Rowley The Lexington

020 7837 5387

Black White Smoke Bull & Gate 020 7485 5358

Damo Suzuki/Temperatures Birthday's

Deaf Offenders/Raptusound Dublin Castle 020 7485 1773

Elvis Costello Royal Albert Hall 020 7589 8212

Exitmusic Electrowerkz 020 7837 6419 Girls Names The Waiting Room 020 7241 5511

Heavy Load/Backyard Bully/Transit City MacBeth 020 7739 5095

Inland Sea/The Dead Pirates Nambucca 020 7272 7366

The Instants New Cross Inn 020 8692 1866

The IC1s/Monet Monarch 0871 230 1094

Jonguil Cargo 0207 749 7840 Jo Burt Experience Monto Water Rats 020 7837 4412

Katzenjammer XOYO 020 7729 5959 LostAlone/Mojo Fury Barfly

0870 907 0999 LM.C Garage 020 7607 1818

Michael Kiwanuka O2 Shepherds Bush Empire 0870 771 2000

Ozric Tentacles O2 Academy Islington 0870 477 2000

Totally Enormous Extinct Dinosaurs KOKO 020 7388 3222

Tyga Indigo @ The O2 Arena 0870 701 4444

Viking Skull/The Mercy House Borderline 020 7734 5547

MANCHESTER

Belleruche Roadhouse 0161 228 1789 Brendan Benson/Young Hines Ruby Lounge 0161 834 1392

The Enemy Academy 0161 832 1111 Japandroids Soup Kitchen 0161 236 5100

Malcolm Middleton/Human Don't Be Angry Deaf Institute 0161 330 4019 White Denim HMV Ritz 0161 236 4355

The Xcerts Sound Control 0161 236 0340

MILTON KEYNES

Pond Craufurd Arms 01908 313 864

NEWCASTLE

Guns N' Roses/Thin Lizzy Metro

Radio Arena 0870 707 8000

Hit The Lights/Transit/The Story So Far Trillians 0191 232 1619

Keane 02 Academy 0870 477 2000 One Man Revival/Eleventh Hour/

Peruliar Disco Moves Black Bull 0191 414 2846

12 Dirty Bullets Head Of Steam 0191 232 4379

NORWICH

The Neutrinos Westlegate House 01603 660352

Pampant Horse/Tom Pearce/Dawn

Of An Era Brickmakers 01603 441 118 NOTTINGHAM

Gun Rock City 08713 100000

Kan Glee Club 0871 472 0400 Paper Cape/Brother & Bones/Kill

Chaos Rescue Rooms 0115 958 8484 Spector/Gabriel Bruce/Violet

Bodega Social Club 08713 100000 OLDHAM

Jon Windle The Junction 0161 633 2759 OXEGED

Get Cape. Wear Cape. Fly

O2 Academy 2 0870 477 2000 Tennis Jericho Tavern 01865 311 775

PLYMOUTH

Skepta Oceana 0845 293 2864

PRESTON Martin Rev Continental 01772 499 425

SHEFFIELD

Tristan Mackay O2 Academy 2

0870 477 2000 SOUTHAMPTON

Heart Of A Coward Joiners

023 8022 5612

SOUTHSEA Broken Links Fat Fox Atrium

023 9283 7078

WOLVERHAMPTON

General Fiasco Slade Room 0870 320 7000

Marquis Drive Robin 2 01902 497860 WREXHAM

DZ Deathrays Central Station 01978 358780



THURSDAY

May 24

ABERDEEN

Gemma Hayes/Cara Mitchell The Tunnels 01224 211121

We Were Promised Jetnacks Lemon Tree 01224 642230

RATH

The Blood Choir Porter Cellar Bar 01225 404445 Mark Abis Chapel Arts Centre

0122 5404445

RELEAST

DZ Deathravs McHugh's 028 9050 9999

BIRMINGHAM

Jill Jackson HMV Institute 0844 248 5037 Louis Barrahas & The Bedlam Six

Hare & Hounds 0870 264 3333 Thirteen Shots Scruffy Murphy's 0121 333 3201

Trivax/Eyes Wide Open/Second City Fire The Rallmom 0121 448 0797

BOURNEWOUTH Martin Simpson Centre Stage BRIGHTON

Attica Rage The Hydrant 01273 608 313 Beans On Toast The Hope

01273 723 568 The Correspondents Concorde 2 01273 673 311

Gallon Drunk Sticky Mike's Frog Bar 01273 749 465

Girls Names Green Door Store 07894 267 053 Heart Of A Coward/Martyr Defiled

Audio 01273 624343

The Jacobs Blind Tiger 01273 681228 Mum & Dad & The Kids Prince Albert 01273 730 499

RRISTOL Area 51/Delta Stiks Fleece

0117 945 0996

Elliot Hall's Electric Experiment Louisiana 0117 926 5978

CAMBRIDGE

Pete Roe Portland Arms 01223 357268 CARDIFF

Empty Lungs/Masts Undertone 029 2022 8883

Mark Morriss/Chris Helme Clwb Ifor Bach 029 2023 2199

Viking Skull Bogiez 029 2034 1463 CHELTENHAM

The Xcerts Frog & Fiddle 01242 701156

COVENTRY

Steve Miller Band Taylor John's

House 024 7655 9958

DERBY

The Crookes Victoria Inn 01332 204 873 EDINBURGH

Henry Ibbs Captain's Bar 01316 682312 Larry Miller/Against The Grain The Caves 0131 557 8989

Spector/Gabriel Bruce Electric Circus 0131 226 4224

Jim Bob Cavern Club 01392 495 370

GATESHEAD

Modern Colours Three Tuns

0191 487 0666

GLASGOW

Dirty Goods The Arches 0141 565 1000 Japandroids King Tut's Wah Wah Hut 0141 221 5279

Keane 02 Academy 0870 477 2000 Newton Faulkner Oran Moi

0141 552 9224 Tennis Stereo 0141 576 5018

HOVE Krystle Warren All Saints Church

HULL Little Night Terrors Fruit Hull

01482 221113 LEEDS

Belleruche Brudenell Social Club 0113 243 5866

Oi Polloi/Lowlife UK/Billy Lian Empire 01132 420868



Sleep/A Storm Of Light University 0113 244 4600

White Denim Cockpit 0113 244 3446 LEKCESTER

Pete Morton Musician 0116 251 0080 LIVERPOOL

Saint Etlenne/Edgar Jones Kazimier 0871 230 1094

The Seamen Picket 0151 708 5318 LONDON

Arrows Of Love MacBeth 020 7739 5095 Beach House Village Underground

020 7422 7505 The Blood Arm Club Surya 020 7713 6262

Brooks Williams/State Of The Union Borderline 020 7734 5547 BIGkids The Ballyhoo 020 7580 3057 Chris Abrahams Café Oto

0871 230 1094 The Common Tongues Half Moon 020 7274 2733

Crybaby St Pancras Old Church Daniel Land & The Modern Painters Wilmington Arms 020 7837 1384

David Rodigan/Caspa/Toddla T Fabric 020 7336 8898

Dead Famous Monto Water Rats 020 7837 4412 The Dreaming Spires Alley Cat

020 7836 1451 **Duke Special** Union Chapel 020 7226 1686

Electric Discharge Machine Nambucca 020 7272 7366

Elvis Costello Royal Albert Hall 020 7589 8212

The Enemy O2 Shepherds Bush Empire 0870 771 2000 General Flasco Hippodrome 0208 5414411

Itamar Bull & Gate 020 7485 5358 Joyce/PY Notting Hill Arts Club

0207 460 4459 Mac Miller HMV Forum 020 7344 0044

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0161 330 4019 Kate McGill Dry Bar 0161 236 5920 Tyga HMV Ritz 0161 236 4355

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NEWCASTLE Gary Numan O2 Academy

0870 477 2000 Johnny Dowd Cluny 2 0191 230 4474

TV Buddhas/Watchers Dog & Parrot 0191 261 6998 NORWICH

Paper Aeroplanes Bicycle Shop 01603 625 777

NOTTINGHAM Atticus Anthem/Kenworthy Bodega Social Club 08713 100000 LostAlone/Mojo Fury Rock City 08713 100000

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0870 477 2000 POOLE Jake Morley Mr Kyps 01202 748945

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SOUTHAMPTON Passenger Brook 023 8055 5366 Willy Mason Joiners 023 8022 5612

SOUTHSEA Jazz Mortey Cellars 02392 826249

STOKE ON TRENT Fei Comodo/Evarose Underground Ω1782 219944 ST ALBANS

I Dream In Colour/Dark Stares/ Underview Horn 01727 853 143 WOLVERHAMPTON

Lucy Rose Slade Room 0870 320 7000

WREXHAM Islet Central Station 01978 358780

FRIDAY

May 25

Fake Blood Forum 01224 633336 Thrashist Regime Lemon Tree 01224 642230

RELFAST

Alt-J Stiff Kitten 028 9023 8700 The Bad Plus Queens University 028 9097 3106

Fixers Auntie Annie's Porter House

BIRMINGHAM Keane 02 Academy 0870 477 2000

Kissy Sell Out/Don Diablo/Doorly Gibb Street Warehouse The Skatalites O2 Academy 2

0870 477 2000 Tyga HMV Institute 0844 248 5037

BOURNEMOUTH Hells Bells Sound Circus 01202 551802 BRIGHTON

Fond Of Rudy World's End 01273 692311 Greg Boraman Fishbowl 01273 777 505 Of Mice And Men/Rury Tomorrow/ With One Last Breath The Haunt 01273 770 847

Rrritalin/Mustard Gunn Volks Tavern 01273 682828

BRISTOL

Circle Traps/Walls The Lanes 0117 325 1979

Fight The Bear/Clumsy Mr Wolf's 0117 927 3221

Heart Of A Coward/Martyr Defiled Croft (Main Room) 0117 987 4144 Little Tom No 51 07786 534666 Loneiv Tourist Stag & Hounds

0117 929 7048 Pussycat & The Dirty Johnsons Louisiana 0117 926 5978 Stone Cold Hustle Canteen

0117 923 2017 The Xcerts The Cooler 0117 945 0999

CAMBRIDGE

I Dream In Colour The Cornerhouse 01223 352047 CARDIFF

Saint Etienne/Colorama The Gate 0871 230 1094 Space Dimension Controller Clwb

Ifor Bach 029 2023 2199 Twiwyth Teg Gwdihw Café Bar 020 2030 7033

Vince Ray & The Boneshakers Bogiez 029 2034 1463

CARLISLE Wheatus Brickyard 01228 512 220 COVENTRY

The Ripps Taylor John's House 024 7655 9958

DERBY Attention Thieves Old Bell 01332 343701

A World Defined/Laguna Sunrise Victoria Inn 01332 204 873

EDINBURGH The Lafontaines Electric Circus

0131 226 4224 FALMOUTH

Folk Face Princess Pavilion 01326 211222

GLASGOW

Brendan Benson/Young Hines Oran Mor 0141 552 9224

The Enemy Barrowlands 0141 552 4601 Forever The Sickest Kids/It Boys!/ Cartel Cathouse 0141 248 6606 Girtyman Stereo 0141 576 5018 Guns N' Roses/Thin Lizzy SECC

0141 248 3000 Kate McGill Captain's Rest 0141 331 2722 Milagres/Story Books School Of Art

0141 353 4530 Pond Arches 0141 221 4001 Strangeways Black Sparrow 01412 215530

HATFIELD Maximo Park/Labrinth The Forum

0844 477 2000

LEFDS

China Rats/The Spills Packhorse 0113 245 3980 Harvey Milk Brudenell Social Club 0113 243 5866

Japandroids Cockpit 0113 244 3446 LEICESTER

The Paradimes Musician 0116 251 0080

View Two 0151 236 9555

LIVERPOOL

Gemma Haves Leaf On Bold St 0151 707 7747

Hit The Lights/The Story So Far/ Transit 02 Academy 2 0870 477 2000 Islet/Muto Leo Kazimier 0871 230 1094 Lizzie Nunnery/Dan Whitehouse

LONDON

GENERAL FIASCO MAY 25

KOKO 0844 847 2258

Peter Hook O2 Academy 0870 477 2000

Lucy Rose Eric's Club

LONDON Blancmange O2 Academy Islington 0870 477 2000 Burn The Fleet Black Heart

020 7428 9730 Deer Chicago/The Graceful Slicks/ Couleurs Dublin Castle 020 7485 1773 Gallon Drunk/The Sharp Tongues

Nambucca 020 7272 7366 Gaz Coombes Bush Hall 020 8222 6955 General Fiasco Club NME @ Koko 0870 4325527 Glenn Hughes/Fish O2 Shepherds

Gringo Star Zigfrid Von Underbelly 020 7613 1988 The Hackney Colliery Band Garage

020 7607 1818 The Horrors/Tov O2 Academy

Bush Empire 0870 771 2000

Brixton 0870 477 2000 The Hounds Below/The Brute Chorus The Lexington 020 7837 5387 The Investigation Garage (Upstairs) 0871 230 1094

Jah Wobble Village Underground 020 7422 7505 Joakim/Beaty Heart/Giana Factory Nest 020 7354 9993

Joe & Will Ask?/Bowski Birthday's John Cale Royal Festival Hall 020 7960 4242 Paul Kalkbrenner HMV Forum

020 7344 0044 Pope Barfly 0870 907 0999 Portasound/The Valentines Bloomsbury Bowling Lanes 020 7691 2610 The Primitives/The School

Borderline 020 7734 5547

The Proctors/Electrophonyintage/ Young Romance Betsey Trotwood 020 7336 7326

Rubylux/Stealing Signs Club Surya 020 7713 6262 Set Your Goals/Make Do And Mend

Peel 020 8546 3516 Slayer/Sleep/Melvins/Death Grips ATP I'll Be Your Mirror 020 8365 2121

The Soft Moon XOYO 020 7729 5959 The Soundcasters/The Len Price 3

Bull & Gate 020 7485 5358 Telstar/Princip 100 Club

020 7636 0933 Waifs & Strays/Tensnake Corsica Studios 0207 703 4760

We Happy Few/Jim Lockey & The Solemn Sun Wilmington Arms 020 7837 1384

Whitestar/The Musgraves 229 Club 020 7631 8310

MANCHESTED

Attica Rage Roadhouse 0161 228 1789 Aura Noir Islington Mill 0871 230 1094 Buzzcocks 02 Apollo 0870 401 8000 Chew Lips/Performance St Clement's Church 0161 872 0800 **Duke Special** Deaf Institute

0161 330 4019 Mac Miller HMV Ritz 0161 236 4355 Mighty Fine/The Matadors Ruby

Lounge 0161 834 1392 Tennis Soup Kitchen 0161 236 5100

MILTON KEVNES The High Jinks/You Slut!/Lecarla

Craufurd Arms 01908 313 864 Navaro Stables 01908 280800

NEWCASTLE Belieruche Cluny 0191 230 4474 Billy Ocean City Hall 0191 261 2606 The Boneshakers Star Inn 0191 222 3111 Shit & Shine Star And Shadow Cinema

0191 2610066 This Many Boyfriends Head Of Steam

0191 232 4379

0115 958 8484

01752 662586

NORWICH The Claire Barker Band Brickmakers

01603 441 118 Odessa Waterfront 01603 632 717

MOTTINGHAM SBTRKT (DJ Set) Rescue Rooms

SBTRKT (DJ Set) Stealth 08713 100000 OXFORD The Handsome Family Bullingdon

Arms 01865 244516 Jonguil 02 Academy 2 0870 477 2000

PLYMOUTH Viking Skull/The Mercy House C103

POOLE The Agency Mr Kyps 01202 748945

Smokey Bastards Sub89 0871 230 1094 Violet Class Rising Sun 0118 957 2974

SHEFFIELD The Amelia Carter Band The Hop 01142 781000 Gary Numan O2 Academy 0870 477 2000

Glenn Tilbrook Plug 0114 276 7093 Look Stranger!/Foreign Office Old Fire Station 01142 792901 Ten/Sementine Cornoration

0114 276 0262

SOUTHAMPTON Drums Of Death/BITR8 Junk Club 023 8033 5445 Fei Comodo Joiners 023 8022 5612 Jehst/Phaeleh The Cellar

023 8071 0648

SWANSEA The Shakes The New Smiths WOLVERHAMPTON

Aceldama/Wraith/Incendia Slade Room 0870 320 7000

The Beat Wulfrun Hall 0870 320 7000

SATURDAY

May 26

ABERDEEN

Hedgehog Pie Lemon Tree 01224 642230 Kate McGill The Tunnels 01224 211121

REDECIDO

Jinder/Paul Liddell/Oliver Darley Gordon Arms 01234 269519

BELFAST

The Damned Queens University 028 9097 3106 **Newton Faulkner Limelight** 028 9032 5942

BIRMINGHAM

Joe Black/Drag

Asylum 0121 233 1109 Lobster/Too Spicy/Mr Shankly Wagon & Horses 0121 772 1403

Mac Miller HMV Institute

0844 248 5037 Spector/Gabriel Bruce/Swim

Deep HMV Institute (Temple) D844 248 5037

Words/Thin Vision/Grades 02

Academy 3 0870 477 2000 BOURNEMOUTH

Andy C/Loadstar Old Fire Station

01202 503888 RRIGHTON

Camo & Krooked/Prototypes

Concorde 2 01273 673 311

Franciasic The Haunt 01273 770 847 Thee Oh Sees/Deadbeat

Descendant/Thee Exciters The Hydrant 01273 608 313

The Voyage Andromeda/Spit Shake Sisters/Emperor Of The Stag Prince

Albert 01273 730 499 Wiley/Yasmin Coalition 01273726858

BRISTOL

Dorian Wood/Sef The Cube 0117 907 4190 James Morton Band Canteen 0117 923 2017

Joshua Moses/The Ras Band Fleece

0117 945 0996 Knight's Move Thinking/Simplistic Scientists Louisiana 0117 926 5978

Mighty Fine Start The Bus 0117 930 4370

The Pretty Things Thunderbolt 07791 319 614

The Zombies The Tunnels 0117 929 9008

CAMBRIDGE

Aliceband St Paul's Centre 01223 354 186 Cara Luft CB2 01223 508 503 Elvis Costello Corn Exchange

01223 357851 Phaeleh/Mungos Hi Fi Junction 01223 511511

Sweet Billy Pilgrim Portland Arms 01223 357268

CARDIFF

Pete Molinari 10 Feet Tall 02920 228883 William Control/Fearless Vampire

Killers Clwb Ifor Bach 029 2023 2199 CAPLISLE House Of Three Hands/Deaf Club

Brickyard 01228 512 220

Attila The Stockbroker Assembly Rooms 01332 255800

She Will Be Hollywood/Okani Victoria Inn 01332 204 873

EDINBURGH

Kassidy/Blindfolds Pleasance 0131 556 6550

Sam Barber Captain's Bar 01316 682312

GLASGOW

Finding Albert/One Last Secret King Tut's Wah Wah Hut 0141 221 5279 Islet Captain's Rest 0141 331 2722

Peter Hook Oran Mor 01/1 552 922/ Tyga 02 ARC 0870 903 3444 Vigo Thieves School Of Art

Walls/John Talbot Stereo

0141 353 4530 0141 576 5018 HATFIELD

ABC/Heaven 17/Howard Jones The Forum 0844 477 2000

Leatherface/Neck/Social Schism Brudenell Social Club 0113 243 5866 Taking Back Sunday/The Blackout/ **Motion City Soundtrack University** 0113 244 4600

LEICESTER

Admiral Fallow Soundhouse 07830 425555

Broken Hands

Firebug 0116 255 1228 LIVERPOOL

Draw The Line/Static Vibe/Bite The Bullet 02 Academy 2 0870 477 2000

DZ Deathrays Shipping Forecast 0151 709 6901 Fifth Movement Kazimier

0871 230 1094

The Sound Eric's Club

The Sundowners/The Albany/ Bruised Arcade Zanzibar

0151 707 0633 LONDON

Buzzcocks O2 Academy Brixton 0870 477 2000

The BB Collective Madame Joio's 020 7734 2473 The Cynics Boston Arms

020 7272 8153 Divine Rebelli

Hope & Anchor 020 7354 1312 Frei.Wild Underworld 020 7482 1932 I Ching/Victories At Sea The Waiting Room 020 7241 5511

The Jacobs Betsey Trotwood 020 7336 7326

Jill Jackson Barfly 0870 907 0999 Judas Priest/Saxon HMV

Hammersmith Apollo 0870 606 3400 Jump The Gun/Area 51 Nambucca 020 7272 7366

Lloyd Life/Nick Smood Purple Turtle 020 7383 4976

Loia Colt/Bonfire Nights/The

Medusa Snare Victoria 020 7607 1952 The Loose Cannons Hoxton Pony 0871 9624530

Mogwai/Dirty Three/Mudhoney/ Codeine ATP I'll Be Your Mirror

020 8365 2121 Neon Noise Project /Aeroniane XOYO

020 7729 5959 **New Sunset Hotel** Wilmington Arms

020 7837 1384 O'Casan Garage (Upstairs)

0871 230 1094 Rock n Roll Gypsies/Pain/

Splodgenessabounds New Cross Inn

Slow Club/Moscow Youth Cult/ **Bleeding Heart Narrative** Queen Of

Hoxton 020 7422 0958 Stories/The Fuegos Club Surya 020 7713 6262

S.C.U.M/Sunless 97 Bishopsgate Institute 020 7392 9220 Trash Green/Automated Dublin Castle 020 7485 1773



Van Susans/The Standards/4th Street Traffic Bull & Gate

020 7485 5358 White Cliff Monto Water Rats 020 7837 4412

Yasiin Bey (Mos Def) HMV Forum 020 7344 0044

MANCHESTER

Slow Club. C

Aliases MoHo Live 0161 834 8180 Glenn Hughes/Fish Academy 0161 832 1111

The Hounds Below Night & Day Café 0161 236 1822

John Mackie/Jess Kemp Kings Arms 0161 832 3605

Jonquil Kraak 07855 939 129 Lanterns On The Lake St Clement's

Church 0161 872 0800 Milagres Deaf Institute 0161 330 4019 Nil Points Islington Mill 0871 230 1094 Pond Soup Kitchen 0161 236 5100

Post Zero/The Montovas/ The Madding Crowd Dry Bar 0161 236 5920

MILTON KEYNES

Justin Sullivan/Dean White Watershed 07935 641 660

Tim Edey/Brendan Power Stables 01908 280800 Yes Sir Boss!/New Groove

Formation/Dubheart Craufurd Arms 01908 313 864

NEWCASTLE

Dazed Star Inn 0191 222 3111

Jim Bob Legends 0191 232 0430 The Longsands O'Neills 0191 269 3001 NEWCASTLE LINDER LYME

Fury UK Rigger 01782 616602 NORWICH

Gangpol Und Mit Arts Centre 01603 660 352 Meltdown Waterfront 01603 632 717 Starsexplode Brickmakers

01603 441 118 NOTTINGHAM

Belleruche Rescue Rooms 0115 958 8484 Benii B Stealth 08713 100000 Japandroids Bodega Social Club 08713 100000

Show) 0115 958 0672 White Widdow Dock City 08713 100000

OXFORD

Academy 2 0870 477 2000

Peerless Pirates/Gert Lassitude

The Skatalites 02 Academy 0870 477 2000

Penryn

Miss Peapods Kitchen Café

The Pigeon Detectives Wedgewood

Tinchy Stryder/Herve/Dot Rotten

PRESTON

Foreign Office/Look Stranger!

SHEFFIELD

0114 266 5599

The Wildkats Junk Club

SOUTHSEA

02392 826249

3's A Riot/Dirty Goods Sugarmill

ST ALBANS

Arts Theatre 01727 844222

WOLVERHAMPTON Zelig/Timothy Parkes Numa Bar

That Sunday Feeling Stealth (Early

Mutagenocide/Intensive Square 02

Wheatsheaf 01865 721 156

PLYMOUTH Saturday Sunday University

PORTSMOUTH

Rooms 023 9286 3911

Pyramids 023 9235 8608

Oakford Social Club 0116 255 3956

Alabama 3 Leadmill 0114 221 2828

The Outfits Plug 0114 276 7093

The Crookes Lennons 023 8057 0460

Martin Simpson Cellars

0115 912 9193

Toy Hearts

01752 663337

SAM 53 Degrees 01772 893 000 READING

Alt-J Harley 0114 275 2288 **Johnny Dowd** Greystones

SOUTHAMPTON

023 8033 5445

STOKE ON TRENT Ash/The Enemy Britannia Stadium

01782 214 991

Navaro/Wayward Daughter Maltings

SUNDAY

May 27

ABERDEEN

01224 211121

RELEAST

Aura Noir Voodoo

BIRMINGHAM

0121 443 4725

0844 248 5037

0870 241 5093

0870 477 2000

BRIGHTON Asbest/Sinner Fishbowl

01273 777 505

01273 770 847

07894 267 053

BRISTOL

0117 927 3221

0117 945 0996

0117 926 5978

0117 973 9617

0870 477 2000

CARDIFF

Dodgem X

0131 225 1757

Kassidy/Blind

0131 556 6550

0131 226 4224

Bar 01316 682312

GATESHEAD

0870 703 4555

0191 478 2543

GLASGOW

0870 903 3444

0141 331 2722

0141 221 5279

HATFIELD

LEEDS

0113 243 5866

LEICESTER

07830 425555

LIVERPOOL

0151 709 6901

Aliases Soundhouse

Forum 0844 477 2000

Awoination The Haunt

Attila The Stockbroker/

Gemma Haves Glee Club

Rory Ellis Kitchen Garden Café

Frei.Wild HMV Institute (Library)

I Am I 02 Academy 2 0870 477 2000

Passenger Ballroom 01273 605789

Tera Melos Green Door Store

Big Chief Weird Bird Mr Wolf's

Immersed Earth Croft (Main Room)

Jake Morley/Hot Feet Louisiana

Kan Colston Hall 0117 922 3683

Joymask Coronation Tap

Mac Miller 02 Academy

Undertone 029 2022 8883

Ifor Bach 029 2023 2199

Liquidroom 0131 225 2564

Mike Marlin Electric Circus

Duane Eddy Sage Arena

Ozric Tentacles/Champignon Clwb

Bwani Junction/Dead Sea Souls The

Tom Oakes/Kathryn Nicoll Captain's

The Fractured Valves The Central

Iceni Three Tuns 0191 487 0666

Glenn Hughes/Fish O2 ABC

Lydia Loveless Cantain's Rest

The Xcerts King Tut's Wah Wah Hut

Taking Rack Sunday/Architects/

Every Time I Die/Cancer Bats The

Lucy Rose Musician 0116 251 0080

Alf The Young Shipping Forecast

Milagres Brudenell Social Club

Coalition/Jam City Sneaky Pete's

Focus/Serious Riues Fleece

William Control O2 Academy 3

The Lafontaines The Tunnels

LONDON Afghan Whigs/The Make-Up/ Archers Of Loaf/Yuck ATP I'll Be Your Mirror 020 8365 2121

Chris Difford Half Moor

020 7274 2733 DC Fontana/The Last Of The Troubadours/The Ruby Tuesdays

Dublin Castle 020 7485 1773 The Handsome Family 100 Club 020 7636 0933

Heart Of A Coward Garage (Upstairs) 0871 230 1094

The Jacobs Old Queens Head 020 7354 9993

Kay/Oli Wennick O2 Academy tslington 0870 477 2000 The Magnets E4 Udderbelly at

Southbank Centre 0844 545 8282 Roddy Woomble Borderline 020 7734 5547

Sarah Jezehel Deva Nambucca 020 7272 7366

Stolen Deer/Indigo Earth/The Joker & The Thief Hoxton Square Bar and Kitchen 020 7613 0709 Throwing Up/Dana Jade The

Lexington 020 7837 5387 Tons/Chora Café Oto 0871 230 1094 Tyga Indigo @ The O2 Arena

0870 701 4444

MANCHESTER **Dutch Uncles St Clement's Church** 0161 872 0800

Fixers Deaf Institute 0161 330 4019

Here Lies Nugget/Semaphore Club Academy 0161 832 1111

The Summer War/Hollywood Or Bust Academy 3 0161 832 1111

MILTON KEYNES Joan Armatrading Stables

01908 280800 NEWCASTLE Islet Cluny 2 0191 230 4474

Joanna Chapman-Smith Butterfly Cabinet 0191 265 9920

Kate McGill Black Bull 0191 414 2846

Stan The Tyne 0191 265 2550 Viking Skull/The Mercy House 02

Academy 2 0870 477 2000 NORWICH Admiral Fallow Arts Centre

01603 660 352 **Duke Special** Open

01603 763 111 NOTTINGHAM Heather Peace Glee Club 0871 472 0400

Peter Hook Rescue Rooms 0115 958 8484 PLYMOUTH

The Pigeon Detectives White Rabbit 01752 227522

SHEFFIELD Luke Doucet/Melissa McClelland

Grevstones 0114 266 5599 SOUTHAMPTON

DZ Deathrays Joiners 023 8022 5612 General Flasco Talking Heads 023 8055 5899 Mr Tom/Shotaway The Cellar

023 8071 0648 STAMFORD

Hawkwind Stamford Corn Exchange Theatre 01780 766455 WOLVEDWAMPTON It Bites Robin 2 01902 497860

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MONDAY

May 28



Gemma Hayes Moles 01225 404445 RELEAST

Machine Head/Evile Ulster Hall 028 9032 3900

BIRMINGHAM King Charles 02 Academy 3

0870 477 2000 Milagres Hare & Hounds 0870 264 3333

Mindless Behaviour HMV Institute (Library) 0844 248 5037 Tir Na Nog Kitchen Garden Café

0121 443 4725 BOLTON

Ten/Serpentine Railway Venue 01204 306 450 BOURNEMOUTH

Gary Numan O2 Academy 0870 477 2000

BRIGHTON Donna Fullman Green Door Store 07894 267 053

Kathryn Willams Komedia 01273 647 100

Matt Taylor/Mark Butcher Grevs 01273 680734

The Melvins Concorde 2 01273 673 311 Tennis Blind Tiger 01273 681228

Passenger Thekla 08713 100000 Tyga O2 Academy 0870 477 2000 CAMBRIDGE

Lucy Rose Portland Arms 01223 357268

CARDIFF DZ Deathrays Buffalo Bar

02920 310312 **Heather Peace** Glee Club 0870 241 5093

Taking Back Sunday/Motion City Soundtrack/Say Anything Cardiff University SU

CHESTER

John Cooper Clarke Telford's Warehouse 01244 390090

Ewan Forfar Captain's Bar 01316 682312 Fossil Collective Speaky Pete's 0131 225 1757

EXETER

Duke Special Phoenix 01392 667080 FALMOUTH

The Pigeon Detectives Princess Pavilion 01326 211222 GATESHEAD

Frei.Wild Sage Arena 0870 703 4555 GLASGOW

Alt-J School Of Art 0141 353 4530 David Paio King Tut's Wah Wah Hut 0141 221 5279

Into It Over It Captain's Rest 0141 331 2722

Wheatus Classic Grand 0141 847 0820 LEEDS

Islet Brudenell Social Club 0113 243 5866 William Control Cockpit

0113 244 3446

LEICESTER

Dirty Goods Firebug 0116 255 1228 Tera Melos Crumblin' Cookie 0116 253 1212

LIVERPOOL

The Skatalites O2 Academy 0870 477 2000

LONDON

Admiral Fallow Cargo 0207 749 7840 All The Young 100 Club 020 7636 0933

Awolnation/Arcane Roots Garage 020 7607 1818

Reach Fossils Monto Water Rats 020 7837 4412

Bury The Ladybird/The Stone Cold Dublin Castle 020 7485 1773

Girls HMV Forum 020 7344 0044 The Lost Brothers Slaughtered Lamb 020 8682 4080

The Minutes/Burning Beard Borderline 020 7734 5547

Bears Palladium 020 7494 5020 Smoke Fairies Tabernacle 020 7243 4343

Towns/Sulk Barfly 0870 907 0999 Walls Hoxton Square Bar and Kitchen

020 7613 0709 MANCHESTER

Johnny Dowd Ruby Lounge 0161 834 1392 Moonface Soup Kitchen

0161 236 5100 No Trigger/Heartsounds Star & Garter 0161 273 6726 Paper Aeropianes The Castle

0161 237 9485 NORWICH

Fei Comodo/I Divide Waterfront 01603 632 717

Suzy Bogguss Arts Centre 01603 660 352 NOTTINGHAM

Fixers/Mozart Parties Bodega Social Club 08713 100000

Hit The Lights/Transit Rescue Rooms 0115 958 8484 OXFORD

Scando/Robots With Souls Cellar 01865 244 761

24 Pesos Bullingdon Arms 01865 244516

DEADING

Set Your Goals Sub89 0871 230 1094 SHEFFIELD

Aliases Corporation 0114 276 0262 Mmoths/Solar Bears Harley 0114 275 2288 Sarah James Greystones

0114 266 5599 SOUTHAMPTON

Foreign Office Joiners 023 8022 5612 SOUTHSEA

Lach Cellars 02392 826249 WARWICK

Duane Eddy Arts Centre 024 7652 4524

TUESDAY

May 29

ABERDEEN

Wheatus The Tunnels 01224 211121

BIRMINGHAM The Petebox The Ballroom

0121 448 0797 Sally Spring Kitchen Garden Café

BRIGHTON

All The Young The Haunt 01273 770 847

Billy Talent Concorde 2 01273 673 311 Duke Special/Foreign Slippers Komedia 01273 647 100

Stark Latest Music Bar 01273 687 171 RRISTOL

Aura Noir/Salute Fleece 0117 945 0996

Bob Geldof St George's Hall 0117 923 0359

DZ Deathrays Louisiana 0117 926 5978 Gary Numan/The Officers 02

Academy 0870 477 2000 Sarah Jarosz St Bonaventure 0117 929 9008

CAMPDIDGE

Dirty Goods Portland Arms 01223 357268 Kate McGill Junction 01223 511511

CARDIFF Friends in High Places 10 Feet Tall **02020 228883**

CHEI MEEDDI Joe Boyd/The Loon/Lady Grey &

The Earls Hooga 01245 356 811 COVENTRY

Coldplay Ricoh Arena 0871 230 1094 DERRY

Paul Heaton Gweedore 028 7126 3513

EDINBURGH

Carolyn Anona Scott Captain's Bar 01316 682312

EXETER

Foreign Office Cavern Club 01392 495 370 Gemma Hayes Phoenix 01392 667080

GLASGOW Fossil Collective King Tut's Wah Wah Hut 0141 221 5279 Heart Of A Coward Stereo

0141 576 5018 Taking Back Sunday/Motion City Soundtrack/Say Anything 02 ABC 0870 903 3444

LEEDS David Paio Brudenell Social Club

0113 243 5866 Keane O2 Academy 0870 477 2000

LEICESTER Milagres Musician 0116 251 0080 LIVERPOOL

Tera Melos Shinoing Forecast 0151 709 6901

LONDON

Anais Mitchell The Lexington 020 7837 5387 Berenice Scott Club Surya 020 7713 6262

Cable 35 93 Feet East 020 7247 6095 The Crookes Borderline

020 7734 5547 Daley Jazz Café 020 7916 6060 The Family Machine Buffalo Bar

Fate The Juggler Namhucca 020 7272 7366 James Spankie Bull & Gate

020 7359 6191

020 7485 5358 James Yorkston/Sea nus Foggerty Cecil Sharp House 020 7485 2206

Japandroids Garage (Upstairs) 0871 230 1094 Josh Kumra Social 020 7636 4992

Kathryn Willams Union Chapel 020 7226 1686 Kyła La Grange Village Underground 020 7422 7505

Limp Bizkit O2 Academy Brixton 0870 477 2000 Lydia Loveless Windmill

020 8671 0700 Moonface/Tu Fawning Cargo 0207 749 7840 **Mull Historical Society** Dingwalls Onelinedrawing/Dave McPherson Old Blue Last 020 7613 2478 Pati Yang/Casino Vice MacBeth

020 7739 5095 Post Zero/The Milk Bar Dublin Castle

020 7485 1773 Pure Love Scala 020 7833 2022

Savages Shacklewell Arms 020 7249 0810 Sondre Lerche Garage 020 7607 1818

Three Trapped Tigers Hotel Street We Were Evergreen Bush Hall 020 8222 6955

Frei.Wild MoHo Live 0161 834 8180 Into It Over It The Castle 0161 237 9485 Mindless Rehaviour Academy 3 0161 832 1111

NORWICH The Nigel King Band Brickmakers

01603 441 118 MOTTINGHAM

King Charles Bodega Social Club 08713 100000 Paper Aeroplanes Malt Cross Music

Hall 0115 941 1048 Pete Roe Rescue Rooms 0115 059 9494

OXEODD

General Flasco/Go Romano/ The High Jinks Jericho Tavern 01865 311 775

DE A DUNG

Broken Hands South Street Arts Centre 0118 960 6060 SHEFFIELD

The Hounds Below Greystones 0114 266 5599

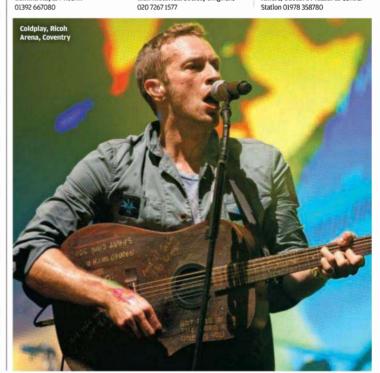
Islet Harley 0114 275 2288 Deter Hook Leadmill 0114 221 2828 SOUTHAMPTON

The Audition The Celiar

023 8071 0648 ST ALBANS

The Moons Horn 01727 853 143 WREXHAM

William Control/Fearless Vampire Killers/Obscure Pleasures Central



THE AFTERSHOW



PETER ROBINSON US **ALEXĂNDRA BURKE**

The reality TV winner on how Beyoncé made her cry, theme park frolics and why her dad has to help her recucle stuff



· Only two 'babe's in this interview disappointing

· Imagine being the person at the council whose job it is to argue with Alexandra Burke's dad

 You really shouldn't trust someone who shreds ALL their documents. She's hiding something, readers. Something dark

Hello, Alexandra. "HELLO LOVELY!"

What are you doing? From where you are now, what can you see?

"I'm sitting down. I'm looking outside my window. But I'm making sure I give you my attention."

Consider this: I'm keeping you on the phone while an accomplice is round the back of your house going through your bins. What would they find out about you? "Ooh. Nothing much, I shred everything. They wouldn't get much! (Laughs)"

That's the behaviour of someone with something to hide, Alexandra.

"No no no! My mummy always taught me to shred everything! If it doesn't need to be there, shred it."

Blimey. Is she a spy? "Well, she could be..

Do you separate your recycling like you're supposed to or does it all go in one massive environment-destroying bag? "OH MY GOODNESS, where I live they take it so seriously. I know it's important but literally, if they see one thing in the bin that shouldn't be there, they won't empty it. They'll put a note

Have you ever had an argument with them about this?

there saying 'Sort your bins out'."

"No! To be fair, my dad helps me out with all that."

On your new album sleeve you are holding two large door-like things in your hands. Are you pushing them apart or pulling them together, and what are they?

"I am pushing colourful fake walls apart. And I am kind of in between them. And it is quite cool. When you see the full CD inlay I think you'll like it. It's colourful, it's pretty, it's just really a step... Not a step ahead, but with the last album it was all black and white and that's what I didn't want with this album. I wanted colour. It's a whole different thing. I'm hoping that when people hear this album they can see the growth."

I think you should know that the greatest Alexandra Burke moment ever is still when Beyoncé duetted with you and you completely lost your shit in front of millions of people and cried and so on. "I still can't watch it, babe! I still cry!"

The thing is, you shouldn't trust people who can hold it together when they meet their idols. They're ROBOTS.

"Well I can't hold it together when I see her! (Laughs) But you know at the end of the day I was very open on the show, so for me it just is



what it is. And I think you do owe it to the people who voted for you to let them in a little bit. That's my personal opinion. That's why I do what I do in terms of communicating with my fans, taking them out for dinner ... '

How much is the upper limit, spendwise, on dinner for a fan?

"There is no limit."

I'd say £30 a head is reasonable. "That's not too bad."

You just don't want to let them choose the wine.

"Well as long as they're of age, it's fine!"

I should warn you that some fans will take

"I've never had a fan do that, which is good. They're all very well behaved."

Considering how deranged some of your fans are, you've been extremely lucky. "I've been very lucky with the fans I've got -

Are there any questions that you want to ask me?

"How are you, and how was your bank holiday?"

I'm fine and it was fine.

"Well, there you go. I'm looking forward to this weekend - I'm going to Thorpe Park. I'll get drenched, and I don't care."

The last time I went to Thorpe Park I went in the Saw haunted house thing and it completely shat me up.

"I'm telling you, those things are so scary. I'm going to get a picture taken on the way in and then you can see it. Enjoy your day babe!"



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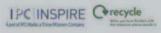
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TAXING THE FINEST MINDS IN ROCK'N'ROLL FOR SIX DECADES

Compiled by Trevor Hungerford



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CLUES ACROSS

1+10A Kasabian music he files under 'easy listening' (3-2-6-9)

8 Pulled Apart By Horses? There's malice involved (5)

10 (See 1 across)

11 Left in an unknown place doing a Caribbean dance to Throwing Muses' music (5)

12 "Stop playing with _____, 'cos I'm outta my head and outta my self-control", 2008 (2-8)

14 Half feared that Elbow were to do a number (3)

15 Reliance was at a Low with this album (5)

16+19D "I'm no schoolboy but I know what I like/You shoulda heard me just around midnight", 1971 (5-5) 17 Able to name a German experimental rock band (3)

18 Beat as laid down on album by Front 242 or Pink Floyd (5)

20 Opts for a different album by Björk (4) 22 The Alarm sounding off at the dangerous part of the '____ Building' (6)

23 The lids aren't down on Snow Patrol (4-4) 26 "The way you dance and hold me tight, the way you kiss and say goodnight", Buddy Holly (4-2) 28 Legendary band of the '60s whose albums include 'Forever Changes' (4)

29 A bit of ska next coming from The Last Shadow Puppets (4)

30 (See 13 down)

31+24D It's where Lou Reed was at in 1989 (3-4)

CLUES DOWN

1 New album from Get Cape, Wear Cape, Fly is set for

2 Every loud one, perhaps, has been done by The Temper Trap (4-4-4)

3 They're otherwise known as Mark, Cubbie and Mark (6-3-6)

4 Sky showing with colour a Radiohead performance (2-8)

5 "And when it's done, and all this is gone, just find the feeling, ", 2003 (4-2-2) 6 Somehow Melvin includes a number from Fatima

Mansions (4-3)

7 This was an extra opportunity to hear Bloc Party (3-4-6)

9 Come on and jig around to a Van Morrison album (9) 13+30A No more loud music, please, from Apollo Four Forty (4-3-4)

19 (See 16 across)

21 Rented a different version of a Blur performance (6)

24 (See 31 across)

25 Owns a different version of a JJ72 performance (4) 27 The Smiths? (3)

10 12 13 12 16 14 17 21 24 20 27 29 30 21 22 27 28



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APRIL 28 ANSWERS

1+9A Corner Of An English Field, 8 Gotye, 10 Iha, 11 Dress, 12 Road Rage, 17+22A Again Into Eyes, 21 Eple, 23+31D Too Big, 24 Eye, 25 CSS, 29 Holy, 31 Blanc, 32 Korova, 33 Cave, 34 Gates

1 Creed, 2+8D Ragged Glory, 3 Epic Soundtracks, 4 Other Two, 5 Animals, 6 God, 7+19A By The Way, 10 I Get Wet, 13+14A Kanye West, 15 The Scream, 16 My Body, 18+28D Alien Ant Farm, 20 Lyla, 26 Shack, 30+27A Love Affair

('OLLECTORS'

WU-TANG CLAN

Call yourself a superfan? Here are the gems that no Wu-Tang obsessive should be without



PROTECT YA NECK



(1992)The collective's debut single was the first to be released

from the following year's acclaimed album 'Enter The Wu-Tang (36 Chambers)' and still remains one of their most popular and enduring songs. Produced by RZA, it featured eight of the core nine Wu-Tang Clan members, with only Masta Killa yet to join at this point.

Need To Know: The band's third album, 2000's 'The W'. features an alternative version of the track titled 'Protect Ya Neck (The Jump Off)'.

GRAVEDIGGAZ IORTIS (1994)



Regarded as one of the most pivotal albums of the short-

lived but highly influential 'horrorcore' hip-hop subgenre, Gravediggaz was in the main a collaboration between the Wu-Tang's RZA and his East Coast producer contemporary Prince Paul.

Need To Know: The record is known in the US as '6 Feet Deep' after it was thought its original title might not sit well with American audiences. It also omits the track 'Pass The Shovel'.

GHOSTFACE KILLAH NMAN (1996)

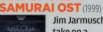


Ghostface's solo debut uses soul music and classic blaxploitation

films for its source material. and is regarded by many hardcore fans as one of the best 'solo' Wu-Tang albums. However, there are only four tracks on which Ghostface is sole rapper, and he gets help from several of his Wu-Tang pals - particularly RZA, who produces, and Raekwon, who features on 13 of the 17 tracks.

Need To Know: The album was certified platinum (one million copies sold) in the USA in 2004. do not appear on the album.

GHOST DOG: THE WAY OF THE





Jim Jarmusch's take on a modern-day samurai film, starring Oscar winner Forest

Whitaker, features the cream of the hip-hop community on its soundtrack, including Public Enemy, Jeru The Damaja and the Wu-Tang and various associates. Unsurprisingly, it was put together by the ubiquitous RZA.

Need To Know: There are many songs which can be heard during the film that

FANMAII

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Edited by Barry Nicolson







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NME.COM/BLOGS

The Big Issue What everyone's talking about this week



SWEETAND TENDER

From: Simon Ridgeley To: NME

First, a disclaimer: I'm a Man United fan, so I'm more than a little disappointed with how the footy went the other day. But I'm also a massive Smiths fan, and Joey Barton (above) co-opting the band's lyrics on Twitter to try and justify his actions at the weekend leaves an even worse taste in my mouth. I know Barton likes to think of himself as an 'intellectual' these days, but he should stick to copying and pasting quotes off the Wikipedia pages of famous philosophers - The Smiths are off limits! Much as he wants to be viewed as some sort of maverick outsider, the truth is he's a thug, and songs like 'Cemetry Gates' and 'Still III' DO NOT apply to the likes of him. He's taken the spirit of The Smiths and bastardised it into a justification for his own stupidity. Shame on him.

NME's response...

Barton may be a lot less interesting than he thinks he is, but - as a workingclass knuckle-dragger who quotes Nietzschehe's just interesting enough for broadsheet newspapers to fawn over in a patronising manner, like a quaint

savage who's been shipped over to put on a little show for the Queen. That said, do we really want to start drawing lines in the sand over who can and can't identify with a lyric in a Smiths song? There was a similar outcry when David Cameron

professed his 'love' for the band a couple of years ago, and it all seemed rather petty. Knowing that crypto-fascist hatemonger Glenn Beck is a massive Muse fan doesn't affect my enjoyment of that band. Ultimately, musicians

have little say in who likes their music. Fans, like family members, are not something you get to choose - BN

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BIGMOUTH STRIKES (YET) AGAIN

From: David To: NME

So, Joey Barton has taken to tweeting Smiths lyrics to communicate to us all just how 'persecuted' and 'misunderstood' he is? He's one of the most narcissistic. mean and self-obsessed people on the planet.

From: NME

To: David

Judging by the vitriol that's been aimed in the direction of his Twitter account over the past few days, I'd wager that he now legitimately knows how Joan Of Arc felt. as the flames rose to her Roman nose and her... Oh. never mind - RN

SWAYED BY SUEDE?

Reading your response

to my comment (May

From: Phil To: NME

12) regarding the new My Bloody Valentine material, I was struck by a further reunion dilemma. You mentioned the new Suede material and how that brings with it a sense of excitement and dread in equal measure. The Suede situation is something that is dear to my heart. I love the band and I don't think there's much out there to touch the beauty and majesty of their first two albums, and as such I would dearly love to go and see them live again - especially as my one previous Suede gig was a horrible, shambolic effort. However, thus far their reunion has seen only gigs in London, overseas and the odd festival appearance, and it seems the only hope for those of us with little

money to travel and much

desire to see their favourite

band, is for new material to appear, whether it's bad or good, just to incentivise the band to tour nationwide and hopefully play as little of it as possible.

From: NMF To: Phil

Personally, I can't conceive of any set of circumstances barring the return of Bernard Butler - under which a new Suede album could hope to meet Brett Anderson's precondition of being "amazing". Even if the goalposts were shifted to being simply "safe to operate heavy machinery while listening to", I reckon they'd still run into problems. But good on them for giving it a go anyway, as was announced last week. I do hope you get to catch them live again at some point - BN

MCA-RIP

From: Christina Sklebar To: NME

When I think of the Beastie Boys, I think of really late nights driving 100 miles to the next party, looking out the windows and every single person in the car rapping along to the lyrics. Their songs always created a milestone in my life (some of which remind me of some pretty close shaves I've had!). When MCA died, it was a very lonely and sad day for me. I have never, ever cried because of a famous person's death. I was entirely floored by my own reaction. I sat on the bus staring at the news that MCA had died two hours earlier on my mobile phone and tears streamed down my face. I completely lost it as I put my face in my hands and sobbed. A kind, older gentleman stopped to ask me if I was OK and I replied, "I'm sorry, I just lost a really good friend of mine." MCA always strived to do

something more with himself and the world he lived in something which most people strive to do, but never achieve. He didn't just complain about injustices in the world, he invested his patience, time, money and fame into doing something good all the time. I will truly respect and miss him and the friendship we had, even though he never knew it.

From: NME To: Christina Sklebar Beautifully put, Christina. It's always a strange thing, the death of someone you've never met but whose music has been a massive part of your life. I was surprised by my own reaction to the passing of The Band's Levon Helm just a few weeks ago. I'd always thought myself immune to that sort of stuff, but there I was. four pints to the good, tearfully air-drumming along to 'The Night They Drove Old Dixie Down' - BN

MAINSTREAM, **OR ARE YOU** LAMESTREAM?

From: Ingrid To: NME

While deciding whether or not to recycle some old issues of your magazine the other day I was surprised to find the following: a double-page advert for Glee and a Cheryl Cole single featured in your tracks of the week. I may not be a fan but



STALKER From: Georgie Barrett To: NMF

"Hi NME, me and my friend went to a Howler gig in Manchester and bumped into Johnny Marr"

I began to wonder why you disown things as soon as they enter mainstream consciousness? And after your last great cover story I only hope you will never do the same to Alabama Shakes - at last we have a band who are worth the hype!

From: NME To: Ingrid

That's a philosophical question I'm sadly underequipped to answer, Ingrid, what with dick jokes and sweary compound adjectives being my normal areas of expertise. But if I had to give it a shot, I'd point out that the two examples you've given never really 'entered' mainstream consciousness. in the sense that they never properly existed outside of it. It's a bit like that Critics' Choice Award at the Brits. where a cabal of middle-aged

Web Slinging

The highlight of this week's NME.COM blogs

THE '90s - BEST DECADE FOR MUSIC EVER?

The '90s were bloody brilliant. No other decade has thrown up more diversity. It's easy to laugh about Britpop now, about how jingoistic and lairy it could be, but for the most part it was amazing. A homegrown scene of breadth and quality, at the top of it the savvy wit and style of Pulp (right), the colourful whizz of Blur, and the thrill of Oasis who, let's not forget, weren't actually Britpop at all.

The irony is that while Britpop flourished, British pop was also in spectacular health. Who honestly doesn't adore most of the oeuvre of Take That and The Spice Girls? And in US pop, the decade started with Madonna's 'Vogue' and ended with Britney's '... Baby One More Time'. In fact the only genre that wasn't bloody amazing in the '90s was hip-hop.

Now we have access to as much music as we want, some of the strange and unknowable magic of it has been lost. Yes, the '90s were amazing. We should revive them at once. Read Dan Martin's article in full at NME.COM/blogs

Best of the responses...

Hip-hop in the '90s shat all over 98% of anything that came out of Britpop. **Stephen Jennings**

Add to this list Dodgy, by

men get together and

far the most underrated hand of the '90s. **Ben Peter Scott**

You can't talk about the '90s without mentioning trip-hop. As stupid a name as that is, the Bristol scene produced a variety of great music, including four absolute classic albums. **Freddy Peters**

Nirvana, the Manics, Radiohead and Blur are four reasons why the '90s were good. Not a patch on the '60s and '70s though. **Dan Owens**



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everyone's mum will be listening to this year; it's totally self-perpetuating. I think it would be something to celebrate if a band like Alabama Shakes made a dent on the mainstream: I despair for the vapid. soulless state of pop music right now - BN

OBLIGATORY EVERYTHING IS SHIT' LETTER

From: Gary Jive To: NME

Why is music shite now? What's gone wrong? Why do bands look and sound rubbish? And why do you continue to champion pish like Frank Turner? Even the early '90s with Phil Collins was better than this fucking wank.

From: NME To: Gary Jive Why indeed, Gary? I've got one word for you: chemtrails. Released into the atmosphere from experimental aircraft owned by the same shadowy organisation that funds Bilderberg, plotted 9/11 and grew Jessie J, they're keeping the sheeple on the ground numb and pacified while the goldfish-eyed one from JLS nightly bathes in revivifying infants' blood. And that's only the tip of the shitberg. THE TRUTH IS **OUT THERE - BN**

BECAUSE IT'S NOT A LETTERS PAGE WITHOUT OASIS

From: Jonathan Coll To: NME

Liam Gallagher's decision to play Oasis songs during Beady Eye gigs has offended and surprised many, yet I fail to see the issue. Liam was every inch as influential as his brother in making Oasis the musical juggernaut it became; the decision to revisit some of his back catalogue should not come as a surprise. New Order

performing Joy Division classics, Jon Fratelli unleashing 'Chelsea Dagger', Jon Windle reiviving the Little Man Tate favourites (hold on a minute, Little Man Tate had 'favourites'?! - BN). Pete teasing his audience with his Barât-less ballads; precedents are everywhere. If Liam sticks to what he's good at and plays the heavier Oasis tracks such as 'Columbia', 'The Shock Of The Lightning' and 'Rock 'N' Roll Star', this can only be a positive development.

From: NME

To: Jonathan Coll True story, this: I bumped into Alex Kapranos of Franz Ferdinand fame at a Cribs show the other night, right around the time he was catching hell on the internet for calling Oasis 'boring'. I told him he didn't know what it was to be bored of Oasis until he'd edited a Fanmail page. On the offchance that our government is still torturing enemy

combatants, they should probably look into a way of harnessing the power of the spirit-crushing white noise that's constantly being spewed forth about the Gallagher brothers. Is Liam playing old songs a 'thing' now? I'd form an opinion on it, but I'm so exhausted by the whole soap opera that it's physically, spiritually and psychologically beyond me - BN



STALKER From: Chloe To: NME "After the gig at Manchester Academy, Miles Kane stopped by for a quick photo. What a guy - the new Modfather!"

DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

QUESTION 1

What colour hat are you wearing when you cameo in Zoolander for about two seconds?

"I think that would have to be a red hat. Hooray!"

Correct. Also, Ben Stiller features on a hidden spoken track at the end of 'Chocolate Starfish And The Hot Dog Flavored Water'...

"He was in the studio and rambling while the mic was on, so I told him to roast me as good as he could. So he did."



QUESTION 2

In the Limp Bizkit song 'Hot Dog', how many times in total do you say the words "fuck" or "fucked"?

"Hmmm. I think it's 46 times. I just thought it was funny to abuse that word in such a gratuitous way."

Correct

QUESTION 3

Which festivals had you just played when you appeared on NME's cover in September 2000 (right)?

"I can't remember back that far." Wrong. Reading

and Leeds
"That's right.
I remember meeting
Liam Gallagher.
I thought he was really
cool. We hung out and
had a drink."

QUESTION 4

Who speaks the following lines:
"Shimmering venomously with beauty and grace/As it slithers along its path to inevitable chaos/ Whomever falls prey to this seductive serpent/ Shall be forever scarred."
"I wrote that for Gene Simmons."
Correct, originally to open the latest

FRED DURST LIMP BIZKIT



record in the end.

for something

new and fresh

and exciting."

I wanted to save it

Gene tries

hard to

a stain

What's happened to Hugh Laurie's character in House when you appear as the bartender in a two-part episode?
"I have no idea. I remember being there and

hanging out with him, but I
don't remember my lines
and I never saw it."
Wrong. House has lost

his memory
"Hugh Laurie is a big music fan,

so in the last episode of each season he gives a musician a cameo. He got Dave Matthews the year before that."

QUESTION 6

Which wrestler do you have to beat 15

times in WWF Smackdown! on the PS2 to unlock you as a playable character? Clue: in real life, he uses 'Rollin' as his theme music "The Undertaker. I love wrestling, but I don't think I've ever got that far in the game."



QUESTION 7

Which Limp Bizkit song has unofficially been covered on YouTube by Cookie Monster from Sesame Street? "I'd imagine it's 'Nookie'." Correct. His version is called 'Cookie'

QUESTION 8

Who did you flush cardboard cut-outs of down a 30-foot toilet onstage at Ozzfest '98? "I think I had several."

Wrong. Hanson and The Spice Girls "Yeah! That got all the rockers riled up."

Er... why an onstage toilet?
"I think we thought it would be fun to truly represent human pieces of shit."

QUESTION 9

A sex tape of you doing rude things with a lady appeared on the internet. What colour is the carpet in it?

"I have no idea."

Wrong. Grey

"Which carpet where you talking about? I'm joking. Geddit?"

QUESTION 10

Who have you collaborated with who has also been covered by Insane Clown Posse on their new cover album 'Covered, Smothered & Chunked', to which you also contribute? "Er... Christina Aguilera?"

Correct. How did you and Insane Clown Posse book up?

"They just got in contact. There's always been this odd distance between us and them and I think they were just reaching out to close the gap."



"There are some things that stand out. I look forward to being bashed by NME"

Limp Bizkit album, 'Gold Cobra'



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