

STONE ROSES' EPIC RETURN!

NME

"IT WAS BETTER  
THAN SEX!"

LIAM GIVES  
HIS VERDICT



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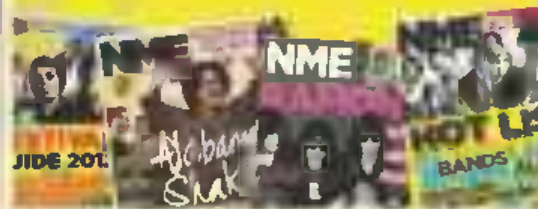
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# ON REPEAT

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



## WAKA FLOCKA FLAME FEAT PLIES

Lurkin'

This curse-laden track's one to make mums across the land squirm. Rapping that his "boys be lurkin'", Flame makes like a creepy Facebook stalker, while Plies shouts over the top like S mouse commanding Ludacris to slap his elbow. A couple of Angry Boys that could do with a good grounding.

Anna Conrad, writer

## BRETON

Foam

Given their pretentious back-story (the band only formed to soundtrack their artwork), how are Breton so unpretentiously great? 'Foam', the forthcoming B-side to 'Jostle', wriggles and throbs along on juddery synth lines, at once moodily disenchanted and ultimately dancefloor-ready. It's a better B-side than most A-sides, they're a better byproduct than most 'intentional' bands.

Lisa Wright, writer

## AMANDA PALMER & THE GRAND THEFT ORCHESTRA

Do It With A Rockstar

Rolling-in-it proof that cult can pay, former Dresden Doll Amanda Palmer has crowd-funded her new album into the record books. It might not be the future for everyone, but this effort sure sounds good, piano hammering meaty glam-rock with attitude.

Emily Mackay, writer

## ANDY BURROWS

Keep On Moving

Burrows is doomed to languish in indie's fourth division, putting out passable out-of-step Supergrass-esque Britpop like this. But at least he's doing it with a little flair, unlike his former Razorlight bandmates, whose latest booking involves them playing Jamie Oliver's new festival on Alex James' farm. Depressing.

Rick Martin, News Editor

## FOXES

In Her Arms

Continuing Foxes' journey into the mainstream, this track from

forthcoming 'Warrior' EP leaves previous Florence-aping in favour of a deep sea of glock samples and sultry atmospherics that sound just a little like Jamie xx at his poppiest.

Ashley Raphael, writer

## LAST DINOSAURS

Andy

Features big cartoon riffs that zip in and out like laser beams, screeched vocal "oohs" and one gigantic, big build up at the end that lasts almost a minute. As such, this is one of the most preposterously colourful tunes you can hear right now.

Liam Cash, writer

## YEASAYER

Henrietta

Singer Chris Keating has promised a "demented R&B record" for Yeasayer's forthcoming third. And while this bubbling, '80s drum-snap-lodged first taste hardly feels like something poured from the brain of R. Kelly's straightjacketed younger brother, it's eccentric enough for us to label it "enjoyably weird and kind of R&B".

Such a fine line, isn't it?

Jamie Fullerton, Features Editor

## PERFUME GENIUS

Rusty Chains

This might have missed the cut for Mike Hadreas' (aka Perfume Genius) spellbinding second album, 'Put Your Back N 2 It', but it's just as mesmerisingly tender and heartfelt. "He was taken from me", he swoons amid walls of piano and languid "oohs", proving yet again his capacity to give even the most harrowing human emotions an otherworldly lustre.

Jenny Stevens, Deputy News Editor



## FRANZ FERDINAND

I Feel Love

It's not as good as Donna Summer's original, naturally, and nothing ever will be, but there's something unmistakably Franz Ferdinand about the choppy ol' guitar happening all around the disco classic. It's a pleasingly distinctive homage to the queen of disco that makes us yearn for the Scots' return.

Tom Howard, Reviews Editor

TRACK  
OF  
THE  
WEEK

## THE XX

Untitled Track

"I can't stop you leaving", sigh two sultry voices, vocal lines intertwined by the finest strands of gossamer. "I can see it in your eyes/Some things have lost their meaning". And thus, every soul who puzzled over what Romy, Oliver and Jamie were doing during all that radio silence has their answer: it seems The xx were having their hearts smashed to smithereens, courtesy of some cruel and callous former paramours. It's safe to say that snogging to this might be a tad trickier than pashing to 2009's 'xx', then – but now the handful of new, untitled tracks the trio

showcased at last week's intimate comeback gigs have surfaced online, there's a lot more to be pieced together about the new album, too. That pillow-soft intimacy, those besotted bedroom-eyes.

*The pillow-soft intimacy is gone, replaced by a spiky, desolate sensibility*

they're gone, replaced by a spikier sensibility that's more akin to a desolate soundscape than a romantic hinterland. And the Tumblr band posted back in November crammed with references to electronic experimenters such as Interceptor and Dawud becomes a smidgen clearer, too, on a track that's powered by Jamie's sparse, jagged beat and Romy's brittle guitar. If this is what becomes of the brokenhearted, then we're all in for a treat when that album finally drops.

Ben Hewitt, writer



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# UPFRONT

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

*Edited by Rick Martin*





*A flash announcement, a stampede to get in – and the reunion of the decade was on. **Hamish MacBain** watched it unfold*

Warrington Parr Hall holds a special place in the heart of Ian Brown. Up in the roof are wooden beams installed by his dad – and here tonight – way back in 1966, three years after

Ian was born in this very town. When he played here solo, back in 2007, he told the crowd: "We dad built the roof in here... but tonight I'm gonna take it off! Back then, he probably couldn't have imagined that the next time he'd stride onto that stage, it would be the rumble of 'I Wanna Be Adored', as played by Gary Mounfield, Alan Wren and John Squire. Or that he'd be exchanging grins with the latter during 'Shoot You Down'. Or that he'd be rapping 'Stone Roses... Up on a stage... Up on a stage' over a climactic 'Love Spreads'.

But as you will by now be aware, that is **exactly** what happened. Wednesday, May 23 2012 was the day that – at short notice – the resurrection we've all waited 16 years for took place.

As the announcement of the gig goes out in the early afternoon, the streets of Warrington become a blur of disbelieving fans sprinting towards the venue, clutching the CDs, Heaton Park tickets and T-shirts required to gain a wristband; the fact that they're queuing beneath posters advertising a gig four days later by The Clone Roses only adds to the surreal nature of the day. By early evening, there are plenty of close Roses associates queuing, too; but even they have all only known for less than a week, and have done a damn fine job of keeping schtum. By 7pm, Cressa turns up; by 9pm, Liam Gallagher's in the building; by 9.20pm the sense of anticipation in the air is palpable. Luke, this is actually going to happen.

And all of a sudden, there they are. There may be a few tufts of grey on the otherwise still-healthy heads of hair, and Reni may have swapped the hat he made famous for a black bandana, but other than that, they look astonishingly well preserved, just as they were.



From a distance, only Ian's pink T-shirt advertising their July gig at Dublin's Phoenix Park would give away the fact that this is 2012.

So of course it begins with 'Adored'. How could it ever not have? And to cut to the chase, it sounds great. Loose and unpolished, yes – nervy, almost – but great. The band – or “the players”, as Ian likes to call them – are not a slick, well-oiled machine, but that was never what anyone wanted from The Stronic Roses anyway. They’ve still got that all important groove. And the

### How the Warrington reunion gig played out on Twitter

A hot Wednesday afternoon is shocked into life by a single tweet. Without warning, hurls or any cryptic nonsense, it comes from @thestoneroses and reads: "The Stone Roses will play a free concert tonight at Warrington Parr Hall."

Media sources across the world pick up on the tweet, as people scramble for more details about the gig and how to get there. Warrington is trending.



Disappointment for all those outside the venue and en route: @PyramidParrHall tweets: "Wristbands have all been distributed."



The boys split  
Dodgy in  
distance



Warrington's  
must-have  
accessory



Warrington's  
must-have  
accessory



Warrington's  
must-have  
accessory



## Breaking into Warrington

Fans tell us how they bagged a wristband for the big gig

**SAM ROTHERHAM, 18,  
WIGAN**



"I found out on NME's Twitter page at 4pm. I was still at college. I let my dad to rush us down here - I didn't ask, I just told him we got here about 4.40pm. I didn't get a ticket at 5 so I went to the front of the queue and I got a wristband. I was the only one who got it."

**CHRIS SHERRITT, 29,  
MANCHESTER**



"I was at home and got a text off a mate: 'Do you know the Roses are playing at Warrington?' I thought it was rubbish, but I knew they were and I went. It all just went mad. I was in the front row and I was screaming and singing along. I was there at 4.20pm."

way Reni shuffles away between songs suggests a band full of the joys of recreating the magic they left dormant for so long. The same goes for Ian's voice: no, it's not quite perfect all the way through (and a lot of the time it's barely even audible over this beery choir of just over a thousand), but the quiet bits in 'Sally Cinnamon' reveal him to be in better, more angelic form than he has been in a long time. And boy, does it feel good to hear him and Reni harmonising together again. Again, it's ragged at times - it would be, given that these two haven't sung together on stage since

1990 - but on 'Made Of Stone', on 'She Bangs The Drums', they are simply majestic.

Tellingly perhaps, Reni's kick drums are adorned with the lemon logo of the early days, and all but two of the songs played tonight date back to the '80s. When 'The Stone Roses do dip into 'The Most Difficult Second Album In The World... Ever!' it's one of the quietest moments,

'Tightrope', that comes - a radically reworked full band version that's the closest we get to new music. In addition, the loud, filthy guitar sound favoured by John Squire on the likes of 'Waterfall' during the 'Second

*Every song they play tonight sounds as fresh as the day it was written*

Roses supporter and biographer John Robb (@JohnRobb77) is heartened by the show of support: "As soon as Stone Roses announced people were sprinting out of their houses in Warrington to get a ticket! Rock'n'roll still means something!"

The Roses say they're all older and wiser, and so are their fans. @mark\_bamber tweets: "People are sorting babysitting arrangements in the queue."



All the tickets are gone. @adbox1 was just a few places away from securing a ticket, while @Less\_loss admits he'd "give a testicle" to be at the show tonight.

The doors are open and people rush in for the show we've all been waiting for. @SARAEVANS secures a prime position and tweets triumphantly: "At the front!!" She and all the others down there won't be moving an inch.





Great pose  
but he lost  
his place and  
didn't get in



THE  
SETLIST

ADORED  
MERSEY PARADISE  
SALLY CINNAMON  
MADE OF STONE  
SUGAR SPUN  
ANGELS PLAY  
SHOOT U DOWN  
TIGHTROPE  
WATERFALL  
SHE BANGS  
LOVE SPREADS

LP  
LP 2  
LP  
PINKO  
LP  
TELE  
STRAT  
HEAVY  
WOOD

"Just make it  
out to 'Noel  
you bastard',  
please..."

To spend  
minutes

## THE GIG IN NUMBERS

1,001

Capacity of Warrington Parr Hall

50

Minutes the band  
played for

335

From announcement to  
stage-time, in minutes

5,750

Number of days between the show and their last gig,  
on August 25, 1996 at Reading Festival

Coming' shows has been replaced by the shimmering jangle of its original incarnation. Only when they reach the final 'Love Spreads' do 'The Roses Zep it up like it's 1995. Tonight, in the main, is all about the glory years.

Which is not to say it's about looking back. On the contrary: like all the best reunions, it manages to feel vital while being reflective. One of the best bits of the night comes when Ian looks out on a sea of camera phones and comments: "If you put down all them phones, you can be in this moment. Otherwise you'll just wake up tomorrow with a recording of a moment you weren't in." The inference is clear: he wants this to be as much about creating new memories as it is about reviving old ones. And everyone obliges.

At 50 minutes, no encore (something they have never been fond of), The Stone Roses' live return is also short

and sharp. The elongated grooves of 'I Am The Resurrection' and 'Fools Gold' are absent, to be unveiled next month at the bigger shows. Tonight is one for the superfans, with B-sides 'Where Angels Play' and 'Mersey Paradise' given pride of place next to '(Song For My) Sugar Spun Sister'. Importantly, what the songs played tonight do have in common is that they all sound as fresh as the day they were written.

And the huge bear hugs Ian, John, Mani and Reni give each other at the end of it all reek of relief: their legacy is as important to them as it is to everyone in front of them, and the hundreds of thousands soon to be in their company. They must have worried there was a chance they would tarnish it, but they haven't. What they've done is enhance it. There are plenty of people here under the age of 20, to whom the idea of ever ▶

**Before**  
a Phil Beckett kicks off the party with a DJ set, tweeting a pic of an already filling venue. There's no support, so Beckett spins some acid house and dance classics.



**Between**  
Cometh the hour, cometh the man. Liam Gallagher arrives at the venue, followed not long after by Liam Fray – and then Cressa, aka the fifth Stone Rose.

**During**  
Anticipation in the venue is building steadily. Is this real? Can it actually be happening? Well, it all gets a step closer when @PyramidParrHall tweets: "The Stone Roses are in the building." Who'd have guessed this a couple of years ago?

**After**  
IT'S ON. They're here and what else could they come back to but 'I Wanna Be Adored'? a Daniellikolson is absolutely loving it, writing: "And The Stone Roses are back. 'I Wanna Be Adored'. Not a bad way to return."



Don't fight it,  
Man!... feel it


**Breaking into  
Warrington**

*Fans tell us how they bagged  
a wristband for the big gig*

**DAMIAN O'BRIEN, 37,  
WARRINGTON**

**CHRIS HOLLERINE, 17,  
NEWTON-LE-WILLOWS**

*Fans tell us how they bagged a wristband for the big gig*



"I really like  
the mix  
on the  
Warner Bros.  
album -

**CHRIS HOLLERINE, 17,  
NEWTON-LE-WILLOWS**

watching The Stone Roses must have seemed remote. That they are going every bit as crazy as the old timers is testament to the enduring, future-proof power of these songs. You're reminded of Mani's reasoning in all those interviews over the last 10 years: that a reunion needed to happen because the music of The Stone Roses is still reaching new people, and those people deserve to hear it live.

Backstage, after the show, the mood is jubilant. We bump into Liam G, who is still preposterously excited. He talks about how he's off to as many shows as he can get to from here on in, about how Heaton Park is gonna be "biblical". He

says that the Roses' comeback is changing the way he's thinking about things. About everything. Next he's in fanboy mode, raving to John Squire about a pair of shoes he saw him wearing in the court case photos in *NME's* recent Stone Roses special. We ask Liam for a review of the show.

"Better than sex," comes the reply. "And I can say that, 'cos my missus is away in New York at the minute!" Meanwhile, the Roses themselves look suitably

content. Ian Brown is beaming, hugging friends. He knows they pulled it off. John Squire talks about how surreal it was hearing the crowd singing back not just the words, but all the riffs. Mant is holding court, Reni

*John Squire talks about how surreal it was hearing the crowd singing*

My) Sugar  
ed by 'Where  
and  
unch into  
eets: "The  
st priceless."

**Straight into 'Mersey Paradise'** and the doubters know they got it wrong. Local journo @SarahCityLife tweets: "Blast into 'Mersey Paradise'. Ian actually sounds great."

'Sally Cinnamon' is next and a few tweeters are noticing Ian's T-shirt, which is promoting their gig at Phoenix Park in Dublin in July.

'Made Of Stone' and '(Song For My) Sugar Spun Sister' are quickly followed by 'Where Angels Play', 'Shoot You Down' and 'Tightrope' before the band launch into 'Waterfall'. @Jimchancellor tweets: "The Roses are reborn, not worn, just priceless."





Best

Admit it, John - this is better than The Seahorses



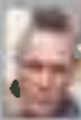
We wanna be adored...



...I wanna call in sick tomorrow...

## "IT WAS THE THRILL OF THE UNEXPECTED"

By Dave Karger  
and Ian Brown



"The Stone Roses always understood the idea of creating the event. Somehow, in a time when rock'n'roll has been marginalised and pushed aside; in a time of holograms and miming, it was great to see the real deal."

"Those wonderful songs sounded as youthful and timeless as when they were first released in the late '80s. Ian Brown's voice is now as pure as it ever was, a

year off the fags giving him the clarity that was so key to their original sound - the psychedelic pop that is key to the new songs, none of which they played tonight.

"It's only a few weeks 'til Barcelona. Who knows, there could be more secret shows, keep an eye on The Stone Roses website. The only plan is there is no plan - and surprise is still a key element from the band that understand the thrill of the unexpected."

is off, happy, job done. The days of the two tour buses, of friction, of the different drugs - of ANY drugs, in fact - seem like a distant memory. The one big happy family vibes are back in the building, and don't look in any danger of subsiding. It is as perfect a first step as The Stone Roses could have hoped for. And outside, on the streets, there's the same feeling. As people stroll around looking for somewhere, anywhere still open, you can hear the chants long into the night. Everyone you speak to is using words like "historic" and phrases like "there was only one place in the world worth being tonight".

So from here to... another few small club gigs next

## CRESSA SPEAKS!

Dancer. Techie. "Fifth Rose"...



"I found out about it last night to be honest,

and then had the final word today. It was all hush-hush. Who gave me the call? It was jungle drums, keep your ear to the track and you'll hear the train coming. We were all good friends and we had a good time back in the day - now we're friends having a good time again. What's 10 years? What's a good night out?"



weekend in Barcelona and Amsterdam, and then straight into the gigantic outdoor shows. By that time, the set length will have doubled, and there's every chance a couple of new songs may have sneaked their way in among the classics. We hope so. On this showing, there is every reason to believe The Stone Roses might just be inspired enough to record something that can stand tall next to the rest of their canon.

But we're getting ahead of ourselves. For now, the all-important first step is over and the fans are buzzing after the most ridiculously exciting gig of 2012 thus far. The Warrington Parr Hall roof constructed by Ian Brown's dad will live to host another show. But only just.

Ian's in a celebratory mood and gives the rest of his band a hand, telling the crowd: "Let's have a round of applause for Mani, Reni, John Squire". Then 'Love Spreads'. Britpop survivors *X* and *Dodgy* are here and they've "got their ROCK FACE on".

That's it! Ian tells the crowd they'll "be back" over huge applause, as *Liam Gallagher* gives his verdict, declaring "The Stone Roses are back", and, seconds later, "Speechless". There aren't many bands who can render that man wordless...

Cocksure 'til the end, the band take their bows and are all smiles. After this Squire and Brown embrace, and *NME* tells Twitter that there's no encore, The Roses are keeping perennial set closer 'I Am The Resurrection' for the gigs to come.

So, no new songs, but judging by the Twitter response there's not one person of the 1,001 ticket-holders who will care about that. No-one seems happier than *@Tommytheblue*, who simply says: "The Stone Roses were fucking ace!".

# RARE PHOTOS EMERGE OF PISTOLS' JUBILEE BOAT PARTY

*Thirty-five years on, NME gets a glimpse behind the scenes of the Sex Pistols' legendary Thames expedition*

**T**here's nothing like a Jubilee to remind us of one of the most notorious moments of a notoriety-packed career for the Sex Pistols. It's 1977, 'God Save The Queen' is gunning for Number One and Malcolm McLaren's latest Situationist stunt has involved sailing his charges down the Thames to play what'll become one of the band's most legendary gigs.

Thirty-five years on, punk photographer Dennis Morris has opened his archive to reveal rare shots taken aboard the boat itself. "It was like a scene from a movie, people trying to jump on as it set off," he remembers. "The gig itself was a defining moment for the Sex Pistols: people were taken aback at how good they were."

Here Morris recalls how it all went down...



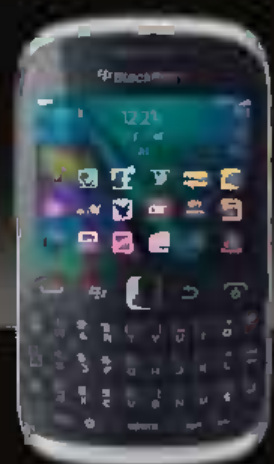
▲ "Police were circling the boat before the band went onstage; there was a real feeling of chaos. But this was the best gig they ever played, for me."



► "There was a real yin and yang between Malcolm McLaren and Richard Branson - Malcolm into his bondage trousers, Richard in his woolly jumpers, like the one here."



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Ben Drew doesn't need to smoke to look hard



# PLAN B TAKES 'BROKE BRITAIN' TO THE BIG SCREEN

Ahead of its cinema release on June 6, the rapper-turned-director walks us through his gritty and gripping feature film, *'Ill Manors'* – and we give our verdict

**B**efore the chart-topping, million-selling soul-hop of *'The Defamation Of Strickland Banks'*, Plan B's 2006 debut album asked the question 'Who Needs Actions When You Got Words'. Six years on, it's a title that takes on an ironic slant in the context of Ben Drew's latest career progression, making his directorial debut with *Ill Manors*.

In recent months we've heard plenty from the self-appointed voice of 'broke Britain' – on David Cameron, the riots

and the demonisation of the working classes. Ahead of its world premiere this week (May 30), Plan B's determined that the actions played out in his film will, indeed, speak far louder.

"I want teens and young adults to earn that messing with guns and being in gangs ain't cool," he begins by way of explanation to *NME*. "I want my music and movie to help kids like me who've been forgotten about and laughed at."

A bleak, blackly comic depiction of life on the estates of east London, the film weaves together the disparate tales of a group of people who aren't just

drawn into a world of gangs and dealers and addicts and prostitutes – it's the one they were born into. The stories

*"People will say the film's horrific, but isn't real life?"*

**PLAN B**

dovetail around protagonist Aaron (*Four Lions* star Riz Ahmed), who, along with fellow character Ed (newcomer Ed Skrein) represent the

"extreme sides" of their director's personality. Drew himself – an actor with credits in *Adulthood* and a

forthcoming remake of *The Sweeney* alongside Ray Winstone – is notably absent onscreen (aside from a late cameo as a taxi driver), but his presence is felt

throughout, thanks to the incendiary rap soundtrack that is currently being pieced together into an album also titled *'Ill Manors'*.





# IS JULIAN PLANNING A NEW SOLO ALBUM?

Haim singer Danielle says Strokes frontman is working on a “new record”

**J**ulian Casablancas has been writing material for a “new record”, according to a member of his solo backing band, The Sick Six. Danielle Haim, who’s also frontwoman with recent Radar stars Haim, told *NME* that she’s been working with The Strokes frontman on the songs, which could go on to form the follow-up to his 2009 solo debut *Phrazes For The Young*. When contacted by *NME*, Casablancas’ label Rough Trade denied an album was in the pipeline, adding that he’s focusing on signing bands to his label, Cult Records. However, speaking to *NME* at The Great Escape this month, Danielle insisted she’d been working on new material with Casablancas. “Haim’s taken over, but I was writing a little bit with Julian for his new record. It kinda stopped because I ended up doing this full time. It was a really awesome experience. I’ve never met someone so focused on what

he’s doing. He travels around with a broken Dictaphone, singing things into it.” How a potential second Casablancas solo record would fit into The Strokes’ future plans is unclear. Shortly after the release of the band’s fourth album *Angles* last year, bassist Nikolai Fraiture revealed the band were already back in the studio, seemingly keen to avoid another half-decade wait for a new album. “Some people are bringing in stuff, some are not,” he said at the time. “There aren’t so many finished songs but we have many parts. We try putting them together like puzzles and making them

stick.” However, music industry sources have privately cast doubt on whether the New York five-piece will ever record an album together again, pointing towards a fractious recording process for *Angles* that often saw Casablancas record his vocals separately from the rest of the group. Given the doubts over The Strokes’ future, a solo Casablancas album would make sense – but Danielle refuses to confirm for sure that their sessions will lead to a full album soon. “Maybe they [the sessions] were just for fun,” she concludes. “But there’s constantly ideas in his brain. It’s inspiring.”



## WHO ARE HAIM?

All you need to know about one of the year’s buzziest new bands

<b>WHO:</b> A trio of LA sisters fronted by Danielle Haim. Est. (banned) All in	<b>HEARD:</b> Their debut EP, <i>Forever After the Love</i> , was released in 2010. It was a surprise success, with the single 'My Love' reaching No. 1 on the <i>Billboard</i> Hot 100.	<b>WHAT'S DANIELLE'S LINK TO JULIAN?</b> They've been working on songs together for a while now. It's a really cool experience.
<b>SOUND LIKE:</b> Indie pop with a touch of rock.	<b>WHAT'S DANIELLE'S LINK TO JULIAN?</b> They've been working on songs together for a while now. It's a really cool experience.	<b>CHECK OUT:</b> <a href="#">Danielle Haim's interview with NME</a>





# INDIE'S WITTIEST JESTER WANTS TUNES TO DO THE TALKING

*Spector album should be taken seriously, says Fred*

**I** won't go on about it for too long, because the music's got to do the talking." Hang on — can these really be the words of Spector's quip-happy frontman Fred Macpherson? Spector's long-awaited, oft-delayed debut album, 'Enjoy It While It Lasts', is out on August 13. How do they plan on enjoying more than momentary notoriety? By sticking to Fred's three-point manifesto for long-term success...

## 1. BE COME HONEST CONCIS

"In interviews and onstage, we definitely appear not to be taking things that seriously," admits Fred. "So I wanted to make sure that the album would be a completely honest, serious and truthful expression. It's about love, nostalgia, heartbreak, having fun, social monotony, and how these things feed into each other."

## 2. TAKE UNUSUAL INSPIRATION

The album utilizes a range of samples, including email pings and improbably, the theme from much-missed kids' show *Byker Grove*. "There was one we weren't able to clear from T-Mobile, so we got our bassist

Tom's mum to recreate the voice of the woman who says, 'Calls are not being connected to this number,'" Fred explains, not entirely convincingly.

## 3. STICK TO A PLAN

This is Fred's third stab at a debut album, having failed to produce one with previous bands Ox, Eagle, Lion, Man and Les Incompétents. "I don't regret anything," he insists. "I was a teenager when I was in those two bands and it was a learning process. I believe this won't be some flash-in-the-pan, hyped and failed pop album." Is it really time to take the class of 2012's biggest jester seriously? We'll find out in August.



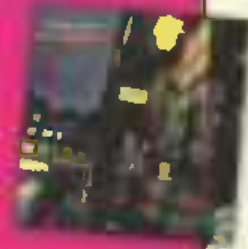
## Listen to Ziggy on NME.COM

David Bowie's classic 1972 album 'The Rise And Fall Of Ziggy Stardust And The Spiders From Mars' is being reassured to celebrate its 40th anniversary next week (June 5) — and you can hear an exclusive stream of the album in full on NME.COM now.

David Bowie's classic 1972 album 'The Rise And Fall Of Ziggy Stardust And The Spiders From Mars' is being reassured to celebrate

its 40th anniversary next week (June 5) — and you can hear an exclusive stream of the album in full on NME.COM now.

The release contains remastered audio of all 11 of the album's tracks and is being released with an audio DVD featuring previously unreleased mixes of some of the tracks. Pick up next week's NME to read the full story behind 'Ziggy Stardust...' — including interviews with the original Spiders From Mars and the other key figures behind the album that defined glam rock.



NEW  
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REDEFINING SMOOTH



A REFRESHINGLY SMOOTH EXPERIENCE

TALKING  
HEADSWHY INDIE LABELS  
SHOULD LEARN  
FROM RADIOHEAD

After UK album sales hit a 16-year low, Bella Union's Simon Raymonde argues that an element of surprise will reinvigorate record buying



All labels use MP3s and blogging to get people excited about forthcoming new albums, but

here's the question: does it really do that? The problem labels are facing is that by the time a record comes out, most fans are like, "Oh I've heard that," because of the inevitable leak. Everyone wants to hear something the second they know about it. So, actually by the time a record comes out, the amount of people excited about going to buy it is quite small. I remember getting up on a Saturday morning after a week at work with my wages in my pocket and feeling giddy to go and buy a new record by Television or Wire. I don't think people experience that in the same way now and that's a shame.

For example, Beach House's new album 'Bloom' [released in the UK on Bella Union] leaked ridiculously early – three and a half months ago. Of course, people were excited about it because thankfully there are still enough people out there who don't download things illegally. But it would be nice to release one record that no-one had ever heard until it was released. You can understand why Radiohead did that with 'The King Of Limbs' last year. It actually wasn't their greatest album, so perhaps it didn't totally work, but if it had been an amazing record, I'd love to know if it would've sold more or less by just blasting it out on the day of release.



Thom Yorke took a risk by wearing a flat cap and it paid off

Of course, some labels wouldn't want to do it because of the risk of being left with a load of records that nobody wants to buy. But there are probably loads of musicians who are so fed up with their music being leaked that they'd come to us and say: "I just want to put something out without the glare of attention being on the first track." When albums leak, people make a judgement on the first track and think the whole record is like that. It's a strange world we live in now where everything is

analysed within five seconds. There's no time to sit back and enjoy it. You go to a gig and within five seconds there's a picture on Twitter or video on YouTube.

How about this: we'll make a series of five albums that you don't know what they are until they arrive in your postbox. We'll just send them to you once every month for five months. Maybe we'll do a subscription-based thing and see how many people sign up for it. It might be 10 or it might be 1,000, or it might catch on and everyone's like, "You know what that label releases decent bands, maybe I'll take a punt on it." Ultimately, it involves labels taking a risk. And am I willing to do that with Bella Union? Absolutely.

## INDIE LABELS: STATE OF THE NATION

How are they faring after last year's PLAS fire?

Last summer, the UK's indie labels were unfortunate victims of the London riots when the Sony warehouse in Enfield was burnt to the ground. Housing the stock of all labels working with distributor PLAS, disaster was

predicted as the extent of the damage was assessed. However, speaking to NME nine months later at the latest Independent Label Market, the staff at some of the labels involved say they haven't been as badly affected as first feared.

"It was really difficult at the time," admits Ninja Tune MD Peter Dinklage. "We had albums out from Thundercat and Toddla T

and stock for both was destroyed. We were able to react fast and get things moving again."

Joe Daniel, ILM co-founder and Angular chief (pictured left), organised an event last Christmas to help the affected labels and foster a sense of solidarity. This is still present, as One Little Indian's Joe Howden explains: "There was an amazing coming together around [the fire]. As a community, the UK's indie labels are stronger than ever."



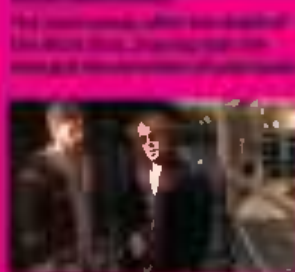
THE BEST OF  
**NME**  
VIDEO.COM  
THIS WEEK



**THE CRIBS: 'ROBIN GIBB WAS THE COOLEST BEE GEE'**



**SCISSOR SISTERS PAY TRIBUTE TO DONNA SUMMER**



**MUMFORDS: 'WE HELP ARTISTS WHO ARE GETTING SCREWED'**

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# PIECES OF ME GRIMES

*The new heroine of electro-pop reveals who she fell in love with when she was 11 and why she (reluctantly) went to see the Backstreet Boys*

## My first album

### OUTKAST, 'STANKONIA'

"I really enjoyed OutKast as a kid, I don't know why. Obviously back then I wasn't like, 'Oh, the production's amazing' or anything; it's just that the whole record is totally solid. 'Bombs Over Baghdad' is pretty sweet; it's like a rap/drum'n'bass sound."

## My first gig

### BACKSTREET BOYS

"My stepdad bought me tickets. It was the first time I'd met him - it was like he was reaching out as a stepfather or whatever. I hated the Backstreet Boys but my mom made me go. In retrospect, I'm really glad I went; it was one of the only stadium concerts I've ever been to. I went with my friend. We were goths and she was like: 'You'd better not be enjoying this.'"

## My favourite lyrics

### BIGGIE SMALLS, 'DEAD WRONG'

"I really love the lyrics to that Biggie Smalls song (raps), 'Hail Mary, full of grace, smack the bitch in the face, take her Gucci bag and her North Face...'. It's just really fun to say, I guess. Lyrics aren't that important for me. Obviously if they're homophobic or racist or anything then I'm not down, but really good lyrics can make a mediocre song good."

## My favourite possession

### MY BEAR, TEDDY

"He's the only possession I have that I would actually be heartbroken if something happened to it. He's my first possession; I've had him since the day I was born. He's just a brown bear (laughs)! Maybe like 10 inches tall. My dad's friend - who was dying of cancer in hospital when I was born - gave it to me."

## The book that changed me

### JRR TOLKIEN, THE LORD OF THE RINGS

"My dad had been reading it to me when I was like four or five. I went to kindergarten and they were trying to get me to read and I was like, 'I don't wanna read anything except *The Lord Of The Rings*.' So I read the whole book with a magnifying glass and it took me three years to finish it."

## My favourite film

### ANTICHRIST

"It just really affected me. It took me three days to get back to normal, which in my opinion means it's a good film. As an actress Charlotte Gainsbourg is just so powerful and scary and cool. It was



such an amazing performance. It went into some really dark places but in a very untraditional way. I came out of that film and couldn't deal with reality for a while."

## My style icon

### MARILYN MANSON

"He became a famous mainstream pop artist doing the most fucked-up scary performance art. It's kind of a miracle, actually. Respect to that. That's just never been the case with anyone else. I've been in love with him since I was about 11. The way he looks is iconic, but in a really scary way."

## My favourite piece of art

### HIERONYMUS BOSCH, THE GARDEN OF EARTHLY DELIGHTS

"It's incredibly psychedelic and creative and totally stands out in its time. It could be



made now and it would still be adored. I've spent hours looking at that painting, going through every single scene and it's just the most horrific thing I can possibly imagine. When I go to an art gallery I look at a painting for 10 seconds and then go on to the next one. But that painting just captures me."



Clockwise from main: Grimes, aka Claire Boucher; Lars von Trier's epic dark 2009 film *Antichrist*; *Lord Of The Rings*, by JRR Tolkien; Big Bol and Andre 3000

of OutKast; sex, animals and strange fruit in Bosch's *Garden Of Earthly Delights*; Brian Hugh Warner, aka Marilyn Manson; the Backstreet Boys

# CRASHING THE LIVE8 FINALE

**T**he texts started arriving around the second to last "Na-na-na-nadabbbb". "I can see you on telly!" "How the fuck did you get up there?" "Go on, give Macca a wedgie!"

It was July 2005, and I, an *NANI* rookie, was stood on a stage in Hyde Park for the finale of the London Live8 concert to tackle African poverty. Paul McCartney was a metre in front and to the left. Annie Lennox to the right. Bob Geldof further along. Robbie Williams somewhere in the mix. Madonna and U2 had gone home, but scattered members of The Killers, Razorlight, Scissor Sisters and Snow Patrol remained. And we were all bellowing out 'Hey Jude' together. It was closing time down the pub gone spectacularly right.

The Live8 concerts were arranged to precede the G8 conference, to put

pressure on the world's eight richest countries to increase international aid to the poorest; 20 years after the historic Live Aid, megabills would perform all over the world. The thing about covering events of such a massive scale is that nobody gets much access to anybody. NAME had to get creative, so we pestered bands we knew to get us crew passes. I called in a favour from Snow Patrol and they let me pose as their hair and make-up artist. The irony of Snow Patrol having a hair and

*It was closing time  
down the pub gone  
spectacularly right*

the thing soon became a free-for-all. Ronnie Vannucci from The Killers was going up, and this was a long time before he'd earned the right with Big Talk. So everyone was congregating at

the stage steps, awaiting their cue. "Tiang on," I said with a frown to Nathan from Snow Patrol, the

penny dropping that I already *had* security clearance, "if I just follow you up there, nobody's going to know I'm not in a band, right?" I *was* dressed pretty well that day, and it was dark.

Looking back, Live8 was an ugly scam. A little of what it set out to achieve actually happened (the third world's situation remains desperate), the issues vanished from the news, everyone got to feel like they'd done their bit by wearing a white wristband and listening to pop music while Geldof claimed it as some kind of victory. The alarm bells I should've started ringing when I started eating lobster and drinking elegant tequila cocktails in the backstage hospitality of an event set up to tackle global inequality. But what can I say, I was young and excitable.

Nevertheless, I'm going to let the selfish side of my brain keep this one. I sang 'Hey Jude' with Paul McCartney in front of a television audience of 300 million people. That's not many degrees of separation away from actually being in The Beatles.



**AME's Dan Martin:**  
"Nobody's going to  
know I'm not in  
a band, right?"

# THIS WEEK'S TOP 20

# THE NME CHART

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and learn more about  
each artist online

- |    |    |  |
|----|----|--|
| 1  | 20 | MILES KANE<br>'FIRST OF MY KIND'<br><i>Grime</i>                             |
| 2  | 1  | PAUL WELLER<br>'WHEN YOUR GARDEN'S<br>OVERGROWN'<br><i>Rock</i>              |
| 3  | 13 | ARCTIC MONKEYS<br>'R U MINE?'<br><i>Rock</i>                                 |
| 4  | 12 | THE BLACK KEYS<br>'DEAD AND GONE'<br><i>Rock</i>                             |
| 5  | 2  | HOT CHIP<br>'NIGHT & DAY'<br><i>Dance</i>                                    |
| 6  | 9  | THE HORRORS<br>'CHANGING THE RAIN'<br><i>Rock</i>                            |
| 7  | 14 | KASABIAN<br>'MAN OF SIMPLE PLEASURES'<br><i>Rock</i>                         |
| 8  | 10 | THE CRIBS<br>'COME ON, BE A NO-ONE'<br><i>Rock</i>                           |
| 9  | 8  | BOMBAY BICYCLE CLUB<br>'HOW CAN YOU SWALLOW<br>SO MUCH SLEEP'<br><i>Rock</i> |
| 10 | 17 | SPECTOR<br>'CELESTINE'<br><i>Pop</i>   |
| 11 | 4  | ALABAMA SHAKES<br>'HOLD ON'<br><i>Rock</i>                                   |
| 12 | 18 | TRIBES<br>'CORNER OF AN ENGLISH FIELD'<br><i>Rock</i>                        |
| 13 | 6  | BAND OF SKULLS<br>'SWEET SOUR'<br><i>Electronic</i>                          |
| 14 | 3  | NOEL GALLAGHER'S HIGH<br>FLYING BIRDS 'DREAM ON'<br><i>Rock</i>              |
| 15 | 7  | TWIN ATLANTIC<br>'MAKE A BEAST OF MYSELF'<br><i>Rock</i>                     |
| 16 | 5  | MYSTERY JETS<br>'SOMEONE PURER'<br><i>Rock</i>                               |
| 17 | 11 | DRY THE RIVER<br>'NEW CEREMONY'<br><i>Rock</i>                               |
| 18 | 16 | JACK WHITE<br>'SIXTEEN SALTINES'<br><i>Rock</i>                              |
| 19 | 15 | HOWLER<br>'THIS ONE'S DIFFERENT'<br><i>Rock</i>                              |
| 20 | 19 | FRANK TURNER<br>'I STILL BELIEVE'<br><i>Rock</i>                             |

## NEW TO THE RADIO PLAYLIST

'Jennifer'

'Hips And Lips'

'Every Time We Fight'

As night fell, and Macca closed the show, the idea was that all the artists who were still on site would join him for a final 'Hey Jude'. It was only supposed to be Gary at first, but



# RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Matt Wilkinson



ABOUT  
TO  
BREAK

## ALUNAGEORGE

*Lashings of R&B and a touch of Radiohead make a heady summer cocktail*

**F**or AlunaGeorge, things have gone a bit mental of late. The duo – keyboard/producer whiz George Reid and vocalist Aluna Francis – are on the cusp of scoring a bona fide summer stonker with ‘You Know You Like It’ (pairing Warp beats with the kind of helium vocals early Metronomy would have killed for), and impending fame could be about to change everything for them. “I feel like we’re in a rubber dinghy just before the cruise ship sweeps you out to sea,” Aluna tells *Radar*. Just last night, George thought his singer was “going to lez off” with Friends’ Samantha Urbani when she joined the Brooklynites onstage for an impromptu dance off. And the night before that Aluna “accidentally” sloped off with a service station’s all-day breakfast without paying. No wonder George is having trouble sleeping. “The only way I send myself off is by listening to talk radio,” he admits sheepishly.

It’s a bit of a change for the two suburbanites (she’s from St Albans, he’s from Hampton Court) who hooked up after

some humble musical beginnings. “A mate showed me how to play ‘Mission Impossible’ on bass and that was it,” says George, with Aluna countering: “I sang ‘At Last’ at my mum’s wedding and everyone cried.”

They began working together after George did a remix for Aluna’s former band, My Toys Like Me, and bonded over a love of Beyoncé, Radiohead and “weird” sounds.

“I love hearing something and you’re like, ‘What the hell is that?’ We wanted to do that. You hear that on a Chris Clark track or a Neptunes one. There’s very little going on but it sounds complete,” says George. For Aluna’s part, the band finds her embracing her R&B side. “For a long time people expected me to sing R&B, so I wanted to reject it. But in the end... R&B brings the beat back! I love to dance to a sexy beat.” But she has her limits. “Sometimes I’ll get really quiet and be like, ‘George, you’ve gone a bit too funky’. I’m scared of bad funk jams.” No such problems for ‘You Know You Like It’ – that one’s a sleek, challenging pop tune, and it feels like the summer anthem for 2012... *Priya Elan*

### NEED TO KNOW

**BASED:** London

**FOR FANS OF:** Robyn, The xx  
**BUY IT NOW:** ‘You Know You Like It’ is out now on Tri Angle

**SEE THEM LIVE:** AlunaGeorge play London’s KOKO on June 3

**BELIEVE IT OR NOT:** The vocal for ‘You Know You Like It’ was recorded on a microphone covered with a pink beach towel in George’s sister’s old bedroom

You'd think Thom would lend Linda his hat in that wild



# ECHO LAKE'S BOOZY SECRET

Thom Hill reveals he part-recorded the band's debut album 'Wild Peace' in an off-licence



"I wouldn't have been able to sleep at night if I thought I could have made a better album," explains Thom Hill, the multi-

tasking extraordinaire behind blissed-out, shoegaze melody-masters Echo Lake. Since appearing in *Radar* last May, the south London band have been hard at work on their keenly anticipated debut, 'Wild Peace', and now it's finally ready for release.

Recording wasn't always easy on the album, though, which is coming out through No Pain In Pop on June 25. "A few people were like, 'fucking release it already', especially when I re-recorded 'Even The Blind' seven times," Thom tells us casually, before adding that "everyone's been really patient" during the recording process.

None more so than Linda Jarvis, the voice of Echo Lake. She's not available for *Radar*'s interview today seeing as – and this is all true, we promise you – her pet hamster Carrot snuffed it earlier in the week (so she's holding a wake for it). But in any case, spending time

apart is hardly a new thing for the pair, with recording sessions for the album often being the stuff of spur-of-the-moment improvisation.

This lackadaisical approach led to the duo setting up shop in some unusual locations, with Thom even recording some of Linda's vocals while working a shift at a well-known off-licence chain. "You can't print the name of the place, I still know people who work there!" he warns, before adding that it only happened once. "Linda's voice sounded a bit funny because she had a cold – it was the only time I could get it done so I shut the shop and recorded her in the basement."

The track in question was the uplifting 'Last Song Of The Year', on which the syrupy vocal makes it sound as squished as a chewed Fruit Pastille. But Thom hopes that people will see there's a lot more to the band than just another dream-pop duo, proudly bigging up the number of Squire-esque guitar solos he's nailed on that tune in particular – and, he adds with a raised eyebrow, "There's a lot of stuff on there people might not expect."

*Jamie Crossan*

## BAND CRUSH



Tom Clarke of The Enemy on his favourite new band

"The Kontours are absolutely amazing. They're like The White Stripes but with Jim Morrison singing. We saw them soundchecking in a pub in Leamington, supporting our mates' band The Antics. The thing that makes it for me is the singer – you can't watch anything else in the room apart from him. He's gonna be one of the best frontmen ever. It's like when you see Joy Division stuff and you can't watch anything but Ian Curtis – he's got a huge presence."

# The Buzz

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



## 1 SLAVES

"SOMEBODY PLEASE GET ME THE FUCK OFF THIS RODEO!" has gotta be lyric of the week, right? It's courtesy of Kent two-piece Slaves, who leave the flecks of blood proudly stained on their guitars. Whether they're merely next in line to be the new Iceage/Zulu, or actually the full-blown re-embodiment of Crass for the new generation remains to be seen – but they feature a stand-up drummer who also sings, so they're alright by us. "Genre isn't an issue with these two," we're told. "They are angry young men who are up for a laugh, going out on the lash and wanting to shout about it. No show is complete without the guys taking their shirts off and getting the whole room skanking."

## 2 VICTOR TALKING MACHINE

They only formed at the start of the year, but London four-piece Victor Talking Machine haven't done too badly yet, with a load of endorsements from the likes of Fanzine and Echo Lake, thanks to a handful of songs (check out 'Sarah Laughs') that recall the grubbier, sunnier side of pre-Britpop indie.

## 3 CHAIN OF FLOWERS

The new project from Welsh hardcore heroes Crossbreaker's frontman Josh Smith recently made their live debut, supporting Milk Music and Eagulls at Cwb Ifor Bach. It was an excellent fit – the one track that's online at present, 'Chained', is indie grunge personified – which means catchy as hell and delectably full-throttle...

## 4 FRIDGE MAGNETS

Not unlike a dancier, Friendly Fires-infused version of The View, Fridge Magnets are Scotland's buzziest/drunkest band. They were pushed to us by someone who described them as being "a bunch of Buckfast-wielding hipster builders playing the most debauched gigs in Glasgow right now". We'll have some of that.

## 5 CONTEXT

Born in Norwich, now residing in London, Context – formerly Context MC – is the latest rapper to (albeit moodily) set his sights on mainstream success. He's covered The xx's 'Shelter', dedicated tunes to Burial (last year's 'Listening To Burial') and left many fans asking whether we might just have a new Mike Skinner on our hands...



SCENE  
REPORTTRASH TALK'S  
LEE SPIELMAN  
HITS THE  
HARD STUFF

LA's resident punk and metal expert  
returns to Radar with some top tips



So here's the news—I saw Lack Of Interest a few weeks back at a crazy punk spot in Los Angeles and it was absolutely insane. They play fast, aggressive powerviolence in the vein of Infest and Spazz. They have been a band since the '90s but haven't released much material for

a while—this is one of their first releases in a long time. Listen to the song 'Negative 1', and also check out 'World Know Fear' from the reverse, which is by Weekend Nachos. These guys, from Chicago, are also a powerviolence band, but they take heavy to the next level. I saw them at the same show with Lack Of Interest and it was wild.

Disapproval are a fairly new hardcore band out of Los Angeles that also played the same show. They sound like straight-up hardcore for fans of Youth Of Today down to Negative Approach. I didn't know they were playing and they completely caught me off guard. The whole place flipped immediately and it was pretty cool to see a new band kill a room like that. Check out their demo tape out on RTF Records, and check out the track 'Woodpusher' in particular.

LEE'S  
TOP 5

**LACK OF INTEREST**  
'Negative 1'

**WEEKEND NACHOS**  
'World Know Fear'

**DISAPPROVAL**  
'Woodpusher'

**NOMADS**  
'Insomniac'

**HOAX**  
'Fagget'

Normads are another new band out of Los Angeles. They sound kinda D-beat. They just released a three-song demo called 'Night Owls/Mayhem. Aficionados/Death Seekers'—check out the track called 'Insomniac'. I haven't been able to catch them live yet but there's a good buzz building around the EP.

Hoax are a straight-up hardcore band from western Massachusetts on Youth Attack Records. They sound nasty as fuck and the singer beats the shit out of himself when they play. They recently released a self-titled 7-inch—check out the song 'Fagget' for starters.

**NEXT WEEK'S COLUMNIST:**  
Jack Savidge from Friendly Fires

**5  
TO SEE**  
This week's  
unmissable new  
music shows

**IAKE BUGG**  
(pictured)  
100 Club, London  
May 31

**WEIRD DREAMS**  
Static Gallery,  
Liverpool  
June 2

**HOOKWORMS**  
The Waiting Rooms,  
London  
June 4

**THE MEN**  
Chameleon,  
Nottingham  
June 5

**THEESATISFACTION**  
Harley, Sheffield  
June 5



## BLEACHED

SHACKLEWELL ARMS, LONDON  
WEDNESDAY, MAY 16

CAUGHT  
LIVE

In the past six months, it feels like a musical reinvention has taken place. The lo-fi, bedroom-recorded fuzz-mongering heroes of

yore have seemingly fallen on hard times, replaced by a whole host of glossy, in-your-face and overtly indie-pop hopefuls who are proving that a little polish ain't actually so bad. Of course, when you reach saturation point, it's harder for the real gems to fight their way to the top, but that's where LA slackers Bleached come in.

The new project from Jennifer and Jessica Clavin, formerly of Milka Miko, prove tonight that they're a scuzzy, DIY force to be reckoned with. Descending on a rammed Shacklewell Arms in Dalston for their inaugural UK show, with just three limited-edition 7-inches to their name, the sisters (buoyed by two extra live members) peddle a line in ramshackle, bubblegum-Ramones garage-punk with such carefree abandon you wonder why people ever

bothered playing all those other chords in the first place.

It takes approximately 10 minutes (including a rattling rendition of 'Looking For A Fight', with its purposefully bratty, discordant harmonies) for the girls to break an amp. "Sorry, London!" Jessie laughs, as things are swiftly switched over and proceedings resumed—you get the feeling this happens quite a lot. Then there's the romantic doom of 'Electric Chair', with its repeated call of "Just got out of an electric

*Bleached are devoid of gimmicks and completely committed to the cause*

chair/And I don't see you anywhere", a cover of Ramones' 'Today Your Love, Tomorrow The World' (match), the perkier touch of single 'Think Of You' and a short-but-sweet blitz of newbies that all basically channel the same spirit ('77), but with complete, authentic conviction. Devoid of gimmicks and completely committed to the cause, Bleached are giving us a reason to keep the shambolic faith. *Lisa Wright*



# “IT WAS A F\*\*K NIGHT MAR *The making of L.O.R.*







...eless'...  
KING  
E!"

Creation's Alan McGee and *My Bloody Valentine's* Kevin Shields tell **Mark Beaumont** the insane story of 'Loveless', recently reissued and one of the great pioneering albums

**T**hirteen days into mastering, the money finally ran out. After two years, 19 studios, countless sacked engineers, breakdowns in both band and label and costs that sent Creation Records so close to the wall that co-founder

Dick Green apparently went grey overnight, enough was enough.

"Most people master a record in an afternoon," Alan McGee explains. "Kevin [Shields] was 13 days mastering 'Loveless'. It's about a grand a day. On the 13th day the accountant called us in, [saying] the label is something like £700,000 adrift. But they'd managed to miss a 'one' out. We were £17 million adrift!"

The £20,000 price tag McGee puts on the making of *My Bloody Valentine's* 'Loveless' was an accountant-blinding figure for an indie label in 1991. Luckily, when it was finally delivered, it would've justified a billion: it remains a seminal sonic masterpiece.

Bilinda Butcher's vocals sunk deep into the beautiful metallic throb like an angel snorkelling in marshmallow. It sounded, by turns, like a nuclear winter ('Touched'), the aurora borealis exploding ('Blown A Wish'), 'To Here Knows When'), an inter-dimensional wormhole opening at a monster truck smash-up derby ('Only Shallow') and a serene suicide cult ascending to the mothership ('I Only Said', 'Come In Alone'). In other words, like nothing ever heard before or since – despite the record's influence on everyone trying to make epochal psych noise records that could melt temples, from Mogwai to The Horrors.

"'Loveless' has a reputation of having this huge and troubled gestation period," says Kevin Shields, sanguine today about the length and expense of recording, "but it was actually only two years. From a modern perspective, that's not much at all. It's so weird, that whole 'they took so long, they spent so much money...' – compared to most people, it was nothing."

"Making 'Loveless' was a fucking nightmare," counters McGee...

**"KEVIN COULD HEAR THINGS..."**

Back in 1989, Creation had every reason to believe 'Loveless' would be a breeze.

MBV's 1988 debut album *'Isn't Anything'* had gone down in six weeks flat, total cost: £7,000. "We were really into Dinosaur Jr and Sonic Youth and we wanted it to sound that way," says Kevin. "Quite dry and really simple." Accordingly, MBV were booked into Blackwing Studios in Southwark for a month in February 1989, but it quickly became clear that Shields was planning

an uncompromising reinvention to realise the immense sonic panoramas he was hearing in his head. Conventional techniques were an anathema, atmosphere was everything, and he found Blackwing's vibe unsuitable due to the imperceptible sound of trains. "He could hear things that nobody else could hear," says Creation's

then-PR Laurence Verfaillie. "he could feel things interfering that nobody else could feel. The Mary Chain went [to Blackwing] after that and there was nothing wrong with it." Shields became a control freak, producing the record and playing virtually

everything himself. "I'm actually the only musician on the record except for the Colm [O'Ciosing, drummer] song ['Touched']," he'd state.

The studio was also out-of-bounds to Creation. "I personally gave up after about four attempts," says McGee. "I think Dick went down about 20 times and still never got in. At a certain point we

let them be, but then you never got any music. They had 'Soon', it was like Happy Mondays doing Sonic Youth. But then it just went on and on and on."

McGee believes the early sessions were hobbled by personal issues. "I think Colm was going through some sort of breakdown and they were hiding it from me. Eventually Kevin came clean." But Shields, talking to NME in April 1990, hinted that the album was moving at glacial pace because of their trial and error approach. "We don't really know what it is we're doing," he said. "I don't mean we're doing things unthinkingly. But in the end we don't actually know what it is. We fiddle about a lot."

**"A WEEK ON A TAMBOURINE"**

As the unproductive 1989 sessions shifted from Blackwing to The Elephant And Wapping studio in September, Shields began to chew through studio

**"WE DON'T REALLY KNOW WHAT IT IS WE'RE DOING"**

*Kevin Shields in 1990*

**"It demands attention"**

*Joan As Police Woman  
The Harpers Bizarre  
and some 'Loveless'*



"I first heard it when I was 15. The girl in Flies, a record store in Leigh, told me to listen to it. I went

in there asking for Sonic Youth and she was like, 'You should listen to My Bloody Valentine.' I then became obsessed by it."

"If I said I'd listened to that record and it'd not found its way into my own guitar-playing, I would be a big fat liar. The amazing thing about that record – and I think Kevin Shields has said this as well – is that if you hear a fan ticking, your brain very quickly removes it and you stop listening. Everything on that record moves in such a way that it constantly demands your attention. That's so important – I always try to do that."



staff. In-house engineer Nick Robbins was swiftly dispatched and his replacement Harold Burgen's only allotted task was to show MBV how to turn on the computer. In all, 16 engineers would be credited, although most were told not to bother showing up.

"The word perfectionist doesn't even come close," says Guy Fixsen, who spent 16 months as engineer on 'Loveless'. "Every single facet of the process was deconstructed and reinvented. We spent an entire week recording a tambourine part for 'To Here Knows When'. That part was simply two beats looped."

"We were doing something that was the opposite of '80s music," Shields explains today. "It had a certain way of producing drums, guitars, all this reverb and stereo spread. It was rubbish, nothing like live music. So we made it sound more mono – sort of lo-fi, but not really."

It wasn't until after a late '89/early '90 tour and a three-week stint in Woodcraze studios in Berkshire that any completed new material emerged from MBV in the shape of the 'Glider' EP, fronted by the post-rave genius of 'Soon'. Then MBV spent the spring of 1990 touring the country's budget studios looking for the perfect recording location, often spending only a day inside before Shields would reject it. They finally settled on Protocol in Holloway, taking on 'Glider's' mixer Alan Moulder as the only engineer they trusted.

Breaking from 'recording', MBV played one of the loudest tours ever to support 'Glider', including their legendary deafening 'holocaust' section of 'You Made Me Realise', a noise akin to having your face held against a jet engine on full throttle. For 10 minutes.

## "I RESORTED TO BASICS – I PRETENDED TO CRY..."

By the summer of 1991, 'Loveless' was starting to look like a lost cause. "I was getting on to Alan Moulder going, 'For fuck's sake, what is going on in the studio?'" says McGee. "He'd go away and make a Nine Inch Nails record or whatever, come back and he was still fucking making the My Bloody Valentine record. It was like making *War And Peace*! I think there's a lot of truth in that they took two years because they didn't have anywhere to live and they could sleep in the studio. They ate really well – I used to keep getting French

fucking... really expensive bills. I think I did resort to basic McGee tactics – I pretended to cry." Dick Green didn't need to pretend. He was in the middle of a nervous breakdown, opening bills with shaking hands.

The emotional strain on their label bosses did gee up MBV. In February 1991 they released the 'Tremolo' EP and Bilinda Butcher made a rare visit to the studio to record vocals at Protocol and Britannia Row. Shields and Butcher – a couple at the time – insisted on recording them in secret, with a curtain hung between the desk and the studio, their only contact being to lift it and wave when they'd got a good take. "Vocals were recorded in one take and then layered a lot," says Fixsen. "One song was 24 tracks of the same line." The pair would spend 10-hour overnight sessions perfecting the lyrics, but sometimes words were invented on the spot, and even they didn't know what the other was singing. "Kevin would sing a track," remembers another regular engineer Anjali

Dutt, "and then Bilinda would get the tape and write down words she thought he might have sung."

When Creation couldn't afford the bill for a stint in Britannia Row, the studio held the

band's gear hostage until Shields found the cash himself to get it back. When the computer at The Church in Crouch End crashed during mixing, throwing the entire album out of phase and forcing Shields to piece it all back together from memory, McGee went to extreme lengths. "My mum had died and we got 70 grand insurance money. I borrowed 10 or 20 grand to finish the album and that was fine, my dad got the money back. But Kevin had a 12-year-old boy hissy fit that we were such a bunch of cunts, and that was the end of us and the Valentines. I thought, 'I have actually used my mother's insurance money from her death

to finish your fucking miserable record and you still think I'm a cunt? It's over.' And it was over."

At the time Shields refuted McGee's claims of a £270,000 recording bill in *NME*. "We've spent 10 times less than other bands... we're ridiculously expensive in some ways, but extremely inexpensive in others... it's studio time... we spent ages doing things that never worked, and that's where the stupid money went." And today he sticks by his claim. "Occasionally I'm prompted to say it didn't cost that much. I don't know how much it cost... the studio was about £200 a day, there's only 52 weeks in the year, we didn't spend more than £1,000 in a week, so I'm not sure where this figure of £270,000 comes from. Within a few years of 'Loveless' coming out, we were getting royalties."

## "IT'S THE OUTERMOST, INNERMOST ROCK RECORD"

When 'Loveless' finally landed, it demolished the Creation office. "Mind-blowing," says Laurence Verfaillie. "It's so melodic and intricate and there's a groove in it but it's very experimental." Critics agreed. "However decadent one might find the idea of elevating

other human beings to deities, My Bloody Valentine deserve more than your respect," wrote *NME*, while *Melody Maker* declared it "the motherlode... the most outermost, innermost, uttermost rock record" of the year.

But the relationship between MBV and Creation was beyond repair. The band were dropped, MBV signed with Island Records and began an even more prolonged, stressful and unproductive attempt at a third record. For years Shields and McGee threw insults at each other in the press, Shields calling McGee an "inveterate liar" and McGee replying with the claim that MBV were a joke band.

"I've got nothing but total respect for 'Loveless'," McGee says today, citing a brief reconciliation with Shields around 2000. "We apologised to each other. In my head there's no animosity [Kevin] made a great record for me, he made me look good. Overall, I'm totally happy I put that record out and totally happy it influenced so many people."

And My Bloody Valentine? They're promising they'll release their eternally awaited third album by the end of the year. Breath-holding, not advised.

## NEW MBV ALBUM UPDATE

"It'll be out this year," claims Kevin Shields...

"I'm just finishing the new record. Anyone who knows me knows that's the one thing I have absolutely no skill at, this. But I think it'll be out this year, definitely. Some of the riffs and ideas... I started that back in the '90s, then stopped, then I started again. It's a bit more raw, a bit more simple... it's warmer, definitely. It's not necessarily going for that 'Loveless' sound. "I started the project as an experiment, to not record songs in the traditional sense. The idea was to bring a lot of parts together, riffs or chord changes without making a song out of it. I wanted to see what would happen if I worked in a more impressionistic way, so that it only comes together at the end. I think I was probably a little influenced by [The Beach Boys] 'Smile' at the time."



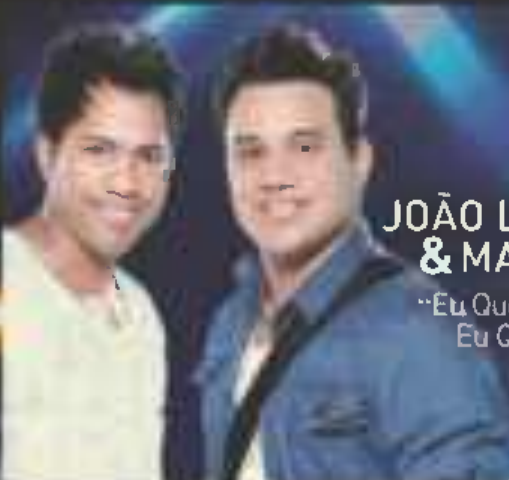
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“Eu Quero Tchu,  
Eu Quero Tcha”




GUSTTAVO  
LIMA

“Balada (Tche Tche Rere)”



MARIA  
GADÚ

“Shimbalaiê”



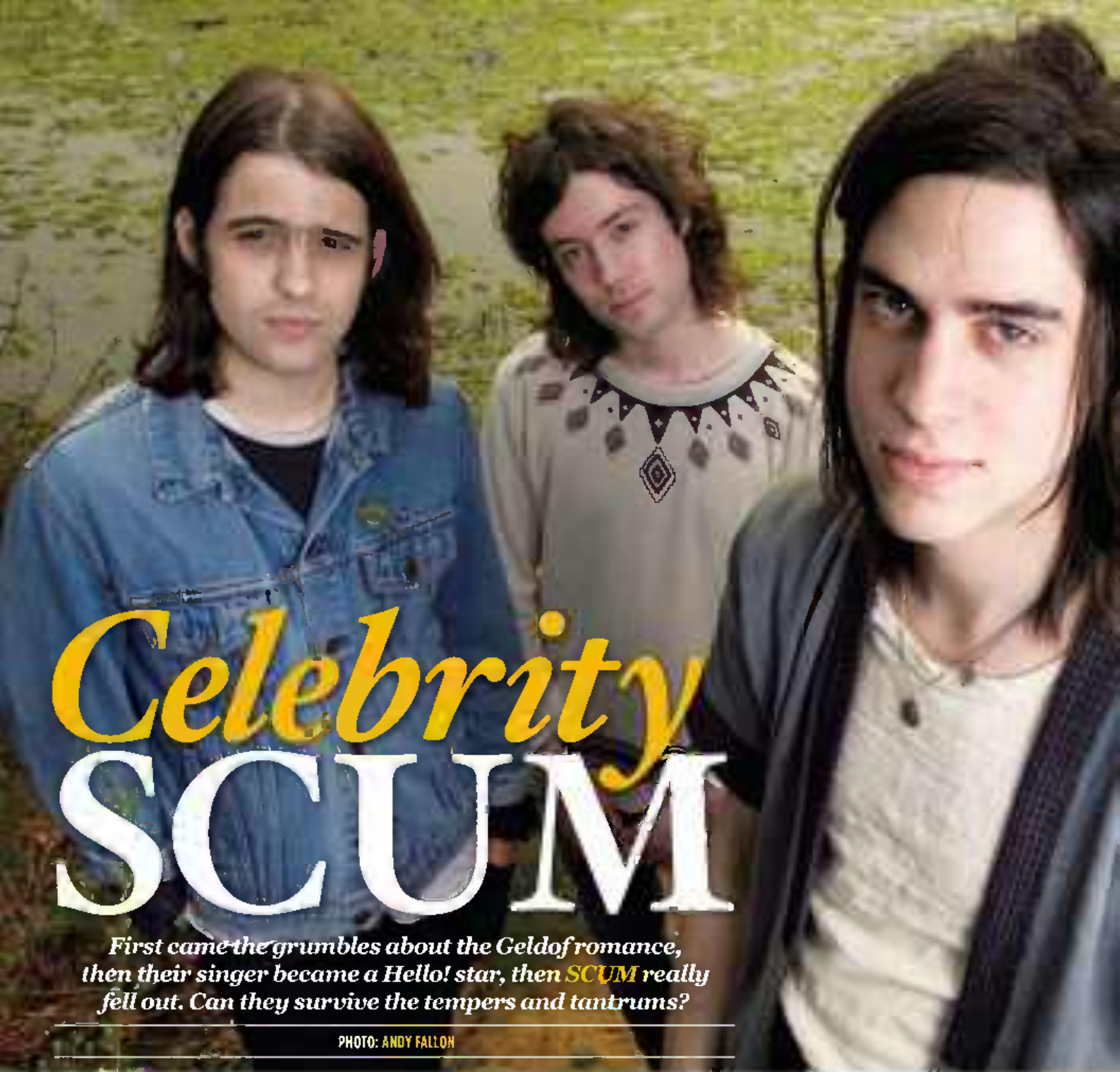
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# Celebrity SCUM

*First came the grumbles about the Geldof romance, then their singer became a Hello! star, then SCUM really fell out. Can they survive the tempers and tantrums?*

PHOTO: ANDY FALLON

**W**e've already weathered one backlash," SCUM frontman Tom Cohen says. "We spent most of last year being called the mini-Horrors. I'm sure we're strong enough to ride out anything else that comes our way."

Since we last spoke to the band their profile has enjoyed a steady rise – and for more than one reason. They've just finished a seaside arena tour with The Vaccines, and a second drive for their album saw anthem single 'Whitechapel' reloaded to daytime radio play. Also, there's been the much-publicised birth of Tom's son Astala with girlfriend Peaches Geldof.

When we spoke to SCUM a year ago, the other

bandmembers mumbled that Tom dating Peaches meant the celebrity factor was "always there" among the usual day-to-day band concerns. And that was before the pair appeared on the cover of *Hello!* magazine in January. You have to wonder if such concerns are magnified now – especially when we hear rumours that the band have recently had the mother of all arguments that almost sent them to the brink.

First to arrive for our chat today is Tom, seeming chipper as he sits down to jam and roast while watching the world go by in a plush Hoxton hotel. He explains that he's just, fittingly, settling into his new place in Whitechapel. He's followed shortly by keyboardist Sam and worse-for-wear synth and electronics man Bradley, who slinks in and quickly orders a Virgin Mary.

They're enjoying being back in London after a mammoth touring schedule that landed them in some of the world's freakiest places, playing off-the-beaten-track shows in Bucharest, where "a terrifying man with a smiley scar quizzed us about music"; Moscow, where they stayed in "a space-themed hotel with prostitutes in the lobby and people constantly trying to ply us with vodka to stop us from freezing to death"; and Tokyo where "a schoolgirl was shouting our names... although she had to double-check what band we were". After that, they hit the UK arenas in support of The Vaccines, playing their biggest British shows yet.

They seem refreshingly in awe of this new level of fandom, Sam becoming animated as he relives some of the outlandish fan art they've suddenly become





SCUM'd out (l-r) Sam Kilcove, Bradley Baker, Tom Cohen, Mike Webb, Melissa Hogg

inundated with "paintings of us, these insanely small origami, Manga drawings... someone even made us our album cover out of chocolate... fucking chocolate!"

Nice, but at the other end of the scale, they've been under scrutiny due to that *I tella'* cover. "I could've tortured myself and worried about my 'credibility'," Tom jokes dryly, "but alternatively, I could've had no money to bring up my son. I looked at it like, I can do this and have that security you need when you're bringing another life into the world or have nothing..."

## "WE HAD A BIG, BIG, BIG ROW"

Sam Kilcove

Previously, the rest of the band seemed concerned at the sudden celeb

clement, bassist Flaw saying, "We supported The Kills and you weren't allowed to walk in the corridors when Kate Moss was around. It's a similar thing, I guess." And indeed, following our first meet-up with SCUM,

rumours spread to NME Towers that all is not well with the band – even that Tom might have left.

We ring up Sam and ask if there's fire behind the smoke. "Er... we just had a very big argument," he admits. "We had a big, big, big fu king row."

Was Tom ever thinking of quitting? "Er... I don't know," says Sam. "You'll have to ask him..."

So we do. He too admits that there was one hell of a bust up, but insists that he was never thinking about walking. He and Sam are also insistent that while they won't outline exactly what their disagreements were, they weren't anything to do with their singer being plastered over the gossip pages.

What people *think* it was about, it wasn't actually about," Sam says. "It was more... personal than that. And funny as it sounds, it's [Tom] having a baby that has brought us loads closer together as pals. It just kind of destroys the petty, small arguments that we were having. I don't think I've ever read a gossip magazine, and I don't think I've ever given a fuck [about Tom being in one], to be honest."

"Maybe because we're a 'hipster' band it's weird," reasons Tom. "I think most emo bands do have kids. Welsh bands, maybe. It's weird because of how we're perceived. But our relationships are good. The work ethic's good... do bands not have arguments?"

One thing is clear, though: any fallings out have not blunted SCUM's ambition. "When we were making our album, we wanted it to sound huge," says

Tom. "I think people thought we intended it to be some kind of underground art project, which was definitely not the case," agrees

Sam. "The reception's been great [supporting The Vaccines], especially considering they have these massive, catchy tunes, and we have this very dark sound booming around the arena. I do think people reckon we take ourselves deadly seriously. They have this image of us in photoshoots looking miserable, but in reality it's probably because it was 9am and we've just been on an hour-long bus journey. Of course we're not going to do fucking star jumps, we're not in The Beatles!"

There's talk of another album after this current 'Whitechapel' push – "Yeah, the band is solid again" confirms Sam – complete with whispers of a helping hand from the "charming and inspiring" Brian

Eno. "Currently he's just a fan,

but obviously I'd love him to work with us," Tom stresses. Bradley adds: "I think it helps being on the label that we're on. We have a really diverse crowd of people that follow [label] Mute, which feels great, but you're also aware of keeping up that lineage, so we definitely want to keep things moving."

It seems that however hellish SCUM's row was, they've survived it. And Tom is the most eager of all to make a point of wrapping things up on a

positive note. "As a band, you'll go through all these different feelings and have arguments, but when it comes to music, the only people I want to do that with are the four I'm with now," he laughs. "It's like a marriage, and we've already had one baby."



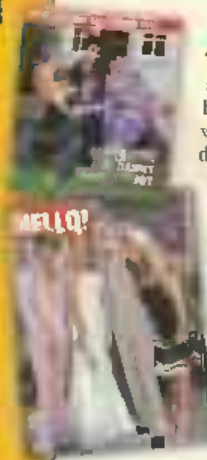
## Hellish THERE

Tom's not the only indie kid to make the glossies

### SUPERGRASS

### LIAM GALLAGHER

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# THE WORLD'S GREATEST MUSIC QUIZ

**T**he Queen's Jubilee is upon us. The dilemma: spend a stupid amount of time on public transport, hit the booze or explore the far, forgotten reaches of BBC iPlayer? The solution: 10 pages of quiz action, so you

can flex the impressive-but-pointless knowledge you've built up over the years. Fill it all in, be a hero. And look out for the BONUS WIN boxes so you can snaffle great prizes - then come back in two weeks when we'll print the answers.



## FIVE TO GET STARTED

*Prove your undying fandom of music's brightest stars by answering a bit of random trivia*

### 1 Lana Del Rey

When Lana was still Lizzy Grant, what was her debut single?

A: .....

### 2 Liam

In December 2010, what did Gallagher Jnr describe as "better than being fucking dead, innit?"

A: .....

### 5 Johnny Rotten

Who did John Joseph Lydon describe as "hang on the money" in January of this year?

A: .....

### 4 Kurt Cobain

What pet did the Nirvana legend keep at home in his bath?

A: .....

### 3 Alex Turner

Which Arctic Monkeys song did quiffmeister Alex describe as "a bit shit"?

A: .....

**WIN!**  
ALL THIS STUFF



A TRIP FOR SIX TO SEE THE ROSES IN PORTUGAL! A NINTENDO DS! A CHARVEL GUITAR! LOU LIGE ON THE FARM TIX! A KISS BOOK WORTH £3,500!

2

# OL' QUEEN LIZZIE'S LYRICS ROUND

All these songs refer to the monarchy – just match the tune to the pic of the artist

**1** "Repeat after me, 'Tuck queen and country'/Repeat after me, 'Death sentence heritage'/Repeat after me, 'Death camp palace'."

**2** "My aim is true, my message is clear/It's curtains for you, Elizabeth my dear."

**3** "I SAY CHARLES, DON'T YOU EVER CRAVE TO APPEAR ON THE FRONT OF THE DAILY MAIL DRESSED IN YOUR MOTHER'S BRIDAL VEIL?"

**4** "Don't want to hear about it, every single one's got a story to tell/Everyone knows about it, from the Queen of England to the bounds of hell."

**5** "Her Majesty's a pretty nice girl, but she doesn't have a lot to say/ Her Majesty's a pretty nice girl, but she changes from day to day."

**6** "HEY I'M ONE BIG QUEEN NO-ONE CAN STOP ME/RED LIGHT RED GREEN SMACK BACK AND WATCH IT/I'M YOUR NEW ONE SECOND TO NO-ONE/NO SWEAT I'M CLEAN NOTHING CAN TOUCH ME."

**7** "Pub Pub Prince Harry/ Girl like to marry/ Save up all your USDs for British universities."

1 2 3 4 5 6 7

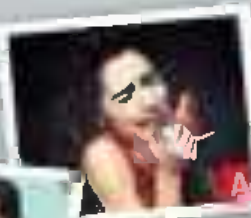
SCORE:

/7

B



A



C



D



E



F



G



## ROUND 3

### Missing words

More royal-related teasers – just fill in the blanked-out lyrics

"Princess Di did find another man/  
Prince Charles may want to [blanked out]"

woman's underpants/I know what he feels like, I've been there too/But there'll never be any other for me but you."

BRUCE SPRINGSTEEN -

'There Will Never Be Another For Me But You'

A: [blanked out]

"Is it any wonder why princes and kings/Are clowns that [blanked out]"

OASIS - 'Go Let It Out'

A: [blanked out]

"A new royal family /A wild nobility/We [blanked out] /A new royal family."

ADAM AND THE ANTS -

'Kings Of the Wild Frontier'

A: [blanked out]

"Sit back and do nothing if that's what you want to do/[blanked out]"

when I take vengeance on you."

SLIPKNOT - 'Do Nothing (Bitchslap)'

A: [blanked out]

"All my stitches itch/[blanked out] just for today."

MARILYN MANSON - 'Great Big White World'

A: [blanked out]

"If one of your kids could turn a praise for a toad/If I could stick around like [blanked out]"

SWAY - 'Back 4 U'

A: [blanked out]

BONUS  
WIN!

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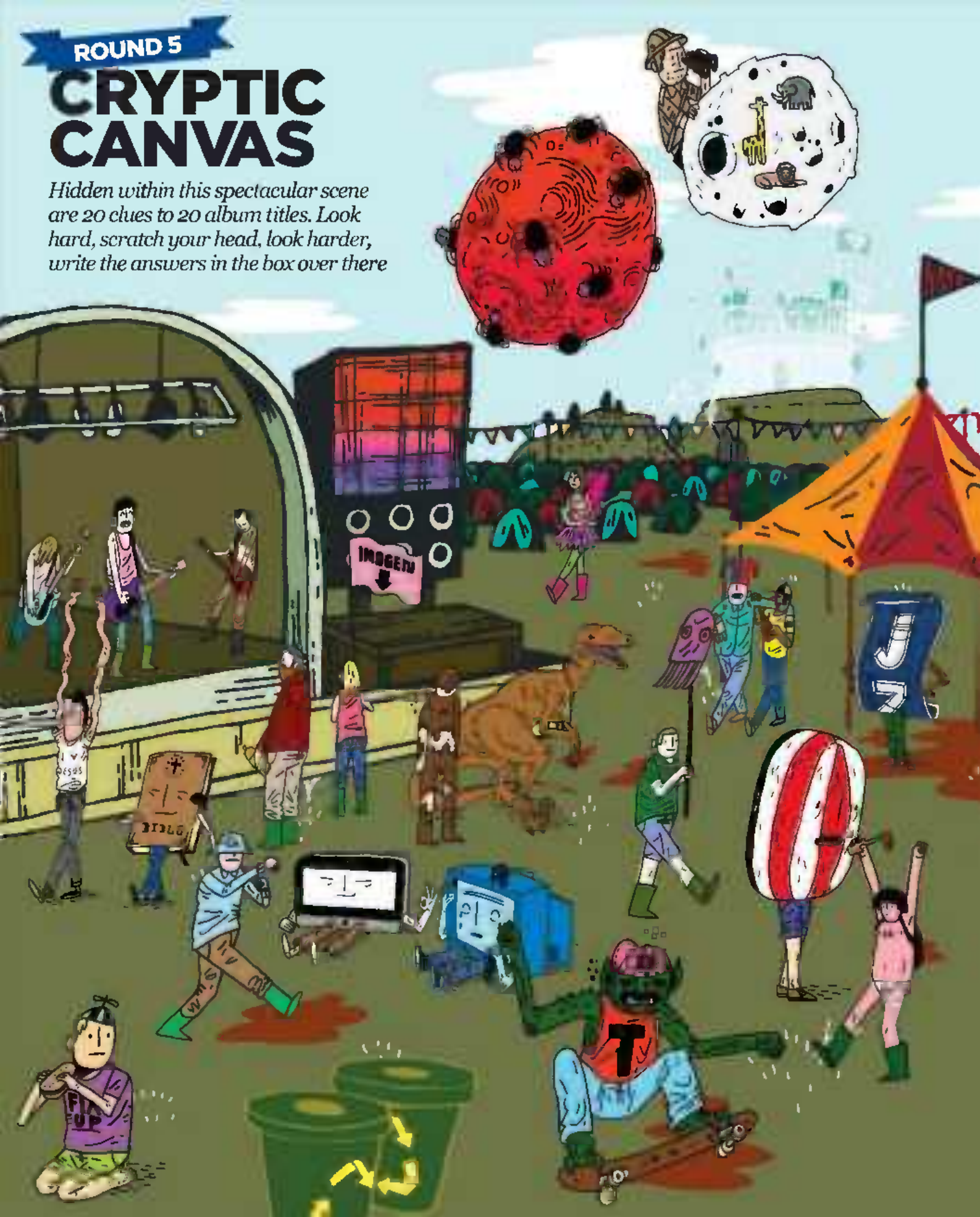






# CRYPTIC CANVAS

*Hidden within this spectacular scene are 20 clues to 20 album titles. Look hard, scratch your head, look harder, write the answers in the box over there*







- 1: \_\_\_\_\_
- 2: \_\_\_\_\_
- 3: \_\_\_\_\_
- 4: \_\_\_\_\_
- 5: \_\_\_\_\_
- 6: \_\_\_\_\_
- 7: \_\_\_\_\_
- 8: \_\_\_\_\_
- 9: \_\_\_\_\_
- 10: \_\_\_\_\_
- 11: \_\_\_\_\_
- 12: \_\_\_\_\_
- 13: \_\_\_\_\_
- 14: \_\_\_\_\_
- 15: \_\_\_\_\_
- 16: \_\_\_\_\_
- 17: \_\_\_\_\_
- 18: \_\_\_\_\_
- 19: \_\_\_\_\_
- 20: \_\_\_\_\_



# 20 Questions about... PUNK

Think you know your hardcore history from The Stooges to Gallows? Let's have a look see

**1** From which 1980s hair-metal band's lyrics do modern-day mentalists At The Drive-In take their name?

A: .....

**2** Which member of the Sex Pistols did John Lydon describe to *NME* in August 1977 as both "the philosopher of the group" and "an oaf"?

A: .....

**3** How many times is the word "Na" said in My Chemical Romance's 'Na Na Na (Na Na Na Na Na Na Na Na Na)'?

A: .....

**4** When asked who the coolest man of all time was earlier this year, who did Lettice frontman Jason Aalon Butler name?

A: .....

**5** Patti Smith admitted to *NME* in 1978 that she had a crush on a member of the royal family, saying "I just think there's something very sexy about them". But which royal was she talking about?

A: .....

**6** Which 1960s TV show did Enter Shikari sample in the original version of their 2007 single 'Anything Can Happen In The Next Half Hour'?

A: .....

**7** Which track on Gallows' debut album 'Orchestra Of Wolves' was previously the name of the band itself?

A: .....

**8** The Clash scored their biggest ever UK hit in 1991 when 'Should I Stay Or

Should I Go?' re-entered the charts at Number One after it was featured on a TV advert. What was the song advertising?

A: .....

**9** Which member of Green Day goes under the pseudonym of Wilhelm Fink in two of the band's side projects?

A: .....

**10** The Nerves' single 'Hanging On The Telephone' is best known for its cover version by Blondie. But which two British acts both released new covers of it in 2006?

A: .....

**11** Dead Kennedys' frontman Jello Biafra attempted to run for President Of The United States in 2000 on behalf of which party?

A: .....



**12** Fucked Up's punk opera 'David Comes To Life' features guest spots from three singers. Can you name them all?

A: .....

**13** Which classic musical inspired the name of the Buzzcocks' punk standard 'Ever Fallen In Love... (With Someone You Shouldn't)'?

A: .....

**14** Slayer famously upset Fugazi frontman Ian MacKaye when they covered his previous band Minor Threat's 1984 track 'Guilty Of Being White'. But what did they change the title to in the last line of the song?

A: .....

**15** How many tracks on Trash Talk's 'Eyes & Nines' album clock in at under one minute?

A: .....



**16** How many family members have Blink-182 sung about wanting to have sex with?

A: .....

**17** Which Ramones song did Joey Ramone pen after an experience where he'd burned himself with hot water and had to go to hospital?

A: .....

**18** The Vandals drummer Josh Freese has played on over 300 albums across his career, but which of these bands has he NEVER appeared on record with?

A: Evanescence  
B: Miley Cyrus  
C: Rancid  
A: .....

**19** In 2003, Guns N' Roses threatened The Offspring with a major lawsuit. What was the reason?

A: .....

**20** Which seminal 1980s hardcore frontman appeared in Hollywood blockbusters *Heat* and *Bad Boys II*?

A: .....

**BONUS WIN!** A £3,500 KISS BOOK!

How's this for a hint of a book?

Approximately 3ft high and 2.5ft wide it weighs in at four stone, is signed by all four band members and is limited to 1,000 copies worldwide. To win, send an email with the subject line KISS to [comp@NME.COM](mailto:comp@NME.COM) with all 20 answers to the questions above.

## ROUND 7 Carl Barat sets the questions!

Reckon you can challenge The Libertines man on trivia? Give it a go...



**1** Name three musical and/or literary luminaries buried at the Père Lachaise Cemetery in Paris.

A: .....

**2** Who said: "Who will rid me of this turbulent priest?" And who was it regarding?

A: .....

**3** What is the old name for a Snickers bar?

A: .....

**4** What was Oscar Wilde's name when he died?

A: .....

**5** What breed is Dennis The Menace's faithful dog?

A: .....

**6** How many different actresses have played Lucy in Neighbours?

A: .....

**7** Name two members of Iron Maiden who have been in the band since the '70s.

A: .....

**8** Who wrote the screenplay for *Brief Encounter*?

A: .....

**9** What is lysergic acid diethylamide-25 better known as?

A: .....

**10** Who wrote the book *The Devil Rides Out*?

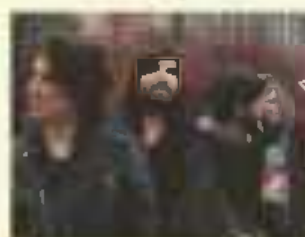
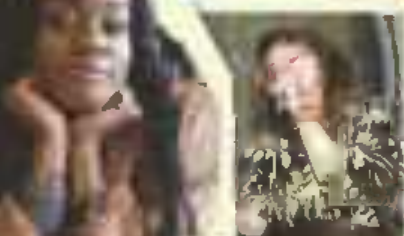
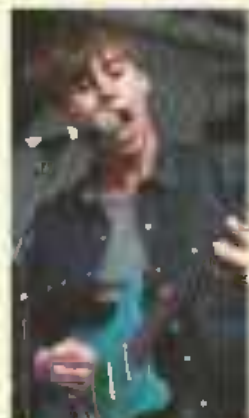
A: .....





# BUZZ BAND WORDSEARCH

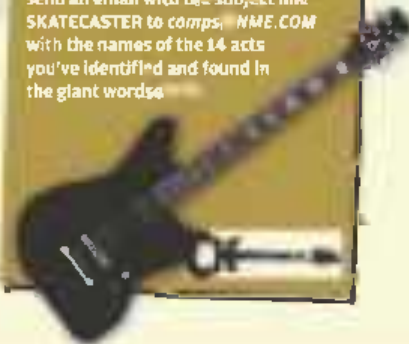
*The 14 acts on this page are scorching right now, and they're all in our world-class wordsearch. Use the photos to help you tick them off*



**BOUS A CHARVEL  
WIN! SKATECASTER!**

[illegible]

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send an email with the subject line  
**SKATECASTER to comps@NME.COM**  
with the names of the 14 acts  
you've identified and found in  
the giant wordse



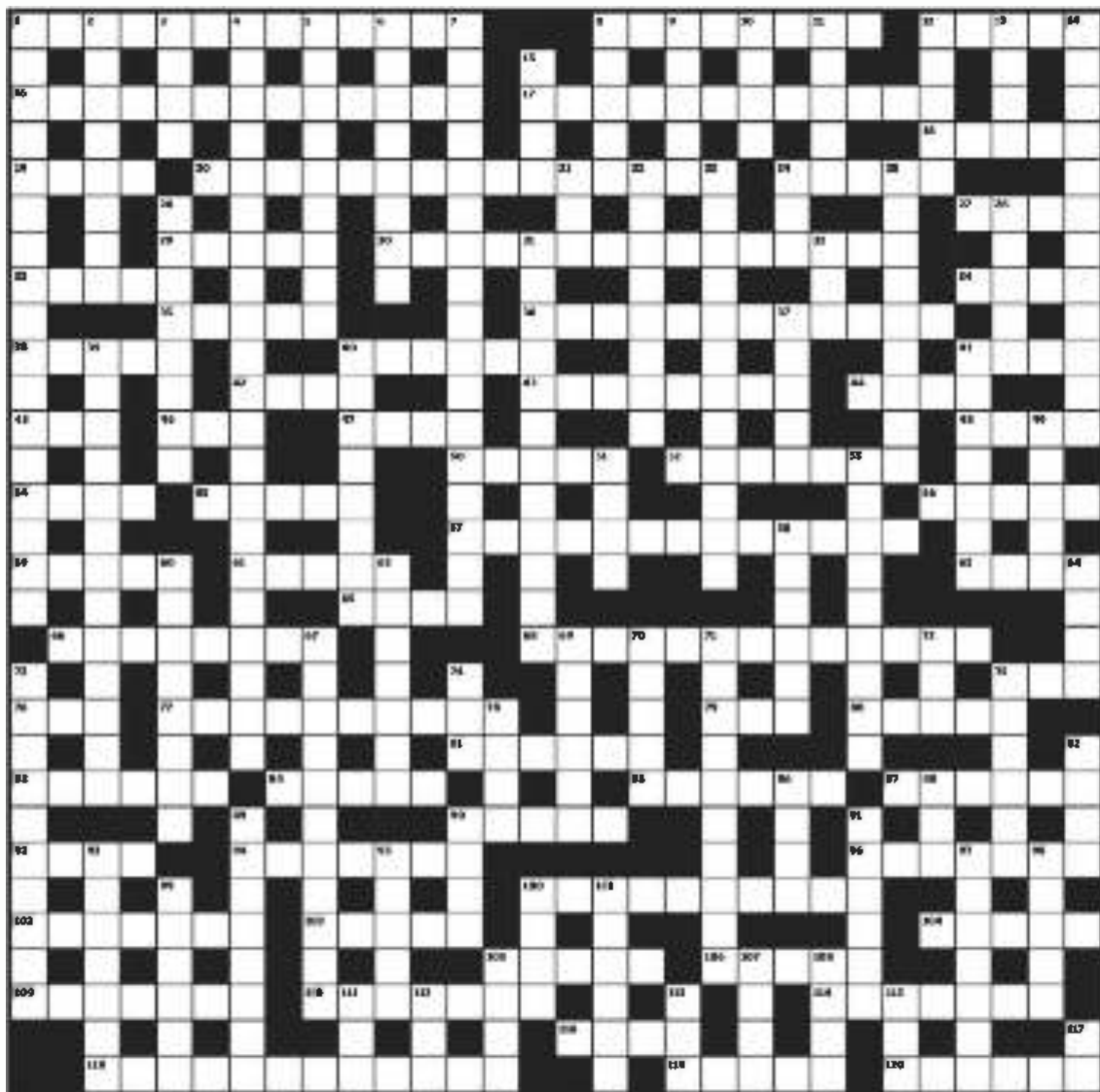


# THE BIGGEST EVER NME CROSSWORD

*It's absolutely bloody massive, and it's more cryptic than an interview with Crystal Castles. So come and have a go if you think you're clever enough – there's an awesome prize at the end if you're lucky*

## CLUES ACROSS

- 1 It's what comes out of Saint Etienne's new album and you fill in to this page (5 3 5)  
8 REM album filed away (8)  
12 Beach House's new album completed in a flourish (5)  
16 John Sebastian's group that spent a 'Summer in the City' (5-8)  
17 Ween did a poor version of classic Trifids number (4-4-4)  
18 "So what's the use between death and \_\_\_\_ / I can't tell between death and \_\_\_\_", from Babyshambles' 'Fuck Forever' (5)  
19+100A Kings Of Leon music never performed during the daytime (4 2-3-5)  
20 "So take a good look at my face, you'll see my smile looks out of place", 1969 (6-2-2-5)  
24+77A See a new US guitar smashed up by New York band (2-3-10)  
27+41D Sounds like this Creation label band featuring their founder Alan McGee, had three hits (4-4-3)  
29 (See 36 across)  
30 The Charlattans reckon this lad's far from being a southerner (5 7-3)  
33+94A Sham 69 hit that was reworked into an England football anthem (5-2 5)  
34 Doing a song with either Yeah Yeah Yeahs or Smashing Pumpkins – there's nothing to it (4)  
35 James' song is just a noise (5)  
36+29A Hang about! This could prove that Thin Lizzy weren't responsible for this number (7 3 2-5)  
38 "On the \_\_\_\_ day of the \_\_\_\_ week I used the \_\_\_\_ method with the \_\_\_\_ technique", Depeche Mode (5)  
40 "I fell in love with the \_\_\_\_ of children/I saw a vision of all the happy days", The Jam (6)  
41 They received NME Award for Best Live Event (Hyde Park) in 2010 (4)  
42 This group's music featured strongly in 1994 movie *Muriel's Wedding* (4)  
43 Yet again it's The Orb (4-4)  
44 "I know your name is \_\_\_\_", 'cos your perfume's smelling sweeter', from The Faces' 'Stay With Me' (4)  
45 "I know you \_\_\_\_, all you do is make me cry", from The Libertines' 'Can't Stand Me Now' (3)  
46 "If you love me, let me go back to that \_\_\_\_ in Tokyo", The Wombats (3)  
47 "There Goes The \_\_\_\_ by The Doves or '\_\_\_\_ Loves This Place' by Julian Cope (4)  
48 Alan Roberts rather darkly adopted the name of Jim \_\_\_\_ (4)  
50 Irene changes name and becomes one of The Slaves Brothers (5)  
52 As Bonehead was more formally known (7)  
54 "It's funny how you break down, waiting on some \_\_\_\_", from The Killers' 'Read My Mind' (4)  
55 From Texas to the land of Nod (5)  
56 A bit of cheap pleasure became an expensive business for The Beatles (5)  
57 They came out of Bristol in the late '80s, ending up in 'Helloland' in 2010 (7-6)  
59 1991 movie *The \_\_\_\_*, starring Val Kilmer as lead singer of this band (5)  
61 Oddball character with album by Australian band The Hoodoo Gurus (5)  
63 The power of an album by Ten Years After is equal to one half of Everything But The Girl (4)  
65 That Petrol Emotion were eager to bring out their debut single (4)  
66 A nice deft turn made by The The (8)  
68+9D Singers to get a shrill sound with The Fratellis (7-3-3-5)  
71+106A They went 'Dizzy' performing with Vic Reeves (6-5)  
83 "I'll be fine if you give me a \_\_\_\_, a man's got a limit", from Oasis' 'The



- Importance Of Being Idle' (6)  
84 The difficult 59th album from John Mayall or third single from Big Flame (5)  
85 Am I seeing things? Is that really a Fleetwood Mac album? (6)  
87 Gary Numan's 2006 album, his first for five years, was a bit rough at the edges (6)  
90 Fighting talk from Squeeze on album that went 'A \_\_\_\_ And A Bout' (5)  
92 It's just filth from Wu LYF (4)  
94 (See 33 across)  
96+119A Clear theatre, somehow, so that Marina And The Diamonds can perform (7-5)  
100 (See 19 across)  
102 Gwen Stefani is sure to be with them (2-5)  
103 This band's first hit single was 'Seven Seas Of Rhye' (5)

- 104 Four Tet stops work briefly on an album (5)  
105 Brighton-based band who took their name from track on David Bowie album 'Hunky Dory' (5)  
106 (See 81 across)  
109 "What a drag it is, the shape I'm in/Well I go out somewhere, then I come home again", 2006 (7)  
110 Manager of The Beatles until his death in 1967 (7)  
114 Rapper who had 2001 Number One hit with 'Because I Got High' (7)  
116 (See 26 down)  
118 Khs NME paper, perhaps, for naming this trip hop band (7-5)  
119 (See 96 across)  
120 Record label that's purely for 30 Seconds To Mars and absolutely no-one (6)



## CLUES DOWN

- 1 "Jackie is just speeding away/Thought she was James Dean for a day", 1973 (4-2-3-4)
- 2 A Beatles disc to put on the turntable (8)
- 3-150 Go, as yawn is about to come with Noddy number (4-4)
- 4 "Can you imagine the way I felt/I couldn't unfasten her safety belt", Chuck Berry (2-10-5-2-2)
- 5 Out of this world youngster provides a number for Fields Of The Nephilim (9)
- 6 In which 185 across say "I will do my best just to get under her dress", (4-4)
- 7 "I've been for a walk on a winter's day", 1966 (10-7)
- 8 Subtitle of 'An English Opera' with music written and performed by Damon Albarn (2-3)
- 9 Cee 68 across
- 10 Meal arranged with the brothers from Sparks (4)
- 11 Tend to need some Therapy? (5)
- 12 As worn with pride by Cream in 1969 (5)
- 13 'Here it Goes Again', so it's right to make a move (2-2)
- 14 "I'll take a bruise, I know you're worth it/When you hit me, hit me hard", 2010 (4-2-6)
- 15 (See 3 down)
- 21 Group that originally featured Left Eye, T-Boz and Chilli (3)
- 22 Brix Smith's band that featured ex-Smiths members and one from Blondie (5-3)
- 23 Pono's a truly awful way to play Kate Bush song (3-2-4-3)
- 24 Annie Lennox needed a reason to sing this number (3)
- 25 Mumford & Sons, Bruce Springsteen and Gary Lightbody were just some of those invited to 'See My Friends' with him (3-6)
- 26 Pass time by listening to Dirty Vegas (4-2-2)
- 28-116A "I'm so glad that she's my little girl/She's so glad, she's telling all the world", 1964 (1-4-4)
- 31 "And you go home and you cry and you want to die", 1985 (3-4-2-3)
- 32-93D Creation label band who made 'Giant Steps' in 1993 (3-7)
- 37 David Gray album that gets under your skin (5)
- 39 Would you adam and eve it - there'll need to be big cutbacks here for InMe (9-4)
- 40 Grammy Award winners in 2009 for 'Harder, Better, Faster, Stronger' number (4-4)
- 41 (See 27 across)
- 49 Mimi's letter includes the name of a Welsh indie band (5)
- 51 This Interpol number is wicked (4)
- 53 Type of music found on a Ryan Adams album (4-1-4)
- 58 Crafty sort appearing on Niki & The Dove's debut single (3-3)
- 60 Her desire is for a bit of Metronomy (3-5)
- 62 Dave \_\_\_\_\_, guitarist with The Killers (7)
- 64 Another name for dibbleland or ragtime jazz (4)
- 67 "You can reach it, but you can't grab it/you can hold it, control it, you can't bag it", U2 (11)
- 69 Keep a firm grip while Alabama Shakes (4-2)
- 70 Gurbursi over Django Django single having same title as Giant Sand album (5)
- 71 Band that were subject of documentary film *There Are No Innocent Bystanders* (10)
- 72-107D Not at all cool to fish for name of an American blues-rock band (3-4)
- 73 The temperamental person that came out of 96 across (10)
- 74-98D Eyeless In Gaza had only just come up with this number in 1983 (3-5)
- 75-82D Cleverly thought out song from Orson (6-4)
- 78 Just the one performer on Chew Lips' single? (4)
- 82 (See 75 down)
- 86 Oregon gig includes an old prog-rock band (4)
- 88 Skunk Anansie's guitarist coming from The Faces (3)
- 89 Londoner who noted down 'The Day I Died' (4-4)
- 90 A bit of a cheery anthem coming from one of The Cribs (4)
- 91 The Dandy Warhols to escape the consequences of this release (3-3)
- 93 (See 32 down)
- 95 Serge upset by offshoot band from The Chameleons in '80s (5)
- 97 "Born in West Virginia, oh no/Married to the preacher, oh no", 2007 (7)
- 98 (See 74 down)
- 99 "And I can't help myself/All I want to hear her say is \_\_\_\_\_", 2012 (1-1-4)
- 100 Bono turns out with the Inspiral Carpets (4)
- 101 Go on, you can have this Flowered Up single (4-2)
- 105 "I never realised what a \_\_\_\_\_ could be, this could only happen to me", from The Beatles: 'I Should Have Known Better' (4)
- 107 (See 72 down)
- 108 There's no disputing that this was an indie hit for The Red Guitars in the '80s (4)
- 111 U2 burst on to the scene with their 11th album (3)
- 112 'Here's \_\_\_\_\_ with The Weather', album by Shack (3)
- 113 Hey! Come back with half of Georgie Fame's Number One hit record (3)
- 115 Ultra Yvild Scene in turn do similar album to 2 down, but shorter (3)
- 117 The Aphex Twin is in functioning mode (2)

## BONUS WIN! SEE THE STONE ROSES IN PORTUGAL!

Just a stone's

throw from Usbon and the  
which Optimus Alive takes place  
July 13-15, starting The Stone  
Roses, The Cure, and the  
Miles Davis Orchestra and  
the band to the city of  
the festival. The festival is  
a three-day event, rip out the  
crowd and send it to Qdiz  
the festival. 110 South  
\$5, L \$10, O \$15.



# SPOT THE DIFFERENCE

Two pictures of madcap Midlands megarockers Kasabian.  
Ten differences between them. Ring them all. Off you go...



11

# YOU VS THE STARS

The Jarmans and Mr Weller turn quizmasters – but how much do you know about them, their lives and, erm, their pets?

## The Cribs set the questions!

**1** What is the name of The Cribs' dog who passed away and was, until recently, pictured on the skin of Ross' bass drum?

A: ...

**2** Which one of The Cribs lives in Portland, Oregon?

A: ...

**3** Anthony is the middle name of which Jarman brother?

A: ...

**4** What is the name of the Leeds-based label that released The Cribs' first ever single in 2003?

A: ...

**5** The Cribs have had two spoken word contributions on two songs. Name the two contributors.

A: ...



## Weller tests your wisdom!

**1** Who was the backing singer on The Jam's single 'Beat Surrender' – who shortly afterwards went on to have some chart success of her own?

A: ...

**2** Who is pictured on the back of

the single sleeve for The Jam's 'Down In The Tube Station At Midnight'?

A: ...

**3** Who played keyboards on the Jam's cover version of Martha And The Vandellas' 'Love Is Like A Heat Wave'?

A: ...

**4** Which of my album sleeves features the following: magpies, a deer, pigeons and a ladybird?

A: ...

**5** Who is my new single 'When Your Garden's Overgrown' rumoured to be about?

A: ...



## ROUND 12

## When hip-hop meets food

Rappers love their nosh – but who spat these lines?

*"That shit cray, ain't it **Jay**?/ What she order? **Fish fillet**?"*

A: ...

*"I can fill you with real millionaire shit: **escargot**"*

A: ...

*"I DON'T EAT NO **HAM AND EGGS**, 'COS THEY'RE HIGH IN CHOLESTEROL/AYO, PHIFE DO YOU EAT 'EM? NO, TIP DO YOU EAT 'EM?/ UH-UH, NOT AT ALL"*

A: ...

*"Mmm, **fried chicken**, **fly vixen**/ Give me heart disease but need you in my kitchen"*

A: ...

*"And you do dinners at **French Laundry** in Napa Valley/**Scallops** and glasses of Dolce, that shit's right up your alley"*

A: ...

*"FALLING BACK ON THAT ASS, WITH A HELLIFIED GANGSTA LEAN/GETTING FUNKY ON THE MIKE, LIKE A OLD BATCH O' **COLLARD GREENS**"*

A: ...

**BONUS WIN!**

**NINTENDO 3DS**

To celebrate Graham Hudson's Nintendo 3DS photography installation at The Loading Bay Gallery in London from July 6-8.

Nintendo are giving away a Nintendo 3DS with Kid Icarus, Super Mario 3D and Mario Kart 7. For a chance to win, send an email to [comps@NME.COM](mailto:comps@NME.COM) with NINTENDO in the subject line and all the answers to the hip-hop quiz.





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OLLY MURS THE TEMPER TRAP SVEN VATH  
THE DARKNESS THE CRIBS MIKE SNOW FEEDER LABRINTH  
SLAM THE BLACKOUT THE BRIAN JONESTOWN MASSACRE CHER LLOYD  
PULLED APART BY HORSES HILLTOP HOODS TRIBES THE JEZABELS  
KING CHARLES THE PARLOTONES**

**SATURDAY 7th JULY**

**NOEL GALLAGHER'S  
HIGH FLYING BIRDS**

**THE STONE ROSES**

**DAVID GUETTA CALVIN HARRIS**

**JESSIE J THE VACCINES TWO DOOR CINEMA CLUB**

**SIMPLE MINDS EMELI SANDÉ BEN HOWARD**

**AMY MACDONALD THE COURTEENERS THE MACCABEES**

**ENTER SHIKARI MAJOR LAZER RIZZLE KICKS**

**PETER DOHERTY SHED SEVEN DAPPY J COLE ALABAMA SHAKES SUB FOCUS**

**SKREAM FEAT SGT POKES BEDICA THE WAILERS EROL ALKAN WE WERE PROMISED JETPACKS CHILDISH GAMBINO**

**FAKE BLOOD DEVLIN JACK BEATS CROOKERS WE ARE AUGUSTINES BLOOD RED SHOES BEN HARVEY**

**BENJAMIN FRANCIS LEFTWICH MULL HISTORICAL SOCIETY STOOSHE DJ YODA COVERDRIVE**

**DJANGO DJANGO VUKOVI HERE WE GO MAGIC CARLY CONNOR THE MINUTES DAWES**

**LONSDALE BOYS CLUB CLOUDS BROKEN HANDS**

**SUNDAY 8th JULY**

**KASABIAN**

**elbow NICKI MINAJ**

**SWEDISH HOUSE MAFIA**

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**HAPPY MONDAYS JAMES MORRISON ORBITAL**

**FRANK TURNER & THE SLEEPING SOULS NERO THE ENEMY**

**MILES KANE TWIN ATLANTIC THE WANTED MAVERICK SABRE MCFLY THE HORRORS**

**DUBFIRE JORIS VOORN SIMIAN MOBILE DISCO CHRISTINA PERRI RITA ORA**

**REVEREND AND THE MAKERS BAND OF SKULLS FUN. THE SUBWAYS BELLOWHEAD PAUL KALKBRENNER**

**MAYA JANE COLES LITTLE ROY SPECTOR LEN FAKI HOWLER LAWSON GARY BECK PAN-POT ZULU WINTEN**

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(see us again to change)

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# REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard



## LIARS

WIXIW MUTE

*LA's supreme rule-breakers have retreated into themselves... and out creeps the unnerving sounds of their lost inner world*



**R**ules are made to be broken, but the classy iconoclast knows you need to learn the rules first so that you can break them properly. LA-based professional pin-dodgers Liars no sooner establish the parameters of a sound than they're crashing through them. The trio's past five records have seen them move from the abrasive dance-punk of their debut, through the noise tantrums of 'They Were Wrong, So We Drowned' and creepy atmospherics of 'Drum's Not Dead' to something as close as this lot ever get to conventional rock songs on 'Liars' and 'Sisterworld', culminating in the gormless, gleeful, grungy bounce of single 'The Overachievers', Liars' indie disco moment. But true to form, they're bored with all that now. As singer Angus Andrew told Pitchfork recently, "We wanted to get back to sound and

the intents behind songs, rather than the more standard rock or blues ideas." They've changed both instruments and working methods, relying mainly on synths and sequencer. Andrew and bandmate Aaron Hemphill withdrew to a house in a distant part of LA to focus on noises in tiny and intense detail, wiring up brooms and dripping cloths. Liars being left alone in a remote location to mess about with machines didn't necessarily point towards something restrained or subtle. And indeed, they came out with tracks like the aggressive 'Brats', a rampaging techno banger chased by Andrew's distorted growl, which recalls Mark E Smith's work with Mouse on Mars as Von Südenfer. The fact it stands alone

here as an in-your-face moment, and that album opener 'The Exact Colour Of Doubt' is so pale and unsettling, with clouds of swirling synths, a heartbeat rhythm and a charged nervousness, feels like a very deliberate choice.

### *Liars' history of genre-hopping*

#### **THEY THREW US ALL IN A TRENCH AND STUCK A MONUMENT ON TOP (2001)**

Noisy, rhythmic punk saw them lumped in with post-punk revivalists like The Rapture, but there were weirder things at work. **Key track:** 'Tumbling Walls Busted Me In The Debris'

#### **THEY WERE WRONG, SO WE DROWNED (2004)**

A 'story album' steeped in witchcraft led to the loss of some fairweather friends. **Key track:** 'We Fenced Other Gardens With The Bones Of Our Own'

#### **DRUM'S NOT DEAD (2006)**

Spare, beautiful and driven by two drumkits and strange structures. **Key track:** 'A Visit From Drum'

#### **LIARS (2007)**

A curveball in the form of Proper Songs full of brutish thrill and corrosive weirdness. **Key track:** 'Freak Out'

#### **SISTERWORLD (2010)**

A masterful middle ground between experimentalism, tunes and fun. **Key track:** 'Scissor'

The band wanted their own lostness in this new sound world to convey the record's themes of emotional doubt. If 'Sisterworld' was about how they related to their LA environment, this is about how they relate to their own heads, each other and those closest to them, the discomforts of intimacy. The kraut-tinged ambiances and lush intensity of 'No.1 Against The Rush' cradles Andrew's conflicted croon of "I want you. I want you out". They're masters of mood here, and every moment of loveliness is met with one of insecurity; 'Octagon' brings a sense of unease slightly closer, with glitchy, gently clattering beats, reminiscent of the sort of dark digital alleys the likes of Underworld and The Future Sound Of London wandered so well in the '90s, screeching metallic sounds passing and fading like cars in the night as Andrew mumbles "leave me/I will break your heart". 'A Ring On Every Finger's' sci-fi trip hop rhythm is glitchily paranoid, the work song of a shelf-stacking robot in the foul rag and bone shop of the heart. At the centre of the record is the title track, slowing and speeding synths budding into nervous tension: "I wish you were here with me/I can no longer take it all/Wish you would not come back to me". Its palindromic title represents a creative process that brings you back to where you started. Liars aren't daft enough, after all, to think that by sidelining traditional instruments in favour of synths they're somehow making a bold leap into the electronic future. What 'WIXIW's' working process has given them instead is yet another way to find the manifold, melancholy and menacing nature of Liars. Because

once you've learned the rules, and broken them, you have to lose yourself to find yourself again. **Emily Mackay**

**DOWNLOAD:** 'A Ring On Every Finger', 'No.1 Against The Rush', 'Who Is The Hunter'

8

**THIS IS HARDSCORE**  
what our numbers add up to

0  
Not even  
funny bad

1  
Barely one  
saving grace

2  
Actively  
terrible

3  
Woefully bad  
or lazy

4  
Depressingly  
substandard

5  
Dead-on  
average

6  
Better  
than average

7  
Really  
good

8  
Exceptionally  
good

9  
Of the year  
good

10  
Of the decade  
good



## DEXYS

## ONE DAY I'M GOING TO SOAR BMG



It's fair to say that people of a certain age have been waiting for this album for a long time. In the 27 years since the band's last LP (1985's 'Don't Stand Me Down') frontman Kevin Rowland has faced depression, drug addiction and, after appearing on the sleeve of his 1999 covers album 'My Beauty' in drag and heavy make-up, downright ridicule. Now he's back on familiar territory, it's hard to tell whether he's in a better place or not, as this collection of songs veers from horn-heavy upbeat stompers (opener 'Now') to lacerating, string-drenched self-analysis ('Lost'). The frosty/funny exchanges with singer Madeleine Hyland on 'Incapable Of Love' and 'I'm Always Going To Love You' offer more evidence of the constant struggle between light and dark at the heart of Rowland's best Dexys songs. While you can't help but worry about him, it all suggests a promising future for the reinvigorated band. Hopefully the wait for the next record won't be as long. **Alan Woodhouse**

**DOWNLOAD:** 'I'm Always Going To Love You'

## JAPANDROIDS

## CELEBRATION ROCK POLYVINYL



Funny sort of party, this 'Celebration Rock'. The second album from noise-punk duo Japandroids (you have no idea how much we wanted to type No Age then) works every straining sinew to convince you what enormous fun you must be having in its company, but still winds up striking a curiously sour note. First they're telling us "Don't we have anything to live for? Well of course we do/But until it comes true, we're drinking" ('The Nights Of Wine And Roses'), then they're all "You're not mine to die for anymore, so I must live" on the Replacements-do-'Born In The USA' rawk of 'The House That Heaven Built'. The latter merits a sweaty air-punch in alt.bro solidarity, and Lord knows, Japandroids know how to bring the ruckus. But elsewhere the power-chord pummel gets a bit one-note – and the Gun Club cover only reminds us that journeymen like these have no business dancing with the bones of Jeffrey Lee Pierce. **Alex Danney**

**DOWNLOAD:** 'Continuous Thunder'

## NEIL YOUNG &amp; CRAZY HORSE

## AMERICANA REPRISE



Neil Young always sounds best with Crazy Horse. 1969's 'Everybody Knows This Is Nowhere' – amazing. 1970's 'After The Gold Rush' – superb. 1975's 'Zuma' – yeah man! So it follows that 'Americana', the first time Neil and the Horse have recorded an album for nine years, sounds instantly classic, as 'Oh Susannah' begins and ends on a guitar solo that only the 66-year-old Young could play. But that's it for the good stuff. Everything on 'Americana' is a cover of a ye olde folk song, and while it's briefly thrilling to hear Young's bolshy take on Woody Guthrie's 'This Land Is Your Land', it's nowhere near Johnny Cash/Rick Rubin standards, or even a Bob Dylan Christmas album, so slots nicely into the Just For Diehards section of Neil's back catalogue. Especially when you consider the finale of 'God Save The Queen', which is just... unacceptable. Not even great Canadians can make our national anthem good. **Tom Howard**

**DOWNLOAD:** 'Oh Susannah'

## FACES TO NAMES...

What the reviewers are doing this week



AILBHE MALONE

"Trying to recreate all the excellent hairstyles from *Game Of Thrones*, with varying degrees of success, as well as listening to 'OK Cupid' by Kitty Pryde on repeat."



ALAN WOODHOUSE

"Attempting to come to terms with my beloved Hibos' nightmare Scottish Cup final performance. Someone in the office's liking for the new Enemy album is not helping."



LISA WRIGHT

"Saw Peace four times in a week and drunkenly told everyone I met they were the future of music. Maybe a slight exaggeration, but they are bloody good."



## THE HIVES

LEX HIVES DISQUES HIVES/SONY

*There's only three things you can count on: death, taxes and The Hives. Back at long last, it's like they never left*



What better way could there possibly be for The Hives to end their four-and-a-half year absence than with a song called 'Come On' that hurtles along at a million miles an hour,

lasts one minute, eight seconds and features just the title shouted over and over again? Answer: there is no better way. The message is clear: The Hives are back, and this time it's... exactly the same as the last time. As Pelle Almqvist told *NME* a couple of weeks ago: "We're into the idea of being one of those bands that doesn't really have to change that much. Like the Ramones or Iron Maiden."

So the thing with The Hives is, there's not even really much point in reviewing their albums, simply because their albums are really just adverts to make you want to go and see them be easily the best live band on the planet. But if you're a stickler for this review business, let it be said that 'Lex Hives' is amazing, and that on it you will find 12 songs, three of which are called 'Go Right Ahead', 'I Want More' and 'My Time Is Coming', and all of which are premium-grade cartoon garage-rock in the *AC/DC* vein, which deep down everyone in the world knows is the best music there is. It also features the best lyric of the year by anyone in the shape of: "You careful eyes will not of lives just won't know what

*I mean/When I speed through life like a biblical locust ridin' on a laser beam*."

Also worth noting: there's another song called 'These Spectacles Reveal The Nostalgies', which is – as you can probably guess – all about how everyone needs to get out of this classic album-played-in-full, 20-year-anniversary-of, better-back-then-nostalgia rut, and focus on what's happening today. Now, lots of cynics will likely sneer: "That's rich coming from the band who sound like they're straight outta late-'60s Detroit, and themselves ceased to matter about eight years ago." But that is missing the point in quite spectacular fashion.

The Hives' true glory – like the bands they list above in whose footsteps they want to follow – lies in their total and utter fashion-and-fad-resistant tunnel vision conviction. This probably goes without saying, but they believe in the redemptive power of loud, dumb, fun, witty, sarcastic, lite-affirming scream-along strut'n'roll, and not a lot else. They will be making records like this until they drop dead, and you can bet they will all be as good as this one, the one before it, and the one after it. Still though: this is the one for right now, and so right now you should go out and get it, then learn the words and get down the front next time The Hives are in your town. **Hamish MacBain**

**DOWNLOAD:** 'Come On!' 'Go Right Ahead' 'These Spectacles Reveal The Nostalgies'



# LADYHAWKE

ANXIETY ISLAND

Take a deep breath and count to 10 slowly... Pip Brown has beaten her nerves and returned with heavier mettle



A lot's happened since we last heard from Ladyhawke. There's been a General Election. Plan B did the soul singer thing. Nicola Roberts released a solo album. Some genius

made chocolate Philadelphia. All that and more has changed the UK's outlook forever in the four years since New Zealander Pip Brown released her self-titled debut album. While it's reductive to glance over what her 2008 synth-loving contemporaries are up to now, we're going to do it anyway. Little Boots has moved from Human League to Italo disco. Lady Gaga's gone global. La Roux introduced Skream to the mainstream. So where does this leave Ladyhawke? Holding all their coats after her extended break? Here's the answer.

'Anxiety' took almost two years to make. Working with long-time collaborator and producer Pascal Gabriel, Pip's ditched the synth hooks of her debut and replaced them with a six-string guitar. There's a lot of 'full band' action on 'Anxiety', with most of the instruments played by Pip. Strangely, these additions steer the album into college rock territory. Opener 'Girl Like Me' is a tale of betrayal with a Breeders slant, while its "Between the devil and the deep blue sea/I saw you dancing with a girl like me" chorus shows a far more confident woman than the one tentatively reaching for a hand in 2008. And

confidence is an overriding theme on 'Anxiety', despite the hesitant title. It sees Pip brave enough to own up to flaws and fears, especially in the brilliant title track. She even addresses the deep-set anxiety issues that meant Ladyhawke couldn't even chat to the crowd between tracks when she first started playing live: "I've always been so cautious, but I'm so sick of feeling nauseous". She's gone from Stevie Nicks to Sleater-Kinney. Then there's 'Cellophane', a stadium-sized torch song, which opens with, "Don't sleep tonight, we're on the night train/To anywhere but here". Triumphant stuff.

There's a problem though, and it's a biggie. The joy of Pip's debut was that it sounded fresh, at the same time as sounding like you'd heard it on the car radio to times before. There's nothing on 'Anxiety' so arrestingly new or comfortably familiar. *Déjà-vu* tracks like 'The Quick & The Dead' have half-remembered hooks, like a sibling's cassette tape you could only ever hear in the distance, and Pip's vocals veer between insouciant and distant. 'Sunday Drive' meanwhile just feels like a *Rock Band* version of her own song 'Magic'. On these tracks, for an album that was such a long time coming, it feels like someone's taken a shortcut. *Ailbhe Malone*

DOWNLOAD: 'Anxiety', 'Cellophane', 'Girl Like Me'

Stream the album and watch an interview all about it at [NME.COM/artists/ladyhawke](http://NME.COM/artists/ladyhawke)

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## KEY NOTES



Best Sleeve Of The Week

The Hives - *Lex Hives*  
Yeah yeah, Photoshop, InDesign, blah blah blah. Just give us five mental Swedes in full dinner suits and top hats and we're happy.



Worst Sleeve Of The Week

Dexys - *One Day I'm Going To Soar*  
For making us feel like we're in a local am dram production of *Hamlet* gone goth, sadly Dexys win this week's booty prize.

## CHROMATICS

KILL FOR LOVE ITALIANS DO IT BETTER



Despite the ongoing output of his *Italians Do It Better* label, Johnny Jewel flipped into the mainstream with his contributions to the

*Drive* soundtrack. Pairing his airy, windswept atmospherics with Nicolas Winding Refn's visuals created some truly cinematic moments. 'Kill For Love' keeps in this spirit, playing with the attention to detail of an art-house movie (and a near 1½-hour running time). The best moments come on the post-Balearic swirls of tracks 'These Streets Will Never Look The Same' and 'Running From The Sun', where Jewel hits a luscious sweet spot between Canbou's Ibiza chill-scapes and a Nicolas Jaar-like ambient vibe. *Priya Elan*  
DOWNLOAD: 'Running From The Sun'

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## THE WALKMEN

HEAVEN BELLA UNION



Walkmen album FAQ #1: no, 'The Rat' isn't on it. Rat fans, indeed, have been increasingly disappointed since 2004's 'Bows + Arrows' that The Walkmen

have shunned vermin-smothered dancefloors in favour of the languid ballroom, developing a sophisticated take on bequipped croon-pop that, on this seventh album, makes them sound like the '50s band The Strokes were trying to copy all along. Merging Arcade Fire's warble, Link Wray's twang and Tony Bennett's wink to the ladies, they concoct beautiful bouts of romantic desolation in 'Heartbreaker' and 'Song For Leigh' that, you could imagine, play in Miles Kane's head when he gets dumped. Heavenly. *Mark Beaumont*  
DOWNLOAD: 'Song For Leigh'

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## SEBASTIEN TELLIER

MY GOD IS BLUE RECORD MAKERS



Few of us are strangers to the drug-induced concept album, but just how many records implore the

listener to join a 'community' (in this case Alliance Bleue) led by hirsute Gallic prodigy Sébastien Tellier? After the deliciously tawdry electro-romp of 2008's 'Sexuality', the eccentric chanteur tackles spirituality on 'My God Is Blue'. But fear not, as the disco-tastic 'Cochon Ville' video will attest, he's still a bit of a perv. Sébastien invites you to follow him, like a sexy David Koresh, and with tunes like 'Sedulous', 'Pépito Bleu' and the aforementioned 'Cochon Ville' (pig city) en *Anglais*, the call might just prove irresistible. *Jeremy Allen*  
DOWNLOAD: 'Cochon Ville'

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## PATTI SMITH

BANGA COLUMBIA



Of the most recent phases of Patti Smith's musical output (always surprising since 1996's Kurt Cobain tribute 'Gone Again'), 'Banga' is by far the most successful. On it she strikes a compelling balance between poetry and musicality. The instrumentation soundtracks the imagery, rather than simply buffering it with noise. Like murder ballads turned on their heads, she offers a message of hope in a world of turmoil. Vocally, she is at her softest and strongest. And nostalgia is irrelevant here - Patti Smith is more than a mere footnote in musical history; she's as important now as she was when she was kicking up dust at CBGB. *Hayley Avron*  
DOWNLOAD: 'Constantine's Dream'

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## FRIENDS

MANIFEST! LUCKY NUMBER

*Good news – summer's here, and Samantha Urbani and her Brooklyn buddies know how to throw a party*



The heyday of new rave in all its MDMA-zing glory may seem about as relevant now as The Enemy plodding out another meat-and-two-veg record (oh, wait...), but you've

got to admit it was fun. And with the likes of Adele and the rest of what's been dubbed The New Boring taking pride of place at the top of the charts, what the world's in severe need of is a band to inject a slice of giddiness into proceedings like Klaxons once did. Enter Friends' 'Manifest' – the soundtrack to every pissed-up summer party you'll have this year.

The Brooklyn quintet's debut is louche, cool, and wickedly and exuberantly playful. Opening gambit 'Friend Crush' is just a bassline, some handclap-mirroring drumbeats and the cooing tones of Samantha Urbani. It's incredibly simple, but incredibly effective. 'Home' is all funk-laden bongo rhythms (better than it sounds), and 'Ideas On Ghosts'

a melancholic take on The Long Blondes' 'Century'. None of it reinvents the wheel, but in embracing the merits of immediacy and light-hearted listening pleasure over meticulously thought-out intricacy, it seems fresh.

'Manifest' is back-loaded with the big hitters, so you need faith and tenacity to find the gems. The nonchalant bass swagger of early single 'I'm His Girl' is still one of the band's finest moments, while the closing double-header of 'Va Fan Gor Du' and new single 'Mind Control' is the album's crowning glory. The former is a brilliantly ramshackle blitz of street calls and fuck-you girl-power spirit, the latter a funk-laden monster of coy, breathy vocals. 'Manifest' isn't the most forward-thinking record in the world, sure. But when it comes to fun, would you want some clever-clever try-hards for company or just some pretty brilliant Friends? *Lisa Wright*

**DOWNLOAD: 'Va Fan Gor Du', 'I'm His Girl', 'Mind Control'**

## THE BEACH BOYS

THAT'S WHY GOD MADE THE RADIO EMI



The news that Brian Wilson had rejoined The Beach Boys should have been greeted with the fervour of a Smiths reunion. That it wasn't is largely due to the band's wretched output over the past three decades, including the nauseous 'Kokomo'. The Boys' return is being sold as a throwback to 'Pet Sounds', and at times that's tantalisingly close to the truth: 'Think About The Days' is a haunting piece of harmony straight from the '60s, while the title track has flashes of the orchestral pop genius that flowered back in 1966. Sadly, it doesn't last, and the band swiftly revert to the glided AOR that has become their default setting. It's good to have them back – but only just. *Ben Cardew*

**DOWNLOAD: 'Think About The Days'**

## BIG KRIT

LIVE FROM THE UNDERGROUND DEF JAM



Though Big KRIT's name proclaims an earnest desire for immortality (it stands for King Remembered In Time), 'Live From The Underground' is a disappointing, forgettable album. A gravelly voiced insight into the everyday trials and tribulations of the man otherwise known as Justin Scott, it nevertheless sounds like a very old hip-hop album, one inspired 18 years too late by G-funk, hos and money. It breaks very little new ground – which does have the upside of the songs sounding catchy because you feel like you've heard it all before – though Melanie Fiona's vocals on 'If I Fall' and Ludacris' offerings on 'What U Mean' do at least inject a badly needed freshness. *Kieran Yates*

**DOWNLOAD: 'Money On The Floor'**

## THE RIDER

*What we're switching on, reading and wearing this week*



**Speakers**  
Drone Audio Speakers  
Get patriotic with these Union Jack-design speakers – perfect for getting aggressively behind the Aubilee.



**Book**  
*The Stone Roses - War And Peace*  
Ahead of their epic summer reunion shows, get reacquainted with Ian Brown et al with this in-depth biography and photo diary courtesy of Simon Spence.



**Cool**  
Carhartt Heritage State  
This lightweight 100 per cent cotton denim jacket takes the winter Barbour staple and sharpens it up for the (hopefully) sunny months coming this way.

## THIS WEEK'S SINGLES

reviewed by NME's  
**MATTHEW CROSBY**



## JESSIE WARE

110% PMR



Anyone who heard Jessie Ware's previous single 'Running' and was ready to write her off/chalk her up as Sade for the generation that missed her the first time might be surprised by this. J-Wa – as no-one is currently calling her – employs an overproduced yet understated vocal style for much of '110%', and it serves the song well. Can the fact that it never quite gets going be seen as a positive? 110%.

## HOT CHIP

NIGHT AND DAY DOMINO



Hot Chip have done more for the steel drum than anyone since Sebastian The Crab from *The Little Mermaid*. They can't resist a bit of it. While not as immediate as 'One Life Stand' or 'Ready For The Floor', this is still some pretty compelling 'Fear Of Music'-era Talking Heads-influenced electropop. A particular highlight is the spoken-word breakdown in which Alexis Taylor asks, 'Do I look like a rapper?' No, you look like a physics teacher who's lied about his age to go on an 18-30 holiday. But hasn't that always been the point?

## AIDEN GRIMSHAW

IS THIS LOVE? RCA



The nature of reality TV is such that the nation's memory span for its stars lasts about two weeks after eviction. So, 18 months after *The X Factor 7*, Aiden Grimshaw has finally released his debut single – just when the public wanted it most. The song deals with pop's biggest question, and while it's not terrible it's underpinned with the unmistakable creak of someone desperately wanting to be taken seriously.

## MARCUS COLLINS

MERCY RCA



Another *X Factor* finalist is also on the single trail. 'Mercy' would make a valiant boot-camp performance but, in the "real" world of pop music, to use the parlance of the show, this won't be "going through to the judges' houses".

## PERFUME GENTUS

DARK PARTS MATADOR



Mike Hadreas has written a song about his mum with a piano part that seems perfectly suited to an advert for mobile phones. Bish, bash, bosh – Mum gets a new car. Smart thinking, Hadreas. I'm being cynical. This is a lovely song if you can get over the fact that he calls his mum "baby".

## GOTYE

EYES WIDE OPEN ISLAND



A Peter Gabriel impersonation + a Peter Gabriel 'Sledge Hammer' rip-off video + a bunch of humourless Canadians stood around a guitar = pop success? It's quite a niche equation, but is it a replicable formula or the musical equivalent of George's Marvellous Medicine? Unless there's a gang of Swiss sat around an oboe ready to pop a cover of this on YouTube I'm afraid Gotye may soon be another act your dad excitedly asks if you've heard of at the next family dinner.

# LIVE

FROM PUBS TO ARENAS,  
THE WEEK'S TOP GIGS

Edited by Tom Fawcett



## GUNS N' ROSES

THE O2, DUBLIN THURSDAY, MAY 17

*Returning to the scene of an infamous gig that resulted in a riot, a rumoured punch-up and a mass walkout, Axl Rose steps into the lions' den and proves that when he's on form, he's a scream*

It's 10.20pm and there's a sense of *deja-vu*. Guns N' Roses are over an hour and a half late... again. Wind back 19 months to September 2010 and this same venue was the scene of an Axl Rose-induced near-riot after he kept the crowd waiting for 90 minutes. By the time he took to the stage that time, booing competed with the fierce opening riff of 'Welcome To The Jungle' and intensified as showers of plastic bottles rained down on the stage. Axl stormed off, only to return over an hour later after the gig promoters reportedly physically prevented him from leaving the building. The show eventually went on until 2am, but only after half the 14,000-strong crowd had beaten Rose to the exit. But that was then; this is now.

Tonight, the feeling that Rose has a point to prove to his long-suffering Irish fans offsets the usual sense of trepidation. Surely he won't sow the seeds for further chaos? But then again, this is a man with an insatiable appetite

*Axl retreats to an oxygen tent, but he can still bark orders at the band*

for destruction whose latest gripe is a leg injury suffered while dancing on a table in Moscow the weekend before. If anything, he's predictably unpredictable. So at 10.25pm, at exactly the same stage time as their infamous 2010 set, GNR's

latest lead guitarist DJ Ashba leaps aboard a platform behind Frank Ferrer's drumkit and cranks out the opening riff to 'Chinese Democracy' as a stream of pyrotechnics light up Rose's arrival.

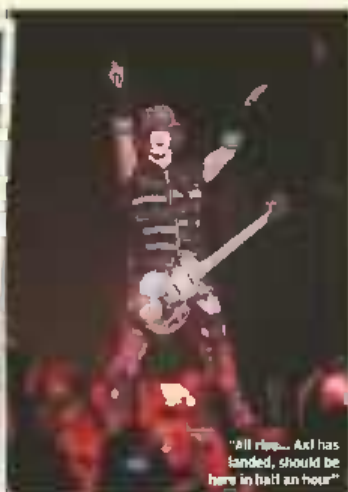
Dressed in a cowboy hat, ripped jeans and a tight-fitted leather jacket, the frontman sprints confrontationally towards the front row as he screams out in his trademark, piercing wail. Met with a polite, though not raucous,

response, it's only when the jittery opening riff to 'Welcome To The Jungle' is punched out that The O2 really cranks into action, with mosh pits beginning to circle. Sweat, rather than plastic bottles, flies through the air. Vocally, Rose has

clearly brought his A-game as he rips through volatile versions of 'It's So Easy' and 'Mr Brownstone'. At intervals throughout both, he dashes off to a mysterious tent left of the stage when Ashba or fellow guitarists Bumblefoot and Richard Fortus crank out a solo or an extended instrumental. This becomes a feature of the night, with the tent holding an oxygen humidifier system to help open out Rose's lungs and an internal microphone to let him bark his orders to the band even while offstage.

Axl's frequent disappearances also trigger the most tedious and cringe-inducing moments of the night. We get guitar solos... lots of guitar solos. Each time Axl introduces a bandmember and darts off stage, any pumped-up atmosphere triggered by stunning





versions of 'You Could Be Mine', 'Live And Let Die', 'Rocket Queen' and 'Nighttrain' is obliterated by a horrendous four-minute wait. They include Bumblefoot's bizarre turn at 'The Pink Panther Theme', a nod to 'I Wanna Be a Star' by Lionel Richie and an awful piano-led version of The Who's 'Baba O'Riley' from keyboardist Dizzy Reed. This is supposed to be Guns N' Roses, not a hotel foyer covers band.

Thank the guitar gods, however, for Rose's back catalogue. The venue curfew is well and truly smashed as GNR knock out thunderous versions of 'November Rain', 'Don't Cry' and 'Estranged' well past midnight. Classics such as 'Sweet Child O' Mine' soar, although drummer Frank Ferrer lacks the groove Steven Adler brought to the original. It's at these moments when Rose's lack of assistance becomes as audible as it is noticeable. On 'Civil

War', try as he might, Ashba can't replicate that scuzzy soul Slash once provided, while set closer 'Paradise City' sees the original sense of low-class, 'give a fuck' sleaze substituted for plain old frantic pacing.

As Rose thanks the audience for "not throwing shit" and takes his bow at 1.20am, Frank Sinatra's 'My Way' rings out. No apologies, no regrets, Guns N' Roses still rock – even if there's a little something missing. *Steve Cummins*

### VIEW FROM THE CROWD Infatuated or infuriated? The fans speak...



**Steven, 33, Sweden**  
"It was the best gig I've seen in a while. It was just unreal. 'Nighttrain' was the highlight. Bumblefoot was... you would love Slash to be here, but it's just amazing hearing those songs live."



**Aaron, 31, Dublin**  
"I think I've heard one guitar solo too many. Axl can still belt them out but he spent too much time in his oxygen tent. If he trimmed out the crap and spent more time onstage you'd have an amazing rock'n'roll gig."



**Dave, 23, Dublin**  
"I expected to come here and see Axl Rose have a fit as usual, but in fact they were great. I was here last time they played and feared it would be the same violent atmosphere."

# GOSSIP

XOYO, LONDON WEDNESDAY, MAY 15

*She jokes, she jams, she even makes the new album sound good... welcome back, Beth Ditto*

**W**e've heard of bands playing 'intimate' dates, but this is ridiculous.

"How many people can you get in here anyway?" Beth Ditto giggles, getting lippy with the crowd at London's hipster warren XOYO (answer: about 450).

"I can feel the sound onstage! The vibrations are going up my short chubby legs and into my peehole."

While *NME* is unable to confirm the veracity of such reports, it's the vibrations emanating from Beth's me-hole we're more concerned with tonight. Quite simply, the Gossip girl hasn't stopped for breath all evening, though the 'Beth Ditto Comedy Hour' (as she calls it) is almost as much fun as hearing her buzzsaw her way through the band's setlist.

It's a good job too, because since spending time with Gossip's new record – antiseptically produced by Brian 'Xenomania' Higgins – we could do with some laughs. But maybe that's too harsh: 'A Joyful Noise' did have bright spots, and a few tracks shine tonight – 'Move In The Right Direction' has the electro sass of pre-cloning experiment Sugababes, and first single 'Perfect World' is a killer '80s power ballad, like Stevie Nicks, Cher and Bonnie Tyler forming a biker gang and busting a few heads down at the roadhouse.

Sure, some of the other new tracks fall flat against rootier fare like 'Yesterday's News' and a ferociously spat 'Four Letter Word' – the half-arsed nods toward piano house of 'Get Lost' being a case in point. But the strutting, loft party disco of 'Into The Wild' totally earns its billing alongside 'Heavy Cross'. And Beth's ability to transform slapdash moments into soulful dynamite is not up for debate either: at one point she admonishes the crowd for not dancing enough, relating a story Nina Simone once told about how "Janis Joplin died because she was playing to corpses" *Chick!*

Then there's that steady stream of zingers we mentioned – "calling straight guys dykes is hilarious", "[guitarist] Bruce has moved out to a farm to hunt cows" – plus the expected, slammun' encore of 'Standing In The Way Of Control', and the small matter of an cappella postscript we can only describe as WTFacular.

As her hand takes leave of the stage, Beth starts telling the audience how she believes love always wins, before breaking out into a rendition of Whitney Houston's 'The Greatest Love Of All' – a love which, Beth tells us conspiratorially, is tough within. From other, lesser performers, this kind of self-help stuff would be most heartily unwelcome. But Beth Ditto rules, iffy third albums and all, so we have to agree. *Alex Denney*



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# DZ DEATHRAYS

FLAT 0/1, GLASGOW TUESDAY, MAY 15

*As the tequila flows, the Aussie party boys create nothing more, or less, than a bloody good time*

Call us pessimistic, but on some level, we already mourn for DZ Deathrays. Some day soon – perhaps around the time of their second or third album – you fear Shane Parsons and Simon Ridley will tire of being pigeonholed as beer-guzzling robo-punk human *piñatas* and start wanting to be ‘taken seriously’. And that, truly, would be a tragedy.

Why? Because there's something wonderfully honest and unreconstructed about the Australian duo's desire to do nothing more than have a good time. They carry not an ounce of presumption or pretension. They're completely at ease with the idea of being ‘just’ a party band. They don't even bother arguing the point

same debauched atmosphere by passing around a bottle of tequila among the crowd (it disappears pretty quickly). But there's nothing sloppy or haphazard about their set: songs such as ‘Cops/Capacity’ and ‘The Mess Up’ are frighteningly well drilled, with Parsons making full use of his bewildering array of effects pedals and the phosphoric-inducing strobe lights behind them lending events a disorienting, hallucinatory edge.

To gripe about their lack of originality is to miss the point: the likes of ‘No Sleep’ and ‘Gehbie Street’ exist not to withstand the rigours of highfalutin critical thought, but to lose shoes, stomach

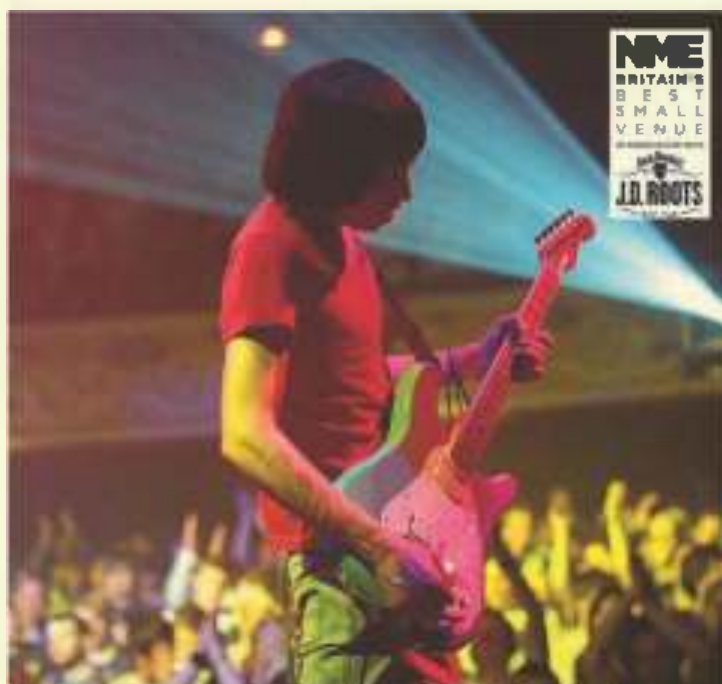
linings and dignity to. There's honour in that. Despite the complimentary tequila, this Tuesday night crowd isn't particularly wild or

*Their songs exist to lose shoes, stomach linings and dignity to. There's honour in that*

that their entire sound and aesthetic is overwhelmingly indebted to DFA 1979. They simply get on with it.

And damn, they're good. By happy coincidence, the decor of tonight's venue is styled on the front room of a house party, much like the ones the band cut their teeth playing back in Brisbane: drummer Simon Ridley even attempts to recreate some of that

uninhibited, but Parsons and Ridley play like they are anyway, becoming a glorious octo-limbed rock'n'roll machine whose neck muscles are so hardened from constant moshing they could probably bench-press 200lbs. In an age when artistic progression is what every band is supposed to aspire to, is it too much to ask that DZ Deathrays stay exactly as they are? **Barry Nicolson**



## THE CRIBS

THEATRE ROYAL, WAKEFIELD  
WEDNESDAY, MAY 16

*The Mayor has lifted noise limits for his favourite sons, and the ensuing racket doesn't disappoint*

Ryan Jarman is all too aware of the daftness of the position he finds himself in. ‘Yeah we're gonna do, like, a career-spanning set,’ he draws to NME backstage, channelling the haughty pomposity of a golden oldie throwback show at the Royal Festival Hall. ‘Throw in a few B sides, dig out some album tracks, proper reflect on this whole 10 years of The Cribs thing.’

And yet for all the sarcastic self-skewering, that is exactly the position the Brothers Jarman find themselves in. Ten years ago to the day, the scrappy and nubile Cribs played their first ever show in this very town. Today, the Mayor of Wakefield has lifted the noise restrictions on the neighbourhood for this whiskey-soaked celebration in an art-deco theatre. These are historic times. After Third Man ladies The Black Belles open the show, Wakefield is treated to their second most anticipated indie reunion of summer 2012. Retarded Fish were the first band the Jarmanes ever saw, and their clattering punk sees them received like local heroes.

So as The Cribs' JD Roots homecoming gig unfolds,

Gary gives an impassioned shout out to the leading lights of the DIY '90s Wakefield punk scene, and it's more thrillingly clear than ever that, Top to album or no (‘I feel, like, in Queen,’ quips Ryan), The Cribs have never been more in touch with the community that spawned them. ‘Come On Be A No-One’ might have emerged as their biggest chorus, but the magic of ‘In The Belly Of The Brazen Bull’ recaptures a spite and

purpose not many mortals can pull off come album five. The cuts hit hard, along with a Greatest Hits compendium of ‘Cheat On Me’, ‘Mirror Kissers’ and ‘Men's Needs’. But most strikingly of all, when they offer a first-album song-request section (‘The Lights Went Out’ wins over ‘Direction’) they don't sound like old songs at all. And then, with all this buzz in the room, they power into the toweringly daft finale ‘Arena Rock Encore With Full Cast’ and that, too, makes sense.

There was a suspicion that, following Johnny Marr's departure, the helium pushing The Cribs towards the big time might have been sucked out. No danger of that tonight. They've never sounded so alive and dangerous. **Dan Martin**

### SETLIST

- Chi-Town
- I'm A Realist
- Cheat On Me
- Come On Be A No-One
- Hey Soonesters!
- Anna
- Back To The Bolthole
- Don't Believe In Me
- Mirror Kissers
- Jaded Youth
- To Jackson
- Another Number
- Direction/Baby Don't Sweat/Lights
- Be Safe
- Glitters Like Gold
- We Were Aborted
- Men's Needs
- City Of Bugs
- Arena Rock Encore With Full Cast



## ALT-J/ MONEY/ NO CEREMONY

QUAY HOUSE, MANCHESTER FRIDAY, MAY 18

*Far from the night of the nerds, intricate layers and loops make for a thrilling, arousing evening*

In a usually abandoned office block on the outskirts of Manchester city centre, annual audio/visual festival Future Everything has given new purpose to running through horrendous rain in order to neck a cup of flat pop with sweaty strangers. But this is no retro Friday night up north, this is the kind of hipster disco that unleashes a righteously mismatched array of legwear and offers the best in new experimental indie music as your eyes adjust to the makeshift lights.

Tonight's headliners, Alt-J, have been causing quite the commotion of late – hence the excitable whispers echoing off the concrete floor. But first, No Ceremony begin proceedings with a surprisingly well-crafted set. It's their first ever gig and the keys-led 'Hurrluv' sounds like getting organically high all summer long. Another Manc-based band, Money, fail to impress, however. Between the eerie space-cadet brainballet of 'Who's Going To Love You Now' and the lack of charisma hitting the back of the room, they splash out with a less than fun performance tonight.

### THE MORNING AFTER

*What Twitter thought of Alt-J*  
@rolandiniho  
"Alt-J were exceptional tonight. I was singing my heart out to the tunes I knew. Can't wait for the album."

@john\_freeman  
"So, @alt\_j said I had a nice 'sports jacket' on last night. While @stealingsheep said I looked like a 'trendy carpenter'. But who was right?"

@PipHackett  
"Breezeblocks" by @alt\_j is making me walk like a robot."

And finally Alt-J stroll up to a roaring crowd. Judging by how polite they are, being 45 minutes late isn't down to their own lack of timekeeping skills. Early on we hear 'Tessellate', a song about sex that proves to be a suitable build-up of nerdy foreplay, with keyboards and drum kicks followed by hesitant, ear-arousing moaning. Not bad going for midnight. The jaggly six-string thrill of 'Something Good' and the pulsating angular rhythms of 'Breezeblocks' lead onto set highlight 'Floodblood', a reaction to the heart-teasing phenomenon of chemical romance. During 'Matilda' things take a turn for the curiously creepy, as the four men playing stripped down folk repeat the song's title over and over. The penultimate treat is a live adaptation of the effortlessly beautiful 'Fitzpleasure', an epic of layered vocals, led by frontman Joe Newman it's all off-guard loops and pure new music enjoyment. Come rain, the band are blushing, the fans are gushing and we're enamoured. Alt-J, your name is shit, but we love you all the same. *Kelly Murray*

## KINDNESS

CONVERSE GIGS @ 100 CLUB, LONDON  
TUESDAY, MAY 15

*An uncoordinated jester with a hopeless heart...  
Now there's an unexpected scenester favourite*

Laptop gremlin Becoming Real is in attack mode, ploughing overstuffed MIDI-step right the fuck through our relaxing evening. It's ace. Less endearing is the arrival of Adam Bainbridge, aka Kindness, who sashays onstage, all hair and blasé cool. Immediately we're

anticipating a self-serious love-in for affectless scenesters – so it's a turn up for the books that Bainbridge is, in no uncertain

terms, a buffoon. Navigating the audience via a series of pervy yoga positions – The Lotus Bumhole, Dead Man's Mischief – at one point he even stoops to pretend-poo on someone's handbag. And, if his calculated debut album is too self-conscious to be fun, tonight 'Gee Up's' groove and the Prince-ian 'That's Alright' are a hoot, while Womack & Womack cover

'Teardrops' struts nastily. But for all the hi-jinx afoot it can't disguise the melancholy that seeds this clipped dream-funk. If on the face of it 'House' is all prom night kitsch, beneath its translucence is the suggestion of hope being rubbed away to nothing; 'Swinging Party's' deflated disco

*Adam Bainbridge even stoops to pretend-poo on someone's handbag*

harbours a pallid despair, and as the glitterball overhead decorates him in moving stars, Bainbridge decants its misfit maxim of "If being afraid's a crime/ We hang side by side" with disarming vulnerability. It's affecting, as is the sight of Bainbridge executing the Running Man with next to no coordination. Who says hipsters don't have a sense of humour? *John Calvert*



ACTRESS  
NITSA CLUB, BARCELONA  
SATURDAY MAY 19

Actress may use the basic sonic ingredients of techno in his self-proclaimed "R&B concrete", but he favours abstract sound patterns over dancefloor tunes. So tonight's an opportunity to see if he can delight an audience more interested in getting down than discussing critical theory. In parts, the gig is brilliant, a dazzling excursion into immersive electronics, from the Bural-esque 'Caves Of Paradise' to the swinging techno pulse of 'IWAAD'. However, it's wildly inconsistent, lurching from militant drums to off-key abstraction. By the time he signs off with a towering 'Maze', the audience looks ready for simpler thrills. *Ben Cardew*

SPACEGHOSTPURRP  
THE STANDARD HOTEL, NEW YORK  
WEDNESDAY, MAY 16

The new hip-hop brat pack bury the hatchet on the 18th floor of NYC's swankiest hotel tonight. From the darkened DJ booth, A\$AP Mob's own SpaceGhostPurrp spits out some rhymes to celebrate the announcement of his imminent debut album via 4AD. In the audience, around a giant hot tub on the dancefloor, the A\$AP Mob and Odd Future pass a bottle of Grey Goose between them and look out on the lit skyscrapers of the city. As the woozy beats of 'Don't Give A Damn' and 'Mystical Maze' swirl around the tiny bar, Tyler, The Creator and Syd Tha Kid nod approval at the Miami rapper in the ascendance. *Hazel Sheffield*





## BROTHER & BONES

### OCTOBER

TUE 16, SOUTHAMPTON: THE SOUL CELLAR  
FRI 19, BRIDGWATER: THE ARTS CENTRE  
TUE 23, YORK: TIBBERS  
THU 25, GLASGOW: THE CAPTAIN'S REST  
FRI 26, MANCHESTER: THE DEAF INSTITUTE  
SUN 28, NEWCASTLE: HEAD OF STEAM  
TUE 30, BIRMINGHAM: THE FLAPPER  
WED 31, CARDIFF: THE MOON CLUB

### NOVEMBER

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SAT 13	NEWCASTLE O <sub>2</sub> ACADEMY	THU 18	MANCHESTER CITY
FRI 14	SHEFFIELD PLUG	FRI 19	MANCHESTER CITY
TUE 16	MANCHESTER HMV RITZ	THU 20	LEEDS CITY SQUARE
WED 17	LONDON O <sub>2</sub> SHEPHERDS BUSH EMPIRE	THU 21	MANCHESTER CITY
FRI 18	BIRMINGHAM HMV INSTITUTE	THU 22	MANCHESTER CITY
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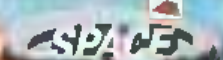
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THU 6 MANCHESTER CLUB ACADEMY	0844 011 9951	SAT 15 LONDON O <sub>2</sub> SHEPHERD'S BUSH EMPIRE	0844 477 2000
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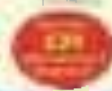


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# GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Lisa Wright

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## BOOKING NOW



### FOALS (DJ SETS)

**STARTS:** London Ministry Of Sound, Jun 16

DON'T  
MISS

Such is our desperation for the Oxford quintet to come out of hiding and get back on the stage that even news of a string of forthcoming 12" sets has got us excited. Following in the steps of The Big Pink and The Rapture, the band are set to release an instalment of 'K7's 'Tapes' series. Appropriately titled 'Foals Tapes', it features an eclectic selection of the band's favourite tunes, and to support it they'll be hitting the decks at a string of venues this summer (including a launch party at London's XOYO on July 7). Whispers and the odd tweet of new material are finally starting to surface, but it'll be a while until the follow-up to 'Total Life Forever' finds its way into the world. For now, get acquainted with the tracks that are sure to inform it. Better than nothing, eh?



### T IN THE PARK

**STARTS:** Kinross Balado, Jul 6  
The Cribs (pictured) join the bill for the Scottish knees-up, which sees headline sets from The Stone Roses, Kasabian and Snow Patrol.



### WE ARE SCIENTISTS

**STARTS:** Bristol Thekla, Jul 23  
As well as announcing a host of festival dates, the US indie jokers are set to head out on their own short headline tour this July.



### CHARLI XCX

**STARTS:** London XOYO, Aug 1  
The teenage pop starlet confirms a one-off London date to celebrate the release of debut single 'You're The One', out July 30.



### OWL CITY

**STARTS:** London King's College, Aug 7  
Minnesota-based Owl City (aka Adam Young) returns to Britain ahead of the release of his as-yet-untitled fourth album.



### PARAMORE

**STARTS:** Belfast Custom House Square, Aug 19  
The Nashville group have added a second warm-up date in Edinburgh (21) to their already confirmed Belfast gig, ahead of Reading and Leeds festival.



### LEONARD COHEN

**STARTS:** Kent A Day At Hop Farm, Sep 8  
The veteran singer has confirmed a headline slot at Hop Farm Music Festival's spin-off, A Day At Hop Farm, which takes place this autumn.



### RICHARD HAWLEY

**STARTS:** Holmfirth Picture House, Sep 16  
The Sheffield songsmith takes in a run of headline dates this September, starting in Holmfirth and ending up at London's O2 Academy Brixton (Oct 3).



### SMOKE FAIRIES

**STARTS:** Cardiff Buffalo Bar, Sep 18  
Following their support shows with Jack White and with debut 'Blood Speaks' set for imminent release, Smoke Fairies head out to prove their mettle live.



### AZEALIA BANKS

**STARTS:** Newcastle O2 Academy 2, Oct 1  
Following the release of forthcoming debut EP '1991', the current Coolest Person in Music (so says us) takes to the road for a nine-date jaunt.



### SUPERSONIC FESTIVAL

**STARTS:** Birmingham Custard Factory, Oct 19  
The three-day event takes in an eclectic experimental line-up, from Tim Hecker (pictured) to Baltimore noiseniks Dope Body.



### TWIN ATLANTIC

**STARTS:** Glasgow Barrowland, Oct 27  
After completing their biggest run of shows to date, Twin Atlantic return to the gig circuit with a headline show before heading down south.



### THE HIVES

**STARTS:** O2 Academy Bristol, Dec 10  
The madcap Swedes hit the UK in support of latest album 'Lex Hives'. Top-hatted, tailed and totally nuts, this lot are not to be missed.

# PICK of the WEEK

What to see this week? Let us help



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## FIELD DAY

STARTS: London Victoria Park, Jun 2



East London's biggest and best festival returns for its sixth year, filling Victoria Park with a slew of veterans and young whippersnappers. Across the seven stages (including areas curated by discerning promoters Eat Your Own Ears and Dalston boozer The Shackwell Arms), the festival will see the likes of Beirut, Chardlift, SBTRKT and Django Django take to the stage. There'll also be a turn from returning indie heroes Franz Ferdinand, two of last year's biggest album success stories – Metronomy and The Vaccines (pictured) – will be reminding us of their credentials, and current hot properties Grimes and Pond will also show off their wares. If you're after some newer talents to fill your day, you could do a lot worse than Citizens!, Toy and The Men. All that, and you can still catch the Tube home. Winner



## Everyone's Talking About MUMFORD & SONS

STARTS: Cardiff St David's Hall, May 30  
News of a follow-up to 2009's 'Sigh No More' may still be frustratingly minimal, but this week Marcus' folksters head back out on the road to tide us over. They'll be playing a series of headline dates and also curating the first of their Gentlemen Of The Road Stopover dates, featuring Michael Kiwanuka and Willy Mason among others.



## Don't Miss DOT TO DOT FESTIVAL

STARTS: Bristol Various Venues, Jun 2  
The travelling three-day festival returns, this year with The Drums (pictured) heading the bill. Pulled Apart By Horses, Summer Camp, Lucy Rose, Waves, Willis Earl Beal and Pond play across venues in each city, while Beth Jeans Houghton guests in Bristol (Jun 2), 254 play Nottingham only (Jun 3) and Friends grace Manchester (Jun 4) with their presence.



## Radar Star BRETON

STARTS: London Cargo, Jun 5  
Following critics' acclaim for recent debut 'Other People's Problems', the south Londoners play this one-off date. Recent single 'Jostle', a reluctant party-starter of a tune that melds funk-laden grooves, yelp, angular Foals-yms and the kind of squelching synth that should be on an Ibiza rave track, hints at how good this lot can be. Head out and see for yourself.

# WEDNESDAY

May 30

## ABERDEEN

Simon Scott/Gareth Dickson The Tunnels 01224 211121

## BELFAST

Spector Lighthouse 028 9032 5942

Hit The Lights/Transit/The Story So Far Asylum 0121 233 1109

Into It, Over It Hare & Hounds 0870 264 3333

Peter Hook 02 Academy 0870 477 2000

Sharks V Bears/Alitta 02 Academy 3 0870 477 2000

Devlin Lava & Ignite 01202 31178

Analogue Blind Tiger 01273 681228

The Audition The Hydrant 01273 608 313

The EME The Hope 01273 723 568

Marcus Bonatti Komedia 01273 647 100

The Nightingales Green Door Store 07894 267 053

Black Valentine 02 Academy 2 0870 477 2000

Guest The Beating Canteen 0117 923 2017

Heather Peace Colston Hall 0117 922 3683

Hi Fiction Science/Portland Louisiana 0117 926 5978

Post War Years/Camera Culture Start The Bus 0117 930 4370

William Control/Fearless Vampire Killers/Oblique Pleasures Fleece 0117 945 0996

Gary Numan Junction 01223 515111

Inca 10 Feet Tall 02920 228883

Lucy Rose/Nathan Holmes Club 109 029 029 2023 2199

Mumford & Sons St David's Hall 029 2087 8444

ODE Polynesia 07990 834527

Trio Telkie Taylor John's House 024 7655 9958

Holy Mountain/Fat Goth Electric Circus 0131 226 4224

Neil Thompson Captain's Bar 01316 682312

## ECHESTER

King Charles Cavern Club 01392 495 370

The Pigeon Detectives Phoenix 01392 667080

Dionne Warwick Sage Arena 0870 703 4555

Mull Historical Society King Tut's Wah Wah Hut 0141 221 5279

The Skatalkin 02 ABC 0870 903 3444

The Subways The Forum 0844 477 2000

Fossil Collective New Adelphi 01482 348 216

The Petalbox Brudenell Social Club 0113 243 5866

Winning Ned Musician 0116 251 0080

Allstars 02 Academy Islington 0870 477 2000

Anderson McGinley Webster Ward & Fisher/Kassidy 100 Club 020 7636 0933

Beak Club/The Twice/MT Hedz Camden Rock 0871 230 1094

Broken Hands The Lexington 020 7837 5387

Carber/Rosary Dublin Castle 020 7485 1773

Cloud Undersolo 020 7482 4611

Danielle Martini/Mark Sanders/Dominic Lash Café Oto 0871 230 1094

Dirty Goods Electricity Showroom 020 7739 3939

Extra Life/Gum Takes Tooth/Playlounge Old Blue Last 020 7613 2478

Forever Never Barfly 0870 907 0999

Gemma Ray Paper Dress Bar & Boutique 020 7729 4100

Inlet Birthday's It Hugs Back/She's So Rad/Dead Social Club MacBeth 020 7739 5095

I Am One/Sigrid Zeiner Half Moon 020 7274 2733

Jett Black Borderline 020 7734 5547

Joyce Proud Galleries 020 7482 3867

Kissimmee Black Heart 020 7428 9730

Lawson Kings College 020 7834 4740

The Moons Club Surya 020 7713 6262

Muscle Girls/The Winter Olympics The Wheelbarrow

My Preserver Garage 020 7607 1818

Reptile Youth Bull & Gate 020 7485 5358

Screw Undervow 020 7482 1932

Sheelanaag's Slaughtered Lamb 020 8682 4080

U Say USA/Third Cortex 93 Feet East 020 7485 6095

Wilko Johnson Rough Trade East 0207 392 7788

Willy Mason Tabernacle 020 7243 4343

High Places/Savages Islington Mill 0871 230 1094

Kathryn Williams Ruby Lounge 0161 834 1392

Keane 02 Apollo 0870 401 8000

The Melvins Mofo Live 0161 834 8190

Mike Snow/Wild & The Dove HMV Ritz 0161 236 4355

Plastic Rabbits/New Ivory Roadhouse 0161 228 1789

Wheaties Sound Control 0161 236 0340

Paper Aeroplanes/Jess Morgan Stables 01908 280800

Admiral Fallow Cluny 0191 230 4474

Aura Noir The Globe 0191 478 3913

Circuit 66/Randy & The Handstand Band Black Bull 0191 414 2846

Indigo Vertebrae/Dave Did It Trillians 0191 232 1619

Gemma Hayes Arts Centre 01603 660 352

Jonah Matranga/Dave McPherson Bodega Social Club 08713 100000

Neal Casal Maze 015 947 5650

Wreckless Eric Greystones 0114 266 5999

Millagres Joiners 023 8022 5612

The Crookes Sugarhill 01782 214 991

Viking Skull/The Mercy House Underground 01782 219944



RAM DENISEN TAKESHISICA, TOM OXLEY, RICHARD JOHNSON, TOM MARTIN, GUY OPPEN



# THURSDAY

May 31

## BATH

Dirty Goods Moles 01225 404445  
Paper Aeroplanes Chapel Arts Centre  
01225 5404445

## BIRMINGHAM

Ablet Brown Esquires 01234 340520

## BIRMINGHAM

Adrenal Fallow Hare & Hounds

0870 264 3333

Donna Warwick Symphony Hall

0121 780 3333

Gary Numan HMV Institute

0844 248 5037

Lawson HMV Institute (Temple)

0844 248 5037

## BIRMINGHAM

Dick Valentine Old Fire Station

01202 503888

Emily Magline Centre Stage

01273 723 568

Bob Geldof Concorde 2 01273 673 311

Broken Hands The Hope

01273 723 568

General Flacco The Hydrant

01273 608 313

Jazz Morley Komedia 01273 647 100

Naomi Bedford Latest Music Bar

01273 687 171

The Zombies The Haunt

01273 770 847

## BRISTOL

Bill Kirchan St Bonaventure

0117 929 9008

Black Elephant/Powers Louisiana

0117 926 5978

Edelweiss/Zero Signal Fleece

0117 945 0996

Homes Asunder/Deprives/Beyond

Recall Croft (Front Bar) 0117 987 4144

The Jesse Dansons/Benny Sensus

Mr Wolf's 0117 927 3221

Sarah McQuaid Louisiana

0117 926 5978

The Vigil/Cynolia Mother's Ruin

0117 926 6969

## CAMBRIDGE

Jo Bart Experience Portland Arms

01223 357268

## CARDIFF

Isle/Hall The Planets/Mars To Stay

Club For Bach 029 2023 2199

Wolverd Undertone 029 2022 8883

New Street Adventures/Greg

Ramshead 10 Feet Tall 02920 228883

## CARDIFF

Haselwood Sound 0757500170

## CHELSEA

The Lamentard Kid/Kay Ray Ray

Hooga 01245 356 811

## DERRY

Aura Mole Old Mill 028 3332 343701

## DUBLIN

The Milk Factory 01 204284

## DUBLIN

Henry Robs Captain's Bar

01316 662312

Landslide Whistle Binkies

0131 557 5114

## DUBLIN

Hamford & Sons Lees CMT Hall

01303 253193

## GATESHEAD

The FHM Hounds Three Tuns

0191 487 0666

## GLASGOW

Holy Other/Human Clock/Evan

Christ Chambers 0141 248 6447

Jay Dabry & Rubbermarches 02 ABC

0870 903 3444

Simon Scott/Gareth Dickson

Nice n' Sleazy 0141 333 9637

Spector/Sabriel Bruce 02 ABC2

0141 204 5151

Viking Skull/The Merty House King

Tui's Wah Wah Hut 0141 221 5279

## HARTFORD

Suburban Dicks Corn Exchange

01462 434 396



## LONDON

The Vibrators New Adelphi

01482 348 216

## LONDON

Go Primitive/Lifeformers Empire

01632 420868

## LONDON

Deaf Club Suno 0116 285 6536

The Moonlights Donkey

0116 270 5042

Terry Reid Musician 0116 251 0080

## LONDON

Wheaties Eric's Club

Woody Guthrie Philharmonic Hall

0171 230 1094

## LONDON

Alt-J Corvica Studios 0207 703 4760

Belleruche Scala 020 7833 2022

Cum Origami 020 7267 1577

Camille O'Sullivan E4 Underbelly at

Splashbank Centre 0844 545 8282

Chris Helme St Pancras Old Church

The Crabs Hippodrome 0208 5414411

Fauntleroy Dublin Castle

020 7485 1773

French House New Cross Inn

020 8692 1866

Guns N' Roses/Thin Lizzy 02

0870 701 4444

The Harlots/Eastend Promises

Bulldog Bar 020 7359 6491

Howard Gully Village Underground

020 7422 7505

The Hundred in The Hands Hoxton

Square Bar and Kitchen 020 7613 0709

Into It Over It Slaughtering Lamb

020 8682 4080

Jack Savoretti Borderline

020 7734 5547

Jaime Hogg 100 Club 020 7636 0933

Kate McGill/Lauren Aquilino Barfly

0870 907 0999

King Charles Heaven 020 7930 2020

La Escalera 229 Club 020 7631 8310

Lucky Dragons/Wild Places/Jason

Orkney Birthdays

Nickie Fall Zigfrid Von Underbelly

020 7613 1988

Nickie Fall Zigfrid Von Underbelly

020 7613 1988

Nickie Fall Zigfrid Von Underbelly

020 7613 1988

Nickie Fall Zigfrid Von Underbelly

020 7613 1988

Nickie Fall Zigfrid Von Underbelly

020 7613 1988

Nickie Fall Zigfrid Von Underbelly

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Nickie Fall Zigfrid Von Underbelly

020 7613 1988

Nickie Fall Zigfrid Von Underbelly

020 7613 1988

Nickie Fall Zigfrid Von Underbelly

020 7613 1988

Nickie Fall Zigfrid Von Underbelly

Wild Combination Bull & Gate

020 7485 5358

William Control 02 Academy

Islington 0870 477 2000

The Worldonfire Nambucca

020 7272 7366

Z-S4 Rough Trade East 0207 392 7788

## MANCHESTER

City Of Askes/The City Divided Retro

Bar 0161 274 4892

Folies The Castle 0161 237 9485

Fossil Collective Night & Day Café

0161 236 1822

Gideon Conn Deaf Institute

0161 330 4019

The Hummingbirds/The Robble

Royal Band Trot Followfield

0161 224 0467

Jonah Matranga/Dave McPherson

Ruby Lounge 0161 834 1392

The Marquis/Second Shepherds

Kraak 07855 939 129

## MANCHESTER

Lucy Rose/Hadrian Holmes Queens

Hall 01834 861212

## NEWCASTLE

The Bug World Headquarters

0191 261 7007

Honest Thief Bar 38 0191 261 6463

The PeteBox Cluny 0191 230 4474

## NEWCASTLE

Flairs/Mozart Parties/Olympians

Arts Centre 01603 660 352

## NOTTINGHAM

The Urban Voodoo Machine Rescue

Rooms 0115 958 8484

## NOTTINGHAM

Half Man Half Biscuit 02 Academy

0870 477 2000

## POOLE

Tim Pigeon Detectives Mr Kips

01202 748945

## PORTSMOUTH

NRK The Lights/Transit/The Story

So Far Wedgewood Rooms

023 9286 3911

## PRESTON

Mark Morris Mad Ferret

07939 896 636

## SHEFFIELD

Heart Of A Coward Corporation

0114 276 0262

Lach Greystones 0114 266 5599

Walls Marley 0114 275 2288

## SOUTHAMPTON

Django Django The Cellar

023 8071 0648

I Am Giant Joiners 023 8022 5612

The Purple Project Brook

023 8055 5366

## ST ALBANS

Twins/Sunk

## WOLVERHAMPTON

Kassidy/Anderson McGleety

Westward Ward & Fisker Slade Room

0870 320 7000

# FRIDAY

June 1

## ABERDEEN

The Chandeliers Lemon Tree

01224 642230

## BATH

Rebloss Moles 01225 404445

Wormrot Green Park Tavern

01225 400050

## THE ZAN MUSSES SPIEGELT

## BIRMINGHAM

The Milk Esquires 01234 340120

## BIRMINGHAM

Ginger Wildheart Queens University

028 9097 3106

## BIRMINGHAM

Dave McPherson Eddie's Rock Club

0121 643 2093

Farfale 02 Academy 2 0870 477 2000

Heugfire Asylum 0121 233 1109

Islet Rainbow 0121 772 8174

Tim Westwood HMV Institute

0844 287 5037

## BIRMINGHAM

Fraser's Railway Venue

01204 306 450

## BIRMINGHAM

Death Of An Artist Old Fire Station

01202 503888

Stirling Sheep/Sirhan Ghost 60

Million Postcards 01202 292 697

## BIRMINGHAM

British Sea Power The Haunt

01273 770 847

Cursive Audio 01273 624343

Fabry Slim Community Stadium

Power Fortune Of War 01273 205 065

Ray Roundel Coalition 01273 726858

Larry & His Plank The Hydrant

01273 608 313

Liams Green Door Store 07894 267 053

Sarah Jazoz Komedia 01273 647 100

Starb World's End 01273 692311

The Time & Space Machine Sickly

Mile's Frog Bar 01273 749 465

## BIRMINGHAM

## SATURDAY

June 2

## ABERDEEN

Union Avenue Lemon Tree  
01224 642290

## BATH

Port Erin Chapel Arts Centre  
01225 404445

## BELFAST

The Coronas Queens University  
028 9057 3106  
The Distortion Project Lintelight  
028 9032 5942

## BIRMINGHAM

Bleech/Milton Empire Sunflower  
Lounge 0121 632 6756  
Guile Flapper 0121 236 2421

## BRIGHTON

Real Assemblies Volks Tavern  
01273 682828  
Dick Valentine Live Albert  
01273 730 499  
Fatboy Slim Community Stadium  
Garth Stephens Fishbowl  
01273 777 501  
Give Her The Gun/Shoot The Dead  
Sticky Mike + Frog Bar 01273 749 465  
Jim Bob West Hill Hall 01273 327976  
Joe Randall/Trevor Rockliffe  
Coalition 01273 777 858

## BRISTOL

DOT TO DOT The Drums/Pulled  
Apart By Horses/Waves/  
Neon Indian/Wills Earl Band  
0871 230 1094  
Subhuman Race Reckless Engineer  
0117 929 0425

## CAMBRIDGE

Boomslang Junction 01223 513311

## CANNOCK

Cable35 Sumble Inn 01543 502077

## CARDIFF

Gary Numan Coal Exchange  
029 2049 4917  
Miles TY 10 Feet Tall 02920 228883  
Tera Melos/His Naked Torso Buffalo  
Bar 02920 310312

## CARLISLE

Iron Claw/Turbyne Brickyard

## COATBRIDGE

The Moons/Red Sands/The Wilds  
Soundwave Studios 01236 443845

## COVENTRY

Kids In Glass Houses Kasbah  
024 7655 4473

## CREWS

Hallougeant The Box 01270 257 398

## DERBY

Follow You Home/Strangle Kojak  
The Vic Inn 01332 74 00 91

## DERRY

Cashier Mo9/The Underscore  
Orchestra Big Top

## EDINBURGH

Markwind Queens Hall  
0131 668 2019  
Woodenbox Electric Circus  
0131 226 4224

## GLASGOW

Andrew Roachford 02 ABC2  
0141 204 5151  
The Chapman Family/We Are The  
Jody Has A Hit/Nest Classic Grand  
0141 847 0820

Kathryn Williams King Tut's Wah  
Wah Hut 0141 221 5279

LightGuides Arches 0141 221 4001  
Penguins Kill Polar Bears Stereo  
0141 576 5018

## HULL

Mumford & Sons/Michael  
01482 501111



Franz Ferdinand,  
Field Day, London

Kiwamuka/Willy Mason Gentlemen  
Of The Road Stopover 01484 427899

## LEEDS

Inkubus Sukkubus The Library  
0113 2440794  
Kassidy/Anderson McGinty Webster  
Ward & Fisher Cockpit 0113 244 3446

## LIVERPOOL

Fearless Vampire Killers Soundhouse  
07830 428555  
New Street Adventures Donkey  
0116 270 5042

## UK Subs

01273 777 858

## LIVERPOOL

Kenny Thomas Eric's Club  
Lucky Dragons/Ex Easter Island  
Head 1/Truett Holme Creative Space  
07949 520 900

Misery Guts Shipping Forecast  
0151 709 6901  
Stealing Sheep/Simian Ghost/  
Married To The Sea Leaf On Bold St  
0151 707 7447

Those Meddling Kids 02 Academy 2  
0870 477 2000  
Weird Dreams Static Gallery  
0151 7078090

## LONDON

Attila Rage Underworld  
020 7482 1932  
Birdy Nam Nam Garage  
020 7607 1818

Brown Brogues/Pins Old Blue Last  
020 7613 2478  
Carnation Twink Bull & Gate  
020 7485 5358

Coldplay Emirates Stadium  
0871 230 1094  
Cursive Cargo 0207 749 7840

The Dams Society Electrowerkz  
020 7037 6419  
David Guetta Alexandra Palace  
020 8365 2101

Deepseagreen/Frontline Fire Dublin  
Castle 020 7485 1773  
Etta Smith/Mitsou Club Surya  
020 7713 6252

Mr The Lights/Transit/The Story So  
Far Peel 020 8546 3516  
Lloyd Life/Wick Smood Purple Turtle  
020 7383 4776

Neel Casal/Danury George Wilson  
Borderline 020 7734 5647  
Nick Howard Garage (Upstairs)  
0871 230 1094

Norah Jones Royal Festival Hall  
020 7960 4242  
Obscene Locals Barfly 0870 907 0999  
Phono/Dark Sky XOYO 020 7729 5999  
Random Hand/Bottleneck Hackney  
Trashbar

Tree PH/Fella Roadtrip  
020 7253 6787  
FIELD DAY The Vagabonds/  
Metrokomu/Franz Ferdinand/  
Grimes/Liars/Sleigh Bells/  
Kindness/Pond/The Men/Friends  
0871 230 1094

Vintage Trouble Bush Hall  
0114 221 5279  
Visions Of Trees Nest 020 7354 9993  
Wib & The People Jamn  
070 7274 5737

MANCHESTER  
Anals Mitchell Ruby Lounge  
0161 834 1392  
Forever Never MoNo Live  
0161 834 8180  
Ginger Wildheart Academy  
0161 832 1111  
Lynyrd Skynyrd 02 Apollo  
0870 401 8000  
Mr Scuff Band On The Wall  
0161 832 6625  
The Reveres Roadhouse  
0161 228 1789

The Vex/The Howling Star & Garter  
0161 273 6726

## MILTON KEYNES

The Nameless Residency Watershed  
07935 641 660  
NEWCASTLE  
Green Light Hookahs The Tyme  
0191 265 2580

## NORWICH

Hollow Earth Brickmakers  
01493 441 118  
Meltdown/Rainbows Waterfront  
01603 42 717

## NOTTINGHAM

Captain Dangerous/We Show Up On  
Radar Rescue Rooms 0115 958 8484  
Little Victor Spanky Van Dykes  
0115 958 8484

Polk Rock City 08713 100000  
Wormrot Old Angel Inn 0115 947 6735

## OXFORD

The Original Rabbit Foot Spasm  
Band/Wild Swim/Deer Chicago  
Jericho Tavern 01865 311 775  
Peter Hook 02 Academy  
0870 477 2000

## SHEFFIELD

CUD Leadin' 0114 221 2828  
Feral Brood/Ripoff Britain 02  
Academy 2 0870 477 2000  
Heath Common & The Thin Man  
Crayen 0114 221 2828

## SOUTHAMPTON

Mica Paris Brook 023 8055 5366  
Simon Aston Junk Club 023 8033 3445

## WOLVERHAMPTON

From The Get Go/Open To Fire/Illicit  
Disco Slade Room 0870 320 7000  
New Model Army Robin 2  
01902 497860

## YORK

Punishment Of Luxury/The Crawfats  
Rubbies 01904 651 220

## SUNDAY

June 3

## BATH

Phantom Limb Spiegeltent  
Rena Spitter! Chapel Arts Centre  
01225 404445

## BIRMINGHAM

Strangle Kojak The Ballroom  
0121 448 0797

## BIRMINGHAM

Wormrot Asylum 0121 233 1109

## BIRMINGHAM

Belleruche Blind Tiger 01273 681228  
Broken Note/Far Too Loud/ASA  
Volks Tavern 01273 682828

## BIRMINGHAM

The EME Western Front 01273 725 656  
Gary Numan Dome 01273 709709  
Mush Mush White Rabbit 01273 677 655

## BIRMINGHAM

The Pigeon Detectives/Ron Young  
Lovers The Mount 01273 770 847  
Since Monroe The Hydrant  
01273 608 113

## BRISTOL

Bad Manners Fleece 0117 945 0996  
Kassidy Thekla 08713 100000  
Rocket Box The Hatfield Inn  
0117 929 4118

## CARDIFF

Futuretown 10 Feet Tall 02920 228883  
Yr Ods Gwlad Café Bar 029 2039 7933

## CHELSEA

From The Basement/Wild  
Combination Hooga 01245 356 811

## CREWE

ASH Line Box 01270 257 398

## EDINBURGH

The Chapman Family/We Are The  
Physics Voodoo Rooms 0131 556 7060  
Theesatisfaction Sneaky Pete's  
0131 225 1252

## EXETER

Earl 16 Timepiece 01392 425 309  
Evile Phoenix 01392 667060

## GATESHEAD

Kathryn Williams Sage Arena  
0870 793 4525

## GLASGOW

CUD King Tut's Wah Wah Hut  
0141 221 5279  
Ginger Wildheart Cathouse  
0141 248 6605

## GLASGOW

Heaven's Basement Ivory Blacks  
0141 221 7871

## GLASGOW

James Yorkston/Little Wings Oran  
Mor 0141 552 9224  
No Lights At Lockdown Classic Grand  
0141 847 0820

## GLASGOW

Woodenbox Captain's Rest  
0141 331 2722

## LEEDS

Anals Mitchell Brudenell Social Club  
0113 243 5866  
Chris Difford City Vanities  
0845 644 1881

## LEEDS

Morderstein New Roscoe  
0113 246 0778  
Stealing Sheep/Simian Ghost/Pins  
Nation Of Shopkeepers 0113 203 1831

## LIVERPOOL

Dave McPherson Krazyhouse  
0151 708 5016  
Reva 02 Academy 0870 477 2000  
So Sexual ... 0151 236 0869

## LONDON

Benga/Joker KOKO 020 7388 3222  
Chris Cape/Mide/Matt Roots  
Carnival Road 0871 230 1094  
Electric River Barfly 0870 907 0999  
Guitar Wolf/Atomic Suplex Garage  
070 71 07 1818

## LONDON

Haunted Tranquillity 229 Club  
020 71 31 8319  
Hollowback New Cross Inn  
020 8672 1866

Analys Club Surya 020 7713 6262  
Jody Has A Hit! Garage (Upstairs)  
0871 230 1094

Lindstrom/Gum Nest 020 7354 9993  
Lynyrd Skynyrd HMV Hammersmith  
Apollo 0870 606 3400

Manilla Road/Solstice/Deep  
Machine Boston Arms 020 7272 8153  
Mazzy Star 02 Shepherds Bush  
Empire 0870 71 2900

Mojo Perry Bull & Gate 020 7485 5358  
APPLE CART Noah & The Whale/  
Billy Bragg/Gaz Coombes/  
Stornoway/Jeffrey Lewis & The  
Junkyard/Lianne La Havas/Beth  
Jean Houghton/François & The  
Atlas Mountains 0871 230 1094

The Universal/The Mercenaries  
Dublin Castle 020 7485 1773  
14 Iced Bears/Blackness/Burning  
Beard Nambucca 020 7272 7366

MANCHESTER  
Rascal/Maximo Park/Miles Kane/  
Devlin/Benjamin Franks Leftwich  
Skinny Lister Cluny 0191 230 4474

MAINESTON  
Julia Holter International Anthony  
Burgess Foundation 0161 235 0776  
New Street Adventures The Castle  
0161 237 9485

The Urban Voodoo Machine Ruby  
Lounge 0161 834 1392

MILTON KEYNES  
Iona Stables 01908 280800

NEWCASTLE  
EVOLUTION FESTIVAL DIZEE  
Rascal/Maximo Park/Miles Kane/  
Devlin/Benjamin Franks Leftwich  
Skinny Lister Cluny 0191 230 4474

NORWICH  
Heather Peace Arts Centre  
01603 660 352

NOTTINGHAM  
Dionne Warwick Royal Centre  
0115 948 2525

DOT TO DOT The Drums/Willy  
Mason/Summer Camp/Pulled Apart  
By Horses/Pond/Waves/Wills Earl  
Band/254 0871 230 1094

Tera Melos Chameleon 0115 9505097

OXFORD  
The Original Rabbit Foot Spasm  
Band Jericho Tavern 01865 311 775

PENRTH  
Paper Aeroplanes Miss Peapods  
Kitchen Café

PLYMOUTH  
Skepta Oceana 0845 293 2864

POOLE  
Samsara Mr Kays 01202 748945

PORTSMOUTH  
Damon Howard/Nestos Highlight  
Comedy 023 9229 8563  
Jim Bob Wedgewood Rooms  
023 91 96 3911

PRESTON  
The Antics Mad Fernet 07919 896 636  
Rizkie Kids 53 Degrees 01772 893 000

SHEFFIELD  
Boo Howard/The Greystones  
0114 266 5599

SOUTHAMPTON  
Claude VonStroke Junk Club  
023 8033 3445

ST ALBANS  
Jaguar Skiffs/Zinc Batchwood Hall  
01727 264 576

WINCHESTER  
Shells Railway Inn 01962 867795

WOLVERHAMPTON  
The Nightingales Slade Room  
0870 320 7000

## GET IN THE GIG GUIDE!

DO YOU WANT TO GET YOUR BASH INCLUDED IN THE NME WEEKLY GIG GUIDE? GO TO [www.nmeguide.co.uk](http://www.nmeguide.co.uk) AND SUBMIT YOUR LISTING FOR FREE.  
YOU MUST SUBMIT DETAILS AT LEAST THREE WEEKS BEFORE THE GIG DATE



## MONDAY

June 4

## BATH

Dorian Gray Chapel Arts Centre  
01225 540445

## BELFAST

Hypnotic Brass Ensemble Empire  
028 9024 9276

## BIRMINGHAM

Kunt & The Gang The Ballroom  
0121 448 0797

## BIRMINGHAM

The Headstart: The Haunt  
01273 770 847The Vex/The Howling/Electric River  
The Hope 01273 723 568

## BRISTOL

Anals Michlen St Bonaventure  
0117 929 9008The Chase/Peers/Muff Said Fleece  
0117 945 0996New Street Adventures Thekla  
0873 100000

## BURY ST EDMUNDS

Mumford &amp; Sons Apex 01284 758000

## CARDIFF

Cattish & The Bottlemen Gwladys  
Cafe Bar 019 2039 7933

## CHELSEA

Marc Halk Hooga 01745 356 811

## EDINBURGH

ODE Venturo Porras 0131 566 7060  
Tera Melos Snek's Pete's 0131 225 1757

## EXETER

Bangers/Solutions/Spitting Blood  
Cavern Club 01392 495 370

## GATESHEAD

Sarah Jurek Sage Arena  
0870 703 4555

## GLASGOW

Guitar Wolf Mono 0141 553 2400  
Ruddy Woomble Oran Mor  
0141 512 9224

## LONDON

Fossil Collective Musicians  
0116 251 0080

Skinny Lister Donkey 0116 270 5042

## LIVERPOOL

Dianne Warwick Philharmonic Hall  
0871 230 1094John O'Connell Sefton Park  
0151 709 4321

## LONDON

Among Brothers/Drive Daisies Roof  
Park 020 7275 0825The Chimera/Yellow Flight Dublin  
Castle 020 7485 1773Coldplay Emirates Stadium  
0871 230 1094Friends Rough Trade East  
0207 392 7788Hookworms/Kogumaza The Waiting  
Rooms 020 8886 7781Joss Roberts/Man Made Club Surya  
020 7713 6262Kids In Glass Houses/Danf Havana/  
The Neville Staple Band Amber Court  
020 8549 5871Molotov Jukebox Passing Clouds  
020 7502 2789Nathaniel Rateliff Windmill  
020 8671 0700Patrick Duff Purple Turtle  
020 7363 4976Shirley Bassey/Elton John/Paul  
McCartney Buckingham Palace  
0900 1952 2007Slow Club/The View/Dog Is Dead/  
Kyla La Grange/Chew Lips Queen Of  
Hoxton 020 7422 0778Umsone/Big Business Underworld  
020 7487 2932Wicked Highway Hammersmith Apollo  
0870 606 3400

## MANCHESTER

Cursive Ruby Lounge 0161 834 1392  
Theesatisfaction Soup Kitchen  
0161 231 9910Tristan Mackay The Castle  
0161 279 9475DOT TO DOT Works Earl Beal/The  
Drums/Pilled Apart By Hersen/  
Willy Mason/Summer Camp/  
Waves 0871 230 1094

## NEWCASTLE

Alt-J Cluny 0191 230 4474  
CUD Warehouse 34EVOLUTION FESTIVAL Deadmau5/  
Noah & The Whale/Rizzle Kicks/  
Band Of Skulls/Here We Go Magic  
No Lights At Lockdown 02 Academy  
2 0870 477 2000  
R Stevie Moore Star And Shadow  
Cinema 0151 2610066

## NORWICH

Firewire/The Floating Greyhounds/  
The Collective Brickmakers  
01603 441 118

## OXFORD

Little Angels 02 Academy 2  
0870 477 2000

## POOLE

The Great Pretender Mr Kyp  
01207 748945

## PRESTON

The Next Mad Ferret 07919 896 636

## READING

Denny Howard Sub89 0871 230 1094

## SHEFFIELD

Dead Like Harry Greystones  
0114 766 5599

## SOUTHAMPTON

Hawwind Brook 023 8095 5366  
Jon Snodgrass/Cory Branan Joiners  
023 8022 5632ASAP Rocky,  
Electric Ballroom,  
London

CASIO

Friends, Rough  
Trade East, London

## TUESDAY

June 5

## BATH

Dorian Gray Chapel Arts Centre  
01225 540445

## BIRMINGHAM

Homeboy Sandman Hare & Hounds  
0870 264 3333

## BIRMINGHAM

NOFX 02 Academy 0870 477 2000

## BRISTOL

Com Truise The Haunt 01273 770 847  
High Rankin Concord 2 01273 673 311

## BRISTOL

Kanan 02 Academy 0870 477 2000  
The Vex/The Howling Thekla  
0873 100000

## CARDIFF

Gavin Harrison Band/Sick Men  
Club For Bach 020 2023 2199

## CARLISLE

Martin Stephenson Brickyard  
01785 512 220

## CHELSEA

Vibration/Humanities Hooga  
01745 356 811

## COVENTRY

Two Wings Taylor John's House  
024 7945 9958

## EDINBURGH

Austra Snek's Pete's 0131 225 1757

## EXETER

Ash Phoenix 01392 657080

## GLASGOW

Cloud Nothings Captain's Rest  
0141 331 2722Fighting With Wire Stereo  
0141 526 5018Warped 13th Note Café  
0141 553 1638

## HULL

ThePeteBox Five Hull 01482 22113

## LEEDS

Among Brothers Empire  
01132 420868Peaking Lights Brudenell Social Club  
0114 243 5415

## LENESTER

Hyde & Beast Musicians 0116 251 0080  
Jin Bob Firebag 0116 255 1286

Skinny Lister Donkey 0116 270 5042

## LIVERPOOL

Laurel Halo Kazanier 0871 230 1094

## LONDON

Arcane Roots/A Plastic Rose Barfly  
0870 407 0999ASAP Rocky Electric Ballroom  
020 7485 1006Bad Manners/Mar Spodge/The  
Pulse Scala 020 7833 2022Bob Wayne & The Outlaw Carnies  
Bonderline 020 7734 5547Bretton Largo 0207 749 7840  
Cypress Hill/H&V Forum  
020 7344 0044The Headstart Garage (Upstairs)  
0871 230 1094Heather Peace Assembly Hall  
020 8521 7111Hooray For Earth 020 7729 5959  
Jape The Willing Rooms  
020 8886 7781Josh Kundra Social 020 7636 4992  
Schlomo E4 Underbelly at Southbank  
Centre 020 7444 545 8282Shannon Wardrop/Medico Indigo  
Dublin Castle 020 7485 1773Shrag/Evans The Deathwish Heat @  
Madame Jo Jo's 020 7734 2473Skindred/Yashin/Feed The Rhine  
020 7607 1818Steve Noble/Alex Ward Café Oto  
0871 230 1094Strangle Kojak/Beyond Recall/  
Call Back Academy Nambucca  
020 7272 7366Tenacious D 02 Academy Broton  
0870 477 2000Tiny Ruins Slaughtered Lamb  
0116 251 0080Tom Williams & The Book The  
Lexington 01273 757 5887The Urban Voodoo Machine 02  
Academy 0870 477 2000

LOWESTOFT

Mumford & Sons Marina Theatre  
01502 573318

MANCHESTER

The Nightingales Night & Day Café  
0161 236 1197

NEWCASTLE

Guitar Wolf Cluny 0191 230 4474

NORWICH

Against All Odds Brickmakers  
01603 441 115

NOTTINGHAM

The Men/Vision Fortunes Chameleon  
0115 9502097

OXFORD

Django Django 02 Academy 2  
0870 477 2000

PORTSMOUTH

Little Angels Wedgewood Rooms  
023 9286 3911

PRESTON

Katy B 53 Degrees 01772 893 000

READING

Wreath Sub89 0871 230 1094

SHEFFIELD

Foreign Beggars/Logistics University  
0114 222 8777Lucy Rose/Nathan Holmes Plug  
01476 77193Theesatisfaction Harley  
01 427 2

SOUTHAMPTON

Fossil Collective The Callar  
023 8071 0148

STONK ON TRENT

All Eyes West Minsters Bar  
01782 416567

## VERSUS

# PETER ROBINSON Vs AIDEN GRIMSHAW

The 'getting serious' *X Factor* graduate tells us... oh, who cares – after 10 years, it's the **LAST EVER PETER ROBINSON VERSUS**

**Hello, Aiden. I'm in a supermarket car park, sitting on some patio furniture. Where are you?**

"I'm sitting in a beer garden in Camden. This interview has come as a surprise, and I've already sank two Kopparbergs."

**'Make sure the popstar is drunk first' is always a good interview rule, so I'm glad that's taken care of. 'Amazing'**

**I've been doing this Peter Robinson Versus interview for getting on for 10 years and this is the very last one. What were you doing 10 years ago?**

"I was 10. It was my last year of primary school, and I was in the school performance of *Grease*. I was the guy who sang 'Beauty School Dropout' – I wore a priest's robe, which was massive because I was a 'rubby little funster'."

**Being 10 years old is the last year of uncomplicated fun. As soon as you're 11, shit gets real.**

"Shit didn't get that real for me when I was 11, but I do remember being the chubby kid in the school playground feeling lost in my men-sized pants my mum had bought from Asda. Thirty-six-inch waist! There you go 'Wooo!'"

**How chubby were you?**

"I was well fat. Bouncing about everywhere. I think I peaked at about 12-and-a-half stone. I did some good eating though, I think you've got to experience that in your life. My mum always referred to it as puppy fat, but I knew deep down that I was just a fat little shit. I got into it after *The X Factor* too, I was hammering beer and pies. Last August they were like, 'Get on the running machine, Aiden.'"

**The first ever Versus interview was with Bruce Dickinson from Iron Maiden. The last is with Aiden Grimshaw, formerly of The X Factor and now of surprisingly good debut single 'fame'. What do you think that says about the trajectory of popular culture?**

"Er... I dunno, man. I think it just means that honest music gets appreciated, do you know what I mean?"

**I do quite like honest music but I also like music that pretends to be something it's not then jumps out at you from behind something.**

"Surprising music. I agree. I was listening to the radio today and I'm not the biggest Usher fan – I don't go around going, 'Yo, I've got 12 Usher albums' – but his new song came on and I was nodding my head so much I thought it was going to come off. I was nodding away like a badman."

**Last month the aforementioned Bruce Dickinson, a long-time aviation fan,**



**launched his own airline. So he's obviously put the last decade to better use than I have. Do you have any hobbies which in 10 years could be as big as an airline?**

"When I was 18 I wanted to own a go-karting course. The thing is, being a pilot isn't something you can be competitive with your friends with, but with a go-karting course you can race your mates, so it's better."

**What's the worst question I could ask you now?**

"There are quite a few actually."

**Nicola Roberts refused to answer the question 'Would you rather rim David Cameron or save a puppy's life?'**

"Would I fuck?"

**The strange thing about having done the Versus interviews for so long is that even when some of the questions have been a bit rude, at no point has any musician ever said, 'Fuck off, you're a twat'. Would you like to say that?**

"No, not really. I don't feel that you are."

**Go on. Call me a twat.**

"Er..."

**Tell me to fuck off because I'm a twat.**

"I welcome your questions, and I don't think you're a twat, but if you want, fuck off, you twat."

**I can't believe you said that and I'm really offended. I'm hanging up now. Goodbye.**

"Er... Bye then!"

# NME

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# FANMAIL

YOU GET IN TOUCH, WE RESPOND, THINGS GET OUT OF HAND

Edited by Jamie Crossan



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## The Big Issue

What everyone's talking about this week



### LETTER OF THE WEEK LONG LIVE JOEY

From: Adam Winter  
To: NME

More often than not, copious criticism is too commonly expressed in the overbearing blogosphere whenever "stagnant" and "total cash-in" news hits of a posthumous release recorded by a music legend before their death. But, when reading last week's "The Life And Death Of Joey Ramone" in NME and listening to Joe's "Rock On! Is The Answer", this onslaught of biting criticism can be blissfully shooed away. What's been left behind by Joey after his death, whether it be the memories or music, is beautifully brilliant and heartening to hear. I read NME's article, in which the people who knew him best shared memories of Joey, because I wanted to learn more and own a better understanding as to who the godfather of punk really was, with his posthumous records, I'm doing exactly the same. The essential importance of punk's movement was the DIY aspect, where someone can express themselves and produce moving and serious works with limited means. It's with those limited means that Joey's estate has produced a better understanding of the real story of the Ramone who changed rock'n'roll forever.

#### NME's response...

It's always great to hear from people like you, Adam. Joey Ramone is one of the most influential, important and half-out-righteous figures in rock history. The article not only gave us insight into what being in the Ramones was like – yeah

it was fun, but tragedy plagued the band – but it reminded us of the importance of having people like Joey Ramone around. Posthumous releases are often talented; it can be difficult not to be cynical when another one miraculously appears

from out of nowhere. But you need to remember the positives: like yourself, Adam, there are people who were not around the first time and may now get turned on by taking a cursory listen. In death, Joey Ramone could prick the ears of a

whole new generation and, frankly, that's something that should be celebrated. Cash-in this ain't – JC

Winners should email letters@NME.COM to claim their limited-edition Sonic Editions print



### ULTIMATE MOANER

From: Ingrid Allan  
To: NME

I was full of hope when I saw your initial shortlist for the Ultimate Icon, a truly eclectic range of artists from an even more diverse range of eras that convinced me of the positive effect that music (and your magazine) has had on so many lives. Then I saw this week's final eight and was convinced there had been some mistake. I don't intend to insult your intelligence but did it occur to you that, of the artists featured, half of them are dead? While I adore both Bowie and Moz for the

classics they've created, it's been close to three decades since either produced anything close to their finest moments. Furthermore, it surprised me that while rooting through the massive selection of '90s icons, why anyone would opt for Liam over Damon, Jarvis and Noel? The last time I met someone who considered him an icon I was tempted to take the toggles of their fishtail parka and choke them. I'm not one to disagree with what passes through your pages (though I don't understand the obsession everyone associated with it seems to have for Arctic Monkeys) but something's gone wrong here. Either change the shortlist or give the award to the ghost of John Lennon; I doubt anyone could argue with that.

From: NME

To: Ingrid Allan  
Wah... let me get this right, Ingrid. You're pissed off that half of the list are dead, yet you'd be happy if, as you so lovingly put it, "the ghost of

John Lennon" is awarded NME's Ultimate Icon? Blooming 'eck, there's just no pleasing some people. Surely it doesn't matter if they're living or dead? What matters is that their genius has changed and influenced so many lives by simply being who they are and creating some of the most awe-inspiring sounds known to man. Our Ultimate Icon is sure to cause some heated debate, but, pardon the pun, that's what makes this ultimately fascinating. This one will rumble on for a while yet – JC

### THE VOICE OF THE VOICELESS

From: Jamie Armstrong  
To: NME

Every year more and more talent shows get put on our television screens, most recently *The Voice*. I always wonder what would happen if all of a sudden they disappeared or got banned. People are too addicted to them, and it's scary how much of the Top 40 is filled with plastic musicians who sing songs others have put on a plate for them. People wonder why bands find it hard to break through to mainstream success. I blame Simon Cowell.

From: Philip Hazel

To: NME  
Graham Coxon made a fair point about *The X Factor* and *The Voice* recently when he said they're "disgraceful" because "you can't just become a musician overnight". If an artist does not take the time to develop their own style, they become an unoriginal plastic body that their label uses to take advantage of the latest music fads. We have a whole group of top-selling acts that all sound the same. We are in a mire of boring, unoriginal



music where great bands and artists have to fight for their lives while Jessie J, Nicki Minaj, David Guetta and Calvin Harris all gain recognition by writing stupid songs and creating a generation of stupid people using the same stupid music. Nicki Minaj gets more recognition and fame for singing the words "You're a stupid hoe" than a scientist gets for finding the Higgs boson. Although this isn't all the fault of music talent shows, they still play a major role. It teaches that you can be famous and get recognition by doing little to no work. It's patting stupid people on the back for being stupid, without a hint of irony. And to Rick your arse. I'd say that *NME* is one of very few bodies that does reward originality and real talent, so I'm very thankful.

**From: NME**  
**To: Philip Hazel, Jamie Armstrong**  
 Um, it's nice you feel that way about us Philip but could you please now remove your tongue from our arse: we get a bit ticklish. Thanks! Anyway, you don't have to worry about *The Voice*: does anyone actually know a single act on that show? I left after the first season - it's on it needs more sharks with fringing laser beams on their heads too - JC



## STALKER

**From: Adelaide Mott**  
**To: NME**  
 "I met Johnny Lloyd before Tribes' gig at Norwich Arts Centre. He gave me some free merch. Lovely man"

## RIP DONNA AND ROBIN

**From: Claire Ferguson**  
**To: NME**  
 I was devastated to hear the sad news of the death of two disco-pop legends at the weekend. Donna Summer created some of the most eye-poppingly catchy tunes ever and I'll always remember when I first heard 'I Feel Love'; my grandmother had it on vinyl and she played it to me in full as I danced around the room. I was only six years old, but that moment has stuck with me all my life. Then, I hear more tragic news with the death of Robin Gibb. I've been following stories about his health on *NME.COM*, and at times it did look like he was going to pull through. He fought right to the end and that's something I believe everyone will truly admire in

# Web Slings

## The highlight of this week's NME.COM blogs

# IS SHEERAN'S 'THE A TEAM' REALLY 2011'S BEST SONG?

The Ivor Novello Awards are the responsible adult of the prize-giving calendar. The brief is always the same: songs assessed for lyrical content, musical brilliance and cold hard popularity.

The category for Best Song Musically And Lyrically is where the real prestige lies, parsing songs down to their bare bones and honouring the one that, presumably, shows up flawless. This year it's Ed Sheeran's 'The A Team'. That can't be right, can it?

Sheeran's near-one-man-band approach is admirable but some things are too simple. 'The A Team' has a hook - a hook that nags, that never gives the shiver the finest pop songs conjure, that revolves around a single point of emphasis pecking away until it burrows into your skull.

While we're sure the sentiment is genuine, all that sledgehammer stuff about selling "love to another man", flying "in a pipe to the Motherland" and indeed being an angel who'll "die, covered in white" is callow fare.

Previous winners such as Amy Winehouse's 'Love Is A Losing Game' and Elbow's 'One Day Like This' throw 'The A Team's' victory into stark relief...

Read Matthew Horton's post in full on *NME.COM*



## Best of the responses...

His lifeless din affords the uneducated the illusion of feeling deep. This song uses every cliché in the lyrical book in order to stumble over the most

average finish line known to man.  
**Michael Jack Caldwell**

He's the Tesco Jamie T.  
**James Cornish**

I'm hardly a big Adele fan, but she sings good songs well. She easily should have won if it was a choice between the two.  
**Daniel Forster**

A clichéd song on the hackneyed subject of prostitution that everyone from Jacko to Alex Turner has written about.  
**Luke Liddle**

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him. It's a devastating loss to music, but we all must remember just what an inspiration he was to loads of other musicians. RIP Donna and Robin. You will be sorely missed.

**From: NME**  
**To: Claire Ferguson**  
 We couldn't have put it better ourselves, Claire. That's a fitting tribute to two incredibly talented songwriters and performers who passed way before their time. We're sure you'll join us as we celebrate their lives by turning on Love To Love You Baby' and 'Night Fever' and booting on down to their music. JC

## SITTING ON THE THRONE

**From: Soraya Nair**  
**To: NME**  
 After seeing Jay-Z and Kanye West's 'Watch The Throne' tour at The O2 Arena, I am amazed by them. Even if you're not a massive fan of their music, you cannot deny

their talent and artistry. I usually listen to bands like Best Coast, The Smiths and White Lies, but now I'm hooked on Jay-Z and Kanye! It was the best setlist and stage production I have seen in a long time, if not ever. '99 Problems', 'Stronger' and 'Niggas In Paris' were the highlights for me.

**From: NME**  
**To: Soraya Nair**  
 Glad you enjoyed it, Soraya. We totally forgot they were in the UK to play some shows: we just presumed they were here on a massively expensive PR campaign to promote brain-dead socialite Kim Kardashian's new perfume. Must. Stop. Reading. Tibboids - JC

## FOR PETE'S SAKE (#2,334)

**From: Jean**  
**To: NME**  
 I've just read some reviews of Pete Doherty's acting 'skills'. Is it any surprise to

anyone that this one-time great is indeed every bit as shit behind the camera as everyone could have predicted? Nope, not at all. I find it highly amusing that the film world is only now coming to terms with what us musos have known for a good while now - that Pete's an unreliable, way-off-the-boll-in-terms-of-talent nobody these days. What an embarrassment for all involved! I don't mean to be harsh here - the guy so obviously still needs to sort his demons out - but seriously, how the fuck people are still throwing money at him is beyond me. It needs to stop, and everyone else needs to stop pandering around him once and for all.

**To: NME**  
**From: Jean**  
 Cheer up Jean, at least Carl's opera is about to premiere in a few weeks. All aboard the mighty Alton, eh? JC

## SPELLING CORNER

**From: Harry Barnes**  
**To: NME**

It's nice to see that Tenacious D wants to better Arcade Fire, and the album is great. I just wished they would stop spelling words wrong: 'Rize Of The Fenix'?

**From: NME**  
**To: Harry Barnes**  
 That's not how it spell? - JC



## STALKER

**From: Rosie Nash**  
**To: NME**  
 "I met Noel in Times Square. NYC, just wandering along alone "buying some presents for the kids"

# DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

*This Week*

## JASON PIERCE SPIRITUALIZED

### QUESTION 1

In 1997 you set the record for the world's highest gig at the CN Tower in Toronto. What's the current record holder?

"Are we talking actual feet above the Earth? We did a show above the Arctic Circle so I think we went the highest in latitude as well. But I don't know."

**Wrong.** James Blunt. Prior to that it was Jamiroquai. Both on planes

"Give us a fucking break. I've been on a fucking aeroplane. We play higher shows than both of those guys at sea level."



Jason got really high at the CN Tower

### QUESTION 2

What is the most commonly used noun in Spiritualized song titles?

"Is it 'love' or something like that? Or 'baby'? 'Lord'? Apparently Wu-Tang Clan did a website where you could write a Spiritualized song with the same set of nouns."

**Wrong.** It's 'Fire'

### QUESTION 3

The title of 'Ladies And Gentlemen We Are Floating In Space' was taken from Jostein Gaarder's philosophical novel Sophie's World. What's the next line?

"Something about snuggling down in the fur? I got a signed copy from Jostein, which was sweet. It's written like Alice in Wonderland, it's so easy to get into."

**Wrong.** It is "but none of the people down there care"

### QUESTION 4

The artwork for the Abbey Road EP (right) features a



JOSTEIN GAARDER  
Sophie's World

medication capsule of which colours?

"Orange and white. The artwork for the new album's green and blue, but there's no medical theme."

**Correct**

### QUESTION 5

Who plays the Queen in Mister Lonely, the Harmony Korine film for which you wrote the music?

"Anita Pallenberg. She's sitting there with her mug of tea

and she's so like the queen. In a Germanic, Anita Pallenberg kind of way."

**Correct**

### QUESTION 6

Which MC's song did you and Bobby Gillespie guest on at 2008's Meltdown?

"Black To Comm'. There's a bit in that song where they go 'take it down, take it down' and we were trying to play quieter, and [poet and former MCS manager] John Sinclair walks onstage. I'm playing furiously and everybody's going 'take it down' and I'm going, 'It's fucking John Sinclair, how do you fucking expect me to take this down?'"

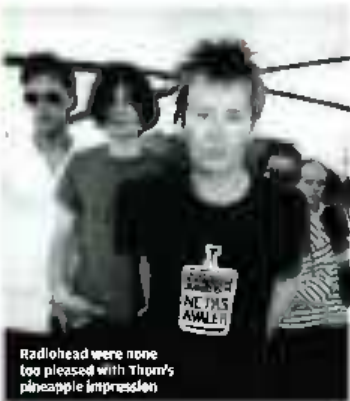
**Correct**

### QUESTION 7

In 1997 you came top of NME's albums of the year list with 'Ladies And Gentlemen...', but who was second?

"I would never have known that. I've been told many times about the injustice of it all or the justice of it all or something."

**Wrong.** It was 'OK Computer' by Radiohead



Radiohead were none too pleased with Thom's pineapple impression

### QUESTION 8

In 1997 you were the last band to play at Manchester's Hacienda before it closed.

Who was supporting?

"I don't know."

**Wrong.** Gorky's Zygotic Mynci

"Wow! That was an amazing tour and they were good people. I don't remember much about that night. I don't think anybody knew it was closing. If they did, they didn't tell us. Or maybe they did! Hahahahaha."

### QUESTION 9

The title of your album 'Let It Come Down' is a quote from a Shakespeare play.

Who speaks it?

"Macbeth."

**Wrong.** It's First Murderer

### QUESTION 10

How many cameras did artist Jake Chapman destroy making the video for 'You Lie You Cheat'?

"Er, five? They threw them out of this tower block."

**Wrong.** According to Chapman it was a grand total of 12

Total Score  
3/10

"I didn't expect anything. I don't think it's rock'n'roll that kills the braincells, though"



*Coming Next Week*

**DAVID  
BOWIE**

# STAR MAN!

**40 YEARS ON...  
NME CELEBRATES  
THE GENIUS OF  
ZIGGY STARDUST**

**THE SPIDERS FROM  
MARS SPEAK!**

**NOEL, JOHNNY MARR,  
PJ HARVEY AND MORE ON  
THE LEGEND OF BOWIE**

*Also in this issue...*

**CARL BARAT NAKED?**  
NME HEADS TO PARIS TO  
FIND OUT WHAT'S GOING ON

**BEARDS! BALD HEADS!**  
MASSIVE SLAYER  
LIVE REPORT

**TOTALLY ENORMOUS?**  
THE VERDICT ON TEED'S  
DEBUT ALBUM