

EVERYTHING EVERYTHING ARC—THE ALBUM—OUT NOW









'ARC'S AMBITION MARCHES IN STEP WITH ITS PASSION'
SUNDAY TIMES CULTURE

'AS DIZZYINGLY INVENTIVE AS EVER'

****Q

'GLORIOUS'

TIME OUT

'QUIVERING WITH IDEAS'

THE FLY

MOVING TOWARDS SOMETHING EXTRAORDINARY'

8/10 NME

'IDEAS SWARM AND SKITTER ALL OVER THIS RECORD'

'AN UNMITIGATED JOY'

GQ

'ANOTHER TOUR DE FORCE'

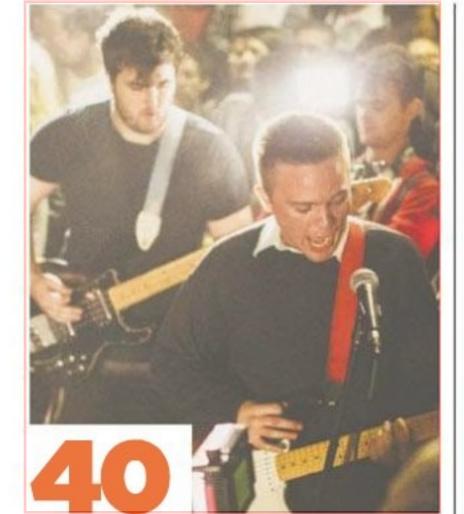
★★★★ OBSERVER

EVERYTHING EVERYTHING'S CAREER ARC IS SET FOR THE STRATOSPHERE'

8/10 CLASH

RCAVICTOR

INSIDETHIS



"THIS IS WHERE YOU'RE SUPPOSED TO STAGEDIVE"

MERCHANDISE GIVE INSTRUCTIONS AT THEIR GIGS



"IT'S IDYLLIC, GRUNGY CLATTER-PUNK"
BUT DOES MILK MUSIC'S DEBUT

DO THE TRICK?



"ARE YOU A

THERAPIST?"

ON NME'S COUCH

BILL RYDER-JONES RECLINES

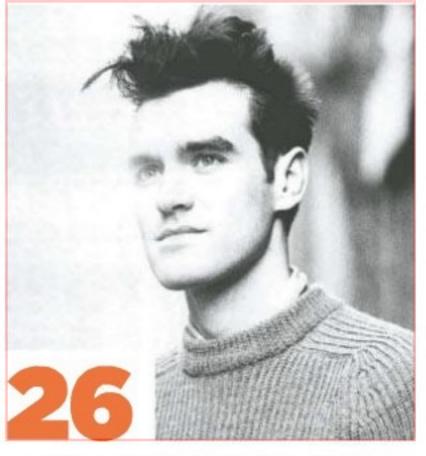
WEK

30/3/2013



"What were the blokes wearing? Who cares!"

KAREN O HAS ALL THE MOVES. AND ALL THE CLOTHES



"THE SMITHS WERE LIKE A PAINTING"

AND A VERY PRETTY ONE TOO, MORRISSEY



"BILLIE JOE SHEDS TEARS IN BROADWAY IDIOT"

IS EVERYTHING OK POST-REHAB FOR GREEN DAY?



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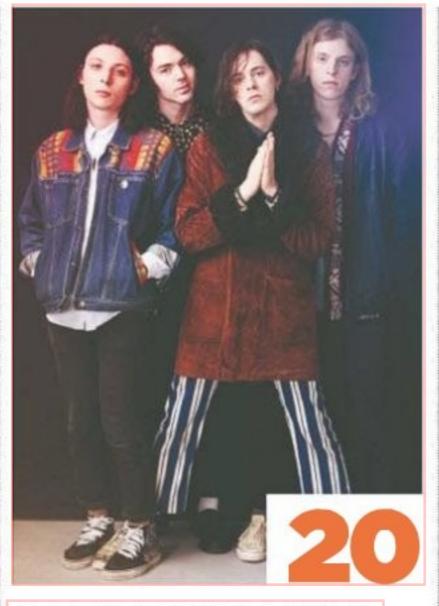
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"LET'S THROW SOME GAY AT THEM!"

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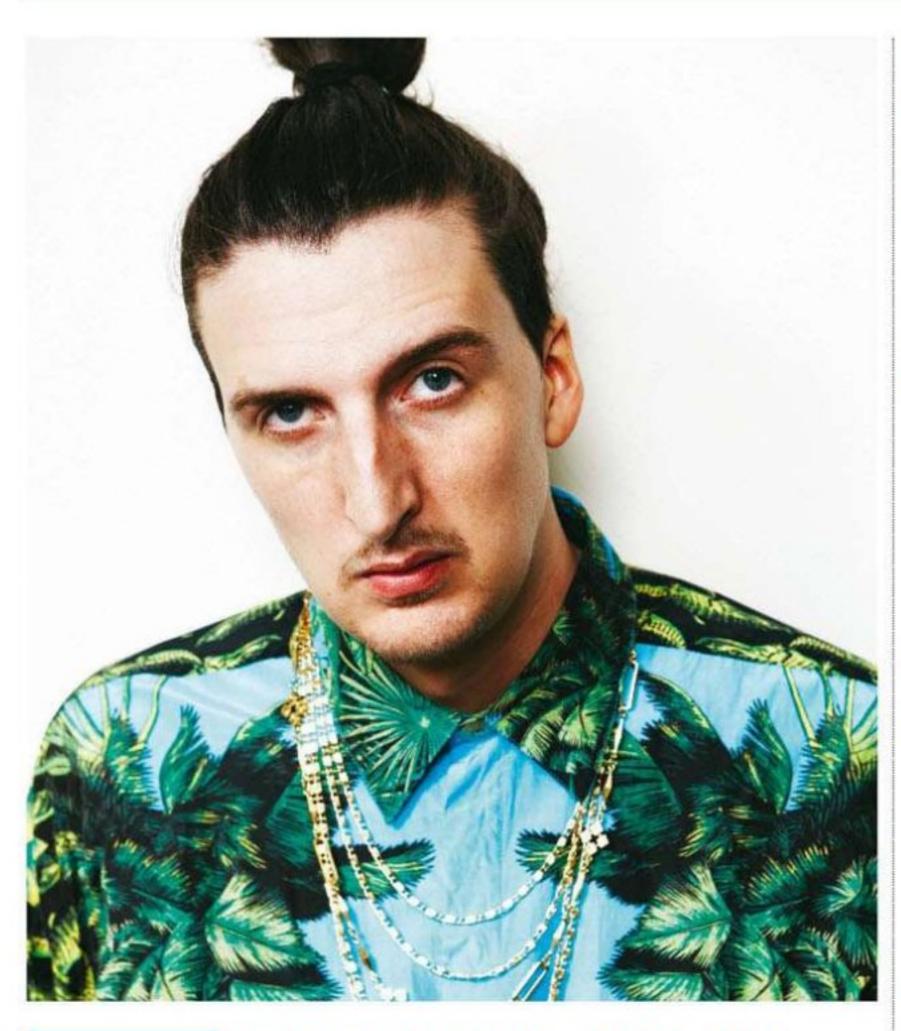
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ONREPEAT

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

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TRACK OF THE WEEK

THE CHILD OF LOV

Details were scant at first. The Child Of Lov seemed to be just a chopped-and-screwed photo of some guy releasing gigantic soul tracks that deserved way more than anonymity. 'Heal' sounded like Robert Plant fronting The Isley Brothers at their fiercest; 'Give Me' was the kind of dirty, exciting funk Prince might still be making if anyone had the courage to tell him that three and a half minutes was quite enough jamming time, thanks. Then the pressures of promotion got the upper hand and we discovered that Lov is... Cole Williams, a nomad who travels between London, Paris and Amsterdam and a bedroom

He comes on like Barry White, rumbling over crater-forming beats soul auteur with studio support from pop polymath Damon Albarn. Williams' debut album 'The Child Of Lov' comes out on May 6, and it's trailed by new single 'Fly', another great, whomping, meaty soulfunk cut. Given Williams'

wafer-thin frame, it's all the more surprising to hear his voice as he comes on like Barry White, rumbling over crater-forming beats and electro-accordion loops and taking us "down to the river Jordan" like a hellfire preacher. This track lies somewhere between Alabama 3's 'Woke Up This Morning' (used as the theme for The Sopranos) and Jamie Lidell (without the furry hat-wearing spectre of Jamiroquai circling) and it's as righteous as an Al Green sermon.

Matthew Horton, writer



SWIM DEEP

She Changes The Weather
Since trailing Peace out of the West
Madlands, Swim Deep have earned
themselves a reputation as jokers. That's
what makes this new track so surprising,
but also so very good. It's serious, it's
grand, it's got mighty guitar squalls and
lead singer/heartthrob Austin Williams
cooing like a lovestruck Romeo.
Emelie Joy, writer

CHVRCHES

ZVVL

Think this will be another slightly sad but ultimately euphoric Lauren Mayberry special? Then think again. Glasgow's Chvrches are ringing in the changes on this EP track as she hands the microphone over to her male counterparts and lets them mine new pits of electro-despair.

Justine Matthews, writer

SPECTRALS

Milky Way

Since we last heard from him, Leeds lad Louis Jones has learned to sing, and we mean really sing. 'Milky Way' sees him donning a newfound confident drawl, reminiscent of Edwyn Collins at his most dashing. Not just a step out of the shadows, this song puts Spectrals right into the limelight.

David Renshaw, News Reporter

GABRIEL BRUCE

Greedy Little Heart
After months of uncertainty and delays,
Gabriel Bruce's debut is finally being
released—great news considering
'Greedy Little Heart' suggests it's
going to be a gloriously dramatic listen.
Taking up his role as the disco Bruce
Springsteen, Gabe goes from smooth
crooning to shrieking mania with
impressive, electrifying ease.
Rhian Daly, writer

NO JOY

Lunar Phobia

Montreal pair Jasamine White-Gluz and Laura Lloyd used to be all about intense, roaring layers of shoegaze feedback, but their return sees them adding layers of keyboards and drum programming to those hazy guitars. The result is calmer and warmer, like taking a hot bath on a sun-kissed beach in heaven. Kevin EG Perry, Assistant Editor, NME.COM

KENDRICK LAMAR FEAT. JAY-Z

Bitch, Don't Kill My Vibe
So much for Jay-Z dissociating himself from the word 'bitch' after the birth of Blue Ivy. He's obviously changed his mind since then, but his verse on this remix is more than a bonus, it's a great big slab of classic quick-rhyme that shows why Hov has been "on a wave for 20 years straight".

Lucy Jones, Deputy Editor, NME.COM

HYETAL

Northwest Passage
This new cut from Bristol's Hyetal—
taken from his second album 'Modern
Worship'—is like a late-night drive
through an empty city. Drums hammer
like an engine, the synths buzz and hum
and Gwilym Gold howls over the top.
Fresher than a Magic Tree hanging
from the rear-view mirror.

Siân Rowe, Assistant Reviews Editor

SPLASHH

Sun Kissed Bliss

Despite being pegged as (admittedly awesome) grunge revivalists, Splashh amp up their college-rock guitar churn into something far more euphorically primal here. It's like Bobby Gillespie flicking disco biscuits into J Mascis' mouth across Stephen Malkmus' kitchen table.

Jamie Fullerton, Features Editor



JESSIE WARE

Imagine It Was Us
Finally some new solo material from south London's darling. Regrouping for another winning collaboration with hot producer Julio Bashmore, this slinky '90s-style club track is the soul singer at her most fun. But it still retains her signature sophistication, because Jessie Ware is pure class.

Eve Barlow, Deputy Editor

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BE MOVED













Over the past week, Noel Gallagher took control of the Royal Albert Hall in London for a series of star-studded Teenage Cancer Trust gigs – including one very special Britpop team-up...

NOEL GALLAGHER, DAMON ALBARN, GRAHAM COXON & PAUL WELLER SATURDAY, MARCH 23

MAIN EVENT You've got to feel for Paul Weller. There are few sights that could distract from the spectacle of King Mod playing drums

live onstage, but in front of him, Damon Albarn and Noel Gallagher are facing each other, eyes locked, grins wide, belting out Blur's 'Tender', strumming away the final remnants of one of the biggest rivalries in British rock history.

It didn't have to sound amazing to be an amazing moment, but it's both. And not just in comparison to the noodly nonsense Weller (on organ this time), Coxon and Damon fired out with performance poet Michael Horovitz on the Royal Albert Hall stage prior to this.

The night started on a more pleasurable note, with Gruff Rhys' sublime solo set building anticipation for what has to be one of the most significant rock events of the decade. But it was all funnelling towards Damon calling "Noel? Noel?" and looking over his shoulder to see the gig's curator strolling on, guitar in hand. Noel once said he hoped Damon would "catch Aids and die". Now 5,000 people are singing "Oh my baby!" along with them. Noel Gallagher's High Flying Birds' set is a more conventional cracker, but even the closing fan bellowalong for 'Don't Look Back In Anger' can't match the extra-special version of 'Tender' for volume.



Noel, did you always want to have a showstopping moment like this?

"It's the kind of thing that can only happen at

these events. We're in the same building together, we've all got guitars – why the fuck not? It wouldn't happen at a festival because there'd be too much going on.

The collaboration with Damon: who suggested it to whom?

"I suggested it. I was at the Brits and I said to Damon, 'What do you reckon?' I can't remember what his response was because we were both pissed, but it must have been positive. I think it's great for music fans. It's like, when you hear about John Lennon playing with Eric

Clapton or... well, I don't know what the equivalent is. It won't change anybody's life but people could say they were there." How did you choose the song? Was there a power struggle?

"No. I suggested that we do 'Tender' for various reasons. It's a fucking great song. It's a piece of piss to play on guitar. It's got four chords in it. And more importantly, the crowd loves it. It's all about creating moments that hopefully people go away and think, 'That was good, wasn't it? I might go again next year. You never know who he might have up with him next year.' Haha."

Liam?

"I'm not [curating the gigs] next year, Roger [Daltrey] is back. But I'm sure Beady Eye will be asked."



But would you get onstage with Liam again?

"No no no, we don't need that [kind of question]. We're done with it. I was with Gem [Archer] last night, I keep saying this a thousand million times: it never gets mentioned between the two of us. He never says, 'Wouldn't it be great... what if...' – we're too busy talking about fucking Temples and Jagwar Ma."

So are you proper mates with Damon now?

"I've only ever seen him twice – and we've been pretty drunk both times – but it turns out he's quite a genial fella. Turns out I'm quite a genial fella too. It's almost like, what was all the fuss about, back in those days when we were all screaming drug addicts, mouthing off at each other."

KASABIAN

FRIDAY, MARCH 22

oel may have jokily introduced them as "the best band to come out of Leicester since Showaddywaddy", but Kasabian aren't for messing around. An almighty rumble erupts as the black-clad quintet take to the stage, and it's straight into the string-laden strains of 'Days Are Forgotten'. As 'Shoot The Runner' kicks in, the whole of the sold-out venue is on its feet, while oldie 'Reason Is Treason' ("This one's from our

first album. Anyone remember that?" asks
Tom) sparks the first peak of the evening.
'Underdog' comes complete with a blinding
laser show; 'Empire' segues into a final,
climactic singalong of 'LSF (Lost Souls
Forever)' via a brief interlude of Fatboy
Slim's 'Praise You'. Afterwards, Serge
breaks away from the stage to run up the
stairs through the crowd and salute the
audience from the circle. Showaddywaddy
must have been some live band...



Q&A: SERGE PIZZORNO

A ROYAL KNEES-UP



How do you adapt to playing somewhere as grand the Royal Albert Hall? Serge Pizzomo:

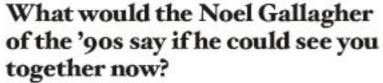
"We just try and turn it into the 100 Club. It is grand here, but there's something about turning it on its head and seeing chaos and crowdsurfing. I suppose the key is to have no respect for the venue and just turn everything up as loud as you can.

You've not played much recently - any nerves?

"The first rehearsal was a bit... shit, but then you feel your way back into it. We seem to be getting better as a band. It gets easier."

Have you started thinking about the new record yet?

"Futuristic rock'n'roll music has been the mantra from the start. I want it to be as powerful as Zeppelin, but I don't want it to sound like 1971."



"He'd call me a cunt. Because that's what he was like. He was a cunt-caller. But I don't care what he would say. I'm 46 this year. I've got three kids and I've been doing this shit for 20 years. There's no point in being fidgety and nervous and insecure about it all. It's all about enjoying it. The playground shit's over."

As curator, this must have been

a busy week for you...
"It's been great. Ryan Adams eased us in on Tuesday with some acoustic

Americana. The comedy night [with Russell Brand and Noel Fielding] veered from hilarity to nonsense to being quite uncomfortable at times, when that kid was getting his hair cut off. It was a bit like, 'Wow, they're actually going to do this. This is fucking insane."

Why are you curating them?

"The simple reason is: I got asked. It's not something I ever saw myself doing, but Roger [Daltrey] is taking a break so they came and said, 'There's a shortlist and there's one name on it.' When they put it like that you can't say no, really. I like the charity and I like the people."

All this charity work... are going for the knighthood?

"Or an MBE? It'd be cruel if I didn't get one really. Do you think the Queen reads NME? I think she reads it online. Would I take it? I don't know. I won't get offered it. I can't see any ex-glue sniffers among the medals, can you?"



PRIMAL SCREAM

THURSDAY, MARCH 21

adjusting an errant mic stand. "I'm complaining about being too high..."
Earlier, curator Noel Gallagher welcomed Primal Scream onstage as "one of the best bands ever to have come out of Britain".
They prove this in decisive fashion, opening with bullish new single '2013' (they close with it too), then following up with a double-whammy of 'Swastika Eyes' and 'Movin' On Up'. Bobby, fey as ever in western shirt and limp handclaps, incites the audience to

"blow the roof of this place".

Three other new songs from the forthcoming 'More Light' are unveiled: 'Relativity', with its organ-draped Magic Roundabout-style psych section; the upbeat 'It's Alright, It's OK'; and 'Culturecide', a heavy, psychedelic funk number with a rapped vocal, a sax and – yes – a flute. It's the classics that get the crowd lairy though, particularly 'Loaded', which still features the "paying my taxes" refrain added to rile U2 at Glastonbury 2011. Too high? Never.



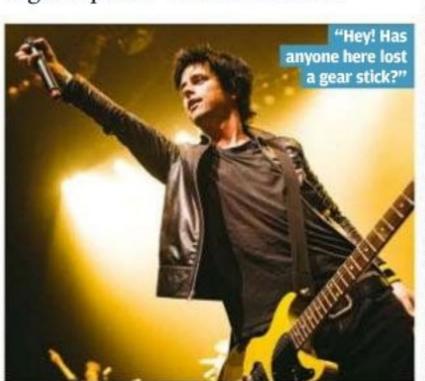
The punk-pop trio finally explode back into action following Billie Joe Armstrong's spell in rehab

id Billie Joe Armstrong return meekly to live performance following his stint in rehab? Did he hell. Green Day's performance at the Moody Theater in Austin – their first major show since the singer's September 2012 onstage meltdown in Las Vegas – saw the band come back with (toilet paper-firing) guns blazing. Entering to the theme from The Good, The Bad And The Ugly, the singer burst onstage looking a picture of health, and quickly commanded the audience to "go fucking crazy".

Opening with '99 Revolutions' from last year's poorly received 'Tré!' album and 2009 single 'Know Your Enemy', the first two numbers alone packed in a gig's worth of entertainment. At one point, Armstrong played guitar behind his head while standing on one leg. He then invited a young fan onstage to sing a verse – and kissed the boy who volunteered on the lips.

For the first 30 minutes of the twohour set, it was difficult not to overscrutinise Armstrong's every move, not least the moment when he sat beside Tré Cool's drumkit, head in his hands, at the end of '¡Uno!' track 'Stay The Night'. He overtly referenced his recent troubles before 'Surrender', when he realised he'd been speaking into a switched-off microphone for 30 seconds, saying: "And I wasn't even on drugs!"

Otherwise, the set was not far removed from Green Day's last round of stadium shows, including 'impromptu' covers of 'Sweet Child O' Mine' and 'Hey Jude', and a set piece in which the band donned silly glasses and hats and played while writhing around on the floor. If this was the acid test for this summer's Emirates Stadium show and their Reading & Leeds headline slots, it looks like the band have come back harder – and more eager to please – than ever before.



AMERICAN VIDIOT

Broadway Idiot, a documentary about turning 'American Idiot' into a musical, and ¡Quatro!, about the making of their album trilogy, were shown at SXSW. This is what we learned...

BILLIE JOE IS A BIT SOPPY

The frontman sheds a few tears in *Broadway Idiot*. Hearing the orchestrated version of 'Last Night On Earth' for the first time, he wells up before composing himself and smoothing with his wife instead. "That was fucking sick," he says.

IT'S GREEN DAY 4 EVER

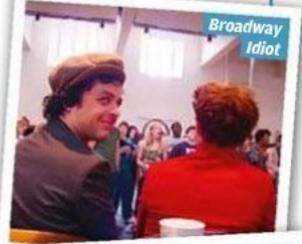
"Bands that take time off are not as good when they come back," insists Billie Joe. So how on earth do they manage keep it fresh? "It's like a marriage," he says. "You've got to reinvent ways to fuck."

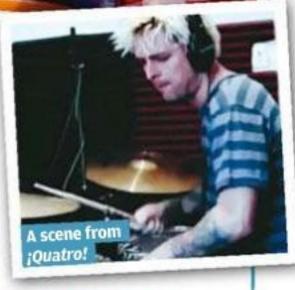
BAD TAMBOURINES = BAD TRIPS

According to drummer
Tré Cool, Green Day's
tambourine parts are
flawless so as not to freak
out anyone listening while
on a mushroom trip.
"Either the tambourine's
got to be good, or you stop
taking mushrooms," says
Cool in ¡Quatro!. "Still take
mushrooms," he adds
after more thought.

MIKE DIRNT IS BADASS AT TABLE TENNIS

In ¡Quatro! we see the bassist facing off against tennis great Serena Williams on the ping pong table, for some reason. He totally slays her.





BILLIE JOE WAS A CHILD ENTERTAINER

Broadway Idiot features
adorable footage of a
young Billie Joe crooning
a cutesy 'Send In The
Clowns'. As a child, his
mum would take him
to convalescent homes
to regale the sick with
Frank Sinatra songs. Aww.

London's most raucous indie-rockers played a college kegger on the first night of SXSW in Austin, Texas. Fred Macpherson from Spector got wet...

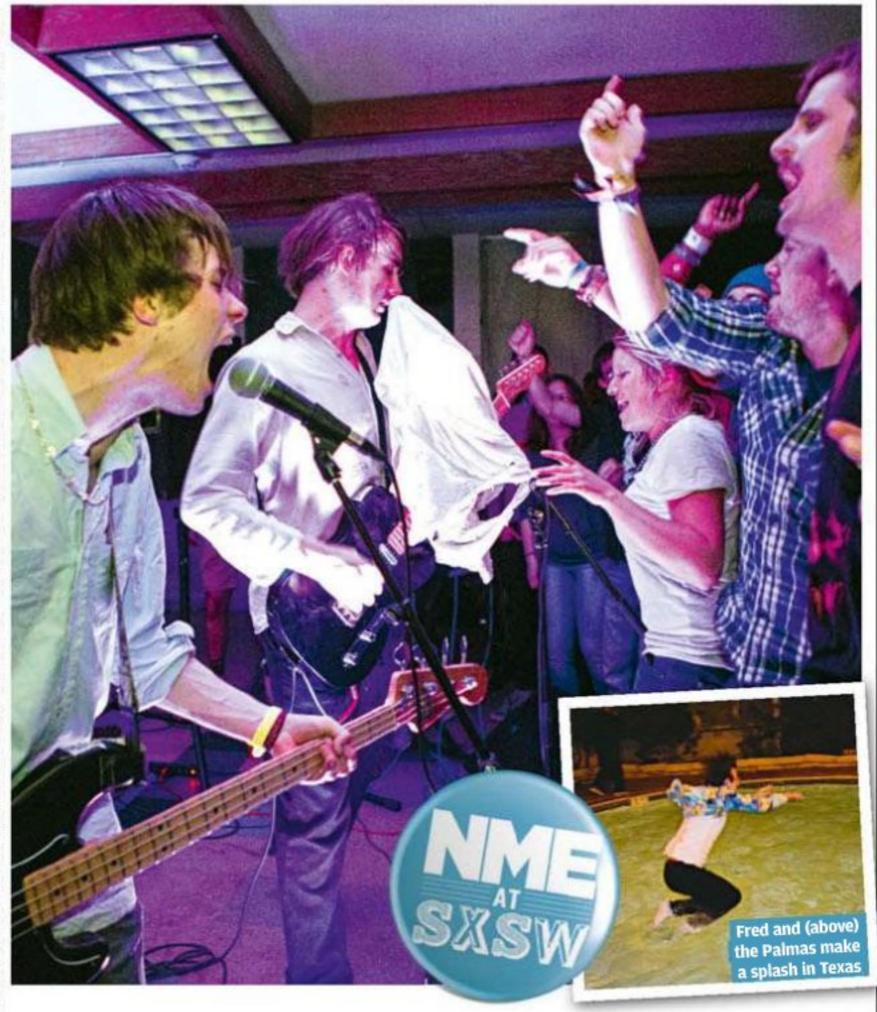
t 2.30am last Thursday, a small pocket of Austin, Texas, began to resemble a corner of the UK: Palma Violets onstage, Peace and Swim Deep in the audience and Fred Macpherson from Spector holding court in the corner. Macpherson - who's at SXSW for "market research; I don't mix business and pleasure" - was the fixer for this one-off event: his cousin lives in the student co-operative (think: university halls) where this party is taking place.

"It's like American Pie or Van Wilder: Party Liaison in here," says Macpherson. "It's a massive kegger - there's beer pong, red cups, students and a swimming pool that hopefully Doug Castle from Peace will end up face-down in, Barrymorestyle. And they've got a legendary band here. But not as legendary as The Mighty Mighty Bosstones..."

The students may not have known what they were letting themselves in for. "We usually do one big show during South By but this one is probably the biggest," says resident John Pifer, as crowdsurfers ripple around the room at head height. "It's OK because the police don't mess with you in West Campus - they never really give us any trouble." Another resident, German Jurgen Walther, is a new Palmas convert. "The band was awesome!"

Harry Koisser from Peace is not getting stuck in. Could there be bubbling tension between the two bands who are so often together? "No, we're all friends, all bloody best friends," he says, before launching into a limp version of Palmas' 'Best Of Friends'. "They've got the tunes. Fifth Gear, man." NME later hears that Harry has been describing Palma Violets being to The Libertines what Channel 5's Fifth Gear is to the BBC's Top Gear.

In the makeshift backstage area, Palmas singer Sam Fryer tells NME that SXSW



nearly didn't happen for the band. "Chilli [Jesson, bassist] lost his passport in the 100 Club [in London] and he needed to get an emergency replacement. He takes it out for ID - he's an idiot."

Reflecting on the raucous show, he said it had something of the spirit of their formative gigs in Studio 180, Lambeth, south London. "This place is massive compared to 180, but the audience reaction was similar. And I kept getting

electrocuted, just like in 180. I had to put a T-shirt over the mic. I can still feel the nerves in my teeth jangling."

As the Palmas joined the rest of the party guests, it turned out Macpherson was right about someone ending up in the pool - but not Doug from Peace. In celebratory mood following the show, Macpherson himself jumped in the pool fully clothed. Just call him Fred Van Wilder: Party Liaison.

TEXAS TALK MATT HELDERS ARCTIC MONKEYS

What brings you to SXSW? "I just came for fun for two days. I leave tomorrow to go back to LA - I live there now, might as well tell you. I like the weather." Who've you seen so far?

"I went to watch Wet Nuns

to show my support as they're from Sheffield. They were really good." Who else is on your must-see list?

"Looking forward to seeing Yeah Yeah Yeahs - I've always liked them." Are the rest of the band here with you?

"No, just me. It's just me

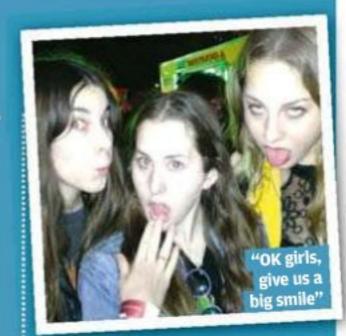
who cares about anything to do with music. And I don't care that much."

TEXAS TALK HAIM

How's SXSW going for you? Este: "South By Southwest is fucking insane this year! It's my birthday and people have been buying me shots all fucking day." Danielle: "We're having

better shows this year." What's your advice for bands trying to be a SXSW success story?

Danielle: "Give your best at every show even though sometimes the sound's shit. You never really know who's watching."



Have you seen any bands? Danielle: "Not yet, but I really want to see Snoop Lion and Disclosure." Got an album update? Danielle: "Nope! We're still working on it ... "

SXSW BAROMETER

HOT WINGS!

SUPERSTAR SIGHTINGS

Was that Usher watching Peace? Did the guy from Entourage really try to lure people into his label's showcase at the W Hotel? Did James Franco enjoy Haim?



ONE-OFF TREATS

......

From Iggy Pop playing in a backyard to The Flaming Lips debuting the whole of new album 'The Terror' by the side of Lady Bird Lake, SXSW presents a baffling array of blink-andyou'll-miss-it treats.



DOGGY DO

Snoop Lion's appearance at Viceland was characteristically late - so much so that impatient fans ripped the hoardings down in protest - and uncharacteristically underwhelming. His reggae-tinged new material reminded NME of the flea-market level in PaRappa The Rapper.



THE YANKEE DOLLAR

A graffiti wall sponsored by an insurance company; a band showcase sponsored by a bank; Prince giving a shout-out to Samsung; Hayley Williams from Paramore pushing her Mac Cosmetics make-up range - SXSW is where bands meet brands.



FAWKIN' IDIOTS

Boo to the grown-up Beavis and Buttheads throwing lit fireworks into the crowd assembled for Merchandise, Parquet Courts and Destruction Unit's 2am gig on a bridge. Props to the bands for playing on and to those who crowdsurfed close to the drop.

COLD SICK!





BATTLE OF THE NEW YORK BANDS

Necks bared! Karen O wants to suck your blood – but Vampire Weekend just want to call you baby

YEAH YEAH YEAHS

STUBB'S BARBECUE, NPR SHOWCASE MARCH 13, 11PM

QUEUE TO GET IN: Like the one for a Ryanair flight that's just been called – edgy and worried about getting a space, but fine in the end.

NEW LOOK? You bet. We've all seen Karen O's new bleached blonde do, but this show debuted a rhinestonestudded yellow two-piece, a wimpole reading 'YEAH', a green fingerless glove and a forehead-mounted miner's lamp. What were the blokes wearing? Who cares!

NUMBER OF NEW SONGS PLAYED:

Four. They were the propulsive 'Under The Earth', the fragile 'Subway', 'Mosquito' and the single 'Sacrilege'.
Sadly, the gospel choir that lifts the second half to 'Gimme Shelter'-like ecstasy didn't make it to Texas, so a backing track was used instead.

BEST NEW TUNE: 'Mosquito'. It's everything Yeah Yeah Yeahs do best – beats, screaming vocals and a creeping sense of menace when Karen O sings, "I'll SUCK your BLOOD!"

BEST MOMENT: Any time Karen O reached into her time-honoured bag of tricks. For example, stuffing the

microphone all the way into her gob

for 'Art Star'.

VAMPIRE WEEKEND

STUBB'S BARBECUE MARCH 16, 11PM

QUEUE TO GET IN: Like a stream of errant piss on the street: slow and spilling in unpredictable directions. Presumably the A-listers in attendance – including Juno's Ellen Page – sidestepped the metaphorical urine.

NEW LOOK: Nope. Preppy shirts, jumpers and slacks still hold sway. NUMBER OF NEW SONGS PLAYED:

Three: the discombobulating pop of 'Diane Young', the traditional strum of 'Unbelievers', and the slowjam ska/reggae-lite of 'Ya Hey'. Sadly, the latter isn't a backwards cover of OutKast.

BEST NEW TUNE: 'Diane Young': the final verse explodes into raucous beauty, Ezra crooning "Baby, baby, baby" as his



voice is manipulated with effects pedals.

BEST MOMENT: Call us sentimental,
but there was something endearing
about the beam on Ezra's face when
'Diane Young' got the clapalong
treatment from the punters.

BATTLE OF THE BANTS

SXSW speakers Nick Cave and Dave Grohl go head to head

Two rock gods briefly hung up their songbooks at this year's SXSW to have a bit of a friendly natter in front of their adoring public. Dave Grohl followed in Bruce Springsteen's 2012 footsteps to deliver the festival's keynote speech, while Nick Cave deadpanned his way through a Q&A session down at the Austin Convention Centre. But which one had the best banter?

DEEPEST SHIT

DAVE Remembering the death of Nirvana's frontman, he says: "When Kurt died I was lost, I was numb. The music I had devoted my life to had now betrayed me. I turned off the radio, I put away my drums."

NICK Described recruiting some but not all - of the Bad Seeds for his Grinderman "an unbelievably fucked up, passive-aggressive act".

BEST REVELATION

DAVE Thinks his band's name is pretty lame: "Foo Fighters is the stupidest fucking name."

NICK A sanitary towel company in

New Zealand wanted to use 'Red Right Hand' on an advert. "The mind boggles," says Nick.

MOST WTF MOMENT

'Gangnam Style' is his favourite song of the past decade is slightly worrying. NICK Nick tells the crowd about his

ings Of Leon hosted a party in the backyard of a bar that looked remarkably like a suburban house for the launch of their Serpents And Snakes label. Ten thousand people tried to get on the list, and queued up alongside the white picket fence all day long.

Inside, band member Jared Followill held court as bands from the southern rock-leaning label showcased their wares. Among them were Jackson, Mississippi's The Weeks, whose 'Dear Bo Jackson' will be the label's first UK release. "Kings are Southern guys, and it makes it really easy having a band run your label because they know what it's like," says drummer Cain Barnes.

"At first we were worried they'd be kinda stand-offish but they've just been the most accommodating guys," adds his brother Cyle. "It didn't take us long to become really good friends."

early dreams of becoming a painter.

A painting of a circus clown looking

DAVE When talking about his first,

crappy guitar, Dave gives a surprise

shout-out to Harry Styles. "It was

this guitar that sent my life in...

Michaelangelo who gave the new

"That's totally bummed me out!"

Bad Seeds album a one-star review.

One Direction," he smirks.

NICK Lays into a critic called

His finest art-school creation?

up the skirt of a ballerina.

BIGGEST LAUGH

Followill officially refused to talk to us, saying he was too drunk and we'd twist his words. But he did go on to tell us all about the new Kings Of Leon album, which is finished, currently being sequenced and is due for release in September. "I thought we were going to make a really mature album but I'm amazed how youthful it sounds," said Followill. "It's like a mix of 'Youth & Young Manhood' and 'Because Of The Times'. The bassist refused to divulge the title but did confirm that, in the grand tradition, it consists of five syllables. Last NME saw, he was arguing with a group of people about whether Austin, Texas can really be considered part of 'the South'. You can take the boy out of Nashville... Leaving the party, it became clear

get in. "I was told Kings Of Leon were playing," a local girl rages. "I fucking hate those guys now!"

why so many people were so keen to

he mopes. "Fuck him! Michaelangelo. What a name!"

MOST ROCK'N'ROLL MOMENT

DAVE Waxes lyrical about his first ever gig - hardcore band Naked Raygun in Chicago, and a night full of broken glass, piss and puke. "I was in heaven."

NICK Nick admits he got into music to get girls and booze. "It actually works," he beams.

BEST ADVICE FOR MUSICIANS **DAVE** His take on 'guilty pleasures'

is spot-on. "Guilt is cancer – it will destroy you as an artist. Fuck guilty pleasure – how about just pleasure?"

NICK "To write a good lyric is very, very difficult," says Nick. "It's like pushing 13 watermelons out of the tiniest orifice."



DAVE. 2013 is definitely the year of the Grohl. We've got to hand it to the man, his keynote speech was killer.

WATER **DISASTER!**

Three of Milk Music launch their new album on a boat. The other one is in prison...

little after 6pm on day one of SXSW, the news isn't good: "Charles [Waring, guitarist] is in jail in Mexico," sighs Alex Coxen, as his band Milk Music take to the stage on a rickety ferryboat. "This is dedicated to Chuck, whenever he gets out..."

It transpires the Olympia, Washington band's guitarist has been detained at the US border on an outstanding DUI charge - something that everybody had forgotten about until the band tried to return from Mexico's Festival NRML. Despite being a man down, the rest of the US four-piece, who release new album 'Cruise Your Illusion' next week. manage to make up the difference.

The likes of 'Out Of My World' - one of the highlights from acclaimed EP 'Beyond Living' - are played with an aggressive intensity. There's also an aptly titled new track, 'Cruising With God', and a cover of Johnny Thunders' 'You Can't Put Your Arms Around A Memory'. The band confirmed to NME there are plans to tour the UK in late 2013 - assuming their axeman makes it out of chokey...

PULLED PORKY PIES

Three of the falsest rumours doing the rounds at SXSW 2013

> Biffy Clyro would be appearing. A viral poster campaign read 'Where Is Biffy Clyro?'. They were at home, it turned out.

The Rolling Stones would support Prince. Slim chance, Purple One.

John Lennon would be playing a gig-as a hologram! He didn't.

FROM THE NME NEWSROOM

SHAMELESS

Noel and Liam have been invited to a massive gathering of people named Gallagher. If music can't bring them together, then surely the chance to rub shoulders with Kirsty, Frank and the rest of the extended family will.

GOOD GOSSIP

Beth Ditto was arrested for being drunk in public on a night out in Portland, after reportedly kicking a barman in the balls, throwing her shoes into the street and shouting "Obama! Obama!" at the police. Sounds like a good night out.



WILE-U-WAIT?

Grime hero Wiley had an interesting excuse for leaking his own album ahead of its scheduled release date as a result of an undisclosed dispute with iTunes. "Sometimes people only listen when you are being an idiot," he said.

PEPPERONI-ISM

Tame Impala have had a pizza named after them by a restaurant in their native Perth, Australia. The pizza is topped with halloumi cheese, lemons and green impala peppercorns. Do you think they deliver to Britain?

OUT!

LMFAO's resident big-haired goon (and son of Motown legend Berry Gordy) Redfoo has entered himself in the forthcoming US Open tennis tournament. But you might say his entire career has been a racquet...





Kodaline spend St Patrick's Day gigging around Dublin. **Lisa Wright** tries to keep up...

Mark Prendergast and Jason
Boland may be relative
newcomers on English shores,
but back home, the quartet –
Kodaline – have already topped the Irish
charts with single 'Give Me A Minute'.
A less tweedy Mumford & Sons,
Kodaline tread the line between vaguely
indie influences and super-commercial

teve Garrigan, Vinny May,
Mark Prendergast and Jason
Boland may be relative
newcomers on English shores,

output. We trailed the boys around
Dublin for a series of impromptu – and
rain-sodden – St Patrick's Day gigs. But
would it be good craic or just plain wack?

3.30pm LYNOTT

THE STATUE OF PHIL LYNOTT, GRAFTON STREET

Following a tweet, a crowd of 150 meets the band on Dublin's Grafton Street, most of them young, over-excited and screaming piercingly. "Paddy's day is mental round here," Mark warns us. "It's the one day of the year where kids drink in the street and there's too many people for the police to do anything about it." One fan has baked cupcakes. You don't get that shit with Fidlar. THE WORKMANS

Next, it's to a pub's expansive smoking area. A combination of everyone being significantly older – and more wrecked – hints that gig two might be a less successful affair, but no, there are at least 50 people singing along to recent single 'High Hopes'. "People have actually shown up!" grins bassist Jason. All we get out of shamrockpainted fangirl Emily is a swooning declaration: "The singer is sooo hot."

WHELAN'S 8pm owner is hastily biro-ing Kodaline's surprise appearance onto the line-up. "We haven't been back to Dublin for months so it's pretty amazing people seem to care so much," says Jason. To be fair, their competition in Whelan's is a shanty band. The crowd is around 50:50 friends and fans, so it's high spirits and huge heckles. The room is packed: another success.

LILLIE'S BORDELLO

Lillie's Bordello is prostitute-free (positive), but also people-free (negative). Next!

Vinny and Jay have sidled off to see their girlfriends, but Steve and Mark head to The Slaughtered Lamb. The club is blaring Oasis, but Kodaline are resolute. A drunken 10-minute singalong ensues before everyone finally stumbles home. It's four sets and four wins for Kodaline, and rotten hangovers to come all round.

TALKING HEAD

I GUESS THAT CAREER GETTING EATEN

It's 18 months since **Azealia Banks**' '212' landed online. But where is the album, asks **Eve Barlow**

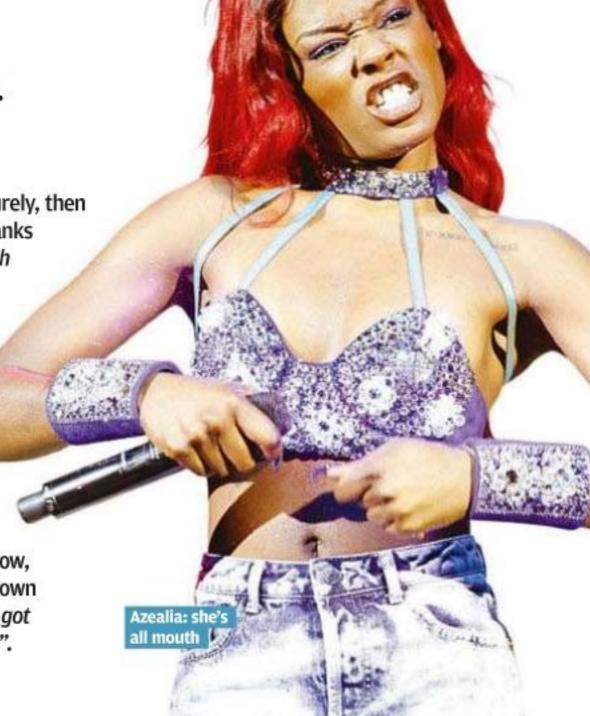


I don't want to get into a beef with Azealia Banks, but March 26, 2013 is upon us. That's the date Azealia swore to deliver her album 'Broke

With Expensive Taste' by, over a year ago.
In September 2011, the jaw-dropping '212'
(sample lyric: "Imma ruin you cunt!") put her on a global stage. Delivered by a 20-year-old unknown, it clanged like a wake-up call. '212' was a warning for others to get off the road, else you were about to get served – in the nads. Banks couldn't give a shit about anything but world domination. "Whatchu gon' do when I appear? Wh-when I premiere?" she barked. Top spot on the Cool List and an

NME Award later, we're still awaiting the album that will reinvent the wheel... See, Azealia's become distracted by everything she targets on '212'. Perez Hilton, Iggy Azalea, Kreayshawn, Rita Ora, Lil' Kim, Nicki Minaj, Angel Haze, former managers even The Stone Roses, who she wished "excrement and death" upon (a fatal case of gastroenteritis?) - have all felt the sting of her Twitter account. She's also fond of hitting out against the media: "Everyone was like next big thing and blah blah. Like they were telling me to stand on a rug only to yank it right from under me," she tweeted. "Why does the media pretend to be so concerned about me ruining MY career... When their plan was to ruin it for me anyway??"

The world hero-worships prematurely, then destroys. But in the case of '212' Banks made a rod for her own back. "Bitch the end of your lives are near/This shit be mine, mine", she rapped. But now, she spends her life in online wars. She released an EP ('1991') and a 19-track mixtape ('Fantasea'), but the idea she might never release her debut is so ironic it renders '212' just another meaningless diatribe. If I met her now, I'd point her in the direction of her own lyrics: "Why procrastinate girl? You got a lot, but you just waste all yourself".





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UNHEARD SMITHS DEMOS SURFACE ONLINE

And drummer Mike Joyce says there's more where that came from...

ho is Pablo Cuckoo? That's what Smiths fans were asking when the mysterious Mr Cuckoo posted a superrare, never before heard Smiths demo recorded in early 1983, shortly before the band recorded their self-titled debut LP. The raw recording is a real find. And when Smiths drummer Mike Joyce became aware of it, he tweeted about it for the benefit of fans.

"Someone put a link on my Facebook. I had a listen and realised they are genuine early recordings - very early," says Joyce. "We did this one at Crazy Face - the building that The Smiths rehearsed in. It was the jeans shop our first manager Joe Moss used to own and we all wore the clothes. At first we rehearsed actually in the shop - we'd just push all the clothes out of the way - but then he bought us a PA and we started using this big room on the first floor where all the machinists worked."

The tape, Joyce says, was cut on guitarist Johnny Marr's ghetto blaster. "It was this great big tape-to-tape thing, two foot long. We'd move it about the room to find the best place to record from." But the drummer has no idea how it ended up online. "I was the Bill Wyman of the band - I kept all the cassettes we made - but this is the first time I have heard this one,

probably since we recorded it."

So how did the tape get into the hands of the elusive Pablo Cuckoo? While he wants to stay out of the spotlight, his friend, who posted the files under the pseudonym Jambo51, tells NME: "Back in 1997 I got the

cassette from a friend of a friend who was involved with the band - he worked in the rehearsal room, I think. At the time I was teaching digital sound recording and he asked me to clean the tape up. It was beyond us at the time so it just lay dormant until I found it in a box a couple of weeks ago. I spoke to Pablo and said, 'Look, why don't we just put it on a Smiths fansite?""

The existence of the so-called 'Pablo Cuckoo Tape' does raise the question of how much early Smiths material remains unheard.

"I've got about 50 or 60 cassettes of varying quality sat in my basement," says Joyce, who has approached record labels with the material but has hit legal brick walls each time.

There are the other members of the band to think about too - when Joyce played a 30-second snippet of a track titled 'The Cowbell/Click Track' on Marc Riley's BBC 6Music show in 2005, he got a letter from Johnny Marr

I had played it," says Joyce, 'and I really don't want to

Within Joyce's basement tapes are some real treasures. "I have one track that no-one else has because there were no other copies made," he 'A Matter Of Opinion' that we recorded in the same room [Crazy Face] of The Smiths."

soon after. "He was quite upset that

upset anybody."

says. "It was a track called on Portland Street. I think it's the first ever recording

Would he ever release it? "I need the agreement of everybody in the band - it would be a bit unsavoury for me to do it without that and I really don't need the grief. If it's done, it should be done properly. If it doesn't get done, it doesn't get done." So, much like the prospect of a Smiths reunion, we can but wait and hope.

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The NME Chart is compiled each week by NME Radio and is based on how many times each track has been played on the station over the previous seven days.



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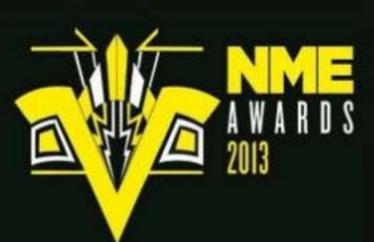
- Accept Yourself What Difference
- Does It Make? Reel Around The Fountain
- These Things **Take Time**
- I Don't Owe You Anything
- Hand In Glove Handsome Devil
- Miserable Lie

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RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson





The most chaotic music festival in the world, SXSW was once again the perfect place to stuff our faces with barbecued meat. Oh, and check out the best new bands around, from the sublime to the ridiculous



A "giant corporate clusterfuck"? Or a "huge corporate gang-bang"? While DIIV frontman Zachary Cole Smith

was clearly getting his knickers in a twist over SXSW's not-exactlyshocking-in-2013 tendency to go a bit overboard with sponsorship and corporate branding opportunities (fancy eating a free giant Dorito filled with something resembling horsemeat while watching the latest buzz band and charging your phone and getting a tattoo? Step right this way...), the rest of us were merely content to lap up the music and get wrecked on free beer and moonshine.

Cole should loosen up, because the fact is, for six days in mid-March, this tiny part of Austin, Texas becomes the

greatest place on Earth to check out amazing new bands. And while fast-risers such as Mac DeMarco, Parquet Courts and Merchandise could all stake a claim to have pretty much owned the festival, it was the sheer number of so-new-they-don't-even-know-they're-born-yet acts that got *Radar* all hot under the collar. We've handpicked the best for these four pages. *Matt Wilkinson*

been hanging out with Peace and the Palmas lots - it's nice to run around Texas with your mates. We haven't played in ages so our first two shows were a bit rusty, but the Americans are into it. We've just been enjoying ourselves. Last night we were in the hot tub at our hotel and we were chilling with this dude from Chicago who described himself as a 'gangbanger'. I don't even know what that means, but we enjoyed drinking Hennessy with him."







down and let their faultless falsettos float, things take a turn for the revelatory. ▶ WAXAHATCHEE THE LIBERTY MARCH 16, 12PM Coming over like a soundtrack to cult teen drama My So-Called Life, Waxahatchee's contemplative one-woman show is the perfect latemorning salve for the varying shades of hangovers gathered in this dusty East Austin yard. From her PJ Harvey T-shirt to her Evan Dando-esque song

structures, Katie Crutchfield's

downplayed 1990s revivalism is

a world away from the stompy

Doc Martens-sporting end of

the trend. Tracks like 'Grass

Stain' are a quiet riot, a tender

whirl of emotions wrapped up

in simple, flawless songwriting.



♦HALF MOON RUN

SANCTUARY MARCH 13 9PM

This Montreal-based band's

slick funk-folk comes over

like Jim James fronting

Radiohead at their most

unselfconciously groovy.

When they pare things

ST DAVID'S HISTORIC



▲ LODRO

THE BREW EXCHANGE MARCH 13, 9PM

New York newcomers Lodro channel 'Heroin'-era Velvets with an eerie intensity. Led by ex-Friends bassist Lesley Hann, they're miles away from that band's preppy pop. Instead, the trio snarl through tracks such as 'Big Sleep For Alice', a highlight thanks to Jeremy Cox's demonic guitar work.

TORRES

MOHAWK INDOOR STAGE, MARCH 12, 8.45PM

Somewhere between Cat Power and Sharon Van Etten, Torres' music is full of potency. After sound problems, the 22-year-old Nashville native - real name Mackenzie Scott - hits her stride with 'When Winter's Over'.



▼MYKKI BLANCO

REPUBLIC MARCH 15, 11PM





WARDELL

THE DRISKILLL MARCH 15, 11.15PM

Having Steven Spielberg as your dad isn't ever going to be a disadvantage, but when it comes to their music Theo and Sasha don't need his help. The siblings and their backing band take command of this small bar area inside the luxurious Driskill hotel, but while the surroundings may be generic and unexotic, Wardell prove themselves to be a quirky prospect, flitting between soul, swing and jazz-tinged indie-pop with charming and sassy flair.





A HUNTERS

GYPSY LOUNGE MARCH 15, 3.30PM

Isabel Almeida may have candy-floss locks, but there's nothing sweet about Hunters, the Brooklyn band she fronts. Derek Watson's guitar sounds impossibly loud, much to his pleasure, but Almeida struggles to keep up. Apparently she's battling illness, but to her credit you wouldn't know it from her impressively acrobatic stage moves. At the end she collapses in a heap. She's spent, but everyone else has just woken up.

▼ EMPRESS OF

HYPE HOTEL MARCH 13, 12.15PM

From the Grimes school of looping and layering and, one imagines, inspired by Kate Bush, Lorely Rodriguez's synth-pop is at the interesting end of the genre and her songs subvert expectations. Sometimes there are too many ideas rolled into one but hey, that's better than none at all. With a vibrating mop of ringlets and a Donna Summer-esque vocal style, the Brooklynite strikes an enigmatic note.







GENERATION

In trying times, **Peace** just want to spread their good vibes everywhere. Now they've released the debut of the year. Dan Martin embraces their psychedelic world

PHOTOS: DAVID EDWARDS

t's complicated with Peace. Not the concept in general, which is really very simple (no wars) but with the Birmingham-based band. They have a way of getting caught up in Things. Things and Scenes and Movements and Ideological Crusades that on paper sound daft and ridiculous, but actually underpin their music in ways that really matter.

First there was 'B-Town', an ill-conceived, badly named collective of about three guitar groups within a 15-mile radius that became a Thing simply because it didn't seem to happening anywhere else. Next, and briefly, there was 'West Madlands', a basic re-christening of B-Town but with an even worse, albeit much funnier name. Now there is a new Thing. People, we give you the PDL. Singer Harry Koisser will explain.

"So you've got the EDL, the English Defence League," he says. "But they're just a bunch of horrible racists. We are the PDL. The Psychedelic Defence League. So, we will watch football, and we'll drink beer and chat up girls. And we'll get shelved on mushrooms as well."

Like most brilliant Things, this has been made up as it goes along. But that is not to say there is no depth to it.

"We like psychedelia, but we also like, y'know, banter," Harry continues. "So where is the line? What is it? We were talking about this Psychedelic Lad thing, which is definitely happening. It's not just us, I'm hearing more and more about it. And so somewhere along the line the PDL was founded. It's basically a straight-up bish bash bosh of British lad culture and tripping the fuck out. You may drink a flagon of hallucinogenic mead, but you'll follow it up with

a WKD Blue. You can throw a brick at a group of people and be like, 'Whoa, banter!', but do it while you're listening to 'Forever Changes' on your Beats By Dre. It's a mindfuck. But it's in its infancy. We're just playing with the idea at the moment. We have plans for an army."

The PDL already has a hashtag (#PsychLadsOnTour), and its own logo is in development. "Yeah, you've got these tie-dye flames, and then this griffin coming out of the top of it," says Harry. But then he goes quiet and has another idea. "No. Two fucking griffins!"

ut we're getting caught up in the Things. What's more important is that not since the Manic Street Preachers, or possibly The Libertines, has a band trounced along to the party with enough chutzpah, amazing clothes and even better songs to

completely entrance a generation by the time they've released their first album. Peace, as you probably know by now, are Harry (lead vocals, fur, sparkly eyes), his brother Sam (bass, girls' clothes, the sensible one), Doug (guitar, sports brands, hidden depths) and Dom (drums, height, trouble). Via the rushes of the B-Town panic of 2012, a slew of excellent EPs, and their triumphant opening slot on this year's NME Awards Tour, they have now arrived with 'In Love' - the most loved-up, greatest debut of the year.

They are marking this moment in Austin, Texas, undertaking another rite of passage by playing 12 shows inside of four days at the South By Southwest music festival/conference/piss-up. And they're claiming this one as their own, whether further cementing the new indie clique by getting loaded with the likes of Palma Violets and Haim, laying out their manifesto to endless American radio interviewers, raving it up to classic house DJs like Derrick Carter or stalking the streets with a water pistol filled with whiskey and cola.

Here's a random example of how real shit is getting for Peace: Usher turns up at their Friday afternoon

> showcase. Not only does he stay for the whole thing, he briefly emancipates himself from behind his huge security guy and enters plain sight. The band are already making the most of this good turn of fortune. Their A&R guy has already had to pick up the

tab for a broken thousand-dollar hotel coffee table. The happy news with this lot is that 'In Love' is effortlessly good enough to make all of this fun but extraneous nonsense melt away completely. And it feels euphoric enough to soundtrack 2013 for a generation. There is probably too much tie-dye, romance and beer around this band for them to get seriously political about anything, but consider that in an age of high unemployment, voter apathy and psychotic levels of online oversharing, it's sometimes difficult to know

"We're basically a bish bash bosh of lad culture and tripping the fuck out" HARRY KOISSER

for sure what to think about *anything*. The old values of politics and gender and class and race and sexuality have gone completely out of the window. With few rudders to speak of, a generation is making it up as they go along. Being into Oasis and Love at the same time, enjoying getting loaded but still taking a keen interest in Maya Angelou hasn't happened to this extent before.

These boys are Brohemian, you might say. It's a moot point whether Peace are actually hippies or not - Dom denies the suggestion instantly, before Harry points out how their entire friendship was initially predicated on his displeasure at somebody spelling the word incorrectly on MSN.

"But I don't think we are, really," reckons Harry. "Hippies are a bit too lazy. We do stuff," says Doug. Fair dos. But the kind of Lads who watch football and

wear Ben Sherman and drink Stella - do you get on with those sorts of people? "I'd say 50 per cent of my close friends are proper lads," says Dom. His face then sinks. "And the other 50 per cent are family members."

'In Love' is heart-swelling, and obsessed with love, euphoria and friendship. The things that most songs are written about, perhaps, but this album, recorded with Arctic Monkeys and Florence producer Jim Abbiss, amps those things up into being holy grails. Harry talks about songs coming to him in dreams, and he's only half kidding.

Is there enough romance in the world?

"Nowhere near enough," says Dom. "We need to make the world more like a film, like Love Actually. Well, a cross between Love Actually and Crash."

"I think that too, yes," says Harry, his eyes getting even more sparkly at the very subject. "But I also feel quite naive about everything. It's quite a comfortable naivety. I'm still enjoying that I get to have fun."

Do you think this generation has it any worse or better then those gone by? It won't get conscripted to war, but it'll probably never get a mortgage either.

"I don't think our generation has it harder or easier," shrugs Harry. "I think it's just different. It seems to have been kind of like this for every generation. I think it's just the world. But we never experienced what it was like growing up 10 years ago."

Harry thinks on this for quite some time, and he goes into a fug. "I guess we didn't have acid house," he considers. "So maybe it was a bit easier 10 years ago. It seems like things were a bit funner. There wasn't that

much fun happening since we were 18. It seemed really boring, that last few years before we started a band. I think that's maybe why we're like ... eager."

eace can't have known that forming a band out of boredom would

lead to a good portion of the UK trying to live a dream vicariously through them. And when that happened, they can't have known how high the stakes were going to end up. B-Town was crazy; three bands who sound quite different living in the same region is not what makes a classic scene. But the thing was, while the music industry seemed to want this, a generation who didn't even quite realise that they needed a shot of indie romance have begun lapping it up.

"It was really weird, looking back," says Harry. "Even since we've been here in the States, bands have been doing what we were doing. There was a party last night where they put on a bill of bands and I saw it online, and it's like we did with Swim Deep and Troumaca. It's like a thing of its own now."

So with these songs now connecting so hard with people, how does it feel surfing this wave? Do they feel like an important band now? "There's something more, not like real... but when everything's being played... I wanna say 'authentic' but that's being derogatory towards electronic music," says Harry. "But it's a physical thing. I feel it myself when I'm watching bands. I'm looking at things and that's there. When we improvise or whatever, I don't know why it works

"I don't think our generation

has it harder or easier.

It's just different"

HARRY KOISSER

or how it works, but the way that we interact, whatever's in control of how we're working together, that's what people can feel and pick up on, I guess."

What, then, is the biggest threat facing this generation?

"I always think the

internet's gonna be either a really good thing or a terrible thing," worries Harry. "I worry that we're gonna end up working from bed. The office job will just turn into a bed job. You don't have to leave your house, you just sync online. And that's living? Something I'd love to not exist is the internet. But it does and you can't ignore that. But it's so weird. I think about that a lot."

Doug, who is fast becoming the oracle, has words to say. "I think the hardest bit is just not having loads of say in your life. Looking at loads of people getting ostracised from society. The internet could be a great thing because it can give people voices."





"But we're machines now man!" shrieks Harry. "Think about it, how long is it gonna be 'til the singularity?!"

There follows a conversation about how humanity is losing control of its physicality now that a good deal of the 'self' in polite society now exists as an online bonus-self. "That's what worries me," says Harry. "And it's inevitable that this is just gonna grow. And do you really wanna be on the outside of that?! It does feel like there's this sub-universe being created."

Speaking of glancing back to simpler times, there are people who are saying 'In Love' sounds like the '90s, which is true to a point while also missing a completely different one. There are bits of early Primal Scream psych-jangle and a shared song title in 'Higher Than The Sun'. There are bits of grunge squall to 'Lovesick'. There is some of the romance of Damon Albarn's quieter moments in 'California Daze'. And yet none of those '90s influences really sound anything like each other. They're just a few of the classic ingredients that make up the make-up of Peace. I talked a few weeks ago with their mates from Swim Deep about string theory and eternal recurrence and how the most viable sounds find ways of manifesting themselves time and again. Yet these boys are not quite that psych about it.

"I think it's just thaving the same culture as people who we were listening to growing up," reckons Dom. "Just like, Bobby Gillespie and stuff, we were growing up listening to house music and '60s music at the same time, and taking references from all of that."

Harry shrugs. "I guess that was just the first music we consciously heard. I always remember songs from car journeys to Wales that my Dad used to play. Oasis, Zeppelin, Blur and The Kinks were on there. Those songs are just drilled in. But that's not what we wanted our music to sound like. I wanted it to be more



a sharp mover with a

silver tongue."



or living by instinct?' He's

lost in a beautiful way."

than he makes out. Quiet

but loves a good shout."

a faithful hound, that's

how I see him."



techno-y. Nowadays I always think of it as 'strummy'. We used to be more 'picky', always thinking about techno, but then we started thinking about writing songs and it got more strummy."

efore goodbyes have to be said, for a simple example of how loved-up on positivity Peace

"I will happily go to

HARRY KOISSER

hell for being a drunk

homosexual abortionist"

example of how low are, consider this snapshot from the streets of Austin.
The city is the liberal hub of the state, but this is Texas, so the crazy is always going to seep through the gaps. So we're walking past the placard of a particularly demented God-botherer. "SODOM

AND AUSTIN" it booms. "REPENT OR PERISH! Warning: Drunks, Homosexuals, Abortionists, Adulterers, Liars, Fornicators, Thieves, Atheists, Witches, Idolators: Hell awaits you."

Shocking stuff, but of the kind that most people would just cross the street to avoid. The only thing that stops Harry and Dom from actively making out right there in front of these sign-holders ("Throw some

gay at them!") is because there is a car coming, and so an epic photo opportunity is lost. But Harry remains affronted. "I will happily go to hell for being a Drunk Homosexual Abortionist," he snorts. "But I'm fucked if you're accusing me of being a witch."

Quite. For a final question, I pick one from my stock of random LOLs: out of all the things in the world,

which is the best thing?
"I don't wanna say the PDL," considers Harry,
"because that's too hyperbolic a statement to make. The best thing in the world? LOVE!"

Doug: "I would say

Doug: "I would say falling in love."

Dom: "A brand new

relationship. That tickle

in your belly. The butterflies in your stomach."

And the worst? "All those naysayers and people's negativity. People with the fear," says Harry. It's astonishing really, how simple the big things are once you get past the white noise of words and thoughts and status updates. Whether hippies or Psych Lads or whatever, they're called Peace. They are In Love. This, very simply people, is how you do bands.

"IT'S ABOUT FEELING INFINITE!"

Harry's track-by-track guide to 'In Love'



HIGHER THAN THE SUN

"I think I'd listened to too much Silver Apples and decided to write something we could really expand on live. I like the flower-power riff that comes in halfway. That wasn't existent until we'd finished the song and I was doing chord overdubs on a 12-string and it just... happened."

FOLLOW BABY

"I woke up in Dom's bed at Mostyn Road in London one day with 'Follow Baby' in my head. We just got up and started recording it. Originally I wanted it to have a really screechy harmonica sound over the beginning but we never got round to it."

LOVESICK

"It just happened over the space of 15 minutes. The lyrics sort of popped into my head so we recorded them. Sometimes it's good to keep stuff straightforward."

FLOAT FOREVER

"It's the only really dark song on the album. I wrote it late at night on a bridge. Weird."

WRAITH

"Wraith' used to just be a loop of the riff that I shouted stuff over but then we added a chorus when we recorded the demo. It's probably the oldest song on the album. On one take I made my guitar sound

like Brian May. It was sick. On another I played a really funky piano riff throughout the entire song. Not so sick. Wait, it was amazing actually."

DELICIOUS

"Delicious' is so abstract. I don't really get it. I kind of like it though. It has two guitar solos. That's only one less than The Darkness' 'I Believe In A Thing Called Love'."

WASTE OF PAINT

"It was a right bloody laugh to record. We just looped it for ages. Then when we had the groove on lock we laid down the takes. It has loud shakers as well. I love loud shakers."

TOXIC

"Toxic' was the last song written for the album. It's a song about giving stuff up that you don't want to. Or, actually, not giving up stuff that you do want to. Or not really knowing at all.

Lucy Rose sang backing vocals on it. There's a really mysterious sound that happens between O1:31 and O1:32.

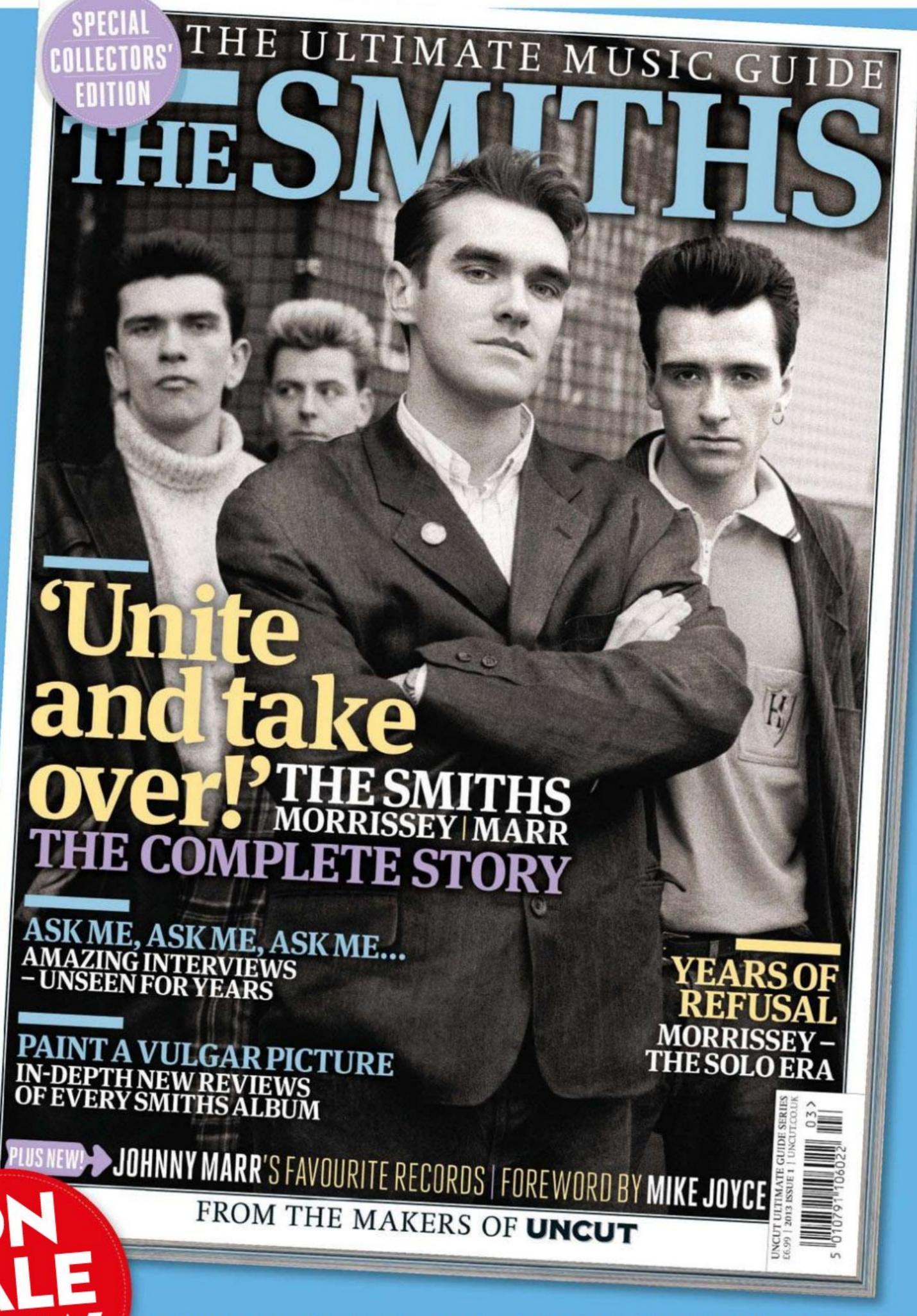
No-one kno ws what it is but we just left it."

SUGARSTONE

"Sugarstone' was written after the festie season of 2012. I drank gallons upon gallons with my buddy Wolfgang and partook in thousands of singalongs. I guess it was written with that in mind."

CALIFORNIA DAZE

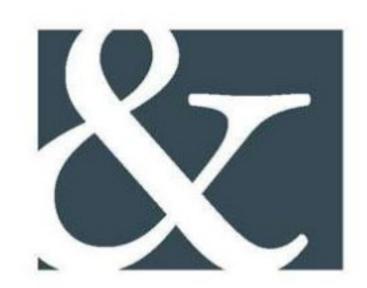
"I wrote this while surfing my pal Bunny's sofa and working holding a stickboard outside the Birmingham Bullring for the house night FACE. I was convinced I couldn't write a 'real' song until I wrote that."



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ARUSH



A PUSH

Just six months after Johnny Marr walked out of The Smiths, **Morrissey** sprung back alone. Twenty-five years on from his first solo album 'Viva Hate', **Barry Nicolson** hears the untold story of this troubled transition

s the godhead of one of pop's most fervent personality cults, Morrissey has been an habitual courter of controversy, prone to outrageous statements and operatic fits of pique; someone who'll

blithely excommunicate entire inner circles for the smallest of infractions and, on occasion, for no apparent reason at all. Now, 25 years on from the release of his debut solo album 'Viva Hate', it's hard to imagine how he ever functioned as a cog – albeit a pretty major one – in the machinery of a band. Frontmen merely front bands, but Morrissey is an infinitely more narcissistic, ruthless and irresistible creature.

Nevertheless, his six-month transition from Smith to solo seemed quick by anyone's standards. NME broke the news of The Smiths' imminent demise on August 1, 1987, six weeks before the release of their final album 'Strangeways, Here We Come', but the story had been an open secret in the office since May. Journalist Len Brown had been sent to interview The Cradle, a newly formed band who boasted a link to The Smiths through Craig Gannon, Andy Rourke's one-time replacement and rhythm guitarist on the ill-starred 1986 American tour. Naturally, when their manager John Barratt let slip that Gannon's old employers were "going through great personal turmoil", Brown's ears pricked up.

"When I got back to the office," he recalls, "I told all this to [then Deputy Editor] Danny Kelly, who started investigating from there. Danny's story [headlined

simply 'Smiths To Split'] was the first that Morrissey had heard about it officially, but really, they'd been falling apart since Christmas. They were burnt out: Andy had his heroin problems and Johnny had been drinking heavily on the American tour. They struggled with the constant touring, recording and creativity. And lack of

Morrissey gets adored at his first ever solo gig, Wolverhampton Civic Hall, December 22, 1988 management was absolutely crucial. You can't be on the road, in the studio or onstage at night and also be in the boardroom during the day."

The NME story was not quite the killing blow it's often made out to be (the paper often gets credited with

splitting up the band); it simply gave a name to the deepening malaise which seemed obvious to everyone but the band themselves. Throughout the recording of 'Strangeways...' there had been rumblings of discontent about the band's latest manager, Ken Friedman, who Marr was determined to stick with and Morrissey suspected of trying to drive a wedge between them. Though Andy Rourke calls the NME bombshell "the moment when the shit hit the fan", in hindsight, it was really the session with guitarist Ivor Perry - hastily arranged in the aftermath to gauge the viability of a Marr-less Smiths that finished them off.

Perry, formerly of briefly successful leftist jangle-poppers Easterhouse, was pressured by Rough Trade to go into the studio with what remained of the band, but Morrissey pulled the plug after just one day and returned to Manchester to lick his wounds. No-one was terribly surprised: The Smiths' long-time producer Stephen Street remembers the atmosphere in the studio that weekend as being "a bit like purgatory – The Smiths were finished, but were they really finished?"

They really were, and to some degree,

it was by Morrissey's own unwitting hand.

"The session with Ivor Perry was Morrissey's idea," says Andy Rourke, "and I think it just reinforced Johnny's decision not to come back. He was a little offended, so soon after the split, that Morrissey had tried to continue without him."

Though Marr had initially suspected him of planting the *NME* story, Morrissey was as dismayed as anyone by the break-up, and it wasn't until much later that he finally gave up on the hope that they would reform. As such, 'Viva Hate' was never intended to be more than a stopgap before the band regrouped. Speaking to Len Brown six months later, Morrissey sounded like he still hadn't quite come to terms with life after The Smiths.

"The Smiths," he said mournfully, "were almost like a painting. Every month you'd add a little bit here and a little bit there... but it wasn't quite complete and it was whipped away. And I find it quite hard to adapt to that. Those people who patted me on the back and said, 'Oh! Smiths split! Very clever, very wise, very cunning' – I hadn't a clue what they were talking about."

Towards the end of 'Strangeways...', aware that "there wasn't much left in the can" for future B-sides, Street gave Morrissey a cassette of song ideas he'd been working on. When the producer returned from his honeymoon in mid-August, he found a handwritten note from Morrissey explaining that he had "been working very hard on your tape. My objective, impartial and sane view is that the tunes are excellent... EMI are very anxious for a first record, and this could happen whenever you're ready".

For Street, the opportunity to serve as Morrissey's new musical lieutenant was too good to pass up, but it was also a potential banana skin: in the eyes of Smiths devotees, he would effectively be stepping into Johnny Marr's shoes, and, as he says, "I knew the reverence that The Smiths were held in. I knew that if I messed up, I would be one of the most hated men in the country."

The pair booked a fortnight at the Wool Hall, just outside Bath, for early October. Street was tasked with recruiting a new band, and drafted in Durutti Column guitarist Vini Reilly and session drummer Andrew Paresi. But while he got on well with Morrissey, Reilly (who declined to be interviewed for this feature) could be difficult to work with. He didn't think much of Street's songs – he was particularly derisive about 'Everyday Is Like Sunday' – and would sometimes outright refuse to play on them. This happened often enough that he eventually distributed a list of instructions for what to do when he lost his temper.

"I can't remember what was on it," says Andrew Paresi, "but it ran to several pages, detailing what needed to be done to prevent a wobbler going critical. Vini felt he should have been writing the music, but that's not how the project had evolved. Looking back, the tension may have prevented Morrissey from going into a forensic examination of 'Viva Hate', which might have turned him against it and into a fast car back to Lancashire."

Reilly's wobblers aside, the sessions were productive. 'Bengali In Platforms' had been demoed with Ivor Perry and 'Margaret On The Guillotine' had been knocking around since The Smiths' dying-ember days, but the rest of the songs were brand new – including 'Suedehead', the lead single, and one of the first tracks to be recorded.

After two weeks, Morrissey and Street took a short break, but once they reconvened, the album was finished by December 23. From the germ of an idea first outlined in Morrissey's letter to Street, 'Viva Hate' took just 128 days to write, record and mix. "I've never done anything so quickly," says Street, wincing at the memory of the stomach ulcer he developed during the final stretch.

One of Morrissey's (many) contradictions is that he hates to be managed, but demands constant management. During the recording of 'Viva Hate', the task of walking that particular tightrope fell to Gail

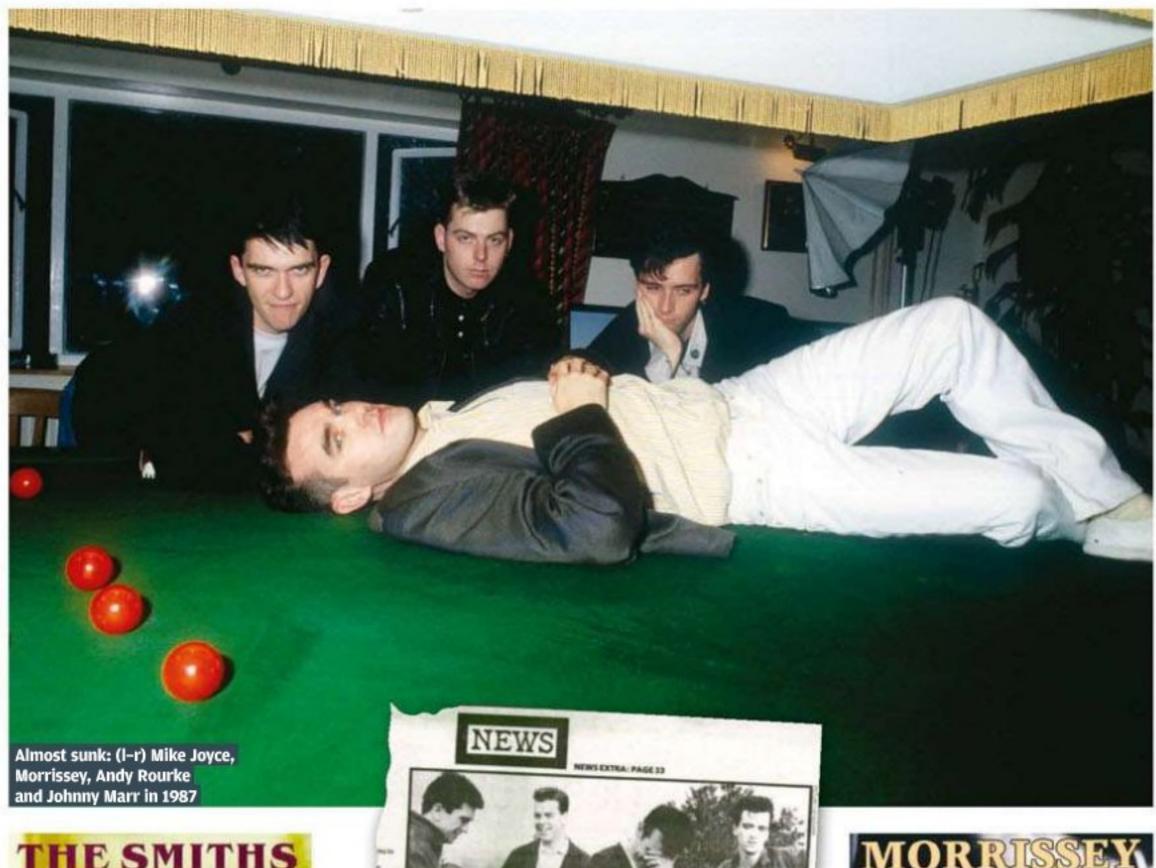


Colson. Colson's managerial brief was to keep Morrissey comfortably removed from the legal clouds gathering over The Smiths' grave. Though he and Marr were estranged, Colson spoke with Marr's new manager Marcus Russell "practically every day. Morrissey didn't want to involve himself, he just wanted it to be sorted, so I spared him as much as I could."

This allowed him to focus solely on the album, which, despite the rapid turnaround, everyone only seems to have good memories of making. In the evenings, Morrissey would often lead the group in a round of charades, or head to the pub for a pint and a game of snooker. On days off, they'd take long walks in the countryside, or venture into Bath, where there was a health spa he took to frequenting. Outwardly, says Andrew Paresi, "he displayed a bulletproof, engaging

cynicism, waspish and vulnerable in equal measure." Inwardly, however, Stephen Street suspected that he "was still distressed about The Smiths. The cook at the studio told me that Morrissey came in one day and said to her, 'Thank God Stephen's here, he's a rock to cling to in these times.' Perhaps that was one of the reasons he decided to do the album with me – familiarity."

Once the album was in the can, Street didn't hear from Morrissey until February, after 'Suedehead' had met with across-the-board critical acclaim. Street now believes that "if 'Suedehead' had come out and been slagged, I would probably have never heard from him again". Instead, buoyed by glowing reviews and a Number Five chart placing, Morrissey was eager to release new material. On the day that 'Viva Hate' topped the albums chart in March 1988, he was back at the Wool Hall,



"With 'Viva Hate',

I think the audience

was simply relieved that I was still living"

MORRISSEY, 1990

THE SMITHS
"STRANGEWAYS, HERE WE COME"

recording the songs that would ultimately form the basis of 1990's 'Bona Drag' compilation. It was

Gail Colson who rang to tell him the news.

"It was 10.30am on Monday morning, and I'd definitely woken him up," she recalls. "He went, 'Oh, thank you, can I call you back later?' and that was the last I heard of him for two months. He went AWOL, back to his mum's where he wouldn't answer the phone. After three or four days I just had to say, 'To hell with it, I'll hear from him eventually."

A few months after he eventually resurfaced, however,

Colson received a lawyer's letter informing her that she had been fired. No explanation was offered, although it seems likely that she was a victim of Morrissey's financial wranglings with Stephen Street (whom she also represented) over his payment for the 'Bona Drag' sessions.

"He wanted to pay me

a minimum one point on the retail," sighs Street, "and I felt that because of the work I was putting in on the record, I was worth a bit more than that. In the end, I became a persona non grata."

Sooner or later, that fate befalls most who work with Morrissey. Some, like Street, find their way back into his good graces, only to be exiled again. Others, like Colson, who later turned down another request to manage him, don't bother. Vini Reilly continues to record with The Durutti Column, while Andrew Paresi moved into radio – he has a show, *The Final Report*, starting this May.

SMITHS TO SPLIT

SINGLE Feel which livery to continue of the c

From left: The Smiths' swan song; how NME broke the news; Morrissey goes it alone with 'Viva Hate'

And Morrissey? Well, two years after the release of 'Viva Hate', he appeared to have disowned the album, describing it to NME's Nick Kent as "more of an event than an achievement. I think the audience was simply relieved that I was still living. I've always been fiercely self-critical and it wasn't perfect. And it wasn't better than 'Strangeways...'. There are at least six tracks I'd now willingly bury in the nearest patch of soil." Yet

the reaction to last year's disastrous reissue (which excised 'The Ordinary Boys' in favour of a previously released demo, and needlessly edited the majestic 'Late Night, Maudlin Street') was telling; it remains the best-loved of his solo releases, outstripping even 'Your Arsenal' and 'Vauxhall And I' in his fans' affections.

So why the fraught relationship with it? Perhaps a part of him was simply taken aback at how – for all the turmoil he felt over the breakup of The Smiths – it had been so easy to pick up where he'd left off. The importance of being Morrissey, after all, is that he can only ever be Morrissey: unchanging, unequivocal, absolute. As Andrew Paresi puts it, "The Morrissey you see onstage now is the same man from 1987. He's never moved to accommodate anything but his own artistic space. That makes him sound like an Ayn Rand character. To some extent, he's The Laughing Objectivist."

WHAT CAME NEXT...

Morrissey's follow-ups to 'Viva Hate'



KILL UNCLE 1991

With Stephen Street jettisoned, Moz turned to Fairground Attraction's Mark Nevin as his co-writer, but 'Kill Uncle' was

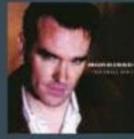
a disappointment. Moz seemed to suffer from making too many transitions in too short a time. KEY TRACK: 'The End Of The Family Line'



YOUR ARSENAL 1992

The first record to feature Alain Whyte and Boz Boorer (both of whom became his longest-lasting collaborators) this was Moz's first

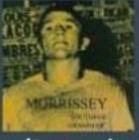
proper solo masterpiece - an unlikely, but weirdly successful, mix of glam, indie and rockabilly.
KEY TRACK: 'The National Front Disco'



VAUXHALL AND I 1994

A longstanding fan favourite, and given its musical similarities to The Smiths, it's easy to see why. It finds Moz at his most reflective,

informed by the untimely deaths of close friends, but also features some wonderful pop songs. KEY TRACK: 'The More You Ignore Me, The Closer I Get'



SOUTHPAW GRAMMAR 1995

A daring but misguided work, this came at the height of Morrissey's fascination with boxing and violence, reflected in the distorted

guitars and menacing air that dominate. A missed opportunity, but by no means a disaster.
KEY TRACK: 'The Teachers Are Afraid Of The Pupils'



MALADJUSTED 1997

His most-maligned release. 'Sorrow Will Come In The End' left off the original UK release is probably the most interesting

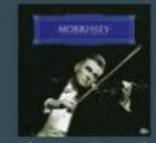
track, chiefly because it features Morrissey delivering a death threat to Mike Joyce. Grim. KEY TRACK: 'Sorrow Will Come In The End'



YOU ARE THE QUARRY 2004

A triumphant return to form after seven years away, the album which Trojan Records imprint Attack was revived for - spawned

his highest-charting single, 'Irish Blood, English Heart', and reinvented him as an elder statesman. KEY TRACK: 'First Of The Gang To Die'



RINGLEADER OF THE TORMENTORS 2006

The comeback continued apace with the third chart-topping album of his career, and his first

since relocating to Rome from LA, though it's not quite up to the standard of 'You Are The Quarry'. KEY TRACK: 'Dear God Please Help Me'



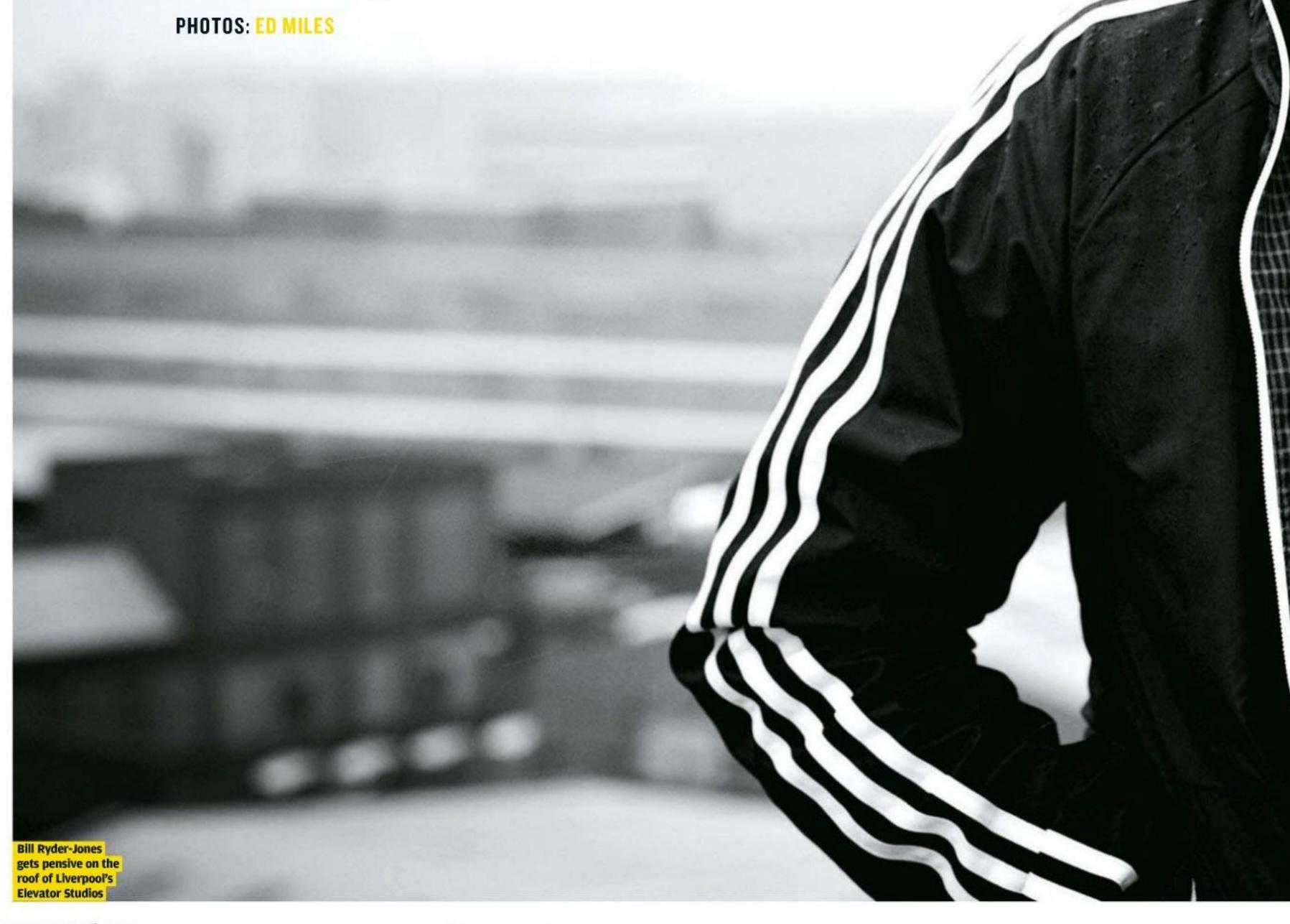
YEARS OF REFUSAL 2009

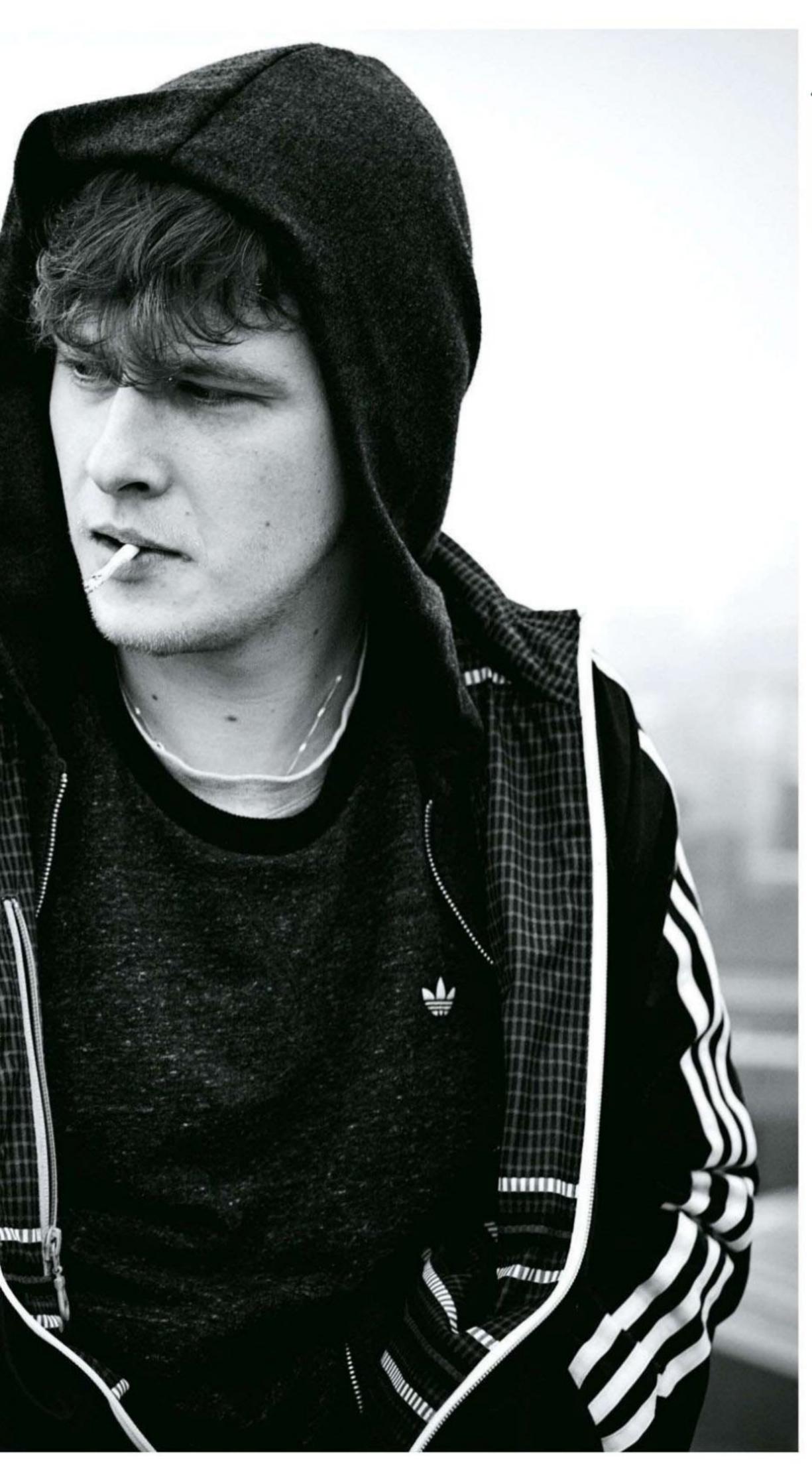
A record that was well received on release, but sounds a little ho-hum in hindsight. It certainly has its moments, but there's

a slight whiff of stagnation coming off the likes of 'You Were Good In Your Time'.
KEY TRACK: 'I'm Throwing My Arms Around Paris'

FEAR & LOATHING IN LIVERPOOL

It's five years since Bill Ryder-Jones left The Coral, driven out by depression and agoraphobia. Now, he tells Jamie Fullerton, he's locking away his demons to reignite his love of music





had agoraphobia for a long time, all kinds of anxiety things," says Bill Ryder-Jones. "You sound like a therapist. This is really intense. Does it have to be this intense?"

The man best known for a) being a founding member of The Coral, leaving the band in 2005, rejoining, then leaving for good in 2008; and b) being quite possibly the greatest British guitar player of his generation, is acting a touch surprised. Mainly at himself, three pints in, sat in Liverpool's artsy Camp And Furnace café bar, for opening up about panic attacks, agoraphobia and the general mental turmoil that has swirled in his life. Turmoil that, when touring the world with the weed-fuelled Liverpool psych-strummers, he couldn't bottle up any more, so he snapped and had to step out of the game.

On April 8, five years and three months after he left The Coral for good, Bill releases his first guitar-based solo album, 'A Bad Wind Blows In My Heart'. It's a gem: subtle, fragile, tenderly damaged-sounding yet eloquent and positive. It's tempting to describe Bill using these same words, painting lines between his reputation as a troubled maverick and the tone of his music. But a day spent with him proves that to do so would be wrong. Bill is fantastic company: funny, welcoming, together, friendly. He'll admit he's still got issues, but it's clear that the release of this album marks a turning point in his life in more ways than one. It's been a long journey.

"THAT FEELING OF NASTINESS AND UGLINESS IS QUITE ROOTED IN WHO I THINK I AM"

Bill Ryder-Jones

When 'Bill Ryder-Jones, moody maverick guitarist in The Coral', became just 'Bill Ryder-Jones' after the pressures of band life got too much, happiness did not arrive by simply not having to haul himself onstage every day. Having joined the band as a teenager in 1996, from their breakthrough in 2001 he was launched into a dope-smoke whirlwind of touring and intense recording, and he didn't think twice about it.

"All I really cared about then was Pink Floyd and smoking weed," he shrugs. "And if you've got that on tour, you're alright. But then when you get older... it gets to be more of a trap. Playing live became too much."

Bill began to hate performing. He couldn't help it, or explain it. It was just the way he was. "People only pick up on the really obvious things, the panic attacks," he sighs. "The tip of the iceberg, the shit that comes out. I had incidents." He knew he was holding his bandmates back. A proposed US tour with Arctic Monkeys was canned. "They asked us to go to America and it felt like it was the end of the world," he shudders. So he did the honourable thing and stepped out. But it didn't lift any weight from his shoulders - more was added.

"I didn't experience full-blown depression until after the band," he reluctantly recalls. "But I've come to understand depression as a spectrum. Melancholy has always been there, sadness... I've always felt it's part and parcel of life as far back as I've got memories really."

What's his earliest memory? "Well... I suffered a mental block so memories are non-existent before the age of 11. So... I'm not going to go into this, but that shit doesn't just 'happen'. Something has to cause that stuff. That feeling of nastiness and ugliness is quite rooted in who I think I am. I'm not moaning about it, I'm quite happy with the person who I am and my life. But the point of making my album wasn't to answer questions about my private life. Bad things happen..." >>

When he left the band Bill was lost. He'd "fallen out of love with music" as he slunk back to his Hoylake home, and "bumming around" is the most descriptive he can get of this time. I got in touch with Bill back then, chasing an interview about why he left The Coral. He would ask me on Facebook chat what I thought he should do with his life, even though we'd never met. In an attempt to bring focus back to his life, in 2009 he started studying sociology and economics at Liverpool University but soon dropped out, the double spike of missing being in the band and knowing he could never return niggling his brain too much for him to settle.

rom 2009 to 2011, two highly significant things happened in Bill's life. Firstly, after making tentative steps back into music, being convinced by a friend to compose the score to low-key short film Leave Taking, he hooked up with Domino Records boss Laurence Bell. Secondly, his health got worse. "A mental illness," he clarifies. "The same stress-related thing that made me go blank... that would come in periods. I did a lot of treatment and it didn't work; then, sad as it is, it came down to medication and everything got a lot better. I spent that long struggling with that shit and not wanting to [take medication]. I've taken medication for years... but never that much."

During this testing time for Bill, Laurence Bell's ears were pricked up by his soundtrack work - Bill also kept his hand in working on 2010 film It's Natural To Be Afraid and 2011's Bed. The label chief rang for a chat.

"Bill told me that he didn't ever want to play live and just wanted to make soundtracks," recalls Bell, who signed him up to his publishing company and got him working on the record that would end up being his largely instrumental 2011 album 'If ...'. A newly imagined soundtrack to Italo Calvino's novel If On A Winter's Night A Traveller, 'If...' was hardly 'Dreaming Of You', but it was a subtle, lovely, enveloping record.

"That was an amazing concept and not the kind of thing many artists could conjure up," says Bell. "But then he kept writing these incredibly moving and beautiful songs. They were quite personal and I don't think he wanted to release them. I started to realise that there was a very special album there."

It turns out that it wasn't just Bill's fear of being shoved back into the live spotlight that had held him back from picking up the guitar again properly. "I always felt that people who sing about their own lives are brats, showy cunts and preachers, and it turned me off completely," he shrugs. "But Laurence sat me down and said how helpful it is to some people, and if you're not in it to communicate things to people then you're just a 'muso'. If you're not trying to connect, it's pointless."



A switch was flicked in his head. His confidence swelled. He started playing guitar more and more, recording in a quiet room in his mum's house and finally letting himself revisit his past. "The whole thing was an exercise in my childhood," he explains. "I wanted to

call it 'West Kirby County Primary', the name of my school, but there was to-ing and fro-ing with the label. I give them so little... so I was like, 'Well, you can have that, but I'm fucked if I'm going to tour America!"

'Anthony And Owen' documents his friendship with his two best friends growing up. 'You're Getting Like Your Sister' is about a child who went missing from the Hoylake area. He shrouds much in metaphors (he reveals that he's referring to himself in the guise of a character called Christina), but this is still Bill laying himself open in a way that was previously unthinkable. But the release of this album has not quashed Bill's

issues for good. He's playing a few low-key solo shows soon. But don't expect to see him balancing his feet on monitors while firing out

> riffs on an 18-month world tour quite yet.

"This is a really big thing," he emphasises. "My exgirlfriend... her granddad

passed away, he was a beautiful guy, I knew him for six years. I got the train outside Liverpool on my own to go to his funeral in Manchester about three weeks ago. I had agoraphobia... that was the first time in eight years where I'd done anything without someone else there.

"The people who know me, they know how big releasing this album and going out and doing some gigs is. My mum phoned me in a mood actually, saying, 'Our Ben said you were doing a gig in Manchester. That's amazing, why didn't you tell me?' My dad was the same. I said, 'The bottom line is, I'm nearly a 30-year-old man and I don't want to have to run to my parents going, 'I'm doing a gig! I've found my bollocks!""

Bill Ryder-Jones has, if not quite laid his demons to rest forever, at least locked them behind a solid door for now. "I am really happy," he grins. "And it would have been really easy not to [have been convinced to make the album], because I get just as much enjoyment sitting in bed watching South Park as making a record. Well, that's not quite true, but the bottom line is, it's good music. So I'm feeling quite good. But... I'm three pints in!"

We head into the Liverpool rain and say our goodbyes. As I step into the taxi Bill yells, "Did you see who that was?!", pointing out that Tim Howard, goalkeeper for his beloved Everton, just walked casually past us. Now he looks really happy.

"IF YOU'RE NOT TRYING TO CONNECT, IT'S POINTLESS"

Bill Ryder-Jones

"Bill makes you want to listen"

BR-J has collaborated with a few familiar faces too



ALEX TURNER Collaborated with **Bill on Submarine** Alex enlisted Bill to play a few parts

on his 2011 soundtrack to Richard Ayoade's film Submarine. "It was a real eye-opener," says Bill. "Seeing the way they [Alex and producer James Ford] worked on it. All I did was play on some of Alex's tunes. I don't think he needed me, it was more him being a gent!"



MILES KANE

Worked with him on The Last Shadow Puppets' B-side 'Gas Dance'

Bill: "The Puppets thing is a regret. They asked me to do some Puppets stuff before they made their album. I couldn't do it because I was still in The Coral - it was un-Coral-like to break ranks. But they asked me to play on some B-sides later and I was more than happy to."



IAN BROUDIE, The Lightning Seeds **Produced The** Coral's 2002 selftitled debut album

Ian: "Bill thinks outside the box. With certain people, when they play music there's an indefinable quality that makes you want to listen. Bill has that in his music, not just in his guitar. In a world of wannabes, he's 'proper'. Everyone's got a favourite Beatle; Bill was my favourite Coral."

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SUMMER LOVINATION AT H&M



Our thoughts are already turning to the heady days of summer – and especially the festival season. You'll find all the kit you need at H&M, from festie fashions to tents and accessories. Even Tribes and Carl Barât are popping in...

ummer is coming and for music lovers that means festival season. Whether you're packing up your tent and wellies for a lost weekend in a field or you prefer something a bit more urban, there'll be a perfect festival for you. Apart from locating your suntan lotion and working out which bands to see, you'll want to look the part as well. H&M Divided is on hand with all the key looks you will need for the summer. Starting

this spring, men and women can find their festival essentials right here.

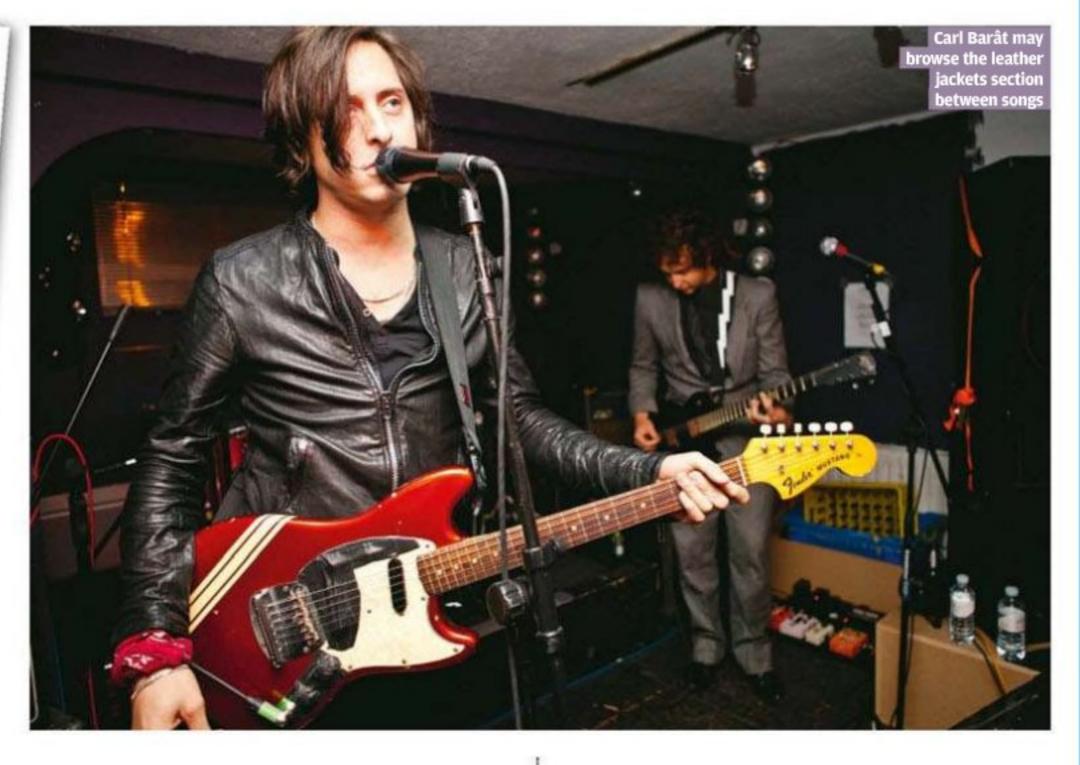
NME has teamed up with H&M to bring you a series of exclusive in-store appearances plus the opportunity to get your hands on the best festival fashions this summer. So, if you're planning to spend all summer rocking out in the company of the best bands the world has to offer and seeing the hottest new acts, we've got it covered.



he front and

To celebrate the upcoming festival season, H&M will be bringing you some of the biggest bands around live and direct in your local store. First up we have London rockers Tribes performing in the Manchester Market Street store on April 18. The band will be fresh from a huge headline UK tour promoting their new album 'Wish To Scream' and will bring their rock'n'roll glamour to the northwest. The Camden boys borrow the greatest parts of The Rolling Stones and





SEE TRIBES IN AN

INTIMATE SETTING

The Clash and are one of the best live bands in the UK. They're sure to transform the store into a unique and exciting gig venue with their killer combination of fan favourites and new classics and with a packed schedule of festival dates ahead it will be a rare opportunity to catch the band in an intimate setting.

Speaking about their gig, Johnny Lloyd says: "Tribes are very much a festival band, it is where we feel we belong. We always have a really great time in the summer. We just can't wait to get out there and play the songs."

To be in with a chance

of winning tickets, as well as keeping up to date with the latest news on the bands and festival collections, visit NME.COM/showcases.

Meanwhile, Carl Barât will warm up for festival season when he plays at the 178-182 Buchanan Galleries store in Glasgow on May 8.

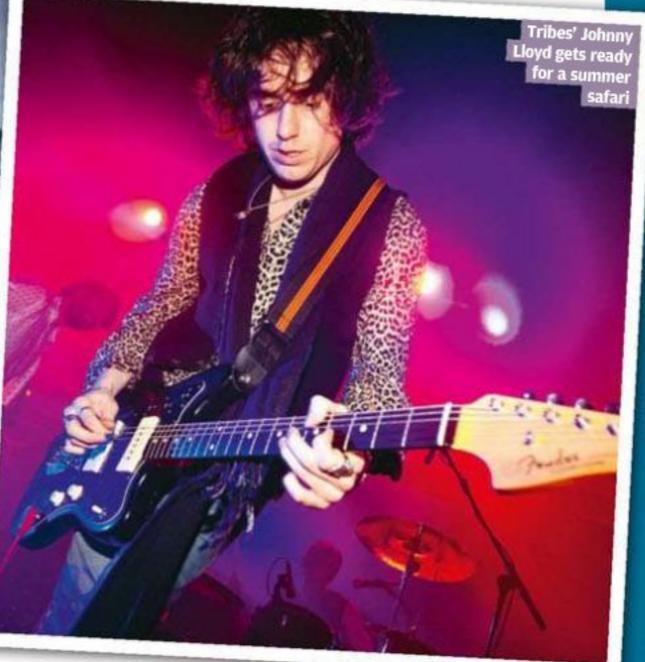
British festival weather is reliably unpredictable so stock up on your essentials at H&M this summer. With ponchos, kimonos and jackets all in stock there's no chance of the rain ruining your weekend, while a range of draped vests, kaftans, sheer chiffon skirts and tunics as well as uniform

jackets, skinny jeans and cut-off shorts will ensure the girls look as good as the music sounds. The boys have a choice of leather jackets, racerback tank tops and jeans plus ethnic print Ts and digital print shorts as well as the essential sunglasses. There are also glow-

in-the-dark pieces to bring the night alive and a full accessories collection, as well as all the kit a festival-goer will need, including tents.

H&M Loves Music and music comes alive at festivals. Make sure you have the essential looks this summer while catching the best bands first.







As well as Tribes and Carl Barât, a third gig with a special mystery guest will take place at H&M's flagship store in London's Oxford Circus in June. To be in with a chance of winning tickets to these exclusive live shows, just visit the website below. And that's not all: we also have H&M gift cards worth £1800 to give away to readers who want to get their hands a new festival wardrobe this summer.

NME.COM/SHOWCASES

REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard



CRUISE YOUR ILLUSION FAT POSSUM

The Olympia punks broaden their horizons with classic rock and country plucking, but keep their hardcore mentality intact



s policy U-turns go, Milk Music's debut doesn't quite match Liberal Democrat levels of sellout. The keen-eyed will notice that 'Cruise Your Illusion' is being released by Fat Possum, a Mississippi indie label best known for foisting The Black Keys on the world. This runs counter to the Olympia band's previous insistence that they're capable of fending for themselves without the help of record industry vultures. "What's the point of having a record label in fucking 2011?" frontman Alex Coxen once asked. Not much, but in fucking 2013 his band are dealing with more hype and minor distractions than they probably ever anticipated. They're hardly the first DIY punk rockers to palm off the more spreadsheet-y aspects of life onto someone else, nor will they be the last. Plus, in keeping with their previous vibes, Milk Music are self-releasing 'Cruise...' on vinyl.

The autonomy and singularity of this album is contained in its grooves, not its ethics, and its 43 minutes of idyllic grungy clatterpunk build on the considerable groundwork created by Milk Music's introductory 2010 EP 'Beyond Living'. The 12 songs on 'Cruise Your Illusion' boom self-confidence, and stand at the midway point between their fuzz-

drenched punk origins and the classic rock Milk Music now claim to draw on (the Stones and Neil Young, for example). As with 'Beyond Living', production is handled by one Captain Trips Ballsington, an Olympia hardcore staple. The album opener - titled, with slightly misleading aggression, 'Caged Dogs Run Wild' - is a plaintive country-rock instrumental less than two minutes long. Elsewhere on the album there are fade-ins ('Illegal And Free') and fade-outs ('The Final Scene'), and Coxen

calls someone "baby" - or more accurately "ba-beh" - on more than a couple of occasions. Most received wisdom about 'Beyond Living' had it as a loving homage to a few timehonoured influences: Dinosaur Jr, Hüsker Dü, Nirvana or The Wipers, depending on the writer's level of alt.rock geekery. Naturally,

Milk Music deny everything. The opening 10 seconds of 'Cruising With God' might not be a wilful tribute to Hüsker Dü's 'Don't Want To Know If You Are Lonely', but it's a safe bet that other people will spot the resemblance as well. In time, though, the song forges its own identity, with Coxen peeling off triumphant solos throughout.

The aforementioned 'Illegal And Free' ("Don't fuck with me man/I'm illegal and free") puts classic-rock axemanship through the same grainy filter Stephen Malkmus has utilised ever since Pavement's 'Brighten The Corners'. Except – whaddayouknow? – Coxen is a self-proclaimed Pavement-hater. But like Malkmus as a guitarist, Coxen offers multiple variations on 'accessible, but in a weird way' - shades of Television's Tom Verlaine pervade the unfussy minimalism of 'Crosstown Wanderer', and on the wonderful 'Dogchild', the twisted country plucking, nonchalant whistles and a peyote-muncher's sense of structure all recall Arizonian wizards the Meat Puppets. What Milk Music share with Pavement, Television and countless other free thinkers is less a sound, and more a mentality.

Punk rock may have inspired them to form a band, but their non-punk influences are in the foreground here. There are MBV-ish waves of feedback on 'No, Nothing, My Shelter', an ear-ringing beef-up of Springsteenian 'heartland rock' for the stirring 'Runaway', and even flickerings of krautrock on 'I've Got A Wild Feeling', where unsung drummer Joe Rutter and bassist Dave Harris create a clatter and thrum that doesn't let up.

It's tempting - and reasonable - at this point to compare 'Cruise Your Illusion' to 'New Moon', the new album by The Men, both bands being punk rockers looking to broaden their horizons. The highs on The Men's album are higher than Milk Music's, but 'Cruise Your Illusion' is the more cohesive statement. And 2013 has more than enough room for both of them. Noel Gardner

BEST TRACKS: 'Illegal And Free', 'I've Got A Wild Feeling', 'Dogchild'

MOUNT

OLYMPIA

Four badass bands

from Milk Music's

hometown

A band who share Milk Music's taste for the punkier end of grunge. **Established Olympia** heroes, their third album is ready to drop on No Age's Post Present Medium label.

CHRISTIAN MISTRESS

One of America's best metal bands, thanks to Christine Davis' killer vocals and ultra-catchy tunes that sound like they were penned during Thatcher's first term.

BONE SICKNESS

Death metal/grindcore rivetheads who prioritise scumpunk attitude over flashy technique and have a chest-freezer full of the former. Debut EP 'Alone In The Grave' is imminent.

HYSTERICS

Gnarly, discordant yet weirdly cheerful all-girl hardcore. Accused Green Day of stealing their bloody-tampon T-shirt design, albeit with collective tongue in cheek.

JUSTIN TIMBERLAKE

THE 20/20 EXPERIENCE SONY



On his 2002 debut, 'Justified', Justin Timberlake was the guy in all-white tracksuits, chirpsing "Gonna have you naked by the end of this song". On this,

his third, it's all drinks, dinner and plans to "make love on the moon" in his "space lover cocoon" (it is on the R Kelly-styled 'Spaceship Coupe' anyway). In 2013 JT's on that marriage and luxury bath shit and while it's a good listen, every song drags. Even on album highlight 'Mirrors' a robot voice repeats "you are the love of my life" 35 times in eight minutes. It's too much, especially when Frank Ocean and Miguel are doing better R&B jams in under four minutes. Best enjoyed with some time on your hands and a very active sex life. Siân Rowe

BEST TRACK: 'Mirrors'

WILLYMOON

HERE'S WILLY MOON ISLAND



What sort of phase was 23-year-old Willy Moon going through when he decided to grace his debut with a cover of 'Shakin', the same Rudy Toombs

track reworked by Jack White on 'Blunderbuss'?

Moon has snuggled up to Big Jack once before at
Third Man Records, and it ain't a complimentary
juxtaposition. Where White's 'Shakin' sweated
sassy evil, Moon's is hamstrung by contrived effort.
Where White's 'Freedom At 21' gelled rockabilly
and hip-hop rhythms, Moon's sales pitch of '1950s
rock'n'roll with modern production values' ranges
from the boybandish iPod ad horror of 'Yeah Yeah'
to the decently punchy retread of Kanye's 'Power'
on 'Get Up'. Unfortunately, Willy can't shake
the stench of USP-gimmick. *Emily Mackay*4

BEST TRACK: 'Get Up'

BRING ME THE HORIZON SEMPITERNAL RCA



Recent listeners to Nick Grimshaw's Radio 1 breakfast show have been woken with a jolt following the surprise addition of Bring Me The

Horizon to the station's playlist. The riffs of 'Shadow Moses' may be a strange accompaniment to your tea and Weetabix, but it's all part of the Sheffield metal band's bid to become a Proper Big Deal in 2013. Their fourth album 'Sempiternal' is packed full of similar sucker-punch moments, with 'The House Of Wolves' and 'Antivist' typifying the album's muscular and impressive anthemics. Ready to break noisily out of the underground, the quintet have made one of the year's most accomplished metal albums. David Renshaw

BEST TRACK: 'Can You Feel My Heart'

BRITISH SEA POWER

MACHINERIES OF JOY ROUGH TRADE

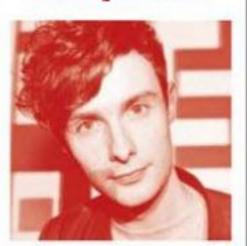


It's hard to stretch a description of the new BSP album beyond the statement 'It's a new British Sea Power album'. This is a compliment.

Their sound is unique, and the Brighton band have been crafting glacial indie that beautifully belies their reputation as owl-collecting kooks for a decade. Their sixth full-length will delight the fans they've accrued. The title track is as lovely an opener as they've ever done, and while elsewhere it's only the achy 'Loving Animals' that's quite up there with their madcap best, this is BSP in fine, if not exactly boundary-shoving, form. Looking forward to the next one. Jamie Fullerton

BEST TRACK: 'Loving Animals'

FACES TO NAMES... Three reviewers, three questions

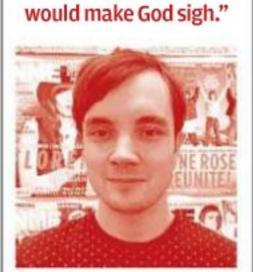


Favourite track at the moment?

"Mr SnoWman - 'Frosty Lake'. The best track off Big Dada's 'Grime 2.0' compilation and a great marker of how refined the sound has become."

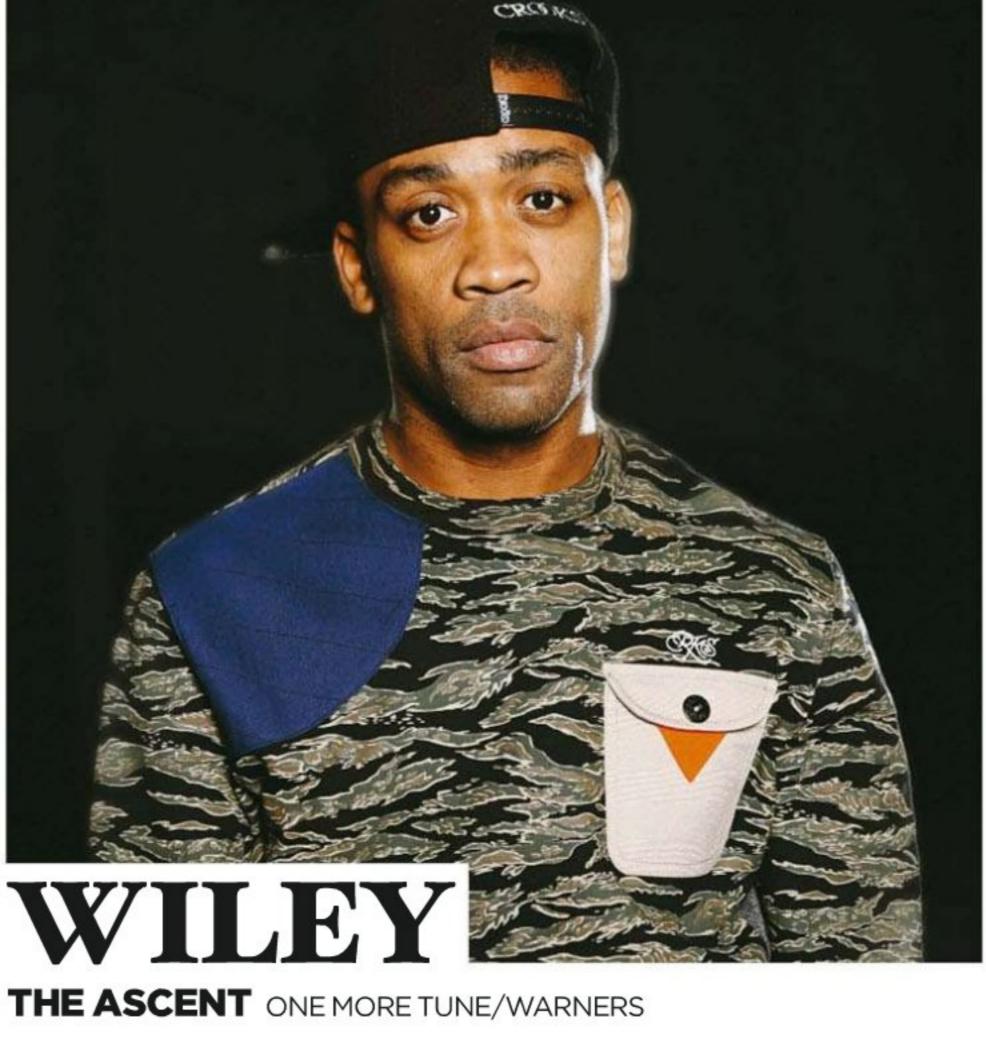


Favourite album at the moment?
"Doldrums - 'Lesser Evil'. I'm in love with Doldrums a little. This is fractured and obfuscated pop with chord progressions that



DAVID RENSHAW
Record Store Day is
coming soon - what's
your favourite ever
record shop?

"Probe in Liverpool. As a student it was the best place to buy Jack Penate vinyl and spot members of The Wombats."



The grime superhero fails to flex his production muscles, despite cameos from the underground's biggest hitters



Wiley, the undisputed king of the British urban underground, has been an unstoppable force in music for over a decade, since he first popped up as ringleader of the Roll

Deep crew. Since then, like Atlas he's carried the world of grime on his back with a heavy pride. As well as being one of the most talented artists of a generation, he's one of the most prolific: in 2010 he released 203 songs in one download. But his relentless energy, blowing standard musicindustry protocol out of the water, has resulted in a strange anomaly: he's never managed to release a good album, at least not in the traditional sense.

We may one day see last year's 'It's All Fun And Games Till Vol 1' as seminal, but if you look to his official, label-led output (in 2012 he also pushed out 'Evolve Or Be Extinct' on Big Dada, making little impact), his patchy discography confirms that whatever he's been blessed with, it wasn't designed with a record release schedule in mind. No-one's more aware of this lack of eye contact with the system than Wiley himself, who has made a career of balancing two different music games for two different fanbases. While his core allegiance will always be with the grime crowd, he's made no secret of the fact he won't stop until he's emulated the crossover success of Dizzee Rascal and Tinchy Stryder, both of whom started out as paid-up Roll Deep associates.

Technically his ninth studio album, 'The Ascent' is his attempt to hit the big time; to capitalise on the success of last summer's chart-topping

'Heatwave', which still sizzles here, and make sure fickle Radio I listeners can't write him off as a guy with a couple of one-hit wonders to his name (don't forget 'Wearing My Rolex', or the UK Number One he bagged in 2010 with Roll Deep, 'Good Times'). The record is stuffed with enough 4 Music-friendly guest appearances to get the tweenagers tweeting (hi Tinchy! hi Tulisa!), but despite its pop production values, Wiley stops short of the full V Festival cash-in. Nearly TWENTY more MCs-from Lethal Bizzle on 'First Class' to JME & Skepta on 'Can You Hear Me?' - come together to inject the record's radio-friendly blueprint with some heavier grime whiplash. It's mostly selfproduced, with help coming from the popfocused Rymez on a handful of tracks. But while the intention is right - he could have outsourced the whole thing to Calvin Harris, after all-the sound of Wiley's two worlds colliding often feels like an ill-fitting cacophony of mediocrity.

If it's not the beats being too polished to be affecting ('Skillzone'), it's the cringey pop hooks ('Reload') that dishonour the timelessness Wiley achieved effortlessly with his 'Ice Rink'-era instrumentals in the early 2000s. It's extra disappointing because it's the outcome everyone could have predicted. Only the LP's soaring 'Intro' hints at greatness, and despite the raw talent on display, the dose is diluted and the sum total falls short. For Wiley, a truly great album is still proving elusive. *Alex Hoban*

BEST TRACKS: 'The Ascent Intro', 'Heatwave', 'Can You Hear Me?'



THE TERROR BELLA UNION

It's not a good trip, exactly, but the Lips' experiments in loveless desolation are as uplifting as they are terrifying



When Wayne Coyne sang "Do you realise/We're floating in space?" on The Flaming Lips' 2002 album 'Yoshimi Battles The Pink Robots' it came from a sense of wonder and an acceptance

of the majesty and mystery of the universe, a place where human beings are just fleas on atoms. The message was: sure, it's a scary thought, so just embrace it. What a trip, eh? Three albums and 11 years later, 'The Terror' is the mother, grandmother and great-aunt of all comedowns. Even more so coming off the back of jolly capers like last year's 'The Flaming Lips And Heady Fwends' and berserk remakes of Pink Floyd, King Crimson and Stone Roses albums.

For a time it looked as if the now 52-year-old Coyne and the Lips were content painting themselves into a corner as animal-suited eccentrics, save the odd spectacular excursion such as 2009's 'Embryonic' album. Happily-or more accurately, miserably - they've shifted to a more furrow-browed route and are here to lift the curtain on a world without love. Here's the news: it's no picnic.

Recorded while '... Heady Fwends' was mixed, 'The Terror' gestated in the room next door, making thrifty use of what Coyne calls the "sleepwalker's dimension" - the hours beyond the early hours when you're free of worldly constraints and untethered by rational thought. Well, that would explain the abstract patterns

of 'Be Free, A Way', where Moog worms around a post-apocalyptic choir singing an unresolved psalm; or the title track with its gonging synths and lyrics that sum up the main thrust: "We are all standing alone ... we don't control the controls". 'The Terror', you see, is a panic-attack concept album that takes the theory 'all you need is love' and imagines how to carry on in its absence.

But it's not all doom and gloom. Ah, who are we kidding? It is all doom and gloom, but in a magnificent way. The unforgiving passages of desolate krautrock on 'You Lust' and alarmclock pulses on 'You Are Alone' make the heartbreaking chord change on 'Try To Explain' all the more devastating, the Sabbath-rocking coda to 'Always There ... In Our Hearts' all the more welcoming. And then there's 'Butterfly, How Long It Takes To Die', in which Coyne takes a beautiful sunset and turns it into a metaphor for the slow crawl to death. Bleak stuff, but twangs of gothic-funk guitar and ambient synths sweeten all that angst.

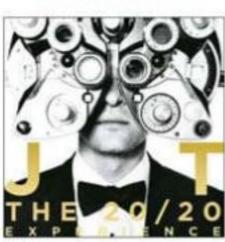
This record won't have thousands of hands propelling Coyne above their heads in a plastic ball when the band tour it. It's the sound of the man inside the ball feeling an unknowable fear and trying to accept it. The rest of us should join him in his strife, if only to enjoy that psychedelic drone groove. It's an anxious riot. Matthew Horton

BEST TRACKS: 'Butterfly, How Long It Takes To Die', 'You Lust', 'Look... The Sun Is Rising'





Best Sleeve Of The Week British Sea Power -'Machineries Of Joy' Reminds us of when you take someone home and realise that FUCK they're not the person you thought they were last night. I mean, who'd try it on with someone who wears a leather trenchcoat? Ick.



Worst Sleeve Of The Week Justin Timberlake -'The 20/20 Experience' Justin's been spending so much time having sex on the moon that he combines the shoot for his album cover with a visit to the opticians to save precious minutes. #prayforjustin

THE BESNARD LAKES UNTIL IN EXCESS, IMPERCEPTIBLE UFO

JAGJAGUWAR



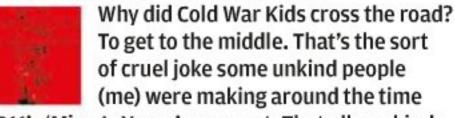
It's rock music, folks, but not as we know it. Canadian husband and wife duo Olga Goreas and Jace Lasek have long since proved

their chops as purveyors of elegant, muscular splendour. Now, the pair have hopped into their space buggy and are cruising from planet to planet, beaming back transmissions of dreamy, death-waltz romanticism ('46 Satires'), languid grandeur ('People Of The Sticks'), stardustsprinkled soundscapes ('Catalina') and wallof-sound climaxes of rushing noise (swansong 'Alamogordo'). Take your protein pills, put your helmet on, and join them. Ben Hewitt

BEST TRACK: '46 Satires'

COLD WARKIDS

DEAR MISS LONELYHEARTS V2



2011's 'Mine Is Yours' came out. That album kinda sucked. That's why it's such a relief to hear the exhilarating piano-pounding of opener 'Miracle Mile' and realise that they've stopped trying to do indie rock by numbers and gone back to the sort of idiosyncratic weirdness that made us fall for them in the first place. 'Jailbirds' sounds like dancing in the eye of a squalling storm, while anyone who can reference Søren Kierkegaard's proto-existentialist treatise Fear And Trembling while wailing like a ragged Brandon Flowers is alright by us. Kevin EG Perry

BEST TRACK: 'Fear And Trembling'

VONDELPARK

SEABED R&S



There's no record of what went down in the Boiler Room chatroom when Vondelpark played live for them in 2011, but it probably wasn't an

outpouring of getting it. The Surrey three-piece inhabit the world of DJs and producers but are actually a mellow band who translate dance music's pleasure principle into spare boxroom jams. 'Blue Again' and 'Quest' combine R&B yearning with spacious production and hazy guitar, and they dip into a slick AOR palette on the excellent title track. But for every James Blake moment there's a Jamie Woon one, and 'Seabed' could do with less mopiness. You'd think they didn't want to be 6 invited back to the party. Louise Brailey

BEST TRACK: 'Seabed'

FILTHY BOY

SMILE THAT WON'T GO DOWN STRANGER



The wait for Franz Ferdinand's fourth album is stretching into 'Chinese Democracy' territory, but if arch lyrics and louche vocals are what

you're missing then let this fill the gap. As their name implies, Filthy Boy are a smutty proposition. Like Kapranos, singer Paraic Morrissey has the knack of sounding like he's casually sparking up a post-coital cigarette, but there's less of a pop cushion here than with Franz. 'Naughty Corner' is like Sweeney Todd down the indie disco, while 'Spiral Eyes' has a dark heart plucked straight from the Nick Cave School Of Indecency. All in all, pretty disgusting. Lisa Wright

BEST TRACK: 'Spiral Eyes'



RIDE YOUR HEART DEAD OCEANS

Classic tales of heartbreak belie the West Coast sunshine



Since the dawn of the teenager, California girls have had a pretty decent time of it. From The Beach Boys' worshipping of such confident beachdwelling creatures to the

championing of Haim and Best Coast, it's as if there's never been a bad time to be a lady from the Golden State. Yet the Los Angeles-dwelling sister act that make up Bleached show us that behind the glossy locks and perfect teeth lurks a sadness that no amount of margarita mix and burger grease can wash away.

Despite the warm riffs and Sun-In licks, 'Ride Your Heart' is a record that deals with romantic rejection and the complex aftermath of love gone wrong. It would be easy to let Jennifer and Jessica Clavin's syrupy girl-group melodies and alt.'80s guitar grooves fool you otherwise, but this is heavy stuff. 'Outta My Mind' will chime with anyone who's ever obsessed over a crush to the point where every waking moment is consumed by them, while the thundering 'Dead In Your Head' and its cooed regrets such as "I never wanted to hurt the boy I loved the most" cut to the bone.

Like most of the tracks on this debut, the swooning 'Searching Through The Past' is directed at an ex-paramour. Impressing with its unreconstructed Fleetwood Mac guitar solo and 'Tusk'-worthy bluntness, its valiant lack of flash is echoed in the short, sharp punk-rock repetition of 'Waiting By The Telephone', which conjures up The Donnas and their trashy, gum-snapping take on Joey Ramone's adolescent angst.

An album as classic as its faultless *Thelma & Louise*-ian artwork, the universal themes of 'Ride Your Heart' manage to transcend the dated California girl stereotype while knowingly plugging into what still makes the myth so appealing. *Leonie Cooper*

BEST TRACKS: 'Dead In Your Head', 'Ride Your Heart', 'Searching Through The Past'

EAST INDIA YOUTH

HOSTEL THE QUIETUS PHONOGRAPHIC CORPORATION



The 22-year-old William Doyle was once the Doyle in indie also-rans Doyle & The Fourfathers. He felt stifled as their frontman, so he's gone solo and

electronic. The result is the immensely creative 'Hostel' EP. Layers of looped keys meld with live drums, sampled percussion and swirling organ warmth on 'Looking For Someone'. But it's 'Coastal Reflexions' that best shows how many ideas there are here: a nine-minute journey that begins as a sinister post-apocalyptic version of the Shipping Forecast and ends in a bashing electronic climax Dan Deacon would be proud of. Simon Butcher BEST TRACK: 'Coastal Reflexions'

MUDHONEY

VANISHING POINT SUB POP



Putting the fun in grunge since 1988, Mudhoney drink from the familiar well of Iggy on their ninth album with outrageously enjoyable results. In

total command of their combination of punishing rock and loveable looseness, 'Vanishing Point' often sounds like the last blast of a 72-hour Hold Steady jam. Drummer Dan Peters is the most impressive, providing a firework display of barely contained rolls and crashes. As well as a song called 'Douchebags On Parade' there's also a Lyric Of The Year contender on 'I Like It Small': "And when I orgy, I cap it at 12/Any more than that and... I get overwhelmed". What's not to like? Thom Gibbs

BEST TRACK: 'Douchebags On Parade'

THE RIPER

What we're watching, laughing at and floating on this week



Film
Good Vibrations
Political and funny
biopic in which the
godfather of Belfast
punk, Terri Hooley, goes
about discovering local
bands The Outcasts and
The Undertones.
Watch: In UK cinemas
from March 29



Loiter Squad
Odd Future Industries
are cranking into action
again. As well as busting
out even more merch
(including Earl
Sweatshirt modelling
a dip-dye T-shirt), the
second series of their
sketch show Loiter
Squad is go go go.
Watch: loitersquad.com



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THIS WEEK'S SINGLES

Reviewed by NME's EMILY MACKAY



IGGY AZALEA

WORK MERCURY



If you think Azealia Banks' Aussie nemesis hasn't had her share of hard knocks, well, she's here to tell you otherwise. It's a classically moody

My Terribly Hard Journey number, burdening its poppers-smelling dance rush with chain-gang chants and self-pityingly sad strings. "Walk a mile in these Louboutins/But they don't wear these shoes where I'm from...". She once worked three jobs at once, you know. Get this woman a medal now.

TOMORROW'S WORLD

DRIVE PROTOTYP



This collaboration between New Young Pony Club's Lou Hayter and Air's Jean-Benoit Dunckel could easily be an extremely late pitch for

inclusion on the soundtrack to the film of the same name. It conjures the neon-lit coolness of a city at night through the magic of classily retro synthery as sexily as Ryan Gosling would.

TAYLOR SWIFT

22 UNIVERSAL



There must be *something* about Taylor because everyone's lost their mind over Ms Swift much more than is merited by her one decent tune, 'We

Are Never Ever Getting Back Together'. Perhaps her magnetism lies in the way she carries herself, which has more class than your usual pop type—that'll be the country market-forged backbone of steel. It's certainly not the music, though this nicely Avril Lavigne-lite, acoustic-adorned paean to confused youth will do, I guess.

DUKE DUMONT FEAT. A*M*E*

NEED U (100%) MINISTRY OF SOUND

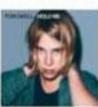


Former Switch protégé and remixer extraordinaire Dumont steps firmly centre-stage with this delightfully deep-housey thing. It bubbles

suggestively with its snares and rippling synths all up in your business, while A*M*E*'s vocals have the usual fresh aplomb. The night is young! Oh, hang on, I see a vibekill on the horizon...

TOM ODELL

HOLD ME COLUMBIA



Young Tom Odell looks a lot like a young Tom Petty. Unfortunately he sounds a lot like an old Starsailor, all faux-characterful gravel-mouthed

vocals and honky-tonkin' Elton piano over rootsy indie yearning. Stop begging, boy, it's ugly, and I'm busy listening to 'American Girl' on repeat.

HAIM

FALLING POLYDOR



Will I ever tire of gorging on the deliciously simple perfection of Haim's Wilson Phillips-meets-pop-Fleetwood Mac-in-the-R&B-aisle

concept? Well, if they keep casually flicking me breathy gasps of effortless brilliance like this between the serious business of being the coolest girls in the world, to be honest, I won't.



MOHAWK OUTDOOR STAGE, AUSTIN, TEXAS FRIDAY, MARCH 15

The band look a

touch drained, but

they don't sound it

Carson Cox is surely the greatest new frontman of 2013 – and his band are awesome too

e played on a bridge last night [actually this morning - they came on at 2am],

and I think I threw all my common sense over the goddamn wall," splutters frontman Carson Cox with a slightly

deranged grin, before piling into 'Anxiety's Door'. The band might look a touch drained, but they certainly don't sound it. Sonic

Youth legend Thurston Moore watches louchely from the wings as guitarist David Vassalotti adds a Ry Cooderworthy twang to the track's perfect dark rock riffing, and the rest of the band continue to layer up proceedings with

reverb and proggy squalls. The result is a genius sonic feast that still lets the song's deeply melodic core shine through. "I think we got our sea legs back," nods Carson after the song's seductive climax.

Dry, witty and oozing charisma, Cox is perhaps the greatest new frontman to have emerged so far in 2013. NME

overhears more than one flustered person in the crowd commenting on just how handsome he

happens to be, sanctioning his rock-star babe status. More compelling than his dreamboat looks, however, is the contrast between his intense furrowed brow while singing and his giggly, smirking betweensong demeanour, which is all about

the banter and wisecracks. "Shit man, 45 minutes," he muses on the length of Merchandise's show this evening. "That's a professional set!" For most bands at such an early point in their career, such

a show would be a stretch, but with their fondness for a wig-out, you get the feeling a set twice as long wouldn't be too much of an ask here. Become What You Are' is a case in point. They're constantly building on their live show: last time NME checked them out, they'd added a real-life drummer to the line-up, and

WHAT TWITTER THOUGHT

@triplejmornings

"Merchandise rockin it with Morrissey-esque vocals and fierce drummer #sxsw"

@iPORT

"It's finally over!" Merchandise just broke down at their #SXSW set!"

@huwstephens "Merchandise vs Parquet Courts it's the new Blur vs Oasis! #sxsw"

atropicult "Merchandise from #tampa #florida Pure awesomeness!"

now a saxophone player has joined the ranks, adding mighty, slutty squawks that belie the somewhat studious appearance of the brass-playing gent who sets up in the middle of the stage. "This

> is the part where you're supposed to stagedive," suggests Carson, setting the wheels of a wild, extended free-jazzmeets-truckin' classic rock outro in motion. Suddenly a small but enthusiastic circle pit forms - and while Merchandise haven't quite got folk stagediving yet, it can only be a matter of time before they do.
>
> Leonie Cooper Leonie Cooper

THURSDAY, MARCH 14

ormally a venue filled with people more familiar with Canadian duo Purity Ring's chastity-ensuring namesake, St John at Hackney is tonight filled with fans of delicate bass music that utilises distorted and witchy vocals and turns them into twisted, confessional lullabies. Megan James and Corin Roddick provide it in large doses, the latter bringing the noise from behind a custom-built rig that lights up with each twinkle, bleep and boom of 'Obedear' and 'Lofticries'. The visuals are an engaging part of the set-up Purity Ring have created, with a constellation of lights hanging over Roddick. James, meanwhile, hits a drum that lights up like a dreamcatcher - think Guillermo del Toro designing a range for Habitat. Such is the power delivered by Roddick, James struggles to make an impression, and both 'Ungirthed' and 'Amenamy' pass by without impact as she flounders. She finds her voice during a cover of Soulja Boy's 'Grammy', but it's telling that only during a creepwave reworking of a hip-hop favourite do both halves of Purity Ring bring their A-game. The duo use this burst of energy to their advantage and end the fatfree set impressively, with 'Fineshrine' leaving the audience to begin their journey home through the church's graveyard. David Renshaw

ASAP FERG

VICELAND, AUSTIN FRIDAY, MARCH 15

his time last year, A\$AP Rocky's final gig of SXSW turned into a late-night brawl between the rapper, his crew and some members of the audience who'd thrown a full can of beer at the stage. Police were called, the venue was shut down and the night ended in an ugly explosion of anger and violence. There's no such incident this year at fellow A\$AP Mob member A\$AP Ferg's show, but his short set - just half an hour long - nevertheless bristles with hyper-aggressive energy. He bounds onstage, immediately launching into the confrontational vitriol of 'I Fucked Your Bitch' and jumps into the crowd, who swell around him, joining in with that song's acerbic refrain. Violent? Yes. Misogynistic? Very. But while that's not exactly forgivable, it's impossible to deny the sheer power of his performance. Flanked by two balaclava-clad hype men, they whip up a frenzy from the very beginning, turning a previously placid crowd utterly riotous. "I apologise if you got hit," he bellows once back onstage, "but you're at a motherfucking A\$AP show!" From there, the energy rises and the line between artist and audience disappears. Ferg and his crew jump back and forth between the crowd and the stage and open bottles of water are flung between them - but, thankfully, no full cans of beer. And so, almost as soon as it begins, the gig ends. It doesn't descend into chaos, but it still ripples with an electric, anarchic charge that continues to sputter through the large warehouse, even after A\$AP Ferg has left. Mischa Pearlman

EELS

ACADEMY, MANCHESTER SUNDAY, MARCH 17

fter 21 years and 10 studio albums with the band, Eels mainman Mark Oliver Everett (or E, as the 49-year-old is known) has earned the right to do as he pleases. Few contemporary songwriters can match his songbook. And even though tonight's show has an air of self-indulgence, Everett's affable stage manner and cheerful plundering of his back catalogue mean he's given some leeway by the crowd. Halting the show to "renew his vows" with longtime lead guitarist The Chet? Sure. Allowing drummer Knuckles to bash out a minute-plus solo? No problem. Covers of Small Faces and Fleetwood Mac standards ahead of his own classics? Go for it. But not everyone is feeling so magnanimous: St Patrick's Day appears to have got the better of one misguided heckler, whom E admonishes for being "a douchebag" before later requesting his removal from the audience. Said douchebag's loss, as material from Eels' latest effort 'Wonderful, Glorious' - itself something of a revelation after 2010's disappointing 'Tomorrow Morning' - meshes perfectly with the likes of 'Fresh Feeling', 'Mr E's Beautiful Blues' and 'Souljacker Part I'. Though this incarnation of the Eels live band, featuring three guitarists, bass and drums, might well be the loudest yet, it's the nuances of a revised, reined-in 'Dirty Girl' - complete with barbershop harmonies - that best demonstrate the brutal beauty of Everett's oeuvre. To quote the man himself, this truly is novocaine for the soul. Rob Webb



THE LEXINGTON, LONDON THURSDAY, MARCH 14

They've got the moves like Jagger. Tender years don't prevent these swaggering Irish adolescents from ripping up the stage

TWITTER

THOUGHT

@clrbyrn

"Just watched @the_

strypes at the Lexington...

if you don't know them,

get to know them!

Amazing live band"

atiffaniedarke

"At The Lexington to

see The Strypes. They are

hot. They are talented.

They are 15"

ress it up how you like, but at its core rock'n'roll is about sex.
From the sweaty basement blues clubs of 1940s America to Queens Of The tone Age's Josh Homme prowling

Stone Age's Josh Homme prowling around in a leather jacket, the carnal element is key. This is something that sits uneasily when watching The Strypes play live. Close your eyes and listen and you want to rip your clothes off. Open them and, unless you too are 16 years old, you feel as predatory as Gary Glitter. It's not just that the four midget Beatles from Cavan, Ireland onstage are preposterously young, it's that their outrageously confident swagger is so reminiscent of the groincentric moves of a thousand other acts before them. Watching a band with an average age of 16 thrusting around the stage like Mick Jagger at his horniest is... uncomfortable.

This is a barrier, but The Strypes are too good to be ignored. Sure, the boys are as regressive, revivalist and backward-looking as they come. And sure, their live shows still operate on a 60 per cent cover versions to 40 per cent original tracks ratio. But Jesus these kids can play. When guitarist Josh McClorey (the most cocksure of the bunch) lays into the guitar solo of 1940s jazz song 'Stormy Monday Blues' the room is split between one

half stunned silence and one half crazed hollering, because he is honestly as good as any other guitarist you'll see on the live circuit right now. They do it over and over again. A version of Slim

Harpo's 'I Got Love If You Want It' finds bassist Pete O'Hanlon on the harmonica (all four members of the band seem to be able to play at least two instruments), and Bo Diddley classic 'You Can't Judge A Book By The Cover' is greeted by full-on cheers and dancing. Whether the cheers are for the band or the song itself it's hard to tell, but the quartet are starting to address some people's suspicions that they're no more than just a brilliant covers band. Tonight we're introduced to seven original tracks and, unsurprisingly, they are completely out of time for a bunch of teenagers in 2013.

The only thing that marks out 'I'm No Good' from the cover versions it's inspired by are the lyrical references barked out by frontman Ross Farrelly to being a "real bad kid" at school. Another, 'Fly By Night', takes the howling blues template they adore and sticks to it, while 'Perfect Storm' is notable only for McClorey taking lead vocals. The band are, clearly, incredibly talented. They're just such an odd proposition, it's hard to know where to place them. Lisa Wright

@carlbaratmusic

"Just saw the best band I've seen in a long long time. Genuinely very excited. #thestrypes"

@zach2504

"Controversial, but I don't really like The Strypes. Their comparison to The Beatles is forced & their 'best song' is a cover"

DEREK BREMNER



OPORTO, LEEDS WEDNESDAY, MARCH 13

They come good right at the end, but for too long tonight there's something lacking in the Brummie teens' slacking

ith his Wavves baseball cap, Jaws' singer and guitarist Connor Schofield eschews the polite convention of an

introduction and launches straight into set opener 'Breeze', staring sullenly at the floor as he does so. With his influences worn on his head as well as on his sleeve he leads the band through their take

on surf-pop, which borrows from Nathan Williams, but also Midlands peers Swim Deep and '90s slackerheroes Dinosaur Jr. The four teenagers from Birmingham borrow their look from the '90s too. Guitarist Alex Hudson (the youngest, at 17) sways from side to side in an oversized checked shirt and jeans. Drummer Eddy Geach in his backwards baseball cap and bass player Jake Cooper, in woollen hat and denim shirt, resemble extras from a Kevin Smith movie.

By the second song, 'Donut', Jake remembers his manners and lets the audience know "So we're Jaws", but the stage banter ends there. It could have been one of the strongest tracks of the night, with its blissfully disdainful refrain

of "Don't want you, don't need you/It's all good, it's all cool", but the already flat vocal is lost in the mix as Connor's mumbles are drowned out by some overenthusiastic drumming.

The devil-may-care sentiment of the lyrics is as much a part of Jaws as the fuzzy, chiming guitars, but for a while this show has all the misguided discomfort of a first-round battle-of-the-bands night, with Jaws opening up a social chasm where

interaction between performer and audience should happen.

Redemption comes in the form of delightfully drawn-out and laidback new song 'Friend Like You'. The boys finally relax as they spot a toothbrush being waved in the air by a quietly dedicated follower (it's a reference to their last appearance in Leeds, which was marked by a bizarre, toothbrush-wielding stage invader). Their last two songs provide the peak of the set. Guitars wobble delectably behind Connor's vocal on 'Stay In', and set closer 'Surround You', with its cascading synthline intro, is as close to a party anthem as they're likely to get. It's just a shame that the spark of Jaws' potential took so long to reveal itself.

CHAD VALLEY

had Valley mainman Hugo Manuel is wearing a loosely buttoned shirt and jeans rolled up to his ankles, and his foppish hair is languidly waving along with the tone of his sleepy set. The Oxford man is one of a dying breed of British chillwave artists, and judging by the depleted crowd tonight his chances of longevity look slim. Last year's 'Young Hunger' album may have progressed Manuel's production from 2011's 'Equatorial Ultravox', but its frustratingly hookless pop was just the sound of Manuel trying to create a link between him and Toro Y Moi. Manuel doesn't help himself tonight, with a half-hearted mirage of playing live. The keyboards on the stage act as mere ornaments, but they're still more exciting to look at than the two backing singers Manuel's employed to fill in for album guests Twin Shadow and Glasser. The set is all built around backing tracks so there's little dynamism, and songs like 'I Owe You This' and 'Tell All Your Friends' are trapped in limbo - not punchy enough to groove to, but without the earworms to lure you in. Manuel's red-wine vocal is a positive, though, transporting 'Up And Down' into a more sensual environment and adding a soulful hue to closer 'My Girl'. But this emotional edge is blunted by the dull frameworks he's surrounded by, which are every bit as flimsy as the tacky toys he's named after. Simon Jay Catling

SOUP KITCHEN, MANCHESTER, FRIDAY, MARCH 15

EARL SWEATSHIRT

LUCILLE, AUSTIN FRIDAY, MARCH 15

arl Sweatshirt is the member of OFWGKTA known for two things. One: going missing a couple of years ago, when apparently his mum sent him to Samoa to keep him out of trouble. Two: being the best rapper in the Odd Future collective. Better than Tyler. Better than Hodgy. As the crowd waits in the back garden of a tiny house that's been converted into a bar, Brainfeeder hero Flying Lotus walks in under his Captain Murphy guise. He's providing the beats for today's set, and sings along to every word Earl raps. That's an advert for you. But is FlyLo's patronage the main thing Earl's got going for him? No, sirree. His charisma is frightening. Mr Sweatshirt looks about eight (he's 19), and as he stands side of stage before going on he also looks stoned and dazed. When he's up there he's all change: bold, mature, completely in control. The crowd goes wild for him, particularly for 'Blade', which Odd Future chum Domo Genesis joins him for. Every word of the relatively short set ('Hive', 'Whoa' and 'Earl') is hollered back at Earl as he creeps back and forward. He even brings out a brief dance routine at one point, which makes everyone go crazy. The thing about Earl? His style of rapping complex verses over a minimal beat before stunning everyone with a smoking breakdown is damn clever. He's got the right fans, and all the talent. Where do I get a Team Earl sweatshirt? Lucy Jones

FACTORY FLOOR PRESENTS SIMON FISHER TURNER: **ARCHLIVE**

ICA, LONDON, THURSDAY, MARCH 14

own here on The Mall, past Juergen Teller's large portraits of a naked Vivienne Westwood, new musical forms are taking shape. The third in a year-long series of audio-visual installations by Factory Floor finds the London-based trio deep in collaboration with producer, soundtrack aesthete and multi-instrumentalist Simon Fisher Turner. Any idea of what a formal indie-rock gig should be has been turned on its head. Three shadowy figures are hunched over laptops and consoles to the extreme left of the stage, while a huge screen commands attention centre-stage. Dominic Butler and Gabriel Gurnsey conjure up sounds from the forthcoming Factory Floor album and Simon Fisher Turner dissects, cleanses, folds and manipulates them into a firestorm howl of beats and noise. From time to time, a recognisable dance beat pattern emerges, lingers a while, then gets strafed and snuffed out by a wall of corrosive sound. Meanwhile, Nik Colk, who would normally be centre-stage, provides the domineering visuals. An image of a solitary black man fills the screen, which Nik then freeze-frames and shifts, with shade and light, to give the impression of motion. This goes on for an hour. What does it all mean? Harmless fun? Something more sinister? We can but speculate, as waves of sub-bass and house beats lurch towards a terrifying climax in which disembodied vocals and declamatory voices join in unsettling chants of "Die! Die!" And then silence. Truly jaw-dropping. Dele Fadele

JAWS ON...

... COMING TOGETHER

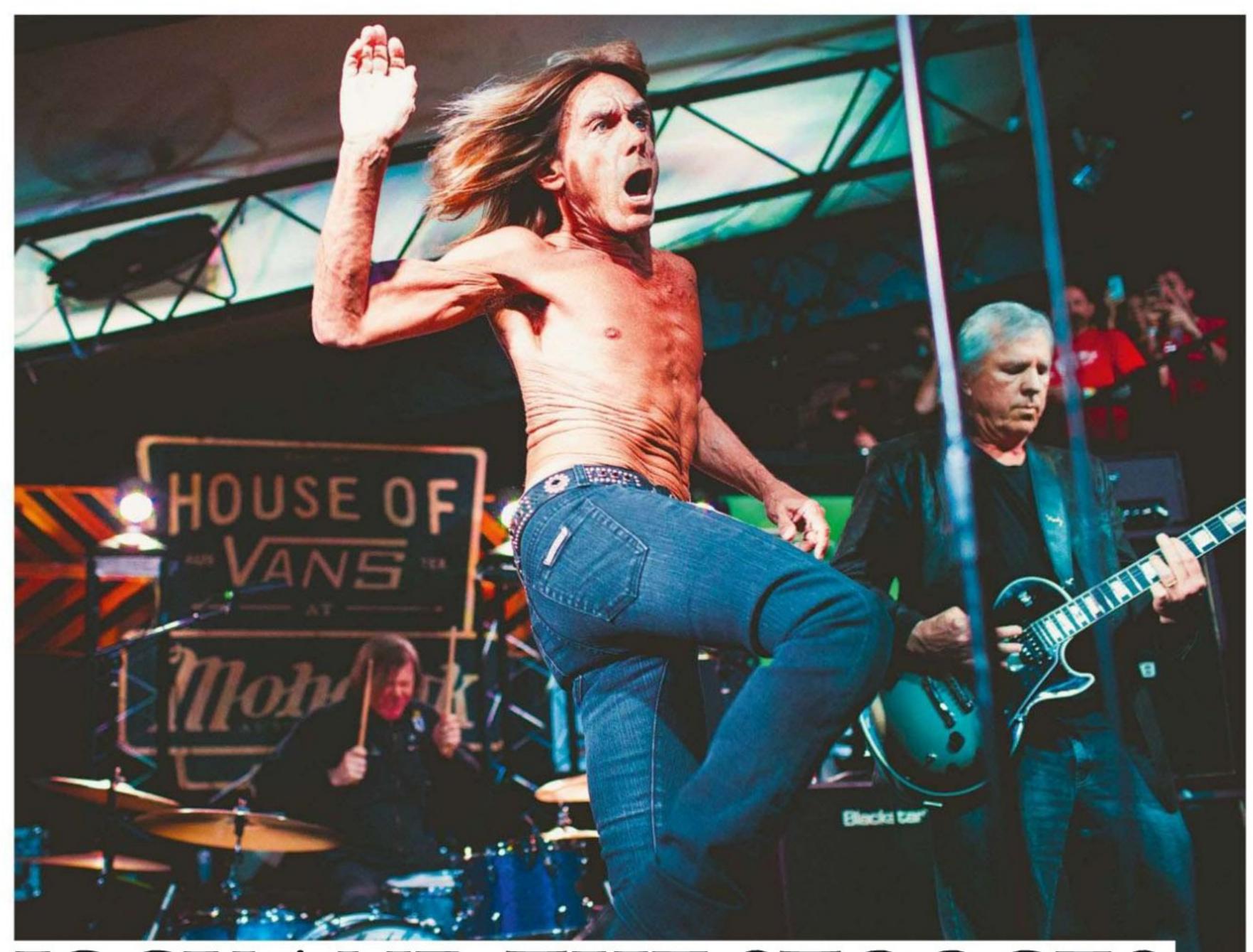
CONNOR: "We were into the same kind of music but the wrong kind of music. We were in metal bands. Then I thought I'd get a better band together, like."

...THE BEST THING ABOUT **BEING IN JAWS**

CONNOR: "The LOL-fest." JAKE: "I hate every single one of these people." CONNOR: "We argue every day."

...THE B-TOWN SCENE

CONNOR: "The spotlight's on the city... I think we were riding on Swim Deep and Peace's coat-tails but we're starting to break away."



IGGY AND THE STOOGES

MOHAWK OUTDOOR STAGE, AUSTIN, TEXAS WEDNESDAY, MARCH 13

It's still a thrill to see

hardcore up close

The old dog treats his fans to new tunes, a mouthful of spittle and his legendary punk rock energy

ome people never change. Bounding onstage like a furless and fearless puppy with sprayed-on jeans slung lower than Matt Berninger of The National's vocals, Iggy Pop immediately hoicks a massive wad of

phlegm into the front rows of the Mohawk Outdoor. The couple of hundred folk

here might have been waiting for hours in the blazing sunshine to see The Stooges, but that isn't going to stop the band's legendary frontman from spitting right in their faces.

Forty years ago, when the band were in their lethal punk pomp, such a display

might have reeked of danger, but these days Iggy's gobbing, gyrating, middlefinger flicking and tongue poking is more pantomime than provocative. It might be what everyone's come

to expect of one of rock's greatest troublemakers, but it's still a thrill to

see the man who invented hardcore the man who invented pulling his signature moves up close and personal. It's also a

> credit to Iggy that at the age of 65 he's willing to writhe around shirtless and make a few attempts at crowd-surfing, even if they're quickly stymied by an overzealous security guard who drags Iggy back in by the feet every time he launches himself into the crowd. Seeing

him in action makes you yearn for his mate David Bowie to get back onstage.

Gearing up to launch the brand new Stooges album, 'Ready To Die', Iggy is living in the present. After introducing the band as "the slimy Stooges" - a setup that currently includes members of punk upstarts Fidlar – they ease into the show with 'Raw Power' and 'Gimme Danger' before nine new songs are laid before the flailing limbs of Austin. "We made a fucking new album," grins Iggy, excited about having new material to prance about to. And the band, who aren't quite as shirtless - or as hyper - as

their leader, launch into their squalling demon jazz, including the saxophone-

heavy 'Burn', a number called 'Dirty Deal' about contract law, and 'Double Ds', about, er, large breasts. A couple of slow jams even make the set - the maracaladen 'Beat That Guy' and 'The Departed', a tender song that features pedalsteel and is dedicated to late Stooges guitarist Ron Asheton.

Of course the standouts are the trio of classics -'I Wanna Be Your Dog', 'No Fun' and a perverse 'Fun House' - but it's great when old dogs bring new tricks to the table. Leonie Cooper

THE SETLIST

- Raw Power
- Gimme Danger
 - Burn Gun
- Beat That Guy
- 1970
- Sex And Money
 - Job
- Dirty Deal Double Ds
- I Wanna Be Your Dog
- The Departed Search And Destroy
 - Ready To Die No Fun
 - Fun House



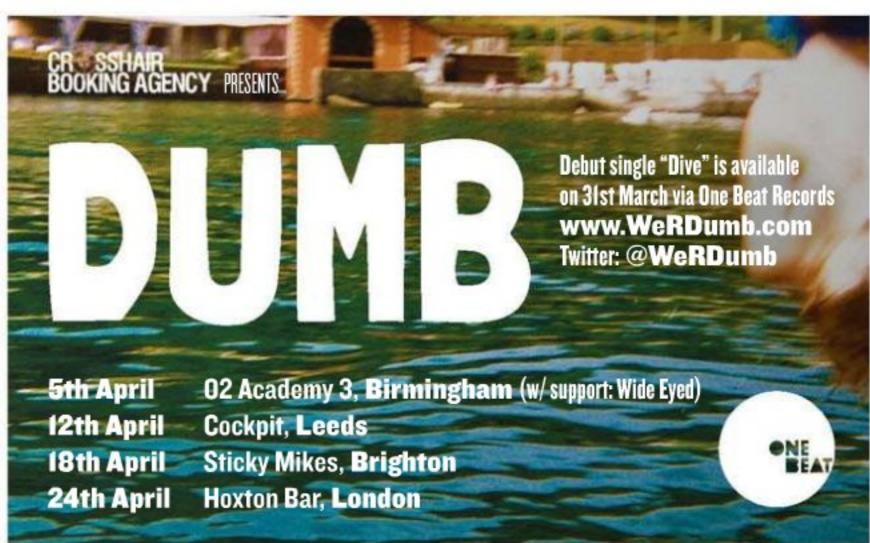


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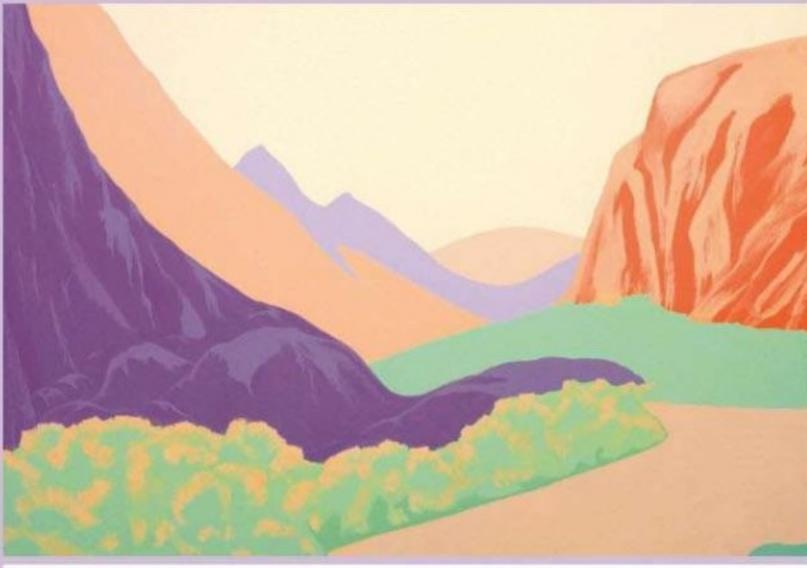


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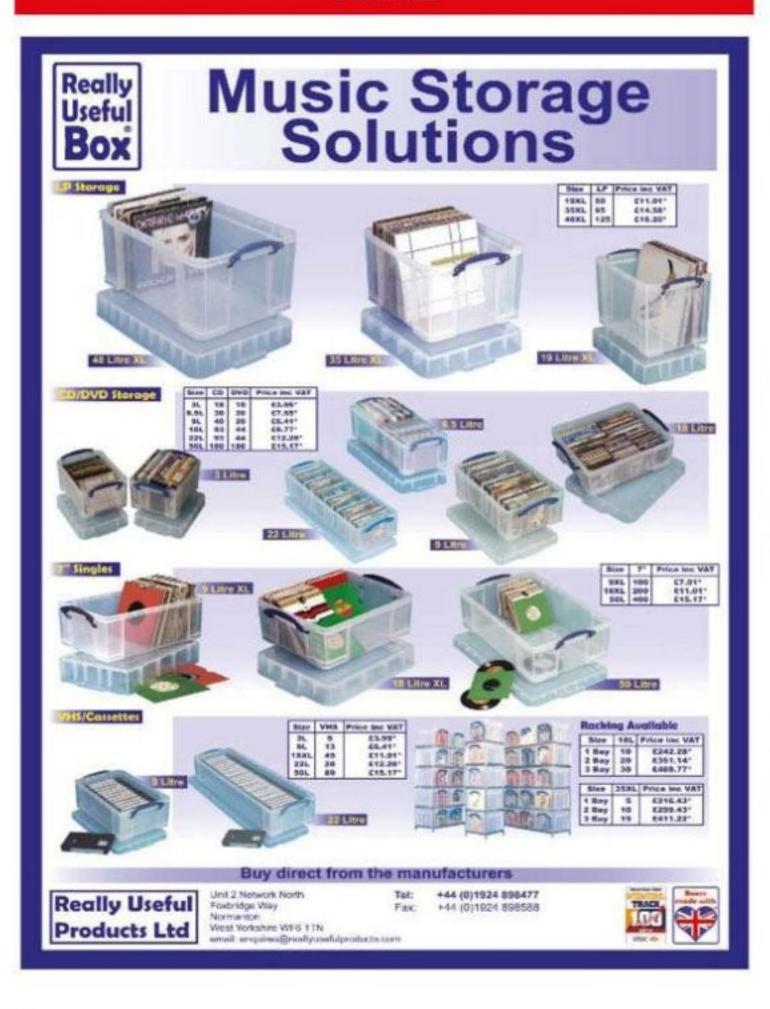
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More dates to be added soon

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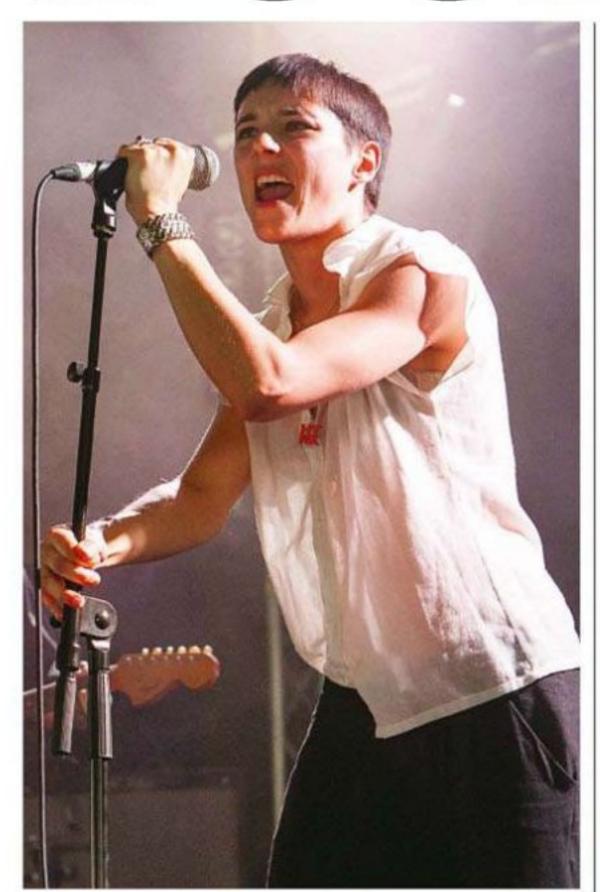
GGGGUDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Siân Rowe



BOKINGNOW



LIVE AT LEEDS STARTS: Leeds, various venues, May 3

DON'T MISS

South By Southwest? Yeah, WHATEVER. The UK has plenty of equally hype-y (but less sunny) city festivals to enjoy this spring. There's Dot To Dot in Manchester, Bristol and Nottingham at the end of May. And at the start of the month, Liverpool hosts Sound City. Everything Everything, Peace, Savages (above) and Rudimental have all been booked as headliners for the multi-venue Live At Leeds festival, and there are also sets from electronic types London Grammar, Danish pop star MØ, Tumblr-obsessed MS MR, permanently slacking Splashh and permanently stoned Unknown Mortal Orchestra. If you're after something newer you'll also be able to check out buzzy pop star Chloe Howl, Jake Bugg support Findlay, upcoming dance vocalist Lulu James, and B-Town boys Troumaca.



CHARLIE BOYER AND THE VOYEURS STARTS: Newcastle Sumday, May 5 The band preview debut LP 'Clarietta' on dates that take in The Great Escape and Field Day.



EVOLUTION STARTS: Newcastle Quayside, May 26 The Vaccines (above), Jake Bugg, AlunaGeorge, The Strypes, Ellie Goulding, Bondax and Drenge play this Spring Bank Holiday party.



OPTIMUS ALIVE STARTS: Lisbon Passeio Maritimo De Alges, Jul 12 Green Day, Biffy Clyro, Kings Of Leon, Phoenix and Crystal Castles (above) are all lined up for this Portuguese festival.



ROLO TOMASSI STARTS: London Electrowerkz, May 11 Following the release of third album, 'Astraea', the Sheffield band have announced a "budget tour". Tickets for all dates will cost just £5.



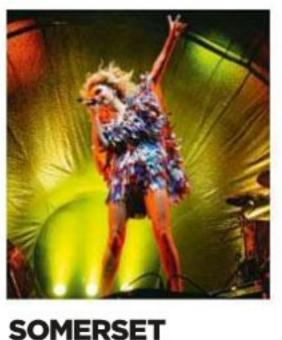
PITCH FESTIVAL STARTS: Amsterdam Cultuurpark, Jul 6 Fancy a weekend away? You could do a lot worse than this. James Blake (above), Disclosure, Azealia Banks and AlunaGeorge play.



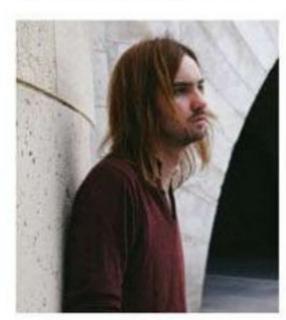
WIRELESS STARTS: London Olympic Park, Jul 12 Justin Timberlake and Jay-Z (above) will preview their Legends Of The Summer Tour when they co-headline the third and final day of Wireless.



RDGLDGRN STARTS: Glasgow O2 ABC 2, May 11 These funk-rocky friends of Dave Grohl are set to play UK dates in Glasgow, Leeds (12), Manchester (13), London (14) and Bedford (16).



HOUSE SUMMER SERIES STARTS: London Somerset House, Jul 11 The London venue will host Band Of Horses, Richard Hawley, Jessie Ware (above) and more.



ØYA FESTIVAL STARTS: Oslo, Norway, Aug 6 The Norwegian festival has announced more acts for this year's bash, including psych wizards

Tame Impala (above)

and Parquet Courts.



DEAP VALLY STARTS: London Scala, May 22 The LA duo will play a one-off show at the London venue before festival season begins. Radar favourites The

Family Rain support.



Kobetamendi Park, Jul 11 Klaxons, Twin Shadow, Spector (above) and The Bots join Depeche Mode, Alt-J and Little Boots on the Spanish festival bill.

BILBAO BBK

STARTS: Bilbao



EVERYTHING EVERYTHING STARTS: Newcastle O2 Academy, Oct 4 Jonathan Higgs and chums play 11 dates in support of recent album 'Arc', finishing up in Sheffield (22).

PICK of the WEEK

What to see this week? Let us help



HURTS

STARTS: Manchester Academy 2, April 1

NME PICK Prior to their UK dates this week, Theo Hutchcraft and Adam Anderson will have been on a tour of Germany, Austria, Switzerland and the Czech Republic. They're massive in all of those places (and have a number of double-platinum certificates for 2010's 'Happiness'), so will doubtless have been behaving like indulgent pop megastars who have hotel rooms named after them. This is great news, because by the time they reach their home city of Manchester and then move on to Glasgow's Garage (Apr 2), Hurts will be riding high on a wave of confidence. Even though second album 'Exile' isn't *quite* as spectacular as people had hoped, the title track 'Miracle' and the booming 'Sandman' will still sound dramatic, and 'Wonderful Life' will be as fist-clenchingly powerful as ever. Theo's still into the throwing roses into the crowd thing, so make sure to get down the front. It could be your lucky night.



Everyone's
Talking About
LA ROUX
STARTS: Brighton

Concorde 2, March 28
In 2009 Elly Jackson
brought us the glitchy pop
singles 'In For The Kill'
and 'Bulletproof'. Now,
after three years away,
she's finally back with
the promise of a followup album that she says
is sexier (in sound, not
subject matter) thanks to
inspiration from Chic's
Nile Rodgers. Listen in
at dates this week.



TEMPLES STARTS: Reading Oakford Social Club, March 27

Wish more bands wore sparkly blouses? And fur-trimmed coats? And had much, much better hair? Then don't miss Kettering's Temples. They'll play psychreferencing jams like 'Shelter Song' and 'Prisms' at five dates this week, including supporting Suede at London's Alexandra Palace.



Radar Star **DETESTIVAL** STARTS: Sheffield

Queens Social, March 30
Yorkshire stoner blues
rock duo Wet Nuns
(inspired by "women,
booze, death, Enya") host
a weekender featuring
bands they love. On the
Saturday don't miss Bo
Ningen's freakouts,
Hookworms' denseness
and the heavy Throne. On
Sunday take it (slightly)
easier with the woozy Toy
(pictured), and blues folk
noir singer John J Presley.

WEDNESDAY

March 27

BARNSLEY

The Violet May Lucorum 01226 299921

BIRMINGHAM

Gunning For Tamar Flapper 0121 236 2421 Idiom/Escaping Vendetta Rainbow

0121 772 8174

BOURNEMOUTH

The Smoking Hearts Blue Line Studios

Those Kids Are Meatballs 60 Million Postcards 01202 292 697

BRIGHTON

Ben Poole Latest Music Bar 01273 687 171

Chapel Club The Haunt

Bar 01273 749 465

BRISTOL

01273 770 847

John Smith Komedia 01273 647 100

Oh Captive/As It Is Sticky Mike's Frog

Rizzle Kicks Dome 01273 709 709

Alex McConnachie Louisiana 0117 926 5978

Bastille/To Kill A King O2 Academy 0870 477 2000

Broadway Calls/Gnarwolves/ Great Cynics Croft (Main Room) 0117 987 4144

Eilen Jewell The Tunnels 0117 929 9008

KOAN Sound Thekla 08713 100000 The Union/Blackwolf Fleece

0117 945 0996

Cwpwrdd Nansi Gwdihw Café Bar 029 2039 7933

I Saved Latin/Beware Wolf Clwb Ifor Bach 029 2023 2199

EDINBURGH

CARDIFF

David Ford Electric Circus 0131 226 4224

Stereophonics Usher Hall 0131 228 1155

FALMOUTH

Chapel Club, The

Gabrielle Aplin Princess Pavilion 01326 211222

GLASGOW

Crywank/Now Wakes The Sea 13th Note Café 0141 553 1638

For The Fallen Dreams Ivory Blacks 0141 221 7871

Futureproof O2 ABC2 0141 204 5151 Glasvegas King Tut's Wah Wah Hut 0141 221 5279

GLOUCESTER

Stiff Little Fingers Guildhall Arts Centre 01452 503050

GUILDFORD

Mask Of Judas Star Inn 01483 532 887

The Summer Wars/TwoThirtyTwo Boileroom 01483 539 539 HULL

Black Delta Movement/Laurel Canyons New Adelphi 01482 348 216 Shadows Chasing Ghosts/Hildamay

LEEDS

Hot Feet/Cottonwoolf Oporto 0113 245 4444

lan Hunter City Varieties 0845 644 1881

Fruit Hull 01482 221113

LOW Culture Wharf Chambers
LEICESTER

Dead Harts/The Colour Line

Soundhouse 07830 425555

The Ocean Between Us The Cookie

Jar 0116 2531212 LIVERPOOL

Fiction Shipping Forecast 0151 709 6901

LONDON

Matthewdavid/Dynooo/Diva/ My Panda Shall Fly Old Blue Last

020 7613 2478 Black Rebel Motorcycle Club/

The Big Pink O2 Academy Brixton

0870 477 2000 Carcass Underworld 020 7482 1932

Coasts Strongroom Bar Frida Sundemo Sebright Arms 020 7729 0937

Graham Coxon Mother 020 7739 5949



Hella Better Dancer/The Red Suns Hoxton Square Bar & Kitchen

020 7613 0709 Hey Colossus/The Pheromoans/

Fat White Family The Lexington 020 7837 5387 Honky/Desert Storm Black Heart

020 7428 9730

HTB/Duke Garwood Corsica Studios 020 7703 4760

The Indelicates/Dave Hughes Monarch 0871 230 1094

Intended Use/Trip To Miami Dublin Castle 020 7485 1773

London Grammar Electrowerkz 020 7837 6419

Mirrorring/Grouper/Tiny Vipers

Yard Theatre 07914 413440

MMX/Sid Batham Barfly 0870 907 0999

Peace Rough Trade East 020 7392 7788

Plurals/Stereocilia Power Lunches Arts Café

Scar Symmetry/Beholder 02 Academy Islington 0870 477 2000 Sinead O'Connor Barbican Centre

020 7638 8891 **Stornoway** The Forum 020 7344 0044

Tuesday Club/Blackheart Club Surya 020 7713 6262

The Untied Knot Servant Jazz Quarters

The Weeknd Electric Ballroom

020 7485 9006 **Wildflowers** Troubadour Club

MANCHESTER

020 7370 1434

Being As An Ocean/Napoleon NO Live 0161 834 8180

Decade/Light You Up Retro Bar 0161 274 4892

Department M/Young British Artists Kraak 07855 939 129 Evans The Death/Fruit Tones Night & Day Café 0161 236 1822

Everclear Club Academy 0161 832 1111

The Gaslight Anthem/Japandroids Academy 0161 832 1111

NEWCASTLE

Dog Years Cluny 2 0191 230 4474 The Heavy Cluny 0191 230 4474

NORWICH Freyr Waterfront (

Freyr Waterfront 01603 632 717
The Travelling Band/Ellen
& The Escapades Arts Centre

01603 660 352 NOTTINGHAM

Cut Ribbons Bodega Social Club 08713 100000

Dark Horses Spanky Van Dykes 0115 924 3730

Eels Rock City 08713 100000 Long Dead Signal Rescue Rooms

Looking For An Answer/Swinelord Chameleon 0115 9505097

PLYMOUTH

0115 958 8484

Bleach Blood White Rabbit 01752 227522

READING

Skunk Anansie Hexagon 0118 960 6060

0118 960 6060 **Temples/Embeenee** Oal

Temples/Embeepee Oakford Social Club 0116 255 3956

Voodoo Six Corporation 0114 276 0262

SOUTHAMPTON
Saints Of Sin Joiners 023 8022 5612

TUNBRIDGE WELLS

Dwella/Invokal The Forum

0871 277 7101

WAKEFIELD Gengis Khan Snoot

Gengis Khan Snooty Fox 01924 374455

THURSDAY

March 28

BATH

Dreck Tones/Bulletridden Green

Park Tavern 01225 400050

BEDFORD

Wolf People Esquires 01234 340120

BELFAST

Simple Minds Waterfront

028 9033 4455

BIRMINGHAM

Eva Plays Dead Eddie's Rock Club 0121 643 2093

Gengis Khan Roadhouse 0121 624 2920

Scar Symmetry/Beholder 02 Academy 3 0870 477 2000

BOURNEMOUTH

We Broke Free DJs 60 Million

Postcards 01202 292 697

BRIGHTON Bongo Fury Sticky Mike's Frog Bar

01273 749 465 **Bo Ningen** The Haunt 01273 770 847

La Roux Concorde 2 01273 673 311 The Stone Angels Green Door Store

07894 267 053 BRISTOL

Chasing Grace Croft (Main Room) 0117 987 4144

Dark Horses/Kins Start The Bus 0117 930 4370

English Sporting Defeat Croft (Front

Bar) 0117 987 4144 Kaonashi Louisiana 0117 926 5978

Scout Killers/Mind Museum

Thunderbolt 07791 319 614 Squarepusher Thekla 08713 100000

Stiff Little Fingers 02 Academy 0870 477 2000

CAMBRIDGE

The Travelling Band/Ellen & The

Escapades Portland Arms 01223 357268

The Wytches The Cornerhouse

01223 352047 CARDIFF

Alaska/Oui Legionnaires Gwdihw

Café Bar 029 2039 7933

CARLISLE

The Stranglers Sands Centre

01228 525222 COVENTRY

Martin Carthy Dog & Trumpet

024 7622 1678 DERBY

Gunning For Tamar Ryan's Bar

01332 345577 DUNDEE

Panic By Flare/Darren Campbell

Beat Generator 01382 229226

EXETER

Beach Blood Cavern Club 01392 495 370

GLASGOW

Frightened Rabbit/Wintersleep Barrowland 0141 552 4601

I Am I Stereo 0141 576 5018

Lapalux Broadcast 0141 332 7304 The Red Jumpsuit Apparatus King

Tut's Wah Wah Hut 0141 221 5279

GUILDFORD Ambersand/Ten Thousand Ghosts

Boileroom 01483 539 539 HULL

The Galloways/The Debutants New

Adelphi 01482 348 216

Cut Ribbons Brudenell Social Club 0113 243 5866

Life In Colour/Test Transmission

New Roscoe 0113 246 0778

LEICESTER

Jake Bugg 02 Academy

0870 477 2000 LIVERPOOL

Everclear 02 Academy 2

0870 477 2000

The Hummingbirds Cavern Club

0151 236 1964



Proud Mary Eric's Club Woody Guthrie Ship & Mitre 0151 236 0859

LONDON

Aeroplane/The Twelves/Dena Village Underground 020 7422 7505 Bastille/To Kill A King 02 Shepherds

Bush Empire 0870 771 2000 Ben Poole Half Moon 020 7274 2733 Breton/New Desert Blues Proud

Galleries 020 7482 3867 Carcass/Black Magician Underworld

020 7482 1932 The Common Tongues/The Winter Tradition Arch Angel 020 7938 4137 Cornershop 229 Club 020 7631 8310

Deetron/Maxxi Soundsystem Corsica Studios 020 7703 4760 Drop Out Venus/Rhosyn Bussey

Building Erol Alkan Fire Club 020 3242 0040

Foals/Efterklang Royal Albert Hall 020 7589 8212

FURS/Wild Smiles/Frida Sundemo Hoxton Square Bar & Kitchen

020 7613 0709 Haiku Salut/The Understudies

Buffalo Bar 020 7359 6191 Hunger Grosvenor 0871 223 7992

Jackmaster/JJ/Joker/Girl Unit Fabric 020 7336 8898

James Hunter Assembly Hall

020 8577 6969 Jaws/Wide Eyed Birthdays

020 7923 1680 King Krule/Night Works/Rainy Milo Garage 020 7607 1818

Man Like Me McCluskys 020 8541 1515 Maribou State/Shola Ama Nest 020 7354 9993

Midnight Magic/Tourist Windmill 020 8671 0700

Mirrorring/Grouper/Tiny Vipers

Yard Theatre 07914 413440 New Infection Club Surya

020 7713 6262 Nina Kraviz Electric Brixton 020 7274 2290

Oh Captive/Loose Lips Bull & Gate 020 7485 5358

Pascal Pinon/Fallulah The Lexington 020 7837 5387

Raime/Demdike Stare/Blackest Ever Black The Waiting Room

020 7241 5511 The Sonic Jewels/Ava Burelle Alley Cat 020 7836 1451

Sunwolf Power Lunches Arts Café Ulrich Schnauss Borderline

020 7734 5547 The Union O2 Academy Islington 0870 477 2000

United Ghosts/Beach Volleyball Monto Water Rats 020 7813 1079 Vitalic/Yuksek/Dragonette/Goose KOKO 020 7388 3222

Young Wonder Shacklewell Arms 020 7249 0810

MANCHESTER

The Gaslight Anthem/Japandroids

Academy 0161 832 1111 Jess Morgan Castle Hotel 0161 237 9485

Skream/Rustie/Koreless/

Voodoo Six NQ Live 0161 834 8180 MIDDLESBROUGH

Dead Sons Dr Brown's 01642 213213

MILTON KEYNES

Our Ceasing Voice Watershed 07935 641 660

Die! Die! /Future Loss Heartattack & Vine 07732 280185

01603 727727

Seethe Brickmakers 01603 441 118

NOTTINGHAM

Kodaline Rescue Rooms

Suede/Temples Rock City

5 Days Of November Stealth

PLYMOUTH

Climates White Rabbit 01752 227522

023 9286 3911

Beard Of Wolves Mad Ferret

01772 893 000

John Smith Greystones 0114 266 5599 SOUTHAMPTON

Rudimental Roxx

WAKEFIELD

Ferryman Snooty Fox 01924 374455 The Glavins/Cambodia The Hop

Inspiral Carpets Central Station

WREXHAM

YORK For The Fallen Dreams/Abandon All

01904 651 250

White Heat Goes Back To 2007...

Again Madame Jojo's 020 7734 2473

Futureproof Academy 3 0161 832 1111

Krystal Klear Warehouse Project 0161 835 3500

Reel Big Fish Empire 01642 253553

NEWCASTLE

NORWICH Mastema/Single Thread Epic Studios

0115 958 8484

08713 100000

08713 100000

PORTSMOUTH Luke Ferre Cellars 0871 230 1094 What The Blood Revealed/

Noyo Mathis Edge Of The Wedge

PRESTON

07919 896 636 The Ruts DC 53 Degrees

SHEFFIELD

Summers Brook 023 8055 5366

ST ALBANS Spy Catcher/My Little Empire Horn 01727 853 143

0871 230 1094

01978 358780

Ships The Duchess 01904 641 413

Four Stones Deeper Fibbers

FRIDAY

March 29

ABERDEEN

Fat Goth The Tunnels 01224 211121 **Yashin** The Garage 01224 587594

BARNSLEY Antix Lucorum 01226 299921

BATH **Subhumans** Komedia 0845 293 8480

BEDFORD The Rifles Esquires 01234 340120

BELFAST Biffy Clyro/City And Colour Odyssey 028 9073 9074

Jonny Tiernan Laverys 028 9087 1106 Scar Symmetry Voodoo

BIRMINGHAM Cracked Actors Hare & Hounds

0870 264 3333 Everclear 02 Academy 2 0870 477 2000

Futureproof/Taking Hayley The Institute (Temple) 0844 248 5037 The Subterraneans Jam House 0121 236 6677

Union Of Glass Soldiers Actress &

Bishop 0121 236 7426 BRIGHTON

01273 687 171

0117 9304538

Dragonette Coalition 01273726858 New Street Adventure Green Door Store 07894 267 053 Tom Hannay Latest Music Bar

BRISTOL Eels 02 Academy 0870 477 2000 **Gunning For Tamar** Exchange

Lapalux Thekla 08713 100000 Peter & The Harmonics/Yes Rebels Louisiana 0117 926 5978

Son Of A Nun Fire Engine 07521 974070

CARDIFF Al Scorch Gwdihw Café Bar 029 2039 7933

The Primitives Gate 0871 230 1094 CARLISLE Simple Minds Sands Centre

01228 525222 COLCHESTER

Animal Noise Arts Centre 01206 500900 COVENTRY

Dead Sons Taylor John's House 024 7655 9958

DERBY

Blyth Power The Hairy Dog

DUNDEE Stop The Clocks Beat Generator 01382 229226

EDINBURGH

0844 847 1740

GATESHEAD

HOVE

Die! Die! Wee Red Bar 0131 229 1442 Supersonic Vague Picture House

EXETER Logan D Cavern Club 01392 495 370

Alex Butler The Central 0191 478 2543 GLASGOW

The Dead Sea Souls King Tut's Wah Wah Hut 0141 221 5279 Echofela Nice'n'Sleazy 0141 333 9637 VsVs School Of Art 0141 353 4530

0141 564 8100 HATFIELD

Austin Lucas Palmeira

5 Second Warning Pivo Pivo

Dizraeli And The Small Gods The Forum 0844 477 2000

Indigo Beach Brunswick 01273 735254 Blind Ambitions/Gratitude/In Arms

Ringside 01482 226698 LEEDS Apollo's Basement/Operator Six

Baby Godzilla Santiago 0113 244 4472 The Blades Hanover Arms 0113 263 0508

The Library 0113 2440794

Department M Wharf Chambers Echo Town Eiger 0113 244 4105 The Red Jumpsuit Apparatus

Cockpit 0113 244 3446 The Selecter/Talisman Brudenell Social Club 0113 243 5866

Sharks Took The Rest Left Bank 07869 107647 Shields Packhorse 0113 245 3980 12 Dirty Bullets Cockpit Room 3

0113 2441573

LONDON

LEICESTER The Moonlights Donkey 0116 270 5042

LIVERPOOL Molly Jones Zanzibar 0151 707 0633

Bastille 02 Shepherds Bush Empire 0870 771 2000 The Black Crowes The Forum

020 7344 0044 Black Summer The Lexington 020 7837 5387

The Crazy World Of Arthur Brown/ Moulettes Borderline 020 7734 5547 Dead Pirates Barfly 0870 907 0999 Dead Swans/Landscapes Old Blue



Digitalism XOYO 020 7729 5959 For The Fallen Dreams Underworld 020 7482 1932

KOKO

0844 847 2258

Arena 0870 701 4444 The Gaslight Anthem/Japandroids Troxy 020 7734 3922

Generation Graveyard Dublin Castle

French Montana Indigo @ The O2

020 7485 1773 Jowe Head And The Demi-Monde Stag's Head 020 7739 6741

The Mad Professor Silver Bullet

020 7619 3639

Missing Andy Club NME @ KOKO 0870 4325527 Pet Moon/Solid Gold Dragons

Sebright Arms 020 7729 0937

The Strypes/Frowning Clouds 229 Club 020 7631 8310 The Sundowners/Little Night **Terrors** Macbeth 020 7739 5095

Viv Albertine/Thee MVPs/Mickey

Gloss Windmill 020 8671 0700

Politburo Buffalo Bar 020 7359 6191

Sea Bastard Ryan's Bar 020 7275 7807

We Cut Corners Social 020 7636 4992 MANCHESTER

A Flock Of Seagulls Sound Control

0161 236 0340 Blaenavon Dulcimer 0161 860 0044 **Ghosting Season** Common Bar 0161 832 9245

0161 2364355 JD Twitch Gorilla 0161 832 1111 Kid Canaveral Roadhouse

The Kill Van Kulls/Strangers Soup

Inspiral Carpets The Ritz

0161 228 1789

Kitchen 0161 236 5100

Lounge 0161 834 1392 **Sonnic Image** Dry Bar 0161 236 5920

This Many Boyfriends Night & Day Café 0161 236 1822

Paul White Kraak 07855 939 129

The Quangos/The Relays Ruby

The Toasters Star & Garter

0161 273 6726 MILTON KEYNES

Ian Hunter Stables 01908 280800

NEWCASTLE Air To Achilles Cluny 2 0191 230 4474 The Anxiety Of Love Heartattack &

Vine 07732 280185 Brown Brogues Dog & Parrot

0191 261 6998 Kodaline Cluny 0191 230 4474 Little Moscow Station 0871 230 1094

The Stranglers 02 Academy

0870 477 2000

NORWICH

01603 632 717 NOTTINGHAM

NORTHAMPTON In Isolation Cookie Club 01604 239399

Ashes To Angels/Wicked Faith Brickmakers 01603 441 118 Congo Natty Waterfront

Black Rebel Motorcycle Club/The Big Pink Rock City 08713 100000

Dykes 0115 924 3730

Squarepusher Rescue Rooms 0115 958 8484

OXFORD

The Family Machine/Jess Hall Bullingdon Arms 01865 244516 POOLE

Ben Montague Mr Kyps 01202 748945

Jaguar Skills Guildhall 023 9282 4355

Fiction/Crushed Beaks Spanky Van

PORTSMOUTH Dark Horses Registry 023 9288 2981 Guilded Youth Cellars 0871 230 1094

PRESTON Wolf People Continental 01772 499 425 READING

Screama Ballerina Rising Sun

0118 957 2974 SHEFFIELD Alien Vampires Corporation

0114 276 0262

The Ratells 02 Academy 2 0870 477 2000

Sonik Seeds Green Room 0114 249 0720 SOUTHAMPTON Broadway Calls Unit 023 8022 5612

Temples Lennons 023 8057 0460

STOCKTON Fossil Collective/Rambler Stockton Calling 01642 671663

The River Card Minsters Bar 01782 416567 ST ALBANS

STOKE ON TRENT

Joe Fest Horn 01727 853 143 SWANSEA Sicknote Garage 01792 475147

Moriarty Bunters Bar 01872 241 220

TUNBRIDGE WELLS All The Above The Forum 0871 277 7101 WAKEFIELD

TRURO

Gengis Khan Snooty Fox 01924 374455 Hydroshima Escobar 01924 332000

We Are The Ocean Warehouse 23

01924 361300 WOLVERHAMPTON

Liberty Lies Slade Room 0870 320 7000 Stiff Little Fingers Robin 2 01902 497860

Shadows Chasing Ghosts/Hildamay Central Station 01978 358780

WREXHAM

01904 656688

YORK David Ford Fibbers 01904 651 250 Jake Bugg Barbican Centre

30 March 2013 NME 5

SATURDAY

March 30

The Restarts/Fracas/The Sworn Liars Green Park Tavern 01225 400050

BIRMINGHAM

Eels 02 Academy 2 0870 477 2000 Idle Paris Wagon & Horses 0121 772 1403

New Disorder Festival Roadhouse 0121 624 2920

Only The Good/Against The Wheel Actress & Bishop 0121 236 7426

BOURNEMOUTH

Dark Horses/Kins 60 Million Postcards 01202 292 697

BRIGHTON

Charlie Thompson Concorde 2 01273 673311

Fragile Creatures Blind Tiger 01273 681228

Halo Halo/Occult Hand West Hill Hall 01273 327976

Meansteed/Crypsis Prince Albert 01273 730499

Mok/Little Shocks The Haunt 01273 770847

BRISTOL

The Eskys Fire Engine 07521 974070 Mesh/Inertia Fleece 0117 945 0996 The Social Club/Radio Nasties Stag & Hounds 0117 929 7048

CAMBRIDGE Caves/Bad Ideas/Darwin And

The Dinosaur The Cornerhouse 01223 352047

CARDIFF

Allo Darlin/Onions The Gate 0871 230 1094

Chailo Sim Buffalo Bar 029 20310312 Dave Little/Owain K Gwdihw Café Bar 029 2039 7933

Stiff Little Fingers University 029 2023 0130

Tyler, The Creator,

Islington, London

O2 Academy

CARLISLE

Jake Bugg Sands Centre 01228 525222

Mungo's HiFi Brickyard 01228 512 220

COVENTRY

General/Lunar Park Taylor John's

House 024 7655 9958

EDINBURGH

Allan Johnston & Friends Captain's Bar 01316 682312

EXETER

Cold In Berlin Cavern Club 01392 495 370

GATESHEAD The False Poets Central 0191 478 2543

GLASGOW Die! Die! Bar Bloc 0141 574 6066 For What You're Worth/Dissector

O2 ABC 2 0141 204 5151 Hieroglyphic Being Nice'n'Sleazy

0141 333 9637 RM Hubbert CCA 0141 352 4900

5-Type King Tut's Wah Wah Hut 0141 221 5279

GUILDFORD

Dizraeli And The Small Gods Boileroom 01483 539 539

HULL

The Travelling Band New Adelphi 01482 348 216

LEEDS Black Rebel Motorcycle Club

02 Academy 0870 477 2000

Cut Loose Wharf Chambers Dhafer Youssef Howard Assembly

Room 0113 243 9999 Idle Creep/Chasing Dragons Royal

Park Cellars 0113 274 1758 Kodaline Brudenell Social Club

0113 243 5866 The Prowlers New Roscoe

0113 246 0778

Risk It Packhorse 0113 245 3980 Sounds Of Swami Santiago 0113 244 4472

LEICESTER

Dexters/Little Night Terrors Sumo 0116 285 6536

Shadows Chasing Ghosts

Soundhouse 07830 425555 LIVERPOOL

The Blackout/We Are The Ocean/ Yashin/Sonic Boom Six/Straight

Lines 02 Academy 0870 477 2000 LONDON

Austin Lucas Windmill 020 8671 0700 The Black Crowes The Forum

020 7344 0044 Coco & The Butterfields/Archean

Soundtrack Barfly 0870 907 0999 Dead Swans/Breaking Point/ Last Witness/Gnarwolves Garage

020 7607 1818 The Front Zigfrid Von Underbelly

020 7613 1988 Gaoler's Daughter/These Ghosts

Macbeth 020 7739 5095 The Gaslight Anthem/Japandroids

Troxy 020 7734 3922 Golden Boy/Cat Lovers Queen Of

Hoxton 020 7422 0958 The Graphite Set Cable Street Studios

Hagar The Womb/The Pukes Boston

Arms 020 7272 8153

020 77901309

Joe Bonamassa Royal Albert Hall 020 7589 8212

The Lake Poets Sebright Arms 020 7729 0937 The Loose Hearts Hope & Anchor

020 7354 1312 Matthew Bourne/Alphabet

Backwards Union Chapel 020 7226 1686 Politburo Buffalo Bar 020 7359 6191

Random Hand/Electric River

Borderline 020 7734 5547 Seth Troxler/Visionquest Fabric 020 7336 8898

Skream/Loefah/Krystal Klear XOYO 020 7729 5959

Squarepusher/Factory Floor

Roundhouse 020 7482 7318 Suede/Spector/Temples Alexandra

Palace 020 8365 2121 Tyler, The Creator O2 Academy

Islington 0870 477 2000 **TEEN Shacklewell Arms**

020 7249 0810 The Wave Pictures The Lion 020 8977 3199

We're No Heroes Powers Bar 020 7624 6026

MANCHESTER

French Montana 02 Apollo

0870 401 8000

Maya Jane Coles/Eats Everything Warehouse Project 0161 835 3500 Proud Mary Night & Day Café 0161 236 1822

Severenth Alter Ego 0161 236 9266

Shotty Horroh Academy 3 0161 832 1111

The Stranglers Academy 0161 832 1111

This Is How We Fall/Silver Story Dry Bar 0161 236 5920

NEWCASTLE

The Honest Johns Cluny 2 0191 230 4474

Humanism University 0191 261 2606 Something/Rice Milk Heartattack & Vine 07732 280185

NORWICH

David Ford Arts Centre 01603 660 352

Kings & Crows/Ask Lydia Waterfront 01603 632 717

Secret Affair Epic Studios

01603 727727 NOTTINGHAM

Man Like Me Rescue Rooms 0115 958 8484

OXFORD Bloodshot Dawn 02 Academy

0870 477 2000 Fish From A Bowl Bullingdon Arms 01865 244516

X-1/Derby Sunshine Wheatsheaf 01865 721 156

READING

Fiction/Crushed Beaks Oakford Social Club 0116 255 3956

SHEFFIELD

Everclear 02 Academy 2 0870 477 2000

The Rifles/The Sundowners Leadmill 0114 221 2828 The Sherlocks New Barrack Tavern

0114 234 9148 Wolf People/Throne/Bo Ningen/ Hookworms/Wet Nuns Queens

Social Club 0114 272 5544 SOUTHAMPTON

Bicep Junk Club 023 8033 5445 STOKE ON TRENT

Dead Sons Sugarmill 01782 214 991 **TUNBRIDGE WELLS**

Flower Power Bar Kitsch

WAKEFIELD

Furyon Snooty Fox 01924 374455 WOLVERHAMPTON

Jameson Raid Slade Room

0870 320 7000 YORK

Bull Fibbers 01904 651 250

SUNDAY

March 31

ABERDEEN

Al Lewis Cellar 35 01224 640 483 Biffy Clyro/City And Colour AECC 0870 169 0100

BATH

Moses Green Park Tavern 01225 400050

BEDFORD

Ice Sea Dead People The Bear 01234 401020

BIRMINGHAM The Sunday Sessions Actress &

Bishop 0121 236 7426 Voodoo Six O2 Academy 3

0870 477 2000

BOURNEMOUTH

Pressure Drop 60 Million Postcards 01202 292 697

BRIGHTON

Bilge Pump Prince Albert 01273 730 499 Bluey Robinson Haunt 01273 770 847

Chapters/Bloodshot Dawn Green

Door Store 07894 267 053 Louis Barabbas Blind Tiger 01273 681228

BRISTOL

Consecration Croft (Front Bar) 0117 987 4144

Evie Miller Louisiana 0117 926 5978 Grouper The Cube 0117 907 4190

Metal To The Masses Croft (Main Room) 0117 987 4144 September Falls Fleece 0117 945 0996

The 45s Mr Wolf's 0117 927 3221 CAMBRIDGE

David Ford Portland Arms 01223 357268 CARDIFF

We Are Animal/Night Engine Gwdihw Café Bar 029 2039 7933

CARLISLE Metastasis Brickyard 01228 512 220

COVENTRY Benga Kasbah 024 7655 4473

Pariah Carey's Bar 07714 105091 DERBY Beans On Toast Vic Inn 01332 740091

GLASGOW Black Sun Drum Korps Glue Factory

0777 2217792 Chas & Dave 02 ABC 0870 903 3444 Kodaline King Tut's Wah Wah Hut

0141 221 5279 Rustie/Omar S Arches 0141 221 4001

TEEN Broadcast 0141 332 7304 GUILDFORD The Red Jumpsuit Apparatus

Boileroom 01483 539 539

LEEDS The Almanacs New Roscoe

0113 246 0778 English Frank Cockpit 0113 244 3446 Sharp Intake Grove Inn 0113 2439254

LIVERPOOL The Du'Montts Parr St Studios

0151 707 3727 Maya Jane Coles Camp & Furnace

0151 706 0600 LONDON Anti Vigilante/The Human Project

Underworld 020 7482 1932 Caan/MT Club NME @ KOKO 0870 4325527

Black Heart 020 7428 9730 Donaeo Coronet 020 7701 1500

Desecration/Pariah/Amputated

Hard Edge Unicorn 020 7485 3073

Hold Your Horse Is/Playlounge Windmill 020 8671 0700 Jacco Gardner 229 Club

020 7631 8310 Loco Dice Electric Brixton 020 7274 2290

No Consequence Scream Lounge 020 8667 0155

Rachel Stamp/New Device/Spy Catcher Barfly 0870 907 0999

River Jumpers/Uniforms New Cross

Inn 020 8692 1866 Ryan O'Reilly Lexington 020 7837 5387

MANCHESTER Civilians Castle Hotel 0161 237 9485

Cut Ribbons Trof Fallowfield 0161 224 0467

Dance Lady Dance Common Bar 0161 832 9245

Great Cop Wahlbar 0161 637 3736 The Lonesome Penniless Kings Arms

0161 832 3605 Wild Belle Deaf Institute

0161 330 4019 MILTON KEYNES

Hookworms Watershed 07935 641660 NEWCASTLE

Man Like Me/B>E>A>K Hoults Yard 0191 265 4282

Shields Cluny 2 0191 230 4474 Simple Minds City Hall 0191 261 2606

Yashin 02 Academy 0870 477 2000 NORWICH

Mari Joyce Bicycle Shop



NOTTINGHAM

The Treatment/Trucker Diablo Rock City 08713 100000 OXFORD

Masiro/The Omnivibes Bullingdon

Arms 01865 244516 SHEFFIELD

Hawk Eyes/Toy /Temples Queens Social Club 0114 272 5544

0114 266 5599 SOUTHAMPTON

Henry Cluney Talking Heads

Jazz Morley Greystones

023 8055 5899 TUNBRIDGE WELLS Hells Gazelles The Forum

WAKEFIELD

0871 277 7101

Love/Hate Snooty Fox 01924 374455

Runaround Kids/Piskie Sits/ The Do's The Hop 0871 230 1094

Jaguar Skills Central Station

01978 358780

WREXHAM

YORK Ocean Avenue/Uncle Forgetting

01904 651 250

Yesterday Fibbers

GET IN THE GIG GUIDE!

DO YOU WANT TO GET YOUR BASH INCLUDED IN THE NME WEEKLY GIG GUIDE? GO TO NME.COM/GIGS AND SUBMIT YOUR LISTING FOR FREE. YOU MUST SUBMIT DETAILS AT LEAST THREE WEEKS BEFORE THE GIG DATE



52 NME 30 March 2013

MONDAY

April 1

ABERDEEN

Simple Minds Music Hall 01224 641122

BATH

The Cheaterslicks/Bill Collins/ The Whoosie Green Park Tavern 01225 400050

BELFAST

Todd Terje Limelight

028 9032 5942 BIRMINGHAM

Swans/Xiu Xiu The Institute (Library) 0844 248 5037

BRIGHTON

Delta Sleep/Quadrilles Prince Albert 01273 730 499

Hookworms/Cold Pumas Green Door Store 07894 267 053

BRISTOL

Everclear 02 Academy 0870 477 2000

Fearless Vampire Killers Fleece 0117 945 0996

Laid Blak/In The Pacific Croft (Main Room) 0117 987 4144

CAMBRIDGE

The Social Club/It's Not OK The Cornerhouse 01223 352047 Uniforms/Tim Holehouse Corner House 01223 352 047

CARDIFF

Fuzzy Lights Gwdihw Café Bar 029 2039 7933

EDINBURGH

Austin Lucas Banshee Labyrinth 0131 558 8209

GLASGOW

Biffy Clyro SECC 0141 248 3000 Crippled Fox 13th Note Café 0141 553 1638

Scar Symmetry Ivory Blacks 0141 221 7871

Wild Belle King Tut's Wah Wah Hut 0141 221 5279

GUILDFORD

Dials Star Inn 01483 532 887

LEAMINGTON SPA

Coilguns/Cincinnati Bow Tie Lamp 01926886699

Let's Wrestle/Jaws Zephyr Lounge 07779 072175

LEEDS

Rvivr Wharf Chambers

TEEN Brudenell Social Club 0113 243 5866

LONDON

Adam Moss/Rough Copy Club Surya 020 7713 6262

Balmorhea Hoxton Square Bar & Kitchen 020 7613 0709

Brutality Will Prevail/Xo Man/Tiny Skitz Birthdays 020 7923 1680

Faith Taylor Monto Water Rats 020 7813 1079

Happy Daggers Dublin Castle 020 7485 1773

Ice Sea Dead People/No Island Old Blue Last 020 7613 2478

Larsen Café Oto 0871 230 1094 MANCHESTER

Hurts Academy 2 0161 832 1111

NOTTINGHAM

King Charles Rescue Rooms 0115 958 8484

OXFORD

Desecration/Zombiefied Wheatsheaf 01865 721 156

SHEFFIELD

SummerlinCorporation 0114 276 0262

SOUTHAMPTON

Gunning For Tamar Avondale House 023 8022 3405

The Quantour Apocalypse Soul

Cellar 023 8071 0648 STOKE ON TRENT

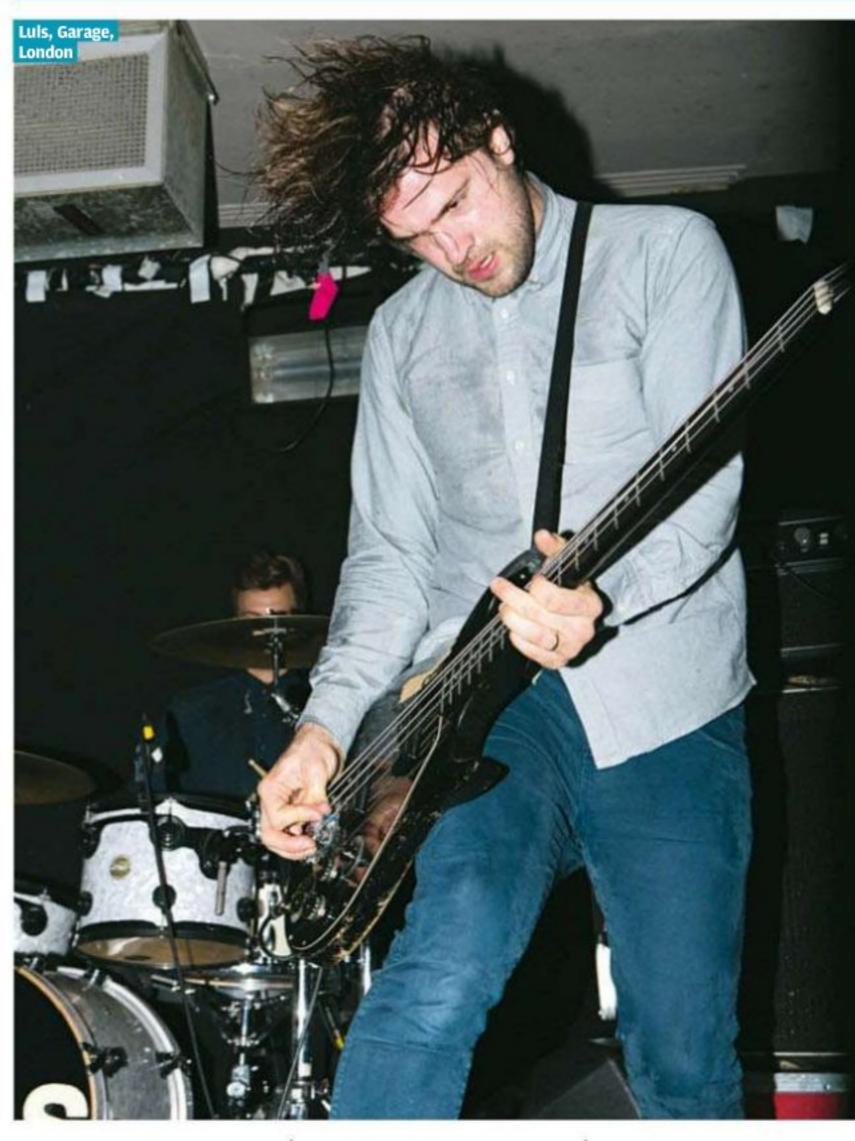
Tangled Thoughts Of Leaving Minsters Bar 01782 416567

Conquering Animal Sound Basement 01904 612 940



TUESDAY

April 2



BIRMINGHAM

Abercion/War Hound Rainbow 0121 772 8174

Invade The Armada/Novella Noise Roadhouse 0121 624 2920 Jim Lockey & The Solemn Sun Hare

& Hounds 0870 264 3333 Kodaline The Institute (Temple) 0844 248 5037

Midnight Bonfires MAC

0121 440 3838 BRIGHTON

Gunning For Tamar Green Door Store 07894 267 053

Holland/Cut Ribbons Sticky Mike's Frog Bar 01273 749 465

Swans Concorde 2 01273 673 311 Voodoo Six The Haunt 01273 770 847

BRISTOL

La Roux Fleece 0117 945 0996 Rvivr/Caves Croft (Main Room) 0117 987 4144

Through Your Eyes/Bridges Louisiana 0117 926 5978

TEEN/Dear Leaders Start The Bus

0117 930 4370 CARDIFF

Hawkwind Coal Exchange 029 2049 4917

Hookworms/Cold Pumas/Sealings Undertone 029 2022 8883

CHESTER

Sen Segur Telford's Warehouse 01244 390090 COLCHESTER

King Charles Arts Centre 01206 500900

COVENTRY

Bastille Kasbah 024 7655 4473 DUNDEE

Simple Minds Caird Hall

01382 434941

GLASGOW

Fuzzy Lights Bar Bloc 0141 574 6066 Hurts The Garage 0141 332 1120 Proxy Buff Club 0141 248 1777 HULL

The Body Farmers/Tangled

Thoughts Of Leaving New Adelphi 01482 348 216

LEEDS

Ice Sea Dead People/Buffalo Bones Packhorse 0113 245 3980 Summerlin Cockpit Room 3

0113 2441573 LEICESTER

Brotherhood Of The Lake Shed 0116 262 2255

Scott H Biram Musician 0116 251 0080

LONDON

Binary/Luls/Blackeye Garage 020 7607 1818

Bluey Robinson Scala 020 7833 2022 Dogstand Bull & Gate 020 7485 5358 Fair Ohs/Roman Madame Jojo's 020 7734 2473

Julia Johnson Troubadour Club 020 7370 1434

Kasper Rosa Windmill 020 8671 0700 Kathaarsys Dublin Castle 020 7485 1773

Melody Gardot Barbican Centre 020 7638 8891

The Red Jumpsuit Apparatus/Rat Attack Underworld 020 7482 1932

Shout Out Louds The Lexington 020 7837 5387 Talk Normal/Verity Susman

Sebright Arms 020 7729 0937 Wolf Down/The Vegan Straight Edge

Old Blue Last 020 7613 2478 MANCHESTER

Emeli Sandé 02 Apollo 0870 401 8000 Glossary/Austin Lucas Star & Garter 0161 273 6726

Scar Symmetry NQ Live 0161 834 8180 NEWCASTLE

Conquering Animal Sound Cumberland Arms 0191 265 6151

NORWICH The Little Unsaid Bicycle Shop

01603 625 777 NOTTINGHAM

Daniel Pearson Malt Cross Music Hall 0115 941 1048

I'm A Model Baby Rescue Rooms

0115 958 8484 The Sheepdogs Bodega Social Club

08713 100000 SHEFFIELD

The Middle Ones Hadfield

0114 266 3575

Morning Glory/Anti Vigilante The Redhouse 07784 022028

SOUTHAMPTON

Missing Andy Joiners 023 8022 5612 WAKEFIELD

Desecration Snooty Fox

01924 374455

THIS WEEK IN 1966

KEEPING UP WITH JONES, OH ROY, MACCA'S TANGLED WEBB



ROY WITH IT

"The daddy of all beat ballad singers", Roy Orbison, returns to the UK, where he cuts a quiet, polite figure, smoking English cigarettes and drinking lots of tea.

Conversation ranges across teenagers, the war, football, Lulu and Winston Churchill. Orbison reveals he has albums of Churchill's speeches that he frequently plays. His first visit on arriving in London was to the Imperial War Museum. "I used to build models of the planes during the war and could almost identify a plane by the noise of its engines," he says.

DREAMIN' COME TRUE

The Rolling Stones' manager Andrew
Loog Oldham takes out a quarter-page
ad in support of the single 'California
Dreamin" by The Mamas & The Papas,
declaring it "more relevant to today
than the General Election, which can only
bring more bigotry, unfulfilled promises,
and ultimately the big bringdown". Just
in case readers doubt his trustworthiness,
he makes his interest clear: "I didn't
write it – John Phillips did. I don't
publish it – Trousdale do...
I just like it."

WELCOME HOME BRIAN

rian Jones has a chat with NME's Keith Altham, having returned from an American jaunt days after the rest of the Stones, his arms laden with Ravi Shankar records. He blames his tardiness on the fact that New York clubs stay open all hours, and confesses to having stayed in one for four days in the company of a Welsh harpist named Hari Hari. On arriving home, Jones discovers he's left his house keys somewhere between Sydney and New York, and is forced to break into his Earls Court home.

When Altham arrives, he finds the Welcome Home Brian Jones Committee in residence – also known as Spencer Davis, his road manager, the Stones' chauffeur and Steve Winwood. "Man, this is the kind of welcome home I like," says Jones, surveying the scene. "Let me show you one of the things I brought back from the States." He produces a dulcimer, on which he's shredded his fingers recording several tracks for the forthcoming Stones album 'Aftermath' – despite the fact that this instrument is supposed to be played with hammers. Steve Winwood blows idly on a hunting

horn while Spencer peruses a copy of Playboy and demands to know what Altham thinks of The Spencer Davis Group's new single, before a glazier arrives to fix the punched-through window to the sounds of 'Bob Dylan's 115th Dream' on repeat. Altham sensibly decides to beat a retreat. "Tell me," Jones asks him on his way out. "What day is it?"

ALSO IN THE ISSUE THAT WEEK

- The Yardbirds hit back at NME reader
 Robin Segulem's criticism of their live sound.
 Bassist Paul Samwell-Smith asserts that the fault actually lies with TV and radio sound engineers, not the band.
- The Walker Brothers have topped the charts for the second week running, are in the middle of recording their album 'Portrait', and are about to go out on tour with Roy Orbison. Scott Walker says he's working himself into "a state of nervous exhaustion".
- The writer of Peter & Gordon's hit 'Woman' is revealed to be one Paul McCartney - he released it under the fake name Bernard Webb, because he wanted to see if he could score a hit on the song's own merits.
- James Brown's 'New Breed Parts I & II' single is reviewed: "It's punchy, but little more than a repetitive riff with handclaps."



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THELEGENDARY NECROSSWORD

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

Compiled by Trevor Hungerford



A BAG OF NME SWAG



CLUES ACROSS

1+22A Brett, here's a clue for you. Brett? (2-6-3-4-4-3)

9 Get better after a performance from Chyrches (7) 10+19A "All I hear is the sound of rain falling on the song covered by Marianne Faithfull (2-5-2-2)

11 (See 31 across) 12 Manchester band whose 'Good Life' was chosen as an official song of the London 2012 Olympics (7) 14+16D As played rather imaginatively by Towers

Of London (3-6) 15 A terrible deed using music by The Kooks (6-3) 18 "____, when I first saw you, I knew that you had a flame in your heart", Bat For Lashes (6)

19 (See 10 across) 21+28D Wearing a collar and tie was rather gross for Black Grape (3-4)

22 (See 1 across)

25 The Stars, formed from ex-members of The Bodysnatchers, charted with 'Iko Iko' and 'The Clapping Song' (5)

26 Original name of Oasis could have been their downfall (4)

29 Breathe in some Stone Sour output (6) 30 Producer for The Who and The Kinks, ___ Talmy

takes up half the shelving (4) 31+11A "Will I see you tonight on a _____/All of my dreams just fall like rain on a _______, Tom

Waits song covered by Rod Stewart (8-5) 32 "I'm going to City, going to get my baby back home", Wilbert Harrison US hit covered by

The Beatles (6)

1 A personal preference to not see Etta James perform one of her classics (2-6-2-5) 2+4D Not feeling at all good about Anastacia,

The Cardigans or Fats Domino (4-3-5) 3 Len alive, somehow, but this Ten Years After legend is no longer with us (5-3) 4 (See 2 down)

CLUES DOWN

5 Elsewhere in a country are The Villagers (8) 6+24D Elsewhere in a country they're relatively 'Out Of Touch In The Wild' (5-6)

7 Rappers having a bit of a chinwag (1-1-1)

8 "Wake up, gonna wake up to nothing/Break up, the break up is coming", 2012 (6)

13 "Why would you pay to see someone in a ____, the whole world calls a stage", from Babyshambles' 'Kilamangiro' (4)

16 (See 14 across)

17 Afrika Bambaataa and James Brown were totally together on this collaboration (5)

20 Mabel Shawcroft takes in bass player from '60s psychedelic band The Blossom Toes (7) 21 Able to sense that this was Tamperer featuring

Maya (4-2)

23 'Suffice To Say' this Stiff label band sailed away on the new wave (6)

24 (See 6 down)

27 Senegalese hip-hop artist who got into 'Trouble' on first album (4)

28 (See 21 across)

14 25 28 27

FEBRUARY 23 ANSWERS

1 Opposites, 6 Moron, 9 Eric Clapton, 10+27A Bad Habits, 11+21A Nitzer Ebb, 12+31A Drain The Blood, 14 Anna, 15 Savages, 17 Sky, 18+29A So Long, 23 Lightning Bolt, 26+7D The Robots, 32 Dirt, 33 Sean

ACROSS

1 Oceania, 2 Painting, 3+19A Secret Machines, 4 Tear, 5 Saturday Night, 6 Man-Size, 8 Ned Kelly, 13 Nash, 16 Hart, 17+30A See Those Eyes, 18 Split, 20 Soon, 22 Beggin', 24 Guero, 25 I'm Bad, 27 Hid, 28 Set. 29 Les

Normal NME terms and conditions apply, available at NME.COM/terms. Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, April 2, 2013, to: Crossword, NME, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 OSU.

First correct one out of the hat wins a bag of CDs. T-shirts and books!



CORNER

PET SHOP BOYS

The musical gems that no Pet Shop Boys fan should be without



EST END GIRLS (1984)



The duo's debut single was originally produced by dance

supremo Bobby Orlando after singer Neil Tennant, then a music journalist and on a trip to the city, met him in New York. This version failed to make any impact on its initial release in the UK. It wasn't until two years later that a re-recorded version topped the UK singles chart.

Need To Know: Comedy duo Flight Of The Conchords parodied the song and video on their TV show, calling their version 'Inner City Pressure'.

WHERE THE STREETS HAVE NO NAME (I CAN'T TAKE **MY EYES OFF YOU)**

(1991)



This hugely ironic mixing of one of U2's most enduring songs with the

easy listening Frankie Valli classic was a double A-side single with the arch 'How Can You Expect To be Taken Seriously?'.

Need To Know: During U2's 2011 Glastonbury headline show, Bono sang a few bars of 'Can't Take ... 'during their performance of 'Where The Streets Have No Name'.

ABSOLUTELY FABULOUS (1994)



That year's **Comic Relief** single was specially written by

Tennant and Lowe about the hit comedy of the same name starring Jennifer Saunders and Joanna Lumley. The song, which consists of Tennant singing the title interspersed with bits of dialogue from the show, made Number Six in the UK singles chart.

Need To Know: The group appeared on the cover of NME with Saunders and Lumley at the time of the single's release.

CLOSER TO HEAVEN

(2001)



An album of songs from the group's 2001 West End stage musical

with playwright Jonathan Harvey, which ran from May until October 2001. The story takes in boybands, forbidden love and drug abuse. Most of the songs were written especially for the musical, although a smattering of old PSB material also features.

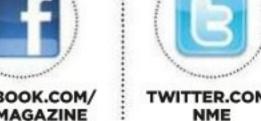
Need To Know: The oldest song to feature, 1993's 'Shameless', was the B-side to the group's hit cover of The Village People's 'Go West'.

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

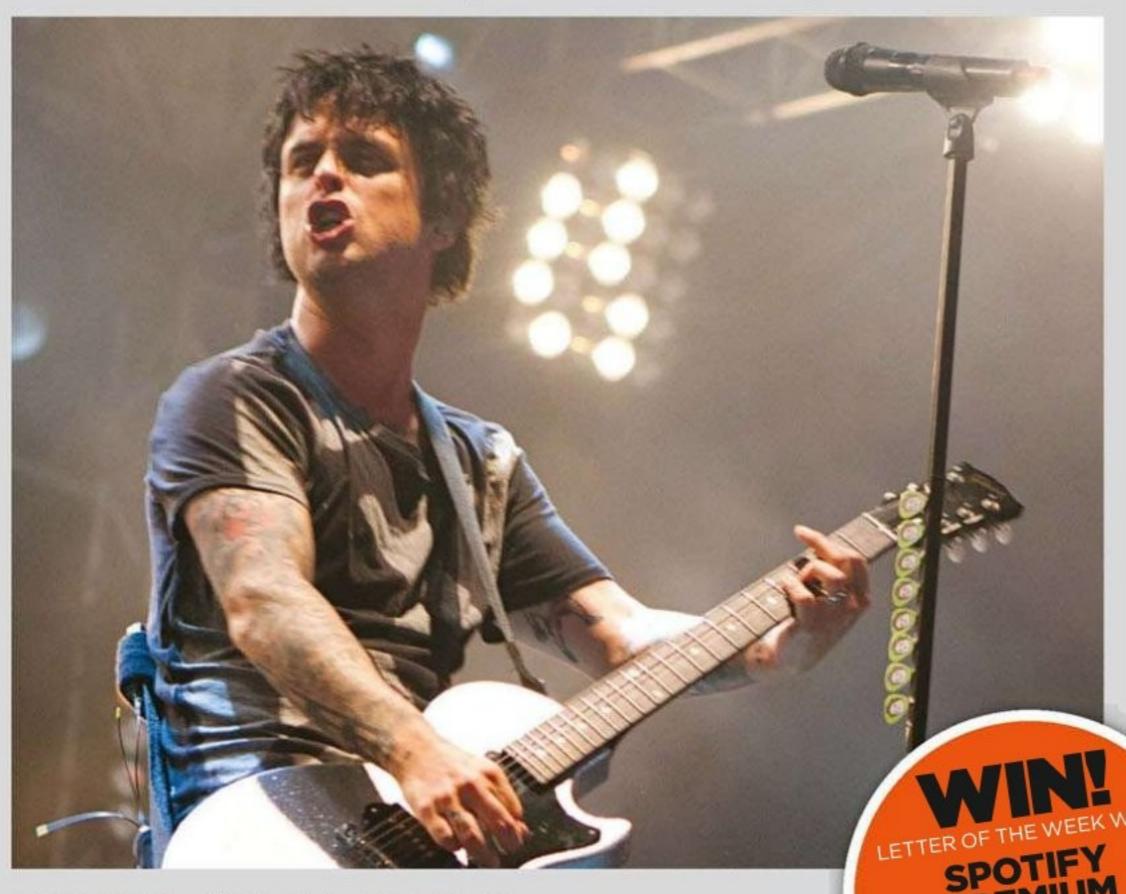
Edited by Siân Rowe







Letter of the week The best of the NME mailbag



BIG GREEN LETTER DAY

From: Abi Smith To: NME

I was one of the disappointed people who didn't get to see Green Day at Reading last year because I wasn't let into the arena. Actually, I think disappointment is a bit of an understatement as I only went to the festival to see them in the first place. On the Saturday morning I got up at 6am, but there was horrendous traffic and the shuttle bus took ages to come, so by the time I got there it was already nearing 11am. When I was told I wasn't allowed in I burst into tears and continued to hysterically cry into my Green Day flag for almost an hour. One of the security guards took pity on my mascara face and let me in under his arm but at the exact moment I reached the stage, the performance was over. I think there should have been a Green Day test to determine who was let in and who wasn't! I've loved Green Day since I first heard 'Basket Case' when I was nine and I'm really excited to hear that they're headlining Reading this year. I'd love to have the opportunity to meet the band that changed my life!

NME's response... Sorry to hear that you didn't get in to the Green Day secret set, Abi, especially as in your full letter you made a very strong case as to why they are so important to

you. Good news is their very first post-rehab gig in Texas proved they were back on form, with Billie Joe playing guitar behind his head (while also standing on one leg),

kissing fans and firing T-shirts and toilet paper into the crowd. I saw them headline Reading when I was 16 and tbh they're probably better on a big stage anyway. Also, what

would that Green Day test involve? Name all of Mike Dirnt's pets? What was Billie Joe's first tattoo? Why did Frank Edwin Wright III change his name to Tré Cool? - SR

AMERICAN IDIOTS

From: Robyn Burden To: NME

I had to write something before I blew up. For donkey's years Reading & Leeds has provided our music-loving population with some rather exquisite bands. They've given us Kasabian, Blur, they've even given us Oasis for goodness' sake! The 2012 line-up did not disappoint, but this year's looks like a different story. Eminem was announced first, and Facebook and Twitter exploded. "It's OK," we all thought, "the next headliner will be a real good British group!" Biffy Clyro got a much better response, but it wasn't tickling everyone's fancy. It was all hanging on the final headliner. Could it be Arctic Monkeys? Blur? No, it's fucking Green Day, I don't know if they think getting all these dubstep, womping, rapping, hip-hop, American bad boys in means more people will go to the festival, because it won't. What's happened, Reading and Leeds? You've let us down!

From: NME To: Robyn Burden I don't envy the Reading & Leeds organisers at all because every single year this happens. The grumping, the whining, the 'It's not my favourite band'-ing. Eminem's music is just a big part of many people's lives and while there are no big classic indie names headlining, there are plenty more stages that'll have loads. And I know it's not your thing, but last year, the dance tent really was one of the most consistently packed. Seriously, you missed out on thousands of ecstatic people screaming "I guess that cunt getting eaten" - SR

FOALS FOR THE FAMILY

From: Scott & Ella To: NME

After five years of buying all of their records, my girlfriend and I have finally been to see Foals live. It was the perfect time to witness Yannis and co on top of their game. It's been a pleasure to watch them go from difficult math-rockers to the next great British rock band, while maintaining their credibility, inventiveness and edge. My girlfriend and I have had fun growing with them too. Five years ago we'd get drunk and dance like idiots to 'Mathletics' and chant along with 'Balloons'. Now when we blast out 'My Number' it's our two and four-year-old sons who are the ones dancing like idiots, and screaming along with 'Inhaler'. So it's big love and thanks to Foals. What an awesome journey it's been.

From: NME

To: Scott & Ella

If I wasn't absolutely terrified of getting pregnant I'd say that this story made my ovaries feel all warm and tingly. Seriously, though, it's great to follow a band from the start, especially considering how sticky, disgusting and dirty their early days were and how epic they are now. There are some big festival slots for Yannis and the band this summer - I just hope the kids let you go to one ... - SR

STONE ROSE THROWS BIN

To: NME

From: Danny Watts Ian Brown throws bin at bouncer!! Ian Brown throws bin at

bouncer!! Ian Brown throws bin at bouncer!!

Ian Brown throws bin at bouncer!!

Ian Brown throws bin at bouncer!!

How have u missed this!?

From: NME

To: Danny Watts

Did we? Even though I totally don't have the power I've just fired our whole news team on your behalf. I'm guessing this is the story of Ian Brown throwing a bin at a bouncer who had stopped an excited

person at one of The Stone Roses' Australian gigs. Bravo and LOL @lan for standing up for his fans, even if he does come across a tililiny bit like a wronged dad in the process, wobbling over in his yellow T-shirt to tell the big nasty man off - SR

GROW UP, GALLAGHER!

To: NME

From: Becky Best

It's a shame that Liam has sunk to such a low that he still has to blame everything on his older brother. I think Noel has showed unbelievable control and compassion by not stating the obvious that Liam cannot sing like he used to, especially Oasis songs. Liam needs to grow up and stop being a 40-year-old drunk.

From: NME

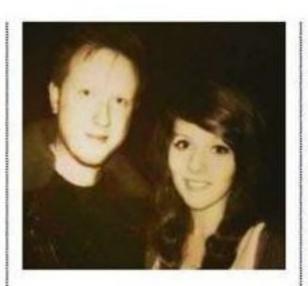
To: Becky Best

The Noel vs Liam argument will never end. I tried to flip a coin to decide but it exploded in mid-air. Let's just say Bonehead is the best - SR

KEEPING IT REAL (DULL)

From: Ben Wynne To: NME

I personally think that our music industry has been flooded with crap! I agree with Jake Bugg when he says that "I don't know how they [One Direction] can really be considered a band." They don't even write their own songs (because they can't)



STALKERS From: Becky

To: NME

I went to see Two Door Cinema Club in Birmingham and it was the best concert ever. I waited after the gig in the hope of meeting them, then Alex came out and I don't think I have ever said "OMG what is happening" so many times!

and one of their biggest hits, 'Little Things', was taken from Ed Sheeran. People need to forget about untalented bands and listen to real music such as Mumford & Sons, Bastille, Ben Howard and also the American wonders Boyce Avenue, who all have actual talent.

From: NME To: Ben Wynne

Mate, you're 16! Don't worry about 'real music', just listen to what you enjoy and let those Directioners get on with buying £100 1D onesies and scouring the internet for details of Harry's new tat. Do you know what other things have 'real' campaigns? Ale, gravy, wool and Dove soap -

aka things that 60-year-olds

get hot for. That said, if it ever

Web Slinging

The highlight of this week's NME.COM action

YOU ARE FEELING SLEEPY. VEEERRY SLEEPY...

Hurts' 'other' member Adam Anderson recently admitted to falling asleep during one of his band's own gigs. The incident took place in Kiev when the band were touring debut album 'Happiness' around Eastern Europe on a schedule that would make even the hardest partiers weep. "We've got this song called 'Unspoken'," he said of his onstage kip. "It'll disappoint some of our fans, it's a very emotional song, but at that moment I got tired." In fact, Manchester's very own sleeping beauty only awoke when Theo Hutchcraft slapped his hand on the piano. "There's a break in the middle where Adam doesn't play," said Theo. "It's just strings. It must have been that bit." Among the LOLs, NME readers got thinking: is it OK to fall asleep at your own gig? It is OK to fall asleep at any gig?



Best of the responses...

And this is the reason the old bands of the past split up! How do management companies expect the best performances from their charges when they've only had one hour's sleep?! **Tracey Baker**

A Sunday session got the better of me at Noel Gallagher's High Flying Birds. I managed to see them again at Wembley though. **Andy Gray**

Hahaha! And with THAT,

down. He has also embarked

ladies and gentlemen, I rest my case as to WHY music newbies of the past 10 years just SUCKKKKK. **Davey Pants**

I once fell asleep to Status Quo at Glastonbury but far from being embarrassed by it I'm actually rather proud. **Modra Finnia**

I wouldn't be at all surprised half the audience didn't nod off as well. Jordan Smith

comes down to a deathmatch, Mumfords could give 'real music' the edge. Those banjos would be lethal in a scrap - SR

NME: THE FONT OF ALL **INSPIRATION**

From: Connie Phillips To: NME

Just a little letter to say I love that retro font you've been using on your cover recently, what is it?

From: NME

To: Connie Phillips

You've just made our Acting Art Director and resident font geek Tony Ennis' life. "It's Bira," he says. "It's ace!"- SR

TEENAGER **WANTS TO GROW UP** SHOCKER

From: Erin Lily To: NME

OK, I want to tell you, NME, a theory which I have about Justin Bieber. Recently he has turned up late to gigs and let his many 10-year-old fans

on a trip to a tattoo shop. Basically, he is getting annoyed that all of his fans are mostly under 13 at the most, so he is trying to be more 'rock'n'roll'. He's been turning up late for shows, getting tattoos and swearing at cameras. He hates the fact that all of his fans are young and he wants older teenagers coming to his gigs but unfortunately for him nobody's taking any notice of his rebellion.

From: NME To: Erin Lily

Alright, Sherlock! I think you've got it. It's well known that Bieber fancies himself as a badman. For the last few years he's been rapping on US radio stations like Hot 97 and Power 106 to prove his credentials and now he's taken things to the next level. Nothing says "come get me, adult women" like a gas mask. If only he'd taken a note from Justin Timberlake - he made the transition from N'Sync to

Number One on the NME Cool List in 2003 just by wearing a trilby - SR

SUEDE: A GROVELLING APOLOGY

From: Jordan Lee Smith To: NME

I wish to use your letters page to sincerely apologise to Suede. A couple of months back you published my scathing letter denouncing any potential new music for 2013, instead suggesting they step aside for the new incarnation of glam-inspired indie rockers, Charlie Boyer & The Voyeurs and Peace. While I can confirm that I have streamed Peace's 'In Love' and it is indeed a very good debut album, turns out 'Bloodsports' is every bit as worthy of existence. I take it all back there's still a place in British pop music for Brett and co.

From: NME To: Jordan Lee Smith 'Bloodsports' has been well received over here

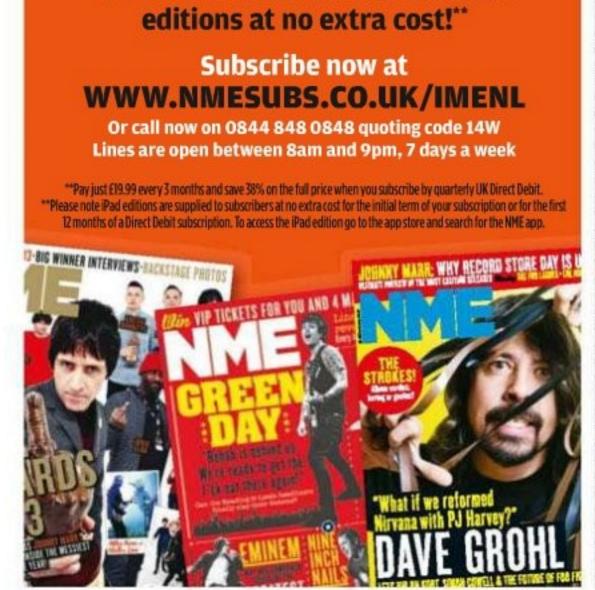


STALKERS From: Emily

To: NME

I met Will from Palma Violets after their set on the NME Awards Tour. I thought it would make a change to have a picture of the drummer rather than Chilli! He was a good laugh, we just spoke about the gig really.

(though I personally haven't listened to it much) so Suede are proof that experience is just as important as having great hair and a fantastic range of jackets. But if they start trying to hang out on the east London strip like Peace they'll have taken it a step too far - SR



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DOES ROCKINIROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

IANMCCULLOCH

ECHO & THE BUNNYMEN

QUESTION 1

What did Liam Gallagher threaten to do to you on Twitter? "Tattoo my forehead with his lyrics." Correct! Has he got around to it yet? "Not yet. He's still got to write a few more, so my forehead's getting bigger."

QUESTION 2

Wayne Coyne from The Flaming Lips has described which Echo & The Bunnymen moment as the defining point of rock'n'roll?"

"Ocean Rain'. And he's right." Correct. The waves at the end of that album

QUESTION 3

Wayne: The new face of Grecian 2000

How many chords would one have to learn to play your 1997 bit single 'Nothing Lasts Forever'? "Let me get the guitar. (Sound of guitar strumming) There's a seventh in there. Two... three... four." Correct. C, C7, F, G

QUESTION 4

What fashion faux pas did you say Chris Martin (right) made when he came to the studio to guest on your solo album 'Slideling'? "It would have been his shoes." Wrong. His socks, which he had pulled up to his knees "One of my greatest pieces of advice - which he never took - was 'Don't hop'. He asked me some advice before they headlined V Festival [in 2003]. I had my daughter on my shoulders, she was only young,

QUESTION 5

Which rapper expressed an interest in working with you in early 2012? "Professor Green." Correct. Because he was dating your daughter Candy McCulloch, who

played Sami in Hollyoaks. Would you have liked to work with Professor Green? "No."

QUESTION 6

Who were you standing next to when you contributed to a video complaining to Liverpool FC owner Tom Hicks in 2010? "Neil Fitzmaurice."

Correct. Aka Jeff from Peep Show



QUESTION 7

Who else featured with you on the front cover of NME in September 1989 (left), to celebrate John Peel's 50th birthday? "Ah. Bloody hell. Super Furry Animals?" Wrong. You, Peel, Guy Chadwick from The House Of Love and David Gedge from The Wedding Present

> "There were people in that picture who shouldn't have been anywhere near me. That must have been the greatest day of David Gedge's life."

QUESTION 8

What foodstuffs were on offer on the table when Jools Holland interviewed you on The Tube in December 1984? "Sardines."

Well, there were scones, jam, and a cup of tea on the table beside you. But you ignored those and stuck to your pint of lager

"But I did eat sardines, I remember." Um. Correct then



QUESTION 9

Name something you chatted about when you appeared on The Wright Stuff in July 2003 and September 2005.

"One topic was a bloke who'd killed his missus and driven her to France in the boot of his car. It was a Ford that was a bit shit and I said she was in a hell of an estate." Correct

QUESTION 10

In 2008 you said you want to die where? "Liverpool. Because if I'm not there, I can't die. Having said that, I'm actually in Liverpool at the minute." Correct

Total Score 8/10

"My memory's not the greatest. But that's alright!"

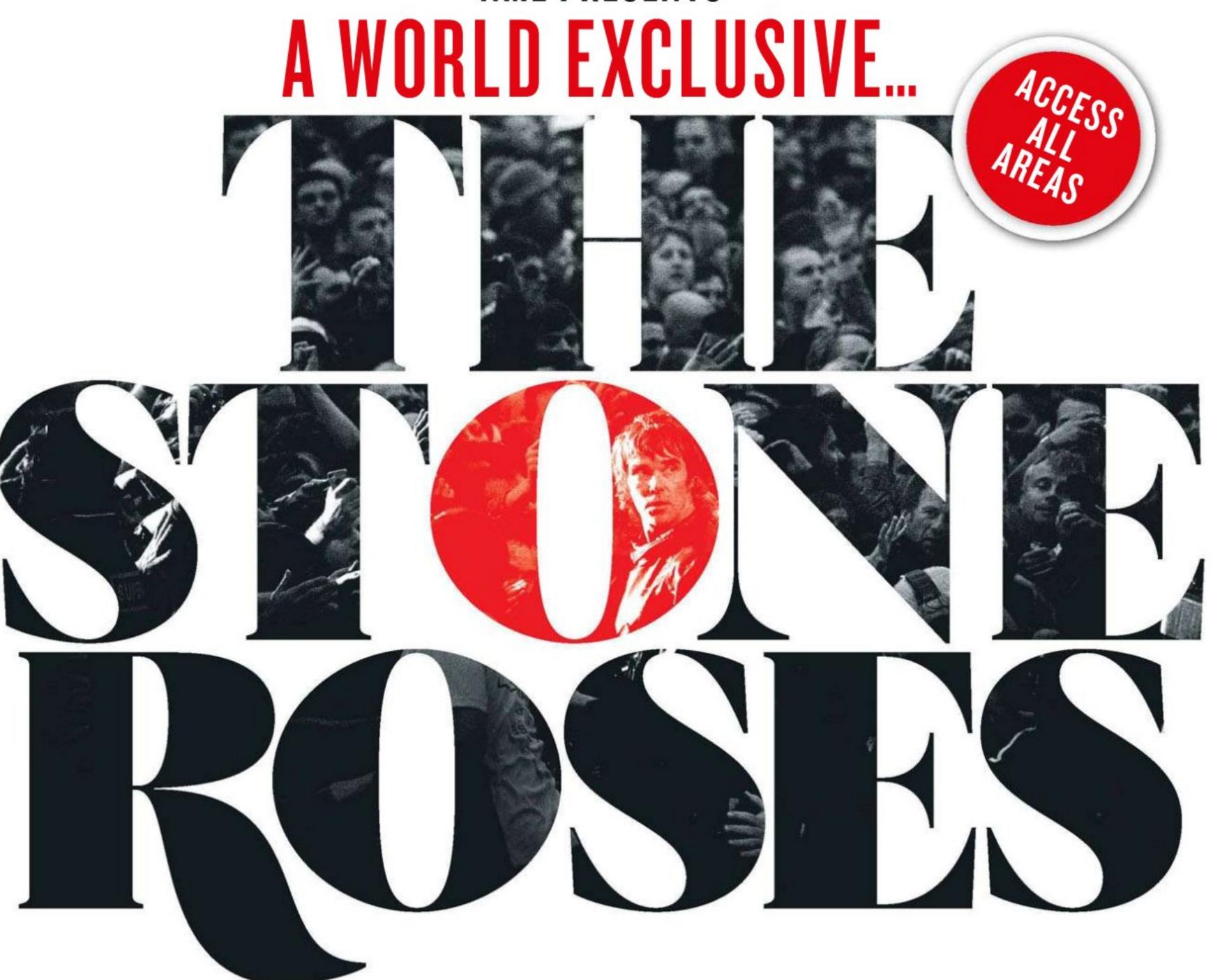
said, 'He's

hopping."

and I said, 'What's

he doing?' She

NME PRESENTS



THE FIRST INTERVIEW WITH 'MADE OF STONE' DIRECTOR SHANE MEADOWS

The reunion story as told by the man who captured every moment of it

OUT WEDNESDAY APRIL 3











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Comedown Machine

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Q

ROUGH

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