



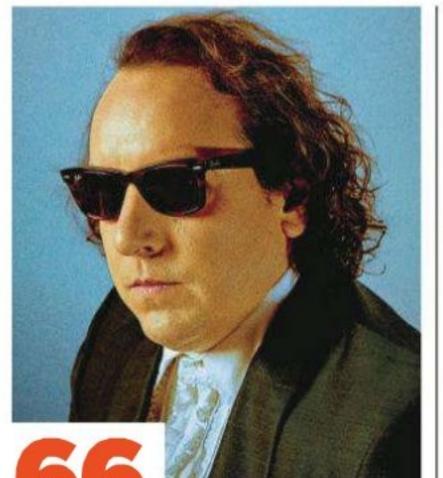


RETURN OF A LEGEND

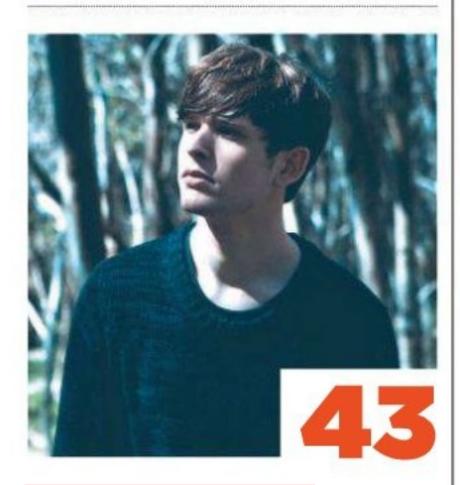


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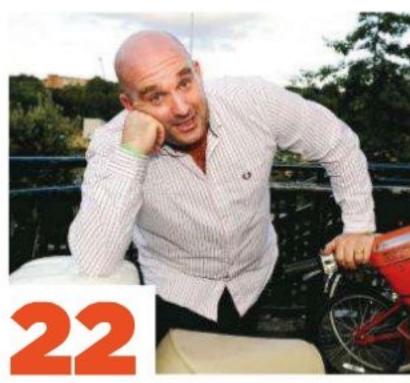
# INSIDETHIS



"I COVERED MARIAH
CAREY IN LEOPARDPRINT UNDERPANTS!"
HAR MAR SUPERSTAR LOOKS BACK
ON A BRILLIANT CAREER



"BLUBSTEP JIM,
THEY CRUELLY
CHRISTENED HIM"
WILL JAMES BLAKE STOP MOPING
ON HIS NEW ALBUM?

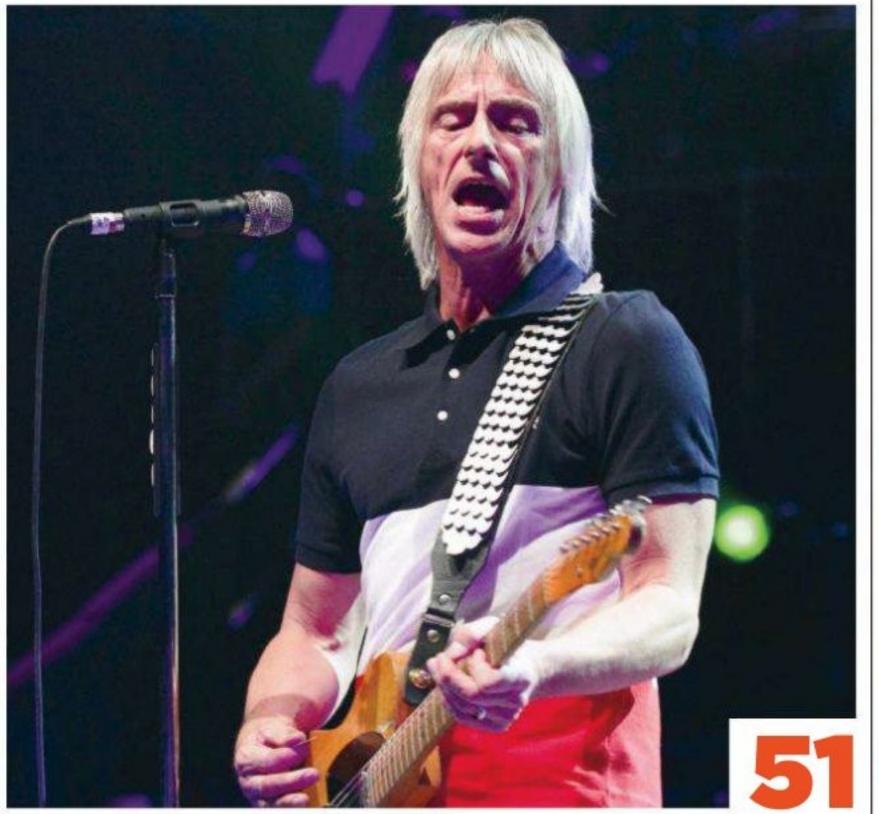


"THEY CAME
OFFSTAGE AND RENI
WATCHED AMERICA'S
NEXT TOP MODEL"
SHANE MEADOWS KNOWS

**EVERYTHING ABOUT THE ROSES** 

# WEK

6/4/2013



"I can't really drum but I think I got away with it!"

PAUL WELLER ON PERFORMING WITH NOEL AND DAMON



"LET'S BE LOUD
AND MAKE PEOPLE
FUCKING LISTEN"

ALRIGHT, WOLF ALICE, WE'VE PUT YOU ON THE STEREO NOW



"YOU CAN'T MAKE IT UNTIL YOU'VE PLAYED 100 PUBS"

KASABIAN ON WHY WE MUST FIGHT FOR OUR SMALL VENUES



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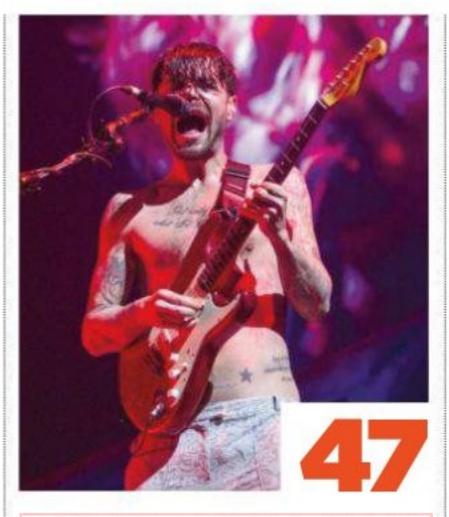
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"IT'S NOT LIKE A CLUB.
A GAS CANISTER
COULD EXPLODE IN
YOUR FACE!"

DID BIFFY CLYRO SURVIVE THE FIRST SHOW OF THEIR BIGGEST TOUR YET?

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# ONREPEAT

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





TRACK OF THE WEEK

#### PRIMAL SCREAM It's Alright, It's OK

There are two ways to approach a new Primal Scream record in this day and age. Either you can titter behind your copy of The Lyrics Of Kele Okereke at lines such as "In this asphyxiation culture, there's no place for the weak", or you can celebrate the fact that when these middle-aged men take a piss, the steam that comes off it still contains more unfiltered rock'n'roll than the rest of the indie-rock world combined. Increasingly, I'm leaning towards the latter. With its breezy acoustic guitars and balloon-lunged gospel singers, the second track to be lifted from the Scream's new album 'More Light' is very

Retroism has always sat next to futurism in the Scream's arsenal

obviously channelling past glories –
'Screamadelica' opener
'Movin' On Up' and 'Give Out But Don't Give Up' highlight 'Jailbird' spring most readily to mind – but retroism has always sat comfortably next to

futurism in the Scream's arsenal, and this song is no different. Sure, it's not quite up to the standard of those earlier triumphs, but you can certainly bank on being cajoled into a chorus of "Ooh-la-la" by a passing drunkard when they play it at the festivals. You'll be glad you were, too. Following on from the rabble-rousing space-rock of '2013', it's safe to say that 'It's Alright, It's OK' gives us a slightly clearer idea of where they're headed with 'More Light', and on this evidence, you can count me in, maaaan. **Barry Nicolson** 



#### JAWS

BreeZe

The first track from B-Town's Jaws is kinda epic. 'BreeZe' shimmers and soars before breaking into a euphoric bridge, contrasting with lead singer Connor Schofield's droney voice. "I want it, I need it, yeah", he sings, sounding like he's packed up '90s grunge and taken it to the beach. It's promising stuff.

Lucy Jones, Deputy Editor, NME.COM

#### **PURE X**

Someone Else

Lead singer Nate Grace has a '3am karaoke meltdown after a bit too much gin' moment on 'Someone Else', but pulls through to deliver one of the most emotional songs of the year so far. "Make me feel something, I don't give a fuck" he slurs, sounding completely alone as the lyrics scroll past his glassy eyes. It takes a big heart to sound this broken.

David Renshaw, News Reporter

#### **PHOENIX**

Chloroform

Ace as that hook-up with ex-Sugababes MKS on a remix of 'Entertainment' undoubtedly is, Phoenix are pretty handy at making sassy pop all on their own, thanks very much. 'Chloroform' is all glassy synths and saucy laziness: "I don't always tell the truth" purr the Parisians. They're on to a winner here.

Ben Hewitt, writer

#### **SIGUR ROS**

Brennisteinn

Sigur Rós are great to listen to on acid because tracks like 'Starálfur' sound like a trapdoor to euphoria being opened in your mind. The rumbling industrial guts of 'Brennisteinn', by contrast, would give any moon-eyed tripper THE FEAR. It's still gorgeous, but the Icelanders have discovered their dark side.

Kevin EG Perry, Assistant Editor,

NME.COM

#### **KINGDOM FEAT. KELELA**

Bank Head

LA-based vocalist Kelela releases her debut mixtape in May, but before that she's teamed up with Night Slugs producer and sometime Rinse FM DJ Kingdom for this spacey slow-jam. It's like the morning after a party so good that you're convinced it was all a dream. Siân Rowe, Assistant Reviews Editor

#### **DEERHUNTER**

Monomania

Monomania: the idea that a mind can be sane in some areas at the same time as being insane in others, often because of a fixation on one idea. Only Bradford Cox knows what he's currently obsessed with, but judging by the title track from Deerhunter's first album in three years it's as noisy and confusing as lunchtime in an asylum and, above all, exciting.

Tom Howard, Reviews Editor

#### **MAJICAL CLOUDZ**

Childhood's End

Anyone into Montreal's Arbutus Records (thanks, Grimes!) will have heard Devon Welsh aka Majical Cloudz before. This first track from forthcoming album 'Impersonator' is more melodic and tearjerking than anything he's done before. You'll well up at the first cry of "can you see me caving in?"

Emelie Joy, writer

#### **HOODED FANG**

Graves

Soon to return with a new album 'Gravez', Toronto's premier garage-rock gang issue a sensibly spelled title track as a teaser. A crashing, thrashing surfguitar rave-up that's so joyful an entire verse consists of nothing but "bap bap ba ba" vocals. It'll remind you what spring is meant to feel like.

**Dan Stubbs, News Editor** 



#### **SUPERFOOD**

Superfood

Is being hungry a new indie trend?
Parquet Courts were 'Stoned And
Starving', now Birmingham's Superfood
are getting ravenous on their eponymous
debut single. Singer Dom Ganderton can
be heard wailing "I'm really getting hungry
now" over swaggering guitars like a man
crippled by chronic munchies.
Rhian Daly, writer



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## THE HUNT FOR BRITAIN'S BEST SMALL VENUE BEGINS

We launch our annual campaign partnership with JD Roots to find the best small venue in the country

MAIN **EVENT** 

In November 2012, Foals went back to basics. Before playing their third album 'Holy Fire' in the usual places, the band toured

some of the UK's small venues, from Stoke's Sugarmill to Southampton's Cellar, Sheffield's Queens Social Club to the West End Centre in Aldershot. "Super excited to be getting into some dank and dirty sweatbox shows," wrote frontman Yannis Philippakis on Twitter. "Gonna be killer." And they're not the only band to try downsizing over the last 12 months. The Shacklewell Arms in London, which has new bands and DJs playing most nights of the week, gave over the 200-capacity back room to wubstep superstar Skrillex

and friends last summer. Despite announcing dates at the O2 Arena, The Vaccines joined the campaign to save Southampton Joiners by playing a gig there in January. The 100 Club in London was threatened with closure in 2010, but has since been saved and played host to Blur, Enter Shikari and Paul Weller.

But a small venue isn't just for one night, or just for big bands to return to as tourists - which is why this week NME and JD Roots are launching our annual search to find the UK's best small venues. Last year's trophy was lifted by the Tunbridge Wells Forum, who will pass on the prize to this year's winning venue. From today you'll be able to vote for your favourite backroom or basement - or, in fact, any venue that holds around 500 people or less -

at NME.COM/smallvenues, with regional winners and the overall champion to be announced in June.

#### WHAT'S IT ALL ABOUT?

NME's search to find Britain's Best Small Venue, in association with JD Roots, is all about celebrating the excitement, stories and sweat that come from seeing a band up close. As The Horrors who played an enthralling homecoming gig at Chinnerys in Southend said last year, "You can't get the same intimacy when you make the room a little bit bigger and the ceiling a bit higher. Small venues are where the exciting stuff happens. You've got to

have those places for bands to start."

Of course, not all is well with small venues. The Charlotte in Leicester remains closed, as does Newport's TJs and most of the Barfly chain. The Bull & Gate in London's Kentish Town - which hosted early shows from Pulp, Coldplay and PJ Harvey in its

## "They're where the exciting stuff happens"

THE HORRORS

150-capacity hall - will close its doors on May 4 to become a gastropub. A series of gigs calling on bands to 'Play Your Respects' takes place this month.

But new places still appear and some of the old ones continue to thrive. Just





because the economy isn't brilliant, it doesn't mean live music is any less exciting. Heartattack & Vine is a new 70-capacity independent music venue and exhibition space in Newcastle. With long-term ambitions of being "CBGB meets the Ritz" (only smaller, naturally) it prides itself on a good relationship between bands, promoters and audience. Power Lunches in east London has a similar ethos, offering cheap rehearsal space for bands, a small record shop and food alongside live music or DJs every night of the week. The Rainbow Courtyard in Birmingham - much loved by local heroes Peace and Swim Deep – hosts everything from raves to new bands and will reopen its outdoor space this summer. During our nationwide search we'll hear from the people and bands that make small venues some of the best places in the world to hear live music.

# TALKING HEADS WHY SMALL VENUES ARE SO IMPORTANT



CHILLI JESSON,
PALMA VIOLETS
"Small venues
are important
because there

are no walls and

no barriers between you and the audience. Big shows are just not as good. They have some pros, like lights and the sound, but it's difficult working out that intimacy. I love gigs where you can feel the audience's breath."



ells Forum

#### HARRY KOISSER, PEACE

"Small venues are so *real*. You're so close to the band or, as a band, so

close to the audience. You just don't get that vibe in bigger venues at all. I love it when you have to walk through the crowd to get on and off the stage. I can't imagine playing bigger gigs without playing smaller ones first. You'd be missing out on the best bit! It's what live music is about. If they could make a small venue that held 5,000 people, that would be amazing."



#### SERGE PIZZORNO, KASABIAN

"You don't know who you are as a band until you've played loads of

gigs. That comes from playing every night. When we got signed we'd already done 100 shows in pubs and clubs, and it shapes you. You learn how to play the guitar, you learn how to stand onstage. Imagine making music in your bedroom and suddenly ending up on a stage – that's scary."





## MEET LAST YEAR'S WINNER

Tunbridge Wells Forum promoter Chris Pritchard discusses the state of small venues in 2013

#### ON WHY BANDS NEED SMALL VENUES

Chris: "Live music would become really bland without small venues – music will become beige. It's also important at a regional level. Bands shouldn't just play London, Glasgow and Manchester then go to America. They need touring experience to learn about stage presence. They learn their art at small venues."

# ON WHY YOU SHOULD SUPPORT YOUR LOCAL SCENE

"With the internet, you can find out the inside leg measurements of a band before you go near a venue. But people will always be kicking themselves because they didn't see Coldplay or Oasis or Adele play live at Tunbridge Wells Forum early on. It's just better to see them when they're a hand's distance away."

#### ON BEING CROWNED BEST SMALL VENUE 2012

"The award has helped us become evident again to bands. It's sad when venues are threatened with closure. The only way venues like Southampton Joiners are going to get The Vaccines and Frank Turner is by being threatened with closure. It would be nice if bands just came to small venues without it being a novelty."

# JD ROOTS TAKES BANDS HOME

As well as supporting small gigs all over the country, NME has teamed up with JD Roots, who are putting on two very special homecoming gigs: one takes place at the 300-capacity Cluny in Newcastle on May 2 with local boys Maximo Park and the other sees Miles Kane playing at Liverpool's Zanzibar on May 15.

Ticket details will be announced at NME.COM/smallvenues soon. See page 17 for more details.

## HOW TO VOTE

**NOW IT'S YOUR TURN** 

To vote for your favourite small venue, head to NME.COM/smallvenues now. While you're there you can also watch full interviews with the likes of Kasabian, Peace, Palma Violets, Johnny Marr, Suede, Tribes and Django Django as they talk about the venues that made them.

#### FROM THE NME NEWSROOM

## **30 SECONDS TO AARGHS!**

Jared Leto has revealed that a fan once sent him their severed ear in the post along with the message, "Are you listening?" Rather than freaking out like any normal person would, the actor-turned-rocker decided instead to turn it into a fleshy necklace. Lovely.

#### **KA-BABY-AN**

Serge Pizzorno says there's only one thing that can get his infant son off to sleep: Kasabian's music. "Can you imagine how annoying that is?" he says. "That's the last thing I want to hear when I get off tour."

#### **TAKE THAT!**

Robbie Williams wrote an amusing blog post lambasting the Britpop bands he remembers being "three-chord knobheads".

In the same
week,
Devendra
Banhart
announced
a song on his
new album
about the time
he queued up
to see Suede.
It's always
1995 o'clock
somewhere...



his gob shut

#### **CAST A SHADOW**

John Power has been cast as John
Lennon in a new musical set to
debut in Liverpool later this year. It
probably won't take Daniel Day-Lewis
levels of Method acting for a member
of a band from Liverpool to pretend
he is a member of The Beatles.



## DAMON, GRAHAMAND WELLER GETJAZZY

Poet Michael Horovitz unites British music legends for free-jazz odyssey

ast week, Damon Albarn, Graham Coxon and Paul Weller – the latter on drums, no less – performed at a Teenage Cancer Trust show at the Royal Albert Hall curated by Noel Gallagher. But

for most of the performance, they were merely the backing band for an unlikely frontman - septuagenarian British beat poet Michael Horovitz. The collaboration is not a one-off: it turns out the Blur boys and Weller have recorded a full album of free jazz with Horovitz, and the LP (Bankbusted Nuclear Detergent Blues') and a single (Ballade Of The Nocturnal Commune'/Extra Time Meltdown') will be released on Record Store Day - April 20.

The poet's relationship with
Weller dates back three decades,
to Horovitz's 1981 Poetry
Olympics at London's Young
Vic Theatre. Impressed by
the Jam man's "combination of artistic
and political dedication and pizzazz",
Horovitz invited Weller to read alongside
Roger McGough and others, and has



PAUL WELLER

been publishing his poetry ever since.
Last year, Weller commissioned Horovitz to contribute 'Bankbusted Nuclear Detergent Blues' for the inner sleeve of 'Sonik Kicks'. In December, they decided to set it to music with other musicians. 'Sonik Kicks' collaborator Coxon's name soon came up, followed by Albarn's.

"Damon and Paul had rubbed shoulders at music awards ceremonies, but did not feel they knew each other at all well," says Horovitz. "When I proposed the prospect of them playing together on the 'Bankbusted...' recording, both were enthusiastic. So the last few months have kept Graham and myself busy-busy with these two in both Paul's Black Barn Studio and Damon's west London one, breaking new ground for each of us in setting 'Bankbusted...' to music."

Weller has called the experience "a real buzz – the end results are among some of the best things I've ever worked on". Says Weller: "It was a freeform thing, really. We just chose an instrument – me, Damon and Graham – and Mike was there doing the poem and we just reacted to what he was saying. Follow your nose

and see what happens. I didn't realise how great a pianist Damon is. I've never seen him play it onstage, but he was fantastic."

Horovitz describes a feeling of "delight" on debuting his "songpoem" 'Ballade Of The Nocturnal Commune' at the Royal Albert Hall, even if the audience was full of "increasingly pisso/aggro Oasis fans". Home listening might be more suitable for this most unusual of supergroups.

Says Horovitz: "Our concerted sounds will present problems to folk hung up on categories, but anyone who lends open ears – perhaps in the spirit of Noel Gallagher's injunction to the TCT audience to 'Shut the fuck up, open your minds and listen' – is guaranteed the experience of radical new departures on the part of four blokes concerned with passing on valid artistic batons."



poetry – how class



The National are America's biggest cult band. So why, as they prepare to release album number six, are they preoccupied with dying?

used to think if I got hit by a bus crossing the road, it'd be my time to go and that's OK. These days, I fucking fear death. The thought of it can swallow you up..." Welcome to the gloomy psyche of Matt Berninger, frontman for Ohio anthem-makers The National, who return in May with their sixth studio album 'Trouble Will Find Me'.

"Bands spend a lot of time in vans. You go to sleep, knowing you're on a coach that has to get from France to Germany in 10 hours, and you wonder, 'What if I never wake up? I have a daughter. What'll happen to her if something happens to me?""

Berninger and his bandmates are no strangers to the darker side of the US indie spectrum, their grand brand of alternative rock shaded with stories of addiction and depression, their onstage demeanour making Interpol look like beach ravers, but an obsession with death pushes their soul-searching one step further on this record, says the singer. "It's a record about getting older, and all the fascinations and headaches that go with that. But it's not grim, honestly! It's actually," he whispers, "pretty fun."

"There's a lot of big, fun, visceral rock songs on this record; others have a classic feel. I was listening

to Joy Orbison, Cat Stevens, Bob Dylan. There's a lot of different colours to this record." The 42-year-old also suggests it's their most direct outing yet, swapping his usual cryptic poetry for more straight-up lyrical fare. "There's a song called 'I Need My Girl' which for once doesn't hide behind some grand metaphor," he laughs. "It's just a song about missing your wife, girlfriend, whoever."

Written in guitarist Aaron Dessner's studio and recorded in Chicago, the album features among its guests St Vincent singer Annie Clark, Sharon Van Etten (whose 'Tramp' LP was produced by Dessner), Arcade Fire instrumentalist Richard Perry and Sufjan Stevens.

"We have this family of incredibly talented musicians around us we can call upon, and luckily we were able to get everyone down to contribute," says Matt.



Well, not everyone. A true slow-burn success, The National have, over 15 years, quietly turned into one of the biggest and best-loved indie bands around, and these days hang in important circles: 2012 saw the band back on the campaign trail for Barack Obama in the US presidential elections, after their 2008 track 'Fake Empire' featured in the Chicago politician's run for office, alongside the high-profile likes of Beyoncé. Isn't that the collaboration National fans are really waiting for? "We're waiting for that too! Maybe I'll bring it up with Barack on our tour of the West Wing. We're waiting for that as well."

For a man plagued by thoughts of death, Berninger has no doubts about the life left in The National as the release of album number six looms. "It feels like we'll just keep on rolling forever. We know

how easy indie rock bands come and go - and that's made us nervous before." He pauses. "This time around, we were confident that we were better than to just... fade. We know we deserve to be here." Did you hear that, Grim Reaper? The National aren't going anywhere.

Three albums made while their makers stared death in the face...

#### 'DONUTS'



Recorded on his deathbed and released just three days before he succumbed to blood disease TTP, the

hip-hop producer's 2002 album quickly became a classic for reasons beyond its tragic backstory.

#### 'INNUENDO'



When Freddie Mercury was diagnosed as HIV positive in 1987, he pledged to "keep working until I fucking

drop". The result was this, his mad, sad swansong, recorded in Montreux, Switzerland and featuring 'These Are The Days Of Our Lives'. Mercury died nine months after its release.

#### JOHNNY CASH - 'AMERICAN IV: THE MAN COMES AROUND'



The fourth in his series of sparse, sombre covers albums, the Nashville great took on Simon & Garfunkel,

The Beatles and Nine Inch Nails on his final album, recorded as he battled Shy-Drager syndrome.

SONOS

## SONOS

PLAYBAR UNLEASH YOUR TV SOUND. UNLEASH ALL THE MUSIC ON EARTH.







CAUSING A HEATWAVE http://ow.ly/iWOpS Wiley on how he wrote his Number One summer smash 'Heatwave'. CLICK: 1:30 - We're coining the acronym 'WWWGD?' (What Would Wiley's Grandad Do?)



TRIBES GET THE

http://ow.ly/jdo2l Watch Tribes cover 'Hold On' by Alabama Shakes in the NME studio. CLICK: 1:33 - Now that's how you sing a ragged harmony.



VINYL DESTINATION http://ow.ly/jhMD8 We went record shopping with **Electric Guest - their choices** included a few surprises. CLICK: 2:31 - Turns out it really is David Bowie on that record sleeve.



A WHALE OF A TIME

http://ow.ly/jhl71 Noah & The Whale's high-concept sci-fi video for new single 'There Will Come A Time'.

CLICK: 2:46 - Can we buy those glasses from NATW's merch stand?



Artists increasingly look to fans not just to buy their new album but to pay for its recording too. But does crowdfunding offer nothing more than fool's gold?

ickstarter – the crowdfunding platform offering a shopfront for creators asking you to bankroll their latest project - made headlines last month when producers raised £1.3million in 48 hours for a big-screen version of Veronica Mars. If Hollywood is just cottoning on, the music world has been wise to the potential of crowdfunding for some time, yet the failure of Björk's 'Biophilia' campaign - cancelled in February after raising just 4 per cent of its £375,000 target - shows no-one is quite sure how to harness it. For many artists, whether unsigned or on major labels, crowdfunding remains a crapshoot.

Last year, just 55 per cent of the music campaigns launched on Kickstarter met with success. And as crowdfunding grows in popularity, it's becoming more difficult to succeed; with so many projects out there, getting people interested can be tricky. As a result, creators are offering weirder and weirder incentives for would-be investors.

Belle & Sebastian mainman Stuart Murdoch had no problems connecting with an audience when he launched a campaign to finance his long-gestating

film, God Help The Girl, a Glasgow-set musical that he wrote and directed, and which will be released later this year. Always able to count on "having the Belle & Sebastian congregation to preach to", Murdoch managed to raise more than £80,000, but while the film is now finished, his work on redeeming the pledges is just beginning.

"One of the reasons our campaign was successful was that we kept introducing

new prizes, and there are a lot of things I still have to do," says Murdoch. "For example, I'm taking people on a bus tour of filming locations in

Glasgow, and I'm playing Scrabble with fans in the States this summer. All these things are good fun, but you have to be prepared to work - you don't get something for nothing."

That, perhaps, is where Björk went wrong. Although she has the fanbase, her 'Biophilia' campaign was impersonal and non-exclusive, seeking funding for an Android app that had been available to Mac users for over a year, with dull,

unimaginative rewards. According to Murdoch, the key to a successful Kickstarter campaign is "something that will capture people's imagination. Which is why I wouldn't try to do it with a straightforward album project. I don't think that's special enough really. I actually don't think I'll do it again -I feel a bit like Jimmy Stewart when he loses all that money in It's A Wonderful Life and everybody chips

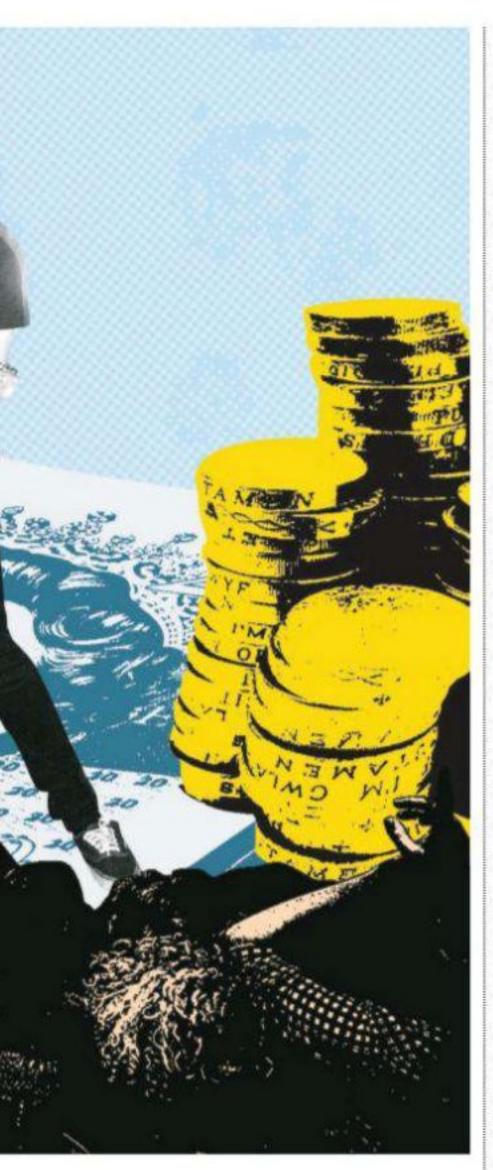
> in to make it alright. That was fine - once." Despite

crowdfunding will be vanity projects" funding her 2011 LP 'Virtue' through PledgeMusic, singersongwriter

Emmy The Great agrees with that assessment. "Making records has actually become quite cheap," she says, "and I think the future of crowdfunding will be vanity projects, like 'Help fund a tour of this classic album', or if I wanted to make a comic book to come out alongside my record. You can make records on your own if you're going to your fans, it should be with something specific, something fun."

**EMMY THE GREAT** 

"The future of



ot every crowdfunding success story has relied on an existing fanbase. Overshadowed by the success of the Veronica Mars campaign, yet potentially just as game-changing, is the story of Alt-Fest, a new three-day metal festival which will take place in August next year and is, says organiser Dominic Void, an attempt at "changing the whole ethos of the festival industry". Every aspect of the festival – from the headliners, to the layout of the campsite, to the cost of food and drink - will be decided by the fans contributing more than £40,000 to its Kickstarter account.

"We're not just crowdfunded," says Void, "we're crowd-led, which means that everyone who comes to the event will have had input into how it's put together." Void predicts that, if Alt-Fest is successful, it could be the beginning of a major shake-up in the festival industry. "I think the bigger festivals are going to be caught off guard," he says. "In five or 10 years, the crowdfunded and crowd-led model will be an accepted norm."

For the most part, the fans themselves seem to be happy with what they get out of crowdfunding. One NME reader invested in Moon Casale's debut album and had his copy handdelivered by Casale himself, describing it as the "coolest experience". Another, Carl Rogers, is a music fan who has contributed to 12 crowdfunded projects, including Hawk Eyes, Amanda Palmer, Eureeka Machines and Hey! Hello!, pledging around £8-10 each time. "I've received studio updates along the way and bonus content like live and acoustic EPs. Crowdsourced releases have a fan-club feel to them, and they're the future - artists dealing directly with their fans. If the release is then a commercial success, there's always some enjoyment to know you were there supporting from the off."

So perhaps there are a few ways of winning at crowdfunding: you have to offer something people really want, or have a great new idea, or have lots of fans with lots of goodwill. There's no doubt that sites like Kickstarter and PledgeMusic have a positive impact in bringing bands and their fans closer together and, as Stuart Murdoch points out, "encouraging pure art for the sake of it". Yet they're also a lottery - one that artists are probably only going to want to play once.

## HELL'S ANGELOS

Dan Skinner – aka Angelos Epithemiou – is set to star in the 'indie Spinal Tap', featuring 'The Chaos'

ver since Newman and Baddiel appeared on the cover of NME in the early '90s, it's been said that comedy is the new rock'n'roll. Now, fictional band The Chaos are taking the maxim to its natural conclusion, starring in an online sitcom based on their adventures in the music industry. Dan Skinner - best known as Angelos Epithemiou, but here playing the band's manager - tells us more.

**TELL US A BIT ABOUT THE CHAOS...** 

"They're a young indie band who have grown up together. They sign a pretty dodgy record deal and spend the second half of the series trying to get out of this contract some prick has convinced them to sign."

WHICH BAND WOULD YOU COMPARE THE CHAOS TO?

"The Libertines are pretty similar. There's no character as extreme as Pete Doherty!" **DOES THE SHOW INCLUDE** PERFORMANCES BY THE BAND?

"Yeah, we did some filming in the Barfly in Camden, which was fun. It's hard to get a load of extras going crazy at 11am but people will do anything to get on TV." **ALTHOUGH IT'S AIRING EXCLUSIVELY** ONLINE - IS THAT WHERE THE FUTURE **OF COMEDY LIES?** 

"The future of comedy development may well be online but comedy belongs on TV. You can find real gems online but you're not sure they're being funny on purpose."

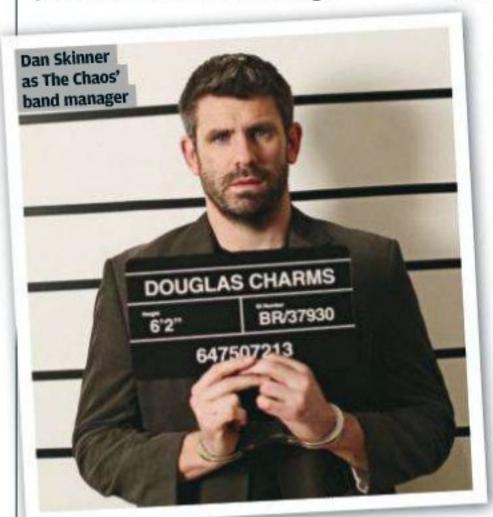
IS YOUR CHARACTER SIMILAR TO ANGELOS EPITHEMIOU?

"Not at all. He's a bit of a prick. I've met a few of those so I based him on them." WHAT WOULD ANGELOS MAKE OF THE CHAOS?

"I'm not sure they'd be his thing. He likes Status Quo, Supertramp and ELO. He went to The Stone Roses reunion last year and had the time of his life."

YOU HOSTED THE NME AWARDS IN 2011. KEEP IN TOUCH WITH ANYONE YOU MET?

"It was a bloody shambles that. I'm now friends with Roger Daltrey and Dave Grohl. We often go for a Chinese together." Giffgaff Presents The Chaos airs online from April



# FOR EVERY DAY OF THE WEEK!

Pick up one of Worn By's Best Of British collection, celebrating the musical greats from these shores

We all love band T-shirts - and we love them even more when they feature our favourite lyrics too. So this spring, Worn By has put together a collection called Best Of British, celebrating this fair isle's top musical talent, from The Beatles to New Order. It includes a whole collection of lyric

T-shirts featuring the most inspiring words from great songsmiths as well as a collection inspired by the guitars owned by the likes of Hendrix, Zappa and Janis Joplin. Worn By are offering one lucky reader the chance to win seven T-shirts - that's one for each day of the week, so you'll never be

Jean Us

Apart

stuck for something to wear to tonight's gig...

#### TO ENTER

Download and launch your smartphone's QR reader, then scan the QR code below. You will be redirected to exclusive NME features, info and video footage. Mobile network and/or Wi-Fi charges may apply. If you haven't got a smartphone, head to NME.COM/win.



## PIMP MY PRODUCT

Three of the strangest incentives in the crowdfunding world...



#### **ALICE COOPER**

Alice Cooper is looking to find \$200,000 to fund a comic book anthology series, graphic novel and, possibly, even a future TV series, all named Uncle Alice Presents. In return for a \$10,000 investment, you could go for a round of 18 holes with the golfloving grandfather goth himself.

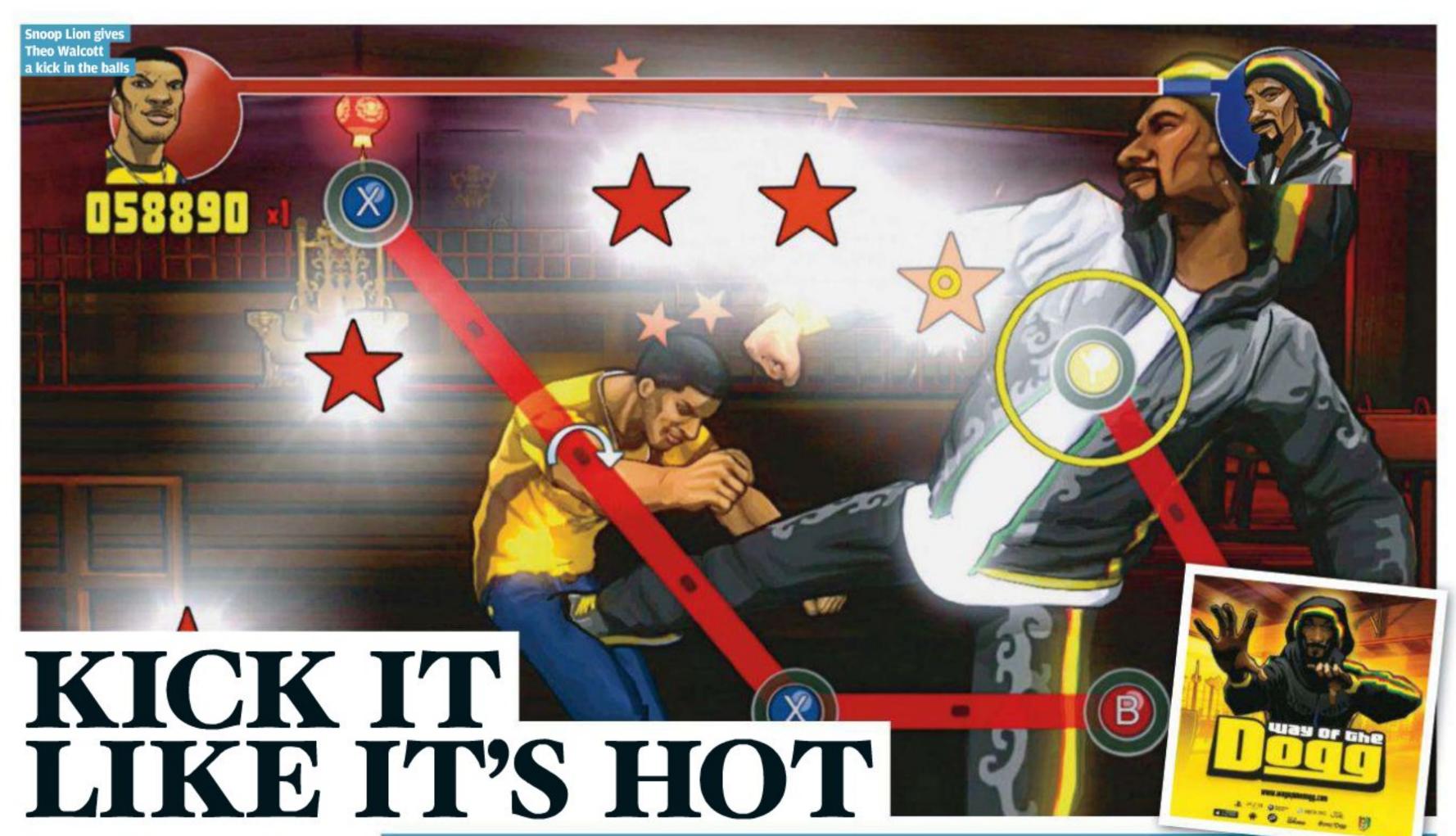
#### DANIEL **BEDINGFIELD**

Want to help **Daniel Bedingfield** record his new album? For a contribution of just \$1,000 to his PledgeMusic campaign, not only can you help put him back in the charts again, but you can have a game of strip poker with him and his, er, 'friends'. You lucky devils, you.

#### **ELECTRIC** SIX

Desperate to get your hands on an **Electrix Six live** DVD? For \$400, you can have a copy of said **DVD** and Dick Valentine's AAA pass from a 2003 show in Stoke. For \$100 more, you can play the cowbell on 'Gay Bar' at a gig of your choosing. Bargain?





Snoop Dogg unveils asswhupping video game

ir Alan Sugar probably doesn't have a favourite rapper, but if he did, you have to reckon the Apprentice guru would admire Snoop Dogg for his entrepreneurial spirit. Over the last decade, the 41-year-old - recently rechristened Snoop Lion as he gears up to release reggae album 'Reincarnated' has released dropping-like-they're-hot headphones, sat navs, malt liquor, action figures and more. Now Snoop is turning his attention to the world of gaming with the release of Way Of The Dogg. What better way to celebrate releasing an album that echoes the sounds and mantras of peace-loving Bob Marley than with a violent beat-'em-up?

The game, described as part rhythmic music title, part button-basher, is heavily influenced by '70s blaxploitation films, Bruce Lee movies, comic books and pulp fiction. "All mixed with a healthy dose of not taking it too seriously," adds lead designer Fraser Simpson, a former member of Snow Patrol - a band yet to be immortalised in pixels. "It's been a collaboration. There's been a dialogue all the way through, but the initial ideas about themes and influences came from Snoop." Members of the Brighton-based Echo Peak team flew to LA to record Snoop's voiceovers, but it wasn't all gin and juice. "It was more tea and biscuits actually," says Simpson.

Way Of The Dogg comes to PlayStation, Xbox, iOS and Android on April 23. But, of course, Snoop isn't the first...

W ben the music world and video game industry clash, anything can happen...



#### PHIL COLLINS IN GRAND THEFT **AUTO: VICE CITY STORIES**

From Public Enemy's Chuck D to Axl Rose, the aptly named Rockstar Games have sneaked more musicians into their ultra-violent GTA series than you can shake a blood-splattered pixellated chainsaw at - but none more memorably than the former Genesis man's turn in Vice City Stories. As returning soldier Victor Vance, the player must escort the star to his concert after his shady manager's gambling debts begin to catch up with him. "People think of me as a lot softer and cosier than I actually am," said the smooth-crooning Magic FM favourite in-game.

#### AEROSMITH IN *REVOLUTION X*

You'd be forgiven for thinking a video game from Aerosmith, spandexed kings of cock-rock anthems like 'Love In An

Elevator' and 'Dude (Looks Like A Lady)', would be a pretty upbeat affair, right? Think again. This 1994 SNES light gun game sees you battle an oppressive militia known as the New World Order, hell-bent on wiping out all entertainment. Your weapon? Music. That's not a metaphor, either - you literally have a gun that fires CDs into animated goons' faces. It was described as "biblically terrible" by reviewers and sank faster than you can say "Steven Tyler's gyrating crotch".

#### KURT COBAIN IN *Guitar Hero 5*

As one of our greatest countercultural icons, Kurt Cobain's 2009 resurrection as a brightly coloured cartoon lipsyncing to Bon Jovi was not a natural fit. Bandmates Dave Grohl and Krist Novoselic described themselves as "dismayed and very disappointed" that Cobain's widow Courtney Love had agreed to his inclusion in the game. Journalist and friend Everett True put it more eloquently: "Fucking corporate cock-sucking memorydestroying fret-wanking MTV-supporting fame-chasing money-grabbing graveturning publicity-loving vacuous spoiled jaded cunting rock whores."



After rejecting a part in Grand Theft Auto: San Andreas, Fiddy's first foray into the world of console gaming was a puzzle game somewhere between Dr Kawashima's Brain Training and The Legend Of Zelda, challenging players to put their wits and general knowledge to the test in a colourful... oh, hang on, no, it was a violent shoot-'em-up in the GTA mould, except with awful mechanics and graphics blockier than Tetris.



#### MICHAEL JACKSON IN **MOONWALKER**

A bit like his private life when he was still alive, it's hard to know quite what the hell is going on in Michael Jackson's 1989 platformer. Chased by sumo wrestlers and men on tricycles, you play the King Of Pop, hopping and "HEE-HEE!"ing your way through some sort of mental other-dimension version of Stringfellow's, collecting keys and microphones. Oh, and on the final level, Jacko's pet chimpanzee Bubbles appears to turn Jackson into a robot, because why not? The whole thing is so, er, 'Bad' that it's almost good.

y Chemical Romance fell on their swords last week, announcing that the band had split in a manner shrouded by the same magic and mystery that marked their career, all coy tweets and pictures of escapologist Harry Houdini. Love them or hate them, the band defined a generation, graduating from emo upstarts to formidable rock band and – fuelled by the breakthrough of second record 'Three Cheers For Sweet Revenge' – cultivated a rabid and

passionate tribe of fans, the MCRmy.

They even provoked a tabloid storm when the *Daily Mail* singled them out as figureheads of the "sinister suicide cult of emo", which seems very quaint now. Yet, after four albums and a headline slot at Reading and Leeds, the band have pushed their own self-destruct button.

In a lengthy Twitter post last week, frontman Gerard Way wrote, "My Chemical Romance is done. But it can never die. It is alive in me, in the guys, and it is alive inside all of you."

But what might the members of MCR get up to now with all this time on their hands?

#### GERARD WAY SINGER

Fans can take solace in the fact that, although MCR are over, the fantasy alter-egos debuted on 2010's 'Danger Days: The True Lives Of The Fabulous Killjoys' will live on thanks to Gerard's sideline career as a comic book author. That record saw freedom fighters the Killjoys battling tyrannical megacorporation Better Living Industries in post-apocalyptic California. The comic sees sole survivor, The Girl, reviving the fight for freedom. "The original idea for the comic informed

the record," said Way. "It's basically the last video, it's the last part of the Killjoys story, while at the same time being

totally its own thing."

Way has also been busy with the third run of his other comic series, *The Umbrella Academy*, and he will now have plenty of time to focus on the movie, stuck in development hell for years.

#### FRANK IERO RHYTHM GUITARIST

Frank tweeted morosely the day before My Chemical Romance's split, "Things that should be simple and easy rarely ever are." Yet he's the one with the most immediate band options. While it seems unlikely that a huge amount of this is going to involve his Cure tribute band The Love Cats, a safer option might well be to revive his hardcore outfit Leathermouth.

#### RAY TORO LEAD GUITARIST

Ray's last public act before the split was to go round promoting a Kickstarter campaign on behalf of his friend James Dewees from The Get Up Kids, to fund a new album from his side-project Reggie And The Full Effect. So maybe he's about to kick back and goof around on that for a while.

#### MIKEY WAY BASS PLAYER

Gerard's brother will probably need to take time out to focus on his marriage. He found himself in the gossip pages in January after some tawdry details emerged about him apparently cheating with a 19-year-old. In the wake of the split, he tweeted, "For the record, my relationship has absolutely nothing to do with what just happened. They are completely separate."

#### TALKING HEAD

# YANNIS IS RIGHT: OLDER ACTS MUST MOVE ASIDE

The Foals singer is bored of seeing "dudes from the '90s" headlining festivals. We should be too, argues **Lisa Wright** 



Last week, Foals frontman Yannis Philippakis declared war. "There's a big problem with old bands who always occupy the top

slots at festivals," he said, on announcing news of his band's Latitude festival headline slot. "More heritage names reform every year, which only makes it worse. It really limits bands of our generation. We don't get a fair chance to headline, because the slots are reserved for the same old names. You get people in their late thirties going to festivals, wanting to relive their adolescence, pretending they're baggy again by watching The Stone Roses. They aren't in touch with what's going on now. I'm bored of seeing

some dude from the '90s headline, it means nothing to me."

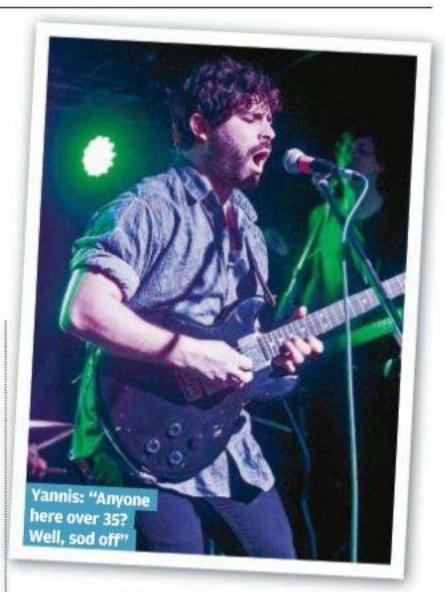
Under a slew of bile from righteous Roses fans, Philippakis' point became skewed into an attack on the reunited Madchester heroes. Yet the real argument here - the damage being caused by festival bookers' tendency to dig through the dusty history books rather than embrace the here and now - is one that needs to be made.

Festival Republic boss Melvin Benn's decision to give Latitude's top spot to Foals and to elevate Biffy Clyro to Reading and Leeds headlining status are two of the most important bookings of this summer's festival season, as is – love them or loathe them – Emily Eavis' decision to give Mumfords a go at closing Glastonbury. Not only because

these acts are going to rip their respective fests a new one, but because it shows that bookers might finally be noticing the superstar talent staring at them. When Benn spoke to *NME* about booking the Oxford quintet, he said the move was "what Latitude should be doing. You can't just be looking at past headliners and recycling them."

Despite this, the prevailing mentality seems to be 'safety first'. Of course people want to go to festivals to hear the hits. Hearing Blur strum through 'Tender' will be incredible.

But, by consistently reverting to these acts - acts that occupied these same headline slots 20 years ago - it's like admitting that nothing more worthy of excitement has happened in the past two decades. And that's simply not true. Notable, large-scale slots at festivals



have the wide-reaching capacity to catapult a band to the next level, whether you're Kurt Cobain taking to Reading's main stage in a wheelchair or Beyoncé taking your place as queen of pop on the Pyramid Stage. Nostalgia is one of the most powerful crowdpullers out there, but history isn't made from nostalgia – it's made from the now. unfinished Monkey

business on the

**Pyramid Stage** 

#### Damian Jones, **News Reporter**

Of all the bands who could warm up for The Rolling Stones, there's none more perfect than Primal Scream.

Armed with a stash of anthemic tunes such as 'Loaded' and 'Movin' On Up', they're guaranteed to light the Pyramid Stage fuse for Mick and Keef to follow.

### **JAGWAR MA**

Glastonbury is a pretty psychedelic place. So where better to check out mind-bending rave revivalists Jagwar Ma, making their Glastonbury debut this year, than in the Sydney band's early slot on the John Peel Stage? Roll up a breakfast doobie and get lost in their psychedelic power grooves.



Mike Williams, Editor THE SECRET ACT The greatest moment in Glastonbury's recent history wasn't on a line-up poster. It happened when a sexy old codger from Sheffield surprised everyone, humping

the finest albums of 2012. Their Other

moment for them.

Stage set deserves to be a coming-of-age

Stage. Here's hoping it's Arcade Fire who catch us all on the hop this year.

Having never been to Glastonbury before, I am especially looking forward

to seeing Vampire Weekend on the Pyramid Stage. Their new album is fantastic and they already have a ready-made arsenal of festival favourites to bring to Worthy Farm.

## PRIMAL SCREAM

### Dan Stubbs, News Editor



## FULL GLASTONBURY LINE-UP REVEALED

The complete Worthy Farm band list has been released, and it's packed with great acts. NME staff pick out the bands they're most excited about

#### Kevin EG Perry, Assistant Editor, NME.COM THE ROLLING STONES,

**PYRAMID STAGE** It's only rock'n'roll, of course, but The Rolling Stones headlining Glastonbury will be a year-defining moment. Where could be better to hear Mick's lascivious lyrics, Keith and Ronnie's filthy guitar licks and Charlie's rolling beat than ringing out over the mud of one of Britain's favourite party venues? It's a fantasy billing: the Stones are the greatest rock'n'roll band who ever slung on guitars and Glastonbury is the greatest festival on Earth. Finally, after

#### Jamie Fullerton, Features Editor **ARCTIC MONKEYS**

Arctic Monkeys have unfinished Glastonbury business. They headlined in 2007 after just two albums; the setlist was stretched and it felt too early. Now, with four albums from which to cherrypick (just 'Cornerstone'

decades of waiting, satisfaction looms.

The Stones were

from 'Humbug', please), and closer to greatness than ever, it's time for them to come back and do it properly.

#### **Eve Barlow, Deputy Editor PUBLIC ENEMY**

Off the back of last summer when Chuck D and Flavor Flav enjoyed their highest-charting track with 'Harder Than You Think' soundtracking the 2012 Paralympic Games, this slot is guaranteed to bring the noise. To watch the two MCs' love/hate fraternal bond onstage is a thing of magic.

#### Lucy Jones, Deputy Editor, NME.COM **CAT POWER**

Glastonbury's incredibly intense. Cat Power's incredibly intense. Whether it's scorching or chundering down, the location will match the raw emotion and fragile balls of her 21-year career. 'Sun' was one of the most beautifully crafted albums of 2012 and I'll go bananas when I hear the beat drop in 'Ruin'.

#### Tom Howard, Reviews Editor WILEY

It doesn't matter that his new album's a bit rubbish. It doesn't matter that there's a reasonable chance he won't show up. What does matter is that, if he does, he'll be the most charismatic person on any stage at Worthy Farm this year. Yeah, including Keith Richards.

#### Matt Wilkinson, New Bands Editor **TAME IMPALA**

When Tame Impala last played Glasto in 2011, no fucker knew who they were. This year they arrive on the back of 'Elephant', and one of

## SO WHO'S PLAYING?

Here are the big ones, for the rest see NME.COM

#### **PYRAMID STAGE**

Arctic Monkeys, The Rolling Stones, Mumford & Sons, Dizzee Rascal, Primal Scream, Nick Cave & The Bad Seeds, Vampire Weekend, Elvis Costello, The Vaccines, Kenny Rogers, Ben Howard, Rita Ora, Rufus Wainwright, Jake Bugg, Professor Green, Laura Mvula, Billy Bragg, Rokia Traoré, First Aid Kit, Haim

#### **OTHER STAGE**

Portishead, Chase & Status, The xx, Foals, Example, The Smashing Pumpkins, Alt-J, Two Door Cinema Club, PiL, Tame Impala, Alabama Shakes, Editors, Azealia Banks, Of Monsters And Men, The Lumineers, Enter Shikari, I Am Kloot, The Hives, Amanda Palmer

#### THE PARK STAGE

Cat Power, The Horrors, Fuck Buttons, Django Django, Rodriguez, Dinosaur Jr, Calexico, Steve Mason, Palma Violets, Devendra Banhart, Michael Kiwanuka, Solange, King Krule, Stealing Sheep, Tim Burgess, Melody's Echo Chamber, Ed Harcourt, Half Moon Run, Josephine, Teleman

#### JOHN PEEL STAGE

Crystal Castles, Hurts, Phoenix, Bastille, Everything Everything, James Blake, Johnny Marr, The Courteeners, Jessie Ware, Tyler, The Creator, Frightened Rabbit, Miles Kane, Local Natives, The Strypes, Savages, Tom Odell, Peace, Daughter, Villagers, Toy, Jagwar Ma



There's no place like home – just ask Miles Kane and Maximo Park, who will both be returning to their respective cities for very special, intimate gigs. And that's just the start of the local celebrations...

his May, Jack Daniel's are bringing two more UK bands back to their hometowns for intimate, one-off performances in association with NME's search to find Britain's Best Small Venue. On May 2, Maximo Park return to the 300-capacity Cluny to relive their early days in Newcastle, followed by former Last Shadow Puppets man Miles Kane, who will preview tracks from new album 'Don't Forget Who You Are' at Liverpool's Zanzibar on May 15. See the box (right) for the chance to win tickets to these exclusive, up-close gigs.

Beyond the performance, JD Roots will be celebrating everything that's special about your local music scene – from bands to bloggers, venue owners to those characters who serve behind the bars. As with last year's tour, selected tracks from the shows will be recorded so you can relive the experience at jackdaniels.com/music.

JD Roots continues into the summer and beyond with even more exciting shows to be announced. Because if there's one thing JD and music have in common, it's bringing people together.

#### **HOMETOWN HEROES**

#### WHO MILES KANE

Supported by The Red Suns Zanzibar, Liverpool **WHEN** Wednesday, May 15 It looks like Liverpool's Miles Kane is going to have a huge 2013. Take this opportunity to see the 'Colour Of The Trap' man up close before his summer festival appearances at Hard Rock Calling and Benicassim. Expect it to be a euphoric (and impeccably dressed) homecoming.

#### WHO MAXIMO PARK

**WHERE** The Cluny, Newcastle WHEN Thursday, May 2

Maximo Park lay claim to being the biggest band to come out of the northeast in the last decade. Their debut 'A Certain Trigger' earned them platinum status while followup 'Our Earthly Pleasures' entered the charts at Number Two. Proud of their roots, this one-off show is a celebration of everything great about music in Newcastle.



# Pieces Of Me JUSTIN YOUNG THE VACCINES

The Vaccines frontman on George Harrison's goatee beard, dumb lyrics and how Elvis was beamed down from space

## My first album ELVIS PRESLEY - 'THE LEGEND BEGINS'

"The first record I got was a bargain-bin Elvis Presley record called 'The Legend Begins'. I got it for Christmas when I was eight. I remember 'Hound Dog' was near the end and you had to go through four versions of 'That's Alright Mama' to get to it. I felt bad for skipping through so I always had to wait. Then there was a 20-minute interview at the end, and I couldn't understand what he was saying. The way Elvis sounded, looked and moved was like he'd been beamed down from space as a perfect human being. I just wanted to be him. I tried for a while too."

## My first gig SPIRITUALIZED, 2002

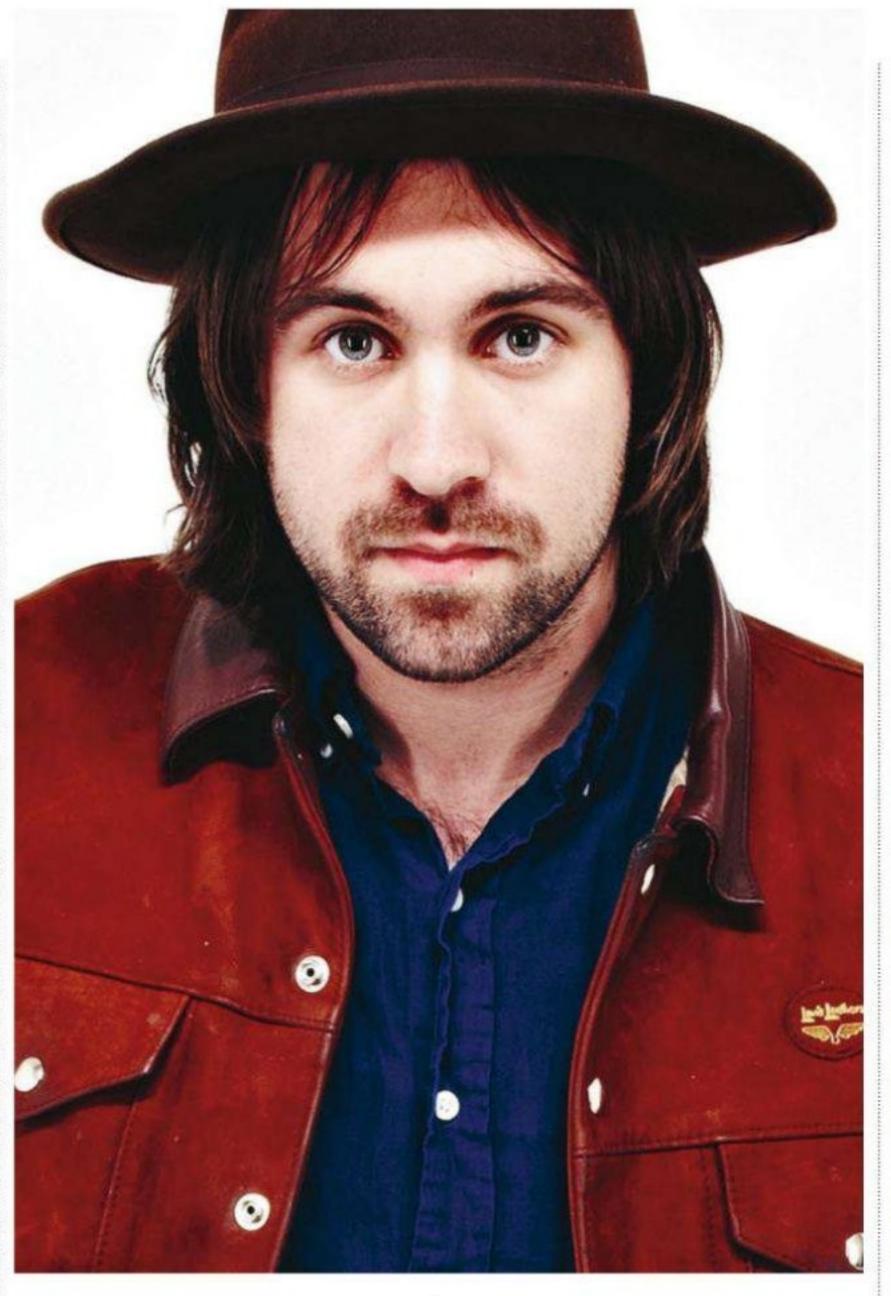
"The first gig I travelled to specifically was to see Spiritualized in 2002. I went with my dad - we were on holiday in Cornwall and they were playing an hour down the road. I didn't really know who they were, to the point that I couldn't remember who I'd seen until about six months ago. I wish I could say I had more formative memories of my first big gigs, but I can't remember any of them. I went to Deconstruction [the pop-punk festival] in Finsbury Park soon after though and all my favourite bands played - All, Mad Caddies, Mighty Mighty Bosstones, Lagwagon..."

## My favourite lyric THE MAGNETIC FIELDS 'RENO DAKOTA'

"Stephin Merritt is one of my favourite lyricists. I love the words in 'Reno Dakota' [on the '69 Love Songs' album]: 'I know you're a recluse/You know that's no excuse Reno/That's just a ruse/Do not play fast and loose with my heart'. He uses words very simply and quite crassly, but the way they move says a thousand things. They're all quite dumb, but they're very loaded. He's definitely had an effect on the way I approach lyrics – to try and be as upfront as possible and to not over-intellectualise things, but still be considered about them."

## My favourite TV show EASTBOUND AND DOWN

"I watch a lot of American series and I love Eastbound And Down. I never get bored of it. Danny McBride plays Kenny Powers, who is this baseball star who's fallen from grace. It follows him trying to get his life and his baseball career back on track. Everything Powers does and says is so refined; he's such a great character. He's the biggest motherfucker in the world, he's so deluded, but I feel sorry for him as well. It's amazing."



#### My favourite possession MY LAPTOP

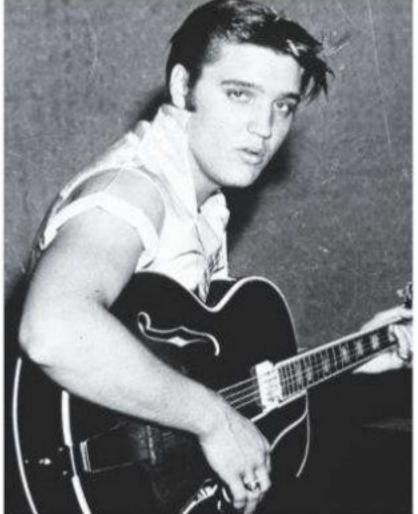
"It's kind of sad it's come to that, but there's a whole world within it. All of my music and films and photos are there and I make all my music on it too. It's a pretty big part of my life, depressingly. I should probably say 'my well-thumbed copy of *The Great Gatsby*' or something, but unfortunately it isn't."

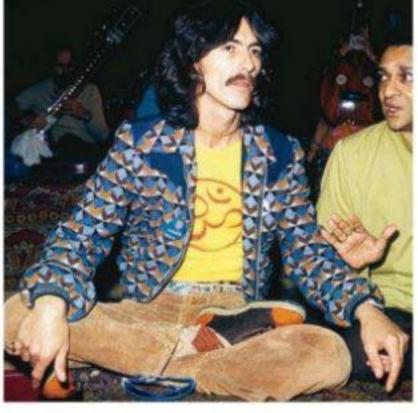
## My favourite film STAND BY ME

"It's a classic. I spend a lot of time watching films, but I always find it hard to pick my favourite. But I do think *Stand By Me* is the film I always want to watch when I'm with friends and whenever I meet someone I always recommend it. It's really beautiful and funny and endearing, and River Phoenix is a little dude. It's a great coming-of-age film about friendship."

## My style icon GEORGE HARRISON

"He was effortlessly cool. Everything he wore, he wore well - the old 'it's not what you wear, but how you wear it' deal. It never looked like he was making an effort, but he constantly looked like a dude. Once he joined The Traveling Wilburys and he was looking kind of '80s with his goatee, he peaked for me. 'All Things Must Pass'-period Harrison, there's no-one cooler. Oh, and Francis Rossi and Rick Parfitt [of Status Quo] of course."









Clockwise from main: here is the Young man; Elvis; George Harrison; Stand By Me; Eastbound And Down; The Magnetic Fields' '69 Love Songs'



PDS: LISA WRIGHT PHOTOS: DEAN CHAIKLEY, REX. GETTY

# RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson



#### Pals of Peace trade in their early tweeness for some fearsome slacker-grunge riffs

t's a fact: 2013 is all about the bands from Birmingham. We've got Peace and Swim Deep flying the flag for the B-Town army around the world; Jaws, Superfood and Wide Eyes are waiting in the wings; and now here's Wolf Alice – the Bull Ring's next big thing, right? "No! We're like Birmingham's biggest buzz band but we just want to represent London," says frontwoman Ellie Rowsell, from the band's practice space in Holloway Road, north London. It's a long way from the Midlands.

OK, so they're not actually from Birmingham but Wolf Alice do have close links to *Radar*'s cherished Brum bands. They've supported and played with Peace, and Ellie is dating Swim Deep's Austin Williams. They're all best of friends, but that doesn't stop Wolf Alice wanting to be the best of the bunch. If anything, the current landscape of great new bands is creating a sense of competitiveness – they're all spurring each other on to bigger and brighter things. As drummer Joel Amey puts it, "There is a healthy competition between us all and it makes us want to be better."

The band's latest single 'Bros' is all about friendship, and Ellie

reveals it made guitarist Joff Oddie cry when they finished writing it. Ellie and Joff go way back, having started out as a duo playing cutesy folk songs. "We had a bit of a twee reputation," admits Ellie. The pair got sick of playing gigs in barns and being compared to Laura Marling so they decided to channel their inner grunge by recruiting some new bandmates and plugging in their guitars.

"We were listening to 'Cannonball' by The Breeders and we were sick of playing gigs to absolutely nobody. We thought, 'Let's be loud and make people fucking listen to us'," says Ellie.

'Fluffy' was the song that pricked up people's ears. It's packed full of rough and ready angst laced with slacker cool. "We just wanted a quick, loud, fiery song," Ellie continues. "Something that said, 'This is what we are now'." Having successfully located their volume knobs and turned them up to 11, Wolf Alice are also prepared to stick two fingers up at the haters. "There was this dude who came to a show and just stood on the front row shouting, 'Blah blah, Sonic Youth, heard it all before'," Ellie spits, evidently not giving a shit. "We're thinking of getting that on our next T-shirt." *David Renshaw* 

#### NEED TO KNOW

BASED: North London FOR FANS OF: Peace, Swim Deep BUY IT NOW: 'Fluffy' is available on iTunes SEE THEM LIVE: They're confirmed for a number of festival dates and will headline The Lexington in London on June 4 ON NME.COM: Win Wolf Alice swag via the @NME\_Radar Twitter BELIEVE IT OR NOT: The band claim they saw Ronnie Wood blank Bobby Gillespie in the toilets at the NME Awards



## PASTURES NEW FOR GOAT

Horrors remix Swedes for Record Store Day



Elusive Swedish psych-rock collective Goat are releasing their first material since the album 'World Music' came out

in 2012. Two 12-inch singles featuring remixes of 'Run To Your Mama' are out on Rocket Records for Record Store Day on April 20. They include mindwarping reworkings from The Horrors, Hookworms and Thought Forms.

Still refusing to reveal their own

identities, Goat's 'Benny' spoke to Radar about the other people involved in the record.

"Tom Furse from The Horrors got

in touch, wanting to do something with the recordings," Benny explains. "If people want to do remixes, we have nothing against it but personally I don't have so much interest in them. I don't know so much about The Horrors but, well, I'm sure they're good enough!"

Beyond the Record Store Day releases, there's also a brand new Goat single out on June 3. "There are two new songs, 'Stone Goat' and 'Dream Building'," says

Benny. "Both were recorded up north, in Sweden. Myself, I'm only playing on 'Dream Builder'. We do whatever works at the time. Sometimes we all get together, sometimes just a few."

Regardless of how they record, the band will all be present, doubtless clad in masks, at their first headline show at the Electric Ballroom in London on June 27, the day before their only UK festival spots at Glastonbury.

"We're on the West Holts stage and later the Shangri-La stage at 1am. That's going to be amazing, meeting all the

## "I don't know much about The Horrors but I'm sure they're good enough!"

people and just having a good time." It's a rare chance to see the band in Britain this year. "We won't tour. We need to perform well. If you tour all the time it gets tiring and it's not good. We just want to keep making good music."

And fear not, because there's more of that on the way. "We're recording continuously," says Benny, "and we'll start putting together a new album this summer." Matt Dyson

BAND CRUSH



Temples' James Bagshaw on his favourite new band "There's a band from Rugby called The Anteloids who we might try putting on for some shows. They're a shoegazey Spacemen 3-ish outfit. Our driver recommended them to us."

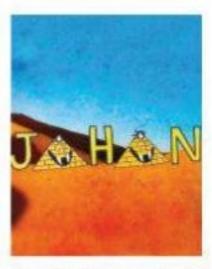
## The Buzz

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



#### **FEATHERS**

Being a local band trying to get noticed during annual new music marathon SXSW can't be easy. But Austin, Texas-based group Feathers used their hometown knowledge to their advantage to own the festival. Charming all who stumbled across them, their industrial-tinged synth sound might go directly against music's current psychedelic love-in but that just makes them all the more crisp and refreshing. 'Soft' is steely and ice-cold, a brittle invite into the girls' world that's explored further on the dystopian 'Land Of The Innocent'. Both are darkly alluring teasers for their debut album 'If All Now Here', out later this month.



#### 2 JAHAN LENNON

Diplo collaborator Jahan Lennon has now signed to the producer's Jeffree's label, making him labelmates with Baauer, aka Mr Harlem Shake. But Lennon is far more indebted to classic British indie sounds than his dance-friendly pals, with key track 'Can't Ruin My Fun' sounding like a long-lost Stone Roses classic. Grab his free EP online now.



#### **3 KIRK SPENCER**

Something is stirring in Nottingham. From new local collective Strangerzoo comes producer/musical mastermind Kirk Spencer, whose 'Wonderland' EP has been on repeat since its release. Fans of PMR Records will fall for his imaginative, playful beats and the on-point vocals from guest stars Marita, Safia May and Louis Scott.



#### 4 LESCOP

Love Phoenix, Chromatics and Stereolab's 'French Disko'? Then get to know Mathieu Lescop. Savages' label Pop Noire will release his debut album in June, but standout tracks 'La Foret' and 'La Nuit Americaine' are available online now. He likes you to dance while he sings so put on your best artsy polo-neck and get moving.



#### **5 SUDAKISTAN**

This psych-garage five-piece had London's Shacklewell Arms doing the conga recently, so it was a no-brainer to pick up their seven-inch 'Dale Gas'. From Chile, Venezuela, Argentina and Sweden, they met working in a Stockholm restaurant named El Mundo. Drummer Carlos Amigo (yes, his real name) teaches a salsa class every Tuesday.

# SCENE REPORT

# SAVIDGE NEW BEATS

Jack Savidge on the freshest new sounds rattling his cranium



East India Youth's track 'Heaven, How Long' has been my first full gobsmack moment of the year. Going from gentle analogue burblings, to hymn-like supplication to the gods, to full-on ELO, Pulp motorik stomp, this is an epic that hasn't been off the stereo

in, ooh, hours. They should be richly applauded.

Bare-chested DFA signing **Surahn** smoulders out of his pencil-drawn single artwork like a man possessed by the raw sexual energy of his own beard. Fortunately his tune 'Watching The World' more than lives up to this bold visual gauntlet. It's hard to not use the word 'Balearic' when describing this, as it sounds like George Michael and the Eagles jamming somewhere so hot you can taste the Ambre Solaire.

Erol Alkan's Phantasy label have a new EP called 'Without Armour' upcoming by a duo called BTU. A collaboration between Babe, Terror and someone rejoicing under the single character 'U', the vibe appears to be crunchy, degraded, cheese-dreamlike R&B. In the world of dance music, my

Huw's Top 5

**East India Youth** 'Heaven, How Long'

> Surahn 'Watching The World'

BTU 'Government'

**Knights Of The** Hunted 'X The Beat'

Tessela 'Hackney Parrot' current favourite record is Knights Of The Hunted's 'X The Beat'. A Byron Stingily-alike singer soars over 11 minutes of pared-down 808 pump'n'shuffle. Its producer, Sheffield's DJ Parrot, is also responsible for the excellent Crooked House label.

**Tessela**'s 'Hackney Parrot' has been doing the rounds on YouTube after being caned by Jackmaster, Loefah and all the usuals. No idea when it's out properly, but its nods to classic rave sounds and flashgun vocal tics are fit to make it a massive winner. Check out the Boiler Room rip to hear MC Chunky growl "gnnnnnhhgn" when it drops - that sound does a much better write-up of it than I ever could.

NEXT WEEK'S COLUMNIST: Jacob Graham from The Drums

To SEE This week's unmissable new music shows



LOOM (pictured) The Horn, St Albans, Apr 4

JAWS Bungalows & Bears, Sheffield, Apr 4

SEALINGS Green Door Store, Brighton, Apr 8

DRENGE Portland Arms, Cambridge, Apr 9

ROMANS Madame JoJo's, London, Apr 9





## WIDEEYED

**JACK PARKER'S HOUSE, BIRMINGHAM** FRIDAY, MARCH 15

RADAR LIVE

Tonight, 70 pissedup Midlanders are jumping on sofas, off windows and into bed with each other. There's no agenda, no promoters - just

five bands getting together and putting on a show in their friend Jack Parker's student digs. Sorry, Mr Landlord.

First, four-piece band Laced. They've only been around for three months and have played just one show,

so their mad instrumentals and delicate vocals are experimental but still sound weirdly good. Grungy electronic quartet Bad Moon follow. Between requests for drinks and spliffs, vocalist

Jordan drawls lazily over 'Quinton Expressway' and 'Drowned'. They make starting a riot look as effortless as not

brushing your hair.

Without a pause, Wolverhampton three-piece God Damn are on the living-room laminate. Their recent single 'I'm A Lazer, You're A Radar' is a rip-rollicking thrash, brutally mixing grunge and the region's finest export, heavy metal. **Dumb** might be entirely different and a lot gentler, but they

continue the frenzy. Forthcoming single 'Dive' is all driving drums and dripping guitar under Dylan Williams' raw vocals. Raggedly hanging from his slight frame, his T-shirt looks like most people here are beginning to feel - ruined.

Sometime in the early hours, the delectably dressed Wide Eyed bring the night to a shambolic crescendo. Highlights 'Feel Free' and 'Bleak' mix Sonic Youth vocals with Horrors-style instruments, and a barrier of bodies has

## A barrier of bodies shields the band from the maybem

to shield the four band members from the mayhem. Singer Jake Bellwood leaps into the crowd anyway; he's carried triumphantly back before several others fly off an amp into the pit.

The power cuts out, so does the mic, people fall to the floor and the furniture ends up as smashed as the crowd. Peace and Swim Deep conceived B-Town in the indie disco, but this is the scene's younger and wilder brother who is not afraid to get really dirty. Amy Sumner





# "I WAS THERE TO DOCUMENT THE REBIRTH OF MY FAVOURITE BAND OF

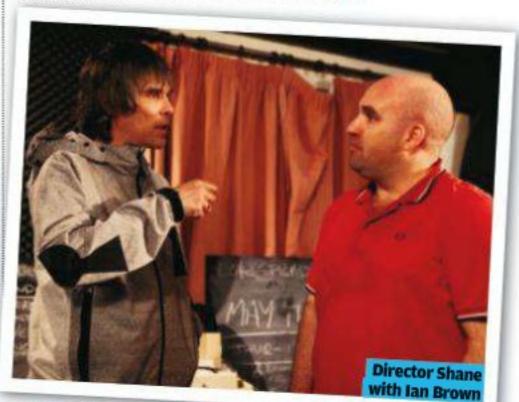
From rehearsals to Heaton Park, director and fan Shane Meadows was in The Stone Roses' inner circle for their reunion. This is his exclusive story

INTERVIEW: TOM HOWARD PHOTOS: DEAN ROGERS

hane Meadows is drinking a can of Stella and talking about the day Ian Brown phoned him up to tell him The Stone Roses were reforming. At the time - September 2011 - the 40-yearold director was finishing his This Is England '88 mini-series and working out what to do next. He had three choices: start work on This Is England '90, begin a project about British cyclist Tommy Simpson, or make a low-budget horror film. Brown said: "I wondered if you'd be interested in filming the press conference." Shane's response: "If you let anyone else make a film about you I'll kill myself."

And so began his journey from the October press conference to the band's Heaton Park shows the following summer that will result in the film The Stone Roses: Made Of Stone coming out this June. Meadows was there for everything. The press conference. The secret

rehearsals. Warrington Parr Hall. The night in Amsterdam when Reni left before the encore and Ian Brown told the crowd, "The drummer's a cunt." The three nights in Manchester when the band played to 215,000 people. No-one else has been this close to the band.



"I told them 'I know I'm

the only fucking person

who can make this film"

SHANE MEADOWS

#### SHANE MEADOWS, MARCH 2013:

When Ian rang me he just said: "Shane, it's Ian. I've got a bit of news for you. The Roses are getting back together." It's really hard to quantify what it meant at that moment. I was in the back of a taxi on the way to a film festival in France. I think I said something along the lines of "I've got to fucking do this". I may have even told him about that fact I'd missed Spike Island when I was 17 because of a bad acid trip. He just said: "We had a chat the other day and we all love your stuff. We want you to come and give it a go." We [Shane and his producer Mark Herbert] were putting together this massive £10-£20million budget film and I just said to Mark, "Everything stops." I didn't know where they were playing, if it was just one gig, if there was any money in it, if it was five years or one day. I was doing it.

I first met Ian when I bumped into him at a Banksy exhibition in Bristol. One of his mates had just shown him [Shane's 2004 film] Dead Man's Shoes on a tourbus and Ian was like, "Fucking hell, I love that film." I think he could tell I wasn't a jerkbag, and I was just as happy to meet all of his mates as him, and I was open with him, saying something like, "If men could have babies I'd have one of yours."

Browny was my favourite member of The Stone Roses as a kid. There was just something

about him. I gave him a little cameo in [2010 mini-series] This Is England '86. He was playing a policeman and he hadn't worn leather shoes since he was 16, so kept saying, "Fucking hell, these are uncomfortable." I obviously kept telling my friends he was my best friend even though I'd spoken to him about three times. After filming he came back to the apartments where the actors were and all the young 'uns like Thomas Turgoose were there. Shimmy -

Andrew Shim, who plays Milky in This Is England - had just started training to do cage fighting, so every night we were having wrestling tournaments to help him practice. Everyone was wearing these extreme ski

coats to protect their arms, and Ian came in at the tail end of one session when Turgoose was wearing a massive ski outfit, wrestling Shimmy who had just a T-shirt on, and he was just like, "What the fuck?" [Actor/director] Joe Gilgun had a parrot and it was sitting on Ian's shoulder. I think he just thought, "These people are right up our street."

But back to the reunion. It was three weeks between the phone call and the press conference and it was the hardest secret I've ever kept. I was so aware of the size of what was potentially on offer, and we were talking about a band who've been shat on from a great height by everyone, so I wanted to make sure I was clean if I ever had to go on a lie detector on The Jeremy Kyle Show. The press conference was the first time I met John, Mani and Reni, but they were just doing their thing then.

The first time we spoke about the film was in November after we'd locked the final episode of This Is England'88 and drove to the Roses' rehearsal space in a barn in Warrington. As we walked in they were halfway through 'Bye Bye Badman' and Ian motioned to this little sofa next to him. I just sat there watching them play. Mani an inch away, Ian an inch away, John two feet away, Reni three feet away.

I didn't want anyone in the band to think I was just coming in as Ian's mate or whatever, but as a band they either all agree or all disagree so it's not like Ian could push me on them. I was dead upfront and didn't go in trying to be an über-fan. I admitted that for the first year I didn't own the debut album and just had it pirated off a friend. Basically I told them I'm the worst fan of all time but I fucking love you so much. I talked to them about my ideas and I said, "I'm not a documentary filmmaker but I know I'm the only fucking person who can make this film." I put myself





on the line a bit but now I know more about them they probably really liked that, my honesty. We weren't trying to do a Michael Jackson Martin Bashir documentary. You worry that if the band gets on all the time it'll be like a Christian rock documentary, but I never went into it sifting for shit. It was a celebration for me. After that our names were put on the tea list.

There was a blackboard in the rehearsal room with a setlist that had the word "newie" on. But when they started rehearsing properly after Christmas they realised it was gonna take every spare second to get all the tunes they hadn't played for nearly 20 years up to scratch. They never played anything new to me and I never heard it. But it's common knowledge that they're working on an album. I'm just not one who goes up and says, "Ooh, when's the next one coming out?"

hen they practised in that room, John and Mani were facing each other and Ian and Reni were facing each other, which is obviously different to being onstage when they're all facing the crowd. So what I started to see as I walked around was that Reni would just be playing the drums and looking at Mani, and Mani would be laughing, and it was telling a story. So I realised the only way I could make the film

was to have a camera on each person. And this was the thing all the way through. They do not suffer fools gladly. But as long as I went up and said I want to do this for this artistic

reason, they loved it. So I've had the beautiful luxury to sit through 390 hours of live rehearsal footage.

It's amazing to watch Reni on something like 'This Is The One' or 'I Am The Resurrection' where he's doing things human beings shouldn't be able to do. When I watch him play drums it looks to me like he's taking the piss out of the kit. He's like an octopus. He has more than two arms. Then you throw in the basslines that tickle your ear, plus John and Ian, and you realise there's something complicated going on, yet it's a pop song.

I grew up in Uttoxeter near Manchester, which was so unimportant, so unconnected,

the opposite of everything good, but somehow the Roses didn't care about that. It didn't matter if you were from Barnsley or Runcorn. The Roses spoke to me. When I started college I told this girl I was a vegetarian so she'd go out with me. At one point I'd had a cheese and potato pie when I could have had a burger, and she started saying, "Oh it's so nice to see another vegetarian", and I fancied her so I went, "Yeah, you know, that's me." She came back to my house and I remember playing 'Waterfall', snogging this art student and it was such a charged, beautiful memory. Then a week later she caught me round the back of the building with a sausage sandwich.

With the Roses you think they're your soundtrack. When Warrington Parr Hall happened [on May 23, 2012, the first Roses show for 16 years] it made me realise everybody's the same. The fans inside weren't singing at the band, they were singing about the past, about a piece of them. It was fucking exquisite.

Backstage at Warrington Parr Hall you could see the closeness of the band. When they're walking up onto the stage Ian's taking the piss out of the manager because he hasn't put on the right walk-on music [he wanted 'Stoned Love' by The Supremes] and there's an exuberance and confidence to them. Then when they come offstage that's beautiful. There's a hilarious bit where Reni just goes home to watch *America's Next Top Model* or whatever. The next day I texted Ian and said, "I've looked at the footage from Warrington and I've never seen anything like it. If you





# IO THINGS WE LEARNED WAT CHING 'THE STONE ROSES: MADE OF STONE'

#### IT OPENS WITH AN ALFRED HITCHCOCK QUOTE

The director of Psycho and The Birds explains his definition of happiness over footage of lan Brown high-fiving fans in the front row at Heaton Park. No idea why Hitchcock's in it, mind.

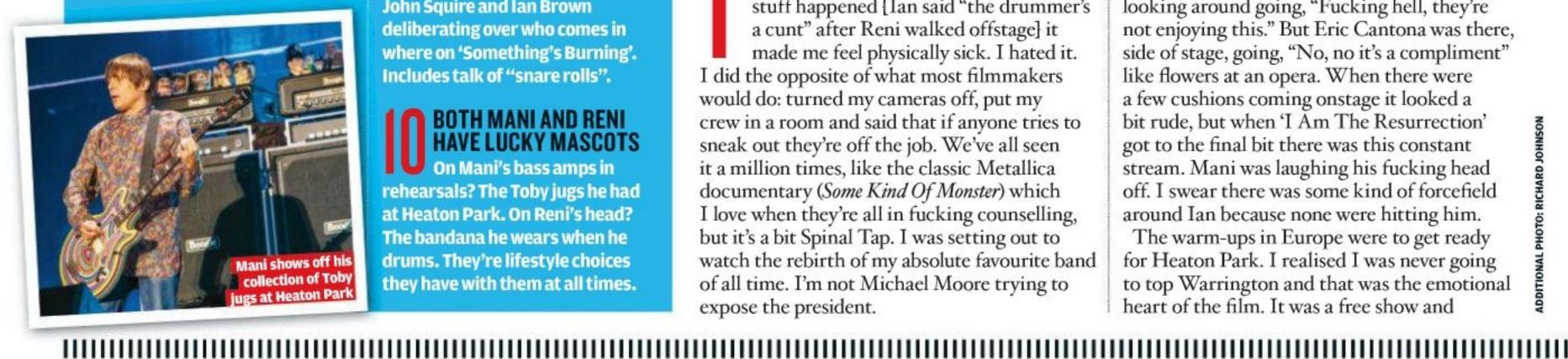
#### IAN USED TO MAKE HIS **OWN SCOOTERS**

"A couple of times John emailed me and was like, 'I've just been round my mum's and found a picture of a scooter I had when I was 15'," says Shane. "lan found two pictures of this amazing pink scooter he'd built, this pink Chopper, and sent it to me. They were really generous."

Ian on a T-shirt he's wearing: "It's by the original graffiti artist." Mani on a T-shirt he's wearing: "Just something I threw on! Looks like a fucking explosion in a Refreshers factory."

## THEY GIVE NO THE BEST INTERVIEWS

Nothing in-depth anyway. The best is a classic 1989 interview with long-dead TV channel Music Box. Highlights include lan's answer to the question, "How do you feel when you see people walking out of one of your gigs?": "Depends what they look like. If they're dressed well I'm disappointed. If they're a clown I'm not bothered."



#### PEOPLE NEEDED TO GET INTO WARRINGTON

In one heartbreaking scene, a guy outside Warrington Parr Hall offers his car in exchange for a wristband. When he speaks he sounds like he's about to cry.

#### "CHOOSING A SETLIST IS LIKE A PREMIER LEAGUE MANAGER DECIDING WHAT PLAYERS TO PUT ON THE BENCH"

So says Mani before one of the shows at Barcelona. He takes the football analogy further: "You've got to be careful not to upset a few by leaving them out. We'll give the rest a run out tomorrow night."

## LIAM G, BOBBY G AND

Says Shane: "I never put anyone in because of who they were, only if they said something interesting. With Liam at Warrington it was just because he's a fan and he spoke as a fan."

#### **EVEN MAN CITY FANS LOVE ERIC CANTONA**

"Cantona was there at Lyon," says Shane. "And it was hilarious because the band are three Man United fans and one Man City fan. Reni's the Man City fan and he gave Cantona a kiss backstage. He's a god, isn't he."

#### IT'S PROPERLY INTIMATE See them piece together 'Waterfall'. Run through

'Where Angels Play'. Share intimate moments like John Squire and Ian Brown deliberating over who comes in where on 'Something's Burning'. Includes talk of "snare rolls".

#### **BOTH MANI AND RENI** HAVE LUCKY MASCOTS

On Mani's bass amps in rehearsals? The Toby jugs he had at Heaton Park. On Reni's head? The bandana he wears when he drums. They're lifestyle choices they have with them at all times.



lot decide to pack your bags and never play another gig I've got a film."

We never went into their dressing rooms before shows so I don't know if they all dressed up in skirts or whatever for a pre-show ritual, but after Warrington we went to Europe and in Barcelona [at Razzmatazz, June 8 and 9] they were late onstage one night and Mani said they'd been talking about the setlist. In the van they'd talk about who got "bushwacked" with the setlist. John was going "I got bushwacked to fuck there" because they've all got favourites so sometimes one of them gets five in the setlist and someone gets one.

he next show was Amsterdam [Heineken Music Hall, June 12], and when all that stuff happened [Ian said "the drummer's a cunt" after Reni walked offstage] it made me feel physically sick. I hated it. I did the opposite of what most filmmakers would do: turned my cameras off, put my crew in a room and said that if anyone tries to sneak out they're off the job. We've all seen it a million times, like the classic Metallica documentary (Some Kind Of Monster) which I love when they're all in fucking counselling, but it's a bit Spinal Tap. I was setting out to watch the rebirth of my absolute favourite band of all time. I'm not Michael Moore trying to expose the president.

After Amsterdam I got a text from Ian, which I've put in my little scrapbook, that was like, "There aren't many directors out there who would have seen what you saw onstage yesterday and packed his fucking cameras up and left us be. Thanks, mate. Appreciate you giving us some space." Mani jokes that "we'll probably split up tomorrow knowing us" in the film at one point, but with the Roses when something's passed it's passed. Something went off in Amsterdam and it was probably the first time they'd had a cross word in this new era, but they got over it.

At Lyon [Théâtres Romains De Fourvière,

June 25] everything was fine and there was this weird moment when the crowd started throwing cushions onstage, and Ian was looking around going, "Fucking hell, they're not enjoying this." But Eric Cantona was there, side of stage, going, "No, no it's a compliment" like flowers at an opera. When there were a few cushions coming onstage it looked a bit rude, but when 'I Am The Resurrection' got to the final bit there was this constant stream. Mani was laughing his fucking head off. I swear there was some kind of forcefield around Ian because none were hitting him.

The warm-ups in Europe were to get ready for Heaton Park. I realised I was never going to top Warrington and that was the emotional heart of the film. It was a free show and



I had access to these hardcore fans whereas at Heaton Park everyone was pissed, so the challenge was to make it personal like in the rehearsal room. I filmed two nights, Friday and Saturday, but I used Saturday. I realised I was going to use 'Fools Gold' because there's something about the transition it made from indie to dance that's so fucking iconic, and the fact that on that night they jammed and went off on this journey. And then Ian, during 'Fools Gold', walked the line at the front of the crowd. After my cameraman shot that he just said, "You've got to look at this shot." I saw Ian coming out of these smoky shadows and my heart's pounding, and I get the exact same vibe as when I'm watching a really important take, like when in This Is England [Stephen Graham's character] Combo is talking to the kids in the flat and he draws a line of spit on the floor and you're thinking, "Go on, make it to the end, this is a fucking great take." And when Ian's walking the line my heart's going BOOM... BOOM... BOOM... and then he gets this smartphone off this kid and takes a photo of himself and gives it back and I'm just like, "OH MY GOD, that's the entire film." And what's beautiful about it is it looks great, feels great and tells you everything. In that shot there's Ian, a 45-year-old man, a 14-year-old kid. Old fans, new fans, adoration in every set of eyes and Ian's letting them grab him

and touch him and people are being pulled out of the crowd behind him. It's so perfect it looks set up.

round Christmas, I went to show John a cut of the film. I got lost, because he lives in the country. This woman was driving me there and we started sliding on this hill and I was late and thought I was gonna look like a right jerk. Then this

"Mani said, 'You're probably going to need a very big pair of scissors for the edit"

SHANE MEADOWS

horse appeared at the top of the hill and started sliding down towards the car, and I was like, "I'm gonna fucking DIE on my way to show John Squire the film" but the horse corrected itself. But then a bird, a Canadian fucking

goose, flew past the car and did a shit that came in through the window that I'd wound down to let in some air, and it hit me all over my face and all over my white Fred Perry. So I went round to John's house 25 minutes late, really stressed because I thought I was gonna die, and I had goose shit all over my chest. He just laughed his head off. He asked about the film and said, "What made it?" And I said that I'd only got one song from Heaton Park

and he was like, "One song?! What's the other 85 minutes?"

We had a screening with the whole band as well. Normally with a film you're scared when you show it to the public. But because of my love affair with The Stone Roses the fear came when I showed it to them. Before we went in Mani said, "I hope you realise what we're notorious for - you're probably going to need a very big pair of scissors for the edit," which was light-hearted but I was thinking, "Jesus, I'm going to be on this for the next 42 years." They'd watch the film and go, "Where's that from?" about a specific bit and we'd go, "1995, Sweden" and they'd just be like, "Where did you get that?" So it was a magical thing for them. And they've not done an interview in the film, but we've made it seem like they're talking now. John's talking about the break-up of the band but he's doing it pre them getting back together, on Newsnight or whatever.

After the screening I remember John saying, "I could go on about negative things for a bit, but I could go on about how much I like it for much longer," which was a beautiful compliment. They loved the fans at Warrington. Their favourite bit is when they're not in it much, which says a lot. There aren't many bands whose favourite bit of a film about them would be a 25-minute section they don't even appear in. That stuff was special.

# JUS ARU

As NME welcomes Shane Meadows' The Stone Roses: Made Of Stone into the canon of hallowed music documentaries, it got us thinking: what are the greatest moments in rock movie-making? And how much greatness can one person take? Emily MacKay bravely volunteers as our audio-visual guinea pig

## The Importance Of Being Morrissey

Grandiosely titled doc mixes live footage with acerbic asides

f you've got 15-odd hours of viewing to digest, best start at the intellectual end of the spectrum. Moz gives us a tour round his LA home and submits to questioning on depression, sexuality and The Smiths. Intercut with writhing concert footage in which waves of supplicating

fan-flesh crash endlessly over the Pope Of Mope, it's witty, loving and just as revealing as Morrissey wants it to be.

**BEST BIT:** Morrissey visits his favourite Mayfair barber. "I think they're gonna give me a trim and possibly just a slap around the face. A facial."



### **Dont Look Back**

Apostrophe-challenged study of the birth of a legend

Let's step it up a gear. DA Pennebaker's fly-on-the-wall study of Bob Dylan gathers its power by letting Dylan shine through, every casually cool frame dripping with his self-belief, purpose and weird sexiness. No whining, no self-analysis, no perfect hindsight; just the white-hot heat of the moment as he sails blithely through acerbic press conferences and endless hangers-on. Pennebaker's not out to make Dylan a likeable star, he's out to make a myth.

BEST BIT: A dangerously wired Dylan gets into a bristling shouting match with a 'refreshed' party guest who throws a glass from a window.

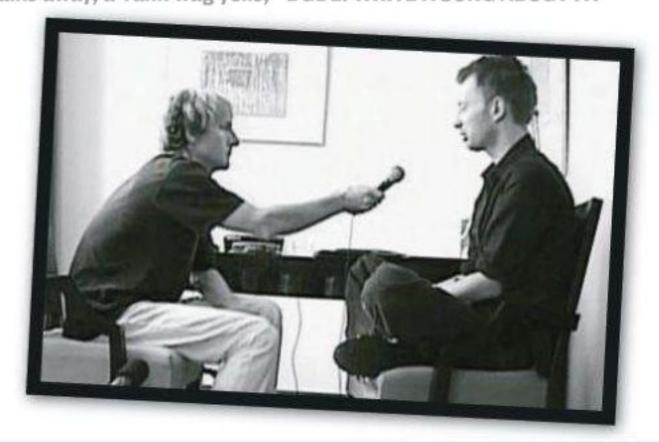


## Radiohead - Meeting People Is Easy

Story of a band on the verge of a nervous breakdown

They say the best way to tell a story is to show it, and Grant Gee's 1998 portrait of Radiohead certainly shows a band at the end of their tethers. Full of abstract shots of alienated train tracks and so on, it's a challenging watch as they record listless radio idents, fidget narkily in studios and petulantly answer questions from those terrible journalists. I hate this band, but then they play 'Airbag' and anger boils away in beautiful, shivery release. I guess now I know how they felt.

BEST BIT: Thom Yorke is turned away from his own afterparty. As he walks away, a Yank wag yells, "DUDE! WRITE A SONG ABOUT IT!"



## Metallica - Some Kind Of Monster

Just like Spinal Tap - but for real

n 2001, Metallica's bassist Jason Newsted quit the band, and this film documents their record label's attempts at fixing their destructive internal sniping. Group therapy sessions pick open resentments between singer James Hetfield and drummer Lars Ulrich. After one spat

Hetfield walks, and goes into rehab. When he returns, there's a reckoning: "Let's do it fucking full-on or let's not do it at all!" yells Lars, before hysterically screaming "FUUUUUCK!" in James' face.

BEST BIT: Lars Ulrich's shamanlike father listens to a new track in the studio. "I say... delete that."



## Story Of Anvil

Where the grit of rock'n'roll and the human spirit meet

Let's keep it metal with the sweetest of 'Dude! Let's get the band back together!' tales. Acclaimed among metalheads, '80s Canadian rockers Anvil sold pitifully and ended up back on the nine-to-five. "I sold flowers," drummer Robb Reiner confides. "It was easier than what I'm doing now. There was no heavy lifting, just flowers." The unassailable belief in the power of rock dreams exhibited by puppyish singer Steve 'Lips' Kudlow conquers not only cynicism but also my caffeine shakes.

BEST BIT: Anvil manager Tiziana's odd method of spelling out words: "It's H like hotel, A like... ass, S like Sodom..."





## Dig!

Documentary-cum-soapopera of two bands' vastly contrasting fortunes

Another underdog tale, but not so heartwarming. The Dandy Warhols, '90s US indie crossover stars, and their pals The Brian Jonestown Massacre form a test case of the alternative rock sellout conundrum. TBJM leader Anton Newcombe constantly threatens to firebomb the narrative as he bitches, flounces and fights with the Warhols and with his own band, self-sabotaging with glee.

**BEST BIT:** Newcombe sends the Warhols bullets with their names etched on.

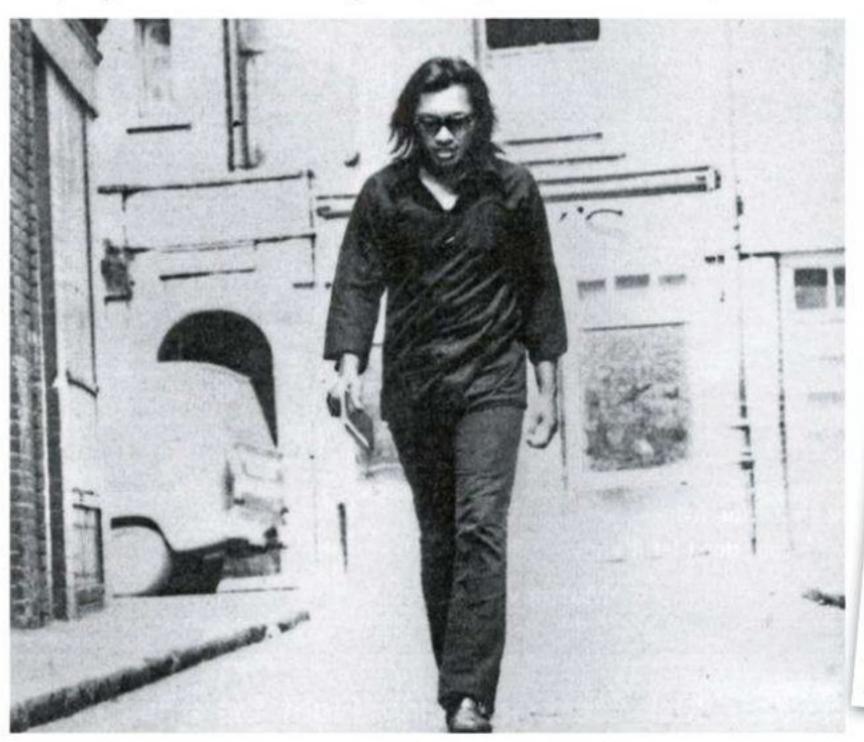
## Searching For Sugar Man

Oscar-winning story of the greatest folk icon who never was

ewcombe could probably have done without the attentions of the Sugar Man, the shady drug dealer that Sixto

Rodriguez croons about in the gently eerie song that gives this film its title. It goes: Mexican folk-rock singer cuts a couple of '60s folk-rock albums, no-one cares, he goes to work on a building site

but, by some word-of-mouth cratedigging magic, ends up a civil-rights hero in South Africa. The big man himself remains an enigma; this doc is really driven by the fans, and the way music can connect in spite of time, continents and commerce. Sigh. BEST BIT: Rodriguez's climactic, long-awaited concerts in Cape Town.



## Blur - No Distance Left To Run

The inner turmoil of Britpop's old hands laid bare

where things get emotional, so let's get heavy as four of English guitar music's most reserved gents reluctantly prise open the drink problems, rivalries and relationship breakdowns that spelled the end of Blur. The 2009 reunion rehearsals and the procession of gigs from East Anglian Railway Museum to

Hyde Park form, as Graham puts it, 
"an emotional precis" around which 
the band relate their history in an 
understated way. It's a poignant tale of 
how friendships can fracture and mend. 
BEST BIT: Graham recalls seeing Damon 
perform at a school concert: "I definitely 
immediately thought, 'Gosh, what an 
amazingly confident performer,' and 
also, 'Oh gosh, what a show-off.'



# Down: The Creation Records Story

Drugs, fights, egos, more drugs
– quite a story

If I'm going to relive the '90s over breakfast I may as well make a party of it. And what better master of ceremonies than the British music industry's most brilliantly batshit Pied Piper, Alan McGee. Upside Down... sticks to pretty straight chronology, wisely - Creation is the perfect vantage point from which to view the shifting commercial, cultural and chemical forces of the '80s and '90s. It's safe to say those involved have a few good anecdotes.

BEST BIT: Bobby Gillespie recalls being given his first ecstasy tablet by McGee: "The first one they gave me didn't work. The second one worked. HAHAHAHA."



# And Play The Hits

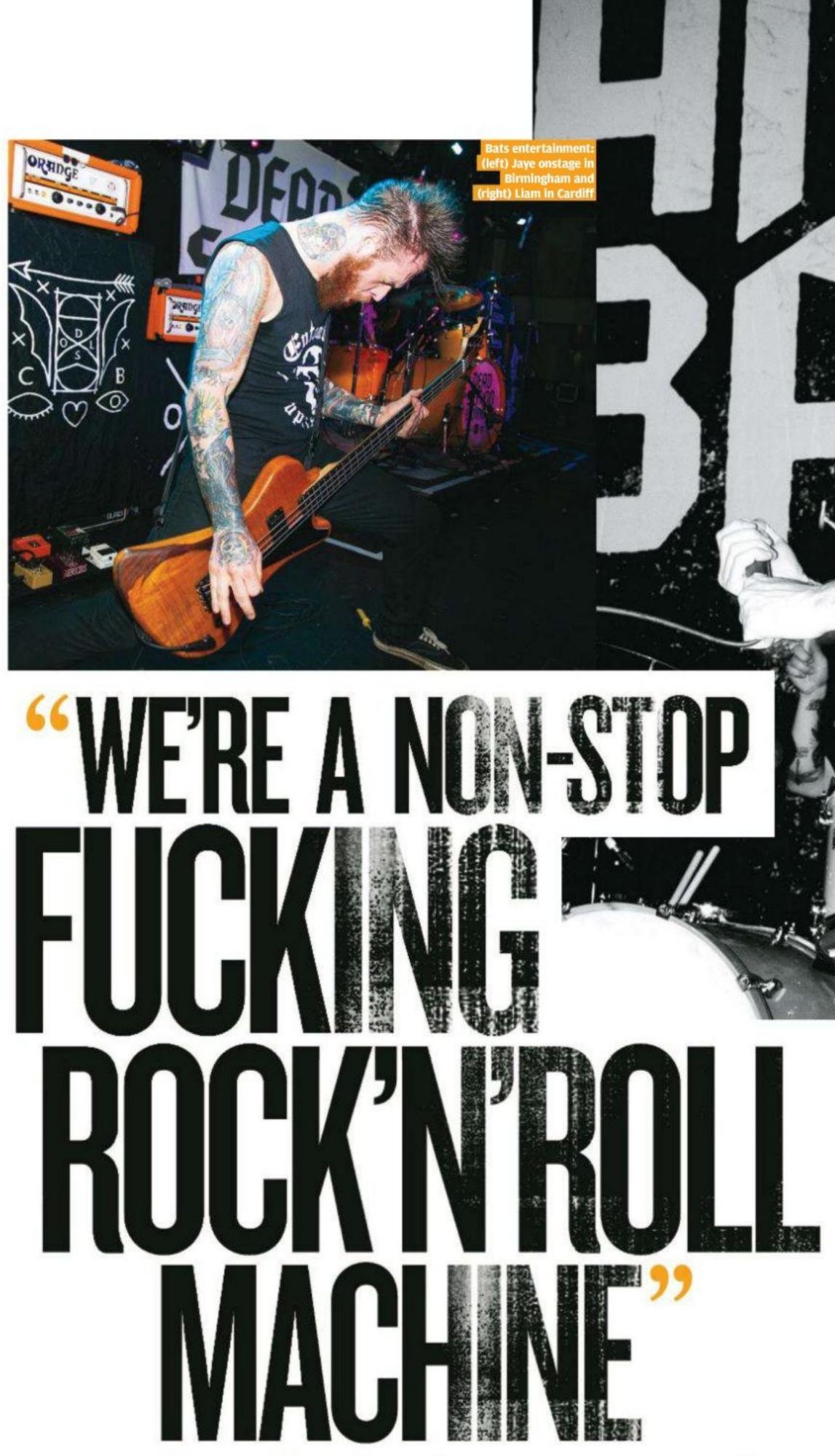
LCD Soundsystem pull the plug in emotional style

What do I usually do in the morning when the party's threatening to die? Put on LCD Soundsystem. We join James Murphy, hungover in bed on the day after LCD's final Madison Square Garden blowout, groggy and confused. Now, I have a hard time not just thinking about hugs when I look at Murphy at the best of times. But when he's wearing pyjamas? And he's sad? And his dog is adorable? I'm done for, and that's before the dancing-with-tears-in-my-eyes ecstasy of the gig footage... I MEAN, the bit where he CRIES during 'Someone Great'?

**BEST BIT:** At MSG, the camera catches one of the scary pandas from the 'Drunk Girls' videos, glasses misted up, clutching sadly at its chest. It's *heartbreaking*.

Sleep

I curl up on the carpet, whimpering at the beauty, grandeur and cruelty of this thing we call music. I wish I had a French bulldog.



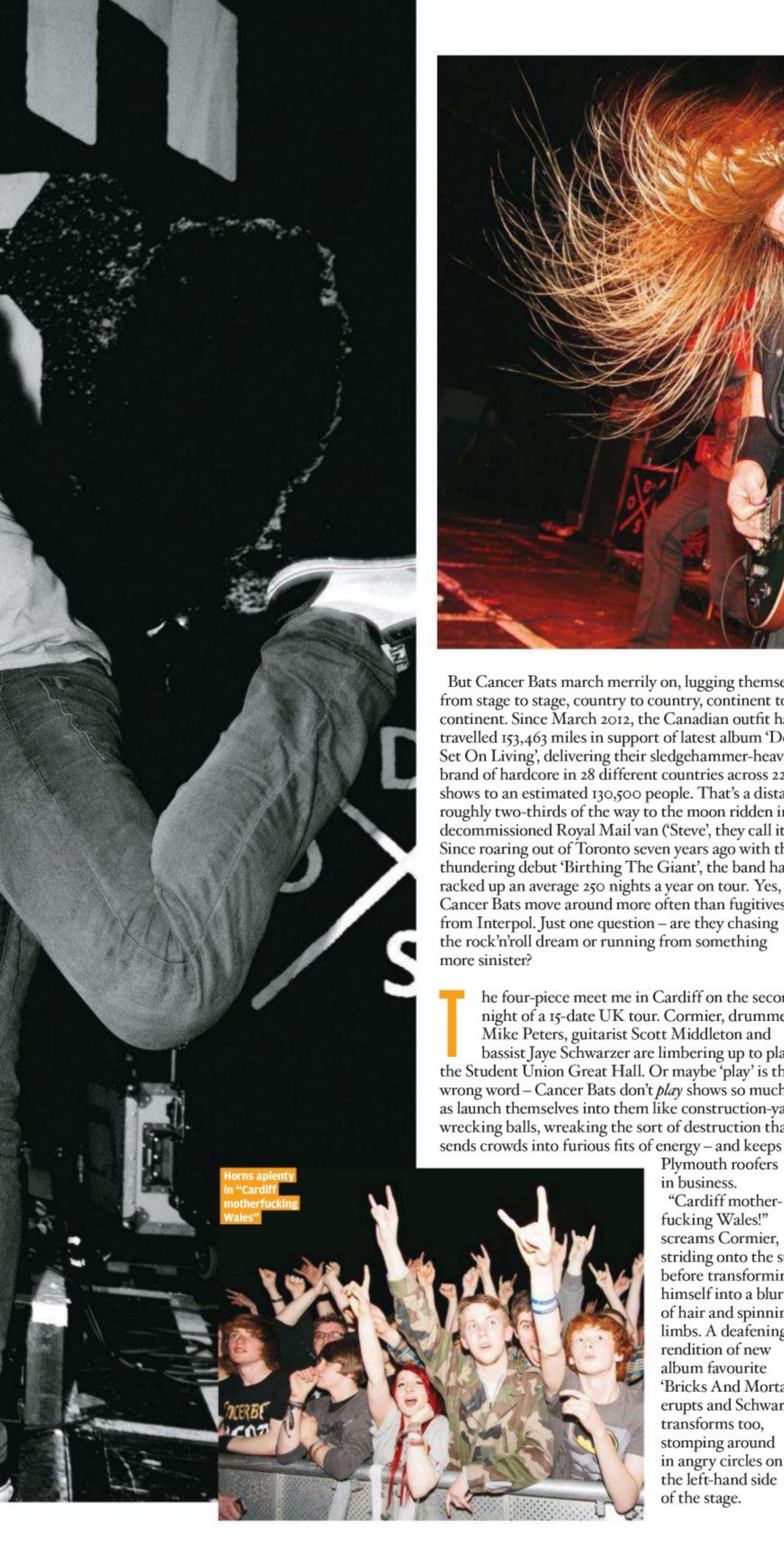
Cancer Bats have been on a never-ending tour for almost a decade. But is it escapism, or a cycle they can't get out of? Al Horner jumps into the van to find out

**PHOTOS: DEREK BREMNER** 

iam Cormier, singer of Cancer Bats, is slumped on a backstage wall wearing a guilty grin, his eyes miles wide. "Last night was gnarly, man," he says. "Those kids were going crazy. We're playing when all of a sudden I see this girl hanging from the low ceiling – and she fucking just brings it down with her. Bits of the ceiling start coming down, people are crowdsurfing holding cinder blocks and tiles and shit, and I'm just like, 'Fuuuuuck!"

You hear of bands bringing the house down. These Canadian bruisers do it literally. "What's funny is there were these posters on the walls for a renovation fundraiser thing for the place," continues Cormier. "It's like, 'Uhh, we're going to need one hell of a fundraiser now – there's no fucking ceiling any more, dude!"

If the frontman seems a little nonchalant about the carnage at their show in Plymouth 24 hours earlier, you can hardly blame him. The thing about life spent constantly on the road is that before long you've been there, done that, seen it all. They've survived gunfights in Texan car parks, robberies on Cologne corners, Latvian gangsters cruising fast-food stands for pills and prostitutes, and more. He and his bandmates have been chased by stray dogs and shoeless six-year-olds on dusty Romanian trails, shot at while crossing national borders, and held at gunpoint on terrorism charges by Californian policemen. "We've endured some pretty insane shit," he nods. "We have a blast on the road, the best time, but it can get tough too. Super tough."





But Cancer Bats march merrily on, lugging themselves from stage to stage, country to country, continent to continent. Since March 2012, the Canadian outfit have travelled 153,463 miles in support of latest album 'Dead Set On Living', delivering their sledgehammer-heavy brand of hardcore in 28 different countries across 221 shows to an estimated 130,500 people. That's a distance roughly two-thirds of the way to the moon ridden in a decommissioned Royal Mail van ('Steve', they call it). Since roaring out of Toronto seven years ago with their thundering debut 'Birthing The Giant', the band have racked up an average 250 nights a year on tour. Yes, Cancer Bats move around more often than fugitives from Interpol. Just one question - are they chasing the rock'n'roll dream or running from something

he four-piece meet me in Cardiff on the second night of a 15-date UK tour. Cormier, drummer Mike Peters, guitarist Scott Middleton and bassist Jaye Schwarzer are limbering up to play the Student Union Great Hall. Or maybe 'play' is the wrong word - Cancer Bats don't play shows so much as launch themselves into them like construction-yard wrecking balls, wreaking the sort of destruction that

> Plymouth roofers in business.

"Cardiff motherfucking Wales!" screams Cormier, striding onto the stage before transforming himself into a blur of hair and spinning limbs. A deafening rendition of new album favourite 'Bricks And Mortar' erupts and Schwarzer transforms too, stomping around in angry circles on the left-hand side of the stage.

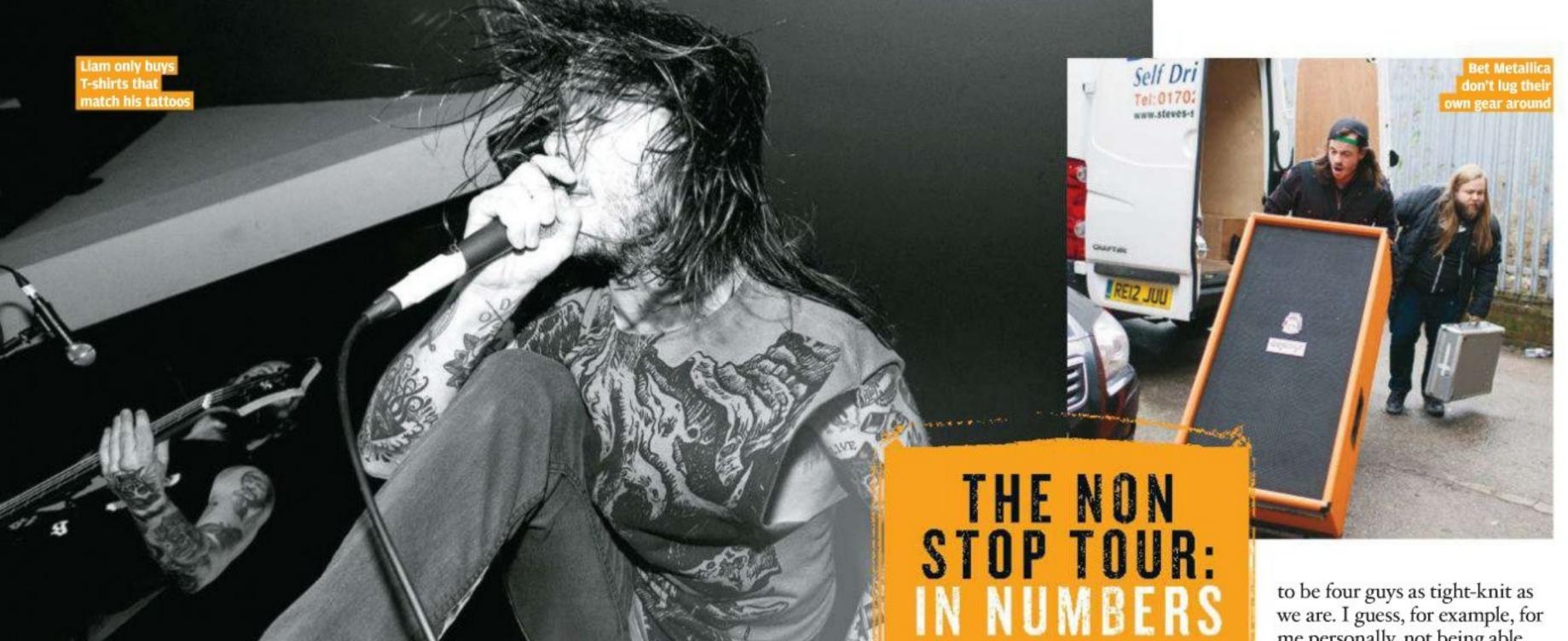
## "WE'VE ENDURED SOME PRETTY INSANE SHIT. BUT IT CAN GET TOUGH TOO"

LIAM CORMIER, VOCALS

Release the Bat

"It's awesome to be able to come back to places like this, venues we've come to before as support or played in front of 20 people, and thrash to 500 fucking people," a sweaty Cormier says later, nursing tonight's battle wounds - fingernail marks where fans have clawed into him as he threw himself into the crowd. "It's the reason our families and friends - and my girlfriend, who has put up with it for six years now - put up with us doing what we do. This tour is the biggest tour we've ever done. If we weren't killing it and making this kind of progress, those people would probably ask, 'Why can't you just go home?" He pauses. "Like, Liam, what's wrong with you?" His smile - for the first time since we meet - sags, then drops altogether just for a moment, before taking its rightful place again as a competition to see who can land a pistachio nut in soundman Danny's mouth sparks up across the room.

In the beginning the reason to not go home was simple. "There simply wasn't one for most of us," laughs Peters the following day in snow-dusted Birmingham. "We'd not have homes or apartments because we'd



Cancer Bats have got

some big 'uns...

884

Number of drumsticks Mike is estimated

to have gone through in the past year

2,652

Rider bottles of blue Gatorade

consumed per annum

245

Shows frontman Liam played in 2012,

including with side-project AxeWound

Times the band claim to have watched

2011 Canadian hockey comedy Goon last

summer to stave off homesickness

Members of

current road crew

(soundman, tour

manager and

merch seller)

Times bassist

Jaye has "split my

fucking face open"

(in Nottingham

and Paris)

never be there. That's changed now, but back then we'd sleep on friends' floors back in Toronto, or even sneak into old offices we used to work in where we still had keys cut, just for a place to crash. But you know, we're so grateful to do what we do. And even if there's harder moments, well, it's like that with any job." No-one's forcing them to tour as heavily as they do, he insists, but with the current troubled state of the music industry, they can't rely on record sales. "Getting

older, I'm starting to think... man, I know how to do nothing else," he says. "I mean, I dropped out of university to be in this band. I don't have a degree. What else am I going to do? Am I going to tour forever? When I'm 50 am I still going to be able to do this?"

Even their

lists ROC

It's a question that simmers beneath the caterwauling noise of recent single 'Road Sick': "I don't know when this

## "WHAT ELSE AM I GOING TO DO? WHEN I'M 50 WILL I STILL BE ABLE TO DO THIS?"

MIKE PETERS, DRUMS

shit's going to end", barks Cormier. "This wasn't the life I planned". After four albums and nine years of, according to the singer, "busting our hands and coughing blood", are the pressures of touring finally starting to take their toll?

"It helps we always roll together, no matter what," Schwarzer pitches in. He means it, too. Even if he and his bandmates couldn't be much more different, theirs soulless hotel rooms can destroy.

also awesome friends."

Our tour manager Stan is like the surly grandpa, with this thousand-yard stare. He's been with us since 2007, our first Download."

Peters: "One of the great things about getting a little bigger, doing bigger shows, is being able to bring two vans out and have more of our homies with us. The new sound guy Danny, our merch guy Wee Bobby, they're bringing the vibes, those dudes."

Middleton: "We'd be lying if we said relationships of

me personally, not being able to hold down a relationship because you're constantly moving... you can't be like, 'Fuck, this sucks, I'm always going to be alone.' You just need to find someone who's busy and accepting of that and has their own life to be proud of. I look at Mike and Liam's relationships as examples of that."

Peters: "My grandfather passed away a couple of years ago while we were in London. He had Lou Gehrig's disease and had been sick for a while. You really come to lean on each other in times like that."

oon, Cormier and co launch themselves onto the stage once more, out to prove that Cancer Bats are not just one of the most hard-working bands in rock but also one of the most vital and compelling, with a set that includes their distortionwrangled cover of the Beastie Boys' 'Sabotage'.

"I know to some people it looks like escapism. Like, we're on tour, we don't need to deal with the real world or real relationships. But we can't give this thing up. Right now, we feel unstoppable," the frontman commented earlier - and as Cancer Bats finish their show, the crowd chanting their name, a few hundred people would suggest they sound it too.

"Right now, we're looking at getting a little balance back, to maybe play fewer shows next

year," Middleton expands. "But can we imagine a time when we're not doing this?" The band look at each other, then shoot me a look that says it all, but Cormier says it anyway: "We're a non-stop fucking rock'n'roll machine!" he roars in a mock satanic voice, pumping his hands in the air. Seems life in rock's busiest band can leave them bloodied and bruised - but truly roadsick? No chance. Not yet. This machine is unstoppable.

is a brotherhood born of late nights and long drives - the sort of kinship not even three-month stints of plastic service-station cuisine and

Middleton: "It really helps that we're like a family. Not just us in the band - all of us. We surround ourselves with people who are good at their jobs, but

Schwarzer: "It's a total family.

ours haven't been impacted by what we do, so it's great









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# IT'S A WORLD

Three years ago hype for Archy Marshall, aka King Krule, went critical. Then he retreated into the shadows of his own world. But now Siân Rowe finds he's ready to let us in

#### **PHOTOS: DAVID EDWARDS**

on't drink the milk!" mumbles Archy Marshall, addressing his mum, Rachel, who is making tea in the kitchen. "It's off". It's 3pm on a grey Wednesday in south London, and a quiet day in King Krule's one-bedroom flat. For the last few months this place, above a launderette in London's Surrey Quays, has been his home and studio. On a table made from an old door covered in graffiti sits his MacBook Pro and three battered keyboards. The rest of the room is full of musical trinkets: sheet music, vinyl falling off shelves, a few microphones. One of his uncle's guitars (he was in ska band The Top Cats) is propped up against a wall. His Staffordshire bull terrier, Patch, patters around the flat, waiting to be stroked.

He may be relaxed right now, reclining on the sofa and rolling cigarettes, but it's an exciting time for Archy. After three whole years of being one of the buzziest artists out there (the new Joe Strummer! Skills like Morrissey! goes the hype) his debut album 'Six Feet Beneath The Moon' is almost ready to be released.

It's been a long journey. A chat about his early forays into music helps explain why. "I've never settled. I've never been into establishments," he says, ruminating on his time at the famous Brit School. "I don't see myself as a rebel, but even with music, if I have to be in a studio at a certain time I'm like, 'Shit, no I don't'. I've always had the inclination to not do what I'm told."

Is he restless? "I was thinking about this last night. It's like, 'I'll only love you if your back is turned to me'. I only really like 'em when they don't want me. As soon as they like me, I'm like, 'Shit!' It invades my personal space. I'm a very weird person..." Whether he's weird

or not (after an hour with him I'd say he's not), while at the Brit School, Archy spent a lot of time alone. "So I started writing music," he says. "The music I make needs honesty and isolation. You can go into yourself and find dark secrets and memories." If that isolation took care of the lyrics, he credits his older brother Jack (who makes the King Krule artwork) with developing his sound. "He opened my mind," he says, "to the guitar and jazz, things like Chet Baker. He taught me how to maintain aggression but do it in an intellectual way."

n January 2010, then aged 16, Archy began posting songs to Bandcamp under the name Zoo Kid. 'Greyscale' is a raw, rattling dub song, the chaotic mix clattering around Archy's deep voice. 'Baby

Blue' followed, a slow, bluesy love song marked out by the kind of pattering drums usually found in post-dubstep tracks. "My paranoia turns the situation upside down", he sings on April 2010's 'The Wake',

a song about "waking in the morning to realise that an engulfing dream has disintegrated, leaving you climbing back in to your boring and shallow existence".

Two of those Bandcamp cuts ended up being released by the House Anxiety label that year. The first, 'Out Getting Ribs', is a total stunner. In the video he stands singing to an almost empty white gallery as the camera focuses on his sharp cheekbones, bright red quiff and studded earring. "Girl, I'm black and blue for you/Don't break away/I'll waste away", he sings, lip snarling. He looks extremely confident, even as he cries "I've been

broken down" in his deep baritone. It was one of those 'Who the fuck is that?' moments.

He changed his name to King Krule in July 2011, and set to work on an EP for True Panther Sounds (home to Glasser, Trash Talk and Girls). Coming in the aftermath of that summer's riots, it's been described as Archy's 'political' release. "I support how [the rioters] were so aggressive, but I feel like they could've been so much more productive if they all had an ideology," he said back then. "The riots didn't really have as much to do with politics as they had to do with deprivation and poverty."

He's shied away from this stance since, saying that the EP was about city claustrophobia rather than overtly

political, but he's not afraid of expressing opinions. He talks about the changes he sees in south London, the inequality between Canary Wharf and other parts of the city. He's also dismayed about friends getting into debt. "I've got a lot of friends who are at uni," he says, "just because it puts you in

a safety blanket. My poorer friends who are going to uni say they're doing it for the loan! It means they can live for another four years. They're prolonging the fact that they have to go out and get a job."

He thinks it's time for change - but he's quick to divert the conversation to music rather than politics. "People are yearning for something they can fully support," he says. "You saw how Odd Future got a big following straight away? How they became mainstream and in people's faces. Everyone was backing that. All the rude boys wanted to be skating! I wasn't too big a fan

AND ISOLATION" KING KRULE





but it was good to see people willing to give themselves up to something they believed in. When something substantial comes up it will be the same."

That's the other side to King Krule. For all the isolation he needs to write the songs, he does want to be part of something. "You've just got to find the right people you want behind it," he says, citing New York rap group Ratking's parties and documentaries as proof. Their producer Sporting Life agrees. "I think Ratking and King Krule share similar ideas about what we think is dope - unique song structures, lyrics, artwork made by

our friends," he says when I ring him. "His voice and lyrics have the perfect balance of innocence and wisdom. When we went to his flat, he had his programming equipment on his coffee table, just projecting and editing his beats on his couch. I stole that technique!"

Admiration also comes from Odd Future's Tyler, The Creator, who tweeted that King Krule "is da man really". There may also be a track with Frank Ocean, after Frank mentioned in an interview that he'd like to work with Archy. The pair met briefly when Frank

visited the UK recently (although Archy said he hadn't heard much of Ocean's album 'Channel Orange').

Considering the dryness of this year's Brits, where British Breakthrough winner Ben Howard was no more recognisable than any of the catering staff, it would be good if Krule was the next "substantial" thing. Because not

only is Archy instantly recognisable, like a cross between Steve Lamacq and Girls Aloud's Nicola Roberts, he could only be around right now. He's grown up with grime, garage and dubstep but he'll attend his friends' jazz gigs in pubs that are about to be knocked down. He is well versed in guitar but isn't afraid of sampling or looping to turn it into something new. He also manages to make it sound great, often beautiful.



"I'VE ALWAYS BEEN

DO WHAT I'M TOLD"

INCLINED TO NOT

KING KRULE



ater in the afternoon we sit down on small red and green wicker stools to listen to some tracks from his album. Archy leans over the laptop and clicks through playlists. He's made over 156 pieces of music this year, not including tracks under the name DJJD Sports and with his friend Connor, who performs as MC Ragofoot. 'What Is There To Say' pulls similar tricks to the last single 'Octopus' for Rinse FM, but with a stronger, killer drum kick. Archy wants it to sound like a holiday, a song to close your eyes to and

drift off with. He multi-tracks his voice on 'Neptune's Estate', a song inspired by a bus stop down the road. "It's about a state of mind, rather than an estate," he says.

For all his good chat, Archy is most comfortable when listening to his songs, and says that the most exciting thing about signing off the album will be getting it home on

vinyl. He points out a slowed-down version of 'Has This Hit', recorded with friend Jamie Issac, a singer who deals in sadder, sparser sounds than his own. There's a track named 'Piss Off Girls', designed for when Archy wants girls to, um, piss off. "I'll put on headphones. And then they'll go away," he says. I hope he doesn't mean me.

A wobbling, echoing track named 'Ceiling' is next. "It's about being in a room full of people you hate,"

he explains. Like who? "Not about anyone in specific. More a general vibe." He quotes the old favourite about feeling loneliest in a room full of people. I actually see him out the night after at a party in a Leicester Square hotel, surrounded by sugary pink drinks and sweaty-faced people shouting. He is sitting on his own

a lot but still has a quiet confidence. You get the impression that although he's been through the hype machine, Archy is just focused on being the best he can. Even though he's restless, even though there's been a wait for a record, even though he's got a shruggy kind of nonchalance, there's finally a tracklist and tour schedule in place. It's going to be a big 2013. We drink our tea and go back to listening to his demos. This sounds really good, I venture. He shoots me an incredulous look. "I know it is," he says.

#### LONE RANGERS

Four more maverick solo artists set to break through this year

#### ONLY REAL



Niall Galvin is a hat-wearing 21-year-old west Londoner who sounds lazy

and grungy where Archy is angry and jazzy. Listen out for half-raps and deep grooves on 'Cadillac Girl' and keep an ear out for 'Backseat Kissers'.

#### FRYARS



Five years ago Benjamin Garrett was 18 and making jumpy piano

songs pitched between Patrick Wolf and a curly-haired male version of Kate Nash. Now 23, he's got a new set of electronic ballads ready to knock you out. Check house-indebted EP 'In My Arms' and a video where he is a sad, lonely bubble boy.

#### PAUL



Where is Jai Paul? The disappearance of the wizard

Lane continues but that won't stop fans crying out for new music. Recent stirrings include a version of early song 'Genevieve' in a PMR Radio 1 mix, a collaboration with Big Boi and turning up at his work Christmas party in a jacket with his own name on. When a record hits, it'll be huge.

#### THE CHILD OF LOV

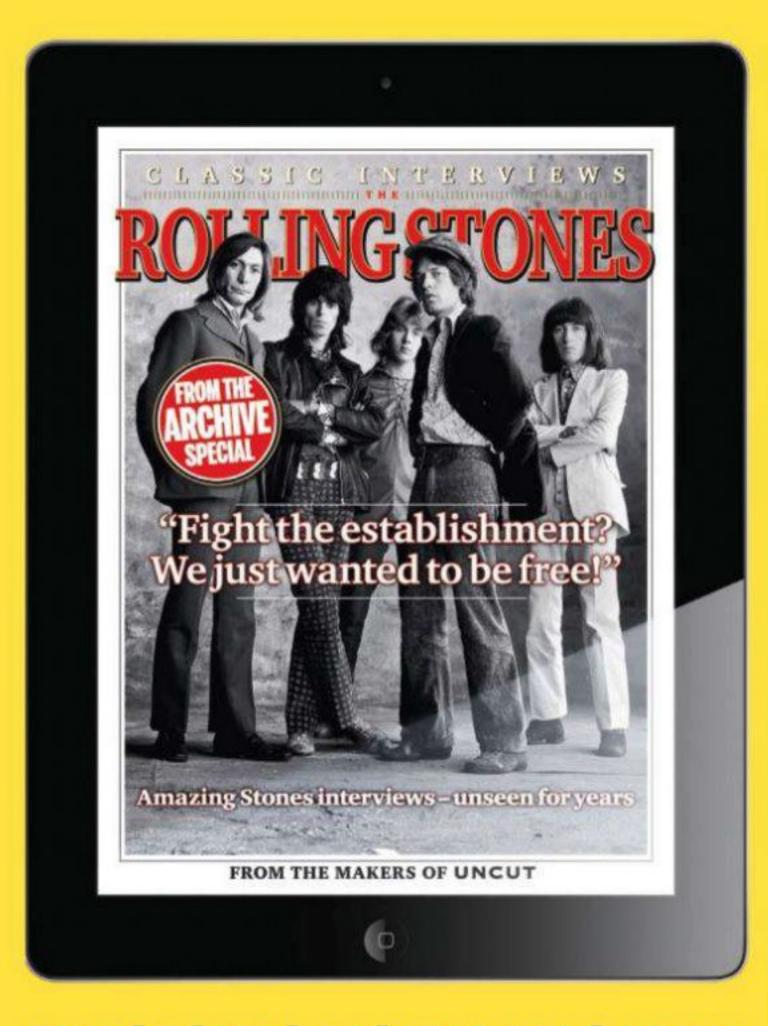


After a period of anonymity, Cole Williams-the Mariah, Prince and MJ-loving

soul singer - revealed his face to NME earlier this month (wearing a red suit, no less) and it's made him even easier to Lov. His self-titled debut album on Domino/Double Six flips between doomy soul, disco and guitar-based tracks. FROM THE MAKERS OF UNCUT

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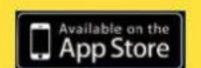


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# REVIEWS

#### THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard



#### **SHAKING THE HABITUAL BRILLE**

Swedish electro experimentalists' fourth album offers trademark bangers among the ambient gloom and nightmarish noise



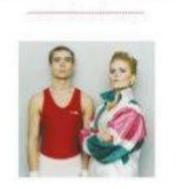
y and large, it's the job of experimental musicians to lead us down paths seldom trod. The most intrepid, however, risk losing us altogether. This is the danger with Swedish duo The Knife. Their first album proper since 2006 is a fearless trip, a plunge off-road and deep into the woods. A glimpse came with teaser single 'Full Of Fire' back in February - nine minutes of brittle beats and needling electronics with Karin Dreijer Andersson's voice digitally twisted like an artificial intelligence on the brink of meltdown. But the overriding feeling was cold and uninviting. For a song about kink and lust, it felt hard to love.

When The Knife - Karin and her brother Olof - emerged from Stockholm in 2001, they crystallised a very Scandinavian electronic music: icy but emotive, defiantly oddball but definably pop. Aspects of their sound have

been adopted by everyone from Robyn to Niki & The Dove to MØ. But as The Knife have progressed, the weird has exerted more of a pull. 2006's 'Silent Shout', a sort of techno re-imagining of a Brothers Grimm fairytale, saw the pair hiding their faces behind crow-like masks. 2010's 'Tomorrow, In A Year' was the score to an avantgarde opera about Charles Darwin, while Karin's Fever Ray project explored how the sleeplessness that comes with motherhood could take the imagination to dark places. In 2013, there's no getting around the fact that 'Shaking The Habitual' is

a tough listen, and intentionally so. In a poetic manifesto prepared to accompany the album, the siblings talk of "hyper-capitalism, this homicidal class system... a series of patriarchies that's a problem to the nth degree". With this

album The Knife are out to destroy existing systems and escape conformity. "We want to fail more, act without authority," they declare. Where 'Silent Shout' expertly blended the



NEW ALBUM,

NEW LOOK

A career in costumes

**2001: COLD WAR GYM CHIC** 

For their self-titled debut, Karin and Olof were looking like an acrobatics scene in an early episode of Shameless.



2003: THE MONKEY KINGS

Adopted as a disguise, Olof says of the Monkey Kings: "They're kind of occult but at the same time very funny."



2006: VENETIAN PLAGUE DOCTORS

For 2006's 'Silent Shout' the duo donned freaky crow masks that resembled a Venetian plague doctor's get-up.



2013: LONG HAIR, **JUMPSUITS** 

A nod to long-time Knife preoccupations drag, transvestism, and the bending of gender.

electronic and the melancholic, 'Shaking The Habitual' is weirder, more austere, abstracted. There is brutalist techno ('Networking', 'Stay Out Here'), nightmarish noise ('Crake', 'Oryx'), and a track concerning environmental destruction called 'Fracking Fluid Injection', which consists almost entirely of wordless vocal echoes and scrapes of strings. Most bewildering is album centrepiece 'Old Dreams Waiting To Be Realized', 19 minutes of ambient gloom briefly interrupted by the lonely squirm of an acid bassline wondering where all the ravers have gone.

Get selective, though, and there are excellent moments in the 98 minutes of music here. 'A Cherry On Top' is pretty like a poisonous blowfish, plucked strings ringing and chiming as Karin sings operatically of strawberries and buttered popcorn. 'A Tooth For An Eye' and 'Without You My Life Would Be Boring', meanwhile, recall Fever Ray's bricolage of ethno-antiquity and techno modernity, weaving bells and hand drums, synth pads and blooming electronics into something rich and layered (and yes, it really does go "A handful of elf pee, that's my soul/ Spray it all over, fill the bowl").

The rhythms here are more foregrounded than in Fever Ray. 'Wrap Your Arms Around Me' is a death-march stomp swathed in billowing, Vangelis-like newage synths, while the exceptional 'Raging Lung' winds snakishly towards the album's best singalong chorus. Naturally, though, the verses hide a subversive current: "Western standards", sings Karin, "poverty's profitable".

'Shaking The Habitual' is a radical gesture from an enigmatic group. As such, it will not be for everyone. Newcomers will likely be baffled. Hardcore Knife fans will hail it a masterpiece, while privately making fairly regular use of the skip button. Sporadically brilliant, perhaps it is The Knife's Inland Empire - a fearless piece of work with its own logic, one

that shears away all safety nets. Invention, stark and undiluted. Louis Pattison

BEST TRACKS: 'A Tooth For An Eye', 'Raging Lung', 'Without You My Life Would Be Boring'

#### **PARAMORE**

**PARAMORE** ATLANTIC



"Some of us have to grow up sometimes/If I have to I'm going to leave you behind", sings Hayley Williams on 'Grow Up'. The line is

presumably aimed at Josh and Zac Farro, her former bandmates who quit the group in less than friendly terms in 2010, but it also signals a change in Paramore's sound. Long favoured by door-slamming, angled-fringe emo kids, the Tennessee band have decided with this self-titled fourth album on a shinier and poppier direction. The brothers Farro claimed Paramore was purely a vehicle for 24-year-old Williams, and songs such as 'Fast In My Car' and 'Still Into You', which are all about their bright-haired leader, do little to prove them wrong. Things get a bit Sister Act 2 on 'Ain't It Fun', which features a gospel choir, and for some reason 'Moving On' introduces a ukulele into proceedings. But Paramore have always been more pop than their fans may like to admit, and this mainstream rebirth feels like a transitional step to something gigantic. David Renshaw **BEST TRACK: 'Anklebiters'** 

#### DEPECHE MODE

**DELTA MACHINE** COLUMBIA



Depeche Mode should be showing both the new synth-pop pretenders and the stadium-pomp likes of Muse how it's done, so why do they latterly

always seem just... decent? Their 13th studio album comes after the reunion of DM's former and current chief songwriters, Vince Clarke and Martin Gore, and seems to a degree reinvigorated by that experimentation. The first half is dominated by sound and texture for sound and texture's sake, with 'Welcome To My World' ushering you in with a grating low thrum and a beat as strong as a mouse's palpitations. It's let down, though, by the 'inimitable' Dave Gahan lyrics: "I'll penetrate your soul/I'll bleed into you...". Where this album tries for a harder, more adventurous sound, they're still stuck with one leg in leather trousers. 'Slow', too, demonstrates just how little anyone needs Gahan being 'sleazy' in a 50-shaded world. Things improve with the defter 'Soft Touch/Raw Nerve' and 'Soothe My Soul', but 'Delta Machine' sounds like it's just warming up. Emily Mackay **BEST TRACK: 'Soothe My Soul'** 

#### WHITE FENCE **CYCLOPS REAP CASTLEFACE**



If you count last year's 'Family Perfume Vol 1' and 'Family Perfume Vol 2' as two albums (and why would you not?), LA-based one-man band

Tim Presley aka White Fence released three albums in 2012. The third was 'Hair', a collaboration with the equally prolific San Franciscan rocker Ty Segall. All were a trippy, lo-fi, psych-punk riot, the sound of a man taking his love of classic rock (The Beatles, Neil Young, The Velvet Underground) and twisting it into something deeply weird. His follow-up, 'Cyclops Reap', keeps the party going. 'Pink Gorilla' is the single and has this John Lennon singing over his own distorted farts thing going on. On 'Beat' you find something like the Meat Puppets messing about with snare rims, and the ice-cream van music of 'White Cat' gets an Ariel Pink echo makeover. But it's unfair to constantly compare White Fence to other artists, because the way him and Segall are operating 8 right now is unique. Tom Howard **BEST TRACK: 'New Edinburgh'** 

FACES TO NAMES...



BARRY NICOLSON Favourite track at the moment? "How Does The Grass Grow?' from the new Bowie album, I've been annoying people by

singing that "na-na-

na-na" bit all week.



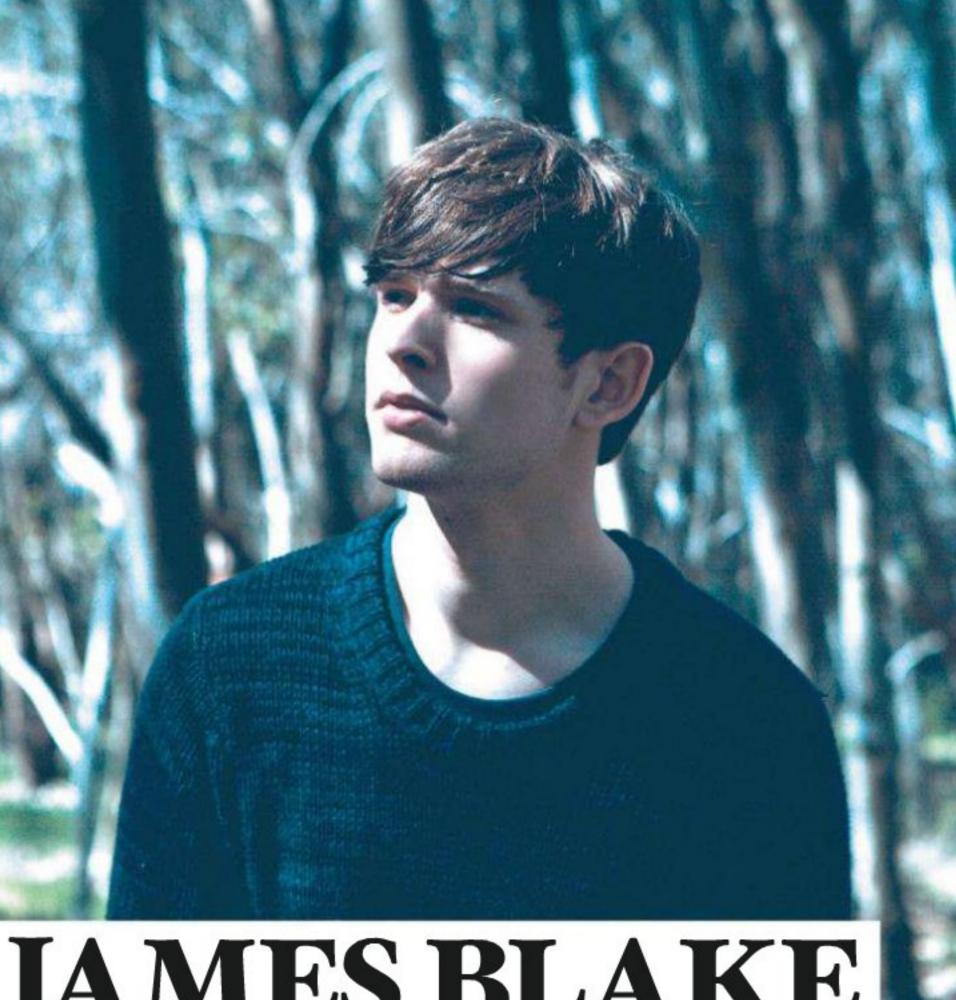
HAZEL SHEFFIELD Favourite album at the moment? "Laura Marling's new album 'Once I Was An Eagle' is on repeat. This is where it all comes together for her glorious to behold."



**DAVID RENSHAW** Favourite rock doc of all time? "DA Pennebaker's Don't Look Back from 1967 is the best Dylan documentary and the

best rock doc, period."





# IAMES BLAKE

**OVERGROWN** POLYDOR

The sensitive dubstepper's intense and ambitious return, with blockbuster cameos from Brian Eno and RZA



There was a time, before the melancholy of his selftitled 2011 debut album, when James Blake dealt in the sort of ribcage-rattling bass music that made the walls of basement raves

shudder and quake. These days the 24-year-old Londoner leans more towards sobering Joni Mitchell confessionals that spiral around soulful caresses of piano and icy echoes of electronics. This is an evolution that won him Brit and Mercury nods and admirable album sales -40,000 and counting – but also criticism from the underground club scene he rose from for being too serious and mopey.

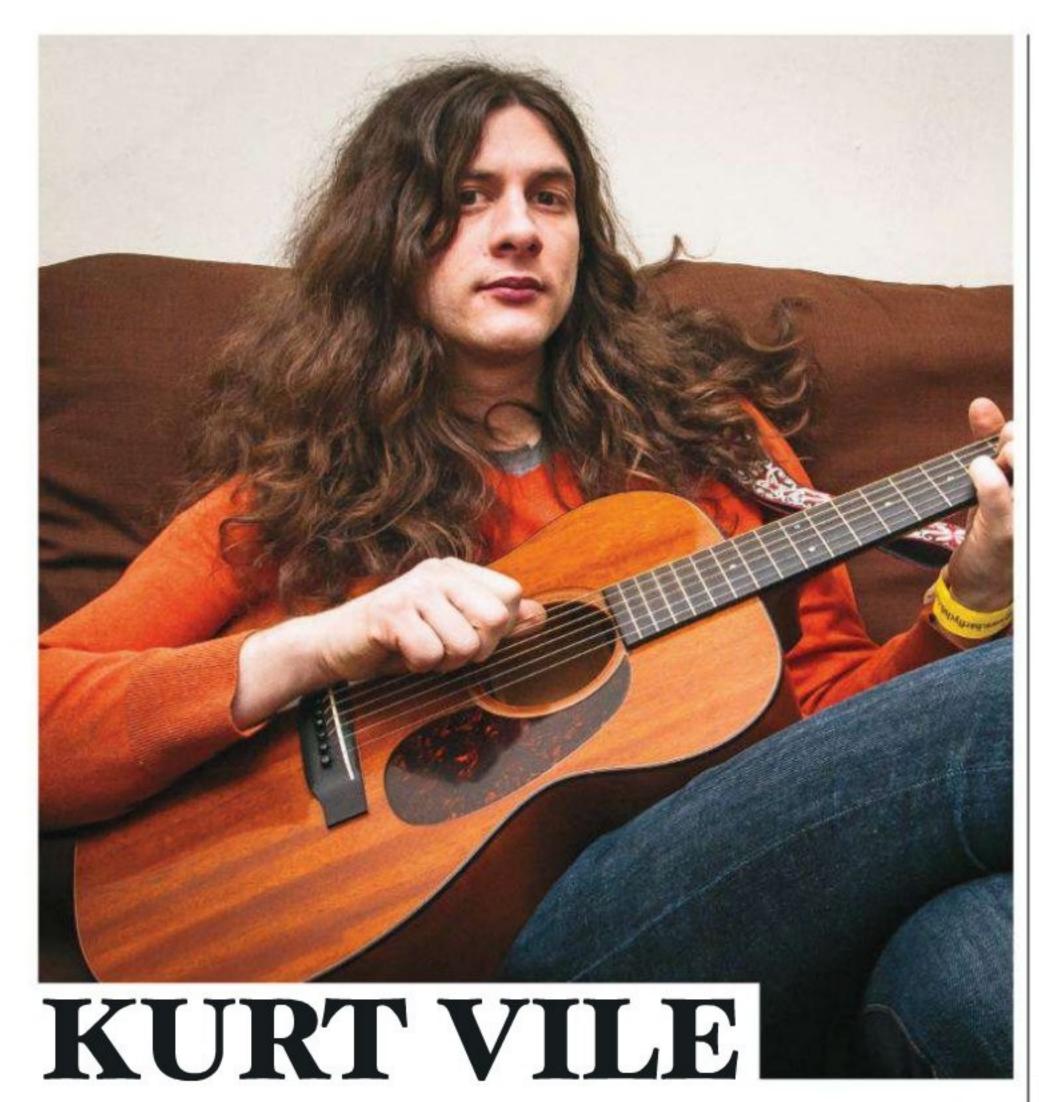
Whatever your take on Blake-who has become one of the most divisive British indie artists around-there's no ignoring how inventive his sound is. On 'Overgrown' it's honed to something so intense it'll give you an aneurysm if you listen too hard. The record is infinitely more assured than 'James Blake', and more ambitious in its jerks between genres. Whether it's the chopped'n'screwed R&B of 'Life Around Here' that's been warped like a D'Angelo cassette melted in the sun on a car dashboard, the glitching gospel of 'Voyeur', or the stripped-back moments of tender piano and vocals that make up the ghostly 'DLM' and 'Our Love Comes Back', Blake has clearly found a new confidence in not catering for anyone or anything except his own eccentric, scattered tastes. "Ignore everybody

else", he pines over looped vocal licks on sensual recent single 'Retrograde'. "We're alone now". 'Overgrown' is so intimate you'll feel every inch of that loneliness - a man isolated in a weird, wintry world with only the minimalist chill of his new album's bleeps, beats and wounded wails for company.

Elsewhere, blockbuster cameos spell out the sort of company he keeps these days. A collaboration with Brian Eno, 'Digital Lion', fizzes to a thrilling white-noise climax straight out of the Thom Yorke book of noise pollution (think Eno's 'Music For Airports' for an airport in the middle of a terrorist evacuation). But it's Wu-Tang producer/rapper RZA's guest spot on 'Take A Fall For Me' that gives the record a memorable epicentre. "Fish and chips with vinegar, with a cold glass of stout", spits the Staten Island man in his best Brighton Pier tourist impersonation around a repeated plea that "you can't marry her".

On his debut, Blake was caught in a no-man's land between the club music he had outgrown and the as-tender-as-Bon Iver trappings he'd yet to fully master, unsure of what he wanted it to be. His sound is no less divided this time around, but on 'Overgrown' he's done making apologies for it. It's not an easy listen, but it may just be one of the most nuanced, soothing and adventurous of 2013. Al Horner

BEST TRACKS: 'Digital Lion', 'Retrograde', 'Take A Fall For Me'



WAKIN ON A PRETTY DAZE MATADOR

Five albums in, the lo-fi songwriter hones his exquisite guitar skills and lyrical prowess to slacker perfection



You can always tell a Kurt Vile track when you hear one. He starts with an idea-one simple chord cycle-and plays it over and over, weighed down by reverb, like rings from

a drop of water moving out across a pool. On his best songs that restraint creates its own rhythm: 'He's Alright', from 2009's 'Childish Prodigy' did more with four chords on an acoustic guitar than most bands do with four members. 'Peeping Tom', from 2011's 'Smoke Ring For My Halo', repeats the trick with picked split chords.

He's honed his style over the years, practising on a porch in his hometown of Philadelphia, letting his hair grow long as he plays those simple lines again and again until every note falls perfectly in time. He started a band in 2005, The War On Drugs, but left after one album. It took him two solo albums on tiny indie labels (2008's 'Constant Hitmaker' and 2009's 'God Is Saying This To You...'), and another two on Matador ('Childish Prodigy' in 2009, 'Smoke Ring For My Halo' in 2011), for him to nail his sound, even if the songs weren't always there. On weak tracks, Kurt struggled to make those guitar lines say something before the rings hit the shore.

For 'Wakin On A Pretty Daze', his third album on Matador, Kurt turns his attention to writing proper songs. The album is bookended by two monster tracks that each hover around the 10-minute mark. Neither track loses direction.

Every bit of closer 'Goldtone' sounds considered: the steam-whistle of airy backing vocals, slivers of slide guitar and glinting steel strings slip in and out. A younger Kurt Vile might have ended up with something sludgier and less effective, like his 2011 song 'Puppet To The Man'.

His attention to detail makes the album's many styles easier to understand. 'KV Crimes' marries Kurt's slacker vocal with a rock-steady beat full of space - not something you'd usually associate with his music. 'Pure Pain' moves between open tuning set to straight 4/4 rhythms and the dreamy shuffle of compound time, and ends up completely glorious.

There's also clarity in the lyrics - some of his most direct yet. In 'Never Run Away', Vile finds comfort in marriage, even as he struggles with commitment. 'Shame Chamber' explores the guilt that sees him turn away from his reflection in the mirror, while in 'Too Hard' he writes about facing his problems, or at least giving it a try. "Comes a time in every man's life when he's gotta take hold of the hand that ain't his, but it is", he reflects.

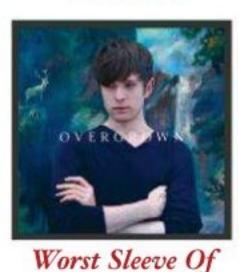
Mostly, 'Wakin On A Pretty Daze' shows Kurt Vile's determination to make something of that slice of genius he got for free. 'Was All Talk' lays it bare: "There was a time in my life when they thought I was all talk", he sings. "Now I got the upper hand". Hazel Sheffield

BEST TRACKS: 'Pure Pain', 'Was All Talk', 'Goldtone'





Best Sleeve Of The Week Depeche Mode -'Delta Machine' Only because it's better than the obvious alternative: Dave Gahan grinning and wearing a (shudder) leather blazer. That was probably idea number one.



The Week James Blake -'Overgrown' Don't you just wish James Blake would cheer up? He makes good music. He's got a great girlfriend. He's friends with Eno, RZA and Kanye. Come on!

#### THEY MIGHT BE GIANTS

**NANOBOTS** LOJINX



Mixing humour with music is a risky path, but one TMBG have navigated successfully for nearly 30 years, most notably with the Malcolm In The Middle-

soundtracking 'Boss Of Me'. The Massachusettsvia-Brooklyn band's millionth album begins with a handful of weedy Weezer impressions and familiar whimsical geekery. Songs about Nikola Tesla, inflammable heads and Black Ops - amusingly described as "holidays for secret cops" - pass by pleasantly enough. It's fun, if not funny, but never painfully wacky either. Things are less enjoyable when musical boundaries are pushed - and at 25 songs long, albeit with nine of them shorter than a minute, it's a joke that wears thin. Thom Gibbs **BEST TRACK: 'Call You Mom'** 

#### FRIDA SUNDEMO

**INDIGO EP PARLOPHONE** 



Swedish newcomer Frida Sundemo put her medicine degree on hold to pursue a singing career, and 'Indigo', her debut EP, is proof that she made

the right decision. Her voice is sweet but sad, like a lollipop dropped on the floor, and she's got the tunes to show it off: the brilliant 'Snow' is a glistening disco-ballad; electro bangers don't come classier than 'Indigo'; and with its rousing "oh-oh-oh" chorus, 'Home' is like Coldplay gone Scandi-pop. Just watch out for 'Machine', a slowie about a lonely robot that might make you remember Wall-E and, gulp, come over all emotional. No need to resume your studies, Frida, but maybe keep the stethoscope as a video prop. Nick Levine **BEST TRACK: 'Indigo'** 

#### **THE THERMALS**

**DESPERATE GROUND SADDLE CREEK** 



In their 11-year career, The Thermals have made music so angry at the world it would make heads of state take a long hard look at themselves

if they indulged in the back catalogue. On sixth album 'Desperate Ground', the Portland trio are taking on familiar foes: religion, politics, the world's lack of moral backbone. Opener 'Born To Kill' is bolshy lo-fi, flooded with anti-war lyrics and Hutch Harris' shouty vocals. As ever, their key skill is being extremely dark as well as mega poppy. They are occasionally more playful, as on 'The Howl Of The Winds' with its wild hoots and gutsy riffs, but mostly this is a ballsy rage 8 against the machine. Anna Conrad **BEST TRACK: 'The Howl Of The Winds'** 

#### VAN DYKE PARKS

**SONGS CYCLED BELLA UNION** 



Best known as the lyricist for Brian Wilson's cartoon symphonies on 'Smile', Van Dyke Parks has always been out of time, celebrating an

America that swings between the Wild West and the genteel 1920s. Now 70, he's looking back, and 'Songs Cycled' brings together newish songs and re-recorded old numbers, with 'Money Is King' and 'Wall Street' conjuring a Mad Men atmosphere and 'The Parting Hand' passing as an O Brother, Where Art Thou? outtake. Guests such as The Bird And The Bee's Inara George bring us somewhere near the present, but this is an intriguing curio of a forgotten time. Matthew Horton **BEST TRACK: 'The Parting Hand'** 



# BILL RYDER-JONES

A BAD WIND BLOWS THROUGH MY HEART DOUBLE SIX

Sensitive, cinematic solo songs from ex-Coral guitarist



Who'd be a singersongwriter? Why, only every bruised little snowflake capable of writing a song and singing it in a tremble-tongued croak, for whom every romantic

encounter that doesn't end in some kind of acoustic self-flagellation represents a wasted opportunity, whose subsequent expressions of melancholy feel as affected as an Instagram filter.

Since leaving The Coral in 2008, Bill Ryder-Jones has gone out of his way to avoid becoming one of their number, principally by not bothering with the 'singer' part of the equation. His first two solo releases ('A Leave Taking Soundtrack' and 'If ...', both from 2011) were orchestral, mostly instrumental works that emphasised his talent as an arranger. Those skills are also utilised here - from the whooshes of pedal-steel on 'Anthony & Owen' to the droning, hypnotic interlude of the title track, 'A Bad Wind...' is a meticulously crafted album.

But this time round Bill has switched his focus to songs - 11 of them, delivered in a hushed, semi-spoken voice that frequently sounds like it's trying to slunk out of the musical foreground. Once you've accustomed yourself to the sedate pace, something haunting, stately and-in a small-scale, arthousey sort of waycinematic gradually reveals itself. References to the hypersensitivity and naivety of childhood abound, though most of them-like the mininarrative of 'Christina That's The Saddest Thing' and 'You're Getting Like Your Sister' (in which the protagonist professes his love for a girl before falling for her sister) - are intended to bring a wry smile of recognition. It's not maudlin or cynical, but often quite comical.

Which brings us back to our original question: who'd be a singer-songwriter? Well, 'A Bad Wind...' is almost enough to give them a good name. Barry Nicolson

**BEST TRACKS: 'You're Getting Like Your Sister',** 'Hanging Song', 'Anthony & Owen'

#### LUKE SITAL-SINGH **OLD FLINT EP RAYGUN**



If coin-eyed marketing mavens get hold of mid-twenties Londoner Luke Sital-Singh, you suspect they'll go great guns to flog him to Ben Howard's

crowd of soppy teenage simpletons. Nevertheless, his brand of acoustic emoting (polished on these four songs by Jake Bugg's producer Iain Archer) is a bit more mature than that: more piano-stroking, more romcom starring Cameron Diaz, more Damien Rice cited as a songwriting inspiration, more making Ryan Adams at his MOR zenith look like Ryan Adams at his most narcotically destructive. Luke's songs are no doubt from the heart, but they sound as hollow as bubblewrap. Noel Gardner

**BEST TRACK: Get an Elton John best-of instead** 

#### TOMORROW'S WORLD TOMORROW'S WORLD NAIVE



Is 2013 the way people in the past thought the future would be? Probably not: less silver jumpsuits, more Twitter. Taking their name from the defunct

retro-futurist BBC tech show and their cues from The Human League, Air's Jean-Benoît Dunckel and New Young Pony Club's Lou Hayter have come together to make sweet, sweet new wave. The throbbing bassline and delicate vocals of 'So Long My Love' are a highlight, and the melancholic ache of 'Don't Let Them Bring You Down' will floor those of a sentimental disposition, but this is more of a homage to the past than a shining vision of 6 music's future. Kevin EG Perry

**BEST TRACK: 'Don't Let Them Bring You Down'** 

#### THE RIDER

What we're guffawing at, series-recording and quaffing this week



Film Spring Breakers Kids director Harmony Korine styles James Franco as a gangster who takes four spring-breaking girls (including Vanessa **Hudgens and Selena** Gomez) under his wing and turns them into criminals. Cue chaos. Skrillex does the soundtrack.

Watch: In cinemas Apr 5



**Game Of Thrones** Sharpen your swords! The third season features Brooklyn indie rockers The Hold Steady covering a song from the original novels called 'The Bear And The Maiden Fair'. Watch: Mondays, 9pm, Sky Atlantic



Beer Iron Maiden's Trooper The pioneering metallers enter the booze market. Frontman Bruce Dickinson plans to sell Trooper (named after

a 1983 Maiden single) at gigs and, eventually, worldwide. Buy: Not in the offie yet, but look out for it

at festivals

#### THIS WEEK'S SINGLES

Reviewed by NME's SIÂN ROWE



#### **DARWIN DEEZ**

YOU CAN'T BE MY GIRL LUCKY NUMBER



Deez is the ultimate buzzkill boyfriend on this. "You're wasted and stoned when I am sober as a marble", he moans. Sure, it's fun(ish) fuzzy guitar

pop, but with lyrics like those I'd never want to date the New Yorker for fear of falling asleep in my first drink. His non-girlfriend, however, seems like a good time.

#### **BRITANNY HOWARD & RUBY AMANFU**

WHEN MY MAN COMES HOME THIRD MAN



Sounds like Alabama Shakes' Brittany and Jack White collaborator Ruby would be a killer night out too. This beautiful

acoustic cover of 1930s blues guitarist Memphis Minnie would sound great crackling away on the record player during a night on the whisky shots. Two of the best voices in music right now.

#### **MADNESS**

HOW CAN I TELL YOU COOKING VINYL

MADNESS

Suggs forgot it isn't the early 1980s any more, and that only saxophones used by hipsters are cool. Ooooops. He seems like he'd be a nice dad-

offering wisdom like "Forgive yourself and you'll be free" and "You're gonna get hurt by the one you love most" - but his past-its-best ska sounds cheesy, like the theme to a rubbish family sitcom.

#### **NINA NESBITT**

**STAY OUT ISLAND** 

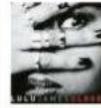


Nina Nesbitt looks sweet, but is the Scottish singer actually having a dig at the entire new music scene on this bouncy acoustic-guitar track? Boys

who think they're from the '60s but were born in the '90s are attacked (The Strypes). People in checked shirts and chinos are mocked (King Krule). Anyone with a peace sign tattoo (sorry, Peace)? Time to run – Nina's got your number.

#### **LULU JAMES**

**CLOSER** RCA



Turn it up loud! Because South Shields vocalist Lulu James' house and disco-indebted single will convince you that putting on a crop

top, tacky heel trainers and dancing like you're 2013's answer to Diana Ross is a great idea. It's so deep, slick and moreish I've drawn up plans to have the NME office turned into a club as of next week. You're all on the guestlist.

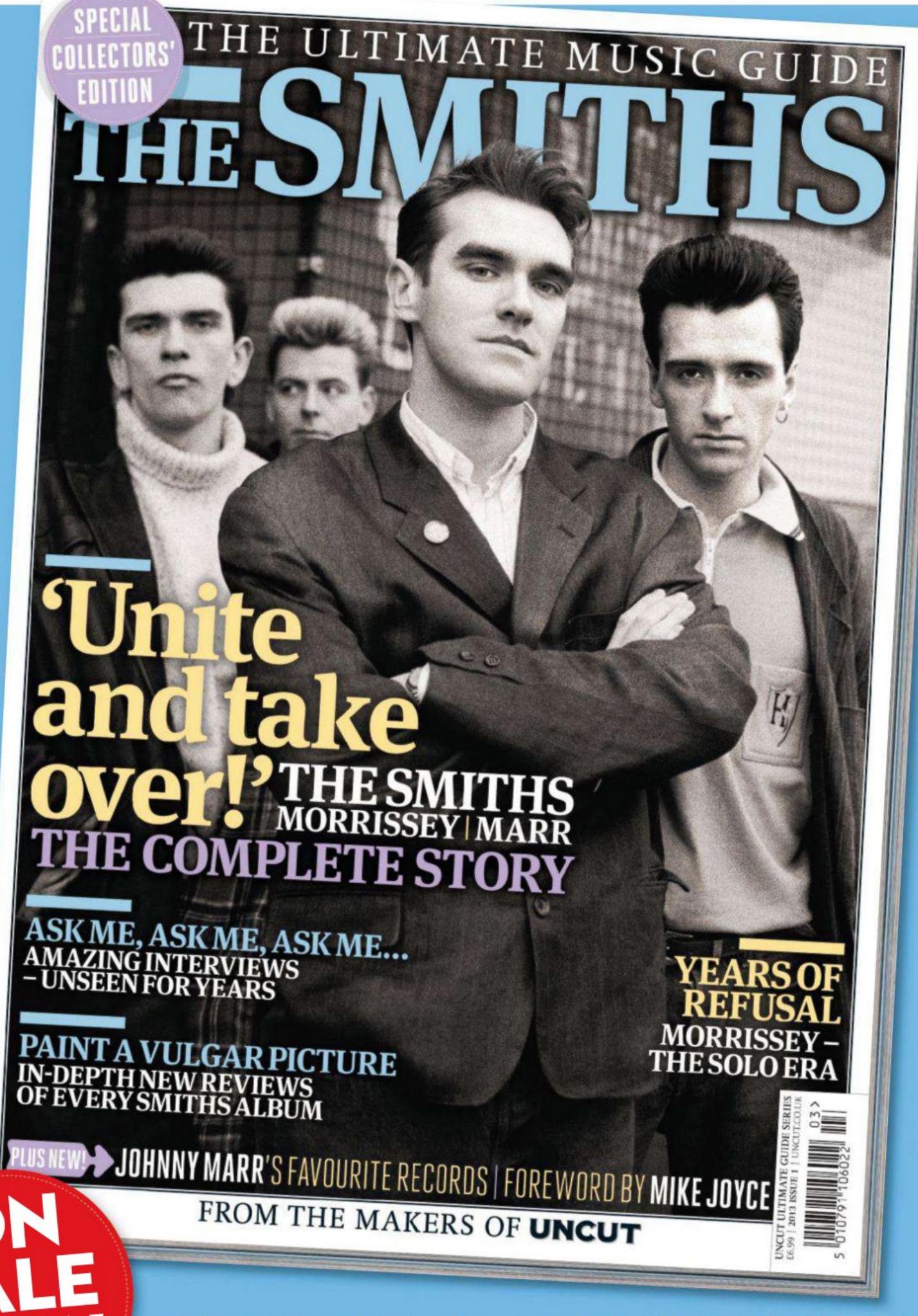
#### VILLAGERS

THE BELL DOMINO



It's difficult to say anything mean about Villagers. Irish man Conor O'Brien, in his Fairisle knitwear, is like the even shyer brother of

Graham Coxon and Conor Oberst. Awwww. They're a gorgeous band, especially if you're into the folky, 'saying something meaningful' vibe. 'The Bell' is one of their most upbeat, inventive tunes, like a more sensitive Metronomy.



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METRO RADIO ARENA, NEWCASTLE WEDNESDAY, MARCH 20

drums echo and

guitars wail...

An explosive start to the Biff's massive arena tour. Roll on Reading & Leeds

imon Neil – bare-chested, alone with an acoustic guitar, silhouetted against a white curtain – cuts a lonely figure as he opens Biffy Clyro's arena tour with an emotionally tender 'Different People'. His voice breaks as he sings, "Baby, when you hold me/I can feel so wrong".

Then the curtain falls to reveal protruding into the of it's tacky.

And of course, the Screens which, do 'Sounds Like Ball's of the innards of blood pumping the sings, "the sand at sings," the sand at sings,

Then the curtain falls to reveal a leafless tree of life towering over the topless twins James (bass) and Ben

(drums) Johnston. Gas canisters fire out their explosive blasts as drums echo and guitars wail. You can't release a double album – as Biffy just did with their sixth, 'Opposites' – and not have something equally grand to match it live. There's a winding staircase and two platforms protruding into the crowd, but none of it's tacky.

And of course, there are video screens. Screens which, during the chorus of 'Sounds Like Balloons', display an image of the innards of a human body with blood pumping to its extremities as Neil sings, "the sand at the core of our bones".

It doesn't distract from the songs, only adds to them. The tunes are turned up to 11 as the trio fire 'Modern Magic Formula' and the rarely played 'A Day

Of...' into the devil-horned hands of the crowd. All are mighty singalongs, but 'Bubbles' is the mightiest.

"Have we warmed you up enough?" Simon Neil asks the hardy souls at the front who braved the sub-Arctic temperatures in the queue earlier. "Because this place is fucking freezing." At which point he launches into the hot-as-hell rampage of 'There's No Such Thing As A Jaggy Snake'.

Things get chilly again with the balladry of 'God & Satan' and the aptly titled 'The Thaw', before a club-pounding 'Glitter And Trauma' and a fiery 'Who's Got A Match?'. They finish with 'Picture A Knife Fight', the trio's self-proclaimed "Queen moment", with Ben thumping his drumkit like Roger Taylor in 'We Will Rock You'. The encore begins with 'Skylight', with Simon positioning himself at the base of the tree to fire blood up the trunk.

There have been people, among them Jake Bugg, who have questioned Biffy Clyro's ability to headline Reading & Leeds this year. As 'Stingin' Belle' and 'Mountains' ring out, everyone here knows that's just haters hating. Bring on the summer. \*Jamie Crossan\*

### THE BIFF ON...

#### ...FIRST NIGHT JITTERS

JAMES: "Any tour is nerve-wracking, but these are big shows for us. I don't think you can get used to playing arenas."

BEN: "It's not like a club where all you have to worry about is breaking a stick. A CO<sub>2</sub> canister could go off in your face."

#### ...BEING A GATEWAY BAND

BEN: "Tonight may be someone's first ever rock show. They might check out other bands and go to indie clubs now. That's kinda weird for us. It's a lot of responsibility."

### ...TRENDING ABOVE THE POPE ON TWITTER

BEN: "Someone made a joke about it being our John Lennon 'bigger than Jesus' moment."

### UNCLE ACID AND THE DEADBEATS

RELENTLESS GARAGE, LONDON FRIDAY, MARCH 22

The Sabbath-loving psych rockers sell out gigs without column inches. Just by being brilliant

idden in the dank and misty fens of Cambridge there is a land beyond hype. Young psychmetal reprobates Uncle Acid And The Deadbeats are only just starting to get written about, yet their two dates at this 650-capacity venue sold out long before the column inches started totting up. Word of mouth, it seems, is still a force among the extravagantly bearded, Electric Wizard-patched sort of gentlemen who make up the majority of tonight's crowd.

Yet Uncle Acid are crossing over, and

it's not hard to see why. This sort of romping, Sabbathindebted, ATPgoing-stoner-rock is a thriving subgenre all to itself, but it rarely boasts this combination of ideas, melody and fun.

No gazing at the floor and grim shaking of beards here – UAATD are young, hot, and enjoying themselves. Tracks from the forthcoming 'Mind Control' album, such as the continentstraddling Sabbath swagger of 'Mt Abraxas' and recent

romping single 'Poison Apple' have the heaviness of Black Mountain or White Hills, but they're teamed with the knack of writing an actual song, and the kind of lyrical connection that has made Tame Impala such successful psych conquerors. With their previous, hard to obtain album 'Blood Lust', they've also built themselves a proper cult following.

The stage setting suggests they're taking their brainwashing seriously too. Old television sets and Wicked Queenin-Snow White mirrors emit and reflect brain-warping subliminal vibes, flanked by framed pictures of Vincent Price and (sigh - that old chestnut) Manson

Family murder victim Sharon Tate. There's no shortage of imagination at work. 'Blood Lust' was based around the concept of a long-lost horror film, while 'Mind Control' explores the psychic and chemical manipulation of figures like Manson and Jim Jones. The malevolence and mischief galumphing around the room like a beast on the rampage certainly has everyone here ensnared. Freak success? Maybe. But freaks you shouldn't bet against. Emily Mackay

SINGER UNCLE ACID ON...

...THAT STAGE SET

"We thought with TVs we'd influence the audience via static."

... CROSSING OVER

"There's a lot of metal heads, but also rock and pop fans, maybe because of the melodies."

...THE NEW PSYCH WAVE

"I don't think we have an affinity with anyone!"

> ...HIS EQUIVALENT OF OZZY 'PISSING ON THE ALAMO'

"I'd piss on Buckingham Palace. I don't support the monarchy."

# THEWEKND

THE RITZ, MANCHESTER WEDNESDAY, MARCH 20

Abel Tesfaye's decided he wants to be a superstar

he screams as Abel Tesfaye takes to the stage at The Ritz tonight aren't so much deafening as powerful enough to shut down most of your vital organs. It's an impressive response for the 23-year-old Toronto resident who's spent two years quietly boiling our loins with three seductive mixtapes ('House Of Balloons', 'Thursday' and 'Echoes Of Silence'), causing folk to wonder desperately about who this saucy and clandestine producer is.

Tonight is the eve of 'House Of Balloons" second birthday, and in those two years Tesfaye's identity has been slowly unravelled. But this remains one of the first opportunities for fans in the UK to catch him in the flesh. Dressed in black jeans and padded jacket, and flanked by a full band, he commands the audience with the deeply ingrained confidence of a superstar, as hormonally charged women teeter precariously over the balcony's edge using the zoom function on their smartphones to get as close as possible to the object of their desire.

The sulky soul of 'High For This', a song that's crisp and sensual on record, is lent serious gravitas by the presence of the live band. Tesfaye works the crowd like a pro, teasing the front rows - and the dangling balcony girls - with outstretched arms and lingering eye contact. It feels like a finale; the fact he's doing it two songs in just ramps up the anticipation.

Tonight draws heavily on 'House Of

Balloons', though much of the sleaze of its 'night before the morning after' vibe is polished away, the songs given a rocky, punchier edge by the band, giving Tesfaye space to show off his powerful, pristine voice. The euphoria of 'The Knowing' lifts the mood after a lull in the momentum. When he pulls his Drake collaboration 'Crew Love' out, it gets the biggest reaction of the night. "This ain't a fucking singalong", the crowd roar, in the biggest fucking singalong we've heard so far. Tesfaye leaves vocal duties to the capacity crowd as he punches the air in celebration.

Closing the main set is the intense catharsis of 'Wicked Games'. With the house lights down and a thousand lighters and lit phones in the air, the room is drenched in the sorry desperation of a cheating man's guilt. "I left my girl back home/I don't love her no more/And she'll never fucking know that". The crowd hang off every beat and mouth every word, grateful for The Weeknd's visit. Hayley Avron





GASLIGHT ANTHEM/ 

**02 ACADEMY, GLASGOW** SUNDAY, MARCH 24

"If Ryan Gosling was a band..." The New Jersey headliners win over Scotland

ew Jersey must be the most maligned of all US states. Semiaffectionately known as 'The Armpit of America', if the world's not bemoaning the stench of its refineries it's mocking the spray-tanned inhabitants of its shoreline. But one thing the Garden State is perennially good for is big, hulking, chest-beating choruses sung by men whose blue collars are damp with the sweat of an honest day's toil. The Gaslight Anthem are the current keepers of that flame, and across four albums they've become damn good at it. Good enough that they could fill arenas instead of playing multiple nights at nearly every stop on this tour.

For support act Japandroids, that decision is a blessing. The Vancouver

duo's dishevelled brand of punk works on record and in low-ceilinged spaces, but it's ill-suited to large rooms and tonight they outstay their welcome. It's not entirely their fault - 'Fire's Highway' and 'The House That Heaven Built' are fine songs, but they're muddied by bad sound and a dearth of enthusiasm.

The headliners have no such problems. Early in the set, after 'The Queen of Lower Chelsea', Brian Fallon takes a moment to read out a letter thrown onstage from two fans who've travelled from Ireland to be here. It reads: "We fucking love you, you're the fucking greatest." Unglamorous and mostly anonymous, The Gaslight Anthem seem unlikely candidates for this sort of devotion until you see them live and witness their old-fashioned belief in rock'n'roll as a redemptive, spiritual

convergence between man, crowd and clunky but effective cliché. When they're at full pelt on 'High Lonesome' or '45' it really is something to behold.

From namedropping Tom Petty on 'Even Cowgirls Get The Blues' to paraphrasing Dylan on 'Angry Johnny And The Radio' to Fallon's lament that you couldn't get away with writing a song like 'Welcome To The Jungle' nowadays, much of their appeal lies in harking back to a past that it's easy

to feel nostalgia for, especially if you weren't there to see it - one of open roads, double denim and "every word handwritten", as their song of the same name goes.

But there's a caveat: Bruce Springsteen, their most obvious influence, has endured for 40 years and is able to play curfew-pushing sets that nobody gets bored by because he's taken risks throughout his career. The Gaslight Anthem, thus far, haven't something this 90-minute set makes uncomfortably plain. As impressive as they are tonight, perhaps the time when they're going to have to is approaching. Barry Nicolson

#### WHAT TWITTER THOUGHT

@deadsoulsx "Lets just say if Ryan Gosling was a band, that band would be The Gaslight Anthem"

@Hannah\_Millar "As soon as we got home from @gaslightanthem we bought tickets for them tomorrow"

@suz\_fraser "Bloody amazing gig. Big surprise was the Hornets scarf draped over the speaker!"

Japandroids: so punk it hurts



INDIGO2, LONDON THURSDAY, MARCH 21

South London's grime trailblazers regroup for the first time in 10 years to revisit the tunes that changed UK urban music

o Solid Crew, you might say, got a bad rap. Bursting out of Battersea, south London, in 2001 with a host of brilliantly raw snare-and-bass productions topped by a clamour of MCs, they got a reputation as "the Sex Pistols of UK garage", topped the charts and graced the cover of NME

twice. Before long, though, they fell foul of a number of issues that so often befall young black musicians. Live shows were marred with gun violence, and following a deeply unpleasant event in which one peripheral MC, Skat D, was convicted for assaulting a female fan, their label, Relentless, went bankrupt. The brighter stars - notably Romeo and Asher D – distinguished themselves by their extra-musical activities but the So Solid name became a bit of a lazy punchline. There's, like, 20 of them! Some with funny names! So Solid Poo! Ho ho.

Nonetheless So Solid changed the landscape of UK urban music, and

tonight is a reminder of why. It's a wiser group at their first show in 10 years, but there's little sign of cobwebs. A white-suited Romeo, being very much the don on 'Oh No (Sentimental Things)'. A buff, tattooed Neutrino delivering peerless fuck-you 'Up Middle Finger'. Lisa Maffia bringing it to the boys on the Beyoncé-like ghetto-R&B slammer 'All Over'.

> And it's not hard to see how the raceway proto-grime of 'Ride Wid Us', fronted by So Solid leader Megaman, paved the road for Dizzee, Wiley and Tinie's later success. They remain a group full of contradictions. The portentous lurk of 'Rap Dis' - in which Neutrino fantasises about paying his enemies a visit in the night with a gun - sits oddly next to 'Broken Silence', an R&B number about bringing peace to the ghetto.

Perhaps So Solid lacked the sharp commercial acumen later displayed by Dizzee - too many songs dwell on guns, and feuds and haters, topics hardly ripe for long-term crossover success. But a ferocious 'Envy', featuring Ms Dynamite, single-handedly makes the current post-dubstep/future-garage thing sound awfully bland, and as the whole group reconvenes for their mighty break-out track '21 Seconds', it's clear So Solid's group chemistry is still explosive.

They could have been the UK equivalent of Wu-Tang Clan. Instead, So Solid will have to make do with the status of trailblazers, the group that made grime possible. Unless, of course, this is the start of a whole new chapter. Louis Pattison

WHAT TWITTER THOUGHT

#### @KushandWizdom™

"So Solid Crew = Legends. Anytime I hear a So Solid song, memories just take over... Those really were 'The Good Ol Days'"

@DJ Kopeman "I still wanna be in So Solid Crew. I'll stand at the back. Don't care"

#### @dboyzmusic

"Your gonna see So Solid crew finally embrace the festival circuit where they belong. They give a damn good show. #Energy"

#### @Ud35h

"Last night's So Solid Crew show has still got me unbelievably gassed! #SoSolid #21seconds"

#### **POLIÇA**

SHEPHERDS BUSH EMPIRE, LONDON

THURSDAY, MARCH 21

here's a contradiction at the heart of Poliça's R&B indietronica that makes the quartet's live show hard to gauge. On the one hand, Channy Leaneagh's auto-tuned vocal, the band's two drummers and the xx-iness of it all set them up as a group designed for quiet appreciation and tasteful head-nodding rather than anything so vulgar as dancing. On the other hand, if you do away with all the thinking and allow yourself to feel, it seems crazy that Channy is one of the only people in the building really moving. On the hypnotic grooves of opener 'Dark Star' and the sultry skulk of 'Lay Your Cards Out', Poliça concoct a mix that firmly targets both head and feet. Apart from Leaneagh's samples, the band (a bassist and the aforementioned two drummers) is a rhythm section. Strip back the warped electronics of 'Leading To Death' and the track begins as funk before crescendo-ing into a full-on drum assault. 'Amongster' is all brooding, twitchy darkness. Even the barer bones of 'Wandering Star' are fleshed out with the singer's wide-ranging vocal. Leaneagh's ducking and weaving onstage moves illustrate the effect Poliça should have. They are a band for closing eyes and dancing on your own to. It's a shame that tonight most people are only doing the former. Lisa Wright

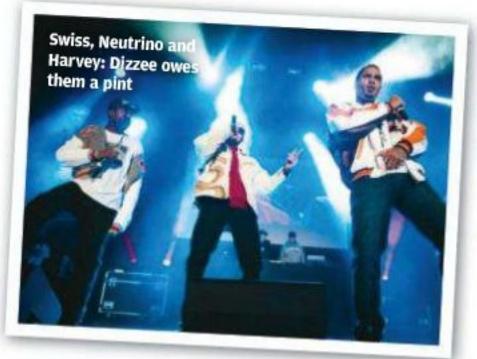
#### **WAVVES**

THE ECHO, LOS ANGELES WEDNESDAY, MARCH 20 n their tie-dye Metallica shirts, ripped denim and camo gear - all artfully topped with some week-old stoner stubble - Nathan Williams and headbanging bassist Stephen Pope look like the result of a 1990s vintage explosion in a charity shop. Striding out onstage to a raucous, crowd-surfing audience that's been warmed up to boiling point by fellow local lads Fidlar, Wavves drip California from every tanned pore. To say they're Bill and Ted's Wyld Stallyns thrashing out the perky grunge-pop back catalogue of The Lemonheads is pretty accurate. They're airing material from their album 'Afraid Of Heights' on a five-week jaunt across North America, and there's plenty of homegrown sunshine to be found in the new material's licks. The lyrics, however, are a fair bit gloomier than those found in the sandy rattle of 2010's 'King Of The Beach'. Powering through the title track, Nathan airs his angst, but wraps it up in exquisite swampy sonics. "I'll always be on my own/Fucked and alone", he mithers ahead of Weezer-lite "woo hoo"s. If it wasn't so catchy, it'd be pretty damn depressing. Another new track, 'Beat Me Up', seizes Green Day's 'Kerplunk'-era brattishness, while the clattering 'Sail To The Sun' again brings on the bleak with all its glum talk of dying and graves. "Thanks a lot, LA. I fucking love you," says Nathan at the end of the show, as a mini-mosh swirls about the front of the cosy room and sweat-drenched kids punch the air, the feeling evidently mutual. Leonie Cooper

#### **ICONA POP**

**ELECTROWERKZ, LONDON** WEDNESDAY, MARCH 20

cona Pop come from Sweden, but as they serve up massive electro bangers to tonight's hungry London crowd, it feels like a homecoming show. Aino and Caroline have been off conquering America with 'I Love It', the tune Lena Dunham was seen getting off her tits to on a recent episode of Girls. But before that, they spent a year living here in the UK and apparently "it's fucking nice being back". While they've been away, the duo's live show has developed and it's now a cross between a conventional gig and a DJ set. Each girl has a mic at the front of the stage and her own set of decks behind, and they constantly flit between them - belting out hooks one minute, twiddling knobs the next. It's not slick but it works, and the girls never neglect the crowd - hell, they even toss out glowsticks. Of course, it helps that their show is totally riddled with earworms. After kicking off with old favourite 'Manners', they keep delivering tunes that sound like hits already: the sassy 'Good For You', 'Ready For The Weekend' with its Calvin Harris-style drops, and a spookier number called 'Sun Goes Down'. 'I Love It' is the obvious highlight but it's run close by 'We Got The World', which sounds like Ke\$ha and Ace Of Base bumping butts on the dancefloor. It's all so persuasive that when they sing "You aim too low and I've had enough", on 'Top Rated', it feels like they're telling us something: right now, the dull UK charts are crying out for Icona Pop and their massive electro bangers. Nick Levine



**ROYAL ALBERT HALL, LONDON MONDAY, MARCH 25** 

The Palmas win over the pot-bellied Jam fans, and Weller is as bloodyminded and aggravating as ever at the Teenage Cancer Trust finale

he Royal Albert Hall is many things. The regal cavern is where The Proms are held - classical music, flags, plastic Union Jack bowler hats and all. It's also where, since 2000, the Teenage Cancer Trust have held their annual series of

concerts. One thing it's not, however, is an easy room to play, as Palma Violets

quickly

discover. A couple of songs in, the majority of Weller fans are still milling around at the bar as the band flounder, perhaps dazed by the scale of the room. However, they dig in and by the end of their half-hour slot they've turned things around, even managing to

draw scores of 50-year-old pot-bellied

feathercuts away from their beloved

are one of the most exciting bands in the UK? Witness 'Step Up For The Cool Cats' performed in this famous venue and have your doubts quashed. One man who doesn't need an introduction - but gets one anyway, from his friend and this year's TCT

organiser Noel Gallagher - is Paul Weller. No. words from him, though. Judging from his jog to the stage, he hasn't a moment to waste. First

up is old Jam tune 'Private Hell', unexpected in anyone's book but a welcome treat nonetheless. Save for a trip through The Style Council's 'My Ever Changing Moods', an encore of 'Just Who Is The Five O'Clock Hero' and a second return to the stage for 'That's Entertainment', Weller has little time for looking beyond his solo career. The set is heavy on '22 Dreams', 'Wake

Up The Nation' and 'Sonik Kicks', brimming with adventure and energy that make accusations of dadrock levelled at him seem as stupid now as it might've done to imagine this sort of artistic regeneration in 2000.

When he does delve into 1995's 'Stanley Road', it's 'Porcelain Gods' and 'Whirlpools' End' that come out, rather than the more obvious 'The Changingman' and 'You Do Something To Me', while even 'Wild Wood' gets a meaty makeover more in keeping with Portishead's 'Sheared Wood' remix than the original. "He shoulda fackin' played this a bit earlier," says one fan as Weller returns for 'That's Entertainment', clearly upset that his idol hasn't played a batch of 30-year-old hits. But given that Weller broke up The Jam at their 1982 pomp and has continued to do whatever he wants ever since, the ever-faithful should be used to having their noses put out of joint by now. On this form, long may Weller continue to aggravate. Andy Welch

### PAUL WELLER ON...

#### ...THE ROYAL ALBERT HALL

"It's a special place. I was here watching Noel the other night, sitting in one of the boxes, and there's something about the place. Perhaps not the best sound, but still a very special vibe."

#### ...DRUMMING FOR NOEL, DAMON AND GRAHAM

"First time ever drumming onstage. I say drumming... I can't really, but I think I got away with it. A different perspective too - too much perspective! It was a great moment. Symbolic. I could see the crowd responding and it was touching."

#### ...PALMA VIOLETS

"I like them a lot. Lots of energy. It's a daunting place to come and play, just the way it looks and the history, but they smashed it."

Heavy on 'Sonik Kicks', Weller's set is brimming with energy



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EDWARD SHARPE AND THE MAGNETIC ZEROS
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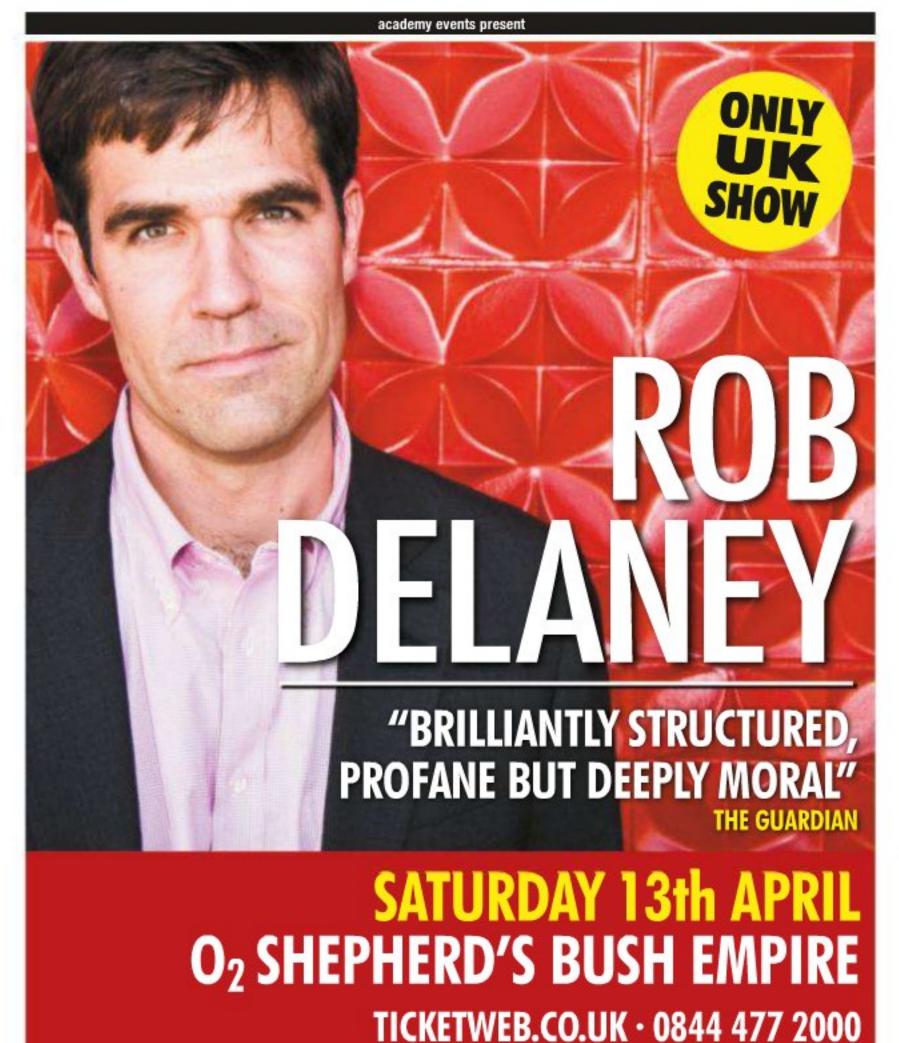
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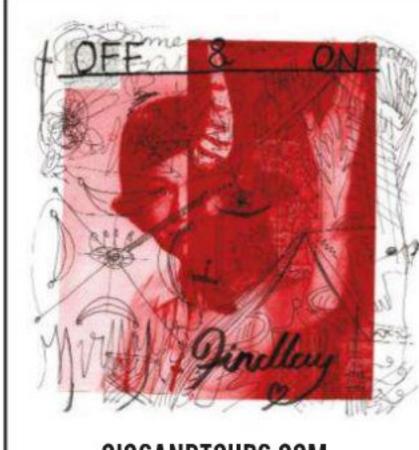








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FRI 19 MANCHESTER RUBY LOUNGE

MAY

THU 02 LIVERPOOL SOUND CITY

FRI 03 STOCKTON KU BAR

SAT 04 LIVE AT LEEDS

THU 16 BRIGHTON GREAT ESCAPE

FRI 24 MANCHESTER DOT TO DOT

SAT 25 BRISTOL DOT TO DOT

SUN 26 NOTTINGHAM DOT TO DOT

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NME has teamed up with H&M to bring you a series of exclusive instore appearances plus the opportunity to get your hands on the best festival fashions this summer

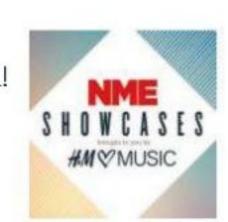
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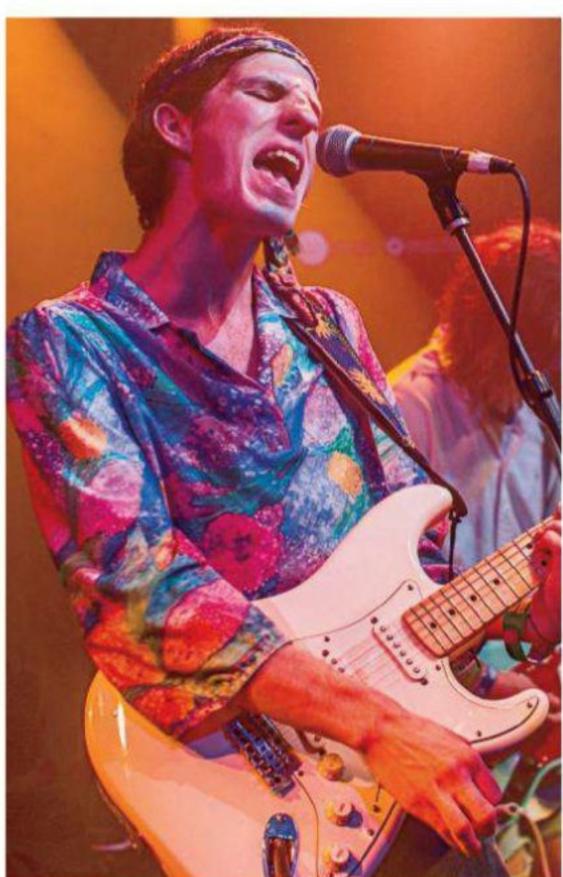


# GIGGUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD Edited by Siân Rowe

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# BOKINGNOW



### SWIM DEEP

STARTS: Liverpool Sound City, May 2

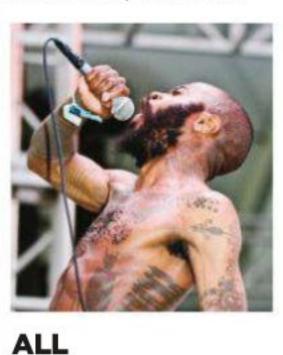
DON'T MISS

The Birmingham four-piece should be looking forward to this tour because, judging by NME's time with them last month, they're causing chaos and breaking hearts wherever they go. At gigs in their hometown and in Leeds people screamed, Austin got topless and, after coming offstage, bassist Cavan was sick in his friend's hands. But Swim Deep aren't just about simple pleasures. On single 'She Changes The Weather' (from debut 'Where The Heaven Are We', out July 29) they prove they've got a lot of heart too. Feel the love at this set of dates next month as they visit Liverpool, Live At Leeds (4), Brighton's Great Escape (18), Bristol Dot To Dot (25), Nottingham Dot To Dot (26), Edinburgh Cabaret Voltaire (27), Manchester Deaf Institute (28), London Village Underground (29) and Birmingham Institute (31).



SKATERS
STARTS: Hull
Adelphi, May 1
The raucous indie-rock
band will leave New York
for a 22-date UK tour
in May. Single 'I Wanna
Dance (But I Don't

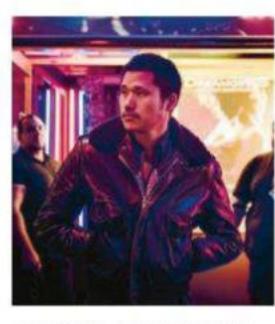
Know How)' is out now.



TOMORROW'S
PARTIES
STARTS: Camber Sands
Pontins, May 10
Death Grips (pictured)
have been added to this
year's first ATP, curated
by TV On The Radio.



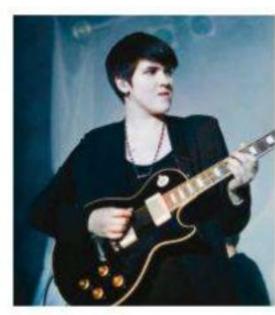
TRUCK FESTIVAL
STARTS: Steventon
Hill Farm, Jul 19
The Horrors (pictured),
The Bots, Frankie &
The Heartstrings, The
Family Rain and more
join the line-up for this
July weekend festival.



CAMDEN CRAWL DUBLIN STARTS: Dublin Whelans, May 3 Montreal's Dirty Beaches (pictured), UK/US duo Big Deal and London's Tropics have just been added to the bill.



HONNINGBARNA
STARTS: London
The Barfly, May 15
Norwegian political
punks Honningbarna
will play three UK dates
in May. See them in
London, Brighton (17)
and Stoke-on-Trent (18).



ROCK
STARTS: Saint Malo,
Le Fort de Saint-Père,
Aug 10
Alt-J, The xx (pictured),
Savages and Chromatics
will all play this year's

fort-based French festival.



LAND OF KINGS
STARTS: London,
various venues, May 5
Post-dubsteppy Darkstar
and tropical-soul-indie
band Troumaca are
among the names for this
year's Land Of Kings
festival in east London.



GHOSTPOET
STARTS: Coventry
Kasbah, May 18
Obaro Ejimiwe, aka
Ghostpoet, will play
14 dates in May and
June in support of his
second album 'Some
Say I So I Say Light'.



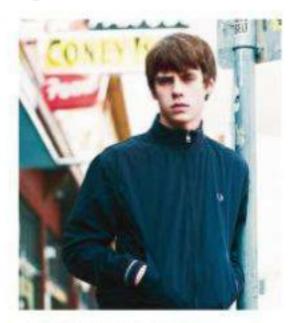
END OF THE ROAD STARTS: Dorset, Larmer Tree Gardens, Aug 30 Warpaint (pictured) have been added to the festival bill alongside Frightened Rabbit, Sigur Rós and Palma Violets.



SIR SLY
STARTS: London
Electrowerkz, May 8
The National Anthem
signings have announced
their first ever UK date.
See them play 'Ghost'
and more in London
this spring.



STARTS: Valencia,
Spain, Jul 18
Primal Scream, Madeon
and John Talabot join
The Killers (pictured),
Arctic Monkeys and
Miles Kane at the
Spanish festival.



STARTS: Bournemouth BIC, Oct 19 Bugg has added gigs at Doncaster Dome (Nov 9), Birmingham O2 Academy (10), Blackpool Empress (12) and Manchester O2 Apollo (13).

**JAKE BUGG** 

# PICK of the WEEK

What to see this week? Let us help



#### THE VACCINES

STARTS: Belfast Ulster Hall, April 3

NME PICK

Some days The Vaccines must wonder, "Are we dreaming?" Everything has gone and is going so well for them. First there was the initial excitement, the packed small venues, the celebrity fans, the NME Awards tour slot. Then there was a Top Five album for 'What Did You Expect From The Vaccines?' and a Number One for 'The Vaccines Come Of Age'. Along the way they've climbed the bill at Reading & Leeds and had a brilliant time touring in the US and Australia. At the start of May they'll take on the next challenge of headlining arenas, but before that you can see Justin, Freddie, Arni and Pete at Belfast's Ulster Hall, Dublin Trinity College (5) and Dublin Olympia (8). They'll also play the Live Project in Kilkenny on April 6. Who knows, if you're lucky, maybe Justin will bring along the magician friend he brought to the NME Awards.



#### Everyone's **Talking About ENTER SHIKARI** STARTS: Dorking Halls, April 5

People may not be talking about them right now but they will be after this next tour. Why? It's a long one and Enter Shikari will play to a lot of people. Rou and band will sweat themselves through five dates this week before embarking on another 19 until the start of May. They're so up for it every gig feels like the first.



#### Don't Miss YOUNG DREAMS STARTS: London

Hoxton Square Bar & Kitchen, April 3

Tame Impala's labelmates impressed with their debut 'Between Places' and if their shows at last year's Camden Crawl were anything to go by, all 12 of them are just as good live. Sway to 'Through The Turnstiles', be amazed by the strange harmonies of 'Wounded Hearts Forever' and fall in love, basically.



#### Radar Stars **HOOKWORMS**

STARTS: London Birthdays, April 3 Go and see Leeds' nu-psych five-piece Hookworms live this week and you'll get a load of other new bands included. Brighton's TRAAMS support in London with their echoey rhythms; in Liverpool (4) you can get lost in the fuzzy post-rock of Baltic Fleet; and in Manchester (5) you'll hear pun-loving stoners Base Ventura.

# WEDNESDAY

April 3

#### BATH Hawkwind Komedia

0845 293 8480

BEDFORD

Stiff Little Fingers Corn Exchange

#### 01234 269519 BELFAST

Temples/The Vaccines Ulster Hall 028 9032 3900

BIRMINGHAM Bluey Robinson O2 Academy 3

0870 477 2000 Metal To The Masses Roadhouse 0121 624 2920

Motion Tourist/Suus 02 Academy 2 0870 477 2000

#### BRIGHTON

Ace Bushy Striptease/The Middle Ones Prince Albert 01273 730 499 Balmorhea Sticky Mike's Frog Bar 01273 749 465

TEEN The Haunt 01273 770 847 Wild Belle Green Door Store 07894 267 053

#### BRISTOL

Archean Soundtrack/Black

Elephant Louisiana 0117 926 5978 Austin Lucas Croft (Main Room) 0117 987 4144

Bob Log III/Dynamite Pussy Club Fleece 0117 945 0996

Missing Andy O2 Academy 2

0870 477 2000

Scott H Biram St Bonaventure 0117 929 9008

Wolf X Down/True Valiance Croft (Front Bar) 0117 987 4144

#### CANTERBURY

Delta Sleep Beer Cart Arms 0871 230 1094

CARDIFF

Gunning For Tamar/Masts Clwb Ifor Bach 029 2023 2199

Scar Symmetry/Beholder Bogiez

029 2034 1463

#### COVENTRY

Larsen Taylor John's House 024 7655 9958

EDINBURGH

Coilguns Banshee Labyrinth

0131 558 8209

#### GLASGOW

The Gillyflowers King Tut's Wah Wah Hut 0141 221 5279

Ice Sea Dead People Nice'n'Sleazy 0141 333 9637

Tangled Thoughts Of Leaving/

Gastric Band Bar Bloc 0141 574 6066 GUILDFORD

**Sahara** Boileroom 01483 539 539

#### HULL Daniel Pearson/Dolfish New

Adelphi 01482 348 216

LEAMINGTON SPA As She Burns LAMP 01926886699

#### LEEDS Evans The Death Nation Of

Shopkeepers 0113 203 1831

Jim Lockey & The Solemn Sun Brudenell Social Club 0113 243 5866

#### LEICESTER

Hostile Soundhouse 07830 425555 Jazz Morley Musician 0116 251 0080

King Charles 02 Academy 0870 477 2000

#### 12 Dirty Bullets The Cookie Jar 0116 2531212

LIVERPOOL Uniforms/Addictive Philosophy Lomax 0151 236 4443

#### LONDON

Ben Montague Islington

020 7609 4917 The Calico Skies/The Statue

Thieves Dublin Castle 020 7485 1773 Biffy Clyro/City & Colour 02 0870 701 4444

**David Ford** Scala 020 7833 2022

Deaf Havana Union Chapel 020 7226 1686

The Empires Lion Monto Water Rats 0207 813 1079

Fiction/Caandides Servant Jazz Quarters

Fighting For Alpha/The Sunrise Set

New Cross Inn 020 8692 1866

Gentlemen Old Blue Last 020 7613 2478

0870 907 0999

Hookworms/Traams Birthdays

020 7923 1680 Idiom/Against The Flood Barfly

#### Joseph Lofthouse Old Queens Head 020 7354 9993

Mary Epworth St Pancras Old Church

Misfits/Generation Graveyard 02 Academy Islington 0870 477 2000

Sam Callahan Club Surya 020 7713 6262

Scattered Few Troubadour Club 020 7370 1434

Simon Joyner/Emperor X The Lexington 020 7837 5387

Sinkane/Young Dreams

Hoxton Square Bar and Kitchen

020 7613 0709

Tom Rose Power Lunches Arts Cafe Vondelpark Bush Hall 020 8222 6955

MANCHESTER Big Unit Gorilla 0161 832 1111 Bird People Dulcimer 0161 860 0044 Descration/Zombified Retro Bar

0161 274 4892 Olympian/Hawker Reunion Castle

Hotel 0161 237 9485 Summerlin/A Season Of Secrets

Sound Control 0161 236 0340

**MILTON KEYNES** 

#### The Shee Stables 01908 280800 NEWCASTLE

Al Lewis Cluny 2 0191 230 4474 The Ghost Tours/Fuzzy Lights

Heartattack & Vine 07732 280185 NOTTINGHAM

Bring Me The Horizon Rescue

Rooms 0115 958 8484 Walk Off The Earth/KRNFX Rock

City 08713 100000 OXFORD

Everclear 02 Academy

0870 477 2000 PORTSMOUTH

Kodaline/Gavin James Wedgewood

#### Rooms 023 9286 3911 PRESTON

Marshall Allen Continental 01772 499 425

SOUTHAMPTON

Voodoo Six Joiners 023 8022 5612 STOKE ON TRENT

Shadows Fall/Ill Nino/Sacred

Mother Tongue Underground 01782 219944



# THURSDAY

April 4

AlunaGeorge,

Limelight, Belfast

#### ABERDEEN

#### BELFAST

The Sheepdogs Stiff Kitten

028 9023 8700

#### BIRMINGHAM

0870 264 3333

Illume/Luminance Sunflower Lounge 0121 632 6756

Sabrina Altan The Hope

The Zero Map Green Door Store 07894 267 053

#### BRISTOL

Foxxes/Adam Feasey Croft (Front Bar) 0117 987 4144

Mother's Ruin 0117 925 6969

Sheena/Holding Tides Fleece 0117 945 0996

Thunderbolt 07791 319 614

Bridges Clwb Ifor Bach 029 2023 2199

Cafe Bar 029 2039 7933

Birds Vs Planes/The Alleys Brickyard 01228 512 220

Hairy Dog

Halls 01306 881717

Pete's 0131 225 1757

#### British Sea Power Phoenix

01392 495 370

#### GLASGOW

Broadcast 0141 332 7304

Simon Joyner The Old Hairdressers 0141 222 2254

Hut 0141 221 5279

0870 903 3444

#### GUILDFORD

The Algorithm Boileroom 01483 539 539

Ed Wood/Miss Vincent Star Inn

#### 01483 532 887 HOVE

Paper Faces Brunswick 01273 735254

#### LEEDS

The Beautiful Word Verve 0113 2442272

Bob Log III Brudenell Social Club 0113 243 5866

Claire Cameron Band Milo 0113 245 7101

Conquering Animal Sound/Panda

#### Su The Tunnels 01224 211121

#### AlunaGeorge Limelight

028 9032 5942

Gabrielle Aplin Queens University 028 9097 3106

David Ford Hare & Hounds

Fake Thackray MAC 0121 440 3838

#### BRIGHTON

Apples & Eve Sticky Mike's Frog Bar 01273 749 465

Julie Felix The Greys 01273 680734

01273 723 568

Balmorhea The Cube 0117 907 4190

Jake & The Jellyfish/Trailer Park

John Smith Louisiana 0117 926 5978

Vince Freeman/Charlie Green

CAMBRIDGE

#### Kate Nash Junction 01223 511511

#### CARDIFF

Knock Out Kaine/Love Hate Bogiez 029 2034 1463

My Grey Horse/Olympians Gwdihw CARLISLE

#### DERBY

Bloodshot Dawn/Chapters The

#### DORKING Enter Shikari/Hacktivist Dorking

#### EDINBURGH

Jules And The Blue Garnets Sneaky

The Untitled Wee Red Bar

#### 0131 229 1442

EXETER

01392 667080

Voodoo Six Cavern Club

A Band Called Quinn Stereo 0141 576 5018

#### The Little Unsaid/Cate Ferris

Semper Fi 02 ABC2 0141 204 5151

The Static Cult King Tut's Wah Wah

The Wildhearts O2 ABC 020 7388 3222

Last 020 7613 2478

Galleries 020 7482 3867

Victims Athletic Dublin Castle 020 7485 1773

Young Dreams The Lexington 020 7837 5387

Diamond Family Archive Takk Dive Bella Dive Sound Control 0161 236 0340

Fathoms/The Omega Particle Satan's Hollow 0161 236 0666



The Mexanines/Glassbody Wardrobe

0113 222 3434 Misfits 02 Academy 0870 477 2000 The Petty Heartbreakers New

Roscoe 0113 246 0778 Vitamin X/Shoot The Bastard Wharf

#### Chambers LIVERPOOL

Dead Belgian/Ottersgear Kazimier 0871 230 1094

Hookworms/Baltic Fleet Camp & Furnace 0151 706 0600

Imagine Dragons O2 Academy 0870 477 2000

#### LONDON

Ace Bushy Striptease/The Middle Ones Betsey Trotwood 020 7336 7326 Alex Bay Camden Rock 0871 230 1094 **Bo Ningen** Dingwalls 020 7267 1577

Danny Vaughn Underworld 020 7482 1932

Dark Horses/The KVB Hoxton Square Bar and Kitchen 020 7613 0709 Deaf Havana Union Chapel

#### 020 7226 1686 Ebony Day Borderline 020 7734 5547

Everclear/Ash Before Oak 02 Academy Islington 0870 477 2000 Filthy Boy Shacklewell Arms

020 7249 0810 Jandek Cafe Oto 0871 230 1094

The Jar Family Bull & Gate 020 7485 5358

Kodaline Scala 020 7833 2022

Moats/The Pearl Hearts Tipsy Money/Bambi Alley Cat

020 7836 1451 Ortega/Atomic Vulture The Unicorn 020 7485 3073

The Screaming Kicks/Autoheart Old Queen's Head 020 7354 9993

Sheelanagig Sebright Arms 020 7729 0937 Six By Seven Monto Water Rats

0207 813 1079 Solefad/Vreid Barfly 0870 907 0999 Summerlin/A Season Of Secrets

Garage 020 7607 1818 Swans/Xiu Xiu/Mercury Rev KOKO

Thee MVPs/Juventud Juche Old Blue

Throwing Up/Gorgeous Bully Proud

Wild Belle Cargo 0207 749 7840

MANCHESTER

Fuzzy Lights/Walton Hesse Castle

Hotel 0161 237 9485 Marshall Allen Band On The Wall

0161 832 6625 Men's Adventures/Fruit Tones Kraak 07855 939 129

Missing Andy NQ Live 0161 834 8180 Sinnergod Grand Central 0871 230 1094

#### 0871 230 1094 MILTON KEYNES

NEWCASTLE

Jazz Morley Stables 01908 280800

Video Jam Islington Mill

Birds Of Chicago Cluny 2 0191 230 4474 Walk Off The Earth O2 Academy

0870 477 2000 Wisecrack Tyne Bar 0191 265 2550 NORWICH

Dan Law/Andy Kirkham Epic Studios 01603 727727 King Charles/We Were Evergreen

#### Waterfront 01603 632 717 NOTTINGHAM

III Nino/Shadows Fall Rescue Rooms 0115 958 8484

#### PRESTON

Dick Gaughan Continental 01772 499 425 READING

Alan Clayson & The Argonauts Rising Sun 0118 957 2974 Chronographs/The Shallow The

Facebar 0118 956 8188 The Wonder Stuff Sub89

0871 230 1094 SHEFFIELD JAWS/Tropic Of Youth Bungalows &

#### STOCKTON

Bears 0114 279 2901

The House Of Love Georgian Theatre 01642 674115

STOKE ON TRENT Odessa/Continents Underground 01782 219944

ST ALBANS Loom Horn 01727 853 143 SWANSEA

#### Martin Turner's Wishbone Ash The Scene Club 01792 477 577 WAKEFIELD

This Devastated Fan Snooty Fox 01924 374455

WOLVERHAMPTON Buzzcocks Slade Room

#### Larry Miller Robin 2 01902 497860

WREXHAM Jim Lockey & The Solemn Sun Central Station 01978 358780

YORK

0870 320 7000

Al Lewis The Duchess 01904 641 413

# FRIDAY

#### April 5

Deaf Havana Komedia 0845 293 8480 Plucky Purcell Moles 01225 404445

#### BELFAST

Peter Brotzmann Cube Crescent Arts

Centre 028 9024 2338 The Twang Limelight 028 9032 5942

#### BIRMINGHAM British Sea Power The Institute

0844 248 5037 **Dumb** O2 Academy 3 0870 477 2000 Garda Sunflower Lounge 0121 632 6756 III Nino O2 Academy 2 0870 477 2000

Maximum Zero Actress & Bishop 0121 236 7426 Rammlied Roadhouse 0121 624 2920

Wrapped In Plastic Flapper 0121 236 2421

BRIGHTON Jazz Morley Komedia 01273 647 100 Justice Force 5 Sticky Mike's Frog Bar

01273 749 465 Scroobius Pip The Haunt

Tenderhooks/The Move-Ons Latest Music Bar 01273 687 171 The Wonder Stuff Concorde 2

#### 01273 673 311

01273 770 847

BRISTOL Boo Hewerdine Folk House

0117 926 2987 **Filthy Boy** Louisiana 0117 926 5978 Krystal Klear Motion 01179 723111 Poor Old Dogs Golden Lion

CARDIFF Geno Washington The Globe 07738 983947

#### Johnny Cage & The Voodoo Groove The Moon Club

024 7655 9958

0117 939 5506

COVENTRY La Roux Kasbah 024 7655 4473 Toy Hearts Taylor John's House

#### DERBY Morning GloryThe Hairy Dog

DUBLIN The Vaccines Trinity College

00 3531 677 2941 **EDINBURGH** 

Dexters Voodoo Rooms 0131 556 7060

Eric Johnson Oueens Hall 0131 668 2019 Koreless Sneaky Pete's 0131 225 1757

#### 0131 226 4224 Supersonic Vague Picture House

0844 847 1740 GLASGOW The Ataris Classic Grand

Panda Su Electric Circus

0141 847 0820 Bombskare King Tut's Wah Wah Hut

0141 221 5279 The House Of Love Arches 0141 221 4001

The Imagineers Oran Mor 0141 552 9224 Irrational Fever/Nemecyst 02 ABC2

0141 204 5151 Misfits/Goldblade 02 ABC

Proud Mary/The Lonely Souls Maggie May's 0141 548 1350

GUILDFORD Road To Blissfields 2013 Boileroom

01483 539 539 HULL

The Wolds Riders New Adelphi

#### 01482 348 216

LEEDS The Birthday Kiss Wharf Chambers Happy Daggers/St Somebody The

Library 0113 2440794 Kieran Halpin All Hallows Church 0113 242 2205

Motor City Blues Duck & Drake 0113 246 5806

The New Mastersounds Brudenell Social Club 0113 243 5866 No Second Chances/Euthemia Cockpit Room 3 0113 2441573

Shady Dealz New Roscoe

#### 0113 246 0778 Swans Stylus 01132 431751

LEICESTER Antiered Man Lock 42 Astroid Boys Soundhouse



Formal Warning/The Tennysons 02 Academy 0870 477 2000

THE HAPPY

KOKO

0844 847 2258

Joy Machine The Basement 0116 254 5386 Lux Lisbon The Cookie Jar

0116 2531212

0151 709 6901

020 7354 0471

LONDON

Satellite Empire Shed 0116 262 2255 LIVERPOOL JAWS Mello Mello 0151 707 0898 Loka/Plank! Lomax 0151 236 4443

Missing Andy Shipping Forecast

The Algorithm Club Surya 020 7713 6262 Anison/Wolfclub Rattlesnake Of Angel

020 7403 7730 The Bibelots/Council Tax Band

Benji B XOYO 020 7729 5959

Ben Klock/Blawan Cable Club



Brilliant Colors Victoria 020 8399 1447 The British Kicks/The Forestry Commission Barfly 0870 907 0999

BBNew Cross Inn 020 8692 1866 Charlie Indestructible/If Looks Could Kill Bull & Gate 020 7485 5358

Dive Bella Dive Garage 020 7607 1818 Face Down Scala 020 7833 2022 Guy Gerber Oval Space 0 20 7033 9932

The Happy/As Elephants Are Club NME @ Koko 0870 4325527 JuggernOrt Underworld 020 7482 1932 Kairos 100 Club 020 7636 0933

020 7702 9555 Meansteed The Unicorn 020 7485 3073

Laura Mvula Wilton's Music Hall

Mele Nest 020 7354 9993 The Shantlys Dublin Castle

020 7485 1773 The Show Borderline 020 7734 5547 MANCHESTER

**Dwellings/Druss** Islington Mill 0871 230 1094 Embryo 77 Kings Arms 0161 832 3605

Hardtail/Somnium Retro Bar

0161 274 4892

Bar 0161 236 5920

Hookworms/Base Ventura Kraak 07855 939 129 On The Radio/Hellbound Hearts Dry

The Sheepdogs Night & Day Cafe 0161 236 1822 Tiger & Woods Gorilla 0161 832 1111

#### The Wildhearts Academy 0161 832 1111 MIDDLESBROUGH

Bi:Lingual/Dead White Doves Liberties In Town 01642 231387 **MILTON KEYNES** 

07935 641 660

NOTTINGHAM

Death In Texas Watershed

NEWCASTLE Flowers Of Evil Cluny 2 0191 230 4474

NORWICH Kate Nash Arts Centre 01603 660 352 Murphy's Lore/The Woodland

Creatures Epic Studios 01603 727727

David Ford Rescue Rooms 0115 958 8484

Eureka California/Good Grief Chameleon 0115 9505097 Jim Lockey & The Solemn Sun

Bodega Social Club 08713 100000

OXFORD The August List/Gavroche Port Mahon 01865 202067

#### PORTSMOUTH Gunning For Tamar Edge Of The Wedge 023 9286 3911

Pixel Fix Jericho Tavern 01865 311 775

Dead Sons Mad Ferret 07919 896 636

Hawkwind 53 Degrees 01772 893 000 SHEFFIELD Down Your Weapons/Seconds Apart Corporation 0114 276 0262

The Lucky Strikes Shakespeare 0114 234 9636 STOCKTON

Felix Hagan & The Family Georgian

Kartica/Frazer Plug 0114 276 7093

#### STOKE ON TRENT Road To Blissfields 2013 Sugarmill

Theatre 01642 674115

PRESTON

01782 214 991 WAKEFIELD Firegarden Snooty Fox 01924 374455

WOLVERHAMPTON Elysium Shift/Severenth Slade Room

James Coley Escobar 01924 332000

#### WREXHAM King Charles Central Station

0870 320 7000

01978 358780 YORK

Bob Log III/Scott H Biram Fibbers 01904 651 250

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# SATURDAY

April 6

#### ABERDEEN

Black Heart Beats Lemon Tree 01224 642230

**Totally Enormous Extinct Dinosaurs** Forum 01224 633336

#### BELFAST

**Bastille** Queens University 028 9097 3106

Ellie Goulding Waterfront

028 9033 4455 Tom Odell Limelight 028 9032 5942

White Hills Auntie Annie's 028 9050 1660

#### BIRMINGHAM

Cal 22/As Night Dies 02 Academy 3 0870 477 2000

Foxxes/SexWolf! Asylum 0121 233 1109

Hope Street Flapper 0121 236 2421 Secret Oktober/Jupiter Ate Actress

& Bishop 0121 236 7426 BOURNEMOUTH

#### Sirpico The Winchester

01202552206

#### BRIGHTON

Filthy Boy Sticky Mike's Frog Bar 01273 749 465

Sam Smith & Company Unitarian Church 01273 330520

#### BRISTOL

Bright Street/The Darwin Republic

Croft (Main Room) 0117 987 4144 The Domestics Croft (Front Bar) 0117 987 4144

Finley Quaye Thekla 08713 100000 Swans/Xiu Xiu O2 Academy

0870 477 2000 **Yes Rebels** The Lanes 0117 325 1979

#### CAMBRIDGE

TEED, Forum,

Beth Orton/Dan Michaelson & The Coastguards Junction 01223 511511 CARDIFF

Von Hertzen Brothers Bogiez 029 2034 1463

#### CARLISLE

Jim Lockey & The Solemn Sun Brickyard 01228 512 220

DUNDEE

The Primevals Beat Generator 01382 229226

#### FALMOUTH

Katriona Gilmore Miss Peapod's 0871 230 1094

Neil Halstead The Fish Factory Ryan Keen The Poly 01326 212 300

#### GLASGOW

Adam Moss The Attic

Dexters Maggie May's 0141 548 1350 Imagine Dragons 02 ABC 0870 903 3444

Jandek Stereo 0141 576 5018 More Than Conquerors/Song Of

Return 02 ABC2 0141 204 5151 The Sheepdogs King Tut's Wah Wah Hut 0141 221 5279

#### HATFIELD

Ben Montague The Forum 0844 477 2000

#### HULL

Neils Children Fruit Hull 01482 221113

The Blueniks New Roscoe 0113 246 0778

Damnation Angels Carpe Diem 0113 243 6264 The House Of Love Brudenell Social

Club 0113 243 5866 The Idol Dead Packhorse

0113 245 3980 The Rainband Cockpit 0113 244 3446 Waking Theo Royal Park Cellars

#### 0113 274 1758 LEICESTER

0116 2531212

Captain Accident and The Disasters

Soundhouse 07830 425555 Lewis Mokler The Cookie Jar

The Vigilantes/Brazen Goods

Bumper 0151 707 9902

#### LONDON

Bogus Gasman New Cross Inn

020 7702 9555

Fulhast/Homosexual Death Drive

Hex/Sweat Panther Sweat Sweat

Ill Nino/Sacred Mother Tongue Garage 020 7607 1818

020 7226 1686 **Light Parades** Club Surya

020 7713 6262

Luke Abbott/Dam Mantle

Master/Ektomorf Boston Music

Medlar/Wolf Music Basing House

Mickey Moonlight/Klaxons (DJ) Queen Of Hoxton 020 7422 0958

Patrick Wolf/Serafina Steer Queen Elizabeth Hall 020 7960 4242 Secret Rivals Barfly 0870 907 0999 Sightings Cafe Oto 0871 230 1094

020 7613 1988 020 7704 2062

Vitamin X Black Heart 020 7428 9730 Walk Off The Earth The Forum

The Ataris NQ Live 0161 834 8180 Bob Log III Ruby Lounge

#### LIVERPOOL

020 8692 1866

Dexys Wilton's Music Hall

Die So Fluid Mother 020 7739 5949

Power Lunches Arts Cafe

Hope & Anchor 020 7354 1312

Jim Bob/Birthday Girls Union Chapel

Electrowerkz 020 7837 6419

Room 020 7272 8153

020 7033 1900

Sleepfire Zigfrid Von Underbelly

Tom Hyatt/Liam Modlin The Nave

020 7344 0044

War Hound/Goliath Garage (Upstairs) 0871 230 1094

#### MANCHESTER

0161 834 1392

#### Boddika/Mickey Pearce Sankey's 0161 661 9668

Brilliant Colors/The Proper Ornaments Kraak 07855 939 129

BC Camplight Deaf Institute 0161 330 4019 Deaf Havana Royal Northern College

Of Music 0161 273 6283 Goldie Sound Control 0161 236 0340

Heron Kings Arms 0161 832 3605 Mary Epworth Castle Hotel 0161 237 9485

Misfits/Goldblade The Ritz 0161 2364355

Mr Heart/Coroner for the Police Satan's Hollow 0161 236 0666

Teleman Soup Kitchen 0161 236 5100 MIDDLESBROUGH

Vice Squad/Snide Remarks The Legion 07828039434

#### NEWCASTLE

British Sea Power Northumbria University

The Lake Poets/Ajimal Institute Of Mining 0191 232 2201

Your Demise/12 Dirty Bullets Hoults Yard 0191 265 4282

NORWICH

Comus Arts Centre 01603 660 352 Meltdown/Rawkus Waterfront 01603 632 717

#### NOTTINGHAM

Jesse James And The Outlaws Spanky Van Dykes 0115 924 3730 Kate Nash Rescue Rooms

0115 958 8484 The Wildhearts Rock City 08713 100000

#### OXFORD

Diamond Family Archive/Toliesel Port Mahon 01865 202067

#### PLYMOUTH

Enter Shikari University 01752 663337

Orange Street Cellars 0871 230 1094 Stable Conspiracy Returns Theme 07715 510957

#### PRESTON Wild Smiles/Cactus Knife Mad Ferret

PORTSMOUTH

07919 896 636 READING The 20 Club Queen's Arms

#### 0118 957 6858

SHEFFIELD The Call New Barrack Tavern 0114 234 9148

Feral Brood O2 Academy 2

Tribes Plug 0114 276 7093

Emergency Door Release Penelope's 01246 436 025

0870 477 2000 Graveyard Johnnys The Redhouse

07784 022028 The Hosts Leadmill 0114 221 2828 Room 94 Corporation 0114 276 0262

SOUTHAMPTON Nine Below Zero/Ben Waters Brook

#### 023 8055 5366 STOKE ON TRENT King Charles/Story Books Sugarmill

WAKEFIELD Manc Lads Snooty Fox 01924 374455 Middleman/Glass Caves The Hop

#### 0871 230 1094 WOLVERHAMPTON

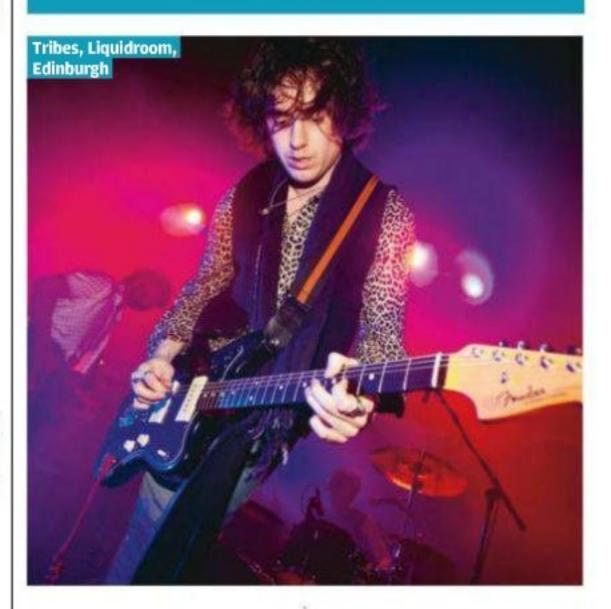
01782 214 991

Simple Minds Civic Hall 01902 552121

...And The Hangnails Fibbers 01904 651 250

# SUNDAY

April 7



#### BELFAST

David Ford Empire 028 9024 9276

#### BIRMINGHAM

Bluey Robinson 02 Academy 2 0870 477 2000

0121 233 1109 Scott Matthews Glee Club

Master/Dehuman Asylum

#### 0870 241 5093 BOURNEMOUTH

#### Jo Philby Centre Stage

BRIGHTON Emmure Concorde 2 01273 673 311

Hard Skin Prince Albert 01273 730 499

Screama Ballerina/Telepathetic Latest Music Bar 01273 687 171 Sectarian Violence/Final Rage The

#### Hope 01273 723 568

BRISTOL The Ataris Fleece 0117 945 0996 Lu Wilmott Louisiana 0117 926 5978 Vitamin X/Grand Collapse/Let It Die Stag & Hounds 0117 929 7048

CARDIFF Ryan Keen The Moon Club Thomas Truax 10 Feet Tall

#### 02920 228883

LEEDS

LEICESTER

LONDON

EDINBURGH Tribes The Liquidroom 0131 225 2564

GLASGOW The Bluefields Stereo 0141 576 5018 George Barnett & The Ninth Wave

The Outside Track The Old Hairdressers 0141 222 2254

White Hills Broadcast 0141 332 7304

King Tut's Wah Wah Hut 0141 221 5279

#### Destroyer BC Royal Park Cellars 0113 274 1758 Eureka California Wharf Chambers

Katherine Ryan City Varieties

0845 644 1881 Starve/Woes Santiago 0113 244 4472 Who's Next New Roscoe 0113 246 0778

Herman Dune The Cookie Jar 0116 2531212

LIVERPOOL Mary Epworth/Fuzzy Lights Leaf On Bold St 0151 707 7747

John Smith Musician 0116 251 0080

Anavae/The First 02 Academy Islington 0870 477 2000

#### Circle Of Contempt Garage (Upstairs) 0871 230 1094

Deaf Club/ Proud

Galleries 020 7482 3867 The Dogbones The Lexington

020 7837 5387 Forsaken Old Blue Last 020 7613 2478

Halo Halo MacBeth 020 7739 5095 Jack Joseph Slaughtered Lamb

020 8682 4080 Matthew E White Wilton's Music Hall

020 7702 9555 Neonowka The Forum

020 7344 0044

The Quantour Apocalypse Black Heart 020 7428 9730 5 Seconds Of Summer Barfly

#### 0870 907 0999

MANCHESTER Arcane Roots Sound Control

0161 236 0340 Divorce Kraak 07855 939 129 III Nino NQ Live 0161 834 8180

The Little Unsaid Big Hands 07931135365

#### Red Alert Gullivers 0161 832 5899

NEWCASTLE

Archie Brown & The Young Bucks Tyne Bar 0191 265 2550

Axes Hoults Yard 0191 265 4282 The Lake Poets/Lilliput Institute Of

Mining 0191 232 2201 Misfits02 Academy 0870 477 2000

#### NORWICH Hawkwind Epic Studios 01603 727727 NOTTINGHAM

Deaf Havana Albert Hall 0115 941 9419

Room 94 Rescue Rooms

#### 0115 958 8484

SOUTHAMPTON

SHEFFIELD Jim Lockey & The Solemn Sun Corporation 0114 276 0262

Ben Montague Brook 023 8055 5366 WAKEFIELD

Idols For Dinner Snooty Fox 01924 374455 WOLVERHAMPTON

King Charles Slade Room 0870 320 7000

The Wildhearts Wulfrun Hall 0870 320 7000



#### **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

# MONDAY

April 8

#### BEDFORD

Misfits Corn Exchange 01234 269519

#### BIRMINGHAM

Emmure/Chelsea Grin O2 Academy 2 0870 477 2000

**JAWS** Hare & Hounds 0870 264 3333

#### BRIGHTON

The Sheepdogs The Haunt 01273 770 847

Sightings/Sealings Green Door Store 07894 267 053

Simple Minds Dome 01273 709709

#### BRISTOL

The Obscenities Croft (Front Bar)

0117 987 4144 Ravenface Croft 0117 987 4144

Standing By Statues/Too Much Lipstick Fleece 0117 945 0996

#### CAMBRIDGE

Ben Montague Junction 01223 511511 Kvan Kuatois Portland Arms 01223 357268

#### COLCHESTER

David Gibb Arts Centre 01206 500900

#### DUBLIN

The Vaccines Olympia

00 3531 679 3323 FALMOUTH

Enter Shikari Princess Pavilion

01326 211222

#### LEEDS

Brilliant Colors/The Hipshakes/The Proper Ornaments Wharf Chambers Mary Epworth Nation Of Shopkeepers 0113 203 1831

Samantha Whates Oporto 0113 245 4444

White Hills Brudenell Social Club

0113 243 5866

#### LEICESTER Fuzzy Lights/Sarah And The Ex The Cookie Jar 0116 2531212

#### LIVERPOOL

King Charles Kazimier 0871 230 1094

#### LONDON Ben River Nambucca 020 7272 7366

Fella Barfly 0870 907 0999 Future Kicks/Leah Mcfall Under The

Bridge 020 7957 8261 Jamie & The Martyrs Half Moon 020 7274 2733

Let's Buy Happiness Borderline 020 7734 5547

Matthew Good Hoxton Square Bar and Kitchen 020 7613 0709

Team Ghost/The Traps Birthdays 0 20 7923 1680

#### MANCHESTER

The House Of Love Sound Control 0161 236 0340

#### Imagine Dragons/The Good Natured Club Academy 0161 832 1111

#### NEWCASTLE

Beth Orton/Dan Michaelson & The Coastguards Tyne Theatre

0191 265 2550 Tribes Northumbria University

#### NORWICH

#### Lewis Mokler Waterfront

01603 632 717

#### OXFORD

King B/The Shapes Bullingdon Arms 01865 244516

#### Milokraj Cellar 01865 244 761

#### SHEFFIELD

Kate Nash Leadmill 0114 221 2828 SOUTHAMPTON

The Ataris Joiners 023 8022 5612 With One Last Breath/Adept Unit 02380 225612

#### STOCKTON

Bob Log III Green Room 01642 606525

#### WOLVERHAMPTON

Danny Vaughn Robin 2 01902 497860

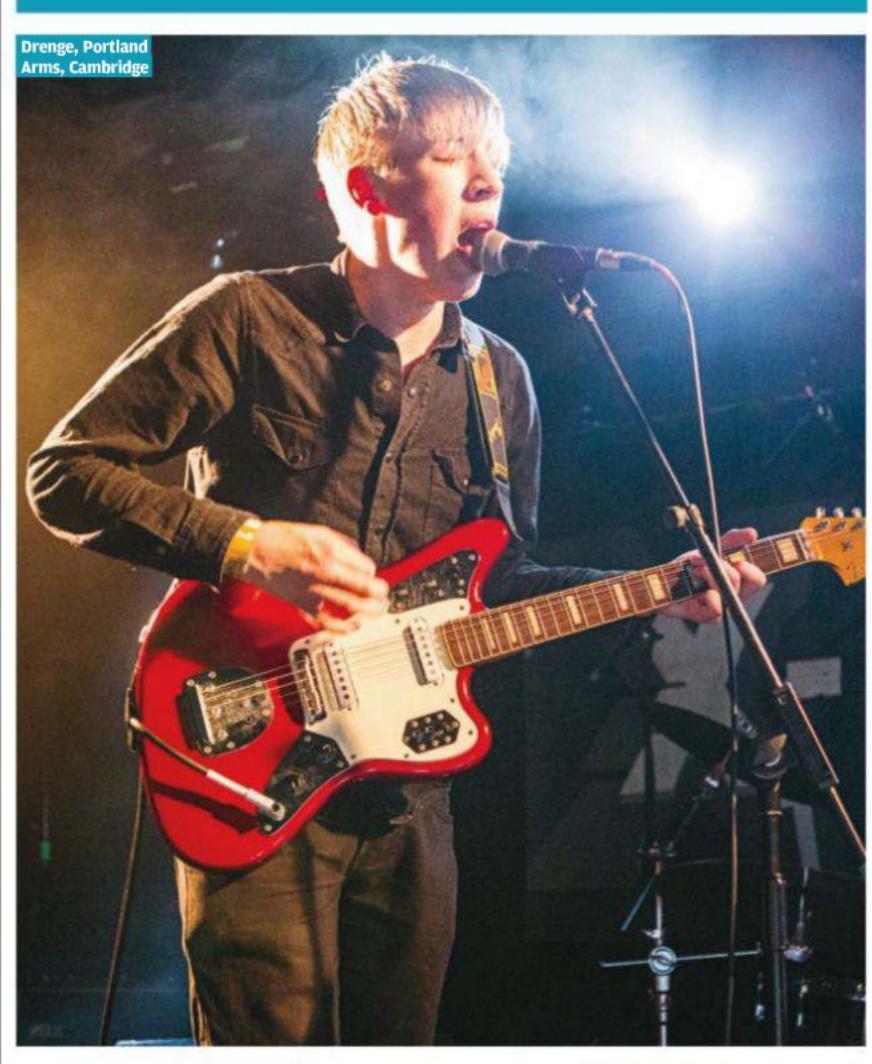
#### YORK

Dolfish Basement 01904 612 940 Peatbog Faeries The Duchess 01904 641 413



# TUESDAY

April 9



#### BIRMINGHAM

Imagine Dragons/The Good Natured The Institute 0844 248 5037

Matt Woosey/Mellow Peaches Kitchen Garden Cafe 0121 443 4725 Neon Knights/My Salvation

Roadhouse 0121 624 2920 Room 94 02 Academy 2 0870 477 2000

To Kill A King The Institute (Library) 0844 248 5037

Ryan Keen Komedia 01273 647 100

#### BRISTOL

BRIGHTON

Astroid Boys/Xo Man Croft (Main Room) 0117 987 4144

The House Of Love Fleece 0117 945 0996

Spicer/Vickers Croft (Front Bar) 0117 987 4144

#### CAMBRIDGE Drenge Portland Arms 01223 357268

CARDIFF The Ataris Clwb Ifor Bach

029 2023 2199

III Nino/Sacred Mother Tongue Bogiez 029 2034 1463 EDINBURGH

#### Beth Orton The Liquidroom 0131 225 2564

GLASGOW

Bob Log III/The Creeping Ivies Mono 0141 553 2400

Dan Michaelson & The Coastguards

Heat Stereo 0141 576 5018

Mary Epworth SWG3 0141 357 7246 Steve Mason King Tut's Wah Wah Hut

0141 221 5279 HULL

Jim Lockey & The Solemn Sun New Adelphi 01482 348 216

#### LEEDS British Sea Power LMUSU

Josephine/Kieran Leonard Nation Of Shopkeepers 0113 203 1831

#### LEICESTER

Loaded The Basement 0116 254 5386 White Hills Musician 0116 251 0080

#### LONDON Adam Green & Binki Shapiro Village

Underground 020 7422 7505 Annie Dressner Slaughtered Lamb 020 8682 4080

Beaty Heart/Romans Madame Jojo's 020 7734 2473 Civil Twilight Borderline

020 7734 5547 James Blake Heaven 020 7930 2020 Johanna Juhola Rich Mix

020 7613 7498 Jose James XOYO 020 7729 5959 Malpas Shacklewell Arms

020 7249 0810 Martin Rev/Gallon Drunk Corsica Studios 0207 703 4760

020 7253 6787 Palma Violets Electric Brixton 020 7274 2290

Rachel Zeffira Union Chapel 020 7226 1686

The New Root Roadtrip

Rival Sons O2 Shepherds Bush Empire 0870 771 2000 Saytek Cargo 0207 749 7840

The Sheepdogs 100 Club 020 7636 0933

Stillia Nambucca 020 7272 7366 **Tracer** Scala 020 7833 2022 Violet/Voyager Barfly

0870 907 0999 Whistlejacket/Bare Pale Old Blue Last 020 7613 2478

#### MANCHESTER

Adept/With One Last Breath NQ Live 0161 834 8180

The Lucky Strikes/Second Hand Wings Castle Hotel 0161 237 9485

Melanie Pain Deaf Institute 0161 330 4019

#### MIDDLESBROUGH

01642 782 534 MILTON KEYNES

Eeves/Dead New Blood The Keys

Chas & Dave Stables 01908 280800 NEWCASTLE

#### Blackbeard's Tea Party Cumberland Arms 0191 265 6151

Danny Vaughn Cluny 0191 230 4474 This Is The Kit Star And Shadow Cinema 0191 2610066

#### NORWICH

Katriona Gilmore & Jamie Roberts Bicycle Shop 01603 625 777 The Shee Arts Centre 01603 660 352

NOTTINGHAM Jess Morgan Guitar Bar

07770 226 926 Little Comets/The Crookes Rescue

#### Rooms 0115 958 8484 PLYMOUTH

Misfits White Rabbit 01752 227522 Simple Minds Pavilions 01752 229922

#### PORTSMOUTH Jazz Morley Cellars 0871 230 1094

PRESTON Kate Nash 53 Degrees 01772 893 000

READING Circle Of Contempt The Facebar 0118 956 8188

SHEFFIELD King Krule Harley 0114 275 2288

Lisa Marie Glover Greystones 0114 266 5599

# THIS WEEK IN 2003

RADIOHEAD CONTROVERSY, LIBERTINES RAID, NYC BLOWS



#### **NEW YORK BLOWS**

The Rapture hit the Miami Winter Music Conference, playing the house music shindig's hottest ticket - a punk-funk party curated by Arthur Baker and Sean McLusky. Peaches and LCD Soundsystem also appear. Drummer Vito Roccoforte has some truth to lay down about New York's status as the world's coolest place: "You wanna know why New York blows? Because the seminal New York bands -Talking Heads, Blondie, James Chance & The Contortions, Lydia Lunch, Madonna all originally come from somewhere else!"

#### PRESIDENT EVIL

The title of Radiohead's new album, 'Hail To The Thief' is causing a kerfuffle. A clear potshot at George Bush that ends the band's silence on the invasion of Iraq, NME's announcement of the album's name the previous week has elicited a flood of emails both in support of the band's antiwar stance and, as one American NME reader put it, railing against their "attack on our president". Not all the messages are so polite. One reads: "Fuck you, Thom Yorke. Go wrap your crooked yellow teeth around Saddam's dick."

### TRUNK ROCK

n the release of their fourth album 'Elephant', their first after their big breakthrough, The White Stripes face up to some tough questions. Like why exactly did they buy the gift that inspired The Flaming Lips' Wayne Coyne to write 'Thank You Jack White (For The Fiber-Optic Jesus That You Gave Me)? Jack: "It was just something I saw that I thought was beautiful. The Flaming Lips were in town that day..."

On to 'Seven Nation Army': it's a brave title when tracks are being pulled off radio playlists with depressing frequency for having War-insensitive titles. "It's not anything to do with that," protests Meg. "We're not a politically minded band," Jack asserts. "It doesn't seem like our realm, where we should have opinions."

"Ever dabble in the occult?" asks NME's Mark Beaumont, intrigued by the religious imagery in 'Elephant'.

"I'm just interested in the good and evil of those forces, and what they have to do with human beings," Jack chuckles.

On topics more salacious than spiritual, the duo clam up. Jack can't be drawn on Nicole Kidman-related gossip, and questions on their shift from married couple to platonic bandmates leads to head-shaking. The final straw comes with the ultimate in sass: had any washing disasters with your red and white clothes? Jack roars with laughter. "That is the

NME just being ridiculous. You can print that." Charming.

### ALSO IN THE ISSUE THAT WEEK

- · Hot Hot Heat fall foul of wartime sensitivity, as 'Bandages' is dropped from the Radio 1 playlist for being "insensitive". Ironically, the 'ban' generates so much publicity, it propels the track up the charts.
- · Liam Gallagher, meanwhile, is losing patience with the anti-war effort, dubbing Coldplay's Chris Martin a "knobhead student" for encouraging the audience to sing anti-war songs at a Teenage Cancer Trust gig.
- · Police raid a 30-strong Libertines gig at the band's London flat. Pete Doherty concludes the show with an impromptu burst of The Clash's 'The Guns Of Brixton': "When they kick at your front door/How you gonna come?"
- Interpol are reviewed at London's lamented Astoria. "Interpol inspire the mind, heart and feet in equal measure," declares Anthony Thornton. "They create a whole world."



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

Compiled by Trevor Hungerford



### A BAG OF NME SWAG



#### CLUES ACROSS

1 At the first, second, third, fourth and fifth Stroke, it will be rock around the clock (3-3-4)

6 There's nothing between the Smashing Pumpkins and Yeah Yeah Yeahs (4)

8 Banging on about Ellie Goulding's latest single (10)

9 Tribes' first album was very immature (4) 10+11A Daftly ran bars in such a way that this group went 'Zoom' (3-6-4)

13 A single step needed to complete name of 'Maybe' singer Thom \_\_\_ (4)

14 It's the personal property of Hercules And Love Affair (2-5)

17 "Yes, to dance beneath the diamond sky with one hand waving free/Silhouetted by the \_\_\_\_ ", from Bob Dylan's 'Mr Tambourine Man' (3)

19 '\_\_\_ Rock', album by reggae artist Sean Paul (5) has no more grains of sand/ My watch has stopped, no more turning hands",

Squeeze (9) 21 "Singing in the old bars, swinging with the old /Living for the fame", from Lana Del Rey's 'Video Games' (5)

22 Did Blind Melon's output dry up after this? (2-4) 23 (See 17 down)

26 "I want a perfect body, I want a perfect soul", 1993 (5)

28 Neil Diamond got on board with his bit of 'Cracklin'

29+28D Terrible threat made by The Walkmen (3-3) 30 Alternative \_\_, punk band tuned in by Mark Perry (1-1)

31 The chairman naturally included The Courteeners' latest album release (4) 32+3D David Bowie wrote 'All The Young Dudes' for this band in 1972 (4-3-6)

#### CLUES DOWN

1 "If you like to gamble, I tell you I'm your man/ You win some, lose some, it's all the same to me", 1980 (3-2-6)

2 Plastic sticker ruined album subtitled 'A Secret History Of Manic Street Preachers' (8-6) 3 (See 32 across)

4 A particular musical swing as played by The Filthy Dukes (4-6)

5 Cor, strike a light, it's notes not coins that Richard Ashcroft has plenty of (5-2-4)

6 If The White Stripes are in the black, then there could be an album here for Beach House (5)

7 Member of Glasvegas coming from Arab Strap (3) 12 Indie-rock band who previously charted as a dance music group under the name of Sub Sub (5) 15 System Of A Down's sweet sound on their debut single (5)

16 Yes, one EP was remixed into an entire album for Snow Patrol (4-4)

17+23A Please tell me that the N-Dubz number has finished (3-3-4)

18 Bloc Party's Russell Lissack has played live with this band since 2010 (3)

24 'At Last' it's the legendary \_\_\_ James (4) 26+25D The Cure get confused about one of their own singles (3-4)

27 Member of Beady Eye spotted in Grangemouth (3) 28 (See 29 across)

#### MARCH 2 ANSWERS

ACROSS 1 Barriers, 5+20D Django Django, 10 Lose Control, 11+38A There She Goes, 12 Echo Beach, 13 Danz, 16+17D Deep Purple, 18 Suicide, 21 Orbit, 23 E-Pro, 24 Camel, 27 Lick, 32 Axis, 33 Oates, 36 OK Pal, 37+30A Tom Odell

DOWN 1 Bullets, 2 Rush Hour, 3 Incubus, 4 Rank And File, 6+22A Jilted John, 7+28A Nice In Nice. 8+34D Other Two, 9 Archies, 14 Zodiac, 19 Cholla, 21 Once, 25 Max, 26+15A Lost Souls, 29 Cope, 31 Love, 32 Alt, 35 SOS

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





# CORNER

#### THE FLAMING LIPS

Here are the gems that no Flaming Lips fan should be without



#### **HEAR IT IS (1986)**



The band's first fulllength album saw the debut of Wayne

Coyne on vocals following the departure of his brother and co-founder Mark. Taking in everything from country to goth and straight-up rock'n'roll, it sounds different from the later 'The Soft Bulletin' era that most people know, but there are early examples of the group's trademark colourful psych.

Need To Know: Along with Coyne, bassist Michael Ivins has also been with the band since this record.

#### ZAIREEKA (1997)



The band took their spirit of playful experimentation to another

level with this album, which consisted of four CDs with the same tracklisting that had to be played at exactly the same time on separate audio systems. Incredibly, the band's label, Warner, backed the release, and it even went on to make a small profit.

Need To Know: An early version of 'The Soft Bulletin's opening track and lead single 'Race For The Prize' was originally due to be included on 'Zaireeka'.

#### THE FEARLESS **FREAKS** (2005)



Documentary tracing the band's lengthy career, from their grotty, acid-drenched

beginnings to the colourful, exuberant days of the band's commercial zenith. Much of it is filmed in their native Oklahoma, although Wayne Coyne is actually the only band member who still lives there. Special guests include Beck, The White Stripes and actress Christina Ricci.

Need To Know: In one scene you can see Steven Drozd shooting up heroin.

#### THE DARK SIDE OF THE MOON (2009)



The band showed their love for Pink Floyd's progrock classic by

covering it in full in tandem with fellow Oklahoma band Stardeath And White Dwarfs. Guest appearances came from Henry Rollins and Peaches (who did the Clare Torry wailing on 'The Great Gig In The Sky').

Need To Know: Other albums the band have covered in full include The Stone Roses' self-titled debut and King Crimson's 'In The Court Of The Crimson King'.

# FANMAIL

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

Edited by Dan Stubbs







FACEBOOK.COM/ NMEMAGAZINE

# Letter of the week The best of the NME mailbag



## IT'S WAR!

#### From: Louis Kempson-Seaton To: NME

Everybody who reads this magazine is sick to death of 'the mainstream', but nobody's doing anything about it. So I've been thinking. Let's start a fire in Simon Cowell's underpants. Let's reclaim the chart. Anybody who listens to One Direction willingly obviously has a mind made out of broccoli, so let's kidnap David Cameron and make him pass a law that states, "Anybody that buys a One Direction CD must have it thrown at the space between their eyes 12 times by a specially trained team of ninjas." The same could be done for Justin Bieber. Using your extensive influence, we could start a rumour that The Wanted and Olly Murs dress up as the presenters of Loose Women and perform dances for the Chuckle Brothers in a club in Halifax. I have had enough of people complaining about the state of the chart and then doing nothing about it! Don't just write a letter! Waltz into your local branch of Tesco and take a shit down the end of every One Direction poster in there! The time is nigh, ladies and gentlemen! Go forth and metaphorically piss in Simon Cowell's cat flap! VIVA LA NME!

#### NME's response...

Your letter came by email, Louis, but I suspect you do your handwriting in green ink. You are a terrifying genius, an anti-pop revolutionary and a man with a deep love for the exclamation mark. But

NME implores you to think twice before putting your faecal-fixated plans into action. Crapping in posters in Tesco is both impractical and - let's face it - kind of weird. Don't knock the boys and girls of pop too

much - they're just earning a crust and having fun at the same time. Music is all about equilibrium, and pop is the honey pot that eventually leads the listener to the good stuff. We reckon

the best way to take on the pap brigade is by spreading the word about all the great nonmainstream music coming out at the moment, like Swim Deep and Peace. And on that note... - DS

SPOTIFY

### IN LOVE

#### From: Olivia Sykes To: NME

I am in love with 'In Love', I'm a fan of Peace, but when they announced the stream on NME.COM I was hesitant to listen in case their album was a letdown like Palma Violets' '180'. But, oh, was I happy I listened to it. It's on a par with the Arctic Monkeys' debut, and, dare I say it, The Smiths' debut too. Peace may just become one of the greatest British bands of all time!

#### From: NME To: Olivia Sykes We totally agree. See last week's cover for proof! - DS

#### From: Hamish Penman To: NME

In 2006 Alex Turner famously stated that the problem is "There ain't no romance around there". Peace have blown this out of the water. 'In Love' is a record that makes you want to get off with a stranger, drink like it's your last day on Earth and then collapse in the

sun. In 10 songs they've produced an album that could be as important to this decade as 'Is This It' was to the noughties. This warm, hazy, love-filled album does everything you'd expect from Peace. 'California Daze' and

'Lovesick' will be uniting people everywhere this year. Peace and love.

#### From: NME

To: Hamish Penman Hamish Penman, eh? Sounds suspiciously like a pseudonym to us, and we reckon we've figured out who's really behind this letter: Ringo bloody Starr! The "Peace and love" sign-off was the giveaway - DS

#### **SWIM DEEP HAVE A FAN**

From: Darren McCarthy To: NME

On March 1 I went to see Swim Deep in Dublin and they are

one of the best live bands I have ever seen - even though there were only about 30 of us there. I have never been to a gig with such good vibes. Their set was amazing and included a Led Zeppelin cover, a drum solo and a stage invasion!

#### From: NME

To: Darren McCarthy Only 30 Dubliners turned up to see B-Town's finest? Spread the word, Darren! - DS

#### MORE BALL-**TICKLING**

#### From: John Bickerton To: NME

Re: the letter bemoaning "corporate ball-tickling"; while sticking it to the man and suffering for your art is a romantic idea, it doesn't put a roof over your head. Ultimately, all artists want their music to be heard by as many people as possible, and if that means allowing your song to be used to flog a car or a phone, then so be it.

#### From: NME

To: John Bickerton The whole "selling out" concept is dead, Dad, but bands walk a fine line. I still see the demented Iggy Pop insurance puppet in my nightmares - DS

#### **STROKING** THE VOID

#### From: Emily Claridge To: NME

Is this it? Multiple signs suggest 'Comedown Machine' may be the final album from The Strokes. 'Comedown Machine'? Come on. 'Happy Endings'? Really? Just watch the video for 'All The Time', a montage of video clips that's screaming for an 'in loving memory of ... at the end. So will this be the end? I hope not, but maybe the end does have an end after all. Either way, I will remain firmly, strongly, wholeheartedly in the united campaigners going, "Go onnnnn, just one more album!"

#### From: Jacob Green To: NME

Having listened to 'Comedown Machine' and read your 8/10 review, I have hope for the future of NY's finest. 'Comedown Machine', if slightly strange in places and arguably not massively 'Strokesy' for the most part, is dripping with the same lovely musical joy juices that I discovered in my first listens of 'Is This It', 'Room On Fire' and 'First Impressions Of Earth'. If you were to draw a graph of your own reviews of The Strokes' albums, it would show that they're on the rise once more.

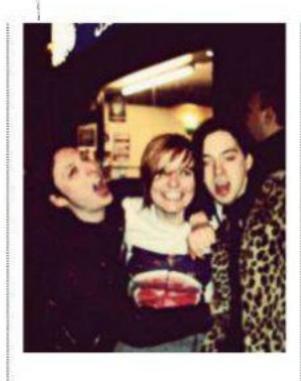
#### From: NME To: Emily Claridge; Jacob Green

It's mysterious, isn't it, using archive footage in a comeback video. NME has three theories. 1) Julian's become too fat to fit in skinny jeans. 2) The band can't stand to be around each other long enough to film a video. 3) They could not give a shit. But, you know, we all thought they'd pack it in after 'Angles', then they released the deeply flawed but utterly brilliant 'Comedown Machine'. Don't write them off yet, true believers. May their "musical joy juices" flow for aeons! - DS

#### CHOCOLATE **CIGARETTES** AND CALPOL

From: Mark Kelly To: NME

C'mon! You're not going to tell



#### **STALKERS**

From: Sazza To: NME

Here's me with Harrison and Doug from Peace after the NME Awards Tour in Manchester. It was the greatest moment of my life!

me that Oasis were drinking Ribena for the 'Definitely Maybe' cover shoot [Bonehead's Braincells, NME March 16]? Rock'n'roll, eh?

#### From: NME To: Mark Kelly

Bonehead scored 8/10 on our devilishly difficult quiz, suggesting there's a sound memory within that hairless cranium. Presumably, the white powders lying around backstage were just flour and dandruff too - DS

#### WHO'S **FOALING** WHO?

From: Kelsey Daly To: NME

Yannis from Foals has a point [saying, on announcing their

# Web Slinging The highlight of this week's NME.COM action

### LET ME COMPLAIN (ABOUT) YOU!

Robbie Williams, who famously went bleach blond and spent a wild Glastonbury weekend with Liam and Noel in 1995, has been taking shots at Suede's Brett Anderson. Following Anderson's comments that there "has always been crap pop music" Robbie took to his blog to write "any quarter-decent three-chord knobheads could get a deal in the '90s. I won't name names because it would be unfair on... Echobelly, Shed 7, Symposium, Menswear, Sleeper, The Bluetones, Curve, Salad, Adorable, Cud, Spacehog, Kula Shaker, The Audience, Powder, King Maker and Geneva". He continued, "There were a few special indie bands then just as there are in every generation and just as some pop bands are useless, some are magnificent. I feel sorry for the people who are too bigoted to appreciate the latter." Oof. But it's not all bad news for Brett. The next day Robbie added that he thought Suede's new album 'Bloodsports' was "good". As always, NME.COM readers weighed in.



Best of the responses...

Lactually quite like Robbie Williams, but I have absolutely no idea what he's talking about. Suede are ace. Shed Seven are probably one of the most under-rated bands ever. too.

Owen Mullen

Robbie was desperate to land a songwriting deal with Bernard Butler early on in his solo career but Butler told him to get lost. Perhaps he has an axe to grind? **Harry Scoffin** 

Just play 'Britpop' over and over and you'll realise it's VERY true. Marion, The Bluetones, Denim, Dodgy, Gene, Longpigs, Menswear... awful boring bands who all sound pretty much alike. **Davey Pants** 

I'm sorry, for every shitty pop star you get at least 20 bullshit indie bands. Nowadays you get Mumford & Sons to set standards for indie music, it's sad. Fred Jurgens

Latitude festival headline slot, that reunited bands like The Stone Roses are blocking the top spots for younger bands - DS], and it's a genuine problem: if older bands continue to headline festivals then it may become harder for younger bands to become headliners themselves. But if bands like The Stone Roses are a problem for Yannis and Foals, then they need to up their game and focus on their music instead of criticising everything around them, because they are allowing their egos to surpass their genuinely decent music.

#### From: Rubber Soul To: NME

In regards to the whole Foals vs Roses incident: I'm not an overall fan of Foals. I've got no time for dickheads with their guitars almost round their necks jumping about and producing that much insignificant noise. On the other hand, the Roses are one of the greatest bands who ever lived. Just because

Yannis has grown a beard and put on a bit of weight he regards himself as a wiser, more philosophical person. The Stone Roses' reunion is one of the greatest things to happen to music in my lifetime! It's like kids in the '70s getting a chance to see The Beatles! 'Ave a word!

#### From: Adam Millar To: NME

I definitely agree with what Foals said regarding old headliners. I think festivals should look at up-and-coming artists more and push them up the bill. The only one this year is Biffy Clyro, so credit to Reading and Leeds for that. But maybe some acts are being pushed to headline status too early. For example, do Mumford & Sons really warrant/deserve their place as T In The Park headliners? Not in my opinion.

From: NME To: Kelsey Daly, Rubber Soul, Adam Millar

Rubber Soul? Is that you again,

Ringo? Tricky one this. Festivals sell on headliners, and so need to make sure they pick a band big enough to pull in crowds. And therefore Blur, The Stone Roses, etc are no-brainers. Adam's letter nails the problem: the jury is still out on newer bands. But Yannis is right: we need to boost the new generation up to the same lofty levels as the grey-haired massive. And if the young guns need to bring down the old guard to do so, well, it'll be an interesting battle. (I'm scratching my philosophical beard and rubbing my fat belly as I write) - DS

#### From: Dmitri To: NME

Regarding Dave Grohl's revelation that he wanted to get PJ Harvey fronting the Nirvana 'reunion' (NME, March 26), let me say this. PJ Harvey is a female rock goddess. If anyone can deliver the angst and grit Nirvana deserves, Harvey can. Just listen to 'Wang Dang Doodle' or 'Rid Of Me'.



#### **STALKERS**

From: Jessie To: NME

We met Chilli from Palma Violets at the NME Awards Tour in Brighton. He was lovely and the show was so good!

## From: NME To: Dmitri

Dmitri, I'm not convinced. Gen-X rage meets the gossamer genius behind 'Let England Shake'? Be a bit like eating chocolate and cheese. Both fine on their own; vom central together - DS

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# DOES ROCK'N' ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

#### **QUESTION 1**

What colour underpants are you wearing in the video to your 2008 Christmas cover of Mariah Carey's 'All I Want For Christmas Is You'?

"Let's see. I'm going to guess leopard-print." Correct

"Yes! That's not really a colour. It was a trick question."



#### **QUESTION 2**

Presenter Jason Bradbury made you a new video for 'Don't Ask Don't Tell' on an episode of The Gadget Show in 2010, but who did presenter Suzy Perry make one for?

"Shit. They were some sort of an emo thing."

Wrong. Fightstar

"That's it. The guy from Busted."

#### **QUESTION 3**

What does Kate Moss do after snogging you in the video to Brothers & Sisters'? "She looks into the camera and gives a knowing glance."

Getting a snog

Correct. She then puts ber Chewbacca bead back on and skips down the street. How did you get Kate Moss to dress as a Wookie?

"I saw her out the night before, asked if she'd come do it and crossed my fingers she'd actually show up."

#### **QUESTION 4**

What film was Quentin Tarantino plugging when you appeared on the same episode of Friday Night With Jonathan Ross as

bim in 2003? "Kill Bill. We all went to the premiere afterwards which was really fun."

# HAR MAR SUPERSTAR



#### **QUESTION 5**

You are named after the HarMar Mall in Minnesota, which has approximately how many shops? "It changes all the time. Maybe 15?"

Wrong. Forty-five "They must be booming. I must have done something to the economy there. I need a cut!"

#### **QUESTION 6**

What is the name of the main character in Bo' Selecta! in which you featured in 2004?

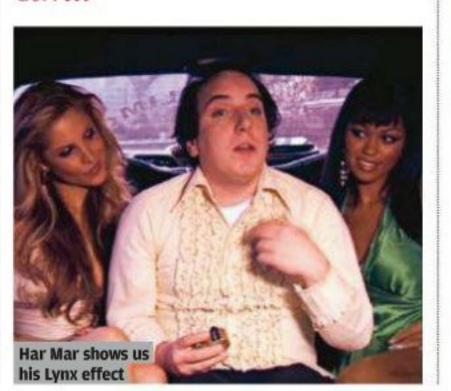
"Hmmm. Leigh."

Wrong. Avid Merrion. Leigh Francis is his real name. How did you book up?

"I think he got tuned into my music. We met a couple of times when I was around London, and then it all fell into place."

#### **QUESTION 7**

What was the 2007 Lynx deodorant advertising campaign you were in called? "Click. I gave out these clickers, I rode a lot of limos, hung out at nightclubs, and hopped some teenage body spray." Correct



#### **QUESTION 8**

Which part of your body did The Strokes' Fab Moretti suck when you headlined London's 1-2-3-4 Festival in 2007? "My neck?"

Wrong. Your nipple.

"Ah yes! That's how I was paying Fab for the tour, I was lactating at the time."



#### **QUESTION 9**

Name one of the moves the commentator credits you with when your character Dancin' Rick has a dance-off with Ben Stiller in 2004 film Starsky & Hutch? "I do a sort of robot dance from the future." Correct. The "funky disco robot", the "angry kitten" and the "hand-overband toggle".

#### **QUESTION 10**

What did you tell NME was the main perk of supporting Kelly Osbourne on tour when we saw you in New York in June 2003? "That our shows finished at 7.30 or 8pm so we had all night to go out and get wasted." Wrong. "All the hot moms"

"Oh, the hot moms, too! That was a perk."



Total Score 5/10

"That's pretty good considering the things I've done to my brain!"



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