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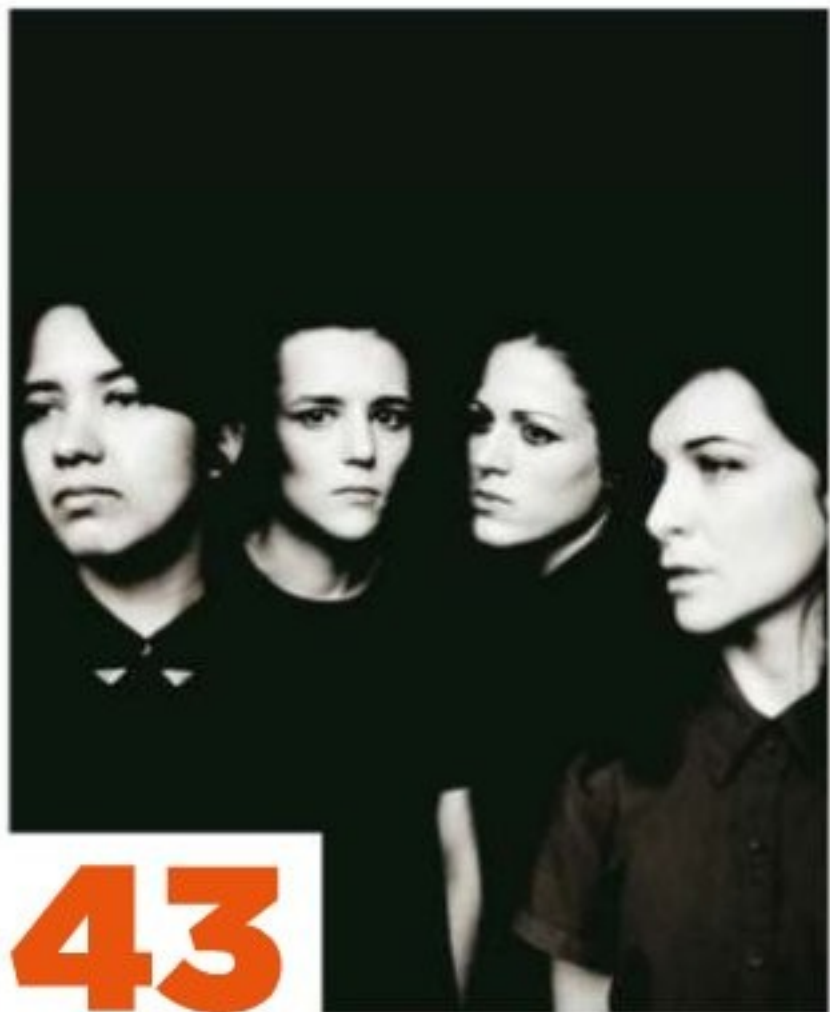
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ON REPEAT

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

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TRACK
OF
THE
WEEK

MGMT Alien Days

Would you want to be a hippy? Sure, of course you would. You'd get to lie around naked in flower-strewn meadows gobbling up all the acid you can lay your hands on and simply get it on in a free-love fashion with all kinds of dudes and chicks hanging around while letting your freak flag dangle. However, on the other hand all your friends would be dirty and constantly smell like patchouli oil. Oh, and let's not forget it would be almost impossible to get a decent gin and tonic anywhere. But if anything could convince me of the merits of hippydom, it's this gorgeous new track from MGMT, who seem to be zeroing in on figuring out just exactly who the hell they think there are. Their 2010 freakout record 'Congratulations' managed to turn off a few thousand festival fields' worth of people, as they abandoned the straightforward pop fun of their 2008 debut

*The sound of a band with
some seriously psychedelic
shit going down*

'Oracular Spectacular'. Since then, though, half the musical world seems to have tie-dyed their wardrobe and gone to trippy heaven and the record has become a cult hit (in a good way, not a Charlie Manson way). 'Alien Days', a taste of their third record, is the sound of a band with some seriously psychedelic shit going down right now. A naive, childlike vocal intro melts into stoner-paced drums and all kinds of aural tricks and treats along the way. Turn on, tune in, drop out.

Kevin EG Perry, Assistant Editor, NME.COM



DEAP VALLY

Baby I Call Hell

Trust Lindsey and Julie to have the digits of Beelzebub. The devilish duo mark their return in trademark razor-sharp style, boasting the type of blues-pop grooves Jack White used to knock out before breakfast and a chorus begging for a festival singalong. Get behind me, Satan, I was listening to this before you.

David Renshaw, News Reporter

DRENCE

Romance Is Dead

Previous Drence songs have included 'People In Love Make Me Feel Yuck' and 'I Wanna Break You In Half', so there probably aren't lots of cuddles going down in Eoin and Rory Loveless' house. Instead they're going head to head in song – all guitar squeals, sludgy breakdowns and riffs they probably dance-battle to.

Siân Rowe, Assistant Reviews Editor

JAGWAR MA

Man I Need

The luxury of the gap year – intrepid self-discovery and globetrotting, soundtracked by psych-electro and big beat (Röyksopp, The Chemical Brothers' 'Marvo Ging', etc) – is in decline. Young minds must now be expanded by more traditional methods: music. Welcome to Jagwar Ma's latest single, I hope you enjoy your stay.

Eve Barlow, Deputy Editor

GOAT

Dreambuilding

Korpilombolo's leading commune-based exponents of psych-tinged Afrobeat – believe me, there's rabid competition – return with a first taster of their second album, and it's as tripped out as you'd expect: ritual chants, percussion coming out of its posterior and warped, fuzzy guitars soloing up to the stars (man).

Matthew Horton, writer

KELIS

Jerk Ribs

Kelis dials things down a notch with this swinging and horn-heavy nu-soul anthem, propelled by the bass-snake of

label-manager bod Dave Sitek. A brazen, brassy departure from recent neon EDM anthems, but still as damn danceable as you like, it's the best thing she's done since 'Trick Me'.

Lucy Jones, Deputy Editor, NME.COM

SURFER BLOOD

Slow Six

Taken from forthcoming album 'Pythons', Florida's Surfer Blood return with amps turned up to the max on this growling, guitar-heavy rocker. They still sound like Weezer, but that's no bad thing. Music fact: it's called 'Slow Six' because it's slow and the time signature is 6/8. Educationally yours, NME.

Dan Stubbs, News Editor

BRAIDS

In Kind

Canadian bloggers' favourites Braids return with a more mellow take on the glitchy electronica of their 2011 debut. 'Amends' expands on the Animal Collective-gone-dreampop vibe of their earlier material with a hazier, post-dubstep feel complete with heartbeat drum punches and Raphaëlle Standell-Preston's immaculate vocals. By this summer, it'll be everywhere. Guaranteed.

Jenny Stevens, Deputy News Editor

THE FAMILY RAIN

Pushing It

Behold The Family Rain's latest opus: the bastard, neglected lovechild of Queens Of The Stone Age's 'No One Knows' raised on a diet of scuzzy rock'n'roll and scampish British swagger. "A sign saying closed, but we're still in business", howls Will Walter. Too bloody right you are, sir.

Ben Hewitt, writer

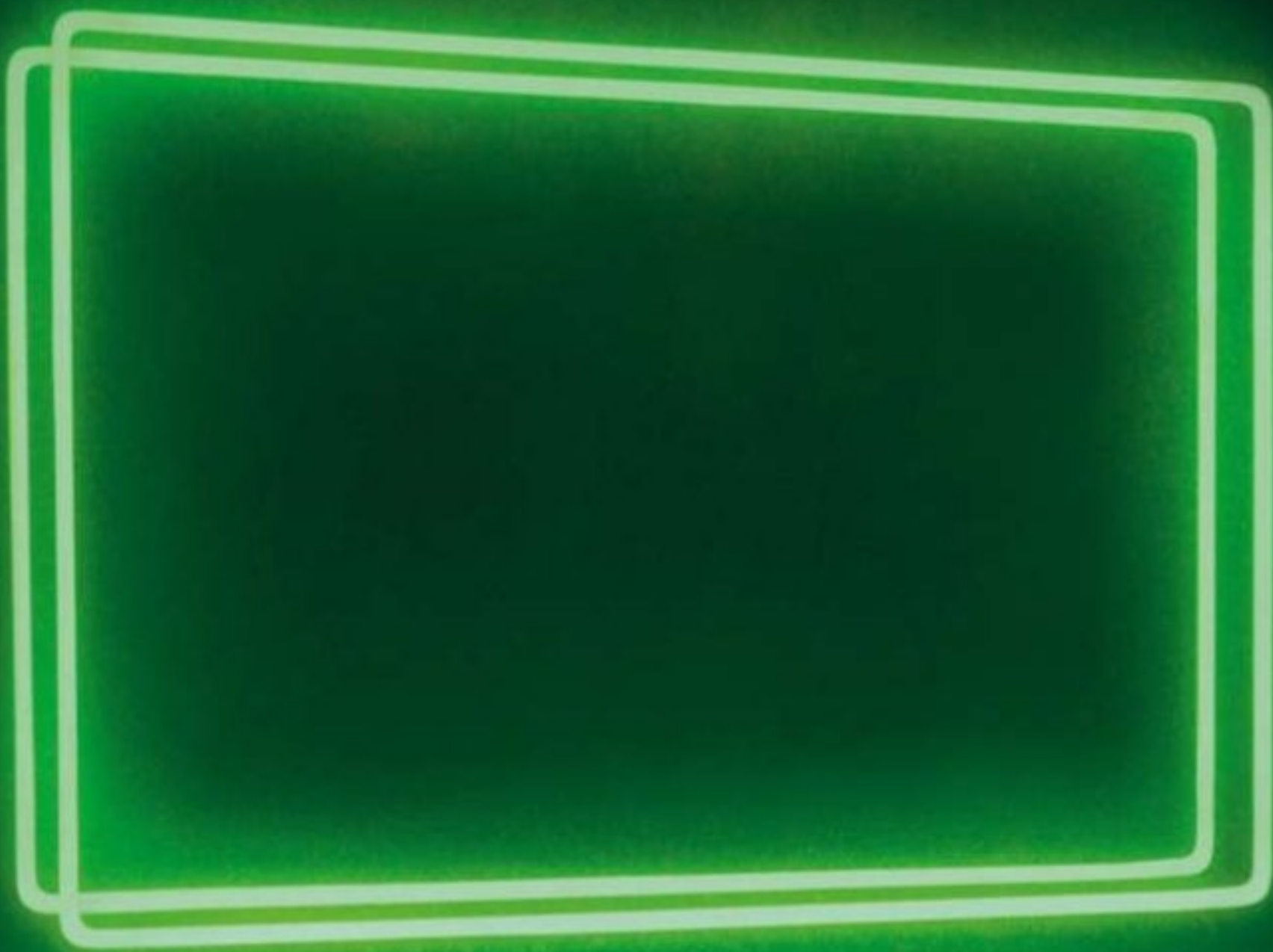


BLACK SABBATH

God Is Dead?

Nine minutes of old-fashioned Black Sabbath doom-rock to make clear that anything bad you've seen or done, Ozzy's been through worse. Giant Tony Iommi riff after giant Tony Iommi riff. Lyrics about "rivers of evil" and "Satan in my sight". Ageless Osbourne vocals. It's absolutely bang on.

Tom Howard, Reviews Editor



SONOS

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

UPFRONT

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

Edited by Dan Stubbs

'IT'S 70 PER CENT ROCK'N'ROLL AND 30 PER CENT WEIRD SHIT'

*Liam Gallagher's Beady Eye are back, and telling
Jamie Fullerton about Oasis covers, gobshite
Noel and why you can't beat a "classic nipple"*

MAIN EVENT

OK, it wasn't quite Liam's New Adventures In Dubstep, but when Beady Eye's new Dave Sitek-produced song

'Flick Of The Finger' debuted last month, a few eyebrows went skywards. Liam's voice is mixed dry and bare, and there's apocalyptic brass everywhere. It's the most far-out he's gone since 'Be Here Now'. Then there was the artwork for June's new album, 'BE' – a NSFW 1960s shot of a reclining nude. Time for a catch-up with Liam and Beady guitarist Gem Archer, we reckon. And go on then, we'll ask about Noel too...

NME: Have you been keeping a beady eye on the reaction to 'Flick Of The Finger'?

Liam Gallagher: "I like it [the song] and the band like it so I don't give a shit if people like it or not. I've heard a lot of people go, 'There's no fucking chorus, mate!' [Beatles track] 'Tomorrow Never Knows' never had no fucking chorus and that was a mega tune. It's gonna fucking rip people's noses off. 'Flick Of The Finger', Beady Eye – back!"

Gem Archer: "The spoken-word bit [read by TV's *Fonejacker*, aka Kayvan Novak] came from a thing I had on my TV cable box for years. It was from a speech by this guy Tariq Ali. He's kind of saying, 'Look, think for yourselves. OK, you've got to defend your corner of the planet but that's a totally different thing to fighting a war.' And I suppose that comes from the paranoia of the times, being parents."

Why is the album called 'BE'?

Gem: "I don't know who came up with

it, but it was definitely a kind of 'oooh' moment."

Liam: "That's nothing to do with me. I wanted to call it 'Universal Gleam'. But at Columbia, people got their knickers in a twist, putting out a record called 'Universal Gleam' when we're not on Universal. So yeah, it's 'BE'. 'BE' who you are. 'BE' whatever you fucking want to be. Fucking bumble-'BE'. I find that more hippy-ish than fucking 'Universal Gleam'."

What does 'Universal Gleam' mean?

Liam: "It was when John and George met up with [Beatles publicist] Derek Taylor when Brian Epstein died. They went to meet him and he just said that they had a universal gleam about them. I wanted to call it that, but other people were going, 'No no no', so I went, 'Look, call it what you fucking want.'"

You filmed the video for next single 'Second Bite Of The Apple' in Accrington. How was that?

Liam: "We had a few drinks with the locals, they were buzzing off it. A lot of people were tripping out about my shoes. They're leopard-print ones. I was going, 'Listen, see that fucking field over there, kids? Get over there, get some fucking mushrooms, and you'll be wearing a pair of these fuckers!'"

I heard Dave Sitek changed that song a lot...

Liam: "He'd go into the corner saying, 'Oh, I'm going to conduct a musical experiment', and we'd say, 'Crack on, you pothead'. Then this was one where he said, 'Let's go fucking out there'. We



The Pretty Green supermodels get ready to take the catwalk



"Beady Eyeeeee... in the skyyyyyyyy... flying hiiiiiii... like a piiiiiie"



Producer Dave Sitek adds specs appeal



Bee here now

That 'BE' sleeve makes a tit of itself

were like, 'We like this style, it's not too far out of the box, we can do this.'

Gem: "Dave got the [brass band] guys down who'd played with Primal Scream and Spiritualized and Amy Winehouse, and it was just the bollocks."

Have you gone too far out? Can you ever go back?

Liam: "The door is well and truly off its hinges."

Gem: "It doesn't mean next time it'll be all horn. It's just that searching thing."

Liam: "I don't want it to turn into a blissed-out Spiritualized gig. Not that I've ever seen them. Seventy per cent rock'n'roll and 30 per cent weird shit, and I'll be a happy man."

The June gigs are coming up fast...

Liam: "We're starting with 'Flick Of The Finger'."

We're not going to do so much stuff off 'Different Gear, Still Speeding'. A couple of Oasis ones. We're rehearsing every song we wrote for this new album, so about 17. There's only 11 on it but others will come out on this deluxe fucking version."

You played two Oasis songs in your set supporting The Stone Roses at Heaton Park. Keeping it at two?

Liam: "We'll keep it as two because there's too many people loitering in the past. We can't be doing 10 of them in the set, we're not Oasis. Noel does quite a bit but that's his fucking thing: splitting up Oasis and putting half the fucking songs in your fucking set, it's

schizophrenic. If you want to play fucking Oasis songs put the band back together and stop being a fucking gobshite. But he hasn't got the balls to go and do High Flying Birds on his own, like we did [playing just Beady Eye songs initially]. That's just the nature of the man."

Sounds like that Oasis reunion is a way off?

Liam: "(Sneering) There's no point in doing a reunion if everyone in the reunion is full of shit. Until people

realise how full of shit they are, then I'll talk, but until then... there's no point in going back to where we fucking began." **But 'Don't Brother Me'**

off your new album sounds like a peace offering to Noel, lyrically.

Liam: "'Don't Brother Me' is just a song I wrote. I've got two brothers, and both of them are fucking idiots most of the time. So it could be about the other one, Paul."

You said it was about Noel in an interview!

Liam: "I said it was about Noel on that day."

Are you expecting a response song from him?

Liam: "Our Kid has been writing response songs to me for the past fucking 20 years. He's built a career out of it. I'd go back as far as the early Oasis songs, mate."

Back to Beady Eye – that album cover with the naked lady, it's sexier than having a crocodile on there...

Liam: "I found that crocodile pretty sexy. But yeah, it is sexy. I'm always

up for '60s boob, man. A '60s nipple is never going to get a knockback off me."

So it's 'sexy', not 'sexist'?

Liam: "It's definitely not sexist. It's sexy. It's a nipple you can bring home to your mother. It's not porn, is it? It's classic, man. Classic nipple."

You said you had troubles the last time you were on the road. Are you in a better place now?

Liam: "We split with our management. You're in the middle of nowhere, you want a word with your manager for whom you've made a lot of money, and because now Noel's got his knickers in a twist [they had the same management] the phone goes dead. It's not nice when you're playing shitholes wondering what's going on. But we've got a new team who are fucking knocking it out of the park."

Finally, we'll see you live in June. Did you consciously want to return with small shows?

Liam: "People go on about 'small shows', but for who we are, they're perfect-sized gigs. I'm mad for playing the Ritz in Manchester – it's going to go off. I'd rather play a place that's going to go off than daft arenas. It's great in Manchester. Everyone getting on your fucking case for guestlist like it's fucking Wembley Stadium. Wind your fucking neck in. Just fucking buy the records until we play Wembley."

RED-TOP BABYLON

A tabloid regular, Liam's headline-grabbers have been getting weirder...

IDRIS ELBA HAT-GATE

After the NME Awards in February, Liam got into a row with Idris Elba, aka Stringer Bell from *The Wire*, about his bobble hat. "They were toe-to-toe at one point," a source told *The Sun*. "Neither of them backed down. Idris was in a good mood, so left it, which was for the best."



DOG RIDING-GATE

Liam apparently tried to ride a dog around a posh Hampstead pub, where he and pals had holed up for a heavy drinking session. Having spent £300 on booze he ended up so sozzled he forgot to pay, and the landlord had to chase him down the road for the cash.

MUM WOULDN'T LIKE IT-GATE

The Queens in Crouch End, north London had to turn Gallagher away on Mother's Day, because he was reportedly too pissed to serve. The pub later tweeted: "We've had to kick Liam Gallagher out twice today. He asked whether it was because he was a rock star. We said no, just a drunken twit."

"There's no point in an Oasis reunion if everyone's full of shit"

LIAM GALLAGHER

BUY-ONCÉ!

Beyoncé's two latest songs have appeared exclusively on adverts. But she's not the first to mix pop with products

According to *International Business Times*, Beyoncé and Jay-Z are music's first billion-dollar couple. It should come as no surprise to those who've been following Beyoncé's career lately. As the Mrs Carter World Tour wended its way to Britain this week, Beyoncé followed up releasing a snippet of a new song on a Pepsi advert by releasing a snippet of another on a commercial for clothing chain H&M. Neither of the songs – 'Grown Woman' and 'Standing On The Sun' – have subsequently been released in full, nor has Beyoncé been playing them live. On *NME.COM* some readers accused the singer of overstepping the money-grabbing mark. "As if Beyoncé needs the money," says Nichola Carr. "I don't really care if she wants to sell her music via Pepsi but you'd think that she would." Dan Yeo believes it's a necessary evil: "It used to be seen as selling out, but now we download their music for free... selling tracks to brands and adverts is just their way of balancing the books." Danny Dangerously sees no problem at all: "If I was a pop star with those kind of opportunities I would rinse the fuck out of them," he says. "My face and music would be on everything. I would probably have

my own reality show, my own aftershave, my own clothes store... EVERYTHING!"

For all the suggestion that Beyoncé is becoming little more than a human billboard for a multitude of multinational products, remember this: she isn't the first, and she won't be the last. Here are five more moments when pop and products collided...



PIZZA, BY TAYLOR SWIFT

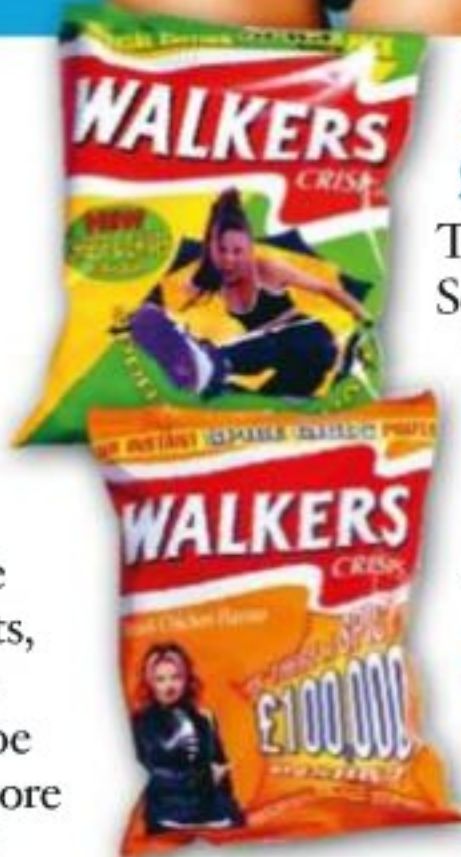
"Hey pizza face!" was something you could legitimately scream at country belle-turned-pop-diva Taylor Swift when her face was plastered over a limited Papa John's pizza box in 2012.



Beyoncé's H&M and Pepsi commercials

CRISPS, BY THE SPICE GIRLS

The Spice Girls came in five flavours: Scary, Sporty, Posh, Ginger and Baby. These Walkers crisps from 1997 came in just one: pretty darn cheesy. Like Beyoncé, the Spices also recorded a song – 'Move Over' – for a Pepsi advert.



ORANGE POP, BY NEW ORDER

New Order changed the lyrics of 'Blue Monday' to better flog luminous orange drink Sunkist: "How does it feel/ When a new day has begun/ When you're drinking in the sunshine/ Sunkist is the one". Sacrelicious!



Horses' it most certainly ain't.

Those Sunkist (top), Coca-Cola (left) and Rice Krispies ads

COCA COLA, BY JACK WHITE

The White Stripes wrote a special song, 'Love Is The Truth', for an Australian Coke ad. Well, at least Coke has the White Stripes colour scheme...



BABY, WE'RE BACK

Babyshambles announce comeback tour for the autumn

Pete Doherty's Babyshambles are back, and – *NME* can exclusively announce – they're heading to a town or city near you this autumn.

"We're beside ourselves to announce this tour, as a prequel... a prequel to the sequel to the prequel," Pete Doherty rambled in a written message to *NME*. If you can work out what he means, you're probably in his band.

Meanwhile, the 'Shambles are in a Paris studio with producer Stephen Street (whose credits include Blur, Morrissey and many more), recording the long-awaited follow-up to 2007's 'Shotter's Nation'. Judging by the numerous string-instrument-based shots Drew McConnell has been uploading to Instagram, we can only assume the band's third album features guitars very heavily – not to mention a cello.

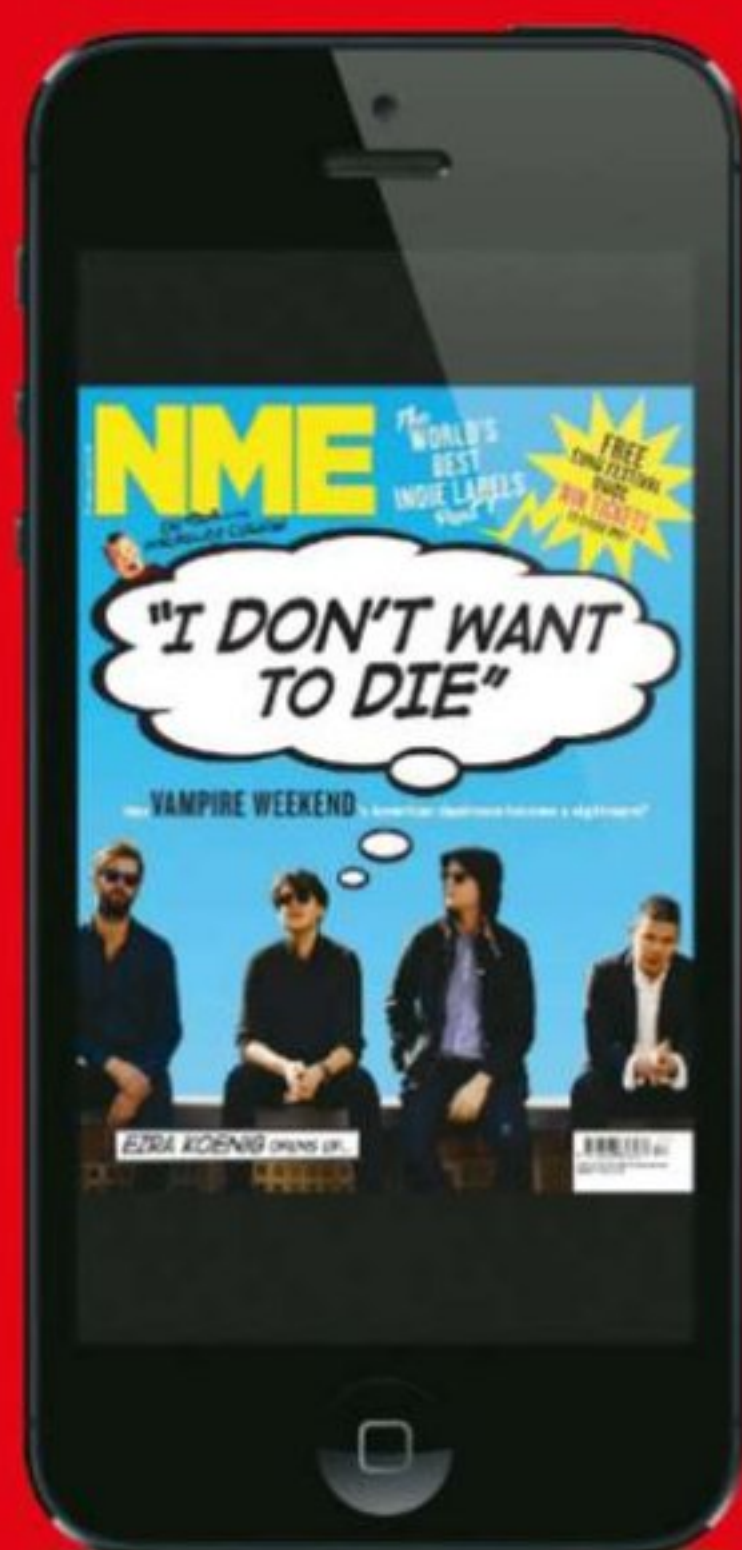


After months of practice, Babyshambles can now stand in a straight line

BABYSHAMBLES ON TOUR

- Glasgow Barrowland (September 4)
- Newcastle O2 Academy (5)
- Leeds O2 Academy (6)
- Manchester Academy (7)
- Liverpool O2 Academy (9)
- Lincoln Engine Shed (10)
- Bristol O2 Academy (11)
- Oxford O2 Academy (13)
- O2 Academy Brixton (14)
- Cardiff University (15)
- Norwich UEA (16)
- Sheffield Leadmill (October 10)
- Hatfield Forum (11)
- Leamington Spa Assembly (12)
- Birmingham O2 Academy (14)
- Leicester O2 Academy (15)
- Cambridge Junction (17)
- Folkestone Leas Cliff Hall (18)
- Exeter Great Hall (20)
- Bournemouth O2 Academy (21)

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IT'S KAREN, NICK AND BRIAN'S PARTY...

...and they'll invite who they want to. We look at the Yeah Yeah Yeahs-curated line-up for ATP's *I'll Be Your Mirror* at London's Alexandra Palace this weekend

ANIKA

Without this cult British singer, 'Mosquito' wouldn't exist

She's the inspiration behind Yeah Yeah Yeahs' latest comeback, her twisted sound described by Karen O as "like being on drugs", and one of the most intriguing slow-burn success stories of recent years. But political journalist-turned-noir-pop chanteuse Anika did it all without trying. "I had a very 'Who wants to have a cup of tea?' attitude to making the album," admits the singer, whose self-titled debut has grown into a cult smash since its 2010 release. "We weren't even trying to make an album, let alone a good album," she blushes. "I used to have insomnia so I would get up and sing bad songs. I never meant to be a musician.

I don't know how it all happened really."

If Anika (surname Henderson) is still scratching at her head at quite how her record – a collection of covers of tracks by the likes of Bob Dylan and The Kinks, created with Portishead's Geoff Barrow – became a hit, stepping out at London's mammoth Alexandra Palace show might blow her mind. After all, her last show in the capital was in a Shoreditch art space, her brand of Tarantino-soundtrack psych more suited to smoky basement haunts.

Barrow, who provided the gritty backing on the album, isn't surprised. "Anika's album is uniquely odd," he says. "Nothing sounds like it. She sang everything through an old amp, and all the instruments bleed on top of one another in this big glue of reverb. That's probably what drew Yeah Yeah Yeahs to her. They've always been at

the forefront of interesting sonic statements."

Barrow and Anika met after she was enlisted to help out on his side-project, Beak. "I was living in Cardiff, putting on shows and running a label, when a mutual friend put us in touch, but didn't tell me anything about him," says Anika. "Which is how I ended up recording three songs with Beak before noticing an NME Award

in the studio and realising he's a big deal."

Yeah Yeah Yeahs guitarist Nick Zinner discovered Anika after photographing her in NYC, and was soon enchanted by her boundary-pushing spirit. "Someone sent me the album, and I was like, holy shit, this is fucking amazing!" he

tells *NME*. Not a bad appraisal for a record that happened by accident from a musician-by-mistake. With a follow-up in the works, Anika – who last saw Yeah Yeah Yeahs in Manchester four years ago and was promptly "blown away" – promises it'll be interesting. "It'll be an experience," she chuckles. "We'll be going all-out."

THE JON SPENCER BLUES EXPLOSION

The proto-Yeah Yeah Yeahs

"They're like our forefathers," beams Karen O when asked about The Jon Spencer Blues Explosion. That's no exaggeration. The art-rock raconteurs, formed in 1991, paved the way for fellow New Yorkers the Yeah Yeah Yeahs' explicit performances, unhinged showmanship and trashy avant-punk sound, and even took the band on their first US tour a decade later. Today, they're no less debauched and dazzling. Adored for their sexuality and gnarl, the Blues Explosion have remained a massive influence on Karen O and co, even through their electronic experiments on 2009 album *'It's Blitz!'*. Expect chaos and charisma.

MICK HARVEY

The Bad Seeds exile tells us why he'll be playing homage to the music of Serge Gainsbourg
"Serge Gainsbourg was this crazed renegade character I was



Anika will have found a way out by this weekend

Dirty Beaches pretends he's not going into the strip club



always drawn to," says Mick Harvey, a man who, as a former member of Nick Cave's Bad Seeds and a regular PJ Harvey collaborator, has been around his fair share of crazed renegade characters. The Australian has, to date, released two albums of mind-melting interpretations of the French maverick's songs, which will form the focus of his set at I'll Be Your Mirror. "I've never played these songs like this before, so I'm going in at the deep end," he says between practice sessions for the show. "It could be a one-time-only deal. I don't know what will happen." One thing he knows, however, is his show will separate the men from the boys, so to speak, when it comes to so-called fans of the Parisian pop crooner. "People say, 'Oh yeah, I'm a big Gainsbourg fan,' but only ever know about four songs. The versions I do aren't very danceable. They're pretty challenging to listen to," he says, launching into a demonic chuckle. "We'll see who likes Gainsbourg now!"

DIRTY BEACHES

Drummer Brian's favourite new artist
"All the records I've been buying recently are, like, super-old, but I got the Dirty Beaches LP recently, and



The Jon Spencer Blues Explosion will ignite ATP

Ex-Bad Seed Mick Harvey is playing ATP solo



I loved it so much," says drummer Brian Chase, to nods of agreement from his Yeah Yeah Yeahs bandmates

Insect costumes? Or have The Locust come to fumigate your flat?



sitting close by. Dirty Beaches is Alex Zhang Hungtai, a Taiwan-born Canadian ticking all the right art-rock boxes: a scintillating debut named after a Terrence Malick film (1973's *Badlands*), a reverb-drenched, lo-fi, '50s rock'n'roll sound, and more cool than a fridge-freezer dealership. "It's great," concurs Karen O.

THE LOCUST

Southern Californian noise terrorists
Not many bands can beat the Yeah Yeah Yeahs' live show for sheer theatrical mayhem, but San Diego grindcore mentalists The Locust make even Karen O and co seem shy and

The Locust make Karen and co seem shy and demure by comparison

demure by comparison. True to their name, the band notoriously wear insect suits onstage, but cause destruction playing live more like a herd of crazed, rabid rhinos. They're a band who, again, played a formative role in the trio's early years. "They taught us a lot," says drummer Brian Chase. "They haven't played a show in, like, five years and this is the only show they are playing, so I'm really excited about that."

WEIRD SCIENCE

Swedish students build robot version of Robyn

Move over Daft Punk, there's a new pop android in town. Mechatronics students at the Royal Institute Of Technology in Stockholm are building an animatronic version of pop star Robyn as part of their Masters degree. Speaking to *NME* about the project, KTH student Elias Flening says the Swedish singer was picked for having songs such as 'Fembot' and 'Bionic Woman'. "Her music revolves around robots and creativity," he says.

Robyn herself recently visited the students and gave them dance tips. The robot won't look like Robyn - but it will move like her. "Robyn was awesome - we were expecting to talk to her for half an hour but she stayed for two hours and brought so many ideas," says Elias. "She had a good insight into what it is to be an engineer. We talked a lot about how to express



"I'd like to pitch a film about a superhuman cyborg law enforcer called RobynCop..."

your identity through dance, how to make something that is not alive appear human."

Elias and his team hope to finish the project in December. Asked if they plan to make any other pop star robots afterwards, he offers, oddly, Macklemore's name.

Mostly, the student dreams of seeing his group's handiwork appear onstage with Robyn. "Even if the robot doesn't dance with her, it could stand alone and dance," he says. After all, it would seem wrong for a Robyn robot to dance any way but on its own.

ROBOT ROCK

Meet pop's other bots



Daft Punk

Music's chrome-domed arch-robots. The French duo recently rebooted after eight years charging up.

Robots In Disguise

This electroclash duo have released four albums and been in *The Mighty Boosh*.

Kraftwerk

The essential bionic boyband.



NME HITS THE GREAT ESCAPE

Full NME line-ups for the Brighton bash revealed

Another weekend of sun (maybe), sea (defo) and the best new bands in the world (guaranteed) is nearly upon us – and the line-ups for NME's shows at this year's Great Escape, taking place in Brighton on May 16–18, can now be revealed.

We have Mancunian oddballs Everything Everything headlining The Dome, French psych princess Melody's Echo Chamber topping the bill at the Corn Exchange, and new-rave veterans Klaxons bringing the party on Friday.

That's not all though. The Great Escape is all about the most exciting new acts in the world making the trip to the seaside. So we have Brummie escapists Swim Deep and London eccentric Gabriel Bruce going back to back at the Corn Exchange on Friday, and the hotly tipped Merchandise and Mac DeMarco also promise to be special.

Art-punks Charlie Boyer And The

Voyeurs join the previously announced Radar showcases at The Haunt as Thursday night headliners, where we're also hosting a special late-night show on Friday with two very secret, very special guests that are absolutely not to be missed, so get there, ahem, bright'nearly.

We caught up with Melody Prochet of Melody's Echo Chamber and Austin Williams of Swim Deep to find out what they've got in store.

Melody Prochet Melody's Echo Chamber



"I haven't played at The Great Escape before but I've heard about it from friends who have. I'm pretty excited, I've been told it's really fun and an amazing festival. I played in Brighton recently as part of my own tour and it was great. The

people were amazing – really enthusiastic and so warm – so I'm looking forward to coming back. It was actually my favourite show of every show I've ever played so there's a lot to live up to!

"I'm a bit nervous about headlining the Corn Exchange but I'm always a bit scared before a show, to be honest. I just get drunk and then it's all fine. I'm a control freak though so festivals in general scare me because you don't get much time to soundcheck. I like everything to be a certain way. I'm sure it'll be good though. I haven't really thought about what I'm going to do for my set yet but I'm just about to go practise so I'll try and work out a surprise."

Austin Williams Swim Deep



"I love The Great Escape so much. It's like an English SXSW but way more fun 'cos everyone seems to be in the same place. There's

such good vibrations in the air. Last year, I went with my girlfriend. It was the first year we'd played so I tried to use it to my advantage – I said I'd get her a pass through the band because I thought it'd make me look good. I think it worked.

"I don't really remember much of last year but I recall we played a gig in the afternoon in a vintage shop and it was the first proper gig Cav [McCarthy, bassist] had done, so it was nerve-racking. But it went really well and it feels like everything kind of kicked on from there.

"We're excited to be playing in a big venue – you get more of a buzz playing to a big crowd 'cos there's more people there to impress. We're going to try and play a lot of the album so we can't wait."

THE FULL NME LINE-UP

**THUR
MAY 16**
The Dome
Everything
Everything
Kodaline
Corn Exchange
Melody's Echo
Chamber
Merchandise
Dreng
Mac DeMarco
The Haunt –
NME Radar
Charlie Boyer And
The Voyeurs
Feathers
Superfood
Honeyblood

Swim Deep
Gabriel Bruce
Bipolar Sunshine
The Haunt –
NME Radar
Temples
Wytches
Jacco Gardner
Velociraptor
The Haunt (Late-
Night Show) –
NME Radar
Secret guests
Merchandise
Secret guests

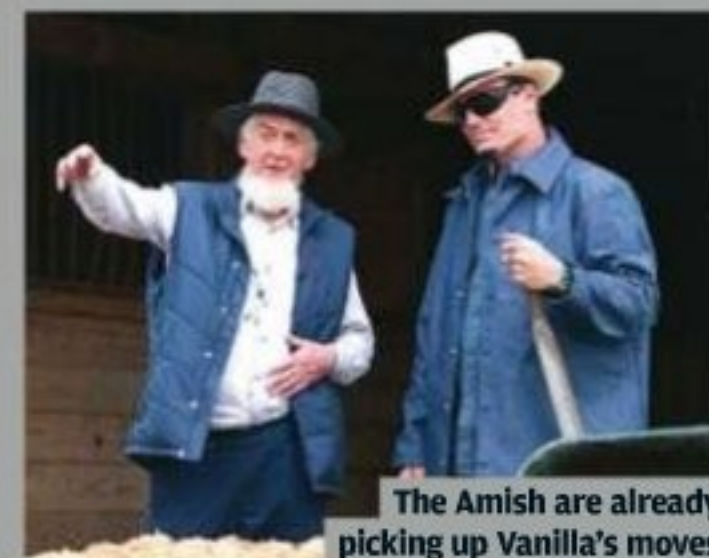
**FRI
MAY 17**
Corn Exchange
Klaxons

**SAT
MAY 18**
The Haunt –
NME Radar
Parquet Courts
Jagwar Ma
Highasakite
The Orwells

NEWS OF THE WEIRD FROM THE NME NEWSROOM

ICE TO MEET YOU

Rapper Vanilla Ice is to join an Ohio Amish community for a new reality TV show, *Vanilla Ice Goes Amish*. Wonder if he'll ride round on an Ice Ice Buggy?



A VERY LONG SADNESS

The National are set to perform their song 'Sorrow' for six hours straight at a Long Island art gallery on May 5. That's only marginally shorter than the 'Purple Rain' guitar solo at the average Prince show.

DENTAL DAMN

Thom Yorke has said that if anyone calls his Atoms For Peace project a supergroup to his face, he'll "fucking knock their teeth out". We reckon Shane MacGowan should have a go – what's he got to lose?

TOP GA-GEAR

Lady Gaga is reportedly watching multiple episodes of *Top Gear* at home as she recovers from a recent hip operation. Either she loves Jeremy Clarkson or someone left the TV on Dave and she just can't reach the remote to turn it off.



PLANT MUSIC

Gardeners' Question Time man Chris Beardshaw says Black Sabbath's music is good for plants and flowers, while Cliff Richard's music apparently kills them off. We always thought shit was good for plants.

NME EXTRA WIN! TICKETS TO THE GREAT ESCAPE

You and a mate could be heading to Brighton!



NME has two pairs of tickets for The Great Escape festival in Brighton to give away, meaning you can see the brilliant bands on the NME stages plus Allah-Las, Beach Fossils, Deap Vally (pictured left), Girls Names, The Strypes and many more. If you don't win, worry not – you can snap up some of the limited number of tickets available from NME.COM/tickets.



HOW TO ENTER

Launch your smartphone's QR reader, then scan the QR code on this page. 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.



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EATS EVERYTHING • FAKE BLOOD • JOY ORBISON & many more**

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WHY DO WE CONTINUE TO TOLERATE HOMOPHOBES IN MUSIC?

Major Lazer's 'Free The Universe' is the party album of the year. But, asks Kevin EG Perry, who invited the gay-bashers along to guest on it?



"When you hear a lesbian getting raped/ It's not our fault... Two women in bed/ That's two sodomites who should be dead."

These are not my words, but the words of dancehall artist Elephant Man on his tune 'A Nuh Fi Wi Fault'. And it's not the only deeply unpleasant and homophobic thing he's said on record – he regularly raps about burning "batty men" like a grimly humourless version of Ali G.

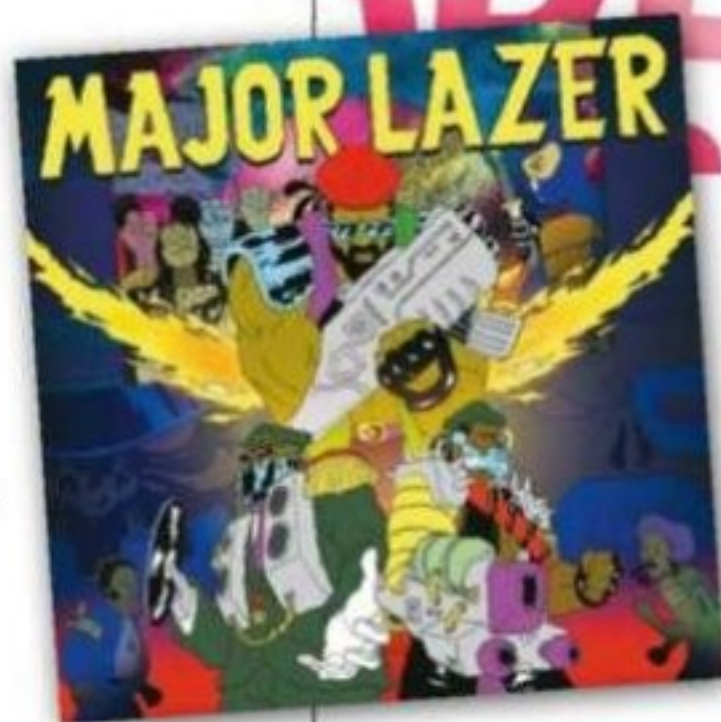
In 2004, Elephant Man's homophobic bile led to him being disqualified from the MOBO Awards along with Vybz Kartel, who responded to the ban by promising not to record any more songs about killing gay people. Except he admitted he was simply caving to commercial pressure and refused to acknowledge any link between his music and violence against homosexuals. On that subject, he offered *The Jamaica Star* this slice of outright idiocy: "I think that's a myth. I think most gay people are killed by their gay lovers."

So it's baffling that suave, globetrotting superstar DJ Diplo would choose to place this charmless pair in the spotlight of the new Major Lazer album, 'Free The Universe'. He's in a position where he can put together his very own "ultimate band" with almost any guest line-up he wants, so why choose to give Elephant Man and Vybz Kartel a platform? It's a shame that on a record so forward-thinking, artists with such outdated beliefs are given a home, even if they're keeping their opinions to themselves on this occasion.

Homophobia in music is nothing new, of course. ASAP Rocky has recently spoken out about hip-hop's need to move with the times, and even novelty thug 50 Cent, who once 'joked' that men who didn't enjoy sex with women should kill themselves, came out in support of gay marriage last year. "I think everyone should be happy," he said, like the great big cuddly teddy bear that he is.



Ken Livingstone and Ian McKellen help Gay Pride 2004 mock homophobic dancehall artists



In last week's issue of *NME*, we took Tyler, The Creator to task for homophobia in his lyrics. Tyler flagged up his close friendship with Frank Ocean as evidence that he's not

"gay-basher", and made the debatable point that his use of the word 'faggot' as an insult can be separated from its wider meaning: "It's like when you use the term 'retarded' or 'stupid', does that

twisted violence of their rhymes makes them unlikely candidates for appearing on one of the year's biggest party albums, a record that should surely cherish inclusiveness and fun, not prejudice and hate.

Frank Ocean's openness about his sexuality was supposed to herald a new dawn, but as Public Enemy's Chuck D told me at the time, there's a world of difference between Frank Ocean coming out and someone with a background more deeply entrenched in the machismo of hardcore rap or dancehall. "I've always thought of Frank Ocean as an R&B singer," he said. "When people say that this is a hip-hop first, it's not really because he's not a straight rapper – no pun intended. He may be part of Odd Future, but he's a singer. If somebody in the Wu-Tang Clan or something came out then that would be groundbreaking. That would be totally challenging."

So there's still a long way to go for some musicians to rise above the level of playground bullies. You might expect young and insecure kids to throw gay hate around in an attempt at masculine bravado, but it's pathetic to see artists do it and continue to be fêted. Real men don't victimise others. Hate has no place on the dancefloor.

Elephant Man regularly raps about burning "batty men" like a grimly humourless version of Ali G

mean you hate kids who are autistic? No-one says anything about that. But if I call someone a 'faggot' when I'm not even thinking about their sexuality it's a big deal. It's ridiculous to me."

Vybz Kartel and Elephant Man's lyrics go way beyond dropping the other F-bomb. Their hatred and the

THE BEST OF
NME
VIDEO.COM
THIS WEEK

MUST-SEE
TRAILER!



STONE ME

<http://ow.ly/kiWTV>

Watch the trailer for Shane Meadows' new Stone Roses documentary, *Made Of Stone*.

CLICK: 0:52 – That's some Olympic-standard guitar-throwing.

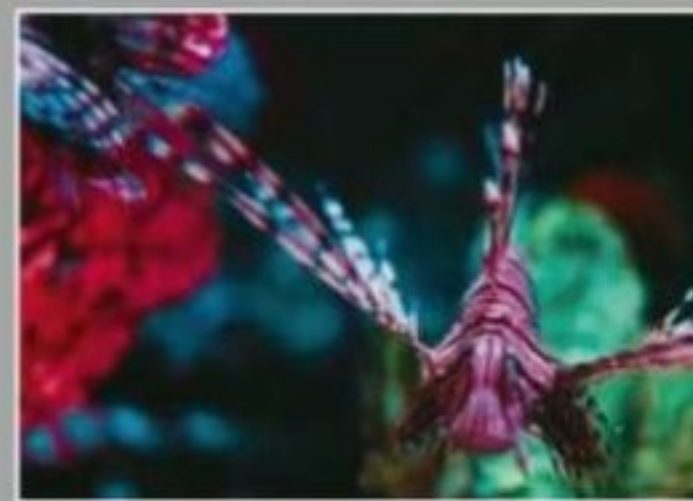


EELS PULL SHAPES

<http://ow.ly/kiKDu>

E from Eels hands out air-guitar advice to the unusual support act at their show at Brixton Academy.

CLICK: 1:05 – E is extremely protective of his signature moves.



BELLIOVISION

<http://ow.ly/kpAQf>

Watch the new Dutch Uncles video for 'Bellio' and become acquainted with their underwater friends.

CLICK: 0:56 – Wasn't he in *SpongeBob SquarePants*?

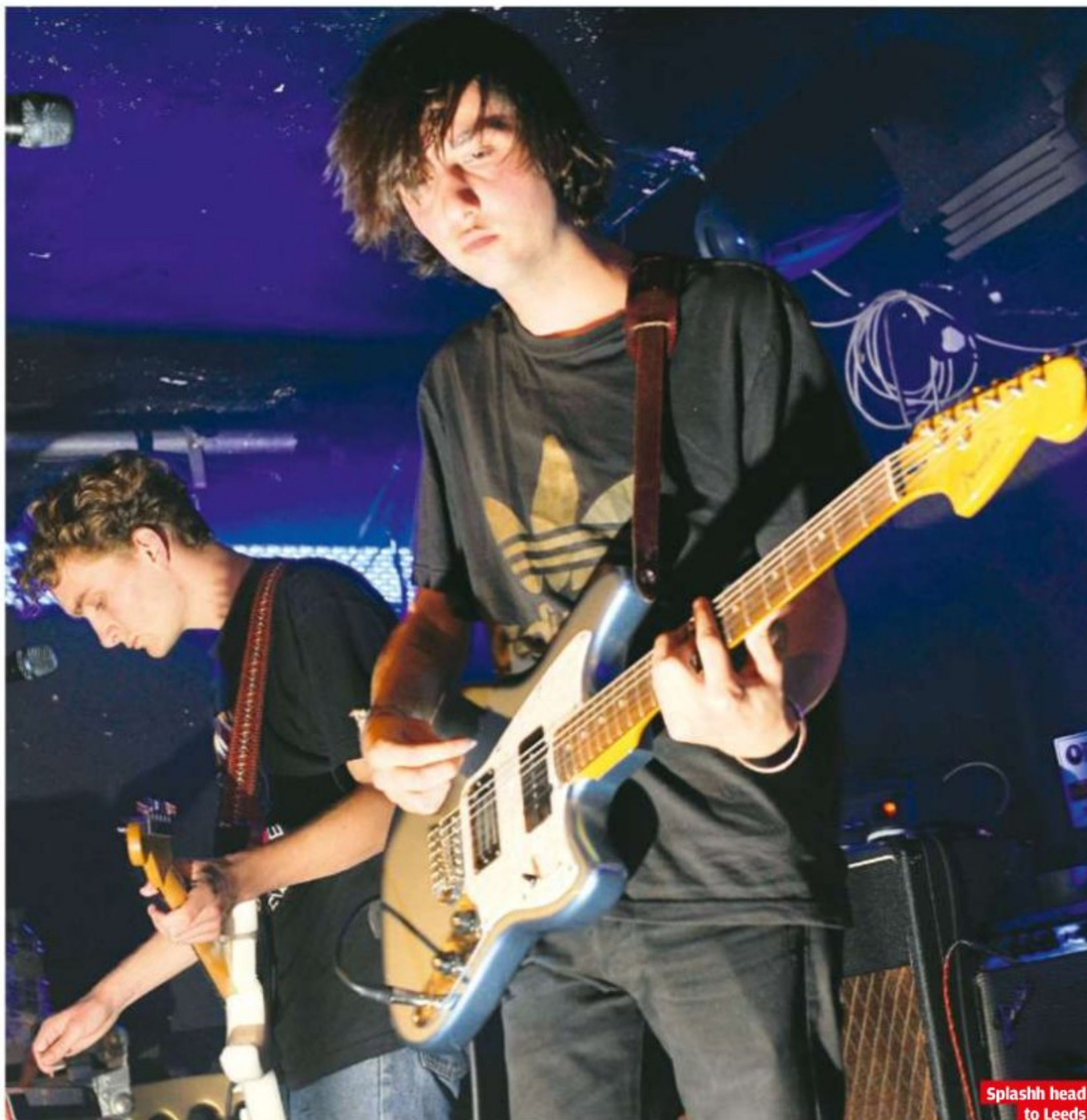


TAKE IT TO THE MAX

<http://ow.ly/kpBOu>

Maximo Park support our Britain's Best Small Venue campaign at Newcastle's Cumberland Arms.

CLICK: 0:53 – Maximo are experts on standing by monuments.



THE FIRST EVER RAY-BAN TOUR

GET CREATIVE TO GET IN

As summer – and festival season – approaches, a music fan starts thinking about getting their festival gear together.

And an essential piece of kit for any festival-goer is a good pair of sunglasses.

With that in mind, Ray-Ban – the shades beloved of rock stars through the ages – are on a mission to celebrate all that's great about live music with a series of five extra-special events designed to reflect the qualities of their iconic sunglasses.

THE EVENTS

Taking place in May and June, the five events will see some of the UK's hottest new bands playing shows in venues both celebrated and unusual. Kicking off the programme on May 14 is **Spector**, who will play in one of Manchester's legendary venues, chosen to emphasise the long-lasting quality of the Ray-Bans you know so well. Next up, on May 25, rhythmic kids **Theme Park** will be performing in

an unusual location in Bristol, which will reflect the impact-resistant quality of Ray-Ban's lenses. On June 6, grungy slackers **Splashh** are playing in Leeds, then the week after, on June 13, **Willy Moon** will be bringing his unique brand of rockabilly in a built-to-move location in Birmingham. This water-borne show will be for the benefit of 20 fans only. The fifth and final event **Envision**, is to take place in a secret London



location with an equally secret artist. Most of the events will feature Ray-Ban DJs and giveaways of bespoke, spray-painted T-shirts, created on the night. It's going to be *specstacular*!

HOW TO BE THERE...

SO, YOU WANT TO ATTEND one of these amazing events? The only way to get your name on the list is by applying a bit of creativity. Ray-Ban want to know about your vision for the ultimate gig experience, it could be anything from

the perfect marriage of artist, venue and location to designing a new stage at Glastonbury. To upload your vision, visit Ray-Ban.com and submit your ideas. Entries close in June, and it won't just put you in with the chance of attending one

of the five events, it also includes you in the running to have your vision brought to real life. In September, Ray-Ban will select one lucky person's vision and make it actually happen: the experience of your dreams could soon be

a reality. So what are you waiting for?



PIECES OF ME

CHILLI JESSON

PALMA VIOLETS

Co-frontman and bassist of the London band talks corduroy trousers, cult movies, and having a crush on Sharleen Spiteri

My first album

DONOVAN - 'CATCH THE WIND'

"I didn't buy it, I just found it. It's kind of like nursery rhymes within a song. That's my first memory really, listening to that record. I occasionally listen to it now, but I rinsed it as a child so it's kind of a once a year thing."

My first gig

TEXAS AT V FESTIVAL

"Texas were on a 'Now 50-something' compilation and I fell in love with one of their songs. I can't even remember which one it was now, but one of the big ones. I think I used to fancy Sharleen Spiteri as well. So I went to V Festival to see them; I think I was about eight. That was the first time I'd been to a festival so it was quite weird and intense. But good. They were the only band I saw; we literally just drove there to see Texas and drove back."

The first song I learnt to play

PALMA VIOLETS - 'RATTLESNAKE HIGHWAY'

"The first song I learnt to play was probably 'Rattlesnake Highway' by us. You laugh, but that's true. Either 'Rattlesnake' or '14' - definitely one of our ones though. I never played bass before this; I used to play drums."

My favourite lyric from a song

GRINDERMAN - 'WORM TAMER'

"One line goes, 'My baby calls me the Loch Ness Monster/Two great big humps and then I'm gone'. You know why I picked them... The way he plays with words is humorous and I don't like taking things too seriously. I'm a big fan of Nick Cave; we all are. I like his long, dark hair and his way with words."

Right now I love

GABRIEL BRUCE

"We've got the same manager, so I've been told I have to like him. No, I'm joking. I really think he's the best artist out there because he cares about his lyrics and writes great pop songs and is so young still. His live performances are amazing. He reminds me a lot of some of my favourite groups - Tom Waits, Leonard Cohen, The Bad Seeds... but then he has his own unique twist on it that's really special."

My most prized possession

A RING MY AUNT GAVE ME

"My favourite possession is my dick... no, don't put that. It's probably a ring that my auntie gave me. It's got a lot of sentimental value. It wasn't for any particular event or anything, it was just a random gift."



My style icon

SAM FRYER, PALMA VIOLETS

"My style icon is Mr Sam Fryer. As soon as he bought some cord trousers, I bought some cord trousers. As soon as he cut his hair, I cut my hair. I'm trying to go for his look, but I'm failing miserably at it. That's completely not true."

My favourite film

EL TOPO

"What's the plot? You fucking tell me! I'm still trying to work it out. That was a sick film though. I've seen it twice now. I was given it by my uncle for Christmas. It's really hard to explain; it's a really arty film and I'm not usually into that kind of thing, but visually this

is really intense. A guy goes after these three gunslingers to kill them and then it goes on from there. It was banned and stuff, but John Lennon thought it was so important that he helped get it shown at a few cinemas."

My favourite place

FINDHORN, SCOTLAND

"We used to go on family holidays up there; it's up in the north of Scotland. We did a lot of fishing and I love fishing. As a kid you can just ride your bike around and stuff. I haven't been back for a while because I haven't had the money to get up there, but as soon as I've got some time off that's where I wanna go. I wanna bring Pete [Mayhew, keyboards] with me."



Clockwise from main: Chilli arrives early for lunch; a scene from Alejandro Jodorowsky's weirdo movie classic *El Topo*; Gabriel Bruce; Grinderman's 'Worm Tamer'; Palma Violets' Sam Fryer, Chilli's style inspiration; 'Catch The Wind' by Donovan

RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson



ABOUT
TO
BREAK

THE WEEKS

The Kings Of Leon-tipped five-piece were born in a dive bar but are revving up for bigger things

If you really want to know where The Weeks are at, you need to hear about the insane bar where they cut their swamp-punk teeth in their hometown of Jackson, Mississippi. Legendary über-dive WC Dons not only let these county-rock rabble-rousers in from the age of 12, it also used to be a brothel. Oh, and rumour has it the place was once run by a convicted murderer ("He was a nice dude!" the band say unconvincingly when *Radar* meets them in a dusty Austin alleyway). Soon enough, this mini-mob became the *de facto* house band. Once, during a characteristically wild gig – a tangle of long hair and pale limbs – a guy drove a motorcycle up to the front of the stage. "During the whole show you could hear this faint engine," explains guitar player Sam Williams. "And then it got less and less faint..."

Now based in Tennessee, they're still majorly enamoured with their eccentric home state. They have Mississippi outline tats and drummer Cain Barnes says the Southland is still the "number one" influence on their swampy pace, which reaches back to the classic 1970s grooves of Lynyrd Skynyrd and The Allman

Brothers as well as vintage gospel. "We will rep Mississippi as hard as we can forever," he states.

Aside from keys man and sometime church organ player Alex Collier, who lives in Charleston, the band are currently shackled up in two side-by-side apartments in Nashville. "It's pretty shitty," says Sam, as bassist Damien Bone nods in agreement. "There's gunfire," adds frontman Cyle Barnes (Cain's identical twin brother) of their neighbourhood's nocturnal soundtrack.

Nashville just so happens to be where Kings Of Leon, bosses of The Weeks' label Serpents & Snakes, live too. "We met Caleb over an awesome southern meal," remembers Cain. "Cornbread, greens, everything." Coming over like a 'Youth & Young Manhood'-era version of the band, it's no surprise that The Weeks scored a royal reception with the Kings. After they release their debut UK album 'Dear Bo Jackson' this spring, The Weeks will be joining the Followills on their European arena tour, making an unmissable run of gigs even more essential. "I am so excited," beams Cyle. You're not the only one, fella – we're already revving our engines in anticipation. *Leonie Cooper*

NEED TO KNOW

BASED: Nashville

FOR FANS OF: Kings Of Leon, My Morning Jacket

BUY IT: The five-piece's first UK LP 'Dear Bo Jackson' is out on May 27, but you can grab their US debut 'Comeback Cadillac' on import

ON NME.COM: Preview their debut album and an exclusive documentary

BELIEVE IT OR NOT: Bo Jackson was the first ever All-Star player in two different US sports: American football and baseball. "He's without a doubt the best athlete of all time," says Sam



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PAUL MCCARTNEY, THE STONE ROSES,
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“THE MUSIC COMING OUT HAS BEEN PRETTY BIZARRE”

DIIV frontman Zachary Cole Smith cancels tour to spend some more time in the studio

RADAR NEWS

DIIV recently announced they were cancelling their May European tour. Going to Primavera or The Great Escape for a dose of Krautrock-inspired indie-rock? You're going to be left wanting. Talking to *Radar* to explain his decision to pull the plug, the band's boss man Zachary Cole Smith said he “needs to be off the road” after spending the best part of three years in DIIV and other bands, touring non-stop. Fair point, perhaps. He didn't seem too happy after SXSW either, posting a blog along the lines of “Fuck SXSW”. Sounds like he needs a holiday. Disappointing as the news may be, the silver lining is that Cole will spend the time writing and recording more music for DIIV's second album, the follow-up to last July's ace debut ‘Oshin’.

“I've been writing a ton of stuff, in different circumstances,” says Cole. “The last year was the most insane of my life so far. I moved out of New York to the country, and had a panic being alone there on my own. I freaked out,

so I moved back to the city and have been writing since. The music coming out of it has been pretty bizarre.”

Cole says he's been inspired by the UK and US psychedelia he's been listening to – '60s Texan psych-rockers Red Krayola are one name that crops up – as well as German punk. “The first record had this cohesive sound from start to finish so I want to experiment with breaking that down,” he says. “I have a couple of new songs that I've been testing out live, and they're different – recognisably us, but different, more ambient.” For the sessions so far, Cole and the rest of the band have been recording with Chet ‘JR’ White, formerly of Girls, in San Francisco and, where the sessions for ‘Oshin’ were carefully mapped out beforehand, this time improvisation has been at the core. There's also a collaboration with Sky Ferreira yet to see the light of day, with Cole saying they've recorded two songs together. “I just wanted to embrace something that they managed to capture on that first Girls record,” he says. “It was a special record – a punk record at heart, even if it doesn't sound like one.” *Andy Welch*

BAND CRUSH



Joel from Wolf Alice on his new favourite band

“We saw The Black Tambourines recently and they were amazing. They're these freaky dudes from Devon and they make the coolest garage-rock. They live in their own little bubble and don't care about London at all. They've recorded, like, three albums already and just do what they want. They're great.”

The Buzz

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



1 SALVIA PLATH

The latest signing to Domino imprint Weird World is drug-pun-loving twenty-something Michael Collins. The Baltimore resident was known as Run DMT until a wildly shit dubstep group made him change it, but he's now making sunny psych-pop music he says is as indebted to Monty Python and XTC's psychedelic spin-off The Dukes Of Stratosphear as it is The Beatles' ‘Magical Mystery Tour’. Sounds trippy, and album ‘The Bardo Story’ doesn't disappoint. Lead track ‘House Of Leaves’ sounds lifted from a tie-dyed Summer Of Love and the bubbly, melodic ‘The American Life’ should be spinning 24/7 in a kitschy US diner. If you're a fan of Mac DeMarco and Sean Nicholas Savage you'd be a fool to miss out.



2 KIRIN J CALLINAN

Kirin is a terrifying Australian making heavy, intense, strobey guitar music. Like Ariel Pink, who he is currently touring the US with, he won't be to everyone's taste, but those who do like him will be thrilled. The album, ‘Embracism’, is out on July 1 via Terrible Records (Chairlift, Twin Shadow).



3 TOUCHING VOIDS

Approved by Smith Westerns, their local friends from Chicago, Touching Voids clearly worship at the altar of Beach House and have two tracks of elegiac beauty online right now. ‘Like Dust’ is the pick, a tune that builds and builds before collapsing in on itself with frontman Ziyad Asrar sounding broken and unable to carry on.



4 DJEMBA DJEMBA

Fans of TNGHT, Rustie and, er, former Manchester United midfielders will want to check out Djemba Djemba. The LA-based Mad Decent producer provides a US take on UK bass and is equally adept at remixing the likes of Death Grips as he is at sampling Rick Ross on his own track ‘Stahp’. Sir Alex Ferguson is probably not a fan.



5 VALENTINA

Best known for her collaboration with Hot Chip's Joe Goddard on 2011's ‘Gabriel’, Italian-born, London-based vocalist Valentina is now going it alone with an EP called ‘Wolves’. With more piano than beats, it's very beautiful. She launches it this week at The Lexington in London (May 2).

RADAR
REVIEWGABRIEL
BRUCE

LOVE IN ARMS LUV LUV LUV

*Dark satire and disco perversion
on the snarling singer's debut*

Formerly of gravelly band Loverman, and forever a Casanova, Gabriel Bruce is one of those acts it's possible to sum up in a few words if you so choose: 'Springsteen meets Cave', or 'Billy Idol goes to The Birthday Party', or something like that.

But, like all good debuts, borrowed poses and gestures can be given new life by impassioned performance, and Bruce throws himself into it head-first. The louche *Rocky Horror...* snarl of 'Dark Lights, Shine Loud' sets the tone, Bruce playing the antihero and pleading for a pitchfork-wielding mob to "take my life... rid yourselves of evil", like some syphilitic Count raving from his burning battlements. He can do troubled romantic lead, too. 'Honey Honey Honey' leans heavy on those Springsteen vibes, with brooding guitars fuming to a chorus that's all driving yearning in the best 'Darkness On The Edge Of Town' fashion. If you prefer your hero untroubled, there's the contrasting sweet, horn-kissed 'Perfect Weather' and 'Greedy Little Heart', with its dizzy chorus and flamboyant keys. He's finest on the Leonard Cohen afterworld of 'Sleep Paralysis', all penitence, desperation and doomy organ.

It's good to see someone taking the influences that Bruce does and deploying them with conviction and wit. You'd hope that someone who named their former band after a Nick Cave song would realise the importance of humour in his work, and he's not only darkly satiric but also goofily human, as on the disco perversion of 'Zoe', where he tries out his best lines: "If you were a clock you'd have such a lovely face/And I'd always be checking the time".

That, and the range of tone, makes his debut a satisfying and interesting listen; shticky, sure, but with light and shade and laughs and thrills. 'Sermon On The Mount' is a perfect closer, a drum-machine waltz that wheels into a great ragged madman's 'My Way', a grand finale in which he sets fire to the velvet curtains and brings the whole theatre down around him. Bravo, Bruce. Bravo. *Emily Mackay*

BEST TRACKS: 'Dark Lights, Shine Loud', 'Car's Not Leaving', 'Greedy Little Heart'

5
To SEE

This week's
unmissable new
music shows



GEORGE MAPLE
Hoxton Square
Bar & Kitchen,
London, May 1

FINDLAY
Ku Ba,
Stockton, May 3

GIRL BAND
The Blind Tiger,
Brighton, May 3

FUN ADULTS
Brudenell Social
Club, Leeds, May 4

SIR SLY
(pictured above)
Queen Of Hoxton,
London, May 7

8



And people say pop
stars live a life of
glamour...

Majical Cloudz: great
songs, scary eyes

AUTRE NE VEUT/
MAJICAL CLOUDZ

ELECTROWERKZ, LONDON WEDNESDAY, APRIL 17

RADAR
LIVE

With his closer-than-close skinhead and shit-kicking boots, Devon Walsh looks more like he should be slumped on the stained sofa of some unsavoury squat than fronting one of the more intriguing synth-pop groups of 2013. But Montreal's **Majical Cloudz**, freshly signed to Matador for debut album 'Impersonator', are just that.

Walsh brought his bold tenor to Grimes' 'Nightmusic', and much like Ms Boucher, he and producer Matthew Otto make music that flits between genres. It is often soft to the point of preciousness, guided by gentle heartbeat rhythms and washy, unsteady synths. But there's a stark sincerity to the songs that elevates them into something graceful, almost ecclesiastical. 'Childhood's End' tells the tale of a neighbourhood shooting with devastating repercussions and, while much of it is languid, when the mood takes him, Walsh can belt it out. "Stay with me, my love" he repeats on 'Silver Rings' until the veins bulge from his head.

Weird to think, from the vantage point of 2013, but 'alternative' music and R&B used to be sworn enemies. Following in

the slipstream of Dirty Projectors and The xx, more notionally 'indie' musicians are getting their croon on – not least Brooklyn's Arthur Ashin. Ashin's self-titled 2010 debut as **Autre Ne Veut** and this year's 'Anxiety' offered a wilfully outsider, Ariel Pink-ish take on R&B, but what's astonishing is just how strong his voice is. Sure, he looks like a funny little white dude in a Dappy hat, but when he opens his mouth, out bursts a falsetto that recalls D'Angelo at his saltiest.

*Singer Devon Walsh
belts it out 'til the veins
bulge from his head*

A touch of hipster geekiness lingers to remind you that Ashin still stands at a slight remove from the mainstream; the backing vocalist wears an Aphex Twin T-shirt, while Ashin can be distracted from his heart-rending melismas by his standing keyboard. But 'Promises' and 'Counting' aren't messing around in their quest for pop perfection, exploding with tumbling neon synth and bursts of hyper-processed guitar, while the circling coda of 'Play By Play' is as close to a religious experience you'll get. *Louis Pattison*



ONE MAN BECAME A ROCK STAR, WITHOUT PLAYING A SINGLE NOTE.

While Jack Daniel loved music, he had no musical talent of his own. So it's a bit ironic that his whiskey became a mainstay at stadiums, clubs, garages, back alleys and rehearsal spaces around the world. If there was music being played, a bottle of Jack wasn't far away. Then again, with Mr. Jack's independent spirit and rebellious ways, it shouldn't have come as a shock to any of us. See how we mix Jack and music at jackdaniels.com/music.



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THE GROWING PAINS OF JUSTIN YOUNG

Aged 26 (and a bit)

Justin used to insist **The Vaccines** were a gang, but now he's moved to NYC alone to try and embrace the rock star ideal. But, **Dan Stubbs** finds, on the eve of their biggest headline shows to date, it's doing nothing to shake his ever-present insecurity

PHOTOS: **DEAN CHALKLEY**

Last November, The Vaccines celebrated a year in which their second album, 'Come Of Age', hit Number One with a hometown mega-gig at north London's Alexandra Palace. Support from Deap Vally and DIIV gave it zeitgeisty freshness; the band's own performance reflected the set-sharpening effect of a summer of festival-hopping; the crowd bounced and screamed in all the right places. It felt like Vaccines-mania. "We had 10,000 people singing back every single word of every single song," says frontman

Justin Young. "I felt like I was floating. It's something I've never felt before in my life."

Afterwards, The Vaccines hit the town to celebrate. Justin headed to the bar to order a drink. Two blokes were standing nearby. "That's the guy from The Vaccines," said one. "What a twat," replied his friend.

Justin is learning that you can't please everyone all the time, and it's affecting his outlook on life. "My mental state swings from delusional narcissism to crippling insecurity," he says. "I've always been shy and I used to think if I were ever in a position where my reputation precedes

me, that it would be so great for my confidence. But it hasn't been. I don't feel like I've changed as much as I'd hoped I would. I thought things would get easier socially. I thought people would come to me."

And do they not?
"Only sycophants."

He struggles to define what he means. "I just thought maybe... Sometimes I see people in bars and clubs and they're holding court and they're surrounded by good-looking girls and I find that they're an aspiring musician or whatever and I think, well, people just want to be around them because they're in a band."

You're talking about Fred from Spector?

"Ha! No, I'm not. Thing is, I then think, I've achieved so much more than a lot of these people in these bands would ever hope to achieve – but I still don't have front. And maybe I hoped I would. Does that make sense?"

Last time The Vaccines posed for *NME*'s cover, they were in Budapest, Hungary, about to play yet another festival in a packed

summer that also saw them on tour with Red Hot Chili Peppers. 'Come Of Age' had not yet been released, and the band didn't know if the platinum success of 2011 debut 'What Did You Expect...?' was a fluke. Yet there were signs that The Vaccines were relaxing into international rock stardom – guitarist Freddie Cowan, for one, was swanning around backstage with a high-profile model on his arm. He now says it was “a mistake” taking a girlfriend on tour. “A band is a very delicate dynamic, and I upset it,” he says, adding that the relationship has since ended. Less than a year later, there's no longer any doubt – the band are a top-level UK success.

For this, their fourth *NME* cover in their short career, we've brought them back to where it started – their rehearsal room at Studio 57 in Putney Bridge, and their old local, The Eight Bells. It's not a trendy pub. It is, says bassist Arni Hjörvar, the kind of place where you're likely to hear Bonnie Tyler's 'Holding Out For A Hero' on repeat. But as we chat to Freddie, it's The Vaccines' own 'Nørgaard' that pumps out tinnily from the pub's jukebox. He shrinks into his seat. Have they put it on specially? “Are you kidding?” he asks. “They haven't got a clue who we are.”

It's in this pub that The Vaccines first met their managers, and their publicists. It's also where their introductory *NME Radar* interview took place. Back in those days, there was a feeling that – with the possible exception of the enigmatic Freddie – the band weren't born to be rock stars. There was no sense of entitlement. No swagger. As Justin puts it: no front.

Justin might claim he still hasn't got it, but there's a new aura about the man. At the *NME* photoshoot, he raises issues with the concept, protesting about being photographed surrounded by amps, instruments and equipment because it's “a cliché”. No self-doubt on display there. Investigating the demos and rarities on *NME's* cover CD, not least the unheard songs 'Isolation' and 'Delicate', a recurring theme in Young's lyrics is apparent: self-loathing and lack of confidence. You have to wonder if the same will be said of the songs on their next album.

Arni says the phrase “rock star” makes him blush. He prefers to tell people he travels for a living. But international rock stars they are, with the emphasis on *international*. When they come back from tour, they go very separate ways. Drummer Pete lives outside London with his wife and baby son, whose presence in his life keeps him on the straight and narrow. “Some people in bands come home and fill the time with drink or drugs,” he says. “I come home and I'm being woken up at 6am by my son. He is my heroin!” Arni lives in Stamford Hill, London, and spends most of his free time cooking. He finds himself calling journalists to see what they're up to because he speaks to them more than he does his mates, and he fantasises about getting a regular temp job if he ever has a free month in London. Yet he also has bigger, more rock-starry plans: he's moving to Austin, Texas, home of South By Southwest and America's capital of alternative culture. Freddie, meanwhile, has just returned from a holiday in Colorado, where he stayed in a remote house in the mountains and visited “a really good guitar shop”. Once this year's live dates are out of the



Problems arose when Justin didn't allow anyone else on the sofa

“My mental state swings from delusional narcissism to crippling insecurity”

JUSTIN YOUNG

way, he has plans to spend three months in Nepal. To find himself? “No, just to spend time on my own. I need time to unpick everything that's happened, and Nepal seems like as good a place as any.” Looks like The Vaccines have got their very own George Harrison character.

“Freddie said what?” says Justin, later, disdainfully. For someone who's always got an eye on his band's narrative, a guitarist seconded in spiritual exploration in Nepal wasn't supposed to be part of the story. “What's he doing there?” he asks. “Finding himself?! He could do that in

Reading.” But Justin himself isn't exactly a home boy: he moved to New York in February. “I'd planned to do that before the band so it was actually delayed by The Vaccines,” he says, defensively. “It's, like, seven hours away. It's like the train to Edinburgh [Er, the train is actually, on average, less than five hours – *NME Travel*

Ed].” Bit more expensive though. “Yeah, and the seats are nicer on the train to Edinburgh.” He hesitates. “Look, I definitely don't want to be drawn on how much money I'm spending going back and forth,” he says, spikily.

New York, perhaps, will give Justin a chance to feel important. “I think that the British are really down on success,” he says. “In America, they celebrate it. You meet someone and within 30 seconds they're telling you how great things are going for them. They don't seem to find it weird.” So how will he fit in, given the crippling self-doubt? “I don't know,” he says. “I didn't move to New York for any other reason than the fact I was bored in London and I wanted to do something different.” Justin insists it means little to the day-to-day operation of the band, but it means he could well be writing their next album in isolation. Though perhaps not this time, if Freddie can help it. “Did he not tell you he's thinking about moving out to New York to be with his buddy?” asks Justin. He adds, with a tut: “He told you about Nepal and didn't mention that...” The band's widening diaspora is not a sign of fallings-out or growing resentment,



says the singer. "I went to New York without them last June and I couldn't wait to see them again. They're my only friends really."

Justin writing alone is nothing new – all of the demos on the cover CD began with him, alone in his bedroom. Though there's a real 'we're in this together' feeling about The Vaccines, there's a hefty chunk of Justin in everything the band do. A quick quiz: which of these statements does he most agree with: 'without him, they're nothing', or 'without them, he's nothing'?

"I honestly feel they're equally weighted," he says. "It's not me and them or them and me – it's us. We're a band. It's a spirit and a collection of people." A pause. "People know full well that my attempt to be a solo artist failed miserably..."

Ah yes. Jay Jay Pistolet, Justin's first bite of the cherry. He shudders at the mere mention. "I hate the name," he says. "I hate the idea of people YouTubing it, I hate seeing it in print. It came from the pretensions of my 19-year-old head." He's reluctant to talk about the solo years at all. "It was something I did through necessity," he says. "I know people think I grew up in Buckingham Palace, but I moved from

Southampton to London with a bin-liner on my back and a guitar. I didn't have any friends but I wanted to play gigs, so I had to play on my own. It wasn't something I wanted." Keeping the band together is, therefore, at the forefront of his mind. It's something he's talked about with older bands too. "Last summer, [RHCP bassist] Flea told us the secret to longevity is always getting back in a room together, and forcing yourself to make music and making sure you still care. It was really inspiring."

As well as living away from their home city, Justin's path is diverging from the rest of the band in more ways than one. Recently, it was revealed that he'd been writing with One Direction, the act *NME* readers voted Worst Band at our Awards ceremony. It's a move that's seen him receive some stick from fans. "People who don't understand why I would want to work with One Direction are old-fashioned and small-minded and tribal," he says. "Someone asked me if we were selling out and I thought, how have I gone back on my word? At no point have we professed to be indie."

So you're doing it for the money? ▶

PHASES OF THE YOUNG

Justin Young is a man of many guises



FASHION POLICE BRUTALITY JUSTIN

As a teenager, Young was in a string of hardcore bands in Southampton, including the archly named Fashion Police Brutality.



JAY JAY PISTOLET JUSTIN

Associating himself with the nu-folk scene on moving from Southampton to London, Jay Jay Pistolet was his acoustic solo project.



'WHAT DID YOU EXPECT...?'-ERA JUSTIN

Justin rocked a floppy fringe and hung off his microphone in the band's early days.

'COME OF AGE'-ERA JUSTIN

Rocking a uniform of double denim, Justin returned with more rock'n'roll swagger for album two.



NEW YORK JUSTIN

It's in with Letterman-style jackets, skater beanies and unkempt facial fuzz as Justin hops outta London and heads off to live in The Big Apple.



The Vaccines' crowd at London's Alexandra Palace, 17 November 2012

"No! Genuinely, that's not the reason. My goal as a songwriter is in creating as much as I can. From our first interview, right there at that table (*pointing*), I said I want to write pop music. So who better than for the biggest pop band in the world?"

Justin Bieber?

"I'd do Justin Bieber, of course."

Are you a fan of One Direction?

"I have them on my iPod, so what does that say to you?"

The odd track or the whole album?

"They've done two albums, and I've got one. I listen to it and I enjoy it. I like this song, 'They Don't Know About Us' – it's great songwriting."

He scrolls to the letter O on his iPhone's iTunes list, and sure enough, he does have a One Direction album. He plays 'They Don't Know About Us'. Its intro is all plinking pianos and twinkly-eyed harmonies. The indignant look on Justin's face suggests he's not pulling my leg.

The collaboration came about after two of One Direction went to see The Vaccines play in Japan. After the show, Harry Styles told Justin he's a fan of Frightened Rabbit and The Cribs. "We had a few beers with them, had a chat," says Justin. "What were they like? They were what you'd think 19-year-old kids are like: really nice guys. One of them texted me asking if I'd be up for writing a song with them and I said, 'Yeah, of course'. It didn't really feel like a big thing. I'd do it again in a heartbeat." But was it with or for? "Oh, with," he says. "They had a lot of input. I thought they should write the lyrics because I don't know what it's like being at school." But does he remember being at school and hating manufactured pop? "I understand why the majority of *NME* readers don't like One Direction," he says. "I probably wouldn't have worked with One Direction at 18."

Above the other Vaccines, Justin seems to be slipping into his new position most comfortably. He's the one regularly spotted at gigs and aftershows – often wearing a quite ludicrous wide-brimmed hat. He's the one who formed a rock'n'roll couple with a member of another up-and-coming band, though he's not at all prepared at all to talk about it. "That information never got out there and I don't want it to come from me," he snaps. Young is single at the moment, but enjoying it. "I think I spend my whole life trying to get into a relationship or get out of one," he says, shifting uncomfortably in his seat. "I'm a selfish person and I think I enjoy... thinking... about myself!"

And does that extend to groupies? Earlier, Freddie had said none of the band indulge...

"Really?" says Justin. "Freddie said that did he?"



Rocking out for their Stone Roses support slot at Heaton Park, 29 June 2012



Their first NME cover shoot, 6 January 2011

Freddie is the one to talk to about all this stuff. He's the dirty dog."

Right now, there are two events looming large on Justin's mind, and both take place in the UK. The first is The Vaccines' forthcoming arena tour, which peaks with a huge gig this week, at The O2 Arena in London, on May 2. The other is their slot as main support for The Rolling Stones at Hyde Park on July 6. "That's something quantifiable," he says, proudly. "I told

my dad about our Number One record and about The O2 and he'd say, (*flatly*) 'Oh, that's great'. I emailed him about playing with the Stones and he wrote back saying, 'Fuck! Fuck! Fuuuuuuuuck!!!!' It

hit home how big a deal it is."

Will he endeavour to meet the Stones after the show? "I never endeavour to meet anyone," he says. "I think that's a bad idea in life. Let people come to you." And who has approached him recently? Who's recently been added to the Justin Young Facebook? "I don't know really," he laughs. "I'm trying to think if I even have any famous friends." In fact, says Justin, people from other bands scare him – and he regrets attending

the NME Awards afterparty for that reason. "When I go into a bar and I see someone from a band who would be able to headline somewhere like The Lexington, I sort of look up to them. It's funny, because I put other people on a pedestal that I don't put myself on. I've never walked around with my head held high thinking, 'Yeah, I've got a Number One record, I'm headlining The O2.'"

Justin still has a sense that the rug might be pulled out from under him. It's why he's still a workaholic, who writes every single day. Though The Vaccines won't be following up the ultra-quick one-two of 'What Did You Expect...?' and 'Come Of Age' with a third album any time soon, there's a new EP on the cards, comprising four songs written at the start of the year and recorded with super-producers John Hill and Rich Costey in Los Angeles.

Justin's car arrives to take him to the K West hotel in Shepherd's Bush. "It's so strange staying in a hotel in London, because it's been my home for the last seven years," he says. Perhaps some of the Jagger swagger will wear off on Justin this summer. Perhaps New York will turn him into a self-celebrating soul. Until then, being Justin Young seems like a complicated thing. Do him a favour. If you see him, don't call him a twat.

"I spend my whole life trying to get into a relationship... or get out of one"

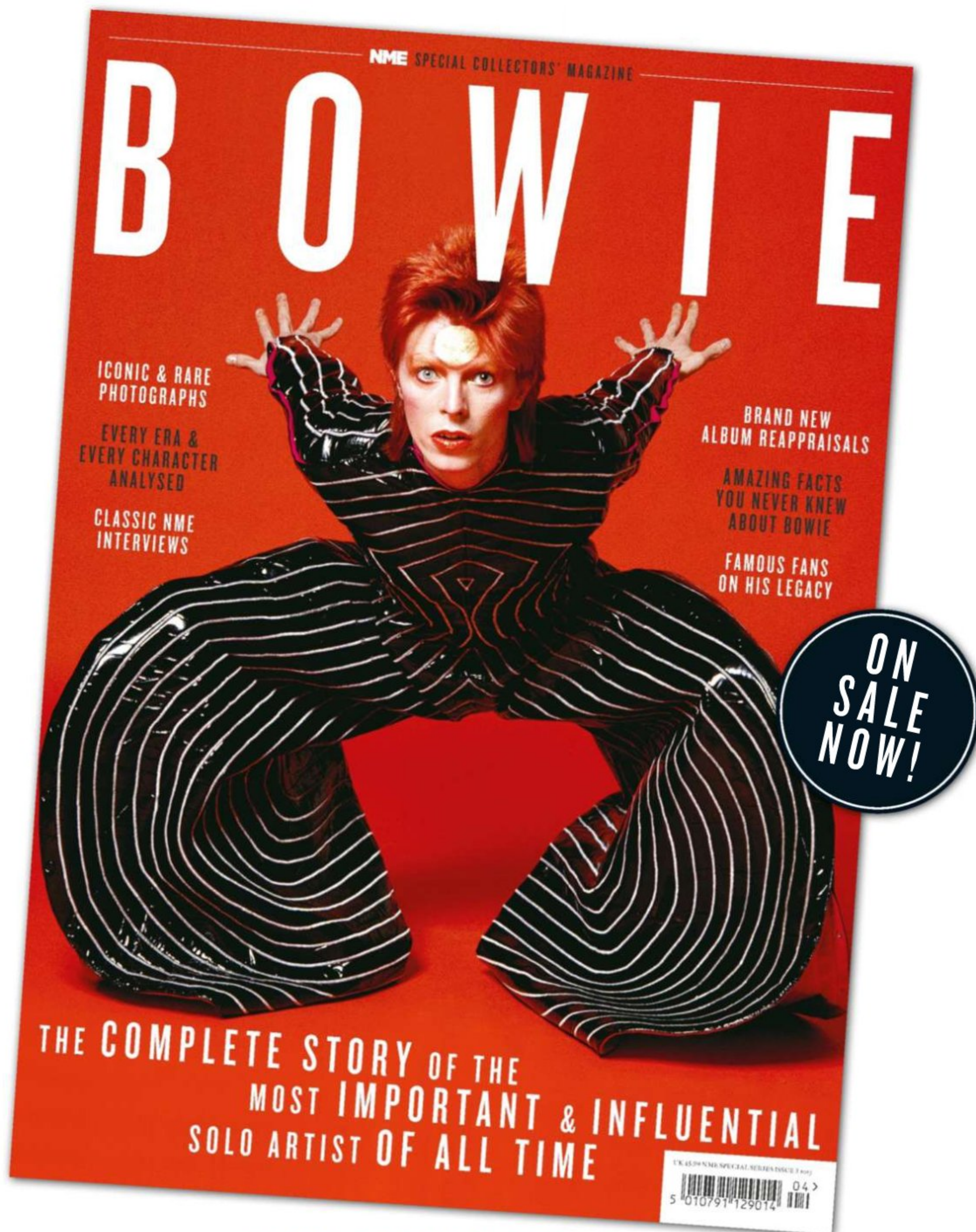
JUSTIN YOUNG

WHAT SHOULD WE EXPECT NEXT?

Justin on the band's forthcoming releases

"We recorded a few songs in LA last month with John Hill and Rich Costey, and we're just working out what to do with them. They feel like a bridge to something else so I guess they'll be an EP, but I guess

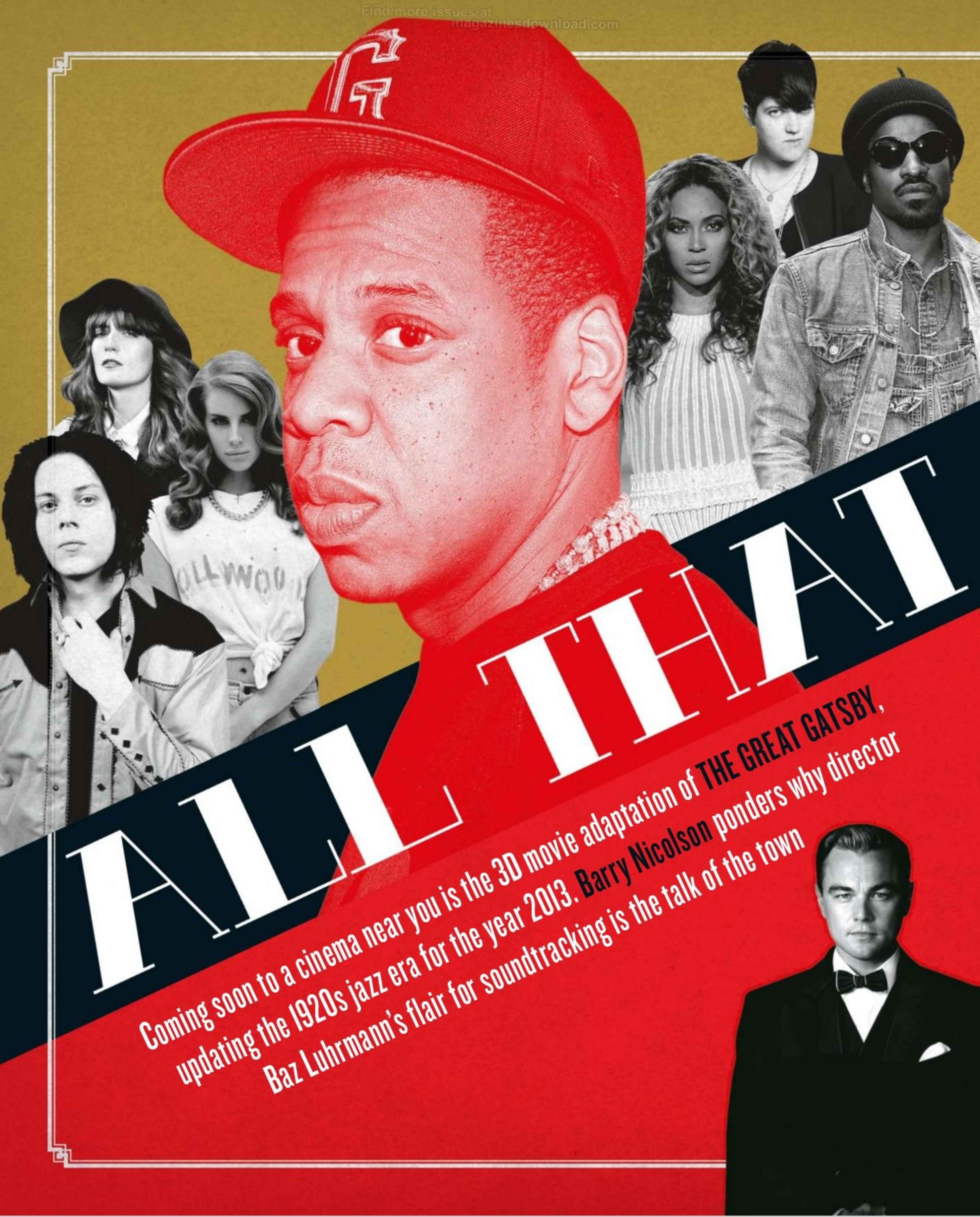
there is a small chance they might be the start of album three, because I feel very creative at the moment. They feel quite different, so it's exciting. We're trying a lot of things for the first time."



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ALL THAT

Coming soon to a cinema near you is the 3D movie adaptation of **THE GREAT GATSBY**, updating the 1920s jazz era for the year 2013. Barry Nicolson ponders why director Baz Luhrmann's flair for soundtracking is the talk of the town



W

JAY-Z



The moment that Carey Mulligan clapped eyes on Marcus Mumford

The 2013 film version of *The Great Gatsby* isn't even out yet, but already it's rivalling the new Daft Punk record for internet ubiquity. The sheer volume of excitable talk surrounding the year's most eagerly anticipated cinematic adaptation is

deafening – quite fitting considering the level of chatter that constantly engulfs the characters in F Scott Fitzgerald's original novel, set in 1922 and first published in 1925. This universal anticipation is hardly surprising given Baz Luhrmann's track record. *The Great Gatsby* marks the return of one of cinema's most distinctive directors, working with a trio of A-list dynamite (Leonardo DiCaprio, Carey Mulligan and Tobey Maguire) in a big-budget 3D retelling of what many consider to be one of the greatest novels in the history of American literature. At the top of the list of reasons why you should be itching to see it, however, is its soundtrack. Scored by the don of hip-hop, Jay-Z, it's a glamorous playground for some of the biggest names in music right now. It features new material from Beyoncé, The xx, Lana Del Rey and many, many more.

Compounding the awesomeness of that lot is the sheer presence of Luhrmann himself. The Australian director knows a thing or two about game-changing soundtracks, having reinvented the Hollywood musical with *Moulin Rouge*. Musicals had been the preserve of talking animals in Disney cartoons for decades, but Luhrmann transformed the genre into something completely hedonistic for modern

audiences. He's someone who understands how music can elevate a scene from narratively functional to properly iconic. His reinterpretation of Shakespeare in 1996's *Romeo + Juliet* had DiCaprio's Romeo tripping on E to 'Young Hearts Run Free'. In *Moulin Rouge*, the scene in which a 19th-century Parisian novelist serenades a courtesan in her bejewelled, elephant-shaped boudoir with a rendition of 'Your Song' is far from understated.

For music-lovers and movie-goers alike, then, this is a drool-inducing team-up. But it's also, at first glance, a bit random: just what is a rapper, albeit the world's best, doing scoring an adaptation of a book that takes place against the backdrop of the 1920s Jazz Age? As it turns out, it's all part of Luhrmann's plan to stick with Fitzgerald's world. The book is set in a still-ascendant America, awash with new money, outrageous parties and life-sized rubber zebras bobbing around in the swimming pool. How do you update that for 2013? You substitute jazz for its 21st century counterpart: hip-hop.

"We knew we had to unlock for the audience a way of letting them feel what it was like to read Fitzgerald's book

in the 1920s – to be in New York City at that time," says the director. "And one of the things Fitzgerald did very successfully was take all things new and modern, take pop culture and put those in his novel. Particularly he utilised the then-new African-American street music – jazz, which was called a 'fad' by many – and placed it in the novel, to help tell the story. To do something similar for today's audience was our challenge. And I am a great fan of jazz. But

it is a bit rarified today. So it was a natural fit to translate the African-American music that came from the streets called hip-hop, and weave it into a jazz language."

It might sound strange, but

Luhrmann's choice makes a surprising amount of sense, thematically and historically. Just like jazz in the '20s, hip-hop is the music that soundtracks inner-city life, and its culture is rooted in strong African-American

traditions. Both have their own distinct customs, expressed in the clothes they wear and the language they speak: flapper girls and jive-talk for jazz; bling, bagginess and

THE GREAT GATSBY 3D THE DETAILS

RELEASED: May 16, 2013
CERT: 12A

STARRING: Leonardo DiCaprio, Tobey Maguire, Carey Mulligan

BACKGROUND: Adapted by Baz Luhrmann from F Scott Fitzgerald's classic 1925 novel

PLOT: Nick Carraway (Maguire) moves to the Long Island village of West Egg and meets his neighbour, Jay Gatsby (DiCaprio), a mysterious millionaire whose life revolves around all the lavish parties he hosts. But as he gets closer into Gatsby's circle, he soon discovers that all that glitters is not gold



"Jazz was African-American street music. The 1920s was the jazz age; this is the hip-hop age"

BAZ LUHRMANN

street slang for hip-hop. Both – in their early years, at least – struggled to find acceptance within the cultural establishment of the day. They were also the targets of moralising campaigners looking to stamp out their 'corruptive' influence. In 1920, the American industrialist Henry Ford criticised jazz, lamenting that "waves upon waves of musical slush invade decent homes and set the young people of this generation imitating the drivell of morons". Seventy-two years later, in what was supposed to be a more enlightened age, then-Vice President Dan Quayle took aim at hip-hop when a tape of 2Pac's '2Pacalypse Now' was found in the car of a man accused of murdering a Texas state trooper. "This music has no place in our society," Quayle declared.

In addition to being held up as symptoms of societal rot, both genres have also been the subject of debate about whether they even qualify as 'music' at all. In 1921, four years before the publication of *The Great Gatsby*,

a Princeton University professor named Henry Van Dyke dismissed jazz as something "invented by demons for the torture of imbeciles... good music

is caused by and fosters high emotions. It is hard to have high thoughts to jazz. The glutton cannot sing of his inner thoughts or the miser of his gold and produce real music."

We can only imagine what Professor Henry Van Dyke might have made of Wu-Tang Clan's 'CREAM', Kanye West's Messiah complex, or the very existence of 50 Cent. But there is no shortage of contemporary Professor Van Dykes saying broadly the same things about hip-hop today, from Noel Gallagher's "I'm not having hip-hop at Glastonbury" furore before Jay-Z headlined the festival in 2008, to Motörhead rocker Lemmy, who in 2011 bemoaned that "it's not music. There's nothing creative about [rapping] over music someone else created. I don't call that music. You'd think they could come up with sounds of their own, even some basic sounds, and they can't do it. Sad." Comments like these sounded as hopelessly out of touch in 1921 as they do in 2013. More to the point, they fail to recognise a basic, inescapable truth: young people will always want music they can dance to, music that feels fresh, rebellious and, above all, new. In that sense, hip-hop serves the same function today as jazz did for Fitzgerald and his contemporaries.

Jazz was the roar of the roaring '20s, the decade during which America began its ill-fated experiment with the prohibition of alcohol. From 1920 until 1933, anyone in search of anything stronger than

The Great Gatsby director Baz Luhrmann



The movie's stars (l-r): Tobey Maguire, Leonardo DiCaprio, Carey Mulligan



LET'S PARTY LIKE IT'S 1922!

Details on the soundtrack of 2013

JAY-Z - '100\$ BILL'



Jay-Z came on board the project after meeting Luhrmann in New York, and in addition to producing the soundtrack, has also contributed a brand new song.

LANA DEL REY - 'YOUNG AND BEAUTIFUL'



If there's a single contemporary pop star who could possibly capture the beauty, sadness and vapidness of Fitzgerald's Daisy Buchanan, then surely it's Lizzie Grant. This track is Lana Del Rey at her bruised, melodramatic best.

JACK WHITE - 'LOVE IS BLINDNESS'



This track has been knocking about since 2011. Still, anyone who hasn't heard it is in for a treat: Jack lets rip in spectacular style on this cover of U2's 1991 song.

BEYONCÉ & ANDRÉ 3000 - 'BACK TO BLACK'



Leaving aside the minor controversy surrounding it – Amy's father Mitch Winehouse has suggested that Beyoncé should donate £100,000 to the Amy Winehouse Foundation for covering his late daughter's 2006 classic – Bey and Dré's version of the neo-soul standard has got to be the most exciting pairing on the record.

FLORENCE + THE MACHINE - 'OVER THE LOVE'

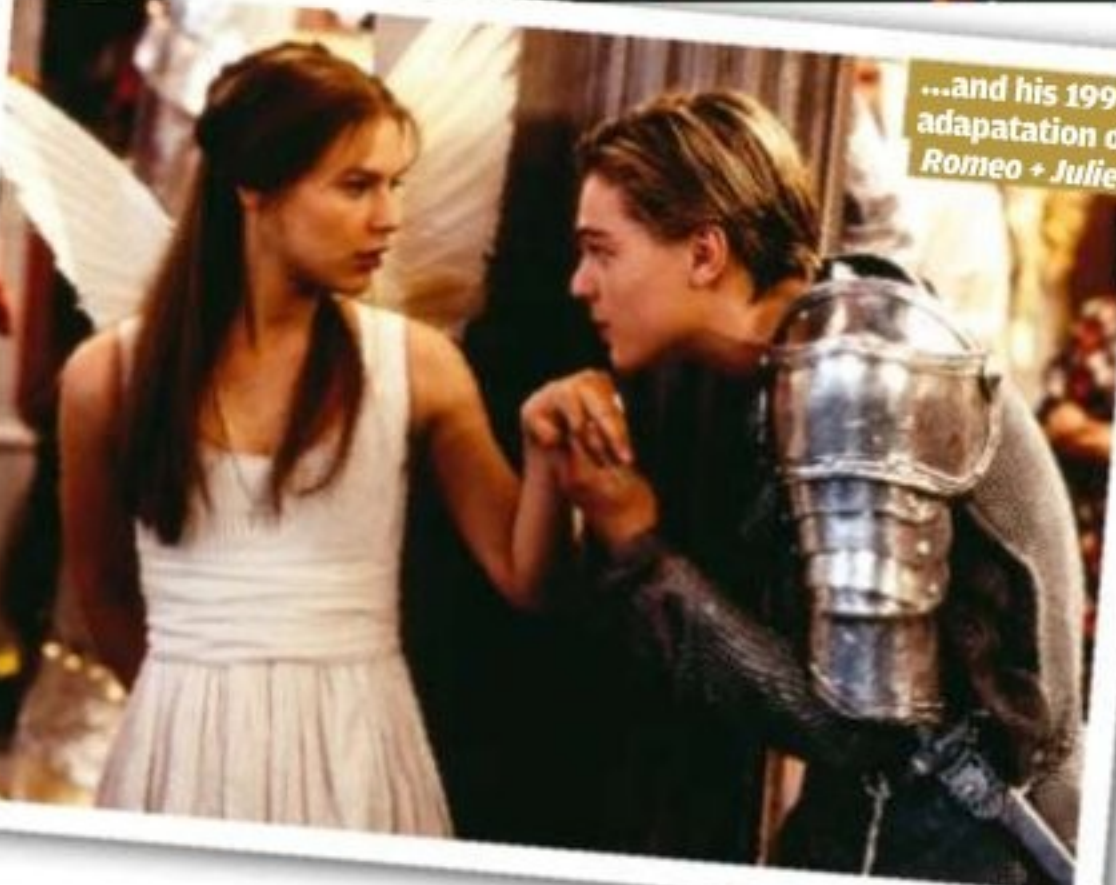


This tune – on which Flo gives a typically flamboyant performance atop a bombastic, if slightly melancholic, backing track – recently found its way online, and is packed with references to the novel, leading some to speculate that it's sung from the point of view of Carey Mulligan's Daisy Buchanan.

Luhrmann's 2001 classic musical Moulin Rouge...



...and his 1996 adaptation of Romeo + Juliet



JO MCCAUGHEY, DEAN CHALKLEY, TOM OXLEY, REX, PA PHOTOS

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NME's Christmas parties used to be classy affairs back in the day



"You still do the 2-for-1 deal on stuffed crust? You do? Nice one"

Coca-Cola had to frequent the sort of seedy establishments that were willing to turn a blind eye to the fact that whiskey was as illegal as heroin or cocaine. Coincidentally, the speakeasy was also one of the few places in a still deeply segregated America where black musicians could get a regular gig, and the music they pioneered inevitably came to soundtrack the illicit revelry of the age. Jazz was wild, expressive, sexual and exciting, and it became the music of choice for the young, white and pissed to have a good time to.

Today, that role is fulfilled by hip-hop and its stylistic offshoots: it's what people are dancing to in clubs, and it's one of the few areas of music where innovation still occurs. It has transcended race, class and geography to become the most popular form of music in the world. In Luhrmann's words, "Jazz was African-American street music, and it suddenly informed the times. Hip-hop is the African-American street music now. If that was the jazz age, this is the hip-hop age."

There's a lot about *The Great Gatsby* that still resonates, almost 90 years after it was first published. In the book, the main man Jay Gatsby creates a completely new persona for himself, in much the same way that Robert

Zimmerman became Bob Dylan, David Bowie became Ziggy Stardust or Lizzie Grant became Lana Del Rey. The idea of the American dream is still

with us, as difficult to define as ever. And the callousness of the rich is a theme that never goes out of fashion: the novel's baddie, Tom Buchanan, treats those beneath him in a dastardly, uncaring manner, like a one-man Tory party. Post-financial crash, after the reckless actions of an elite few have left the rest of us royally screwed, there could hardly be a more fitting time to revisit Fitzgerald's novel of haves and have-nots. According to Luhrmann, "What we are saying is, although our story may be set in the 1920s, to quote one of Jay's rhymes, 'History doesn't repeat itself, it rhymes'. What I get from that is just that the universal truth moves through time and geography. There was a Jay Gatsby in 1922; there is a Jay Gatsby today. And we all know one."

Which raises an interesting question: if the character truly is timeless, what would the 21st century Jay Gatsby look like? Would he be one of those insufferable London socialites, whose triple-barrelled name is permanently etched in stone on the Mahiki guestlist? A twenty-something dotcom billionaire with gauche tastes and tragically affected gangsta leanings? Perhaps. But for a character who's so symbolic of the American dream and all the unyielding ambition that comes with it, isn't it just as possible that he'd be someone like Jay-Z? Hip-hop, after all, is the most aspirational, capitalistic and proudly American genre out there. Many of its biggest stars aren't only musicians but CEOs of their own personal branded empires. Think Sean 'P Diddy' Combs, Dr 'Beats' Dre and hot entrepreneur Tyler, The Creator. Like Gatsby, most of them have worked their way up from nothing

"It's a classic American story. It's aspirational. It's about whether Gatsby's a good person or not"

JAY-Z

to get there, reinventing themselves in the process. Jay-Z is probably the ultimate example of that: not many men can claim to have started out selling

crack in a Brooklyn housing project before going on to become one of the most successful rappers in history, marrying the world's biggest pop star and ending up with Barack Obama's phone number on speed-dial. If that's not the very definition of the American dream – which, at its root, is what *The Great Gatsby* is really all about – then what is?

"When you are talking hip-hop, collaboration and storytelling, the first person I think of is Jay-Z," says Luhrmann. But if you're talking aspiration, exceptionalism and excess, then he's surely going to figure in that conversation, too. Certainly, that's one of the things that attracted the rapper to the project in the first place. He's described the novel as "that classic American story of one's introduction to extravagance, decadence and illusion", and upon viewing an early cut of the movie remarked that "it's an aspirational film. The thing about Gatsby is not whether he made his money illegally or not; it's whether he's a good person or not."

Ultimately, however, for all the historical parallels you can draw and all the thematic dots you can join, no soundtrack to any adaptation of *The Great Gatsby*, postmodern or otherwise, would be worth a damn if you couldn't party to it. As we teeter on the brink of a triple-dip recession overseen by a government of witless Tom Buchanans, any morsel of escapism is always going to be welcome. So release the midgets, order in a fresh crate of champagne (Tesco Value, of course; we're living in an age of frugality) and dig in, old sports. Welcome to the soundtrack of the year.

MAXIMO & MILES: DO YOU HAVE TICKETS YET?

JD Roots are getting behind local music scenes with two special homecoming gigs in May, in association with NME's search for Britain's Best Small Venue



This May, Maximo Park and Miles Kane are going back to their hometowns thanks to Jack Daniel's JD Roots.

In association with NME's search to find Britain's Best Small Venue, Maximo Park will return to the intimate surroundings of The Cluny in Newcastle on May 2, and Miles Kane – who releases his second solo album 'Don't Forget Who You Are' in June – will play Liverpool's famous Zanzibar on May 15. To snap up the remaining tickets to these exclusive intimate gigs and find out more about the best small venues in your area, head to NME.COM/smallvenues. JD Roots is all about celebrating local music scenes – because if there's one thing JD and music has in common, it's bringing people together.

HOMETOWN HEROES

WHO MAXIMO PARK

Supported by Palace

WHERE The Cluny, Newcastle

WHEN May 2

WHAT TO EXPECT **Paul Smith:** "Here it's about atmosphere and pure adrenaline. I think for me every time we've played here it's been a very enjoyable atmosphere. You try and grab everybody's attention. You feel like you can reach every person in that room."

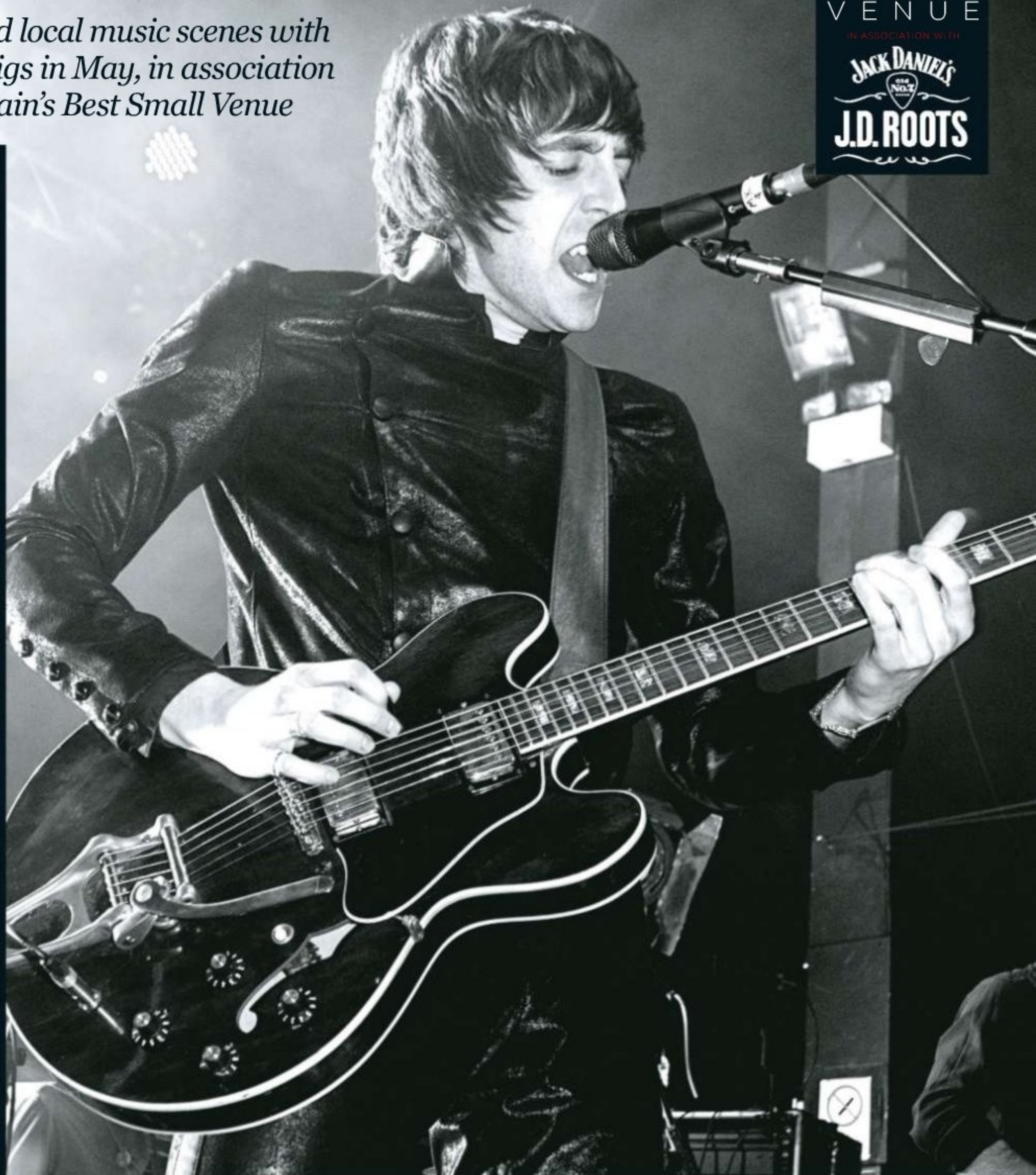
WHO MILES KANE

Supported by The Red Suns

WHERE Zanzibar, Liverpool

WHEN May 15

WHY I LOVE BEING ONSTAGE "I like it here because it's rock'n'roll. It's small. You feel like you can have a dance and enjoy yourself. It's not somewhere that feels stiff. It has that rawness. I've seen great gigs in here, and I'm excited to blow the roof off it."



WIN TICKETS

HOW TO ENTER

1. DOWNLOAD A QR READER

Go to your smartphone's app store and type QR reader. You should find several apps. Download one onto your phone.

2 SCAN THE CODE

Launch the QR reader

and scan the code that is printed below.

3 VIEW CONTENT

You will automatically be redirected to the competition.

Mobile network and/or wi-fi charges may apply. If you don't have a smartphone,

go to NME.com/extra. Competition open until midnight Sunday, May 5

As well as the live performances look out for a summer of events from JD Roots that celebrates everything exciting

about local music scenes across the UK.



www.facebook.com/jackdanielsuk www.jackdaniels.com/music

KNOW WHEN TO UNPLUG. PLEASE DRINK JACK DANIEL'S RESPONSIBLY.



THE GREATEST INDIE LABELS EVER!



Continued from last week's rundown of the best independent labels of all time, we give you the ones that brought us Arctic Monkeys, The Libertines, Manics, Happy Mondays, The Cribbs and more



Founded by: Jeff Barrett, a DJ headhunted by Creation Records boss Alan McGee in 1985 who later promoted gigs and started two other short-lived labels, Head and Sub-Aqua. Acid house inspired him to try again with Heavenly in 1990.
Based in: London

Years active: 1990–present

History: Yes, we know Heavenly are guilty of unleashing The Magic Numbers. But they're also the ones who took a punt on the Manics and released 'Motown Junk'. They championed the woozy romance of Saint Etienne and Doves and the folktronica of Beth Orton. They put on some of the biggest BOSH nights of the '90s with club night The Heavenly Social, providing a platform for The Chemical Brothers and helping spawn big beat. Now home to bright young things including Toy, Temples and Charlie Boyer And The Voyeurs.



Just like heaven:
Charlie Boyer
And The Voyeurs



"The resurgence at Heavenly for new, exciting British bands is brilliant to be a part of. We're all friends – Toy, Charlie Boyer And The Voyeurs and Temples are all on a bus together currently to France for a gig! It's like being part of a gang."

TOM DOUGALL, TOY

ESSENTIAL BUYS

MANIC STREET PREACHERS – 'MOTOWN JUNK' (1991)



"I laughed when Lennon got shot". That's how the Manics announced their arrival as one of the greatest iconoclastic bands of our age with this perfect early single.

SAINT ETIENNE – 'SO TOUGH' (1993)



Some of the smartest, dreamiest electronic pop-rock from ex-music journalists Bob Stanley and Pete Wiggs, together with Sarah Cracknell. There's hope for all us beleaguered hacks yet.

BETH ORTON – 'TRAILER PARK' (1996)



Trailblazing stuff from Beth, who fused dance culture and pop-folk and made an album that's still essential listening for anyone returning home at 4am.

TOY – 'TOY' (2012)



The finest Krautrock-indebted album by a bunch of trendy London types since... er, The Horrors. But still: mind-bending sonic fuckery like this is to be cherished.

CHARLIE BOYER AND THE VOYEURS – 'I WATCH YOU' (2012)



This is why everyone at NME Towers is getting very flipping excited about CBATV right now: a blast of crude, yowling, pent-up aggression, like having your head dunked in a CBGB toilet by someone much cooler than you.



ESSENTIAL BUYS PICKED BY RADIO 1'S VIC GALLOWAY



• KING CREOSOTE – 'ROCKET DIY' (2005)

King Creosote set up Fence as a DIY enterprise for releasing his own music – the off-kilter folk-pop home recordings he had been making for years.

• LONE PIGEON – '28 SECRET TRACKS' (2000)

Gordon Anderson, aka Lone Pigeon, is Creosote's younger brother, and an original member of The Beta Band. This collection of lo-fi home recordings showcases his heart-breaking laments.

• PIP DYLAN – 'OF ALL THE THINGS I CAN EAT...' (2002)

The third Anderson brother, Een – aka Pip Dylan – has various alter egos. Here, in his more countrified and rootsy songwriter guise, he shows off his guitar and banjo playing with simple but adept tunes and humour.

• THE PICTISH TRAIL – 'SECRET SOUNDZ VOL 1' (2008)

The debut album of singer-songwriter Johnny Lynch as The Pictish Trail. Ten electro-indie-folk-pop gems.

• 'LET'S GET THIS SHIP ON THE ROAD' COMPILATION (2002)

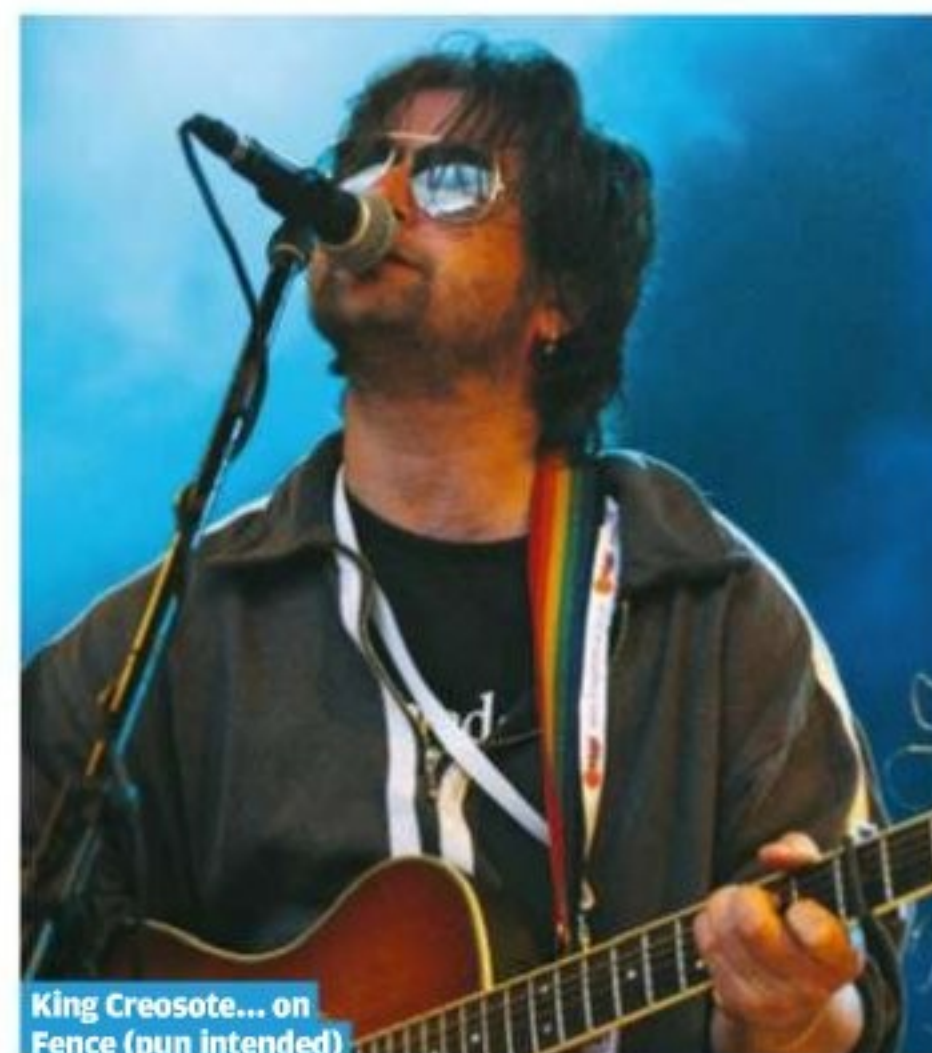
Featuring King Creosote, James Yorkston, Pip Dylan, Uncle Beesly, Gummi Bako, OnTheFly, HMS Ginafore, Lone Pigeon and more, it's a unique collaborative album.

Founded by: It's the original brainchild of Kenny Anderson, aka Fife's finest peddler of folk King Creosote, although Johnny Lynch – the man behind The Pictish Trail – has also been running the show since 2003.

Based in: Anstruther, Fife, Scotland

Years active: 1997–present

History: The perfect feelgood story. When the record shop Kenny worked in went belly-up, he bought the lease and flogged home-recorded CDs made by him and his mates. And it's retained that communal bonhomie, too, making it feel like a dusty haven untouched by the music industry at large. All of its roster, whether it's James Yorkston or unappreciated souls like Gordon Anderson (Kenny's brother, who operates as Lone Pigeon), creaks with close-knit vibes. You can take their music out of Anstruther, sure, and it still sounds brilliant. But you can't take that folksy, family feel out of the label itself, and therein lies its charm.



King Creosote... on
Fence (pun intended)

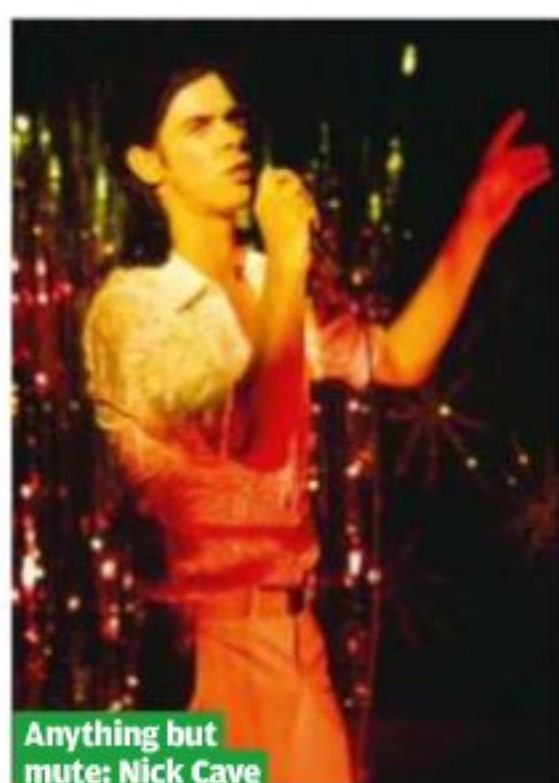


Founded by: Synthesizer addict, producer and frustrated musician Daniel Miller started his labour of love purely so he could release the debut single by his own band, The Normal.

Based: London

Years active: 1978–present

History: Under Miller's stewardship, Mute has become a worship ground for angst-filled, lust-ridden devotees of stern music the world over – and its iconic association with Depeche Mode, helping them become one of the planet's biggest bands, would be cause for celebration on its own. But Mute's brilliance is in its diversity: as natural a home to the sparkling synthpop of Yazoo and Erasure as it is the demonic thundering of Nick Cave And The Bad Seeds, Liars and Einstürzende Neubauten. The Normal? Miller made the Mute label anything but.



Anything but mute: Nick Cave



ESSENTIAL BUYS

• LIARS – 'SISTERWORLD' (2010)

A scary and scarred assault upon the grim decay of LA and its inhabitants.

• NICK CAVE & THE BAD SEEDS – 'LET LOVE IN' (1994)

Warning: ignore ol' Nick's advice, unless you wanna have your heart broken ('Nobody's Baby Now'), get violently sleazy ('Loverman') and be haunted ('Red Right Hand').

• DEPECHE MODE – 'VIOLATOR' (1990)

The album that gave them the leg-up to global superstardom, aided by two of the gloomiest but catchiest bangers ever, 'Personal Jesus' and 'Enjoy The Silence'.

• DIAMANDA GALAS – 'THE DIVINE PUNISHMENT' (1986)

One of a three-album series focusing on the AIDS epidemic.

• CARTER TUTTI VOID – 'TRANSVERSE' EP (2012)

A live recording but grindingly, viciously mechanical.



Trade did get rough for The Libertines



Founded by: Geoff Travis: ex-drama teacher who opened the first Rough Trade shop in 1976. The label followed two years later and became part of nationwide distribution network The Cartel.

Based: London

Years active: 1978–present

History: Rough Trade has grown from a small west London record shop into one of Britain's most beloved independent labels. The label's early years were marked by releases from Pere Ubu and Subway Sect but it was The Smiths who really put Rough Trade on the map, though Morrissey's relationship with them was always testy. After a series of financial woes in the early '90s, the advent of The Strokes in 2001 and The Libertines a year later re-established the label, and it hasn't looked back since. The likes of Palma Violets, Howler and Warpaint continue to carry its torch.



ROUGH TRADE NOW

"Rough Trade is run by the most experienced staff that any label could have. Their legacy has remained intact and

has many years of longevity left, and we are proud and honoured to be a part of it. Also Jeannette Lee [Rough Trade co-owner] is buff." **PALMA VIOLETS**

ROUGH TRADE THEN

"When I was on Rough Trade, the people who were involved were still quite young. Geoff will always pick music that turns out to be very important. I can remember the day after Rough Trade signed The Strokes, Geoff was like a 10-year-old kid. He was just going, 'This is REALLY special Johnny! They're called The Strokes!'" **JOHNNY MARR**



Rough Trade thought Johnny Marr was godlike too

ESSENTIAL BUYS

THE SMITHS – 'HAND IN GLOVE' (1983)



The success of The Smiths changed Rough Trade from a modest indie concern into a standout major player. This is the band's debut single, which started it all.

THE LIBERTINES – 'UP THE BRACKET' (2002)



They might owe an existential debt to their American labelmates The Strokes, but The Libertines get the nod here, purely for the seismic effect this record had on British indie.

THE FALL – 'PERVERTED BY LANGUAGE' (1983)



The Fall may have had a fraught relationship with Rough Trade, but this album – which includes the John Peel favourite 'Eat Y'Self Fitter' – ranks among Mark E Smith's mob's best and most accessible.

THE SMITHS – 'THE QUEEN IS DEAD' (1986)



Produced by the dream team of Morrissey and Johnny Marr together with 'Meat Is Murder' engineer Stephen Street, the Mancs' third studio album is generally considered their crowning glory.

THE STROKES – 'IS THIS IT' (2001)



It wasn't far into the new millennium before one of its most important records was released upon us. Something of a poisoned chalice for the New York garage punk revivalists who have never bettered it.



ESSENTIAL BUYS

• THE RAPTURE – 'ECHOES' (2003)

The Rapture's early stuff was scrappy and half-formed, but their full-length debut was a masterpiece of noughties punk-funk revivalism.

• LCD SOUNDSYSTEM – 'SOUND OF SILVER' (2007)

Or any LCD record, really; they never made one that was less than great. Their second, however, is their best.

• HERCULES AND LOVE AFFAIR – 'HERCULES AND LOVE AFFAIR' (2008)

Taking the classic NY disco sound to some weird and wonderful places, featuring Antony Hegarty's vocals.

• BLACK DICE – 'BEACHES & CANYONS' (2002)

This brilliant, inventive first album from Bjorn and Eric Copeland's band has never had the praise it deserves.

• DFA COMPILATION – 'VOL 2' (2004)

DFA's second comp is a triple-disc cheat-sheet of what made them one of the essential labels of the '00s.

Founded by: James Murphy, Tim Goldsworthy and Jonathan Galkin. Goldsworthy was instrumental in the running of James Lavelle's Mo' Wax label, while Murphy was a little-known New York DJ. Galkin, a former child actor, came onboard a little later.

Based: New York

Years active: 2001–present

History: Founded in New York by Mo' Wax co-founder Tim Goldsworthy and DJ James Murphy, DFA snowballed from an idea hatched at Lower East Side house parties into an international phenomenon, serving as a launchpad for acts such as The Rapture, The Juan MacLean and, of course, Murphy's own LCD Soundsystem. These days, neither Goldsworthy nor Murphy are much involved in the running of DFA (the former production partners are currently embroiled in a lawsuit), leaving Galkin in charge.



Simply the Beth: Best Coast chose Wichita



Founded by: Mark Bowen and Dick Green. The pair enjoyed heady days together at Creation Records (Mark joined just as Oasis were signed), then formed Wichita together after that label's demise.
Based: London
Years active: 2000–present
History: If gutsy guitar jangles and

throat-ravaging emotional singalong anthems are your thing, chances are at least one of your favourite bands from the past decade have passed through Wichita at some point. Inspired by Creation Records' DIY attitude, the label began with the release of Bright Eyes' 'Fever and Mirrors' but truly found its feet when Bowen and Green discovered The Cribs in 2003. Now, it's an institution.



ESSENTIAL BUYS

• **THE CRIBS - 'MEN'S NEEDS, WOMEN'S NEEDS, WHATEVER'** (2007)

With more hooks and bloody chaos than an abattoir, the Jarmans brought their wild guitars to the mainstream with this 2007 classic.

• **BLOC PARTY - 'SILENT ALARM'** (2005)

Eight years on, Kele Okereke and co's art-rock riot still sounds as energetic and breathlessly exciting as ever.

• **BEST COAST - 'CRAZY FOR YOU'** (2010)

Bethany Cosentino's sun-splashed beach party of a debut album is as much a summer's day essential as Pimm's and factor 40.

• **GOLD PANDA - 'LUCKY SHINER'** (2010)

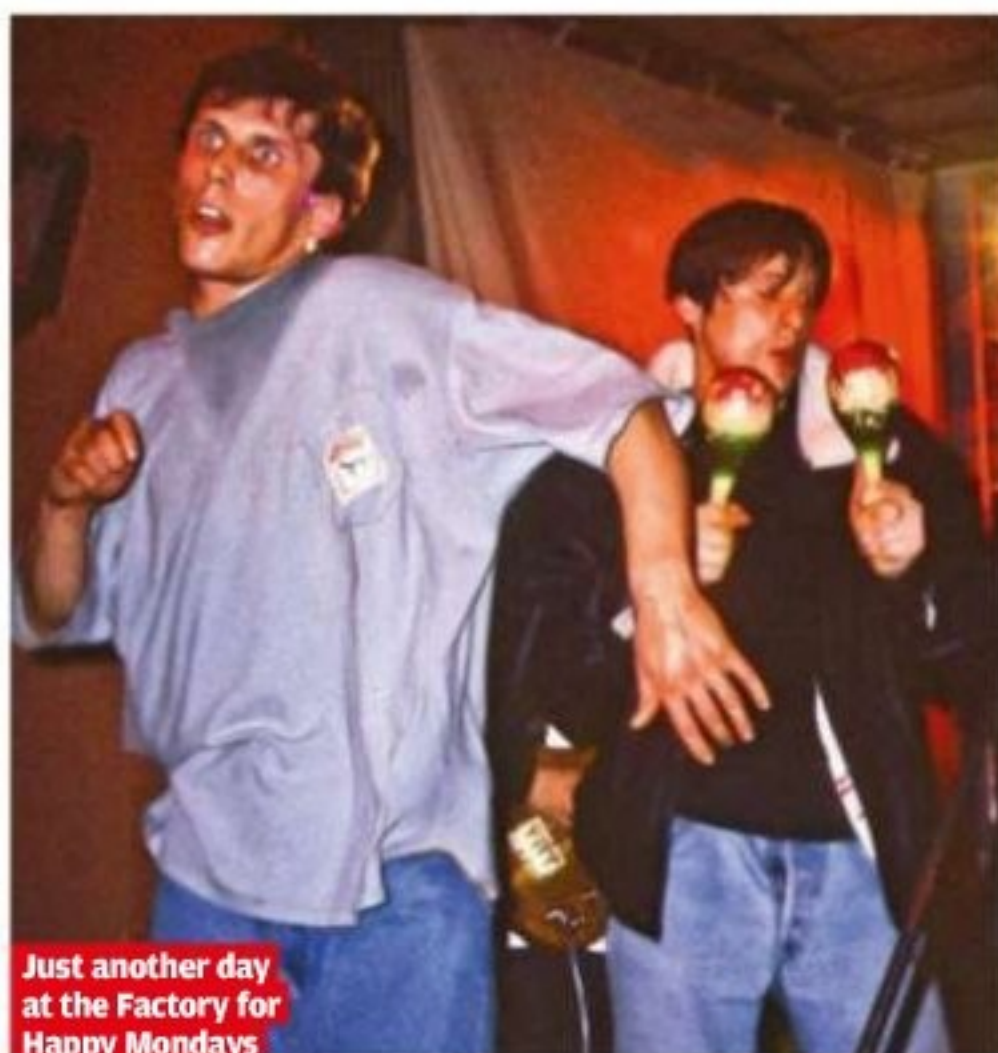
The Chelmsford producer's acclaimed spectral electronic epic proved that there's more to Wichita than indie noiseniks and cranked guitars.

• **THE BRONX - 'LA MUERTE VIVA'** (2003)

A clattering punk-rock adrenaline shot courtesy of Los Angeles' finest, who sound just as unhinged and uncompromising on this limited-edition EP.



Founded by: Tony Wilson and Alan Erasmus. The late Wilson started the label with actor friend Erasmus after presenting culture TV show *So It Goes*, where he invited the Sex Pistols on to perform.
Based in: Manchester
Years active: 1978–1992
History: Factory started out by putting on gigs in Manchester for bands like Cabaret Voltaire and The Durutti Column. The label soon followed, and became the northern home for post-punk and eventually the 'Madchester' scene. Home to New Order, Happy Mondays, James and, of course, Joy Division, its legendary roster was only surpassed by its legendarily fucked finances. By 1992 Factory Communications had declared bankruptcy, but its considerable back catalogue is testament to 14 years of sheer musical brilliance. The owners were also responsible for a little-known club called The Hacienda, which incubated British rave culture. Just sit and watch *24 Hour Party People* on DVD if you need more information.



Just another day at the Factory for Happy Mondays

ESSENTIAL BUYS

VARIOUS ARTISTS - 'A FACTORY SAMPLE' (1978)



Also known as FAC-2, 'A Factory Sample' was the label's first release and featured early work from Joy Division, The Durutti Column and Cabaret Voltaire.

JOY DIVISION - 'UNKNOWN PLEASURES' (1979)



The band's seminal debut album and one of the greatest records of all time. The sparse, haunting sound is as unforgettable as its cover.

THE DURUTTI COLUMN - 'THE RETURN OF THE DURUTTI COLUMN' (1979)



'The Return...' (actually TDC's debut, despite its title), with its sandpaper sleeve, saw guitarist Vini Reilly's glowing guitar wash over producer Martin Hannett's spectral synths to stunning, ambient effect.

NEW ORDER - 'MOVEMENT' (1981)



New Order's debut album, the remaining Joy Division band members' return following the unexpected death of Ian Curtis, was similarly haunting but it thrust the band forward into the new decade with a pounding electronic sensibility.

HAPPY MONDAYS - 'FORTY FIVE' EP (1985)



Often wrongly called the 'Delightful' EP, this was the first recorded taster of the Mondays in all their debauched glory. Lead track 'Delightful' sounds like John Lydon gone baggy.

"FACTORY MEANT BEING TRUE TO YOURSELF"

PETER HOOK'S FOUR MOST MEMORABLE FACTORY RECORDS MOMENTS



1 MEETING TONY WILSON
 "Everything [Joy Division manager] Rob

Gretton wanted to do, Tony hated, and everything Tony tried to do, Rob was having none of it. It was fantastic.

We first met Tony Wilson after the Chiswick Challenge, which was like an X Factor for punk bands. That night Ian insulted Tony and Rob became our manager. Tony saw us there and loved us and Rob was DJing



Factory Crew (l-r): Designer Peter Saville, Tony Wilson and Alan Erasmus in 1979

there that night so it was a monumental night in our lives. We were one of the few bands they didn't argue about."

2 SIGNING THE DEAL

"Well, we never signed a deal, we just agreed to work together and only ever really put something together later on when the tax man got involved. The whole point of Factory was that it was anti-business. The label had one A&R man and 12 accountants. Everything was done the wrong way

around. It produced the best music though. Two of the best groups ever known came from that label and two genres that continue to this day were invented there."

3 THE HACIENDA OPENING

"I still remember the opening night really clearly. Rob approached us and said, 'Can we open a club on your behalf? It will only cost a tenner.' I just didn't realise the 'tenner' meant 10 billion! Both Tony and Rob got carried away with The Hacienda. That club sadly ended up costing them the label. When people told Rob and Tony what to do they would just say, 'Fuck off!' They found it boring and were totally focused on the music. They were told not to send Happy Mondays to Barbados to record but they did and then they did the same thing and sent New Order to Ibiza..."

4 RELEASING 'BLUE MONDAY'

"So many 'bad' decisions were made before it came to the packaging, which cost us 10p every time somebody bought a copy. Tony refused to cut the song from nine minutes to get it on the radio and we said we wouldn't do *Top Of The Pops* either, because it was shit. Factory Records believed in the perverse notion that music was the most important thing. The one thing Factory was always about was being true to yourself."



ESSENTIAL BUYS

Founded by: Lee Gopthal and Chris Blackwell. The pair are regarded as pioneers in promoting Jamaican music.

Based: London

Years Active: 1968–present

History: Named after reggae legend Duke Reid's sound system, itself named after the brand of seven-ton trucks needed to transport his giant speakers, Trojan is responsible for some of the best-loved dub, dancehall and rocksteady sounds ever. Such was the imprint's massive sway with British audiences, it even bred its own subculture – the “Trojan skinhead” – combining mod fashion with Jamaican Rasta style. But it hasn't been an easy ride:

Trojan has flirted with bankruptcy, and has gone through several buy-outs over the years, most recently by Universal in '07. Its legacy and influence, however, remain unchanged.



Trojan source: Lee 'Scratch' Perry

• THE MELODIANS – ‘RIVERS OF BABYLON’ (1970)

The Kingston trio's 1970 album is full of smooth, sauntering reggae cool from start to finish.

• JOHN HOLT – ‘1,000 VOLTS OF HOLT’ (1973)

Regarded as perhaps the best reggae-pop of all time, this covers album took on tunes by the likes of The Beatles and Billy Joel.

• LEE ‘SCRATCH’ PERRY AND FRIENDS – ‘THE BLACK ARK YEARS’ (2010)

Compiling the best of the legendary producer's most prolific period in the mid-'70s.

• TOOTS AND THE MAYTALS – ‘REGGAE LEGENDS’ (2008)

There are fewer bigger names in reggae than Frederick “Toots” Hibbert. A 20-track retrospective, this spells out exactly why that is in bold, brassy strokes.

• JIMMY CLIFF – ‘REBIRTH’ (2012)

Last year's career-defining return, coming 50 years after he first stepped into the studio, proved Cliff is still the don.

Just some random lads from Sheffield photographed in 2006



Founded by: Couple Jacqui Rice and Laurence Bell originally started Domino to release American artists they loved who didn't have UK distribution. Despite the big artists on the label today, they're still hands-on and have been spotted at record fairs (in matching Domino boiler suits, no less) running the stall.

Based: London

Years active: 1993–present

History: Though its initial batch of releases came from licensing underground American artists in the UK (including Sub Pop band Sebadoh and Drag City favourites Royal Trux), a stream of new signings soon found Domino at the forefront of British indie – particularly when they provided an early home for young chancers, Arctic Monkeys. Twenty years on and Domino now have divisions in the US and across Europe as well as several smaller imprint labels.

THE DOMINO EFFECT

“I suppose humiliation is the perpetual risk of any label. Whether the music released is loved or burnt at the stake is often down to the most minute tightrope acts of judgement. It is the heart and nerve that Domino demonstrate in consistently existing at the dangerous end of the spectrum that makes for so many thrilling albums. I think for a musician to produce work to their fullest potential requires a care rarely committed in today's high turnover music industry, but I don't recall witnessing anything but devotion from Domino. This all-or-nothing method may be unpredictable, but it's exciting, and what good is music if it isn't that?”

HAYDEN THORPE, WILD BEASTS



Wild thing: Wild Beasts' Hayden Thorpe

ESSENTIAL BUYS

• BOARDS OF CANADA – ‘MUSIC HAS THE RIGHT TO CHILDREN’ (1998)

Renowned for its kaleidoscopic sounds – like something forged in the ocean on a Valium binge.

• APHEX TWIN – ‘DRUKQS’ (2001)

A double album of elegiac melodies and tapestries of electronic noise.

• GRIZZLY BEAR – ‘VECKATIMEST’ (2009)

This eclectic collection of indie bangers and brooding orchestral cacophonies follows every bit in the label's boundary-pushing tradition.

• AUTECHRE – ‘CONFIELD’ (2001)

Rob Brown and Sean Booth's dark, dissonant, minimalist epic.

• LFO – ‘FREQUENCIES’ (1991)

One of Warp's first full-length releases: a punishing, pioneering acid house-meets-techno stomper that's become a cult classic.



Founded by: Steve Beckett, Rob Mitchell and Robert Gordon. The former two forged their friendship running the FON record shop in Sheffield, and first geared up the label to release music by Nightmares On Wax.

Based: Sheffield, before moving to London in 2000

Years active: 1989–present

History: Warp began as an outlet for artists creating an exciting new sound – “bleep” – full of twisted dance beats and weird echoes. It was founded in the back room of a record shop with the help of a government grant but is now based in Camden with offshoots Lex Records and Warp Films (whose biggest success was Shane Meadows' *This Is England*). With Battles and Flying Lotus on its books, Warp is still committed to experimental new sounds.

ESSENTIAL BUYS

SEBADOH – ‘SOUL AND FIRE’ (1993)

Domino's first release was this slack-guitared slab of classic college-rock from Sebadoh, who have remained with the label throughout their career.

PAVEMENT – ‘BRIGHTEN THE CORNERS’ (1997)

Pavement's fourth album and commercial breakthrough record cemented the label as the British home of US lo-fi. Snoozy slacker melodies like ‘Shady Lane’ remain the peak of US alt.rock.

FRANZ FERDINAND – ‘FRANZ FERDINAND’ (2004)

The Glaswegian art-rockers were the first band to push Domino into the mainstream, with a debut that took angular 1980s Scottish indie like Josef K and welded massive pop hooks onto it.

ARCTIC MONKEYS – ‘WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT’ (2006)

After The Strokes, the (then) fastest-selling debut of all time showed that the early noughties indie-rock revival could be done just as thrillingly over here, and introduced the world to the genius of Alex Turner.

WILD BEASTS ‘LIMBO, PANTO’ (2008)

Wild Beasts' weird and wonky debut is testament to Domino's commitment to British music and showed that it was a label where artists could grow without the sales dagger above their heads.



.THE CLUNY.

-10-

THE FUTUREHEADS
FIELD MUSIC
WARM DIGITS
MINGO AURS
YOUNGLIAN
THE LAXE POETS
JONNEGDELL

NOVEMBER 1987 - NOVEMBER 1988

BRUDENELL SOCIAL CLUB		★★★★★	
TUBORG	£ 2 45	VODKA	£ 1 30
ESTRELLA DAMM	2 80	GIN	1 30
THATCHERS GOLD	2 85	DARK RUM	1 30
GUINNESS	2 75	BELLS	1 35
SAN MIGUEL	2 75	GROUSE	1 35
TETLEYS SMOOTH	2 20	BRANDY	1 80
THEAKSTONS	1 90	BAILEYS	2 80
GAYMERS	2 70	S. JERRY	1 60
ERDINGER	3 35	JAMESON	1 60
	PEAR 2 75	J. DANIELS	1 65
REKORDERLIG FRUIT	2 85	TEQUILA	1 50
BULMERS	2 60	SAMBUCCA	1 50
PERONI	2 50	SLO GIN	1 55
DUVEL	3 10	★	
VEDET	2 65	WINE... FROM	
BROOKLYN	2 75	175 ML	2.05
N' BROWN ALE	2 70	250ML	2.95
SOL	2 50	BOTTLES	7.50
LEFFE	2 45	NUT BAG	80P
RED STRIPE CAN	2 25	LARGE	65P
DESPERADOS	2 70	CRISPS	80P



A photograph of a cluttered room, likely a basement or storage area. The room is filled with various items, including a pool table with a green felt top, a drum set with a prominent yellow drum, a television set, and a large black bag. The walls are covered in graffiti, with the words "THE STOPS" visible in large, bold letters. The floor is concrete and appears to be covered in debris or dust. The overall atmosphere is one of disarray and neglect.





The greatest venues are the ones that allow their clientele to take it over a little bit," says The Cribs' Ryan Jarman, talking about his favourite places to watch bands. "You look at something like CBGB, which was a country and bluegrass club until the punks took it over. The owners just said, 'Well, if this is what they're into, let's go with it.' It's the same thing here." He's talking about Leeds' Brudenell Social Club, one of the most loved venues in the UK and one of the hundreds of spots currently competing for the title of NME Britain's Best Small Venue in association with Jack Daniel's JD Roots. "You would see all sorts of different things in there, from performance art to obscure US bands. It was pretty much run by the kids who went there. Now it's embraced that, it's really nice to see it flourishing."

During these difficult times for the UK's small venues (London's much-celebrated Bull & Gate closes this week to become a gastropub; venues including Leicester's The Charlotte remain closed, as does nearly all of the once ubiquitous Barfly chain; and others, such as The Joiners in Southampton and Hull Adelphi, have admitted they've been struggling), NME sent five writers on a mission across the UK to find the venues that act as a lifeline to their local communities. These sweatboxes are the unsung heroes that make up the grassroots of Britain's music culture. Despite setbacks they remain the most essential places for bands, DJs, wannabe promoters, writers and, most importantly, music fans.

Welcome inside...

BRUDENELL SOCIAL CLUB

Location: Leeds
Opened: 1913 as a working men's club
Currently run by: Nathan Clark
Legendary gig: Franz Ferdinand played a secret gig under the pseudonym The Black Hands, securing the venue's rep, April 2004
NME's writer on a mission: Hayley Avron



Venue manager and local hero
Nathan Clark

I arrive at the Brudenell Social Club as Edwyn Collins takes to the stage on a Friday night. Once you walk through the doors here, you're part of the family, and for many music fans in Leeds, "the Brudenell" is a home from home. Backstage, Edwyn is buoyed by it all: "It's good fun. It's always friendly... the atmosphere's great." Like many other artists, he specifically wanted to play here. In the audience tonight is The Cribs' Ross Jarman, who reminisces about their 2007 'Cribsmas' shows here. "It's probably one of my favourite times of being in a band, ever. It's one of our favourite places to play."

Quite a lot of this seems to be down to venue manager Nathan Clark, who notes, "It's not just a venue that opens for gigs. You come in on a Friday night

Ross Jarman, The Cribs



"For me the Brudenell has always operated outside

all the obvious channels in Leeds. It's got its own thing going on and it's not sponsored by anything, it hasn't got a hidden agenda... everybody trusts Nathan."

Johnny Marr



"I've played there and I've been there as a member

of the audience and the atmosphere is always very positive - there's always a good vibe in there. You have to give credit to Nathan who runs it with a really good attitude. Everyone respects him and rightly so."

and there's always somebody from a band hanging out because it's more welcoming to them. It's more than just a place to play." One of those people is Jonathan Nash of Leeds band Hookworms, who feels the Brudenell is a gem. "It's the sort of down-to-earth hospitality you'd associate with another time," he says. "We are the luckiest gig-goers in the country."

Nathan is passionate about the club, which his family has run for years. He talks in detail about its history and development, its independent ethos and open policy. What he doesn't mention is the role he has personally played in the Brudenell's increasing importance in Leeds' music community.

The club sees in its 100th birthday this year and has been more than a mere launchpad for careers. Nathan has nurtured a symbiotic relationship with artists, promoters, labels, bands and record stores. Matt Bradshaw of local store Jumbo Records says of the club and Nathan: "There's a synergy between the bands he books and the records we sell. The money he makes has been reinvested into the club. I don't know how he's done it, it's magical."



Edwyn Collins onstage at The Brudenell



TJ'S & THE 200 CLUB

Location: Newport

Opened: TJ's opened in 1971 as a restaurant, closed in 2010; The 200 Club opened in 2012

Currently run by: Ash Sicolo

Legendary gig: Green Day dressed up like they were in a nativity play and were at the bottom of the bill, December 1991

NME's writer on a mission: Al Horner

"Can you see? Rock history, that, right there." Ash Sicolo is pressed against the dusty windows of what used to be legendary Newport sweatbox TJ's, pointing to the staircase where Kurt Cobain proposed to Courtney Love in December 1991. "Hole were playing here. Kurt was on tour with Nirvana at the same time, and turned up in a rented Skoda. He almost didn't get in – the guy on the door didn't know who he was and tried to turn him away."

TJ's was shut down in 2010 after its owner, Sicolo's grandfather John, died from complications during a knee operation.

"The place was in a bit of debt so after he passed away it got taken away from us," sighs the 22-year-old, who dropped out of school aged 13 and was later given a job in the cloakroom at the venue.

There was uproar across South Wales when the 350-capacity venue closed. TJ's helped launch the careers of some of the most significant bands of recent decades: Oasis, Primal Scream and Manic Street Preachers all passed through its doors in their early days. Green Day even played one of their first UK shows at the venue.

"They stayed at my house that night," beams scene veteran Dean



Science Bastards rope in an audience member on guitar

Beddis, singer in cult Newport punk heroes The Cowboy Killers. "The missus and I were trying to sleep, but they were making loads of noise playing on the Mega Drive, so I ran downstairs with a samurai sword

threatening to chop them up. It was just a joke, but they shat themselves in their sleeping bags scared," he laughs.

Tonight Beddis is gearing up for a show with new band Bad Sam at the 200 Club, 10 minutes' walk away from the boarded-up TJ's, opened in 2012 by Sicolo in an attempt to carry on his

grandfather's legacy. "When John died, there were thousands of people following the hearse to his funeral. That was the sort of impact he had on the city," says Sicolo. "The venue was part of what Newport was, which is why I'm so desperate to make this place work. I sleep on the sofa here, I don't have a place to live. All my money goes into this place." There are posters on the walls from TJ's, reminders of this new venue's heritage, but Sicolo says it won't sit in the shadow of his grandfather's club. "It's early days, but we're starting to get some amazing bands in. Hopefully soon we'll be making rock history of our own."

Enter Shikari



"TJ's was exactly the kind of venue we love to play:

small enough to get up in fans' faces and get intense. When we broke down in the van once, the owner put us up, cooked us food and looked after us. That's the sort of DIY community spirit that keeps bands like us going."



The Sick Livers: it's not hard to see why they chose that name

Peace plastered their corporate logo all over The Cluny



THE CLUNY

Location: Newcastle upon Tyne

Opened: 1848 as a spinning mill

Currently run by: Julian Ive

Legendary gig: Maximo Park previewed their entire second album in full, January 2007

NME's writer on a mission: Barry Nicolson

The Cluny is not somewhere you'll wander into on a whim: situated in the heart of Newcastle's little-visited Ouseburn valley, it's the sort of place you have to seek out. The Cluny is warm, friendly and inclusive, but it's also proudly left-of-centre (and, indeed, city centre).

When the venue opened in 1999, it was the only one of its kind in Newcastle. Thankfully, that's no longer the case, but it continues to occupy a special place at the heart of the northeast scene. Alex Burgess, a South Shields-based musician and promoter, describes it as "possibly the single most important place for new bands from the northeast," while Jackie Miller, frontwoman of local post-punk quartet Retriever, reckons that "places like The Cluny put the bigger chain venues to shame."

"Everyone I know who's involved in the scene in the northeast is always in The Cluny," says David Littlefair, a local DIY promoters who has brought acts such as Alt-J, Willy Mason and Jeffrey Lewis to the venue. "All the other DIY promoters I know use the venue, and you can see why: it's not as stale as the Sage or as corporate as the Academy."

But while grassroots development is at the heart of The Cluny's ethos, as assistant manager Thomas Bagnall points out, "We

Harry Koisser, Peace



"The Cluny is a brilliant small venue. If I ruled

the world I'd make every venue have a mezzanine level. The Cluny doesn't have a mezzanine but it does have a raised bit so I can dig. It also has loads of farm animals. What's with that? Sick venue."



MOLES

Location: Bath
Opened: 1978 as a music venue
Currently run by: Tom Maddicott
Legendary gig: The Cure played a sold-out, 19-track show with two encores as a warm-up for their tour, July 1983
NME's writer on a mission: Rhian Daly

Standing in Moles, it's hard to imagine the likes of Oasis, Blur, The Smiths and The Cure playing here. But they've all been welcomed through the doors and into this tiny basement venue. This is one of the UK's most celebrated small venues but it's much more than just a list of former glories – Moles is a supportive place for new bands to hone their craft.

Tonight, winners of Moles' annual bands competition, The Rhubarbs, play at the weekly indie night Stereo Types. It's the latest in a long line of appearances they've made here and they're thrilled to be back. "We've learnt to play to one man and his dog so coming here and playing to a guaranteed crowd is brilliant," explains singer Tom Watling. Celebrating 35 years in the business this year, Moles is fiercely loved by its clientele. Local student Ricky Allen cites its variety as one reason why. "Moles puts on so many different things, there's always something going on. Sometimes you might not have heard of a band but you know 'cos they're playing Moles, they're going to be good."



Making mountains from Moles: manager Liam Baker and owner Tom Maddicott

Dan Smith, Bastille

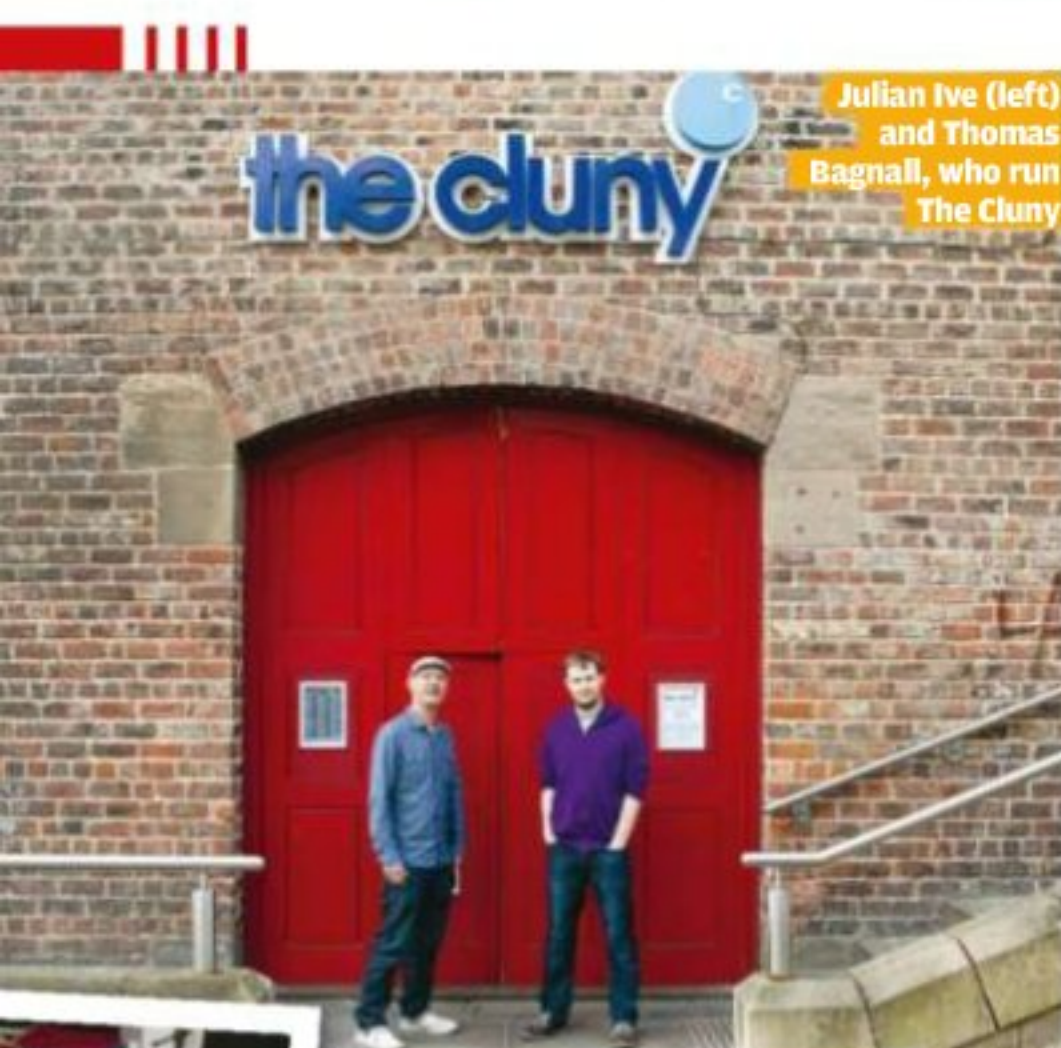


"Moles was one of the very first places we played. One of

the promoters there took a punt on us and then he kept inviting us back. To have that support in little places around the country is so vital for grassroots bands. We were so lucky to get that from such a great venue."

It's Moles' consistent support for fresh talent that has earned them such a glorious reputation. "We just want to put on new, exciting bands," says venue owner Tom Maddicott. "Local bands are definitely key to Moles – we try and support them as much as possible."

A central part of Bath's music community, it's not just bands that Moles gets behind either, as freelance promoter Doug Eason explains. "What makes Moles great is just how incredibly supportive they are of everyone. They suggest bands to me that I might not have heard of and help with all the advertising. I think they have the right ethos, too – they're not concerned with making loads of cash, they just want people to come and have a good time."



Julian Iwe (left) and Thomas Bagnall, who run The Cluny



do have strong relationships with the bigger bands as well. Field Music have done all their album launches here; Maximo Park have played at least a dozen times and The Futureheads played our 10th anniversary." The New York Dolls did three nights here back in 2010; the venue has also played host to Arctic Monkeys, The Vaccines,

Mumford & Sons, Graham Coxon... basically, most major indie or alternative acts you can name have passed through it at some point.

Field Music's David Brewis says, "We'd rather do two shows at The Cluny than one big show elsewhere. The gigs that stick in the memory are the two nights we did at Christmas 2007. It came after a period of feeling pretty despondent about music, but the sense of community at those shows made a real, personal difference to us and our decision to keep going."

I experience something of the sense of community Brewis is talking about when Peace play later that night. Besides frontman Harry Koisser, the real standouts are the crowd, who know the words to every song and throw themselves around to them with reckless abandon. "This has been one of my favourite Sundays ever," a sweat-drenched and breathless Harry Koisser tells the crowd before a closing 'Bloodshake'. It's business as usual for The Cluny.

THE JOINERS

Location: Southampton
Opened: 1968 as a music venue
Currently run by: Pat Muldowney
Legendary Gig: The Verve's Richard Ashcroft reckons the band played their best ever show there, July 1992
NME's writer on a mission: Lisa Wright

Southampton staple The Joiners may have played host to all manner of stars in the 45 years since it first threw open its doors: Manic Street Preachers signed their first record deal in the venue's basement; Blur cut their teeth as Seymour back in their early days; and the likes of Oasis, The Libertines, Coldplay and Suede have all played formative gigs here. But you need only talk to owner Pat Muldowney to see where its real heart lies. "We've had a bit of financial trouble here lately and it came really close to closing just before Christmas," he says. The historic venue may still be



Joiners owner Pat Muldowney

Justin Young, The Vaccines



"This is the main venue around here. It's got so

much heritage. If it wasn't for a venue like this, where it's 10 minutes down the road from your house, then I wouldn't have been able to come out and stand onstage and play songs for the first time."

able to pull in the big names, but it still thrives on supporting the local scene. As in-house booker Ricky Bates explains, "We give local bands the chance to cut their teeth with bigger touring bands. It gives people a foot in the door. It's pretty much the backbone of the local music scene." And you only need to look to one of the town's most successful

recent exports, The Vaccines' Justin Young, who first played here as a teenager with his college band, for an example of how integral the venue is to young musicians.



Earlier this month, NME and Jack Daniel's JD Roots launched the third annual search for Britain's Best Small Venue. Who will win in 2013? Vote for your favourite at NME.COM/smallvenues now



REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard



PRIMAL SCREAM

MORE LIGHT FIRST INTERNATIONAL

Ten albums in, Bobby G and co's urban soul and righteous anger still soundtrack present-day Britain



When a despot or serial killer dies, it's customary to remember their victims. So while pockets of the UK pull on their grave-dancing shoes and sycophantic moron Boris Johnson blubbers on about how he *can't understand* how the UK youth could think so badly of such a *great leader* (hmmmm, perhaps because they're facing a lifetime unable to afford an education or home while desperately trying to keep their heads above the debt-blighted, underpaid, overpriced, yawning-wealth-gap, dream-dead shit of Cesspool Britain that Thatcherism created, you despicable millionaire FUCKWIT), it's fallen to Primal Scream to accidentally provide the most astute 'tribute' to dead Thatcher.

"Twenty-first century slaves, a peasant underclass", goes opener '2013'. "Thatcher's children make the millions pay... how long will this shit last?". Swathed

in Kevin Shields' wormhole guitars and sizzling ska horns, it paints an incisive portrait of present-day Britain over nine minutes bristling with bile and bite.

Its depraved cityscapes swarm with "*deluded, excluded shackled-down boodies*" rioting for Nikes; its battlefields are piled high with dead victims of war-criminal politicians while "*every generation buys the lies, just like the one before*". "Your soul's in chains/Your soul's in pain" Bobby Gillespie snarls before bawling out his "*final solution, a teenage revolution... Equalise! No more lies!*" Celebrate Thatcher on Twitter after her death for being the "first Spice Girl", Geri Halliwell? You dick.

With our say-nothing music scene uniformly shrugging in the face of devastating coalition cuts, it's testament to how much we need Primal Scream as a mouthpiece of political vitriol that

we weren't prepared to let them slip quietly into the mainstream with the electro-boogie of 'Riot City Blues' in 2006 or the arena tech-rock of 2008's 'Beautiful Future'. With the core 'XTRMNTR' team – the Scream, Shields, producer David Holmes – 'More Light', the Scream's 10th album and first in five years, lives up to its bilious billing.

'River Of Pain' tackles domestic violence amid voodoo grooves and swirling psychedelia. 'Tenement Kid' is an apocalyptic electro-lullaby for the child victims of Cameron's current economic war on the poor. 'Walking With The Beast' is a blissful Beatles-y sift through the aftermath of a riot. Over some motorik psych-funk, 'Culturecide' dissects breadline living in benefit-capped "*holocaust central*" – a bleak ocean of "*graveyard flats... breezeblock prisons*" where minimum wagers at "*the bottom of the pyramid*" live "*like a refugee in your own country*". Throughout, 'More Light' illuminates the rotting underbelly of the Big Society.

At nearly 70 minutes, though, it would be pretty draining if it didn't have a few lighter moments. Thankfully the Primals supply. Garage rocker 'Invisible City' celebrates society's diversity of degradations: crack zombies, kebab-shop punks, suburban swingers and "*polysexual gutter stars*", chanting "*I love this city, such a beautiful city!*". Closer 'It's Alright, It's OK' is all bongos and rave piano jubilation even while declaring that in this "*asphyxiation culture there's no place for the weak/People circle like vultures waiting for someone to break*", and

subliminally suggesting mass suicide as a solution.

As on 'XTRMNTR', sonic assaults add an alien punch, grace and gravity to tracks like 'Hit Void' (complete with a saxophone making the sound of a Kraken dissolving) and 'Relativity' (with its lovely pastoral

coda that sounds like Tame Impala cycling in the Dordogne). But at heart 'More Light' is a twisted urban soul record, even throwing Latino bossa nova rhythms into 'Goodbye Johnny' and coming on like a Ronettes covers band on 'Sideman'. As such it marks Primal Scream's third cultural renaissance. As inventive and relevant as they've ever been, it's an alarm call for a comatose nation being slowly drained of lifeblood. It's exactly what 2013 needs: more fight. **Mark Beaumont**

BEST TRACKS: '2013', 'Invisible City', 'Walking With The Beast'



8

WOLF PEOPLE

FAIN JAGJAGUWAR



Plundering the graves of the forgotten giants of '70s British blues-rock, psych and beard-growing, Wolf People sound like they've spent a lot of money on dusty vinyl and vintage amplifiers. That outlay pays off repeatedly on their third album, 'Fain'. 'When The Fire Is Dead In The Grate' effortlessly slips between moods and time signatures like a gifted, stoned Led Zeppelin covers band, while 'All Returns' unfurls from a tentative opening into an irresistible jerking groove. The folksy mannerisms of singer Jack Sharp sometimes clash with a band clearly keen to propel itself towards the stars on a rocket made of guitar solos, and Wolf People are at their best when indulging their love of unhurried riffing. There's a neat trick throughout of never knowing whether dynamics are going to soar up a level or fall away to almost nothing at the end of each proggy section. There's plenty of conflict here, lots of disparate directions that could pull lesser bands apart. But Wolf People triumph with a winning sense of tranquility. **Thom Gibbs**

8

BEST TRACK: 'Hesperus'

THE DOT

DIARY COOKING VINYL



At what point does a blip become a rut? The question seems pertinent on The DOT's second album when you start thinking back to when Mike Skinner last made a good record. A second LP from his project with The Music's Robert Harvey is hardly here by popular demand, and The Streets' era-defining first two albums were subsequently followed by three hugely questionable efforts. 'Diary', however, is easily the worst thing Skinner has ever released. Poorly produced, throwaway songs like 'Makers Mark' and 'Most Of My Time' sound like demos, or leftovers from their hugely disappointing 2012 debut album 'And That'. If Skinner is coasting on production duties, then Harvey is overcompensating on the vocals. Never the smoothest of singers, his shrill tones grate on 'How We All Lie' and the borderline unlistenable 'Blood, Sweat & Tears'. Things are summed up perfectly on 'Don't Look At The Road' when Harvey sings, "Just because you're talking doesn't mean I have to listen". **David Renshaw**

3

BEST TRACK: 'You're kiddin', right?'

KID CUDI

INDICUD REPUBLIC



On the track 'Immortal', Kid Cudi calls himself "the smartest man alive". It's an unfortunate statement to make on the 29-year-old's third and worst album. 2009's 'Man On The Moon: The End Of Day' and 2010's 'Man On The Moon II: The Legend Of Mr Rager' worked because of the dry wit holding them together, but 'Indicud' lacks this. It also suffers from Cudi largely self-producing it. The lush soundscapes he used to rap over are gone, and the record sounds like a college project put together by a stoned teenager intrigued by industrial noises and, on 'Young Lady', the Father John Misty song 'Hollywood Forever Cemetery'. There are exceptions. Haim pop up for a good guest spot on the baked 'Red Eye', 'Solo Dolo Part II' features some classic Kendrick Lamar lyrical dexterity and lead single 'Just What I Am' is old-school Cudi. But the album could do with being at least half of its 70 minutes, to cut out the self-indulgent meandering. **Ryan Bassil**

6

BEST TRACK: 'Solo Dolo Part II'

FACES TO NAMES...

Three reviewers, three questions



DAVID RENSHAW
Favourite track at the moment?

"Jai Paul's cover of 'Crush' by Jennifer Paige is definitely worth stealing a laptop for."



LISA WRIGHT
Favourite album at the moment?

"Charlie Boyer And The Voyeurs' 'Clarietta' has got two back-to-back tracks called 'Be A Complete Dream' and 'Be Glamorous'. The titles say more than any Television or NYC art-punk comparisons ever could."



EVE BARLOW
Favourite ever indie record label?

"Saddle Creek, because without that label I would never have been a sad indie teenager who took *The OC* more seriously than the news."



SAVAGES

SILENCE YOURSELF POP NOIRE

Colossal riffs. Deeply important eyebrows. It's got 'cult classic' written all over it, but is strangely unloveable



London quartet Savages take music dead seriously, like it's an exam. Since the release of meticulous B-side 'Husbands' last summer, the all-female foursome have played their cards close to their chest, choosing interviews carefully and taking their androgynous brand of post-punk with the industrial spirit of Magazine and Gang Of Four to venues nationwide. French frontwoman Jehnny Beth has moulded herself into the demonic, possessed spawn of Ian Curtis and Siouxsie Sioux. Their callous soul has sent such cold shivers up the world's spine that the polar icecaps have likely stopped melting. Savages enter the world so fully realised and neurotically confident they're met with a unanimous round of applause.

In theory then, debut album 'Silence Yourself' is flawless. Just see its monochrome sleeve—even their eyebrows look deeply important. The studied angular riffs, motorik beats and flair for tension-and-release form a confrontational soundtrack to urban friction. Every distorted note sounds under control. Savages could manipulate the screech of fingernails running down a chalkboard and make it sound melodic. The hypnotic rhythms of tracks such as 'I Am Here' entrance you until you agree that this isn't a mere album, it's a work of art. How crafty. "I am here/No more fear/No more dark shadows", wails Jehnny, as if comforting a lover, eventually

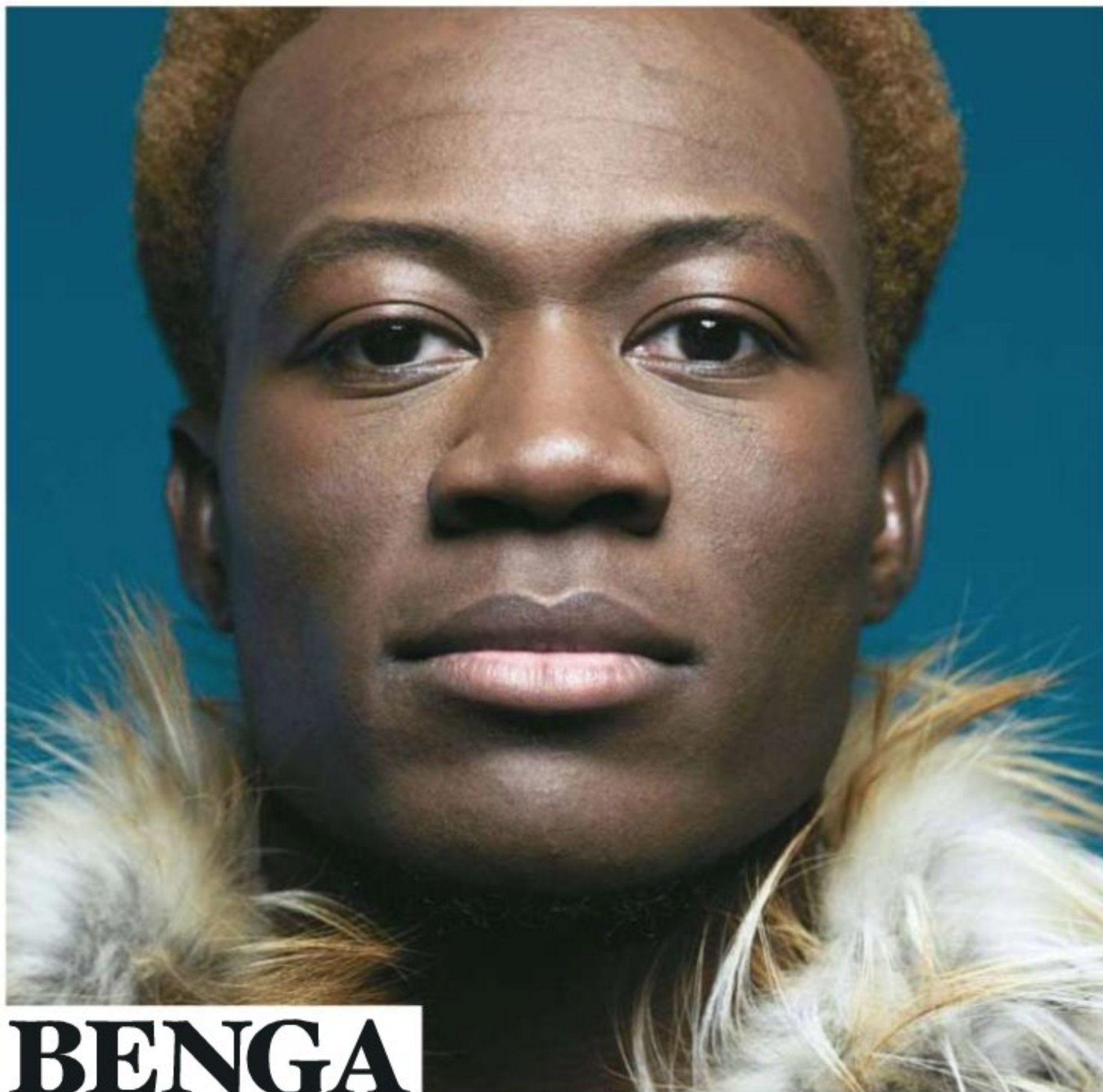
climaxing with quivering shrieks of "I am here! I am here! I AM HERE!" like a malfunctioning C-3PO. It's as relaxing as a Hitchcock murder scene. Jehnny's vocal histrionics are similarly patterned throughout: 'She Will' ("She will! She will! SHE WILL!"), 'Husbands' ("Husbands! Husbands! HUSBANDS!") etc. The former's guitar line is the most colossal of 2013 so far.

The sequencing alone screams instant cult classic. Opener 'Shut Up', for example, begins with an excerpt from John Cassavetes' film *Opening Night*. The middle is marked by 'Dead Nature', a dystopian two-minute instrumental that knocks and echoes like the inside of a grandfather clock. Final track 'Marshal Dear' ends proceedings with piano balladry and—zut alors!—a jazz brass solo! It ticks every box. And yet something doesn't connect.

Savages are so hysterically overprotective of their image that music is their only message. Problem is, if you break its spell 'Silence Yourself' often doesn't say much. Scratch its surface and you'll find 'No Face', for example. "You have no face/You have no face/You! Have! No! Face!" Who has no face? A man? A potato? Who knows? Savages isolate themselves with their clever-clever humourless intensity. As with some modern art, you may find 'Silence Yourself' leaves you whispering, "I appreciated it, but I didn't love it." **Eve Barlow**

8

BEST TRACKS: 'Husbands', 'She Will', 'Waiting For A Sign'



BENGA

CHAPTER II COLUMBIA

Much-delayed third from the dubstep pioneer covers his trademark sounds but goes absolutely nowhere new



When someone writes a book about 21st century British pop, Benga will surely merit his own chapter for creating dubstep alongside fellow Croydon-ite

Skream. How the chapter ends may prove intriguing, as in 2013 Benga finds himself – much like that other great UK music pioneer Wiley – at something of an impasse. He's been making filthy basslines since Skrillex was in short trousers. He's gone down the pop route thanks to his work with Katy B. He's even pioneered stadium dubstep with supergroup Magnetic Man. So where now?

The answer, according to the much-delayed 'Chapter II', is everywhere at once but nowhere particularly new. It's an album that covers all bases, from radio-friendly popstep (Charli XCX collaboration 'Smile') to out-and-out dancefloor dirt ('To Hell And Back'), calling at old-school dubstep ('Forefather') and experimental tinkling ('Click And Tap') on the way. With dubstep fracturing into two opposed and mutually suspicious camps – broadly speaking, American bassline metal versus British abstraction – such scope is to be admired. But 'Chapter II' rarely threatens to push things forward: there's little here that wouldn't fit comfortably onto Magnetic Man's 2010 debut or even Benga's 2008 breakthrough 'Diary Of An Afro Warrior'. That's something of a surprise for an artist who told *NME* last year that he didn't want to be part of dubstep any

more, and who has produced some genuinely thrilling experimentation in the past.

Instead, 'Chapter II' sees Benga excel at being Benga – perfecting those writhing basslines, shuffling, reggae drums and stirring synths to refine a sound that is unmistakably his, distinctly south London and frequently brilliant. The album's key track is probably the thrilling 'I Will Never Change', which Benga says "doesn't sound like anybody else's version of what is right". He's spot on – it's unapologetically Benga, packed with the same steely soul and huge drops that's he's been doing for years. It doesn't sound like anyone else. Nor, however, does it sound like anything new.

The other highlights here come largely in the rare moments when Benga shakes things up a little. There's 'Click And Tap', for example, the one genuinely what-is-going-on-here? moment, thanks to a rhythm that lies just on the right side of chaos; and 'There's No Soul', which uses moody organ chords to inject the melancholy inherent in the best Detroit techno into Benga's dubstep lurch. 'Chapter II', then, sounds more like a summary of dubstep's first chapter than a great leap into the unknown.

That doesn't make it a bad album, but by Benga's own high standards it feels a little flat. Maybe he's saving the experimentation for chapter three. *Ben Cardew*

BEST TRACKS: 'Click And Tap', 'I Will Never Change', 'To Hell And Back'

6

SLEEVE NOTES



Best Sleeve Of The Week

The Child Of Love – 'The Child Of Love'

A very stoned man who's broken into a zoo. To eat burgers. And pineapples. With the animals. Or something.



Worst Sleeve Of The Week

Savages – 'Silence Yourself'

Are Savages full of the joys of spring because their eagerly awaited debut album is finally out? Are they balls! Just look at their stern, monochrome faces.

GHOSTPOET

SOME SAY I SO I SAY LIGHT

PLAY IT AGAIN SAM



That murky world of electronic clicks, ticks and cosmonaut synths that Thom Yorke has been dipping into for years, Ghostpoet lives in for real. The 30-year-old Londoner, real name Obaro Ejimiwe, got a Mercury nod for his 2011 debut, 'Peanut Butter Blues & Melancholy Jam', rewiring the Streets' breezy, early '00s garage output for a paranoid, post-7/7 London. His new album is a triumph of agitated beats, jazzy keyboards and slurred rap, impressing most on 'Plastic Bag Brain', which sounds like Roots Manuva holding Foals hostage in a grimy warehouse. Bloody great, basically. *Al Horner*

BEST TRACK: 'Cold Win'

8

LITTLE BOOTS

NOCTURNES ON REPEAT



Little Boots tramped everywhere back in 2009 promoting her debut album, 'Hands'. But despite shedloads of hype, Ms Boots, aka Blackpool's Victoria Hesketh, was just too awkward to be a pop star. Four years later, she's found her feet by starting her own label and doing things her own way. Album two features some catchy and classy electronic dance music: 'Motorway' draws from Italo-disco and the brilliant 'Crescendo' seems influenced by the unlikely combo of Giorgio Moroder and Natalie Imbruglia. Unfortunately though, 'Broken Record' sounds like a Eurovision-endorsed soundtrack to Cassack dancing and 'Satellites' is a limp version of Madonna's 'Ray Of Light'. Dodgy. *Kurt Murphy*

BEST TRACK: 'Crescendo'

5

RILO KILEY

RKIVES LITTLE RECORD COMPANY



It's best to proceed with caution when confronted by a rarities album, but normal rules can be relaxed slightly in LA band Rilo Kiley's case. It's always a treat to hear Jenny Lewis sing, and her former band's whip-smart, country-tinged indie-rock match her perfectly. There are plenty of surprises here, like the perfectly realised emo-pop of 'Patiently' and the power-waltz of 'Emotional'. But collections like these inevitably contain well-intentioned but slightly tiresome genre experiments, and the songs fronted by guitarist Blake Sennett, who sings like a far, far worse Elliott Smith, are notably less strong. One for existing fans then. *Thom Gibbs*

BEST TRACK: 'Patiently'

6

SHE & HIM

VOLUME 3 MERGE



The third instalment of the Zooey Deschanel (She) and M Ward (Him) popular-actress-teams-up-with-respected-solo-artist-to-play-twee-pop 'thing' is another sickly nightmare that's as sweet and drippy as Winnie The Pooh's honey-filled faeces. From the warble of 'Baby' to the Glee-does-Patsy Cline karaoke shitshow of 'Turn To White', it's the sound of a drama school exercise that's got out of hand. Props for what could be the worst ever cover of Blondie's 'Sunday Girl', which is as stodgy as overstirred cake mix. That, and everything else here, should be thrown straight in the bin. *Jenny Stevens*

BEST TRACK: Just, no

3



THE CHILD OF LOV

THE CHILD OF LOV DOUBLE SIX

Dutchman's debut sprinkled with Damon's magic dust



Results may vary, but you know that whatever Damon Albarn associates himself with will never be dull. In the words of *The Mighty Boosh's* Howard Moon, when Damon sees a boundary, he eats a boundary. So when it was announced that Blur's musical polymath would produce and guest on Dutch newcomer The Child Of Lov's debut, the coupling seemed perfect.

A hoarder of sounds – from Prince-y funk to old-school soul, gritty electronics to classical music – Cole Williams occupies the same sonic terrain as his mentor. Albarn has clearly sprinkled magic dust over proceedings, but the real link between the two runs deeper: not since Damon put Gorillaz on hiatus has a middle-class westerner used so many genres to produce one vision.

Whether on the stabbing funk of 'Heal', with Williams falsetto-ing over grimy synths and layered backing vocals, or 'Living The Circle',

on which the Amsterdam man almost turns rapper, laying down missives over bubbling basslines, 'The Child...' operates in its own world. Williams' primary influences have been talked about a lot – Prince, D'Angelo, Stevie Wonder. But by absorbing these and working them into his own cultural viewpoint, the singer has wound up with something closer to OutKast or, indeed, Gorillaz.

'Warrior' is all neo-soul vocals and bedroom eyes, while 'Owl' (featuring DOOM) opens on tense, tautly plucked guitars like the start of a dangerous tango. Albarn collaboration 'One Day' is like The Good, The Bad & The Queen thrown under crackling, low-slung beats, while 'Fly' underpins a giant soul sermon with baroque electro-accordions. The Child Of Lov may have started off as a shadowy enigma, but now is when Cole Williams lays his cards on the table. Turns out he was hiding a royal flush. **Lisa Wright**

BEST TRACKS: 'Fly', 'Go With The Wind', 'Heal'

STILL CORNERS

STRANGE PLEASURES SUB POP

This London duo's 2011 debut 'Creatures Of An Hour' was so dream-pop it should have come with a Snuggie and a Do Not Disturb sign.

There were lingering guitars, haze, and plenty of pillow-talk vocals. This time around Tessa Murray and Greg Hughes give the same tricks a more professional finish. The breathy 'I Can't Sleep' is gentle and glossy, and the boisterous retro synths on 'Future Age' and 'Beatcity' pump life into the many "ooh"s and "ahhhhhh"s. The title track is the oddest thing – think the *Drive* soundtrack composed by David Lynch – but even that is as luxurious as a silk nightie. **Siân Rowe**

BEST TRACK: 'Berlin Lovers'

IT HUGS BACK

RECOMMENDED RECORD

SAFE AND SOUND



Mistakenly aligned with the indie-pop scene due to their cheery demeanour and soppy name, the third album from Kent's IHB honours frontman Matthew Simms' sideline as guitarist with Wire by trammelling through 35 minutes of home-studio lo-fi psych that resembles Tame Impala with their foot down hard on the pop-hook pedal. When they're not shoegazing on 'Sa Sa Sa Sails', they're spinning hypnotic trances on 'Sometimes' or conjuring waft-pop bliss on 'Teenage Hands'. Otherworldly pop that's sweetly gripping. **Eddie Smack**

BEST TRACK: 'Sometimes'

THE RIDER

What we're, wearing, watching and reading this week



Fashion

Supreme – The Misfits
A brand much loved by skaters incorporates punk band The Misfits into a new collection of T-shirts and hoodies.

Buy: Prices vary, supremenewyork.com



Documentary

New American Noise
Filmmakers follow scenes including Angel Haze (above) in New York, the New Orleans bounce circuit and acid house in the San Fernando Valley.

Watch: Free, newamericannoise.com



Book
Mr Gig

Wonder what music feels like when you get old? According to former roadie, DJ and writer Nige Tassell it's all about too many mobile phones and high-ticket prices. Honestly, it's funny.

Buy: £8.99, amazon.co.uk

THIS WEEK'S SINGLES

Reviewed by NME's

JAMIE FULLERTON



THE COURTEENERS

VAN DER GRAAFF V2 COOP

'Van Der Graaff' is so soaring, skyscraping, cloud-surfing, moon-touching and cliff-leaping it makes me cry before I'm 10 seconds in. No snide payoffs about how this Doves-meets-Sigur Rós technique only has this effect in Manchester – I'm writing this in Upper Clapton, London.

MONSTA

MESSIAH OWSLA



Remember Palladium? In 2007 they were to '80s cheesy cocaine pop what The Darkness were to '80s cheesy cock-rock: a laughable pastiche delivered with endearing sincerity. Their album never came out, and now band members Rufio Sandilands and Rocky Morris are back, forging Skrillex-meets-Seal dub-soul-pop. As Skrillex-meets-Seal dub-soul-pop goes, it's alright. And not just because one of them gave me a beer bong at a BBQ once.

PRIMAL SCREAM

IT'S ALRIGHT, IT'S OK 1ST INTERNATIONAL



A lot of Primal Scream's new album sounds like it's been mainlined directly from 2000's 'XTRMNTR'. But not this one, which is from the 'Rocks' and 'Country Girl' school, with the Scream doing The Rolling Stones with all of their trippy swagger. Especially when Bobby G properly gets going on his "ooh la la"s.

LITTLE MIX FEAT. MISSY ELLIOTT

HOW YA DOIN'? SYCO



The main problem with this, the latest song about mobile phones to enter the pop canon, is the rap from Missy Elliott. I can't help but be reminded of Missy's 'Beep Me 911' from 1998. It was far superior to 'How Ya Doin'', which sounds like Jamiroquai fronting the house band on *Britain's Got Talent*.

KID CUDI FEAT. TOO SHORT

GIRLS UNIVERSAL



"No groupies!" raps Kid Cudi on the rather catchy single 'Girls'. But then shortly afterwards he enthuses about the vast amount of "colours and sizes" of the "endless supply of beautiful ones" in front of him. Correct me if I'm wrong, but I don't think he's rapping about picking out suit material. Not a man whose contradictions are deep and complicated, then.

LAURA MVULA

THAT'S ALRIGHT RCA



Laura Mvula's latest offering of brassy, stompy and sophisticated pop is grabbing in a *Later... With Jools Holland* kind of way. I predict two Brit Awards on her mantelpiece and the opportunity to do one of her tunes with J-Holl on keys very soon. A clear sign you've made it.

LIVE

FROM PUBS TO ARENAS,
THE WEEK'S TOP GIGS

Edited by Tom Howard

"Anyone who thinks
I need a new pair of
jeans shout out now!"

100 CLUB SANDWICH

A trio of gigs at the legendary London venue. The ingredients: Wakefield's finest, hip-hop's darkest, hardcore's most resilient. Delicious

THE CRIBS/DRENGE

CONVERSE GET DIRTY @ THE 100 CLUB

WEDNESDAY, APRIL 17

The last time The Cribbs played the 100 Club was on their first ever headline tour in 2004, off the back of their self-titled debut album, before they promptly got massive and outgrew the sweaty basement hideaway. Tonight the band's story comes full circle. This is the first chance to see Ryan, Gary and Ross Jarman since they won the NME Award for Outstanding Contribution To Music this year, an accolade they picked up on the eve of their best-of compilation 'Payola' being released. You can feel the love in the room.

Support comes from **Drenge**, another band of brothers from Yorkshire (Rory and Eoin Loveless were raised in Castleton, Derbyshire, but are based in Sheffield). They've come on a lot

since being heralded for 'Bloodsports', a sledgehammer of a track that's still one of the highlights of their set. Forty minutes of blues-heavy material slide by. They will be filed, inevitably for a two-piece, next to The White Stripes and The Black Keys, but display shades of noise learned from Sonic Youth and a British indie swagger that Kasabian would be proud of.

But the warm-up is overshadowed by in-crowd hype for **The Cribbs**. Right before the Jarman brothers storm the tiny stage (to their regular intro song 'God Gave Rock 'N' Roll

To You II' by Kiss), loads of colourful balloons are released and the crowd pops them instantly. This certainly ain't no kids' party. "Welcome to feeling old!" Ryan yells. "Fuck feeling old though, right?"

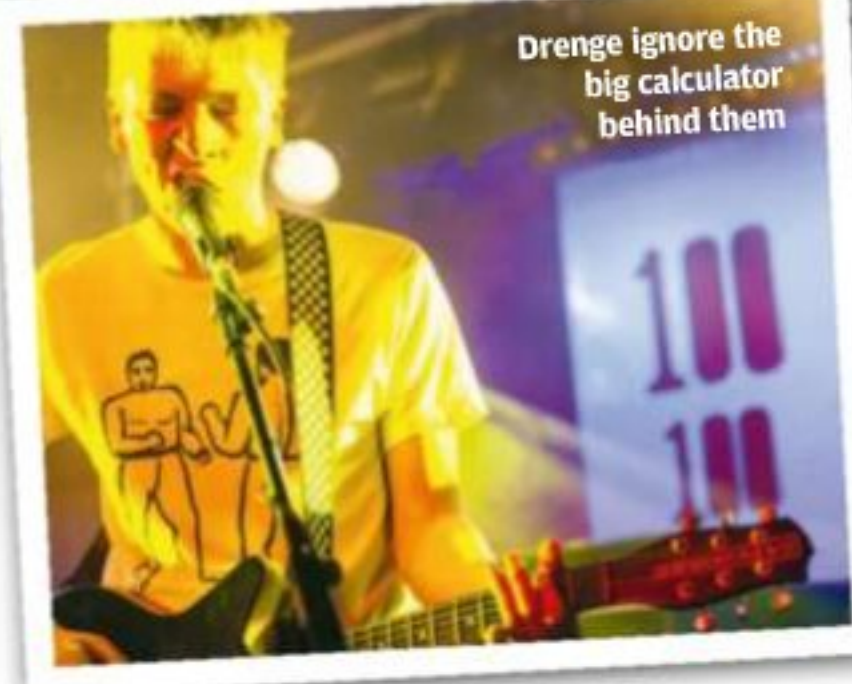
Moments later he dives face-first into outstretched arms as fans provide the vocal on perennial live favourite 'Hey Scenesters!', proving that, really, not all that much has changed in the last 10 years.

For the next hour the band work up a sweat, skipping through 'I'm A Realist', 'Cheat On Me', 'Men's Needs' and 'Our Bovine Public'. 'Leather

SETLIST

- Major's Titling Victory
- Hey Scenesters!
- Come On, Be A No-One
 - I'm Alright Me
 - I'm A Realist
- Glitters Like Gold
- Jaded Youth
- Cheat On Me
 - Tri'elle
- Leather Jacket Love Song
- We Can No Longer Cheat You
- Our Bovine Public
 - Men's Needs
 - City Of Bugs

1ST
NIGHT



Jacket Love Song', the 'secret' Cribbs song that was finally released last year, gets an outing, as does the little heard 'Tri'elle', but Ryan ignores the crowd's pleas for setlist regular 'Another Number'. "You don't want a B-side or something?" he begs. Nah, thanks Ryan. London wants to hear the hits. Lucky there's plenty of them to go round. *Hazel Sheffield*

GHOSTFACE KILLAH/DOOM

CONVERSE GET DIRTY
@ THE 100 CLUB THURSDAY, APRIL 18

As their chosen aliases suggest, Doom and Wu-Tang Clan's Ghostface Killah have a dark side. There's Doom, whose supervillain alter ego seems less an expression of self-empowerment and more the by-product of undiagnosed schizophrenia, while the headlining Ghostface we know as the self-styled warrior-monk of Shaolin – a paranoid fantasy world Wu-Tang dreamt up in which samurai of the black underclass battle evil spirits in the Clan's hometown borough of Staten Island. And as the 100 Club fills to capacity, within the red-painted walls of this subterranean purgatory the heat is rising. Then the show begins, and you're reminded of the difference between person and persona. You couldn't

imagine a more warm, playful and crowd-pleasing double act than the two rappers whose character-based approach is designed to distance them from their audience.

Garbed in signature chrome mask, from the neck up **Doom** is the X-Men's Magneto with a mic. Otherwise he's a baggy-clothed slacker fresh off the

weed train, who when he isn't laughing wheezily from the bottom of his belly is beatboxing and teasing Hackney b-boys out front.

Ghostface Killah's Wu-Tang-heavy set is riddled with Eddie Murphy-style quips, unabashed showmanship and carefree improvisation, imploring DJ Technician to "surprise him" before rapping the crap out of the selected track with jaw-dropping virtuosity. Mid-set he invites two fans onstage for a rap battle that sees a kid from Pimlico rock a room of 24-hour party people to the beaming approval of a hip-hop idol.

Back-to-back covers of ODB's 'Shimmy Shimmy Ya' and Biggie's 'Hypnotize' incite pandemonium. If live rap is often notoriously dodgy, DJ-driven sets like the

one Technician delivers tonight showcase the genre's best qualities, his turntablism shifting dextrously through rewinds, song-snippets and samples with the emphasis on unpredictability and dancing. It feels like the halcyon days of '80s block parties – and as Ghostface declares: "Tonight is about community." *John Calvert*

WHAT TWITTER THOUGHT

@J_Aylward
"Arghhh fuckin hottest gig I've ever been to. Ghostface and Doom killed it"

@JoeCopcutt
"Ghostface + Doom = amazing!!!! So good"

@LDLDN
"At the DOOM x GHOSTFACE gig, they got a guy on stage to fill in as Method Man. He was LOL"

@TooManyTs
"Super sick - Ghostface and mf doom, aww yeah"

2ND
NIGHT



Wade MacNeil and the jacket he borrowed from The Vaccines

3RD
NIGHT

GALLOWES

CONVERSE GET DIRTY
@ THE 100 CLUB FRIDAY, APRIL 19

Almost two years after their frontman Frank Carter announced he was leaving to form stadium-rock chasers Pure Love, Watford punks Gallows are now an entirely Carter-free zone. Just a few weeks ago, Frank's younger brother Steph announced he was abandoning ship too, making tonight's gig the band's UK debut as a four-piece.

Choosing to draft in no replacement, the loss of a guitarist undoubtedly makes Gallows sound a little weedier, but there's certainly no drop-off in intensity from the remaining four. They deliver an hour-long set at the same furious pace they always have, turning the room into a sea of total and utter chaos. The band kick off with 'Victim Culture', the opening track from their self-titled third album, then nail every subsequent track with singer Wade MacNeil in full-on pitbull mode. Old favourites like 'In The Belly Of A Shark' and 'Misery' are hammered home, and newer cuts 'Cross Of Lorraine' and 'Outsider Art' have turned into live stormers that are greeted with the same fervour as established bangers 'Abandon Ship' and 'Leeches'. They also tip their caps to the venue's

heritage with a spirited cover of Sham 69's punk classic 'Borstal Breakout', before ending with a thundering 'Orchestra Of Wolves' and an all-out stage invasion. The departure of a second Carter might truly signal the end of Gallows Mk 1, but there's clearly no need for any soul-searching or change of direction. More shows like this and they'll be just fine. *Tom Goodwyn*

GALLOWES ON...

...STEPH'S DEPARTURE

Lags (guitar): "It's not been that different to be honest – before Steph joined the band we were a four-piece. All the songs were written on one guitar, we've just had to go back to basics. To me that's when things sound the best, when things get crazy and complicated."

Stuart Gili-Ross (bass):

"It was coming for a while. Steph hasn't been happy in the band and he wanted to do his own thing. For a while it's been us four hanging out, so it's no big shock."

Wade MacNeil (vocals):

"I think anybody who has seen us play in the last year would have

identified that he didn't want to be there."

...THE FUTURE

Wade: "We've got festivals all summer and then we'll do some more shows in the autumn. We'll probably start writing pretty soon too."

Stuart: "We just kind of write until we feel like we've got shit off our chest. Whether that turns into an album or a seven-inch single, that's what we'll put out. We run our own record label now and what we feel is the best material, whether that's 12 amazing songs or two amazing songs, that's what gets released."



Ghostface keeps his lunch under his hat

Charli XCX: "Now... does anyone have a brush I could borrow?"

"Anyone think I'm gonna be a massive star?"



CHARLI XCX

DEAF INSTITUTE, MANCHESTER FRIDAY, APRIL 19

The star-in-waiting's debut album is far from perfect but the fans are still gagging for a bit of Charli

In the five years it's taken her to release a debut album, Charli XCX (Charlotte Aitchison to her parents) has seemed a perpetual work-in-progress. First came those early, iffy singles, on which she sounded like a bratty teenager with misplaced notions about her own precociousness (in fairness, who *doesn't* at the age of 14?). After the buzz subsided, she re-emerged in 2011 having swapped the overachieving 8-bit princess shtick for rough-edged blog-pop, and traded in her Myspace for a Tumblr, the social media platform for people who choose to express their individuality with context-free cat GIFs. Even her name has been up for negotiation; she originally wanted XCX to stand for 'X-rated Cunt X-rated', but when her label balked at the suggestion, it reverted back to plain old 'Kiss Charli Kiss'.

All of which might sound like we're about to have an almighty pop at her... but then that aforementioned debut

album turned out surprisingly well. Sure, 'True Romance', released last month after a year-long delay, may be far from perfect. But on the whole it was an encouraging signpost on her way to becoming the finished article. In the meantime, gigs like this look increasingly like signposts on the road to superstardom.

Right from the off, it's clear that she's got pop's golden triumvirate in the bag: against the laconic beats of 'You're The One', young girls perform synchronised dance routines, gay men

scream her name, and a small coterie of hipsters bob their heads approvingly. It's the same demographic as a Lady Gaga crowd, just on a microscopic scale. Much effort has gone into the projection of Aitchison as an apathetic, inelegantly wasted debauchee ('Take My Hand', for example, is about the ecstasy-restlessness of wanting to party while your boyfriend has a snooze), but thankfully, that façade crumbles in her fans' enthusiasm and affection. "I just want you to know," she

blushes with apparent sincerity, "you guys are the best crowd I've played to."

She doesn't play for long, mind. The set lasts a little over half an hour, with the high-water mark arriving in the shape of the Gwen Stefani-meets-Grimes finesse of 'Nuclear Seasons' and the low being 'I Love It', the track she co-wrote for Swedish duo Icona Pop. Given that

it's still technically her biggest hit, she's more or less obliged to play it, but it has more in common with the "fucking terrible Myspace music" she made as an adolescent than what we know she's capable of now. It's a minor wrinkle, but if Aitchison's career thus far is testament to anything, it's that she's pretty handy at ironing those out. **Barry Nicolson**

It's a signpost on Charli's road to superstardom

VIEW FROM THE CROWD IS CHARLI A MASSIVE POP STAR IN THE MAKING?



Shivi Gaderi, 16, Liverpool

"It was amazing. I didn't expect the crowd to be this lively. You can just tell she's going to be a big star. There's not one bad song on her LP."



Milly Keele, 16, Liverpool

"She was totally boss. It was one of the best gigs I've ever been to. I think she's way better than most successful pop stars."



Joel Patchett, 18, Stockport

"I really enjoyed it. I like her music, but I've never paid proper attention to it. After this I'll have to go home and give it another listen."



Sam Phillips, 20, Lancashire

"There was such a good crowd tonight, and she totally deserves it. No-one can match her positivity or her energy. She's a great performer."

ELINOR JONES

FRANK TURNER

O2 ACADEMY, BRISTOL SUNDAY, APRIL 21

He's back on the road leading a folk-punk jig and many singalongs to promote his best album yet

Roll up all you freaks and men dressed as cows, for all the fun of "show number 1378". For the chorus of a song about a health kick Frank Turner gets the entire venue to jog on the spot. As a prelude to the first of the evening's fan requests ('St Christopher Is Coming Home') he asks after the flag that's been touring the country in tandem with him, carried from fan to fan between cities like the torch of the punk Olympics and tonight confiscated and kept in the cloakroom until Academy staff relent to pressure from the stage. He promises all the hits, and singing along is so strictly enforced you expect a grip on your neck from the Audience Participation Police.

For all the talk of soulless hotel rooms on his new album 'Tape Deck Heart', Frank Turner and The Road greet each other like long lost soulmates, whirling through his folk-punk jigs like an amiable ringmaster, geeing up the singalongs with his peers. There's no such thing as a 'fan' in Frank's world, nor a 'rock star'; "There's just people who play music/And some of them are just like us and some of them are DICKS!". Frank's back in his element.

And not a moment too soon. Judging by the subject matter of by far his best album yet, 'normal' life has been tough

on Turner. An eviscerating break-up album full of drug relapses, self-harm, bothersome ex-girlfriends and the anguished admission that "give me one fine day of plain-sailing weather and I can fuck up anything", it might be a self-indulgent drag if it weren't so relentlessly euphoric.

Tonight Frank parades three key songs. The title track tackles the darkest of his post-split demons. 'Polaroid Picture' takes the closure of the Astoria as the kick-off point for a paean to capturing fleeting pleasures: "We won't all be here this time next year/So while you can, take a picture of us". The opening 'Four Simple Words' (the words in question being "I want to dance") unveils Turner's giant songwriting leaps by morphing from solemn ballad to graceful waltz to ska-punk blitzkrieg.

As 'I Still Believe' suggests, Turner turns to music ("My substitute for love" he admits in 'Substitute') to cure his heartache, and the result is among the most passionate communal bawl-alongs known to rock. 'Love, Ire & Song' brushes aside his recent political controversies, while the likes of 'Photosynthesis', 'Try This At Home', 'The Road' and 'I Knew Prufrock Before He Got Famous' provide ample humanity-unified-by-punk-rock thrills. Roll on show 1379 – we'll take the flag. **Mark Beaumont**



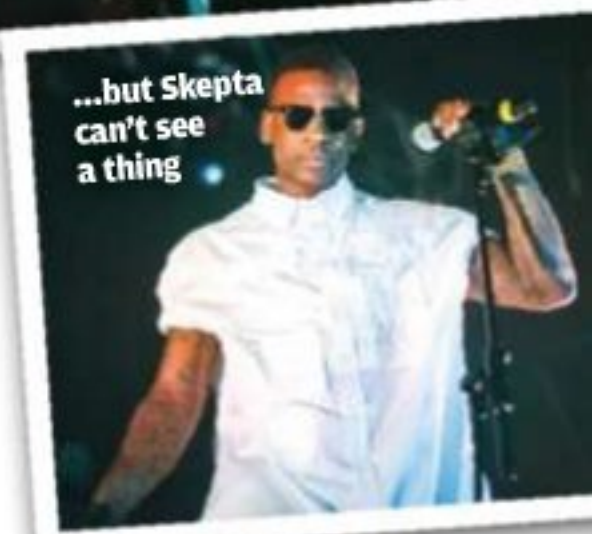
A passing police helicopter locates Frank Turner



Wiley's lost a contact lens...



...JME asks if anyone's seen it...



...but Skepta can't see a thing

WILEY/ JME/SKEPTA

THE LIBRARY @ HMV INSTITUTE, BIRMINGHAM SATURDAY, APRIL 19

It's the Boy Better Know grime-off. But which one is best? Fiiiiiigggh!

Who is the king of grime? JME, Skepta, Wiley – the three most senior figures in the Boy Better Know collective – are all untouchable at one level, but lined up against each other tonight as triple headliners performing one after another, the show becomes a pageant where the audience makes the final judgement.

"Man's the warm-up and the headliner – you know what that means, I'm the whole line-up," brags JME, who treads a fine line between being the Alan Sugar and Just William of grime, having founded Boy Better Know and being responsible for its business assets (including the faintly absurd BBK mobile network), while always having a jester-like one-liner ready to deploy with slingshot precision.

Musically, he's never sold out; from the Preditah-produced insanity of 'Murking' to the relentless '96 Fuckries' via pretty much every bar he's ever dropped ever, in Birmingham it's apparent he's still the smartest, sharpest and most confident MC out there.

Shame, then, about Skepta, JME's real life older brother. He's always been the crew's burly

bruiser, making up for his lack of lyrical nous with next-level production talent. But is he depressed? His latest record 'Blacklisted' is slow-paced and morose, packed full of vaguely impotent claims regarding his sexual prowess, that are just plain embarrassing when he informs the mostly underage crowd how "first I used my tongue then I put my D in her V, sexing her to death" with the conviction of a nervous 14-year-old who's just discovered YouPorn but not had his first kiss.

When Wiley bursts through for a brief 40-minute set constructed almost entirely from his pop-focused new album 'The Ascent', the crowd go off like bottle rockets. But three songs in he still hasn't made eye contact with the audience. Despite 'Heatwave' resulting in a ridiculous singalong, the insular legend quickly runs out of stage presence; by 'Rubicon' he's sitting on the floor staring at the ground, which isn't very hype. When all three are united for a closing 'Can You Hear Me?' he's happy to let JME once more take centre stage. For now Wiley is still the king of grime, but with his odd new album not really hitting the mark, perhaps it's JME who is heir to the throne. **Alex Hoban**

WHAT TWITTER THOUGHT

@nikkituckfieldx

"nandos, then to watch Wiley skepta and JME"

@Jordyleeee

"The queue for jme, Wiley & skepta looks like the queue for a topshop sale"

@Saach_Saggar

"By all these retweets you already know how hype the JME, Skepta and Wiley concert was. HYPE MENTAL OH MY DAYSS"

@Wozzerr

"I cannot describe my feelings about tonight. JME, Skepta and Wiley were about 10m in front of me"

@GomL_Ry

"JME: Decent SKEPTA: Let down WILEY: Par"



TRIBES

H&M, MANCHESTER MARKET STREET STORE THURSDAY, APRIL 18

The Camden five-piece bring rock'n'roll mayhem to the first of three unique in-store shows brought to you by H&M Loves Music. Next time: Carl Barat

The sight of Tribes setting up in a clothes shop to play to 250 fans whose love of rapscallion indie is matched only by their love of moshing alongside mannequins dressed in the latest festival-wear might seem a little strange given that the Camdenites are

more famous for playing scuzzy house parties. But then again, why not? This is a band who are proudly indebted to The Libertines – and we shouldn't forget that alongside the dog-eared poetry books that fell out of Pete Doherty's pockets a decade ago was another staple of the scene: the guerilla gig. Razorlight on a truck. The Others

on the London Underground. Art Brut inside a carton of milk (possibly). It's easy to forget how much fun it is to shove a band under the spotlight in unique surroundings.

Placing tonight's show in *that* context, it makes sense that Tribes are here, cranking out 'Sappho' while curious window-shoppers peer at the chaos and wonder whether to call the police. Manchester's Market Street H&M has been given a thorough makeover, with an impressive sound system making the crowd feel so at ease that three songs in people are throwing themselves around with all the energy and vigour you'd expect at any traditional venue.

No-one quite goes so far as to grab the ample supplies of frilly bras stocked within arm's reach to chuck at Johnny Lloyd and co (a missed opportunity), and though he admits "playing a gig in a shop is a bit weird", by the time they reach new single 'Dancehall' he's changed his tune, deciding that "actually, this is pretty fun". Mixing the best of their debut 'Baby' with a smattering of new songs, including 'How The Other Half Live', by closer 'Coming Of Age' kids are strewn



VIEW FROM THE CROWD

TRIBES IN A SHOP – HOW WAS IT?



Caitlin, 16, Manchester
"I got here three hours early to be first in the queue. I've been to a gig in a store before but this was different – it was intense."



Daniel, 19, Leeds
"Usually I'm crowdsurfing but I couldn't find anything to jump off. I'm glad they played 'Bad Apple' – that's my favourite."



Ellie, 16, Liverpool
"This was great but if I could go and see a gig anywhere in the world it'd be Mumford & Sons in the Amazon rainforest."



Liam, 20, Leeds
"Tribes are just getting better and better. I love the new single 'Dancehall'. I hope me and my mates get to meet Johnny after the show."

JOHNNY FROM TRIBES ON...



...DOING A GIG IN A SHOP

"This is just the start for us. Today a shop, tomorrow a Mexican burial ground. The day after that, the moon. Ideally with Led Zeppelin."

...THE NEW ALBUM

"We've had two years of fresh inspiration travelling round the world for the new record. We've seen and experienced all kinds of things, which has allowed us to take things further, while sticking to what we love – rock'n'roll."

...FASHION

"Pants and socks. That's all I care about. You try going on the road for as long as we do. You soon realise the commodity in most demand is a clean pair of boxers."

across the shop floor like ill-fitting changing-room try-ons – proving that rock'n'roll is all about passion, no matter which rack you hang on. *Alex Hoban*
For a video and more pics head to NME.COM/showcases

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«READING LEEDS» 2013

READING: FRI 23
LEEDS: SAT 24

READING: SAT 24
LEEDS: SUN 25

RICHFIELD AVENUE, READING
BRAMHAM PARK, LEEDS
AUGUST BANK HOLIDAY

READING: SUN 25
LEEDS: FRI 23

GREEN DAY

SYSTEM OF A DOWN

DEFTONES
FRANK TURNER
BRING ME
THE HORIZON
NEW FOUND GLORY
SKINDRED
WHILE SHE SLEEPS

EMINEM

CHASE AND STATUS LIVE

FOALS
WHITE LIES
BRAND NEW
TWIN ATLANTIC
THE BLACKOUT
LOWER THAN ATLANTIS
MALLORY KNOX

BIFFY CLYRO

NIN

FALL OUT BOY
THE
LUMINEERS
EDITORS
HADOUKEN!
WE ARE THE IN CROWD
BURY TOMORROW

SKRILLEX

A\$AP ROCKY

MAJOR LAZER
BASTILLE • FRIGHTENED RABBIT
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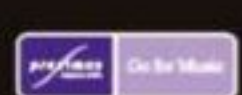
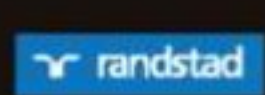
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THE NATIONAL

STARTS: Belfast Odyssey Arena, Nov 9

DON'T
MISS

They might be one of America's biggest cult bands, but The National still have plenty of days when they doubt themselves. "For the past 10 years we've been chasing something, wanting to prove something. And this chase was about trying to disprove our own insecurities," said guitarist Aaron Dessner on launching their latest and sixth album 'Trouble Will Find Me'. "After touring 'High Violet', I think we felt like we'd gotten there. We didn't have to prove our identity any longer. The songs on one level are most complex, and on another they're most simple and human." And if the melancholy five-piece do have any lingering doubts, they should be feeling as arrogant as a minor rap star after these dates. Come November they'll play Belfast, two nights at Manchester O2 Apollo (11, 12) and two at London Alexandra Palace (13, 14).



DEAP VALLY

STARTS: Brighton The Great Escape, May 16

The duo arrive in the UK for dates including The Great Escape, London (22), Manchester (24), Bristol (25) and Nottingham (26).



WIDOWSPEAK

STARTS: Chester The Compass, May 17

Duo Molly Hamilton and Robert Earl Thomas play 10 UK dates including one with Mac DeMarco at Leeds Brudenell Social Club (May 20).



CHAPEL CLUB

STARTS: Birmingham The Temple, Jun 3

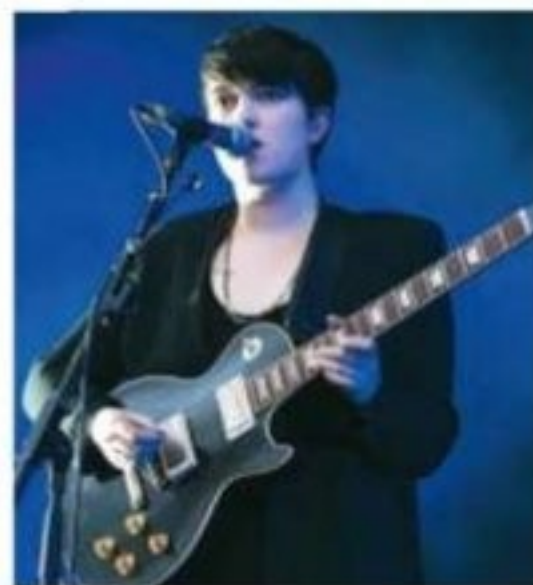
See the London five-piece play synthy new sounds on a short summer tour. Catch them in Birmingham, Glasgow (4), Leeds (5) and Brighton (6).



BEADY EYE

STARTS: Manchester The Ritz, Jun 19

Liam's band has announced three small dates. See them in Manchester, London Camden Centre (20) and Glasgow O2 ABC (22).



THE XX

STARTS: London Hatfield House, Jun 23

The London leg of The xx's Night + Day series has been moved to Hatfield House. Solange, Polica and Kindness also perform.



SUMMER STAMPEDE

STARTS: London Olympic Park, Jul 6

Mumford & Sons headline the Summer Stampede, which also features Vampire Weekend, Ben Howard and Haim.



JAPANDROIDS

STARTS: Leeds Brudenell Social Club, Jul 14

The Canadian duo follow a tour with The Gaslight Anthem with their own dates in Leeds, Brighton (15, 16) and London (17).



LATITUDE

STARTS: Suffolk, Henham Park, Jul 18

Grizzly Bear, Austra, Rudimental and Theme Park join Kraftwerk, Yeah Yeah Yeahs (pictured), Bloc Party and Foals on the bill.



LOVEBOX

STARTS: London Victoria Park, Jul 19

Plan B, Azealia Banks (pictured) and Hurts all perform this year. Jurassic 5, Goldfrapp, Purity Ring, SBTRKT and Mykki Blanco also play.



GREEN MAN

STARTS: Brecon, Black Mountains, Aug 15

The acclaimed Welsh festival adds to the bill Girls Names, Mikal Cronin and the hotly tipped Melody's Echo Chamber (pictured).



UNKNOWN FESTIVAL

STARTS: Croatia, Rovinj, Sep 10

Jagwar Ma (pictured), Factory Floor, Lulu James and The Horrors play this event from the people behind Field Day.



JAMES BLAKE

STARTS: Glasgow O2 ABC, Sep 18

Blakey tours new album 'Overgrown'. See him in Glasgow, Manchester (20), Birmingham (21), Oxford (22), Bristol (24) and London (25).

PICK *of the* WEEK

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SOUND CITY

STARTS: Liverpool, various venues, May 2

NME
PICK

One moment you're putting away your ironic Christmas jumper, the next it's festival season. Yes, this week marks the start of the UK summer's music parties as Sound City comes to Liverpool with over 360 established names and new bands playing over three days. On Thursday, see Noah And The Whale in the Anglican Cathedral, Brum indie charmers Swim Deep winning over more screaming fans, plus bands-of-brothers The Family Rain and Drengé trying to prove they've got what it takes to not stay bottom of the bill for long. On Friday, The Walkmen, Everything Everything and cult heroes Thee Oh Sees all play, as do post-punk hardnuts Savages, the moody yet brilliant King Krule (pictured), charming chanteuse Melody's Echo Chamber and US/NZ weirdos Unknown Mortal Orchestra. The Sunday is split between heavy and dance acts with Enter Shikari, Mount Kimbie and Darkstar all onstage. A snip at £55 for three days.



Everyone's
Talking About
MAJOR LAZER
STARTS: Sheffield Plug,
May 1

At the recent Coachella festival Diplo dived into a giant inflatable ball and ran riot over the crowd. Expect similarly ridiculous scenes (but less sunshine) when they play tracks from 'Free The Universe' and remixes of artists like Yeah Yeah Yeahs and Snoop Dogg in Sheffield, Oxford (2), Bristol (3) and London (4).



Don't Miss
MILES KANE
STARTS: Holmfirth
Picturedome, May 4
Miles Kane takes his rough rock out on the road in support of forthcoming album 'Don't Forget Who You Are'. See him prove exactly why he's the mod-son of Weller in Holmfirth, Sunderland (5) and Middlesbrough (6) this week. The tour then visits Oxford, Bath and York in May before restarting in June with a visit to Birmingham.



Radar Stars
SKATERS
STARTS: Hull
New Adelphi, May 1
The New York poppy-punk trio much loved by The Strokes' Albert Hammond Jr arrives in the UK this week for the Escape From Chinatown tour. Go see them if you fancy leaping around to tracks like 'I Wanna Dance (But I Don't Know How)' in Hull, Liverpool (2), Wakefield (3), Leeds, (4), Stockton (5), York (6) and Oxford (7).

WEDNESDAY

May 1

ABERDEEN

Fossil Collective The Tunnels
01224 211121

BIRMINGHAM

Alessi's Ark/Ralfe Band Hare &
Hounds 0870 264 3333Brother & Bones Flapper
0121 236 2421Loudon Wainwright III Town Hall
0121 780 3333The Pigeon Detectives/Must
The Institute 0844 248 5037Trifixion Scruffy Murphy's
0121 333 3201

BRIGHTON

oOoO/Patten Green Door Store
07894 267 053

The Apples Blind Tiger 01273 681228

Bangers/Fighting Fiction Sticky

Mike's Frog Bar 01273 749 465

Fat Goth/Clowns Latest Music Bar
01273 687 171Trapped Under Ice Audio
01273 624343

BRISTOL

Darwin Deez/San Cisco O2 Academy
0870 477 2000Dwell/Caspian Sea Giant
Stag & Hounds 0117 929 7048

Narrows Exchange 0117 9304538

Shack 42 Fleece 0117 945 0996

The Story So Far/The American
Scene Croft (Main Room)Treotop Flyers Louisiana
0117 926 5978William Control The Tunnels
0117 929 9008

CAMBRIDGE

Lewis Mokler Portland Arms
01223 357268

CARDIFF

Cryptopsy/Cattle Decapitation
Bogiez 029 2034 1463

Light Parades The Moon Club

The Temperance Movement
Undertone 029 2022 8883Towns/Radstewart/Tripwires
Clwb Ifor Bach 029 2023 2199

COVENTRY

Dog Is Dead Kasbah 024 7655 4473

DERRY

Enter Shikari Nerve Centre
028 7126 0562

EDINBURGH

Enuff Z'Nuff Bannermans
0131 556 3254Jack Badcock Captain's Bar
01316 682312Sarah McQuaid Pleasance
0131 556 6550

EXETER

Paul Brady Corn Exchange
01392 665866

GLASGOW

Chuck Prophet Oran Mor
0141 552 9224Hatebreed/Demoraliser O2 ABC
0870 903 3444The Last Carnival Classic Grand
0141 847 0820Unknown Mortal Orchestra King
Tut's Wah Wah Hut 0141 221 5279

HULL

Skaters New Adelphi 01482 348 216

LEEDS

Arrows Of Love Oporto
0113 245 4444Attack! Attack! Cockpit Room 3
0113 2441573Cecelia Street Smokestack
0113 2452222Chas'n'Dave City Varieties
0845 644 1881Iron Chic Brudenell Social Club
0113 243 5866

Voltaire Wardrobe 0113 222 3434

XXVYXX Stylus 01132 431751

LONDON

Arcane Roots Bacchus Bar
020 8546 7798Barn Owl/Koen Holtkamp
The Lexington 020 7837 5387

Beyoncé O2 0870 701 4444

Camille O'Sullivan E4 Udderbelly at
Southbank Centre 0844 545 8282Eyes On Film Sebright Arms
020 7729 0937The Fallen Leaves/Friends Of Luca
Brasi 12 Bar Club 020 7240 2622Fryars St Pancras Old Church
George Maple Hoxton Square Bar
& Kitchen 020 7613 0709Hold Your Horse Is/Her Parents
Catch 020 7729 6097

Kate Nash 100 Club 020 7636 0933

King Punch Rattlesnake Of Angel
020 7354 0471K-X-P/Lumerians Corsica Studios
0207 703 4760Laura Mvula Assembly Hall
020 8577 6969

Miss Kittin XOYO 020 7729 5959

Morkhimmel The Unicorn
020 7485 3073Peace/Wolf Alice Birthdays
020 7923 1680Portugal. The Man Electrowerkz
020 7837 6419R Stevie Moore Cargo
0207 749 7840

Sam Forrest Barfly 0870 907 0999

Seasick Steve Roundhouse
020 7482 7318Six By Seven/Machine Room
Bull & Gate 020 7485 5358Smoke Or Fire Windmill
020 8671 0700These Miles/Asylum Rhythm
Factory 020 7247 9386Tom McRae Bloomsbury Theatre
020 7388 8822

Totem Servant Jazz Quarters

The Walk Uprights/Mise En Scene
Old Queens Head 020 7354 9993Whales In Cubicles/Pale Seas
Garage 020 7607 1818Worricker and Poets Slaughtered
Lamb 020 8682 4080

MANCHESTER

Audrey Horne NQ Live
0161 834 8180Baton Rouge/Claw The Thin Ice
Wahlbar 0161 637 3736Chvrches Sound Control
0161 236 0340New London Consort Bridgewater
Hall 0161 907 9000Yeah Yeah Yeahs/K-Holes O2 Apollo
0870 401 8000

MILTON KEYNES

Kyle Eastwood Stables
01908 280800

NORWICH

King Creosote Arts Centre
01603 660 352

Rudimental UEA 01603 505401

NOTTINGHAM

Dutch Uncles Spanky Van Dykes
0115 924 3730

PORTSMOUTH

Minus The Bear Wedgewood Rooms
023 9286 3911Phillip Henry & Hannah Martin
Cellars 0871 230 1094

PRESTON

Lucy Rose 53 Degrees 01772 893 000

SHEFFIELD

Major Lazer Plug 0114 276 7093

Savages Queens Social Club
0114 272 5544

ST ALBANS

Knuckledust/Rumour Mill Horn
01727 853 143

WAKEFIELD

The Doghouse Gypsies Snoopy Fox
01924 374455

WOLVERHAMPTON

Ian Slegal Robin 2 01902 497860

Revoker Slade Room 0870 320 7000

YORK

Dinosaur Pile-Up The Duchess
01904 641 413Yeah Yeah Yeahs, O2
Manchester Apollo

THURSDAY

May 2

BATH

Mostly Autumn Komedia
0845 293 8480

BELFAST

Dingus Khan Auntie Annie's
028 9050 1660
Maverick Voodoo

BIRMINGHAM

Colin Hay O2 Academy 2
0870 477 2000
On And On Rainbow 0121 772 8174
Sharks/Bleach Blood The Institute
(Library) 0844 248 5037
To The Bones Hare & Hounds
0870 264 3333

BRIGHTON

Asmus Tietchens Green Door Store
07894 267 053
Stark Sticky Mike's Frog Bar
01273 749 465

BRISTOL

Blue Orchids Thunderbolt
07791 319 614
The Deep Dark Woods The Tunnels
0117 929 9008
Electric Guest/Night Engine
O2 Academy 2 0870 477 2000
The Other Tribe/Mausi Exchange
0117 9304538
The Temperance Movement
Louisiana 0117 926 5978
This Ship Is Ours/Awaken The
Silence Fleece 0117 945 0996

CAMBRIDGE

Mining For Gold/Halfbeak
Portland Arms 01223 357268

CARDIFF

Attack! Attack!/Reaper In Sicily
Undertone 029 2022 8883
Lucy Spraggan The Globe
07738 983947
The Story So Far Clwb Ifor Bach
029 2023 2199
William Control Bogiez
029 2034 1463

EDINBURGH

Rebecca Shearing The Caves
0131 557 8989
Sam Forrest Sneaky Pete's
0131 225 1757
Victorian Trout Conspiracy
The Liquidroom 0131 225 2564
Young Fathers/The Spook School
Voodoo Rooms 0131 556 7060

EXETER

The Darlington's Cavern Club
01392 495 370
Treetop Flyers Phoenix
01392 667080

GLASGOW

Bring Me The Horizon/Crossfaith
O2 ABC 0870 903 3444
Cryptopsy/Cattle Decapitation
Audio
Daedelus Broadcast 0141 332 7304
Fossil Collective King Tut's Wah Wah
Hut 0141 221 5279
Jane Siberry Oran Mor 0141 552 9224
MMM/JD Twitch School Of Art
0141 353 4530
The Rocket Summer Classic Grand
0141 847 0820
Savages SWG3 0141 357 7246

GUILDFORD

New Riot Boilerroom 01483 539 539

HULL

Dinosaur Pile-Up Fruit Hull
01482 221113

LEEDS

The Solicitors New Roscoe
0113 246 0778
Yeah Yeah Yeahs O2 Academy
0870 477 2000

LEICESTER

Harry Bird & The Rubber Wellies
Donkey 0116 270 5042
Martha Tilston Musician
0116 251 0080



Death Grips,
London, Forum

Nylon Sky/Fort Worth Shed

0116 262 2255

Pete Roe/Hot Feet The Cookie Jar
0116 2531212

LIVERPOOL

Alessi's Ark/Deep Sea Arcade
Leaf On Bold St 0151 707 7747

The Apples Eric's Club

Bastille/AlunaGeorge

Sound City Garage

By The Sea/Noah And The Whale

Anglican Cathederal 0151 709 6271

Dreng/Pins/LOOM Shipping

Forecast 0151 709 6901

Eliza And The Bear/Collectors Club

Mello Mello 0151 707 0898

Fenech Soler/Reverend &

The Makers Academy Of Arts

Killaflaw Brooklyn Mixer

0151 709 7079

The Kill Van Kulls/Secret Rivals

Studio 2 0151 707 3727

Oneohtrix Point Never/Afternaut/

Acrobat/Lunar Modular Kazimier

0871 230 1094

Say Yes Dog/The Lines The Attic

0151 707 1050

Stealing Sheep/Spring Offensive

Epstein Theatre 0151 709 7844

The 1975/Swim Deep/The Family

Rain/Skaters Zanzibar 0151 707 0633

LONDON

Art Is Fiction Rattlesnake Of Angel

020 7354 0471

The Computers Banquet Records

KT1 1EE

Darwin Deez O2 Shepherds Bush

Empire 0870 771 2000

Death Grips The Forum

020 7344 0044

Death Uncles/Sky Larkin Scala

020 7833 2022

Fryars St Pancras Old Church

Group Rhoda/Liberez Victoria

020 8399 1447

Jade Hopcroft Book Club

020 7684 8618

Morkhimmel The Unicorn

020 7485 3073

Narrows/Colliseum XOYO

020 7729 5959

OBE/Dead Red Sun Windmill

020 8671 0700

Peace/Wolf Alice Birthdays

0 20 7923 1680

Rory McLeod Troubadour Club

020 7370 1434

Rudimental Electric Brixton

020 7274 2290

R Stevie Moore Cargo 0207 749 7840

Tom McRae Bloomsbury Theatre

020 7388 8822

Tripwires/Towns Hoxton Square Bar

& Kitchen 020 7613 0709

The Vaccines/The Walkmen/Toy/

Temples O2 0870 701 4444

Valentina The Lexington

020 7837 5387

Vampire Weekend Troxy

020 7734 3922

Velvet Two Stripes Proud Galleries

020 7482 3867

Yes Sir Boss! Borderline

020 7734 5547

MANCHESTER

Ameira Night & Day Café

0161 236 1822

Killswitch Engage/Sylosis The Ritz

0161 2364355

The Last Carnival Academy 3

0161 832 1111

Run Dust/Rejections The Bay Horse

0161 661 1041

Trapped Under Ice/Backtrack

NQ Live 0161 834 8180

MIDDLESBROUGH

The Pigeon Detectives Empire

01642 253553

NEWCASTLE

Enuff Z'Nuff Trillians 0191 232 1619

Maximo Park Cluny 0191 230 4474

Wake The President/Casual Sex

Star And Shadow 0191 261 0066

We Grow Beards Heartattack & Vine

07732 280185

NORWICH

Beardyman Waterfront Studio

0160 363 2717

Frank Hamilton Waterfront

01603 632 717

NOTTINGHAM

Arcane Roots Rock City 08713 100000

The Bastards Of Fate Chameleon

0115 9505097

OXFORD

Major Lazer O2 Academy

0870 477 2000

Simple Minds New Theatre

0870 606 3500

PORTSMOUTH

Lost In The Riots/The Doppler Shift

Edge Of The Wedge 023 9286 3911

Zoe Lyons Cellars 0871 230 1094

SHEFFIELD

Big Deal Bungalows & Bears

0114 279 2901

Deaf FM/All Down But Nine

Penelope's 01246 436 025

Disclosure/T Williams/Cyril Hahn

University 0114 222 8777

Dog Is Dead Queens Social Club

0114 272 5544

Hatebreed/Demoraliser Corporation

0114 276 0262

The Staves Leadmill 0114 221 2828

ST ALBANS

The Rifles Horn 01727 853 143

WAKEFIELD

Lord Bishop Rocks Snooty Fox

01924 374455

WOLVERHAMPTON

Chas & Dave Wulfrun Hall

0870 320 7000

The Troggs Robin 2 01902 497860

We Butter The Bread With Butter

Slade Room 0870 320 7000

YORK

Dick Valentine Fibbers 01904 651 250

While She Sleeps The Duchess

01904 641 413

FRIDAY

May 3

BATH

Ms Dynamite Moles 01225 404445

BIRMINGHAM

Black Rose Villain Sunflower Lounge
0121 632 6756

Brothers Groove Roadhouse

0121 624 2920

Electric Guest The Institute

0844 248 5037

The Intentions Jam House

0121 236 6677

Old Man Markley O2 Academy 3

0870 477 2000

Sour Mash Flapper 0121 236 2421

William Control Eddie's Rock Club

0121 643 2093

BRIGHTON

The Curst Sons Horse & Groom

01273 680696

The Daunts The Haunt 01273 770 847

Death Grips Coalition 01273726858

Floating Points Concorde 2

01273 673 311

Girl Band Blind Tiger 01273 681228

Scroobius Pip The Haunt

01273 770 847

BRISTOL

Beholder Croft (Main Room)

0117 987 4144

Crash Paris/Hunter Valentine Stag &

Hounds 0117 929 7048

Cursor Major Louisiana 0117 926 5978

Don Letts Thunderbolt 07791 319 614

Major Lazer O2 Academy

0870 477 2000

The Wedding Present Fleece

0117 945 0996

CARDIFF

Eats Everything/T Williams

University SU

The Last Carnival The Globe

07738 983947

Malcolm Middleton Clwb Ifor Bach

029 2023 2199

Sharks/Bleach Blood The Moon Club

CARLISLE

While She Sleeps Brickyard

01228 512 220

EDINBURGH

Band Of Friends Citrus Club

0131 622 7086

Dick Valentine Voodoo Rooms

0131 556 7060

Jereon Tel/Ultrasyd/_ensnare_

Banshee Labyrinth 0131 558 8209

Panda Trap/The Cosmonauts Teviot

Row House 0131 650 4673

Seasick Steve Picture House

0844 847 1740

EXETER

Foreign Beggars Phoenix

01392 667080

The Magic Hatstand Cavern Club

01392 495 370

SATURDAY

May 4

ABERDEEN

Band Of Friends Lemon Tree
01224 642230**Siobhan Wilson** Cellar 35
01224 640 483

BELFAST

Cyril Hahn Stiff Kitten
028 9023 8700**Lordi** Limelight 028 9032 5942

BIRMINGHAM

BID/Citizen-X Adam & Eve
0121 693 1500**Glass Bullet** O2 Academy 3
0870 477 2000**The Real Detonators** Actress &
Bishop 0121 236 7426**Star Of The Sea** Irish Centre
0121 622 2314**Sunrise Over Europe** Flapper
0121 236 2421**We Are The In Crowd** The Institute
0844 248 5037

BOURNEMOUTH

Lady Winwood's Maggot O2
Academy 0870 477 2000

BRIGHTON

Beardyman Dome 01273 709709**The Last Carnival** The Haunt
01273 770 847**Mampt Swift** Concorde 2
01273 673 311**Marlipins** Sticky Mike's Frog Bar
01273 749 465

BRISTOL

The Destroyers Fleece
0117 945 0996**Fire At William/Giving Into Ghosts**
Louisiana 0117 926 5978**Lazy Habits** Thekla 08713 100000**Malicious Intent** Croft (Front Bar)
0117 987 4144**Old Man Markley** Croft (Main Room)
0117 987 4144

CARDIFF

Dead By April Bogiez 029 2034 1463**Willie Nile** Clwb Ifor Bach
029 2023 2199

CARLISLE

The Vaccines Sands Centre
01228 525222

COVENTRY

Arcane Roots Kasbah 024 7655 4473

EDINBURGH

Gramme Electric Circus
0131 226 4224**Maya Jane Coles** The Liquidroom
0131 225 2564

EXETER

Tom McRae Phoenix 01392 667080

FALMOUTH

Jake Morley Miss Peapod's
0871 230 1094

GLASGOW

Deptford Goth Broadcast
0141 332 7304**Logan Ivory Blacks** 0141 221 7871**Spocks Beard** Arches 0141 221 4001**The Strypes** King Tut's Wah Wah Hut
0141 221 5279

GUILDFORD

We Are The Ocean University Of
Surrey 01483 689 223

HOLMFIRTH

Miles Kane Picturedrome
01472 349222

LEEDS

Berlin Black The Library
0113 244 0794**Darwin Deez/Laura Mvula/Electric**
Guest/Wolf Alice Metropolitan
University 0113 283 2600**The Dead White Doves** Carpe Diem
0113 243 6264**Everything Everything/Theme**
Park/The Neighbourhood/Splashh/
Duologue University 0113 244 4600**Joe Banfi/Roo Panes/Charles Bruno**
Cockpit Room 3 0113 2441573**Melody's Echo Chamber/Indians/**
Dan Croll/Chloe Howl/Ofel/Skaters
Nation Of Shopkeepers 0113 203 1831**Micky P Kerr/Dead Sounds/**
Crybabycry/Skint & Demoralised
Milo 0113 245 7101**MS MR/Robert Delong/Man Like**
Me/Lulu James/Syron Faversham
0113 245 8817**Peace/Unknown Mortal Orchestra/**
Swim Deep/The 1975/The Crookes
Cockpit 0113 244 3446**Pins/Heart-Ships/Filthy Boy/**
Findlay Metropolitan University Room
2 0113 283 2600**Rudimental/AlunaGeorge/Arlissa/**
Tribes O2 Academy 0870 477 2000**Shields/Aeroplane Flies High/Warm**
Widow Packhorse 0113 245 3980**Sky Larkin/Hawk Eyes/These**
Monsters/Maybeshewill Mine
0871 230 1094**The Staves/Soley/Luke Sital-Singh/**
King Krule/Fryars Holy Trinity Church
01132 454268**Still Corners/The Dunwells/The**
Family Rain/Seasfire/Sweet Baboo
Wardrobe 0113 222 3434**The Walkmen/Dutch Uncles/**
Savages Stylus 01132 431751**Wave Machines/Troumaca/Marika**
Hackman/Lewis Watson/Fun Adults
Brudenell Social Club 0113 243 5866

LEICESTER

The Moulettes O2 Academy 2
0870 477 2000

LIVERPOOL

Big Deal/Night Engine Shipping
Forecast 0151 709 6901**Bo Ningen/Wet Nuns/Fossil**
Collective/Thomas J Speight/
Ninetails Sound City Screenadelica
Cut Mello Mello 0151 707 0898**Dexys** Anglican Cathdral
0151 709 6271**Enter Shikari/Marmozets** O2
Academy 0870 477 2000**Ghostchant/Astrold Boys** Brooklyn
Mixer 0151 709 7079**Mikill Pane/Bebe Black/Jacob**
Banks Zanzibar 0151 707 0633**Mitzi** Heebie Jeebies 0151 709 3678**Mount Kimble/Darkstar** Sound City
Garage**Outfit/Amateur Best/Brolin/Mind**
Enterprises Kazimier 0871 230 1094

LONDON

Beyoncé O2 0870 701 4444**Cable35** Mother 020 7739 5949**Condors** Rattlesnake Of Angel
020 7354 0471**Cryptopsy/Cattle Decapitation**
Underworld 020 7482 1932**The Deep Dark Woods** Bush Hall
020 8222 6955**Ed Harcourt** Bull & Gate
020 7485 5358**Eureka Machines** Borderline
020 7734 5547**Felt Tip** The Lexington 020 7837 5387**Gabby Young & Other Animals** Cable
Street Studios 020 77901309**Hatebreed** O2 Academy Islington
0870 477 2000**Noah And The Whale,**
Arts Centre, Warwick**Hunter & The Bear** Troubadour Club
020 7370 1434**Lost In The Riots** LHT Urban Bar
020 7247 8978**Maceo Plex/Tom Trago** Fabric
020 7336 8898**Major Lazer/Ms Dynamite**
Roundhouse 020 7482 7318**Mountains** Café Oto 0871 230 1094**The Rocket Summer** Barfly
0870 907 0999**The Tamborines/Pavlov's Children**
Shackwell Arms 020 7249 0810**Voltaire** Boston Arms 020 7272 8153**The Wednesday Club/The**
Wolfhounds/The Felt Tips Victoria
Hall 0161 907 9000**XXYYXX/Blackbird Blackbird** KOKO
020 7388 3222**Yeah Yeah Yeahs/Black Lips/**
Dirty Beaches/King Khan & The
Shrines/Anika Alexandra Palace
020 8365 2121

MANCHESTER

Absolva NQ Live 0161 834 8180**Deaf FM** Retro Bar 0161 274 4892**Loudon Wainwright III** Bridgewater
Hall 0161 907 9000**Louis Barabbas & The Bedlam**
Six/Hope & Social Deaf Institute
0161 330 4019**Mutiny On The Bounty** Trof
Fallowfield 0161 224 0467**Sam Forrest** Alter Ego 0161 236 9266**Seasick Steve** The Ritz 0161 2364355**The See See** Castle Hotel
0161 237 9485**Smoke Or Fire/Above Them** Star &
Garner 0161 273 6726**The Stanton Warriors** Sound Control
0161 236 0340**Trailer Park Boys** Academy
0161 832 1111

NEWCASTLE

Ambershift Cluny 0191 230 4474**Lucy Rose** Northumbria University**Weird Shapes** Cluny 2 0191 230 4474**NEWCASTLE UNDER LYME**
The Rainband Old Brown Jug
0191 478 6204

NORWICH

Ashes To Angels Brickmakers
01603 441 118**Daedalus** Arts Centre 01603 660 352**Dave McPherson** Waterfront
01603 632 717

NOTTINGHAM

Pilgrim/These Skies Rescue Rooms
0115 958 8484**Sharks/Bleach Blood** Rock City
08713 100000**The Temperance Movement** Bodega
Social Club 08713 100000

OXFORD

Attack! Attack! Cellar 01865 244 761**Gaz Coombes** O2 Academy 2
0870 477 2000**Katmen** Jericho Tavern 01865 311 775

PLYMOUTH

Gammer C103 01752 662586

PORTSMOUTH

Bring Me The Horizon/Crossfaith/
Empress Pyramids 023 9235 8608

PRESTON

While She Sleeps/Feed The Rhino 53
Degrees 01772 893 000

READING

Sacred & Profane Minster Church
0118 957 1057

SHEFFIELD

Diamond Velocity O2 Academy
0870 477 2000**Sondura/Far From Home**
Corporation 0114 276 0262

SOUTHAMPTON

Cashmere Cat Unit 02380 225612**Glory Days** Brook 023 8055 5366

STOCKTON

The Members Georgian Theatre
01642 674115

STOKE ON TRENT

Dingus Khan Sugarmill 01782 214 991**Odessa** Underground 01782 219944

ST ALBANS

The Wholls/Crystal Head Horn
01727 853 143

SWANSEA

The Apples Garage 01792 475147

WAKEFIELD

Freeze The Atlantic The Hop
0871 230 1094**Full Thrash Assault** Snooty Fox
01924 374455

WARWICK

Noah And The Whale Arts Centre
024 7652 4524

WOLVERHAMPTON

Dave Hause Slade Room
0870 320 7000

YORK

King Creosote The Duchess
01904 641 413

SUNDAY

May 5

BATH

Dave McPherson Moles
01225 404445

BELFAST

A-Trak Limelight 028 9032 5942**The Specials** Ulster Hall
028 9032 3900

BIRMINGHAM

Jet Pack/Threads Asylum
0121 233 1109**Rondo** The Institute 0844 248 5037

BRIGHTON

Athlete/Eliza and the Bear The
Haunt 01273 770 847**Chas & Dave** Concorde 2
01273 673 311**Maceo Plex** Digital 01273 202407**Madfish** Prince Albert 01273 730 499

BRISTOL

Masta Ace Exchange 0117 9304538**Metal To The Masses** Croft (Main
Room) 0117 987 4144**Molotov Jukebox/Solo Banton**
& The Upper Cut Full Moon
0117 924 5170**Orchestral Manoeuvres In The Dark**
Colston Hall 0117 922 3683**Trapped Under Ice** Fleece
0117 945 0996

CAMBRIDGE

Lewis Watson Portland Arms
01223 357268

CARDIFF

Bring Me The Horizon/Crossfaith
University SU**The Keys** Chapter Arts Centre
029 2031 1050**Lotte Mullan** The Moon Club**Smoke Or Fire/Astpal** Gwdihw Café
Bar 029 2039 7933**Tom McRae** Glee Club 0870 241 5093

COVENTRY

Enter Shikari Kasbah 024 7655 4473

EDINBURGH

Darwin Deez The Liquidroom
0131 225 2564**Dutch Uncles** Electric Circus
0131 226 4224**Sam Gillespie** Captain's Bar
01316 682312

EXETER

The Way Of Purity/Backhand
Saloon Cavern Club 01392 495 370

GLASGOW

Arcane Roots/James Cleaver
Quintet O2 ABC2 0141 204 5151**Dan Reed Band** Maggie May's
0141 548 1350**Electric Guest/Night Engine** School
Of Art 0141 353 4530**The Neighbourhood** King Tut's Wah
Wah Hut 0141 221 5279**Pete Roe** SWG3 0141 357 7246**Soley** Arches 0141 221 4001

HULL

Malcolm Middleton New Adelphi
01482 348 216

LEEDS

Bicep Faversham 0113 245 8817**Grupo Libre** Seven Arts 0113 262 6777**Lazy Habits** HiFi Club 0113 242 7353**Sinnerboy** New Roscoe 0113 246 0778**The Vaccines** Millennium Square

LEICESTER

By The Rivers O2 Academy 2
0870 477 2000**Magdalena Solis** Musician
0116 251 0080

LONDON

Aeroplane Nest 020 7354 9993**Beyonce** O2 0870 701 4444**Cashmere Cat/Dillon Francis** XOYO
020 7729 5959**DJ Yoda** KOKO 020 7388 3222**The Fades/The Social Club/Voodoo**
Vegas Barfly 0870 907 0999**Grizzly Bear/The Walkmen/Real**
Estate/I Break Horses Alexandra
Palace 020 8365 2121**Jack Joseph** Slaughtered Lamb
020 8682 4080**Killswitch Engage/Sylosis**
O2 Shepherd's Bush Empire
0870 771 2000**The Last Carnival** Garage (Upstairs)
0871 230 1094**Noah And The Whale** Palace Theatre
020 7434 0909**Richie Hawtin/Maya Jane Coles** O2
Academy Brixton 0870 477 2000

MONDAY

May 6

ABERDEEN
Lucy Rose Lemon Tree 01224 642230

BIRMINGHAM
Treetop Flyers Hare & Hounds
 0870 264 3333

BRIGHTON
I'm Being Good Green Door Store
 07894 267 053
Still Corners Prince Albert
 01273 730 499

BRISTOL
On An On Louisiana 0117 926 5978
The Skints Full Moon 0117 924 5170
Warhead/Taranga Fleece
 0117 945 0996

CAMBRIDGE
The Pigeon Detectives Junction
 01223 511511

CARDIFF
Killswitch Engage University SU

EDINBURGH
Katmen Voodoo Rooms
 0131 556 7060

EXETER
Smoke Or Fire/Hop Along Cavern
 Club 01392 495 370

GATESHEAD
Tom McRae Sage Arena
 0870 703 4555

GLASGOW
Alt-J O2 ABC 0870 903 3444
The Boy Who Trapped The Sun King
 Tut's Wah Wah Hut 0141 221 5279
Mountains Broadcast 0141 332 7304

LEEDS
The Bear Beats Band Oporto
 0113 245 4444

LEICESTER
Kevin Montgomery & The
Endangered Livers Musician
 0116 251 0080

LIVERPOOL
Amplify Dot/Esco Williams East
 Village Arts Club
The Story So Far Shipping Forecast
 0151 709 6901

LONDON
Beholder Borderline 020 7734 5547
Damo Suzuki Windmill
 020 8671 0700
Dave Hause Barfly 0870 907 0999
Forgotten Tomb/Isole Garage
 (Upstairs) 0871 230 1094
James Walsh Troubadour Club
 020 7370 1434
Luke Sital-Singh Cinema Museum
 020 7840 2299
Mal/The Cottonettes Dublin Castle
 020 7485 1773
Parenthetical Girls The Lexington
 020 7837 5387
Peter And The Test Tube Babies/
The Pukes 100 Club 020 7636 0933

MANCHESTER
Arthur Rigby & The Baskervilles
 Castle Hotel 0161 237 9485
Baby Lou Retro Bar 0161 274 4892
Dick Valentine Soup Kitchen
 0161 236 5100
DMX The Ritz 0161 2364355
Unknown Mortal Orchestra/
Splashh Deaf Institute 0161 330 4019

MIDDLESBROUGH
Miles Kane Empire 01642 253553

NEWCASTLE
Arcane Roots Hoult's Yard
 0191 265 4282
Digits O2 Academy 0870 477 2000

NOTTINGHAM
Dave McPherson Maze 0115 947 5650
Deafheaven/The Secret Rock City
 08713 100000
Dinosaur Pile-Up Bodega Social Club
 08713 100000

OXFORD
Orchestral Manoeuvres In The Dark
 New Theatre 0870 606 3500

PLYMOUTH
Trapped Under Ice White Rabbit
 01752 227522

SHEFFIELD
Dreng/Dead Sons/Zane Lowe
 University 0114 222 8777
Haiku Salut The Redhouse
 07784 022028
Malcolm Middleton Harley
 0114 275 2288

SOUTHAMPTON
The Dead Famous/Dead Elements/
Who Needs Heroes Avondale House
 023 8022 3405

WAKEFIELD
Lordi Warehouse 23 01924 361300
The Temperance Movement The Hop
 0871 230 1094

WOLVERHAMPTON
Bring Me The Horizon Wulfrun Hall
 0870 320 7000
Spocks Beard Robin 2 01902 497860

YORK
Skaters The Duchess 01904 641 413



Alt-J, O2 ABC, Glasgow

TUESDAY

May 7



Beyoncé, Arena, Manchester

ABERDEEN
Then Jerico Lemon Tree
 01224 642230

BATH
John Grant Komedia 0845 293 8480

BIRMINGHAM
Amplify Dot/Vince Kidd The Institute
 0844 248 5037
Gramme/Thieves Hare & Hounds
 0870 264 3333

BOURNEMOUTH
The Twang/Cast Old Fire Station
 01202 503888

BRIGHTON
Fang Island/Bearded Youth Quest
 Green Door Store 07894 267 053
John Murry The Hope 01273 723 568

BRISTOL
Blackheart/Foreign Affairs Fleece
 0117 945 0996
The Neighbourhood Start The Bus
 0117 930 4370

EDINBURGH
Neil Thompson Captain's Bar
 01316 682312
Public Service Broadcasting
 The Caves 0131 557 8989

GLASGOW
Deafheaven/The Secret Ivory Blacks
 0141 221 7871
Dirty Beaches/The Yawns
 Nice'n'Sleazy 0141 333 9637
The Fall O2 ABC 0870 903 3444
Nell Bryden Oran Mor 0141 552 9224
Sweet Baboo King Tut's Wah Wah Hut
 0141 221 5279
Treetop Flyers Broadcast
 0141 332 7304

HATFIELD
Hang The Bastard The Forum
 0844 477 2000

LEEDS
Backtrack Royal Park Cellars
 0113 274 1758

Sharks Cockpit Room 3 0113 2441573
Thee Oh Sees Brudenell Social Club
 0113 243 5866
We Are In The Crowd LMUSU

LEICESTER
Kyle Carey Musician 0116 251 0080
Under The Influence Shed
 0116 262 2255

LIVERPOOL
Dick Valentine O2 Academy 2
 0870 477 2000
The Temperance Movement
 Shipping Forecast 0151 709 6901
Why? Kazimier 0871 230 1094

LONDON
Atlas Genius Electrowerkz
 020 7837 6419
The Away Days Garage (Upstairs)
 0871 230 1094
The Balconies/Two Hours Traffic
 Water Rats 0207 813 1079
Bring Me The Horizon/Crossfaith
 KOKO 020 7388 3222
Dinosaur Pile-Up Cargo
 0207 749 7840
DMX Indigo @ The O2 Arena
 0870 701 4444
The DOT Sebright Arms
 020 7729 0937
Gabriel Bruce Rough Trade East
 0207 392 7788
Lissie Dingwalls 020 7267 1577
Memory Band Vortex 020 7439 7250
Mos Def Coronet 020 7701 1500
Rocky Votolato The Lexington
 020 7837 5387
Seasfire/Tourist Madame Jojo's
 020 7734 2473
Trapped Under Ice/Broken Teeth
 Underworld 020 7482 1932
!!! Village Underground 020 7422 7505

MANCHESTER
Arcane Roots Sound Control
 0161 236 0340

Beyoncé Arena
Laura Mvula Gorilla 0161 832 1111
Phosphorescent Ruby Lounge
 0161 834 1392
Samothrace/Bell Witch
 Star & Garter 0161 273 6726
The Story So Far/The American
 Scene NQ Live 0161 834 8180

NORWICH
Harry Bird & The Rubber Wellies
 Bicycle Shop 01603 625 777
We Butter The Bread With Butter
 Waterfront 01603 632 717

NOTTINGHAM
The Pigeon Detectives Rescue
 Rooms 0115 958 8484
Rue Royale Malt Cross Music Hall
 0115 941 1048
Savages Bodega Social Club
 08713 100000

OXFORD
Skaters Jericho Tavern 01865 311 775

READING
Dance Gavin Dance/Closure In
 Moscow Sub89 0871 230 1094

SHEFFIELD
Katmen Greystones 0114 266 5599

SOUTHAMPTON
Smoke Or Fire/The Sidekicks Joiners
 023 8022 5612

ST ALBANS
Brocker/Speedshot Horn
 01727 853 143

WAKEFIELD
Armchair Committee Snooty Fox
 01924 374455

WOLVERHAMPTON
Fake Thackray Robin 2
 01902 497860

YORK
Dave McPherson Fibbers
 01904 651 250
Malcolm Middleton The Duchess
 01904 641 413

THIS WEEK IN 1997

PURE PRIMALS, NEW OASIS, ROCK THE VOTE



OASIS! HERE! SOON!
Oasis confirm that 'D'You Know What I Mean?' will be the first single from their new album, 'Be Here Now'. "I wrote about 30 songs last year, so I'm fucking knackered now," said Noel. "We're going to go back on the road in September, but I don't know where we're going to play yet." The suggestion of 'in front of a massive onstage telephone box' presumably hadn't come up at this point.

POP PARLIAMENT
In advance of the general election, NME puts together its very own rock-star cabinet including Nicky Wire as PM, Mark E Smith as Foreign Secretary and Aphex Twin as Chancellor Of The Exchequer. Health Secretary Brian Molko of Placebo claims, "I'm gonna legalise all drugs. I'd also stamp out the pro-lifers", and Prime Minister Wire vows to make it compulsory for vinegar to be served in all restaurants.

PRIMAL SCREAM MAKE NEW 'POINT'

With the help of new members Paul Mulraney and Mani, Primal Scream return with their new album 'Vanishing Point' after nearly calling it quits, ironically following 1994's 'Give Out But Don't Give Up'. Mani explains why Primal Scream top trump The Stone Roses and Bobby Gillespie talks politics, the new album and gives an insight into why Primal Scream were close to splitting.

"One day you look in the mirror and your hair's down to your arse and you look like a goddamn hippy! That's when you think, 'Oh fuck! Let's review the situation!'" says Bobby when NME ask him about the hiatus. He talks about the new album: "Vanishing Point' is a pure Primal Scream album. I think we've really and truly found our voice."

Are you going to vote in the general election asks NME. "I can't," Bobby retorts, "but if I could I'd vote Scargill. I hope that if Labour got in they'd introduce some social and welfare changes but will they?"

Soon after, Mani slides into his seat and boldly claims, "I'm in a better band now than I was before. This Scream album pisses over everything by the Roses. I've never been into indie bedwetter music." A grand and confrontational statement that puts an end to any Roses reunion rumours – perhaps for good?

ALSO IN THE ISSUE THAT WEEK

- Liam Gallagher makes an appearance on 'Nothing Lasts Forever', the new single by reformed band, Echo & The Bunnymen. Singer Ian McCulloch comments on Liam, saying, "He embodies a lot of what rock'n'roll is about."
- A deranged Japanese fan slashes her arm open in front of Dominic Chad and Andie Rathbone from Mansun. Chad kindly holds a tissue to her wound until she calms down.

• Aerosmith's 'Nine Lives' album has been withdrawn in India after Hindus protest that the album artwork demeans the Lord Krishna. They eventually come up with a replacement image of a cat in a vest strapped to a knife-thrower's spinning wheel. Obviously.

• Crispian Mills of Kula Shaker admits "I have been foolish" in response to the outrage caused by him claiming he'd like to have flaming swastikas onstage with him.

NME

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THE LEGENDARY NME CROSSWORD

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

Compiled by Trevor Hungerford

Win!

A BAG OF NME SWAG



CLUES ACROSS

- 1 Put James Skelly on repeat. Put The Chemical Brothers on repeat. Put Steely Dan on repeat. Put The Beach Boys on repeat (2-2-5)
6+21A Wings are likely to appear on Pearl Jam number (5-2-3)
9+10A Everything one could desire comes with a Kodaline song (3-1-4)
11 Not a successful Beck release (5)
12+18D Higher intelligence required for me to listen to the Stereo MCs (7-2-4)
13+33A Ned's Atomic Dustbin pose a common question to me (3-3-6)
14+15A Enter a shop the wrong way to get album by Longcut (4-6)
16 Nas took terrible aim with this album (1-2)
19+7D Imagine Dragons being kept in the dark about the sights (5-7)
21 (See 6 across)
23 (See 2 down)
24 'Strange Clouds' hip-hop artist is a bit drab, obviously (1-1-1)
25 Such idiom might include name of Black Sabbath's guitarist (5)
26 He banged the drums for Nirvana (5)
27 Tracy Bonham album that created a buzz in 2003 (3)
28 'Here Comes The Hotstepper' was a hit for ___ Kamoze (3)
29 Bright and clear output coming from Electronic (5)
31 Glam-rock band who were fronted by Brian Connolly (5)
32 A bit of remorse shown by Blur (1-1-1)
33 (See 13 across)

CLUES DOWN

- 1 Arranged any guide on a Vampire Weekend? (5-5)
2+23A An insurmountable problem turned out to be a hit for Johnny Kidd And The Pirates (3-5-3-4-3)
3+5D "Well, he said he'd show you his bed and the delights of the chemical smile", 1993 (6-7)

4 (See 17 down)

5 (See 3 down)

6 A colourful dog among Super Furry Animals' collection (6-9)

7 (See 19 across)

8 They made their 'Promises' and got to Number One (4)

16 Declare an attack on the music of Yeah Yeah Yeahs (3-5)

17+4D A great song from Paul McCartney's Wings. Astounded? Me? Perhaps (5-2-6)

18 (See 12 across)

20 Muse made their mark with this scorcher (7)

22 I leave the film to Mel & Kim (1-1-1)

26 An early Smashing Pumpkins performance in a Bognor Regis hotel (4)

30 Plan B resides at ___ Manors (3)

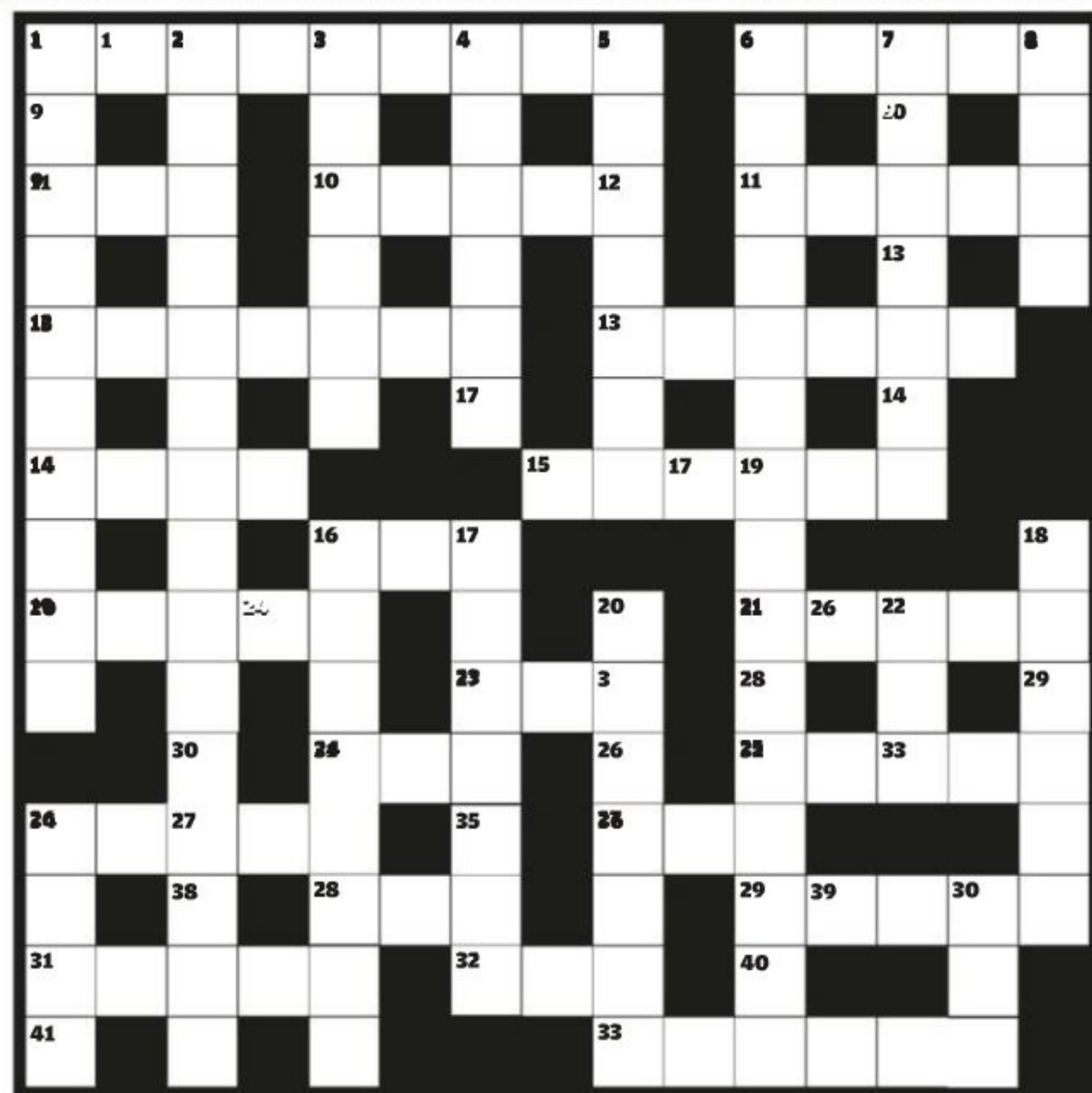
MARCH 30 ANSWERS

ACROSS

1+22A It Starts And Ends With You, 9 Recover, 10+19A As Tears Go By, 12 Delphic, 14+16D Air Guitar, 15 Eddie's Gun, 18 Daniel, 21+28D Fat Neck, 25 Belle, 26 Rain, 29 Inhale, 30 Shel, 31+11A Downtown Train, 32 Kansas

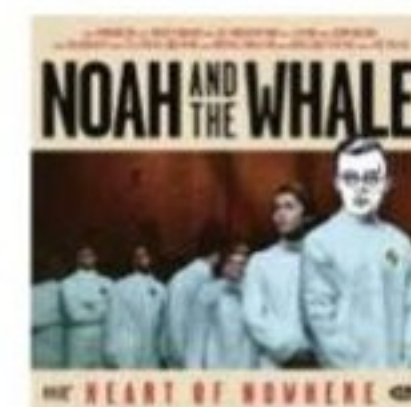
DOWN

1 I'd Rather Go Blind, 2+4D Sick And Tired, 3 Alvin Lee, 5 Awayland, 6+24D Dutch Uncles, 7 NWA, 8 Sister, 13 Cage, 17 Unity, 20 Belshaw, 21 Feel It, 23 Yachts, 27 Akon



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COLLECTORS' CORNER

JOHNNY CASH

The musical gems that no Johnny Cash fan should be without



JOHNNY CASH WITH HIS HOT AND BLUE GUITAR (1957)



Cash's debut album was the first ever LP to come out on Sun

Records and features four of his biggest hits - 'I Walk The Line', 'So Doggone Lonesome', 'Folsom Prison Blues' and 'Cry! Cry! Cry!', the 1955 single that got his career off the ground.

Need To Know: When Cash originally auditioned for Sun as a gospel singer, he was rejected and told to come back when he had adopted a more commercial sound.

IT AIN'T ME BABE (1965)



The song's writer Bob Dylan and Cash were good friends

and occasional collaborators. After this track appeared on Dylan's fourth album 'Another Side Of Bob Dylan' in 1964, Cash and wife June covered it on 1965 LP 'Orange Blossom Special', and it was also released as a single.

Need To Know: The song is featured on the soundtrack to the 2005 Cash biopic *Walk The Line*, performed by the actors playing Johnny and June, Joaquin Phoenix and Reese Witherspoon.

A BELIEVER SINGS THE TRUTH (1979)



After leaving Sun Records because they wouldn't let him record

gospel songs, Cash struck an agreement with next label Columbia that he'd be allowed to release the odd album based around the hymns he loved as a kid. This, the sixth, was a double LP that the label refused to release - but when Cash put it out on his own label it reached the Top 50 of the country chart.

Need To Know: The album was eventually released on CD in 2012.

HIGHWAYMAN (THE HIGHWAYMEN ALBUM) (1985)



At a time when his commercial stock was at an all-time low Cash teamed

up with pals and fellow country heavyweights Willie Nelson, Kris Kristofferson and Waylon Jennings to record this 10-track LP. It was a big commercial success, hitting the top spot in the Billboard country chart.

Need To Know: Two follow-up albums were released by the supergroup - 'Highwaymen 2' in 1990 and 'The Road Goes On Forever' in 1995.

FANMAIL

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

Edited by Mark Beaumont



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LETTERS
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Letter of the week

The best of the NME mailbag



ROBOT ROARS

From: Ed Scott

To: NME

For a while back there I thought I was going to have to wait as long for a new Daft Punk record as they waited to revive the '80s. Then the other week I was thrilled to see the pictures of their new ultra-modern helmets and their blinged-out club mafia style, and when I finally got to hear 'Get Lucky' I was blown away. I'm sure I was personally responsible for it breaking all of Spotify's streaming records since I must've played it a billion times. It's simply incredible – the riff is virtually skull-crushing and Pharrell's vocals are off the proverbial scale. In four minutes flat they've reinstated themselves as the ultimate dance act and on this form 'Random Access Memories' can't fail to be the album of the century. My only slight niggle is that they've gone even more disco this time – on the likes of 'Discovery' there was a tinge of humour and invention to the '80s beats, but with 'Get Lucky' I get the sense that they're trying to fully and earnestly embrace chart R&B at the expense of their knowingly inventive edge. But, what the hell, it's still amazing, I'll rave away my worries.

NME's response...

For those of us who momentarily thought those pictures of the *RoboCop* remake were the Daft Punk comeback, it's a huge relief to find our favourite android overlords are back as funky and frivolous as ever. I appreciate that

there's always been a metallic smirk to their disco deviance, but with some of the most imaginative sounds coming out of leftfield R&B right now they're being just as cutting edge by downloading themselves

onto Spotify and recoding the entire Michael Jackson section in their image, hence this Robot & Blues banger currently getting more Spotify streams than those FRANK adverts they helpfully bung in the middle of Tame Impala

playbacks. The only creepy thing about the tune is that the chorus hook – "We're up all night to get lucky" – conjures up images of Daft Punk in a dark club, hours after closing time, humping the DJ decks – MB

WIN!
LETTER OF THE WEEK WINS
Fender
**A NEWPORTER
TRAVEL GUITAR**
www.facebook.com/fendergbi



RECORD STORE EBAY

From: Jordan Lee Smith

To: NME

Record Store Day 2013 should be the last of its kind, unless you cap the amount of items any individual can purchase. More so than ever before, this year's event has been little more than a money-making scam by greed-driven soulless bastards, who snatch up everything they can in order to dump it on eBay before the queue outside the shops has even dwindled. I understand that the motivation behind the event is to promote fine establishments trying to keep a dying industry on its feet – but it's also supposed to be about the honest record-buying public being able to get something special by the bands they love, at a fair price. I propose an RSD boycott unless the rules change for 2014.

From: NME

To: Jordan Lee Smith

We're all Thatcherites now, Jordan. Anywhere you have something collectable you will find profiteers, and without running MI5 background checks on everyone buying a split Battles/Beatles 12-inch it's tough to police. But a boycott of RSD is counter-productive – instead, let's stick to the spirit of the thing and everyone agree to boycott any records that weren't personally bought from a record store that day. The vinyl touts will soon go back to phishing, scam Payment Protection Insurance cold calls or flogging balled-up Paxo outside Camden tube when they find themselves lumbered with a warehouse full of toffee-flavoured Pigeon Detectives box-sets they can't even flog for actual toffee – MB

From: Ellie Brazzill

To: NME

NME, you have disappointed me. We all know the point of RSD is to get people back into record shops and loving music!

Real physical music you can hold and look at the beautiful artwork and listen to for hours. RSD is about the music, that's a given. So I'm reading your Record Store Day Made Easy page and the first thing that springs to my eyes in capital letters is DON'T OPEN THE RECORD. I continue reading and see you're basically giving advice to people who ruin RSD and clearly don't understand its purpose. We all know those people are out there selling their records on eBay but you shouldn't be advising them!

From: NME

To: Ellie Brazzill

Our writer was merely making a satirical swipe at the evil Fidler-launders, Ellie – we're all about a spot of vinyl fetishism around here. Throw a 'Chvrches Live At The Wolverhampton Skidmark' 12-inch into the NME office and we'll lick it smooth in minutes. The only reason we keep the wrapping on records is so that once we've finished frotting it, it remains wipe-clean – MB

From: James Kellett

To: NME

In the Record Store Day queue I overheard conversations regarding the classic Vinyl Vs Download debate; and unsurprisingly most people were very vocal in supporting vinyl. Yet I fail to understand why it is has to be seen as a stand-off; it is possible for them to coexist in harmony. I have noticed it is becoming increasingly popular for vinyl records to contain download codes and I believe this should be made a standard on new releases.

From: NME

To: James Kellett

The fundamental difference is that downloads are good for a quick shag but you wouldn't take one home to your mum. It's the poor CD I feel sorry for most though, all dolled up and shiny but forever destined to be left on the shelf – MB

THE BASTARD'S NOT FOR TURNING

From: Lilly

To: NME

Although I'm not inclined to his music, I do respect Frank Turner as a musician. However I thought recent comments he made about David Cameron were classless and juvenile. I have no problem with people who are opposed to the government because they disagree with their politics, but to call someone a "cunt" just because you are opposed to the way they carry themselves is unpleasant. I think Turner really doesn't help matters by finishing with "they're all politicians at the end of the day - so fuck 'em all". Although it's apparently trendy to hate politicians based on their occupation (hi, Plan B) this doesn't credit his argument and makes him look frankly a little pathetic.

From: NME

To: Lilly

I suspect Frank was referring to Cameron's secret membership of the Cretinous, Unredeemably Nasty Tories organisation, dedicated to driving families deeper below the breadline, killing dreams of a uni education and forcing them from their homes while cutting taxes for the rich and whitewashing the memory of the most damaging PM of the 20th century. A right cunt, basically - MB



STALKERS

From: Jack

To: NME

This is a picture of Chilli from Palma Violets in the crowd during a stagedive at the Bristol O2 Arena as part of the NME Awards Tour!

PALMA VIOLENCE

From: Mairi Mulhern

To: NME

Just thought I'd share with you my horrific Twitter experience. On a normal weeknight I sit in my cosy teenage bedroom rocking out loudly to 'Chicken Dippers' (one of my personal faves off '180') by the spectacular Palma Violets. As the riffs and the beautiful noises this band create rip through my brain, I become overwhelmed with appreciation for these guys, hence tweeting my loyalty: "LOVE Palma Violets". Simple but effective. So I get something like 12 retweets for this, getting all super-excited that I have found a handful of people who actually have good music taste in my school. But here comes the insulting part. I then hear the news that all of

Web Slings

The highlight of this week's NME.COM action

STONE ROSES VS BLUR: THE FACE-OFF

In the wake of The Stone Roses virtually clearing an entire festival by headlining Coachella after a barnstorming Blur set, and with Blur lined up to headline the following weekend's repeat of the festival, NME's Tom Howard and Mark Beaumont went head-to-head online to argue over who were the most worthy bill-toppers. Putting Blur on before the Roses, argued Beaumont, was "a bit like having Heston Blumenthal's most elaborate sirloin-of-iPad culinary creation as a starter before a Nando's. It's no wonder the crowd disappeared after Blur - they're such natural-born headliners Coachella would've naturally assumed the show was over and some old baggy covers band was

sweeping the stage after them." Why were Blur better? "Blur left behind a gargantuan box-set's worth of classic material it takes a full 24 hours to listen to in its entirety; the Roses left a single classic album that's been reissued, re-mastered, repackaged and re-released so often the original tapes in the Silvertone basement must be as ragged and worn as the fucking Dead Sea Scrolls by now, and about as relevant." Howard countered by lauding the enduring class of the Roses, and argued "part of the joy of The Stone Roses is that they work best in a very British context. They're like toast and sarcasm and cynicism. Absolutely spectacular in the right context. And above all: dignified."



Best of the responses...

I'm American and I love The Stone Roses more than Blur, but Blur are a much more well-known band in America. The headliner was always

supposed to change. But The Stone Roses don't have a song anywhere near as big as 'Song 2' in the US. Blur should headline - the majority of America (sadly)

doesn't even know who The Stone Roses are. Mike.rotch

Both are terrible '90s has-beens who are largely

coasting on old tunes. Jack.watson.3114

Ian Brown needs singing lessons. MusicalElitist

these fab retweeters thought I was on about those horrendous purple discs of disgustingness they call sweets: PARMA Violets. ALL of the retweeters. So the musical fate of my high school remains doomed. I stand alone in a sea of Beliebers and Directioners. And so I bring to you the question, NME: what is wrong with the world?

From: NME
To: Mairi Mulhern
Where to start? Global ideological intolerance. Europe-wide economic collapse. Nonsensical, archaic religious scripture justifying present-day stonings and slaughter. Blind eyes turned to celebrity paedophiles for decades on end. Vanishing energy resources threatening to catapult humanity back into the dark ages. Rising global temperatures that may well see our species virtually extinct and the world run by tribes of savage fan-assisted oil-hoarding barbarian pirates by the end of the century.

Jeremy Clarkson. And that EVERYONE THINKS PALMA VIOLETS ARE CONFECTIONERY! Curse you, sweet-toothed pop kids of Mairi Mulhern's school! Ahem, sorry, I seem to be turning this week's Fanmail into the new Primal Scream album - MB

From: Ben

To: NME

Gavin Haynes, Harry Violent is the best human being ever because... he got into Oxford uni to do English Lit, turned it down because he wanted to party up north. Then went to Liverpool uni and partied so hard so he got kicked out. Then moved back to London and slept on the floor of Sam & Pete's flat. He would now be homeless if it wasn't for Palma Violets. He thinks at the speed of a bullet train. He ponders whether Sir Alex Ferguson is his real father. He's from Sussex! He's just generally a fucking genius. He's one of those people who basically knows everything about anything, a human Wikipedia.

From: NME

To: Ben

Yeah! Fuck you, Newton! Stick that, Churchill! Harry Violent's a drunk drop-out possible Fergie love-child from SUSSEX! So bugger off with your E=MC² and all your sonnets and combustion engines and shit! - MB

SISTER SAVAGERY

From: Emily

To: NME

That guy Lewis is talking bull. Bleached are brill and, as he stated he wants more girl bands with the passion of Siouxsie & The Banshees, has he not heard Savages? Savages were one of the best new bands from 2012. Jehnny Beth's one of the best frontwomen I've ever seen fronting one of the best new punk bands around, and if you don't like it, tough shit.

From: NME

To: Emily

Passionate certainly, but I question Jehnny Beth's



STALKERS

From: Maisy

To: NME

Me and my friend met a rather hungover Swim Deep before their show in Leeds recently. Great gig. Great band.

morals. The Savages album includes a song consisting largely of the repeated phrase "You have no face! You have no face! You! Have! No face!", which many of my faceless friends find deeply offensive. This sort of faceism isn't unacceptable in modern rock - next they'll be targeting poor unfortunates with no arses and where will that leave Toy? - MB

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DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

THURSTON MOORE SONIC YOUTH

QUESTION 1

Your new band *Chelsea Light Moving* was named after the moving company set up by which composers in the 1960s? "Philip Glass and Steve Reich."

Correct



Chelsea Light Moving are scared to mention Thurston's halitosis

QUESTION 2

When you interviewed Mudhoney singer Mark Arm after his band's show at Aloha Tower in Hawaii in 1993, you asked him who his favourite pre-Steve Shelley Sonic Youth drummer was. What was his answer?

"His answer would have been... Bob Bert?"

Wrong. It wasn't a real drummer
"Ringo Starr?"

Still wrong. It was Lyle Hysen

QUESTION 3

What was the name of the mixtape by Superchunk's Mac McCaughan included in the book you edited – *Mix Tape: The Art Of Cassette Culture*?

"Oh! It was called 'Best Years Of My Life' (laughs). No. I don't know. That's a toughie!"

Wrong. It was 'Don't Take My Word For It'

QUESTION 4

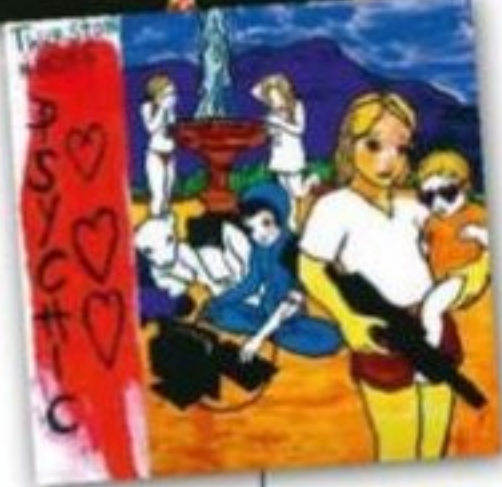
On the original vinyl pressing of your first solo album, *'Psychic Hearts'*, what advice did cover artist Rita Ackermann etch into the fourth side?

"Well, she etched her art."
Yes. But there was an etched phrase too
"Er... 'Please call me?'"

Wrong. It's 'Put on your wig and your sunglasses'

QUESTION 5

You collaborated with Richard Hell to form *The Dim Stars*. What song kicks



off the second side of the one album you recorded?

"Wow! The song is... it's not 'Baby Huey...'"

Correct. 'Baby Huey (Do You Wanna Dance)'

QUESTION 6

You sang backing vocals on REM's *'Crush With Eyeliner'*. What's the first line you sing?

"Err... 17. No. 16. 17."
What?

"Um... I think the first thing I sang was a number."

Wrong. It's 'I'm the real thing'
"That's what it is. But I based my

background vocals on a song by Iggy Pop on *'Lust For Life'* where Iggy says something about somebody being 16..."

QUESTION 7

In the '70s, you once encountered Patti Smith (left) in Blecker Bob's record store, when Bob showed her a record by Ian Dury. What were the now immortal words she uttered?

"I don't listen to music by people I don't wanna fuck!"

Correct



QUESTION 8

What was the original title of Sonic Youth's *'Teen Age Riot'*? "J Mascis For President."

Wrong. It was 'Rock'n'Roll For President'

"That's a much better title. I wish we'd used that."

QUESTION 9

There's a clip from the documentary 1991: *The Year Punk Broke* (below) with Sonic Youth and Nirvana dressing up backstage while on tour in Europe. Who was Kurt Cobain dressed up as?

Wrong. Dr Emanuel Bronner

"I didn't realise until now that he was referencing somebody. That's incredible!"



Dr Kurt will see you now

QUESTION 10

When Canadian interviewer Nardwuar spoke to you and the rest of Sonic Youth in 1991, he gave you a record which you later snapped during the chat. What was the record?

"Actually it was [Sonic Youth guitarist] Lee Ranaldo who snapped it. Was it a Sonics record? What was it?"

Wrong. It was a parody record by Prisonsbake called 'Spoo'



Lee Ranaldo: "Chelsea Light who?"

Total Score
3/10

"That was tough, in the end. Good work."

COMING NEXT WEEK

OUT WEDNESDAY MAY 8

THE 100 GREATEST BRIT POPS SONGS

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IS RUBBISH'
THE ALBUM THAT
DEFINED A
GENERATION



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