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WHAT'S  
INSIDE

## SNAPSHOT

LIL WAYNE. MANHATTAN SUPREME COURT  
NEW YORK, 08/03/10

## Carter off

**F**irst it was delayed by tooth surgery, then a courthouse fire which meant a judge couldn't actually see him to send him down, but **Lil Wayne** has finally begun his one-year jail sentence for gun crime.

Police officers found a loaded semi-automatic pistol on the rapper's tourbus in New York 2007, leading to charges of gun crime and his incarceration in Rikers Island jail last week. However, before facing the music, *Weezy made* some of his own – a lot actually. The rapper apparently spent his last hours of freedom recording a host of new songs and even shot seven music videos in one day.

With good behaviour, Wayne could be released in eight months, but he has already promised fans that he'll keep making music from his cell. "Law is mind without reason," he wrote in his final tweet before being locked up. "I'll return."

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# WHAT'S ON THE NME STERE



## 1 LCD SOUNDSYSTEM Oh You (Christmas Blues)

It's a shame that LCD Soundsystem's 'Oh You (Christmas Blues)' isn't the most festive of songs, but it's a damn good one. The band's latest single is a perfect blend of their signature sound and holiday spirit. It's a track that's both nostalgic and fresh, with a catchy chorus that's sure to get stuck in your head. **On pretty much amazing.com, now**

## 3 PRIMARY 1 FT NINA The Blues

The first single from Primary 1's debut proper is so ruddy well refined and enviably gorgeous that it might as well be punting down a river in a ballgown. Featuring vocals from the criminally underrated Nina Persson and production from PB&J's Bjorn Ytting, that king of cutesy hooks, 'The Blues' possesses a sophisticated and addictive sense of damnation to rival that of the violinists on the Titanic. **On NME Radio now**



## 2 DJANGO DJANGO WOR

A Link Wray surfably guitar death-rattle, an air-raid siren, an itchy handclap rhythm. Somewhere between the heavy psych murk being propagated by west coast types such as Sleepy Sun or Crystal Antlers and a Beta Band/Bees/Clinic menacing psych pop whimsy, these art-school boys from east London are perfectly formed and ready for your love. Indulge the cads.

**On NME Radio now**

## 4 THE NATIONAL Terrible Love

The National have quietly become one of the most important bands of their generation. Obama loves them, and the Dessner twins curated the stunning 'Dark Was The Night' compilation. They're not just do-gooders though – this, the opening number off forthcoming record 'High Violet', demonstrates their willingness to deliver a punch to the heart with their tight coil-and-release catharsis, and Matt Berninger's voice could knock you out cold even if he were reading the bus timetable. Just gorgeous. **On YouTube now**



## 5 SUMMER CAMP Ghost Train

Being young can be hard. But with the social dysfunction that goes hand-in-hand with being a teenager comes some sun-kissed respite – the feeling captured by this London duo. Fronted by former folk troubadour Jeremy Warmsley and sometime NME scribe Elizabeth Sankey they trade in joyous nostalgia carried by fleeting synths and Sankey's heartfelt vocal. Superb. **On NME Radio now**



## 6 BORN RUFFIANS

### Sole Brother

If The Maccabees had Canadian penpals, we imagine they'd be something like the winsome and entirely inappropriately named BR, back on our radar with a new album, 'Say It', due in June, and this rather lovely, lazy and loping track. Drawing on the Orange Juice template of suavely jangly, Afropop-influenced good-times indie vibes, Luke Lalonde's richly crooned tale of sibling tensions is worth giving someone a Chinese burn for [On.ward.net/new](http://On.ward.net/new)



# 7 SPARROW & THE WORKSHOP

I Will Break You

With the likes of this powerful country-blues lament, boiling with the gin-soaked rage of a woman scorned, these little Glasgow birds are pecking their way into our cochleas.

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## 8 NIGHT Flash Delirium

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## 9 ATARI TEENAGE RIOT

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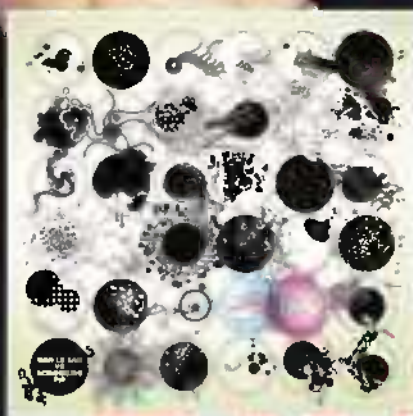
## 10 KAREN ELSON

Otherwise known, of course, as Mrs Jack White, former supermodel Elson is shortly to release her debut album on her spouse's label Third Man. Altogether smoother and more witchily seductive in style than any Jack project (although he did do the production duties) this acoustic version of her album's title track is eerily haunting and coolly delicious gothic country-folk.

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# Florence gets scientific on new album

Flo's been in the studio with her Machine for "chemically fixated" recording sessions

**F**lorence Welch says she's turning to the science world to inspire the follow-up to debut album 'Lungs'.

A recent two week stint in the studio with producer Paul Epworth (who produced much of 'Lungs') resulted in two completed songs – and a new sound, according to the flame-haired singer.

"The new stuff I'd call kind of dancey, but it's dark as well," she explained, adding that one of the newies is powered by "relentless drums" and "heavy, droning bass". Another new track, 'Strangeness And Charm', sees the singer riff on a science lesson taught to her by her dad. "A lot of my family are doctors," she explained, "or are trying to become doctors, so much of our dinner conversations are fixated on medical stuff. My father was talking about this thing – strangeness and charm. It's actually the name of the two smallest particles that there are when you split the atom [that's not strictly true, according to our textbook – Science Ed], so I wrote a song around it. I even managed to fit the word 'hydrogen' in there. Isn't that a nice thing for scientists to call them, though? It's so unscientific and human. The song is quite, erm, chemically fixated though!"

Despite Welch's new scientific leanings, fans of 'Lungs' poppier moments will be relieved to hear that the singer has returned to the guitar as one of her core writing instruments. "The guitar is coming back – I've gone full circle!" joked Welch, who ditched traditional instruments for her debut. "It's not a 'Kiss With A Fist'-type of guitar sound though... it's much stranger than that."

For the album (due out in 2011), Welch said she wants certain aspects to be different compared to that of 'Lungs'. "It needs to be more contained," she said. "With the first album, I was excited that people wanted to work with me, so I worked with as many people as possible just to see what I could come up with. It ended up like a patchwork."

Speaking about how the rest of 2010 is shaping up, the singer shrugged off any notion of anxiousness about her looming festival appearances – including her first ever festival headline slot at this year's Latitude. "I don't feel pressurised at all," said Welch, whose band will headline the Friday night (July 16) of the Suffolk bash. "The live situation is similar to the record situation – I felt pressure towards the first album. The second feels like a release – I've got new ground to cover – whereas the first was scary. The next year is just me moving on and creating something new, a clean slate to do whatever you want – so what isn't there to like about that?"

# NEWS

WHAT'S HAPPENED. WHAT'S HAPPENING

Edited by Paul Sullivan





# 7 DAYS IN MUSIC



VINYL FRONTIER

## Cribs' new treats

WAKEFIELD

**W**ith Record Store Day (April 17) fast approaching, **The Cribs** have revealed how they're going particularly vinyl-crazy. The band will release a split single with **The Thermals** on the day, and will reissue their debut album on 12-inch with previously-unheard demos later this year.

The single - featuring 2009 'Cheat On Me' B-side 'So Hot Now' from the Wakefield band and 'Separate' by **The Thermals** - is coming out on Kill Rock Stars, a label particularly close to **Ryan Jarman**. "When I was growing up, a lot of the bands I really loved were on Kill Rock Stars," he said. The singer/guitarist added

that he and his brother, Cribs bassist Gary, used to collect Kill Rock Stars seven-inches and that he thinks of the forthcoming release as "a cool, limited-edition anomaly" from the band.

Jarman also revealed that **The Cribs** will release their 2005 self-titled debut album on 12-inch for the first time later this year, along with a bonus CD of the band's earliest demos, to tie in with their record label Wichita's 10th birthday. "I'm really excited about it. I was always gutted that the first album never came out on vinyl, so I'm really glad about it now," he explained, adding, "It's gonna come with a CD of stuff we recorded before we'd even done any gigs. I always felt that demo was one of the best things we've ever done. It's what we sent off to Wichita that got us our record deal!"

### DARK SIDE OF THE ITUNES

**LONDON** The former members of **Pink Floyd** have won their dispute over an old contract with their label **EMI**. Last Tuesday (March 9) in London their lawyer **Rupert Howe** said the band members wanted to clarify a contract negotiated in 1998 and '99 that says their music shouldn't be sold as individual songs. **EMI** has been selling their songs individually on iTunes - which launched after the contract was signed - claiming the agreement doesn't cover digital sales. **EMI** were ordered to pay £40,000 costs as an interim payment plus a further fine.



### FURTHER ESCAPE

**BRIGHTON** Surfer Blood and Everything Everything will play **Club NME** shows at the Great Escape festival in Brighton on May 13-15. Meanwhile **Egyptian Hip Hop**, **Frankie & The Heartstrings**, **Warpaint** and **Theophilus London** will play **NME Radar** shows.

### WIN NOEL TICKETS

**LONDON** **NME** has a pair of tickets to see **Noel Gallagher's Teenage Cancer Trust** gig at the London Royal Albert Hall on March 25, along with a pair for **Them Crooked Vultures** (22) gig there and another for **Arctic Monkeys** (27). Head to [NME.COM/win](http://NME.COM/win) now to enter. Terms and conditions apply.



### P DIDDY'S 'PARIS' ALBUM

**LOS ANGELES** **P Diddy** is taking a break from high-fiving **Matt Helders** and writing "Let's go!!!!!" on Twitter to release his first studio album since 2006. 'Last Night In Paris' will be out on June 22, and will feature **Lil Wayne** and **Drake**. "Everybody that's on the album, it's not done in a regular appearance way," he said. "It's done in a unique way that's authentic. It's not about a single or album sales. It doesn't have that behind it."

### METALLICA RIOT



**BOGOTA** Around 160 **Metallica** fans were arrested in Bogota, Columbia last Wednesday (March 10) after trying to breach barriers outside the band's gig. Four fans and four police officers were injured, while 1,500 police officers were present along with tanks. In January, 120 **Metallica** fans were arrested during similar scenes in Santiago, Chile.

### PHIL'S APPEAL

**LOS ANGELES** Lawyers for **Phil Spector** have launched an appeal against the jailed legendary producer's conviction for the murder of actress **Lana Clarkson** in February 2003. They are challenging the conviction on the grounds of judicial error and prosecutorial misconduct.

"I'm in the process of begging Justin Timberlake to be part of it"

**THE FLAMING LIPS' WAYNE COYNE CONFIRMS HE'S STARTED WORK ON THE FOLLOW-UP TO THE BAND'S 2008 CHRISTMAS ON MARS FILM**



## Lost boys return

NEW YORK

**B**eastie Boy **Adam Yauch** (right of pic) has given an update on his recovery after being diagnosed with cancer - and things are looking positive. He said: "It was tough and go there for a while, but I am finally getting my energy back." He added that he hoped the band would release their delayed album 'Hot Sauce Committee, Pt 1' in September after a few tweaks. "We want to re-evaluate it, make sure we are still happy with it," he explained.



# Change of Park

NEWCASTLE

**M**aximo Park's Paul Smith has revealed the band are planning a "radical overhaul" of their sound for the follow-up to last year's 'Quicken The Heart' album.

Since wrapping up touring duties for that record last summer, the Newcastle band have been taking time out, and Smith says this period of reflection has led him to realise that they must change their sound in order to carry on – despite the fact 'Quicken...'s jagged indie propelled them into the mainstream.

"I think we've made our trilogy – a trilogy of pop albums that explored different themes but were still quite tightly bound together stylistically," he explained. "So I think we're gonna 'flesh out' now,

and some of the music will change. The lyrics will be slightly different, and I might sing in a slightly different way too."

Smith added that there's not one clear-cut direction he wants the band to embrace, saying: "It might be time to shake things up a bit and have things that are

**"It might be time to shake things up a bit and have things that are more abrasive"**

a bit more abrasive – and also a bit softer – than what we've done before, and to not have any rules about where we go."

The frontman went on to reveal that he's been listening to Sunn O))) and King Crimson recently, and that he

wants to push Maximo Park in a new direction. "It's time to do other things," he said. "For me, it needs a bit of a radical overhaul in terms of what we do so that we can evolve."

## FOOS FOR THOUGHT

**SEATTLE** Dave Grohl isn't just going to be picking over his Them Crooked Vultures career this year – he's confirmed Foo Fighters are set to start recording their seventh album in September. "Foo Fighters have just started writing and we're going to start recording in September so life is full of music," he explained. The band's last studio album was 2007's 'Echoes, Silence, Patience & Grace'.



## "How do you feel about grime?"

**EASTENDERS' PEGGY MITCHELL UPDATES THE QUEEN VIC'S MUSIC POLICY WITH DIZZEE RASCAL'S 'MONEY MONEY'**

## EVERYBODY GET DAN

**ALABAMA** Dan Sartain is returning in May with a new album. The Alabama singer will release new album 'Dan Sartain Lives' on May 31. It was recorded in London's Toe Rag Studios (where The White Stripes recorded 'Elephant') with producer Liam Watson. The first single from the album, 'Atheist Funeral', is out on April 19.



## SOON, IN GLORIOUS 3D...

**NEW YORK** Lady Gaga is about to have talks on a future 3D tour plus a DVD. A rep from the star's record label Interscope confirmed that "there would be talks about a 3D concert and DVD in the near future" for the singer. Meanwhile, Gaga's tour promoters Live Nation defended doubling original ticket prices for her newly announced 'Monster Ball' UK shows. Arthur Fogel, chairman of global touring, said, "Ticket prices are comparable and fair."

## THE THIRD COMING THE LIVING ROOM

**Rock Band 3** will be out in time for Christmas 2010. "Harmonix is developing *Rock Band 3* for worldwide release this holiday season!" a message on the game's official Facebook page announced. The game's chiefs, who released The Beatles edition of the game last year, modestly promised to "innovate and revolutionise the music genre once again".

## PETE'S LATEST DRIVING BAN

**LOWESTOFT** Pete Doherty's latest court appearance has seen him get another driving ban. The star was handed a year-long ban and a £500 fine in Lowestoft magistrates court last Thursday (March 11) for lending his car to manager Andy Boyd last September. Boyd committed a hit and run while driving the car and has been jailed for a year.

## ANIMAL EMPTY THEIR 'SAC



**BALTIMORE** Animal Collective have released details of when fans can get copies of their film, *ODDSAC*. The 'visual record', featuring arty light shows and an actor with smoke bellowing from his head, will be released on DVD and on iTunes on June 29. The film was a joint project with their long-time collaborator Danny Perez.

## Raging iron

LOS ANGELES

**A**C/DC have already contributed guitars to the forthcoming *Iron Man 2* film soundtrack – now Rage Against The Machine's Tom Morello looks like he's adding some more. He tweeted, "I'm working on score for *Iron Man 2* Rockn'. Movie is awesome," although he hasn't revealed any details about his involvement in the movie, out April 30, yet.





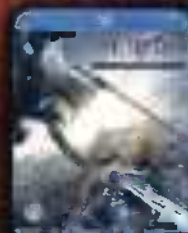
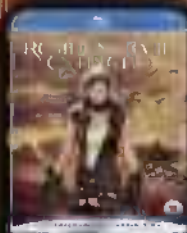
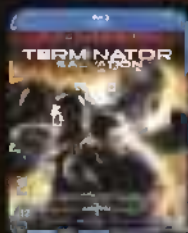
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Brian Fallon, band  
at work in the studio  
in New York

IN THE STUDIO

# Gaslight Anthem: 'Our new album sounds like a movie'

Brian Fallon explains the New Jersey band have been experimenting with soul and classic punk rock influences on 'American Slang', despite recording it in just a month

**N**ot content with setting themselves tight deadlines, The Gaslight Anthem have turned sessions for their next album into a spot of musical alchemy. The New Jersey band announced earlier this year that they intend to have 'American Slang' ready for release in June, but now frontman **Brian Fallon** has explained sessions became a chance for the band to create an unlikely concoction of "The Clash meets The Supremes".

"We were trying to see what would happen if 'London Calling' had no reggae influence, but had more interest in soul music, we wanted to get that vibe," explained Fallon of the recordings, which were wrapped up last week at New York's Magic Shop studios with producer Ted Hutt.

"It just came to me one day 'London Calling' is my favourite record of all time and I've always loved The Supremes, so I thought why not mix that

together and that was what I got excited about. It felt like it was the best natural step."

Songs tipped for the album include 'Bring It On' and 'The Queen Of Chelsea', and Fallon said the band did not have much trouble getting everything done in just the last month.

"We don't take too much time, we just decide what we're doing and then do it rather than sitting around in the studio re-writing stuff. We make sure we've got it all together," explained the singer. "All I can say is that the songs sound really big! It sounds like a movie, it's sonically a lot bigger than the last one. Not bigger in an 'American Idiot'-way where it's like there's a play going on, but bigger in terms of bold statements. It takes you on much more of a ride than the last one. Cinematic is the only word I could use, every song leaves you feeling like you've just watched a scene in someone's life go by."

Like their breakthrough album 'The '59

Sound', Fallon came up with the title for The Gaslight Anthem's third record before writing any of the songs. "It's our back story of the way we live and the description of us as people," Fallon explained of the concept. "If the people are the politicians and the businessmen are the American Dream, we're like the American Slang, it's where we fit in and the story of regular American life as seen through the eyes of four guys who didn't really have too much, but didn't really have too little either."

However, the record's June release could potentially put the band on a collision course with **My Chemical Romance**, whose own imminent fourth record also sees them return to their blue collar New Jersey roots for inspiration. For Fallon, though, this inspires camaraderie rather than competition.

"My Chemical Romance have been around in New Jersey for a long time, I saw one of their first

shows. Frank [Iero], their guitar player, I like a lot. They're the band that broke out and they did a pretty cool thing there and they were very original in what they did," he said. "Everybody's very proud of them, nobody looks at them as a weird thing. There are a lot of bands that people get pissed off about when they break out of their town, but they never abandoned where they were from, or ever pretended to be different."





# WE WANT ANSWERS!

This week:

## RUSSELL LISSACK

Bloc Party, Pin Me Down... and now Ash!

**NME:** Right, bit of an exclusive: you're joining Ash! Really?

**Russell Lissack:** "Yes! I'm doing one gig in Japan then the UK tour after that. Then we kind of talked about maybe doing festivals in the summer. It kind of depends how things pan out with [Lissack's side-project] Pin Me Down."

**How did it come about?**

"I met them at South By Southwest ages ago, maybe the first time we [Bloc Party] played there, like, four or five years ago. We crossed paths a couple of times. Tim [Wheeler, Ash singer] called me up and said, 'I heard you guys [Bloc Party] were taking this year off so I wondered if you'd be interested in playing with us?' I was really excited about it."

**You've already got a side-project in Pin Me Down, so why join another band? And why Ash?**

"I don't know if you know the dubious story of me being in an Ash covers band when I started being a musician? I think I told them about that. I'm not sure if that was in the back of their minds somewhere. Me and Matty [Derham], who's in Does It Offend You, Yeah?, it was two of our birthdays, so we did a one-off gig for fun, playing all Ash songs. There's probably a video

somewhere. I was Charlotte [Hatherley, ex-Ash guitarist], as I am again."

**So you're joining your childhood heroes, in a way?**

"As soon as they called me I was really excited. And it's not like I need to spend months practicing or anything. I've been learning them for the past week or so and I remember quite a lot of the old stuff as well. It's just the new stuff I've been having to learn."

**Don't you feel weird about the prospect of touring with a band other than Bloc Party?**

"No, not really. I'm really excited by it. I guess the only weird part would be spending so much time with people I don't really know. I'm not really sure how that will work out, but we seem to have got on well so far. In reality it's not a massive, massive tour. Bloc Party tours seem to last for two years at a time, whereas this is a month."

**Presumably Bloc Party are still on hiatus – no secret new sessions to report?**

"No, we haven't been doing any music stuff together. It wouldn't be a break otherwise. A break's productive."

**"I was in an Ash covers band when I started being a musician"**

**When are you back?**

"We haven't really talked about it yet. It's only been two or three months. It hasn't really been long enough to make suggestions. I think probably... no, I can't really speculate. I guess... no, I don't know what everyone else's plans are. But probably sooner rather than later."

**But you still think taking a hiatus was the right move?**

"Yeah, definitely. I think people can get over-saturated with a band if you're constantly touring, constantly putting music out. If you're always putting good

music out it's not a problem, but you get physically and emotionally drained and ultimately it could affect your output. So I think, for us and for people who like our music, having a break... absence makes the heart grow fonder! If you look at any band who has a lengthy career, your Blur and your Radioheads, there'll be two to three years between albums and the music benefits from it. Ultimately that seems to work."

**But you're definitely going to come back after Ash?**

"Yes! We will."

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Who will be fighting it out in future charts?

### NME TRACK OF THE WEEK...



#### THE BIG PINK - 'TONIGHT'

"The Big Pink are dusting off their world-domination boots and marching all over 2010, as evinced by the choice of this, their most mainstream offering to date, as the next single from their 'A Brief History Of Love' album. While it has fabulous woozy, swirling, surging guitars and crisp production, would it be terrible to suggest that the chorus has a whiff of Jesus Jones' 'Real, Real, Real' about it? To balance things out, Milo Cordell and Robbie Furze's B-side has a suitably atmospheric cover of Beyoncé's 'Sweet Dreams'."

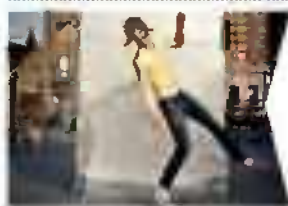
Gill Mills, NME Radio



#### BROKEN BELLS - 'OCTOBER'

"The title might be five months out of date but this eerily cheerful track is sure to sound great in the sun and has festival anthem written all over it."

Abby Taylour, Writer, NME



#### DARWIN DEEZ - 'BED SPACE'

"I think we'd all like to share bed space with the hanging basket-haired singer, especially when he's on this form."

Jamie Fullerton, News Editor



#### BEACH HOUSE - 'ZEBRA'

"The standout from the excellent 'Tee & Dream' album, 'Zebra's dreamy perfection is difficult not to love."

Matt Wilkinson, News Reporter



#### THEM CROOKED VULTURES - 'MIND ERASER, NO CHASER'

"Rock's three grizzled godfathers return with enough visceral riffery to make up for everyone else."

Tim Chester, Assistant Editor, NME.COM

## THIS WEEK'S TOP 20

**THE  
NME  
CHART**

- 1** **TINIE TEMPAH**  
'PASS OUT'  
R.100.000
- 2** **MARINA & THE DIAMOND**  
'HOLLYWOOD'  
R.100.000
- 3** **MUMFORD & SONS**  
'THE CAVE'  
R.100.000
- 4** **GORILLAZ**  
'STYLO'  
R.100.000
- 5** **PLAN B**  
'LAY DOWN'  
R.100.000
- 6** **FLORENCE AND THE MACHINE**  
'DOGS DAYS ARE OVER'  
R.100.000
- 7** **BIFFY CLYRO**  
'MANY OF HORROR'  
14th Floor
- 8** **THE COURTEENERS**  
'YOU OVERDID IT DOLL'  
ARIA
- 9** **MUSE**  
'RESISTANCE'  
R.100.000
- 10** **GIGGS FEATURING BOB**  
'DON'T TALK TO ME THAT WAY'  
R.100.000
- 11** **TWO DOOR CINEMA CLUB**  
'UNDERCOVER MARTYN'  
Columbia Music V2
- 12** **VAMPIRE WEEKEND**  
'GIVING UP THE WEEKEND'  
3 (Reception)
- 13** **MAJOR LAZER**  
'PON DE FLOOR'  
Cooperative Music V2
- 14** **JAMIE T**  
'EMILY'S HEART'  
R.100.000
- 15** **RAGE AGAINST THE MACHINE**  
'CALLING IT THE NAME'  
R.100.000
- 16** **BAND OF SKULLS**  
'I KNOW WHAT I AM'  
You Are Here
- 17** **GROOVE ARMADA**  
'HISTORY'  
Columbia V2
- 18** **HOT CHIP**  
'ONE LIFE STAND'  
R.100.000
- 19** **GROOVE ARMADA**  
'DANCE ROMANTIC'  
R.100.000
- 20** **FRIENDLY FIRES**  
'HOLD ON'  
XL Recordings



#### TINIE TEMPAH

He's stormed the pop charts and his video's been watched 4.6 trillion times, apparently, so it's no surprise the Tempah traps our chart too.



#### GIGGS FEATURING BOB

Longtime Radar protégé Giggs continues his reign in the charts with a track they're calling "dope as fuck" on YouTube.



#### FRIENDLY FIRES

The disco ravers did a song swap with DFA's Holy Ghost recently, which saw them take on the latter's 'Hold On' and get their own 'On Board' redone. It's the second highest new entry this week.

The NME Chart is compiled on a weekly basis from the sales of physical and digital singles through traditional high street retailers, internet retailers and digital music service providers. Singles are eligible for the NME Chart if they have featured on the playlists of NME Radio or TV, or in NME Magazine.

**OFFICIAL**  
charts company



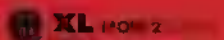
# THE WHITE STRIPES

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ROCK-DOCS AS 'GIMME SHELTER' AND 'DON'T LOOK BACK.'" LA TIMES







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# MY MUSIC

PROBING THE EARS OF...

## Thomas Mars Phoenix

### My first record...

**'FLAUNT IT'**  
SIGUE SIGUE SPUTNIK



"It was a gift from my brother. It had this really vivid, cartoonish cover art that I think might've influenced our latest record cover. To me, it wasn't just music it was like a toy or something. I'm glad I had an older brother who could feed me with good music and way out stuff like that. It was very discordant. I remember that was very annoying for my parents; which is important at that age..."

### I wish I'd written...

**'PET SOUNDS'**  
THE BEACH BOYS



"Pet Sounds' shows that you can create fantastic variety and a sense of newness without needing to go atonal. I don't know how Brian Wilson does it, but he creates these beautiful bridges and gaps it's perfectly punctuated. And very heartfelt. Normally, either you're a primitive who's totally involved in the performance, or you're like a conductor, but Brian Wilson manages to fuse the two together."

### An underrated LP...

**'KILL CITY'**  
IGGY POP & JAMES WILLIAMSON



"It was made during a particularly dark time in Iggy's life. He was trying to kick drugs, for which he was temporarily committed to a mental home. I think he would go to an asylum during the day, and then at weekends he would work on his album. So the lyrics are very intense, very raw. Phoenix have a covert special relationship with it, we've bought it so many times, because we've kept on losing it. Once we had a vinyl copy of it that melted in the back of a car..."

### My karaoke song...

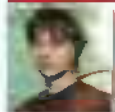
**'DRIVE'**  
THE CARS



"It's so smooth it could've been a Bryan Ferry song. It's got that glorious, late night feel to it. A real end of the party number: it speaks of crushed velvet, lipstick stained cigarette butts and tender regret. Plus I'm very much in favour of singing something a bit downcast at karaoke. It's easier on the voice. It's the one where I see the most crooked smiles forming around the room whenever I sing it."

### Right now I'm loving...

**PANDA BEAR**



"I heard a couple of his new songs online the other day he played an almost entirely new set in Belgium, and some tracks from that have turned up on the web. I love everything he's done, I love Animal Collective, his earlier solo records and now I'm looking forward to his new record. I really like to get ready for a new release in my head. I know not many people do in this day and age, but for me, the anticipation is part of the delight."

### Sunday morning song...

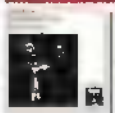
**'COKE GETS IN YOUR EYES'**  
BRYAN FERRY



"It's a version of the old doo wop tune made famous by The Platters, that Bryan did for his 1974 album 'Another Time, Another Place'. I'd forgotten how great the cover is: it's him in a tuxedo, next to a swimming pool exactly what you'd expect from the old lounge lizard. To me, it's all about the sort of drawling way that he sings it. He uses this perfectly out of tune voice, and I love when things are not supposed to be perfect it makes it really charming and special."

### At my own funeral...

**GUSTAV MAHLER'S NINTH SYMPHONY**



"Pretentious, yes. For the people going to my funeral it might be a bummer, but perhaps they could bring a book. Mahler's Ninth is a symphony that you can only really grasp in its totality. You have to go through the whole journey. At the end, there's a never ending adagio, that, to me, seems almost like you can see paradise, you can touch it, and then it fades from view... It's the ultimate symphony in that way."



### My first gig...

**LUDWIG VON 88**

"They're probably completely unknown to English people, but they're a French punk rock band. I think they wanted to be Dead Kennedys, basically. They were pretty bad, but I remember I loved the name, and it wasn't too far from my house, out in the western suburbs of Paris. Mainly, I remember the drummer only had a kick and a snare drum. The first time you hear music amplified, it just rips through you. A good first show it wasn't the best musically, but it was a powerful formative experience."

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# LETTERS

YOU WRITE IT, WE PRINT IT, EVERYONE ARGUES



THE LOTW WINS  
A SIGNED GORILLAZ  
POSTER

o<sub>2</sub>academy



Letter of the week

## Long may he Sparkle

**T**his is tragic news. Sparklehorse are unquestionably the most underrated band of the last 20 years. Anybody who has ever heard their music knows what a loss he is and I feel sorry that more couldn't experience Mark Linkous' brilliance. Sparklehorse helped me through the tough times in my life, with 'It's A Wonderful Life' being the first album I played after my father's death. All I can say is thank you for helping me get through that and may you finally find peace. For those who don't know him, buy his music and the Danger Mouse collaboration 'Dark Night Of The Soul' and celebrate his life.  
*Sparklemouse, Exeter*

I can't remember the last time I was so affected by the death of a man I never met. Today is up there with Joe Strummer and John Peel for me. I've been listening to Mark Linkous since I was 15 - I'm 30 now. That's half my life that I have been influenced by this man's music and songwriting. His music is like no-one else's. His production, although always understated, is at times jaw-dropping. His lyrics can convey so much in so few words. This man's work speaks to me on so many levels, and I am truly devastated that he felt the need to end his life. I hope history is kind to him. He deserves to be remembered as a true musical great, and hopefully will reach greater fame, respect and admiration in death than he did in life. He chose to leave before his time. I'm sure there will be many, many people around the

world that feel what I am feeling.  
A sad, sad day.  
*Pidgeon, from NME.com*

*Just a couple of the heartfelt eulogies we've received since the tragic news of Mark Linkous' death broke. Never has there been a more fitting time to discover a great alt.rock talisman - JH*

## MUMFORD & FANS

A few weeks has now passed since attending the NME Awards in Brixton and the fun and games are still continuing! After managing to get a pass for the front section of the venue, it meant me and my mate could mingle with celebs if we happened to need the toilet at the same time! Luckily one of the familiar faces we saw was Marcus from Mumford & Sons, who took my number and said he would contact me to get us on the guestlist for their Glasgow gig at the ABC. He did not fail me, woke up yesterday morning to a text from him and went to the gig last night! It was phenomenal, and I cannot wait to see them again at T In The Park! So thanks NME for a terrific night in Brixton, the aftershow party was pretty good too! I will do everything in my power to make it to next year's!  
*Marc Bean, Glasgow*

*See, I've been constantly hanging around men's bogs for years now and received nothing more than a lung condition from constantly inhaling urinal cakes, and 30 hours' community service - JH*

## NMES VS BRITS

So that's what happens to an awards show when you mix common sense with



Marcus Mumford:  
truly, a man of  
his word

giving the public the chance to vote on the winners – The Shockwaves NME Awards. Jarvis giving Peter Kay a few tips on how to be a funny host. The Big Pink quite rightly snatching Best Track. An Outstanding Contribution Award going to an act who actually changed music and despite not releasing anything for years are still more relevant than a fat prick living off past glories. You get the picture, let's hope the likes of Simon Cowell and the Brit Pack never do. The NME Awards honour those who deserve it, and not those with massive record labels giving themselves a pat on the back. Long may that middle finger be raised to them all.  
**Neil Renton, via email**

## STICKING THE BOOTS IN

I was surprised and astounded to hear that Little Boots was not aware of the legend that is Russell Tovey (NME, March 6). He is amazing.  
**Calum, Kinross**

After following up this enquiry with Boots, Calum, we can issue this official statement from her HQ: "Dear Russell, I'm very sorry for any offence caused by not knowing who you were. I'm further apologetic for any offence caused by being disappointed you weren't Graham Coxon, after it had been implied that I was meant to be presenting with him. After extensive reconciliatory research, I can now say I'm well-versed in Toveyism. Personally I consider myself a Tovey purist, and don't buy this Being Human sell-out stuff. I strictly stick to his Poirot guest appearance era from the early noughties" – JH

## WHAT'S THE TORY...?

Reading through NME and your review of Paul Weller's setlist from the Awards I noticed you took a cheap pot-shot at the Conservatives "as we edge ever closer to a Tory government". Why are

you saying it likes it's a bad thing? NME has got to be the most left-wing magazine around – and you're a music magazine. Is it cool to be left wing? If so, please explain why. To you, everyone who supports the Conservatives are evil capitalists who have no other care in the world than money. Look at how your Labour government has ruined the economy. If they continue the way they are, perhaps NME may go out of business. At least then we would have something positive to say about Labour.  
**Jon Dudley, Swanley**

NME's political stance and the way, as a magazine, we handle such matters is a potentially hefty subject and one that, in order to provide you with a completely comprehensive reply, could require a whole Letters page to itself. But in short, no, it's not a cut/dry matter of left = good. But without wanting to oversimplify things too much, I think I can go as far as to say that it definitely is a simple cut/dry matter of right = bad. Forgetting for a minute the moral grounding, being right wing – no matter how re-centred or watered-down, or however peachy David Cameron's cheeks look as the morning sun hits them – simply just isn't cool. And more importantly, it isn't rock'n'roll. Let's see how many Rightie pop stars we can name, shall we? Okaaaayyy: Ted Nugent, Eric Clapton, Phil Collins, Geri Halliwell and 50 Cent. So, in the other corner we have pretty much everyone else ever. Can you see where this is headed? – JH

## DONOVAN FACTS

SHAME ON YOU!!!!!! Not knowing who Donovan (Letters, March 6) (the British Bob Dylan) is!!!!!! Is NME run by teenagers nowadays????? I don't know what the world's coming to. Here's some information on him. Born Donovan Phillips Leitch on May 10, 1946. Began playing guitar at the age of 14. Came to fame in 1965 with a series of live performances on TV

show *Ready Steady Go!*. Signed to PYE Records in 1965. First artist to be signed to CBS/Epic records. Taught Lennon and McCartney (they were in some band called The Beatles, in case you didn't know) various picking styles on the guitar, which Lennon used on 'Dear Prudence' and 'Julia'. His songs include 'Sunshine Superman', 'Mellow Yellow', 'Hurdy Gurdy Man', 'Season Of The Witch' and many more excellent tunes! Hope this helps.  
**Tim Harrie, The Most Rock'n'Roll Librarian In The World, Brunel University**

So when did he start on Neighbours then? – JH

## SEND US YOUR LETTERS

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## STALKERS

It can't be illegal if it's love... right?



**ANTHONY, AUCKLAND**

"Here's me with Pavement bass player Mark Ibold before Pavement's first gig in 11 years"



**TREISE, MELBOURNE**

"Here's me and my friend meeting Alex Kapranos after Franz's gig in Melbourne on my 18th birthday"



**PAUL, SINGAPORE**

"Here's a picture of me with Mani after his DJ set in Home Club, Singapore. He's a legend!"

WHAT'S SO WRONG WITH JUST A LITTLE FUN?

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## NEED TO KNOW...

What: Folktronc tweeemo from the busking brigade  
For fans of: Postal Service, Owl City, Mumford & Sons  
Download: 'Starring' from the Radar blog now

# RADAR

FINDING THE BEST NEW MUSIC Edited by Jaimie Hodgson

## NME LOVES

From busk 'til dawn for the Owl City it's OK to like

# FREELANCE WHALES

**E**ugh, busking. A pursuit marred by night-bus 'Wonderwall' maulers and tin-whistle covers of Phil Collins. It's like musical prostitution, only you get paid in coppers.

But in New York, five earnest college graduates are reclaiming the subway. Bored by Williamsburg bands all taking the traditional media route to minor indie success, they squeeze their analogue synths, banjos and harmonium onto the crowded platform of Bedford Avenue Station. In fact, when we meet Freelance Whales in a dilapidated Tribeca warehouse, they're preparing to make their return underground.

"Tonight's going to be our first time back," explains singer Judah Dadone. "It's been a few months since we were last down, but it's a great way for us to hone our sound. Busking is how this band came together."

Unlike the arty Telepatheasayer Brooklyn bands, Freelance Whales are anything but cool. They euphemistically describe their style as "organic" (read: geography teacher). Last

month at a fancy dress party in London Kevin Read went as a cat ("I'm a feline," he corrected fellow revellers) while Jacob Hyman pitched up as an iron (because of its chemical symbol Fe). Put it this way, Dave Sitek wouldn't touch these doofuses with a barge pole.

"We take it as a massive compliment if people think we're not trying to be part of 'the scene'," explains the band's feminine quintile Doris Cellar. "We're not just another run of the mill Brooklyn band, we go at things alone."

Ask them for influences and they'll knock off a list of obscure DC bands like These United States before begrudgingly mumbling something about the vocals having elements of The Postal Service's Ben Gibbard. These five owe a lot to TPS. They've taken their sparkly electronica and co-opted it into an acoustic world. By mixing electronics with 18th century instruments, they can beam their wholesome sound into every nook and cranny of your temporal spectrum. The result is woozy folk delivered at laser-gun point. Which brings us to the elephant in the room. Because

there's another band who've been borrowing a few Korg presets from Gibbard of late. But the Whales are at pains not to get lumped in with Owl City's give-us-a-hug schmaltz. "We're more of a band than Owl City," says Jacob. "If people want to see similarities then that's fine, but they should dig a little deeper."

They don't have to defend themselves. Freelance Whales are making something more spirit rousing than anything in the charts right now. Like a handful of palatial bands before them - Arcade Fire, The Walkmen, Spiritualized - they have the gravitas for music that turns life's colour-balance up full.

Later that night we catch up with Chuck Criss to find out how the gig went. "We had so much fun. It was the first time busking where people had come with the intention of seeing us. After two songs it got broken up by the police and we had to move to a wider platform so we could fit everyone in." With word-of-mouth fandom growing all the time, soon Freelance Whales are going to need their own multi-storey junction. *Sam Wolfson*



# RADAR

## OTHER STUFF YOU SHOULD KNOW ABOUT



### INDIE FRINGES

Sub Pop's indie-pop arties with a sense of humour

## HAPPY BIRTHDAY

Vermont's Happy Birthday are every bit as fun-loving as they sound. They love where they live and they love what they do and, with a shiny new deal with Sub Pop in the bag, they've got every reason to be smiling.

Collectively, they hold the *Ghostbusters* theme as a key influence for their music. "There isn't enough humour in songs now," mainman Kyle says. "It's not like we're a comedy band, though," bassist Ruth interrupts, "but it helps if you imagine a group of gremlins or muppets making all the music as you listen to it. Although, that's probably what people picture without even trying."

The band's eponymous first album (due in

March) is like a game of Pass The Parcel, where unwrapping each layer reveals a different little pressie, one minute evokes The Shins, the next a '50s throwback party jam preluding a nose-dive of '80s revelry. "I have this problem where I write music in a million different styles. Some people get upset about it," says Kyle. Those people weren't the ones holding the purse strings at Grunge HQ. A new anniversary for all then. **Billie Porter**

### NEED TO KNOW...

**What:** Schizophrenic party-indie for disillusioned grungers **Download:** 'Subliminal Message' from Radar blog

### CLUB BANGERS

The Italo-disco renaissance is dead? Oh noooo!

## DESIRE

Globalisation has kick-started many things. However, who'd have thought one of them would be a Canadian Italo-disco group who principally sing about love?

But just as our world reaches its most fragmented epoch and our sense of self is seemingly lost forever, up pop Desire like a Freudian slip of the synth. They wash the heartbeat rhythm of deepest disco in a primitivism fished from the rivers of Babylon. "Touring really disillusioned me," says Johnny Jewel, Desire's adopted producer and the man behind Glass Candy and Chromatics. "The world became too big to have meaning, the only thread being empty consumerism." Unsurprisingly, Desire are the latest

acquisition by the label at the centre of 2008's Italo-disco storm, *Italians Do It Better*. Their mission is an abstract one, it seems, to re-internalise the experience of want. Megan Doyle's sultry sweet-nothings indulge an oedipal lull like the safety of the womb, filling the gap where directionless desire arrives without outlet, incubating it until it's let loose on the world. "It's reclaiming a romantic impulse, Desire is a feeling that reminds people how to connect." **Alex Hoban**

### NEED TO KNOW...

**What:** Italo-disco just got philosophical **Download:** 'Under Your Spell' from the Radar blog now



### BLOG BUZZ

Keeping the peace between dubstep's feuding forces

## STARKEY

Some kids had a 'squat' party in a Mayfair mansion recently. The police came and everything got smashed. One photo from the night, posted online, shows a roomful of people throwing 'gun-finger' salutes. "I bet they're all listening to dubstep," comments 'Barry Normal' beneath. "Eugh."

That disgust is for the polite beast that dubstep's become - that knuckleheaded, moshing thing with balls for eyes, angry because rave etiquette demands it. Is this photo the paps at dubstep's funeral? Posh girls with MTV accents and mephedrone breath? If so, what a way to go.

Dubstep deserves a better fate. Starkey's second album 'Ear Drums And Black Holes' is

the best stepping stone yet into the excitement of dubstep's afterlife. Philadelphia PJ Geissinger bridges the gap - his bass has always been big boy and rave-worthy, but new tracks 'OK Luv' and 'Stars' glimmer with robo-romantic synth splatter and the "good soul" Starkey's hometown had in the '70s. With inspiration also arriving in visions of "gritty Philly streets and being shot into outer space", it's fierce, but endearing: a thug shuffling past with a fistful of roses. **Kev Kharas**

### NEED TO KNOW...

**What:** Synthified, crunking dubstep strut **Download:** An exclusive mixtape from the Radar blog now

Tokyo Diva



Semi Precious Weapons



Lady Starlight



Breedlove

is 'dress to depress', and he wears the most ill-fitting sweatpants anyone could ever wear and these dirty T-shirts with his own face painted on them. The band he's got are sick – if you heard them and didn't know who they were you'd be positive it was 1977. **Mr. Vega** fit into the Dirty Fucking Showbiz world too. They're a three-piece with a girl singer. She's a much different type of glamour than I am though – she performs barefoot, but as a band they look unbelievable and she sings her fucking ass off. And then there's another band outside of LA called **The Ringers**, who we've brought to New York a couple times. They're **Iggy Pop** meets kids' cartoons! They're fucking ridiculous. **Darian Darlino** is a blogger and personality who's a central part of the whole scene too – look her up. And as far as the fashion is concerned there's a store in Brooklyn called **Alter** that's kind of a home-base for Filthy Glamour. It's cheap, it's exciting, and it's ridiculous. Much like the music.

Saying all that, I don't think the New York press is really ready for Filthy Glamour yet. I do think the kids are though. In fact, I know that for sure. When we went back and played Radio City with Gaga recently, we filmed a video at The Trash Party and it was amazing. It was the filthiest thing ever... there are actually people fucking weird in the video. I mean, you can't see penetration, but it was full on. I guess what I'm saying is that it's really fucking weird and really amazing that even though we're away on tour, this filthy world we started back in New York – full of important characters just going for it – is still thriving

SCENE

# Filthy Glamour

Semi Precious Weapons frontman Justin Tranter on the New York scene that spawned one Lady Gaga

**B**efore Semi Precious Weapons moved to New York or even met, we all dreamed that the city would be like it was in the Warhol documentaries. And it just wasn't. It was more like girls wishing they were in *Sex And The City* and dudes swearing that they hate The Strokes when they look and sound just like them. We moved there and hooked up, but the whole place was just boring us to tears, so we said, 'Fuck it, instead of complaining about the New York party scene, let's just start a fucking trophy party band and create our own one.'

Around this time we met Lady Gaga, through **Lady Starlight**, who was an acquaintance of mine. She told us about Gaga and got her to open for us, and she came and was just amazing. Her and Starlight lit their hair on fire, they

stripped, they broke everything and they were wasted. It was beyond fucking fabulous, so I came up with the name Filthy Glamour for us all. There are two parts to it – our sound is harder and filthier than glam rock, so firstly I thought, 'I'll just go for Filthy Glamour', and then when people say, 'Well, what is Filthy Glamour?' I'll say, 'It sounds like Dirty Fucking Showbiz.'

But at that point it was still very difficult – we were still on our own and it was hard for us to get booked in normal music venues. Our music was fun and we look... well, I've been dressing like this since I was 15... but we all look weird. I think people just didn't know who to put us on a bill with, and as a result we couldn't get booked at all. So we started playing these dance parties in places like **Coco 66** in Brooklyn and

downstairs at Webster Hall. Our music is nothing like dance, but it was just easier for us to play a 20-minute set in the middle of a DJ party than to play a show with four hipster bands.

That was a beautiful mistake, because all the dance parties were fucking packed with people there just to drink and get laid – but then they accidentally see a band! So we ended up just building this scene out of nothing and creating a world of our own. We became superstars of this world that probably only 1,000 people knew about.

There were all these different people who we started playing with, who have become a part of Filthy Glamour. A girl named **Tokyo Diva** – she's hip-hop, but it's really fucking filthy and glamorous. There's another character called **Breedlove**. His fashion and music motto



# AWAY

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# Ti p

“We really do feel like  
we were blown out of  
proportion by everybody.  
We don’t want to play  
arenas. It’s just not  
our mission”

BEN GOLDWASSER

# me to stop retending

Confused by their 'pop star' status,  
**MGMT** have headed for the ditch to  
make the kind of freaky psychedelia they  
always wanted to make. **James McMahon**  
meets the band who dared to  
say no to the mainstream

**S**it down beside the metaphorical fire, dear reader, and allow *NME* to tell you a fairy tale...  
Once upon a time, in a land far, far away (well, Wesleyan University, Connecticut), two handsome young men made music in their college dorm. Their names were Andrew and Ben. Andrew was the most handsome of the two boys; he liked surfing and taking his shirt off and he looked good in a bandana. Ben was pretty handsome in his own right. Bizarrely, he liked puppy dogs, but found himself less in demand than Andrew on the occasions when people wanted to take their photo. Collectively they called themselves The Management. It was a name, they thought, that was "just funny". Then there were their songs, "silly pop music, that was just supposed to make the two of us laugh".

The Management wrote songs "mainly to annoy people"; at their first public performance they played the *Ghostbusters* theme tune for "45 minutes, trying to make the audience leave, to think we were stupid". Further performances took place when the duo were naked. Another time they played one of their songs on a boom box and danced in front of it while people laughed. They made music mainly "just for fun", but also to "antagonise people". Then they wrote a song called 'Kids'. Upon hearing it, lots of record labels in the even-further away land of Los Angeles waved their cheque books at them and said, "Mwa-ha-ha! We're going to you make you stars!" Ben started asking concert promoters for puppy dogs on their rider.

Andrew bought shitloads of really cool bandanas.

Then Ben and Andrew changed their name to MGMT. They made a record called 'Oracular Spectacular'. They sold tons of copies of it. Won a Grammy even. And not only wrote the *NME* staff's favourite song of 2008, but had two other singles in the Top Five of our annual end of year list. Their songs were omnipresent staples of drive-time radio the world over. In fact, they were so beloved that when Oasis pulled out of V Festival at the last minute in 2009, MGMT could get away with positioning a cardboard cut-out of Liam Gallagher at the front of the stage, playing a goofy version of 'Live Forever' and not having their teeth embedded in their brains by Essex's most regressed. If they hadn't gone supernova by this point, they were certainly very hot suns about to explode. It looked like their next move would catapult them right into the stratosphere; that what came next would cement their reputation as one of the biggest bands in all of the wide, wide world.

Yet unbeknown to the world, Ben and Andrew were sat hunched over guitars and keyboards back in their Brooklyn HQ, thinking things through, trying to work out exactly what they wanted MGMT to be.

Sorry, readers, the rest of *NME*'s storybook appears to have had a page torn from it. We'd better join the band in real time to find out the rest of the story..

**I**n a far shout from the world of fairies, you join us in a plush upstairs room in the Covent Garden Hotel in London. So, boys, can you help us conclude the tale?

"Well, most nights on tour I found myself thinking,





Sonic adventurers: (l-r) Will Berman, Ben Goldwasser, James Richardson, Andrew VanWyngarden, Matt Asti; (inset) album co-producer Pete 'Sonic Boom' Kember

"Why did I write that stupid song about an electric eel?" says Andrew VanWyngarden. He leans forward from a chair so enormous it sort of makes him look like the little kid wearing the oversized suit in Tom Hanks' *Big*. "Some of the songs on the first album were so old; I think sometimes it meant that we played some of them sarcastically. But you try singing about eels in falsetto for the 400th time..."

Andrew gingerly caresses the childproof lid to the medication he's been prescribed to combat the "horrible" food poisoning that led to the duo cancelling an NME Radio session two days previously.

"We've recently been offered support slots with a ton of big bands. Really huge, enormous, big bands." Like who?

"Like Lady Gaga and U2 and Coldplay and Foo Fighters. And we turned them all down."

You didn't fancy a bit of that?

Andrew looks at Ben. Ben looks at Andrew. In tandem, they shrug.

"No, we really didn't want to do any of that..."

In a month's time, MGMT release their second album, 'Congratulations'. It's a befuddling record - only nine songs long, with a tune in the middle called 'Siberian Breaks' that runs to almost 13 minutes and features the band possibly mumbling something about "smelling for blood, praying for rain" in the middle-eight. It's a

collection of warm, fuzzy, pop-orientated psychedelia that is as bizarre a career move as The Rolling Stones going dubstep. The more we listen to it, the more we find things we like: opener 'It's Working' reminds us of 'Odessey And Oracle'-era Zombies - never, ever a bad thing; 'Song For Dan Treacy' is, unsurprisingly, a note-by-note tribute to that man's best work with Television Personalities, complete with an organ melody that sounds like the ghost train on Brighton Pier being washed into the sea; 'Brian Eno' is akin to a psychedelic take on Devo. "That song is a comment on how Brian Eno has become an untouchable force in music," laughs Andrew. "This sacred force, producing Coldplay and U2 and stuff. It's poking fun at that. It's good natured shits and giggles. We've approached him to be in the video we're going to make for the song."

Yet 'Congratulations' is, without doubt, a record that, upon being turned in to the men with the chequebooks from the aforementioned fairy tale, would have resulted in them saying something like, "Bleadjdghddhfkspilgh." Yes, it's a record so uncommercial, so opposed to what everyone other than Ben and Andrew expected MGMT to return with, that someone, somewhere (most likely their accountant) will listen to it and have a heart attack. Meet MGMT, circa 2010, the band who, depending on where you're sitting, big chair, little chair or by the fire,

were either the band who said no to the mainstream or who were scared witless by fame.

So, Andrew, Ben. Please don't vomit on us. Which is it?

"Well..." says Ben, hesitantly, "we just realised that we couldn't write another 'Kids'. If we did that it would feel forced or fake, but I don't think we could write a song like that again. I don't know how we wrote 'Kids'."

Andrew: "We felt sorry for a lot of our musical peers in the early days. They'd worked really hard to get signed and stuff. We just wrote a song."

Did anyone at the label have a heart attack?

"They were more receptive than you'd think," counters Ben. "I mean, we had warned them by saying, 'We wrote the songs on our first album almost eight years ago, so that probably isn't going to happen again,' so I think they were probably expecting what we came to them with. They did sit down and say, 'Right, you've made a different album to what you did last time, and we will get behind it, but we're going to have to think about ways to promote it that aren't what major labels normally do.'"

Andrew: "And it helps that they have all these big acts on the label who sell tons of records, which means we can do our own, left-field thing. We're the weird band who make their major label cool."

"We were watching Top 10 music videos in our rooms

# "Lady Gaga and U2 and Coldplay and Foo Fighters: we turned them all down"

## ANDREW VANWYNGARDEN

this morning," adds Ben, "and we were looking at each other and saying, 'How is what we've done going to fit into this?' It's weird that people might have been anticipating what we're about to put out on a mainstream level. I mean, it doesn't sound like anything that's currently in the Top 10 or whatever."

From what you were saying earlier about having to play your old songs for such a long time, it sounds like you didn't particularly enjoy fame. Is this record a reaction to that?

"I think on some level it is a reaction to the success of the first one," muses Andrew. "I mean, of course, we were happy and felt lucky that stuff happened, but it really wasn't what we were shooting for. I think a lot of people misinterpreted and misunderstood what we were about..."

What do you mean?

Ben: "Well, we really do feel like we were blown out of proportion by everybody. We don't feel like pop stars, we feel like a rock band. We don't want to play arenas. It's not our mission."

Andrew: "It's like, it really freaked us out that 'Kids' became a mainstream pop song. That song was always intended to be a kind of satire of pop divas or whatever. It was also one of the first songs we ever wrote; when we came to write these songs we couldn't have been further away from that mind-set. How could we be? I actually think this record is much more sincere than the first."

Ben: "I just hope that people understand that this record isn't a huge shift for us. It's just what we were trying to do all along."

Perhaps this is the point; today Andrew recalls one of the band's first ever shows – after the *Ghostbusters* gig and before the naked one – where they set up some recording equipment to the side of a school band's performance and distorted those sounds through effects pedals for the audience at their show. Perhaps the point is this; MGMT were always supposed to be a band to confound and confuse. They just, at some point, pressed the silly button on their synthesizer and got lucky.

"It's like, we've never thought that we're natural performers," ponders Andrew. "I think that's why we always get such bad reviews for our live shows."

"I think sometimes people would come and see us play and expect to see us prancing around in costumes, being crazy and expressive," adds Ben. "Then it would just be us playing the songs and they'd be disappointed. That made me think a bit, that we're not a pop band, we're a rock band. We don't exist in the same sphere as Lady Gaga. We're more like the music we love – bands like Royal Trux and Spacemen 3. Weird, culty bands that people like us love."

"In fact," continues Andrew, conveniently forgetting the fact he was watching Top 10 music videos only a few hours ago, "me and Ben have made a conscious effort this time to push anything that has anything to do with fame or any kind of mainstream connection out of our heads..."

This might mean celebrating the odd, underlooked sounds on the new record. It might also mean spending their weekends in London hanging out with a cult hero like Dan Treacy and having their record produced by former Spacemen 3 man Pete 'Sonic Boom' Kember.

NME's favourite Sonic Boom rumour, which may or may not be true, goes something like this: around the time Spacemen 3 were recording their final album,



## "Most nights I found myself thinking, 'Why did I write that stupid song about an electric eel?'"

ANDREW VANWYNGARDEN

'Recurring', tensions within the band were so fraught that the album ended up consisting of two parts – one of Jason Pierce's songs, one of Sonic's. One day Sonic learned that Jason had put his own guitar part on one of his songs. Incensed, the next time he saw him, Sonic ran up to Jason and clawed a clump of hair out of his scalp. Have fun in the studio, lads?

"Well, when we told people who've known him for a long time that we were working with him, they were a bit, like, 'Wow, how's that going?'" says Andrew, "but I think we brought out his goofy side. He's actually staying at my house right now – we're such big fans of his music that we thought it was worth the risk. I think it paid off. He's a super-nice, super-psychedelic dude."

Sonic Boom aside, Dan Treacy is actually here today. Staggering around the Covent Garden Hotel and interrupting our interview with bizarre mumbled interjections until Ash, the band's press person, politely puts his arm around him and leads him off to the bar. It's a tragic sight; go listen to his band's 1981 debut 'And Don't The Kids Just Love It', or any of the seven-inch singles he wrote and recorded between that year and 1987, and try telling us that Treacy isn't one of the most under-valued musical poets of the 21st century. But then that's heroin for you; the man is a walking, talking advertisement for never, ever rolling your sleeve up.

MGMT do seem to be hanging out with a lot of people who have dabbled with smack...

"Yeah, it's something that we joke about between the two of us a lot," says Ben. "Our combined musical influences are normally people who've done a lot of heroin. Also, I think – and I say this as someone who's never tried it – it affords people a way of looking at music which is very naked. Looking and taking things as exactly what they are. I mean, I do listen to a lot of music inspired by heroin and it's normally very honest music. It's very 'this is what it is'."

Perhaps the fairy tale ends something like this: questionable company aside, the band are now closer to being what they were always supposed to be. Despite the duo's recent bout of food poisoning, Andrew is positively radiant, his mood changed forever by a new-found passion for surfing he developed during recording sessions in Malibu (NME: There's a lot of new bands singing about surfing at the moment, The Drums, etc. "Well, I never

see any musician other than me catching waves down at Rockaway Beach at 7am in the morning"). Meanwhile, Ben is finding himself being asked to have his photo taken more and more. You can't escape the feeling that the twosome undoubtedly seem like a band comfortable with their place in the world.

But, ultimately, does MGMT's story have a happy ending? Well, they do deserve to be applauded for making a move bands seemingly no longer make; that being one of self-consciously deciding they don't want to get bigger, they just want to get better. This is rare; a throwback to a pre-Oasis age when indie bands weren't solely driven by selling out a bigger venue than the last one they played. It's a move that, as fans of rock'n'roll, you should celebrate rather than condemn. In a sense, it makes MGMT the last of the great rock stars, a band driven by weirdo outsider art over marketing spend and commerce. Even if you're never again going to whistle along to their tunes driving home from work,

So what happens when nobody buys the new record?

Ben: "We haven't really thought about that. But then we never had a plan in the first place. That's what's led us to this point. We'll have to deal with that if and when it happens."

Andrew: "We'll just do something else, we always want to do something else to the last time around."

It looks like this fairy tale is far from concluded. But let's hope they never get to the bit with the dragon.

## CAT-CHING A WAVE...

It's as far-out as the record it houses – but what's the story behind the man who created 'Congratulations' acid-surf-nightmare cover art?

Lovebore is an art movement that arose in late 1970s LA, with origins in underground comics, punk rock and botched street culture. Anthony Ausgang, one of the movement's first wave, is the man behind 'Congratulations' sleeve art.

"We met Anthony through Sonic Boom," says Andrew, "and he's most famous for doing these really crisp, kinda detailed paintings of cat-dog cats. The cover of 'Congratulations' is, like, a giant cat riding an icy looking wave, which is enveloping another cat that's surfing. And there's like a checkerboard pattern. There's going to be some scratch-off ink, and beneath that it's going to say, 'Come out and ride with us'."

Ausgang studied art at The University Of Texas in Austin in the late 1970s before moving to LA where he "found a group of West Coast loonies that shared his fetish for surfing and hot rods". He also played in a band called Gutbucket. Fans of his work include Nicolas Cage, Perry Farrell and Mark Zuckerberg from Dots.

Now his involvement with MGMT will introduce his work to a whole new audience.



NME.COM

For an exclusive interview with MGMT tune into NME Radio from 4pm on Thursday March 18, plus watch a video interview with the band at NME.COM/video



# THE GREATEST CULT

You've read about MGMT's patronage of their unsung idols Dan Treacy and Sonic Boom over the previous pages. In tribute, we thought we'd pay homage to our own. Not only that, but we asked the likes of The Strokes, The Cribs and Biffy Clyro too

**T**hey're the David Koresches of music. They're holding out against the FBI of fashion in the Waco compound of artistic integrity. They're totally cult. And like real cults, their relationship is with a small, devoted few who feel they have stumbled upon a truth that the wider world could never understand — truths about, say, the political power of digital hardcore. Like cults, the relationship can turn abusive — the people we've listed are often so set on following their

own inner voices they have regularly subjected their listeners to the unlistenable. But the funny thing is, the more abusive they are, the more ardently their supporters love them. And, the true cult follower only uses obscurity as a further test of devotion.

The names you'll find here are musicians whose artistic ability—genius, in some cases—has dwarfed their limited commercial success. So don your white robes, place your suicide capsule delicately under your tongue, and join us as we count down 20 of the gods of cult.



## TELEVISION PERSONALITIES

From being asked by Kurt Cobain to support Nirvana, to The Futureheads' cover of 'A Picture Of Dorian Gray', to being the glue that bound the C86/Creation scene of the late '80s, Television Personalities are a quintessential cult band. Here's **MGMT** on their genius

**Ben:** "We met Dan [Treacy] because the guitarist from the Television Personalities contacted Andrew. I think they knew we were big fans."

**Andrew:** "So we started emailing a bit and we set up a couple of shows with them - they were wild shows. When TVP play they can be completely disastrous, or just really good. It confused the hell out of our fans."

**Ben:** "It was hilarious - performing with this veteran group who's been through heaps and made so many brilliant albums, and here's this group of kids watching him onstage with no idea who he is. 'Who's this guy intimidating us, calling us names?' It was like a lot of our early shows; where we'd play to piss people off and get them to leave."

**Andrew:** "We didn't mean to piss anyone off or make anybody sad but we like to promote people we like. We do hope people discover Dan Treacy and the Television Personalities through us. They've made some of the best music of the last 30 years."

**Download: 'Part Time Punks'**



19  
I DILLA

Like so many in the hip-hop scene, it took death for the work of James Dewitt Yancey, to be given the appropriate reverence. Not by **Jack Barnett** from **These New Puritans** though



**"My brother lent me a copy of 'Donuts' - two days before he died, weirdly. He was unique for his approach to**

rhythms, a kind of out-of-timeliness. I admire his imperfections; he was definitely the most standout figure from that entire independent hip-hop scene. I love his hardness. Then there's his trademark "clipped" kick drum sound - you know you're cult when you have your own kick drum sound! He's also the sole reason we used Dave Cooley to mix our new album. You wouldn't expect late-'90s/early-'00s nerdy hip-hop to have the depth of textures and brightness Jilla's did, and I think Dave's partly responsible for that."

**Download:** *Anything on 'Donuts'*

## 10 ALEC EMPIRE

**10** Atari Teenage Riot's record 'Live At Brixton Academy 1999' was the first album to have ever scored 11/10 in *NME*. There's a valid reason for this – it is TERRIFYING. It's such an insane act of cutting off your nose to spite your face – of hijacking your own gig to turn it into a half-hour of blank white noise, then releasing it. With Atari, Alec Empire invented digital hardcore and reconnected techno with politics, while as the label boss of Digital Hardcore Recordings, he's been the leading light in the Berlin electronic avant-garde. In his present infinity of solo guises, and with a May ATR reunion and new single confirmed, he still has no idea how to behave. **GH**

**Download:**  
*Atari Teenage Riot –  
'Destroy 2000 Years  
Of Culture'*



## BILL DRUMMOND

Yes, Lady Gaga looked interesting. And yes, Peter Kay made some adequate jokes about garlic bread. But what the Brits 2010 seemed to be missing was that *Je ne sai quoi* of a guy duetting with Extreme Noise Terror, machine-gunning the front row, then dropping a dead sheep on the event's doorstep. It missed Bill Drummond.

While others schemed it, he lived it. While most moaned about the state of the charts and banality of record labels, he put the entire music industry over his lap and gave it a spanking – whether it was The KLF deleting their entire back-catalogue, costing themselves a fortune, or them toasting another fortune in the infamous burning-a-million-quid saga. Drummond has always gone out and brought us back the news about the relationship between art, music, and commerce. His book – *The Manual (How To Have A Number One Hit The Easy Way)* – is not only one of the most knowing deconstructions of pop ever written, it has proved its worth by playing hit-obstacle to everyone from Chumbawamba to Klaxons.

While his recorded output has stilled over the years, even today Drummond is still upending our ideas about the relationship between sound and art. Most recently, his 17 project reacted to the ubiquitous age of Spotify by bringing music back to private, sacred, one-off performances. A massive, wiley, contrarian intellect standing on the sidelines catcalling everything that's safe and conventional about music – Bill Drummond is the patron saint of idealistic cynics. **GH**

*Download: The KLF – 'What Time Is Love?'*



# THEROES



16  
BIS

Despite being the first DIY-punk-pop-riot-grrrl-band-who-wrote-their-own-fanzines to appear on *Top Of The Pops*, this Glasgow trio were the subject of much derision. Yet in recent years their cult has striven to right past wrongs; last month even saw their fans hold International Bis Day, with tribute bands playing in venues worldwide. Here's singer Manda Rin...

**NME:** Manda, despite having a fanbase that loved you, most people hated your band at the time. Did that upset you? "Not really - there's nothing worse than being mediocre or not remembered. I'd rather be the Marmite than Asda bread. People still get in touch to tell me how much we meant to them."

**Why did you inspire such devotion?**

"I don't know - I mean, there are people out there with our faces tattooed on their skin. One of our fans spent £1,000 buying copies of the 'Eurodisco' to tile his kitchen! I dunno if we deserved it one bit but we obviously hit a nerve." **Both you and Steven** [Clark, vocals/guitar] edited fanzines - do you think that helped grow your cult?

"Well, pre-internet fanzines were the only way to get through to underground music fans. If we hadn't done it, we'd never have been given our chance."

**Download:** 'Secret Vampires'



15

BILLY CHILDISH

Born Steven John Hamper in 1959, Childish is an English artist, painter, author, poet, photographer, filmmaker, singer and guitarist. He is loved by Graham Coxon



"I watched Thee Headcoats play at St John's Tavern [in Archway, London] in the mid-'90s. That was long before I met Billy - I think Thee Headcoats were coming to an end by the time I actually went to go talk to him. I said, 'Can I release a single on my label please?' and he went, 'Yeah, alright.' And that was it! I think Billy's very popular among a lot of famous guitar players, from Eddie Vedder to Beck to Jack White. He's a bit of a musician's musician. It's because he likes to protect what needs to be protected - he's a cult musician because he's uncomfortable with the mainstream and sees it as fraudulent."

**Download:** Thee Headcoats - 'We Hate The Fuckin' NME'



14

BIG L

You know how half of every hip-hop song ever made namechecks Biggie Smalls and Tupac Shakur? Yep? Well, about half of that half add Big L to their list of late legends. Ring a bell? For those more casual rap fans, perhaps less so. Most famously saluted in Gang Starr's seminal 1999 comeback anthem 'Full Clip', that's typical L - better known through 'shout outs' than accomplishment. But in hip-hop, so often you don't know what you got 'til it's gone. Never more true than with Lamont Coleman, dead by bullet at 24, possibly in a tragic case of mistaken identity. When you hear L in full flow it's easy to see why he's often cited by the more gangsta-rap fraternity as the most gifted MC ever. L had an utterly baffling sense of rhyme acrobatics, together with a mastery of metaphor and simile, but also a fire, speed, and intensity that was just the right balance of spectral street prophet and stone-cold psychopath. **JH**  
**Download:** 'Ebonics'



13

## LYDIA LUNCH

Lydia Lunch is a mouth almighty spoken-word performance artist who has, at times, made GG Allin look like the kind of chap you'd take home for tea with your grandparents. In New York in 1976, aged 17, she formed Teenage Jesus And The Jerks, an abrasive no-wave noise band who took punk's rudimentary three chords and ripped them apart with knives and beer bottles. Without the Jerks, Sonic Youth would have been a whole lot nicer - a debt they acknowledged when they asked Lunch to guest on their 'Death Valley '69'. To this day she's a prolific performer and writer and gives possibly the best interviews of all time. Here's her take on Madonna, from 2008: "I think people like Madonna do everyone a fucking disservice, running round in a leotard at her fucking age, talking about nothing but fucking dancing." **RN**

**Download:** Teenage Jesus And The Jerks - 'Orphans'

## KURT COBAIN: CULT KILLER

The Nirvana singer's seal of approval could be both a blessing and a curse, argues Barry Nicolson

Rock stardom didn't hold too many enjoyable perks for Kurt Cobain, but one of them was probably the ability to pluck his favourite bands from obscurity and introduce them to a wider audience. Whether he was taking Japanese punk-rockers Shonen Knife on tour or telling journalists that "Teenage Fanclub are the best band in the world", it was the first time a major artist had so enthusiastically plugged little-known acts otherwise doomed to triple-digit record sales since David Bowie helped popularise The Stooges and The Velvet Underground. In particular, he had a thing for melodic Scottish indie, with the Fannies, The Pastels and The Vaseline (who



Nirvana would cover not once, but twice) all benefiting commercially from his patronage.

But was there an artistic benefit too? Or did acts such as the Melvins, the Meat Puppets and Daniel Johnston ultimately suffer from being known as "that band Kurt liked"? In Johnston's case, the major-label bidding war that ensued when Kurt wore one of his T-shirts to the MTV Awards certainly didn't do his career any favours. And while nobody aspires to cultdom, when you're suddenly elevated out of it, it can take a bit of getting used to - as Teenage Fanclub proved with their poorly-received, grungy 1993 album 'Thirteen', on which they seemed to be trying a little too hard to live up to the moniker of Kurt's Favourite Band.

Subsequently, the bands in question would always have an audience - but at the cost of being viewed through the prism of Cobain, and true cult status.



# KIDS IN GLASS HOUSES

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## 12 MIKE PATTON

One of the most versatile singers in rock, for over 20 years the 42-year-old Californian has been confounding audiences, fronting a succession of bands who push the envelope with every note. *Simon Neil from Biffy Clyro is an acolyte.*



"Mike Patton is a legend – and a true cult hero. He not only managed to twist Faith No More into new shapes when he joined, but his way of starting so many different new bands, from Fantômas and Mr Bungle to Peeping Tom, is very inspiring. All of Biffy are fans, and we first became aware he was a different breed when we heard his 1996 solo record 'Adult Themes For Voice'. It's just mental – that said, my favourite Patton is definitely Fantômas Patton. We love him because he's always shown the right amount of contempt for the industry and has always followed his own muse. It's a lesson that more bands could follow..."  
*Download: Mr Bungle – 'My Ass Is On Fire'*



## 11 WHITEHOUSE

Whitehouse were formed in Brighton in 1980 by William Bennett, under some encouragement from Mute boss Daniel Miller, who bequeathed William a WASP synthesizer. Bennett used the instrument to make an awful, ear-splitting racket over which he and a 14-year-old runaway from Bristol called Philip Best would screech vulgar lyrics. They would book themselves gigs, telling promoters they were "synth pop with a jazzy feel" and then turn up, dressed in full-length SS leather jackets, and assault the audience not only aurally, but sometimes physically. Bennett recently composed the soundtrack music to the VBS.TV film *The Vice Guide To Liberia*, while Whitehouse are still going strong, making music that has become more sophisticated while remaining as unsettling and powerful as ever. *AC*  
*Download: 'Peter Sutcliffe'*

## YOKO ONO

Alongside her late husband John Lennon, Yoko was one half of the principal avant-garde power couple of the late '60s and '70s. In mainstream circles, her art, both musical and visual, has often gone unrecognised but she's not short of her devotees. We thought we'd call her up and see how she felt about being in our list...  
*NME: What's your definition of a cult hero, Yoko?*  
"I would say my husband, John. That might surprise you as he was so popular on a mass level. But he founded one of the most influential bands in history yet remained open to new ideas and tried



## 10 MARK LINKOUS

When we were putting together this issue, everyone in the NME office argued about who should be in this list. Nearly everyone said Sparklehorse. Then when Mark Linkous passed away the doubters joined them in agreement. *Radiohead's Colin Greenwood was certainly never a doubter...*



"I was very sad to hear the news that Mark Linkous had died. He and his band toured with Radiohead in Europe. His first two records were important to me, and I carried his music from the tour into my life, and my friends' lives too. He was softly spoken, with an Old South courtesy I hadn't heard before: he introduced me to Daniel Johnston's music, and the writing of Pinckney Benedict. Mark made beautiful music, and we're lucky to have it. Rest in peace."  
*Download: Sparklehorse – 'Sad & Beautiful World'*



## 9 DANIEL JOHNSTON

*Daniel Dale Johnston is perhaps US indie's ultimate cult hero – yet he's seen his career hindered by his long-term bipolar disorder. Here's Marina Diamandis on his enduring brilliance.*  
"What I love about Daniel Johnston is that he can't hide his emotions and doesn't have a lot of vocal control. I've got a Daniel Johnston T-shirt and I'm going to cover 'Walking The Cow' one day. On one hand it's disappointing he's never achieved mainstream commercial success, but he doesn't have it in him, I don't think. There's nothing calculating or contrived about him and you need that to be commercial. All he cares about is his music and his cartoons. But he is real. He is what he is and makes people feel understood and less alone."  
*Download: 'True Love Will Find You In The End'*



## GOING OVERGROUND

Sam Wolfson explains how the internet helped cultists find their true heroes in a world of manufactured pop

"For too long we've been suffering the tyranny of lowest-common-denominator fare, subjected to brain-dead summer blockbusters and manufactured pop," says internet entrepreneur and Wired US Editor-in-Chief Chris Anderson in his book *The Long Tail*. Anderson believes that before the internet our music choice was restricted to what you could fit in a record shop.

With niche culture occupying an infinite space online, our cult heroes are quickly finding their way into the mainstream. Most of the people on our list are recipients of internet reverence. Chances are, once you've read this you'll head to your computer and click on the big green arrow that puts everything Richard Hell has ever breathed onto your

## IF EVERYONE KNOWS ABOUT CULT HEROES, DOES THAT MAKE THEM CELEBRITIES?

hard drive. (Better still, you'll head to [NME.COM/blogs](http://NME.COM/blogs), where you'll be able to hear all of the tracks listed as Download choices below the entries, together with YouTube clips!)

Anyway, Anderson is right: the days of underground music being spread by word-of-mouth between a few in the know has long passed. The question is, if everyone knows about our cult heroes, doesn't that make them, well, just celebrities?

Sort of. The fact you can listen to Throbbing Gristle's back catalogue on Spotify doesn't mean your mum's any more likely to get into them. 'Cult' isn't about how many people know about a band, it's about how many people would dare listen to them. As long as there are people who want to go against the consensus view, there will be an underground of artists whose heroic status remains anchored in the alternative.





7

## IAN SVENONIUS

Whether fronting seminal DC punks The Nation Of Ulysses, The Make-Up, Weird War, or his new band Chain And The Gang, Ian Svenonius is a true underground don. How does he do it? **NME** Ian, what made you want to be a singer in a band?

"There was really no alternative. Now people can become famous chefs or reality TV stars, but when I was younger there was nothing like that."

**How has the underground changed?**

"I think a lot of groups are better technically than they were. Back then, the music that was being made was as a kind of schizophrenic disorder. The Nation were like some disgusting German ideological artform."

**Do you have any cult heroes?**

"My main hero is Fidel Castro because he really is heroic. In rock'n'roll, the people that people love are the ones who make one record or die. Like Nick Drake and The La's. I see myself as an edge-frayer, slowly polluting the rock'n'roll gene pool and having less people care about me."

**Download:** The Make-Up - 'Born On The Floor'



## 6 BOB POLLARD GUIDED BY VOICES

**Nobody wrote songs like Guided By Voices - short, snappy, lo-fi perfect pop that was more often than not drunker than Shane MacGowan at a wedding. The Strokes' Julian Casablancas is a member of their cult**

"Guided By Voices' music is like all the great knowledge that's out there in the world, things like Oscar Wilde's Phrases And Philosophies For The Use Of The Young or reading quotes from The Analects - you know, the Confucius thing..."

There are so many awesome philosophies and teachings, but they're scattered all over the place. It's the same with Bob Pollard's son. But there are some real sparks in there and it's really worth delving in to find them."

**Download:** 'Game Of Pricks'



## 5 THE YUMMY FUR

Led by 1990s frontman

Jackie McKeown, The Yummy Fur were not only one of the most important Scottish indie bands ever - before finding success with Franz Ferdinand, Alex Kapranos and Paul Thomson made up their numbers - but also a unique band with an impressive catalogue of work in their own right. Here, **The Cribs' Ryan Jarman** explains why the band are so important to him



"I've always been a big fan of The Yummy Fur. I think the very first show I went to when I was about 18 was

The Yummy Fur playing at the Brudenell Social Club in Leeds. A lot of people still cite The Yummy Fur as being influential, and they're a good example of a band who did exactly what they wanted. They just did their own thing, and that's kind of what you're judged on. It doesn't matter how long it takes - their popularity hasn't diminished by them being around for such a long time."

**Download:** 'Plastic Cowboy'

## 4 THE REPLACEMENTS

Enviored for their talent by other bands in their home city of Minneapolis, this permanently wasted stink rock foursome were banned from rock clubs across America for trashing stages, and loathed by their record company for wrecking every opportunity that came their way. But behind that goofy demeanour and songs called things like 'Gary's Got A Boner', The 'Ments had a soft spot a mile wide. Singer Paul

Westerberg was one of the best lyricists of the 1980s, while his band merged punk attitude and classic rock choruses in a way that influenced a legion of bands

**PL**  
**Download:** Alex Chilton



3

## RICHARD HELL

Richard Hell might not - as he claims - have actually invented punk rock but, at the very least, he was the man who gave it its identity. Sporting the kind of haircut previously only modelled by lunatic asylum patients and wearing a shirt held together with safety pins, Hell - born Richard Myers in 1949 - wasn't to know that 40 years later his sartorial statement would be a uniform for fledgling rock troupes worldwide. Forming spindly art-rockers Television with schoolfriend Tom Verlaine, Hell then started the Heartbreakers before writing New York punk's defining anti-anthem - see below - then becoming a prolific and respected poet and novelist. **PL**

**Download:** Richard Hell & The Voidoids - 'Blank Generation'



2

## ALEX CHILTON

As a 17-year-old in 1967,

Alex Chilton was the singer with Memphis pop-soul act The Box Tops when they scored a global Number One hit with 'The Letter'. But when the band split he found himself a has-been aged 20. His response? Forming Big Star, whose mix of '80s British pop and heartfelt, self-doubting lyrics flopped, before a plethora of bands - principally Teenage Fanclub - started to recognize Chilton as one of the all-time great American songwriters. **PL**

**Download:** Big Star - 'September Gurls'

# YOU DON'T HAVE TO BE A MUSICIAN TO BE A CULT HERO, YOU KNOW

James McMahon celebrates some of our favourite outsider film directors, graphic novelists and other assorted NME icons



## The Divine David

Few comedians are more polarizing than Blackpool's David Hoyle, whose late-'90s TV shows *The Divine David Presents* and *The Divine David Heals* featured such belly laughs as the drag artist broadcasting his own HIV test. He went into exile in 2000, yet fans hold out hope he will return to TV screens.



## Neil Gaiman

As the writer of 2009's *Coraline*, the non-more-prolific graphic novelist, TV writer and movie maker is perhaps just balancing on the cusp of mainstream adoration. Yet, to his fanbase, he's the self-anointed literary rockstar behind the cult *Sandman* comics, and the brainiest man ever to wear a leather jacket.



## Robin Friday

You may know footballer Friday from the cover of Super Furry Animals' 'The Man Don't Give A Fuck'. Friday was a flawed talent, once being sent off for kicking future *Match Of The Day* pundit Mark Lawrenson in the face during a match. His reaction? To shit in Lawrenson's kit bag.



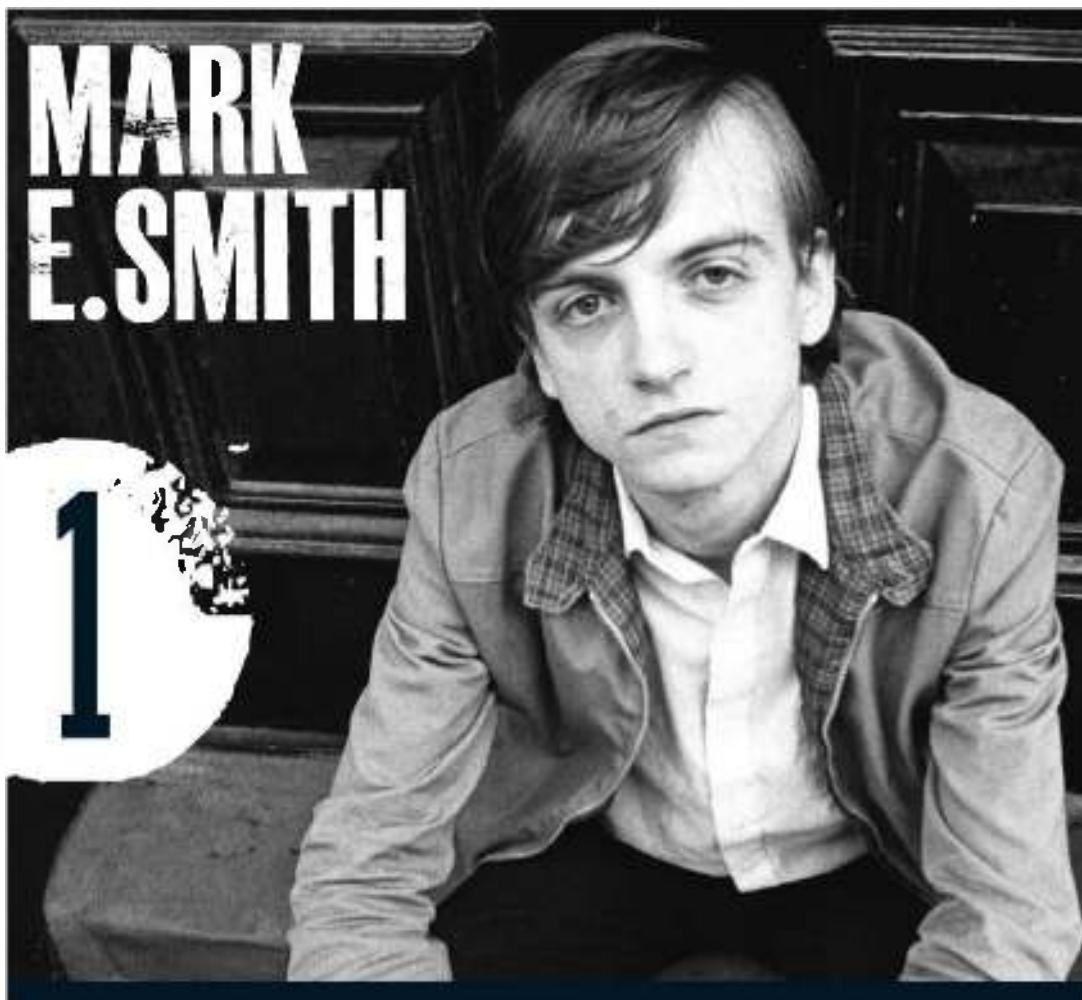
## Clive Barker

As Britain's most consistently creative horror director and author, Barker's audience is small, but devoted to his work. When rumours abounded about Hollywood's desire to remake his seminal 1987 flick *Hellraiser*, fans created Facebook groups and online petitions to voice their disapproval - and rightfully so!



## David Lynch

It's rare that a bastardisation of a person's surname can come to personify their creative output but, in describing the truly weird, the use of the word 'Lynchian' has become cultural currency. Yet it's even rarer to find a body of work as strong as *Twin Peaks*, *The Elephant Man*, *Eraserhead* and *Blue Velvet*.



**M**ark E Smith has a grievance. "Nobody has ever called me sir in my entire life," he grumbles at the close of The Fall's upcoming album 'Your Future Our Clutter'. Clearly, the time is right for a tribute to the mercurial Mancunian, who's been his band's leader and sole constant member across 33 years and 28 studio albums.

'Your Future Our Clutter' is a worthy addition to a gem-strewn back catalogue. Like all Fall albums, it's partly misrecorded and at times wilfully difficult. Yet it conjures fresh magic from familiar staples. Smith's cryptic wordplay, that distinctive bark of a voice and music that sustains a harsh, insistent tone as it hops between genres.

Down the years, The Fall have drawn variously from garage-punk, northern soul, Italian house, rockabilly and krautrock. Yet, even with shifting personnel, the band's sound remains unmistakable. Perhaps it's rooted in Smith's paranoia, which leads him to fill his lyrics with darkly surreal imaginings and home-baked conspiracy theories. This is a man who once accused Steve Albini of "being in collusion with Virgin Trains" against him.

Is he insane? His pursuit of creative

tension certainly borders on maniacal. Musicians are hired and fired on a whim and during their tenure must contend with idiosyncratic management. Past members have recalled Smith's verbal goading, Herculean alcohol intake, violent mood swings, and a desire to shake things up whenever complacency threatens to set in.

## SMITH ONCE ACCUSED STEVE ALBINI OF BEING IN COLLUSION WITH VIRGIN TRAINS AGAINST HIM

Despite this, Smith's never been short of admirers. Gorillaz are the latest band to call on his services as a collaborator. On new album 'Plastic Beach', Smith adds his gruff tones to the oddly Klaxons-esque 'Glitter Freeze', asking pointedly: "Which way's north from here?" In other chart-bothering cameos, Smith has pitched-up on records by Elastica, Edwyn Collins and Inspiral Carpets.

Once you're attuned to Smith's wavelength, it's possible to see his influence everywhere. Smith certainly does: he dismissed acid house with the

words, "I've been using that process for years" and later scorned Pavement for their widely detected Fall influence.

Nonetheless, The Fall have agreed to play at the Pavement-curated ATP festival in May. Perhaps it's unsurprising Pavement is hardly the only big name on The Fall's debtor list. There's LCD Soundsystem supremo

James Murphy, whose vocals pay blatant homage to our hero. There's Alex Kapranos, who paid his own tribute via early Franz Ferdinand tune 'Shopping for Blood'. These New Puritans? There's a Fall song called 'New Puritan'.

NME has always been an ardent Smith supporter, and awarded him a Godlike Genius gong in 1998. Shortly afterwards, Smith had to rebuild his band after an onstage break-up in New York, setting the pattern for a decade in which chaos would reign in The Fall, bringing a comical number of line-up changes but also some albums that belong among

The Fall's very best, including 'The Unutterable' (2000) and 'Fall Heads Roll' (2005). Throughout, The Fall hovered tantalisingly on the fringes of the mainstream, thanks largely to super-fan John Peel. The much-missed DJ once said he kept two piles of records on his studio floor. One comprised new releases, the other sure-fire winners – all of them by The Fall. Following Peel's passing, Smith made a mesmerisingly strange appearance on *Newsnight*, asking presenter Gavin Esler: "Are you the new DJ?"

Subsequently, the BBC grew obsessed with Smith. The Fall appeared on *Later With Jools Holland*, and BBC4 showed a documentary on the band, in which Factory Records boss Anthony Wilson labelled Smith "attitude personified". After *Final Score* picked The Fall's 'Theme From Sparta FC' as a theme tune, Smith made an appearance to read the hallowed football results, in the process rechristening a few clubs (Southampton Town, anyone?).

While The Fall drifted in and out of public consciousness, a network of web-connected obsessives documented the band's every move on an unofficial website, which is surely the most lovingly maintained resource of its type.

In interview mode, Smith has proved capable of charm and civility but equally prone to exaggeration, mischief-making and something like outright delusion, in keeping with his lyrics. He orders his drinks two at a time and blows his nose in the silver foil from cigarette packets.

How does this eccentric fellow, with his avowed disdain of musicians, coach random groups of people to produce that trademark Fall sound? In Dave Simpson's band biog, members recalled being told to play "like a fuckin' snake" or forced to listen to a Bob Dylan album with the instruction, "This is what not to do." Yet the mystery endures.

Life in The Fall is brutish and short, but some alumni have achieved independent celebrity. Marc Riley, who played on The Fall's classic album 'Hex Enduction Hour' (1982), is now a redundancy-threatened BBC 6 Music DJ. Brix Smith-Start, guitarist during the mid-'80s, is now a sidekick to Gok Wan.

Yet Mark E Smith remains the one true star of his own long-running show. He once complained that the press exaggerated everything – that he'd been on the cover of everything for two years, but still only had a bottle of milk in the fridge. In fairness, though, he hasn't had an eighth of the covers he's deserved.

Sorry Mark, but it's no exaggeration: you're still rock'n'roll's ultimate cult hero. We can only salute you, sir.

**Niall O'Keefe**

**Download:** The Fall – 'Hip Priest'

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Have your say on our list, suggest your own cult heroes and hear some great music at NME.COM



# DAMN GOODS

Main Photo Tom Oxley

Post new rave, New Young Pony Club singer Tahita Bulmer was left with a broken romance and a fractured band. Emily Mackay hears how she put it all back together

**T**here's nothing worse than finally getting your dream, only to realise that it's already time to wake up.

"I'd gone from making music on a Saturday, doing awful jobs for advertising agencies, watching the clock and wishing my life away," chuckles New Young Pony Club's formidable frontwoman Tahita 'Ty' Bulmer, "to suddenly doing what

I always wanted to do. But when you get what you want, a lot of other stuff suddenly comes up..."

'The Optimist', New Young Pony Club's moody, dark, goth-disco second album, is all about broken dreams and how you reassemble them. New rave's hedonistic utopia, the dream of being in a band, the dream of love; they all end up in shards, then in surprising realignments.

Their 2007 debut 'Fantastic Playroom' seemed, in many ways, the classic new rave album; a sexy, sci-fi parallel dimension haunted by impossible hotties who were all much wittier, artier, lither and more lamé than you. Nominated for a Mercury Prize the same year as Klaxons' victorious 'Myths Of The Near Future', it was taken to heart by some, but dismissed by most.

"There was the sneaking suspicion that people thought it was too stylised," nods Ty over mocha and scrambled eggs in a north London café near the band's studio. "We wanted to do something that was perhaps more... three-dimensional."

NYPC's transition out of neon-lit make-believe into the bumpy realities of the real world wasn't an easy

one. At the end of 2008, a gruelling touring schedule was causing strife within the band, Tahita's 10-year relationship with her boyfriend was foundering and the movement that had made their name was dying. The band attempted to return to the studio, but found themselves exhausted. Their label Modular couldn't

**"THERE'S ONLY ROOM FOR ONE EGO IN THIS BAND, AND THAT'S MINE"**

**TAHITA BULMER**

afford to put out their second album. The new rave party had finally hit comedown.

Of course, like all good scenes, new rave's constituent parts fly apart under the microscope, denying they were ever there. "We always protested, 'We're not involved in it!'" says Tahita, "But then I suppose everyone says that..."

They've more claim than most of the guilty neon parties, Tahita had long envisioned the perfect fusion of disco and punk, and recognised it in the sounds pouring out of New York in the wake of LCD Soundsystem's pioneering 'Losing My Edge' in 2002. With their first single 'Ice Cream'/'Tight Fit' issued in

2004, they predate the dawn of new rave proper by some way. Mind you, they were happy enough to be swept along in the movement, joining NME's Shockwaves Awards Indie Rave Tour along with Klaxons, CSS and The Sunshine Underground.

"It was like some kind of neon, Roman stadium-style party with people throwing laurel wreaths, but they were throwing glowsticks at you instead," laughs Ty. "Kids would be painting themselves with the stuff that was inside the glowsticks and we'd be like, 'Oh, dear, that's not very good for you...' But they were so fucked they didn't care. I think Sarah [Jones, drums] got a glowstick in the eye once when she was right in the middle of 'Ice Cream'..."

The perils of pointy zeitgeist to the face aside, Tahita's positive about new rave's legacy.

"I'm sure there's a whole generation that really felt like they were part of something massive," she says, "And they were."

When the momentum slowed, NYPC weren't prepared to go down with the Good Ship Interzone. "There's always been that need to pigeonhole," shrugs Ty. "It's on the bands themselves to be good enough to transcend that and be able to move forward."

New rave wasn't the only dream that was coming to an end. The fallout from Tahita's break-up meant that finding the deeper subject matter for her lyrics wasn't a problem.

"I kept on having these conversations with Andy [Spence, guitarist and producer] where he was like, 'Is every song on this album gonna be about this relationship?'" she recalls, "and I was like, 'This is all

# AGED

I can do at the moment'. It was just kind of pouring out of me."

The band were also dealing with the departure of bassist Igor Volk, who was dismissed at the end of 2008. On Tahita's side at least, there's not much rancour, but it doesn't exactly seem to have been a mutual decision either.

"I think it would have become one if it had carried on, because you just can't live like that," says Tahita calmly. "There were too many personality clashes. Big guy, big ego... and there's only room for one big ego in this band, and that's mine."

She laughs. Was it a case of 'musical differences', we enquire?

She pauses.

"When you're touring that intensively for that long, and you go from being a band with nothing to being a band with a Mercury nomination who are playing to 20,000 people headlining festivals in Australia... people change. And that's not always conducive to harmony... And I think when you have that sort of dissonant note, that it has to be edited. Deleted from the track."

She laughs again. Clearly this is not a woman whose way you want to get in - like her band, she's a survivor.

With dissonant notes erased, romantic closure reached and dreams of fantastic playrooms shaken clear, their new album takes stock of what was left and strikes out anew. The view is realistic, but surprisingly hopeful; despite what they've been through, the title isn't bitterly ironic.

"Fantastic Playroom' was the fantasy of what I wanted at that time, and 'The Optimist' is like, in the wake of having achieved that, where are you now?" Ty concludes. "It's about interplay of light and dark which you have in your life. It's not all Saturday night 24/7."





# IN FOR THE KILL

Rock'n'roll and zombies go together like La Roux and hairspray. So to celebrate the home release of *Zombieland*, here's NME's guide to the undead in pop music

**T**his week *Zombieland* - the world's number one-grossing zombie movie, fact fans! - is released on DVD and Blu-ray. This is good news - it's NME's favourite zombie movie in a long, long time. The perfect mix of comedy, horror and action, it made us want to bash someone in the head with a bowling ball. Heck, it made us want to take a look back at music's unique relationship with the undead. So we did. And we're not just talking about Pete Doherty.

Obviously there's Michael Jackson's 'Thriller', and anything featuring rockabilly crew *Zombie Ghost Train*. But what about West Yorkshire thrash metal dudes *Send More Paramedics* - a band who regularly destroyed a papier-mâché brain onstage. There's other bands, like the *Fab Gore*, aka American parody troupe *The Zombeats* - that's Jaw Nlennon, Pall Ickartney, Gorge Harryson and Dingo Scarr - who've made a decent living out of following the equation that something good + something about zombies = something better. Our favourite of their songs is 'I Want To Eat Your Hand', by the way. Braaaaaaaains. Then there's the suitably monikered *Rob Zombie* and his now defunct band *White Zombie*. And *The Zombies*, the be-suited should-have-been-enormous '60s R&B band. In fact, from *Abba* to *ZZ Top*, we can't think of one band that wouldn't be improved by the band members vomiting stomach bile down their front.

Except maybe *Little Boots*. That would be silly.

Obviously there's 'Thriller'. And anything featuring rockabilly crew *Zombie Ghost Train*...



Send More  
Paramedics: evil



Rob Zombie:  
very evil



The Zombies:  
evil personified



She's a Hollywood star, he's an indie demigod. Together, Zooey Deschanel and M Ward are **She & Him** – and they're a million miles away from a starry vanity project

It isn't fair on actors who make music that the whole template has been ruined for them by the likes of Keanu. We've been conditioned into seeing these endeavours as attention-seeking follies of which no good can come. Yet when you look back to the older, apparently classic Hollywood, it was natural that Judy Garland or the Rat Pack would do both.

Maybe that's why, looking at *She & Him*, the fairytale country duo comprising indie-flick heroine Zooey Deschanel and Bright Eyes cohort M Ward, something of the past seeps through its every crease. Through the Patsy Cline vocals, nostalgic chord progressions and Zooey's bows-and-ribbons dress-sense, this seems a beautiful music that just wasn't made for these times.

Sitting down with the duo as they let out their second album, 'Volume Two', Zooey considers this. "More and more I do find myself at odds with the way things are done now," she nods. "With music, both of us like the older stuff where it's warmer. Back then, you couldn't cut and paste music the way you can today. I like the feeling that you have a sense of the moment that a record occurred, and I don't get that sense with a lot of the music that's made now."

In the flesh, Zooey is every bit as alabaster-beautiful and demure as you could imagine. She is vegan, says she likes the bottled waters with the lowest mineral content (she *hates* Evian: "It tastes like soap to me"). She talks daintily about how "we should all be jealous of Matt [Ward] and his fine motor skills and musicianship". The pair finish each other's sentences and banter earnestly about the songwriting process in a way that's less playing

That was the thing that scared me most about playing music!"

"I knew she had an incredible voice," says Matt, "but I had no idea she was such an incredible songwriter." Two years ago, having tentatively made 'Volume One', they named the band as anonymously as possible and sent out the sampler without anyone knowing who they were. People fell in love with the songs' bruised beauty. All her life entrenched in indie culture, Zooey made

**"I'M NOT SUMMER FROM '(500) DAYS OF SUMMER'! SHE'S MUCH COOLER THAN ME"**

**ZOOEY DESCHANDEL**

down the actress and more the result of a lifelong obsession with the craft.

It's hardly surprising. They met while recording a cover of 'Mr Sandman' for the soundtrack to Zooey's 2007 movie *The Go-Getter* and found an instant creative bond. Sensing a kindred spirit, she sent him over a clutch of demos she'd been writing which had, until then, been sat in a box, unplayed. "I was sitting on it because I wouldn't want to just go around *advertising* myself," shudders Zooey. "I'm terrible at that.

the most legitimate musical crossover imaginable. Need any more proof she's the real deal? In the time between albums she married Death Cab For Cutie's Ben Gibbard, a man for whom shallow Hollywood hunk-dom hardly figures among his qualities.

The other thing that happened to Zooey since the release of 'Volume One' was the release of the career-defining *(500) Days Of Summer*, the movie that crystallised her as the muse to pathetic indie loser boys the world over. The

aching sincerity of the *She & Him* music seems the opposite number of the cynical heartstopper that her character, Summer, was perhaps unfairly painted as. "Well, I'm not that character," she smiles. "I'm not apathetic, I just play it on TV! But I don't think she was painted as being bad, a lot of guys think that but girls don't think that. Summer's like girls I know. But I'm not as cool as my character. I just dress like her. And we look alike."

Aside from more *She & Him* albums ("we hope to make a million before we croak!") Zooey's next act in making indie-rock a more wholesome place is in developing a TV show for HBO based on Pamela Des Barres' groupie memoir *I'm With The Band*.

"We just need to find the right people to work on it, because it's tricky material," she says. "A lot of people misunderstand it. It's about these four or five girls following bands in the '60s. But they're not like groupies in the way you'd think of them now, they were very innocent. They were in an all-girl band that Frank Zappa produced, so I'm excited about that."

But, really, even if Zooey's face and soul wasn't drenched in purest sunshine, *She & Him* would still be one of our favourite bands. Watch and learn, Keanu. Watch and learn...



She was a warbling semi-finalist on 2008's *X Factor*, but now, like so many from the pop world before her, the Blackburn-born singer fancies a bit of credibility. Enlisting *Lightspeed Champion* and *Ellie Goulding* might be a step in the right direction, but can a child of Cowell ever really be cool? *Jaimie Hodgson* takes her by the hand, drags her around east London and asks...

# Can Diana Vickers prove she's indie in 24 hours?



Hard to try Diana, her ears are as indie as the music on toast



"Why are all these CDs so big?"



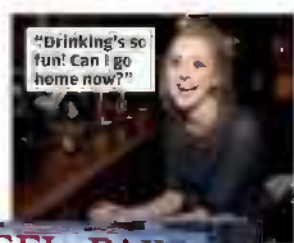
"What? I've always been into Sunn O)))" Diana attempts to corner the doom metal market



Tasting the 'indie' cocktail: a mixture of stale beer, gob and Steve Lamacq's sweat



Diana checks out the newest indie sounds. Like 10-year-old combo Animal Collective



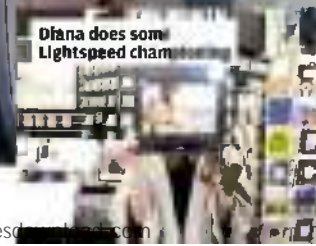
"Drinking's so fun! Can I go home now?"



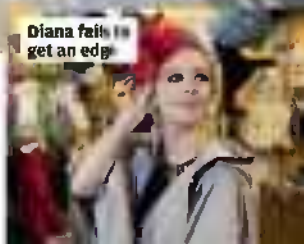
Everyone knows genuine indie people prefer pittas to bagels - poor choice, Diana...



Good work - every indie star needs a photo shoot on dirty street



Diana does some Lightspeed championing



Diana fails to get an edge

If you're wondering why the heavens have just turned pitch-black and started spewing flocks of flaming bats, then you should know that, yes, the apocalypse is, in fact, upon us. Black has become white, up has become down, everything has imploded in on itself. Diana Vickers, a semi-finalist in ITV's *The X Factor*, is in *NME*. But how did one of Simon Cowell's most lambasted foot soldiers earn the right to grace these fair pages? Well, *NME* took her as ideologically far away from SyConia as possible for a road-testing trudge round east London's indie of haunts to find out. It all started with a phone call, apparently.

"I was shitting myself for six months," Diana recalls, flicking through the vinyl racks at *NME*'s first chosen home-turf, Rough Trade East. "Simon has first dibs on everyone's record contracts, but aside from the winner, no-one knows until after all the post-show madness whether he'll keep you on. So everyone is on tenterhooks for nearly half a year. But eventually that call came..." Picking out a star-shaped 12-inch from Ellie Goulding, one of her new pals, she squeals in that manner teenage girls tend to, before being hoisted back on the right conversational track. "Of course, I was gutted when I heard Simon was passing on me, after all we'd been through together it really hurt. I knew he had trouble deciding with me, too. But in hindsight it couldn't have been more of a blessing in disguise."

The very same day that Diana heard about The Grinch's thumbs down, she found herself sat across a boardroom table with former Bros member Craig Logan, who now runs record label RCA. "I told them the kind of artists I was into and that I needed some time and space to create. They didn't even let me leave the room, just asked me to sign on the line there and then."

This new era is what Diana affectionately calls 'Vickers Mark 2'.

Vickers Mark 2 is part of a captivity-born panda-rare breed of pop comeback known as The Indie Rebirth. Such an audacious gamble is scarcely attempted, and even more seldom does it end in anything but disaster. Taking a leaf out of indie Kylie's book of 'it's who you know, not what you know', Diana set about making herself some new pals. Her debut album 'X', out in June on RCA, now boasts credits from Ellie Goulding and Starsmith to Dev Hynes and Björk mainman Guy Sigsworth. So how does an axed reality TV pop puppet and tabloid hack sack go about enamouring herself

with today's indie-rati?

"For ages all the producer demos my label sent me reminded me of being at a funfair. But I don't blame them, if I'd

been pitching a Diana Vickers record I'd be thinking big, silly pop," she recalls of Vickers Mark 2's embryonic phase. "Then I met Guy and everything just started making sense." Sigsworth, the ex-Frou Frou ringleader best known for resculpting Björk's sound, rolled out the carpet on which the ego-slapped Diana would find her way, writing songs almost for the first time - let's remember, she went on *The X Factor* at just 16. It was also at Guy's in-house studio that Diana would fortuitously stumble across another powdering-voiced electro siren. "I was round Guy's working in his back room, and we'd got stuck on a bit. He popped out to get a drink and this girl Ellie who was also there popped her head round the door to say hello. Before I knew it, we'd finished the song together. Ellie introduced me to my producer Finn (Starsmith). It was spooky how on the same page we all were - even as far as the combinations of all the sounds both Guy and Finn were making."

And so, as wee Ellie found herself subsumed, bum over boob, into the perilous portal of hype that now annually overcasts Oct-Dec, Vickers sat tight, kept her head down and hung out with some more indie boys.

"My sister took me to this basement book reading in Soho. I hung out and ending up chatting with this guy stood next to me called Dev. I just fell in love with him as soon as I met him," she smiles, as we leave Rough Trade and

**"The papers said they'd caught me having sex in my boyfriend's Mini, that I was a pole dancer. They just decided I was shit"**

head across Brick Lane into vintage Aladdin's den Beyond Retro for a dive in the cocktail frock pile. "I told him I played the trumpet and it blew his mind! He told me how he was composing and that he's not just a musician. I just found him an amazing little creature."

The results are 'X', a typically Lightspeedy affair, all wheezy croons and sunny strums. "It was a surreal experience," she beams. "When he writes he's in his own world. I was just in awe of him and what he was doing. He constantly jumps from instrument to instrument, rattling things out. For me it was an experience to watch him, let alone write with him. You know those people on Facebook who are really into clicking that they 'like' things on your newsfeed? Dev's definitely one of them."

All this is lovely. Very sweet'n'all. But which self-respecting actual indie kid is going to buy into some sudden baptism-of-cool from some reality TV flop that's decided she hankers a bit of cred? Well, the answer to that is, very possibly, not

a single one. But let us tell you this, don't be under any impression that'll be from a lack of catchy ditties. Because Vickers' album is not without several. Some critics have argued as many as Ms Goulding's own 'Lights'. If you find yourself drawing a mental line of maximum schmaltz-factor at Ellie's glittery high-tops, then ask this: what hardship is it you're aligning with the former's indie authenticity? The dark lord's academy is no celestial joyride...

There was moments of real darkness in there," she thinks back, now parked up at Old Street's Old Blue Last, the boozy-cum-legendary-mini-venue owned by *Vice* magazine. "It's a lead bubble. Totally cut off from all friends and family, working all day and night, wanting it, the world scrutinizing your every step. When I came out I cried for six weeks non-stop."

Then, there's the added intensity of the tabloid swine-fight that brought her even clearer into the headlines than most contestants. "I still can't believe how comfortable the papers felt about prying into a 16-year-old's relationship," she winces of the hounding her and squirey-faced counterpart Eoghan Quigg's icky mid-show fling received from the tabs. "The paper's said they'd caught me having sex in my boyfriend's Mini, that I was a pole dancer. They just decided I was shit, and the odd-one-out. No, me and Eoghan don't see each other anymore," she snips curtly. "At all." Her bleakest recollections are of the tour, which commenced just in time to catch the last few post-show tears. "A lot had gone on," she murmurs. "People had changed, fallen out, grown apart. Then you're all thrust together again on the road to play a thousand sweaty, heaving chav superclubs. I remember standing on stage and being showered in sweets and bottles."

Diana makes *NME* smile at numerous intervals this afternoon. Firstly when, 23 seconds into meeting, she announces that she ate three whole easter eggs in one sitting the night before. Or when she tells us about being loaned the Animal Collective album from one of her co-stars in the West End production she's been starring in during her sabbatical. "It's pretty out-there," she grins. Course she's all over The xx and a bit of Bombay Bicycle Club and, in order of preference, the '09/'10 girls brigade: Flo, Ellie, Boots, Marina, La Roux. But she's no fame-hungry stage school monster. As she points out, "To a connectionless nobody in Blackburn, *The X Factor* offers a beacon. An 'in' to a world with no openings." Looking back on the way the gutter press brutalized her during the show, it's still enough to put you off your lunch. But it's almost impossible to shake the image of her as anything but the Ellie Goulding it's not OK to like.

Even when you lay matters out in as

understanding a way as possible and try to envisage some alternate future where Diana's face joins an army of mugshots on an *NME* cover - between Yannis Foals' armpit and Caleb Followill's crotch, perhaps - it's a laughably tall order. Surely, Vickers must realise her best hope to win over non-Ant'n'Dec disciples is to coast onto Radio 2 for some edgy mum's drivetime action?

"I really hope I can connect with people in the *NME* world," she insists. "I've left it a while, and hopefully the lack of hype will help. This new direction was a conscious move, so I'd be lying to say it was without a goal." She's hoping, but Diana's more than aware this is unlikely.

"I was watching the *NME* Awards on TV the other night and wetting myself at Jarvis' jokes with Simon Cowell in the coffin. But at the same time I was like, 'Uh-oh, they're gonna eat me alive.'"

So, who's hungry?

## HITS & MISSES

Five other artists who've also had a bash at 'going indie'

### KYLIE

Ditching the frizzy bounce and Stock Aitken & Waterman, Min (as she's known to her nearest n' dearest) hooked up with the Manics, Pet Shop Boys and Nick Cave.

### MARK OWEN

Mark slogged it out in the late '90s following Take That's split only to receive not only few new fans, but disappointing chart placings. Following a *Celebrity Big Brother* win in 2003 he tried again. Still didn't work.

### ROBBIE WILLIAMS

Before things went all Angelic, Owen's former handmate made new pals in the Gallagher's (the friendship wouldn't last long) and snarled out guitar-heavy hits like 'Old Before I Die'.

### BETTY BOO

After an extensive limelight hiatus Boo (aka Alison Clarkson) returned with Alex James in 2006 for 'futuristic disco-pop' collab WigWam. Quickly they both seemed to pretend it'd never happened. Probably 'cos it was really terrible, and Dam Joly did their video.

### SIOBHAN DONAGHY

The original two-headed Sugababe has struggled to break free from the shackles of her former band, much to her own self-confessed depression. In '07 she resorted to the West End circuit, with Rent.





## Speech therapy



**LAURA MARLING**  
**I SPEAK BECAUSE I CAN**  
(VIRGIN)

8

The growing pains of an old soul make for compelling and powerful music

**W**hat's in a haircut? Plenty, if we're to believe the hype surrounding the release of new folk starlet Laura Marling's second album. In the promo clip for single 'Devil's Spoke', the one-time possessor of a pixie-blond crop beyond compare appears glum-faced, hair scraped back into a mousy bun. Scrubbed and sullen-looking, she has the seen-it-all air of an institutionalised heroine in a horror sequel.

Whether it's Britney's buzzcut or Alex Kapranos' trial separation from his fringe circa-2005, we're all experts in the psychology of haircuts now. From the comfort of our armchairs, we could idly speculate that Ms Marling's follicular volte-face is the tragic result of her break-up with Charlie Fink of fellow indie folk troupers Noah & The Whale, whose own sophomore release dwelt with teary-eyed intensity on the split. But *I Speak Because I Can* does little to support such claims. It is not reducible to some lame instalment of *When Celebrity*

*Haircuts Go Bad, Fall Out Of Cupboards And Generally Reflect The Psychic Turmoil Of Their Proprietors*. If you want the truth about the new 'do, it's the result of a home bleaching incident.

A second hair-derived assumption about this record might be that it's Laura's first work of maturity, a guess which proves altogether nearer the mark. 'Maturity' can be pop-lexical shorthand for 'pretentious' and 'dull' but, for better or worse, *I Speak Because I Can* is the sound of 20-year-old Marling facing down the spectre of looming womanhood. Daughter, maid, 'girl to be used' – the record teems with prescribed feminine roles and Marling's attempts to convincingly inhabit them.

Anyone acquainted with 'Alas, I Cannot Swim's Mercury-nominated, sparkling set of clear-eyed folk-pop will be hoping for great things indeed. Opener 'Devil's Spoke' engages those expectations with searing, tent-revival urgency. Over a propulsive mix of banjo, sparring acoustic chords and descending notes lifted from Dylan's 'It's Alright Ma (I'm Only

Bleeding)', Marling swishes her skirts and clutches at strange lyrical serpents: "*But I am your keeper/And I hold your face away from light/I am yours 'til they come*". It's all rather unsettling, even if you're not sure what it is she's getting so miffed about.

*I Speak Because I Can* also marks a slightly rootsier direction for Marling. 'Made By Maid's solo acoustic number is gorgeous and makes us want to curl up in a badger's set with the Nick Drake back catalogue. Not that the lyrics are all sweetness and light, hinting as they do at the tribulations of motherhood: "*I am blamed for every wrong ever he made/ Forgive me I am only a maid*". It ends with the neatly ambiguous "*I am forgot the day I am laid*" – is she still talking as a disenfranchised mum here? Or something from beyond the grave?

'Goodbye England (Covered In Snow)' doubles as childhood elegy and ode to the wintry charms of the countryside, while the title track examines an old-fashioned sense of monogamy from the perspective of a wife suffering in the absence of her husband: "*I cooked the meals and he got the life*". That it winds up sounding something close to triumphant is testament to the sensitivity of the songwriting here.

Marling has spoken of the panic attacks brought on by her crippling death anxiety and 'Hope In The Air' seems in part to rebuff those concerns: "*Why fear death? Be scared of living/Our hearts are small*

*and ever-thinning*". It's also a terrific performance from the band – a rag-tag ensemble of moonlighting Mumford & Sons members plus Noah & The Whale's Tom Fiddle.

'Rambling Man's delivery is pure Joni Mitchell: "*It's hard to accept yourself as someone you don't desire/As someone you don't want to be*". Indeed, Marling's voice may just be her finest asset, a legitimate heir to the likes of Joan Baez or Sandy Denny of '60s Brit-folkers Fairport Convention. She can also lend an overwrought couplet unmerited gravitas, and herein lies a quibble: she has a slightly portentous streak which could use a dash of humour. A desire for an authentically mature voice is understandable, but if she stopped straining so hard for serious effect maybe we'd get more of the Laura Marling who can pen pop numbers as sprightly and quick-witted as 'Ghosts'.

It's probably worth noting at this point that Marling has remarked on this record as being "very much her stepping stone", and that this autumn we are expected to see the release of a third, as yet untitled LP. A transitional affair, then? Maybe so, but *I Speak Because I Can* remains a stunning performance to leave haircuts and ex-boyfriends alike trailing in its wake. *Alex Denney*

**DOWNLOAD:** 1) 'Made By Maid' 2) 'Rambling Man' 3) 'Hope In The Air'

## THE BLACK BOX REVELATION 3



Nostalgia is big business these days. It's all an incessant hunt for a past that might be ours, or equally might be a history

that we were too young to experience the first time around. Into this dreary market come Belgium's The Black Box Revelation, with a second album of '70s rock imitations that sound like they were conjured up using Mick Jagger's rotten old bones and a couple of Jet videos. It's such a painstakingly unoriginal tribute to sleazy rock'n'roll that you almost admire their diligence, but these odes to groupies ('Do I Know You?'), being a bit kerrazy ('Run Wild') and, yawn, rebellion ('You Better Get In Touch With The Devil') are the aural equivalent of a 'Rock Star' Topman T-shirt. **Rebecca Nicholson**

DOWNLOAD: 'High On A Wire'

## SERENA MANEESH 7



Under the cloud of impending Conservative rule, a shifted economy and a BBC that's frankly gone mad, you need

a soundtrack that catches the mood of a nation. Step forward shoegaze miserabilists Serena Maneesh. Recorded in a cave near Oslo, natch, this gloriously dark second album begins with the dystopia of 'Ayisha Abyss' - relentless drums and discordant keyboards with all the beauty of being trapped in an abandoned Siberian power station. My Bloody Valentine would be proud, as would Asobi Seksu for the odd girl-vocal whimsy. There are lighter moments, like the urgent rock wig-out of 'Blow Yr Brains In The Mourning Rain'. What?! These are dark times, you know... **Matt Warwick**

DOWNLOAD: 'Reprobate!'

## DANTON EEPROM 6



The quest to mint the perfect dance music artist album, a counterintuitive amalgam of songs, attitude and mechanised

club grooves, is as old as rave culture itself. One way is to recreate yourself - à la Simon Bookish, Jamie Lloyd or Chelonis R Jones - as a bohemian Bowie, an idiosyncratic outsider attempting to fuse rock, art and dancefloor into a chameleon whole. Frenchman Danton Eeprom is of that lineage. Trouble is, his clever, moody electro-pop is only mildly diverting, while his star-quality-free excursions into minimal techno genuinely dazzle. A pointless cover of 'Lost In Music', for instance, is wildly outshone by the claustrophobic drama of the 10-minute 'Confessions Of An English Opium-Eater'. **Tony Naylor**

DOWNLOAD: 'Tight'

## AUTECHRE 8



Rob Brown, one half of duo Autechre, was an architect by training, which perhaps goes some way in explaining the

highly stylised, hyper-structural awareness that underpins their electronica. In their 19 years of activity, they've swung from epochal experimentalism to the ear-splittingly unlistenable. So it is that 'Oversteps' has its erratic, car-spinning-out-of-control moments but is nonetheless an enticing 'Welcome' billboard for their sometimes harrowing, often hopeful City Of Sound. True, Warp & Aphex's age of electro may have passed, and some tricks here that were once jarring now seem familiar, but their prickly oeuvre of tantalising possibility still feeds the imagination. **Alex Hoban**

DOWNLOAD: 'Known(1)'

## GENERAL FIASCO 3



Listening to their debut, it's not hard to work out why this Northern Irish trio have become the tour support *du jour* for lad-

rock bands: it ensures the headliners aren't blown offstage. They're The Enemy minus the political bite ('I'm Not Eyes'), The Pigeon Detectives with their goon-pop fun beaten out ('Dancing With Girls'), One Night fucking Only sleepwalking through some shit B-side ('Talk To My Friends'). 'Buildings' is standard beer-tin-for-a-head stuff - low IQ hooks, lowest-common-denominator lyrics about getting pissed, guitars tuned to 'instantly forgettable'. Most depressing of all? It's a full two years too late for the landfill indie gravy train. Enjoy your six months partying like it's 2008, lads. **Rick Martin**

DOWNLOAD: 'See above'

## VEX'D 7



Having shape-shifted into more than just cerebral head-music, dubstep is now sufficiently weighty in influence that it's ripe

for the release of context-setting retrospectives and tunes left in the locker. Just like this never-released second effort from now-disbanded reporters from the industrial doomscape, Jamie Vex'd (aka Kuedo) and Roly P. While they're not so skull-shattering as those on their convulsive 2005 debut 'Degenerate', these barren, snail-paced tracks are more unsettling thanks to their disjointedness. The record's unpredictable beats, rumbling bass, bruised, ghostly melodies and the dejected voices of 'Warrior Queen' and 'Jest' skulk in the shadows like the creepy noise of a recession-hit, half-constructed ghost-town. **Chris Parkin**

DOWNLOAD: 'Disposition'



## Covet girl



ENVY  
SET YOURSELF ON FIRE  
(STOP START)

7

## Hotly-tipped gobby British MC puts her money where her mouth is on her debut

It wouldn't be strictly true to say that this is a bad time for a British MC to hope to break into the mainstream, what with a number of them landing around the peak of the singles charts recently. Once you skim off the top layer, however, it's a different story. If you're not Dizzee, Wiley, Tinchy or - for the next 15 minutes at least - Tinie Tempah, chances are you'd be more of a financial success pushing a pen than trying to shift units. And even those four chart smashers had to embrace their Yates' Wine Lodge pop side to reach their commercial heights.

Which makes it pleasantly surprising to note that Nicola Varley, a Mancunian rapper in her early twenties who trades as Envy, is getting some serious hype swirling round her first album. In her short career to date - she started bossing rap battles in 2006, but didn't release a record until 2008 - Varley has avoided being shoeboxed into a scene. Is she grime? Is she UK hip-hop? More pointedly, does it matter? For this fine and vibrant debut to fall through the cracks due to the narcissism of small differences would be a travesty. 'Set Yourself On Fire' is a smart cookie album with winningly universal themes. Ever ogled a passing fancy through beer goggles? That's 'Friday Night'. Fallen out with a mate over some triviality before facing up to your pig headedness? You've got your own 'Nadine'. Pined over memories of meals in crap chain restaurants with an ex? 'Cocktails In

Selfridges' ('and lunch in La Tasca') is your jam.

Frequently bursting with towerblock tall braggadocio, our lady is still given to spots of lyrical self-doubt and a healthy ability to laugh at herself. There's also 'Put Your Game Face On', where Envy does the near-obligatory run through of her rhyming influences: from Lil' Kim to Missy Elliott to Ms Dynamite to the new slew of British female rappers. It might seem lazy to pluck Lady Sovereign from the list but their similarities run deeper than 'white MC girl with a trainer fetish'.

The man due praise for the album's production is Medasyn, who made those early Sov singles such grime-pop tonics - and who even recycled an abandoned Sov beat for 'Friday Night'. Fierce fidget-house synth fuzz ushers in the title (and opening) track; 'Tongue Twister' and 'Let's Play Pretend' employ chirpy conga beats on nodding terms with UK funky, while 'Sometimes I Think About Pt 2' whorps you with dubstep bass to worthy effect.

What few cringeworthy moments there are - 'Lullaby' suggests that angrily railing against haters isn't her best look, and "Look what happened to Stephen Lawrence, it's horrible innit?" is a listen through-your fingers moment - are suppressed by the myriad highlights. Envy may soon be living up to her name in the UK rap world. **Noel Gardner**

DOWNLOAD: 1) 'Tongue Twister' 2) 'Nadine' 3) 'Friday Night'





## Head on backwards



**GOLDFRAPP**  
HEAD FIRST  
(MUTE)

6

Once the source of pop inspiration, now it seems they're content to follow

**W**hether they know it or not, many of this generation's most magnetic pop artists are in hock to Alison Goldfrapp. Lily Allen, La Roux, Little Boots... all owe the frizz-haired synth dominatrix some artistic debt or other, and that's just the Ls. It's been 10 years since Goldfrapp the duo released their debut album 'Felt Mountain', and in that time whatever musical direction Alison and her production partner Will Gregory have gone - electroclash, glam-rock, folktronica, whatever - there have been no shortage of admirers and imitators in their wake. Perhaps this is why the time has come for them to collect their dues. 'Head First', though, is basically an upbeat electro-pop record with one foot in the '80s, much like roughly 85 per cent of music made in the last 20 years. After 'Black Cherry' and 'Supernature' foretold the rise of the electro-vixen and 2008's 'Seventh Tree' helped precipitate the autumnal, paganistic pop of Florence, it's odd to find Goldfrapp and Gregory following the lead of others.

Naturally, their points of reference are a little more obtuse. Take lead single 'Rocket', a sleek, synth-powered ballistic missile that's high on Pat Benatar's hairspray and in possession of a chorus so cheesy and ebullient, it's almost subversive. There's an undercurrent of righteous diva man-based rage that all the best disco tracks seem to be infused with ("Danger, heartache, something has died/No use pretending, I'm leaving this time"), but the focus is firmly on unabashed, primary-coloured fun.

The stack-heeled shadow of Abba is cast over a couple of tracks, too. 'Alive' trends along on an infuriatingly

familiar-sounding piano hook modernised by Gregory's whip-smart production, while the album's title track starts off sounding like 'Mamma Mia' slowed to a seductive crawl, before veering into synthesized euphoria.

Goldfrapp has characterised 'Head First' as her 'up' album, but that's misleading. Certainly, the songs we've mentioned and 'I Wanna Life' (which should have a video of a teenage girl post-argument with Mum catching a Greyhound bus to the nearest Big City) are buoyant, free-spirited affairs, but there's darkness on here too. Sadly, it isn't always pulled off with the same aplomb; 'Shiny And Warm' revisits the electronic-chanteuse persona of 'Strict Machine' and 'Train', but it feels sexed-down and safe, while downbeat 'Hunt' could use big-chorus power-ballad tastelessness to lift it out of its meandering torpor. Most damning of all is 'Voicething', a five-minute synth abstraction that sounds like Enya braying out a mating call and which, on a record just nine songs long, there really shouldn't have been space for.

Of course, it's not Goldfrapp's fault they don't seem unique now; if imitation is flattery, there are a lot of young females flattering the shit out of Alison. 'Head First', enjoyable though much of it is, is disappointingly determined to return the favour. **Barry Nicolson**

DOWNLOAD: 1) 'Rocket' 2) 'Alive' 3) 'I Wanna Life'

**NME.COM**

Watch Goldfrapp's video to 'Rocket' at [NME.COM/video](http://NME.COM/video) now

**CHRIS T-T**  
LOVE IS NOT RESCUE  
EXTRA MILE RECORDINGS

7



Soapbox preachers such as Frank Turner and Jon McClure might seem to be saturating the protest song market, but Chris T-T has something extra to offer. When he's not championing the cause of social justice in familiar fashion, he's exploring relationship dynamics with warmth and intelligence (see: 'Love Is Not Rescue', 'Tall Woman'). Still, it's when Chris goes back to his ranty roots that he's most inspiring. 'Elephant In The Room' is a case in point, with its stirring rallying cry: "I remembered the previous centuries before the word freedom replaced just being free/A sleight of hand to steal our democracy/We can still win." Fighting talk, just when we need it. **Ash Dosanjh**

DOWNLOAD: 'Elephant In The Room'

**WOODEN SHIPS**  
VOL. 2 (RED THROAT)

8



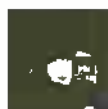
Given that heavy psych and space rock have been going through another renaissance, it's remarkable that the

Ships manage to retain such a distinctive sound. Their character mixes the classic (The Velvet Underground), the unusual (Suicide), the gauche (The Doors) and the hip (Guru Guru) into a warmly overdriven and satisfying whole. The black leather-clad hands of Alan Vega and Martin Rev are a spectral presence guiding 'Vampire Blues' and 'Loose Lips' like a Hell's Angel cruising down an autobahn. Wooden Ships obviously aren't interested in the same progressive spirit as the likes of fellow travellers Onelida but they're still damn effective at what they do. **John Doran**

DOWNLOAD: 'Death's Not Your Friend (Live)'

**ANDREW WK**  
CLOSE CALLS WITH BRICK WALLS/  
MOTHER OF MANKIND (STEVE MAGE)

7



As his label name references, hairy avant-savant pop-metal wiz Andrew WK recently stood accused of being an

industry puppet controlled by backroom forces, the mysterious 'Steev Mike' being the shadowy man behind his music. Bollocks, but it only serves to ramp up the hammy entertainment value of 'Close Calls...', a 2006 album only released in Japan and Korea until now, and 'Mother...', a rarities collection spanning 1999-2010. The former often finds Andrew trying to replicate the crap-into-gold alchemy that birthed 'Party Hard'; deviations from the template can suggest either Cheap Trick or Meat Loaf. The second disc is more goofily eclectic and very long, but worth it for heroic roided-up Bryan Ferry turns. **Noel Gardner**

DOWNLOAD: 'Can You Dance With Me'

**JIMI HENDRIX**  
VALLEYS OF NEPTUNE (1991)

8



No-one needs reminding of Hendrix's genius; but his studio mastery is often overlooked in favour of guitar pyrotechnics -

literally and metaphorically. Live, Hendrix's Experience were in danger of leaving audiences with third-degree burns. These 12 tracks chart the original line-up's last studio recordings, between 'Electric Ladyland's 1968 release and Hendrix opening his own Electric Lady studios in 1970. Revisited 'Are You Experienced' cuts 'Fire' and 'Red House' set the tone for power trio workouts topped by the title cut, while live favourites 'Hear My Train A Comin'' and 'Lover Man' show that Hendrix needed his own studio to replace the rubble they'd have left behind at NYC's hallowed Record Plant. **Jason Draper**

DOWNLOAD: 'Valleys Of Neptune'

**SENNEN**  
AGE OF DEMAL (JAGGER AUDIO)

6



Having purloined their name from a song title belonging to Ride, who borrowed it from a rugged Cornish cove, it's

no surprise Sennen have co-opted a sound that is far removed from their home in the Norwich fens. Expansive rather than parochial, 'Age...' straddles the Atlantic, assimilating US sun-drenched harmony pop while espousing shoegaze noise from these shores. At best they channel Spiritualized and take them some place new, like on gorgeous 'Broken Promise', while at worst they retread ground vigorously trodden by The Stone Roses. While they may deserve to be mentioned in the same breath as Animal Collective, they can also deviate, coming over like a baggy Byrds mishmash. **Jeremy Allen**

DOWNLOAD: 'Broken Promise'

**NORTH ATLANTIC**  
OSCILLATION  
GRAPPLING HOOKS (SCORP)

8



In geography lessons, some friends and I formed an Imaginary psychedelic rock band called The Long Shore Drifters; we even

went so far as to name our Imaginary debut album 'Field Trip'. NAO have gone one further and actually formed a band named after the climatic phenomenon which leads to fluctuations of air pressure that control the storm tracks across the Atlantic. What's more, it's really good. It ranges from Beta Band beats ('Alexanderplatz') to post-rock pop ('Drawing Maps From Memory') with the influence of Pink Floyd, The Flaming Lips and even Peter Gabriel looming large, but it's all pieced together in an intelligent, student kind of way with nods to Boards Of Canada or Squarepusher. **Gordon Freame**

DOWNLOAD: 'Alexanderplatz'



## ULRICH SCHNAUSS

MISSING DEADLINES: SELECTED REMIXES  
(ROCKET GIRL)

5

For all intents, this fourth album by reclusive London-based Deutscher Ulrich Schnauss is more a collection of cover versions than a remix record. Featuring selections from the likes of Howling Bells and Rachel Goswell of Schnauss' beloved Slowdive, these electronic re-imaginings never stray far from the textured soundscapes of his original work. Occasional vivid moments such as Asobi Seksu's rumbling 'Strawberries' provide a little relief, however. While 'Missing Deadlines' is undoubtedly accomplished, with honest affection for its source material, it is also homogenous to the point of distraction. **Tom Edwards**

DOWNLOAD: 'Strawberries' (Asobi Seksu)

## IT'S A MUSICAL

THE MUSIC MAKES ME SICK  
(NEW MUSIC CLUB)

7

Being happy is nice. But happy all the time? That's weird. So it's all about a fine balance - something that It's A Musical have worked to greatness on their debut album. They claim to want fun and for life to be one big long merry showtune; a sentiment which oozes by the bucketload from the Berlin-based twosome's breezy singalongs. But listen harder and there's an unsettling edge to all those tooting horns and playful pianos. Whether it's the twists and turns of melody, unexpected instrumental breakdowns or spiky subject matter, 'The Music Makes Me Sick' keeps our emotions in flux from start to finish. But always in perfect harmony, of course. **Camilla Pla**

DOWNLOAD: 'Pain Song'



## Awkward squad

### THE DILLINGER ESCAPE PLAN

OPTION PARALYSIS  
(PARTY SMASHER/SEASON OF MIST)

9

No easy routes, no compromises and nothing short of brilliant

**W**hen there's no struggle, victory is worthless: that's Dillinger's motto for their fourth album. Music isn't meant to be easily digestible; they know there's nothing wrong with hating something on first listen but maybe giving it one more try out of interest, and then another and another until you're getting the track titles tattooed on your torso. 'Option Paralysis' follows this maxim to a tee. Love the anger of their early work? Great, there's enough sugary choruses here to make a diabetic detonate. Enjoy the melodic rock furrow they ploughed on the last two records? Eat grindcore, pussy. Like songs to stay in one place? Suckle on its Latin-infused piano lounge jazz number, you poseur. But what on paper sounds petulant and needlessly oblique is, in fact, a

passionate masterpiece that contains as many moods and emotions as it's possible to imagine music can conjure.

The roots of its greatness lie in Dillinger's past. The melodic experiments first tripped upon on '04's 'Miss Machine' are rendered brightly yet violently, as on the vast 'Gold Teeth On A Bum', but sinister closer 'Parasitic Twins' sweet doo-wop harmonies confirm they're still as able to unsettle without resorting to shock tactics. 'Farewell, Mona Lisa' winks at both Faith No More and hardcore pioneers Coalesce, but remains thrillingly separate from both. The likes of 'Chinese Whispers' and 'Room Full Of Eyes', which nods towards the electronic bent of '07's 'Ire Works', sound tantalisingly familiar to other Dillinger classics thanks to Greg Puciato's startling vocal range, but never stay

close enough to any discernible template to be anything other than beguiling. And then there's 'Widower', which features the talents of Mike Garson (the avant-garde pianist who played that barmy solo on Bowie's 'Aladdin Sane') and sounds like what's piped through the lobby of hell itself, and 'I Wouldn't If You Didn't', which dissolves head spinningly complex metal into a liquid Latin swing. All utterly distinct from, well, any music any band have ever made. And all comprehensively brilliant.

Every tangled note of 'Option Paralysis' drips with honesty and endeavour, and it shines like a beacon of integrity in a world that's been focus-grouped into the dirt. **Rob Parker**

DOWNLOAD: 1) 'Gold Teeth On A Bum' 2) 'Farewell, Mona Lisa' 3) 'Widower'

## UNSPUN HEROES

### THIS WEEK...

Luke Turner looks back at a piece of pioneering electronica whose anxieties can still chill

### FAD GADGET

FIRESIDE FAVOURITES (MUTE, 1980)



DIGGING UP BURIED TREASURE FROM THE DEPTHS OF OUR COLLECTIONS

**E**ver the wit, Frank Tovey - AKA Fad Gadget - clearly had subversion in mind when he named his 1980 debut album. Forget pipe, slippers and a beloved tome consumed with a sweet sherry to the light of flickering coals, 'Fireside Favourites' was lurid with the tension between the pioneering noise of Suicide, emerging synth technology that nobody really knew how to use and a pop sensibility. With these rough sparks, Tovey created nine tracks that deal with sexual obsession and cruel modernity, those frequent thematic touchstones of the early electronic artists. Tovey was by all accounts a shy, polite man in the flesh. Yet onstage the gaunt former art student would violently introduce his instruments to his head, shave his body

and occasionally coat the raw and bloody follicles with tar and feathers. This confrontational aesthetic is evident throughout an album that hasn't dated, simply because many of Tovey's anxieties still ring true today.

## Frank Tovey created nine tracks that deal with sexual obsession and cruel modernity

'Pedestrian' explores a dark fascination with the destruction wrought by our fascination with cars. It ends only to give way to the creepy menace and critique of consumerism that is 'State Of The Nation', and its lyrics of "collecting things I don't need/

in a room I never use". Where many contemporaneous punk records were merely staccato collections of angst and fury, Tovey used electronics to build a tension, only released by 'Salt Lake City Sunday's' critique of religion. The title track was probably the first piece of music in history to be an electronic country waltz, and the sleazy 'Coitus Interruptus' explored the emptiness of modern sexuality just as it anticipated the sounds of groups who would become far more

commercially successful, like Soft Cell or Depeche Mode. "Let us out... let us out..." screams Tovey in 'The Box' as the synthesizers grind into a crescendo around him. Listening to 'Fireside Favourites' three decades on, you can still feel the claustrophobia. **Luke Turner**



# LIVE!

UPFRONT AND BACKSTAGE

Written by Emily Mackay

# Crown



Lily enjoys her massive invisible ice cream

# ning glories



**LILY ALLEN/DIZZEE RASCAL**  
MEN ARENA, MANCHESTER  
FRIDAY, MARCH 5

The waspish queen and bullish king of pop toast their subjects in very different ways

**P**araded off the stage on two huge gold thrones, the reigning couple of pop chink champagne flutes and lap up the adulation after a world-shaking 'Bonkers'/'Smile' mash-up brings their co-headlining gig to a spectacular and fitting close.

Or, at least, it should have done. Anyone taking even a cursory glance at the suited-and-booted duo on the posters for this two-date love-in could have at least expected the pair to share a celebratory chorus or arm-linking curtain call. Not just because they have previous, collaborating on 'Maths + English' track 'Wanna Be', but because at the moment Dizzee's so obsessed with calculated collaborations that you have to wonder whether he'd record a version of 'Summer Holiday' with Cliff Richard if it pushed him even further from his grime roots into the bosom of pop enormity.

But no, Lil' and Dyl' instead choose to share their stage with a pair of total chumps – the former roping in Britrap goon Professor Green for a d'n'b 'Smile' breakdown, and the latter bizarrely employing the services of a member of *Popstars: The Rivals* losers One True Voice (more on that later).

Frustrating missed opportunities aside, though, tonight's show already has a pretty

weighty significance as a snapshot of British music's top table. Our hosts for tonight are on a similar plane, but heading in totally different directions – Lily soon to abdicate her queen of pop position to spend more time winding Courtney Love up on Twitter (or, as she's claimed, setting up a label, a charity and a vintage clothes shop), Dylan Mills looking every inch the king of all he surveys, with his sights set still further.

Tonight he plays with a dozen or so (mostly unnecessary) session players, including a guitarist probably borrowed from a Whitesnake tribute band and backing singer Daniel Pearce, a man who has suffered the indignity of losing out on two TV reality pop shows (*Popstars: The Rivals* and *The X Factor*).

If we're honest, hard as it is to begrudge Dizzee his exuberant hen-night pop success, the results are a bit over-egged at times – 'Pussyole (Old Skool)' gets the brass section treatment, Whitesnake bloke fretwanks during every breakdown and an ill-conceived version of 'Smells Like Teen Spirit' just sounds a bit shit. Dizzee's label, bank manager and new fans wouldn't agree, but we still preferred the scowling MC with a chip on his shoulder.

Lily's set provides frustration of a different kind – not, as on their subsequent London date, crowd punch-ups, but that she's intent on taking a break from this sort of thing. Sashaying down a large Las Vegas-style staircase for opener 'Everyone's At It', leading the crowd through huge singalongs for 'Smile' and 'LDN', it's all as effortless as it is impressive. If Dizzee needs any pointers on how to navigate the arenas without running up a huge bill with the Musicians' Union, he only needs to have stuck around for his co-headliner. Playing with an understated backing band and minimal razzmatazz, she fills the stage with pure personality and some of the most loveable pop songs of the last decade. Maybe the only problem is she finds all this a bit too easy. Ending the set with a sassy 'Not Fair', Lily tells the crowd she's "off to get fucking lashed on Canal Street" – let's hope that doesn't end up being an apt metaphor for her musical hiatus. If pop's loss ultimately turns out to be the tabloid press', Soho private members clubs' and The Priory's gain, though, we really can't wait for that third album in 2015... *Rick Martin*



So Dizzee, do you have any T-shirts on sale?

## SHORT SETS

### TENEBOUS LIAR

WINDMILL, LONDON  
09/03/10

Famed rock photographer Steve Gullick is more accustomed to being behind the camera than as the focal point of attention. But as he takes to the stage as part of four-piece Tenebrous Liar, he looks surprisingly at home as the band's bellwether. Leering into the mic, his droned poetic deliverance, akin to Nick Cave, centres their ballsy and brooding sound. Two power cuts pay homage to the force of their primordial industrial rhythms and swelling psychedelic feedback, handily demonstrating what TL are about: the brilliance of the dark and shadowy. *Thomas A Ward*

### WHITE HILLS

RUBY LOUNGE,  
MANCHESTER  
07/03/10

Listening to psychedelic stoner rock on a Sunday evening sounds like a brilliant idea, but NYC's White Hills have us running up them and waving a flag the colour of their name at the prospect. They're monumentally loud, to the cost of vocal clarity. The awkward buggers have made an effort with their wardrobe though; now there's no need to imagine what may occur if Papa Lazarou and Shaggy from *Scooby Doo* merged into one person then formed a band with a '70s Catwoman and a random grunger – it's already happened. *Kelly Murray*

LIVE!



## ANIMAL MAGIC



**BLOOD RED SHOES**  
ELECTRIC CIRCUS, EDINBURGH  
MONDAY, MARCH 8

**R**ecently there was a documentary on Channel 4 called *Wild Child*, about kids who were brought up by dogs in Russia. It was an incredibly saddening account of human depravity at its most extreme. But you have to wonder, after seeing Steven Ansell bark at his mic tonight, if the producers really needed to spunk their cash on a trip to Nowhereovnik when a dude from Brighton would suffice: he is positively feral. We give him one more album before he's dry-humping the fuck out of your leg. Anyway, to tonight's gig...

It's not often you see a band who excel in energised grunge-rock soundtrack a '30s musical. Yet tonight as the duo blitz through tracks from the excellent new album 'Fire Like This' and the good stuff from the debut, *The Wizard Of Oz* plays on a massive screen behind them. It's a rather unsettling concoction of sound and vision: when the band play the yell-some 'Light It Up' the scarecrow gets torn limb from limb by flying monkeys. Luckily the songs are good enough to distract from the horrors on screen. 'It's Getting Boring By The Sea' is larger than before, with Laura-Mary Carter's guitar sounding like a force-10 gale directed straight at the cranium, while 'I Wish I Was Someone Better' thunders from head to toe. Of the newbies, 'Count Me Out' is like a petulant child demanding attention over the noise of a broken washing machine, and 'When We Wake' melts the heart like a suppository – it's not romantic, it's raw.

Towards the end a fan shags one of the monitors during new single 'Don't Ask'. Nobody bats an eyelid. This is what BRS do to normal people: stimulate them to shove their dick into a highly dangerous electric object for pure thrills. Bestially brilliant. *Jamie Crossan*



TOM MARTIN/DREW FARRELL



# Made of kicks

**KATE NASH**

KOMEDIA, BRIGHTON  
MONDAY, MARCH 8

Girl-next-door no more, the reinvigorated chanteuse is our wild new best friend

"I'm not a monster, so don't get scared," grins Kate Nash, bright blue eyebrows beetling below silver-and-sea-green forehead. If the post-punk sauce-mistress slink of 'I Just Love You More' wasn't a clear enough signal that Nash had changed, tonight will be. Batwing stripy art-dress swinging, she launches into a spittingly furious poem, 'The Mansion Song', a neurotic and nasty skewering of scenester slappers. "I read Glamour and The Guardian... I take cocaine... I can get fucked like the best of men", she barks, grasping her guitar as an ominous synth drone and rumbling bass whirl around her. The poem segues into a stomping, shouting, Slits-ish song, with Kate bawling, "I don't have to be your baby... you can try and have your way" before hurling lyric sheets out into the crowd.

Not the girl you thought you knew, then, this small show, packed by the rabid, rowdy girl clan that follow Nash everywhere, is a space for her to unfurl new wings, test her strength and try on newly-stitched roles. Playing almost all her new album, 'My Best Friend Is You' (and no 'Foundations', egad), it's a bewildering flaunting of many-hued feathers.

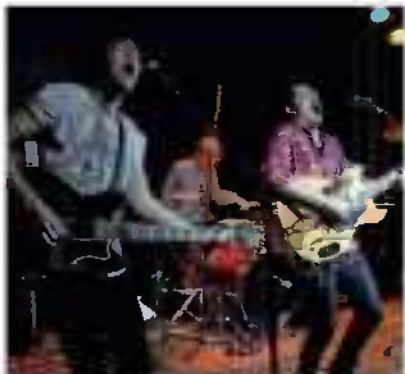
"This song is about homophobic pricks," she announces, introducing 'I've Got A Secret', a play-time sing-song that builds to a scuzzy, swaggering, YYY-ish belter, big drums supporting Kate's newly raw bellow. Lead single 'Doo Wah Doo' sports grungy guitar, staccato chords and a sassy beat, while 'Don't You Wanna Share The Guilt?' revels in spoken-word angst and 'Gorilla Munch' is dark and moody, Kate dirging out low basslines and intoning "everyone you knew was as vacuous as you". So overwhelming is the rush of new sounds that 'I Hate Seagulls' stands out for that gauche, over-cutesy Regina Spektor-esque lyrical style that could sometimes grate. Stand-out 'Later On', though, finds her heartsore and yelling, Kathleen Hanna-style, "later on I cry my stupid eyes out".

She pants with the effort of her play'ng, staring out at the crowd with an express'ion of genuine pain, made all the more intense by the blue brows. The unifying thread between Kates old and new is just that raw, key-thwacking passion; it might be louder and closer to the surface on the new tracks, but it was always there live; 'Merry Happy', reminiscent of an indie Victoria Wood on record, climaxes in a furious storm of battering piano, before Kate ends by hitting random keys with fists like a stropping toddler. No monster, then, but no girl-next-door any more. *Emily Mackay*



Forget Kate's new direction - check out these toeless boots!

EMILY BALEY



## BOYS NEXT DOOR

**LOCAL NATIVES**  
O2 ACADEMY, NEWCASTLE  
SATURDAY, MARCH 6

## SHORT SETS

### FRIGHTENED RABBIT

KONO, LONDON  
10/03/10

If good things come to those who wait then Frightened Rabbit have made that wait work for them. Two years ago they were barely filling pokey pubs such as London's Macbeth. Now the quintet are selling out 1,500-capacity venues like tonight's, and with good reason – regardless of the UK's delayed reaction (the US has been in love with them forever). Old favourite 'Head Rolls Off' may have the crowd enthralled, but it's latest single 'Swim Until You Can't See Land' that leaves them in awe. It's just a matter of time before everyone else catches on. **Ash Dosanjh**

### KAKI KING

SCALA, LONDON  
10/03/10

Brooklyn's Kaki King is nothing short of a guitar prodigy. Shifting tunings, finger-picking, cascades of chiming chords and occasionally tapping out harp-like mini-symphonies on the fretboard, King's playing is awe inducing when she stays on the right side of moodily indulgence. Better still are the more traditional full-band moments, pitching the singer alongside moody rock talents like Land Of Talk and Metric. Taking a moment halfway in to usher fellow 'shorties' to the front of the audience, it's darn near impossible to resist her charms. **Tom Edwards**

Sexy Romy and (inset) stixxy Oil



# The meek inherit

**THE XX**  
STYLUS, LEEDS,  
MONDAY, MARCH 8

Numerous setbacks and hard knocks can't shake this band's quiet hold on us

An alarm bell is ringing somewhere inside this university building. It only seems to increase in volume and agitation; like a nagging doubt plaguing young minds, perhaps. This, however, has nothing to do with The xx. It's just a fire drill. But beforehand, you could have been forgiven for thinking the writing was somehow on the wall for these precociously talented Londoners: shorn of original member Baria Qureshi – who left last year due to exhaustion and a dislike of touring – and facing bigger domestic venues than ever (tonight's holds 1,000, and is easily sold out), singer and guitarist Romy Madley Croft then learned that her father had died, leading to the cancellation of February's European shows. This is their first run of UK live dates since, but if there is any pressure on the band to deliver, then you wouldn't know it from the moody assuredness of this display. That's what The xx do, though, and tonight, rather than play directly to the increased numbers, they instead draw us in ever closer with their steadfast refusal to do anything but render their hushed harmonies and heart-deep introspection as note-perfectly as they do on record. It's not so much a live show you're buying into as a state of mind.

See, The xx can invoke feelings and moods like precious few of their contemporaries, and tonight's hushed reverence among the Student Union audience is wholly indicative of those hypnotic qualities. As set highlight 'VCR' – eerily resembling David Bowie's "Heroes" as told by rapt, nervous young lovers – reaches its pinnacle ("But you, you just know/You just do") we look around and see it in the eyes of hundreds. That crucial 'That's me, that is' moment – so too during 'Crystalised's extended call-and-response, propelled as ever by Jamie Smith's dubby, thumping drum pads. The beauty, the simplicity, the universality of these songs means that whatever the size of the setting, they steadfastly refuse to grow tiresome. It's telling, perhaps, that the cover of *Womb & Womack's* "Teardrops" – recently reintroduced into the set – is the only real 'ball in an hour of otherwise uninterrupted, fragile beauty. It's thrilling to think what album number two might hold, but for now, this is perfect. Tonight, then, there is writing on the wall for The xx... but it's merely the two letters that spell out their minimalist monicker – like them, growing ever bigger and more imposing with the passing of time. **Rob Webb**



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# I WANT TO SOUND LIKE... VAMPIRE WEEKEND



Joe Tillman, 20, Halesowen: "How do I get the sounds of Vampire Weekend? Is it all synths or real instruments?"

## THE SOUND

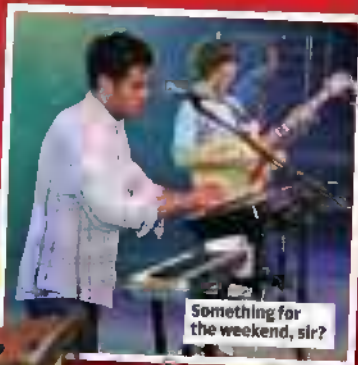
Our beloved prep-punk poppers have successfully mixed-and-matched indie rock with '70s punk and African guitar music. According to keyboard player Rostam Batmanglij, Vampire Weekend also like to pay homage to harmonic structures created by legendary composer JS Bach.

## THE GEAR

In terms of keyboards, a Casio CA-100 and a M-Audio Axiom 61 MIDI keyboard will help get the job done. Rostam's secret weapon is the use of Chamberlin flute and trumpet sounds. You can get a Chamberlin sound library from programs like SampleTron and play them through a MIDI keyboard. Rostam's keyboards are also put through a guitar amp, such as a Fender Hot Rod Deluxe, to get more power and identity to the sounds.

## IN THE STUDIO

Rostam produced both VW albums, and while he's a fan of sophisticated techniques he also recommends basic methods of recording. First off, try changing the room you're recording in – the way the sound bounces around different walls will all have an effect. Secondly, think of sounds as frequencies – it will help you order your sounds. For example, playing the low notes on a detuned guitar will make it a lot closer to the bass drum than if you were playing high up the neck. Finally, according to Rostam, people are affected most by vocals and drums, so put them high up in the mix.



Something for the weekend, sir?

## THE TECHNIQUE

Learn your major chords, like A, D and E, throw in some F#m and B7 cuties, and you're on the way to getting some VW songs. Synths are blended with genuine African instruments, such as the marimba (like a big xylophone) and a kalimba (a little thumb piano) to keep textures fresh. Rostam claims if it sounds good it should go in, regardless of where it came from, so don't worry too much about the whole 'real vs virtual' instruments debate.

## BEST TRICK

Rostam is a great believer in writing a song on one instrument and playing it on another. "It doesn't matter how well you play – you can always record the part note by note," he claims. "The important thing is that you keep things fresh as long as possible."

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Words by John Callaghan from...



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# GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD *Edited by Ash Dosanjh*

616 GIGS  
ACROSS  
THE UK &  
IRELAND

## PICK OF THE WEEK...



### PICK OF THE WEEK

## SUEDE

WHERE: LONDON 100 CLUB (SAT), MANCHESTER RITZ (SUN)

The much-loved Britpop outfit fronted by Brett Anderson reform for a couple of intimate warm-up dates before headlining the Royal Albert Hall next week in aid of the Teenage Cancer Trust.

[WWW.NME.COM/artists/suede](http://WWW.NME.COM/artists/suede)

### EVERYONE'S TALKING ABOUT

## MGMT

WHERE: LONDON HEAVEN (THURS), DUBLIN ACADEMY (SAT)

The Brooklyn duo head to the UK to surprise us all with their daring new LP 'Congratulations'. With homages to Dan Treacy and Brian Eno in the pipeline expect both the sublime and charmingly ridiculous.

[WWW.NME.COM/artists/mgmt](http://WWW.NME.COM/artists/mgmt)



### PICK OF CLUB NME

## APPLES

WHERE: NOTTINGHAM PULSE BAR, TRENT UNIVERSITY (FRI)

Something fruity for the weekend? Apples headline at Club NME Nottingham with their fizzed-up electro indie. Support comes from local indie rock outfit The Limits and the riotous Mellow Rebellion.

[WWW.NME.COM/clubnme](http://WWW.NME.COM/clubnme)



### DON'T MISS

## SPECTRUM

WHERE: LONDON LUMINAIRE (WED)

After his rather brilliant work on the new MGMT album, erstwhile Spacemen 3 legend Pete 'Sonic Boom' Kember performs with the latest incarnation of his band Spectrum. Support comes from Hush Arbors and some "very special guests". Interesting.

[WWW.NME.COM/artists/spectrum](http://WWW.NME.COM/artists/spectrum)

### RADAR STARS

## SLEIGH BELLS

WHERE: LONDON WHITE HEAT @ MADAME JOJO'S (TUES)

Having charmed the socks off New York's CMJ festival last year, Brooklyn duo Sleigh Bells bring their electro-fuzz jingles to the UK for the first time.

[WWW.NME.COM/artists/sleigh-bells](http://WWW.NME.COM/artists/sleigh-bells)



O<sub>2</sub> customers can get Priority Tickets to The O<sub>2</sub> and O<sub>2</sub> Academy venues up to 48 hours before general release. Just register at [o2priority.co.uk](http://o2priority.co.uk)

When Priority Tickets are gone, they're gone. Terms apply.

Find more magazines at [www.magazinesdownload.com](http://www.magazinesdownload.com)

O<sub>2</sub>



# WEDNESDAY

MARCH 17

Be sure to tune into the weekly Forum as NME's Steve Sutherland returns to dissect the latest single releases, from 5pm

**NME**  
RADIO

**Kids Can't Fly Moles** 01225 404445

**Flook Custom House Square**  
0871 230 1094

**Yes Cadets Limeight** 028 9032 5942

**Audio Bullies** 02 Academy 2  
0870 771 2000 **WA**

**Thee Silver Mount Zion Orchestra**  
Asylum 0121 233 1109

**This Happy Breed** Hare And Hounds  
0121 444 2081

**Two Door Cinema Club** 02 Academy  
3 0870 771 2000 **WA**

**Four Tet** Concord 2 01273 673311

**The Hidden Cameras** Audio  
01273 624343

**Lupen Crook** Freebutt 01273 603974

**Peter Green** Komedie 01273 647100

**The Computers** Croft 0117 987 4144

**Glamour Of The Kill** 02 Academy 2  
0870 771 2000 **WA**

**New Young Pony Club/Is Tropical/**  
**Teeth** Thekla 08713 100000

**Hayseed Dixie** Junction 01223 515151

**Darlen Dempsey** The Pavilion  
00 35321 427 6228

**Deaf Havana** The Victoria Inn  
01332 74 00 91

**Afrojack** Academy 00 3531 877 9999

**Kila Olympia** 00 3531 679 3323

**The Pensioners** Sneaky Pete's  
0131 225 1757

**Catcher Box** 0161 236 4355

**James McCartney** King Tut's Wah  
Wah Hut 0141 221 5279

**Mono Oran Mor** 0141 552 9224

**Paloma Faith** 02 Academy  
0870 771 2000 **WA**

**Stiff Little Fingers** Barrowlands  
0141 552 4601

**Wardles Dangle** PJ McGinty's  
01473 251 515

**Archive** New Roscoe 0113 246 0778

**Autoclave** Wardrobe 0113 222 3434

**The Dawmriders** Elbow Rooms  
0113 245 7011

**The Joy Formidable** Airship Cockpit  
Room 2 0113 244 3446

**Tag-Team** Preacher Sandinista!  
0113 305 0372

**Why?** Brudenell Social Club  
0113 243 5866

**Boyce Avenue** 02 Academy  
0870 771 2000 **WA**

**Aqualeem/Black Diamond Bay**  
Bull & Gate 020 7485 5358

**Artifacts** For Space Travel 93 Feet  
East 020 7247 6095



**Two Door Cinema Club, 02 Academy 3, Birmingham**

**The BibleCodes** Sundays  
02 Shepherds Bush Empire

**Brother Ali** Cargo 0207 749 7840

**Conrad Vingo** Slaughtered Lamb  
020 8682 4080

**Death By Mau Mau/Tin Pan Gang**  
Proud Galleries 020 7482 3867

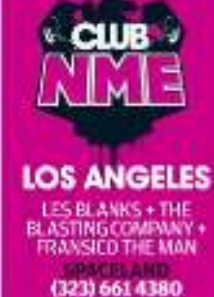
**The Foxes** Arts Club 020 7460 4459

**The Glassband** Barfly  
0870 907 0999 **+14**

**Ground Dust/Orange Nichole**  
Buffalo Bar 020 7359 6191

**Hannah Dorman** Troubadour Club  
020 7370 1434

**Jethro Tull** Union Chapel  
020 7226 1686



**Joana And The Wolf/The Munroes**  
Monarch 0871 230 1094

**Joe Worricker/Heebie Jeebies** The  
Lexington 020 7837 5357

**Legs Eleven** Enterprise  
020 7485 2659

**Lisa Mitchell** Borderline  
020 7734 5547

**Lucy Walkwright Roche**  
Garage (Upstairs) 0871 230 1094

**Newton Faulkner** Apollo  
0870 606 3400

**Overthrow/Over And Out/**  
**Strobe** Circus Roundhouse (Studio)  
020 7482 7318

**QJMJ** Monto Water Rats  
020 7637 4412

**Renegade Sound** On The Rocks  
020 7278 1074

**Rum Shebeen/The Lovebirds**  
Windmill 020 8671 0700

**The Saudis/The Jude** Dublin Castle  
020 7485 1773

**Skarhead** Underworld 020 7482 1932

**Spectrum/Hush** Arbors Luminaire  
020 7372 7123

**Tom McRae** Scala 020 7833 2022

**Trivium** KOKO 020 7388 3222

**Zebrahead** 02 Academy Islington  
0870 771 2000 **WA**

**Delphic** Sankey's 0161 661 9668

**Frank Turner** Academy 0161 832 1111

**Hot Pollai** Roadhouse 0161 228 1789

**Incasium** Academy 3 0161 832 1111

**Sound Of Guns** Ruby Lounge  
0161 834 1392

**Times New Viking** Deaf Institute  
0161 330 4019

**The Automatic** 02 Academy 2  
0870 771 2000

**The Kabeedies** Arts Centre  
01603 660352

**Dan Le Sac Vs Scroobius Pip**  
Rescue Rooms 0115 958 8484

**Franz** Nicholas Maze 0115 947 5650

**You Me At Six** Rock City  
08713 100000

**Emma Pollock/Josh Pyke**  
02 Academy 2 0870 771 2000 **WA**

**The Strangers** 02 Academy  
0870 771 2000 **WA**

**Wreckless Eric** Cellars 0871 230 1094

**The Beatbullyz** Oakford Social Club  
0116 255 3956

**Avarice** Boardwalk 0114 279 9090

**Turin Brakes** Memorial Hall  
0114 278 9789

**The James Clever** Quintet Joiners  
023 8022 5612

**Mark Kershaw** Horn 01727 853143

**The Men They Couldn't Hang** 12 Bar  
01793 535713

**The Shining** The Hop 0871 230 1094

**Babybird** Fibbers 01904 651 250 **+14**

**Skindred** The Duchess  
01904 641 413

# THURSDAY

MARCH 18

Ahead of their first UK live show this year, MGMT join NME Radio's Jon Hillcock to chat about their forthcoming album 'Celebration'

**NME**  
RADIO

**Alasdair Roberts** The Tunnels  
01224 211121

**Seven Crowns** Moles 01225 404445

**Drunk Lovers, Sinners & Saints**  
02 Academy 3 0870 771 2000 **WA**

**Martyn Joseph** Hare And Hounds  
0121 444 2081

**Skindred** 02 Academy 2  
0870 771 2000 **WA**

**NIM** 02 Academy 01202 399922 **WA**

**Brother Ali** Freebutt 01273 603974

**Back To The Lake** Louisiana  
0117 926 5978

**Ramona** 02 Academy 2  
0870 771 2000 **WA**

**We Are Tokyo** Start The Bus  
0117 930 4370

**Audio Bullies** Junction 2 01223 515151

**On Off Switch** Chw Ifor Bach  
029 2023 2199

**Mumford & Sons** Academy  
00 3531 877 9999

**Owen Pallett** Whelan's  
00 3531 475 9372

**Thee Silver Mount Zion Orchestra**  
Button Factory 00 3531 670 9202

**Ly Shark** Freebutt 01273 603974

**James Vincent** Mc Morrow Bus n  
Dubh 01793 535713

**Babybird** King Tut's Wah Wah Hut  
0141 221 5279

**Boyce Avenue** Garage 0141 332 1120

**For The Fallen** Dreams Cathouse  
0141 248 6606

**Paloma Faith** 02 ABC  
0870 903 3444 **WA**

**Times New Viking/Yuck** Nice'n'Sleazy  
0141 333 9637

**Why?** Stereo 0141 576 5018

**Lupen Crook** Boilerroom  
01483 440022

**Kira Kira** Square  
01279 305000

**Operation FM** PJ McGinty's  
01473 251 515

**Dan Le Sac Vs Scroobius Pip** Cockpit  
0113 244 3446

**Frank Turner** 02 Academy  
0870 771 2000 **WA**

**Mono** Brudenell Social Club  
0113 243 5866

**Psycho Fiend** New Roscoe  
0113 246 0778

**Wild Beasts/Erland & The**  
**Carnival/Lone Wolf** 02 Academy 2  
0870 771 2000 **WA**

**Acoustic Ladyland** Borderline  
020 734 5547

**The Anuska** Accord Garage (Upstairs)  
0871 230 1094

**Buster Shuffle** Queen Of Hoxton  
020 7422 0958

**Chapterhouse** Scala 020 7833 2022

**Climax** Union Chapel  
020 7226 1686

**The Courteeners** 02 Academy  
Brixton 0870 771 2000 **WA**

**Darlen Dempsey** Luminaire  
020 7372 7123

**The Debtor's Daughter/To The**  
**Boats** Buffalo Bar 020 7359 6191

**Eliza Carthy** Band Monto Water Rats  
020 7837 4412

**Emy** Cargo 0207 749 7840

**Goldheart** Assembly The Old Queen's  
Head 0207 839 7261

**Hardis** Huld/Bodebrixen  
020 7240 2622

**Mari Wilson** Ibar 020 8445 2165

**MGMT** Heaven 020 7930 2020

**Nik Kershaw** 02 Academy 2 Islington  
0870 771 2000 **WA**

**Nosaj** Thing Rhythm Factory  
020 7247 9386

**Oneohtrix Point** Never Grosvenor  
0871 223 7992

**Phife Dawg** Jazz Cafe 020 7916 6060

**Renegade Sound** Cobden Club  
020 8960 4222

**Rob The Rich** Barfly  
0870 907 0999 **+14**

**Rox** Dingwalls 020 7267 1577

**Sidkman Cartel/The Tall Tales**  
Hope & Anchor 020 7354 1312

**Thirteen Bull & Gate** 020 7485 5358

**Two Door Cinema Club/Citadels**  
Hoxton Square Bar & Kitchen  
020 7613 0709

**Viktor And The Hinder/Red Nova**  
Dublin Castle 020 7485 1773

**Anna Kashfi** Zion Arts Centre  
0161 226 1912

**Dervant UK** Roadhouse 0161 228 1789

**The Indelicates** Ruby Lounge  
0161 834 1392

**The Kabeedies** Night And Day Cafe  
0161 236 1822

**Urban Key** Academy 3 0161 832 1111

**Steel Panther** 02 Academy  
0870 771 2000

**Emma Pollock/Josh Pyke** Arts Centre  
01603 660352

**The Beat** Rescue Rooms  
0115 958 8484

**The Computers** Rock City  
08713 100000

**Crystal Wolf** Bodega Social Club  
08713 100000

**Triad Maze** 0115 947 5650

**New Young Pony Club/Is Tropical**  
02 Academy 2 0870 771 2000 **WA**

**Kyla La Grange** Cellars 0871 230 1094

**The Automatic** 02 Academy 2  
0870 771 2000 **WA**

**Four Tet** Plug 0114 276 7093

**The Talk** Boardwalk 0114 279 9090

**The Colour** Movement Joiners  
023 8022 5612

**The Ashun** The Vic 01793 535713

**Dress To Kill** The Rolleston  
01793 534238

**The Silhouettes** Little Civic  
0870 320 700

**The Hung** The Stone Roses Bar  
01904 670696

**Sound Of Guns** Fibbers  
01904 651 250 **+14**



**Mumford & Sons, Academy, Dublin**

**KEY**

**+14 = 14 AND ABOVE +16 = 16 AND ABOVE**  
**AA = ALL AGES**  
**WA = UNDER 14S WITH AN ADULT**  
**UNLESS OTHERWISE STATED ALL GIGS ARE 18+**



# FRIDAY

## MARCH 19

**The Beat Warehouse** 0844 847 2319

**Diana Vickers Moles** 01225 404445

**James Vincent Mc Morrow** Auntie Annie's 028 9050 1660

**Four Tet** Custard Factory 0121 604 7777

**HIM** 02 Academy 0870 771 2000 **WA**

**James McCartney** 02 Academy 3

0870 771 2000 **WA**

**The Lucky 27s** Flapper

0121 236 2421

**Editors** 02 Academy

01202 399922 **WA**

**Eaststatic** Concorde 2 01273 673311

**Sham 69** Engine Room

01273 728 999

**Thomas Truax** Freebutt

01273 603974

**Frank Turner** 02 Academy

0870 771 2000 **WA**

**Ruckus Robotics** Start The Bus

0117 930 4370

**The Joy Formidable** Alrshlp

Portland Arms 01223 357268

**Four Tops** International Arena

029 2022 4488

**Inner City Pirates** Barfly

029 2066 7658

**Chimpunk Savoy** 00 35321 425 3000

**Horsebox** Crane Lane Theatre

00353 21 427 8487

**Babybird** The Box 01270 257 398

**Not Suitable For Work** The Victoria

Inn 01332 74 00 91

**Owen Pallett** Whelan's

00 3531 475 9372

**Angelic Upstarts** Citrus Club

0131 622 7086

**Egyptian Hip Hop** Sneaky Pete's

0131 225 1757

**Turin Brakes** Cabaret Voltaire

0131 220 6176

**Emma Pollock/Josh Pyke**

King Tut's Wah Wah Hut 0141 221 5279

**Three Silver Mount Zion Orchestra**

School Of Art 0141 353 4530

**Jacob H James** The Oakwood

01625 583 036

**Andy McKee** Guildhall Arts Centre

01452 503050

**EastStrikewest** Boilerroom

01483 440022

**Dead Heaven** Square 01279 305000

**Bad Habits** Blue Rooms

01432 360990

**Adam Freeland** Faversham

0113 245 8817

**Club Smith** Cockpit 0113 244 3446

**King Cannibal** Wire Club

0870 444 4018

**New Model Army** 02 Academy

0870 771 2000 **WA**

**Street Legal** The Owl 0113 256 5242

**Times New Viking** Brudenell Social

Club 0113 243 5866

**We Say No** Cardigan Arms

0113 274 2000

**Dan Le Sac Vs Scroobius Pip**

02 Academy 2 0870 771 2000 **WA**

**Babe Shadow** Hobby Horse

0871 230 1094

**Bambus City** Strut Good Ship

020 7372 2544

**The Bang Bangs/David**

**Cronenberg's Wife** Bull & Gate

020 7485 5358

**CLUB NME**

**BERLIN**  
CORY CHISEL  
030 4400 8140

**BRIGHTON**  
JUMPING SHIPS  
01273 606906

**LONDON**  
ANIMAL KINGDOM +  
KURBAN AND THE  
WOLFNOTES  
0207 388 3222

**NOTTINGHAM**  
APPLES + THE LIMITS +  
MELLOW REBELLION  
01158 486200

**The Bloody Beetroots/Does It**

**Offend You, Yeah?/Man Like Me**

Coronet 020 7701 1500

**Caroline Doolan** Elixir Bar

020 7383 0925

**The Cellar Family/Sawto** Dublin

Castle 020 7485 1773

**Chas & His Band** 100 Club

020 7636 0933

**Giovanni Allevi** Queen Elizabeth Hall

020 7960 4242

**Ivan And The Wolves** Luminaire

020 7372 7123

**Jamie Crawford** Troubadour Club

020 7370 1434

**Kaputt/Sunderbans** The Lexington

020 7837 5387

**Lube** 02 Shepherds Bush Empire

0870 771 2000 **WA**

**Petit Vodo** Windmill 020 8671 0700

**The Riches Big Band** Union Chapel

020 7226 1686

**Ruderalis** 93 Feet East

020 7247 6095

**The Soul Hustlers** 12 Bar Club

020 7240 2622

**The Spindle Sect** 229 Club

020 7631 8310

**Steel Panther** 02 Academy Brixton

0870 771 2000 **WA**

**The Slowways** Barfly

0870 907 0999

**The Strangers** Apollo

0870 606 3400

**The Automatic** Academy 3

0161 832 1111

**Lights Out** Action Club Academy

0161 832 1111

**Nine Black Alps** Night And Day Café

0161 236 1822

**Paloma Faith** Academy

0161 832 1111

**Why?** Deaf Institute 0161 330 4019

**The 13th** Roadhouse 0161 228 1789

**The Computers** Uncle Albert's

01642 230472

**Boyce Avenue** 02 Academy 2

0870 771 2000

**Wild Beasts/Lone Wolf** Cluny

0191 230 4474

**Skip 'Little Axe'** McDonald Arts

Centre 01603 660352

**You Me At Six** UEA 01603 505401

**The Hidden Camera** Bodega Social

Club 08713 100000

**Two Door Cinema Club**

02 Academy 2 0870 771 2000 **WA**

**For The Fallen Dreams** Met Lounge

01733 566100

**The Colour Movement** Cellars

0871 230 1094

**The Courteeners** 02 Academy

0870 771 2000 **WA**

**The Dead Delta** Plug 0114 276 7093

**Delphic** Leadmill 0114 221 2828

**Gordon Giltrap** Boardwalk

0114 279 9090

**The Program** Initiative Joiners

023 8022 5612

**Errors** Tolbooth 01786 274000

**Albany Doves** Horn 01727 853143

**Ben Fletcher** The Rolleston

01793 534238

**The Last Cam** 12 Bar 01793 535713

**Natasha Griffiths** The Vic

01793 535713

**In Tyler We Trust** The Forum

08712 777101

**Hatcham Social** Escobar

01924 332000

**Blackbeards** Tea Party Fibbers

01904 651 250 +14

**Columbia** The Stone Roses Bar

01904 670696

**Gun** The Duchess 01904 641 413

# SATURDAY

## MARCH 20

**Mr Vagabond** Birdwell Club

01226 742377

**The Black Swan Effect** Moles

01225 404445

**Mumford & Sons** Spring & Airbrake

028 9032 5968

**The Courteeners** 02 Academy

0870 771 2000 **WA**

**The Joy Formidable/Baddies** 02

Academy 3 0870 771 2000 **WA**

**Tiesto** LG Arena 0121 780 4133

**Audio Bullis** Concorde 2

01273 673311

**Nick Harper** Freebutt 01273 603974

**Cars On Fire** Louisiana 0117 926 5978

**Diana Vickers** The Cooler

0117 945 0999

**Rox** Folkhouse 0117 926 2987

**Why?** Thekla 08713 100000

**James McCartney** Barfly

029 2066 7658

**A World Defined** The Victoria Inn

01332 74 00 91

**Never** The Bride Flowerpot

01332 204955

**Ash Andrews** Lane Theatre

00 3531 679 5720

**Brother Ali** Crowdaddy

00 3531 478 0225

**The Jimmy Cake** Whelan's

00 3531 475 9372

**MCANT** Academy 00 3531 877 9999

**Any Colour** Black The GRV

0131 220 2987

**The Beat** Picture House

0844 847 1740

**Chris T-T** Sneaky Pete's 0131 225 1757

**The Mixups** Cabaret Voltaire

0131 220 6176

**Withered Hand** Voodoo Rooms

0131 556 7060

**The Common Empire** 02 ABC2

0141 204 5151 **WA**

**The Computers** King Tut's Wah Wah

Hut 0141 221 5279

**The Hidden Camera** Stereo

0141 576 5018

**Kris Tennant** 02 Academy 2

0870 771 2000 **WA**

**Schnapps** 13th Note Café

0141 553 1638

**Turin Brakes** Classic Grand

0141 221 4583

**The Colour Movement** Boilerroom

01483 440022

**Pama International** Square

01279 305000

**Enochian Theory** Blue Rooms

01432 360090

**CC Sinners** Club 85 01462 432767

**Hayseed Dixie** Piper Club

01482 498931

**Six Degrees Of Separation** PJ

McGinty's 01473 251 515

**The Automatic** Brudenell Social Club

0113 243 5866

**Babybird** Faversham 0113 245 8817

**Bootscrapers** Adelphi 01943 468615

**Charlie Bath** Cockpit 0113 244 3446

**Chumbawamba** Grand Theatre

0113 222 6222

**For The Fallen Dreams** Joseph's Well

0113 203 1861

**Paloma Faith** 02 Academy

0870 771 2000 **WA**

**Redwood Thinkers** The Owl

0113 256 5242

**The Shinkins**



# SUNDAY

## MARCH 21

**Fighting Fiction Moles**  
01225 404445

**BELEST**  
Boyce Avenue Spring & Airbrake  
028 9032 5968  
Skindred Limeright 028 9032 5942

**BIRMINGHAM**  
Frank Turner O2 Academy  
0870 771 2000 WA

**BRIGHTON**  
The Colour Movement Freebutt  
01273 603974  
The Hype Concorde 2 01273 673311  
Why? Komedia 01273 647100

**BRISTOL**  
The Album Leaf Thekla  
08713 100000

**DUBLIN**  
Revolution For Dogs Whelan's  
(Upstairs) 00 3531 475 9372  
50 Cent The O2 01 819 8888

**EDINBURGH**  
Frank Nicolay Sneaky Pete's  
0131 225 1757

**GLASGOW**  
Chris T-T Lith Note Café  
0141 553 1638  
Dan Le Sac Vs Scroobius Pip King  
Tut's Wah Wah Hut 0141 221 5279

**GUILDFORD**  
The Kaboodles Boilerroom  
01483 440022

**HITCHIN**  
ZeroPunk Club 85 01462 432767

**LIMDS**  
The Elvis Suicide Northern Monkey  
0113 242 6630  
Lack Of Afro Hi-Fi Club 0113 242 7353  
The Modfather's New Roscoe  
0113 246 0778  
New Young Pony Club/Is Tropical/  
Teeth Cockpit 0113 244 3446

**LONDON**  
The Crushers Good Ship  
020 7372 2544  
Delain Garage 020 7607 1818  
Dommin Borderline 020 7734 5547  
Ducks Deluxe Halfmoon  
020 8780 9383  
DM 5th Slaughtered Lamb  
020 8682 1080  
Eleven Eleven Protid Galleries  
020 7482 3867  
Indigost Bull & Gate  
020 7485 5358

Jagged Edge Indigo @ The O2 Arena  
0870 701 4444

James Carrington Bush Hall  
020 8222 6955

Patti Smith Union Chapel  
020 7226 1686

Popa Chubby Jazz Café  
020 7916 6060  
Total Chaos Underworld  
020 7482 1932

**MANCHESTER**  
Babybird Ruby Lounge  
0161 834 1392  
The Computers Roadhouse  
0161 228 1789  
Four Tops Evening News Arena  
0161 950 5000  
Suede Ritz 0161 236 4355  
Thee Silver Mount Zion Orchestra  
Academy 3 0161 832 1111

**NEWCASTLE**  
Paloma Falch O2 Academy  
0870 771 2000

**NOTTINGHAM**  
Brother Ali Bodega Social Club  
08713 100000  
Stiff Little Fingers Rock City  
08713 100000  
Turin Brakes Rescue Rooms  
0115 958 8484

**OTLEY**  
Martyn Joseph Cunnthouse  
01943 467466

**OXFORD**  
The Joy Formidable/Baddies  
O2 Academy 2 0870 771 2000 WA

**SHEFFIELD**  
Connie Lush And Blues Shouter  
Boardwalk 0114 279 9090  
Hayseed Dixie Plug 0114 276 7093

**SWINDON**  
Zebrahead The Furnace  
01793 534238

# MONDAY

## MARCH 22

The Courteeners,  
O2 Academy,  
Newcastle



The Joy Formidable,  
O2 Academy 2, Oxford



**BELEST**  
Ronan Keating Waterfront  
028 9033 4455  
50 Cent Odyssey 028 9073 9074

**BIRMINGHAM**  
Diana Vickers Glee Club  
0870 241 5093

**BRIGHTON**  
The Joy Formidable/Airship  
Audio 01273 624343  
Marlena Shaw Concorde 2  
01273 673311

**BRISTOL**  
Babybird Thekla 08713 100000  
Winger O2 Academy 2  
0870 771 2000 WA

**CARDIFF**  
Skindred Brickyard  
01228 512220

**DERRY**  
Alaska The Victoria Inn  
01332 74 00 91

**DUBLIN**  
Kevin Doherty Button Factory  
00 3531 670 9202  
Ulfan Conlon Whelan's  
00 3531 475 9372

**EDINBURGH**  
Tindersticks Queen's Hall  
0131 668 2019

**EXETER**  
This Is Hell Cavern Club  
01392 495370

**GLASGOW**  
Four Tops Clyde Auditorium  
0141 248 3000

The Pin Ups 13th Note Café  
0141 553 1638

**HITCHIN**  
Common Chaos Club 85  
01462 432767

**LEAMINGTON**  
Jackdaw With Crowbar Kokos  
01926 421 212

**LEEDS**  
Stiff Little Fingers O2 Academy  
0870 771 2000 WA  
Thee Silver Mount Zion Orchestra  
TJ's 0871 230 1094

**LONDON**  
Adam Donen Enterprise  
020 7485 2659  
Christina Novelli/The Blanca  
Story/This Life Scandal Dublin  
Castle 020 7485 1773  
Gilde And Swerve 93 Feet East  
020 7247 6095  
Hayseed Dixie/Shush Watershed  
020 8540 0080

Jose Vanders/Luke Leigh field  
Windmill 020 8671 0700  
Kyoto Drive Barfly  
0870 907 0999 +14  
North Atlantic Oscillation/Kyte/  
Sennen The Lexington 020 7837 5387  
Peter Green Union Chapel  
020 7426 6586

Sugar Ray Ford & The Zephyrs Of  
Swing 100 Club 020 7636 0933  
Taske Underworld 020 7482 1932  
Them Crooked Vultures Royal Albert  
Hall 020 7589 8212

Universal Vibrations/Eighth Day  
Army Hope & Anchor 020 7354 1312  
Wild Beasts/Everything  
Everything/Esben And The Witch  
KOKO 020 7388 3222

**MANCHESTER**  
The Album Leaf Deaf Institute  
0161 910 40 9

Dan Le Sac Vs Scroobius Pip  
Academy 2 0161 832 1111

**NEWCASTLE**  
The Courteeners O2 Academy  
0870 771 2000

**NORWICH**  
The Automatic Arts Centre  
01603 660352

Frank Turner UEA 01603 505401

**NOTTINGHAM**  
Delain Rock City 08713 100000  
New Young Pony Club/Is Tropical/  
Teeth Stealth 08713 100000

**PORTSMOUTH**  
The Reverb Maze 0115 947 5650

**SOUTHAMPTON**  
Flyleaf Wedgewood Rooms  
023 9286 3911

Thomas White Cellars 0871 230 1094

**SWANSEA**  
New Model Army Sin City  
01792654226

**TUNBRIDGE WELLS**  
Filthy Nights The Forum  
08712 777101

**WAKEFIELD**  
Juno Escobar 01924 332000



# TUESDAY

## MARCH 23

**BIRMINGHAM**  
Mamas Gun 02 Academy 3  
0870 771 2000 WA  
Zebrahead 02 Academy 2  
0870 771 2000 WA

**BRIGHTON**  
The Kabeedies Freebutt  
01273 603974

**BRISTOL**  
The Jim Jones Revue Thekla  
08713 100000  
North Atlantic Oscillation Louisiana  
017 926 5978

**CARDIFF**  
The Arusha Accord Barfly  
029 2066 7658 +14  
This Is Hell Cwib Ifor Bach  
029 2023 2199

**DUBLIN**  
Cavan Night Burton Factory  
01 3531 670 9202

**EDINBURGH**  
The Courteeners Picture House  
0844 847 1740  
Youthmovies Sneaky Pete's  
0131 225 1757

**GLASGOW**  
New Young Pony Club/Is Tropical/  
Teeth King Tut's Wah Wah Hut  
0141 221 5279

**LEEDS**  
Geoff Farina The Library  
0113 2440794  
The Hidden Cameras Brudenell  
Social Club 0113 243 5866  
Motion City Soundtrack Coddgill  
0113 244 3446  
Total Chaos Rios 0844 414 2182

**LIVERPOOL**  
Taken By Storm 02 Academy 2  
0870 771 2000 WA

**LONDON**  
The Album Leaf Bush Hall  
020 8222 6955  
Crooked Still Borderline  
020 7734 5547  
Damo Suzuki Hoxton Square Bar &  
Kitchen 020 7613 0709

Dan Le Sac Vs Scroobius Pip KOKO  
020 7388 3222  
Diana Vickers Monto Water Rats  
020 7837 1112  
Easy Hips Monarch 0871 230 1094  
Gaetano/Palanluk Dublin Castle  
020 7485 1773  
Guild Of Stags Good Ship  
020 7372 2544  
Manner Luminaire 020 7372 7123  
Meat Sweats Constitution  
020 7387 4805  
Medicine Slaughtered Lamb  
020 8682 4080  
Ningengoukaku Barden's Boudoir  
0770 865 6633

**CLUB**  
**NME**  
**BRIGHTON**  
**ROMANCE**  
**01273 606906**

Sex Beets Old Blue Last 020 7613 2478  
Sleigh Bells/Visions Of Trees/  
New Yoga @ White Heat  
Madame Jujus 020 7734 2473  
Sons Of Merrick The Gaff  
020 760 75063  
Sound Of Guns The Lexington  
020 7637 5367  
Taxi Taxi Garage (Upstairs)  
0871 230 1094  
The Silver Mount Zion Orchestra  
Electric Ballroom 020 7485 9006  
Viviane Viveurt Bull & Gate  
020 7485 5358

We Are The Fallen King's College  
020 7836 7132  
What Is Life For?/Another Dead  
Here Hope & Anchor 020 7354 1312  
Zebedy Rays/Mouldin Dax/Adolar  
Buffalo Bar 020 7359 6191

**MANCHESTER**  
Beat The Radar Night And Day Café  
0161 236 1829  
Emma Pollock/Josh Pyke  
Academy 3 0161 832 1111

**NEWCASTLE**  
Four Tops Metro Radio Arena  
0870 707 8000  
Stiff Little Fingers 02 Academy  
0870 771 2000

**NORWICH**  
Chimarron Arts Centre 01608 660352  
Reverend & The Makers Waterfront  
01603 632717

**NOTTINGHAM**  
The Automatic Rescue Rooms  
0115 958 8484  
Flyleaf Rock City 08713 100000

**OXFORD**  
Boyce Avenue 02 Academy  
0870 771 2000 WA

**PORTSMOUTH**  
Frank Turner Pyramids  
023 4235 8608  
Winger Y-edgewood Rooms  
023 9286 3911

**SHEFFIELD**  
The Computers Corporation  
0114 276 0262  
Friends Of Heroes Boardwalk  
0114 279 9090

**SOUTHAMPTON**  
Babybird Joiners 023 8022 5612  
Turin Brakes Brook 023 8055 5366

**STOKE ON TRENT**  
Born From Pain Sugarmill  
01782 214991

**ST ALBANS**  
Memorial Beach Horn 01727 853143

**YORK**  
Uam Lever Fibbers  
01904 651 250 +14

Frank Turner,  
Pyramids,  
Portsmouth

# GIGS

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## BOOKING NOW



### NADA SURF

STARTS: LONDON KOKO, APR 13

The American alt-rockers get set to promote their covers album 'If I Had A Hi-Fi' with a string of dates.

[NME.COM/artists/nada-surf](http://NME.COM/artists/nada-surf)

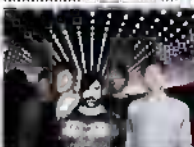


### NME RADAR TOUR

STARTS: GLASGOW BNU TUTS WAH WAH HUT, APR 26

With Hurts, Everything Everything and Darwin Deez (pictured).

[NME.COM/artists/hurts](http://NME.COM/artists/hurts)



### FOALS

STARTS: LIVERPOOL KAZIMIER, APR 29

With 'Spanish Sahara' still buzzing in our ears, album 'Total Life Forever' promises to be an eternal joy.

[NME.COM/artists/foals](http://NME.COM/artists/foals)



### HOLE

STARTS: ACADEMY GLASGOW, MAY 3

Courtney Love prolongs her stay in the UK following the Shockwaves NME Awards with a mini tour.

[NME.COM/artists/hole](http://NME.COM/artists/hole)



### FLIGHT OF THE CONCHORDS

STARTS: LONDON THE VALENTINE, MAY 1

New Zealand's best export since Anchor Butter tour Europe with their latest album 'I Told You I Was Freaky'.

[NME.COM/artists/flight-of-the-conchords](http://NME.COM/artists/flight-of-the-conchords)

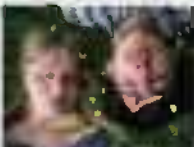


### JAPANDROIDS

STARTS: LD HARLEY, MAY 17

The Canadian duo heralding a new dawn in noise-pop head back to these shores for a tour not to be missed.

[NME.COM/artists/japandroids](http://NME.COM/artists/japandroids)



### SLOW CLUB

STARTS: LONDON KOKO, JUNE 1

One step ahead despite their name, Sheffield folk duo Slow Club step out in support of debut album 'Yeah So'.

[NME.COM/artists/slow-club](http://NME.COM/artists/slow-club)



### WILCO

STARTS: LONDON ROYAL FESTIVAL HALL, SEPT 14

The Illinois six-piece spearheaded by Jeff Tweedy return to the UK following last year's glorious self-titled album.

[NME.COM/artists/wilco](http://NME.COM/artists/wilco)



### PRIMAL SCREAM

STARTS: LONDON CATHEDRAL, NOV 26

The sonic veterans celebrate 'Screamadelica's near-20th anniversary by performing the album in its entirety.

[NME.COM/artists/primal-scream](http://NME.COM/artists/primal-scream)

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JOHNNY  
CASE  
PAVEMENT  
GORILLAZ  
DRIVE-BY  
TRUCKERS



JOANNA  
NEWSOM  
We came to  
her wedding  
[and]

TWIN PEAKS  
David Lynch  
looks back

PLUS  
JOHN CALE  
LENNY  
JOHN PAUL  
JONES  
TOMMY  
VAN HART  
THE TRIFFIDS  
CARLY SIMON

[uncut.co.uk](http://uncut.co.uk)





# PETER ROBINSON Vs

**DEV HYNES** (*Lightspeed Champion*)

The ex-Test Icicle on old interviews and shopping for mangos with Cyndi Lauper

**H**ello, Dev. Now, you may not remember the last time we spoke, but...

"Oh I remember it. Quotes from that interview get brought up in literally every interview I've done since!"

Is it, particularly, the quote near the end when, discussing Test Icicles, you say: "If I ever do anything like that again you can come along and kill me. The problem was that we were never, ever that keen on the music. I understand that people like it but we personally didn't."

"Well, yeah."

It's not finished yet: "If we'd like the music we might have carried on for a bit. As it was, we didn't. We didn't want to be famous or successful. Why were we doing it? So, yeah."

"Yes, it was something along those lines, wasn't it?"

Of course it must be slightly easier for you these days on account of your music no longer being shit and, particularly in the case of your current album, actually being 'good'.

"Well, thanks. But I kind of feel about the same."

Oh dear.

"I don't really, erm... I just kind of... I'm trying to get over it, but I'm very instant. If there's something I want to do, I do it, but there's a delay between things happening and things reaching other people. So... if you look at this album that just came out I recorded it a year ago and wrote it a year-and-a-half ago. Someone might listen to the album and be like, 'Right now you must be listening to this sort of thing', and I'm like, 'Maybe a year-and-a-half ago'..."

Well as the saying goes: "Dev - he's always one step ahead." But I've been looking at that old interview, and to both our credits it's a jolly entertaining read, but I'm still interested by the fact that you were rather apologetic about the whole Test Icicles thing, and admitted it was a joke...

"Well, it wasn't a joke, but it's easier to tell people that something's a joke."



**"I'M REALLY BAD AT MEETING PEOPLE I'M A FAN OF. I'D RATHER LEAVE. I CAN'T HANDLE IT"**

In the manner of someone with deep insecurities who uses self-deprecation as a defence mechanism?

"Pretty much."

So really you thought the stuff you did with Test Icicles was good?

"Well, we wouldn't do it if we thought it was bad."

And that, Dev, is the real tragedy, because it was awful. BUT your new material is good.

"I guess... Well, we'll see what happens with it. I read something amazing somewhere where someone was deconstructing my musical progression in a graph. It was very detailed and interesting. They knew more about me than me."

Did you maybe find this graph on your bedside table when you awoke one morning? Had you perhaps written it yourself while in the grip of a phantom?

"It does sound like something I'd probably do."

Which do you think would be most interesting to look at: your career represented by a graph, or your career represented by a giraffe?

"My career represented by a giraffe, obviously"

Is the right answer.

"Good."

Let's discuss you working with *The X Factor*'s Diana Vickers, in what I think is one of the greatest pairings of the 21st century. How did it happen?

"(Extended chortling) Amazing. I think she said something about wanting to work with me, and it got passed down the line. At that point I'd only done bits with Basement Jaxx, Florence... And we met up once, then went in the studio."

So you are now a 'pop tunesmith for hire' in a way?

"At this moment in time I'm right in there I feel like a kid let loose in a toy shop. It makes me feel that I can do what I want, with other artists. Even last week I was producing - I find that really funny."

It's not that funny. On the joke-o-meter it's not rating too high. If you could produce anybody who would you choose? "I think it would be Cyndi Lauper. Some

of the choruses on her last album are so good, they kill me."

Well, don't die Dev, we've still got some phone interview to do. Have you ever met Cyndi Lauper?

"I'm really bad at meeting people I'm a fan of. I've never had that trait some people have where they're out and they can go and get a picture with someone famous - I'd rather just leave. I can't handle it. It's too much."

Do you perceive yourself to be potentially annoying based on how annoying you find your own fans?

"It's not that, it's that I'd like to meet them on common ground. Even if it was something insanely trivial. Perhaps if I was prepared and had a week to compose myself..."

So let's say you're doing your food shopping - it will be in America so you'd call it 'groceries'. I presume - and you're both in line together, and you notice that you both have mangos in your baskets. There's your mutual ground - BANG. You're in. Mango chat, THEN you break out into muso chinwag territory.

"YES. Done. I want to buy mangos with Cyndi Lauper"

I don't think she's a big fan of mangos. "Oh dear"

## FIVE OTHER 'DEVSERVATIONS'

### ABODE NEWS

"I live in New York now because I got bored of Barking. There's great food here. It's been good. It was good. It is good. Choose one of those. I enjoy working and escaping."

### THE NEXT SEVEN OR EIGHT YEARS

"I'm going to try and just be in a constant state of ambivalence. I'm going to try and coast until the end, which is kind of depressing and also kind of not when you think about it."

### ON RECHARGEABLE ITEMS

"I'm just charging my phone. It seems to be the main worry when travelling now, charging things up."

### ON LIFE

"Ignore the pluses and minuses and stay in the middle."

### ON UPSETTING PEOPLE

"I've upset a lot of people. I don't even know what I've done! Well I do, but still..."



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