





# INSIDETHIS WEEK

15/05/2010



"WE'VE GOT NEW SONGS!" **DAMON ALBARN REVEALS** WHAT EVERY BLUR FAN WANTS **TO HEAR** 



"This is me rolling up my sleeves" MARK RONSON DITCHES THE TRUMPETS AND AIMS FOR

**CREDIBILITY ON HIS NEW ALBUM** 



"IT BLASTS YOU WITH BOTH **BARRELS OF A** DISCO SHOTGUN" LCD SOUNDSYSTEM'S NEW, AND LAST, ALBUM ASSESSED



"I'm conscious of not trying to do something 'too Killers"

BRANDON FLOWERS TALKS FOR THE FIRST TIME ABOUT HIS NEW SOLO ALBUM AND WHAT IT MEANS FOR THE FUTURE OF THE BAND



"THIS SONG IS BUILT FOR GOING CRAZY!" ANDREW WK REVIEWS THE **WEEK'S SINGLES** 



"I WAS DANCING TO MARK'S PUKING BECAUSE WAS TRIPPING TIM WHEELER ON ASH'S **GLORIOUS HISTORY** 

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"KEITH RICHARDS WAS CHASING AFTER A RABBIT!" THE STONES' PHOTOGRAPHER TALKS OVER HIS **'EXILE ON MAIN ST' SHOTS** 



# IEN ROWLAND

# ON REPEAT

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





# **SLEIGH BELLS**

Tell 'Em

MIA has signed Brooklyn synth-punk duo Sleigh Bells to her NEET label and proclaimed their forthcoming debut "the epitome of how kids are feeling in America". It's easy to see why she's a fan – like her, Sleigh Bells yank discordant sounds together, adding just enough melody to sweeten the pill.

What makes their latest track so immense is the interplay between Alexis Krauss' chattering, girl-group-y vocals, and the volcanic distortion underneath – it's so needle-in-the-red, you may want to check your speakers haven't melted.

Maya Arulpragasam's claims about her protegés' articulate

# It's rare that something can be so anthemic and ragged at the same time

disaffection are a bit harder to verify, not least because of Krauss' enunciation. You assume she's railing

against conformity and oppression - but who knows, it could be about *Pineapple Dance Studios*.

Still, who cares when the end result is this thrilling? After three minutes, you're left agape that something can be so anthemic and so ragged at the same time.

Luke Lewis, Deputy Editor, NME.COM Free download from www.infinitybells.com



# **SCHOOL OF SEVEN BELLS**

Babelonia

With cheekbones cocked and fringes buffed, School Of Seven Bells return with a free download, ahead of their second album, which showcases a confident upgrading of their shoegaze into, well, a slightly dancier shoegaze. It's the spooked underbelly of MBV's 'Soon', less about E, more about 'Eeeks'. Martin Robinson, Deputy Editor Free download from www.fulltimehobby. co.uk/babelonia now

### **RICHARD JAMES**

When You See Me (In The Pouring Rain)

Ex-Gorky's Zygotic Mynci man RJ's Junebound album 'We Went Riding' is set to prove that you can make amazing modern folk music even if you're not the third cousin of some Mumford & Sons triangle player or other. This is the lead single, and its gorgeously wilting violin hook will make your heart melt into your rib cage.

Jamie Fullerton, News Editor
On MySpace.com/richardjamesband now

# WILD PALMS

Deep Dive

They've been a sleeper hit on MP3 blogs for a few months but, now signed to Björk's label One Little Indian, Wild Palms are finally gracing some seven-inch vinyl, With its staccato guitar and booming vocals 'Deep Dive' comes from the Joy Division school, but with a carnival heart and its funked-up post-punk makes us want to dance. A lot. Paul Stokes, Assistant Editor Download out Monday

# **TOBACCO FEAT. BECK**

Fresh Hex

Black Moth Super Rainbow frontman Tom Fec puffs out some strange smoke signals under the name Tobacco, and Beck proves the perfect collaborator for this warped and woozy psych-pop hip-hop fever-dream, from the forthcoming 'Maniac Meat' album.

Emily Mackay, Reviews Editor
Free download from rerdibl.com now

# **PURE ECSTACY**

Voices

Part of Austin, Texas' skulking clique of artrock hedonists, this trio's debut seven-inch is as enveloping a blanket of dirge as you'll find anywhere this year. Imagine stuffing your munchies-stretched stomach with as much Mexican food as you can, only to find that every object you've ever come into contact with has morphed into beams of light. That's this. Jaimie Hodgson, Radar Editor On stereogum.com now

# **EVERYTHING EVERYTHING**

Schoolin'

Fresh from slaying audiences on the NME Radar Tour, Everything Everything's first offering from their forthcoming debut has them in confident mood. With a delicate, hypnotic take on the helium harmonies they've become synonymous with, it's also a tantalising taster of what's to come. Matt Wilkinson, News Reporter On NME Radio now

# **ACTIVE CHILD**

She Was A Vision

Calling forth the spirit of Vangelis is a brave act by anyone's standards. But if you squint your ears during LA man Pat Grossi's lethargic opus there it is: triumphant 'Chariots' piano chords rising from the synth swirls, freefalling harps and operatic croons like a beautiful apparition. Special stuff.

Tim Chester, Assistant Editor, NME.COM On the Daily Download at NME.COM/blogs and on NME Radio now

# **WOODS**

Suffering Season

With each release offered forth, this Brooklyn band continue to provide comfort to those still struggling to exist in a world that no longer contains Elliott Smith, This new cut from the forthcoming 'At Echo Lake' is very yummy, very scrummy and almost Spectoresque on the choruses.

James McMahon, Features Editor On Pitchfork.com now



# **BEYONCE KNOWLES**

Why Don't You Love Me
Forget everything you think you know about
Beyonce. Sasha Fierce is gone, the 'survivor'
is no more. Now we're left with BB
Homemaker. Backed by funk-pop beats, she
wails with bunny boiler aplomb, "Why don't
you love me?", proving she's just as messedup as the rest of us. She just looks better.
Ash Dosanjh, Assistant Reviews Editor
On YouTube now

# WHAT'S HAPPENED AND WHAT'S HAPPENING IN MUSIC THIS WEEK Edited by Jamie Fullerton

# "I'D PREFER THIS TO BE A KILLERS RECORD..."

In his first solo album interview, **Brandon Flowers** tells Barry Nicolson all about the LP's collaborators, his plans to play it live in the UK for us and what this means for The Killers

THE MAIN EVENT "To be honest, I personally would prefer it if this was a Killers record," Brandon Flowers admits down the phone from his

THE

**DETAILS** 

Artist: Brandon

Flowers

Title: 'Flamingo'

Released:

Autumn 2010

Songs: 'Hard

Enough',

'Welcome To

**Fabulous Las** 

Vegas'

**Featuring:** 

Stuart Price,

Daniel Lanois.

Brendan O'Brien

(producers).

Jenny Lewis

(vocals)

Brandon's facial

hair style

for album

campaign:

As smooth as an

inflated whoopee

cushion

Las Vegas home. "Some of these songs were originally destined to be Killers songs, but it is what it is. I certainly never sat around dreaming of going out on my own, but singing songs and writing songs, it's kind of become what I do, you know? And I just don't want to stop right now."

After nigh-on a year of swirling rumours, scurrilous hearsay and flat-out denials, the official announcement finally came on April 28: Brandon Flowers is going solo. With his band currently on hiatus for the foreseeable future, The Killers' frontman will release his debut solo album - entitled 'Flamingo' this autumn, though the inevitable gossip about The Killers' future is one of the things he is quickest to address.

"I see this as something that will only make The Killers stronger," says Brandon. "And I hope that it makes us better, too. I feel like I'm getting something out of my system with this album, but I want the next Killers album to be a wonderful collaboration between four guys who are ready to make the best record that they possibly can. And I think doing this is actually a great step towards making that happen."

So rest easy, Killers fans: this is not the end of the band. But the Las Vegas quarter's future is just one of many questions raised by 'Flamingo's existence. Details remain thin on the ground, but Brandon did shed some light on things, not least the subject of his solo album's genesis.

"From talking to the guys in the band," he says, "it was clear that there was going to have to be a long break between records. But whenever we had some time off from touring, whether it was a week or a month, I'd be going into the studio to record demos, or thinking about producers I'd like to work with, and that's really where the ball started rolling with this album. I was pretty much writing and recording it over the whole of our last tour."

Saying he wishes his bandmates could be with him for the album is an interesting statement, one that's almost as reluctant as it is defiant. In the past, Brandon has stressed that he had no interest in going solo, but he's also a confirmed workaholic, and The Killers' lengthy hiatus couldn't have come at a worse time for him.

"I'm overflowing with songs right now," he says. "It's something that, for some reason, has happened very quickly and very recently. That, combined with the other guys in the band wanting to take a good long break, is kind of what

convinced me to do this album. You know, the last six years have been a whirlwind. We're very proud of what we've done, but I guess it was time to get our bearings and try to figure a few things out. We've kind of grown up on the road, we've become men out there, and we have to figure out how to apply that to our lives. I really can't blame the other guys, but I've just got this fire in my bosom that's still burning. I'm ready to go!"

Once the decision to make the album was taken, Brandon set about assembling a dream-team of producers to record with. "I guess you could say I brought in the heavy-hitters!" he laughs, and he's not kidding.

With Stuart Price (Madonna, Kylic and The Kıllers' own 'Day & Age'), Daniel Lanois (Bob Dylan, Uz, Brian Eno) and Brendan

O'Brien (Neil Young, Bruce Springsteen, Rage Against The Machine) manning the faders, it's clear that 'Flamingo' will be anything but a low-key, lo-fr indie affair, expect bombast by the bucketload. "It's a pretty good line-up, I think," Brandon somewhat humbly says. "Stuart and Daniel have been working together, and I've done another three tracks with Brendan on his own."

The album also presented Brandon with the opportunity to work with Rilo Kiley frontwoman Jenny Lewis, a hook-up he's wanted to make for some time.

"Jenny's helped me out on a couple of songs, and we also get to duet on the record, on a song called 'Hard Enough', which turned out great. She's always popped into my mind whenever I think about getting a female vocalist involved because she's a fellow child of Las Vegas, too. A lot of people don't realise that, but she was actually born there, in the same hospital as Ronnie Vannucci Jr, only a few weeks apart!"

As ever, his hometown was foremost in his thoughts when making the record—
"It's all very rooted right here in the Las Vegas dirt," he says - and even the title is a sly nod to the city he grew up in, as well as to his own extroverted stage persona.

"The Flamingo is one of the most famous casinos on the strip, and also one of the first — it was infamously opened up in the 1940s by Bugsy Siegel, the mobster. It's also a street here, and one that I've spent a lot of time on over the course of my life, so it's a word that's very dear to my heart. There's even a song on the album called 'Welcome To Fabulous Las Vegas', so obviously it's always on my brain!"

Musically, however, Brandon is still coy as to what 'Flamingo' will actually sound like. Though many of the songs were originally intended for the fourth Kıllers album, he admits to being "Conscious of not trying to do something that was 'too Killers'. We're a band of four parts, so I found it was pretty much impossible for me to sound too much like. The Killers on my own. There are definitely things on there that I haven't tried before – there's a gospel song on there, for example. I really think that this album is gonna be its own thing." Release dates are still sketchy, but he is

"putting the finishing touches to it right now," and there are tentative plans for the album to come out in late summer or early autumn. But will be be touring it?

"Oh, hell yeah! I mean, obviously, we need to make sure that people want to hear it first. But we'll definitely be coming to the UK. And I'm up for doing the festival circuit if they want me!"

Talking to Brandon, it's clear that he's excited about the album, if a little disappointed he couldn't make it with the rest of his band. It's a remarkably similar situation to the one Julian Casablancas found himself in last year, but while The Strokes are back in the studio and headlining festivals this summer, expect it to be a lot longer than that before The Killers make their return. Nevertheless, while he won't put a date on it, Flowers is insistent that return they will.

"We need some time to figure out who we are," he says. "But once we do, we're gonna come back swinging." In the meantime, 'Flamingo' promises us a glimpse at yet another side of the endlessly fascinating Mr Flowers.



Facing page: Brandon Flowers, freshly minted solo star. Right: onstage with The Killers during their last show before starting their hiatus – at Melbourne's The Nursery, February 21. Below: the maestro hard at work on 'Flamingo'



TY, XPOSURE



# FLO'S GOTTHE COSMIC LOVE

Florence Welch has finally made enough cash to embark on the 'Cosmic Love' tour, her most flamboyant jaunt to date

FRONT ROW

"I lost my virginity to 'Blinding'," a ginger-haired Welch-alike named Aoife exclaims to her friend at Dublin's Olympia during Florence + The Machine's second of two sold-out shows (May 3). Clearly, while 'You've Got The Love' and the rest of 'Lungs' highlights are more ubiquitous on TV adverts than Rob Brydon voiceovers these days, the city's music fans aren't ready to confine their heroine to the easylistening coffee table just yet.

Far from it. This brace of shows is kicking off the European leg of the Cosmic Love' tour. With touts outside trying to flog tickets for the walletbattering sum of €150 and, inside an insane amount of bodies iquashed into the pit, it seems that anticipation about the singer's next step is high With recent talk of science influenced new material, one new song on the setlist and a bulked up line up, the tour marks the point where fans can judge whether Florence can step up above and beyond the unit shifting 'Lungs'.

After set standards 'My Boy Builds Coffins' and 'Drumming Song', she performs one of the first tunes she ever

# THE SETLIST

- Howl · My Boy Builds
- Coffins Girl With One Eve
- Drumming Song
- Blinding I'm Not Calling You A Liar
- 5wimming
- Cosmic Love Strangeness
- And Charm
- You've Got The Love
- Dog Days Are Over
- Kiss With A Fist Rabbit Heart
- (Raise It Up)

wrote, 'Swimming'. And it seems that those TV royalty cheques have been spent on more than orange hair dye Flo's added a string quartet to her touring troupe. New song 'Strangeness And Charm' (which, according to the singer, is "seven minutes long and pretty relentless") also makes an appearance: it's a dark and brooding number with a killer chorus, staccato vocals and screaming. The goth-reggae breakdown might turn off some of the pipe'n'slippers brigade that learned to love 'Lungs' through working out who "that brilliant singer off that advert" is, mind.

By the time we reach the set climax pair of 'You've Got I he Love' and 'Dog Days Are Over', the early tour nerves have disappeared and the audience are flinging leather gloves, packets of crisps and whatever other oddities come to hand at the stage as Flo hurls back dried flowers in return.

Call her the Charlie Dimmock of indie at your peril but with her live set up getting bigger, along with her song repertoire. 'Cosmic Love' seems pretty rosy so far



# The South American leg of Franz Ferdinand's world tour has proved rather influential

Franz Ferdinand may have vowed to keep schtum on what musical direction their new album will take, but we've got a feeling fans could hear some I atm rhythms creeping in. A recent catch up with Alex Kapranos at Spanish festival SOS 4.8 – where Franz were wrapping up their "Tonight...Franz Ferdinand" world tour (pictured) – had the singer waxing lyrical about the band's recent travels to South America and, in particular, a new form of music he's been turned on to from the continent.

Despite remaining coy when pressed about what fans could expect from the new album, Alex was more than keen to give us a quick history lesson about Chicha – a South American mixture of classic Ethiopian ska, surf guitars, Moog synths and flamenco rhythms.

"Oh my god! Amazing!" was Alex's helpful description of the music. "Over there they just call it Cumbias. It's South America's dance music! It comes from Colombia originally, but it's spread all through the Amazon basin. We've been very fortunate to go somewhere and have someone show us it."

So, until Alex decides to tell us otherwise, we're expecting the chaps to reappear later this year in full on Latin/salsa/samba style.



Scarlett Love Scarlett Johansson is the latest A-lister to give her thoughts on the planned Kurt Cobain biopic, after it was rumoured she could be in line to play Courtney Love (who is co-executive producer), "It would be a... challenge," she said, receiving the understatement of the year award shortly afterwards.

YOU
WHAT?

"I don't think her
anxiety exists any
more. But
I don't know."
Jack White gives
his medical verdict
on Meg's acute
anxiety, that has
kept The White
Stripes out of
touring action.



# JARV RUSSELLS UP FILM BRAND

Cocker on his new collaborator's vocal skills – and how Eurostar could improve their seats

he fruits of what we're hoping will turn out to be the collaboration of 2010 is fast approaching:
Jarvis Cocker and Russell Brand's musical hook-up for forthcoming flick Get Him To The Greek (in cinemas June 25).

Jarvis has written songs for the film with Russell, who gets his tonsils around the compositions for his on-screen singing role as rocker Aldous Snow in the comedy spin off from 2008 movie Forgetting Sarah Marshall. Now the esteemed host of the Shockwaves NME Awards 2010 has given his opinion on how the esteemed host of the Shockwaves NME Awards 2006 performed on the microphone. His verdict? "I have to say, he's not a bad singer!" he tells us. "I'm quite pleased with the way the songs turned out, hopefully they're funny I mean, they aren't jol e songs but they're supposed to be a bit funny."

Jarvis was chatting to us after he was officially unveiled as Cultural Ambassador for Eurostar, showing those repeated journey. It ween his home town of Paris and London seem to be paying off. Although he admitted he'd love to sort out the trains' seating arrangements. "They should have cushions on the Eurostar... sometimes people are twisted into very weird positions," he sagely asserted.

I his being Jarvis, of course, following those words of wisdom we also got the latest quip about why Pulp weren't reforming. "Well, obviously money is always nice to have, but it's not like somebody has turned up at my house with a skip full of £10 notes and been like, 'You can have this if you get the group back together.' I hat might yield results. But I wouldn't hold your breath because you might... suffocate."

And his next solo album? "At the moment I've kind of decided not to start any sort of musical projects until about halfway through this year because I wanted to make sure everything was going OK with the [BBC 6 Music] radio stuff. So maybe more towards the end of the year I'll start thinking about doing something."

Let's start the whipround anyway – if not for a reunion or solo album then for a cushion for the indie legend, at least.

# FRIENDLY ALBUM BANTER

riendly Fires have given us assurances that they won't jump in the vicinity of their own backsides on their second album, which they're currently recording. "I really hope we are not going to do what MGMT did," guitarist Edd Gibson said, referring to the Brooklyn duo's 'challenging' 'Congratulations' album. "Whatever it is they have done, we want to steer well clear of it. I don't understand why they would make such a leap, going from great pop songs to just any old acoustic music played in anyone's bedroom." So that means we're guaranteed at least five songs catchier than both Jump In The Pool' and 'Kids' on FF's next, right?



STREWTH!

Hot Glasto news: Rolf Harris will open the Pyramid Stage on the Friday (June 25), while The New Forgiven, featuring TV pasta sauce guru Loyd Grossman, will play at 1.30am on Monday morning. Mmm. delish.

# WIN! T IN THE SKY TICKETS

inross looks even nicer from up in the sky. Hence we've got one helicopter ride above the T In The Park festival site to give away, courtesy of DF Concerts and founding partners Tennent's Lager, along with 10 pairs of VIP tickets. The event takes

place in Balado, near Kinross, Scotland on July 9-11 and will be headlined by Muse, Eminem and Kasabian. Head to NME. COM/win to have a shot at winning the prize and to read terms and conditions of entry.





Sat behind a mixing desk at London's Metropolis Studios, Mark Ronson is making a few final adjustments before playing us a song from his next album. Featuring a rap from Q-Tip and vocals from Yeah Yeah Yeahs' touring keyboardist MNDR, even on first listen 'Cruel World' sounds — whisper it — kind of like a pop classic with its hammering drum breaks and head-rushing synths.

And yes, it is that Marl Ronson.
Trumpets, The Rumble Strips and that
cover of Radiohe Ms Just' Mark Ronson.
Still you and to be seen horse horse progressive.

Still, rewind to I erore horn heavy covers album 'Version' started flying out of Tescos and the Brit born/New York-based producer became 'the enemy to decent music'. Should it *really* be a surprise that the man who recruited Ghostface Killah and Jack White for his 2003 solo debut 'Here Comes The Fuzz' has some decent tunes of his own?

Attempting to stake a claim that he does, Mark cues up 'The Bike Song', which boasts The View's Kyle Falconer crooning out an impossibly giant chorus while Spank Rock supplies the rhymes. On this evidence, it seems that after 'Record Collection's release, Mark might just have a chance of shedding his be-suited bogeyman mantle.

"Version' was a weird thing that took on a life of its own," he admits. "It was just me enjoying a different approach to songs I liked, whereas this is me rolling up the sleeves, writing 13 great songs."

The impressive cast list of the album, released under the montker Mark Ronson & The Business, suggests this is no supermarket basket filler.

"I didn't come up with the idea of calling it 'Record Collection' until later, but every person on it is in my collection," he says of collaborators that include Boy

# THE DETAILS

Title: 'Record Collection' Recorded: Dunham in Brooklyn/ Metropolis Studios in London Songs: 'Bang Bang Bang' (single, out July 12), 'Cruel World', 'The Bike Song', 'Somebody To Love Me' Release date: September George, The Drums' Jonathan Pearce, former Dirty Pretty Things guitarist Anthony Rossomando, Kaiser Chiefs' Nick Hodgson, Miike Snow and Rose Elinor Dougall ("I wasn't keen to just go and sing a cover," Rose, who sang on 'You Gave Me Nothing', which may make the final cut, tells us. "But I was always aware Mark wanted to do something completely different to before").

The album also sees Mark team up again with the man behind his most successful song to date – 'Valerie' creator Dave McCabe of The Zutons, who co-wrote 'The Bike Song'.

"As he wrote the biggest song on my last record I thought, 'Why not bring him out to New York?" says Ronson. "We had a few nights out—I met the Valerie with him! I felt like giving her everything I had on me (mimes taking out wallet), just, 'Thank you!"

# SPEED DIAL DAMON ALBARN

The frontman chats Gorillaz' live show, releasing seven-inch singles and a new Blur album. Yes, A NEW BLUR ALBUM!

You made us think Blur were finished, then you released 'Fool's Day' for Record Store Day. What happened?

Damon Albarn: "It was nice to know it made a difference. I heard Rough Trade in Brick Lane usually makes £6,000 on a Saturday and it made £60,000 on that Saturday. That's why I thought I'd take a big risk and go back in the studio, but it was great."

# Having taken a risk, how do you feel about Blur now?

"I'm definitely going to do a few more of those seven-inches and at some point in the undetermined future there will be a record at the end of it. I love the no-pressure aspect. Just going in the studio and recording it in a day is something we haven't done since the B-sides in the early days. We can't do it all the time, so I don't want anyone to think there's an album coming soon, it's not possible - but we've got songs!"

After the Gorillaz' live gigs, there's a world tour. How does it feel playing those songs onstage rather than using holograms or being behind a screen?

"We did the holograms at the Grammys, but you can't do them live



because you can't have any volume, the bass vibrates and the image disperses. There's some cutting-edge technology that, fingers crossed, by the time we reach that tour in the autumn we might be able to utilise to have the characters onstage next to the musicians, which will be amazing."

Does seeing the audience help? "We can't really deviate. It's like [BBC Radio 4 comedy] Just A Minute: 'No deviations, hesitations or repetition'. Well, there's a bit of repetition, it's pop music (laughs). But there's room for a

small amount of magic. It's very disciplined, but for an audience that's irrelevant. They don't care about technical aspects. It's whether it's working."

Now you've played several shows, how are all the guest musicians finding it? Is everyone happy to share the spotlight?

"Everyone is tuned into it. Everyone is on the same vibration. There's a lot of spiritually minded people involved in it now, Bobby [Womack], Mos [Def],

that's very much how they work, so it's moved on to a new level. You know The Last Waltz [Martin Scorsese's 1978 documentary about The Band's last tour] - all those bands together? It's a bit like that. Especially when we start touring the world in the autumn."

WHO IS

MURDOC?

Gorillaz' cartoon

away and has

Radio - but is it

actually Damon

character?

"Murdoc is one of

us, everything is

us," explains

person] should

inside someone's

else's head."

That's a 'no', then...

In the Blur film No Distance Left To Run you admitted that it took you a long time to realise that music wasn't a competition. Is Gorillaz the embodiment of that? "In many ways it is. You can't worry about who is getting the most attention, it's not like that. It's weird, it has none of those connotations. We don't really know what we're doing, but I don't think we're totally making it up as we're going along. You have to focus on the fact that it's a very fast-paced, crazy event."

With the world tour, it's been hinted that you'll be playing 'Plastic Beach' in full...

"We were advised against playing Plastic Beach' at Coachella, but it went as

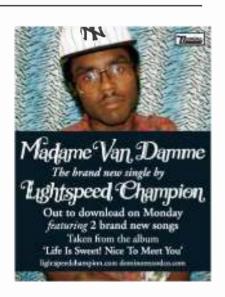
well, if not better, than everything else. That audience felt like our audience."

Finally, with the Gorillaz tour, the opera you and Jamie Hewlett are working on and now more Blur singles, how do you fit it all in? When do you sleep?

"(laughs) When everyone else sleeps. It's just good time-management."









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# **LONG-TERM RELATIONSHIPS:** THE NEW ROCK'N'ROLL

With Trent Reznor, Jack White and more making ace tunes with partners, Mark Beaumont reckons in 2010 music is finally giving monogamy a good name

Sonny & Cher went from I Got You Babe' to 'You've

Had Several Other People'



side from "Of course I don't want a pre-nup darling, it's hardly like you're going to run off anywhere with only one leg," it used to be that the very worst thing a rock star could whisper across the pillow to their partner was, "Y'know, for a supermodel/A-list actor/Radio i DJ/ obsessive fan of mine, you really can sing!" Couples in bands have,

historically, been a recipe for musical or marital disaster: Sonny & Cher went from 'I Got You Babe' to 'You've Had Several Other People, Babe' inside to years, both Abba marriages were forced so far apart by the pressures of success it's taken 30 years for them to even talk about reforming, and Fleetwood Mac turned into a one-band Teremy Kyle Show while recording 'Rumours'. And let's not even think about the Kate'n'Petc on-disc farragos. Those were reason enough for every court

in the country to rule for enforced sterilisation right there.

So I was initially horrified to hear last week that howling industro-metal scaremonger Trent Reznor from Nine Inch Nails had started a band with his wife, Mariqueen Maandig. I know! Trent 'I'd rather die than give you

control' Reznor has a wife! But, most shocking of all, How To Destroy Angels are actually pretty good. Subtle in a Portishead-y sort of way and with Trent's mechanical menace kept seething at a safe distance, it's almost as if Mariqueen has tamed him for the mainstream - the industrial equivalent of sobering up, pulling on an ill-fitting suit and

trying not to twitch too much through parents' evening.

But HTDA aren't alone. Jack White's collaboration with wife Karen Elson has turned in some surprisingly compelling murder ballads and is arguably the best supermodel record since Grace Jones' 'Pull Up To The Bumper' (mind you, she is really only up against Naomi Campbell's execrable 1995 flop 'Baby Woman'). There's a monster buzz building around Jeremy Warmsley and partner Elizabeth Sankey's joint venture Summer Camp after they stole the Camden Crawl with their saccharine wobble-synth pillow talk. And with The Joy Formidable, Wildbirds & Peacedrums and The Besnard Lakes all finding that the whole 'rock relationship' thing can produce some remarkable sweet nothings, it looks like we've finally put behind us the days when 'getting the other half in' meant Linda McCartney playing one note on a keyboard at the back or Yoko Ono fucking up Side Four

of 'The White Album'.

In my opinion, it's all down to one inspirational pairing, though. The returning Win and Regine from Arcade Fire finally laid to rest the spectres of Phil'n'Ronnie, Jack'n'Meg and George'n'Andrew and proved that the

couple who play together really can stay together. And make beautiful music (outside the bedroom as well as in) while they're at it. Although, if the current divorce statistics are to be believed, expect a plethora of biledriven break-up records called 'You'll Never Get Custody Of The Accordian, You Bastard' around 2015.



# KELLY JONES WAS WRONG TO FLIP OVER HIS FLIP-FLOP

Stereophonics stormed offstage after their singer was hit by a flip-flop. Pulled Apart By Horses' missile magnet **Tom Hudson** explains how you should react



fter I heard about Kelly Jones getting hit by a flip-flop thrown from the crowd in Singapore last month (April 30), I was thinking, 'Have we ever had stuff thrown at us?' Yeah, we have. Loads. It happens all the time. Probably the best thing we've been hit with was at

Download, where somebody threw a giant Chupa Chup lolly with about

30 different Chupa Chups inside it. It was massive - about two feet wide, and it hit me. I just waved it in the air like a baton and then cracked it open when we got backstage and ate loads of lollipops the next day.

I pissed myself laughing when I heard about Stereophonics' ordeal. I mean, it is amazing, isn't it? Throwing a flip-flop. I think Kelly Jones is being a bit of a wuss. If someone chucked a Doc Martin or one of Elton John's stilettos or something, maybe it would be understandable... but it's a flip-flop. He should have kept calm and carried on.

Fair enough, Î can understand that the bigger a band gets the more difficult this sort of thing becomes, but it should still be the same wherever you play and whoever you are.



When we toured with Biffy Clyro, I remember one gig where there was a guy at the front giving them stick because of the way their sound has changed over the years. This guy - who must have paid to see them was shouting shit the whole way through the gig, and you could just see that it was really getting to Simon Neil. At the end I honestly thought he was going to walk up and beat the shit out of him, but instead he got

his tour manager to get the guy out of the crowd and bring him backstage. He just had a chat to him, you know, like, 'What the hell are you doing? You've paid all this money to come and see us and then you act like that?' He dealt with it in such a cool way, and afterwards the guy was really apologetic to him. That was resolved in the best way possible, I think, and they didn't even walk off. Maybe Kelly could learn something here.

Aside from doing that, Kelly would have probably got a bit more credit if he'd taken off one of his own shoes and thrown it back into the crowd. I just hope he's recovered after his ordeal. Next time they play maybe he'll have a big pile of Clarks behind him ready to throw back.

Ancient maps, cartoons on steroids, his uncle and Long John Silver: all the things that keep the Sheffield singer-songwriter ticking

















# My first album THE SUN SESSIONS' BY ELVIS

"My dad had all the 78s, and I think he was tired of me wearing them out, so he got me my own version. That Christmas, I also got a spoken-word album by Stanley Unwin - the guy who muddled up his words in an Edward Lear fashion and did the intros on the Small Faces' 'Ogden's Nut Gone Flake'."

# My first gig MY UNCLE. AT A PUB

"My uncle is Frank White - who, in the '60s, was one of the best blues guitarists Sheffield had ever seen. I must've been about eight or nine. He was playing swampy, psychedelic, Hendrix-tinged blues. All that raw, ragged psychedelia being played at extreme noise levels pretty much pinned me to the wall."

# My favourite lyric 'PALE BLUE EYES' BY THE VELVET UNDERGROUND

"The fact that you are married only proves you're my best friend". It's about adultery, and it's always struck a chord; not because I'm an adulterer but because it's such a dever expression of a complicated emotion."

# Favourite artist THOMAS ALLEN

"He's from Minnesota and he takes twodimensional cut-outs from the covers of old pulp fiction then photographs them in 3D, by skilfully placing these bits of paper to fool the eve. so that the characters come to life."

# The book that changed me VISIONS OF THE WORLD BY JEREMY BLACK

"It's a collection of old maps and a history of cartography. I'm a bit of a fan of maps. I like those ancient maps most of all - the idea that you'd map the terrain you knew, then at the edges just pencil in 'here be dragons'."

# Favourite TV show **FAMILY GUY**

Sometimes I'll come down to the living room late at night and sit there with a guitar on my lap, writing songs, and put the TV on, as a kind of distraction. Family Guy is a great thing to watch in that context. It's got a very high joke rate. I particularly enjoyed the episode where Stewie takes steroids."

# Favourite film

"The power of it was firstly what happens when empire goes wrong and secondly that. if they stick together, a bunch of guys with spears can go head to head with the world's strongest army."

### Favourite fictional character LONG JOHN SILVER

"He's bad to the bone, obviously, but he's also more subtly shaded in Robert Louis Stevenson's book than in the Hollywood version. In the book, he helps out Jim then rows away with his African mistress and just a small amount of treasure, so you retain a certain sympathy for him."

### My hero **PAUL WELLER**

"He's always stuck to his guns. Whether it's his refusal to reform The Jam, or pissing off to do The Style Council at the height of his fame, he's never had any desires beyond doing what he wants, when he wants."



# Peter Robinson Us **BARRY HYDE**

The Futureheads' singer on eating ants' eggs and his childhood discus prowess



· "One of our album tracks has 12 chords in it." notes **Futurehead** funnyman Barry. "That's all the chords!"

· If Barry were to enter Britain's Got Talent he would "play his face", using the cavity in his mouth as a musical instrument

Oh dear

Hello, Barry. What is the most disgusting thing you've ever had in your mouth?

"I've eaten fish eyes. I've never had a cow's eye. I'm partial to fish head."

Now's not the time to discuss your private life.

"I also had a plate of ant eggs in Mexico. They were delicious. They eat a lot of insects in Mexico. I'm partial to eating insects, we should cat a lot more insects than we do."

It's funny how pallets develop, isn't it? For example it was realised at one point that kidney could be a pleasant meal, while colon was deemed less pleasant.

"It's all about putting stuff in your mouth! We do this from a very young age so that everyone knows what soil tastes like, everyone knows what trees taste like. When you're a toddler you're just obsessed with putting things in your gob."

As a child did you ever eat your own poo?

"NO. No. No!"

You would happily eat mud from the garden, but you knew not to eat 'home-made mud'.

"Nothing from the chutney chimney. That's a phrase invented by my wife!"

Your new album sounds quite good. What are your thoughts?

Well, the thing with 'quite good' is that it's a double-edged sword. 'Good' is a good word, but if you put 'quite' in front of it, well, 'quite' means 'not really'. You're saying it's not really bad. It's 'OK'."

So I was listening to your album thinking, 'This is quite good, they're not going to be a joke any more' when all of a sudden I hear an 'homage' to 1980s comedy puppet act Keith Harris & Orville and their Top Five hit 'Orville's Song'. Please explain. "A joke? We're light-hearted

gentlemen! I sang that at the end of one song as a joke and we got a mix back and it sounded pretty good! And it is a little bit stupid but then so am I."

Does studio tension sometimes cross over into homoeroticism?

"Definitely. I find Ross [Millard, guitar and vocals] insatiable when we're doing harmonies and I find it pretty impossible not to straddle him



as he's doing his low notes. We're not like rugby players though - that's the most homoerotic sport ever. I don't like sport, really, I prefer art to sport."

### La-de-da.

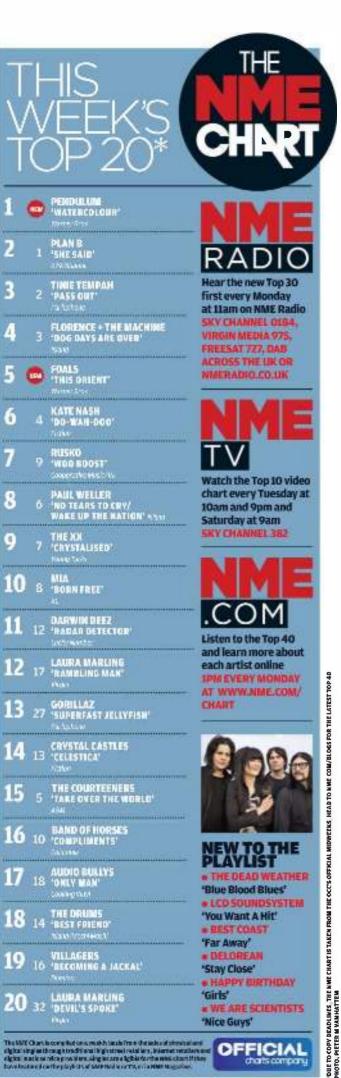
"Exercise is a good thing but when it gets too territorial and masculine and ultimately encourages violence I don't like it. When you think about it, football is just a load of drunk people watching millionaires kick a ball around a field."

Gigs are just a load of drunk people watching a man having a sing. Or you go and see U2 and you've got millionaire Larry hitting things with sticks. Get him off! Buy a drum machine! "I've changed my mind! FUCK MUSIC! I'm going to become a snooker player! At least then you get to wear a waistcoat. I love waistcoats. Let me tell you this, I was a champion discus-thrower at my school. I could tell all the hard lads were thinking 'no chance, that skinny bastard' then I KICKED THEIR ARSES. It was incredible. Then they kicked mine, which wasn't so good."

Do you feel that the idea of doing well, then not doing quite so well, is a good metaphor for your musical career?

'It depends what you mean by 'doing well'. You could say there was some correlation between that statement and our, er, interesting, decade-long career. There were some dark times, but it gets dark every fucking day! Happiness and sadness are basically the same thing."

"We're just happy to be here."



. THE DEAD WEATHER

'Blue Blood Blues'

'You Want A Hit' 'Far Away'

'Stay Close' PPY BIRTHDAY

**WE ARE SCIENTISTS** 'Nice Guys'

AUDIO BULLYS 'ONLY MAN'

VILLAGERS 'BECOMING A JACKAL'

14 REST FRIEND

20 32 LAUPA MARLING







# RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Jaimie Hodgson



# **DIAMOND RINGS**

# The ex-jock anti-hero dolling up Toronto's plaid apocalypse

he party-stained carpets of this loft apartment – overlooking the leafy Roncesvalles neighbourhood of Toronto – are littered with records. Janet Jackson obscures Arthur Russell and Lou Barlow peers out from behind the gaudy sleeve of Culture Beat's 1993 Eurodance smash 'Mr Vain'.

The colours of the sleeves clash with the strewn pink and turquoise eye-shadow compacts, the ruby lipstick and the blusher pots, all of which John O'Regan will daub on to perform as Diamond Rings later this evening.

John gets dressed up pretty when he goes out, because he is a fucking star. And all the better a one for not having always known it; he was raised a "full-on jock" in a "small industrial town" called Oshawa. "They make cars there," John says. "My parents wanted me to work in the factory one summer... Chose a different path, I suppose."

Watch his video for 'Wait & See' and witness the birth of a

Watch his video for 'Wait & See' and witness the birth of a real underground hero. Real because O'Regan, 24, 1s such an

perplexing tower of contradiction that he can only be authentic. Scraping 7ft, he's built like a mechanic. But here he is covered in make-up, leading clunking choreographed dance routines in the middle of the street. Ever seen a man in nail varnish and zebra-print leggings slam-dunk mid-chorus?

Androgyny's easy for wet lads. John O'Regan moves and shrugs like the coyest girl at secondary school, but sings like Ian McCulloch. He's got *presence*. Ever get heckled, John? "It can be high-fives one minute, then idiots yelling 'Nice tights!' depending what block I'm on," he laughs. "It comes with the territory, doesn't it? I'm doing this to stand out."

Close your eyes and John's contradictions remain. 'Wait & See' is forged from post-punk guitars, but is intrinsically POP! Since moving to Toronto, he's avoided the "plaid-wearing, self-deprecating" hipsters deifying local bores such as Broken Social Scene. "I'm 'Diamond Rings' because I wanted it to be glam, fun, poppy, shiny—everything music from Toronto isn't," he smiles nervously. Joyfully self-aware, John O'Regan shines. But Diamond Rings is the star. Kev Kharas

# NEED TO KNOW

- John's keyboard is borrowed from his friend's mother
- 'Nasty Boys' by Janet Jackson is his favourite song of all time
- He's "handy with a saw" and recently built himself a new bed

# RADARGETS **BACK IN THE MIX**

# Warpaint head up our new mixtape

14) LIGHT ASYLUM

1) DIAMOND RINGS 'Wait & See' 2) WARPAINT 'Elephants' 3) UNTOLD 'Stop What You're Doing (James Blake Remix)' 4) GATEKEEPER 'Mirrors' 5) CULTS 'The Curse' 6) FUNERAL PARTY 'NYCmovestothe soundoff A (Demo) 7) KISSES 'Bermuda' 8) RAMESSES 'Khali Mist' 9) TWIN SISTER 'Lady Daydream' **10) MNDR** 'Fade To Black'

'Shallow Tears' 15) CLASS ACTRESS **'Iournal Of Ardency** (Lovers & Gamblers Remix) 16) DEVLIN 'Bad Day' 17) CASTROVALVA 'Hooligans R Us' 18) PURE ECSTASY 11) WALLS 'Voices' 'Hang Four' 19) TEAM GHOST 12) WILD NOTHING 'Colors In Time' The Witching Hour 20) SUNDAY GIRL 13) HOT CITY 'Four Floors (Diplo Remix)<sup>2</sup> 'Yeah!'

Doesn't time fly when you're harassing all your favourite new artists to give you songs? We discovered that while preparing for you the next instalment of Radar's mixtage series. Already we're starting to see the rapidly snowballing acclaim of the acts featured on 'Volume 2', with everyone from The Smith Westerns and JJ to Sleigh Bells and Ikonika sitting high up the list of most revered new artists going. This time around the standard's not letting up, as we continue to collate the

very best of the Radar-featured names from the past four weeks. Highlights this time include Toronto-style indie-pap tension from Diamond Rings, James Blake's notorious Untold remix, Funeral Party's anthemic debut and the choral-psych from LA's Warpaint (pictured). As ever, it can be downloaded for one month only. **HEAD TO: NME.COM/RADARMIXTAPE** to download your mixtape now

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 $B\!A\!N\!D$ RUSH



Yanis Philippakis, Foals

"I saw this technopop duo called Sexy Sushi at the Bourges Festival in France recently and I was just transfixed. The singer sounded so pained, but her energy was mesmerising - the crowd was going insane.'

RADAR Glðssary

This week's impenetrable muso slang decoded

SHIT-GAZE

Stifling discordance from the US 'rustbelt' backwaters. Imagine The Black Lips with limbs made of tin and microphones wrapped in burning tracing paper. See both Ohio's Times **New Viking and** Psychedelic Horseshit.

# The Buzz

The rundown of artists, scenes, labels and remixes breaking forth from the underground this week



# **ALOE BLACC'S 'I NEED** A DOLLAR

It's easy to forget that hip-hop wasn't always a competition to see whose racing yacht had landed the best soft drink endorsement. Here, nerd-rap Mecca Stonesthrow continues its recent mainstream assault with the viralistic debut from Los Angeles soul boy Aloe Blacc. Like an adolescent Curtis Mayfield struck by a stifling case of the 'why are we heres?', the label's unmistakable taut underground rhythms are splayed with an outpouring of cyncism at the scene/ world's obsession with the green stuff.



# **2 KISSES REMIXES**

But a month ago Jesse Kivel was just the Colgate-grinning guitarist in swoonsome LA sunbeam-pop brigade Princeton. May '10: Jesse's also one of the most sought-after remixers around after his Erlend-Øye-In-A-Maroon-Crushed-Velvet-Smoking-Jacket debut 'Bermuda' crashed onto Blogland like a meteorite doused in Brut.



# **3 WE ARE THE WORLD**

When Radar caught them live it was blown away by everything about WATW, except their tunes. They're doing stuff stylistically no other dance-pop troupe are venturing near. But things have now been toe-punted into overdrive for them since Gaga caught them live and tweeted their new video to single 'Clay Stones'. Have a gander.



# **4 SACRAMENTO'S TERROREYES.TV**

After wearing out both Trash Talk and Ganglians' new albums on the NME stereo, Radar investigated the city's latest output. From the astral jitter-jams of 'What's Up' to the pensive geek-folk of Appetite, it seems it's kicking right off. Terroreyes.tv is a onestop shop for all Sacs scene documentation.



# **5 POPICAL ISLAND**

Adorable cottage industry alert! Dublin's Popical island is a night-cum-label with the mission statement of uniting the Irish capital's fragmented shmindie masses with a premise of being "like Waterworld meets The Sound Of Music'. Within its ranks are the crepe-paper-pop of The Yeh Deadlies and twee-folksters The Walpurgis Family.

# SCENE REPORT

# BENEATH THE SHEEN

# Popjustice/NME's Peter Robinson on the brightest future pop sounds



For those whose enthusiasm for recorded sound has not been decimated by new boyband Frixion – £5.99 'bobbling head' dolls are already available to purchase – the pop landscape has plenty to offer, not least from Norwegian pop band Donkeyboy. There's a touch of the

Alphabeats about the five-piece and their first two singles hit Number One for weeks back home; the second, 'Sometimes', is like the warmest hug on a frosty spring morning.

If it's the next Lady Gaga you're after take some time to check out Natalia Kills – she's a new British pop queen signed to Gaga's forward-thinking US label Cherrytree (also the US home of Robyn and La Roux) and has been nurtured in the States by will.i.am. Teaser tracks such as 'Zombie' (available with mixes from Kleerup and Frankmusik) pave the way for balls-out pop barnstormers later in the year.

Another female solo act already signed to Geffen is enigmatic vocalist Jade Williams, who goes out under the name Sunday Girl. Her brilliant track 'Four Floors' appeared suddenly on 'Tunes at the start of the month, complete with the obligatory crap dubstep remix. There's also Florrie

PETER'S
TOP 5

DONKEYBOY 'Sometimes'

2 NATALIA KILLS 'Zombie'

3 SUNDAY GIRL

'Four Floors'

FLORRIE ARNOLD 'Call 911'

5 BRIGHT LIGHT BRIGHT LIGHT 'Disco Moment' Arnold, a 21-year-old drummer (on, among other things, Girls Aloud's 'The Promise' – amazing) and now singer with an excellent taste in hats and an even better taste in collaborators – Fred Falke's done some exciting things with her songs 'Call 911' and 'Panic Attack'.

Finally, earlier this month former folk 'troubadour' Rod Thomas played his first live show as Bright Light Bright Light. It's proved a rather spectacular pop reinvention, like Bob Dylan going electric except more amazing and with better hair, 'Disco Moment' and 'Love Part II' are big hits in the making, and his remix of Kelis' 'Acapella' is great.

NEXT WEEK'S COLUMNIST: Lee Spielman of Trash Talk



This week's unmissable new music shows

# WARPAINT Forum, Tunbridge

Forum, Tunbridge Wells Forum, May 13

# CLASS ACTRESS / NATCCU

The Lexington, London, May 14

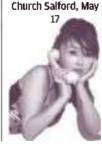
# DUM DUM GIRLS

Sound Control, Manchester, May 14

### OMAR SOULEYMAN/STILL FLYIN'

ATP Minehead, May 15

REAL ESTATE Sacred Trinity





# **PENGUIN PRISON**

# HOXTON BAR AND GRILL, LONDON WEDNESDAY, APRIL 28



Neon Gold? Sure, the boutique New York imprint releases a nifty seven-inch, but oh! The pressure! In case your browser has been on the blink for

the past two years, Neon Gold have primed at least two thirds of cred-pop's Next Big Things (Passion Pit, Ellie, Marina, Wolf Gang, The Sound Of Arrows). Tonight the latest of their fold makes his English debut.

Born Chris Glover, Penguin Prison is the rebirth of white-boy crotch-grabbing in a career that has so far involved a stint in a boyband (Google 'Smartest People At Bard') and Alicia Keys' gospel choir (old school buds, ya see).

If there's a weight on his, erm, wings, it doesn't show. Cruising smoothly into 'A Funny Thing', time begins to peel away.

We're suddenly in an ad for a '90s 'Swing' compilation. It's an oily, blissed-out, pseudoslow jam. Imagine him from JLS dating Neneh Cherry. Glover's voice is superpronounced, and - suiting his label's output - almost Anglophile in its intonation, 'Funky' still doesn't feel like a word to be idly tossed around, but as newie 'Don't Fuck With My Money' hits (think Lionel Richie in his prime, produced by Flight Of The Conchords) groove prejudice just isn't an option. The dancefloor mutters, confers among itself and then out of nowhere - there's hands in the air! Like, well, they just don't care. Glover's a gliding pro, whose drain-piped loverman routine feels one of instinctive flambovance. The sustained Marvin-esque mew as he vogues-out the closing bars of 'Animal Animal', is a syrup-dipped deal-sealer. Under pressure? Hardly. This one's in his man bag. Ailbhe Malone



# Cookertos: making

# **BABE SHADOW**



WE SAY: Like Mystery Jets if 'the dad' had been replaced by Paul Simon BAND MEMBERS: Tom Cawte, David Thornley, Mark Thorne, Sam Nadel LOCATION: London FORMED: Late 2009

# RELEASES TO DATE: Self-titled EP, 2010 THREE MOST IMPORTANT ARTISTS: Joe Jackson, Iggy Pop and the Kinks HAVE PLAYED WITH: Florence + The Machine MOTTO: Run as fast as you can

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PHOTOGRAPHS TOM OXLEY She's made a provocative new video but now refuses to talk about it. She's 'anti-consumerist' yet hangs out at the Grammys. Jaimie Hodgson confronts the many contradictions of MIA



khyd Bronfman is being hoisted down London's City Road. To his right a lunchtime traffic jam, behind him an entourage of aunties and stylists. "It's his first trip to east London," notes his mother, Maya Arulpragasam, jolting Ikhyd up in her arms. "What do you make of it, son?" The baby twists his head around in his camouflage two-piece – perhaps forming a final opinion of the whole hullabaloo – then buries back into the folds of her jacket as if to take refuge. It's fitting he's keeping his head down. For both mother and son, it has been *quite a week*.

A short while later, Ikhyd is tearing around Jamie Oliver's 15 restaurant, clambering over furniture and making friends with waiters' legs. As his mum crumbles into the chair opposite *NME*, she looks too tired to think, let alone speak. Yet she's definitely not hiding

away. It's been just over 48 hours since her return to the music scene was air-raid strened into the world arena with a certain seven-minute promo. All of a sudden the letters M-I-A are more tightly woven into the fabric of Now than ever before.

As we're sure you'll know by now, the 'Born Free' video – directed by Maya's pal Romain Gavras (the man behind Justice's similarly controversial 2008 urban implosion 'Stress') – is a stunningly shot depiction of genocide, as seen by the executioners themselves. The graphic brutalities are centred around a group of adolescent red-haired kids being slaughtered on wasteland, presumably persecuted for the colour of their locks. The gratuitous shock-ride juxtaposes crack-smoking granddads and frolicking fatties with a coded commentary on the bleak undercurrent of war crimes. It's harrowing stuff.

Within hours of its release the video was banned from YouTube after breaking

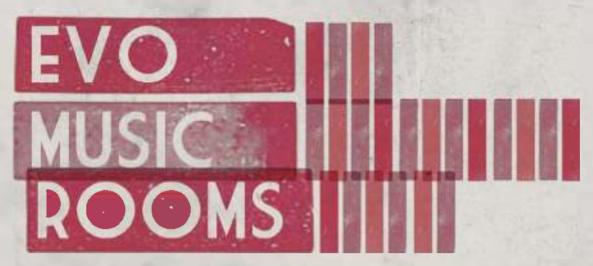
the internet channel's rules prohibiting content of "pornography or gratuitous violence". Scorn from *Newsweek* followed, branding it "turgid, political faux-meaningfulness". But it had its champions too. Alongside Gaga and Beyoncé's landmark 'Telephone' short, you might see 'Born Free's video as asserting the return of music videos as a grand, focal art form.

Not that Maya wants to talk about such things...

"I did nine hours of phone interviews yesterday and all anyone wanted to know about was the meaning of the video," she sighs, her soft features peeking out from behind her Bloody Mary. "It completely baffles me that everyone seems to be obsessed with deciphering the meaning to it. It baffles me in the same way as the Brick Lane riot for American Apparel leggings baffled me." With her coy half-smiles and rolled eyes she flatly refuses to enter into the specifics of the video's conception. When we ask, she repeatedly mimes zipping up her mouth, making muffled sounds as she does. The argument that an artist has a responsibility to discuss such potentially upsetting work carries little cache with her.

"It's ridiculous that anyone would think the process should be: you make a video, you put it out, you talk about it, then you move on," she exclaims. "We don't know what the process is for this one yet. I haven't thought about it yet and I don't want to have to. But the fact that people are having all these conversations feels part of the whole process." She laughs. "If I'm honest, I find the new Justin Bieber video more violent and more of an assault to my eyes and senses than what I've made."

Gavras perhaps has an obsession with ginger persecution; his forthcoming feature film *Les Seigneurs* (or *Redheads*) charters the violent revenge of a bullied flame-haired one on a pilgrimage to "the land of the redheads" (that'll be Ireland). Yet the video also arrives not long after reports that Maya herself was being branded a "cheerleader for terrorists" by her fellow Sri Lankans, for statements she made as thousands of her native Tamils were being slaughtered in battles with government



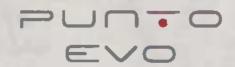
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troops. How directly her new promo plays upon all this, and with what degree of sophistication, is still up for debate.

Maya mimes her mouth being zipped up again. Well, by everyone other than her, anyway.

ideo or no video, the mood of expectation surrounding MIA's 2010 comeback far eclipses that of anything she's done before. Mainly because sometime during the early summer months of 2008, Maya haphazardly stumbled into megastardom, becoming the genuinely subversive pop star she'd always threatened to be

Always one to put in the graft perversely, you could put all this down to luck Maya's rebirth began when 'Paper Planes', the Clash sampling flop of-a-third-single-from 'Kala', made its way onto an advert for Seth Rogan's 2008 stoner dude-com, Pineapple Express. Overnight the track's atoms were split. 'Paper Planes' quickly took on a life of its own. It became the most remixed hip-hop cut of the year, with everyone from 50 Cent to Lil Wayne jumping on it. It didn't stop there either; after licensing the tune, cult Indian composer AR Rahman invited her to collaborate with him on the soundtrack to Shundog Millionaire, earning them both an Oscar nomination. Her stratospheric rise culminated with an image that she'll find hard to top in terms of memorability. Nine months pregnant, MIA graced the stage of the 51st Grammy Awards in a sensitionally accentuating Henry Holland polka-dot mesh dress with TI, Jay-Z, Kanye West and Lil Wayne together acting as her backing band. From influential cult figure to one of the 100 most important living humans according to Time magazine - Ikhyd couldn't have picked a more surreal time to arrive.

"When I woke up in my hospital bed after I'd given birth there were four people standing over me on cellphones," she recalls. "One said, I've got the Oscars here and they need to know right now whether you're going to perform. If you're not they're going to get Gwen Stefani to ing your part. Can you give us the OK on that? I was like, 'W hy the fuck are you next to my bed? What the fuck is wrong with you?"

That wa n't ev nihe trangest part...

"In the end they located against Gwen," she explains "But I got a call the next day saying, 'The Oscars are willing to build you a hospital bed that flies, so they can fly you in your bed onto the stage to sing your part ..."

Maya now lives with Ikhyd and her other half, Ben, in Los Angeles' Westside. She's even bought another pad across the city in Silver I alle, to house a congregation of her British friends whom she imported to keep her company when an expired visa meant she couldn't leave the U.S. It's a far cry from the dank suburbia of her birthplace, Hounslow, or her residence during this trip, at her mum's in Tooting.

"I'm sleeping in a box room in a council house with my baby. I'm living out my parallel reality. What could have been, or what could still be," she smirks. "My mum's g. it a £1 pram that her church gave her. One of the wheels doesn't work. I feel bad doing this to Ikhyd, but I think it's good for him in the long run. My mum's just so ghetto. In LA he's got a state of the art, pimped-out thing with a body kit. It was a present from [Interscope label boss] Jimmy Iovine when he was born."

Not only is Maya's new-found fame and fortune a good old 'told you so' moment for the hordes of fans who have worn her letters like a crest since her 'Piracy Funds Terrorism Volume 1' mixtape in 2004, but her newly noble status has given her the opportunity to

fulfil her own manifesto, to become a true 'anti-pop star', to implode 'the machine' from within. Not that this is without its problems...

When we track down Maya the following evening in Tooting – this time with her sister on babysitting duties – she suggests the lavish confines of the Connaught hotel in Mayfair. "It's a lot easier to be on the outside looking in, shouting 'Fuck you' as people drive past in their Bentleys," she says as we both clink our pair of £20 espresso martinis. "Once you're on the inside, there" a lot of pressure to just shut the fuck up and have a good time."

It really is an awkward juxtaposition. Despite this, Maya argues that the popscape needs her more than ever. "I feel there's even more artists coming through that are willing to do anything for fame. That's got worse," she notes. It her lifestyle has become cushier over the past 18 months, it's only served to stoke her fires. "The decision is this," she says "Are you going to be one of those people that sells the myth that thousand-dollar frocks and red carpets equal success? Or are you going to be honest. Sell something that has flaws and asks questions."

NME tries pushing her to elaborate on her disparaging comments on Lady Gaga, made in NME's relaunch issue Q&A three weeks ago, only to discover the topic has subsequently been added to her growing list of no go subjects. We bicker for a while over parameters of the cancerous virus she calls 'robot pop', and whether Stefani Crei manotta should deservedly be placed within them. In short, she says 'yes', "no matter how wisely she's invested her money in \$10,000-a day stylists". We offer a more forgiving viewpoint. "You'd better not make this piece about her," she warns us, cackling. "I'm rich enough to have you killed now, you know."

Jokes for sure, yet Maya does keep getting offered













Far left: a heavily pregnant MIA with her megastar mates Lil Wayne, TI, Jay-Z and Kanye at the Grammys; (above) the gingers get it in explosive style in the controv video for 'Born Free'; (below left) with partner Ben Brewer; (below right) up close and confrontational back in 2005

the kind of reptilian golden handshakes that'd mean you'd never have to think about lifting a (webbed) finger ever again.

"They wanted me to be the face of Coca-Cola," she sighs. "I was like, 'Wow. Have you guys got any idea what you're talking about?" But as seems to be the way with Maya, just when you think things are beyond insane, you realise the punchline's yet to come. "Then Pepsi called me the next week!" she continues. "They were hounding me from every angle. Even my mother-in-law got an email from them. She called me and said, 'Oh my god, Maya (in her best croaky NYC-Jew impression) they're offering you so much money."

An 'anti-consumerist' pop star, who sells records about the pros of pirating music; as we said, MIA's no stranger to contradictions. But this latest chapter appears to have taken her conflicting curmudgeon of ideals to a whole new level. Consider this: Ikhyd's dad is Ben Brewer, failed rock musician and son to Edgar Miles Bronfman Jr, CEO of Warner Music Group. A multi-multi-billionaire and one of music piracy's most outspoken opponents, Bronfman once compared Napster to slavery and Soviet communism. The irony of bedding down in the lair of the monster she claims to want to slay isn't lost on her.

"Sometimes I feel like maybe I should just combust and die," she says, looking skyward. "My baby is going to have this moment one day where it stares in the mirror and goes, 'God, what do I choose? My crazy mom or my crazy dad?' He's going to have to make that decision." It feels pointless labouring the glaring contradictions in her ideology and home life when met by such wide-eyed defence. "The contradiction is interesting, but maybe it doesn't have to be like that. Maybe I could be the bridge between those two societies. Maybe I'm a bridge rather than a disease for that side or a hero for the other side. I know that's super-optimistic." It's this air of blind naivety that seems to underpin Maya, rather than MIA. As quick as facts, figures, bile and conspiracy can ricochet from her mouth when in 'the zone', she can melt into a pool

of shrugging question marks.
Another thing not worth questioning is that MIA has undoubtedly gone and made her most challenging album to date; 'Born Free' is a telling precursor. At the time of press still nameless, rumours were circulating that her third album could end up being her eponymous effort. That would make sense; as following her debut and

follow-up, respectively named after her father and mother, the latest record sees her attentions coming full-circle and ending up at her own front door – in the midst of the emotional extremities brought about by motherhood and her homeland's bloody conflict.

"I saw firsthand where the music we made ended up," she recounts of the booty music she and long-time collaborators Diplo & Switch popularised on her albums. "It turned up in sterile bullshit clubs in LA, separated from the spirit we made it in." Duly, she insists the new record "isn't a party record", which is strange, having being half-helmed by her old pair of dancefloor dictators, and then half by a new recruit – the 'party-boy' of UK dubstep, Rusko.

Yet we can report that the pulse-like throb of 'Kala' is no more. It's no longer groove-centric. It erupts from blinding gabba BPMs and devil-horned guitars on 'Meds And Feds', her collaboration with Sleigh Bells' Derek Miller, to quagmires of sub-bass on 'Story Told', her and Rusko's first joint effort. Then, when it's not in fits of frantic lunacy, it's bobbing in a sea of ethereality, like on the web-leaked 'Space Odyssey', her gently mewed singing debut. Her bond with Rusko was instigated, she says, after dissatisfaction grew with her now-overworked cohorts cajoling her for hits.

"I started to feel like I was getting offered songs that were just fodder," she confesses. "They're making a hundred tunes a day for all these pop stars now. Those guys are like, "(She holds an imaginary mobile to her ear) Yeah, yeah, yeah, I got beats all day, maaan. Hey, Christina, sure. Oh yeah, MIA? Whatever'. I'm like, fuck all that shit. I don't want to make anything cool. I just wanted to sum up how I feel."

hatever anyone says about MIA's return, she cannot be accused of diluting what she does. Whatever is going on in her personal life, she's finally been given the platform she's always dreamed of

been given the platform she's always dreamed of having and she's launched herself from it, two-footed. Whatever you make of the final product, she's making 'art' that's more impassioned and provocative than ever before. Whatever you make of her decrees, she's more politically outspoken than ever before too. But don't those contradictions eat away at her?

"Kanye called me up while he was recording Jay-Z's album," she recounts, "and he was like, 'Yo, I heard you were, like, stupid rich now. You should be making yacht-rock right now." Unsurprisingly there don't look to be that many nautical grooves on the horizon. "But I don't want to be typecast as the artist that makes music full of issues," she says. But Maya, that's what you have done, we retort. Then she says this: "I feel like I'm a fucking infomercial for issues around the world this year. I don't want it to be like that though. I feel like for the first time I'm truly falling in love with music in its own right." Considering the fact she's released each album so far by handing in her resignation shortly after their release, this can only be a step in the right direction. At last she seems to be openly seizing her music as her 'calling', rather than a temporary dalliance. Not that she can stop talking about the issues...

"I think I have a chemical imbalance that means I'm affected by more stuff than most," she ponders. "I'm maybe another species or something. So talking about that is the easy bit." She pauses. "The hard bit is working out what this next bit is."

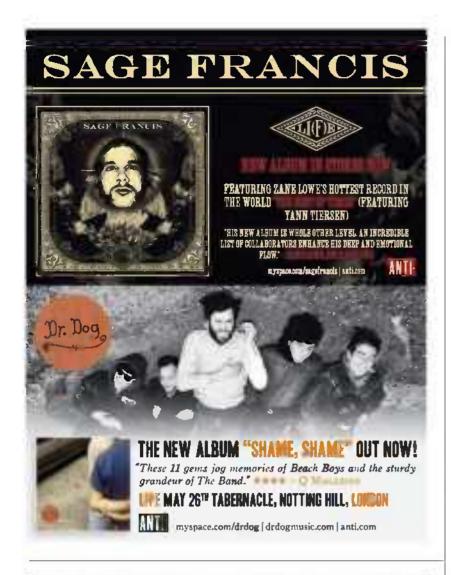
She laughs, finishes her cocktail.

"Don't worry, I'm not going to become a suicide

bomber and fly into Chase Tower," she smiles. "That'd be aiming low. It'd be the Federal Reserve bank."

Like anything concerned with Maya Arulpragasam, the next bit certainly doesn't seem like it's going to be boring.

Go behind the scenes at MIA's cover shoot, plus see the 'Born Free' video again at NME.COM







# NMEICONS

# PAVENENT



**Pavement** imploded before fulfilling their billing as the "new Nirvana" back in the '90s, but their influence still hovers over indie rock. **Matt Wilkinson** welcomes back the sometimes baffling, constantly frustrating heroes of NME

eformations rarely come without a collective raised eyebrow, but when Pavement announced theirs last September it felt like the entire world should stop and take notice. Here was a band frequently adored by the party faithful, yet increasingly left off a US musical lineage that seemed to skip from REM to Pixies to Nirvana to, well, The Strokes. That lineage was wrong, because the simple truth is that between 'Smells Like Teen Spirit' going global and 'Is This It' screaming primeval, there really was only one US band worth caring about. Their fans knew it, their musical heirs such as Blur and Deerhunter's Bradford Cox blatantly knew it, and fuck, even Pavement probably knew it themselves. They deserved widespread recognition, even if they never bothered chasing it.

Now, with this week's O2 Academy Brixton shows and their own ATP weekender finally arriving, it actually seems like they're about to get it.

It might only be 8am, but Pavement guitarist Scott 'Spiral Stairs' Kannberg is up for reminiscing. Speaking from his San Francisco hotel room, he talks fondly of his time in Pavement – from the first rehearsal since reuniting ("It was nervous, weird... but what a relief") right back to the band's earliest days, "fooling around in Steve Malkmus' parents' house, just making up songs as we went along".

By that point, in the late '80s, Malkmus had already tasted life onstage as a guitarist with several going-nowhere bands, including The Straw Dogs, who were based in his and Kannberg's hometown of Stockton, California. But Kannberg would have to wait a few years before really getting to grips with his buddy's

emerging talent as a genius songwriter, as Malkmus took time out to study history – 2,700 miles away at the University Of Virginia. There, he met keen Scrabble enthusiast plus future full-time gambler and Pavement percussionist Bob Nastanovich. When he returned to Stockton and promptly did regroup with Kannberg, the duo finally set about recording something properly. To do so, they roped in a local drummer who had a home studio and was 13 years their senior: Gary Young.

Three facts – almost certainly true – about Young:
1) He used to hand out buttered toast/tiddlywinks/
cabbage to audience members during shows. 2) He was
a raging alcoholic who spent most gigs running around
the stage and doing handstands instead of drumming,
and was nicknamed the Rotting Man by the band on
account of his booze-infused breath. 3) In 1992 he made

out with Courtney Love backstage at a Sonic Youth gig while her then hubby, one Kurt Cobain, opened up with an acoustic slot a few metres away, completely unaware. Upon returning to his understandably apprehensive bandmates - who'd witnessed the whole thing - Young is said to have muttered the immortal words: "Who the fuck is this Courtney Long?"

Nevertheless, the band somehow managed to record some of their best material ever with him, including their debut EP 'Slay Tracks' and classic debut album 'Slanted And Enchanted', which came out officially in 1992 after doing the rounds on illicit cassette for a year before that.

The album ushered in a seismic shift in the Pavement story. Before it, they were a magnificent but unconventional mess, hardly ever playing live and still working day jobs. After, they were forced to become a proper band, do press, do tours... even enlist a bass player (enter New York bassist/early Pavement fan Mark Ibold). "It was a genuine shock to us - we didn't want to be ambitious, or this big rock band," says Kannberg of their sudden success. With the rigmarole that goes hand-in-hand with stepping up to the musical conveyor belt, the band soon began to wift under the weight of Young's eccentricities. By the end of 1993, he'd been forced to quit, with Kannberg now admitting, "Gary was just out of control" and "I think as a band we were just tired of it. We couldn't function anymore, and if we wanted to go on and do anything else, then we had to change.'

With a new drummer - Steve West, who knew Malkmus from his Virginia days - and renewed purpose, the band duly cleaned up their act and set about rehashing their sound, with Malkmus admitting at the tail end of 1992 that he'd "be happy to let [the 'Slanted And Enchanted'] songs go".

Which, funnily enough, is exactly what he did on second album 'Crooked Rain Crooked Rain', That record, an indie-pop classic, substituted Pavement's early lo-fi brilliance for a clean, intricately produced sound collage. Upon its release in 1994, it also took the band to the edge of the bigtime - a position they'd reside in uneasily but consistently for the rest of their '90s career. Though it failed to make them the 'new Nirvana', as many had predicted, the album did include their biggest US hit, 'Cut Your Hair' - ironic, seeing as that song was actually a thinly-veiled attack on sell-outs. "People initially went mad when we did 'Crooked Rain...'," Kannberg remembers of the album's reception. "They just thought Pavement was about 'Slanted And Enchanted'. But if you have any kind of love of music, you don't make the same record

don't think we ever did." He's right. The band again changed their tack almost straight away, producing two equally contrasting albums that still managed to build on their existing fanbase. The sprawling 'Wowee Zowee' (1995) did mark something of a return to the more DIY nature of 'Slanted And Enchanted', but it was way more eclectic and wide ranging in style, lyrics and sonic palette than the debut. Malkmus, speaking after its release, hailed it as "almost like a resume. One song I was a dishwasher, then I was a security guard. It was a bit like trying to get out of your skin."

over and over. Which I

"IF YOU HAVE ANY LOVE OF MUSIC, YOU DON'T MAKE THE SAME RECORD OVER AND OVER. WHICH I DON'T THINK WE EVER DID"

# SCOTT KANNBERG

Remarkably, considering their popularity, the band were still without management at this point. Kannberg took on that duty, and, perhaps inadvisably, the band opted to play a Main Stage slot at Lollapalooza that year. It was a disastrous decision, due to the early-afternoon time slot that saw them playing to audiences who'd hardly heard of them - and couldn't care less for their couldn't-care-less attitude. Demoralised, the band decided that the best thing to do was fight fire with fire. So, they did away with setlists, jammed aimlessly onstage and constantly ripped the piss out of the lackadaisical crowds.

"The only reason we did it was because it was a good line-up!" Kannberg reasons. "It had Sonic Youth and Beck and Jesus Lizard. So it wasn't a complete waste. It wasn't like we were playing Glastonbury with all these terrible bands."

Things came to a head at a date in West Virginia, when they were pelted with mud and rocks by a hostile crowd. "Pavement weren't the sort of band who had any sort of ambition to win over a Lollapalooza audience," mused Sonic Youth's Thurston Moore correctly afterwards.

"For us, at that time it didn't feel like anything special really," Kannberg says of the period, with a tinge of sadness escalating. "I mean, it was the biggest tour we'd ever done but we played early in the day to nobody. It was just a complete bummer for all of us." Bruised, stoned but not down'n'out, the band

# THE GOLD SOUNDZ OF PAVEMENT



SLANTED AND ENCHANTED (1992) Lo-fi's Year Zero may sound like it was recorded in a broom-cupboard under the sea, but that hardly matters when the songs are as good as these. 'Summer Babe', 'Perfume-V', 'Trigger Cut'... lackadaisical vocals, fuzzed-up guitars and unhinged percussion have never again combined so perfectly. "I was dressed for success/but success it never comes" sang Malkmus on the gorgeous 'Here', but what did he know? A classic debut.

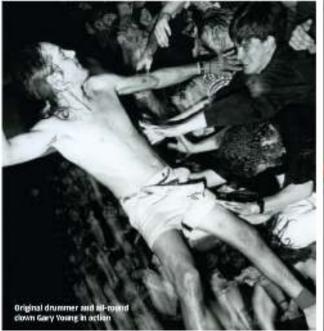


# **CROOKED RAIN CROOKED RAIN (1994)** With the grunge gold-rush in full swing, the band took the willfully perverse decision to make a countrified concept album of sorts attacking the very system that could have made them stars if they'd played ball, "Songs mean a lot, when songs are bought/and so are you" rages Malkmus on the closest they came to a hit, 'Cut Your Hair', but the spite is always tempered with lashings of dark humour. Their best album, and that's saying something.



**WOWEE ZOWEE (1995)** 

After the focused songcraft of 'CR CR', the obvious thing would've been to build on that album's success. Instead they recorded a sprawling 18-track effort taking in messy punk ('Brinx Job'), pedal-steel country ('Father To A Sister Of Thought') and psych-rock jams ('Half A Canyon'). It may lack the honed perfection of their preceding effort, but there's still a stack of great songs here, and Malkmus' obtuse lyrics were by now approaching genius.





**BRIGHTEN THE CORNERS (1997)** 

If you could accuse the band's fourth album of being Pavement-by-numbers, those numbers were damn dever and exciting ones; 999 maybe, or 5-4-3-2-1. In 'Shady Lane' and 'Stereo' ("What about the voice of Geddy Lee/How did it get so high?/I wonder if he speaks like an ordinary guy") they wrote two of their catchiest singles, while Malkmus' twisting words had by now reached their zenith. Seriously, English lit classes should study this album.



### **TERROR TWILIGHT (1999)**

And so Pavement's career ended as it started: messily, haphazardly, all over the place. The difference now was that it was the group which was unfocused rather than Nigel Godrich's ultra-clean production. The intra-band tensions of the album sessions are evident in its quality, which is patchy, although it does still throw up gems such as 'Major Leagues'. It's basically a Malkmus solo album though, and as such lacks the unhinged charm of its predecessors.

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# **NMEICONS**



returned to the studio, coming up with the goods once again on 1997's 'Brighten The Corners'. A "more comfortable and natural" record according to Malkmus, it also largely did away with the weirdness offered up by the weed-infused 'Wowee Zowee'. By this point, the frontman had also struck up an unlikely friendship with Damon Albarn and his then girlfriend Justine Frischmann of Elastica, which Albarn played out gleefully in front of the UK music press. It briefly made Malkmus something of a bizarre tabloid fixture, though he consistently played down the union, even to the point of comparing Albarn to "a young boy" and Blur "like Pavement if we were 10 times worse". In response, a red-faced Albarn was left to exclaim: "Whenever I'm with him we get on well, but he's cagey about admitting that in the press."

Along with the fact Malkmus had also started playing solo shows, what quickly became obvious to fans around this time was that there seemed to be an ever-widening bridge between him and the rest of the band – even though they did reconvene in the summer of 1998 to record what would become their final album, Terror

"WE'VE GOT A BIG PAIR OF HANDCUFFS READY FOR STEVE IF HE WANTS THEM!"

# SCOTT KANNBERG

Twilight' (released in 1999). This time, Radiohead producer Nigel Godrich helmed the sessions. "He basically saved that record from obscurity," notes Kannberg, none of whom's songs were included on the album, making it essentially a Malkmus solo offering.

"It was a hard record to make," Kannberg adds, coyly. "Afterwards we went and played all the same places we were playing before. I think that kind of bummed Malkmus out a bit. He didn't really wanna do it any more like that. It was a hard record to make, and then hard tour to do."

By the time said tour reached London's Brixton

Academy, on November 20, 1999, they'd all had enough. Malkmus took to the stage and had his 'Pistols in Winterland' moment, dangling a pair of handcuffs over his mic stand and allegedly declaring, "These symbolise what it's like being in a band all these years." Pavement then put a stop to their career by playing 'Here' from 'Slanted And Enchanted', the final lyrics of which state – heartbreakingly – that the "last time is the best time". With that, and a miss-if-youblink salute to the crowd, they were gone.

Two weeks later, a spokesperson for Domino released the following brilliantly crafted statement to NME: "Pavement are retiring for the foreseeable future to: 1) Start families, 2) Sail around the world, 3) Get into the computer industry, 4) Dance, 5) Get some attention."

Cue: an entire decade of a world without a band called Pavement in existence.

Now though, of course, they're back.

"We've got a big pair of handcuffs ready for Steve if he wants them... we're gonna sell them as memorabilia!" laughs Kannberg about the London gigs. They're gonna be a massive celebration, he says, because "it's kind of ironic – being the place of the last show". Besides that, the reunion had always been on the cards, according to the guitarist. "It just wasn't meant to take as long as this. I missed the guys. I missed everything. It was a fun time. We were in it together and it was like we were The Monkees. It's been totally emotional playing these gigs."

But what this tour isn't, Kannberg says, is the dawn of a new chapter for Pavement.

"Will there be new material? I don't think so. It's nice that we've got it for this year, a little snapshot of what it used to be. But I don't think Pavement needs to go into the future. We need to just be what we were and let it live."

Yet maybe, just maybe – considering how well the tour seems to have gone – it might be worth buying a few pairs of those fabled handcuffs and tracking down the five genius misfits onstage. Then you can bind them together once and for all.

# - NMEICONS

NME Icons is a new monthly series celebrating artists and moments that have helped define and shape our musical world. Throughout May there will be special features about our first Icons Pavement on NME.COM, NME Radio and NME - including gig reports, photo galleries and new interviews. And there'll be lots more to be announced throughout the month...

Let us know who you think should be honoured as a future NME icon by emailing nmelcons@nme.com



# WENEED TO TALK ABOUT



# AVIGDOR ZAHNER-ISENBERG IS THE BEST NEW LYRICIST IN US INDIE. HE ALSO SEEMS TO BE UNDERGOING SOME KIND OF PROFOUND MENTAL COLLAPSE. MARK BEAUMONT WENT TO MEET HIM, TO LEARN WHAT MAKES HIM TICK, TO ASK... IS HE OK?

vigdor Zahner-Isenberg talks like Niagara Falls. Words spew out in flurries. Sentences merge, condense and fly off at wild tangents. It's like the 19-year-old is breathing through his ears. In the first half-hour of our interview he speaks non stop but completes only 12 sentences. Interrupting his flow with a question feels like throwing yourself in front of a speeding train or rousing Samuel Taylor Coleridge from the opium daze in which he wrote Kubla Khan to deliver him a pizza

Ask the Avi Buftalo singer and songwriter, for example, if he ever showed any childhood artistic flair and, in a Long Beach drone uncannily reminiscent of Conor Oberst, you get this: "My parents were always really supportive... they always played me and my sister music and they didn't buy me toys or anything too much .. I was a weird, antsy kid, hyperactive, so I had a lot of tune to be drawing and writing stories... I'd write comic books when I was II, and when I was five or six I would dictate these made up stories about weird variations on The Mask, the movie with Jim Carrey that I'd never seen but I'd seen the adverts and wanted to put a spin on The Mask because it sounded like a really crazy movie, so..."

We daren't ask Avi if he's heard of full stops. In fact, this sentence is only a third finished. But you ain't seen nothing yet: later Avi will claim that "a lot of it is about playing something that makes sense and then something that doesn't make sense but then making the thing that doesn't make sense make sense" and almost make sense, sorta. To say Avi has a hypercharged, runaway mine cart of a mind is an understatement. This teenage weaver of the lush quirk.folk dreamscape - whose incredible eponymous album of the year contender debut, out now on Sub Pop, is equal parts MGMT, Sufjan S vens, be Wasteland, Wilco, Red House Painters, Naked Lunch, Flliott Smith, Edward Lear, Fleet Foxes, The Haming Lips and Shortbus - is to the snappy sound bite what Crystal Castles are to fragile acoustic balladry. But spend an hour lost in 'conversation' with him and you begin to see how only Avi could have penned the surrealist stream-ofconsciousness mood movies of his lyrics.

"You made dessert that night and I could taste a robot's fist" goes the charmingly titled (and actually quite charming) 'Summer Cum'.
"There once lived a soul whose ears/I sved nothing but open years" Avi lilts on 'Coaxed'. "The sky, to whom I made shady deals/Regarding money and girls" goes 'Five Little Sluts'. Nonsense poems; impressionist imagery suggesting seduction, sex and sadness; mundane scenarios turned achingly romantic in the fine tradition of a Morrissey or Oberst. Fittingly, their 9/10 scoring NME review suggested Avi might just be the "US indie lyricist of his generation".

But delve beneath the gushing floodwaters of his imagination and there's darkness in young Avi's depths. "Witches speak in my head all day" he croaks on 'Truth Sets In'; "You've been having" keyboardist (and one-time sweetheart) Rebecca Coleman sweetly chides him on 'One Last'. By dusty ballad closer 'W here's Your Dirty Mind?', Avi's trauma-scarred teenage chest is bare and rent asunder "Too much time to die/And I just want to die".

Avi has spoken himself of references to sexual frustration and alf-hatred. Others have read into his lvii a filigik lovelorn soul undergoing rock's most wistful breakdown. Today we just thought we'd ask if Avi is OK...

ou join us seven minutes into Avi's first sentence and so far this first utterance has taken in his childhood in Long Beach, California, where he still lives with his parents having graduated high school last year ("there isn't too much to do, which is a really good thing for the sake of playing music"), his recent tour with Japandroids ("really nice cool people everywhere") and his love of playing with friends outside the band ("to keep the juices flowing and keep me humble"). Then he explains how he started playing guitar at bar mitzvah parties as a 13-year-old skater kid.

"...I wanted to be a session musician or something like that and I was really into Jimi Hendrix and I ed Zeppelin.. I guess my first introduction into 'indie' music was Wilco around seventh grade, that was a band I heard through a weird Zionist socialist summer camp and it was all this hippy dippy stuff and all these people sharing music. fun hippy Jewish people, and some friend had

introduced us to Wilco... there were all these new sounds and experimentation and 'Yankee Hotel Foxtrot' has all kinds of cool soundscapes and I thought, 'This seems well put together'.. that was one of the first things that made me think making my own music, writing songs, could be a lot of fun."



# AVI BUFFALO ON AVI

What the band have to say about their singer

# REBECCA COLEMAN Keyboards How did you meet

Avi?

"When I was a freshman in high school, through my friend George who had kind of been stalking him ever since he saw him play at a recital."

# What did you think his songs were about?

"i knew because he'd told me. He had a big crush on me and was like, 'I'm writing these songs for you!'"

# ARIN FAZIO

# Tell us about meeting Avi...

"I met Avi through my friend Michelle Maroufus, she and her brother Paul put on this Long Beach house show called Maroufest. We talked about Wilco because he was wearing a Wilco shirt and I was too."

What did you think of him?

"I thought he was a funny little guy, he seemed like a very chipper, quirky guy."

### SHERIDAN RILEY Drums

# You're the only member still at school, how are you juggling it?

"I can't say it's been too easy, I've been trying to finish Hamlet on tour."

## What do you think Avi's songs are about?

"Romantic troubles and concerns. He's a thinker."

... and so as his musical tastes expanded in his teens to take in The Shins, Jim O'Rourke and Prefuse 73, Avi took on two mentors. The fir t was a blues musician friend of the family called Joel Weinberg who took Avi under his wing and out of the garage (where he was getting in trouble with the police for playing ear splitting experimental noise jams for 14 hours a day with his first band). Joel trained Avi in the emotion of guitar playing and made him jam at a local blues club every Wednesday to "pay my dues and totally get my ass kicked playing wise... it's the kind of teaching that's really intense, but that was the only way for me to learn because I have some strength but I'm also kind of spacey and totally ADD .."

The second was studio engineer and ex-Elliott Smith keyboardist Aaron Embry, who invited the now solidified line-up of Avi, Rebecca, drummer Sheridan Riley and bassist Arin Fazio to record in his home studio, '...so we found this really beautiful chemistry and recorded the song 'Summer Cum'. Then we were, like, 'Wow, this is fun'..."

The record they made—and which Embry recommended to his A&R friend Tony Kiewel at Sub Pop, who'd quickly sign them—was a personal portrait of a troubled teendom.

".. I was definitely a weirdo, I need a lot of time by myself and need to stay busy pretty intensely... if I don't stay busy then I'm just a total jerk, a little idiot a lot of the time ... Some of it's about keen, not necessarily in positive ways, a lot of trustration, mostly with myself, y'know when you're in an emotional time and you need to get something out..."

Why are you so trustrated, Avi'

"Nothing too crazy. If you're ever in a time of being down, whether it's love or you're feeling weird about general lite.. like any other teenager, growing pain go down."

He pauses for the firet time toda.

"If I don't stay busy I can to ally down and mixed up and confused but I just need to figure out how to get back in the zone again and channel some stuff. Depression has haunted my father's side of my family for years and years. It can be something and can deal with... but it's totally in there..."

Sexual frustration is pretty evident too.

"...there's definitely sexual frustration, that kind of frustration is totally written about because it's on the mind or underneath, it's also part of the teenage stuff. . there's hormones involved and there's intensity in youth and that's something I hope to keep a hold of, the juice of being young."

And so, with the vague hope that he never quite grows out of such sublime and perceptively rendered frustrations, there we leave him. Thanks for your time, Avi...

"Do you mind if I say thanks for all the help that we've had from everybody up to this point?" he flusters, like he's talking to the Academy Awards audience rather than to the readership of NME. "I hanks to Aaron Embry for being this fantastic genius... everyone at Sub Pop is beyond phenomenal... our friend Ashley Jexx, who started helping when all this crazy stuff started happening with business things, and our booking agent..."

OK, we really are going to leave it here now, but we wouldn't be surprised if Avi is still sat where we left him – broothing through his ears, thanking puts, multimen and everyone at the CD pressing plant for helping him win the Most Exhausting NME Interview Ever award. Oh yeah, is Avi OK? Oh, Avi's amazing.

"DEPRESSION
HAS HAUNTED
MY FAMILY
FOR YEARS.
THAT SHAPES
MY SONGS"



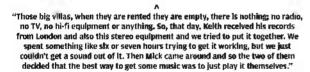
# THE STONES IN EXILE

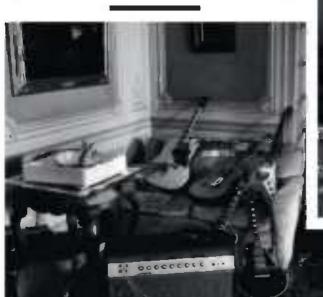
In 1971 **Dominque Tarlé** photographed The Rolling Stones as they recorded Exile On Main St' in the south of France. Legend has it that the album – remastered and re-released with 10 bonus tracks this week – was recorded in dark and difficult circumstances, yet Dominique's photos reveal a lighter side to life at Villa Nellcôte. Here he talks us through a selection...

"That's Keith next to keyboardist Nicky Hopkins on the plano. Nicky had been playing the theme from West Side Story on the plano and Keith started playing along with him on the acoustic guitar. Then when Nicky came to the end of the song, he started played the entire thing backwards, starting from the end and going back to the beginning. Keith couldn't imagine anyone doing that and he just started laughing."



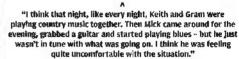
"Gram Parsons had recorded a cover of the Stones" 'Honky Tonk Women' with his band The Flying Burrito Bros, but told Kelth he'd always had problems playing the intro. Kelth was playing it non-stop for over half an hour so Gram could watch this fingers until it was imprinted in his mind forever. I don't remember Gram going down to the basement to play on the 'Exile On Main St' sessions as some people have suggested, but the relationship between him and Kelth was very special. Kelth wanted to do an album with him on the Stones' new label and they were ready to record together – but of course Mick was afraid of the situation."





"You'll notice the rabbit in a box on the table. A lot of the musicians in the Stones and their entourage had kids, and Bianca [khick Jagger's then-new wife] was pregnant. The rabbit was a gift from Bill Wyman to all of the kids at Nellocte. He was staying out near Grasse and I think he captured the rabbit on its land. So there was the rabbit on the table in the middle of all the guitars and of course it just wanted to escape. The kids were frightened to touch it, so they would always get Keith to come and chase after it. It didn't last long!"



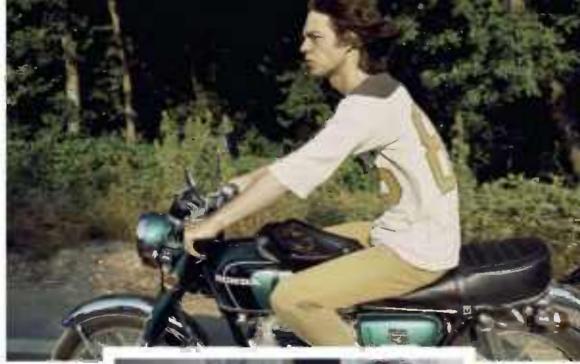


"That's Keith with the female sphinx statues out the front of Nelicôte. When you look at his face, it's like he's saying to somebody, "Where the hell are you going? What are you doing? You're not leaving, are you? You can't leave! "That's the way Kelth is, if Kelth made a friend out of you, you just couldn't leave, you were taken as a hostage! For me he was like a personal bodyguard. The non-verbal agreement between Kelth and me was, "You get high on pictures and music, stick to it, and I will take care of the rest.""

"That day Mick and Gram and [axophonist] Bobby Keys went to Nice and Cannes trying to buy Harley Davidsons - but they couldn't find any, so they all bought Honda 350s instead. I don't think Mick is looking very happy! I spent the afternoon taking pictures with him and Bianca. It's always a little difficult with Mick if you've got nothing special in mind. Bobby Keys was the only one who could give orders to Mick and he suggested some photos on the bike 1 was sat on the back of 80bby's bike facing backwards like I was filming the Tour De France."



"It was always so hot in the basement - there was no fresh air, nothing [the 'Exile On Main St' song 'Ventilator Blues' is a reference to this]. On this day I decided to get some watermelon from the fridge for the musicians. I prepared them and put ice cubes in them, got a big tray and went downstairs - but I forgot there was a cable coming from the mobile recording truck that was parked outside and into the basement. I tripped over it, fell downstairs and dropped everything. I picked up the meion, but [producer] Jimmy Miller was so hot he just laid down on the ice cubes."





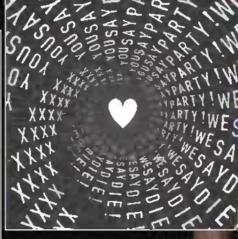


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**Blood And Fire** 

The Eighties Matchbox B-Line Disaster First album in five years from the Brighton rockers. Includes the single Love Turns To Hate



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## REVIEWS

KELIS BLASTS BACK, BAND OF HORSES DEFY THE NEIGH-SAYERS, BILL HICKS REMEMBERED

Edited by Emily Mackay



## **LCD SOUNDSYSTEM**

THIS IS HAPPENING DFA/EMI

He's set the bar high, but if this is to be James Murphy's swansong, it's a brave and powerful way to bow out



CD Soundsystem kicked off the last decade by making the mother of all rods for their own back. The band's 2002 debut 12-inch 'Losing My Edge' can now arguably be called the best single of the noughties. A chromium-plated rave/rock monster, it celebrated the final breakdown between rave, punk and indie and emergent iPod culture. With a fucking killer beat. It was a meditation on the idea that our musical heritage isn't set in stone, but is instead a generational roundabout of constant reassessment, seen through the eyes of a narrator just waking up to this very fact. Its punchy chorus and one-note bass line (pilfered from War's 'Me And Baby Brother' via Killing Joke's 'Change') were party-friendly, while its primitive rave electronics and rapturous list of

cool bands ("The Sonics! The Sonics!") were hypnotic. Record-collecting geeks, record store clerks, music obsessives like you and me were now the heroes – our borderline autistic behaviour celebrated by this new OCD Soundsystem. Then somehow, they built from this humble beginning to record what was, to a lot of people, the album of the decade, 'Sound Of Silver', in 2007.

So, no pressure then. Wisely, for his third album, James Murphy has pushed the outer shell of his band's sound briskly forward into stripped-down synth-pop, robotic electro and smooth new wave while retaining a powerful punk-funk undercarriage. 'Dance Yrself Clean' opens not with snarling acid-house Roland programming but fizzing and creaking Moogs and rhythms clattered out on pots and pans while Murphy does his best Kermit The

Frog-impersonating-Mark E Smith voice. Then just as you're reaching over to the stereo to turn it up, he blasts you with both barrels of his disco shotgun. There are three other dialled-up-to-it bangers here: the Kraftwerkmeets-Telex-meets-OMD techno of 'One Touch'; the sultry NYC ESG/Liquid Liquid jam of 'Pow Pow' and the Polynesian electro

disco of 'Home'. Of course it's not all gravy; they come seriously unstuck with the obligatory Bowie/Fripp/Eno tribute 'All I Want' with its larcenous rip of "Heroes"'s guitars.

Murphy's exasperation at (somehow) ending up a magazine cover star is vented in the ttchy new wave number 'You Wanted A Hit'. After a false start of Yellow Magic Orchestra synth pop, the track settles into the clipped, metronomic new wave of The Cars but with deep headphone dub effects over which he berates... well, who exactly? His audience? His critics? His record label? (Critics and audiences love him! He owns his record label!) Regardless, he shouts loudly about his mability to write a hit record. Of course, coming from the author of 'Daft Punk Is Playing At My House' and 'Someone Great', this makes him sound a bit like a mad messianic tramp on a motorway roundabout battling off unseen demons with an empty sherry bottle. Because of course, there are hits here. Like 'Drunk Girls', for example: a demented slice of electro punk that lies somewhere between Family Fodder's forgotten post-punk classic 'Dinosaur Sex' and The Velvet Underground's 'White Light/ White Heat'.

Much has been made of the fact that this may be LCD's last album and while we want them to stay, it's easy to understand Murphy's desire to step out of the limelight. He is one of the least likely frontmen of recent years, but then, this is also one of his key strengths. If 'This Is Happening' must be a parting shot from this smartest and most human of dance machines, it's a fine one. Though by LCD's own standards this takes second place to 'Sound Of Silver's unquestionable gold medal, by any other current band's measure this is an all-out classic. John Doran

DOWNLOAD: 'One Touch', 'I Can Change', 'Home'

Watch James Murphy being attacked by fire extinguishers in the promo for 'Drunk Girls', plus see a band interview at NME.COM/video now

previous two? "This has been significantly less stressful than previous records, 'Sound Of Silver' was the most dreadful - at times. Since then I think I've been more calm. because I just know it's going to work out. I have enough experience now at freaking out and then getting it done anyway. I have heavy stress attacks."

#### Only when making music?

"No, it's creating anything. Whether it be writing or making music. It's just very stressful... I don't really chill out. I'm an immersive person. If I'm reading a book, I just like to do that. So, making a record, I just like to do that every day. I don't like to be distracted too much."

TER M VAN HATTEM

#### THE BLACK KEYS

**BRÖTHERS** V2/CO-OP MUSIC



One word seems to follow two-piece bands around: authentic. Plump for just drums and guitar and there's an assumption that what you're listening to

is the musical version of a historical recreation society. The Black Keys are clearly determined not to get stuck in any such rut, with 'Brothers' marking the midway point between the garage-rock stylings of their first few albums and the hip-hop influence of last year's Blackroc side-project album, Danger Mouse, having produced that effort, returns to add production chill to 'Tighten Up''s infectious whistling. funked-up bass and sun-baked vocals, while the band's own soul-drenched fingerprints are smeared over the rest of the record. 'I'm Not The Only One' floats over with Empire Of The Sun-esque euphoria. 'Too Afraid To Love You' finds the band's desert-worn vocals joined by stately harpsichords, and closer 'These Days' sees heart-strung emotions crashing against guitar fuzz. Authentic? Who cares when it sounds this good? Paul Stokes DOWNLOAD: 'Tighten Up'

#### THE EIGHTIES MATCHBOX B-LINE DISASTER

**BLOOD & FIRE BLACK** 



Exactly how many Class As can a band guzzle before emerging on the other side? Ask The Eighties Matchbox B-Line Disaster. Once Britrock's great weird

hopes, TEMBD's intermittent missives betrayed a downward narcotic abuse spiral fit to put the 'disaster' into that moniker. Yet Guy McKnight's Buddhist shock-rock troops were always too eccentric to let such trivialities triumph. With the drugs shelved and a new guitarist, the band fucked off to France and returned with this. At first glance, the rebirth isn't startling, trademark psychobilly still spewing from every orifice. But when McKnight announces "I could have died" seconds into 'Love Turns To Hate', it's clear that dogged determination has superseded once-cocked eyebrows. The ghost of Cramps singer Lux Interior haunting Editors isn't a nice mental image, but that's pretty much where we find ourselves. By the time 'Under My Chin' swaggers around the corner like Josh Homme's undead lovechild, TEMBD's full pomp stomp approaches unstoppable momentum. Absorbing on an almost parasitic level. Adam Kennedy DOWNLOAD: 'Love Turns To Hate'

#### **GAYNGS**

RELAYTED JAGJAGUWAR



Beware: this album is decadent and sprawling and playing it loud will get you beaten up by righteous indie fans. And it's all the better for it. Apparently

inspired by Ryan Olsen's passion for 10cc's 'I'm Not In Love', no record of the last two decades has so wholly rejected the status quo. 'Relayted' is the soundtrack to being strung out in the back of a cab hurtling through a neon-lit city at 4am in 1983 looking for carefree thrills and sybaritic joys. 'The Gaudy Side Of Town' and 'Spanish Platinum' sound like the tipping point between hazy narcotic fug and urban paranoia that Tricky used to do so well, while 'Faded High' bubbles along like Kraftwerk's 'The Model' queuing up for Studio 54. Antique keyboards pulse, fretless basses thrum and a variety of voices echo in and out, underlying the trippy feel and making this pretty much the most scintillating and daring record of the year so far. Buy it. Play it. Get beaten up for being different. Anthony Thornton DOWNLOAD: 'Spanish Platinum'

FACES TO NAMES... What the reviewers are doing this week



**GAVIN HAYNES** 

"I have been househunting, I have also taken a stand against corporate self-interest in the media, and blown sherbert into a sleeping dog's mouth to make it think it had rabies."



PETE CASHMORE
"Watching Harpoon, the
greatest Icelandic
slasher film (about
whale-watching). It's not
very good, but Gunnar
Hansen - Leatherface in
Texas Chainsaw
Massacre, is in it."



JOHN DORAN
"While out I've been
dancing to Factory
Floor and LCD
Soundsystem. When in
I've been rinsing Slayer
and drinking espresso
until I feel like I can
control the weather."



BARRY NICOLSON
"Schlepping around
Britain on the NME
Radar Tour: late nights,
early mornings. Been
reading Neal
Stephenson's Quicksilver
and savouring the
Gayngs and Broken
Social Scene LPs."



#### **KELIS**

**FLESH TONE** POLYDOR

With a new-found love of banging choons, she's living up to her own legend yet again...



Ah, Kelis! 'Milkshake'. Genius. Pop auteur. Credible diva. And other such feeble journalistic platitudes that belie the fact that the last time she released a hit, it was

2003. Her most recent album, 2006's 'Kelis Was Here', tanked, and rightly so. Since then' Radio silence. She's been doing the real-life thing: having a baby, divorcing Nas. In popterms, four years is an aeon, seven the entire history of the universe. To say that her back was against the wall coming into 'Flesh Tone' is to overstate things: the reality was that people no longer cared either way.

So there's a convenient plucky-underdog narrative ready to be spun when we tell you that 'Flesh Tone' has already filled out an application form for pop record of the year. Kelis is about to become big news again.

Its main thesis is this: Kelis loves robots but isn't that bothered about R&B anymore. '22nd Century' offers the keynote address: "Welcome to the 22nd century/Religion, science fiction, technology". The hoover-house synths that are shortly to become album hallmarks swoop in; a massive four-to-the-floor kick-drum kicks off, and we're swept into a hyper-saturated world of frazzled diva futurism, before the whole thing drowns itself in wave after wave of ear-candy digitised bleeps and gurgles. This, it has to be said, is already the track

after the one where she goes Italo disco. But before the ones where she goes Ed Banger, or Jason Nevins, or David Guetta.

Brilliantly, while 'Flesh Tone' is in thrall to dance music, it seems agnostic as to whether it prefers the credible type or the chart sludge. Instead, it chooses to celebrate the sheer brain-bending sonic possibilities of the thing in all its forms: a tour de rave of minor-key Oakenfold trance riffs ('Home'), housey samba styles ('Emancipate'), electroclash bridges ('Scream), DFA1979 distorted crash cymbals ('Brave'), sleek nu-disco ('Intro') and everything inbetween. The fact that she worked with both Benni Benassi and Diplo; both Will.1.am and Boys Noize, offers some sense of how wilfully naive Kelis has been in her choices. The fact it's not a hypercolour abomination offers some sense of how smart she has been in her execution. Seldom since 'Miss E... So Addictive' has a star from the R&B world displayed such fannish intimacy with the dance world. Her way with a melody has not deserted her. Her ability to appear unimpeachably cool hasn't wavered either. But these are as nothing. What's important here is simply her direction: a genuinely innovative bearing that breaks new ground for pop without sounding any less pop for it. Kelis. Genius. Pop auteur. Credible dıva. Welcome back. Gavin Haynes

DOWNLOAD: 'Intro', '22nd Century', 'Fourth Of July (Fireworks)'

#### **BAND OF HORSES**

**INFINITE ARMS** COLUMBIA

Soft and tender country-inflected comfort blanket rock from Seattle. The perfect tonic for the times



It can't be much fun being an American right now. Quite apart from all the baggage that comes with, you know, being an American, you have to contend with an

economic downturn that makes our own look like we're just a little bit short until payday. There's also a sudden but non-coincidental rise in extreme right-wing gun-nut militias who don't much care for black presidents, and the fact that the rest of the world hates you.

But, in troubled times, certain people still prosper - it might not be a great time for the liberal small business owner, but it's a great time to be an American country-rock combo – when your potential listenershîp feels adrift in the modern era, a hapless plaything buffeted by the tremors of collapsing banks, a little intimacy and calming pastoralism goes a long way. So, in a very real sense, we can thank mept investment bankers for Fleet Foxes.

And in such troubled times, Seattle's Band Of Horses are like a lovely, comforting lumberjack shirt, and 'Infinite Arms' sees

them doing exactly what they do, beguilingly and delightfully. No great leaps forward from 'Everything All The Time' and 'Cease To Begin', just lovely, warm-hearted, full-throated harmonies and gentle melancholy. The title track is the stand-out, guitar strings creating the shimmering effect of heat rising off boiling asphalt, and there are similarly charming jollies to be gleaned from the lolloping, languid 'Older', the rollicking bar-room balls-out rawk of 'Northwest Apartment', the painfully soft, tender rock (as opposed to 'soft rock') of 'Blue Beard'. and the incongruously jolly, High Llamasesque 'Compliments', which comes over a bit like a weeping, heartbroken drunkard at the bar suddenly pausing to tell you a really funny joke.

So if you're a bewildered, alienated bluecollar American adrift on the ebb-tide of the technological era in a land you no longer recognise, you've just found your life-raft. The good news is, the rest of us can enjoy it too. Pete Cashmore

DOWNLOAD: 'Infinite Arms', 'Older', 'Blue Beard'

Best sleeve of the week



#### The Black Keys 'Brothers'

One thing we love around here is clear signposting. You wouldn't accidentally try to use this as a toothbrush, would you?

> Worst sleeve of the week



Kelis, 'Flesh Tone' The Claire's Accessories bombings of 2010 scarred many lives

Best lyric of the week "I wanna fuck/I wanna run amok" The Eighties Matchbox B-Line Disaster, 'Man For All Seasons'

Worst lyric of the week "Lucid illusions of Hades in HD/Caps are a blast but to please me you need TNT" Trash Talk, 'TNT'

ReviewedEXT

Rolo Tomassi, 'Cosmology' Stornoway, 'The Beachcomber's Windowsill Pendulum, 'Immersion'

#### YOU SAY PARTY! WE SAY DIE!

XXXX PAPER BAG



Though tragedy followed recording. it's tough to approach the latest from these Canadians without hearing the heaviness first. Following the death

of drummer Devon Clifford last month their third album seems swamped in mourning - the protogoth synths, funereal Interpol atmospheres and lyrics of loss gleam bleakly to the fore. But it's important not to ignore the bright points. Notably the yearning melodicism at the heart of 'Lonely's Lunch' and the elegant beacon of optimism that is closer 'Heart Of Gold'. 'XXXX' is too full of life to be their memorial record. Mark Beaumont

DOWNLOAD: 'Lonely's Lunch'

DEAD MEADOW **THREE KINGS XEMU** 



You'd have thought a namecheck in The Wire - frontman Jason Simon is David Simon's nephew - would constitute more than enough

screentime for your average peyote-lashed heavy desert-rock trio. Not so. Instead Dead Meadow have ventured further into the broadcast world with their own fantasy flick/concert movie. Three Kings. The fuzzed-up, spaced-out live numbers on its soundtrack are unsurprising; it's the five new studio tracks which thrill. The Hendrix holler of 'That Old Temple', poppy 'Darlin' and lush lady vox-ed 'Push in rude health. Leonie Cooper

'Em To The Crux' show that Dead Meadow are

**DOWNLOAD: 'That Old Temple'** 

#### DEFTONES

**DIAMOND EYES WARNER BROS** 



It's a decade since 'White Pony' finally pushed Deftones towards wider critical acceptance, but as 'Diamond Eves' shows, they've always sounded

timeless. And despite having a rich story behind it - they recorded an album ('Eros') but before its release bassist Chi Cheng was hospitalised; former Quicksand man Sergio Vega was drafted in and before they knew it they'd written this - 'Diamond Eyes' is as gloriously non-era-specific as ever. 'Rocket Skates' and 'You've Seen The Butcher' both reward repeat listening and impress on the first blast, and the bloodthirsty 'Risk' is a real throwback to their early days. A brilliant, invigorating reintroduction, Rob Parker **DOWNLOAD: 'Rocket Skates'** 

#### JAMIE LIDELL **COMPASS** WARP



Britain's foremost whiteboy funkateer has learned enough since his 2005 major label debut 'Multiply' for 'Compass' to pull off a neat trick.

With his heart as his guide (opener 'Completely Exposed' and the title track show that some serious heartbreak and soul-searching's been going on), Lidell gives us a tour of soul through his geographically-removed ears. Bill Withers' drummer James Gadson propels the sunshine-funk shuffle of 'Enough's Enough', America's foremost whiteboy funkateer Beck brings the junkyard groove, while Lidell drops his paisley pants for some of Prince's purplest moments on the extended metaphor of 'I Wanna Be Your Telephone'. Makes you think of touch-tone in a whole new way. Jason Draper DOWNLOAD: 'I Wanna Be Your Telephone'

#### EDDY CURRENT SUPRESSION RING



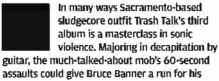


Melbourne's rawest, rudest and most uncomplicatedly lovable quartet released their first two Australian albums over here as a double-disc

set last summer. Now we're fully primed in their rough-and-ready, mile-a-minute garage-rock ways they've only gone and thrown another musical shrimp on the barbie! Xenophobic jokes aside, their early Kings/Black Lips/Soft Pack rattle'n'roll is like ham sandwiches - simple, tasty. Recorded in mere hours for mere pence, it's got all the energy and dynamism of a pencil sketch. "We never want music to feel like a chore," says guitarist Mikey Young. Too true. Emily Mackay DOWNLOAD: 'Anxiety'

#### TRASH TALK





money in the rage stakes and the record as a whole features more short sharp shocks than a dodgy kettle. Yes, we could have done without the plodding, church-baiting 'Hash Wednesday,' but songs such as 'Explode,' and 'On A Fix' more than make up for it and are so incredibly abrasive that you probably shouldn't put 'Eyes & Nines' next to valuable records on your shelf. Just in case. Edwin McFee

DOWNLOAD: 'Explode'

40 NME 15 May 2010



## AMERICAN: THE BILL HICKS STORY (VERVE PICTURES)

Compelling documentary shows the many complex sides of the boundary-pushing late comedian



A couple of years ago, the internet was aswirl with rumours that gruff Aussie actor Russell Crowe was set to play Bill Hicks in a biopic of the American comic's short, sad yer

inspirational life. The reasons why this would be a terrible idea are obvious. Most glaring is the incortable Oscar-friendly sheen that would be applied to Hicks' complex and happy ending-free story. No, his legacy is infinitely better served by the documentary format, if only because, for Hicks, as one childhood friend attests, "Revelation always had to be firsthand."

Much of American is drawn from a huge archive of unseen photos and VHS footage that Bill entrusted to his mother before his death, "in case someone comes and they want to make a documentary about me". The rest is from over 120 hours of interviews with family and friends, whose memories and anecdotes are brought to eeric, cardboard cut out 'life' with a photo-animation style that starts off quirky but soon gets gimmicky.

It's American's only fault, but hardly a fatal

KONONO NO 1

**ASSUME CRASH POSITION** 

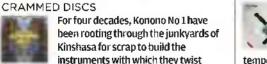
flaw; much of the running time is devoted to Hicks' live performances, spanning the years between the fresh-faced prodigy of the Houston comedy circuit and the embattled philosopher comedian of his final days. In-between we see glimpses of his struggle with booze and drug downing drink after drink onstage and spewing out bitterness and regret in return, clearly troubled but still hilarious.

The film's lofty title is deserved. Hicks pushed the boundaries of what was acceptable not just in American coinedy, but American society at one point, he's pit tured smirkingly lighting a cigarette on a burning flag - and was ruthlessly censored for it. The film subsequently honises Hicks as a martyr for free speech but its most revealing moments are the human ones, like a dying Bill taking one last mushroom trip with his buddies, still searching for answers.

Micro-budgeted but made with a surplus of heart, American probably comes as close to capturing Hicks' unbound, ever-questioning spirit as any movie can. Barry Nicolson

Watch the trailer at NME.COM/movies now

**ORIGIN** KEYS OF LIFE



traditional Bazombo trance music into a relentless groove. Distorted likembé thumb piano creates a trembling melody over the undulating percussion in the likes of 'Mama Na Bana', about the mother of your children leaving for another man. Life and love are similarly explored in the discordant 'Fula Fula', while the melodious eddies of 'Konono Wa Wa Wa' quiver with a sense of vitality and experimentation that no British groups of Konono's vintage can possibly match. Luke Turner

DOWNLOAD: 'Konono Wa Wa Wa'

VILLA NAH



No prizes for guessing what Villa Nah sound like. They're a Finnish duo comprised of two boyhood friends with yin and yang music tastes and

temperaments. They make Human League-indebted synth-pop about waiting for the first sunbeam to break through the dark shell of winter under which Finland broods. To all intents and purposes, they are the Nordic Hurts, minus the giddily bombastic campness those boys keep us hooked with. Consequently, 'Origin' wields no surprises - it's full of OMD/Giorgio Moroder plunderings with all the cold. dead ingenuity of a particularly irritating polyphonic ringtone. Their attempts at alluring frostiness are tepid at best. Laura Snapes **DOWNLOAD:** Anything by **OMD instead** 

and scamming

What we're

reading, watching



Adapted from the Cormac McCarthy novel. The Road is about one man (Viggo Mortensen) and his son (Kodi Smit-McPhee) battling to survive in a post-apocalyptic world.



Cinema ODDSAC A visual album by everyone's favourite

experimentalists Animal Collective and Danny Perez. The screening hits London (Thurs), Manchester (Fri) and Leeds (Sat).



Hot Tub Time Machine (DVD)

Hot Tub Time Machine is out now and to celebrate the guys have given us an iPod Touch, their official soundtrack and the top five '80s albums to give away! Go to NME.COM/win



#### ATARI TEENAGE RIOT **ACTIVATE!** DIGITAL HARDCORE



This song rules! I have loved Atari Teenage Riot since I first heard them back in the late '90s - their energy and focus have always been inspiring. Alec

Empire is a master. I'm so excited that they're playing again! 'Activate!' is the perfect jam to blast us into a new level of hardcore, sosic glory! Go, ATR, go! All systems activate!

#### WHITE RABBITS THEY DONE WRONG/WE DONE WRONG MUTE



Hike the way this starts - with surprising changing rhythms! I also like this band's name as I've always loved white rabbits, especially with big blood-red eyes. This

sounds like a rabbit - friendly, calm, soft. At first, it's like the music people hear as they board an airplane. But then it grows and expand! The rabbits start mating and producing musical babies! White Rabbits done wrong? NO! They done right!

#### CHIDDY BANG

TRUTH PARLOPHONE



Freally appreciate that this song works with half-time and double-time tempos. That's always fun, and pretty rare in pop music. It's very effective at keeping the

song engaging and makes the energy very dynamic. Pump the dance beat! Four on the floor chorus! Then pull it back to a heavy groove for the verse! It works

#### NEW YOUNG PONY CLUB WE WANT TO THE NUMBERS



Thave always loved small horses, but never understood the whole 'pony' thing. I have nothing against ponies, but the idea of a bunch of new young ponies

forming a club, it just doesn't seem that possible... As for the music, I really, really like the vocals. It's rare for me to hear a voice that just sounds like someone singing, rather than a singer singing. When a singer sings, it's like when a bee makes honey. But when a human being sings, it's like when a bee stings.

#### DRAKE

**OVER YOUNG MONEY** 



I've heard this in New York City. It's a very special song - the beat on the verse is a breakthrought it almost sounds like two songs combined - switching back

and forth - it's pretty extreme in that regard. The chorus is almost like a totally different song, and then the beat kicks in and it's a double chorus! Then a triple chorus! Drake specialises in monster hooks.

#### LETHAL BIZZLE & NICK BRIDGES FT LUCIANA **GO GO GO** V2



Woah! This is a song built for energy! It's built for going crazy! Anything with a four-on-the-floor kick has got me in a good place, and when you start saying

the word 'GO', then I'm hooked! Saying 'GO' is just so fun. I have a song called 'Party Til You Puke' where I shout 'GO' about 90 times, and it never loses its thrill.



VARIOUS VENUES, CAMDEN, LONDON SATURDAY, MAY 1 - SUNDAY, MAY 2

London's most queue-tastic weekender is full of thorny line-up choices, so we sent Sam Wolfson and Leonie Cooper down to choose their own adventures...

#### **SATURDAY**

Sam's Day

Camden is unique, not just because punk, goth, metal, trance and Britpop all passed through here, but because it's the mass grave for all these defunct musical genres. It's where subcultures go to die; the Eastbourne of rock'n'roll.

Yet the one thing these traditions would agree on is that a performance by a girl band with none of its original members is a fucking bizarre way to begin a festival that's supposed to pay tribute to Camden's alt. heritage. And yet here we are, about to watch

Sugababes open the Camden Crawl 2010. You can't fault the tunes. 'Freak Like Me' and 'About You Now' are some of the best British pop songs ever written. But these women never recorded them (well, Heidi did, but she doesn't count). So we're essentially watching a Sugababes tribute act, that should be playing weddings and bat mitzvahs, not the bleedin' Roundhouse.

Things aren't much better with indic girl bands. The Like are showcasing their new Pipettes-with-guitars shtick to a rammed Flowerpot. They remain sullen throughout. "I've just woken up from a nap," says lead singer Z Berg by way of explanation. After they close with lacklustre new single 'He's Not

Plan B is a commanding force until he announces his Paolo Nutini cover A Boy', we could do with one ourselves. Back at the Roundhouse, Plan B's flaunting his own new direction. His singing seems strained but when he's rapping he's a commanding force. Just as we're starting to think that, actually, a rapper in a suit backed by a horn section isn't a terrible idea, he announces he's doing a Paolo Nutini cover and we have to leave.

The big surprise of the night is Ms Dynamite's confident set at Dingwalls. Highlights include a dubstep version of 'Dy-Na-Mi-Tee' and her version of So Solid Crew's 'They Don't Know' although what really gets us in a tizz are the snippets of her new breakstep material.

We swing past Male Bonding – whose pummeling assault on The Purple Turtle has boys getting sweaty and girls hot under the collar – before arriving at the Jazz Café for Summer

Camp, whose Charmaine
knowing teenmovic lo-fi sounds
better live than it does on the demos (and those were good to start with). SW

She SaidWhat You

Gonna Do Praying

Coming Up

#### Leonie's day

The first **Drums** show of Saturday is a lesson in how acting like a plonker can still somehow make you cool. As Jonathan Pierce flings himself around the Barfly to the goth-beat of 'Best Friend', and indulges in some synchronised finger-clicking with his band during 'Don't Be A Jerk, Johnny', it's evident that not giving a toss is totally the new giving one.

Manchester madam Julie Campbell, aka Lonelady, does give a toss, but then with her kind of Factory Records frottaging and taut intensity, it's pretty





much essential. Like the Gossip if they were writing tunes in a Moss Side flatshare in 1981, 'Nerve Up's highlystrung soul fits perfectly with the grey drizzle outside Jazz Café.

We meet with a familiar face at the Cuban Bar - that of Frederick Blood Royale, ex of Les Incompetents and Ox. Eagle.Lion.Man - doing an unfamiliar thing, slick yacht rock and doo-wop pop: Club Royale are all Tony Bennett panache and cruise ship

slickness. The Smoke Fairies' KOKO set, though, is more sombre - the duo's deadpan banter aside - with sultry Sandy Denny sonics lighting up 'Frozen Heart' and their Wicker Man-worthy blues riffs equally thrilling and chilling. LC

#### SUNDAY

Sam's day We return on Sunday for Gaggle. Twenty-three women booming through punk poetry is life-affirming stuff and the sizeable crowd leave beaming. Their nerves are uncomfortable to watch, but their lack of cynicism has rubbed off on us.

Well, for 10 minutes anyway: the next few hours are comparatively mediocre. Lightspeed Champion plays what sounds like a half-hour indie version

of 'Bohemian Rhapsody' but is actually a medley of songs from new record 'Life Is Sweet ..... The odd juxtapositions mean ballsy Thin Lizzy-style guitar harmonics are up against Dev Hynes' kooky acoustic material, like listening to 6 Music if all the songs were performed by one guy.

Comanechi look spectacular (Akiko in floral leotard and Simon in a giant woolly jumper with Aztec print) but their 'screechy, screechy, bash, bash' approach tires after a few songs.

We finish with Yuck, a band so desperate to pay homage to Sonic Youth, Dinasour Jr and Pixtes they're in danger of pastiche. But isn't that the spirit of Camden? At least Yuck have found a creative outlet for their admiration. SW

Leonie's day

BIG MOUTH

The noise from

the crowd

Jade Suckley

"It does sort of feel

like a proper festival

here, certainly in the

way that everyone's

really drunk. It was

so cool to see Surfer

Blood in such a tiny

venue. And Yuck

were great too,

really Sonic Youth-y.

I'm off to KOKO now

for Drums Of Death.

I'm all on my own,

do you want to

come with?"

Sunday starts with Kyte at The Black Heart and the sort of humourless,

> love Surfer Blood at The Underworld even more, friendly frat-house fun. A baby-faced scuzz-punk Weezer, it's impossible to deny the amazingness of 'Swim''s Pavement-highfiving-the-Beach-Boys

Taking on jangling gustars and teenage angst, Veronica Falls' 'Found Love In A Blues Kitchen set is infused with a vintage fuzz which psych of 'Beachy Head' to the way Roxanne Clifford sings from behind her veil of hair and the polite request for "more reverb" from the tech. It leaves us with a warm feeling. Warmer than the Bank Holiday chill

looped synth-indie by numbers that we can blame Snow Patrol for. It makes us thanks to their unponcified slacker pop.

Graveyard' is lo-fi gold. Their extends beyond the bedroom outside that's for sure. LC



#### **CORN EXCHANGE, CAMBRIDGE**

THURSDAY, APRIL 29

#### Bored of the '80s already? In the face of Elly Jackson's golden glory, not for long you're not

t might just be her lucky colour, but the title of La Roux's victory-lap Gold Tour is apt. Mainly because it's impossible to think of that word, in the wake of a few years of '80s nostalgia, without hearing the chorus to Spandau Ballet's massive 1983 hit of the same name.

Like much else in '80s culture, that song was flamboyant, escapist and courageous, but mangled by the catalytic converter of the engine of culture, it's become silly, safe and kitsch. Yet though the merest notes of its chorus, or the very mention of that decade, now makes us claw our faces in rage, La Roux, the most fervent revivalist of them all, we still love. Gold, you see, can be purified of dross of your flame burns hot enough.

In the short year-and-a-half since we first saw her stepping nervily, wired with energy, onto the stage at Notting Hill Arts Club, to say Elly Jackson's grown into herself as a performer would be understating it. Striding on to a platform in front of an Art Deco-styled video screen, she's mercurial, fleet of foot, and becloaked Phantom-style with swooping white sleeves, as calamitous kettle drums herald 'Tigerfily's obscure menace. She throws her skinny frame into it with scary physical intensity on 'Quicksand' and an electro-muscled 'I'm Not Your Toy', soft-shoe-shuffling like a cyborg Smokey Robinson.

Sadly, rumours of new songs prove unfounded. We do get 'Growing Pains', the decent-enough UK bonus track from the album, and, more interestingly, the original pre-La Roux version of French bonus track 'Finally My Saviour'. The bare folky bones of the sort of song that Elly's fateful meeting with Ben Langmaid made into killer heartbreak machines, its smoky acoustic charms are pleasing in a Mazzy Star/Fiona Apple sort of way, but the interest is mainly in a 'making-of' context.

Much more thrilling is her take on The Rolling Stones' 'Under My Thumb'. Stalking the stage, rather than do anything as easy as reimagine the song with feminist irony, she embodies its wounded cruelty, wailing about her triumph as big, harsh, juddering Miami Vice synths slash across the red-andblack lit stage. It's amazing.

And she hasn't even cracked out the big ones yet! 'In For The Kill' is, of course, colossal, and the dangerously hormonal crowd boil over as Eily's gold-painted face appears on the screen, eyes lit up with blue deathrays. For 'Bulletproof', she cracks out the mevitable gold jacket, giving it the Freddie Mercury with outstretched arms. As she closes with 'Fascination's effusive Erasure-isms, we're so fired up, we neither know nor care what decade it is. Always, you see, believe in your soul. Emily Mackay



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#### THE NEAT

LEEDS UNIVERSITY UNION, SATURDAY, MAY 1

ost bands who pay, ahem, tribute to Joy Division do so by dressing head-to-toe in black, pretending to have an epileptic fit onstage and singing their faux gloomy songs in a fashion that recalls The Count from Sesame Street gargling pins. Thankfully The Neat aren't one of these bands. In a month that marks the 30th anniversary of Ian Curtis' death, it's refreshing to stumble upon a group that recall the emotionally fraught wonder of his band in a way much more becoming than that of the aforementioned doom-mongers. A fourpiece from Hull (so they obviously know their fair share about misery), The Neat pay respectful homage to Curtis' lot by playing their instruments like they're trying to garrote them, delivering their songs with a ferocity that suggests they're trying to ward off evil spirits rather than just make their dank sounds, and by being the first band since the days of those very early Horrors shows where you come away worrying about the emotional wellbeing of the

Not that Joy Division is their only reference point; there's nods to the skeletal post-punk sound of early '80s Flying Nun in there, while 'Ode To Joy', gut-rumbling bass intro and all, recalls Josef K sped up to a thrash-punk tempo. Best of all is 'Fruits', a sardonic diatribe on "popular music", a phrase they spit out repeatedly with thrilling disdain. Hey, Interpol! Watch and learn. James McMahon

#### SUICIDE

HMV HAMMERSMITH APPOLO, LONDON SUN, MAY 2

uicide have never been ones to court public affection. Early electronic music had been smooth until Alan Vega and Martin Rev imbued it with the spirit of punk. Not that the punks liked them. At one gig with The Clash, Vega had an axe thrown at him. As a thank you for everyone's patience, he often locked the doors at gigs so no-one could escape their torment.

Tonight the doors are open but no-one is leaving. Not just because everyone is waiting for Iggy & The Stooges to come on to tear through 'Raw Power', either. This live outing for Suicide's 1978 debut



comes at a time when MIA's sampling of 'Ghost Rider', plus their influence on The Horrors and Factory Floor, is forcing their noise on a new generation. Vega's voice, now weathered, dips to a lowly grumble during 'Johnny', and the sonics provided by Rev on 'Girl' are less of a recreation than a poetic reinterpretation – albeit a caustic one that proves they can still muster the apocalyptic energy of Suicide 1978. Ash Dosanjih

#### **BROKEN SOCIAL SCENE**

HENRY FONDA THEATRE, LA MONDAY, MAY 3

t's a bit like going to a festival, watching a Broken Social Scene gig. At a festie you're roaming around as the sounds from one stage waft onto another, and all the music piles into your ears like an American breakfast where they serve the bacon and potatoes and toast and syrup on one plate and it goes whooshing down into your guts in one big heap.

Well, Broken Social Scene may be only one band but, with their ever-changing cast of members, their music has just that multiple pile-up effect. Tonight's show starts gently enough with 'World Sick', from new album 'Forgiveness Rock Record', but before you realise it, those guitars that jangle with West African glee have grown into wide boulevards of sound, and the drums are crashing in, and is that a bit of electronics in the back? And now a bit of brass? And who are those new people onstage, and how and when did we start dancing?

The most famous member, Feist, isn't playing tonight, but new girl Lisa Lobsinger covers the old classics like 'Anthems For A Seventeen Year-Old Girl'. It's like watching a sped-up Fleetwood Mac, all the instruments hurtling down a Californian highway at night.

'Texico Bitches', too, sounds ruddy marvellous, with co-frontman Kevin Drew whipping all our arms into the air like a rallying cry at a march. Like a call to arms for - who knows what? Who cares? I've never quite worked out the point of Broken Social Scene. The point is not the point. It's all one big happy breakfast. **Sophie Heawood**  WIN
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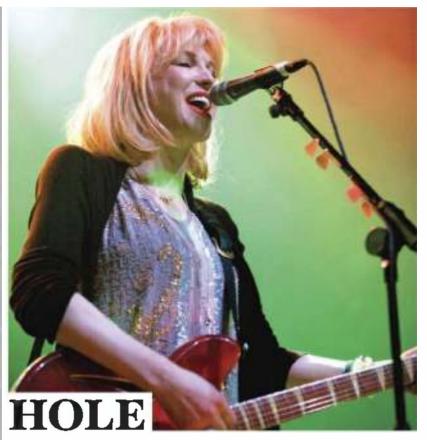
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- 1 x mustard
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- 2 x veggie pork pies
- 2 x veggie scotch eggs
- Platter of assorted non-processed meats
- Platter of assorted non-processed cheeses
- Platter of assorted salad vegetables
- 6 x small packets of crisps
- 1 x tortilla chips2 x chocolate bars
- Liquorice
- 1 x bag mixed nuts (unsalted)



#### **O2 ACADEMY GLASGOW** MONDAY, MAY 3

## Exposing tracks old and new, even with a shredded voice Love conquers all

Not content with just being back on the live scene, Courtney Love is aiming for a higher target. She wants to be muthafucking Bruce Springsteen.

"How long have I been playing for?" asks Love, massaging her shredded throat towards the end of this mammoth gig. "Two hours? Man, I wanted to go for the Springsteen three-hour mark as a postmodern experiment. How does that man do it?" There's only one way Courtney can keep up with The Boss: sing until a) her throat collapses into mush or b) the crowd get bored and leave. A quick look around suggests that it's going to have to be option A. Tonight Courtney proves all the haters and doubters wrong with a raucous, melodramatic and beautiful set of old and new. The opening gambit of 'Pretty On The Inside', which merges into a cover of the

Stones' 'Sympathy For The

impressive is her version of

Leonard Cohen's 'Take This

Longing'; if only for the fact

it's a Cohen song that isn't

bloody 'Hallelujah'. And at

Devil', is a clever touch. Also

one point, Love strips down to her frilly undies. Performance is art, bitch. Of Hole's own compositions, 'Miss World' remains a thunderous classic and 'Skinny Little Bitch' proves she can still write a pop-punk anthem.

But it's not all quite there, yet. As the set careers to its close, it becomes obvious the only person with a desire to

BIG
MOUTH
The noise from
the crowd

Christie Vernal, 19, Glasgow

"My friend dragged me along. She says the band changed her life and wanted me to understand why. Now I do!" Did you like what she was wearing? "Oh yeah, only Courtney could pull off that number."

carry on performing is Courtney; her band have decidedly had enough. The tender 'Crying' is completely ruined by her band fumbling to find the right chords. Maybe it just shows a pieced-together line-up doesn't necessarily have the heart to go the distance. Finishing with 'Never Go Hungry Again', Courtney's voice is completely torn, so she invites die-hard fans onstage to lend their vocals. Of course, they're as tuneful as a dead sparrow and Love has no option but to sing. "I am sacrificing London for you, Glasgow," she declares. Something tells us The Boss would frown against such short-termism. Still, you can't blame a girl for trying. Jamie Crossan

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#### PRESTON, 53 DEGREES

TUESDAY, APRIL 27

We're on some unspecified stretch of motorway between Glasgow and Preston when Darwin Deez suddenly bounds into the seat next to us, dangles an opened packet of roast chicken-flavoured crisps in front of our eyes and asks, "Guess what's in here?"

'Crisps' seems too obvious an answer, 'the drugs' perhaps too presumptive for a man we just met a couple of hours ago. Instead, when we peer inside we find a maroon-coloured orb of rice and meat; the room-temperature remains of last might's chilh.

"Forl-packed for freshness!" beams Deez between mouthfuls. "It's delicious."

Twenty-four hours. That's all it took for Darwin Decz to start cating day-old chilli from crisp packets. Welcome to the NME Radar Tour.

When we arrive in Preston a few hours later, we can tell instantly that it will take tour headliners Hurts far longer to plumb to Deez's level of decadence. Reclining on the plush red leather seats of their luxurious tourbus, vocalist Theo Hutcheraft seems almost embarrassed by the disparity in travel arrangements: "We keep trying to find excuses to get off this bus," he says, not entirely convincingly.

This is Hurts' first full tour ever. They've played five or six shows before this, but in much bigger venues, and on a much grander scale. This tour is something of an acid test for them.

"We wanted to see how the music works in a small environment," explains Theo. "In these venues, you'd think it would be claustrophobic, but it works. We've got everything in there, we've got our opera singer, we've managed to cram all the lights in... the thought we've put into it means that with the stuff we've got, we can transform these venues, make them into something unique."

And presumably, a tourbus of this magnitude makes maintaining style levels that much easier?

"You pay the price for vanity on this tourbus," laughs the immaculately turned-out Hutchcraft. "There's only one mirror on it and it's halfway up the steepest staircase you've ever seen. We'll be wearing neckbraces with our suits if we're not careful."

"Besides," he says, pulling a comb out of his pocket with astonishingly dextrous



sleight-of-hand, "As long as you've got one of these, anything is possible."

Bringing Hurts' extravagant stage show to a venue like 53 Degrees is a feat in itself and, although songs such as 'Wonderful Life' and 'Better Than Love' were obviously written with bigger stages in mind, it works surprisingly well.

Sophistication comes at a price, though, and it's not Hurts who are paying it: "All that equipment onstage means we don't have any space to do our choreographed dances," moans Cole Smith, Darwin Deez's elfin guitarist. "I mean, I've only got one guitar with me on this tour. Hurts have a whole trailer just for their lights."

Perhaps that's why Hutchcraft turns up after the show bearing a crate of beer for the other two bands and enquiring about Everything Everything bassist Jeremy's topsy-turvy stomach.

"I'm feeling better now," says Jeremy.
"I took a little, um, anti-nausea tablet."
"An anti-nausea tablet?"

"Well, I don't want to say too much with the journalist here."

We make a mental note to get to know Everything Everything better.

#### MANCHESTER, ACADEMY 3

WEDNESDAY, APRIL 28 In retrospect, today may not have been the best day to 'get to know' Everything Everything. They've just suffered a massive gear malfunction that requires them to spend the day hunched over their laptops, fretting that they might not be able to play the gig tonight.

"It's nice having the other bands here," says frontman Jonathan. "Especially the Darwin Deez guys. They're always knocking around, being ridiculous. It lightens the mood."

He's speaking of the rigorous work-outs Darwin and his band do before every show; because we've had a few beers by this point and forgotten that half of the band are super-fit Broadway dancers by

trade, we join in, with some predictably disastrous results.

"You're getting it!" exclaims bassist Michelle encouragingly, "Keep going!" But we've already given up, our arms trembling so violently we can barely turn a doorhandle. Watching Deez's show, however, you can see why they might need to go through this pre-show ritual every night; they put so much effort and energy into each performance, there really is no room for half-arsery.

Like the night before, their set is blighted by niggling sound problems, but that hardly seems to matter with songs as buoyant and joyous as 'Radar Detector' and 'Constellations'. They are stealers of hearts, right down to Darwin's insistence on manning the merch stall himself after every show: "I feel like, if someone pays money to come see us and wants to come up to me afterwards and have a chat, or give me a hug, it's kind of my job to go out and meet them," he says.

Despite their technical woes, Everything Everything also pull it together in admirable fashion for their hometown crowd, and their Afro-pop indie weirdness hints at a rather remarkable debut album a few months

down the line. From the depths of despair this afternoon, they all seem chipper when we reconvene at The Deaf Institute for the tour's first proper night out, knocking back the beers and drunkenly talking politics.

"Say what you like about Maggic Thatcher," says guitarist Alex, "But she dragged this country into the 21st century."

While pushing Scotland and the northeast of England back into the stone age?

"Yes, but you've got to look at things on a national level..." Perhaps politics, alcohol and post-gig triumphalism shouldn't mix. Nothing, however, is dampening the mood of optimism.

"We narrowly escaped disaster tonight," says Jonathan. "Provided our laptops keep working, and providing Hurts keep finding crates of beer, I've got a good feeling about the next couple of weeks..." Barry Nicolson



David, autograph bunter

#### What are you doing here?

"I'm collecting autographs. I've only got one act on the NME tour so far... someone called Darwin Deez. I don't know the bands to be honest. It's more of a hobby. There's another band called Ash on in the Academy 2 tonight, so it's going to be a busy day,"

DANNY MORTH, NE.







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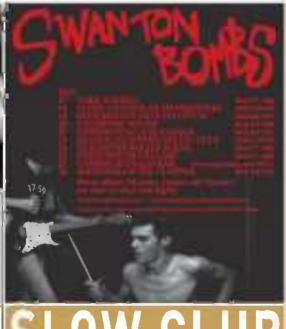
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SAT 16 LONDON O2 ACADEMY BRIXTON (9PM-3AM) 0844-477-2000





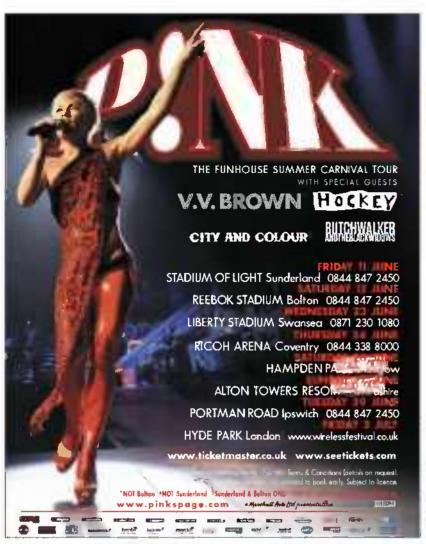
















SUN 18 BIRMINGHAM SOUND BAR
MON 17 NOTTINGHAM RESCUE RODMS
TUE 18 LONDON 93 FEBT EAST
WED 19 MANCHESTER RUSY LOUNGE
SUN 23 GLASGOW KING TUT'S
TUE 25 ABERDEEN WAREHOUSE
WED 26 DUNDEE DOGHOUSE
THU 27 IN "TINESS MAD HATTERS
FRI 28 STURNOWA) JAGER ROOM
SAT 29 THURSO SKINADI'S
SUN 30 EDMBURGH ELECTRIC CIRCUS







THE TENTH EKINDER





















#### FRIDAY 13

MAIN STAGE SEASICK STEVE
THE SUNSWINE UNDER GROUND
FANFARLO CHARLIE & THE MARTYRS

plus two more main stage acts to be announced

#### INDOOR STAGE

ROOTE MARRIEYA 7800 Marie SPOTISON'S AND

#### THE LAST.FM RISING STAGE

#### MUSICIAN STAGE

JASON & THE JEOPCHERS
DANNY & THE CHANGE ONE OF THE WORLD
ELIZA DOOUTTLE PEST SUE LIAM BAILEY
KRISTYNA MYLES KIRSTY ALMEIDA
PLUS AGGUSTIG CAFE

#### BATURDAY 14

MAIN STAGE TINCHY STRYDER
THE GO! TEAM
STOPHOWAY
TURIN BRAKES
DIANA VICKERS
AUTOHYPE
GAGGLE

#### INDOOR STAGE

#### THE LAST.FM RISING STAGE

#### MUSICIAN STAGE

FRANKIE & THE HEAPTITMINGS
TIFFANY BASE GOLDHE AT ASSEMPLY
HARVER GALON THE LEISURE SOCIETY
ALEX HIGHTON
PLUS ACOUSTIC CAFE

#### BUHBAT SS

MAIN STAGE MAIN STAGE
MUMFORD & SONS
LOCAL NATITIES
THE LOW A NTHEM
JUNIP
JOHNNY FLYNN
& THE SUFSEX WIT
THESE FURROWS

#### DROWNED IN SOUND PRESENTS INDOOR STAGE

INDOOR STAGE

#### THE LAST.FM RISING STAGE

#### MUSICIAN STAGE

EL PUSSYCAT THE GUTHLANTONES
DAVID FO D M
POXEY LAFARGE & THE SOUTH CITY THREE
AMOY WHITE THE BLUES DEMONS
PLUS ACQUSTIC CAFE

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## BANDeAn

No dilemma is too big or small for NME's Resident Cognitive Disputational Resolutionist (aka Agony Uncle) Pete Cashmore



#### THEY AIN'T US!

A really shit, ugly band has the same name as us, and people are getting us (awesome) mixed up with them (shit). What to do? The Originals, Birmingbam

Ah yes, a classic dilemma. Do you know, for example, that at one stage there were no less than five bands trading under the name Misty's Big Adventure? And I say to you what I said to them; you have to kill them. Or at the very least kill one of them in a sufficiently grisly manner that it sends out a message to any other bands who would steal your name. Or, you COULD register the name as a trademark. Uncle Pete

#### COLLATERAL DAMAGE

Our guitar player has recently taken to smashing up my drumkit onstage. The crowd loves it, but it's damaging me in the wallet. Any ideas? Sticksman, Cardiff

It's never nice when a bandmate doesn't respect your kit - Muse, for example, were nearly rent asunder when Dominic kept pissing on Matt's guitars for a laugh - so you have to give your guitarist a reason to not hit them. Make him identify with your drums. To that end, I would cover them with photographs of sad-faced kittens peering out of piles of laundry. If he can trash that then frankly, he needs to be locked up Uncle Pete.

#### **HE'S TOO SEXY**

It's readily apparent that my missus fancies our new lead singer, while I am just a lonely bassist. Am I doomed to lose her? Imminent Cuckold, London

Firstly, thank you for getting the word 'cuckold' into NME. Secondly - and I am trying to be sensitive here yes, you are doomed to lose her, or at the very least, know that he has done the sex with her. He is the singer, you are the bassist, there is a natural order that says that he gets all the sex, even if it's with your partner, Just accept your fate. The best-case scenario is that he'll let you sit in and watch him. Uncle Pete

Fancy having your band problems solved once and for all? Just send your musical quandaries to bandaid@nme.com, and Uncle Pete will endeavour to assist

## **BANDSERVICES**

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#### Mill Hill Music Complex 0208 906 9991 London NW7

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#### ARTISTS WANTED

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## GIG GUIDE

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

## **BOOKING NOW**



## STANDON CALLING

STARTS: Hertfordshire Standon Lordship, August 6

DON" MISS Festival-wise, big and bombastic is good, but it's not necessarily better. Take the humble Standon Calling for example; starting life as a low-key birthday barbecue it's somehow turned into one of the best (and most underrated) events in the festival calendar. Now in its seventh year, each Standon has possessed its own unique identity. This year the theme is 'Murder On The Standon Express', so get set for a little mystery from a line-up that includes These New Puritans, Liars, Buena Vista Social Club, Efterklang, Casiokids, Fool's Gold, El Guincho, Silver Columns and Dry The River. Along with its interactive theatres and installations, storytelling events and cinema, Standon Calling is as boutique a festival as they come. NME.COM/festivals



DEAD MEADOW STARTS: Brighton Freebutt, May 24 The psych-rock trio from Washington DC visit the UK with album 'Three Kings'. NME.COM/artists/ dead-meadow



STARTS: Birmingham Alexandra Theatre, July 12 The Wirral outfit head out in in support of 'Butterfly House', due on July 12. NME.COM/artists/ the-coral

**THE CORAL** 



STARTS: Aberdeen
AECC, November 25
Following their tour with
The Twilight Sad, the
Scottish trio prove their
rock credentials by
announcing a string of
stadium dates.
NME.COM/artists/
biffy-clyro



STARTS: London Southbank Centre, June 11 Richard Thompson curates; acts include Elvis Costello and Rufus Wainwright. NME.COM/festivals



TINARIWEN
STARTS: Birmingham
Town Hall, July 28
The Tuareg musicians bring
their exquisite world music
to the UK following last
year's 'Imidiwan'.
NME.COM/artists/
tinariwen



MOTORCYCLE CLUB STARTS: Nottingham Rock City, December 3 'Beat The Devil's Tattoo' is out, now the San Franciscan outfit head to the UK. NME.COM/artists/ black-rebel-motorcycle-

**BLACK REBEL** 



ROBYN
STARTS: London
Heaven, June 17
The electro chanteuse
departs her native Sweden
to tour new album 'Speak
Your Body (Body Talk Pt 3).
NME.COM/artists/robyn



STARTS: Edinburgh
Picture House,
August 22
Zach Condon comes out
of hiding to bring his band
of Balkan folk wonders to



NME.COM/artists/beiruit

YOU ME AT SIX
STARTS: Edinburgh
Corn Exchange,
December 5
The British punk-poppers
embark on a headline
tour following the release
of album number two,
'Hold Me Down'.
NME.COM/artists/

you-me-at-six



MOUNTAIN MAN STARTS: Manchester Deaf Institute, June 22 The alt.folk girl trio get set to release debut LP 'Made The Harbor' on June 14. NME.COM/artists/ mountain-man



STARTS: Bristol Colston
Hall, September 1
Sigur Rós' Jónsi Birgisson
goes it alone with a
spectacular live show
following the release of solo
single 'Animal Arithmetic'.
NME.COM/artists/jonsi



SUEDE
STARTS: London O2
Arena, December 7
Following their acclaimed show at the Royal Albert
Hall for the Teenage Cancer
Trust, the Britpop legends' reunion continues as they confirm another massive headline date.
NME.COM/artists/suede

Suede are playing the  $O_2$  Arena.  $O_2$  customers get Priority Tickets to  $O_2$  Arena up to 48 hours before general release.

What to see this week? Let us help



#### **DUM DUM GIRLS**

STARTS: London Luminaire (Thurs)

PICK

Even with the ranks of US garage-rock revivalists growing ever more populous, Dum Dum Girls stand head and shoulders above the rest. Under the auspicious rule of Kristin Gundred, this LA-based outfit have made a debut record that spices the garage-rock formula with shoegazing guitars, not to mention the anecdotes of love lost and found or the emotional-rollercoaster vocals that alternately lift and deflate your heart. 'I Will Be' also pulls off a trick that has eluded so many contemporary bands: namely, the perfect marriage of '60s girl-group harmonies and scuzzy guitar noise. A night of contradictory thrills is inevitable.

WWW.NME.COM/artists/dum-dum-girls



#### Everyone's Talking About MY DISCO

STARTS: London Lexington (Thurs)

Australian math-rockers My Disco are nothing if not candid. After singer Liam Andrews battled Hodgkin's Disease, they titled their debut album 'Cancer', while its follow-up, 'Paradise', featured 'You Came To Me Like A Cancer Lain Dormant Until It Blossomed Like A Rose'. Expect dark humour and artful minimalism. WWW.NME.COM/newmusic

#### Don't Miss THE BRIAN **JONESTOWN MASSACRE**

STARTS: London, 02 Shepherd's Bush Empire (Fri)

With newest album 'Who Killed Sgt Pepper?', drone-rock perennials The Brian Jonestown Massacre diversify into ambient experimentation, terracechanting and teutonic electro-pop. Dramatic gigs are likely, as always. WWW.NME.COM/artists/ brian-jonestown-massacre



#### Radar Stars WARPAINT

STARTS: London Luminaire (Wed)

Let battle commence. This Californian four-piece may be masters at producing swooning and delicate experimental indie rock, but it's the kind of heartachingly beautiful music that will leave its mark on you forever. These dates are their first in the UK since Warpaint released 'Exquisite Corpse' last year. WWW.NME.COM/ newmusic

#### GIG GUIDE KEY:

+14 = 14 AND ABOVE +16 = 16 AND ABOVE AA = ALL AGES CS = CLUB SHOW R = FREE ENTRY WA = UNDER 14S WITH AN ADULT UNLESS OTHERWISE STATED ALL GIGS ARE 18+

## WEDNESDAY

May 12



Ian Dury's son Baxter, and Tim Noakes from Dazed & Confused are today's Forum guests, dissecting this week's singles, from 5pm

#### BATH

rski Males 01225 404445 RELEACT

Metallica Odvssev 028 9073 9074

BIRMINGHAM

The Big Pink 02 Academy 2 0870 771 2000 W/A Gotan Project OZ Academy 0870 771 2000 WA

**Grails** Hare And Hounds 0121 444 2081 Marina And The Diamonds

Glee Club 0870 241 5093 The Shoes O2 Academy 3 0870 771 2000 WA

#### BRIGHTON

The Clean Freebutt 01273 603974 BRISTOL

Jesca Hoop The Cooler 0117 945 0999 Tremor Louisiana 0117 926 5978

#### CAMBRIDGE

The Bronx/Mariachi El Bronx Junction 01223 511511

James Blackshaw/Hauschka Junction 2 01223 511511

**Underground Heroes** Portland Arms 01223 357268

#### CANTERBURY

Erland & The Carnival The Farmhouse 01227 456118

CARDIFF

Duke Special Siee Club 0870 241 5093 CHELINSFORD

**Empty Edipse** Barhouse 01245 356811

#### CORK

Crevecoeur Cyprus Avenue 00 35321 427 6165 Grada The Pavilion 00 35321 427 6228

DUBLIN

Mission Of Burma Crawdaddy 00 3531 478 0225

Rod Stewart The 02 01 819 8888

Chuck Prophet King Tut's Wah Wah Hut 0141 221 5279

Omar Souleyman Stereo

0141 576 5018 SHILL DECEND

Rise Boileroom 01483 440022

HULL Joan Armatrading City Hall

01482 226655

#### LEEDS

One English Pound Mila 0113 245 7101

Shonen Knife Brudenell Social Club

0113 243 5866 LIYERPOOL

Fine Young Firecrackers O2 Academy 2 0870 771 2000 WA

#### LONDON

Art Vs Science Monto Water Rats 020 7837 4412 Atari Teenage Riot Electric Ballroom 020 7485 9006

020 7613 2478 Billy Brandt Sir Richard Steele 020 7483 1261

Blackchords Good Ship 020 7372 2544

Best Coast Old Blue Last

Chris Helme/Andrew Foster

Halfmoon 020 8780 9383 Cold Cave Cargo 0207 749 7840

Diana Vickers Scala 020 7833 2022 The Enablers/Ex Libras/Phantom

The Lexington 020 7837 5387 Endless Boogle Garage (Upstairs) 0871 230 1094

The Foxes Arts Club 020 7460 4459

#### The Groanbox Boys

Slaughtered Lamb 020 8682 4080 Harper Simon Hoxton Square Bar & Kitchen 020 7613 0709

Invasion/Teeth Of The Sea/Hyrst Camp Basement 0871 230 1094

Klss Wembley Arena 0870 060 0870 Langhorne Slim Borderline 020 7734 5547

The Lost Cavalry Barden's Boudon 0770 865 6633

**Modena City Ramblers** Dingwalls 020 7267 1577

Mouth Of The Architect Underworld 020 7482 1932

Nedry/65daysofstatic KDKO 020 7388 3222



Parachute Barfly 0870 907 0999 The Pattern Theory Buffalo Bar 020 7359 6191

Pavement O2 Academy Brodon 0870 771 2000 WA

Philip Sayce 100 Club 020 7636 0933

5imon 5avs No 229 Club 020 7631 8310

Spiral Stairs Windmill 020 8671 0700 Surfer Blood Garage 020 7607 1818 Tweak Bird The Gaff 020 7609 3063 Warpaint Luminaire 020 7372 7123 Westlife The O2 Arena 0870 701 4444

#### **MANCHEST**

The Rooks Deaf institute 0161 330 4019

Boomin Roadhouse 0161 228 1789 Eli 'Paperboy' Reed & The True Loves Academy 3 0161 832 1111

Faust Ruby Lounge 0161 834 1392 Jim Bob Night And Day Cafe 0161 236 1822

Stornoway Club Academy 0161 832 1111

#### MIDDLESBROUGH

The Wickets Dr Brown's 01642 213213 NEWCASTLE

Detroit Social Club 02 Academy 2 0870 771 2000 WA

Jozef Van Wissem Morden Tower 0871 230 1094

NORTHAMPTON

#### NIME Radar Tou

Hurts/Everything Everything/ Darwin Deez Roadmender Centre 01604 604222

#### NORWICH

Chase And Status UEA 01603 505401 **Chiddy Bang** Waterfront 01603 632717

Tom Harris Trio Arts Centre 01603 660352

#### NOTTINGHAM

Double Dagger/Friendship Spanky Van Dyke 0115 924 3730 The Slackers Maze 0115 947 5650 Think About Life Bodega Social Club

08713 100000

Foals 02 Academy 0870 771 2000 WA Ray Davies New Theatre, Apollo 0870 606 3500 The Slits O2 Academy 2

#### 0870 771 2000 WA PORTSMOUTH

The Futureheads Wedgewood Rooms 023 9286 3911

#### PRESTON

The Cheek The Mad Ferret 01772 257180

#### READING

Los Oakford Social Club 0116 255 3956

#### SHEFFIELD Pennywise O2 Academy 2

0870 771 2000 WA SOUTHAMPTON

#### The Eighties Matchbox B-Line

Disaster Joiners 023 8022 5612 TUNERIDGE WELLS

Kid.Adrift The Forum 08712 777101 YORK

Tygers Of Pan Tang Fibbers 01904 651 250



## THURSDAY

May 13

#### BELFAST

The Continuous Battle Of Order

Black Box 00 35391 566511 Klia Spring & Airbrake 028 9032 5968

BIRMINGHAM

Jeni Billy Kitchen Garden Cafe 0121 443 4725

Stornoway Hare And Hounds 0121 444 2081

BOURNESSOUTH

Marina And The Diamonds Old Fire

Station 01202 503888

RRIGHTON Great Escape Festival: Silver

Columns/Cold Cave/The Ruby Suns/The Eightles Matchhox B-Line Disaster/Surfer Blood/Tweak Bird/The Cheek Various venues

0871 230 1094

BRISTOL

James Blackshaw St George's Hall 0117 923 0359 Langhorne Silm Louisiana

0117 926 5978

Trans Am Fleece 0117 945 0996 CAMBRIDGE

Erland & The Camival

Portland Arms 01223 357268

Ray Davies Corn Exchange 01223 357851

Shooglenifty Junction 2 01223 511511 Wishbone Ask Junction 01223 511511

CARDIFF

**Hugh Conswell The Globe** 07738 983947

Ted Leo & The Pharmacists Buffalo Bar 02920 310312

Twenty Twenty Barfly 029 2066 7658

CHELINSTORN. The Milk Barhouse 01245 356811

DUBLIN

The Books Button Factory

00 3531 670 9202 Mark Geary Whelan's

00 3531 475 9372

The Minutes Academy 2

00 3531 877 9999

Sound Of Guns Cavern Club

01392495370

GLASGOW Dinosaur Jr/Built To Spill 02 ABC

0870 903 3444 WA Jim Lockey & The Solemn Sun 13th

Note Café 0141 553 1638

Remember Fozzy Bear Cathouse 0141 248 6606

The Temper Trap 02 Academy

0870 771 2000 WA

3 Times Over King Tut's Wah Wah Hut 0141 221 5279

**GUILDFORD** 

Diais Boileroom 01483 440022

HARLOW

Gentlemans Agreement Square 01279 305000

LEEDS

Gringo Star Faversham 0113 245 8817 Hannah Trigwell Hr Fr Club 0113 242 7353

Jim Bob Joseph's Well 0113 203 1861 Omar Souleyman Brudenell Social

Club 0113 243 5866 LEKCESTER

Eliza Cartiw Musician 0116 251 0080 Lucky Soul Firebug 0116 255 1228

LONDON Anarchist Wood Legion

020 7613 3012

Avenge Thee Scream Lounge 020 8667 0155

The Big Pink Forum 020 7344 0044 Booka Shade KOKO 020 7388 3222 Dead Royals 93 Feet East

020 7247 6095

Deez Nuts Underworld 020 7482 1932 **Dum Dum Girls** Luminaire

Rodeo Massacre Borderline 020 7734 5547 Scarlet's Well/The Vatican Cellars Bull & Gate 020 7485 5358 Sonny Simmon/John Edwards Trio Café Oto 0871 230 1094 Think About Life Barfly

Third Eye Blind Q2 Shepherds Bush Empire 0870 771 2000 WA

West life The O2 Arena 0870 701 4444 Wormrot Old Blue Last 020 7613 2478

MANCHESTER



Florence And The Machine

Apollo 0870 606 3400 Frontera Good Ship 020 7372 2544

Genitorturers Garage 020 7607 1818 Grammatics MacBeth 020 7739 5095 Hate Ashbury Arch 635

020 7720 7343 Hexstatic Cargo 0207 749 7840

Jason Collett Windmill 020 8671 0700 Joan Armatrading Farrfield Halls 020 8688 9291

Kikinau 12 Bar Club 020 7240 2622 Kiss Wembley Arena 0870 060 0870 Kyte Hoxton Square Bar & Kitchen

020 7613 0709 Matt Berry Heaven 020 7930 2020 Mission Of Burma Dingwalls

020 7267 1577 The Molotovs Garage (Upstairs) 0871 230 1094

My Disco/Factory Floor/Snowman The Lexington 020 7837 5387

NewIslands Arts Club 020 7460 4459 The Owl Project/Volcano The Bear

Concrete And Glass 0871 230 1094 Pavement/Broken Social Scene OZ Academy Brixton

0870 771 2000 WA Piney Gir Slaughtered Lamb 020 8682 4080

The Qualis Monto Water Rats 020 7837 4412

The Rebel Barden's Boudon 0770 865 6633

Renny Fleid Troubadour Club 020 7370 1434

**Grails** Ruby Lounge 0161 834 1392

Konono No 1/Bass Clef Club Academy 0161 832 1111 The Words Night And Day Café

0161 236 1822 NEWCASTLE

Pennywise 02 Academy

0870 771 2000 WA **NORTHAMPTON** 

The Futureheads Roadmender

Centre 01604 604222

**NORWICH** 

Alahama 3 Waterfront 01603 632717 Lightspeed Champion Arts Centre 01603 660352

NOTTINGNA

A Sunny Day in Glasgow

Spanky Van Dyke 0115 924 3730 The Ocean Bottom Nightmare Band Rodega Social Club 08713 100000

Polar Bear Rescue Rooms 0115 958 8484

Stacey Earle & Mark Stuart Maze 0115 947 5650

PORTUNOUTH

Band Of Skulls/Thomas Tantrum Wedgewood Rooms 023 9286 3911

The Needful Things Riverside Bar 01757 700656

SHEFFIELD

Rihanna Hallam FM Arena 0114 256 5520

Ten Second Epic OZ Academy 2 0870 771 2000 WA

SOUTHAMPTON

Fuzzbox Joiners 023 8022 5612 **STALBANS** 

Nadir Rising Horn 01727 853143 SUNDERLAND

**Underground Heroes** Independent 0191 565 8947

SWINDON Diable 13 The Rolleston 01793 534238

Mimi Soya 12 Bar 01793 535713 TUNBRIDGE WELLS

Warpaint The Forum 08712 777101 YORK Mark Morriss Stereo 01904 612237

Martin Harley Band Fibbers 01904 651 250

## FRIDAY

#### May 14

#### BARNSTAPLE

The Cheek Inn On The Square 01271 311 940

#### BATH

Pete Lucas Moles 01225 404445 Seth Lakeman Komedia 0845 293 8480

#### BEDFORD

The Tendons Esquires 01234 340120 DELEACT

**65daysofstatic** Mandela Hall 028 9024 5133

#### BIRININGHAM

All Campbell 02 Academy 0870 771 2000 WA

Ell 'Paperboy' Reed & The True Loves 02 Academy 2 0870 771 2000 WA

The Godfathers 02 Academy 3 0870 771 2000 WA

BRIGHTON Great Escape Festival: Ruby Suns/Peggy Sue/Sky Larkin/ Silver Columns/Gold Panda/ Dam Mantle/Warpaint Various

#### venues 0871 230 1094 BRISTO

Erland & The Carnival Louisiana 0117 926 5978

Fuzzbox Fleece 0117 945 0996 Lightspeed Champion 02 Academy 2 0870 771 2000 WA

#### CAMPRIDGE

Mr Hudson Junction 01223 511511 Volcano The Bear Portland Arms 01223 357268

#### Leddra Chapman Glee Club 0870 241 5093

CHELMSFORD The Dead Formats Barhouse

#### 01245 356811 COLCHESTER

Fooled By Chance The Twist 01206 562 453

**Altan Opera House 00 35321 270022** Edge Of Heaven Clancy's 00 35321 427 6097

#### DIGRUM

CORK

The Books Button Factory 00 3531 670 9202

Foals Academy 00 3531 877 9999 Manteca Cobblestone 00 3531 872 1799

#### Simon Fagan Whelan's on 3531 475 9372

EDINBURGH Eric Bibb Queen's Hall 0131 668 2019 Mr Scruff Potterow Union

D131 650 2656 The Temper Trap Picture House 0844 847 1740

We Were Promised Jetpacks Sneaky Pete's 0131 225 1757

#### GLASGOW

The Charlatans Barrowlands 01415524601

Epico O2 ABC2 0141 204 5151 WA Gral is Nrce'n'Sleazy 0141 333 9637 Gretchen Peters King Tut's Wah Wah

Hut 0141 221 5279 My Disco CCA 0141 352 4900 Pennyurise 02 ABC 0870 903 3444 WA

Scragfight 02 Academy 2 0870 771 2000 WA Thomas Truax 13th Note Café 01415531638

#### GLOUCESTER Hugh Comwell Guildhall Arts Centre

01452 503050 GUILDFORD

#### 01483 440022 HADDON

Rollback Republic Square 01279 305000

Boo Hewerdine Boileroom

#### **IPSWICH**

These Are End Times PJ McGinty's 01473 251 515

#### LEED'S

Holy State Cardigan Arms 0113 274 2000 Jon Gomm Brudenell Social Club

0113 243 5866 The Neat Joseph's Well 0113 203 1861 The Pattern Theory Packhorse 0113 245 3980

Undercover The Owl 0113 256 5242

#### LEICESTER Hot Club Of Cowtown Musician

0116 251 0080 LONDON Alabama 3 Forum 020 7344 0044

All Love 93 Feet East 020 7247 6095 Band Of Skulls Electric Ballroom 020 7485 9006

Brian Jonestown Massacre 02 Shepherds Bush Empire 0870 771 2000 WA Chuck Prophet Borderline

020 7734 5547 Class Actress/Nattcu The Lexington 020 7837 5387

Complete Radio Silence Bull & Gate 020 7485 5358 Deva Premal Union Chapel 020 7226 1686

Diablo Swing Orchestra Underworld 020 7482 1932 Filthy Whisky Good Ship 020 7372 2544



Gotan Project OZ Academy Brixton 0870 771 2000 WA

The Illicit Scream Lounge 020 8667 0155 Later Rivals Rhythm Factory

020 7247 9386 Left With Pictures Careo

0207 749 7840 The Pack Ad Windmill 020 8671 0700 Pama International Jazz Café

020 7916 6060 Po'Girl Luminaire 020 7372 7123 Some Velvet Morning 100 Club

020 7636 0933 Sonny Simmon Café Oto 0871 230 1094

#### Stars Of The Search Party

O2 Academy 2 Islington 0870 771 2000 WA

**Steve Hogarth** Garage 020 7607 1818 The Telescopes 229 Club

020 7631 8310

The Trembling Bells Bush Hall

020 8222 6955 Vic Godard Buffalo Bar 020 7359 6191 Westlife The O2 Arena 0870 701 4444 When I Was Electric Barfly

#### 0870 907 0999 MANCHESTER

**Dum Dum Girls Sound Control** 

0161 236 0340 Francis Rossi Academy 2 0161.832.1111

The Mollies Night And Day Cafe 0161 236 1822

#### MINEREAD

All Tomorrow's Parties: Broken Social Scene/Calexico/Marble Valley/Avi Buffalo/Spiral Stairs/ Surfer Blood/Mission Of Burma/ The Walkmen/Wooden Shjips

#### Butlins 0871 230 1094 NEWCASTLE

Dinosaur Jr/Built To Spill 02 Academy 0870 771 2000 WA Ten Second Epic 02 Academy 2 0870 771 2000 WA

Fozzy Rock City 08713 100000 The Wickets Old Angel Inn 0115 947 6735 OXFORD

MAHDRITTON

Chiddy Bang O2 Academy 2 0870 771 2000 WA James Blackshaw Holywell Music

#### Room 0870 750 0659 PETERBOROUGH

I Only Date Models Met Lounge 01733 566100 PORTSMOUTH

Terry Reid Cellars 0871 230 1094 SOUTHAMPTON

#### The Chariot Joiners 023 8022 5612 STOKE ON TRENT

Bleached Wall Sugarmill 01782 214991 ST ALBANIA

#### Junkyard Horn 01727 853143

SWINDON Evita The Furnace 01793 534238 Hip Route The Rolleston

01793 534238 Midway Still The Vic 01793 535713

#### Snakebite 12 Bar 01793 535713 WAKEFIELD Limeshark Snooty Fox 01924 374455

Railway 01962 867 795

WOLVERHAMPTON

WINCHEST Gold Future Joy Machine The

Diana Vickers Wulfrun Hall 0870 320 7000

Paradoxic Little Civic 0870 320 700 VODE Die 5o Fluid Stereo 01904 612237

Jim Bob Fibbers 01904 651 250 Wilko Johnson The Duchess 01904 641 413



## SATURDAY

#### AREDNEEN

Mr Scruff Warehouse 0844 847 2319 St Deluxe Cafe Drummond 01224 624642

#### RATH

The Cheek Moles 01225 404445 BEDFORD

The Godfathers Esquires

01234 340120

#### RELEACT

Peter Green Spring & Airbrake 028 9032 5968

Rod Stewart Odyssey 028 9073 9074 The Undertones Queen's University 028 9024 5133

#### RIRAMNGHAN

Pennyurise 02 Academy 0870 771 2000 WA

The Pipettes 02 Academy 3 0870 771 2000 WA

#### BOURNEMOUTH

Ray Davies Pavilion 01202 456456 BRADFORD

The Meedful Things Gasworks Bar 01274 732 200

#### BRIGHTO

Alessi's Ark Ocean Rooms 01273 699069

Chase And Status Dome 01273 709709

Erland & The Camival Komedia (Upstairs) 01273 647100

Marina And The Diamonds Concorde 2.01273.673311

Young Guns Komedia 01273 647100 Great Escape Festival: You Say

Partyl We Say Diel/Broken Social Scene/Mother Mother/The Leisure Society/Sarah Blasko/Silver Columns/Oui Love/Crocodiles

Various venues 0871 230 1094

#### BRISTOL

Alabama 3 02 Academy 0870 771 2000 WA

Real Estate Thekla 08713 100000 CAMBRIDGE

#### Swarn Amonest Portland Arms

#### CARDIFF

Clinicol Clwb Ifor Bach 029 2023 2199 LAm None Barfly 029 2066 7658 COLCHESTER

#### Godsized The Twist 01206 562 453

Cathy Davey The Pavilion

00 35321 427 6228 Kele Okereke Cyprus Avenue 00 35321 427 6165

#### DERBY

Rugusa Nevada The Victoria Inn 0133274 00 91

#### DONCASTER

Stacey Soloman Racecourse 01302304200

#### DUBLIN

Eskimo Joe Academy 00 3531 877 9999 Ham Sandwich Whelan's

00 3531 475 9372

65daysofstatic Crawdaddy 00 3531 478 0225

#### EDHNBURGH

The Debuts The Electric Circus 0131 226 4224

Piney Gir Voodoo Rooms 0131 556 7060

Midway Still Cavern Club 01392 495370

#### FROME

The Fall Cheese & Grain 01373 455420

#### **GLASGOW**

Blue Nova 02 ABCZ 0141 204 5151 WA The Bucky Rage 13th Note Café 0141 553 1638

#### ELOSSOD

Nat Johnson and The Flaurehearts Globe 01457 852417

#### GRIMSBY

Jaded Heart Yardbirds Club 07771520374

#### GUILDFORD

Jaakko & Jay Boileroom 01483 440022

#### HARLOW

The Filaments Square 01279 305000 MITCHIM

#### The Mavis Krank Club 85

01462 432767 IPSWICH

A Horse Called War PJ McGinty's 01473 251 515

#### LEEDS

#### The Bundles/Dum Dum Girks

Brudenell Social Club 0113 243 5866 Dinosaur Jr/Built To Splll

02 Academy 0870 771 2000 WA Flood Damage New Roscoe

0113 246 0778

The Heavens Carpe Diem 0113 243 6264

Joe Carnall & The Book Club Cockpit

0113 244 3446 Redwood Thinkers The Owl 0113 256 5242

#### The Sundogs Maguires 0113 240 4016 LIVERPOOL

6ixtovs 02 Academy 2 0870 771 2000 WA



#### LONDON

All Campbell Indigo @ The O2 Arena 0870 701 4444

Cats And Cats And Cats Luminaire 020 7372 7123

Cymande II Bloomsbury Balfroom 020 7404 7612

Fl Goodo Windmill 020 8671 0700 Florence And The Machine Apollo

0870 606 3400 Flyer Bull & Gate 020 7485 5358

Fozzy Garage 020 7607 1818 Freestylers Rhythm Factory 020 7247 9386

Gaba Kulka Cargo 0207 749 7840 **Hawksley Workman** Borderline 020 7734 5547

**Human Race Get Off Your Knees** O2 Academy Brixton 0870 771 2000 WA tvy Palge Bush Hall 020 8222 6955

Joanna And The Wolf Barfly 0870 907 0999 Jozef Van Wissem Café Oto

0871 230 1094

Katalina Kicks Punk 0871 971 5418 Los Delinguentes 02 Academy

Islington 0870 771 2000 WA

Michael Buble The OZ Arena 0870 701 4444

Mike Sanchez 100 Club 020 7636 0933 Sniner Good Ship 020 7372 2544

Stamford Hill Gun Club Arts Club 020 7460 4459 Ten Second Epic 02 Academy 2

Islington 0870 771 2000 WA Third Eve Riind Forum 020 7344 0044 The Velvetians 93 Feet East

020 7247 6095 Wishbone Ash 02 Shepherds Bush Empire 0870 771 2000 WA

#### MANCHESTER

Fuzzbox Club Academy 0161 832 1111 James Blackshaw Band On The Wall 0161 832 6625

White Rabbits Night And Day Cafe 0161 236 1822

#### MINEHEAD

All Tomorrow's Parties: Pavement/ Camera Obscura/Flery Furnaces/ Blitzen Trapper/Borls/Atlas Sound/

The Drones/Mark Eitzel/Faust/ Still Fivin'/Monotonix Butlins 0871 230 1094

#### NEWCASTLE

The Blessings Star And Shadow Cinema 0191 2610066 Little Comets 02 Academy 2

0870 771 2000 WA NOTTINGHAM

Patchwork Grace Maze 0115 947 5650 NUMEATON

Enraged Queen's Hall 02476 642 454 POOLE

The Eightles Matchbox B-Line Disaster Chords 0871 230 1094 **PORTSMOUTH** 

The Racketteers Wedgewood Rooms 023 9286 3911

#### PRESTON

Hugh Cornwell 53 Degrees

#### SHEFFIELD

Mr Hudson Plug 0114 276 7093 Sarah Mac J eadmill 0114 221 2828

**SOUTHAMPTO** I Am Ghost Joiners 023 8022 5612

Pendulum Guildhall 023 8063 2601 **SWINDON** 

The Dacoits 12 Bar 01793 535713 **GMT** The Furnace 01793 534238

#### TUNBRIDGE WELLS

Alice Rose The Forum 08712 777101 WAKEFIELD Castrovalva Escobar 01924 332000

Heigrind Snooty Fox 01924 374455 WATFORD

#### The Scratch Flag 01923 218413

WOLVERHAMPTON Delphic Wulfrun Hall 0870 320 7000 Dreadzone Little Civic 0870 320 700

#### WREXHAM

01904 641 413

No Room For Heroes Glyndwr University 019 78 29 30 72

ian McNabb The Duchess

Splinter Tut'n'Shive 0113 250 6052

SUNDAY

#### May 16

#### AREDDEEN

Paridian Warehouse 0844 847 2319 Penguins Kill Polar Bears Cafe Drummond 01224 624642

RATH Phil King Moles 01225 404445 BELFAST

A Sunny Day in Glasgow Queen's University 028 9024 5133

Dendulum Hister Hall 028 9032 3900 Rod Stewart Odyssey 028 9073 9074

#### BIRMINGHAM

Brian Jonestown Massacre 02 Academy 2 0870 771 2000 WA Dinosaur Jr/Built To Spill

02 Academy 0870 771 2000 WA I Am Ghost 02 Academy 3

0870 771 2000 WA Johnny Flynn & The Sussex Wit Glee Club 0870 241 5093

Stylus Boy Hare And Hounds 0121 444 2081

BRIGHTON Six Gallery Freebutt 01273 603974

BRISTOL Detroit Social Club 02 Academy 2 0870 771 2000 WA

#### CAMBDINGE

Nell Cowley Trio Junction 2 01223 511511

Marina And The Diamonds Millenium Music Hall 0871 230 1094 Ray Davies St David's Hall 029 2087 8444

#### CORK

Sandi Thom The Pavilion 00 35321 427 6228

65daysofstatic Cyprus Avenue 00 35321 427 6165

#### DUBLIN

Kele Okereke Academy 00 3531 877 9999

Peter Green Olympia 00 3531 679 3323

**EDINBURGH** James Blackshaw Roxy Art House 0871 230 1094

**GLASGOW** The Rundles O2 ARC2 Fuzzbox King Tut's Wah Wah Hut

0141 221 5279 Jim Bob Nice'n'Sleazy 0141 333 9637 Paradox 13th Note Café 0141 553 1638

#### White Rabbits Stereo 0141 576 5018 GUILDEGED

#### Grown Ups/Hearts Under Fire Boileroom 01483 440022

#### **HAMPTON COURT** Simply Red Hampton Court Palace

Festival 0871 230 1094 LANCASTER

Dum Dum Girls Library 01717 3942651

#### LEEDS

Archie Bronson Outfit Brudenell Social Club (113 243 5866 The Qualis Royal Park Cellars

0113 274 1758 Ryan Spendlove Joseph's Well 0113 203 1861

#### TV Smith New Roscoe 0113 246 0778

LIVERPOOL Azriel 02 Academy 2 0870 771 2000 WA

LONG

020 7485 2659

Sons Of Littlefield

The Temper Trap 02 Academy 0870 771 2000

Abieez Bush Hall 020 8222 6955 Adelaide's Cape Enterprise

Angelique Kidjo Barbican Hall 020 7638 8891 Anoushka Shankar Jazz Cafe

#### 020 7916 6060 Austin Lucas/Alan Tyler & The Lost

Windmill 020 8671 0700 Fabolous Indigo @ The O2 Arena 0870 701 4444

Flight Of The Conchords Apollo 0870 606 3400 Hot Club Of Cowtown 100 Club

020 7636 0933 James Gray Good Ship 020 7372 2544 Juan Martin Flamenco Ensemble

Union Chapel 020 7226 1686 Media Circus Barfly 0870 907 0999 Michael Buble The 02 Arena

0870 701 4444

Society Halfmoon 020 8780 9383 Todger/The Fetts Bull & Gate

#### MANCHESTER

Alahama 3 Academy 2 0161 832 1111 Benil Boko Ruby Lounge 0161 834 1392

Rihanna Evening News Arena 0161 950 5000

#### MINEHEAD

All Tomorrow's Parties: The Fall/ The Clean/The Dodos/Tim Chad And Sherry/Pierced Arrows/3ds/Boris/ Terry Reld/Matt Sweeney/The Raincoats/Gralls/Endless Boogle/ The Authorities/The Enablers/

#### Wax Fang Buttins 0871 230 1094 NEWCAST

Thomas Truax The Cumberland Arms

#### 0191 265 6151 NORTHAMPTON

Mr Hudson Roadmender Centre

#### 01604 604222 NORWICH

Diana Vickers Waterfront 01603 632717 MOTTINGHAM

Blessed By A Broken Heart Rock City 08713 100000 El Draco Maze 0115 947 5650

#### The Eighties Matchbox B-Line

Disaster Sullingdon Arms 01865 244516 PORTSMOUTH The Sunshine Underground

Wedgewood Rooms 023 9286 3911 CHEERIN

The Vortex University 0114 222 8777 SOUTHAMPTON

#### **Morth Atlantic Oscillation Joiners** 023 8022 5612

WAKEFIELD Disciple 32 Spooty Fox 01924 374455 WOLVERHAMPTON

#### Erland & The Carnival Slade Room 0870 320 7000

Harrys Gym Stereo 01904 612237



#### GET IN THE GIG GUIDE!

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

## **MONDAY**



Filling in for Chris Martin all this week is Firas, who'll be bringing a show packed with the latest indie hits RADIO and timeless classics, from 7pm



#### BATH

British Sea Power Komedia 0845 293 8480

Lafaro Moles 01225 404445 RELEAST Kele Okereke Spring & Airbrake

028 9032 5968 Pendulum Ulster Hall 028 9032 3900

BIRMINGHAM

Detroit Social Club 02 Academy 2 0870 771 2000 WA

BRIGHTON

Tim Hecker Freebutt 01273 603974 Wolf Parade Concorde 2 01273 673311 BRISTOL

Terry Reid Thekla 08713 100000 CAMBRIDGE

Active Child Portland Arms 01223 357268

Dinosaur Jr/Bullt To Spill Junction 01223 511511 CARDIFF

Colours Of One Buffalo Bar

02920 310312 Parenthetical Girls 10 Feet Tall

02920 228883 DURLIN

Sandi Thom Whelan's 00 3531 475 9372

Thleves Like Us Crawdaddy 00 3531 478 0225

EDINEURGH Childdy Bang The Electric Circus 0131 226 4224

Eli 'Pagerboy' Reed & The True Loves Bongo Club 0131 558 7604

Vanadium Cavera Club 01392 495370 GLASGOW

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

Dum Dum Girls Stereo 0141 576 5018 Revolver 02 ABC2 0141 204 5151 WA

GUILDFORD

Ben Montague Boileroom 01483 440022 LEEDS

Delphic Metropolitan University 0113 283 2600

Johnny Flynn & The Sussex Wit

Cocknit 0113 244 3446 LIVERPOOL

The Godfathers G2 Academy 2 0870 771 2000 WA

Blitzen Trapper Borderline 020 7734 5547 Boris Garage 020 7607 1818

Broken Social Scene Heaven 020 7930 2020 Crocodiles The Stag's Head

020 7739 6741 Eskimo Joe 02 Shepherds Bush

Empire 0870 771 2000 WA Flight Of The Conchords Apollo 0870 606 3400

Free Energy Monto Water Rats 020 7837 4412 Inge Thomson Slaughtered Lamb 020 8682 4080

Kai's Kats 100 Club 020 7636 0933 Lauren Pritchard Barfly

0870 907 0909 Legs Eleven 93 Feet East 020 7247 6095

Oh No Ono Luminaire 020 7372 7123 Omar Souleyman Scala

020 7833 2022 Seabear Garage (Upstairs) 0871 230 1094

Tatsuhisa Yamamoto Café Oto 0871 230 1094

Wintersieep The Lexington 020 7837 5387

MANCHESTER

Brian Jonestown Massacre Academy 2 0161 8.47 1111

Natty Ruby Lounge 0161 834 1392 NEWCASTLE

I Am Ghost O2 Academy 2 0870 771 2000 WA

NORWICH Mr Hudson UEA 01603 505401

NOTTINGHAM Former Ghosts/Cats And Cats And

Cats Spanky Van Dyke 0115 924 3730 Hip Parade Rescue Rooms 0115 958 8484

The Casting Out O2 Academy 2 0870 771 2000 WA

**PORTSMOUTH** 

DEFORD

Nik Kershaw Cellars 0871 230 1094 READING

The Eightles Matchbox B-Line Disaster 5UB89 0871 230 1094

Real Estate Sacred Trinity Church 0161 834 2041

SHEFFIFID

Airship Plug 0114 276 7093 Diana Vickers Leadmill 0114 221 2828 SOUTHAMPTON

**Defeater** Joiners 023 **8**022 5612 SOUTHEND

Ray Davies Cliffs Pavilion 01702 51115

**TUNBRIDGE WELLS** Belleville The Forum 08712 777101

WAKEFIELD The Front Snooty Fox 01924 374455 YORK

Fuzzbox The Duchess 01904 641 413

## **TUESDAY**

May 18

#### BELFAST

Ell 'Paperboy' Reed & The True Loves Queen's University 028 9024 5133

RIDUINGHAM

The Casting Out 02 Academy 3 0870 / 12000

Crocodiles Hare And Hounds 0121 444 2081

Eric Clapton LG Arena 0121 780 4133 Sarah MacDougall Kitchen Garden Café 012J 443 4725

BRISTOL

Die 50 Fluid Fleece 0117 945 0996 Example Q2 Academy 0870 71 2000 A

CAMPBIDGE

For A Minor Reflection Portland Arms 01223 357268 CARDIFF

Francis Rossi Glee Club 0870 241 5093 North Atlantic Oscillation Barfiv 029 2066 7658

CHELMSFORD

Haze Barhouse 01245 356811 DUBLIN

**Dum Dum Girls** Whelan's 00 3531 475 9372 Lostprophets Academy 00 3531 877 9999 Pendulum Olympia 00 3531 679 3323

EDINBURGH The Wailing Souls Bongo Club 01315587604

EXETER Dweeb Cavern Club 01392 495370

GLASGOW Brian Jonestown Massacre 02 ABC 0870 903 3444 W.A. Dickvantlmbirtwistle 13th Note Café

014155 1638 Natty Oran Mor 0141 552 9224

I Am Ghost Cockpit Room 3 0113 2441573

You Say Party We Say Die! Joseph's Well 0113 203 1861

LIVERPOOL Dead And Divine O2 Academy 2

0870 771 2000 WA Birds Of Tokyo Barfly 0870 907 0999

The Cheek 100 Club 020 7636 0933 Delphic Electric Ballroom 020 7485 9006

Detroit Social Club Garage 020 7607 1818 Dinosaur Jr/Built **To Spi**ll **02** Shepherds Bush Empire

0870 771 2000 FM Belfast/Run Toto Run/The Eyes In The Heat White Heat @ Madame Jo

Jo's 020 7734 2473 Groove Dynamics Good Ship 020 7372 2544 Harrys Gym The Flowerpot

02074856040 Here We Go Magic The Lexington 020 7837 5387

The Hickey Underworld The Wilmington Arms 020 7837 1384 Hip Parade 93 Feet East 020 7247 6095

Ian King Roundhouse 020 7482 7318 Ingrid Olava Luminaire 020 7372 7123 The Lipstick Melodies Punk 0871 971 5418

Mama's Gun Jazz Café 020 7916 6060 Maria Rita KOKO 020 7388 3222 Nevermore O2 Academy Islington 0870 771 2000 15A Paul Dempsey Monto Water Rats

020 7837 4412 Real Estate/Ganglians Cargo 02077497840

Tim Hecker Café Oto 0871 230 1094

Turbo Fruits Old Blue Last 020 7613 2478

We Walk On Ice/The Woo!worths/ Dead Dog in Black Bag/Missing White Women /Sky Larkers

Proud Galieries 020 7482 3867 Wild Paints Camp Basement 0871 230 1094

Wolf Parade Borderline 020 7734 5547 The 3D's Windmill 020 8671 0700

MANCHESTER Holy Fuck Deaf Institute

0161 330 4019 Midas Fall Ruby Lounge 0161 834 1392

NEWCASTLE

Rod Stewart Metro Radio Arena 0870 707 8000

NORWICH

Fuzzbox Arts Centre 01603 660352 Marina And The Diamonds Waterfront 01603 632717

OXFORD

Japandroids Jericho Tavern 01865 311775

BODTSBOUTH Jim Bob Cellars 0871 230 1094

PRESTON

Soulffy 53 Degrees 01772 893 000 SHEFFIELD The Godfathers O2 Academy 2

0870 771 2000 WA Saving Superman Mentholmans

0114 276 5550 SOUTHAMPTON

Emarosa Joiners 023 8022 5612 VODE

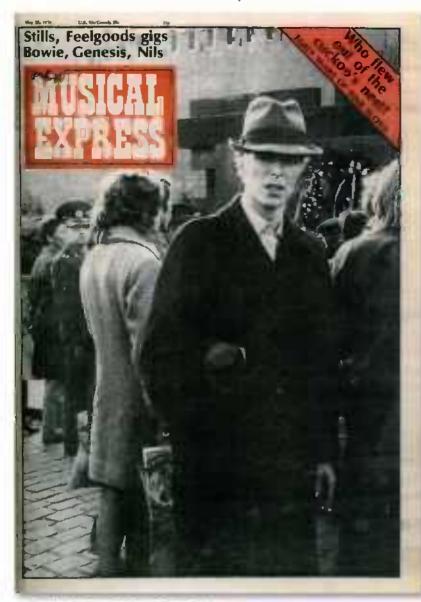
The Delays The Duchess 01904 641 413 Martha Tilston Fibbers 01904 651 250





## **THIS WEEK IN 1976**

BOOS FOR BOWIE, LIL' PHIL COLLINS, RAMONES ROCK



## Can little people

#### IS SMALL BEAUTIFUL?

In what is described as a sequel to 'Can Public School Boys Rock'N'Roll?', NME's Steve Clarke asks the question that's been worrying the diminutive the world over. Or rather, makes good-hearted fun of the Phil Collins-fronted Genesis. "Collins is a little guy with a likeable, if basically anonymous face," he notes, "Peter Gabriel he isn't."



#### HEY HO, LET'S GO!

Nick Kent gushes over the Ramones' selftitled debut album, at this point only available on import. "My angle on this opus," he writes. "Simply, 'Ramones' is an object lesson in how to successfully record neanderthal hard rock." He adds. "Ramones really could shut down the likes of Kiss and their horrendous ilk."

#### **NARKED SIGHT OF THE CROON**

f detachment was Bowie's objective," writes Max Bell of the Thin White Duke's sixth and final night at Wembley Empire Pool, "then he succeeded in creating his own unique vacuum '

Oh dear. This review comes a week or so after the infamous 'Victoria Station incident', where Bowie is alleged to have made a Nazi salute to fans waiting for him. The main problem expressed here, though, is not this. It is simply the somewhat stale nature of his live show. January '76 saw the release of the transitional 'Station To Station' (goodbye plastic soul, hello experimentation), while shortly after these concerts a Berlin based purple period begins with 'Low'. At present, how ver, the Dame appears "trapped in the images of his own eclectism". At Wembley he does not play 'Young Americans' nor 'Golden Years' nor 'Wild Is The Wind'. Much of the 'Ziggy Stardust'-era material, meanwhile, is rendered soulless by a band whose "empathy lies in their slick drilling rather than an affinity with the notes they're called upon to play 'Bell's piece concludes with the observation that "he can't decide whether to be Sinatra, James Brown or himself"

Time for a change, in other words.

### ALSO IN THE ISSUE THAT WEEK

- · Abba are top of both the NME Singles and Albums charts, with 'Fernando' and their 'Greatest Hits' respectively.
- · A tour of the UK by Stevie Wonder in support of 'Songs In The Key Of Life' is announced, details to be finalised.
- In the Classifieds section, a small live advert reads: 'SEX PISTOLS are at the 100 Club. Tuesday May 18th and 25th at 8pm."
- · A pictorial strip in the Thrills section is headed 'The Changing Faces Of Keef'. Which does exactly what it says, except one of them is Patti Smith, Arf!



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TAXING THE FINEST MINDS IN ROCK'N'ROLL FOR 60 YEARS

Compiled by Trevor Hungerford



## A BAG OF



#### **CLUES ACROSS**

1+4A White with, in the main, yellow streaks (3-2-7) 9 Paul \_\_\_\_\_, aka 'Bonehead', of Oasis' original line-up (7)

10 Yorkshire band formed by two brothers, Danny

and Richard McNamara (7)
11 Random articles that include mention of a guitarist with The Mars Volta (4)

12 'O Maybe I' could name Lewis Bowman's band (6-4)

Danic (6-4)
14+33A Eric's system for somehow finding an old goth rock band (7-2-5)
16+22A Rap act that teamed up with both The Beach Boys and Chubby Checker for hits in the '80s (3-4)

18 The man that got upset by The Wildhearts in 1997 (6) 20 Goldfrapp powered their way into the charts

with this (6)
21+35A Air providing every personal requirement

(3-1-4) 22 (See 16 across)

24 One of the Greenwood brothers from Radiohead (5)

25 Speaker able to appear in person at Two Door Cinema Club (1-3-4)

29 'Alas I Cannot \_\_\_', Laura Marling musically out of her depth (4)

31 Primal Scream's big shot family where "Every brother is a \_\_\_\_, every sister is a \_\_\_ " (4)
33 (See 14 across)

34 (See 3 down) 35 (See 21 across)

#### **CLUES DOWN**

1 Teenage Fanclub's latest album in honour of legendary instrumental group? (7)
2 Mick Jagger and Keith Richards not so happy in passing their composition on to Marianne Faithfull (2-5-2-2)
3+344 "She's standing in the ashes at the end of the world have in a through her hair"

the world, blowing through her hair", Bright Eyes (4-5)

4+190 Crack hit EP, perhaps, from US rock band (5-5)

5 Jah \_\_\_\_\_, not a steady member of PiL (6)
6 The genuine existence of both an album and single by Simple Minds (4-4)

7 Her best arrangement is to get an Australian

group who had '70s hit with 'Howzat' (7) 8 Identification problem for The Strokes (2-4-2) 13 He's given us 'Mellow Gold', 'Mutations' and

'Modern Guilt' (4) 15 Their latest album is 'Your Future, Our

17 "Well, I go out somewhere, then I come home agam", 2006 (7)
19 (See 4 down)

22 A drab issue includes mention of old indie

23 Namely a connection between Kaiser Chiefs. 23 Namely a connection between Kaiser Chiefs, Klaxons and Biffy Clyro (5)
26 Albums 'Infinite \_\_' by Band Of Horses or 'Brothers In \_\_' by Dire Straits (4)
27 Go round to get a Feeder single (4)
28 A put-down for member of Editors (3)
30 "Oh yeah, you're amazing, we think you're incredible, you say we're fantastic", Kate Bush (3)
31 "You don't have to believe me, I love you all the

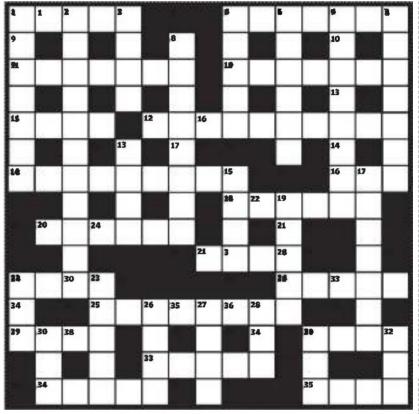
same, but you stole the \_\_ from my heart", Manic Street Preachers (3)

32 Part reduction for very old Elbow single (3)

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





15tarry Eyed, 6+10A Don't Go There, 11 Emerson, 12+13A Neon Neon, 16+8D Memphis Tennessee, 17+21D Ray Davies, 191RS, 20 Rancid, 22 Prince, 23 Fall, 24+34A Swell Maps, 29 So, 33 Arab,

1 Sigh No More, 2 Acts Of Man, 3 Reef, 4+35A Eyeless in Gaza, 5 Eleanor, 7 Obsessions, 9 Selway, 15 Thrills, 18+30A Apples in Stereo, 25+14A What A Waste, 26 Logan, 28+27D Marc Bolan, 31 Tune, 32 Ryan, 34 Me.



#### **INCH STORIES** BY PHILLIP MARSDEN









## FANMAIL

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

Edited by Kev Kharas







NME.COM/ FACEBOOK



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#### PERSONALITY CRISIS

#### From: Thomas Norris To: NME

Gavin Haynes' recent piece on the election (NME, 1 May) highlighted something about the current state of British politics – namely, that it's dumbing down. How did we get to a point where votes are decided by whether a politician listens to DC hardcore or the Top 40? People need to use more rationale when making such big choices – it's not The X Factor.

#### From: NME

#### To: Thomas Norris

Thomas - the nadir of 'personality politics' for me was the emphasis placed on Gordon Brown's 'bigotgate' gaffe. Hilarity and party allegiance aside, what, if anything, does a propensity for calling members of the public 'bigots' sell us about a politician's ability to manage a country out of the financial doldrums? If the media must focus on personality politics, why hasn't more been made. of the story surrounding Tory candidate Philippa Stroud, aka the woman who founded a church which believes homosexuality is a "demonic possession"? – KK

#### From: Thomas Norris To: NME

It saddens me greatly that the vile Philippa Stroud hasn't come under more highprofile fire, but I also fear that this type of personality dominated politics is becoming increasingly prominent all across the democratic world.

#### From: NME

#### To: Thomas Norris Either way, the election will have been decided by the time your letter appears in

have been decided by the time your letter appears in print. Fingers crossed the result hasn't been scaled by who's got the snazziest iPod sock, as UKIP's Lord Poarson of Rannoch has a fetching knitted red, white and blue number that could put him in worryingly good stead - KK

Get in touch at any of the above addresses, plus winners should email letters@wine.com to claim their prize.

#### HANGING AROUND

#### From: Robin Cruise To: NME

With all the parties whinging about a hung parliament and a 'season of discontent', why not change the way we vote next time around? Whoever has the most Twitter followers, wins. Or maybe we should go back to our school days and send secret notes to everyone on the electoral register asking them to tick a box indicating which party they 'fancy'. What do you think?

#### From: NME To: Robin Cruise

I'm not so keen on the Twitter option, Robin - it's a bit 'faddy', isn't it? - but the possibilities of that 'love vote' are intriguing. As we all know, love isn't 'faddy' in the slightest. Love is ETERNAL. So, forgetting for a moment your democratic right to a secret ballot, which of this year's candidates would you have thrown 'your weight' behind? Maybe you'd have voted tactically, to bolster the chances that your parliament turned out 'hung'? As a plus, mavbe it'd dissuade BNP bigots from getting involved. Though the image of David Cameron and Nick Clegg winking their tiny little eyes together as they lob crumpled up 'love notes' is enough to turn my stomach - KK

#### From: Robin Cruise To: NME

I'm pretty sure fads are the only way to pique young voters' interests these days. In fact, I think love itself is now a fad. For example, I love my Xbox 360 but I wouldn't take it out to Nando's, and I certainly don't play Halo by candlelight in a desperate bid to keep the

love alive. I was 'behind' Lib Dem to be honest, only because Cameron and Brown's bickering made me want to see them broken. Also, Nick Clegg seems like the kind of guy who'd hang around after a frisky bike shed session and maybe buy me a KFC bucket.

#### From: NME

To: Robin Cruise I don't think young voters, or even young pre-voters, are the idiots you make them out to be. I think the more that everyone in any position of power or responsibility, whether that be in government, the school canteen or - yes the media, swallows the line that kids today can't concentrate on anything for more than two seconds, the more quickly our society will melt into stink-gas and salty tears - KK

#### From: Robin Cruise To: NME

I'm not saying they're stupid, merely apathetic, and rightly so. We haven't got the movement that Obama had to get people interested. All we have is a Facebook Group called 'Cleggasauras'.

#### **SEEING RED**

#### From: Katie Baker To: NME

I am writing regarding MIA's horrific new video. It depicts the mass genocide of gingerhaired adolescents. It claims to be a post-modern, neorealistic take on race issues, yet glamorises violence towards a particularly small minority of red-haired people. Being red-haired myself, I find it hugely frustrating that this sort of discrimination towards ginger-haired people is allowed, even metaphorically, as it would be completely unacceptable



#### STALKER From: Jodiemae Finch To: NME

This is me sitting on the knee of the LEGEND that is Peter Hook at Norwich UEA!

for this to be shown happening to any other minority. If you are willing to show you are the respectable music magazine you claim to be you should show your disdain for this piece of work immediately. I shall not dignify this piece of filth by calling it art... [continues for another 300 words]...

#### From: NME To: Katie Baker

Well, hopefully this week's cover feature should give some kind of new context. Katie. Whether it serves to enrage you further or pacify, it's tricky to tell. Do keep us posted. Few people are questioning its shock value, bar Maya. That close-up of the young lad being blown into a few dozen different parts bordered on the sort of violence-porn you'd expect from a Saw flick. But surely you can see at least some irony in MIA's choice to highlight ethnic cleansing by blowing up redheads? If not, maybe you're being blinded by your own genes. And, if all 'the ginger minority' really has to complain about are some special effects in a music video, do they really need to be so arduously defended? - KK

#### SCROTUM ON THE TIMELINE

#### From: John-John Ribbeck To: NME

Oh, seems I returned to 2007 for a brief and nauseating detour. Klaxons? A comeback, you say? Reafly?! This is who I should be looking forward to seeing this festival season, apparently. I particularly liked the mention of their Glastonbury comeback. I was at the festival and I can tell you approximately 12 teenage girls actually cared. We'll see how many people

will be bothered after their second album flops like a pensioner's penis. Where were The Courteeners or Rifles previews? Now they're both proper festival bands. PS While you're back in '07, can you pick up Kings Of Leon's indie fanbase? Thnx.

#### From: NME To: John-John Ribbeck

To: John-John Ribbeck
Come now, John-John –
I truly believe Klaxons are
capable of great things with
their second. Give them a
chance. They've shown they
have imagination, at least,
so they're well over halfway
to being better than anyone
you're into. Or you. How
many teenage girls have
ever cared about you? – KK

#### From: John-John Ribbeck To: NME

I've known my fair share of teenage romance and heartache, don't worry about that. I will give the album a listen though, can't be much worse than MGMT's new one.

From: NME To: John-John Ribbeck Fair point - KK

#### ALL WHITE

From: Claire Gatt To: NME

Side-projects are the new main projects nowadays, it seems. Don't believe me? Look at Jack White. He's got to be the busiest man in music. It seems like he's forming a new band every day at the moment. Can't he stop the ruse and just call his side-projects his day job already? Poor Meg seems to have been put out to pasture like the old dog in Of Mice And Men.

#### From: NME To: Claire Gatt

I hear you Claire, Jack seems to have so many sideprojects on the go at the moment that it's kind of like pop-spam, isn't it? Personally I'm finding it harder and harder to care about whatever new way Jack's found to communicate 'Get me, I'm a luddite!' this afternoon. Having been freed from Meg, you'd think he'd at least invest in an 808 or a sampler or something. Why the fuck not? What's he got to lose? At least that way he'd be surprising people. For instance, I'd love to hear Jack making some of

the house or techno music

## Web Slinging The highlight of this week's NME.COM blogs YOU'RE INSPIRED BY

U2, TOO?

It's depressing, but true – U2 are the most influential band of the last 25 years. Their 1991 album 'Achtung Baby' has been named the most influential record of the past quarrer-century by US indie bible Spin. Initially, I was astonished. But once I'd thought about it, I realised the Spin team were right. Trouble is, that's a cause for angst, not celebration. U2 set the default mode for the next two decades of guitar music – sonically expansive yer lyrically evasive, 'emorive' yet meaningless. Today, thanks to U2, all bands with designs on the mainstream — Coldplay, Keane, Snow Patrol, even new Take That – sound broadly the same.

Luke Lewis, Deputy Editor, NME, COM

See the full write ups on NME.COM

Best of the responses... I'm not sure they've got it

ringst. I get the whole thing of 'Achtung Baby' being an influence upon the glut of stadium-ready anthems and slightly arse lyrics since then (though Gasis are far worse when it comes to both), but U2 are entering the 'Stones since the '80s' phase of their career now – less prolific, living off their back catalogue, still seding out

shows worldwide, but no longer movers and shakers. Keith Talent

Another snarky comment about something that is popular. Sorry posers, that's what rock stars look like! Sean

ARE THEY SHITE! It is clearly The Smiths, end of. Michael Not sure about your argument. Saying that U2 are rubbish for influencing shit bands is like saying Jants Joplin is shit because of Army Winehouse, Stove

As a longtime fan, I have to admit the points in the article ring fairly true as a criticism of U2. Soundhite



pioneered in his home city, rather than the same oldtimey sticky-fingered, blues'n'roll schlock – KK

#### From: Claire Gatt To: NME

Why is Jack so scared of computers? I have been shunned by my peers recently because I have a debilitating phobia of buttons, but you don't see me having a fetish for zips. What I'd like to see him do is head into death metal territory. He could produce my boyfriend's band. I play keyboards. We're the Meg and Jack White of metal tbh.

#### From: NME To: Claire Gatt

You're the Meg and Jack White of death metal? Claire, are you married to your brother? - KK

#### From: Claire Gatt To: NME

No, we're definitely not siblings, I'll have you know! I mean that he does all the hard work while I sit around doing practically nothing but looking glum and hitting things.

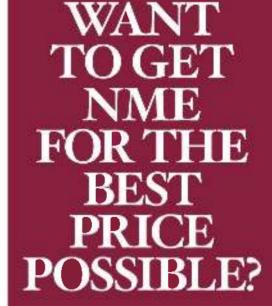
From: NME
To: Claire Gatt
Sold - KK



#### STALKER From: Erwin

To: NME

"This is me with Pete
Doherty before his gig in
Vienna! He told me about
The Libertines' reuinon two
days before it was official!!
We stayed at his hotel the
whole day, and it was one of
the best days of my life."



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ICHARD JOHNSON, DREW FARRELL

## DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

#### This Week

TIM WHEELER, ASH

#### **QUESTION 1**

Which album did '1977' knock off the Number One spot? "Was it George Michael?" Wrong, Alanis Morissette's 'Jagged Little Pill'



#### **QUESTION 2**

What was the name of your third demo tape released in 1993, featuring 'Jack Names The Planets', 'Intense Thing' and 'Petrol' among other tracks? "I know the exact order. 'Garage Girl' first, but there was a compilation after that. But 'Jack Names The Planets' was a remix of a version that was already on 'Shed' before it. There's only about four people who are an authority on those demos and I'm one of them."

Correct



#### **QUESTION 3**

What was the name of the secret track on '1977' that consisted of vomiting sounds? "'Sick Party'. We were working on this track called 'The Scream', which was something we'd developed in Japanese elevators – we'd get in and start with a hum and then build up into a full-on raging storm of noise by the time you get to the floor you want. It was really satisfying when the doors open and

you hear this scream reverberating around whatever space you were walking into. So we were working on this on acid, recording loads of weird voices, we were trying to fill up 48 tracks of spoken nonsense and screaming and then one of Mark [Hamilton, bassist]'s ideas was he was going to be sick, so we set up a really expensive microphone in the courtyard and he was puking and Owen [Morris, producer] was trying to piss. At one point I was dancing to it because I was tripping."

#### **QUESTION 4**

Complete the following lyric:
"I lie with candles in my bed, Brian
Wilson in my head..."

"Um... 'Something something, Sharon Tate/ Dark Pacific palisades', I'll go crazy if I don't get this! Aw fuck!" Half a point. "Dennis Wilson, Sharon Tate/Dark Pacific palisades"

#### **QUESTION 5**

In the video for 'Sometimes', what sort of establishment are you playing guitar in? "We actually filmed it in an apartment, it was just a bedroom in someone's house and the ceiling fell in at one point." Half a point. In the video the room represented a hotel

#### **QUESTION 6**

What did you write on the note you attached to the sex'n'drugs-fuelled video to 'Numbskull' that you filmed during your lost weekend in New York in 1900?

""I've killed Bambi". He needed killing. It was a good, crazy time. It was fun disappearing afterwards. Everyone was trying to track me down for about three weeks before I finally emerged. I always loved New York and that really sealed the deal."

Correc

#### **QUESTION 7**



Last year you played an A-Z tour of towns beginning with each letter of the alphabet. Where was U and which one was a cheat? "Upper Norwood, and the cheat for X was Exmouth."

#### **QUESTION 8**

What was the first Ash song Charlotte Hatherley appeared on?
"A Life Less Ordinary'. We recorded that one twice - we redid it when Charlotte joined."
Correct

#### **QUESTION 9**

Where was your instore signing session to accompany the release of "You Can't Have It All"? "Probably Virgin in London, right?"

## Wrong. Virgin Belfast QUESTION 10

Who wrote the sleevenotes to your greatest hits collection 'Intergalactic Sonic 7"s'?

"Were there sleevenotes? You did it!" Correct. NME's Mark Beaumont



"I'm glad. There were some tough questions in there."

66 NME 15 May 2010

Coming Next Week





# 30 YEARS ON, JOY DIVISION MEMBERS, FRIENDS AND FANS CELEBRATE HIS GENIUS

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RETURN OF
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IGGY, LIARS, THE XX AT MATT GROENING'S ATP



ON THE ROAD WITH BIFFY CLYRO

