

UK'S BIGGEST WEEKLY GIG GUIDE / FREE POSTERS

19 MARCH 2011 £2.40

NME

NEW EXPERIMENTAL

ARCTIC
MONKEYS
EXCLUSIVE
NEW ALBUM
INTERVIEW

NEVER MIND THE HYPE, HERE'S...

THE

VACCINES

FREE POSTERS



THE STROKES
ALBUM VERDICT
THE WORLD'S
WILDEST FESTIVAL
AND THE PROTEST
YOU NEED TO JOIN

PLUS THE NAKED AND FAMOUS / BRIGHT EYES / THE KILLERS
LYKKE LI / THOSE DANCING DAYS / NIKI & THE DOVE

£2.40 19 MARCH 2011
US\$2.99 | €€3.75 | CN\$6.70 www.nme.com



Turn little coins into big chats

Top up from as little as 10p with
Tiny Top Ups (and in March we'll double it)
More from Orange, for you

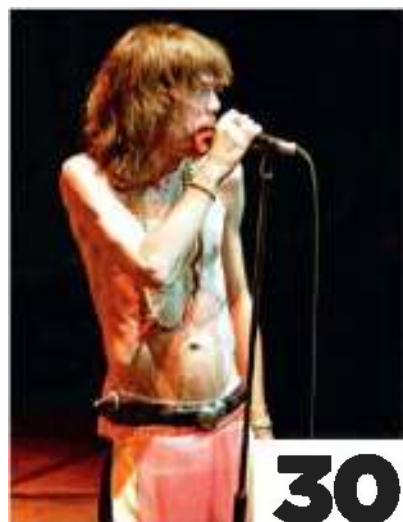


Top up today in Orange shops

Tiny Top Ups available in Orange Shops or in participating Payzone stores. Coin top up denominations are 10p, 50p, £1, £2, £3, £4. Min call charge 12p for Raccoon package, 20p for all other animal packages. Double Tiny Top Ups only available in Orange Shops. Offer ends 31.03.11. Max £5 credit per customer.

INSIDE THIS WEEK

19/03/2011



30

"IT WAS A HOTBED OF REVOLUTION"

JUST PUT YOUR SHIRT BACK ON, NEW YORK DOLLS



18

"NO SHITTING, NO SLAMMING DOORS, NO SEX"

THE VACCINES' TOURBUS RULES: NO 'MURDER'? HMM...



26

"YOU SAY CUT BACK, WE SAY FIGHT BACK"

INSIDE THE NEXT PHASE OF STUDENT PROTESTS



38

"We need 'Angles' to be a work of redoubtable brilliance"

BUT DOES THE STROKES' NEW ALBUM FULFIL THAT NEED? CHECK OUT OUR REVIEW OF THEIR LONG-AWAITED RETURN



46

"I'm scared we'll get arrested"

BLACK LIPS LOSE IT AT SEA - JOIN THE BRUISE CRUISE



10

"MY FAVOURITE SHOW IS HOW CLEAN IS YOUR HOUSE?"

BETH DITTO ON HER, ER, INSPIRATIONS...

PLUS

4
ON REPEAT
6
UPFRONT
10
PIECES OF ME
11
VERSUS
12
RADAR
18
FEATURES
38
REVIEWS
42
LIVE
57
BOOKING NOW
58
GIG GUIDE
64
FANMAIL
66
BRAINCELLS



24

"I HATE FUCKING CHICKENS"

THOSE DANCING DAYS SHRUG OFF THEIR 'CUTE' TAG BY INSULTING ANIMALS

**SAVE 1/3
WHEN YOU
SUBSCRIBE
TO NME!**

Go to NME.COM/march or call 0844 848 0848 and quote code 12P



ON REPEAT

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



KATY B

Broken Record

Not so tough after all, club-kid Katy reveals herself as a euphoric romantic on this trancey, jungle-tinged fever-dream of love's little hiccups. Her triumphant affirmation, "*I know though we make our mistakes/That you're holding every breath I take*", is gorgeous dancefloor poetry.

Emily Mackay, Reviews Editor
On youtube.com now

ART BRUT

Unprofessional Wrestling

The king of awkward, enthusiastic sex tales, Eddie Argos, combines two of his favourite things – wrestling and bedroom acrobatics. Carpet burns, grazes, leotards; 'Unprofessional Wrestling' is a great sign for new album 'Brilliant! Tragic!'

Abby Taylure, writer
On pledgemusic.com now

MARQUES TOLIVER

Charter Magic

Sounding like a cross between Bruno Mars and Robert Johnson (if he hadn't sold his soul for that damn guitar) this ex-busking violinist from the streets of NY croons about going, "*On a journey to a place I've never known*". Maybe he'll let us come too, if we're lucky.

Ailbhe Malone, writer
On soundcloud.com/marquestoliver now

GANG GANG DANCE

Glass Jar

This 11-minute taster for GGD's first album on 4AD is less of an *amuse-bouche* as it is a right old bouche, starting out in a haze of Can-like atmospherics before soft-exploding like Rihanna gone quietly drum'n'bass. Amazing.

Alex Denney, writer
On ganggangdance.com now

2:54

On A Wire

The debut single from sister duo 2:54 is a wonder in sludgy guitars and breathy vocals. Listen to singer Colette's sultry curse: "*Round and round, you'll never know, out of time, but I will find you*". You'll see why we're cowering in the corner...

Sam Elliot Connor, writer
On soundcloud.com/thetwofiftyfour now

ALEX TURNER

Piledriver Waltz

The lead track off an EP composed to soundtrack Richard Ayoade's film *Submarine*, 'Piledriver Waltz' is a swirling cocktail of fairground Wurlitzers, acoustic guitars and Turner's advice for would-be messiahs: "*If you're going to try to walk on water, make sure you wear your comfortable shoes*". Practical stuff, that.

Paul Stokes, Associate Editor
On arcticmonkeys.com now

OUPA

Forget

If there was one band we thought would never walk within throwing distance of a piano, it was Yuck. Well, singer Daniel Blumberg, judging by the lead tune off his mini-album with side-project Oupa (a development of Yu(c)k), is as comfortable flicking out echo-laden ivory ghost-ballads as he is hammering an amp into gutter-rock overdrive.

Jamie Fullerton, News Editor
Streaming at NME.COM/artists/yuck now

JJ

The End

This is a pretty thing from our Swedish bliss-pop duo – pretty fucking massive. It sounds like Spiritualized quitting the smack, venturing outside for the first time in six months, and discovering a tropical rainforest has grown in their back garden. Lush, sweet, epic, fun.

Martin Robinson, Deputy Editor
On gorillavsbear.net now



AUSTRA

Lose It

Katie Stelmanis' voice has the power to make humans fall apart, quivering with emotion like a blancmange on a treadmill, to the extent that she's in danger of being used as a weapon in a future sonic battle. Listen at your own luxurious peril.

John Doran, writer
On soundcloud.com/dominorecordco now

Head to NME.COM from Monday for the On Repeat playlist

TRACK
OF
THE
WEEK

WILD FLAG

Future Crimes

The word 'supergroup' is a thorny one, carrying connotations of jostling egos, a blaze of pomp and the inevitable involvement of Damon Albarn. So it's best not to describe the arrival of Wild Flag as such, even though each of the women involved is arguably brilliant: the sadly defunct Sleater-Kinney's Carrie Brownstein and Janet Weiss join Mary Timony (Helium) and Rebecca Cole (The Minders). Given that they're pretty much a who's-who of the seminal '90s riot grrrl movement, we were

sold on pedigree alone. So it only sweetens the deal that *both* sides of their first single are lessons in how to write incredible, direct punk that's economical without being reductive, emotional but not glib.

*Let's not call them
a supergroup, but each of
these women is brilliant*

To put it bluntly, there's not a "*ra ra ra*" in sight.

Clocking in at 2:14, A-side 'Future Crimes' is a tiny vignette, but Carrie's fist-clenchingly anxious, angry drawl gives way to what feels like a lifetime of failed relationships past and anticipated. "*I'm so hardwired to be alone*," she laments to no-one in particular, Rebecca's organ needling an insistent uneasiness, the guitars furious and fuzzing. B-side 'Glass Tambourine' is a jauntier affair – twice the length with such an epic psychedelic howl at the end that you suspect the fragility of its title might be in jest. Screw the idea of some ageing supergroup; Wild Flag are vital, in both senses of the word.

Laura Snapes, Assistant Reviews Editor
Streaming on npr.org now

tear it up



DOES IT OFFEND YOU YEAH

DON'T SAY WE DIDN'T WARN YOU

£9.99

CD out now

Does It Offend You Yeah
Don't Say We Didn't Warn You
Fusing their original concoction of Justice,
Metronomy and The Prodigy, DIOYY's Don't Say We
Didn't Warn You promises to be one of 2011's most
visceral and inventive assaults on the senses

hmv

get closer



pop into our
shop



free UK delivery at
hmv.com



download at
hmv.com

Prices and prices subject to availability while stocks last at participating stores/online. Prices may vary online.

UPFRONT

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

Edited by Jamie Fullerton



Hirsutes you: (l-r)
Alex Turner, Matt
Helders, Nick
O'Malley, Jamie Cook

NEW ARCTICS ALBUM: "IT'S MORE POPPY THAN 'HUMBUG'..."

With Arctic Monkeys' fourth album 'Suck It And See' due in June, **Dan Martin** caught up with **Matt Helders** to find out there's a soft centre after the hard-boiled third record...

MAIN EVENT

Just over a week ago and with zero fanfare, Arctic Monkeys quietly stuck a new song, the crunchy, direct 'Brick By Brick', up on their website. The release style was a typically unbothered opening salvo to the next chapter of their white-knuckle journey.

Days later, it was official: after the longest gap between albums in their short career, June will see Arctic Monkeys unveil their fourth record, 'Suck It And See'.

"You can't really base it on 'Brick By Brick'", says the band's drummer and resident fashion designer **Matt Helders**. "That one's a bit more fun. Obviously not much happens in it lyrically, which is a bit different for us. It felt like a bit of fun, and when we first came up with it, I don't know how serious we were about it being on the album. We just thought it would be a good laugh to do something like that."

"There are songs like that that are a bit of fun. But there's other stuff that's more serious – not in subject matter or whatever, but with a bit more thought gone into it. But in general, some of the songs are a bit more instant. A bit more poppy, certainly than 'Humbug' was."

Those words will strike sweet relief into many fans. Some still hold the band's third record in high esteem, but it was certainly polarising. A more challenging listen that saw the band take a stylistic swerve necessary for them to grow, it led to some people pining for the instant likes of 'A Certain Romance' and 'Fluorescent Adolescent'.

"We always very consciously go somewhere else every time," says **Matt**. "Humbug" was definitely that, and we don't regret it in any way, obviously. But this time the whole situation was different. It's the first one that **James [Ford, producer]** has done completely

from start to finish. The way we did it was different, rehearsing for ages and recording a song a day. It made it a lot of fun to do as well, we just recorded the 12 songs that are on the album. With 'Humbug' we recorded 25 songs and narrowed it down afterwards. This time we had a clear idea of where we were going before we even went to the studio."

After 'Humbug', the band took their longest career break to date. While **Alex Turner** made the soundtrack for **Richard Ayoade's** movie *Submarine*, **Matt** was forced to rest after breaking his arm at his local boxing gym, needing a metal plate put in his limb. After some

real worry that his playing would be affected, he's back to full health and the band are revitalised once again.

With **Alex** moving home from New York, the Arctics spent the back half of last year prepping the album in London before decamping to LA with **James**. There, they spent their time off from the studio on the open road, listening to Black Sabbath on Californian rock radio.

Matt: "LA definitely does that to you. Even driving down certain roads out there, it suits those big rock tunes and stuff like that. Our surroundings certainly influenced what we were listening to."

While 'Humbug' saw the band in awe of that pounding rock music, 'Suck It And See' sounds like an altogether more playful affair, perhaps the most 'Arctic Monkeys' of all the Arctic Monkeys records. Certainly, **Alex's** wordplay is on firecracking form with song titles such as 'The

Helicat Spangled Shalalala' and 'Love Is A Laserquest'.

"The helicat spangled one isn't quite as mad as it sounds," says **Matt**. "Alex has always been a storyteller, but I think on the last record he tried to dilute that a bit with some more mystery. That's probably carried over. The helicat thing, that's something that somebody has to come up with,

it's not a day-to-day term that everybody uses. You'll have to work out what things mean for yourself this time, rather than having everything spelled out for you. I think that makes it more interesting."

Even the title is deliberately vague. It could be read as a direct link to

will probably interpret it as rude. Which is fine, it's quite funny."

So with the album done and named, they just have to think about the serious business of artwork and singles and videos, before the next chapter in the story of one of our most thrilling bands begins properly. So how would **Matt**

describe the album in a sentence?

"It's enjoyable for us and the listener. And it's maybe a bit more easygoing. Not easy listening, but with a few poppier

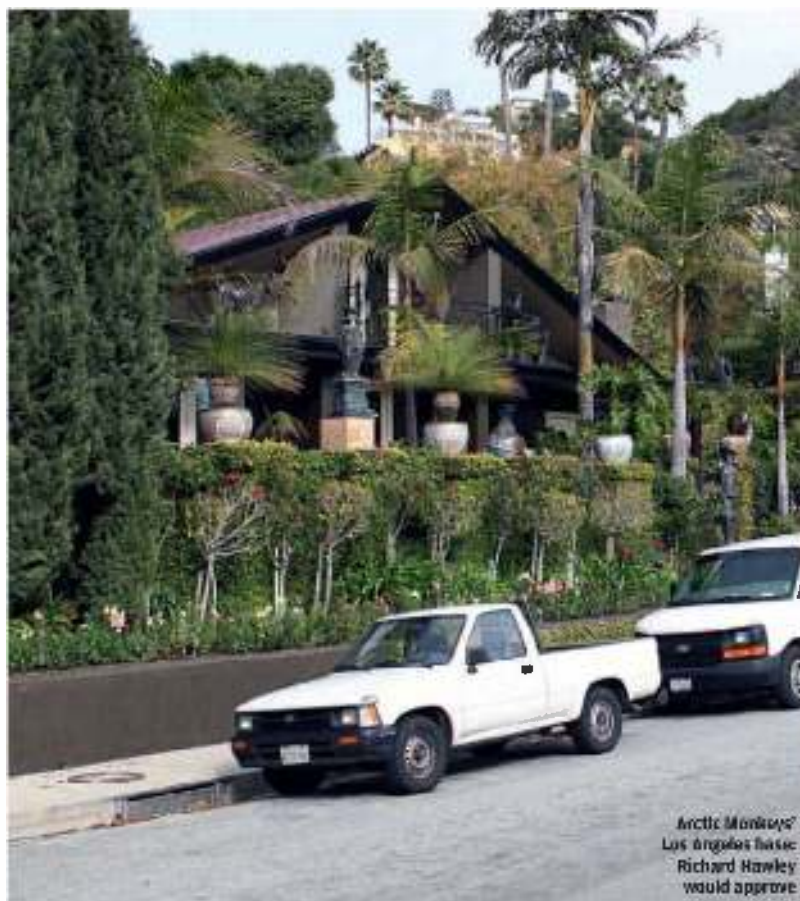
tunes. But in an interesting way. That's what we always try to do. Pop music, a catchy tune, but in an interesting way. That wasn't a sentence, was it?"

Have your say on Arctic Monkeys' new material at NME.COM/blogs

"Not everything is spelled out for you on this album. I think that makes it more interesting"

MATT HELDERS

'Humbug'. It could be read as something sexual and crude. "We liked that ambiguity to it," explains **Matt**. "To us it sounds like an atypical British thing. I don't think it's a saying that people worldwide would use or even understand. In America people



Arctic Monkeys' Los Angeles house. **Richard Hawley** would approve

WIN: A POSTER DEFACED BY THE STARS

It's the only way you'd want to let Magnetic Man into your bedroom

February's Shockwaves NME Awards Tour 2011 may be just a brilliantly hazy memory of broken ankles and beer bottles by now, but there's a chance to relive it again by bagging this poster we asked its stars to sign. Crystal Castles, Magnetic Man, Everything Everything and The Vaccines have all signed, scribbled on and defaced the poster you see here for one lucky NME reader to tape on their wall. Enter at NME.COM/win.



LIKE SPINNING RECORDS

Mixmaster Yorke makes first post-'...Limbs' public appearance

Never let it be said that Thom Yorke doesn't like to party. The Radiohead frontman took a break from coming up with code messages for his next band announcement to amaze Los Angeles clubbers by taking to the wheels of steel in a club in the city last Wednesday (March 10).

He unleashed, er, bangers by the likes of Burial, Kraftwerk, Modeselektor and Squarepusher at his first public appearance since 'The Kings Of Limbs' came out. A few days earlier Jonny Greenwood had said that they were now "just playing and making music and trying to work out what to do, really" – but no word yet on whether Thom was available for weddings or bah mützvahs



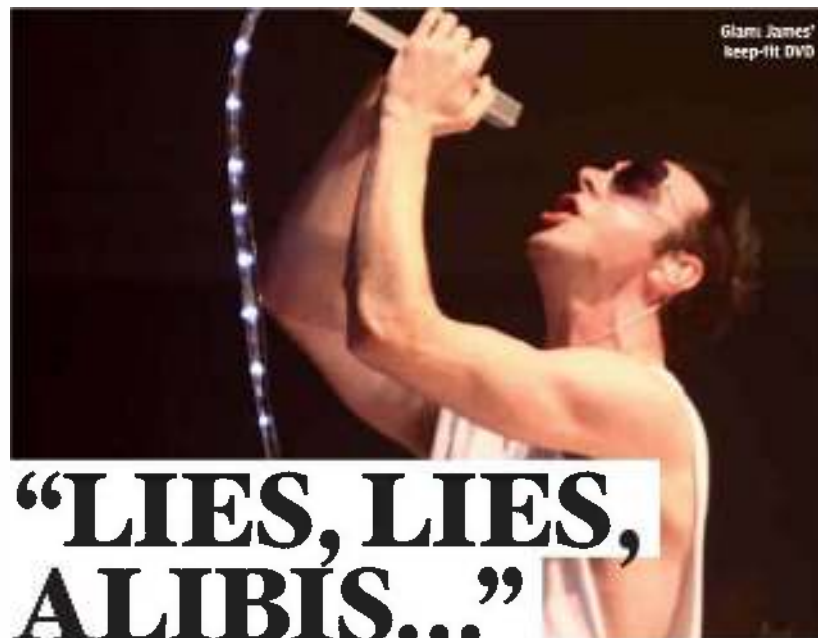
TAKESHI SUGA, ED MILES, ALEXANDRA SOLANO

You WHAT?



"The Inbetweeners as a British film might receive a beating. It's like the Kevin And Perry factor."

Inbetweeners Simon Bird is getting those early filming jitters about the show's big-screen adaptation...



Glam: James' keep-it DVD

"LIES, LIES, ALIBIS..."

Glasvegas' James Allan isn't the only rocker to have been part of a shady band cover-up...

It's funny the fancy names people come up with when somebody has an overdose," Glasvegas' James Allan laughed the other week. He was talking about the time the band cancelled what was supposed to be their first show at Coachella, in 2009, due to his supposed "exhaustion and dehydration". Still, whatever substance he OD-ed on back then, he's right as rain these days – and he isn't, of course, the first rocker to be the subject of a slightly lame cover-up to hide the real truth of band matters. Here are a few of our recent-ish favourites.

THE STROKES' FAB MORETTI BREAKS HIS HAND IN GLASGOW IN 2001

What they said: "Fab broke his arm falling out of his tourbus bunk."

What they meant: "Fab broke his hand when he was about to punch an unspecified person, but then thought better of it and punched a wall instead."

THE SPICE GIRLS CANCEL 2008 WORLD TOUR DATES

What they said: "Sadly the tour needs to come to an end by the end of February due

to family and personal commitments."

What they meant: "Due to the collective inflated egos of Posh Spice and the 'other four', combined with woeful ticket sales in Australia, China, South Africa and Argentina, we're just heading home now with the cash in briefcases."

OASIS PULL OUT OF HEADLINING V FESTIVAL 2009 IN CHELMSFORD

What they said: "Liam Gallagher is ill, he's resting up and should be fine to resume the tour next Friday in Paris."

What they meant: "Liam seemed fine when he played in Staffordshire last night, but as his relationship with Noel is about to detonate next Friday in Paris, leading to the band splitting up, they'll probably kill each other if they go on stage tonight."

BEYONCE RE-LOCATES 2007 MALAYSIA GIG TO INDONESIA

What they said: "Scheduling conflicts."

What they meant: "Malaysia's strict gig rules don't permit flesh to be shown by a performer from the top of the chest to the knees – meaning Beyoncé's bootylicious raunch-show could get her arrested."

Grinderman
Palacco of Montezuma

Download & Limited Edition 12" Multicoloured Vinyl
Includes re-working of 'When My Baby Comes' by Cat's Eyes & exclusive Barry Adamson remix

www.grinderman.com Taken from the album **Grinderman 2** www.nme.com

MORNING PARADE **A&E**

OUT NOW 7" & DIGITAL

LIVE - THURSDAY 09 JUNE - LONDON SCALA

WWW.MORNINGPARADE.COM

SPEED DIAL

RONNIE VANNUCCI

The Killers' drummer has made a solo album – not that it's stopping the band getting back together this year...

You've just finished your first solo album, 'Big Talk'. Trying to outdo Brandon?

"Ha, last year we said we should take a break, get the wind back in our sails and do our own thing. Less than a month in and I was bored, Brandon was embarking on his solo mission and I just needed to create. Basically I can't fucking stay still, I had a really hard time sitting on a couch."

What made you think you could be a singer as well as a drummer?

"I was a little shy. But if you step up to the home plate you gotta fucking swing! It was like diving the high dive for the first time. Up until recently I wasn't even sure I was gonna release anything. You don't wanna start piping off about it until you're locked and loaded, you know?"

Who else appears on the album?

"It's mainly me and my friend Taylor Milne. We were in a band back in our college days; basically we should have been married. I rang him up from some pots-and-pans store with my wife and said he should get involved, and he was up for it. Taylor's got more of a J Mascis/Thurston Moore thing going on which is great for me 'cos we meet in the middle. Matt [Sharp, former Weezer bassist] and my friend Ted played bass on a couple of tracks, but the rest is just us two."

And you played some guitar too?

"Yeah. But I can't shred yet, I'm gonna have to work on that."



What were your influences, musically speaking?

"Making this record reawakened these ancient feelings, things like Elvis Costello, Billy Joel, Tom Petty, The Cars — a lot of the late-'70s and early-'80s stuff I grew up with. There's a lot of personality missing from rock'n'roll nowadays, and I think that spills over a little bit in my cup there."

Why did you call the album 'Big Talk'?

"Well, it's a little tongue-in-cheek, it's partly a tipping of the hat to so much

bullshit that comes out today that's nothing but talk, nothing but the media machine. These days record labels churn out pretty faces and they don't give a shit about the music, it's all red carpets and goofy interviews."

No more awards ceremonies for you, then. Any plans to take this solo show on the road?

"Yeah, we're gonna go wherever the music takes us. I'm not ready to be

getting my hair curled and hitting the big stage anyway. From a practical point of view it makes sense to try it out guerrilla-style until we get our shit together. But I've got to put a band together first."

We've also heard rumours that The Killers are going to be doing more than just those planned shows this year...

"The Killers are my guys, this is just fun for me. We're aiming to meet up in May. We've got a few shows in April but we're just gonna get in a room together and see how it feels. Mark [Stoermer, The Killers' bassist] is making a record now too, he's messing around with some tracks at the moment. There are some ya-yas to get out still. But I'm very anxious to get back in the studio with those dudes and make some tunes. This next record's gonna be on our own terms as far as scheduling goes, it'll come out when it's ready. We just want to make it our best one, that's important for us as a band."

So all's well in Camp Killers?

"Sure. The building's not crumbling! I can see the solo projects being healthy for us. Because everybody knows

where their bread is buttered and that what we do is special, you can't throw it away. It's guarded and heavily cared for. We don't wanna be away for too long."

Watch a video interview with Ronnie at NME.COM/artists/the-killers

STICK OF SITTING

Ron isn't the only drummer to trade sticks for a microphone...

STEVE ANSELL
Blood Red Shoes' multi-tasker: sings while thrashing the skins (and possibly making cups of tea)

MATTHELDERS
Takes on lead vocals on new tune 'Brick By Brick'. Always had better hair than Alex anyway

DAVE GROHL
Sorry, don't know much about this fella

New York Dolls

exclusive London shows

2 intimate shows of legendary rock and roll,
set deep within a network of victorian
tunnels hidden beneath Waterloo station...
supported by **THE SHOESTRUNG**

MARCH 30/31
THE OLD VIC TUNNELS
limited to 500 tickets per night
purchase online: www.mofman.com

PIECES OF ME BETH DITTO

From Oscar Wilde to the wonder that is Sister Act 2, the Gossip's flamboyant frontwoman explains the influences on her life and music

My First Album

THE MAMAS & THE PAPAS - 'GREATEST HITS'

"I was probably about 10 and I listened to it daily, over and over and over again. I was really obsessed with Mama Cass for obvious reasons, but my mom was really into the harmonies and once she realised I could sing, she used it to teach me how to sing the right way."

My First Gig

SLAUGHTER/JACKALS

"Again I was about 10. All I remember is that they used a chainsaw, I don't remember where it was. Then I saw Damn Yankees when I was 11. They were gnarly - Ted Nugent was in the band. I wasn't really a pop 10-year-old, I grew out of that because my sister was a few years older than me. When I was seven, I was a teenybopper because that's when my sister was. Then when I was 10, I was really into hair metal like Poison, Mötley Crüe and Guns N' Roses."

The First Song I Fell In Love With

SKID ROW - '18 & LIFE'

"I thought this was a deep jam! It seemed so deep at the time. My brother was the drummer in a band when I was a kid, and he was a big metalhead, which is where I got that kinda taste from. I have a lot of older siblings who had an impact on my music taste. My oldest brother is 38."

The Book That Changed Me

OSCAR WILDE - THE PICTURE OF DORIAN GRAY

"I always feel really ridiculous about this, but I read it about three years ago, and I'd never really thought about the motives of doing things for other people. You don't really realise it but you do things to make yourself feel better, not the other person. It's like a kind of vanity. It really changed the way I thought of charity."

My Favourite Artist

KARIN DREIJER ANDERSSON FROM THE KNIFE AND FEVER RAY

"Fever Ray are incredible enough, but the show is such crazy performance art. It's such a spectacle it's ridiculous. Just the littlest details - every time the bass hits a really low note, these old Victorian fringed lampshades would tremble in time and the lights would go out, like a haunted house. Not a cheesy one, but a really beautiful one. I love art when it's funny though - I remember going to the Pompidou Centre in Paris once, they just had a room full of fart sounds, it was hilarious!"

My Favourite TV Show

HOW CLEAN IS YOUR HOUSE?

"The British one, there's no American one."



Though sometimes they come to America, and that can be better - I feel there's no dirtier house than in the United States."

My Favourite Film

SISTER ACT 2: BACK IN THE HABIT

"I don't know what it is about it, but I just love Whoopi Goldberg. She's amazing - every role that she does, she's so underestimated and underrated. When she's given a script, she always goes through it as a black woman and asks for things to be changed if they're not accurate to life. That's just really amazing. And I love the idea of nuns running around and going wild!"



Clockwise from main pic: Beth; Slaughter onstage; Karin Dreijer Andersson; the *How Clean Is Your House?* ladies; Sister Act 2; Skid Row's '18 & Life'; The Mamas & The Papas' 'Greatest Hits'; The *Picture of Dorian Gray*

VERSUS

PETER ROBINSON Vs BUSTA RHYMES

Woo hah! He's a bad-ass rapper. Woo hah!
But can he bake a cake?

Hello, Busta. How are you?
"I'm good. How are you today?"

Well, it's Friday night and I'm ready for the weekend. How about you?

"It's early for me, I'm just getting my day started. I'm playing catch-up with business meetings and this incredible press day that I've got lined up. Just keeping the dice rolling!"

I see. What time is your bedtime?

"Usually, I'll get up and start my day nine or 10 in the morning. In the recording process of the album, I'll start at 12 or one in the afternoon and go to bed at six in the morning. I work best without any distractions from people."

I don't want to sound antisocial here but other people are, generally, a nuisance.

"You couldn't have said that shit better! For me, I don't want to sound antisocial neither, when you're in your workspace you don't want to deal with anyONE or anyTHING."

For your new single you've teamed up with Tiësto and Diplo. Who's best?

"I think I'm the best! You can't ask me no question like that! I've got to be the best! (Laughs) No, I'm just playin'."

Yes, but are you?

"(Laughs again) Those guys are incredible at DJing and production. And I have to pat myself on the back as a quite stellar lyricist and songwriter."

It's a jolly good song.

"Well, thank you."

If you, Tiësto and Diplo were to have a bake-off, who'd make the best cake?

"I ain't no chef when it comes to cooking food but I'm a MASTER CHEF when it comes to COOKING MUSIC! So Tiësto or Diplo might be the best when it comes to making cakes in the oven, they'd bust my ASS in the kitchen making that cake!"

In your stellar lyrics you talk about how much you like "beautiful women showing off". Do you really like women showing off?

"I love women who show off! Because when a woman shows off it means she feels good about herself! She's got her shit together! She's sexy!"



I'm glad that's cleared up. Your single is called 'C'mon (Catch 'Em By Surprise)'. You can tell a lot about a man by the noise they make when someone jumps out at them. What noise do you make when you're caught by surprise? Do you scream like a girl?

"There are moments when you can be startled and you're screaming and hollering and some shit. For me, it all depends on the surprise that is taking place. I don't think there is a particular sound that takes place consistently."

Is your new album going to be any good?

"HA HA HA! It's going to be great."

What would you like for your birthday?

"What would I like for my birthday?"

Yes. NME may buy you a present. We may not.

"The only thing I would like to have is the biggest album of the year and to really relax and enjoy some time with my family. So I think I'd like that."

I can't really help with that. Would an Amazon voucher be any use?

(Roars with laughter)

No, seriously. How about a £5 Amazon voucher?

(Continued laughter)

What do you want off Amazon?

"Brother, you definitely attack the issues, man! (Further guffawing) Surprise me with something from Amazon!"

I'll get you a flowerpot.

"I'm GRATEFUL FOR THAT!"

THIS WEEK'S TOP 20

THE NME CHART

- 1 NOAM & THE WHALE 'LIFEDESSON' Mercury
- 2 KANYE FT DRAKE & RIHANNA 'ALL OF THE LIGHTS' Roc-A-Fella
- 3 CASSIUS 'I HEART U SO' EMI
- 4 TWO DOOR CINEMA CLUB 'WHAT YOU KNOW' EMI
- 5 BEADY EYE 'THE ROLLER' Decca
- 6 THE WOMBATS 'JUMP INTO THE FOG' Polygram
- 7 PLAN B 'WRITING'S ON THE WALL' SPV
- 8 HURTS 'SUNDAY' Virgin EMI
- 9 MANIC STREET PREACHERS 'POSTCARDS FROM A YOUNG MAN' Polygram
- 10 THE VACCINES 'POST BREAK-UP SEX' EMI
- 11 BELLE AND SEBASTIAN 'I WANT THE WORLD TO STOP' Rough Trade
- 12 MILES KANE 'EDMÉ CLOSER' Polygram
- 13 THE STREETS 'GOING THROUGH HELL' SPV
- 14 REM 'OH MY HEART' Warner Bros
- 15 MOMA 'TEENAGER' Virgin
- 16 LYKKE LI 'I FOLLOW RIVERS' Atlantic
- 17 CRYSTAL FIGHTERS 'AT HOME' EMI
- 18 ARCADE FIRE 'CITY WITH NO CHILDREN' Sony
- 19 BON IVER 'BLOOD BANK' Capitol
- 20 FRANKIE & THE HEARTSTRINGS 'HUNGER' Polygram

NME RADIO

Hear the chart rundown first every Monday at 7pm on NME Radio
SKY CHANNEL 0184
NME.COM/RADIO

NME TV

Watch the Top 10 chart countdown every weekday on NME TV
FREESAT CHANNEL 516
SKY CHANNEL 382

NME.COM

Listen to the Top 40 and learn more about each artist online
7PM EVERY MONDAY AT WWW.NME.COM/CHART



NEW TO NME RADIO PLAYLIST

- PJ HARVEY 'The Glorious Land'
- JAMIE WOOD 'Lady Luck'
- DRY THE RIVER 'New Ceremony'
- CLARE MAGUIRE 'The Shield And The Sword'

The NME Chart is compiled weekly based on the sales of physical and digital music through traditional and digital means. Internet sales are also included in the chart. The chart is compiled by NME staff and is available on the NME website and in the NME magazine.

OFFICIAL
charts company

RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Jaimie Hodgson



ABOUT
TO
BREAK

NIKI & THE DOVE

The hippy Scandinavians embracing electro "fairytale pop"

You know who to blame. Just the faintest mention of Girl's Name & The Whimsically Titled Backing Band and your mind's flooded with images of florid, tablecloth-wearing drama queens who sing of woods and spooks, yet impose as much genuine portent as a blast of pine air freshener. Stockholm's Niki & The Dove might sing of making "*friends with trees*" on recent download 'Mother Protect', but there's not a trace of ethereal waft about its dark, Fever Ray-down-the-club saucy stomp.

"I'm very into singing about nature and the images that come to you in a vision," says singer Malin Dahlström. Erm, so what we said about ethereal whimsy... "I'm really interested in the symbolism of nature. Humans have always been using animals as symbols for things."

But rather than trying to evoke some nascent Grimm view of femininity, Malin and Gustaf Karlöf are hurtling through the forest in search of what Gustaf calls "perfect fairytale pop", leaving behind red herrings – asked about their

reputation for being elusive they whisper to each other in Swedish – and pathfinder clues to transport you back to where it first knocked your virgin cars for six.

"It might sound pretentious," says Gustaf, "but when we make music, our aim is always to capture the power that pop has, the way it can change your life in one split second."

It was late last summer when their debut single, 'DJ, Ease My Mind', first popped up online, Malin imploring the DJ to "*play that song again, 'cos we were in love*". Quickly dubbed 'The Knife does oriental Eurovision', its gleaming production sounded like the work of a crack pop team pushing the buttons. Its follow-up, 'Under The Bridges', brought to mind Prince inciting a tribal rave. "Nope, it's just us," says Malin. "All the sounds are organic, acoustic at the source – beating on suitcases or chair legs – and then we change them."

"The whole world is an instrument!" declares Gustaf.

So maybe they are a *tad* hippyish. But one thing's for sure – in the pop copse, their songs have big enough lungs to huff, puff and blow every wafty princess away. *Laura Snapes*

NEED TO KNOW

- Gustaf reckons that because pop music is young in expression, we might still be listening to Britney Spears in 300 years. We reckon he's been at the patchouli

- Malin used to be in a trio called Midaircondo. She still occasionally makes music on her own as Disdishdance

- Live, they play with third member Magnus, who lives in Gothenburg



OH LAND

SCALA, LONDON
THURSDAY, FEBRUARY 24

CAUGHT
LIVE

Jamie Woon fans are always going to be a tough crowd, because they wear muted greys, an unlikely quantity of polo necks, have perfectly sensible haircuts, and applaud in a way that's 'warm and gracious' rather than 'raw and enthused'. They are, in short, ponces. If you give them Chablis, they will drink it. Give them an olive, they will enter discourse on its provenance. Show them your carbon footprint, they will frown at it.

That an early-doors Nanna Oland Fabricius manages to make them twitch, let alone break character, suggests she has something a bit special – especially as she could so easily be buried beneath a huge weight of Scando-references. She's iamamrwhoami's glossy-synthed nature-fetishist without the secrecy. Lykke Li with a dab more whimsy. The ear-bending off-kilter hooks of Karin Dreijer Andersson, with a dollop of the operatic overtones thrown

in for good measure. Annie with less of the dead-eyed pop puppet. A massive tower of balloons on the side of the stage affirms her commitment to being kooky-yet-fabulous – if you hadn't already worked that out by the pattern on her dress.

In short, she's bang-on bullseye centre of what's presently a very crowded market place. At times, these changeling qualities make her seem blessed with powerful magic – hooks materialise that seem to be derived from scales no human ear has yet heard. At others, that same changeling air means that she comes across as no more than the sum of her parts – an anonymous shapeshifter who makes you wonder how many of these white-toothed doe-eyed sprites Scandanavia will chuck at us before we have to start raising import tariffs. When she ends with a SPF 40 'Sun Of A Gun', wafting and wending across the stage lost in some private reverie, you can't but feel that yeah, maybe we can squeeze in *just one more*.
Gavin Haynes

BAND CRUSH



*Cullen,
Smith Westerns*

"Unknown Mortal Orchestra are some serious dudes from Portland, Oregon. The best way to describe them is groovy. They're taking back guitar rock and turning it on its head. We really love them."

RADAR GLOSSARY

This week's impenetrable muso slang decoded

HIPSTER HARDCORE

The name many critics and hardcore punk purists have given the surge of hardcore emanating from New York, with bands like Cerebral Ballzy, Japanther, The Death Set and hip-hop punks Ninjasnik. It refers to the arguably postmodern employment of the punk musical and style ideals.

The Buzz

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



1 ECHO LAKE'S 'YOUNG SILENCE' VIDEO

Analogue shoegazer sounds get dressed for the digital present in the video for 'Young Silence'. Filmed with an assist from Microsoft Kinect technology, Dan Nixon's flickering, translucent bodies stand as near-perfect avatars for Echo Lake's static-drenched single, and turn a performance clip into something alien. Echo Lake may not be the only or even most prominent among the list of dream-pop revivalists that includes Ringo Deathstarr, Asobi Seksu and The Depreciation Guild, but unlike their more formalist peers, Echo Lake show a willingness to get details wrong in their quest to get the feeling right.



2 VITAL CARESS

Vital Caress – aka Zak Mering and Reuben Perelman – are a splendidly named new two-piece band from Brooklyn, whose music sounds like John Maus covering '80s-era Todd Rundgren. Naturally, this means that they wholly rule. Check out their batshit crazy song 'Cincinnatus' Dream' to see for yourselves.



3 BUKE AND GLASS

Their Brassland debut, 'Riposte', will be Rough Trade's album of the month in the near future, and it's not hard to see why. Aron and Arone (yes, really) and their freaky modified instruments sound like Beefheart playing Tune-yards, or PJ Harvey fronting Deerhoof. Or, if you're avoiding pat comparisons, brilliantly bonkers and unique.



4 ICONA POP'S DEBUT SINGLE

Swedish duo Icona Pop have some ludicrous credentials. Debut single 'Manners' has the bratty sweetness of The Naked And Famous jumping rope with Robyn – and was written by Patrik Berger, who also penned 'Dancing On My Own'. It's out soon on Neon Gold, and has all the makings of a 24-carat pop hit.



5 WALK THE MOON'S 'ANNA SUN' VIDEO

Walk The Moon's big, American pop-rock makes us wish we'd been born in a leafy US suburb to parents Marilyn and Buddy, and moved to The Big City to attend loft partays like this promo's. Any band who write choruses as catchy as the ones on debut album 'I Want! I Want!' is worthy of attention.

SCENE
REPORTBEATS,
RHYMES
AND STRIFE

The Big Dawg Tim Westwood drops it like it's hot



Yo baby. Well, it's already been a busy year for Westwood. A lot of artists have been over recently—I just been spending some time with Nicki Minaj, in fact. We ran around London, I gave her the full tour, took her to Buckingham Palace and that.

That was a lot of fun but the police turned up and tried to arrest us (we got it on camera at Timwestwoodtv on YouTube). Then Drake turned up in the UK so we hung out at his Hammersmith Apollo gig. So it's been a real crazy few weeks, man, but there's a lot of new stuff I'm digging right now coming out on both sides of the Atlantic. Trilla's got a new mixtape out, he's from Birmingham and he's representing the new wave of grime. He rolls with a guy called DJ Apostle who's a major DJ and producer, and he's the guy who's really holding it down in the Midlands right now. Trilla is definitely the man up there, you get me? Anyway, after him you should be looking at Mashtown. They're out of Hackney, a real hardcore street group. They're about to drop their mixtape, which is definitely gonna be a big step in the game. Mashtown's about to happen, baby.

The big talk in the US at the moment is Lil B, who's outta Berkeley, California. He's part of Soulja Boy's camp and he's got a couple of

songs you have to hear—'Wonton Soup' and 'Ellen Degeneres'. I think he's about to go super big. Ace Hood, who's part of DJ Khaled's We The Best crew, is definitely coming on with some heat at the moment as well. Out of the Bay Area, meanwhile, The Rejects have a tune called 'Cat Daddy'. It's a big jerk record that's about to take life over here and it's something I'm very excited about. Right, that's your fill for the moment. I'm on a mad one right now—it's half term and I'm doing loads of under-18s parties. It goes on, baby. Same old chaos, brother. But we'll speak some more next time. Alright? Peace.

BIG DAWG'S
BIG 5

THE REJECTS
'Cat Daddy'

MASHTOWN
Mixtape

LIL B
'Wonton Soup'

TRILLA
Mixtape

ACE HOOD
'Hustle Hard'

NEXT WEEK'S COLUMNIST:
Martin Clark on bass culture



Ace Hood: frankly, he's ace

5
TO SEE
This week's
unmissable new
music shows

YAAKS
Lexington, London,
March 24

**MUNCH MUNCH/
GALOSHINS/
BATTERY FACE**
Captain's Rest,
Glasgow
March 24

**KWES/ELAN
TAMARA/EVM**
Social, London,
March 25

YELLE
Electrowerkz, London,
March 26

GALLOPS
Harley, Sheffield,
March 27



It's, er, Miracle Show
Gibby background synth
guy and Daniel (right)

MIRACULOUS ENCOUNTERS

Miracle reunite for the first time in five years for a show-stopping debut UK stint

**RADAR
NEWS**

Most bands have the decency to publicly implode in a schadenfreude nailbomb of jealousy and hate before

reuniting, but Miracle evidently aren't ones to bend over in the library just 'cos teacher says so.

The pair—singer Daniel O'Sullivan and synth don Steve Moore—met for the first time while skirting along America's East Coast in 2006. When they were reunited in London earlier this month—to play their first shows together as Miracle—they

hadn't seen each other for five years.

They met on tour while in other bands, heads stuffed with hallucinogens, and the bands they played in

suited those kinds of drugs. O'Sullivan's Guapo were hauling a gigantic gong around with them and making avant-prog approximations of Jodorowsky's *The Holy Mountain*, while Moore's synths helped make Zombi sound like Goblin attacked by goblins. Between the two of them, they've massed a staggering résumé of legendary acts within the doom, prog and drone spheres, including Sunn O))), Aethanor, and Titan. Miracle was an accidental first leap for both into pop realms.

"It was weird at first," admits O'Sullivan. "He came over to my flat and we had an awkward hug. But then we smoked some

weed, put some records on and gradually slipped back into being totes BFFs."

Things take a similar trajectory onstage tonight at Dalston's Russian Studio, the night following their support slot with post-dubstep iconoclasts Darkstar. Though they're still weirder than the average square, Miracle are enjoying being a pop band—a couple of girls stolen from a Robert Palmer video on back-up vocals, O'Sullivan as frontman and songs that sound like Hurts if Hurts had imaginations and listened to Jean-Luc Ponty rather than Take That.

At first they're shy, but gradually things

The idea that this was music created over a half-decade of emails never felt so surreal

warm up, and by the time monstrous lead track 'The Visitor' thunders over the PA equipped with synchronised tambourine smacks, the idea that this was music created over a half-decade of emails never felt so surreal. 'Breathe' impacts with gargantuan force, and Moore's synths are fluttering in and out of each other like flocks of telepathic jets swirling in a formation smudge 'pon de horizon.

"That's actually the first song we ever wrote together," laughs Moore when I ask him about it after.

Miracle, then: A band of new beginnings. **Kev Kharas**

GET THE LOOK!



*Want to dress like your favourite musicians? Thanks to **Boxfresh** you can look as dapper and stylish as the stars who inspire you...*

NME has teamed up with Boxfresh for this year's Shockwaves NME Awards. For the last 20 years, Boxfresh has been there for new music, always

helping new acts sound and look their best. From their humble beginnings on a Greenwich market stall, they've risen steadily, quietly building a reputation based on their unique style and quality. A reputation that has seen them work with an amazing range of artists, with everyone from Roots Manuva and Massive Attack to Carl Barat and Reverend And The Makers. We're grateful that Boxfresh want to give something back by

supporting new music as official fashion partner of the Shockwaves NME Awards. Congratulations to Hurts, who picked up the NME Award for Best New Band supported by Boxfresh, you've been a revelation and will be a leading light for many years to come.

Fancy getting the look of some of your favourite artists? Well, here's our guide to getting the dlobber you need to look the part.



Two Door Cinema Club - got inspired by their preppy image



Waygoose 4x1
Resin Jeans - £55.00
Calerus Denim
Shirt - £60.00
Blandius Hooded
Jacket - £70.00
Switch Shoes - £75.00



Jamie Woon - You too could be looking both dapper and soulful



Kantar Polo - £35.00
Waygoose Raw Black
Jeans - £65.00
Gnoma Jumper - £45.00
Eavis Perf Shoes - £70.00



Mystery Jets ditched the wacky ensembles to go for a vintage look



Calvas Shirt - £55.00
Globulus Cardigan - £70.00
Wadmal Jeans - £55.00
Keel Combo Shoes - £50.00

TWO DOOR CINEMA CLUB - GET THE LOOK

To achieve the Northern Irish trio's preppy look, you need to start with your jeans. Boxfresh's Waygoose Fit with their gradual fade will look good after one wash or 20, perfect when you tour as hard as Two Door do. Add to this the Calerus denim shirt,

leaving you looking sharp no matter how long it's been since you touched an iron. To go over the top of this, try the Blandius hooded jacket, keeping you warm in freezing dressing rooms. Top it off with the popular Switch shoes for a clean, effortless look.

JAMIE WOON - GET THE LOOK

Ever since he drifted into musical consciousness, Jamie Woon has never been seen looking anything less than dapper. The South London soul man is a huge fan of dark colours, so you need to begin your ensemble with some Waygoose Raw Black

jeans, before adding the Kantar polo, making sure it's as black as Woon's sonic palette. Complete the singer's soulful look with the Gnoma jumper and some Eavis trainers, each in colours as grey as the night air that inspires Woon's yearning ditties.

MYSTERY JETS - GET THE LOOK

Since they've come back with their acclaimed third album 'Serotonin', west London's very own Mystery Jets have ditched the wacky ensembles, thrown out the skinny jeans and embraced a smart, vintage look. To get their style, pair the Calvas pinstripe shirt with a

Globulus cardigan before finishing off with some Wadmal jeans and Keel Combo shoes. It's a look that's suave and mature, with real pride in every detail.

See you next year, hopefully down the front.

Boxfresh®

NME

This IS HISTORY

2011 is Census year, a time when you become a part of history and, most importantly for us, musical history!

This year is Census year – once a decade the UK conducts one to count the population and provide a snapshot of the nation. Head to Census.gov.uk for details, where from March you'll be able to fill in the questionnaire online for the first time to help the Government and businesses

allocate services in your area to best suit your needs. Meanwhile, this week we're having a look at what musical trends were occurring in 2001 – when the last Census took place. Take a look at the nuggets on this page then head to NME.COM/census for more photos, videos and to hear tracks from 2001.

THE STROKES HIT THE UK

The Strokes flew to Blighty to play their first UK show, on January 31 at the Portsmouth Wedgewood Rooms, just a few days after their stunning debut EP, 'The Modern Age', hit the shelves. They were supporting ...And You Will Know Us By The Trail Of Dead at the gig, and Julian Casablancas and co couldn't possibly have realised that they would go on to change the lives of an entire generation of UK music fans over the course of the year.

But that's exactly what they did. They quickly generated more buzz than an upturned beehive and, before long, helped by the patronage of NME, the country's guitar music-loving youth abandoned oikish bloke-rock and stocked up on skinny jeans and ties and Ramones-esque New York indie-rock. The five-piece delivered their seminal debut album 'Is This It' on July 30, and it's generally considered to be one of the best albums of the

year, if not the decade. The ripples went far and wide across Britain – the following year The Libertines got signed to the same label by aping their sound (with a uniquely British spin) and released their own debut album, while in Sheffield another bunch of lads who would go on to name themselves Arctic Monkeys picked up guitars and formed a band. Yup, in 2001 indie music finally changed – and it was all thanks to these five well-dressed chaps.

CENSUS 2001 INFO

Facts from the Census one decade ago

- Lewisham was the area with the most employed musicians in the UK – with 592
- Camden has the biggest music population density though – with one person in every 278 an employed musician
- The Isles Of Scilly weren't quite as musical – they had zero musicians in employment
- Beyond London the area with the highest density of employed musicians was Portsmouth, with one in 558 16 to 74-year-olds in that category



WHAT IS THE CENSUS?

The Census happens every 10 years, and is basically a count of the population. Everyone must fill in a questionnaire about their lives. Government and local authorities depend on this information to ensure you get the services you need in your local community, so there's enough housing, schools, healthcare and transport. Since 1801 it has provided a valuable historical snapshot of the nation. For more information go to: www.census.gov.uk

TO LISTEN TO MUSIC, VIEW PICTURES AND WATCH VIDEO FOOTAGE FROM THE YEAR 2001 GO TO NME.COM/CENSUS



ALSO IN 2001

The White Stripes played their debut UK show, at London's 100 Club on July 26. They had released their breakthrough third album "White Blood Cells" earlier the same month – generating as much buzz as The Strokes did. The Strokes and the Stripes may have made arguably the best albums of 2001, but it was

Dido who sold the most. Her debut "No Angel" shifted just under two million copies in the UK that year.

As guitar music took over again, thanks to The Strokes, pop entered a period of decline – especially when the Spice Girls announced their split at the start of the year.



"Shall we put brother and sister or ex-husband and wife?" Meg and Jack White consider how they should fill in their 2001 census form. Possibly

GRIP TALK

**DID SOMEONE SAY GUITAR MUSIC
NEEDED A SAVIOUR? STEP FORWARD
THE VACCINES. THE MOST EXCITING
NEW BAND IN BRITAIN AND THE
ANTIDOTE TO THE SEPTIC WORLD OF
AUTO-TUNE. JAMIE FULLERTON HITS
THE ROAD WITH INDIE'S GREAT HOPE**

PHOTOS: TOM OXLEY



Rail against the machine (l r): Pete Robertson, Justin Young, Freddie Cowan, Arni Hjörvar

Wrapped in a lurid poncho (quickly hauled off as soon as NME's photographer arrives), Justin Young, singer, guitarist and main creative force of The Vaccines, leans over his tour manager's laptop and cranks up the band's new video. Watching as prominently live dates (their show tonight is their sixth in as many days and countries). "That... riff, it's just the best thing about it," he smiles, as Albert Hammond Jr's twanging guitar echoes across the Debaser venue in Stockholm that the band have made their HQ for the next 12 hours.

On screen: arguably the biggest indie band in the world attempting to preserve – maybe even enhance – their legacy. Watching: the man fronting the London four-piece who are trying to shape their own.

"They're the reason I wanted to be in a band," says frazzle-haired guitar whiz Freddie Cowan. "They came out in NME and I went to see them at Reading with my brother [The Horrors' Tom Furse]. It changed the way we dressed, what we thought about, the direction of music for us. People always say to me, 'That was your generation – that's why it's important to you'. But that doesn't make a lot of sense. Arctic Monkeys were amazing, but in terms of music, fashion, everything... I don't think there's been a band like that since The Smiths." Which leads to a question: are The Vaccines the most important British indie band to emerge since Alex Turner first said "Uh up" on a Sheffield pub stage? "If we could mean to one person what The Strokes mean to me, that would be the thing for us," Freddie says, batting away any questions about expectation or ambition with the same nonchalance that Pete Robertson have displayed since their first interview with NME last December.

But for all their shrug-offs, you can't deny the substance behind the hype. They've just delivered an album rattling with the youthful urgency and effortless tunes of the Monkeys' first. To paraphrase the B-side to their impossible-to-ignore debut single 'Wreckin' Bar (Ra Ra Ra)', they are, indeed, happening.

Stockholm city centre, and around the corner from the venue, boats bob gently on the half-frozen Baltic Sea that shades-sunny, cut-off-your-toes cold as the band reflect on the story so far.

A few days earlier on this, their first European tour, 650 people piled into their Brussels show, while 450 pulled the same trick in Gothenburg. Before 'If You Wanna' hit the Radio 1 A-list (which 'Post Break Up Sex' did too), they played it on *Later... With Jools Holland*. Playing first on the bill on last month's Shockwaves NME Tour, to many, they owned the jaunt. They might not be stunningly good looking, or have septum-collapsing gack habits, but they still know how to make a buzz. Just ask Debbie Harry. At The Vaccines' recent debut New York show at the Bowery Ballroom, the Blondie singer was spotted letting loose in the sweaty, sold-out venue.

"I've still got a picture of her on my wall," Justin admits, half embarrassed. "Did we break America?" adds Pete, laughing. "Humm, Debbie Harry broke one of our crew members' hearts..."

New York City showcases, lofty 2011 tip-list positions, sold-out gigs... The Vaccines have ticked most of the boxes on the Next Big Hope checklist, but you'd be hard pressed to get a hint of what all the froth is about from actually talking to them. Seriously, it's like trying to milk a cat. Ask whether they've got even a glimmer of excitement at their own potential, just days before their album is out, and, well, you know exactly what's coming...

Justin says they "didn't make a record for people to buy", outlining that, "It's a shame we won't be judged on whether we're a good band, we'll be judged on whether or not we're as good as anyone predicted." Freddie is "thinking about what's happening each day rather than the bigger picture". For Pete, the album is something "we made that we love and we're proud of and that's enough". Only Arni, who didn't actually pen any of 'What Did You Expect From The Vaccines?', admits that having such a hyper-hyped debut is a pretty scary thing.

"I've been losing sleep because I've been so worried," he explains. "Lying there thinking... 'Oh shit! It'll mark the end of a chapter and the beginning of another one. But I look forward to people not talking about hype.'"

At one point during our chat Freddie actually says "everything is a bonus". But then, being a member of the most exciting new band in Britain, we'll let him off that dreadful cliché, because to be fair, on track record, you're inclined to believe him. This heart-on-sleeve honesty runs right through the band. When Justin sings 'Post Break-Up Sex', you know he's genuinely rummaging to the bottom of his lyrical sleeping bag to deliver it. Little surprise, really, that his previous life was as open-mic-botherer Jay Jay Pistolet, a big fan of the confessional lyrical boo-hoo.

Needless to say, The Vaccines have a few more followers than Jay Jay Pistolet did. Has he ever encountered hardcore fans of old shuffling near the back at any recent band shows? "Ha, yeah, a couple," he laughs. "But not many – there weren't many fans. They were just like, 'We preferred the old stuff.'"

So did the rest of the band worry that Justin would try to sneak some Pistolet-style folk weepies into the live set?

"Nah," laughs Freddie. "I've always been impressed by Justin's taste. It drove me to discover Neu! and Robert Fripp and Eno and all these things. Robert Fripp was a big one, the record he did with Brian Eno, 'Evening Star'. All those guitar loops and things. It led me to a place to really go and discover new things."

And tonight, for their folk-free set, the crowd are out in force. Despite no tickets going on sale ahead of the gig and only one single out in Sweden so far, Debaser is rammed by the time the band rip into 'Wreckin' Bar (Ra Ra Ra)', filling the venue with waves of Ramones-



Justin bolts out
'Wrecking Bar
(Grr Grr Grr)'



Justin in his former guise as
Jay Jay Pistolet: troubadour,
guitar-strummer, weepy manboy



It's too cold to go
out and play, Justin



Pete's one-man
drinking contest:
he always loses

style chants. A haze seems to descend as the sentimental twangs of 'Wetsuit' glide in, then the whole place is a blur as 'Norgaard' goes shoulder to shoulder with 'If You Wanna' in a battle to be anthem of the evening.

The night is a success, and the band are keen to celebrate. "How about we go out there where there's people and beer..." Justin grins from the backstage area, wiping the sweat off his forehead and motioning to the dancefloor. For the first half hour of indie disco hits the locals play it cool, that is until they all get really pissed, and Justin and Freddie are swamped by the kind of stunning Swedish blonde girls that make you believe wholeheartedly in stereotypes.

Round the back, meanwhile, Arni has already outlined the tourbus rules – "No shitting, no slamming

doors, no sex." The amiable Iclander is, however, happy to play host – he invites two new friends he's met at the club onto the Vaccinemobile because he "wants some coke". The pair's faces contort into disappointment and amusement when the long-locked bassist pulls two cans of Coca-Cola from the fridge.

Back out the front as it nears 3am, Justin happily poses for photos, while a few girls gathered around him suggest taking the party elsewhere. Instead, polite thanks and goodbyes are exchanged, the band shut (but don't slam) the tourbus door, then it's beer, *Borat* and Black Berries until bed.

Three hundred miles, eight hours and very little sleep later, and The Vaccines are now in Oslo, showering in a low-end (we'd say 'cheap'), but this



HERE'S WHAT TO EXPECT

The band's debut album in the words of the man who wrote it: Justin Young

WRECKIN' BAR (RA RA RA)

"It's about being attracted to trouble, about being out of your depth and thinking you can deal with something when in reality you probably can't. I'm fascinated by the concept of power struggles in relationships. I'm not really sure who is on top in this one. It's supposed to be positive, though."

IF YOU WANNA

"I wrote a lot of lyrics that were supposed to be as direct as possible. Sometimes when you want to say something it's best not to be too clever about it. The lyrics are pretty defeatist, maybe even slightly pathetic. But we've all been there. I wanted us to have a song with really downbeat lyrics juxtaposed with a poppy and upbeat melody."

A LACK OF UNDERSTANDING

"When you break up with someone you assume their life has changed for the better and that they're off having fun with new friends in new places. Most of the time, though, they're feeling just like you are."

BLOW IT UP

"This is about as angry as I'm willing to show people I'm capable of getting. Again, it's pretty direct. It's about someone taking himself too seriously and how that wound me up. It's me saying, 'Let it go!'"

WETSUIT

"I'm pretty nervous about getting it [the album] and I'm incredibly nostalgic. Sometimes I feel like I'm waiting for my life to begin and I always regret not making the most of things. Have any of us really had the kind of summer they experience in American high school films? This is a song about wanting to be young, making the most of it, doing silly things."

NORGAARD

"I wrote this about a girl I'd only met once [model



Amanda

Norgaard]. She was beautiful but she kissed my friend. It didn't affect me as much as the song might suggest it did but I thought it would be an interesting experiment to write a song about something that wasn't beating me up. I'd only ever written about things I was obsessing over. It made a nice change and came pretty easy."

POST BREAK-UP SEX

"I think people can work out this one! Hopefully it's interpreted as frank rather than crass. I like the term 'gloriously dumb'. We've all felt like this, but I'd never heard a song that dealt with it."

UNDER YOUR THUMB

"This song talks about the idea of starting something new and being under someone's thumb, funnily enough. It was the first one I wrote on the album."

ALL IN WHITE

"This is about jealousy and about victimising yourself. In retrospect, though, it says more about me than it does about other people."

WOLF PACK

"I'm talking to new people really hard. Sometimes living in London and playing music you feel like people size you up when you're talking to them. They want to know what they can take from you and I hate that. I've never really liked people who try to hold court in social situations either, especially when I haven't had a chance to get to know them. Maybe it's because I'd rather it was me. Whatever the reason, this is an ode to my good friends."

FAMILY FRIEND

"This is about being a bit of a loner. You didn't really get it's in two parts. The first is sweet, the second bitter. So a bit like life, I guess."

Arni has to concentrate to make his hair grow

You'll do your back in with that posture, Freddie

The Vaccines win over a crowd that was expecting a Cure tribute band

is Norway, where it's four quid for a bottle of water) hotel before they head to the Internasjonale venue for the next soundcheck. Sandwiches, crisps and orange juice are piled onto hangovers and downstairs, among the swigging business types, the band contemplate how they came to be touring the continent in what has the potential to be the most significant British band in yonks.

Despite what you might have heard about The Vaccines being officially the poshest band in the world (rumours include Freddie's insatiable hunger for swan paté, Justin being third in line to the throne and Pere washing his gold plated undies in a ruby-encrusted

Hotpoint), getting to the stage where their debut album is a realistic shout for Number One hasn't been easy for any of them. They have, by anyone's standard, paid their dues.

The last time we spoke, Pete outlined his session player background, where he was a ringer for acts including I Blame Coco and Gary Go. Arni did the same for bands "you wouldn't even have heard of". There was Justin's solo career, of course, and Freddie's hand-to-mouth existence taking any gig he could after his teenage band The Daze dissipated. Now, after a few months on the road, the reasons for

"All right boys, the burgers are coming. We've got a lot on"



forming The Vaccines have become clearer in their minds. "It came out of disillusionment," nods Arni. "We were all tired and jaded. This came as a fresh and slightly nostalgic way of dealing with it. Because that's what you do as a kid – you start a band. You're not training to be a session musician. You want to make a racket in a garage."

He admits that before joining The Vaccines his tether was almost frayed to snapping point, jobbing in bands like shit-awful synth-poppers The New Devices. "Before we started doing this, I was literally looking at the clock going, 'Come on Arni... just get the fuck back to Iceland. Stop doing this,'" he says.

Freddie, the youngest at 22, does actually look like a rock star. Although friendly and spontaneous – he thinks nothing of suddenly scraping an Elvis pinball machine across a huge backstage room to find a plug socket for a bit of ball twatting – he's more closed about the path that led to The Vaccines. Part of this is understandable, as he used to play in trio The Daze in his mid teens with his friend Charlie Haddon, who went on to front *Ou Est Le Swimming Pool* and died last year in an apparent suicide at a Belgian festival.

The pain is still too fresh for him to talk about his time playing alongside Charlie. But he does disclose that Arni wasn't alone in feeling he'd reached a hopeless situation. "I felt the same," he nods. "This band was rebellion against generic ambition. You have part-time work, you scrape a living, but it's not fun. I did that for six years [after The Daze]. It took me to a hideous place."

Which was?

"Playing with this girl called Mpho. This urban R&B singer. Sorry, it's all really nice people in bands I really hate. And most of the time I was playing with [London singer-songwriter] Alan Pownall. You just have to go

where you're going to get paid..."

And Pete? Let's face it – being a session drummer means you get last dibs at the buffet. "It's when you go to the industry hobnobbing sessions," he laments. "You go in for a few drinks and scrounge some free food, then you're basically ushered out of the door."

A pretty easy decision to make then – to jack that in and join Justin's gang?

"IF WE COULD MEAN TO ONE PERSON WHAT THE STROKES MEAN TO ME, THAT WOULD BE THE THING FOR US"

FREDDIE COWAN

"No! It was a hard decision. I was earning money. It was kind of successful stuff and I was turning my back on that. But I'd just finished reading a book about 'Pet Sounds', and suddenly had this craving for ownership and creativity. That was at its peak when I hooked up with Arni for a few drinks, he played me some demos and I was in."

While it may have taken a huge learning curve to get them where they are, tonight's sold-out Oslo show is further demonstration of how they've all finally found their home. It's very much

Justin with his hands on the wheel – but without any of the other three the project would be going nowhere. "I'm touring with three brothers, it really is like being a gang," he says. "I feel like we've been put in this really weird position and I don't know how I'd cope with it as a solo artist."

Freddie sums it up. "Justin's a much better songwriter than anyone I've ever been with. I'm better at being a guitarist and working with sounds. Everyone's where they belong. It's such a strong combination."

Tonight the combination flexes its collective muscle in full. 'Wreckin' Bar...' is left until mid-set, ensuring an enticing build to a back-heavy crescendo, while it's 'Norgaard' that's the clear winner. The front row bobs up and down manically to the song's garage bluster, then it's cheers and beers as the half-hour set climaxes.

Once more, Justin is the reluctant centre of attention offstage as well as on it. One girl who was headbanging for Norway throughout leaps like an excited child as she forces her friend to take photos – just one more... now a portrait... now smile for this one... – of her and the singer. He escapes after 15 minutes of endurance nodding. "That was... scary," he laughs. "She kept telling me that I was the one for her and that we should be together."

Luckily for Justin, the bus leaves in an hour for another gig, another country. As the girl tootles home to print off her pics, grab a few candles and start work on her Vaccines shrine, another day in the life of the best new band in Britain for whom "everything is a bonus" is about to begin.

Head to NME.COM/artists/the-vaccines for video interviews, and tune into NME TV on Friday (March 18) as The Vaccines take over the station with their video selections from 9pm

JACK DANIEL'S



THE JD SET

JOIN US AT
WWW.THEJDSET.CO.UK

TIM WHEELER (ASH)
AND SO I WATCH YOU FROM AFAR
EMMY THE GREAT
THE CROOKES
MA.MENTOR

ALL PERFORM TRACKS
BY PIXIES

XOYO, LONDON – THURSDAY 24 MARCH 2011

WWW.THEJDSET.CO.UK

**FOR YOUR CHANCE TO GET FREE TICKETS AND TO CHECK OUT THE LINEUPS
FOR 3 UNMISSABLE GIGS IN LONDON, GLASGOW & MANCHESTER**

FIND 'JD SET' ON



OVER 18s ONLY

Know when to unplug. Please drink Jack Daniel's responsibly.

for the facts drinkaware.co.uk

IT PISSES US OFF WHEN PEOPLE SAY 'W'

*They might look adorable, but beneath the sweet Swedish exteriors of indie poppers **Those Dancing Days** beat the hearts of five homicidal maniacs. At least that's what they're telling **Sam Wolfson***

For a few lucky teen bands who got caught up in Underage Club and the all-ages phenomenon of the mid '00s, rock'n'roll dreams became reality. Ever since, those bands have spent every moment trying to pretend it never happened. For most 21-year-olds, the embarrassments of youth are easily hidden: just paint over the scrawled Babyshambles lyrics on your bedroom wall, delete all traces of Taking Back Sunday from your iTunes and take down that slash fiction LiveJournal in which Draco Malfoy tugs off Ricky Wilson. Bosh, you're a grown-up.

But if your awkward teenage phase was captured in magazines and on telly, you might need to take more drastic action.

Cajun Dance Party were so appalled by their own flouncy private school shtick they disbanded and reformed as angsty grungers Yuck. Bombay Bicycle Club, keen to escape their sixth-form fanbase, went back to their folk roots to woo the 6Music crowd. Fear Of Flying became so desperate to be taken seriously that they spent the next three years wearing black, singing about death, and insisting on being called White Lie.

Those Dancing Days are still haunted by their childhood. When they first came to the UK on their school holidays, singing about astronauts, colouring-in and mixtapes, people were bowled over by their innocence. They quickly signed to Wichita, and their debut, 'In Our Space Hero Suits', was a wide-eyed testament to being young and adorable.

Since then, they've been earning their stripes. Aside from the two years they spent touring Europe, they've been to China to represent their country at the World's Fair, played for the King of Sweden, and even had brushes with the Russian army. "We were playing

Palace Square, the biggest space in St Petersburg," says keyboardist Lisa Pyk as we stroll through the more humble side streets of Hackney in east London. "These men marched up to us, they were in Russian uniforms and they looked really scary with guns and stuff. But they just wanted autographs."

Now the same age as The xx, Adele or James Blake, Those Dancing Days were hoping that experience would translate to respect. But as the critics shower down praise for new album 'Daydreams & Nightmares', a string of well-intentioned comments on the band's cuddliness – "five bastions of loveliness", "the world's cutest band" – lead them to think they'll never be taken seriously. At their gig last night, one of

the production staff asked them who the grown-up in charge of them was. "For a second I pointed at our tour manager," says enraged lead singer Linnea Jönsson, "Then I thought, 'Wait, what? He's the same age as us.' It still gets me upset." Even this morning, when we meet at Hackney City Farm, the band seem grumpy. "This is the third photo shoot we've done on a farmyard," moans bassist Mimmi Evrell. "And I hate fucking chickens."

Drummer Cissi Efraimsson chimes in. "After the first record people were like, 'They are so cute and young and girly.' I think that's why we got a bit pissed off. We don't feel that we're cute. We are really good and now it's time to show. When we recorded [new





LYRIC CUTE-O-METER

Completely adorable

"Let's change some clouds to rain/Ride them rainbows then we'll try and catch a fox in space and keep it in your pocket"

'Keep Me In Your Pocket'

"Your voice is like an echo or a lullaby, but don't say goodnight"

'One Day Forever'

"Me eyes are tired of trying to stay dry on rainy days"

'When We Fade Away'

"I won't stop until I know that you'll be mine/I will follow you at all time and all around"

'I Know Where You Live'

"Help me close my eyes, I'm scared to see what my dreams will be like/I want to sleep without dreaming"

'Help Me Close My Eyes'

"There is so much more to life than this"

'Reaching Forward'

"The weight of your words will make me explode just like your fat throat"

'Fuckarias'

Good girls gone bad

single] 'Fuckarias', I was thinking about this girl I hated."

Part of the problem is that while Cissi is telling us about how enraged they've become, we can't help but revel in her cuddliness. A combination of the band's broken English, kooky clothes and unabashed enthusiasm means that despite their age and maturity, listening to them can feel like you're watching *Indie CBeebies*. The more they show their new-found temper, the more we want to play-fight them in a ball pit. For them, it must be infuriating; the same way a tiny kitten is infuriated when a piece of yarn is slightly out of reach.

Perhaps they should be embracing it. Their new

record speaks to a life that is age appropriately mature and miserable. It's bustling with infurcation, insomnia and disappointment. Yet rather than wallowing, they bolt and charge through each song with a ferociousness that a nonchalant Brit band would find impossible to recreate.

Those Dancing Days are the 26th millionth indie band to make a second album about growing up, but their super-strength enthusiasm means the end result comes across as uniquely endearing.

How did they come to be so... different? It helps that they haven't picked from the same shortlist of 20 or so influences rolled out by every band in increasingly kooky combinations (you only listened to Prince and The Sonics growing up? Wire and Aaliyah? Crass and *Swerve*? Course you did, mate). Missing out on The Libertines, grut rock and new rave, their house-parties and school discos were soundtracked by the likes of Broder Dantel (like a smiley Jesus And Mary Chain), Hakan Hellström (Noel Gallagher's chillwave album) and Shout Out Louds (an Ikea flatpack Strokes). "Those were the anthems of our youth," enthuses Cissi. "That's what all our friends sing along to. Hakan Hellström is the indie forefather. We grew up with him. He's soundtracked our lives."

Their brilliant use of English also contributes to their inimitability. What started on the first record as mistaken grammar ended up producing perfect lyrics like: "It's just we've come to a time where our ways goes apart, maybe to meet up again, probably not".

This time they're actively breaking all the rules. "I never want to sing in Swedish because it's so private. Everyone understands exactly what you're singing. If you're singing in English you can be a bit separate and make up your own words. People have said to us, 'This is wrong, you can't say this.' We say, 'Well... we want to say it.' We'll make our own language."

It all plays into an outsider mentality. Musicians often like to pretend they're a quirky menagerie of misfits and weirdos who came together by chance, but take a look at today's current crop and see how many went to the super-posh Bedales, super-cool Elliot School or the super pushy BRIT. You soon see how homogenous pop can be.

Those Dancing Days couldn't come from a more different place. They got their first demo out by taking to the streets of Stockholm and handing it to anyone who would take it. "We weren't even 18, we had no contacts, we didn't know what pop clubs there were because we'd never been out. Even now we're still discovering bands that everyone is supposed to know."

Indeed it was only a few months ago when they first heard The Maccabees, but they quickly fell in love with Orlando and got him singing on the record's heartbreaking climax. "I then afterwards I was at that festival, that big one, what it's called?" Reading? "Yeah, Reading. And I was like, 'Oh my god, they are so big, everyone knows their songs.' It was like, 'Oh shit, we had a rock star in our house!'"

We're all of a flutter with their enthusiasm and it's got us wondering: why do we equate maturity with cynicism, and growing up with not having fun? Isn't it better to progress musically and still have the time of your life? On record and in person, Those Dancing Days have proven they've left adolescence behind, and unlike many of their contemporaries they've done it without hair-dye, mandolins or throwing a strop.

"When we recorded our new single 'Fuckarias', I was thinking about this girl I hated" -

Cissi
Hellström



PHOTOS: PATRICK KINGSLEY

*Inspired by the first wave of student protests, discontent against the coalition has strengthened ever further. On **March 26**, more than 200,000 people will descend on London in the biggest march since the Iraq War. **Patrick Kingsley** reports from the frontline*

Parliament Square, December 9, 2010. Metres from the House Of Commons, under the gaze of Winston Churchill's statue, thousands of teenagers are moshing in the dusk to a soundtrack of Griggs, Lethal Bizzle, and Tempa T. And they're livid. Livid at the proposed scrapping of EMA. Livid at being kettled here by police for the past six hours. And, most serious of all, livid at how parliament has just voted for a massive hike in uni tuition fees. The cry goes up: "You say cut back? We say FIGHT BACK."

Most people there hadn't ever taken to the street before in their lives. Which made those who had realise what a different kind of protest this was. "It was kind of like a massive house party," says Alex Miller, director of *Teenage Riot*, a newly released documentary about both the December 9 protest, and the three that preceded it in November. "The big difference was that you had this generation of young people."

In one respect, the protestors lost. That day, parliament decided to allow

universities to charge students up to £9,000 a year. Two months later, MPs slashed EMA, the fund that persuades teenagers from lower economic backgrounds to stay on for sixth form.

But ultimately, the students achieved something far more special: they inspired a movement that spread across Twitter and Facebook, and went beyond just students, and beyond just the UK. A movement that galvanised workers of all ages to protest against not just education cuts, but the savaging of local council budgets, the NHS, and the selling-off of national forests. A movement that grows larger by the day. Nearly every weekend since the Parliament Square protest, thousands of ordinary people across the country have joined a group known as UK Uncut, and launched sit-down protests in high-street stores such as Topshop and Boots – companies they say are involved in tax avoidance. In recent weeks, they've upped the ante. They've launched temporary takeovers of banks such as RBS, banks that they argue caused the financial crisis that prompted the

cuts. And they've taken over town halls in an attempt to stop councils from rubber-stamping big budget cuts.

The UK movement has inspired thousands of Americans to take to the streets. Campaigners who occupied the Wisconsin State Assembly last month admitted they'd been inspired by UK students. And the UK Uncut movement has even spawned a copycat US group, which recently saw protestors occupy banks in over half of America's 50 states.

Back in England, the campaign against the Tory-led government's cuts will reach a crescendo next Saturday, March 26. In the biggest protest since the Iraq War, Britons from all parts of the country, and all walks of life, will gather on London's Embankment and march on Hyde Park. There were 30,000 on the streets that day in December. On March 26, there will be upwards of 200,000.

For the hundreds of students and activists who have spent much of the past four months occupying university buildings and drumming up local support for the anti-cuts

campaign, such a well-attended march will be a welcome boost.

Hull University housed one such occupation. When I visited last month, a group of 35 students had that week seized a room from the authorities. For six days, they'd been holed up in this large, musty functions suite, protesting in a more low-key way against education cuts.

The protestors have made other, more formal requests: in negotiations held every day with uni staff, they say they won't leave until Hull promises to safeguard lecturers' jobs, and keep tuition fees to just £6,000. But, in a way, it's that first, mundane query that sums up the daily grind of a university occupation.

Since November, a huge swell of protest has seen students walk out of hundreds of schools, universities and colleges, and take to the streets of Whitehall in their thousands. But, away from these flashpoints, it was in occupations like this one that the student movement was actually being

Protesters in London's
Parliament Square in
December year

THE NATION

**"WE KNOW THAT,
FORMALLY, WE HAVE
LOST ON TUITION FEES,
BUT WE WANT TO SHOW
THE FIGHT GOES ON"**

Stephen, former student

THE STORY SO FAR

How the protest movement was revived

NOV 10 2010

A march organised by the NUS attracts 50,000 angry students. Two hundred of them break away from the main route and storm the roof of the Tory party HQ. The student movement is revived.

NOV 22

Activists at the School Of Oriental And African Studies (SOAS) in London go into occupation.

NOV 24

On 'DayX', thousands of school and uni students walk out of lessons and march on city centres across the country.

NOV 10

Schoolkids, some no older than 14, are kettled for hours on Whitehall. A police van, left suspiciously inside the kettle, is trashed. Police horses charge protesters for the first time. By the end of the day, 12 universities are in occupation.

NOV 30

'DayX2' sees largely peaceful protests across the country. Around 25 unis now in occupation. First use of the 'civic swarm' marching tactic by protesters in London. Inspired by the Parisian Situationists, the tactic sees activists evade police kettles by refusing to stick to

agreed marching routes.

DEC 9

On 'DayX3', when parliament votes to raise tuition fees, 30,000 protesters march on parliament, and most are kettled for up to 12 hours by police. At least 50 protesters and police are injured in violent clashes – and one student has brain surgery after being hit over the head by a police baton. Wheelchair-bound Jody McIntyre is dragged from his seat by police. The treasury and supreme court are vandalised.

DEC 18

Biggest day of action for UK Uncut, with 56 shops occupied nationwide.

JAN 19 2011

Parliament votes to scrap EMA

JAN 29

Marches against the cuts in London, Manchester and Edinburgh. NUS president Aaron Porter chased off a podium in Manchester by activists who feel he has not done enough to oppose the cuts. First use of the anti-kettling phone app 'Sukey' in London.

FEB 27

US Uncut launched.

MAR 26

Hundreds of thousands of activists will descend on London to protest against the cuts.

...s gave us power...

"THE UK MUSIC CULTURE OF THE NEXT DECADE WILL EMERGE FROM THE STEW OF SOUND IN THE KETTLES"

Mark Fisher, political theorist

built. And here you don't see the raw passion of teenagers moshing to a Tempz track, but the dogged commitment of a core group of activists providing a symbolic rallying point for local anti cuts campaigns. For if that unlikely grime rave in December was the iconic frontline of this winter's student activism, the occupation here at Hull represents the movement's unglamorous barracks. But, practically speaking, it's an example of how, away from the TV cameras, the act of protest can be a bit, well, dull.

On the day I visit, protesters elsewhere in the country are at airports protesting about how airlines – and some high street shops – don't pay VAT for some parts of their business. But, here at Hull, the students can't join in – in case the university reclaims the space – so they're forced to pass the time by watching the Six Nations rugby and an episode of *Rastamouse*.

At the three occupations I attended last year – Leeds, UCL and Cambridge – spirits were kept high by the constant flow of talks given by comedians, politicians and sympathetic uni staff; by impromptu gigs from the likes of Babyshambles, Razorlight and Emmy The Great, and by the knowledge that

the two proposals their movement was founded to fight – the raising of tuition fees and the scrapping of EMA – had not yet been passed into law. But, here at Hull, three hours from London by train, acclaimed musicians are in short supply: most lecturers are too scared of being victimised by the uni hierarchy to turn up, and the rise and the loss of EMA are now very much a reality.

So what's keeping the occupiers going? Arguably, it's marches like the one next week. In struggling, post-industrial Hull – where government cuts will soon force the town's biggest employer, the local council, to slash hundreds of jobs – the occupation is one way of galvanising the public sector unions who will be most affected and, presumably, to get them marching down in London. The second reason is largely symbolic. "We know that, formally, we have lost [on tuition fees]," says Stephen, 22. "But we want to show the fight goes on."

Still, Parliament Square seems very far away. So far, in fact, that to get inspiration, the Hull occupiers are reduced to reliving last year's four Westminster protests on screen – via, coincidentally, the medium of Miller's doc, *Teenage Riot*.

For Miller himself, the most exciting part of those London protests was the music. "The best moments in the kettle were listening to Tempa T, or I ethal Bizzle," he explains. "What happened was all these old crusties would bring a sound system down, and the kids would go up to them and give them their Black Berry and go, 'Mate, let me play!'"

Music's been a much talked-about aspect of the protests. In early November, journalist John Harris lamented in *The Guardian* that there were no contemporary protest anthems, and wished that some unknown "would pick up their guitar and howl in outrage". Yet, by mid-December, as Miller relates, it became clear that there was a soundtrack to the movement, it just hadn't been written with protests in mind. Dan Hancox, writing on his blog, noted the kids in the kettle were listening to "R & B, bashment, road rap, American hip hop and – albeit only once or twice – grime". A month later, in *The Guardian*, he argued that "one track stood out, its reception so euphoric": Bizzle's 'Pow! (Forward)' – a song played three or four times in Parliament Square and which Hancox suggested was "political in its spirit, rather than through earnest lyrics".



for teenagers across the board. For if there's one group that will be more affected than most by the impending Tory cuts, it's young people, especially in their late teens. If you've just left school and are aged between 16 and 17, chances are you're one of the 35 per cent of your age group who is struggling to find work. That's almost twice what it was a decade ago. And if you're between 18 and 25, the situation is almost as bleak: nearly one in five of you can't get employed – and it's a problem that is only likely to get worse as the cuts kick in, and yet more jobs are lost. You might think you could enhance your application by enrolling on a training course – but thanks to the scrapping of the TMA, fewer people than ever will be able to pay for the qualifications often needed for jobs in, say, construction. What's more, even if you've found a job, you're almost

certainly earning less than older colleagues doing the same work – as much as two pounds an hour less, on average, thanks to the vagaries of the minimum wage system. And even if you're earning the same, you can forget getting a place of your own. Statistics show nearly half of young people still won't be able to afford to move out, paid or not. All of which has a chilling conclusion: young adults are now the likeliest they've been in a generation to be in poverty. Two decades ago, a teenager and a forty-something were just as unlikely to be below the breadline; today, a teenager is 25 per cent more prone to poverty than Brits from older generations. Many young adults didn't get a vote at the last election, but they can still make their voices heard. At the weekends, with UK Uncut; in the evenings, at your local council.

And next Saturday, on the banks of the Thames, as thousands upon thousands, old and young, rich and poor, march to protest against the most brutal welfare cuts in a generation.

But, for Dorian Lynskey, a music critic and the author of a new book about protest music, *33 Revolutions Per Minute*, 'Pow!' is still "not a protest song" but rather "a song which can be turned into one by context". Lynskey argues it's evidence for the fact that there just aren't currently "any particularly relevant modern protest songs". He adds: "Weirdly, it's reminiscent of a lot of the soul songs you got in the '60s, before it was permissible to be out-and-out political. Before people were making those obvious protest songs in black music, you'd get 'Dancing In The Street' by Martha And The Vandellas, which wasn't political at all. But once riots started, people assumed that it was."

Lynskey feels that genuine protest music isn't far away – and his views are echoed by political theorist Mark Fisher: "It is my belief," says Fisher, "that the UK music culture of the next decade will emerge from the stew of sound in the kettles of these past few weeks." But some musicians linked to the movement reject the idea that their music has to be overtly political in the first place. When Emmy The Great played a set at the UCL

occupation last September, she told me she was "just here to entertain". And rapper and socialist Daniel Randall – aka The Ruby Kid – goes much further. Writing in a blog for socialist group Worker's Liberty, he argues: "There is no single 'soundtrack' to this movement. We will have many, and none... But most fundamentally we will remember that, whatever we listen to, the frontline of our struggle is in our workplaces, schools, colleges and communities. And not on our iPods."

Two activists who might agree in part are sixth-formers Tasha Bell, 16, and 18-year-old Sophie Burge. The articulate pair were behind one of the only successful school occupations: the sit-in at Camden School For Girls, a coeducational – despite the name – state sixth-form in north London. Worried about the party-like impression the November protests had given off, they and their classmates organised a take-over of the school the day before the December 9 protest. "There was this whole idea at the time that students were leaving school for the day just to have a bit of fun," says Tasha. "So the occupation was directly counteracting that," Sophie adds. For the two weeks

leading up to the big day, seven of them would meet covertly after school in local cafés, furtively plotting what they prefer to call a "teach-in" rather than an occupation. The teach-in was a great success: around 100 students closed down the school for the day – at which point, says Sophie, "The media all turned up and our phones went mad."

Tasha and Sophie's campaign to save TMA and stop tuition fees may have failed in the short term. But in the long term, they, and thousands of others, have ensured the birth of a mass movement – and one that still carries particular resonance

GET INVOLVED

How you can play your part

Every weekend, protestors from the most active group, UK Uncut, stage lively sit-ins inside shops allegedly involved in tax-avoidance as well as those banks which played a large role in the current financial crisis. Find out more on their website: ukuncut.org.uk. More info is also available on the website for another big protest group: the National Campaign Against Fees And Cuts: anticuts.com.

Next Saturday (March 26) protestors from all kinds of groups and unions will join forces in London to march against cuts in general. For more info, visit marchforthealternative.org.uk.

Just head down to London's Embankment for about midday. If you're going on a march and you've got a smartphone, make sure you download the new application from Sukey.org. It's an interactive map designed especially for protestors, and aims to keep them safe by letting them know which places on the march are getting violent. Those without smartphones can opt into an SMS warning service by texting "follow @sukeySMS" to 86444.

If you can't make the marches, you can still keep up with the action by following the Twitter hashtags #ukuncut, #demo2011 and #march26



Doll parts: (l-r)
Arthur Kane, David
Johansen, Johnny
Thunders (obscured),
a friend, Sylvain
Sylvain, Jerry Nolan

New York Dolls were an
A-bomb in lipstick who saved
rock'n'roll from the abyss... only
to fall into it themselves. **Gavin
Haynes** meets the survivors

In 1974, a young lad by the name of Steven Patrick Morrissey sent a letter to this publication. It said: "I think it's about time that *NME* broke the office rules and had an article on the New York Dolls. You know it makes sense." Well, Steve, apologies for the late reply, but we've had a word with the editor, and it seems that, yes, we're going to consider your request. Is that OK? Trust the intervening 37 years haven't been too miserable.

This was not the first, or indeed the only correspondence that *NME* entertained with a 14-year-old Moz on the subject of the New York Dolls. By 1975, Morrissey had already installed himself as president of their UK fan club. By 1981, with the first Smiths record's lines about Myra Hindley and psychosomatic illness congealing in his brain, he was simultaneously publishing a fannish yet scholarly book on the Dolls.

These five pouty, lank-haired New York quasi-drag

artists had originally blasted through Moz's Salford television set while he sat with his parents, watching *The Old Grey Whistle Test*. And at that same moment in London, future Clash founder Mick Jones was having the same experience. A whole new, post-'60s generation of teenagers, bored with the rock they had been served, were having their tastes altered by the gender-blender sex-magnetism of New York Dolls. These kids would make punk their own.

In the bland early-'70s, New York Dolls were dandies who spoke of danger. Angry tops. If you look at Morrissey's twin fascinations – the street ruffian and the suave pansy – you can see exactly why they maintained a lockdown on his intellectual development. Influenced by '60s

girl groups and '30s rock'n'roll, they were among the first to see that rock was sliding towards a noodly abyss.

"Rock'n'roll had become an opera instead of two or three chord progressions," is how guitarist Sylvain Sylvain remembers it. "We were like, 'OK! Let's put on our own show.'" They wanted to write narky spectacles – lots of deranged guitars, choruses you could shout, lyrics that took on subtle social issues with wry wit, the whole thing always sounding like it was seconds from sliding clean off the rails: perfectly poised between nihilism and artful languor.

Debbie Harry, Richard Hell, Tom Verlaine, and most of the rest of the CBGB crowd were regular attendees at their Mercer Arts Center residency in downtown Manhattan – CBGB itself wouldn't even open for another four years, by which time the Dolls would be on their last legs. They were going to kick down the door for everyone, then suicide-bomb themselves to oblivion on substance-abuse and bad juju. The others would crawl through the hole they had left. The two poles of punk – New York and London – owed their existence to the beautiful, doomed Dolls.

"We were really hot," Sylvain recalls, "because the people had made us. Not the industry. It took us three years to get signed. Our songs were hits even though they weren't recorded yet. The reason we became the scene darlings is because the other kids out there

**"EVERY GENERATION
HAS TAKEN WHAT
IT WANTED FROM
THE DOLLS – FROM
PUNK TO NEW WAVE
TO MORRISSEY TO
HAIR METAL, EVEN
TO TODAY. THAT KID
PETE DOHERTY, FOR
INSTANCE, SAYS HE'S
A MASSIVE FAN"
SYLVAIN SYLVAIN**





RAMONES

Santa Monica Civic Auditorium, 1976 Photo: Corbis



NIME





THE STROKES

2003 Photo: Dean Chalkley

THE STROKES



NME



DEBBIE HARRY

Whisky A Go Go, LA, 1978 Photo: Getty

Vulture

NME

REVIEWS

THE DEARS, THE UNTHANKS, SUBMARINE

Edited by Emily Mackay



THE STROKES

ANGLES ROUGH TRADE

Burdened with so much expectation, it's hardly surprising that the New Yorkers' return isn't the masterpiece we'd hoped for – but wait, it's still one damn fine album

I understand what people want," Julian Casablancas insisted in these very pages a little over a month ago. "But things have changed." Well, duh, Jules. In the 1,898 days (yep, we counted) that have passed between the release of 'First Impressions Of Earth' and the publication of this review, there's not a lot that has stayed the same. Take a deep breath and consider how: dubstep emerged as new rave expired; free-market capitalism pretty much collapsed; James Brown and Michael Jackson shuffled off their mortal coils; America elected its first black President; China became the world's second superpower; Lady Gaga became its third; the Iraq war ended; Kanye West was cool, uncool and then cool again; MySpace went from ubiquitous life-tool to digital ghost realm; Oasis called it a day; The White Stripes followed suit; the Arab world erupted in revolution; rock'n'roll was pronounced dead... and there are still another four days to go until 'Angles' hits the shelves.

The Strokes, meanwhile, were busy with what Nick Valensi calls, "Typical rock band bullshit – the clichés that keep a group of people who have something special from wanting to continue it". Thus far, they've been careful not to get into the specifics of that bullshit, but the deconstruction of their fraternal, five-guys-against-the-world mythology has already been so thorough, we don't really want to know who said what about whose girlfriend, bank balance or solo album. Being in The Strokes, after all, was never supposed to be a psychodrama.

So let's forget for a moment about what we want from them, and talk instead about what we need. We need 'Angles' to be a work of redoubtable brilliance, obviously. It needs to be the album that neither 'Room On Fire' nor 'First Impressions Of Earth' quite managed to be. We need to be able to finish writing this review, tap out 'ro' on our keyboard, and bask warmly in the validation of a stubbornly kept faith. But by now, your eyes will have scanned to the end of this piece and you'll have realised that it hasn't quite happened.

It was never going to, either: the elementary laws of 'Chinese Democracy' physics state that $X(\text{years of inertia}) + Y(\text{unmanaged expectations}) = Z(\text{crushing disappointment})$. But if 'Angles' is a disappointment, it's one we're ecstatic about enduring. The trick is perseverance: this is not an album for first listens, but one which

reveals itself only after you've invested time and patience in it.

Take opener 'Machu Picchu', for example. While Julian slyly sings about, "Putting your patience to the test", your heart will probably be too busy sinking at the sound of the band who wrote 'Hard To Explain' pilfering reggae hooks from Australian footnote-dwellers Men At Work for your ears to notice the guitars exploding out of the speakers like shards of glass, let alone the bongos that thrum giddily away on the chorus. 'Angles' is full of these little moments, and you might miss a lot of them first time around.

Others, you probably won't. The curtain-raising riff that announces 'Under Cover Of Darkness' positively squeals with delight at its own Strokesiness, while the chiming, electric piano-esque guitars, scuzzy vocals and frenetic drumming sound like old friends reunited at long last. It's one of perhaps two classically 'Strokes' songs on the album, the other being the Valensi-penned 'Taken For A Fool', whose effortless, really-has-no-right-being-this-catchy chorus will go over just dandy on the "toxic radio". Julian dolefully frets about on the verse. A long with Casablancas, Valensi has always seemed like the member most eager for the band to pull their collective fingers out, and it's fitting that his major contribution to the record revels in the simple things The Strokes once did so well.

Elsewhere, however, 'Angles' lives up to its name by coming at you from some very obtuse places indeed. The retro-futuristic polish of 'Two Kinds Of Happiness' sounds like what someone in 1985 might imagine rock music to be in 2011, with its wistful electronic sighs and sleek stadium drums. The digitally manipulated vocals and frantic bee-swarm guitars of 'You're So Right', meanwhile, make for something leaner, nastier and more akin to the sci-fi elements of 'Phrases For The Young'. And if it's not too unforgivably glib of us to say, 'Games' – whose stonewashed synths and fuzzy-headed ruminations on "living in an empty world" mark it out as one of the album's undoubted highlights – may well qualify as The Strokes' first ever foray into chillwave.

Perhaps because the songwriting process has been opened up to include all five members, this record is generally a bit more tangential than previous efforts, and lacking in a clear sonic through-line. That's fine when those tangents lead to interesting places – the twinned Thin Lizzy guitars of 'Gratisfaction', for example, which sound as joyous as fruit machines paying out, and by some strange

osmosis end up resembling modern-era Belle And Sebastian – but not everything works perfectly. 'Metabolism' feels like a retreat of ground already covered on 'FIOE', right down to lyrics that sighingly concede, "I want to be outrageous/But inside I know I'm played, so played". And 'Call Me Back', a drumless baroque downer which sounds like a lot of disparate ideas nobody quite knew how to synthesize into cohesion, kills a nicely building mid-album momentum dead in its tracks.

So... is that it? Well, yeah, more or less. The unusual, disjointed circumstances 'Angles' was made in would seem to confirm that its authors will never be *that* band again, but there is undeniably life left in The Strokes. When they really want to, they can still make great music. And given the tizzy that everyone got themselves into over 'Under Cover Of Darkness', there's no question that we're all still desperate for them to do so.

That's the frustrating thing about The Strokes; we only ever want them to succeed, while they only ever want our expectation off their backs. 'Angles' isn't perfect, but if it marks a new phase of creativity and togetherness for the group, then it could be more of a success than even 'Is This It'. The ball's in your court again, guys. Just don't scuff it around in the weeds for another five years. **Barry Nicolson**

7

DOWNLOAD: 'Games', 'Gratisfaction', 'Under Cover Of Darkness'

Head to NME.COM/artists/the-strokes for interviews, and tell us what you think of 'Angles' at NME.COM/blogs. Watch the band's videos on NME TV from 9pm Monday



ANOTHER PERSPECTIVE ON 'ANGLES'

So if that's what the album sounds like... what about its retina-bending sleeve art? The Strokes have always favoured something a bit more cryptic than the usual 'five guys lean against wall,

stare moodily at camera' aesthetic, and the artwork for 'Angles' is no different.

The Penrose staircase (an impossible object created by optical illusion) on black and white tiles is from a painting by Belgian artist Guy Poupeze, who died in 1993. It came to The Strokes' attention through their graphic designer,

who in turn discovered the painting through a French art dealer. Painted in the '60s or '70s, the piece shows the influence of the Op Art movement of artists such as Bridget Riley and Victor Vasarely.

Reminiscent of the surreal structures imagined by Dutch artist MC Escher – as well as the pop-art cartoonishness of MGMT's 'Congratulations' – the staircase seems like a fitting metaphor for the album's unusual stop-start production; in addition to the scrapped sessions with Joe Chiccarelli (from which only one song, 'Life Is Simple In The Moonlight', survives), Nick, Albert, Fab and Nikolai began recording on their own, with Julian joining them in the studio later.

Or it could just be a really cool image.

THIS IS HARDCORE
what our numbers add up to

0	1	2	3	4	5	6	7	8	9	10
Not-even-funny bad	Barely one saving grace	Actively terrible	Woefully bad or lazy	Depressingly substandard	Dead-on average	Better than average	Really good	Exceptionally good	Of-the-year good	Of-the-decade good

THE DODOS

NO COLOR WICHITA



Now shorn of vibraphonist Keaton Snyder, San Francisco's The Dodos remain a three-piece with the addition of alt.country chanteuse Neko Case. The sometime New Pornographer is a welcome recruit; it's her vocal tone - warm, searching, a bit like a pixie gargling butter - that loosens the collar of the band's sometimes metronomic acoustic rock. You see it on 'Sleep', which is like a Howard Hawks western scoring The Mountain Goats, where previously it might have been the reverse. In truth, the best number, staccato stomper 'Companions', would be a good song even without her. Yet with it, it sounds like the product of a band finding something they've spent three records looking for. **James McMahon**

DOWNLOAD: 'Companions'

7

RODDY WOOMBLE

THE IMPOSSIBLE SONG & OTHER SONGS EMI



Roddy Woomble - he of Idlewild who found folk - is back. After 2006's graceful solo debut 'My Secret Is My Silence', 'The Impossible Song...' marks his second venture into banjodism. Charming moments abound - 'Make Something Out Of What It's Worth' putters along balmily, the skittering fiddle reels of 'Hour After Hour' are endearingly natty, while 'Roll Along' features ritzy piano and peppy horns. The album occasionally veers into dead-eyed gift-shop-rock territory (health warning: 'Work Like You Can' features pan pipes) but all in all this is a distinctly lovely affair. **Katherine Rodgers**

DOWNLOAD: 'Make Something Out Of What It's Worth'

6

NEW YORK DOLLS

DANCING BACKWARDS IN HIGH HEELS BLAST



No-one has the right to tell New York Dolls - even just the two left - when they should call it quits. Yes, six and a bit years on, interest in the reunion isn't quite so rabidly keen; yes, lyrics like "I'm more fabulous than all the hipsters on Broadway!" (from 'I'm So Fabulous') suggest a man not entirely au fait with NYC nightlife circa 2011; yes, the production could be a bit dirtier. But the fact is, there's a vitality, a shamelessness, an energy retained throughout here that shows why they mattered so damn much, and why they shouldn't - and couldn't - ever consider doing anything else. **Hamish MacBain**

DOWNLOAD: 'Round And Round She Goes'

7

THE UNTHANKS

LAST RABBLE ROUSER



Laura Marling's whispery folk may have sidled into the mainstream, but The Unthanks have been quietly subverting English folk music across three previous albums. 'Last' retains the intimacy of their previous recordings, but it's augmented with more orchestral flourishes. There's no stodge here though, as the album, especially the haunting 'Close The Coalhouse Door' and covers of Tom Waits and King Crimson, proves the mix of Rachel and Becky's voices to be one of the true wonders of 21st-century music. Rachel's wispy rasp in particular has the ominous beauty of a lick of smoke under the doorframe at 3am. 'The Bairns' remains their classic, but 'Last' is, as they say, by no means least. **Anthony Thornton**

DOWNLOAD: 'Close The Coalhouse Door'

8

FACES TO NAMES...

What the reviewers are doing this week



ANTHONY THORNTON

"I've been thinking about buying an autoharp after PJ Harvey's mindblowing live show."



BARRY NICOLSON

"Still raging that some awards-bait flick about a king what can't speak good owned The Social Network at the Oscars, and it's spoiling my enjoyment of the new Bright Eyes album."



SIMON JAY CATLING

"On hearing that devotees had started referring to him as Jamie (S)woon, I took this too literally at a Manchester show and successfully fainted. What a dreamboat."



THE DEARS

DEGENERATION STREET DANGERBIRD

Still striving and surviving, their struggles are our gain



Steve Lamacq once said of Pulp's 'Common People' that its success was partly owed to "everyone desperately wanting them to have a hit". He could dust off those words again when

describing Canada's long-toiling, merry-go-round band of blustery alternative rockers, The Dears. In many ways the group's circumstances echo large parts of Pulp's; perennially lauded by few others beyond hardened devotees, they survive on their frontman's insatiable desire to succeed.

So, like a prize fighter still chasing his final payday, Murray Lightburn brings back his support team for a fifth album, bloodied of nose, emotional scars on display, but importantly, still unbowed. It helps that among the now-standard array of line-up changes he's seen fit to welcome guitarists Patrick Krief and Robert Benvie back into the fold. The pair were both present and correct for what still amounts to the band's milestone, 2004's epic 'No Cities Left', and this, allied with a switch towards more collaborative songwriting, means that 'Degeneration Street' possesses an adventurous spirit - albeit within The Dears' now clearly defined parameters. 'Yesteryear' juts out with '60s pop charm, the band's full-blooded power only blitzkrieging through in its chorus, while opener 'Omega Dog' and

'Stick With Me Kid' marry undercurrents of nocturnal electronics and coy strings to the more recognisable guitar and vocal traits.

Ultimately, though, its success still falls on Lightburn's shoulders, a vocalist who's always straddled the line between impassioned and overwrought. His idiosyncratic faux-British growl is as passionate as ever, and at times he can be a reflective crooner ('Galactic Tides'), at others a messianic preacher (religious references abound, including him declaring on '5 Chords': "Our father up in heaven/On pins and needles/We're waiting on a second coming"). There's nothing new about his vocal or lyrical approach - barring a disarming falsetto on 'Tiny Man' - and it's this heart-on-sleeve approach that might once again turn people off, despite the record containing some of The Dears' most radio-aiming choruses yet.

The shimmering 'Thrones' sees Lightburn control his overbearing emotion and channel it just right, while 'Unsung' swoops and swoons with a gentle melancholy that's then turned on its head with a defiant "we can't throw it away and forsake all we got". It's this that makes The Dears a most acclaimed but commercially frustrated act, desiring to cross over but only under their own terms, which is why fickle daytime-radio fans are so resistant. So they remain ours; whether that's enough for them is another matter.

Simon Jay Catling

DOWNLOAD: 'Thrones', 'Lamentation', 'Unsung'

6



SUBMARINE

OPTIMUM RELEASING

Arctic Monkeys vid-maker and actor Richard Ayoade turns to movie-making with blissful, comic results

FILM OF THE WEEK

From rent-a-stiff perennials like John Cleese and Rowan Atkinson to Ricky Gervais' continuing struggle to remember a

time when he might have been funny, silver screen history is littered with examples of British comics stumbling through the cut-price scenery as mawkish, teddy-bear caricatures of their former selves.

Luckily *The IT Crowd* star Richard Ayoade remains firmly behind the camera for his big screen debut, a coming-of-age story about a 15-year-old misfit set against the backdrop of his parents' crumbling marriage. So far so *Kes*, you might think, but Ayoade's adaptation of Joe Dunthorne's 2008 novel has fun with what could easily have wound up hackneyed.

The plot centres around difficult teen Oliver Tate, whose efforts at seducing classmate Jordana Bevan are matched in cringeworthiness only by his attempts not to appear affected while announcing casually to the viewer that he enjoys reading the dictionary. That, and tracking the romantic

movements of his mum, whom he suspects of having an affair with neighbour Graham T Purvis, a new age huckster with a Chris Waddle mullet played brilliantly by Paddy Considine.

The film is carried well by its teenage leads, Craig Roberts, looking for all the world like a young Martin Freeman gawping his way through the protagonist's role in *Harold And Maude*, and Yasmin Paige, especially fine in the love interest role. Anyone who's seen Ayoade's music videos for Arctic Monkeys and Vampire Weekend will know he isn't exactly a novice with the lens, but what's surprising about this gently comic tale is the flair he brings to its telling. He evokes the giddy freedom of early new wave classics like *The 400 Blows* and even, amusingly, Godard's *Weekend* in the pompous interlude screens that carve the film into three acts. Alex Turner even shows up on the soundtrack for a few star-cross'd acoustic laments, but in the end it's Ayoade's presentation of a style entirely in keeping with his subject's endearing intellectual pomposity that stands out here, and helps ensure that *Submarine* goes down a treat.

Alex Denney

7

RISE AGAINST

ENDGAME DGC/INTERSCOPE

Considering quite how brilliant their early albums were, that Chicagooan punk trailblazers Rise Against's latter-period output is seen as diminishing returns is a trifle unfair. While 'Endgame' is no 'Revolutions Per Minute' - their '03 high-water mark - it's still a hugely exhilarating album. They've grown up, too: fiery opener 'Architects' and 'Survivor Guilt' show they do pissed-off intelligence better than most; 'Help Is On The Way' and the colossal 'This Is Letting Go' strike the perfect balance between punk fury and melodic accessibility without losing any of frontman Tim McIlrath's personality. A fine record from an ever-impressive band. **Rob Parker**

DOWNLOAD: 'Architects'

8

CAGE THE ELEPHANT

THANK YOU HAPPY BIRTHDAY VIRGIN



Nice surprise this one. Nu-grunge? Hardly. There's little sign of Cage The Elephant's former angst here, replaced instead by three types of song. There are ones that sound like Dead Kennedys, such as 'Indy Kidz', a "right haircut"-baiting rework of 'California Uber Alles'. Then there are ones that sound like The Knack, like the puckish sweetness of 'Right Before My Eyes'. Finally there are ones that sound like Dead Kennedys doing The Cars, like the sublimely weird 'Aberdeen' and '2024'. Basically, the album's a mess of melody, noise, stoopidity, screaming and big choruses that does its bit for the all-important Campaign Against Intellectualism In Rock. Fun. **Martin Robinson**

DOWNLOAD: 'Indy Kidz'

7

THE RIDER
What we're watching and bingeing on this week



Film
Benda Bilili!

This documentary, filmed in summer 2009, follows Kinshasa band Staff Benda Bilili (a group of five polio-crippled, elderly paraplegics and one teenager) as they go from being homeless to gracing the stages of festivals the world over.



DVD
Christopher And His Kind

Adapted from the memoirs of Christopher Isherwood (he who wrote *A Single Man*), this BBC drama shows a young Chris (played by *Doctor Who*'s Matt Smith) flee 1930s England for the pulsing gay subculture of pre-war Berlin.



Box Set
Skins Series 5

Skins has always focused on the darker underside of teen life, but there's no truer adolescent gloom than the trials of being an actual, proper outcast, which is where the Channel 4 show cast its pin-sharp focus this season.

SINGLES
This week reviewed by
DAVID BEADLE
The Naked And Famous



ANNA CALVI
BLACKOUT DOMINO



I liked this. If I was making a mix tape for someone I had a crush on, this would one of my first picks. It sounds so romantic and she's got a really interesting voice, full of glamour and intrigue. I'd be interested to hear more - hopefully she'll play some of the same festivals as us.

DETROIT SOCIAL CLUB

I AM REVOLUTION POLYDOR



Really great. It's a raw, dirty rock song. The instrumentation is interesting and I like how they've placed everything. If I'd have heard this tune when I was in high school I'd have gone straight home and learned it on guitar as soon as I physically could. It's really, really cool.

MY CHEMICAL ROMANCE

PLANETARY (GO!) WARNER



This is good. It has that classic My Chemical Romance massive production, but it seems a lot more direct than their old stuff. It makes me want to go for a run. I'd run round Central Park to this. Given I'm not in New York and I don't really go for runs, that's quite something.

WHITE LIES

STRANGERS FICTION



Great song. It's just so huge and so anthemic, with a really cool dark vibe throughout. It's the kind of tune that reminds me of being a teenager and listening to Tool and Meshuggah. I'd have put this on and walked around with my head down, knowing I had something way more special than everyone else around me.

YOUNG KNIVES

I LOVE MY NAME GADZOOK



This didn't grab me until about midway through. The second half just comes across like a stripped-down rock song, which is cool. I ended up liking it, but it takes way too long to get going. If I heard this on the radio, I'm not sure I'd stick with it.

WOLF GANG

DANCING WITH THE DEVIL ATLANTIC



Probably my favourite of them all. The second it starts your foot starts tapping, and as soon as it's finished you want to listen to it again straight away. I can imagine driving around Auckland with this song on repeat and doing extra laps round the block just so I got to hear the end. It's so good.

Watch a video interview with *The Naked And Famous* at NME.COM/video

LIVE

BRIGHT EYES, ULTERIOR

Edited by Emily Mackay



LYKKE LI

EL REY THEATRE, LOS ANGELES WEDNESDAY, MARCH 9

The stars are out to see the Swede hit the big-time, but this show's as black as midnight

Lykke Li is back in L.A., the town where she wrote her big new album, holed up in a wood cabin up a steep hill without a car. This time, though, she's at the El Rey Theatre, her name in lights outside, Juliette Lewis sashaying through the doors in a glimmering white suit at the last minute, a huge queue of girls with beautiful long hair and black eyeliner outside the toilet, screaming that the show is beginning before they've begun. "We have to pcc, don't sing yet, don't sing," shouts one. "Wipe and go, wipe and go!" screams another. All the weird pretty girls in L.A. have come to see Scandinavia's darkest export, dressed in a black leather cape that makes her look like a bat when she stretches her arms

out wide. She doesn't smile, Lykke Li. This show is the opposite of an Adele gig. Our Adele would be all funny banter and giggling in between belters. This is darkly lit, intense drums, Lykke herself pointing drumsticks at the audience like a conductor, then bashing her cymbal and her own drum with it. (There is an actual drummer in her five piece band, too. She doesn't introduce any of them. She doesn't do cheesy, or chatty, except to goad the VIPs on the balcony into dancing a little more, reminding us that we only have one life, and we should go for it

tonight.) She sings, she sashays, she stares. And then she gets back into dancing with herself, dancing herself into the floor, touching herself in her witchy black leathers, giving a mean look at us and now pointing those

Lykke gives us a mean look and points the drumsticks as if we're in for a sexy detention

drumsticks as if she were a very strict teacher and we were all in for a sexy kind of double detention.

"Yeah, I know your hands will clap", she sings, ominously, on show-opener 'I'm Good, I'm Gone', and she's right.

'I Follow Rivers' sounds amazing with a live band pulsing behind her voice. And then she asks us if we know a band called The Big Pink, "cos I think I'm gonna do a little cover", and out comes a haunting version of 'Velvet', all unplugged and beautiful. Really beautiful. In her song 'Paris Blue', when she sings the line about her thoughts drifting toward Malibu, there is a big cheer from the audience – some local Malibu fans in the house tonight. But this show is about as far from that sunny *Baywatch* beach as you can get. And then she finishes with 'Get Some', her anthem for malevolent womanhood, to massive stomping applause, and in a puff of smoke, our dark lady of the canyon is suddenly gone. *Sophie Hearwood*

ROBYN

ROUNDHOUSE, LONDON
THURSDAY, MARCH 3

The Swede's bone-shaking, sparse and thrilling live show boots pop out of the park and sky-high

Banks of blue light dazzle the eyes, as a mothership-sized Moog plays a THX-style sonic ident that turns the entire Roundhouse into a giant bass bin. A disembodied fembot voice tells us to grab onto our asses and say a prayer as the entire venue is about to blast off. Destination: Planet Robyn. And when the compact superstar (days of being either a cult concern or one-hit wonder long behind her, as the size of tonight's venue attests) sprints onstage like a particularly glamorous escapee from *This Is England '86*, with a page-boy crop and a Konichiwa bomber jacket, there is such a tumult you could swear that the venue really does levitate about a foot. She goes straight from 'Time Machine' into 'Fembot', which is given an extra injection of electro funk, making it sound like 'Borderline'-era Madonna backed by SMD playing Lipps Inc's 'Funkytown'. It might be the textbook definition of pop, but the track is anything but lightweight, ending with the bass-heavy aggression of Pendulum (albeit not stinking like a tramp's fetid arsecrack in a heartwave).

If teen flick legend John Hughes were still with us and making films like *Pretty In Pink*, then 'Dancing On My Own' would be his go-to song to suggest that everything is darkest just before dawn. Live, it still has the power to break hearts into ragged bloody chunks. The ace up Robyn's sleeve is her work ethic; she expects the audience to get down as

hard as she does onstage, and doesn't stop until we do. In another life she was probably a disco drill instructor:

"What is your major malfunction, Private Pyle? Get your fat ass back on my dancefloor!" 'Indestructible' is like ABBA given a disco makeover by The Knife, but besides the fact that the track has a lengthy Josh Wink-style acieced intro, it remains enjoyably bare. With the song's muscularity and strange 'Switched-On Bach' synth flourishes there's no need for banks of synthetic strings and Auto-Tune here. After 'With Every Heartbeat' she deposits us back on terra firma, but long after she's gone most of us are still floating. *John Doran*

Watch a video interview at NME.COM/artists/robyn

BIG MOUTH
What the punters thought



Kathrin, 24, London
"I thought it was just amazing. She went on quite late but I didn't even realise that the reason was because she had a throat infection. It was a great gig anyway, but the fact that she did it while she was under the weather makes it even better."



Robyn used a whole zoo-ful of animals for her leggings

GUY EPPLE, KRISTIAN YEOMANS



The bassist was later reprimanded for breaking the venue's 'no striped tights' policy

DUM DUM GIRLS

BOWERY BALLROOM, NEW YORK CITY
FRIDAY, MARCH 4

Dee Dee teams up with Frankie Rose And The Outs and Minks – but has fuzz-pop fizzled out?

If it were down to numbers alone, then the recent lo-fi pop revival that has been bubbling in the American underground would have converted half the world into cardigan-wearing music nerds and buck-toothed C86 experts by now. But quantity is, of course, no substitute for quality, and too many of these bands have failed to take their Ride-meets-The Ronettes style of fuzz-pop beyond distinctly formulaic and slapdash standards. As a result, what once threatened to be an eruption is slowly turning into stagnation.

They might be relative newcomers, but there's nothing about Minks that suggests they might turn out to be different. Static and sedate throughout their set, the Brooklyn duo constantly feel like they're reaching for the sky with their songs but, for the most part, they don't even hit the ceiling. Frankie Rose, meanwhile, is practically royalty in the New York music community thanks to drumming stints in Vivian Girls, Crystal Stilts and tonight's headliners, Dum Dum Girls. But her abundant enthusiasm isn't enough to disguise the fact that tonight's rendition of songs like 'Little Brown Haired Girls' are just too twee and ramshackle to be taken entirely seriously.

It wasn't that long ago that Dum Dum Girls would have been similarly classed as musical hobbyists, but after a long stretch of touring since last year's debut 'I Will Be', the San Diego quartet have become sturdier and sexier in every

respect. For one thing, singer Dee Dee has mastered the art of the thousand-yard stare, and when a clearly besotted member of the front row shouts, "You look beautiful, Dee Dee", after opener 'Play With Fire' (a moody cover of The Rolling Stones' tune), she turns that stare into a scowl that could melt the enamel off your teeth. If that's her reaction to an over-zealous compliment, then the chances are that any fool attempting a heckle would end up being forcibly removed from his testicles. You have been warned.

New track 'He Gets Me High' is indicative of their newfound clout; it's a snarling yet irresistibly catchy, three-chord thumper that has as much in common with the early sass of The Bangles as any of the usual shoegazing reference points with which the group were saddled. But it's when they decide to strip back the noise for the achingly beautiful ballad 'Take Care Of My Baby' it becomes apparent that Dum Dum Girls are now the kind of band that can stop traffic with their songs as well as their sharp-cut style.

It takes more than just good eyeliner and a leather jacket to make fully fledged rock stars, and Dum Dum Girls have proven that they're no longer willing to take part as amateurs – which is far more than can be said for their contemporaries. With a second album due later this year, it seems their ascension is only just beginning. *Hardeep Phull*



BRIGHT EYES

RADIO CITY MUSIC HALL, NEW YORK CITY
WEDNESDAY, MARCH 9

Conor Oberst steps back from singer-songwriter shtick to become a welcome kind of rock star

Acting mature for your age is something that is usually thought of as a positive trait, but in recent years Conor Oberst has occasionally taken it a little bit too far. Having reinvented himself as a country troubadour for 2007's 'Cassadaga', the Bright Eyes main man then settled into the middle of the road with Monsters Of Folk and the Mystic Valley Band – all before he hit 30. Another sedate album or two and he might have ended up as the next poster boy for Werther's Originals.

But to paraphrase a certain '60s folk-singer that Oberst has never, ever, ever been compared to (like, ever), he was so much older then but he's younger than that now. It might not be everybody's idea of vintage Bright Eyes, but new album 'The People's Key' is the most musically robust thing he's put his name to for a few years. It's a newfound energy that the singer revels in tonight, as he pinwheels around the stage during the New Order-tinged synth-rock of 'Shell Games'. It even reinvigorates older songs like 'Arc Of Time', which is fleshed out from the glitchy form heard on 'Digital Ash In A Digital Urn' to a noisy, art-rock anthem, complete with a dazzling light show to match its raucous finale. For a moment, Oberst comes

thrillingly close to looking like a genuine rock star.

But there's certainly no chance of the Nebraskan relegating his lyrics to an afterthought for the sake of putting on a show. When he delivers a stunning version of 'No One Would Riot For Less', the crowd cheers (and in at least two or three cases, boos) as the words "War, it has no heart" ring out – a painfully poignant moment with the threat of American military involvement in North Africa weighing heavy on the country. Just in case anyone doesn't pick up Oberst's precise

opinion on US foreign policy via his songs, he lets rip with a full-scale anti-government rant just to remove all doubt. "You know, they're talking about going into Libya now," he snaps with exasperation just before playing an equally charged 'Old Soul Song (For The New World Order)'. "They should just start carpet-bombing that whole region."

Even in this more playful and flamboyant musical incarnation, it seems he still can't help but air the darker thoughts in his mind. Nothing wrong with that – as Conor Oberst is finally realising, an entertainer and a serious singer-songwriter need not be separate entities. **Hardeep Phull**

BIG MOUTH

What the punters thought



Ashley, 22, Philadelphia
"The show was awesome. It had the perfect mix between old and new stuff. I'm glad Conor still has the balls to say that stuff about the wars too – it's putting a good message out there."

WHAT'S ON YOUR RIVER?



Dutch Uncles

- 1 bottle of Glenmorangie
- 1 bottle of Coke/lemonade
- 24 Grolsch
- Nivea for Men Sensitive Moisturiser
- Fruit cake
- Directions to the nearest pool
- 1 football
- 5 tandoori chicken kebabs (naan only)
- Haribo Tangfastics
- 1 cardboard-tubed pack of Chocolate Hobnobs
- 1 bottle of port and/or sizzurp
- 1 copy of National Geographic
- 1 pair of slippers
- 1 air freshener

SPOTTED

- Steffan Halperin from Klaxons avoiding beefy baldies at Flats' 'jostly' Bull And Gate gig in London
- Nick Hodgson and Alex Turner basking in the gaze of Beady Eye at London's Troxy
- Feeder's Grant Nicholas getting irate at a London post office depot. Someone's face is no longer his ID...

I SLEEP WITH YOUR TOWEL



Michael J Blundell
"The Manics' Sean Moore gave me this drumstick at the Leeds Poly in October '92."

ULTERIOR

HOXTON BAR AND KITCHEN, LONDON

WEDNESDAY, MARCH 9

At long last, the launch of leathery swaggerers Ulterior's debut album 'Wild In Wildlife', after five years of Jesus And Mary Chain and Spacemen 3 comparisons (plus a dodgy developmental phase where it all went a bit Guns N' Roses). So no-one's expecting them to open with a harmonica solo. After some controversial squalling on atmospheric ballad 'Shallow Brown', the McGregor brothers take a speedy U-turn. The bass is cranked up, there's enough dry ice to drown in, and messy anthems 'Catherine' and 'Dream Dream' remind the goth contingent what they left the house for. "We're not as stupid as we look!" snarls frontman Paul a few tracks in, seemingly unprovoked. He's got a prissiness that suggests he'd lamp a Furby if it blinked at the wrong time. But it's not enough to rile the crowd, who are fairly passive considering the sensual onslaught. They peak with single 'Sex War Sex Cars Sex', a track with no verses, just the steady build to a bombastic coda. "Sex! Cars! War!" Paul screams through the laser-punctured fog. It might work in a warehouse, or some kind of industrial ravehouse in Turkey, but in this boxy back room in Hoxton Ulterior are maybe just a bit too big for their trousers.

Hazel Sheffield

DANANANANAYKROYD

THE HARLEY, SHEFFIELD FRIDAY, MARCH 4

"Um, what's the first chord again?" jokes Dananananaykroyd guitarist David Roy before the Scottish pranksters leap faces-first into new track 'E Numbers'. They've been away for a while, sure, but don't think they haven't been practising: on tonight's evidence, this 12-legged popcore powerhouse is back, bigger, brasher and even more bonkers than before. Although we get a set comprising half new songs (from second LP 'Love Finds A Way') and half old, the instant nature of the likes of 'Time Capsule' and 'Muscle Memory' ensure that we're hooting and howling along with co-vocalists John



Baillie Jr and Calum Gunn by the second chorus. Step away from the pit for a second and it's clear they've expanded their sonic palette; playing with dynamics and employing a wider range of sounds. "There's something brilliant approaching", they bellow on 'Some Dresses', a song they swore they'd never play again. We couldn't put it better ourselves. **Rob Webb**

BIG DEAL

THE SOCIAL, LONDON MONDAY, MARCH 9

Back in the day, odds were if you had a penchant for The Moldy Peaches, Kerouac and staring out of rainy-day windows, then you'd be relegated to the table in the canteen marked 'misfits', doomed to stare longingly at the opposite sex through a fringe and an air of hopelessness for ever more (or at least until the end of adolescence). Now, you can barely move for fey couples churning out twee tales of love across the library and romancing to The Replacements. From Summer Camp to Tennis, we've all been swept up in a whimsical musical love-in. Big Deal, too, are an onstage/offstage item but, as tonight shows, their sound adds a little darkness to proceedings. Like a less creepy version of Juno and her Sonic Youth-loving inspiration Mark, Alice Costello and her former guitar teacher KC Underwood strip it back to the bare bones of bitter emotion. Armed with just an acoustic (him) and electric (her) guitar and Alice's smokily fragile tones, the likes of the swooning 'Locked Up' and 'Talk' is gentle menace fill the Social with a compelling half-hour dedicated to obsessive love. The kind that stalks you home with pages of scrawled 'Mrs A Underwood' practice signatures under its arm. It's poignant stuff that's at times almost uncomfortable in its intimacy but, somehow, all the better for it. The real deal. **Lisa Wright**

Emerge
STIMULATION
DRINK

NME RADAR TOUR

ANNA CALVI GROUPLOVE BIG DEAL

ON SALE NOW

www.myspace.com/annacalvi

www.myspace.com/groupmusic

www.myspace.com/weareabigdeal

Tickets available from

www.nme.com/tickets

0871 230 1094

- 1-May Portsmouth Wedgewood Rooms 0239 286 3911
- 2-May Bristol Thekla 0845 413 4444
- 3-May Nottingham Rescue Rooms 0845 413 4444
- 4-May York Fibbers 0844 477 1000
- 5-May Hull University 0844 477 1000
- 6-May Manchester Academy 3 0161 275 2930
- 7-May Glasgow King Tuts 0844 499 9990
- 8-May Liverpool O₂ Academy2 0844 477 2000
- 9-May Birmingham O₂ Academy2 0844 477 2000
- 10-May Cambridge Junction 01223 511511
- 11-May Norwich Waterfront 01603 508 050
- 12-May Oxford O₂ Academy2 0844 477 2000
- 13-May London KOKO 0844 871 8803



www.seetickets.com or 0870 264 3333 / www.artistticket.com or 0844 871 8820

Presented by
Kilimanjaro
www.killilive.com

ON THE SEA WITH BLACK LIPS

The Bruise Cruise fest sails the Caribbean with the Atlanta garage-punks, Vivian Girls, Surfer Blood and some wasted punters... could this be heaven?

CARNIVAL IMAGINATION PORT OF MIAMI FRIDAY, FEB 25

The inaugural Bruise Cruise, in which 400 deranged hipsters join the rest of the 2,000 or so revellers on a weekend cruise to Nassau in the Bahamas, has not yet officially begun. But inside the dingy casino-like carpeted bar next to guest services, the party has already started. "I'm going to be getting drunk as quickly and efficiently as possible," says a clean-cut dude in a collar-up polo shirt, neatly summarising the party ethos of everyone onboard.

According to Black Lips' management, the band are "alone and dangerous", so we text singer/bassist Jared Swilley and make plans to meet up for pre-sunset drinks. Meanwhile, *NME* takes a spin around the boat, which is like several Atlantic City casinos merged with Disneyland. One area has vaguely pornographic gilded phoenix-like busts everywhere, another features pleather, overstuffed lounge furniture and tinsel-like white lights. Upstairs is the cafeteria, which pumps out a seemingly never-ending array of mealy camp food. Out back on the lido deck, across from the Asian wok station, we run into a be-shorted Jared furtively ducking in and out of doors to the deck. "They can't make me go to the safety briefing," he says, alarmed.

Jared is trying to gather the band, but he can't find Cole Alexander, the Lips' pretty-boy singer and guitarist. "I say, 'Where is Cole?' more than I say the word 'and,'" Jared says, shaking his head. We decide to start without him. This is Black Lips' sixth cruise, so we ask the guys – Jared, drummer Joe Bradley and guitarist Ian Saint Pé – for some survival tips. "Don't fuck with any of the staff 'cos they'll leave you on the island," Jared says. "We've had our soundguy left before. I've seen an entire band get booted off and left in a different country than their point of entry."

Cole wanders up wearing a dirty rock T-shirt, a bolo tie, and a black wig the wrong way round. "I love this song," he says, nodding to the sound



At sea, Friday, 5pm
Jared attempts club class charm



On board, Friday, 10pm
Below-decks gets sloshy-moshy, and below, boom! Shake the flume



On board, Friday, 6pm
Ian's scurvy-prevention regime

of the stereo. "This is my favourite song of all time," Jared agrees, "It's Lee Moses doing 'Bad Girl'."

"I should get a beer," Cole says.

We ask the band about their new album, 'Arabia Mountain', which they have just finished recording with producer Mark Ronson. "The album is badass and if you don't like it you probably don't have a soul," Jared explains, then turns to the waiter. "Do you guys sell cigarettes?"

Later that night we catch up with the band out by the pool. Jared invites us to a video shoot on Nassau the following afternoon. "It's budget," he explains. "We can wrap in, like, 16



minutes."

The band are particularly excited about Saturday night's party at legendary spot Senor Frogs, which is like the Hard Rock Cafe of these islands. "I want to kick sand in some

tough guy's face and embarrass him in front of his hot girlfriend," Joe says.

PORT OF NASSAU, BAHAMAS SATURDAY, FEB 26

The plan is to meet up at the Jacuzzi Boys show at the Xanadu Lounge before heading into Nassau. The Miami punk trio's set is awesome, all

seething three-chord tension distilled into melodic two-minute-long tracks delivered by a shaking hooligan of a shaggy-haired singer.

Jared tells us to meet at what he's dubbed "the awkward bar", where he orders a Miami Vice – a mix of red and white slushy cocktails. As he gives himself a frozen-alcohol-induced head rush, we venture off-boat for the first time. After crossing into Nassau, we stand around

while the guys from the label hire vans to take us to a remote beach where we're going to shoot the video. As we're winding through the pastel-coloured buildings set off the road from pristine beaches, Ian spots a Cadillac on the side of the road and gets excited. "That's like mine!" he shouts. "I have an '84 cream Coupe de Ville pimped out from top to bottom."

We finally find a stretch of sand that suits. Joe sings 'Go Out And Get It' off the band's new record into the camera as the rest of the band dance behind like lunatics and occasionally belly-flop into the water. "I've been on vacation for a decade," Jared says in between shots. "Our life plan started in middle school when Cole and I were told, 'You guys are not going to college, you need to go to technical college and be mechanics', and we were like, 'No'." He takes a sip of beer. "We want to go back and be like, 'Suck it', and then pee on their legs."

Senor Frogs is as raunchy as you'd expect. It's an open-air space but even the fresh air can't mask the smell of stale vomit mingling with the sulphuric fumes of low tide. The DJ blends Def Leppard and Ke\$ha as entire tables of people wearing balloon animal hats down bong-sized cocktails funnelled through day-glo straws. The venue's hype man won't give up the mic, he's still singing along to crap Top 40 and riling an already seething crowd. "Can we play now?" Jared finally says. He grabs the mic and asks for more volume before the band even starts. The sound is terrible but they tear through a setlist that

Beach boys (l-r):
Joe Bradley,
Jared Swilley,
Ian Saint Pé,
Cole Alexander





Bahamas, Saturday, 3.45pm
Joe's 'fetch' skills betray a lack of focus



Senor Frogs, Nassau, Saturday, 9.30pm
The boys get the hop going (the girl at the front is clearly more of a Ke\$ha fan)



Senor Frogs, Nassau, Saturday, 9.45pm
Drummer Joe has the come-to-bed eyes down



Kanadu Lounge, Sunday, 8.15pm
Marcos Marchesani of Surfer Blood, aka Hannibal



Bahamas, Saturday, 2.30pm
Jared, proudly one of life's bottom-feeders



On board, Sunday, 10.30pm
She's just too embarrassed to admit her bikini bottoms are stuck in the drain

includes favourites like 'Drugs', 'O Katrina' and 'Dirty Hands'. By the end of the set, all you can see are hands in the air in front of the stage and the bottoms of dirty high-tops as moshers fling themselves into the pit.

The post-show scene is mayhem, as everybody dissipates and heads back to the ship so as not to miss curfew. It's 3am by the time we make it to the cafeteria deck, where we bump into Cole dousing a slice of pepperoni with Tabasco. "Hey. We are going to have a party by the pool. See you there, maybe," he says, before wandering off in the complete opposite direction from the pool.

SOMEWHERE IN THE MIDDLE OF THE CARIBBEAN, SUNDAY, FEB 27

Today is the *Carnival Imagination's* "day at sea", where we coast around the Caribbean with all the cruisers on board and all the bars open.

The bartenders have been commenting that this cruise has been by far the most alcoholic of any they've ever tended, a fact Jared insists he's proud of. "I'm personally responsible for many people's alcoholism," he explains. "I don't care, though. The world is weird right now, so you might as well have fun." He glances across the deck to the stage, where a bunch of garishly tanned girls in tight T-shirts are

engaged in a dance contest. "Those people don't know how to vacation," Jared says, shaking his head. "They're cowards, because they work in an office all day and this is the only time they get to do stuff like this. I do this all the time. I'm committed to perpetual adolescence. Tomorrow those people are going to be worried. Their Monday is going to suck. But on Monday I'm probably going to play tennis."

About an hour later we find the band shooting more footage on the upper deck and entertaining an growing collection of girls in bathing suits. Suddenly Vivian Girls are in the shot. "I'm so drunk and happy," Katy Goodman shouts, holding up her glass in mock-toast to the crowd. "Who is drunk and happy right now? Cheers!" She runs round in her shorts touching glasses with everyone. We're all family.

The band has been talking about tossing one of their guitars off the ship for the video but now they're hesitating. "I'm scared we'll get arrested," Jared confides. "They have a holding cell on the boat. I don't want to be stuck down there with no reading material. I want to hang out up here." The song comes to an end and the set is packed with revellers. Suddenly a guitar goes flying off the side. It makes an elegant little splash into the glass-green water below. Everyone scatters.



Lido Deck, Sunday, 1.15pm
The trials our writers go through for you people...

It's Oscar night, and those who aren't drunk and standing on tables at the formal dinner are eating room service (which is free) and watching the broadcast on flatscreens located all over the ship. Post-show we start hearing rumours about a group of kids giving makeshift tattoos in their room. "My friend got a sailboat on

"I'm committed to perpetual adolescence"

JARED SWILLEY

her ankle," explains one girl. "They were using unsterilised needles but she said he used a lighter." We tear through the cabin levels until we hear the muffled sounds of The Rolling Stones' 'I Can't Get No' Satisfaction' coming through the walls. Inside, a long-haired teenager with pillowy lips is tattooing the foot of a stunning brunette wearing leather shorts and sparkly pot-leaf-shaped sunglasses. The artist, Chris, dips the needle into a beer cap filled with ink, swigs from a bottle of CVS mouthwash that he's filled with gin, and coughs loudly. "We're such fucking sleazebags," notes his roommate, Andy, as he glances around the room of empty beer bottles and overflowing ashtrays.

Outside by the pool things are unravelling. Joe is wearing a tuxedo in preparation for the gig he'll play later tonight as house lounge pianist



Cuba, Sunday, 12.30am
"Wait... that's not actually how you spell 'regret', is it?"

for the Bruise Cruise closing party. Ian spots NME, hugs us, then asks, "Do you have a Confederate flag bikini top and an

American flag bottom? I have to find that girl." And off he goes. We find Cole eyeing the hot tub and ask him what he did today. "I started gambling," he says. "I began with \$20, I was up \$350 and then I went to dinner and now I'm only up \$80."

Ian reappears. "I'm 33 trying to be 23," he shouts, and humps the air. We ask him what's on his shirt, pointing to some splotchy purple stains. "Tie dye." We ask when he had time to tie-dye. "At dinner," he answers. "All you need is a bottle of wine." He grins, flashing his grill.

We're all heading downstairs to hear Joe play. In the elevator we're joined by a dude with giant fake diamond studs in his ears. He meant to go up, but we're going down. "It's cool," he says, then summarises what everyone on this boat is feeling. "I'm fucked up. I could ride this shit all night."

Elizabeth Goodman

Festival
REPUBLIC
PRESENTS

READING 2011

LEEDS 2011

AUGUST BANK HOLIDAY WEEKEND • FRIDAY 26th - SUNDAY 28th AUGUST

**TICKETS ON SALE
MONDAY 21st MARCH AT 7pm**

READINGFESTIVAL.COM | LEEDSFESTIVAL.COM | SEETICKETS.COM | 0870 060 3775

SIGN UP FOR LATEST NEWS AND LINE-UP ANNOUNCEMENTS AT
FESTIVALREPUBLIC.COM



HIGHLIGHTS ON

BBC
RADIO



LISTEN
TO THIS



introducing

REGISTER AT VODAFONE.CO.UK/VIP FOR YOUR CHANCE TO BUY TICKETS FROM 9AM ON THURSDAY 17th MARCH



NINE

hmv

get closer

TUBORG

CAYANE

ARMY OF LIES

MARK

viagogo

A KILMANJARO & SIM CONCERTS PRESENTATION BY ARRANGEMENT WITH ITS

**TEENAGE
CANCER
TRUST**

AT THE ROYAL ALBERT HALL

**MON 21
MARCH** AN EVENING OF COMEDY WITH
**JOHN BISHOP
& KEVIN BRIDGES**
AND SPECIAL GUESTS

**TUE 22
MARCH** **SQUEEZE
& THE FEELING**

**WED 23
MARCH** **BIFFY CLYRO**

FOR TICKETS GO TO:

WWW.GIGSANDTOURS.COM 0871 230 7136
WWW.HMVTICKETS.COM 0843 221 0100
WWW.TICKETMASTER.CO.UK 0844 844 0444
WWW.ROYALALBERTHALL.COM 0845 401 5030

WWW.TEENAGECANCERTRUST.ORG

**THU 24
MARCH** ROGER DALTREY PERFORMS THE WHO'S

**TOMMY
BEADY EYE**

**FRI 25
MARCH** **EDITORS**

**SAT 26
MARCH** **TINIE TEMPAH
+ JESSIE J & MAVERICK SABRE**

All proceeds will go towards providing specialist treatment and support for young people with cancer. For VIP stalls packages please call 0845 401 5030. Artists may be subject to change. Teenage Cancer Trust is a registered charity: 1062559 (England & Wales), SC039757 (Scotland). Produced by Roger Daltrey CBE and Des Murphy for Teenage Cancer Trust.

American Airlines

hmvtickets

NOMURA

Absolute Radio

NME

SJM

CONCERTS

EVERYTHING

May 2011

Tuesday 10

Manchester Academy 2

0161 832 1111

Wednesday 11

Wideningham

0844 248 5037

Thursday 12

London & Chantards

0844 477 2000

EVERYTHING

buy online at gigsandtours.com 24hr cc hotline 0844 811 0051

An SJM Concerts presentation by arrangement with 13 Artists & Scruffy Bird Management

SJM Concerts by arrangement with Primary Talent International presents

**ONE LAST
PARTY**
ON THE HOLLYWOOD BOSS
31 ways
WRY
SPECIAL
GUESTS

**MONDAY 23 MAY
LONDON
RELENTLESS GARAGE**
0844 847 1678

buy online at gigsandtours.com & artistickick.com
24hr cc hotline 0844 811 0051

TICKETS ON SALE 9AM FRIDAY 18 MARCH

SJM Concerts by arrangement with 13 Artists presents

**TAME
IMPALA**

WEDNESDAY 22 JUNE

**LONDON
ROUNDHOUSE**

0844 482 8008

BUY ONLINE AT GIGSANDTOURS.COM
24HR CC HOTLINE 0844 811 0051

TAMEIMPALA.COM MYSPACE.COM/TAMEIMPALA

ALBUM INNERSPEAK OUT NOW

THE KILLS



MAY

20 MAY FRIDAY

Fri 27

0161 832 1111

21 MAY FRIDAY

Sun 29

0871 230 0010

Thu 31

0113 244 4500

JUNE

Wed 01

0844 477 2000

Thu 02

0870 444 4400

Fri 03

0844 482 8008

buy online at gigsandtours.com

24hr cc hotline 0844 811 0051

New album out 4th April 2011

TICKETS ON SALE 9AM FRIDAY 18 MARCH

an SJM Concerts presentation by arrangement with VMS

SJM Concerts by arrangement with Primary Talent International presents

DOES IT OFFEND YOU YEAH

plus guests **HOUNDS & Tripwires**



MARCH

WED 18

THU 17

FRI 18

SAT 19

SUN 20

TUE 22

WED 23

THU 24

FRI 25

SAT 26

SUN 27

MON 28

TUE 29

WED 30

THU 31

0844 477 2000
0844 477 2000
0161 832 1111
01772 893 000
0870 264 3333
0870 264 3333
0870 444 4400
020 8548 5871

0844 477 2000
0844 477 2000
0161 832 1111
01772 893 000
0870 264 3333
0870 264 3333
0870 444 4400
020 8548 5871

buy online at gigsandtours.com | 24 hr cc hotline 0844 811 0051

Ed Sheeran
plus special guest **Kal Lavelle**

11/05 SOUTHAMPTON JOINERS **SOLD OUT**
 12/05 SWANSEA SIN CITY **01792 468 832**
 16/05 LONDON THE BORDERLINE **SOLD OUT**
 17/05 LONDON THE BORDERLINE **SOLD OUT**
 18/05 BIRMINGHAM HARE & HOUNDS **SOLD OUT**
 24/05 NEWCASTLE THE CLUNY 2 **08444 999 999**
 25/05 LEEDS THE COCKPIT 2 **SOLD OUT**
 27/05 SHEFFIELD THE PLUG **SOLD OUT**
 31/05 OXFORD O2 ACADEMY 2 **SOLD OUT**

www.ticketweb.co.uk www.edsheeran.com
A Mean Fiddler presentation



SUMMER SUNDAY WEEKENDER
A MUSICAL TREAT
12-13-14 AUGUST 2011
DE MONTFORT HALL & GARDENS, LEICESTER

FIRST ACTS ANNOUNCED
THE MACCABEES
GRAHAM COXON
NEWTON FAULKNER
THE BEES BELLOWHEAD
 THE CUBAN BROTHERS **WILKO JOHNSON**
JOHN COOPER CLARKE LITTLE COMETS
LIAM BARRY GW STONKING
BENJAMIN FRANCIS LEFTWICH
MAMA ROSIN THE BLACK ATLANTIC
DIZKALIL AND THE SMALL GODS
VARIOUS CRUELITIES
 AND MANY MORE TO BE ANNOUNCED

TO BUY TICKETS, VIEW THE LINEUP ANNOUNCEMENTS
AND FOR MORE INFORMATION
WWW.SUMMERSUNDAY.COM OR CALL **0116 233 3111**
 FOLLOW US ON TWITTER @SUMMERSUNDAY

dmr coda one



EVERY FRIDAY **KOKO** EVERY FRIDAY **CLUB NME**

18 MARCH
BLEECH
SPYCATCHER
 TICKETS - 0844 847 2258
 1A CAMDEN HIGH STREET, NW1 7JE (MORNINGTON CRESCENT TUBE)
 9.30PM - 4AM: FIRST 100 FREE
 £5 B4 11PM: £7 AFTER
 STUDENTS £2: B4 10.30PM
 £4: B4 12PM WITH CARD

COMING SOON
THE GOOD NATURED 25 MAR
 BLACK DIAMOND BAY
SPARK 1 APR
 OLLIE WRIDE
ADAM KESHER 8 APR

WWW.KOKO.UK.COM

academy events is present

ACADEMY EVENTS AND FRIENDS BY ARRANGEMENT WITH TTB PRESENT

The XCERTS

RE

FRI 01	SHEFFIELD THE LEADMILL	0114 221 2828
SAT 02	STOKE THE SUGARMILL	01159 454 593
SUN 03	WREXHAM CENTRAL STATION	0870 444 5556
TUE 05	DUNDEE DOGHOUSE	08444 999 990
WED 06	ABERDEEN DRUMMONDS	BEYONDI.NET
THU 07	STIRLING FL BAR	08444 771 000
FRI 08	EDINBURGH STUDIO 24	0844 847 2487
SAT 09	CARLISLE THE BRICKYARD	08444 77 1000
SUN 10	NEWCASTLE O2 ACADEMY2	0844 477 2000
TUE 12	BIRMINGHAM THE FLAPPER & FIRKIN	0121 236 2421
WED 13	NOTTINGHAM ROCK CITY	0845 413 4444
THU 14	BRISTOL START THE BUS	FREE ENTRY
FRI 15	PLYMOUTH WHITE RABBIT	07505 004 985
SAT 16	EXETER THE CAVERN	FREE ENTRY
MON 18	LONDON THE BARFLY	0844 847 2424
TUE 19	CARDIFF CLUB FOR BACH	0871 230 2360
WED 20	LIVERPOOL SHIPPING FORECAST	0844 477 2000
THU 21	NORTHAMPTON ROADMENDER	01159 129 000

ALSO AVAILABLE ONLINE AT: **WWW.TICKETWEB.CO.UK**
 'NEW ALBUM SCATTERBRAIN OUT NOW ON XTRA MILE RECORDINGS'
WWW.THEXCERTSBAND.COM • WWW.MYSPACE.COM/THEXCERTS

ACADEMY EVENTS & FRIENDS BY ARRANGEMENT WITH THE AGENCY GROUP PRESENT

CRYSTAL STILTS

WWW.MYSPACE.COM/CRYSTALSTILTS

'THROUGH THE FLOOR' DIGITAL SINGLE OUT 28 MARCH

MARCH
 24 BRIGHTON AUDIO 01273 606 312
 25 BRISTOL START THE BUS NO ADVANCE
 26 MANCHESTER RUBY LOUNGE 0843 221 0100
 27 GLASGOW ARCHES 0141 565 1000
 28 LEEDS
 BRUDENELL SOCIAL CLUB 0113 275 2411
 29 BIRMINGHAM O2 ACADEMY3 0844 477 2000
 30 LONDON CARGO 020 7739 3440
 ALSO AVAILABLE ONLINE AT: **WWW.TICKETWEB.CO.UK**

ACADEMY EVENTS BY ARRANGEMENT WITH PRIMARY TALENT INTERNATIONAL PRESENT

METRONOMY

WED 20 APRIL • OXFORD O2 ACADEMY2
 SUN 24 APRIL • NEWCASTLE O2 ACADEMY2
 TICKETS: 0844 477 2000 • **TICKETWEB.CO.UK**



RIFLES

From the makers of **LIFE IN FILM**

WEDNESDAY MAY 4th
O2 ACADEMY2 OXFORD
 TICKET OFFICE: 0844 477 2000 / **TICKETWEB.CO.UK**
 www.rifles.com



SONISPHERE

KNEBWORTH 8th - 10th JULY 2011

FRIDAY 8th JULY

FOR THE FIRST TIME IN THE UNITED KINGDOM - THE BIG 4



SATURDAY 9th JULY

BIFFY
CLYRO
weezer
THE MANS VOLTA

YOU ME AT SIX · ALL TIME LOW

SUM 41
KIDS IN GLASS HOUSES
GALLWS · ARCHITECTS

SUNDAY 10th JULY

Slipknot
LIMPBIKT
motorhead

MASTODON · OPETH · AIRBOURNE

IN FLAMES · PARKWAY DRIVE
ARCH ENEMY · HOUSE OF PAIN
VOLBEAT · BLACK TIDE

ALSO APPEARING ACROSS THE WEEKEND

THE SISTERS OF MERCY

KILLING JOKE · ONE MINUTE SILENCE · FOUR YEAR STRONG

GOJIRA · INME · PERIPHERY · GRIMSPORN · THE BLACK DAHLIA MURDER · FOZZY

ALESTORM · FIREWIND · PROTEST THE HERO · RISE TO REMAIN · SIX HOURS UNDOWN · THE TREATMENT · WATAIN

MANY MORE BANDS & STAGES TO BE ANNOUNCED

FOR TICKETS, SPECIAL OFFERS PLUS INFORMATION AND EVERYTHING ELSE - SONISPHEREFESTIVALS.COM

TICKETS AVAILABLE FROM: SEETICKETS.COM / 0844 871 8802 - TICKETMASTER.CO.UK / 0844 847 2342 - ROCK ROYALTY VIP. / 020 7399 7077

TICKETWEB.CO.UK / 08444 771 000 - GIGANTIC.COM / ACCESSIBILITY BOOKING LINE - 0115 959 7959 JOIN US ON FACEBOOK.COM



First

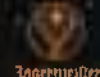


PLANET
ROCK

BUZZ

NME
COM

Rock



WAMMER



lost.fm



WITH FRED PERRY
SUBCULTUREOVER 100 ARTISTS IN
EACH CITY'S BEST VENUES

BANK HOLIDAY WEEKEND

BRISTOL
SATURDAY 28TH MAY**NOTTINGHAM**
SUNDAY 29TH MAY**MANCHESTER**
MONDAY 30TH MAY**HURTS**

THE NAKED AND FAMOUS
DARWIN DEEZ. MONA
ED SHEERAN. THE PHOENIX FOUNDATION
TOTALLY ENORMOUS EXTINCT DINOSAURS

+ MANY, MANY MORE TO BE ANNOUNCED

FOR MORE INFO VISIT: DOTTODOTFESTIVAL.CO.UK | FACEBOOK.COM/DOTTODOTFESTIVAL
ALT-TICKETS.CO.UK**MARCUS FOSTER**

05 APRIL OXFORD, JERICHO TAVERN
06 APRIL BIRMINGHAM, HARE & HOUNDS
07 APRIL BRISTOL, MR WOLF'S
09 APRIL GLASGOW, CAPTAIN'S REST
10 APRIL EDINBURGH, SNEAKY PETE'S
11 APRIL MANCHESTER, NIGHT & DAY
13 APRIL LONDON, HOXTON BAR & KITCHEN

Plus Special Guests BEARS DEN

or buy tickets from musegigs.com/marcusfooster | myspace.com/marcusfoosterTickets from: musegigs.com/marcusfooster | myspace.com/marcusfooster | A DHP Concerts, DF & Communion Presentationwww.alt-tickets.co.uk / www.facebook.com/alttickets.co.uk / www.gigantic.com

A DHP Concerts presentation by arrangement with 13 Artists

THOUSANDS

MARCH

31 London Slaughtered Lamb

APRIL

01 Brighton Green Door Store

03 Oxford Jericho Tavern

04 Nottingham Lee Rosy's

05 Manchester Castle Hotel

08 Glasgow School of Art

09 Liverpool Mello Mello

10 Leeds A Nation of Shopkeepers

alt-tickets.co.uk / www.gigantic.com

DHP Concerts presents

London Koko
Wed 29th June

Bristol Thekla
Fri 1st July

alt-tickets.co.uk / 0844 854 1348 / gigantic.com

White Knuckles 9 million hits on youtube
Watch online now: www.okega.net / www.myspace.com/okega

DHP and Regular Music by arrangement with Art & Industry people

JAMES VINCENT MCMORROW

May 2011

05 Bristol, Colston Hall 2

www.colstonhall.org / 0117 912 5100

06 Oxford, Jericho Tavern

www.jerichotavern.co.uk / 01865 341748

07 Cardiff, Globe

08 Liverpool, Static Gallery

10 Glasgow, Oran Mor

11 Newcastle, Cluny 2

13 Brighton, Great Escape

31 London, Queen Elizabeth Hall

www.alt-tickets.co.uk / 0844 854 1348**DAN MANGAN**

Nottingham, The Bodega
Sunderland, Little Room
Glasgow, Oran Mor
Leeds, Brudenell Social Club
Manchester, The Deaf Institute
London, St Pancras Old Church

www.alt-tickets.co.uk / 0844 854 1348 / www.gigantic.com

A DHP Concerts presentation by arrangement with Art & Industry people

EXCLUSIVE INTRODUCTION
BY PETE DINKSHEND

THE WHO

148-PAGE
WHO
SPECIAL

THE KIDS
ARE ALRIGHT

AMAZING
JOURNEY
A new look
at the
band's
history

BEHIND
BLUE EYES
Rare photos

**"PEOPLE TRY TO
PUT US DOWN!"**

The incredible story of the band
that defined a generation

POP-ART EXPLOSION! MOON MADNESS! DINKSHEND! FORMERLY! AND ALL THOSE ROCK OPERAS!

FROM THE MAKERS OF **UNCUT**

THE WHO

**THE ULTIMATE
MUSIC GUIDE**

- EXCLUSIVE INTRODUCTION
— UNSEEN FOR YEARS!
- A NEW LOOK AT THE WHO
- EXCLUSIVE INTRODUCTION
BY PETE DINKSHEND

FROM THE MAKERS OF UNCUT

UNCUT.CO.UK

As worn by Peter Doherty

As worn by Noel & Liam Gallagher

CLASSICFOOTBALLSHIRTS.CO.UK

1000s of club and international items in stock
Use code: **NMEMAG** when checking out for **10% OFF**

As worn by Jai Paul

classicfootballshirts.co.uk
facebook.com/classicfootballshirts
twitter.com/classicshirts

T-SHIRT GRILL

Simply Superb T-Shirts & More!

New York City (As worn by John Lennon)

National Sarcasm Society

Charlie Sheen

I Love Clunge

Rock Out With Your Cock Out

The Smiths Tour 1984

100's of Exclusive T-shirts and Hoodies
Big range of girls slimfits
Secure On-Line Ordering
Full Money Back Guarantee

Call **FREE** on:
0800 035 0241
www.tshirtgrill.com

Get **10% discount!**
Type in 'tsg44' at checkout

Join us on Facebook
www.facebook.com/tshirtgrill

MUSIC STORAGE SOLUTIONS

Really Useful Box

Storage

Size	LF	Price inc. VAT
Y000L	50	£10.15
Y000L	100	£13.39
Y000L	120	£15.56

CD/DVD Storage

Size	CD/DVD	Price inc. VAT
Y000L	10	£3.50
Y000L	20	£6.50
Y000L	30	£9.50
Y000L	40	£12.50
Y000L	50	£15.50

Single

Size	LF	Price inc. VAT
Y000L	100	£10.15
Y000L	200	£13.39
Y000L	400	£15.56

CD/Cassettes

Size	CD/Cass	Price inc. VAT
Y000L	10	£3.50
Y000L	20	£6.50
Y000L	30	£9.50
Y000L	40	£12.50
Y000L	50	£15.50

Shipping Available

Size	LF	Price inc. VAT
Y000L	10	£10.15
Y000L	20	£13.39
Y000L	30	£15.56

Save 10% @ our Internet Shop (Mainland UK only) - visit www.reallyusefulbox.com

Really Useful Products Ltd

Tel: +44 (0)1824 896477
Fax: +44 (0)1824 896500

FishtailParkas.com

The Worlds Number One For 100% Original Vintage US Army Fishtail Parkas

M-1951
M-1965

NME Reader Offer Enter NME10 at Checkout for Extra 10% Discount!
UK's Number 1 Headphone Store

HEADPHONEGOLD

Siege Audio Elevens £54.99

Eskuche Control Shmnp £54.99

AIAIAI Tma-1 £174.99

www.headphonegold.com

BAND AID

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



HE'S OFF ON A TRIP

Our lead singer is insisting that we all drop acid together as a band-bonding ritual. I don't much fancy the idea myself. How can I get out of it?
Nervous, Swansea

Oh, don't worry, you'll be "out of it" alright! Ha ha! Hilarious. Band-bonding rituals are important - I know this to my cost after being thrown out of the Jonas Brothers for refusing to wax - but you should not be expected to put your health at risk. Show your bandmates the error of their ways by pretending to drop a tab, and then spend the next six hours scaring the shit out of them, perhaps by dressing as a malevolent clown. That'll teach them. Nasty things, clowns.

DRUM SOLOS = BAD

Our drummer is insisting that we grant him one solo in every show. How can we get it through to him that this is not the way forward?
No Solo, London

There is no point in using reasoning with a drummer, as they exist in a world with no logic and common sense. You will simply have to show him, using rudimentary drawings and grunts, that his solo will merely make people want to leave. If he fails to grasp this, simply distract him during the show, perhaps by waving something sparkly in front of him, whenever he looks like he is about to unleash his paradiddles. Nobody wants unleashed paradiddles.

I CAN'T BARE IT

Our frontman has designed a logo for the band that features a naked lady. I believe it to be rather sexist, he argues that it's sexy. Who is right?
Naked Ambition, Leeds

What decade is this, the 1970s? For that is the place in which such logos belong. Your lead singer is clearly an unwelcome throwback to an age when women were to be viewed as nothing more than decorative items rather than sentient human beings with emotions and feelings and he should hang his head in shame. That said, if she's a real looker then stick with it.

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

TO ADVERTISE IN THE BAND SERVICES CALL: 02031482989

BAND SERVICES

CLOTHING & ACCESSORIES

MANUFACTURING



SOUND PERFORMANCE

The UK's leading CD & Vinyl Manufacturer

- In-house mastering facilities
- In-house design team to help with your artwork

Contact our sales team now on: 020 8691 2121

QUOTE 'NME' WHEN PLACING YOUR ORDER FOR A SPECIAL DISCOUNT

www.soundperformance.co.uk | sales@soundperformance.co.uk



RECORDING STUDIOS

Mill Hill Music Complex
0208 906 9991
London NW7

Established 1979
Rehearsals from £3.50-£18 per hr (inc PA and full backline)
Recordings: Large live rooms, great drum sound, Apple Mac G5 & Soundtrax desk all from £16-25 per hour
PA's, & Backline for hire
Main Dealers for Fender, Ibanez, Laney + many more at great prices
Storage available - cupboards to shipping containers
Free Strings, Drumsticks, Soft Drinks or Pringles for New Customers (Check website for full details of offer)
10 Minutes from M1/M25
5 mins walk from Mill Hill Bway
Thameslink, 20 mins by Train from Kings Cross. No stairs & Ample Parking
www.millhillmusic.co.uk

Producer Paul Tipler
AT Unit Studios

Idlewild, Placebo, Elastica, Stereolab, Eighnas Matchbox, Sky Larkin, Forward Russia, Reuben.
Special Offer
Book 4 days, get the 5th day free!
£200 per 10hr day.
www.tipler.co.uk
07930 483737

BonaFideStudio

recording and rehearsal studio
London EC2: open 24/7

demos + singles + albums + voice overs
- SE tutorials + Live and midi + Production + Mixing + Red book mastering + more.
Recording from £12.50 p/h incl engineer
Rehearsals from £5 p/h incl m/c
www.bonafidestudio.co.uk
020 7884 5350 or 020 7884 5351

STATION STUDIOS

North London premier rehearsal studios.
Backline, storage, ground floor, air conditioning. Best deals for new bands?
Ask about our special Saturday rate
020 8 361 8114
www.stationstudios.co.uk

Attention all Rockers!

male or female
Are you looking for a manager? Then look no further. Here you will find management available with songs, names, and material
Motivated vocalists, musicians and bands wanted.
Various influences include: Indie, Punk and Drum 'n' Bass.
Call Andy on 01634 843824 (Andy - The Sunday Dots).

TUITION

LEADING VOCAL COACH

To the famous
www.punk2opera.com
Tel: 020 8958 9323

MUSICIANS WANTED

A NEW BAND IS COMING - WE ARE LOOKING FOR YOU

We need a band to perform bassline, punk, electro everyone who loves electronic stuff (synth, drum machine, etc.)

This is a professional project which we need committed people to form a band. All we need is a good idea / Experience. We will record the stuff and have international tour planned.

Requirements: 21 to 35 years old - London based preferably - Must have Passion!

Ready?

Send us an e-mail:
alensecd@gmail.com

CHAT

DATE CHAT

MEN: 0871 908 9919
GAY: 0871 908 9944

10p. Monday 0800-0400 Sat 0800-0400
0871 + 10p per min. Network extras apply. Live calls recorded. SP: 40

WOMEN CALL FREE*

0800 075 9128

*0800 + Free from BT Landline

CHAT OR DATE

10p PER MIN

0872 100 1002

10p. Monday 0800-0400 Sat 0800-0400
0872 + 10p per min. Network extras apply. Live calls recorded. SP: 40

0872 100 1002

10p. Monday 0800-0400 Sat 0800-0400
0872 + 10p per min. Network extras apply. Live calls recorded. SP: 40

TEXTCHAT

£1.50 for 1st 15 mins

£1.50 per 6 mins

msgs unlimited

Men: Text 'mme' to 88199

Women: Text 'wme' to 88199

Gay: Text 'gme' to 88199

15p. Monday 0800-0400 Sat 0800-0400
0872 + 10p per min. Network extras apply. Live calls recorded. SP: 40

0872 100 1002

10p. Monday 0800-0400 Sat 0800-0400
0872 + 10p per min. Network extras apply. Live calls recorded. SP: 40

Momentum

- Professional Recording Studio and Rehearsal Room.
- Recording, Mixing and Mastering services.
- Inspiring, Charming Surroundings
- £15 an hour or £120 a day
- www.momentumstudios.com
TEL: 07775 710396

NME

GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Laura Snapes

BOOKING NOW



LATITUDE

STARTS: Henham Park, Suffolk, July 14

DON'T MISS

Ah Latitude, a weekend of chin-stroking to lectures from Hugh Fearnley-Whittingstall on how to fashion your youngest-born into link sausages. Fine if you want to think like that, as it leaves more tickets for anyone who's got sense enough to see Latitude for the brilliant weekend that it is. Having wowed when headlining the second stage last year, this time The National assume the headline slot. They're joined at the top by the equally worthy saucepots Suede, and err, Paolo Nutini. Elsewhere, Anna Calvi, Trophy Wife, Foals, The Naked And Famous, Canbou, The Vaccines, Everything Everything – and plenty more – hobnob with Phyll Jupitus, Dave Gorman, Marcus Brigstocke and Simon Armitage. Have fun sat at home while we have all the fun, won't you...?

NME.COM/festivals



COLD CAVE

STARTS: Bristol Start The Bus, March 29

None of this high-street goth nonsense; cut Cold Cave and they bleed ice-cold black, with a hint of stadium stern. NME.COM/artists/cold-cave



GANG GANG DANCE

STARTS: London Village Underground, April 9

4AD had better root out the wind machine – their most psychedelic act are back. NME.COM/artists/gang-gang-dance



MOUNT KIMBIE

STARTS: Glasgow Stereo, April 21

Post-dubstep? Glitch-step? Popstep? Warm-microwave-step? Whatever, James Blake's old pals head out. NME.COM/artists/mount-kimbie



FRANK TURNER

STARTS: Stockton ARC, May 9

The man named 'Most Likely To Jump In Billy Bragg's Grave' announces new album and tour. NME.COM/artists/frank-turner



NIKI & THE DOVE

STARTS: Brighton Great Escape, May 13

Sweden's fiercest pop exports – as featured in this week's Radar – spread their wings and head to Blighty for a short string of May dates. NME.COM/newmusic



ALESSI'S ARK

STARTS: Oxford Jericho Tavern, May 18

Wise beyond her meagre years, Alessi Laurent-Marke's second album, 'Time Travel', is a swoony spring delight. NME.COM/artists/alessis-ark



STAG & DAGGER

STARTS: London various venues, May 19

Wire, Toro Y Moi, James Yuill and New Young Pony Club headline the London leg, with Sons & Daughters, Warpaint, Kurt Vile and more for Glasgow (21) NME.COM/festivals



LOUNGE ON THE FARM

STARTS: Canterbury Merton Farm, July 8

Pack your wellies and muck in with The Streets, Ellie Goulding, Summer Camp, Jamie Woon, Devlin, Echo, Trophy Wife and Fixers. NME.COM/festivals



LOVEBOX

STARTS: London Victoria Park, July 15

Snoop Dogg, Scissor Sisters, The Wombats, The Drums, Katy B, Robyn, Kelis and Metronomy grace London's green fields. NME.COM/festivals



KENDAL CALLING

STARTS: Lowther Deer Park, Cumbria, July 29

It's a fine weekend in the Lake District with The Cibs, Sunday Girl, Blondie, The Whip, Young Knives and a host more. NME.COM/festivals



STANDON CALLING

STARTS: Standon, Hertfordshire, Aug 11

Spiritualized, Battles, Holy Fuck, Errors, Trophy Wife and more TBA headline the weird'n'wonderful festival. NME.COM/festivals



ATP NIGHTMARE BEFORE CHRISTMAS

STARTS: Minehead Butlins, Dec 9

Battles, Caribou, and Les Savy Fav curate a day each of ATP's festive three-dayer. NME.COM/festivals

PRIORITY

Our customers can get Priority Tickets to thousands of gigs across the UK up to 48 hours before general release.

Text PRIORITY to 2020 to register. When Priority tickets are gone, they're gone. Terms apply.

O₂

PICK of the WEEK

What to see this week? Let us help



HERCULES AND LOVE AFFAIR

STARTS: Bristol Metropolis, March 16

NME
PICK

Look, all these nice, softly spoken London boys dressed in black, making delicate, *polite* electronic music are all well and good, even groundbreaking at times. But what if you don't fancy a weepy shuffle in the corner of Plastic People while teardrop bleeps and bleeps caress your wounded soul? Hercules And Love Affair, that's what. Their second album, 'Blue Songs', may have been met with a touch of opprobrium thanks to their departure from DFA and the lack of Antony Hegarty's wounded disco prince lament, but if it's dancing to updated empowering '90s house vibes you're after, then boy, have these guys got them by the nightclub-load. And when Shaun Wright sings "I can dream in beats" off first album 'My House', you know he's not alluding to a peaceful night's sleep...

NME.COM/artists/hercules-and-love-affair



Everyone's Talking About
THE HEARTBREAKS
STARTS: York Fibbers, March 16

The Heartbreaks' Margate seaside is a bleakly British reality, where flab sags from swimsuits and the water's cold. Their jangle-pop reeks with the sorrow of a Mr Whippy dropped in gravelly sand - and it's delicious.
NME.COM/artists/the-heartbreaks



Don't Miss
THE CHAP
STARTS: London Lexington, March 21
Witness The Lexington doing what it does best: three wicked and weird bands for a cursory fee. The Chap have turned out some freaky avant-nonsense in their time; Cymbals' debut, 'Unlearn', is funkng awesome, spindly art pop; Aloosh are unnervingly beguiling. Catch 'em at the start of their ascent.
NME.COM/artists/the-chap



Radar Stars
EAGULLS
STARTS: London Bull & Gate, March 21
Any band that calls their single 'Council Flat Blues' ought to be sent back to the school of State The Flipping Obvious About Social Disenfranchisement. Luckily Leeds five-piece Eagulls have a snotty rancour that'd be equally at home in LA's Smell as the Cockpit's basement, and it's anything but obvious.
NME.COM/newmusic

WEDNESDAY

March 16

ABERDEEN

The Phantom Band The Tunnels
01224 211121

ABERYSTWYTH

Funeral For A Friend Arts Centre
01970 622882

BATH

Polly & The Billets Doux Bell
01225 460426

BELFAST

Gogol Bordello Queens University
028 9097 3106

Rusko/Benga Stiff Kitten

028 90238700

BIRMINGHAM

Does It Offend You, Yeah? 02
Academy 2 0870 771 2000

Holy Grail/Revoker 02 Academy 3

0870 771 2000

Skept/P Money HMV Institute
0844 248 5037

BRIGHTON

Chris Difford/Boo Hewerdine/Dorlie
Jackson Komedia 01273 647100

Half Crown/Loose Edge/For Maria
Dome 01273 709709

Hannah Peel/Peter & Kerry
Ballroom 0207 283 1940

The Maine/NevershoutNever
Concorde 2 01273 673311

BRISTOL

Boys With X-Ray Eyes/Continents
Croft 0117 987 4144

Croabn Rua Colston Hall
0117 922 3683

Dave McPherson/Oxygen Thief/
Howard James Fleece 0117 945 0996

Glamour Of The KII 02 Academy 2
0870 771 2000

Hercules And Love Affair Metropolis
0117 909 6655

Scanners Louisiana 0117 926 5978

Susannah Walters/Chester No 51
07786 534666

CARDIFF

Nodzz/The Mantles/Strange
News from Another Star 10 Feet Tall

02920 228883

EDINBURGH

Birdhead/Emelle/The Young
Spooks Electric Circus 0131 226 4224

The Black Cat Band Captain's Bar
01316 682312

Emma's Imagination Cabaret
Voltaire 0131 220 6176

GATESHEAD

Iron & Wine/Daniel Martin Moore
Sage Arena 0870 703 4555

GLASGOW

The Believers Brel 0141 342 4966

Les Yeux D'La Tete/Alaska Pipeline
Bar Bloc 0141 574 6066

Mad Hatter's Tea Party Oran Mor
0141 552 9224

Toploader/4 Day Weekend King
Tut's Wah Wah Hut 0141 221 5279

Tyvek/Black Jash Captain's Rest
0141 331 2722

LEEDS

My Ruin Cockpit 0113 244 3446

LEICESTER

Michael Chapman Musician
0116 251 0080

LONDON

The Attika State Old Blue Last
020 7613 2478

Black Moth/XM3a/Lasers From
Atlantis MacBeth 020 7739 5095

The Charlatans Union Chapel
020 7226 1686

Conscious Autopsy Hope & Anchor
020 7354 1312

Crystal Fighters Heaven
020 7930 2020

The Debut/Jet Pack/Vetoes New
Cross Inn 020 8692 1866

The Do Or Dies/Let Loose/Escape
Artists 93 Feet East 020 7247 6095

The Dubliners Indigo @ The O2 Arena
0870 701 4444

Elouise Madame Jojo's 020 7734 2473

Ivryrise/Stereo Decade Garage
(Upstairs) 0871 230 1094

James Rhodes New Ambassador's
Theatre 020 7395 5405

Lail Arad Slaughtered Lamb
020 8682 4080

Lou Gare Cafe Oto 0871 230 1094

Mind Museum Barfly
0870 907 0999

Naked Remedy Boston Arms
020 7272 8153

The Nocturnals Proud Galleries
020 7482 3867

Paul Mooney Rhythm Factory
020 7247 9386

Paul Wassif Band/Sam Sallon Half
Moon 020 7274 2733

The Red Jumpsuit Apparatus/
Yashin/LYU Garage 020 7607 1818

Rise Against Electric Ballroom
020 7485 9006

Saint Jude/Boris McNab Borderline
020 7734 5547

Temper The Wolves/New Carnival
Bull & Gate 020 7485 5358

Trevor Moss & Hannah Lou/Pete
Greenwood/Pepe Belmonte Social

020 7636 4992

The Winter Olympics/Alphabet
Backwards The Wheelbarrow

020 7387 3691

MANCHESTER

Cherry Ghost Cathedral 0161 832 1111

Polar Bear Sound Control
0161 236 0340

NEWCASTLE

Elbow Metro Radio Arena
0870 707 8000

Primal Scream 02 Academy
0870 771 2000

NORTHAMPTON

Flashguns Roadmender Centre
01604 604222

NORWICH

Lazarus AD/Bonded By Blood
Brickmakers 01603 441118

Levellers/The Wonder Stuff UEA
01603 505401

The Mariner's Children/Cocos
Lovers/Grenouilles Arts Centre

01603 660352

SHEFFIELD

Black International West Street Live
0114 272552

SOUTHAMPTON

Example/Wretch 32/Neon Hitch
Guildhall 023 8063 2601

The Printivies Joiners 023 8022 5612

WOLVERHAMPTON

Ian Slegel Robin 2 01902 497860

YORK

The Heartbreaks Fibbers
01904 651 250

Zodiac Mindwarp & The Love
Reaction The Duchess 01904 641 413



DANNY NORTH, DANIEL SIMS, ANDY WILLISHER, JAMES QUINTON, VIKTOR FRANKOWSKI, RICHARD JOHNSON, EMILIE BAILEY, TAKEISHI SUKA

THURSDAY

March 17

ABERDEEN

The Tin Foll Hat Brigade/
Comptroller/Bit Face The Tunnels
01224 211121

BEDFORD

The Chapman Family/O Children
Esquires 01234 340120

BIRMINGHAM

Fly By Nature/Loooca/Second State
HMV Institute 0844 248 5037
Levellers/The Wonder Stuff 02
Academy 0870 771 2000
The Maline 02 Academy 2
0870 771 2000
Matthew Dear Hare & Hounds
0121 444 2081

Tomorrow We'll Trust 02 Academy
3 0870 771 2000

BRIGHTON

The Charlatans Komedia
01273 647100
Forgive Me Father For I Have
Sinned Sidewinder 01273 679 927
The Move-Ons White Rabbit
01273 677 655

Twilight Hotel/Zoe Brownrigg
Prince Albert 01273 730499

BRISTOL

Ben Pang Band/The Black
Helicopters Mr Wolf's 0117 927 3221
Crystal Fighters Fleece
0117 945 0996
Swimming/Cymbals/Maps &
Legends Start The Bus 0117 930 4370
The Wild Gullies/Marmalade Sky
Louisiana 0117 926 5978

BUCKLEY

Funeral For A Friend Tivoli
01244 546201

CAMBRIDGE

The Primitives Haymakers
01223 367417
The Strangers Corn Exchange
01223 357851

CANTERBURY

Bender Crack Corn/Captain
Bastard & The Scallywags Beer Cart
Arms 0871 230 1094

CARDIFF

Chris Hicks/Kid Brandenburg/
Thieving Beggars Gwdihw Cafe Bar
029 2039 7933

Holy Grail/Revolver/GU Medicine
Clwb Ifor Bach 029 2023 2199

Jaya The Cat/Broken Nose/Captain
Accident 10 Feet Tall 02920 228883

Phantom/Maxx/Roach/Ms
Anthropo Buffalo Bar 02920 310312

The Wombats/Apples University
029 2023 0130

CHELMSFORD

The Shame/Out Of Nowhere/Long
Story Short Barhouse 01245 356811

COVENTRY

The Pockets Croshys 024 7622 7603

DUNDEE

The Boy Who Trapped The Sun/
Gav McGinty/Jill MacDonald
Doghouse 01382 227080

EDINBURGH

The Phantom Band/Found Cabaret
Voltaire 0131 220 6176
Rubixx Sneaky Pete's 0131 225 1757

EXETER

Glamour Of The Kill Cavern Club
01392 495370

GLASGOW

Beholder/Achren Ivory Blacks
0141 221 7871
The Charlot/My Children My Bride
Cathouse 0141 248 6606
Chase & Status 02 ABC
0870 903 3444
Clueless/Nono Hero Bar Bloc
0141 574 6606
Glen Matlock & The Philistines/
Tragic City Thieves/Punk Jock King
Tut's Wah Wah Hut 0141 221 5279



Detroit Social Club.
Baileys, Grimsby

Hey Alaska/Lights Out Dresden/
City Of Statues Captain's Rest

0141 331 2722
Jack Townes King Tut's Wah Wah Hut

0141 221 5279
Stiff Little Fingers Barrowland

0141 552 4601
GRIMSBY

Detroit Social Club/12 Dirty Bullets/
White Pilots Baileys 01472 352 122

LIXES

Iron & Wine/Daniel Martin Moore
Metropolitan University

0113 283 2600
Labrinth Oceana 0845 293 2862

Polar Bear Brudenell Social Club

0113 243 5866
The Tradition New Roscoe

0113 246 0778
LEICESTER

Crowhunter And Friends The Donkey

0116 270 5042
The Red Jumpsuit Apparatus

Lock 42
LIVERPOOL

Does It Offend You, Yeah? 02
Academy 2 0870 771 2000

Les Freres Gussie Picket

0151 708 5318
LONDON

Accept/Wolf Garage 020 7607 1818

Actionism/A Terrible Splendour/
My Elastic Eye The Lexington

020 7837 5387
The Agitator/Three Blind Wolves/

Islander Ginklik 020 8749 2310

Alabama 3 Dingwalls 020 7267 1577

The Babies/Vivian Girls/Woods
CAMP Basement 0871 230 1094

Catfish & The Bottlemen Grove

Tavern 020 8543 9881
Cherry Ghost Union Chapel

020 7226 1686
Clockwork Era Buffalo Bar

020 7359 6191
Dave McPherson Borderline

020 7734 5547
Gaggle/Paul Hanford/Matt Wilkins

Proud Galleries 020 7482 3867

Imelda May Roundhouse

020 7482 7318
Katy Perry HMV Hammersmith Apollo

0870 606 3400
Kid Gloves/Mad Elizabeth Hope &

Anchor 020 7354 1312
Kontakte/Wild Dogs In Winter/

Iambic Vibe Bar 020 7377 9880

Let Loose 93 Feet East

020 7247 6095
Lou Gare/Eddie Prevost/Phillip

Somervell Cafe Oto 0871 230 1094
The Lysergic Suite/The Dash/The

Voxxx Monarch 0871 230 1094

Neck/Calfco Street Riots/The

Muleskinners Boston Arms

020 7272 8153
Not Cool/Behold A Pale Horse/Black

Gold Buffalo MacBeth 020 7739 5095

No Right Turn/Phillip Morgan Lewis

Dublin Castle 020 7485 1773

Out Come The Freaks/Bar Lights/
The Rifle Volunteer Garage (Upstairs)

0871 230 1094
Three Spivs/Men Of Good Fortune

Old Blue Last 020 7613 2478

Turisas 02 Academy Islington

0870 771 2000
Vices Rhythm Factory 020 7247 9386

Visions Of Trees Arts Club

020 7460 4459
The Volcains Undersolo

020 7482 4611
Will Tun & The Wasters New Cross

Inn 020 8692 1866
MANCHESTER

Cushfoot Matt & Phred's

0161 273 5200
The God Damn Electric Roadhouse

0161 228 1789
Raekwon Sound Control

0161 236 0340
Toploader Deaf Institute

0161 330 4019
Whiplash/Idiom/Warford Academy

2 0161 832 1111
NEWCASTLE

Box Box Box/Alex Butler/Hollywood
& Vines Head Of Steam 0191 232 4379

Zodiac Mindwarp & The
Love Reaction 02 Academy 2

0870 771 2000
NORWICH

McAlmont Playhouse 01603 612580

NOTTINGHAM

The Beat/Breadchasers Glee Club

0871 472 0400
Elbow Capital FM Arena

015 948 4526
Ill Nino/Breed 77/Spirytus Rescue

Rooms 0115 958 8484
OXFORD

Adam Waldmann/The Spin Trio
WheatSheaf 01865 721156

Dive Dive/Chris T-T's Hoodrats

Jericho Tavern 01865 311775

Mary Wilson/The Chi-Lites New

Theatre 0870 606 3500
PORTSMOUTH

A Plastic Rose Cellars 0871 230 1094

Silverstein/There For Tomorrow
Wedgewood Rooms 023 9286 3911

SALFORD

Jo Rose Sacred Trinity Church

0161 834 2041
SHEFFIELD

Skeptical/P Money 02 Academy 2

0870 771 2000
SOUTHAMPTON

The Men They Couldn't Hang Joiners

023 8022 5612
Ozzle Brook 023 8055 5366

SWANSEA

Henry Marten's Ghost Garage

01792 475147
WINCHESTER

Voodoo Six Railway Inn 01962 867795

YORK

Escort Knights Stereo 01904 612237

Sam Carter Black Swan Inn

01904 686 911

FRIDAY

March 18

ABERDEEN

Wolffstone Lemon Tree 01224 642230

BELFAST

The Jane Bradfords Auntie Annie's

028 9050 1660
BIRMINGHAM

Call The Doctor Sunflower Lounge

0121 632 6756
The Chapman Family/O Children/

John & Jehn HMV Institute

0844 248 5037
Jake Bullit/Rosarsic/This Burning

Age Actress & Bishop 0121 236 7426

Kate Rusby Town Hall 0121 605 6666

The Red Jumpsuit Apparatus/
Yashin/LYU 02 Academy 2

0870 771 2000
Silverstein HMV Institute

0844 248 5037
Slim Fit Gym Klt HMV Institute

0844 248 5037
BOURNEMOUTH

Arboretum Jam 0871 230 1094

Elsa & Prince Harry Worlds End

01273 692311
Fantango White Rabbit 01273 677 655

Labrinth Oceana 01273 321139

Mudlow Prince Albert 01273 730499

The Stranglers Dome 01273 709709

Thomas Truax Green Door Store

07894 267 053
BRISTOL

Hostile Theory/Senturia/Traitor
Born Croft Room 2 0117 987 4144

Mango Factory/Monkey Puzzle Mr

Wolf's 0117 927 3221
The Primitives/Craft Spells Start The

Bus 0117 930 4370
Ryan Hamilton Old Fire Station

Samantha Crockford Croft

0117 987 4144
Schnauser/An Axe Grain Barge

0117 929 9347
Spectres/Exit Project/Monsters

Build Mean Robots Louisiana

0117 926 5978
Toploader Fleece 0117 945 0996

The Wombats/Apples 02 Academy

0870 771 2000
CAMBRIDGE

Aidan John Moffat/Malcolm
Middleton Haymakers 01223 367417

CARDIFF

Whiskey & Lace/Riot City Saints/
Capitol Confusion Buffalo Bar

02920 310312
DUNDEE

The Phantom Band Doghouse

01382 227080
EDINBURGH

The Fureys/Davey Arthur Queen's

Hall 0131 668 2019
Neon Cougar/Deadwake/Bound To

Perdition Sneaky Pete's 0131 225 1757

Scrap Brain/Sidelock Cabaret

Voltaire 0131 220 6176
The Tin Foll Hat Brigade/Enfant

Bastard/Comptroller Forest Cafe

0131 220 4538
Tom Oakes/Kathryn Nicoll Captain's

Bar 01316 682312
GLASGOW

Barnellode Bar Bloc 0141 574 6066

The Black Hand Gang/The Wagon
Rebellion/32 Miles To Breakfast

Captain's Rest 0141 331 2722
Primal Scream SECC 0141 248 3000

Sondura/Fireproof Match King Tut's

Wah Wah Hut 0141 221 5279
Zodiac Mindwarp & The Love

Reaction 02 ABC2 0141 204 5151

LEEDS

The Babies Brudenell Social Club

0113 243 5866
Brixton Rovers/The Dukes Of

Bevington Packhorse 0113 245 3980

Chase & Status

02 Academy
0870 771 2000

The Other Tribe The Well

0113 2440 474
The Rainband/Leesa Mae Cockpit

0113 244 3446
Silverlode Milo 0113 245 7101

White Light Parade Northern

Monkey 0113 242 6630
LEICESTER

The Men They Couldn't Hang
Musician 0116 251 0080

Mick Pini Band The Donkey

0116 270 5042
The Piranha Brothers Criterion

01162 625418
Superevolver Soundhouse

07830 425555
Tom Hingley Firebug 0116 255 1228

LONDON

Alice Gun St Paul's Church

020 7836 5221
Art Uncut Bull & Gate 020 7485 5358

Buffalo Star The Bowery

SATURDAY

March 19

Primal Scream,
O2 Apollo,
Manchester



BELFAST

Jethro Tull Waterfront 028 9033 4455
The Maine Queens University
028 9097 3106
The Wombats/Apples Spring &
Airbrake 028 9032 5968

BIRMINGHAM

Dave McPherson Flapper
0121 236 2421
Levi Roots HMV Institute
0844 248 5037
The Stranglers O2 Academy
0870 771 2000
Toploader HMV Institute
0844 248 5037
Two N Eights/Collective Sium/
Revenant Dead Actress & Bishop
0121 236 7426

BRIGHTON

The Carrivick Sisters Green Door
Store 07894 267 053
Dreadzone Komedia 01273 647100
Firewriters Cobblers Thumb
01273 405 636
Foresters/Nook & The Crannies
Prince Albert 01273 730499
The Porchlight Smokers Horse &
Groom 01273 680696
The Qemists/Engine-Earz Concorde
2 01273 673311
Raekwon Coalition 01273 726858
White Bus Worlds End 01273 692311
Wonky Donkey White Rabbit
01273 677 655

BRISTOL

Benin City/Zoo For You Old Fire
Station
The Business/Keyside Strike/
Criminal Mind Fleece 0117 945 0996
Daytona/Bosc Monitor/Dear
Leaders Louisiana 0117 926 5978
Fignit/Cat Matador/We
Aeronauts Mr Wolf's 0117 927 3221
Hells Bells The Tunnels
0117 929 9008
Interpol Colston Hall 0117 922 3683
The Johnsons Old Fox 0117 940 1145
One Eyed Jacks/Trouble At Sea/Free
Games Croft 0117 987 4144
Padded Cell/Lukas Start The Bus
0117 930 4370
Polar Bear Thokla 08713 100000
TV Smith/The Valentines O2
Academy 2 0870 771 2000
The Whiskey Drifters The Oxford
0117 977 6494

CAMBRIDGE

Circus Junction 01223 511511

CARDIFF

Alabama 3 The Globe 07738 983947
Candela Gwdfhw Cafe Bar
029 2039 7933
Munch Munch/James James Buffalo
Bar 02920 310312

DUNDEE

14 Miles From Home/The New
Times/The Boycotts Doghouse
01382 227080

EDINBURGH

Allan Johnston Captain's Bar
01316 682112
Funeral For A Friend/Rise To
Remain/Tiger Please Bongo Club
0131 556 7604

EXETER

The Unthanks Phoenix
01392 667080

FALMOUTH

Arboretum Miss Peapod's
0871 230 1094

GLASGOW

The Babbles Stereo 0141 576 5018
Crystal Fighters Captain's Rest
0141 331 7721
Echofela/The Retrofrets/Casino O2
ABC2 0141 204 5151
Glen Matlock & The Philistines/
Tragic City Thieves/Punk Jock King
Tut's Wah Wah Hut 0141 221 5279
Late Night Fiction Bar Bloc
0141 574 6066
Nodazz/She's Hit/The Mantles
Nice'n'Sleazy 0141 333 9637
The Phantom Band Classic Grand
0141 847 0820
Revoit/Clock/Finality Jack O2
Academy 2 0870 771 2000
The Twilight Singers The Arches
0141 565 1000

LEEDS

Amsterdam Brudenell Social Club
0113 243 5866
The Sultans Of Ping FC The Well
0113 2440474

LEICESTER

El Pussycats/Cantaloup/The
Tomorrow People The Donkey
0116 270 5042
Random Hand/Last Edition/More
Amour Soundhouse 07830 425555

LIVERPOOL

Aidan John Moffat/Malcolm
Middleton Mello Mello
0151 707 0898
Chai 2na/The Mouse Outfit Kazmier
0871 230 1094

Chas & Dave Cavern Club

0151 236 1964
Detroit Social Club Shipping Forecast
0871 230 1094
The Hummingbirds Zanzibar
0151 707 1558
The Trestles/Fiddle Fingers Casa
0151 709 2148
Zodiac Mindwarp & The
Love Reaction O2 Academy 2
0870 771 2000

LONDON

Big 10/The Skanxx Dublin Castle
020 7485 1773
The Castillans/Fanzine/French
Kissing Old Blue Last 020 7613 2478
Drew Salida Camino 020 7841 7331
Duke Garwood Cafe Oto
0871 230 1094

English Dogs/Sick On The

Bus/Hacksaw Bridgehouse 2
020 3490 4857
John Mackle/Bonehead Monto Water
Rats 020 7837 4412
Katy Perry HMV Hammersmith Apollo
0870 606 3100
Levelers/The Wonder Stuff O2
Academy Brixton 0870 771 2000
Megaher/Bullet Bill/Calico Hope &
Anchor 020 7354 1312

Mitchell Museum/The Great

Statesmen/Follow The Fire Bull &
Gate 020 7485 5358
Miyavi HMV Forum 020 7344 0044
Pete Molinari/The Fabulous
Penetrators Garage 020 7607 1818
The Pineapple Thief/Godsticks
Underworld 020 7482 1932
Piney Girl's Country Roadshow/The
Cedars/Adeline Vesta The Lexington
020 7837 5387

Submission Orchestra Jazz Cafe
020 7916 6060
Ten Bears/Running Club/The
Kubricks Borderline 020 7734 5547

Vendemmian/The Last Cry/
Grooving In Green Electrowerkz
020 7837 6419
Wagon Christ/Debut/Ceephax
XOYO 020 7729 5459
We Three & The Death Rattle
Wilmington Arms 020 7837 1384

MANCHESTER

Alternative Route/Better Left
Alone/Hot Vestry Academy 3
0161 832 1111
Chase & Status Academy
0161 832 1111

Dele Sosimi & The Afrobeat

Orchestra Band On The Wall
0161 832 6625
Hannah Peel Cross Street Chapel
0161 834 0019
Jaya The Cat Night And Day Cafe
0151 236 1822
The Northern Lights/Alpha Theory/
Minutes To Recover Roadhouse
0161 228 1789
Primal Scream O2 Apollo
0670 401 8000
The Red Jumpsuit Apparatus/
Yashin/LYU Moho Live 0161 834 8180
Silverstein/There For Tomorrow
Academy 2 0161 832 1111
Skeptical Sound Control 0161 236 0340

NEWCASTLE

Beckenheim/The Way We Talk/Face
The Ocean Cluny 0191 230 4474
Borderland Star Inn 0191 222 3111
Fight The Flood Ver ue 0191 232 1111
Marselle Hyem Bar 0191 275 9150
The Script Metro Radio Arena
0870 707 8000
Stiff Little Fingers O2 Academy
0870 771 2000

NORTHAMPTON

Jack Rabbit Picturedrome
01604 230888
NOTTINGHAM
The Charlot/My Children My Bride
Rock City 08713 100000
Mr Fogg Rescue Rooms 0115 958 8484
Turisas Rock City, Basement
0115 941 2544

OXFORD

The Half Rabbits Jericho Tavern
01865 311775

POOLE

Subjant/Transcend Mr Kyps
01202 748945

10CC Lighthouse 01202 685222

PORTSMOUTH

Plastic Millionaires Cellars
0871 230 1094

PRESTON

Flashguns/Chaotix Mad Ferret
07919 896 636

READING

Peers Rising Sun Arts Centre
0118 986 6788

SCUNTHORPE

The Lucid Dreams/Liar Liar/Fallen
Zero Lincoln Imp 01724 840891

SHEFFIELD

Elbow Motorpoint Arena
01142 565656
The Go Getters/Jack Rabbit Slim/
Carmen Ghia & The Hotrods Plug
0114 276 7093
Henry Priestman The Greystones
0114 266 5599
Sonata Arctic Corporation
0114 276 0262
Wildhogs New Barrack Tavern
0114 234 9148

SOUTHAMPTON

Entrepreneurs Unit 02380 225612

SWANSEA

Boys With X-Ray Eyes/Mind Set A
Threat Sin City 01792654226

WOLVERHAMPTON

Glory Days Robin 2 01902 497860

YORK

The Men They Couldn't Hang The
Duchess 01904 641 413
The Primitives Fibbers
01904 651 250
Shadows Lie Within/Mitz's
Revenge Stereo 01904 612237

SUNDAY

March 20

ABERDEEN

Hercules And Love Affair The
Tunnels 01224 211121

BATH

Mai Herman Bell 01225 460426
The Morning Parade Moles
01225 404445

BELFAST

Accept Spring & Airbrake
028 9032 5968

BIRMINGHAM

The Charlot/My Children My Bride
O2 Academy 3 0870 771 2000
D:Ream HMV Institute 0844 248 5037
Emma's Imagination Glee Club
0870 241 5093
Mary Wilson/The Chi-Lites

Alexandra Theatre 0121 643 1231
Max Gillies/Joanna Louise Parker
Kitchen Garden Cafe 0121 443 4725
Rubicava/Cats For Peru/Kidnapper
Bell Flapper 0121 236 2421

BOURNEMOUTH

Fireworks Ibar 01202 209727

BRIGHTON

PP Dog The Globe 01273 770685

BRISTOL

Idiom/Between The Embers Croft
0117 987 4144
Keith Warmington & Kit Morgan/
Stuart Gordon Coronation Tap
0117 971 9117

The Quiet Before/Sammy
Malne/John Steer Croft Room 2
0117 987 4144

Ruins Will Rise/A Tale Of Two Cities
Fleece 0117 945 0996

CAMBRIDGE

Interpol Corn Exchange
01223 357851

CARDIFF

Ill Nino Millennium Music Hall
029 2040 2000

Sandi Thom Coal Exchange
029 2049 4917

EDINBURGH

Kathryn Nicoll/Tom Oakes Captain's
Bar 01316 682312

Trapped in Kansas/Pensioner/
Carson Wells Sneaky Pete's
0131 225 1757

EXETER

Courtney Pine Phoenix 01392 667080

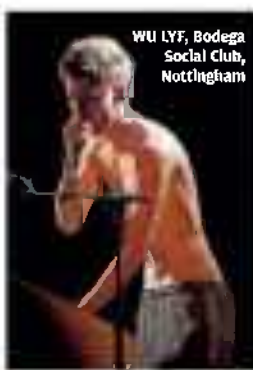
GLASGOW

Funeral For A Friend/Rise To
Remain/Tiger Please King Tut's Wah
Wah Hut 0141 221 5279

Marselle Ivory Blacks 0141 221 7871
Matt Andersen Ferry 01698 360085

The Primitives The Arches
0141 565 1000

Silverstein/There For Tomorrow
Oran Mor 0141 562 9224



WU LYF, Bodega
Social Club,
Nottingham

GUILDFORD

Anger Management/Glamour Of
The Kill Boilerroom 01483 440022

LEEDS

Aidan John Moffat/Malcolm
Middleton Brudenell Social Club
0113 243 5866

A State Of Mind HiFi Club

0113 242 7353
Stiff Little Fingers O2 Academy
0870 771 2000

UK Subs/Inner Terrestrials/China
Shop Bull TJ's 0871 230 1094

LEICESTER

David Rotheray/Bella Hardy/Jim
Causley Mus'cial 0116 251 0080

LIVERPOOL

Elbow Echo Arena 0844 8000 400
Toyah Willcox Cavern Club
0151 236 1964

LONDON

Ducks Deluxe Half Moon
020 7274 2733

Lily & The Hackabouts/Dream
Themes/Ed Seed Old Queen's Head
020 7354 9993

Rook & The Ravens/We Are Willow/
(Never Mind The) Stars Dublin Castle
020 7485 1773

Smoke Feathers/The Fruitful
Earth/Katie Dove-Dixon Bloomsbury
Bowling Lanes 020 7691 2610

Sonata Arctic Garage 020 7607 1818
Steve Noble/Alex Ward Cafe Oto
0871 230 1094

MANCHESTER

Arboretum/Samson &
Deilah/Milk Mald Deaf Institute
0161 330 4019

Holy Graft Roadhouse 0161 228 1789
Primal Scream O2 Apollo
0870 401 8000

The Twilight Singers Moho Live
0161 834 8180

NEWCASTLE

The Abyssinians/Crossing Group
Cluny 0191 230 4174

Eocene/Setebos/Tooms Cluny 2
0191 230 4474

Slk Nowt Star Inn 0191 222 3111

NOTTINGHAM

WU LYF Bodega Social Club
08713 100000

OLDHAM

The Babbles The Castle 0161 345 6623

OXFORD

Submission Orchestra Cellar
01865 244761

PORTSMOUTH

Blohzard Wedgewood Rooms
023 9286 3911

READING

Napalm Death SUB89 0871 230 1094
New Device Face Bar 0118 956 8188

SHEFFIELD

The Dale Storr Band Green Room
0114 249 0720

Zodiac Mindwarp & The Love
Reaction/Skarlett Riot O2 Academy
2 0676 771 2000

STOKE ON TRENT

Kate Nash Sugarmill 01782 214991

WINCHESTER

Ian Slegat Railway Inn 01962 867795

WOLVERHAMPTON

The Pineapple Thief Robin 2
01902 497860

YORK

Bloodwrath/Calngorm/Into The
Abyss Stereo 01904 612237

Lau The Duchess 01904 641 413

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

March 21

ABERDEEN

James Grant Lemon Tree
01224 642230

BATH

The Blood Choir Moles 01225 404445
Syd Arthur Bell 01225 460426

BIRMINGHAM

Fireworks/Make Do And Mend 02
Academy 3 0870 771 2000

BRIGHTON

The Babies The Hope 01273 723 568
Bl Nino/Breed 77 Concorde 2
01273 673311Jesca Hoop/Early Ghost/The
Maybirds Ballroom 0207 283 1940
Thousandaires/Pacer/Calvinball
Prince Albert 01273 730499The Twilight Singers Komedia
01273 647100The Ukulele Research &
Development Society Latest Music
Bar 01273 687 171

BRISTOL

Baaba Maal St George's Hall
0117 923 0359Gargantuan/Dirty Kiss Fleece
0117 945 0906Me Vs Hero/Summerlin Croft
0117 987 1114Rumer Colston Hall 0117 922 3683
Silverstein 02 Academy
0870 771 2000Tally Koren/Insomniac Jack/
Chester Mr Wolf's 0117 927 3221The Unthanks/Trembling Bells
Arraffini 0117 929 9191

WU LYF Start The Bus 0117 930 4370

CAMBRIDGE

David Rotheray Junction

01223 511511

Submission Orchestra Haymakers
01223 167417

CARDIFF

O Children/The Chapman
Family/John & Jehn Buffalo Bar
02920 310312Skeptical/Benga/P Money Millennium
Music Hall 029 3040 2000

GLASGOW

Arboretum/Hush Arbors Captain's
Rest 0141 331 2722

The Charlatans Oran Mor

0141 552 9224

Kit Stereo 0141 576 5018

The Maine Garage 0141 332 1120

The Pineapple Thief Classic Grand

0141 847 0820

The Script SECC 0141 248 3000

See/Feel School Of Art 0141 353 4530

Sissy & The Bilsters King Tut's Wah
Wah Hut 0141 221 5279

LEEDS

Zoey Van Goey Oporito 0113 245 4444

LEICESTER

Moonlight Sinatras The Donkey
0116 270 5042

LONDON

The Bosons/To The Moon/Chairman
Maocat Hope & Anchor 020 7354 1312

Breathe Out/New Years Evil

Windmill 020 8671 0700

The Chap/Cymbals/Aloosh The
Lexington 020 7837 5587

Eagulls Bull & Gate 020 7485 5358

Kilford The Music Painter Social
020 7636 4992Little Dee/Blanca Monet/Tneek
Cargo 0207 749 7840

Peephole/Bastions And The

Hysterical Injury Old Blue Last

020 7613 2478

Short Circuit Device/The Brothers
Rasputin/Mad Moon Sea 93 Feet

East 020 7247 6095

Sons Of Otis Purple Turtle

020 7383 4976

Stray Borderline 020 7734 5547

Sudoporro Barfly 0870 907 0999

Wet Paint/Applicants/Prizes

Nambucca 020 7272 7366

MANCHESTER

Angela Hewitt Bridgewater Hall
0161 907 0000

Katy Perry 02 Apollo 0870 401 8000

The Primitives Moho Live

0161 854 6180

Teebs/Jeremiah Jae Deaf Institute

0161 330 4019

NEWCASTLE

Enrique Iglesias/Lemar Metro Radio
Arena 0870 707 8000

NORTHAMPTON

Kate Nash Roadmender Centre

01604 604222

NORWICH

The Strangers/Wilko Johnson UEA
01603 505401

OXFORD

Emma's Imagination 02 Academy 2
0870 771 2000

Pete Boss & The Bluehearts

Bulldog Arms 01865 244516

PORTSMOUTH

Glasvegas Wedgewood Rooms
023 9286 3911

READING

The Script AECC 0870 169 0100

BIRMINGHAM

Elbow NIA 0121 780 4133

Flashguns HMV Institute

0844 248 5037

Rumer/Phantom Limb Symphony
Hall 0121 712 3333

See/Feel Hare & Hounds 0121 444 2081

Zodiac Mindwarp & The
Love Reaction 02 Academy 3

0870 771 2000

BRIGHTON

The Chapman Family/O Children/
John & Jehn Coalition 01273 726858The Collision/Don Von Slezee/
Tyrannosaurus Dead Prince Albert
01273 726899Crystal Fighters Audio
01273 611343Primal Scream Centre
0870 900 9100Wu Lyf Green Door Store
07894 267 053

BRISTOL

a.P.A.T Croft Room 2 0117 987 4144

Cinnamon Kings/Memorial/Syren City
Croft 0117 987 4114Fire Thesaurus/Scout Killers/Years
Fleece 0117 945 0996

Glasvegas Thekla 08713 100000

Lady Made Mr Wolf's 0117 927 3221

Monkeychuckle Coronation Tap
0117 973 9617

BURY ST EDMUNDS

Funeral For A Friend Apex
01284 758000

CARDIFF

Fireworks/Make Do And Mend/
Save Your Breath Club Ifor Bach

029 2023 2199

I Am Arrows Buffalo Bar
02920 310312The Unthanks St David's Hall
029 2087 8444

EDINBURGH

The Fyrd/Mike Green Captain's Bar
01316 682312

GATESHEAD

Blagg/Third Time Lucky/Armada
Three Tuns 0191 487 0666

TUESDAY

March 22

Glasvegas,
Thekla, Bristol

ABERDEEN

The Script AECC 0870 169 0100

BIRMINGHAM

Elbow NIA 0121 780 4133

Flashguns HMV Institute

0844 248 5037

Rumer/Phantom Limb Symphony
Hall 0121 712 3333

See/Feel Hare & Hounds 0121 444 2081

Zodiac Mindwarp & The
Love Reaction 02 Academy 3

0870 771 2000

BRIGHTON

The Chapman Family/O Children/
John & Jehn Coalition 01273 726858The Collision/Don Von Slezee/
Tyrannosaurus Dead Prince Albert
01273 726899Crystal Fighters Audio
01273 611343Primal Scream Centre
0870 900 9100Wu Lyf Green Door Store
07894 267 053

BRISTOL

a.P.A.T Croft Room 2 0117 987 4144

Cinnamon Kings/Memorial/Syren City
Croft 0117 987 4114Fire Thesaurus/Scout Killers/Years
Fleece 0117 945 0996

Glasvegas Thekla 08713 100000

Lady Made Mr Wolf's 0117 927 3221

Monkeychuckle Coronation Tap
0117 973 9617

BURY ST EDMUNDS

Funeral For A Friend Apex
01284 758000

CARDIFF

Fireworks/Make Do And Mend/
Save Your Breath Club Ifor Bach

029 2023 2199

I Am Arrows Buffalo Bar
02920 310312The Unthanks St David's Hall
029 2087 8444

EDINBURGH

The Fyrd/Mike Green Captain's Bar
01316 682312

GATESHEAD

Blagg/Third Time Lucky/Armada
Three Tuns 0191 487 0666John Grant/Sea Of Bees Sage Arena
0870 703 4555

GLASGOW

The Abyssinians/Brynovsky 02 ABC
0870 903 3444The Crookes/The Angles/Sonic
Templars King Tut's Wah Wah Hut

0141 221 5279

LEEDS

Interpol 02 Academy 0870 771 2000

Jesca Hoop/Eljah At Sea/Me And
My Friends Cockpit 0113 244 3446The Maine/NeverShoutNever
Cockpit Room 2 0113 244 3446The Primitives Brudenell Social Club
0113 243 5866

LIVERPOOL

This Is Two/Carnival Kids Shipping
Forecast 0871 230 1094

LONDON

Beau & The Arrows Enterprise
020 7485 2659Cat Matador/We Aeronauts Dublin
Castle 020 7485 1773David Rotheray Troubadour Club
020 7370 1414

DRI The Gaff 020 7609 3063

The Estimators/Hugh Lupton/Tim
Ralphs Rich Mix 020 7613 7498Eyes Set To Kill/Vanwa/Stray From
The Path Underworld 020 7482 1932How To Cure Dyslexia Slaughtered
Lamb 020 8682 4080Jay James Picton Borderline
020 7734 5547

JD Smith Windmill 020 8671 0700

Kit The Lexington 020 7837 5387

Les Freres Gulsse Momo

020 7434 4040

Matt Andersen Nambucca
020 7272 7366

Midgar Barfly 0870 907 0999

The Risk/Up Down Go Machine 93
Feet East 020 7247 6095Robert Gordon/Chris Spedding 100
Club 020 7636 0933Silverstein 02 Academy Islington
0870 771 2000

Skeptical XOYO 020 7729 5959

Squeeze/The Feeling Royal Albert
Hall 020 7589 8212

Symphony X Scala 020 7833 2022

Uliver/Virus/Zwelz KOKO

020 7388 3222

Urban Phophecies New Cross Inn
020 8692 1866

MANCHESTER

Katy Perry 02 Apollo 0870 401 8000

Nodzz/The Mantles Deaf Institute
0161 330 4019Sonata Arctic Academy 3
0161 832 1111Sons Of Otis Star & Garter
0161 273 6726

NEWCASTLE

Arboretum/Chased By Wolves Cluny
2 0191 230 4474Holy Grail/Revoker 02 Academy 2
0870 771 2000My Other Life/The Free Radical/All
At Sea Cluny 0191 230 4474

NORWICH

Fenech Soler/Alpines/Sunday Girl
Waterfront 01603 632717

NOTTINGHAM

Kate Nash/Brightie Aphrodite & The
VORBS Rescue Rooms 0115 958 8484

OXFORD

The Heartbreaks Jericho Tavern
01865 311775

10CC New Theatre 0870 606 3500

PORTSMOUTH

Dave McPherson Cellars
0871 230 1094The Strangers Pyramids
023 9235 8608

READING

Our Time Down Here Face Bar
0118 956 8188

SHEFFIELD

Accept/Wolf Corporation
0114 276 0262

SOUTHAMPTON

Does It Offend You, Yeah? Talking
Heads 023 8055 5899

Sudoporro Joiners 023 8022 5612

WOLVERHAMPTON

Edwina Hayes/Jack Bruce Robin 2
01902 497860

YORK

Sissy & The Bilsters The Duchess
01904 641 413Kate Nash,
Roadmender
Centre,
Northampton

PRIORITY

Our customers can get Priority Tickets to thousands of gigs
across the UK up to 48 hours before general release.

Text PRIORITY to 2020 to register. *Where Priority Tickets are given, they are given to the first 1000 people to register.

O₂

In a year that gives birth to 'Sgt Pepper's...', 'The Who Sell Out', 'Arc You Experienced?', 'The Velvet Underground & Nico', 'Forever Changes', 'The Piper At The Gates Of Dawn' and many others, only one band name makes the cover of *NME*: for a staggering 48 weeks out of 52. That name is The Monkees.

Inside, a headline declares of the TV sensations – who are riding high with their Neil Diamond-penned single 'I'm A Believer' – "Monkees here to stay: That's *NME* readers' verdict". Keith of Stockport writes, "It makes me angry when other group members say The Monkees can't last because they are manufactured, synthetic or contrived. I think they are jealous of The Monkees' success." Fiona of Liverpool goes a step further: "Since The Beatles, people have been waiting for something big to happen in the pop scene, and now it has finally come no-one is quite willing to believe it... everyone is saying they are just a flash in the pan. I remember the same being said about The Beatles and Elvis!"

There are "thousands" more letters, but *NME* writer Jeremy Pascall sums up: "The decision for The Monkees' future lies... with you, the fans. As long as Peter, Micky, Mike and Davy continue to please, they will be popular."

The Monkees play a sold-out UK tour in May. May 2011, that is!

*ALSO IN THE ISSUE
THAT WEEK*

- **Leading the NME Singles Chart** is 'Release Me' by Englebert Humperdinck, keeping 'Strawberry Fields Forever'/'Penny Lane' off the top for the second week running.

• It's reported that the Brian Jones-soundtracked *Mord Und Totschlag* (or *A Degree Of Murder*) has been selected as Germany's entry for the Cannes Film Festival.

- Simon & Garfunkel's single 'At The Zoo' is described as being "too good for the charts like much of their work".

• There's news of a campaign to push Jimi Hendrix in the US as "the greatest talent since The Rolling Stones", with his single 'Purple Haze' being rush released, after Hendrix signed a new deal with Warner-Reprise for "in excess of \$50,000 - the highest fee ever paid".

- Mod group John's Children, featuring a young Marc Bolan, are hailed by manager Simon Napier-Bell as "the first ever anti-just group".

Editor Kristi Murlson
Editor's PA Karen Walter (ext 6864)
Deputy Editor Martin Robinson (ext 6871)
Assistant Editor Hamish MacBain (ext 6894)
Associate Editor Paul Stokes (ext 6862)
Features Editor Mike Williams (ext 6854)
Reviews Editor Emily Mackay (ext 6866)
Assistant Reviews Editor Laura Snapes (ext 6860)
News Editor Jamie Fullerton (ext 6858)
News Reporter Matt Wilkinson (ext 6863)
New Music Editor Jaimie Hodgson (ext 6856)

Art Editor Giles Arbery
Designers Daniel Whittaker, Stuart Bartlett

Picture Director Marian Paterson (ext 6889)
Acting Picture Editor Zoe Capstick (ext 6899)
Acting Deputy Picture Editor Madeleine Macrae (ext 6888)
Picture Researcher Patricia Board

Production Editor Sarah Lotherington
Acting Production Editor Simon Collis (ext 6879)
Senior Sub-Editors Cathy Ball (ext 6878),
Alan Woodhouse (ext 6875)
Sub Editors Nathaniel Cramp (ext 6881),
Tom Pinnock (ext 6875)

NME.COM
Editor Luke Lewis
Assistant Editor Tim Chester
Picture Editor Sarah Anderson (ext 6852)
Producer Will Hawker (ext 6909)
Senior Video Producer Phil Wallis (ext 5374)

ADVERTISING

**4th Floor, Elm Fine Building, 100 Southpark Street,
Bedford, MA 01551**
Group Advertising Director Andrew Goldsmith (ext 6700)
Group Advertising Director's PA Tribha Shukla (ext 6733)
Digital Media Business Director Andrew Sanders (ext 6716)
Head of Agency Sales Rob Freeman (ext 6708)
Commercial Dev Manager Neil McSteen (ext 6707)
Ad Manager Chris Dicker (ext 6709)
Display & Online Sales **Record Labels**
Adam Bullett (ext 6704),
Hollie Anne Shelley (ext 6725)
Live Ad Executive Emma Martin (ext 6705)
Sponsorship & Brand Solutions Director
Peter Edwards (ext 6723)
Sponsorship & Brand Solutions Managers
Jade Boufield (ext 6706),
Chris Dehany (ext 6724),
Rob Hunt (ext 6721)
Sponsorship & Brand Solutions Project
Co-ordinator Kylie Wallis (ext 6726)
Head of Insight Andrew Marrs (ext 3645)
Insight Manager Ver ty Amos Piggott (ext 6732)
Regional Business Development Manager
Oliver Scott (0161 872 2152)
Ad Production Alec Short (ext 6736)
Classified Sales Manager Nicky De Silva (ext 2608)
Classified Sales Executive Nicky De Silva (ext 2988)
Classified Ad Copy Chloe Wooding (ext 2612)
Syndication Manager Nicola Beavish-Suffolk (ext 5478)
Subscriptions Marketing Exec Samantha Wood (ext 6298)

INNOVATOR - INSERT SALES

Ad Manager Zoe Freeman (ext 3707)
Account Executive Roxanne Billups (ext 3709)

PUBLISHING

Group Production Manager Tom Jennings
Production Controller Lisa Clay
Head of Marketing Tim Pearson (ext 6773)
Marketing Manager Ellie Mills (ext 6775)
Events Assistant Tom Dobbs (ext 6778)
Group Digital Marketing Lesley Anthony & Matthew Thornton
International Editions B.anca Foster-Hamilton (ext 5490)
Publisher Tracy Cheesman
Editorial Director Steve Sutherland
Director of Digital Development Kevin Heery
Digital Development Manager Mike Dixon
Digital Publishing Director Paul Chalk

© IPC Inspira
Production of any material without permission
is strictly forbidden

IPC INSPIRE  **recycle**
A part of IPC Media is a Member Company

WILKINSON PO Box 441, Call +44 (0)1845 843 068. Subscription rates: one year (12 issues) £5.00 (UK), £12.00 (Europe), £14.00 (United States) (direct credit). Prices include contribution to postage. The rest of the world £27.00 (US\$100). All enquiries and orders to: Postmaster, rest of the world £27.00 (US\$100) include contribution to postage. Payment by credit card or cheque (payable to **PO Media Ltd**). Credit card hotline (UK orders only): 0844 848 0184. Write to: **WILKINSON SUBSCRIPTIONS**, PO Box 441, Call +44 (0)1845 843 068. Treat, West Sussex, RH16 3FS. All enquiries and overseas orders to: +44 (0)1330 3390 233 (open 7 days a week, Bank-Hours UK time), fax +44 (0)1845 875 9101, email info@wilkinsonsubscriptions.co.uk. Periodicals postage paid at **Wilmington, NJ**. Postmaster: Send address changes to: **WILKINSON**, PO Box 441, Call +44 (0)1845 843 068.

BLACK JAGUARS OF MINNER (see £4.50 and the UK (£5.50) in the EEC, £5.50 in the rest of the world) "ackled, red £4.50 and are available from **John Dalton Services**, The British Vehicle Department, PO Box 772, Peterborough PE2 9QJ. Tel 01773 355170, email BlackJaguars@daltonservices.co.uk or visit www.blackjaguars.co.uk

LEGAL STUFF **IME** is published weekly by IPC, Inspire, 94 St. Paul, 814 St. Paul Building, 116 Southmark Street, London SE1 0SL, UK. **IME** must not be sold at more than the recommended selling price shown on the front cover. Registered at the Post Office as a news paper. All rights reserved and reproduction without permission strictly prohibited. All contributions to **IME** must be original and not duplicated to other publications. The editor reserves the right to shorten or modify any letter or material submitted. IPC, Inspire & its associated companies reserves the right to reuse any material, in any format or medium, without limitation, by any means. All original content is the property of IPC. Distributed by IPC Marketing Ltd, 2011 IPC Media Ltd, England, Weybridge, Surrey. Pre-press: IPC Marketing Ltd, Weybridge, Surrey. Printed by IPC Media Ltd, Weybridge, Surrey. Published by IPC Media Ltd, Weybridge, Surrey. All rights reserved.

PUB ROCKERS

"I have news for Hollies fans who think the whole group has suddenly become all psychedelic and way out of sight," writes *NME*'s Alan Smith. "The only trip you'll find Allan Clarke taking these days is down to the boozer for a quick pint." The Hollies' mainman says of his bandmate Graham Nash: "He talks about the inner mind and a lot of psychedelic things, but to tell you the truth I don't know what he's on about. It's just weird. Sometimes he gets too deep for me..."

EX-FRIEND TO THE STARS

NME's Dawn James meets a fed-up Chrissie Shrimpton, ex-girlfriend of Steve Marriott and Mick Jagger, and sister of model Jean Shrimpton. "People used to pick on me in the streets when I was going out with Mick. It was awful," she says, adding, "then they all asked me, 'Will you marry Steve Marriott?' when I had only just started dating him. It didn't help things much!" Now when she goes out, she often uses a false identity, because she likes "to be left alone."

THE LEGENDARY NME CROSSWORD

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

Compiled by Trevor Hungerford

Win!

A BAG OF NME SWAG



CLUES ACROSS

- 1+26D Difficult to see how there's so much feeling for this Gruff Rhys number (10-2-3-4)
 9 Rakes performance to back away from (7)
 10 The fellow I upset getting a New Order album (3-4)
 11 London band fronted by Shingai Shoniwa (9)
 12 Jamie ___ of The xx or James ___ of Hadouken! (5)
 13 Leaves on during the winter for Echo And The Bunnymen (9)
 16 A bit of extra income for Goldfrapp with this hit (5)
 17 Pavement coming through both channels, it sounds like (6)
 18 (See 2 down)
 22 Points of view about The Strokes' album? (6)
 24 (See 7 down)
 28 Oasis lose nothing in naming an album by Manfred Mann (2-2)
 29 OK, relax - a nap's perhaps needed with Franz Ferdinand (4-8)
 31 The true picture includes a Faith No More number (4)
 32 "Control yourself, take only what you need from it", 2008 (4)
 33 (See 23 down)

CLUES DOWN

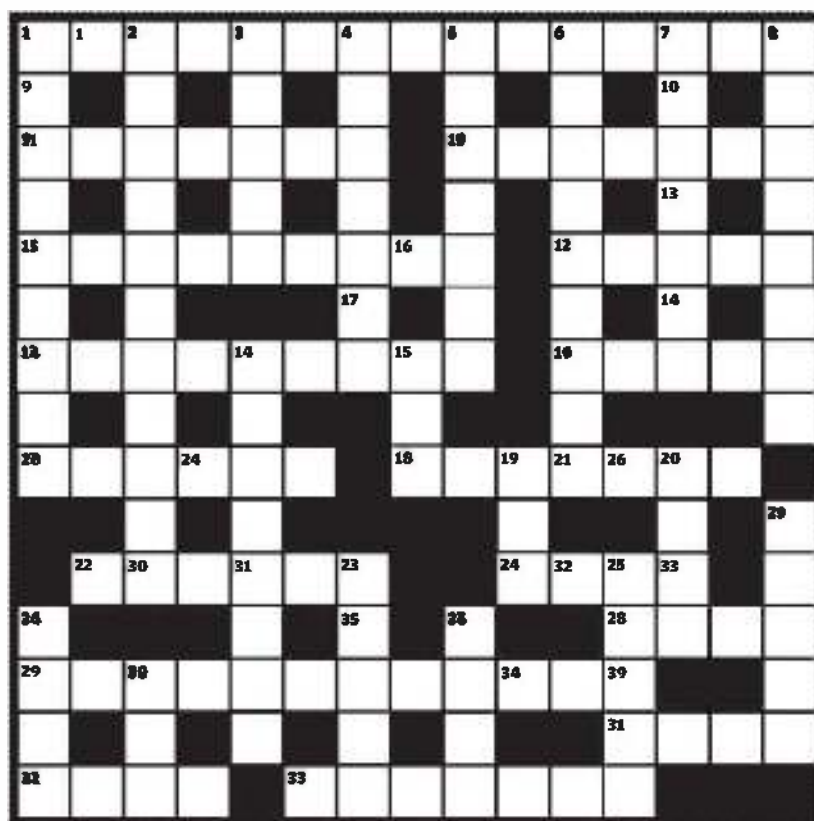
- 1 These people are not at all familiar with White Lies (9)
 2+18A The score has to come for The Courteeners (3-8-7)
 3 Someone who missed out on the score, moving from '19' to '21' (5)
 4+21D Van Morrison album is defective - ie, it's not much (4-3-5)
 5 Singer-songwriter best known for his hits "Without You" and "Everybody's Talkin'" (7)
 6 Shaggy is in denial about this Number One hit (2-5-2)
 7+24A I'm on the phone trying to get Foo Fighters' very first single (4-2-1-4)
 8 Helen and Pat confused with each other over White Stripes' music (8)
 14 Lager keg spilt by King Crimson man who went solo with 'I Believe In Father Christmas' (4-4)
 15 Group that had an 'Unbelievable' start in 1990 (1-1-1)

- 19 Electronic dance band start rocking (1-1-1)
 20 Their albums include 'Hombre Lobo' and 'Tomorrow Morning' (4)
 21 (See 4 down)
 23+33A "Tonight the ___ lights are gonna find me, shining like the sun, smiling having fun, feeling like a number one", 1980 (5-7)
 25 "Live those dreams, scheme those schemes/Got to hit me, hit me, hit me with those ___ beams", from Frankie Goes To Hollywood's 'Relax' (5)
 26 (See 1 across)
 27 Part of statue relates to Russian girl duo (1-1-1-1)
 30 Chase & Status at last have the '___ Credits' (3)

Normal NME terms and conditions apply, available at NME.COM/terms.

Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, March 22, 2011, to the following address: Crossword, NME, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

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



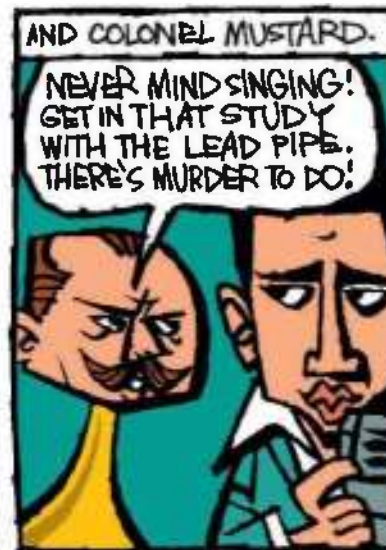
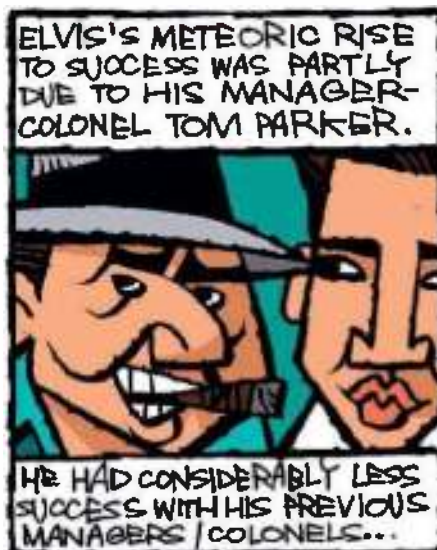
FEBRUARY 26 ANSWERS

ACROSS
 1+26D Under Cover Of Darkness, 10 Hot Mess, 11 Content, 12+27D Thin Lizzy, 14 Hide, 15 Hal, 17 OK Go, 18 Remedy, 20 Dress, 21 USA, 22 Kansas, 25 Lackey, 26 Overkill, 29 Hands, 32+33A Blue Zoo, 34 Win, 35 Oasis, 36 Yankee.

DOWN
 3+16A Eyes Open, 4+24D Cash Machine, 5 Vaccines, 6+28D Rinse Me Down, 7 Flesh, 8+2D Little Baby Nothing, 9 What You Know, 13 Hours, 14 Hersh, 19 Yuck, 23 Needles, 30+31D New Song.



POP - A COMPLETE HISTORY!



FANMAIL

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

Edited by Mark Beaumont



LETTERS@NME.COM



FACEBOOK.COM/
NMEMAGAZINE



TWITTER.COM/
NMEMAGAZINE



NME.COM/BLOGS

The Big Issue

Keeping us locked in email battle this week...

Win!
THE LETTER OF
THE WEEK WINS
£50 TO SPEND AT
zavvi.com



LET US BE FRANK

From: Stephen Mitchell

To: NME

I wanted to drop you a line to say how much I enjoyed your 100 Gigs You Should Have Been At issue. Whenever me and my mates get back from a messy night out we always end up talking about pretty much this exact same subject, so it was kinda like having the ultimate post-party pow-wow, with a fantasy cast of some of the most seasoned giggers imaginable. I actually had the honour to attend one of the legendary shows on the list too. Oh yes, that fateful night that Gallows laid a little dive boozier called The Old Blue Last to waste, what a bloody night! It's engraved into my psyche for ever more, and what a thrill to see that it was not only one of the most legendary gigs I've ever been to, but one of NME's also. I feel almost like I've been bestowed with some kind of military badge of honour or something! Attention!

NME's response...

From: NME

To: Stephen Mitchell
Arise Private Mitchell, and welcome into the tinnitus-addled, beer-gut strewn, slightly worse-for-wear-looking world of gigging soldiers. Join us in the

eternal fight, trudging through vomit-reeking dives, watching improv-jazz-hardcore warm-up bands, in the faint hope one band in every 50,000 of these soul-crushing sets might turn out to change the

course of music history, thus giving us the ultimate reward - some great pub anecdotal band ammo!

From: Stephen Mitchell
To: NME
Do I get a badge?

From: NME

To: Stephen Mitchell
No, I'm afraid you don't Stephen.

Get in touch at the above addresses. Winners should email letters@nme.com

STATUS CHASING

To: NME

From: The Reader

I would like you to take another look at your previously published album review for 'No More Idols', by Chase And Status (featuring various accompaniments) (*Indeed, I always order it with a side of crabmeat pâté - MB*), and tell me whether or not you believe it fits the description of an album review, and see whether or not it reaches the standards of an output that 'prides' itself on representing 'new', exciting music. Failing this, would you be able to re-review this album, as it provides a less than adequate representation of an album release that reached Number Two in the UK album charts?

From: NME

To: The Reader

Imagine if you will, dear Reader, that I were to come to the Dagenham wine bar where you work scraping solid wads of poorly cut cocaine off the cistern every Sunday morning and ask you what you think of a band that I like - say, I dunno, Brother. "Scrawny, over-hyped, wannabe-Gallagher fuckwits!" you might be expected to respond, at which I repeatedly demand you reconsider your opinion on the basis of some spurious inconsequentiality that has nothing whatsoever to do with whether a band are any good or not - say, I dunno, being Number Two in the UK album charts or something - until you eventually agree with me. You'd tell me to fuck right off, wouldn't you? And you'd be right. Fact is, reviewers occasionally find an album warrants only

their most alien-blood bile, and your haughty objection to this makes you either a) extremely enlightened, b) extremely deluded, or c) extremely likely to be a low-ranking press officer at their record company chancing your arm for a re-evaluation that ain't soddin' coming - MB

MCCULLOCH CULL?

From: Oona Goodman

To: NME

Re: your Best Frontmen feature. Who voted and how was Ian McCulloch of Echo & The Bunnymen left out?

From: NME

To: Oona Goodman

As with all of our lists, Oona, we left it to the College Of Cardinals of the Catholic Church to come up with the final shortlist, and they know fuck all about great rock'n'roll frontmen, obviously. They are, however, world experts on the list we've been leading up to sneaking past them all these years: our Top 50 Religious Leaders Bearing A Startling Resemblance To Fat Tony From *The Simpsons*. Talking of which we're currently taking submissions for numbers two to 50, if anyone has any bright ideas - MB

NOT-SO-FLASH GORDON

From: Gail Davey

To: NME

Wow, I just heard what Gordon from Bloc Party's been up to. As a life-long Bloc fan, I'm absolutely gutted. Young Legionnaire are awful. I don't mind the odd bit of punk or emo, but who are they kidding? Even all my hardcore mates, who have flesh tunnels and straightened fringes, seem

to think that it's a shit attempt. Sorry to sound like a mum, but it just sounds like one big hookless racket. Where are all those brilliant choruses and melodies everyone came to love about BP? I've heard it on the radio a few times now and each time it comes on I immediately switch off...

From: NME
To: Gail Davey
 I must say, Gail, I'm on your side on this one. Not only am I yet to hear a YL tune with any, erm, tune, there's something distinctly fishy about ageing schmindie has-beens suddenly deciding to live out their hardcore dreams after a career of jangling. But, different strokes, I've spoken to a fair few peeps that seem to favour it to Kele's booty-bass rebirth, which to answer your question of where all BP's hooks and melodies have disappeared to, is probably your best for searches.

From: Gail Davey
To: NME
 I loved 'The Boxer', but after a week of playing Kele's album I'd had enough. Bring on the Bloc Party reunion, I say!

From: NME
To: Gail Davey
 Believe, Gail. I reckon right about now, Gordy, Matt, Russell and Kele are about six months away from thinking along exactly the same lines...

BROTHER BEYOND?

From: Joe
To: NME
 Is it too early to launch my brother tribute band, Step-Brother?

From: NME
To: Joe
 Too early? You're way too late, mate! I've been touring the nation's chicken-wire venues for months as Brother From Another Mother - our sh*tick is to claim we're the best band since No Way Sis and slag off the likes of Bumford & Sons, Doris & The Machine and The ZZZ - MB

STRIPES STRIFE

From: Djuna
To: NME
 After reading Gary Stafford's letter in the fanmail section



STALKER

From: Emily
To: NME
 "This is me (on the right) and my friend Polly with Alisa Xayalith from The Naked And Famous!"

of the magazine (March 5), I felt like punching something. What a self-righteous git. I think we all know what year it is, thank you very much, and I just want to say, Gary, you may not care about amazing bands like The White Stripes, The Libertines and The Strokes but, to quote you, I 'give a flying fuck' about them. You must either a) not understand English or b) be too stupid to read the article you're

Jack and Meg: still big news



complaining about, because it plainly says on the cover that The White Stripes have split up. That counts as 'news' to me and for fuck's sake - The Strokes are releasing a new album this month, another credible piece of 'news'. I'm afraid not everyone is young, shiny and new in the world of music and, if they were, many great albums released in the latter part of a band's history would never have been made. Imagine a world where bands were tossed to the gutter after five years of fame. Radiohead would become just a group

WALL OF (NEW) SOUND

Well, that was something unexpected for the weekend. Just as we were clocking off in the NME office last night, a chance look at arcticmonkeys.com revealed a brand new track, 'Brick By Brick', complete with new video, presumably from their next album.

It's an impressive move, because Alex Turner and co only returned from recording in Los Angeles a matter of weeks ago.

Obviously the Monkeys aren't going to release their A-game comeback single in this manner, so it's probably only fair to judge 'Brick By Brick' as something of a teaser from the band's fourth studio effort.

While it's the poppiest thing the band have done in a while, 'Humbug's' beefed-up rock'n'roll fuzz has not been surrendered, suggesting the band have managed to combine both sides of their personality for the forthcoming record... or not.

Read Paul Stokes' full blog now at NME.COM

Best of the responses...

They are back. You can't really say much as we know nothing as of yet but this song sure is a tune that will be played on repeat many times to come. Turner's solo album will supply fans with the slower, more basic songs they long to hear. I think they're

gonna do great whatever direction they choose to go. Morgan

All the 'fans' of their debut are going to say it's shit... These are the people that slated 'Humbug'. 'Humbug' was great, so is this. rotheboat16

Shit By Brick Fred

Listened to it twice, and I think it's utter crap. Everlong

Complete shit... they need to look into the future. Withnail

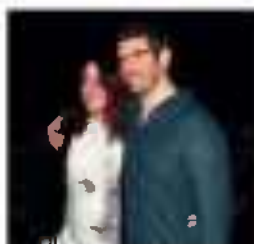
The lyrics, one of my favourite things about Arctic Monkeys, are basic at best. Hoping it won't be on the new album. Ali

Doing Yorkshire proud yet again, simple as that. Craig

of old, drunk men sitting in a pub in Oxford, trying to convince people that they were once a very famous band. Oh well, I do like Yuck, at least we agree on something.

To: Djuna
From: NME
 Very true, Djuna, for Gary to suggest NME shouldn't have marked the passing of The White Stripes to such an extent was like claiming The New Testament shouldn't have bothered covering that trifling 'resurrection' nonsense, or that World Cup finals should only be televised for the first 73 minutes. And while you're also right that we're here not just for the 'new' things in life but to illuminate how rock's past has informed and shaped its present, I do find myself mildly aroused by the idea of Radiohead swinging fists around an Oxford Wetherspoon coughing,

"We cooda bin contendaaaaahs!" and eking out a living re-recording their songs for adverts. Just think: 'Everything In Its Homebase', 'Everyone Can Eat Ginsters', 'Planet Radox', 'We Suck Any Car (Dot Com)', 'No Compares', 'These Aren't Any Weird Fishes/Arpeggi', They're M&S Weird Fishes/Arpeggi...'. Um, did someone say 'pub' before? - MB



STALKER

From: Jonathan
To: NME
 "Me and Angelos Epithemiou after his gig at the UEA in Norwich. Such a nice man!"



SAVE 1/3 WHEN YOU SUBSCRIBE TO NME!

Go to NME.COM/march or call 0844 848 0848 and quote code 12P



DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

TJINDER SINGH *Cornershop*



QUESTION 1

On which side are you standing on the cover of Cornershop's 2000 side-project Clinton's album 'Disco And The Halfway To Discontent'?

"On the left side of the reflection in the camera lens. I can remember. Our new collaboration album, 'Cornershop And The Double 'O' Groove Of' is much like the Clinton album, but the vocals are all done with a singer called Bubbley Kaur who we've worked with in the past. Every song goes off in a different sphere. We were totally straight when we did it but it sounds more way out than anything we've ever done."

Correct

QUESTION 2

Your debut EP 'In The Days Of Ford Cortina' came on curry-coloured vinyl. What is officially Britain's most popular dish?

"Is it chicken korma?"

Half a point.

Chicken tikka masala

"I was half right."

QUESTION 3

What does the character Jerry St Clair win by singing 'Brimful Of Asha' in series two of Phoenix Nights?

"A pint?"

Half a point. A year's supply of Japanese lager

"I was quite close."

QUESTION 4

Your previous band General Havoc's only release was 1991's 'The Fast Jaspal EP'. General Havoc is also a robot in what popular children's franchise?

"We were called The General Havoc but everyone puts General Havoc. It annoys me immensely that the 'The' is not on there. The name General Havoc came from a pub we used to



like called the General Havelock. But I've got no idea about the robot."

Wrong. Power Rangers

QUESTION 5

'Brimful Of Asha' got to Number One in the UK in 1998 after Fatboy Slim famously remixed it. How much did he charge for his services?

"The story is that he did it for free because he liked it so much, but I think some money did change hands afterwards."

Correct

QUESTION 6

Which late-'90s/early-noughties Radio 1 DJ's used 'Sleep On The Left Side' as their backing track?

"Mark and Lard. 'Candyman' was used in a Nike advert in 2008. 'Who Fingered Rock'n'Roll' was used in Germany recently. Anything which broadens us out makes us feel happy."

Correct

QUESTION 7

Noel Gallagher and original Oasis bassist Guiggy appear as guest musicians on your 2002 album 'Handcream For A Generation'.

According to Noel, how did Guiggy quit Oasis?

"Did he just walk out?"

Wrong. He quit by fax

"That's very decent of him."

QUESTION 8

Your 2006 single 'Wop The Groove' featured guest vocals from Happy Mondays backing singer Rowetta. Rowetta went on to finish in what position in the first ever series of The X Factor?

"I didn't see a bean of it. Was she runner-up? When we were recording we also filmed her a little, which she hated. Within a week, she was on The X Factor, so she must have got used to it. We loved working with her, she's a great person."

Wrong. Fourth

QUESTION 9

How many people, to the nearest 500, 'like' you on Facebook?

"Far too little. 2,500."

Correct. 2,347. Including NME 'cos we just 'liked' you too

"That's very good of you."

QUESTION 10

You got your first taste of NME interest when then staff writer Steve Lamacq saw you play a gig where?

"Harlow. Steve is from Harlow and he'd come down to see us. He asked the promoter what he thought of us and the promoter said he thought we were the worst band he'd booked in 10 years. And all the intrigue went from there. Ha!"

Correct



From his mile-high crane, Lamacq can see the whole indie-verse

Total Score
6/10

"That's not bad. I like to think my memory is Ar. I think it's still there. Other things might have gone, but the memory's still there."

Coming Next Week

OUT
WEDNESDAY
MARCH
23

READING & LEEDS

AMAZING 2011 LINE-UP REVEALED

HEADLINERS UNVEILED! EXCLUSIVE INTERVIEWS! WEATHER PREDICTED!

+

GLASVEGAS
LET LOOSE ON EUROPE

CAT'S EYES
LIVE WITH FARIS' NEW BAND

BROTHER
"WE HATE CHAPEL CLUB"

T H E S T R O K E S
A N G L E S

The New Album
21st March

