

INSIDE THIS

"READING AND LEEDS ARE THE PINNACLE"

MUSE HEAD UP OUR READING AND LEEDS PREVIEW



"IT WASN'T LIKE A CULT OR ANYTHING..." CAGE THE ELEPHANT DENY 'ACID CHILDREN' RUMOURS



"I HIRED A LIVE WOLF AND COVERED MYSELF IN PYTHONS"

PATRICK WOLF'S COFFEE MORNINGS ARE GETTING A LITTLE OUT OF HAND

WEEK

26/03/2011



"We didn't buy a Fabergé egg!"

THE KILLS' JAMIE HINCE AND ALISON MOSSHART REFUTE ALLEGATIONS THEY SPENT MILLIONS ON A GOLDEN EGG... OH. AND TELL US ABOUT THEIR CRACKING NEW ALBUM



"We call it 'road gay"

DUFF MCKAGAN ON FANCYING HIS BANDMATES



"WHEN I HIT THE GROUND, IT WAS THE MOST RELAXING SENSATION I'D EVER FELT"

GLASVEGAS' JAMES ALLAN ON HIS OD CATASTROPHE

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"THIS IS FUCKING SOLID"

OUR QUIZZING OF MILES KANE, THAT IS. NOT, LIKE, HIS STOOLS

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ON REPEAT

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





JUSTICE

Civilization

There are probably cooler ways to make your long-awaited return-it's been four years since 'Cross'-than with an advert for Adidas starring Katy Perry, BoB and David Beckham. In fact, it's the most shameless corporate hook-up since The Blackout Crew got sponsored by Pot Noodle. What will you do for your next trick, guys? Pen a jingle for Exxon Mobil? Get Fred 'The Shred' Goodwin in on guest vocals?

Obviously this doesn't matter when the song - 'Civilization', taken from the French duo's upcoming second album - is as pulverisingly good as this. Taking their childlike massed vocals

It's as sleek, anthemic and pulse-quickening as anything on their debut

and bludgeoning beats and making them more so, it's as sleek, anthemic and pulse-quickening as anything on their debut. It's just annoying that it's accompanied by a video in which superstar bellends

such as Lionel Messi kiss shirts, score penalties, slam-dunk etc. It's not clear what the link is: it's not like Gaspard Augé and Xavier de Rosnay look like sporty types. They're more the types to skive off games lessons to smoke Gitanes. Meanwhile, are their fans impressed by all this Lycra-clad leaping around? I've been to Justice gigs and, sure, there's a lot of sweating and raised heartrates, but for a rather different reason.

Still, what can you do? It's a great song. Probably even better listened to while wearing expensive trainers and rolling around on a heaving pile of money.

Luke Lewis, Editor, NME.COM Watch the video on NME.COM



BATTLES

Ice Cream

Distracting us from Tyondai Braxton's absence is the presence of tropical dance weirdo Aguayo, who proves the perfect saucy topping to this grunty, squelchy, jubilant freakout.

Duncan Gillespie, writer On pitchfork.com now

THE NATIONAL

Think You Can Wait Lyrically nailing the unremarkable endeavour of not being a total fuck-up is The National's calling card. On this sleepy new song from Tom McCarthy's new film Win Win, Matt Berninger's oaky voice splinters with apology, asking, "I'm out of my mind, think you can wait?". The answer's in guest vocalist Sharon Van Etten's reassuring balm.

Laura Snapes, Assistant Reviews Editor On twentyfourbit.com now

TV ON THE RADIO

Caffeinated Consciousness The second escaping ray from new album 'Nine Types Of Light' is firmly in the funky and swaggering part of the spectrum. The major-label ambition is certainly audible in its muscular, Mike Patton-fronting-Talking Heads groove. Emily Mackay, Reviews Editor Free download from tvontheradio.com

DOMINIQUE YOUNG UNIQUE

War Talk

This lass from Florida raps so fast you only register the words three days later. So at first, I thought this was nonsense, then when I was doing the washing up at the weekend I suddenly went "She's a genius!" This is the coolest girl on the block going, "I'm hotter than you, harder than you, get off my street. ' Motherfucking cracking.

Martin Robinson, Deputy Editor On prettymuchamazing.com now

PONYTAIL

Easy Peasy

Few manage to capture the sound of butterflies in the stomach as precisely as this Baltimore group. The lead track from their forthcoming third LP hones their fidgety math-pop and Molly

Siegel's skittish yelping into a delightfully melodic nugget of sunny goodness. Tom Edwards, writer On pitchfork.com now

THE KILLS

Until recently, The Kılls seemed more like a study into guitar-group clichés than a real band. Thank fully, hanging out with music's Mr Natural, Jack White, has chilled out Alison Mosshart no end. 'DNA' is strong, simple and self-assured. D- for effort, A+ for achievement.

Krissi Murison, Editor On soundcloud.com now

BURIAL, THOM YORKE & FOUR TET

So the only supergroup who can walk down Watford High Street come up with a first release called 'Ego'? Still, with trembling marimbas and Yorke's wispy vocals floating on gentle breakbeats, the 'super' tag proves entirely justified.

Paul Stokes, Associate Éditor

thing that impresses the most.

On abeano.com now

WHITE DENIM

Anvil Everything Spaghetti Junction song structures? Math metal fretboard jiggery pokery? Acid-fried vocals beamed from a faded Texas afternoon? Mais bien sûr. It's the ease with which they do their berserk

Tim Chester, Assistant Editor, NME.COM On whitedenimmusic.com now



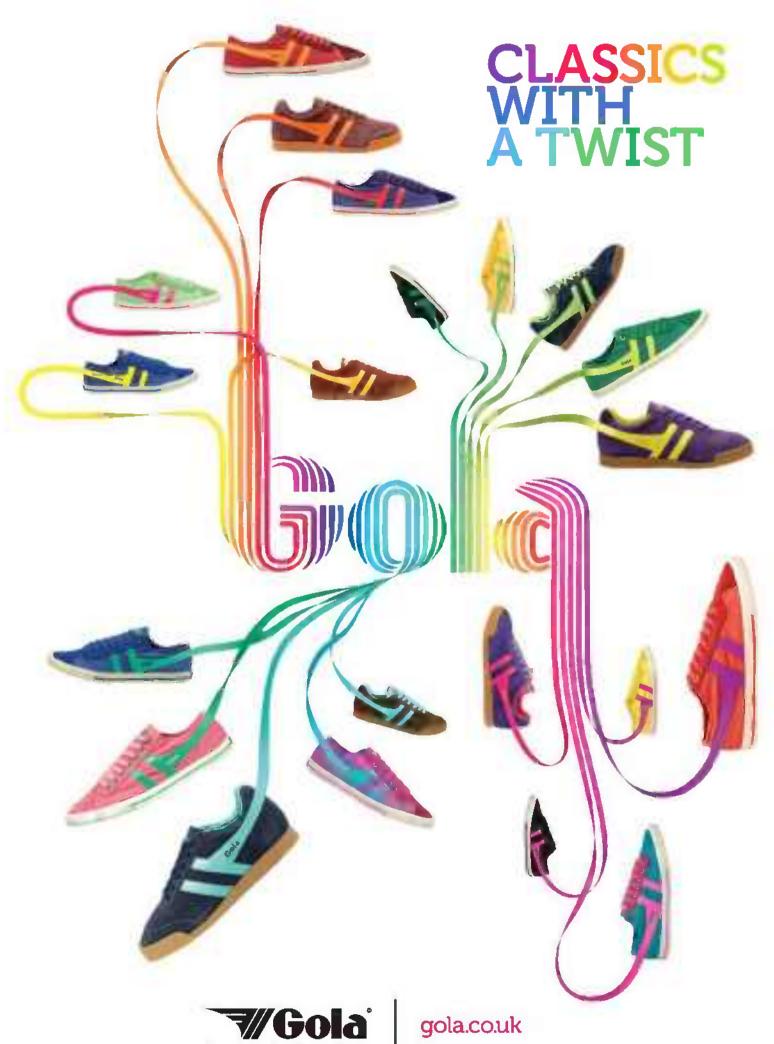
FEVER RAY

The Wolf

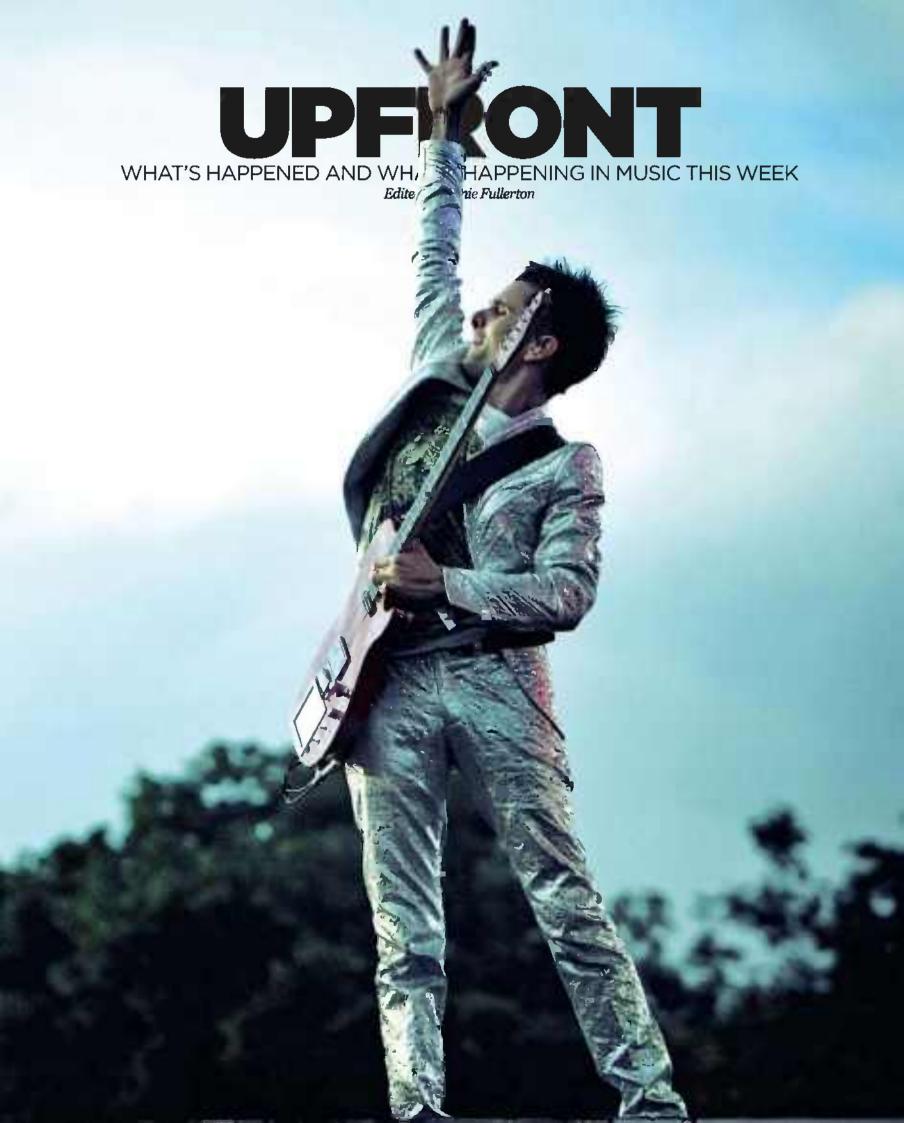
The drone that kicks off the usual spooky Fever Ray rumbling here is the same noise that occurs when weird OAP child thingies The Espers are about to lose their shit in '90s Manga flick Akira. That alone makes it brilliant, and Karın Dreijer Andersson's chilling howl lifts it into the realms of beyond.

Mike Williams, Features Editor On pitchfork.com

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



Gola°



"WE'RE PUSHING THE BOUNDARIES OF WHAT'S POSSIBLE"

With Muse returning to the Reading And Leeds Festivals to headline after five years away, Matt Bellamy and co tell **Barry Nicolson** how these shows could change the band forever



"We've always seen Reading and Leeds as being pretty much the pinnacle of all rock concerts," says an audibly chuffed

Matt Bellamy, whose band have just been confirmed to headline this year's double-header - along with My Chemical Romance, and The Strokes and Pulp, who will co-headline.

The band have a long history with the festivals. They first went to Reading as punters in 1994 and got stoned for the first time while watching Cypress Hill ("Their entire production was a 15ft hand holding a spliff," recalls drummer Dom Howard fondly), then in

What are your memories?

Dom: "I've said it so many times before, but Reading was the first festival we ever went to, back in 1994 when we were teenagers, and so it felt like such a huge achievement for us to be headlining the bloody thing. It brought back a lot of memories and retrospective feelings about our younger years. And we're looking forward to it just as much this time. We can't wait to get back."

Have you got anything special planned for this year?

Dom: "Well, it's going to be a very different gig, because we won't have played in England for almost a year by then, and we really don't want to do

a similar kind of show to what we did at Wembley. We want to do something special, so that this feels like a real one-off." Chris: "The thing 1s, we've kind of stopped touring

'The Resistance' now, and we felt that if we were going to do these shows, we wanted to make it something unique. We've been touring the last album for a year and a half, and people have seen that show already, you know? So we've been thinking for a long time about what we can do - we were talking for a while about doing some sort of B-sides set, or playing stuff that we haven't played for a long time. There are a lot of

Does that mean we can expect a more retrospective set?

older songs that never get a look in."

Matt: "Well, we realised that it's been ro years since the release of 'Origin Of Symmetry', and that album was the first one we made that was... I don't want to say 'competent', but it was our first fully thought-out album. These are going to be our last gigs for a while, and in some ways I suppose it will feel like we're drawing a line under one phase of our career. The first album, to be honest, didn't really feel like much of a breakthrough. It was on the second album that things really started happening for the band, and when we focused on the live side of things much

more. So it'll be like coming full circle: we've gone off on one a little bit, and now it feels like the right time to really pull it back and remind ourselves of what we were actually doing to years ago."

Dom: "'Origin Of Symmetry' was an important album for us, because it felt as though we'd really changed as a band from 'Showbiz'. We'd become different

Beady Eye

White Lies

Noah & The Whale

The Vaccines

Metronomy

Patrick Wolf

The Naked And Famous

FESTIVAL REPUBLIC

The Horrors

people, we'd grown up a bit, and we definitely changed as a live band over that period - and drastically so as a studio band. We really lost ourselves in the mad epicness of some of the music we went on to make over the years. So it felt like a real turning point for us, and it feels right to celebrate the things we've achieved over the last to years."

"It's probably the last time some of these songs will ever be played live"

MATT BELLAMY

2000, when they made their chaotic debut appearance, bassist Chris Wolstenholme's train to Leeds was delayed and he ended up missing half the set. This time around, however, they're planning on writing a whole new chapter, with a setlist that promises to be heavy on material from the band's pivotal second album, 2001's 'Origin Of Symmetry', and one that far outstrips the time they headlined the second stage and employed a group of old schoolfriends to moon at the audience ("We were young and stupid" exclaims Dom). They're planning an audio-visual spectacular that Chris promises will "push the boundaries of what's possible at a festival". It's sure to be epic. And it should be, as the band have told us that the gigs could be the most vital they've played so far. Mainly because Matt has admitted that the shows could see the band "draw a line" in their career. Over the next six pages we've got chats with the major players on the festival's line-ups - but first, let's get to the bottom of what this all means for Muse.

It's been five years since you last headlined Reading and Leeds.

AUGUST 26-28 - LINE-UP SO FAR READING: FRIDAY READING: SATURDAY READING: SUNDAY LEEDS: SATURDAY LEEDS: SUNDAY LEEDS: FRIDAY MAIN STAGE MAIN STAGE MAIN STAGE My Chemical Romance The Strokes, Pulp Muse 30 Seconds To Mars (co-headliners) The Offspring Elbow The National Interpol Deftones Jimmy Eat World Friendly Fires Rise Against Madness Enter Shikari Bring Me The Horizon Two Door Cinema Club New Found Glory The View Seasick Steve Frank Turner The Blackout The Pigeon Detectives Taking Back Sunday Architects The Joy Formidable We Are The Ocean NAME/RADIO 1 STAGE NME/RADIO 1 STAGE

NME/RADIO 1 STAGE

Jane's Addiction Crystal Castles Bombay Bicycle Club Everything Everything The Kills **OFWGKTA**

FESTIVAL REPUBLIC STAGE

The Midnight Beast

Chapel Club Cage The Elephant

2manydjs, The Streets

(co-headline)

Death From Above 1979

Panic! At The Disco

Warpaint

FESTIVAL REPUBLIC STAGE Peter Doherty

ALTERNATIVE STAGE

Appearing over the weekend: Tim Minchin, Lee Nelson, Russell Kane, Henry Rollins, Mark Thomas

NME has five pairs of tickets to each site to give away. See NME.COM/win for details

See NME_COM/festivals/reading-and-leeds for more information

UPFRONT READING MEEDS

As a band, you guys have always been about progression. Isn't it dangerous to start flirting with nostalgia now?

Matt: "Haha! Not really, because this is a real one-off It's probably the last time some of these songs will ever be played live again, to be honest. Our albums have always been about moving forward, sound wise, and the next one will continue with that."

"We could end up reminding ourselves of how to start again"

MATT BELLAMY

Speaking of the next one, can we expect to hear any new songs?

Chr is: "I don't know, to be honest. We've just had a bit of time oft, and there's not really been any communal work done so far. Matt and Dom have been living in LA, and the three of us haven't really had a chance to get together yet and start working on new stuff. Matt's got a few things he's been working on, but in all honesty, our intention was for 2011 to be a quiet year. The plan is for the three of us to move back to I ondon towards the end of the year, and then start making the album from about October onwards."

Matt: "We might do, if we've had the time to create anything by then. It's not out of the question. With the next one, I want to incorporate a bit more of the live show onto the record. On the last couple of albums, it's felt as though we've been pushing the boundaries outside of what we do live. So the whole reason we're doing Reading and I ands is to keep us fresh for that One way or another, those gigs will have some kind

of impact on the record. We could end up drawing a line, or reminding ourselves of how to start again."

You've mentioned that the production will

be different from 'The Resistance' tour. Can you let us in on any more details?

Chris: "We're going to take it as far as we can. We're going to push the boundaries of what's possible at a festival. There are obviously certain things we can't do when we did the Wembley shows, the production was being set up all week! But we've managed to pull off some pretty spectacular stuff at festivals before, and there's no reason why we can't do that again."

Dom: "We're going to try and set up the whole stage like the 'Origin Of

Symmetry' cover, and have those weird, crooked, Tim Burton style antennas – or goalposts, or whatever they really are – onstage, and try to bring that whole cover to life, to create a 3D version of it. It's going to be very cool. It's going to be exciting and interesting, and very visual."

o, a set of rarities and little heard oldies (with, Dom insists, "A proper rock-out at the end")? Juxtapose I with a unique stage set never to be reproduced again? The possibility—if not exactly the promise—of new material, and a show that the band will use to decide their future

direction? Count us in for that.

"Every gig is unique in its own way," says Dom, "and particularly the big ones. I hey all feel very different to each other. But Reading and Leeds especially is going to be fun .."

Watch exclusive video interviews with Muse and festival boss Melvin Benn, plus get the latest line-up news, pictures and more at NME.COM/festivals. Tune into NME TV on Sunday (March 20) for the 100 festival anthems special from 4pm. For a full gallery of bands playing Reading and Leeds, and our 25 greatest Reading and Leeds moments, head to NME.COM/photos







So you're headlining Reading and Leeds! Exciting.

Gerard Way: "Huge, huge fucking honour. A childhood dream. It was a bit negative and combative [back in 2006, when they were bottled at Reading] and then it turned into something magical. I remember talking to Mikey [Way, bassist] at the end of that show and saying, in a positive way, 'I never want to play this again unless we're headlining it.' Kind of what Freddie Mercury once said when Queen played this French festival and they got booed off. I didn't say we would never play unless we were headlining, I just said, 'Let's come back and headline this later on."

There are worse cues to take than ones from Freddie Mercury.

"I plan to channel as much of him as I can. We're going to try to bring as much production as possible, we're going to try and make it as memorable and special as possible. It's not just gonna be us and some lights. I think we're really going to try and do something special."

Any ideas?

"We're thinking about maybe opening up with a newer song that we might not open up with usually. We're talking

about potentially bringing extra musicians, maybe extra percussion. We're talking about maybe a way if you're not even totally a hardcore fan you could still enjoy the show. I remember seeing MIA in Brixton recently and I was blown away. I enjoyed every song because it was such a visual assault as well as an audio one. All we're concerned with is putting on a great show, we don't care if we lose money or break even."

"After 2006 I said, 'I never want to play Reading and Leeds again unless we're headlining"GERARD WAY

This isn't your first UK festival headline slot, because you did Download in 2007. You were bottled then too...

"We did that and it was weird. Even when we got the offer I remember thinking, 'That's not our scene any more.' We definitely started with a lot of roots in punk and metal. And, not to include true metal like Iron Maiden

here, but I'm a very vocal non-fan of nu-metal - I've never supported it, I think it's music that objectifies women. I saw us as a large opponent to things like nu-metal and I still do. I love stuff like Killswitch Engage, bands like them and Dragonforce, but I don't buy into macho metal. I think it's bullshit. It's mostly posturing and ripping off your heroes, and I don't think it's very good. So getting into that festival, even before we went on, it felt like not the right place

for us because we'd progressed so much from being a band with metal roots and we weren't that any more. We weren't a band for people that just wanna hit each other. So that was

a little cold, it wasn't combative, it was just a little cold so I got offstage that night and I wasn't pleased at all with having even been there."

And that's not going to happen this time,...?

"No, this [new album 'Danger Days: The True Lives Of The Fabulous Killjoys'] is definitely the young record.

We've made the pure rock'n'roll rebellious dance album. Right now this is the right time for us to headline Reading and Leeds. I don't know about coming back in 15 or 20 years as a 'legendary' band, that doesn't interest me. 'The Black Parade' would have been too early for us. Playing it at the height of what we do seems perfect. I don't think it's too early to play Reading and Leeds, I don't think it's too old. I think it's just the right time for us."

You're on opposite Beady Eye how about that?

"Oh no, I didn't know that! Bummer, because I really wanna see that! That's quite a bummer. But that happens a lot. We played a festival in Germany and we were up against Muse and it was still an amazing show."

But it's like the rock tribes against each other. Your fans are certainly not like theirs.

"Oh, mods and rockers? I've always felt the beat connection to The Who, so I've definitely referenced rockers versus mods a lot of times! But I don't know, I would definitely love to have gotten to see Beady Eye. I'm a huge fan of him [Liam], a fan of his brother and of Oasis, so I think it'll be fine. I think it'll be good."



cc that? It's Julian from The Strokes – on a stage! Playing at the band's first festival of the year! Yup, last Thursday (March 17) Jules and co played at Austin's SXSW, and they'll be playing their only UK festy shows of the year at Reading and Leeds.

The band will be co-headlining the Main Stage with Pulp – they'll play last at Reading, while Jarvis and co will play last at Leeds. Weirdly, they were alongside the same band the last time they played the event, in 2002. It should be a touch smoother this time round – back then Julian Casablancas had to play sitting on a stool because he'd injured his leg. Check the Austin setlist below for the kind of 'Angles' we're expecting them to take when they come over in August.

The Famous Five: all grown up and ready to rock



THE VACCINES

INCLUDES THE SINGLE

IF YOU WANNA

Gratisfaction Hard to Explain Last Nite

The Strukes, Austin. 3/17/11

What Ever Happened
The Modern Age
You Only Live Once
Under Conce of Darkness
New York City Cops
You're So Rught
Lader Control
Someday
Juscebok
Life Is Simple in the Moonli
(East) Win
Taken i ex a Fool
Lake It On Leave to

— WHAT DID YOU EXPECT FROM THE VACCINES? —

NME 8/10 • Q **** • UNCUT **** • MOJO **** • THE FLY ****



LIAM: "WE'RE NOT SCARED OF THE STROKES"

Sounds like LG's confident about Beady Eye's Reading and Leeds slots. Here's some words from the other biggies heading for those green fields – and the man in charge of it all

"BEADY EYE IS FOR EVERYONE, KNOW WHAT I MEAN?" BEADY EYE

Reading: Friday, Leeds: Saturday



This'll be one of your first big outdoor shows. Well, sort of: you're headlining the tent. Liam Gallagher: "I'm up for it. I mean,

at the moment we're all definitely just fucking bang into these little gigs. But when the time comes I'll comfortably fucking fit back into that dress."

We can assume you're not big on either Muse or My Chemical Romance. Bothered much about The Strokes?

"We weren't fucking scared of them the first time we heard them. We're not fucking scared of them now!"

This will also be one of the first times you've played to nondiehard fans.

Well, that's the name of the game, to fucking get new fans. I mean, obviously all the Oasis fans jumped on board and got involved and all that and liked it. But it's there for anyone. Beady Eye is for anyone, know what I mean?"

So why should the floating voters come and see Beady Eye?

There's going to be people out there that are getting a little bit more from Beady Eye than what they did Oasis. There's not a day that doesn't go by when you don't want to get up and fucking mean something to people."

"IT'S GOING TO BE A BIG SHOW, BUT NOT LIKE JAMIROQUAI" FRIENDLY FIRES

Reading: Sunday, Leeds: Friday

Are you bringing the carnival with you again this year? Ed Macfarlane: "It's going to be a bigger live show, we're going to have more members

onstage. Backing vocalists, brass... but not in a Jamiroquai kind of a way, more in a Talking Heads, *Stop Making Sense* kind of a way."

Did you go to the Reading or Leeds festivals before you were playing on stages there?

"Yeah, the first time I went to Reading my mum waited outside in the car for me – I wanted to go and see Deftones. But the last time we played Reading [in 2009] was my favourite – with the carnival thing. We didn't want to overdo the carnival, so we only did it about four times, it felt like a landmark."

While we've got you, you've just announced that your second album, 'Pala', is out on May 16. Can you give us a few teasers?

"Yeah, there are plenty of big, lush, dense choruses. 'Hawaiian Air' is my favourite song on it. It doesn't sound like anything we've done before. It has a sampled Hawaiian slide guitar chopped up. It still sounds like Friendly Fires though; there's no way we could write a song and it could pass the clearance without it sounding like us."

"IT'S ABOUT TIME WE STARTED PLAYING SOMETHING NEW" BOMBAY BICYCLE CLUB

Reading: Saturday, Leeds: Sunday



Jack – a pretty good slot on the NME/Radio I Stage for you this year... Jack Steadman: "Is that big? We got offered a slot nearer

the top but turned it down because we didn't want to clash with The Strokes."

Which is best: Reading or Leeds?

"I've always had a better time at Leeds. One year our set got cut off early, and all the other bands were trashing everything and being like, 'Fuck you!'. We were just like, 'OK, cool – see that hill over there? We're going to go play there now."

So, new stuff on the cards for the shows?

"Definitely – it's about time we started playing something new. We're finding it pretty difficult to play [new songs] live at the moment because there's a lot more singing in the new stuff and the other guys aren't used to it live. I don't think it's ready yet, but it will be."

What's the weirdest thing you've seen at the festivals?

"Weli, I guess when you're on ketamine and you open up your tent zip and you can't see anything and you don't know where any of your friends are... and you walk and see these two guys who've made a cage and they're doing cage fights all night..."

"WE'LL BE PLAYING A MIX OF OLD AND NEW STUFF" THE HORRORS Reading: Friday, Leeds: Saturday



So, Reading and Leeds – have you had some fun times there before? Rhys Webb: "Yup, one of the first times we played someone

threw a pint at me, and I caught it while I was playing."

You should have a new album out by the time of the festival – all new stuff in the set, then?

"We'll definitely be playing a mix of old and new stuff. We're mixing the album at the moment."

"MUSE IS A EUROPEAN EXCLUSIVE" MELVIN BENN Festival chief



Melvin! Good to get Muse back on the festival scene, eh? "We're delighted to have them – oh, and their appearance is a

European exclusive for the festival."

We heard the NME/Radio 1 Stage is going to be bigger this year?

"Yes, we didn't want to make it an outdoor stage, we agreed it would really lose its vibe if we made it an outdoor stage, so we've added wings and just made it much bigger!"



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THE FUTURE'S BRIGHT, THE FUTURE'S ODD

Tyler The Creator is flying headlong towards an unsuspecting mainstream. Mike Williams says it's just what music needs



uck Tyler. Or rather, @fucktyler. Rapper, artist, producer, borderline sociopath, Twitter phenomenon and the first breakout star from the most devastatingly brilliant rap group since the Wu-Tang Clan.

Tyler The Creator, to give him his full title, is the ringleader of Odd Future - a 10-strong pack of chaotic, piss-taking, disenfranchised LA oddballs hellbent on flipping the establishment on its head and running away laughing. But you know this already, because right now, he's surely the most impossible to ignore 20-year-old on the planet. Whether it's his balaclava'd head moshing around the set of primetime US talk show Late Night With Jimmy Fallon, or most recently, stage diving onto a bunch of frothymouthed, finger-flicking teenagers at last week's MTVU Woodie Awards (both of which, along with a load more, you can watch on YouTube), Tyler is fast becoming new music's most ubiquitous force, so much so that two weeks ago his goofy grin (along with the rest of his pack) graced the cover of Billboard, the biggest industry mag in America.

Which, frankly, is amazing news if for you, like me, the lack of discernable personality in 99 per cent of new bands makes you want to reach for a sharpened stick to poke them in the eye until they say something worth listening to.

Having nothing to say is certainly something Odd Future need not worry about. It's what they say that has got people into something of a moral tizz. Six months ago they were a group of hyperactive, hormonally charged teenagers raging against everyone and everything in their homemade skate punk videos and freestyling sessions, rapping about serial killers, rape fantasies and Ritalin. And while being namedropped by everyone from Kanye West, Liars and even Alex Turner might

Underground Hip-Hop"), surreal ("Mom! Dad is trying to eat me out! Make her stop!") and offensive ("I fucking hate Ke\$ha. I will sock her in her fucking mouth. Stupid bitch") bile from his Twitter account, annoying all the right people and building an impenetrable second persona around himself in the style of his hero Eminem. Should even a word of this be taken

seriously? Or are Odd Future messing with our moral codes? Don't ask them. They couldn't give a flying fuck what you think.

And this is what makes Tyler so exciting. On one hand he's a one-dimensional goofball shit-stirrer, and on the other he's a complex riddle of layers to peel back, none of them disappointing. On the surface, he's @fucktyler, alleged misogynist, confirmed antagonist and naive social commentator. Beneath that, he's one of the most talented lyricists and rappers to emerge in living memory, tossing off lines like "Some food for thought some food for death, go 'head and fuckin' eat/

My father's dead well I don't know, we'll never fuckin' meet" ('Bastard')) like he's got a head full of better ones that he can't be arsed to let you in on. Peel back again and you've got an artistic hurricane who directs his own videos, produces the beats for the whole collective, designs all the artwork and is creative director for the entire project. And at the core? A middle class kid with ADHD struggling to control his own creativity, having fun hooking the world on his every word.

Right now, it's all about 'Yonkers', the lead single from his upcoming debut solo album proper, 'Goblin', which should be out on XL around May. If you haven't seen the video yet, watch it now. There he sits, in silhouette like Rodin's The Thinker, flitting between wide-eyed comedic horror and genuine gut-busting terror as blood drips from his nose, a bug crawls across his hand (tattooed with the word 'Kill') and, in a shocking finale, he hangs himself. Love him or hate him, Tyler and his wolf gang are here to stay. The way I see it, the world is a whole lot more exciting since his arrival.



MTV - WONDERFUL ADVENTURES OF ODD FUTURE

Odd Future head to a gig on what looks like a school bus. What follows is the insanity of an OF live show.



EARL SWEATSHIRT

- 'EARL' Running riot on the streets of LA necking pills and

purple drank, 17-year-old Earl's debut track delves into the realms of horrorcore.



HODGY BEATS FEAT TYLER THE CREATOR -'SANDWITCHES'

The broadcast that smashed them into **US consciousness** via Late Night With Jimmy Fallon. The garden gnomes adoming the stage nod to Tyler's meticulous genius.

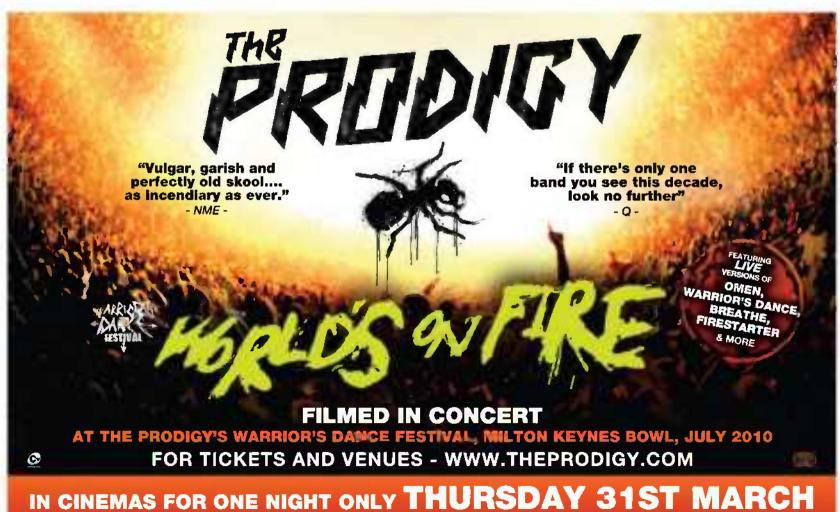
Right now, Tyler is surely the most impossible to ignore 20-year-old on the planet

have spun the spotlight onto them, it's done nothing to tone down the aggressive, misanthropic and completely amoral lyrics that bounce around their incredible 250-plus song back catalogue (Head to oddfuture.com for the nine full albums they've posted up for free).

In fact, it can seem like Odd Future's only reason for existing is to piss off the world in as many reprehensibly fuck-you ways as possible. Tyler, of course, is at the centre of this, spouting bizarre ("Fuck







PETER ROBINSON US **DUFF MCKAGAN**

The rawk icon on 'road gay', why Justin Bieber

rocks and sage advice re: zero per cent financing



- · Duff's columns for Seattle Weekly are very good - they're all online if you have 'the internet'.
- · His new album is really quite noisy.
- · 'Humour' in his fourth answer should, possibly, he 'humor'.

Hello, Duff, I gather you are in a posh hotel suite?

"Ŷes, well where else would I be?"

Well, quite. On the press release I have in front of me you are talking about how you're proud of the spirit of your new album, but you neglect to actually say what that spirit is. So what is it? "Yes. Now. It's a spirit that I found in my basement. Her name is Gertrude. No, it's about the spirit of writing an album on the road then coming off of the road and making the record."

Most bands come off the road with the band members wanting to throttle each other.

"I've been in those bands."

Do you get wound up less easily now?

"I see the humour in things more these days. A rock band is the most humorous, ridiculous thing. And here's the real thing about being on the road: you're on a bus. You're with a bunch of guys. You're away from your wife or your whatever. And, you know, I don't fuck around, but there's no women on the bus. And all of a sudden, well, your bass player's got long black hair, and he's wearing his little sister's pants, and out of the corner of your eye he looks like a hot chick. We call it 'road gay'. We don't actually act on it, but...?

How long would the tour need to be before 'road gay' went the extra step?

"Oh, well, yeah... I think, erm... definitely longer than we were on the road for. We never acted on it. It's just a glance. But then you've got to admit, 'Well, I saw you and thought you were a hot chick."

How did your bassist react? I mean, it's flattering really.

"Well, yes, I think he was flattered. I guess he was."

What will the book you're writing be like?

"Well n's not a self-help book, but it's a part of my story, told in the way I write. I started off thinking about 'How did I go from being this fresh-faced kid to being addicted? The demise, the steps downward... 'I'm too high on coke', 'Take some pills', 'That's taken the edge off', 'Oh, now I'm too down', 'I'll have some more coke', 'I'll have a drink to take the edge off that.' It was a spiral."



Are you pleased with your kids' music taste?

"Grace is 13 and she finds new cool indie bands on YouTube and stuff, and she's into Justin Bieber, And I do that thing - I take them to every gig they want to go to. Justin Bieber concert great. Jonas Brothers, Taylor Swift... My girls grew up on the road with Velvet Revolver and we used to have a game on the tourbus called 'Rocker Or Poser?'. You'd name a band and my girls would have to say whether they were a rocker, ie the real deal, or a poser - someone just doing it for the money or the girls or whatever. And they'd nail it every time."

Is Justin Bieber a rocker or a poser?

"Do you know what, he's a rocker! Man, he actually sings at his gigs, and the band's a real band, and he plays drums and he's fucking great. Justin Bieber is a rocker for sure."

It's good to get official confirmation of this. With regards to the money column you write for *Playboy*, do you have any financial tips for NME readers?

"If you want to buy a car, buy it now with zero per cent financing – you may never see that again in your life. All that stuff you can get financing on, really low rates? Take advantage of this. If you need to buy shit, buy it now."

Sounds interesting. Is this definitely responsible advice?

"And rob a bank. Wear a mask and gloves and have a good getaway driver. Oh, I don't know. Fuck..."

Any other advice to NME readers?

"Don't be a pussy."



MOAN & THE WHALE

KANVE FT DRAKE & RIHANNA

CEE LO GREEN
'BRIGHT LIGHTS BIGGER CITY'

THE VACCINES

THE MAKED AND FAMOUS

THE VIEW

PATRICK WOLF

CASSIUS

THE VACCINES
'POST BREAK-UP SEX'

PLANE: 'WRITING'S ON THE WALL'

MANIC STREET PREACHERS POSTCARDS FROM A YOUNG MAN

BEADY EYE

THE WOMBATS JUMP INTO THE FOG

JAMES BLAKE THE WILHELM SCREAM'

GIL SCOTT-HEROM & JAMIE XX

MILES KANE

THE STREETS
13 'GOING THROUGH HELL'

BELLE AND SEBASTIAN I WANT THE WORLD TO STOP

20 15 TEEMAGER

rundown first every Monday at 7pm SKY CHANNEL 0184 NME.COM/RADIO

Watch the Top 10 chart countdown every weekday on NME TV SKV CHANNEL 382

and learn more about each artist online 7PM EVERY MONDAY AT WWW.MBIE.COM/ CHART



WILD BEASTS

Albatross · BROTHER 'Still Here'

* THE WOMBATS 'Anti-D'

'Don't Carry It AlF * FUNERAL PARTY

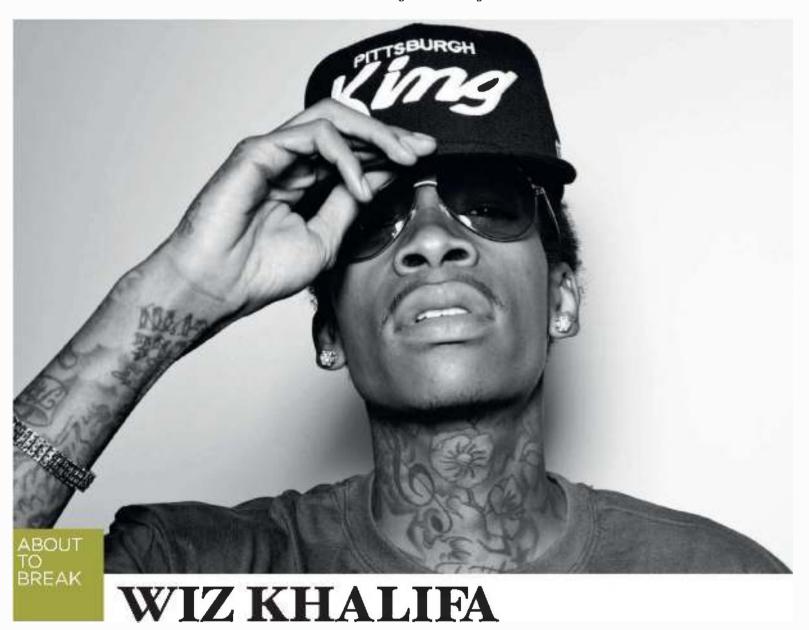
'NYC Moves To The Sound Of LA"



RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Jaimie Hodgson



Pittsburgh's answer to Snoop is ready to tear the charts apart

or the last half century, Pittsburgh's popular image has consisted of abandoned, rusting steel mills and permanently slate skies. That is until Wiz Khalifa dropped his dedication to the colours of the city's professional sports teams, 'Black And Yellow', last autumn and the song instantly re-animated the drab environs.

"The story of Pittsburgh hasn't been told. There's always talented people on the come up, but no major rapper had ever made it out of there," Khalifa says about his hometown. "Its sound is a mixture of everything: West Coast rap, down south crunk, New York and Philadelphia hip-hop. It's eclectic."

Khalifa's style blends melodic cadences, catchy hooks and endless boasts about his prowess with exotic women and weed. Equally adept at singing and rapping, he melds underground rap roots with a pop sensibility. Indeed, 'Black And Yellow' was produced by Stargate, the Norwegian hitmakers best known for their work with Beyoncé, Katy Perry and Rihanna. Other influences include Motown maestro Willie

Hutch and former Temptations singer David Ruffin, whose 1980 'Gentleman Ruffin' album cover served as a model for Khalifa's breakout mixtape, last year's 'Kush & Orange Juice'.

"Soul inspires me as much as rap. So does classic rock and even pop," says Khalifa from Sacramento, before yet another tour date in support of this month's 'Rolling Papers', his first album on Atlantic Records. Earlier this week, via Twitter he lamented being away from his squeeze, Amber Rose (Kanye West's ex), but he's sanguine about his cloudless present.

Chalk it up to his facility with another colour: sticky green. In an interview last year, the lanky and tattooed 23-year-old, born Cameron Thomaz, bragged that he spent \$10,000 a month on marijuana. His habits and ultra-relaxed attitude have led him to be called this generation's Snoop Dogg, a comparison buoyed by the pair's frequent collaborations.

"As soon as we met in person we clicked," Khalifa says.
"Snoop's taught me the value of working hard. He told me that it never gets any easier. You just have to embrace life as it comes and smoke the finest stuff you can afford." Jeff Weiss

NEED TO KNOW

- Wiz Khalifa acquired the nickname 'Wiz' because as a child he was good at everything and thus considered a little wizard. Khalifa is Arabic for 'successor'.
- Originally signed to Warner Bros, his first single, 2007's 'Say Yeah', samples Alice DeeJay's 'Better Off Alone'.



EDWARD SHARPE &THE MAGNETIC **ZEROS**

LONDON, OLD VIC TUNNELS

THURSDAY, MARCH 10



Being, as it is, a platform for emerging new talent, the gigs covered in Radar are usually fairly low key, catching bands

at ground level before they swan off into the big time. Tonight, however, is something totally different. Firstly, this is day two of a sold-out five-night run. Secondly, we're in the cavernous, strangely grand and absolutely fucking huge surrounds of the Old Vic Tunnels. And thirdly, everyone is going absolutely, enthusiastically, Beatlemania-ly mental. Toto, we're not in Shoreditch anymore.

Edward Sharpe & The Magnetic Zeros are massive overseas. Like a kind of American Mumford & Sons, they tout a brand of rabble-rousing, heart-on-sleeve cathartic pop that seems to spark terrifying levels of adulation in all it touches. Here, though, they're pretty much unknown (the crowd may be large but it's almost entirely filled with Americans). And, though these things take time, you can't help but wonder why the disparity is so extreme.

As frontman Alex Ebert bounds

around, leading his band of merry men and occasionally reaching forward to touch a squealing fan on the head, it all clicks into place. We may have ballsed up the election royally, landed ourselves in financial crisis and generally made a lot of big mistakes but, at the heart of it, we're still a nation of cynics. So a bearded bloke in a vest and a group of people that look like the worst kind of '40 years and still going strong' Glastonbury idiots inciting what can only be referred to as quasireligious hysteria are intrinsically unappealing. It's like watching some kind of strange, unnerving cult.

The music is, in itself, pleasantly rambunctious and upbeat, but certainly not vital enough to warrant the devotion that it appears to. '40 Day Dream' is enchantingly epic-style pop, while 'Home's boy/girl call and response is a slice of shanty-folk romance but, for every winner, there's a track that weirdly recalls U2's 'Onc', Queen's 'It's A Kind Of Magic' or a fair few other slightly dated stapies. And, though Edward Sharpe... definitely have enough in their arsenal to warrant a listen, there are a lot of other bands to whom we'd rather give our hearts. Lisa Wright

RADAR MAKES THE GREAT ESCAPE

Once again, we're doing our bit to bring incredible new music to Brighton's finest festival

RADAR

The Great Escape has proudly established itself as The Best Of All Those UK Multi-Venue Music Festival Things. giving Brighton And **Hove City By The** Sea, as no-one knows it, more

than just Fatboy Slim and the Levellers for the history books. Radar occasionally stops checking our hair long enough to congratulate ourselves over the small part we've had in making that a reality. Last year, events in our incredible new home of Horatio's ~ a bar right on the end of Brighton Pier, beautifully sandwiched between the House Of Horror, the dodgems, and the Donkey Derby - were insane. The likes of Warpaint, Cold Cave, Best Coast, Egyptian Hip Hop, Esben And The Witch and Theophilus London tore it up amid the crumbling kitsch over three days. We ate fish and chips for every single meal and got lots of spots. It was a blast. This year we knew there was

just no way we could let it be anything but the essential who's who of tomorrow's music. Again, for three days, we're hitting it hard, with acts from all over the globe. Thursday is headlined by most people's

favourite Lily Allen-endorsed twee-pop couple, Cults. Friday it's the turn of some

people's favourite grit-pop phenomenon, Brother. And on Saturday, it's everyone's favourite lo-fi indie saviours, Yuck. Not to mention a dazzling supporting cast of the stars vou've been watching bubble up from Radar in print and online. Check them dates on the left.



MAY 12 Cults **Fixers** Grimes Big Deal FRIDAY. **MAY 13** Brother **Alex Winston** Tribes

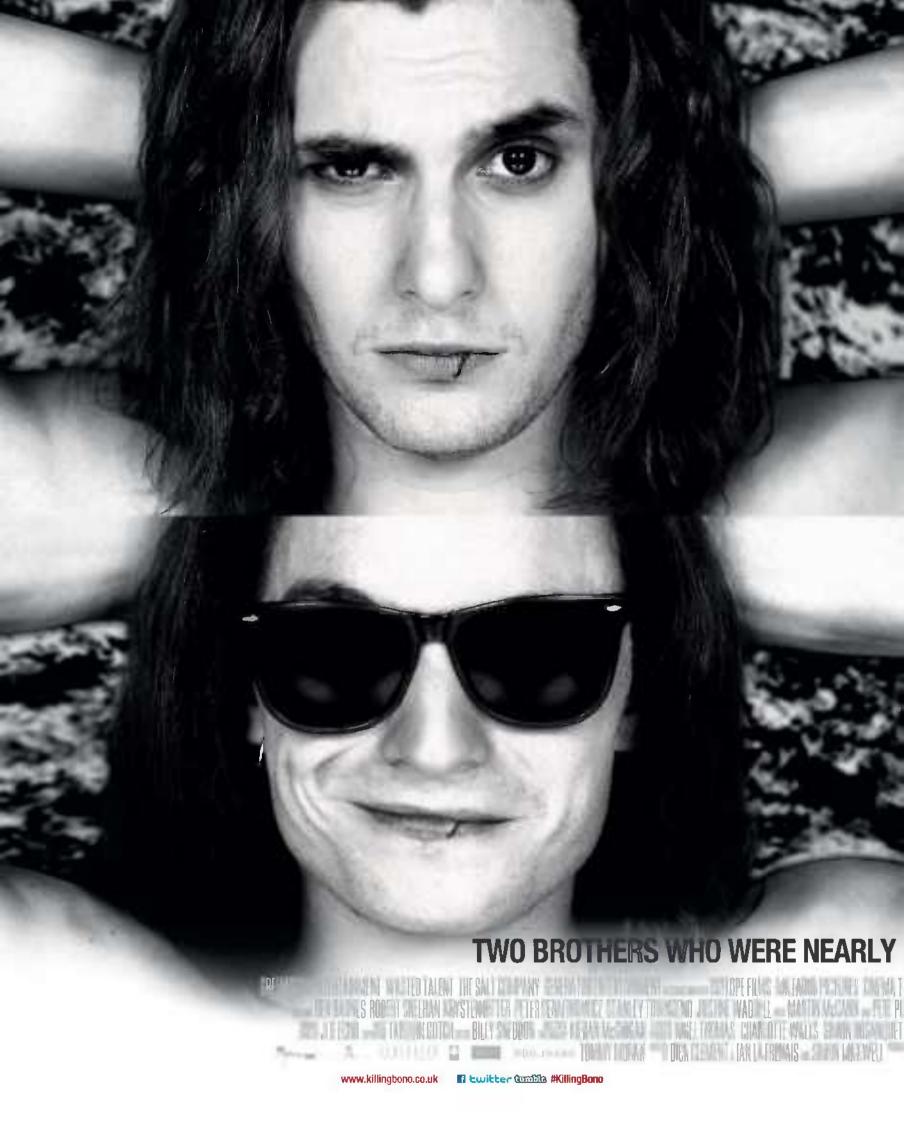
SATURDAY. **MAY 14** Yuck 2:54 **EMA**

Braids

Aias













"Aye," comes the groaning reply. "Fourth in the league. I'm getting the fuel ing sack."

We can commiserate. But while Donohue has been

bested today by the random calculations (and clodgy refereeing decisions) of a computer game, it's not as though Glasvegas aren't already well acquainted with adversity. This is a band, James Allan will later recall, whose manager (Allan's sister, Denise) used to walk the length of Glasgow's St Vincent Street every day on her lunch break for weeks on end, trying - and failing - to secure them a gig. Growing up working class in the city's East End, the young James used to watch rival gangs beat seven bells out of each other on disused municipal wastegrounds, wondering if one day he might end up among them. And even as they rode the crest of a want that swept them out of their hometown and into a wide would the zearcely dared to dream was out there it a lame craining down like so many me is horical backslashes, flushing James face-first out of a tourbus door in the middle of the Californian desert Adversity, Glasvegas have discovered, isn't

always external; sometimes it can come from within. And in a way, that's what the band's second album,

'EUPHORIC# HEARTBREAK\\\', is really all about

We sit down with Glasvegas in a hotel bar on the outskirts of Milan, after a day spent eating ice cream in street-corner cafes and feeding pigeons on the steps of the city's impressively vast gothic cathedral. There is no gig tonight, so the band work their way through trays of beer while the banter flies back and forth over the table like darts dipped in pure sarcasm. We discover that one of the band's crew bought a synthetic vagina in a German sex shop a couple of nights ago, a grimly fascinating, Lovecraftian monstrosity that bears more resemblance to the chestburster from *Alien* than any sexual organ we've ever seen. Later, Paul confesses to buying a gimp mask from the same shop. "The thing is," he muses, "if I was ever at a sex party and wanted a bit of anony mity. I'd be fucked because I've no front teeth. I mean, I could keep it zipped shut, but there are certain things you need it open for, you know?"

Not for the last time tonight, the table crupts in laughter. The mood in Chanegas right now is one of unbridled optimism. This is largely down to the fact that they know they've knocked their second album out of the park, making a record that retains the emotion and vulnerability of their 2008 debut, but is painted on a musical canvas the size of the Sistine Chapel. Nevertheless, we venture, it sounds like a record they had to go through some dark places to make.

"You're making it sound like I he I mpire Strikes Back, man..." smtle James through his ever-present pair of Teashade sunglasses. "No, I guess in some ways, it probably was quite tough. I know it was unhealthy

Allan, or is James lust



exhaustion but the truth Jame now admits is that "I was lest and desperate. We I plan I a 1 show in LA the night before, and I'd taken a lot of coke. Just stupid amounts. Then the day of the festival, I took what I thought was Valium and it turned out to be an animal he was recording the album's closing track, 'Change' tranquilizer. I was walking off the bus - and I remember a haunting spoken-word exchange between this as being almost like a dream - and I fell off the top stair. I couldn't put my hands up to break my fall, and a repentant ex-convict and his mother (played by James'

wear white all the time, but the guy just

when I hit the ground, it was the most relaxing, comfortable feeling I'd ever felt. Then the lights went out. Next thing I remember was waking up, like, WHOOSH!, in the dressing room with paramedics standing around me."

"We left the paramedics to do their thing and went outside," recalls guitarist Rab Allan, "and then Paul remembered we'd left a bottle of vodka in the dressing room, so he crept in and started stuffing his pockets full of booze while the paramedics were going, 'Can you get out and give us a bit of space?' The thing is, it's not that we didn't care about what was happening to James, it's just that's how fucked up everything was. Nobody knew what we'd been getting up to, not even Dean [James' stepdad and the band's co manager]. James was wearing a black cape that day, and when he fell off the bus, Dean was laughing, saying 'He must've lost his superpowers!' Denise thought he had a really bad hangover. Nobody knew. We kept it hidden from everyone."

"I'LL NEVER FORGET THE CAT'S FACE - IT WAS HORRIBLE" JAMES ALLAN

So hidden, James explains, that, "The next day Dean came in and was laughing at me, saying, 'I can't believe you did a *Rolling Stone* shoot while you were passed out.' And I was life, 'Pffft, you're taking the piss, mate.' Then, sure enough, he showed me the photo of me asleep with my sunglasses on, and the rest of the band sitting around me, propping me up..."

Things eventually came to a head when James awoke one morning—wrestling with what he cills a "totally psychedelic comedown"—to be confronted by the tearful eyes of his mother and the accusatory glare of the Allan family cat

"We'd played a Radio 1 show the night before," he recounts, "and I'd been acting like a total idiot. I knew I was in trouble because even Paul was embarrassed by

me that night. Plan B was playing live on the radio and I walked over to him in the middle of a song and tried to introduce myself. He just looked back at me in total confusion. My mum came into my room the next day with the cat under her arm and tears in her eyes. That was bad enough, but I'll never forget the cat's face: it was horrible, man. There were a few things that had been going on - there was that Radio 1 show, and there was also an NME interview I'd done where I was talking about buying 30 grams of cocaine and a Christmas tree. Emily [Mackay, NME Reviews Ed] wrote thir, and I think she felt quite bad about it, but in the end I was so glad that she did it. If she hadn't, I would probably still be hiding the truth - from myself, from my mum, from everyone. My mum walked in that morning and said that she knew something had been going on, so I sat up in bed and said, 'Look, I need to talk to you. This is the way I've been living for the last year. .'

The next night, under the cramped canvas tent of the Magnolia Club in Milan, the strongest thing the band partake of is the litre of sambuca Rab swigs from liberally. Onstage, dressed head-to-toe in messianic white, James wrings out every last ounce of pathos from each song while his sweat-drenched frame trembles under the heat of the stage lights. Watching them, we're suddenly reminded why Glasvegas are so important, so utterly vital; no other band cut to the emotional quick quite like they can, whether it's through the snarling schoolyard antagonism of 'Go Square Go!' or the wide eved panoramic wonder of 'The World Is Yours'. As James later confides to us, "We've been through the

As James later confides to us, "We've been through the wars, man. With total clarity, you end up having to face a lot of things about yourself. And I discovered that there are things I like about myself, and things that I don't. I've still got secrets, and I've still got things I'm ashamed of—and there are things that I'm really proud of, too. But the difference now is that I've got the strength to do something about the things I'm unhappy about. Thing—iren't a total nirvana. But—and I might sound like a hippie here, but I don't care—I honestly feel myself getting stronger and stronger every day, man."

Euphoria, it seems, has taken Glasvegas by the hand. Damned if they're letting go this time.

Head to NME.COM/blogs for James Allen's track-bytrack guide to the new album



TOUR STORIES The weird world of Glasvegas PAU "My mum and dad used to smoke Benson & Hedges, and you know how you used to get the wee catalogue of things you could get if you saved up the tokens? Once I got tickets to the snooker from it, to see Steve Davis play at the Masters. So don't

let anybody tell you smoking is bad for you."

"It's been tough, coming into the band. It's just a totally different world from what I'm used to, and it's been quite hard to... bring those two worlds together. I'm still working on it. Have I picked up any Glaswegian? Yes, but I'm not gonna teil you what!"



feels weird because th**ings are so** relaxed on tour. But I like it. It's not a bad thing."

JAMES

"We're the only band that ever lost money supporting U2. There was an incident involving a Sharpie, and these big photos of Steven Gerrard and Emile Heskey on the walls of Wembley Stadium. Other than Paul's 'art',

the best thing was when Dean got the angry phone call the next day. The guy was saying, 'Look, we're 99 per cent sure it was the boys, now give us the fucking money.' Dean was like, '50 you're still one per cent unsure, then...'"





s more people fall for Cage The Elephant, they're beginning to find it fun. When their explosive second album, 'Thank You, Happy Birthday', was released in the US at the start of the year, it went straight to Number Two on the iTunes chart. There's a song on it called 'Aberdeen'. And because said album sounds Pretty Bloody Grunge, it's led a few people to speculate that the song is named in tribute to the Washington State industrial town that was home to the young Kurt Cobain. It's actually about the one in Scotland, simply because that was where they wrote it. But hey, where's the fun in the truth?

Co-fronting guitarist Brad Shultz picks up the story. "In all these interviews we've been doing in the States everyone's like, 'Is that song about Courtney Love?' If they ask that specific question we'll be like, 'Yeah, totally!"

Indeed, one man's biographical inaccuracy is another's Search Engine Optimisation opportunity. And a grunge revival has been predicted biannually since about 1997, such is the music establishment's desperation for one.

To recap: Cage The Elephant first came to our attention in 2008, when the mildmannered small-town boys were transplanted from Kentucky to London to give their rough-hewn rock somewhere to blossom. Then a countrified Queens Of The Stone Age hybrid with extra funk, they were nevertheless still in utero, as it were. On their debut album's best moments they sounded like Rage Against The Machine, On its worst, they sounded like Reef. Meanwhile, they quickly earned a reputation for the pummelling intensity of their live show. The first time NME saw them, upstairs at Camden's Lock Tavern, lead singer Matt Shultz was sick in the middle of the floor. There were dark rumours of a feud with Kings Of Leon. There were whispers of their sheltered backgrounds on a Christian commune. They quickly became Camden's New Favourite Americans, racking up a heap of affection without really exploding. They could have been remembered as

GRUNGE ISN'T DEAD

Push your thumbs through your cardie for these three revivalists

YUCK

Modern mopey bastards Yuck insist they sound nothing like retro mopey bastards Dinosaur Jr and Sebadoh. They're lying.

DINOSAUR PILE-UP

"Hello! We're
Dinosaur Pile-Up!
We're going to keep
releasing the same
single until we're as
big as Nirvana.
Please love us."

WAVVES

No grunge revival would be complete without a fucked-up antihero. Step forward Nathan Williams, you drugguzzling, drummerbothering nutter, Americans who flew too close to the heart of London nightlife – but this, of course, wasn't the end of the story.

Brad remembers the period: "I think early on we got into this whole mode where, as silly as it sounds, we were from Bowling Green, a small town, and we came over here and got a record deal and we were like, "We've made it!""

Matt, as he often does, finishes his brother's sentence. "And there's the cruel reality check that you haven't."

The experience opened their minds, but it also left them without a clue where to go next. They all moved back in with their parents, contemplated day jobs and found themselves locked in a groove of "fear-based writing".

"We were scared to venture outside what we'd done on the first record," says Matt. "We started to write a lot of songs that didn't fit into that so we joked around, 'Oh, that'd be for the side-project.' After a while most of the stuff we were in love with was for this so-called side-project."

So they locked themselves away in some remote cabins in Kentucky, away from any phones or any internet. There, they wrote 'Aberdeen' and 'Shake Me Down' and '2024', effectively transforming them into a new band entirely. 'Thank You, Happy Birthday' takes those raw materials and fuses a new strain of drunk-punk, reassembling grunge into a hybrid hyena, as bone-shaking as their lineage, but with choruses as pop as Rihanna and tangents as manic as Charlie Sheen.

Cage's home town of Bowling Green, Kentucky is, says Brad, "the perfect place to raise your family, and the perfect place not to raise your family". Known as Little Chicago because of the drugs that run through the town, the options are either to drop out and get stoned, or do something fabulous and get out. Yet for such a small place, it has hot-housed an impressive alternative rock fraternity. Kings Of Leon were famously unimpressed that another band from their end of America was looking like stealing their thunder freder. Come are registered about their supposed found.

which was pretty one-sided anyway). Zach and Jordan from Mona went to the same school as them, as did electro-psych collective Morning Teleportation. The town has turned into some kind of stoner-rock haven in direct resistance to the bells and whistles of nearby Nashville. It also provided the backdrop for the legend of Matt and Brad's religious upbringing, something they now paint as (yet another) urban myth. "That's one thing that definitely got blown out of proportion last time," says Brad. "Oh gosh, the hippy commune Christian thing. It was basically a farm that my dad and Daniel's dad lived on, and they worked the land and lived off the land. It wasn't like a cult or anything, they were just religious people."

They've come a long way since, finding themselves mixing it with the likes of Adam Sandler and Vince Vaughn on the Late Show With David Letterman. Not bad for big-fringed funsters from the Bible Belt.

So things are looking rosy. That is, unless a spooky altrock prophesy gets the better of them. Playing a festival back home last year, they found themselves as backing band for Daniel Johnston. After the show something happened which chilled Mart to his core.

"One of my cousins came up to him after the show. And Daniel Johnston goes, 'Oh yeah, he's gonna die in an aeroplane crash.' I didn't think anything of it. Then two weeks later another friend who hadn't even heard the story said, 'Oh man, I dreamt that you died in an aeroplane crash.' I was like, 'WHHHAAAT?'.

"It was only me that was going to die in the aeroplane crash, so we were taking this flight and I couldn't find my passport. The rest of the hand were like, 'You're gonna have to catch the next one.' I was like, 'Oh crap, this is the flight. This is where I die, it's all over now.' Luckily I found it right after my whole life flashed before my eyes!"

Watch an exclusive session version of Shake Me Down' at NME.COM/wideo. Plus see the band's NME TV Taheover from 10pm, Wednesday (Mar 23)





CENSUS 2011 INFO?

What will be discovered as a result of this year's Census?

- At the last Census in 2001, Lewisham had the most employed musicians in the UK (592 people). We'll soon find out if that is still the case.
- Camden had the biggest music population density, with one in 278 an employed musician. Has anywhere else caught up in the 10 years since?
- In fact, will the Isles Of Scilly have any working musicians at all?
 In 2001, there were none!

WHAT IS THE CENSUS?

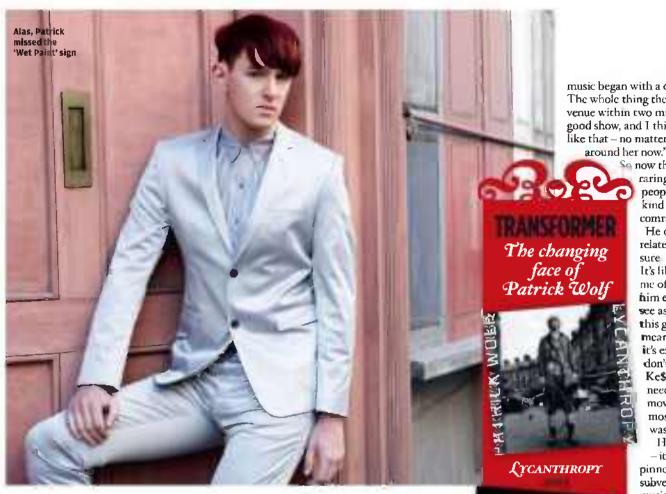
The Census happens every 10 years, and is basically a count of the population. Everyone must fill in a questionnaire about their lives. Government and local authorities depend on this information to ensure you get the services you need in your local community, so there's enough housing, schools, healthcare 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 2011 GO TO NME.COM/CENSUS









"I STOPPED **COOKING AT 17.** I DON'T KNOW WHAT HAPPENED. I **EVEN FORGOT HOW** TO DO AN EGG"

Patrick Wolf

got a lot better recently. I think it was just time for me to sleep and garden and cook, really. I stopped cooking at the age of 17. I just don't know what happened to me. I even forgot how to do an egg."

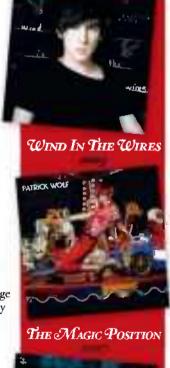
What really pushed Patrick into the confines of domesticity was his chaotic 2009 tour for 'The Bachelor', which he calls "the pinnacle" of, well, everything in his life fucking up. "Oh, there were so many moments," he says with the disdain of a man who knows how to dwell. "There was San Francisco [where he was arrested for gobbing on a copper], there was Cologne [where he threw a hissy fit after having the sound cut at the start of 'Accident & Emergency']. There were loads. I'd be doing interviews from six in the morning, I'd be flying at 3am. And I just totally lost it mentally" He winces as he recalls the Cologne gigfootage of which is now all over YouTube - and adds forlornly: "The thing that drives you mental is that you've not slept and you've been talking nonstop about things you don't wanna talk about all day long. That [Cologne] was a very hard show for me; it was definitely a bit of a mental breakdown. And it comes out onstage because I'm being very real and honest as to how I'm fiching that day'

Asked to coisid a whether his new frame of mind will translate to an ultimately more boring persona, he stops for a second "I never want life to be boring though," he says. "This album is just about the

calmness I've found and the sheer joy of that. It's about moving away from the aggressiveness and the mentalness. But yeah, it's about putting an anchor down in life for once as well."

ind you, don't for a second let those words fool you into thinking 'Lupercalia' is Patrick Wolf going soft. The album dreams of hitting the big time. It gorges on pristine keyboard hooks, it features several buge pop choruses ('Together', "The City' and Bermondsey Street') and, for the most part at's total fun. What's more, it' io per cent wholly mclusive - practically begging to be sung along to by big kids dancing around their bedrooms. And in an age where the likes of Lykke Li and Lady Gaga are rightfully reclaiming pop from the claws of Cowell, Patrick thinks it's going to fit in just fine.

He met Gaga not too long ago, incidentally, when they both traded guestlist places at each other's shows around the release of 'The Bachelor'. She's been banging on about him ever since "It was a very early show, and it was just her and two dancers playing a club in London," he says. "She reminded me of me, because I hadn't really seen something that stripped down in a nightclub since my Club Kid performance art days [Patrick's headstrong dive into



THE BACHELOR

music began with a dalliance in shock-poppers Minty]. The whole thing then was to get thrown out of the venue within two minutes. That was the idea of a good show, and I think she started off very much like that - no matter what the marketing is like

> So now that Patrick's big pop album is raring to get out of the vaults and into people's heads, is he eyeing up the same kind of impact and glory his Stateside comrade commands

He chooses his words carefully: "I can relate to what Lady Gaga's done, for sure It's very experimental pop music. It's like, I said to her that she reminded me of Klaus Nomi, and she just knew him exactly. And for somebody who we see as a pop artist to know Klaus Nomi, this great new wave, cult musician I mean, she just knew With 'Lupercalia', it's experimental pop music too. But I don't wanna go and do that whole Ke\$ha gym music thing I felt I needed to grow out from that and move onto something else, and the most exciting and daring thing for me was to get romantic and erotic."

Herein lies 'Lupercalia's trump card its classic pop sensibilities are pinned around something way more subversive and experimental than the music sugge ts. And it's this idea of cod conning a listener by drawing them in via the hook and then taking them on a journey - aka the oldest and best pop trick in the book - that, evidently, excites the album's creator.

And it gives him the chance to go off on one, too.

"I was looking for the origins of love and going back to Greek and Roman mythology," he begins when asked to divulge more about the tapestry that drives the album's music. "I went on the Pope march in London and that night I started looking at what happened in pre-Catholic times - love's never much celebrated in that church - and I found that the festival was banned for being too racy too primal. It was called Lup realia and it took place in Rome. Basically, it was about people falling in love madly and running through the streets naked and stuff - proper blood and sweat."

So, how does it fit in with his grand plan for the album?

Well, naturally I thought 'I wanna bring back the Lupercalia and put it in a modern city! I wanna put it in London! Basically, I just want to revive something that was banned thousands of years ago for being so fantastic, make it sound as intimate as the breaths during sex and the sigh from a first kiss."

"What I want to do," Patrick sighs, "is to bring intimacy back."

And there you have it. Lock up your sons, daughters, reptiles and feral dogs a wolf is on the prowl.

Pat's in charge on NME TV as he picks the videos from 2pm on Wednesday (Mar 23)

















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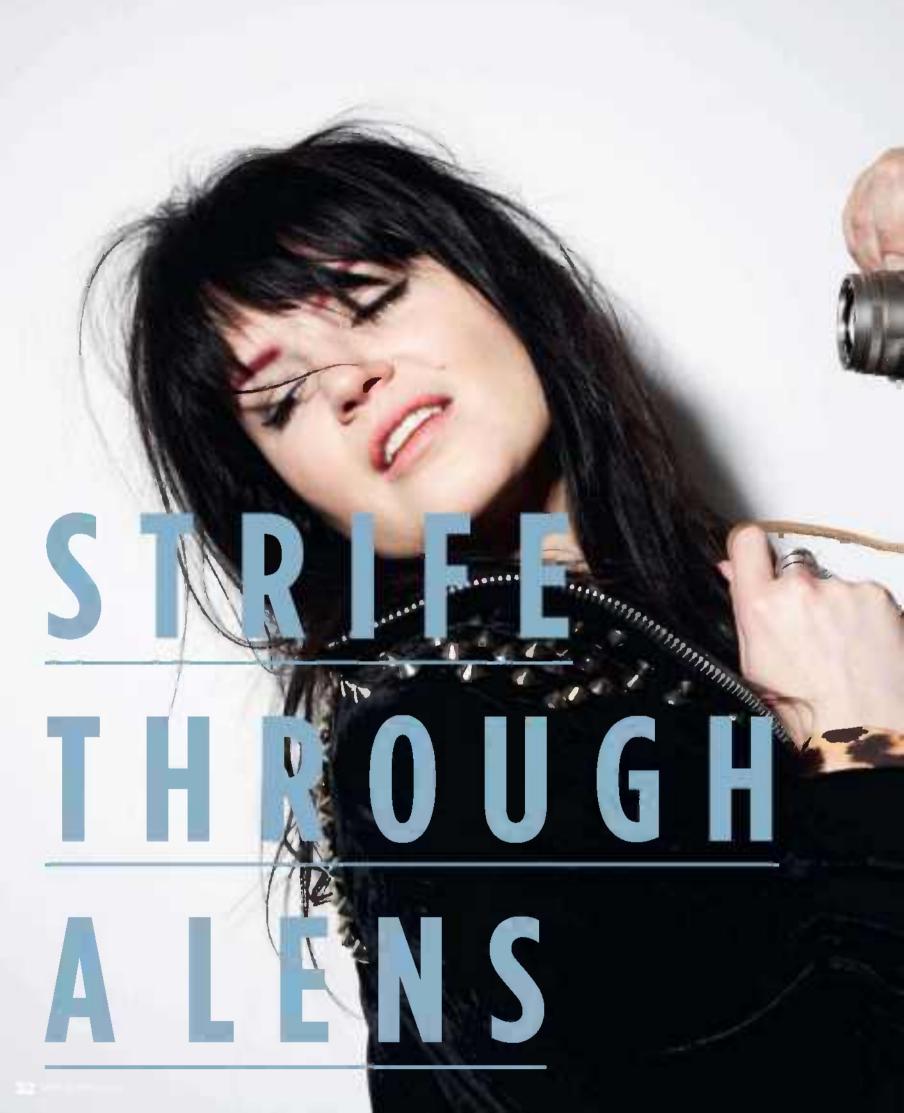
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wants to get her claws into the group) and Hince said to be 'privately furning' (or somesuch) at Mosshart's dalliance with The Dead Weather, Jack White's third and, reportedly, final band.

Somehow, we've got to wade through this river of lies so we can get to the bottom of whether all's well in Camp Kills. We try to tactfully pop the question in terms of what The Kills have to some extent always been about — raw, bleeding chemistry. At their beart is the same crackling energy, the same moody push-andpull dynamic that's defined many great acts throughout

"KATE MOSSHAS A COOL JOB, I'VE **GOT MY JOB. WE DON'T NEED TO** START A PROJECT"

Famie Hince

the years, from Serge Gainsbourg and Jane Birkin to The White Stripes and The xx. How has that rapport evolved on this album?

mmediately, Mosshart smells a rat. Up go the invisible quote marks around the words 'volatile relationship' and, for a second at least, it seems the game is up. Just as NME is bracing itself for a 40-minute merry-go-round of mumbled non responses and we-just-like making records' shruggery, the pair burst out laughing.

"It's weird with me and Alison," says Hince. "We disposed with a lot of the niceties early on. The focus of our relationship was always music - it wasn't even about being friends, although we've become best friends beyond anything I could have imagined. I don't want it to sound like we were being horrible all the time, it's just we weren't afraid of being rude to each other. We always said we wanted to be like dictators in the studio."

Is it possible, though, to have two despots in control? "Well it's easy to overthrow when the rabble is only one," says Jamie. "So we keep getting overthrown by each other.'

Heartened by the apparent lack of hollow-eyed recrimination on the pair's faces, NME decides to push on. Lirst up: the rum business with Kate Moss. Hince

struck up a relationship with the model in 2007, shortly after her affair with panto smack villain Pete Doherty hit the rocks (no pun intended). Hince and Moss are due to wed in the summer, but the official tabloid line still seems to be that Moss wants in on the band, and Mosshart is digging her heels in.

"But I never said that!" squeals Mosshart. "It's so easy to make up shit like this. All they see is a two piece band with a guy and a girl in it and they go, What's this one doing? Oh w II, the other one must be mad about it -BREAKING NEWS! Or like, Alison's pissed off'cos Jamie's got a girlfriend, as if we weren't grown-ups."

"I don't know if you're aware of how much gets

TALE OF THE TABS

They're at the centre of The Kills' perceived power struggle, but who would win in a good old fashioned punch-up?

Kate Moss HEIGHT 5'6'

FIGHTING STYLE

Adds electricity (laptops) to water (swimming pool). Deadly.

IN THEIR CORNER

Sadie Frost, Courtney Love

DISTRACTION TECHNIQUE "Look! Over there! A quadruple-decker 12in**

BOUTS WON

20 (Bensons, please mate)

Jack White HEIGHT

FIGHTING STYLE

Unpredictable: fights without a setlist and with virtually unlimited stamina.

IN THEIR CORNER

Josh Homme, Meg White

DISTRACTION_TECHNIQUE "Look! Over there! Free drugs!"

> **BOUTS WON** Three (obviously)

say out of roo tones there might be truth in one."

Let's put that theory to the test, shall we? Are you, as the Daily Star solemnly trumpeted in one report last year, going to start a supergroup with Kate?

"Can you imagine that?" Hince asks. "No! She's got a pretty cool job already, I've got my job and they're two completely different things. We'll sit around with lots of our friends drinking wine and playing guitars or whatever, but we don't need to start a project! It's just what we do for fun.

estimable a source than The Guardian website, among others - that you lost a bunch of songs for the new record when Kate chucked your laptop in a swimming pool? You were quoted as calling her a "fishwife".

Hince smiles mischievously. "No... It wasn't in the swimming pool."

What, then? A reservoir?

"No," he laughs. "I don't write songs on my laptop." It was backed up on your hard drive?

"No! I use tapes."

By which point, it's becoming abundantly clear that The Kills are far from being the sour faced hipsters their image would sometimes suggest. Hince comes across as sharp and mordantly funny; a nice fellow who's nonetheless fond of throwing the odd punch in the service of the cause (literally, on occasion: he was pictured decking a pap at I ondon Fashion Week last month). Mosshart, meanwhile, is a warm and sparky presence, bearing little or no resemblance to the skulking tigress that stalks the stage.



She must have a tough time dealing with some of the stuff that gets written. It's a shadowy world, is showbiz journalism, populated almost exclusively by mysterious 'onlookers' and 'sources close to the band'. Who the fuck are these people?

"It's nobody, that's the thing," says Mosshart. "That stuff can be quite hurtful. It's just a free-for-all for writers and I can't figure what the point is. I don't wanna spend too much time thinking about it."

Hince remains philosophical: "I don't know how to explain it, really. When we started playing it was all battered acoustic guitars and squats in south London, that kind of thing. And when you're doing that you have to build up a bit of a fantasy around it, a bit of romance. Like when I walked into a bar to play a show and I would see a huge crowd — I wasn't secing a four-pack of Kestrel and seven people standing there. I thrived on the fantasy of it.

"Maybe it's good training for all this tabloid nonsense. But my world is not what you see, it's what I see. I don't care about the lightbulbs flashing. Occasionally they'll burst my bubble and I'll end up looking stupid trying to crack one of them, but most of the time it's just part and parcel of how things are. Life changes a lot, I've always wanted it to change a lot. I like things being chaotic. A few photographers and stupid things that get printed in red-tops isn't going to affect that."

ne thing which must have affected The Kills is Mosshart's involvement in The Dead Weather. What began as a studio lark a few years ago snowballed into a full-blown project, and rumours have flown that Hince was miffed at Alison becoming distracted. That doesn't sound so farfetched, right?

"There was never, ever tension between us," says Hince. "Obviously The Dead Weather stuff affects what I'm doing, and I would have been happier making a Kills album earlier than this, but all those problems are eclipsed by how much it did for Alison." It must have come up in conversation, though?

"Of course," says Mosshart. "The difficult thing was that I didn't know I was doing a record, then we did one, then I didn't think I was gonna have time to tour, and we toured. And then from soundchecks we suddenly had another record and it's like, 'Fuck! What now? Do we put it out or do I go back?"

"It was just loads of accidents and trying to come up with a strategy about how to get things out there without stepping on people's toes. There was never a gameplan. I would've liked not to have had three years off from The Kills but in the end there isn't enough time in the day, and me and Jamie are really pleased with 'Blood Pressures'. It's just whatever it takes to get there, you know?"

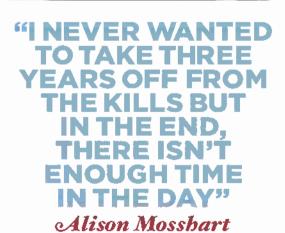
Ah yes, the record. What with the carnival of (mostly fabricated) woes surrounding them of late, it's easy to forget that The Kills remain a red-hot musical proposition at a time when many of their earlynoughties guitar-band peers are floundering. The White Stripes may have bowed out with dignity intact, but The Strokes sound increasingly like casualties of their own early success, while The Libertines continue to dodge the draft on penning new material and Interpol look decidedly wonky with the loss of trusted right limb Carlos D.

Amid all that flying shrapnel 'Blood Pressures' turns out to be a touching statement of unity from The Kills, rallying under Mosshart's battle-cry on 'Future Starts Slow' of "I will never give you up, if I ever give you up/My heart will surely fail". Stylistically it's diverse, with 'Satellite''s crunching, dub-reggae skank sounding like Sleigh Bells doing The Specials, 'Last Goodbye' a sepia-toned, music hall waltz and 'Nail In My Coffin' a spring-heeled hook-fest.

Also prominent among the record's virtues is how much Mosshart attacks the material, baring her fangs







and her soul where once she seemed more content to just sit back and smoulder. Hince agrees.

"I really noticed the change in Alison's voice when she came back off tour with The Dead Weather," he says. "It had become so strong. There was more confidence there. But I also like the vulnerable part of her voice, the kind of cracking part, and in trying to get her to do that I think we got something really good in between. I mean, the vocal on 'DNA' is one of my favourite things we've ever done."

"There are songs I know that I sang differently to how I've ever done them before - songs like 'Last Goodbye'," says Mosshart. "Some things seem easier



to sing than they used to be, so I must be getting... I dunno. Is it better, or just different?"

"This is the first album we haven't had to record twice," says Hince. "Normally we end up having false starts. I broke my arm actually, just before we were due to play a session. I couldn't move it like I needed to so I bought a little lap steel and played like that, took some painkillers until it wore off. We didn't use it a lot though."

Playing through the pain barrier isn't the only way the band keeps on its mean side after four albums. "I don't really think too much about what other people are going to think about the music," says Hince. "And I don't really care. This is our path as far as I'm concerned - fans will come and go, but what we do is gonna outlive them. Ha ha!"

Yeah! Fuck the fans!

"Nawww I don't mean it like that. It's just that when I'm writing songs I don't think that way, and it's important not to think like that. I just feel lucky that I've always been hungry for it with this band.

"At the end of the day Alison made the move over here when she was just 18, that's pretty much asking to make a pact. So I'm loyal and always looking out for her. There's nothing that's gonna stop me from doing this."

Hince pauses for a second, and looks over at Mosshart in genuine disbelief. "A Fabergé egg! I didn't even know what one was. I had to look it up in the dictionary."

REVIEW

MICACHU & THE SHAPES, BIBIO

Edited by Emily Mackay



TOO YOUNG TO BE IN LOVE HARDLY ART

The heartache of loving boys on a '50s prom night aint just kitsch but real, rebellious, painful – it makes you thrill just to be alive



ou can never be sure where you are with semantics. Over the decades the words 'rock' and 'roll' have become synonymous with bad behaviour, staying up past one's bedtime and any generic noise made by guitars and drums. Then there's the word 'gay'. It used to mean joyful, whereas now it generally means homosexual. In recent years it has been co-opted by nefarious swine who use it pejoratively when something isn't very

good (ie. 'this chair is gay'). Hunx And His Punx play dreamy teen rock'n'roll in its truest, '50s-inspired form, and they are gay in almost every sense of the word: joyous, homosexual and just a little bit, well, gay.

Hailing from Oakland, California, Hunx started life playing in electropop collective Gravy Train!!! (yes, four bangs, as if to prove they were four times better than Wham!), responsible for the cult classic 'You Made

Me Gay', which Hunx himself rapped on. Though these days he sings about being young and in love, he's been around the block. Asked at the time if he had reservations about appearing naked in Girls' porny 'Lust For Life' video he told NME: "Are you kidding? One of my band's singles for 'U Don't Like Rock N Roll' has a scratch-off cover ... if you scratch it you can see my boner!

Now we find Hunx delivering 'Too Young To Be In Love', his first album proper, recorded with former Richard Hell And The Voidoids guitarist Ivan Juhan. Hunx lives in a perpetual world of teenage heartbreak

Is HE

Going Out With Them?

Five touchstones

for Hunx And His

Punx's teen dreams

THE SHANGRI-LAS

'Leader Of The Pack'

Teenage melodrama

was never done better.

THE RONETTES

'Do I Love You?' Hunx dreams of having

a voice like Ronnie's.

NEW YORK DOLLS

'Looking For A Kiss'

One part sexy, two

parts deadly.

RICHARD HELL AND

THE VOIDOIDS

'Blank Generation'

Sassy, surly anthem to

insolent youth, with riffs from Hunx's producer.

MORRISSEY

'First Of The Gang

To Die'

Moz falls in love with an

LA shitbag who ends up

full of lead.

where every night is prominight, soundtracked by The Shangri-Las, Ramones and New York Dolls and shot by John Waters, or even Pablo Almodovar before he found his directing feet.

On opener 'Lovers Lane', which continues where 'Leader Of The Pack' left off (even borrowing its chord sequence) Hunx is devastated by the death of his lover, who he won't be able to pash with anymore. Sigh. On 'The Curse Of Being Young' you can feel the hard-faced angst, and on 'Blow Me Away', a delectable waltz with amylslack bass fumbling, Hunx's little voice draws to mind a sock puppet with buttons for eyes.

The chord sequences are simple, the production lo-fi, even some of the backing vocals distorting, with floor toms and tambourine accompaniment as charmingly gauche and brittle as a teen's first cheap-hairsprayed quiff. It's not just kitsch, though - there's real heart here, and Hunx And His Punx come from the same dark place as The Jesus And Mary Chain, even if the results are very, very different. There are even shades of Morrissey on the cautionary tale 'Keep Away From Johnny'. The influence of Phil Spector is everywhere, though the delivery

is less Wall Of Sound and more Rockery Of Sound, or a wall that somebody started and gave up on. It's the barefaced, half-assed charm, though, that makes 'Too Young To Be In Love' so dreamy. It's only rock'n'roll but you'll probably like it. Jeremy Allen

Of Being Young', 'Blow Me Away'

DOWNLOAD: 'Lovers Lane', 'The Curse

THIS IS HARDSCORE

Not-evenfunny bad

Barely one saving grace Actively terrible

Woefully bad

Depressingly substandard

Dead-on average

Better than average Réally

Exceptionally Of-the-year Of-the-decade good

THE PAINS OF BEING PURE AT HEART

BELONG FORTUNA POP!

Sexless, meek and flaccid, the New York tweesters offer up a record that's wetter than a fumble in a puddle



When they first emerged in a whimper of pin badges and cardigan fray, The Pains Of Being Pure At Heart managed to make Los Campesinos! look as sordid and

intimidating as the Mohocks, an 18th-century gang of anonymous aristocratic ne'er-do-wells who rampaged through London deranged by drugs, slicing off people's noses and rolling old ladies down hills in barrels. Their love of music from this side of the pond was clear, but the Brooklyn quarter's repackaging of My Bloody Valentine et al seemed to miss the point; it was curiously neutered, sexless and danger-less, like earnest, scented fan letters about Morrissey lyrics that fail to realise that they were supposed to be funny. For 'Belong', though, with Flood and Alan Moulder at the controls, we were promised a sea change.

Perhaps the producers are behind the passable attempts at the Smashing Pumpkins in the title track and 'Even In Dreams' or 'Too Tough'. But even mad bald Billy and his merry band had a hint of dangerous eroticism about them. When TPOBPAH gingerly approach the subject of sex, it's with an embarrassed grin and to your disappointment. Take 'The Body': "Tell me again what your body's for", Kip Berman pleads, in a song that's like something flaccid flapping about down below, never quite getting in there. 'My Terrible Friend' is a Wendy house dry-hump between The Cure and The Only Ones, with choice lyric,

"Everyone is pretty and fun/Everyone is lovely and young". Awwww. 'Girl Of 1,000 Dreams', meanwhile, has lines about "waking up at your parents' place", which just makes these anorak boys and girl sound creepy — and not in a good way.

Prematurely ejaculated lyrics, and their appalling delivery, are the weakest link in an already strained daisy chain. Whereas the shoegazers who are so clearly an influence on Pains embraced a batty psychedelic tradition and treated the voice as a texture, Berman sounds like he's meekly bleating "thanks" to his English auntic for sending an Oxfamsourced school tie. It's this signal getting lost in the mid-Atlantic trench that's at the core of most of TPOBPAH's flaws. In America there are umpteen bands of Anglophiles self-consciously scribbling on a notepad at their coffee-shop job (that imploring request for a tip finished off with a cutesy smile) not understanding the situation that inspired the original music: cuts, right-wing, out-of-touch government, drizzle, but laughing and fucking in the face of adversity - you know the drill,

They might claim that it's all harmless, that it's just fun, but in 2011, it's simply not good enough: you deserve better than this smug and joyless (accidental) masterclass in all that is so frequently terrible about indie, made by people who never really got it in the first place. Undersexed and over here, let's send them back to where they, indeed, belong. Luke Turner

DOWNLOAD: Smashing Pumpkins' 'Cherub Rock'







JEREMY ALLEN
"Recently I've been
unable to stop
thinking in haiku:
'Everywhere I look/
Lykke Li she looks
at me/I should buy
some jeans'."



EMILY MACKAY

"When I've been able to
drag myself away from
"EUPHORIC ///
HEARTBREAK\\\,', I've
been doing ill-advised
things with hairtrimmers, fucking up my
ankle and dodging flying
fatties at Flats gigs."



THOMAS A WARD
"I've been listening to
a lot of Radiohead.
They are making it very
hard for my ears to
accept anything else at
the moment - the rest
is just noise,"

DURAN DURAN

ALL YOU NEED IS NOW TAPE MODERN



After an aeon in the wilderness, punctuated by acts of sheer imbecility such as covering Public Enemy's '911 Is A Joke', somehow, miraculously,

new romantic godfathers the Duranies are back with their strongest album since 1983's 'Seven And The Ragged Tiger'. Producer Mark Ronson does an astounding job of taking them back to the 'Fab Five' glory days of 'Rio': 'Being Followed' and 'Leave A Light On' are the sonic equivalent of a shoeless walk in a pastel linen suit and Princess Di haircut along a tropical beach. Elsewhere, the four-fifths-complete line-up revisits the new romantic Blitz Club funk of their debut album on 'Safe (In The Heat Of The Moment)' and 'Girl Panic!'. John Doran

DOWNLOAD: 'Being Followed'

KASSIDY

HOPE ST VERTIGO



Fucking 'ell! When this bunch of Topman mannequins masquerading as humans decided to form a band, which bright spark whacked on 'Mmm Mmm Mmm

Mmm' by Crash Test Dummies and said, "Lads, this is how we'll sound"? Kassidy, with all the objective critical distance one can muster, are a bunch of morons who not only resemble hoity-toity Fields Of The Nephilim lookalikes but are just as godawful to listen to. Frontman Barrie James' voice on 'I Don't Know' sounds like the noise a cow makes while being milked, 'Stray Cat' is a sickly attempt at countrified pop and 'Oh My God' sounds like Crosby, Stills & Gary Barlow. And we did tell you how ridiculous they look, right? Jesus. *Jamie Crossan*

DOWNLOAD: Some actual Fields Of The Nephilim

ADVENTURE

LESSER KNOWN CARPARK



It's no surprise to find Baltimore's Benny Boeldt, labelmate and pal of Toro Y Moi, still firmly rooting his Adventure project in '80s retro-pop, Bright

Technicolor subverts 'Feels Like Heaven''s clanking machinery and adorns 'Smoke And Mirrors'' coiffed and couth Pet Shop Boys-cum-Brooklyn disco. What disappoints, though, is how numbingly comfortable he is within these nostalgic boundaries. Which is frustrating given that 'Lesser Known' occasionally shows glimpses of real promise. In 'Another World''s circling synths, and 'Electric Eel''s sprawling seven minutes of dense electronic dissonance lie a more serrated edge, something that'd be well worth future exploration. *Simon Jay Catling*DOWNLOAD: 'Feels Like Heaven'

PETER BJORN AND JOHN GIMME SOME COOKING VINYL



Normally, wacky promotional items knock a band at least two rungs down the mark ladder. But PB&J's giant foam triple-thumbs-up hands deftly heralded

their sixth album; a massive, unexpected and squishy delivery of affirmation. After the disappointment of 'Living Thing', 'Gimme Some' finds them grabbing at life with a rubber-band rhythmic energy. Perhaps it's the introduction of an outside producer (Per Sunding) for the first time, but they're sounding like a band with something to prove. 'Breaker Breaker' and 'Eyes' are giddy fun, racing and ramshackle, 'Dig A Little Deeper' bubblegum grunge-pop, 'Don't Let Them Cool Off' like Tom Petty by way of Times New Viking. All hail! *Emily Mackay*

DOWNLOAD: 'Eyes'







MICACHU&THE SHAPES AND LONDON SINFONIETTA PRESENT:

CHOPPED & SCREWED ROUGH TRADE

Inspired by the South's weirdest hip-hop, the avantgarde prodigy unveils the first ever classical mixtape



When Houston's DJ Screw started downing 'purple drank' (a recreational drug based on prescriptionstrength cough syrup) he wasn't to know what effect it would have upon his life

and legacy. A popular elixir within the South's hip-hop community, it slowed down the brain's activity and inspired sounds to match. Drank helped inspire and inform Screw's signature down-tempo 'chopped and screwed' beats, seal his status within hip-hop's celebrity, and result in his death-by-overdose in 2000, aged 29.

His approach – slowing down the BPMs and skipping beats – has been imitated throughout hip-hop ever since, but for it to be used in a neo-classical composition is somewhat atypical. But then, Micachu & The Shapes aren't your usual rule-abiding musical outfit. Their 2009 debut 'Jewellery' ripped up pop's manual, dispensing with traditional versechorus-verse structures and time signatures.

Recorded in front of a live audience at Kings Place, London in May 2010, the opening whir of violins on 'State Of New York' sound like they could soundtrack Hitchcock. And though the record unfurls with a deluge of twisted instruments, great care has been taken in texturing its aural scenes and imagery.

Strange as it is, 'Chopped & Screwed' marks a natural progression for Mica Levi, the classically trained violinist once famed as a grime DJ. With each track melding into the next, the album may be the first classically arranged mixtape. As 'Everything' whirls and lands with beat-matched perfection into the orchestral dirges of 'Average', Mica's vocals ting out to the tune of a beating heart: "There's always an answer/You don't really care/Push the side of this love triangle/And make it a square".

Classical music is often perceived as reserved for the upper-class elite while boring the arse off the everyman. Mica's choppin' and screwin' attempt at repackaging its intelligence and emotion makes it something fresh that you can feel. Drink up. Thomas A Ward

DOWNLOAD: 'Everything', 'Average', 'State Of New York'

LUPEFIASCO

LASERS ATLANTIC



To force his third album's release, Lupe Fiasco picketed the US office of his own personal Beelzebub, Atlantic Records. The label kept his creation hostage until

he added a few hits to further line their pockets. That's Lupe's take, anyway. The truth is they put this damp flannel to their ears and heard a lot of corny rhymes about virtuous living set to mass-produced R&B synth sounds. Save for the brief reprieves of the barbed, anti-everything 'Words I Never Said' and the historical rewrite of 'All Black Everything', 'Lasers' walks a fine line between conscious hip-hop and sleepwalking. *Chris Parkin*

DOWNLOAD: 'Words I Never Said'



What we're watching and reading this week



Box Set
Mad Men Season 4
The latest season of Mad
Men begins in 1964.
Vietnam is in full swing
and The Beatles have
begun their US invasion
- but battles much closer
to home face Don Draper
and his ad firm as they
struggle to keep up with
the modern age.



Book
No Regrets:
The Life Of Edith Piaf
Wondering about the
source of Emerge NME
Radar Tour star Anna
Calvi's sensuality? Look
no further than Edith
Piaf, whose life was one
of extreme triumph and
tragedy, as documented
in this definitive
biography. Formidable!



Box Set

Being Human Series 3

And you thought you got
a rough deal after
finding your weird
housemates through
Gumtree. At least you're
not living with vampires,
werewolves and ghosts
like the Being Human lot,
who move to Wales to
continue trying to live
like normal humans.
Puts your housemate's

pubes on the loo seat

into perspective, eh?





GYPSY & THE CAT

JONA VARK SONY RCA



Very smooth, this first one. The sound of it reminds me a little of yacht rock. It does exactly what it says on their MySpace page's description, with

a Fleetwood Mac influence that's very discernable as well as their cosmic hooks and a little bit of electro-folk. It is powerful, '80s-sounding stuff that could very well drive me to suicide upon repeated, intensive listening.

GLASVEGAS

EUPHORIA, TAKE MY HAND COLUMBIA



I've enjoyed a few of their songs before, but the video to this one looks quite U2. Can't help but think of Joe Strummer and Bono after seeing it. I do have some

fondness for this peculiarly Scottish sound, and in some circumstances it could be quite euphoric. I'm confused, and would have preferred it without the video, but then I don't like videos much full stop.

KATYB

BROKEN RECORD COLUMBIA



I'm sure there are people who get pleasure out of this sort of thing but I don't see how. Not my sort of thing. I'm wondering if there is an element of

schooled pop in this that comes from one of those mega-bucket pop polytechnics. Surely a massive hit, though, and destined to soundtrack a lot of shagging and fighting down the clubs, no doubt. She's most likely a lovely girl, however, so points for Peckham.

THE KILLS

SATELLITE DOMINO



Starts with a machine noise like a giant photocopier going berserk. I liked this bit a lot, and also enjoyed the reggae rhythm and dirty, bouncy sounds. For

some reason, this made me think of *The Jungle Book* and *Lost Boys* and is probably good for driving round town and intermittently taking phone calls to.

THE PIGEON DETECTIVES

DONE IN SECRET DANCE TO THE RADIO



Sounds a bit like The Kooks meets The Strokes, which unfortunately had a mildly depressing effect. I ought to like this more than Katy B but I don't.

Must be feeling grumpy. I think they probably make more sense live and I've heard they're energetic, so points for physical fitness. Honest enough, though, and not necessarily a bad thing.

2:54 ON A WIRE HOUSE ANXIETY



Wasn't sure at first, but then it grew on me. It's probably my favourite. Sounded slowed down like The Jesus And Mary Chain and a little bit like Warpaint. I

think it's my favourite of the tracks. I would be happy to listen to some more to see what they're all about. Made me feel a little bit positive there. Oh dear me.

Watch a video interview with British Sea Power at NME.COM/artists/british-sea-power



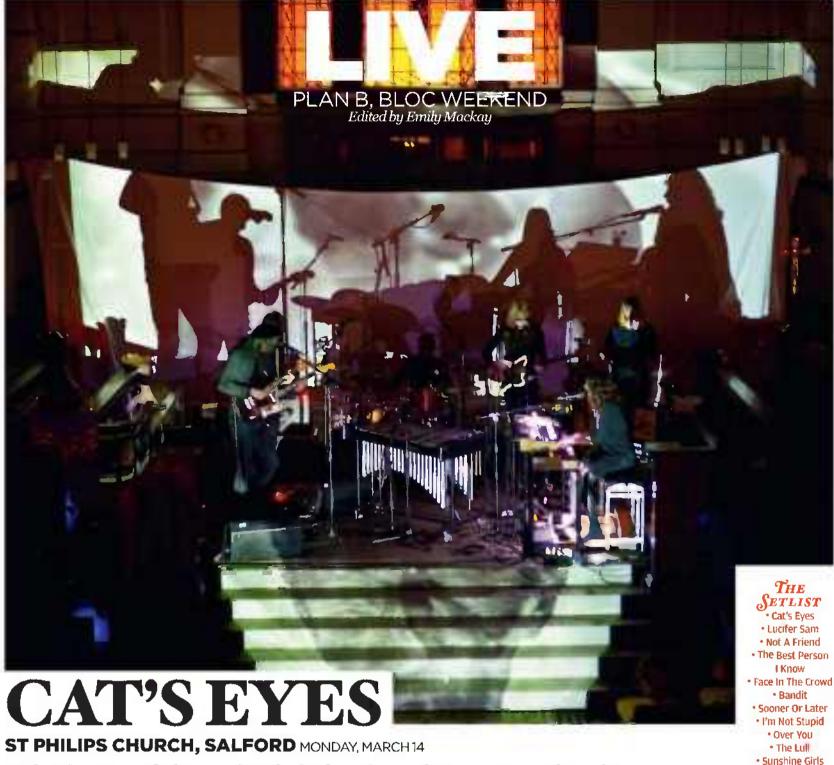
MIND BOKEH WARP



That old adage about not trusting a book by its cover isn't always sound, especially where Bibio's concerned. After the cosy gardens and houses that

adorned Stephen Wilkinson's past two records, the glimmering disco lights on 'Mind Bokeh' - his second for Warp - signal a muscular shift in focus into a curious night; 'K Is For Kelson' dabbles in congotronic rhythms, 'Light Seep''s not afraid to get its funk on, and 'Take Off Your Shirt' recalls early Phoenix. But while his eye's on the dancefloor, his mind's still a haze of skewed, crackled whimsy that's a joy to dive into. Laura Snapes

DOWNLOAD: 'Saint Christopher'



A ghostly set amid gloomy church shadows leaves listeners in an altared state

he super-slim, scruffyhaired and obscurely lit presence on the left of the stage has an instantly recognisable demeanour - it's usually caught in the centre spotlight throwing mics and screaming crow-like frustrations for crow-like frustration's sake. Tonight, though, presents an altogether different profile of a familiar face. The Horrors' noisy frontman Faris Badwan still wears a gloomy exterior, but there's not a trace of the usual temper. Instead, teamed with the classically trained, scarily precise talents of Canadian musician Rachel Zeffira, Badwan appears in the relaxed state

you'd expect if you'd forged a musical bond with a beautiful opera singer. This new project is Cat's Eyes, an instrument-distorting enterprise which frames a '60s swaper and a soprano smile within classy, mystical chic. This is their first full length gig, and the chosen venue is a Catholic church in Salford, y here they play to a backdrop of graphics which emulate the spaced-out and strat gically planned commake tion of songs that weer from clattering and intense to spare and ghostly.

They open with their eponymous track from 'Broken Glass FP', letting loose on some dreamy, goth girl-group vibes and exaggerated bass effects.

"Don't try to tell me you're the only one/ You're not anyone at all!" sneers Badwan. Only his mouth is lit as he gets to grips with his guitar debut; from behind his black and white Vox Teardrop, he looks across at Zeffira, whose wavy fringe casts a perfect shadow in the church arches. She masters an organ on the church stage, shoeless, as a cover of Pink Floyd's 'Lucifer Sam' forms an altar of psychedelic inspiration. The melodic drones of 'The Best

Person I Know and the chattery 'Bandit' cast a subdued mood; a cat's eye, after all, excels in low light. Badwan and Zeffira's predatory instincts are layered in experiment and monochrome, hypnotic flashes. The

teasing cries of 'Over You' have our female entertainer oozing personal empathy before she shares 'The Lull', the duo's first song written as a new band. In a heady audio romance, Cat's Eyes retreat with a delightfully upbeat take on The Horrors 'Sunshine Girls'. It's their biggest sound yet, and a welcome dabble in happier energy. Then they slink into the darkness without having said a single word to us, or each other, over the last 30 minutes; intelligent, aloof, a bit evil ... How feline. Kelly Murray

Download and stream Cat's Eyes tunes on the Daily Download at NME.COM/blogs

HAMMERSMITH APOLLO, LONDON

MONDAY, MARCH 14

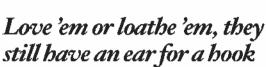
Where there is pop to be played, the Scousers are here – but not where there are risks to be taken

It's nearly unimaginable that three-anda-half years have passed since The Wombats released their debut. What would seem an age for most must feel like a lifetime for their once-teenage audience, now nudging their 20s. Yet, with a brace of familiarly irreverent new indie-pop singles denting the charts, dentist-botheringly sugary hook and an eye for a goofy lyrical humdinger ('Anti-D''s syllable-mangling chorus reads, "Please allow me to be your antidepressant/I too am prescribed as freely as any decongestant").

Of the new songs, Jump Into The Fog' makes most impact, with its

tub-thumping drums briefly puncturing the wearying blanket of chirpy confection. But there lies The

Wombats' fatal flaw: while every one of these painstakingly chiselled, aerodynamic singles may provide an immediate rush, even their best moments fail to resonate past their three-odd minute lifespans, quickly turning their set into something of an endurance test. Great pop takes great risks and The Wombats need to learn that it's better to take a leap into the void that to be swallowed by it. *Tom Edwards*



tonight is proof there really are more kids where the last ones came from. Hampered by the delayed release of album number two, and with future foot-stompers such as '1996' meeting with muted approval, the trio lean heavily on old favourites like 'Let's Dance To Joy Division' and 'Kill The Director' to set the crowd leaping.

Nothing much has changed. Love 'em or loathe 'em, they've still an ear for a



BO NINGEN

SHOREDITCH CHURCH, LONDON THURSDAY, MARCH 10

ith metres of long black

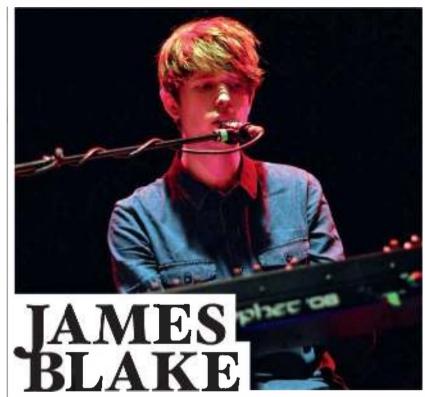
hair and a propensity for skullduggerous, crushing rock, Japan-via-London quartet Bo Ningen hardly need special measures to captivate the audience at their increasingly notorious gigs. Tonight, though, the Branchage Film Festival has installed a massive screen onto which is projected Tatsuo Sato's anime film, *Cat Soup*. With their backs to a congregation sat awestruck in the pews, Bo Ningen play a hard and fast soundtrack to the tale of felines on a bizarre adventure in which pigs and perverts come off badly; unholy riffs and screaming make this quite the cat's whiskers, *Luke Turner*

TREVOR MOSS & HANNAH-LOU

THE SOCIAL, LONDON WEDNESDAY, MARCH 16

tanding side-by-side and staring into each other's eyes, Trevor Moss and Hannah-Lou convey a matrimony in their performance

Moss and Hannah-Lou convey a matrimony in their performance that goes beyond the rings that they wear on their fingers. Playing from their new album 'Quality First, Last, Everything', their musical score melds Fairport Convention's folk with Fleetwood Mac's pop sensibilities in a celestial embrace. With the soft thrum of their acoustic guitars holding up their angelic vocal narrative, there's so much harmony here that you forget about how discordant everything else is outside of the beautiful world that they've built. Thomas A Ward



MUSIC HALL OF WILLIAMSBURG, NEW YORK MONDAY, MARCH 14

Free from Brit cynicism, the post-dubstepper has a ball exporting his eerie ballads to the US

American English is a thorny brogue as it is, and considering also the thousands of words expended by purists attempting to preserve the sanctity of the term 'dubstep', *NME*'s stumped trying to explain the implications to a curious Williamsburger prior to James

Blake's set. So it's sweet relief when our vague mumbles are dismissed with a jaunty, "Whatever, man! Dubstep equals cool right now!" Reductive⁵ Yeah.

Nonetheless, it's a joy to escape the malaise that's trailed Blake in Blighty. Williamsburg might have a rep as a hipster spawning ground, but tonight there's no trace of irony to the adulation – some have even shelled out a cool \$140 per ticket on eBay to catch his debut US gig.

"I'm sure a lot of people just turned up for 'Limit To Your Love'," laments Matt Quinn, an intern at Blake's US label, "but to hear something new is exciting. That can only be a good thing."

Matt's wrong on one count though – from the moment the Blake walks onstage, the whoops that meet each song's opening note are hardly the stuff of one-hit wonders. He's humble as ever, still slightly stiff in his blue button-down, supping tea between songs, but there's a looseness that was lacking from early UK performances. His vocal on 'Unluck' is more mischievous than its recorded choirboy counterpart, breaking with a more human frailty before fracturing into uncertain shards beneath 'The Wilhelm Scream's white noise. Often accused of

handling his compositions with kid gloves, now he's not afraid to bruise them. Just witness 'Klavierwerke', Blake raising his hackles with every bass thrill and inducing a girl next to NME to exclaim "that's so good" in a manner more befitting of beneaththe-sheets activity. If the forlorn reverie of 'Limit...' wasn't destroyed enough by the roaring crowd, the unexpected clatters that trample its ending are like a violent retort to the song's withholding subject.

NME dashes upstairs afterwards to catch a few thoughts from the man of the hour – though we have to wait behind Björk and Anthony Hegarty. "They're lovely people," Blake says when he emerges. "That was an amazing reception. I've never been here before, so I didn't know what to expect. It was electric."

Let the debate about what it all means rage at home; here, Blake – not a fan of genre categorisation – has found people who speak his language. Laura Snapes



Big Mouth

Jared and Diana, writer and photographer, Williamsburg

J: "It was neat to see a very solitary album being fleshed out. You can tell that he's genuine and appreciative. I think the crowd was definitely iazzed for his first show, and really got behind him. It went off really well." D: "It was chilling. The crowd was really into it, but then at times it was so quiet vou could hear a pin drop. It gave me shivers!"



BUTLINS, MINEHEAD

FRIDAY, MARĆH 11 - SUNDAY, MARCH 13

Aphex Twin leads the way as challenging electronica triumphs over simpler pleasures

Ask most folk at Bloc about the highlight of their weekend and there's a fair chance they'll reminisce about stuffing down a pill while Aphex Twin blew their head off and shat jungle down the bloody stump. Frame it, if you will, as the chimax of dance music's existential crisis, in which the likes of Magnetic Man attempt to follow Glasto crowd-pullers such as Orbital and The Prodigy rather than Aphex and the legacy of IDM stalwarts (that's 'intelligent dance music', Maccabees fans). The answer from the danceheads, it seems, is - no thanks, let's get back to the '90s. Thus, while Aphex spooks the huge hypnotised crowd in the claustrophobic womb of Butlins' biggest bingo hall, syphoning egregious cuts from the underground – Jam City, Boddika and Fis-T's massively received 'Night Hunter' - through his fearsome soundsystem, one night carlier Benga, Skream and Artwork were left looking like they were auditioning for Top Of The Pops in front of an unenthusiastic TV audience.

All is not lost for the 'new generation', mind you, as Joy Orbison and Ikonika make people walk backwards in step, while Rustic positively exemplifies the weekend's other trend: dropping grime when you least expect it, with D Double E's peerless 'Street Fighter Riddim'

upper-cutting anyone in earshot into appreciative trigger-finger frenzy. Jamie xx represents Bloc's sole nod to the alien world of indie that these festival goers have left behind; he mixes his latest work with Gil Scott-Heron with a self-indulgent mêlée of his favourite dance tunes.

But Bloc is most truly in awe of IDM's golden era; if that means nothing to you then consider the rest of this review educational (no need to thank me). DMX Krew and Luke Vibert spin playful rave under the planetarium of the Ableton RFID Dome, while LFO's early morning set is a temple of pilgrimage for those paying heed to Warp Records' originator and long-time Björk collaborator Mark Bell. Dopplereffekt's appearance before Aphex Twin on Saturday night takes Kraftwerk's impression of a robot with a beating human heart and sends it on another Soviet space mission, their alien-like performance and sci-fi visuals capturing the still-searching melancholy that hides at the core of electronic music's soul. It marks a beautiful moment of reflection in the chaos of a digital storm, reminding us that the world of dance isn't just about getting off your noggin and sloshing about like a moron - it can take root in a far deeper place. Alex Hoban

PLANB

THE O2, LONDON THURSDAY, MARCH 10

From hip-hop to compulsive genre-hopping, there's something special about Ben Drew

Upon discovering that Chas & Dave are playing another part of entertainment enormodome The O2 tonight, it's difficult not to draw parallels between these Londoners and their homecoming shows. Sure, Chas & Dave were never heralded as the British answer to Eminem, but there's a definite end-of-the-pier showmanship evident in both acts.

The brilliance of Plan B, though, is in the way he can skip between a fun-forall-the-family timeless soul medley. cheesily bounding between 'The Tracks Of My Tears' and 'Lean On Me' like the slickest wedding singer in town, before piling into some stadium-sized "dubstep

madness". His beatbox and strobe-aided take on Ben E King's 'Stand By Me' verges on the amazing, perfectly mixing pop innovation with the old school. Did Chas & Dave lay into a rockney version of 'The Wilhelm Scream'? We doubt it.

Parading about on a slick stage that's part Rat Pack lounge bar and part classic courtroom drama, Plan B in a suit still looks more like he's getting ready to take the stand than he is off to sup whiskey sours with Dean Martin, It's this brand of humorous humility that makes Ben Drew such an entertaining and uniquely British

prospect. As that soaring blue-eyed soul voice lifts out of the body of a man whose debut album was populated with crackheads and grim violence, it's all too clear that such a dramatic genre transition simply wouldn't be accepted in the staider States.

Proven hits like 'She Said' and 'Stay Too Long' get the masses dancing, but what's really interesting is the reception to the few tracks aired from 'Who Needs Action When You Got Words'. 'Charmaine' is met with jubilant shrieks, while the bleak beats of 'No More Eatin" see Drew declare the next four minutes a "punk show", encouraging moshpits behind the

front rows.

The Setlist

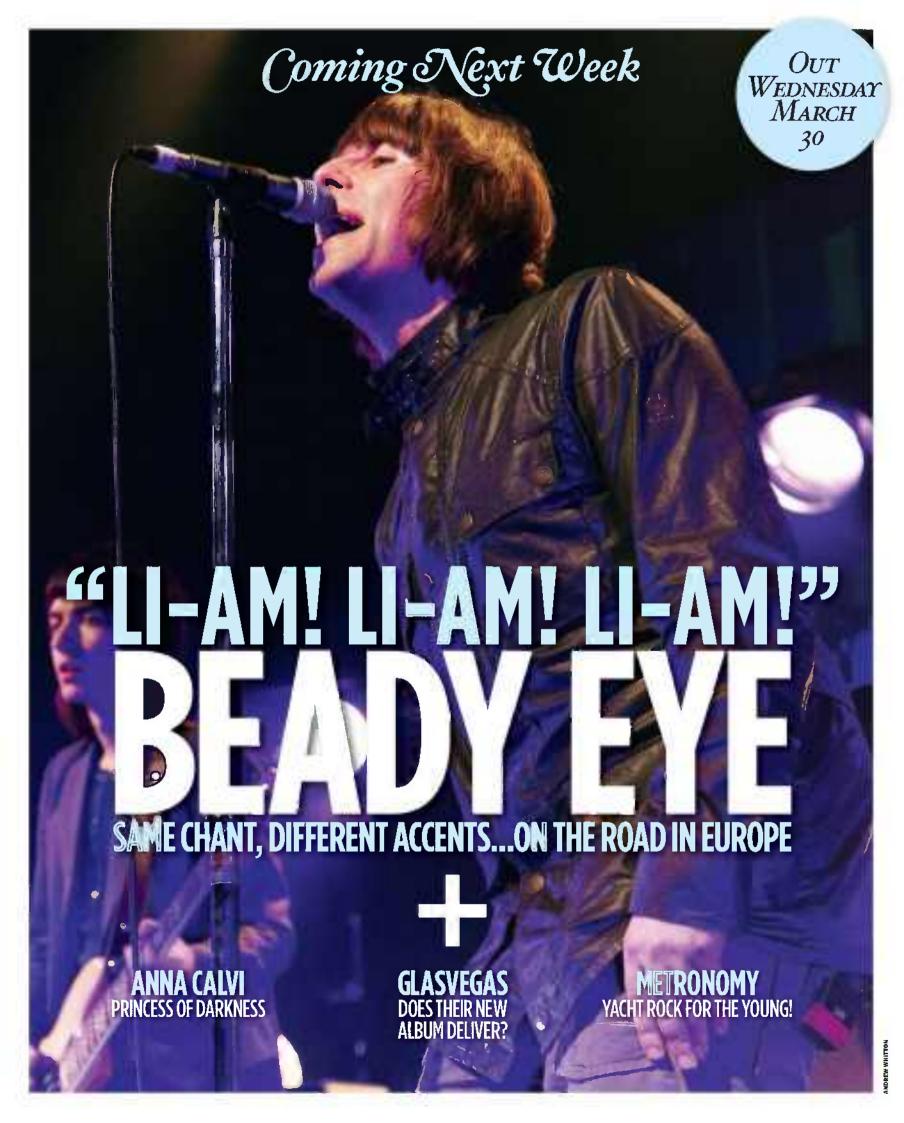
- · Writing's On The Wall Free
- · Welcome To Hell
- Traded In My **Cigarettes** . Coming Up Easy
- (Paolo Nutini cover) · Prayin'
- Love Goes Down
- · Hard Times
- The Recluse
- Charmaine
- · What You Gonna Do She Said
- · No More Eatin'
- · Stand By Me (Ben E
 - King cover) Stay Too Long

A possible taster of album three, 'Prayin" segues into both drum'n'bass and reggae breakdowns, proof that Drew is seriously considering giving the whole UB40 thing a go. Seeing as everything he touches turns to gold including his first album, which has this week finally hit gold-selling status it'll probably go down a treat. Leonie Cooper

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On The ROAD WITH FLATS

There's vomit, violence and lift drama aplenty as the snotty-nosed punksters scour the length of the UK. If only there were more people to see it...

VARIOUS VENUES WED, MARCH 2-THURS, MARCH 10

There couldn't be a more appropriate soundtrack to an Old Firm game in Glasgow than Flats kicking off their first UK headline tour at King Tut's with as much energy as the bottlesmashing football fans outside (albeit to a slightly smaller audience of about three people). Totally unfazed by the empty room, it's clear how they've earned a reputation as one of the best live bands around. The setlist boasts the one-minute, mosh-worthy bangers you'd expect from a punk band, along with a host of slower, meatier tracks that prove Flats could be capable of far more sophistication than we originally thought.

Early next morning, as we struggle to peel apart our eyes, Flats debate potential support acts for their looming London show next week while they pile into the van. At the wheel is Phil Good, the crazed-looking, tattooed tour manager who's on track to becoming an internet meme after a Facebook photo series entitled, 'Loving Life On The Road', where he's pictured doing something stupid before each show, became the highlight of

Five minutes into the epic journey to Manchester, frontman Dan Devine decides to label all of his belongings with a silver marker pen, fishing various items out of blue plastic bags then rearranging them in separate piles around the bus. "I lost four fuckin' lighters in one night! If it says DAN on it in capital letters, then you can't use it," he shouts, flustered, before passing out eating a chocolate chip brioche. Rock'n'roll; get over it.

each day on tour.

In the evening the band go down spectacularly well at Manchester's Ruby Lounge, and we're coerced into dealing with a flurry of fans at the merch stand, where half of the stock consists of Flats posters



FROM THE CREW



Phil Good, tour manger

"Life on the road is the only life I know. At the risk of offending all the other bands that I've toured with, Flats are by far the best. They all work separately from each other, and if it wasn't for me with them they'd be NOTHING, 'FUCK YOU' is how I'd. describe this tour, because we don't give a shit about anyone. If there are people that like it then that's good, but if there aren't. who cares? And most of the time there's no-one there anyway."

torn down from the venue. Sorry, promoter. Backstage, some local talent convince half the band to join them at a nearby bashment night called Murkage.

Hours later ("It was sweaty," reports drummer Samir), when they arrive back at the Travelodge, the rest of us get stuck in a lift after guitarist Luke Tristram decides to try and reenact the elevator scene from Die Hard. A frantic receptionist with limited English explains that the lift repair team will be at least two and a half hours, at which point NME decides to call the fire brigade and fake an asthma attack. Not a classy move, only made worse by the fact that when we are eventually rescued, the air inside is thick with cigarette smoke.

We arrive in Leeds the next night and Flats fans are already standing by the stage door, every so often peering into the smokefilled tourbus to catch a glimpse of Dan during an interview. Afterwards we split for dinner; Dan and his girlfriend Hannah opt for their favourite,

Wetherspoons, while NME joins the others at an empty gastropub with a live DJ and one OAP floozy in a blonde wig at the bar. We're still not sure who won that dine-off. When we get back to The Cockpit, Hannah is outside drinking a bottle of rosé. "We got thrown out of Wetherspoons," she tells me. "Well, not thrown out. But we had to leave because Dan vomited at our table, then again at the exit as we were about to leave. Total waste of money. And food."

Despite Dan's apparent nausea, the band put on another excellent show. The venue is packed wall-to-wall, and the crowd linger excitedly until they're thrown out.

As we arrive in Hull, Dan and bassist Craig Pierce are scheduled for a radio interview. Minutes after being shaken awake they're marched into Hull University and put live on air, while we listen to their tired mumblings from the bus. "What bands inspire you?" "Errr... dunno really." They seem to disappear for about an hour after they've come off air, and we eventually find them exploiting the cheap prices at the SU bar.

Tonight Flats play with local band The Neat to a packed warehouse. The crowd are restrained after a group near the front nearly mosh into the stage during 'Never Again'.

As the band load out they are greeted by some especially young fans, to whom they decide to give the rest

of the merch. "Only one of them had a record player," drummer Samir notes as we drive back into town, to which Dan replies, "Well maybe we can fuckin' inspire them all to get one. That would be great." Did we forget to mention that Flats spend 90 per cent of their time exchanging stories about obscure seven-inches they picked up on eBay?

Everyone looks a little worse for wear the next morning. Craig spent the evening cruising Hull's sprawling estates in a Ford Mondeo with some prostitutes (obviously), and Phil was caught crossdressing in that evening's Life On The Road picture. It's the last date before a break in London, but as we arrive in Birmingham it looks like we've gone full circle. We hit The Rainbow just in time to catch the support making a rape joke before their final song. Flats reluctantly take to the stage, and the crowd, if only five people strong, seem to enjoy the performance, perhaps more so than the band.

Back in London, there are fears for the turnout on a Wednesday night in Kentish Town, but the place is rammed full before Flats even take to the stage. A couple of songs in, a scrap in the front results in a friend of the band getting glassed in the face, a drama the band say they hope never to see again at one of their shows. "We don't want anyone to think that we're bringing the danger back to punk rock," Dan muses afterwards. "Flats would never condone that sort behaviour, it's anti what we're about." A 30-plus strong team head back to Dan's and the evening continues to be as chaotic as the gig, only with less violence, and more dodgy speed.

Brighton is the last date of the tour the next day, and the band are burnt out to the point that NME's photographer is forced to base his pictures around the band's ability to sleep pretty much anywhere. The venue, once again, is empty, but Flats give a performance that's up there with the night before. Afterwards Luke and $\overline{N}ME$ are the only ones who want to party. We stay behind and miss the tourbus only to end up at a dub night full of white people with dreadlocks. It's both puzzling and depressing to think that a hemp rave has more pull than one of the year's must-see year acts. Billie Porter





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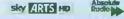


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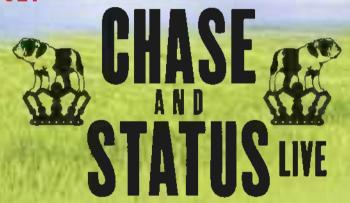


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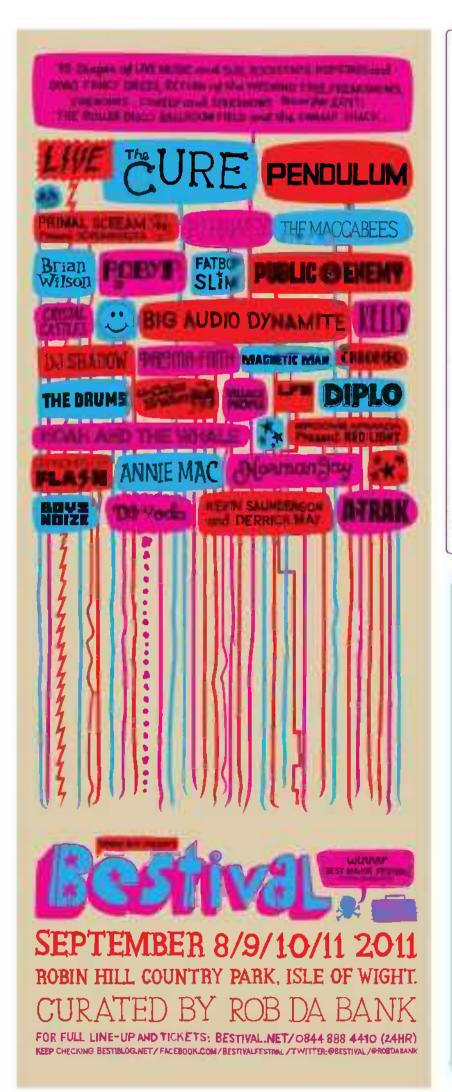
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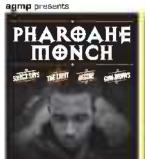
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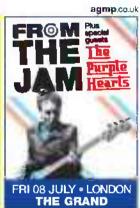






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No dilemma is too big or small for NME's Resident Cognitive Disputational Resolutionist (aka Agony Uncle) Pete Cashmore



HIS SOLOS ARE LOCO!

Our guitarist's solo runs have gotten so intricate that they are distracting the crowd from our songs. Can a guitarist be "too good" in your opinion? No Need To Shred, Nottingham

Now, the problem with my saying that, "Yes, a guitarist can be too good" is that any guitarists reading may take it as a compliment when it's meant to be a damning indictment of them and the way in which they use virtuosity to compensate for their tiny penises. Thankfully, we can assume that any virtuoso guitarist's teenage years were a cold, black hell of sexual rejection and bedroom-based solitude, and laugh at them all the same. Uncle Pete

STOP THAT, LEAD SINGER!

I am a guitarist and I think I am too good for my band [Bingo!-Uncle Pete] . My lead singer keeps standing next to me and 'air guitaring' as if what I do is the easiest thing in the world. How can I make him stop? Virtuoso, London

Sorry about all that stuff earlier on, honest. The singermiming-a-guitar-solo-that-he-couldn't-play-in-the-realworld-if-he-tried phenomenon belongs firmly in the early '70s. When he tries it, just remember you are holding a large object topped off by six metal tuning pegs, and that if you should jam it into his groin area, he will be suddenly distracted from miming. So just do that, Uncle Pete

IN NEED OF A NAME!

Can you name our band for us? We like to think we are on the Pendulum vibe, you know, a thunderous mash-up of drum'n'bass and stadium rock dynamics, but if anything even louder and more serious than them. With that in mind, can you give us a name that will reflect our obvious importance?

Very Serious Act Indeed, London

Given the powerful nature of what you do, you will henceforth be known as Captain Jellybag And The Chinese Love Eggs. Classy, subtle and memorable. The invoice is in the post. Uncle Pete

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

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GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Laura Snapes

BOOKING NOW



EMERGE NME RADAR TOUR

STARTS: Portsmouth Wedgewood Rooms, May 1

DON'T MISS

It's always a lark to try and pinpoint the theme of an Emerge NME Radar Tour. Last May's, with Hurts, Everything Everything and Darwin Deez, pushed the limits of perfect pop silliness. Autumn's jag with The Joy Formidable, Chapel Club and Flats was more of a dark auteur affair. And this year's? The most intriguing things about both acts announced so far is that things aren't always what they seem. Grouplove have been pegged as a bunch of beach burns, but there's a dark edge to their songs. And while Anna Calvi's often pinpointed as a classic sensual saucepot, ambiguity seeps from her every coyly delivered line... What better theme than the element of the unknown, eh? NME.COM/newmusic/tour



PETE & THE PIRATES

STARTS: Southampton Joiners, April 11

Their second album is about "motorcycles, blood, sex, guns and insanity". Wow. NME.COM/artists/ pete-and-the-pirates



DEATH CAB FOR

STARTS: Manchester Academy, July 4

DCFC release their seventh, 'Codes & Keys', this May, promising less guitars, more Eno-a-like electronics. NME.COM/artists/death-cab-for-cutie



UNDERAGE FESTIVAL

STARTS: London Victoria Park, Aug 5

The only grown-ups present will be Janelle Monáe, Bombay Bicycle Club, Brother and co... NME.COM/festivals



MILES KANE

STARTS: Stoke Sugarmill, May 4

The Scouse saucepot will be charming the undercrackers off crowds on this short jaunt. NME.COM/artists/ miles-kane



LIVE FROM JODRELL BANK

STARTS: Manchester Jodrell Bank, July 2

The Flaming Lips and British Sea Power perform in front of the biggest radio telescope in the world. NME.COM/artists/ flaming-lips



END OF THE ROAD STARTS: Dorset Larmer

Tree Gardens, Sept 2 Mogwai preside over the verdant festival as second

headliners, joining Wild Beasts, Laura Marling, Midlake and more. NME.COM/festivals



ART BRUT

STARTS: London Lexington, May 30

'Brilliant! Tragic!' That's the name of the oxymoronic Art Brut's new record, which they're previewing at this five-night residency. NME.COM/artists/art-brut



BRANDON FLOWERS

STARTS: St Austell Eden Project, July 12

officially crowned rock's most stylish, Brandon swishes sartorially into the world's biggest greenhouse. NME.COM/artists/brandon-flowers



SPIRITUALIZED

STARTS: London Royal Albert Hall, Oct 11

Jason Pierce and gang roadtest material from the follow-up to 2008's acclaimed 'Songs In A&E'.

NME.COM/artists/
spiritualized



PARKLIFE

STARTS: Manchester Platt Fields, June 11

Kelis, Katy B, Jamie xx, Dutch Uncles, Mystery Jets and Metronomy join the line-up for this electroniccentric shindig. NME.COM/festivals



TRUCK

STARTS: Oxfordshire Hill Farm, July 22

Does what it says on the tin: Gruff Rhys, St Etienne, John Grant, Johnny Flynn, Jonquil, Chad Valley, and more play on stages made of trucks.

NME.COM/festivals



LYKKE LI STARTS: London Roundhouse, Nov 1

She might grumble about the trials of pop stardom, but it hasn't stopped Lykke from booking her biggest UK show to date.

NME.COM/artists/lykke-li



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PICK of the WEEK

What to see this week? Let us help



PATRICK WOLF

STARTS: Glasgow Oran Mor, Mar 23

It's rather stating the obvious to point out that Patrick Wolf's an unpredictable fellow: one minute he's pretending to be a Cornish farmhand, the next, the emotionally bereft ghostchild of Virginia Woolf, before blooming into some sort of circus refugee-turned-pop showboater. That might seem a lot of incarnations, but it's nothing compared to how many times Pat revised the concept of his fifth album. Finally though, he's made his bloody mind up, and 'Lupercalia' is set to see the light of day on May 30. For those of us who didn't study classics, the title's drawn from the Roman festival that inspired Valentine's Day (they lost the she-wolf suckling and vestal virgins for the modern version). As you might expect, it's bursting at the seams with lurid declarations about the smoothy stuff. Patrick's not one to do things by halves. NME.COM/artists/patrick-wolf



Evervone's Talking About THE VACCINES

STARTS: Belfast Queen's Uni, Mar 26

The boys can laugh in the face of anyone who thought they were too posh, too simple, too obvious to match their hype. Their album's an instant classic and their tour's sold out. You might have to sell your mother for a ticket, but it'll be worth it. NME.COM/artists/ the-vaccines



Don't Miss TEENAGE CANCER TRUST SHOWS

STARTS: London Royal Albert Hall, Mar 23

The classy fundraisers kick off with beardies Biffy Clyro (23), followed by Roger Daltrey performing 'Tommy' (24). Beady Eye and Miles Kane star the next night (25), while Editors (26) and Tinie Tempah (27) pick up the rear. NME.COM/artists/ biffy-clyro



Radar Stars **PORCELAIN RAFT**

STARTS: London St Pancras Old Church, Mar 25

While The Vaccines are busy singing about ill-advised sympathy shags, it's good to see that the shy, sensitive side of young manhood is being represented elsewhere, Dreamy Porcelain Raft are joined by Oupa for a night of worship at the altar of winsome wetness. NME.COM/newmusic

WEDNESDAY

March 23

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Alasdair Roberts Black Box 00 35391 566511

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Crystal Fighters HMV Institute

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0121 444 7258

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Scanners Flapper 0121 236 2421 BOURNEMO

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The Electric Soft Parade Prince Albert 01273 730499

Nick Hudson & The Academy Of Sun

The Hope 01273 723 568 Polar Bear Komedia 01273 647100 Sucioperro The Hydrant 01273 608313

BRISTOL

Does It Offend You, Yeah?/Hounds/ Tripwires Fleece 0117 945 0996 James Blake Thekla 08713 100000 Social Flatline/Hold The Fight Croft 0117 987 4144

Tally Koren/Tim Holehouse No 51 07786 534666

The Vapour Trails/Dead Elms/ Ataraxix Vibration Louisiana 0117 926 5978

Zodiac Mindwarn & The Love Reaction O2 Academy 2 0870 771 2000

CARDIFF

Elbow Motorpoint Arena 029 2022 4488

The New Objects/Supergene/Black Russians Buffalo Bar 02920 310312 Sonata Arctica Millennium Music Hall 029 2040 2000

CHELMSFORD

So Others May Live Barhouse 01245 356811

IDNBURGH

The Black Cat Band Captain's Bar

John Grant Liquid Room 0131 225 2564

Cavern Club 01392 495370

07941 979665

GLASGOW

Wah Hut 0141 221 5279

APPENDE. Nodzzz/The Mantles Brudenell Social

Three Blind Wolves/Sam Airev/ Heart Ships Oporto 0113 245 4444

LEICESTER Amy Wadge/Pete Riley Musician

0116 251 0080

LIVERPOOL

Carcer City 02 Academy 2

Twin Planets Shipping Forecast 0871 230 1094

Black Sea/Longfellow/Moonlighter Elixir Bar 020 7383 0925

Brutality Will Prevail/

020 7613 2478

Turtle 020 7383 4976 Cage The Elephant Electric Ballroom

Dictators Phoenix 020 7580 8881

Fireworks/Make Do And Mend

FOLKESTONE

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oOoOO School Of Art 0141 353 4530

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Brutal New Cross Inn 020 8692 1866

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Eat Off Your Arms/Language/The Hops Dublin Castle 020 7485 1773 Flashguns The Lexington 020 7837 5387

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020 7739 6471

I Am Arrows Old Queen's Head 020 7354 9993 Jaynee/Edit/Select/Reachback

Barfly 0870 907 0999 Jo Thomas/Tom Richards The Drop

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Matt And Kim Garage 020 7607 1818 O Children/The Chapman Family/ John & Jehn X0YO 020 7729 5959 The Popes Of Chillitown The Bowery

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Music Bar 01273 687 171

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Cold Soup No 51 07786 534666 Dele Sosimi & The Afrobeat Orchestra Fiddlers 0117 987 3403 Edge Of Reason/The St Pierre Snake invasion/Uphilis Croft 0117 987 4144 Mr Fogg Thekla 08713 100000 The Naturals/Maps And Legends/

Little Victories Louisiana 0117 926 5978

Meo-Ritmo/The Paris Riots/ Yellowgroove Fleece 0117 945 0996

The Overtones Thekla Social (Clubright) 0117 929 3301 The Stranglers O2 Academy

0870 771 2000 Xisforeyes/The Finest Bloodlust/ Spawn Of Cerberus Croft Room 2 0117 987 4144

CAMBRIDGE

Roddy Woombie Junction 01223 511511

Lewis Floyd Henry/Ned Rundell Gwdihw Cafe Bar 029 2039 7933 Signature Vs Obey Buffalo Bar 02920 310312

Stiff Little Fingers Millennium Music Hall 029 2040 2000

CHILLMSFORD

Knievel Genlus Barhouse 01245 356811

DUNDEE

The Killing Floor/Goldle Lookin' Chain Doghouse 01382 227080 EDINBURGH

Calum Wood/Roberta Pia Liquid Room 0131 225 2564 GATESHEAD

El Fuego/Brightways/Bone idle Three Tuns 0191 487 0666

GLASGOW Fenech-Soler/James Yuill/Alpines OZ ABCZ 0141 204 5151

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Munch Munch/Galoshins/Battery Face Captain's Rest 0141 331 2722 Shaun Ryder/The Twang 02 ABC 0870 903 3444

This Sudden Injury/A Fate Untold/Wolves At Heart Bar Bloc 0141 574 6066

GUILDFORD

Dreadzone Boileroom 01483 440022



LEEDS

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Love Reaction OZ Academy 2 0870 771 2000 PRESTON

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Long Shore Drift Talking Heads 023 8055 5899 ST ALBANS

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028 9050 1660 Joyce Black Box 00 35391 566511 Kasper Rosa Oh Yeah Music Centre D28 90 310 845

The King Blues Spring & Airbrake 028 9032 5968

BIRMINGHAM

The Arcadian Kicks Sound Bar 0121 2362220 Detroit Social Club Rambow 0121 772 8174

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Tek One/Phear Phace Rainbow

Warehouse 0121 772 8174 **BOLTON**

Glasvegas Soundhouse 08712301094

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01273 723 568 Doug Paisley/Jeff Barrett/Brendan Cleary The Basement 01273 699733 Herve/Brimmer/Savage Audio

01273 624343 The Piranhas/The Park Prince Albert

01273 730499 Rumer Dome 01273 709709 Younger Brother Digital

01273 202407 BRISTOL

The Abyssinians Fiddlers 0117 987 3403 Archimedes/Kill Cassidy/Last Casanovas Louisiana 0117 926 5978. Crystal Stilts Start The Bus

0117 930 4370 No More Heroes Golden Lion 0117 030 5506

Pickpockets Love Tourists/The Bronze Medal/The Mysto Junior Fleece 0117 945 0996

Ragga Twins/Flora Skyllon Cosies 0117 942 4110

The Rocker Covers Mr Wolf's 0117 927 3721 Sanjuro Old Fire Station

Stars And Sons The Cooler



CAMBRIDGE

Erland & The Camival Haymakers I Am Arrows Corner House

01223 352047 CARDIFF

Kvile Minogue Motorpoint Arena 029 2022 4488

MFC Chicken Gwdihw Cafe Bar 029 2039 7933

Soft Hearted Scientists/Jr Clwb Ifor Bach 029 2023 2199

Ten Plus One/Clay Statues Buffalo

CHELMSFORD

The Morning Parade Barhouse 01245 356811

EDINBUR

A Day Overdue/Downhill/ Supercharger The Store 0131 220 2987

Lost Weekend Electric Circus 0131 226 4224

Over The Wall/For Abel Voodoo Rooms 0131 556 7060 Tom Oakes/Kathryn Micoll Captain's

Bar 01316 682312 EVETER

Example University 01392 263519

FOLKESTONE Dreadzone Quarterhouse 01303 245799

GATESHEAD

Soweto Kinch Sage Arena 0870 703 4555

GLASGOW

Josh T Pearson Stereo 0141 576 5018 The Latecomers Laurie's Bar 0141 552 7123

Robin Adams/Steven Milne Captain's Rest 0141 331 2722 Three Blind Wolves The Arches

0141 565 1000 Van Der Graaf Generator 02 ABC

0870 903 3444 Warrior Soul Ivory Blacks 0141 221 7871

What The Heroes Say/Iain McLaughlin King Tut's Wah Wah Hut

0141 221 5279 32 Miles To Breakfast/Rusty Nails Band/Left Falange 02 Academy 2

0870 771 2000 **GUILDFORD**

Hold Your Horse is Boileroom 01483 440022

LEEDS

Fenech-Soler University 0113 244 4600

John Grant/Sea Of Bees Holy Trinity Church 01132 454268 Peven Everett Wardrobe

0113 222 3434 Twin Planets/Redstar/Hungry Ghosts Cockpit 0113 244 3446

The Unthanks/Trembling Bells Howard Assembly Room 0113 243 9999

LEICESTER

Dive Dive/Chris T-T's Hoodrats Soundhouse 07830 425555

Flashguns Lock 42 Multimorph/Whispers/Bubbles In The Power Cupboard Musician

0116 251 0080 LIVERPOOL

Emma's Imagination 02 Academy 2 0870 771 2000

The Hummingbirds Bumper 0151 707 9902

Mark Morriss/Daystar Krazy House 0151 708 5016 Sigma/Kenny Ken/Crissy Criss

Masque 0151 707 6171 LONDON

00000 Electrowerkz 020 7837 6419 The Answering Machine Bull & Gate

FRIDAY

March 25

Beady Eye/Miles Kane Royal Albert Hall 020 7589 8212 Brenmar Roundhouse (Studio) 020 7482 7318

Cryptic/Ko-Leaze/Franck Constitution 020 7387 4805 Downliners Sekt/Evi Vine/The Feral Text The Lexington 020 7837 5387 Eastend Promises/The Straws/ Proximity Effect Bridgehouse 2

020 3490 4857 Enrique Iglesias/Lemar The OZ

Arena 0870 701 4444 The Estimators The inn On The Green

020 88863760 Factory Floor/JD Twitch Citi Post

020 7232 1616 Funeral For A Friend/Rise To

Remain Garage 020 7607 1818 The Good Natured/Black Diamond Bay Club NME @ KOKO 0870 4325527 The Gresham Flyers Wilmington Arms 020 7837 1384



John Lester/Steve Lodder/Theo Travis The Forge 020 7383 7808 Jon Fratelli Vibe Bar 020 7377 9880 Kwes/Elan Tamara/EVM Social 020 7636 4992

Maddox/The Rittz/Bobby Treacle Hope & Anchor 020 7354 1312 The Men They Couldn't Hang Borderline 020 7734 5547

Mike Stern Band/Dave Wecki Quartet Union Chapel 020 7226 1686 Music Of The Cloud/To The Chase Barfly 0870 907 0999

Peenholes Victoria 020 7607 1952 Porcelain Raft/Oupa St Pancras Old Church

Primal Scream/Andrew Weatherall/ Cat's Eyes 02 Academy Brixton 0870 771 2000 Quantic Passing Clouds 020 7502 2789

Sonata Arctica/Labyrinth/ Triosphere O2 Academy Islington 0870 771 2000

Sound Of The Nudge/The Murder Act/The Leans LHT Urban Bar 020 7247 8978

Stiff Little Fingers HMV Forum 020 7344 0044

Sweetle Pie & The Gutter Men/The Rubicon/Gypsy Toes Dublin Castle 020 7485 1773

Treetop Flyers/The Epstein Windmill 020 8671 0700

Younghearts Enterprise

020 7485 2660 The Zen Hussies Cafe De Paris

020 7734 7700

Zodiac Mindwarp & The Love Reaction O2 Academy 2 Islington

MANCHESTER

The Crookes FAC 251 0161 27 27 251 Elbow Evening News Arena 0161 950 5000

Kissy Sell Out Sankey's 0161 661 9668

Klute/SPY/Marcus Intalex Band On The Wall 0161 832 6625

Middle Finger Salute/I Said The Spy/in Satellites Academy 3 0161 832 1111

Shaun Ryder Academy 0161 832 1111 This Devastated Fan/Jack Trainer Roadhouse 0161 228 1789

TV Smith/The Valentines Star & Garter 0161 273 6726

NEWCAST!

Dick Bronte & The Cosmonauts As You Like It 0191 281 2277

Fireworks/Make Do And Mend 02 Academy 2 0870 771 2000 Honest Thief/Jean Cloud & The

Von Dames/Oh My Days Cluny 0191 230 4474 Munch Munch Star And Shadow

Cinema 0191 2610066 The Stunt/Blowout Rodeo/Red Sky

City Dog & Parrot 0191 261 6998 NORWICH

Hardcore Superstar/The 69 Eyes/ Crashdlet Waterfront 01603 632717 Lost?/Evarose/A Major Motion Picture Brickmakers 01603 441118 NOTTINGHAM

Holy Grail/Revoker Rock City 08713 100000

Nigel Lewis & The Zorchmen/The Hillbillys Old Angel Inn 0115 947 6735 Roddy Woomble Glee Club 0871 472 0400

Sucioperro/Kill Chaos/Talking Endlessly Maze 0115 947 5650 OXFORD

We Aeronauts/Cat Matador/The Gullivers Cellar 01865 244761

PORTSMOUTH

Kate Nash Wedgewood Rooms 023 9286 3911

READIN

Ed Loftstedt Rising Sun Arts Centre 0118 986 6788

SHEFFIELD

Eyes Set To Kill/Vanna/Stray From The Path Corporation 0114 276 0262 Gisses University 0114 222 8777 The Hosts Leadmill 0114 221 2828 The Stranglers O2 Academy

0870 771 2000 SWANSFA

Paper Aeropianes/Lee Mitchell Chattery 01792 463980

TRURO

The Heartbreaks/Crowns/Gregor & The Martians B-Side 01872 241220 WAKEFIELD.

Euchoria Audio/Cor Amor The Hop 0871 230 1094

WINCHESTER

Arbouretum Railway Inn 01962 867795

WINDSOR

Steven Severin The Errestation 01753 866865

WORCESTER

Inca Hoots Marrs Bar 01905 613 336 MOFYMAIL

Gallops/The Hexmen Central Station 01978 358780

SATURDAY

March 26

ABERDEEN

Aeropiane Forum 01224 633336 The Deportees/Right Hand Left/ Turning Thirteen Lemon Tree 01224 642230

Stockingtops/The Zen Hussles Chapel Arts Centre 0122 5404445

BELFAST Deerhunter Stiff Kitten

The Vaccines Queens University 028 9097 3106

Enochian Theory Rainbow 0121 772 8174

0121 333 2400

Fenech Soler HMV Institute 0844 248 5037

The Virginmarys HMV Institute 0844 248 5037

0121 643 2093

BRIGHTON

Buffalo's Wake Worlds End 01273 692311

01273 325684

Duncan Disorderley & The Scallywags Cobblers Thumb 01273 605 636

Southern Tenant Folk Union/The Porchlight Smokers Prince Albert

Trash Kit/Woolf West Hill Hall 01273 327976

BRISTOL

Cars On Fire/The Solvents/The Hookers Louisiana 0117 926 5978 COI Thekla 08713100000 Doreen Doreen Fiddlers

0117 977 6494 The Hearthreaks The Cooler

0117 945 0999

Toddlers Croft 0117 987 4144 Meet Your Feet/Cindy Stratton

Denwyddon Dr Gonzo Clwb Ifor Bach

Morning Star/Default Notice/ Perfect Day Buffalo Bar 02920 310312

0131 226 4224 The Beat HMV Picture House 0844 847 1740

Cash From Chaos Corn Exchange 0131 443 0404

Husband/Miaoux Miaoux/Justin Grounds Medina 0131 225 6313

0117 987 3403 Flash Harry The Oxford Laid Blak/Ed Sheeran/Obnoxious Trinity 01179 351 200 **Space Dimension Controller Start**

Acid Drop/Bootscrapers/Xray Cat Trlo Cockpit 0113 244 3446 Longshots/Further From The Truth/Area 39 Royal Park Cellars 0113 274 1758

Three Blind Wolves/Bwani Junction

Cabaret Voltaire 0131 220 6176

Feed The Rhino Quarterhouse

Cee Lo Green 02 ABC 0870 903 3444

Jim Diamond City Hall 0141 339 8383

Johnny & The Giros King Tut's Wah

Wah Hut 0141 221 5279

The Abyssinians Phoenix

EXETER

01302 667080

01303245799

GLASGOW

FOLKESTONE

Michael Watts Grove Inn

0113 243 9254 Saint Harlot Duck & Drake 0113 246 5806

Shaun Ryder 02 Academy 0870 771 2000 Stuart Warwick/Charile Barnes/People in Jars Left Bank

07869 107647 LENCESTER

Erland & The Carnival Musician 0116 251 0080

Labrinth Liquid & Envy 0116 262 9720 LIYERPOOL Crystal Fighters Kazımıer

0871 230 1094 LLANGOLLEN

The Hexmen Sun Inn 01978 861043 LONDON

Anthony Reynolds Half Moon 020 7274 2733 Bacardiac Arrest/Royal Zen/Barely

Modern New Cross Inn 020 8692 1866 The Black Dove Experiment/ Pleasure Mob/The Voxx The Finsbury 020 8809 1142 Brenmar Abbi 0871 230 1094

Burning Condors Buffalo Bar 020 7359 6191 **Devin Townsend** 02 Academy

Islington 0870 771 2000 **Editors** Royal Albert Half 070 7589 R217 Fossil Fools/The Alcoves Dublin

Castle 020 7485 1773 Hall Of Bullets/The Rotted

Underworld 020 7482 1932 Jailhalt/Coffee Shop Clear Out Barfly 0870 907 0999

Jaya The Cat/Knock Out/ **Dirty Revolution** Purple Turtle 020 7383 4976

Kites/Wasted Space/Friend Underbelly 0207 613 3105

The Last Dinosaur/Cavil/Josienne Clarke Union Chapel 020 7226 1686 The Lazio Device/Colour Dawn Cargo

0207 749 7840 The Only Jones/Mani Jamm 020.7274.5537

The Pheromoans/Hyglene/La La Vasquez Ryan's Bar 020 7275 7807 Primal Scream/Andrew Weatherall/ Cat's Eyes O2 Academy Brixton מחמכ ולל מכפה

The Rabbit Foot Spasm Band/Trans-Mission Hope & Anchor 020 7354 I312 Sachiko M/Rinji Fukuoka Cafe Oto 0871 230 1094

Sarandon/Phil Wilson/Dora Brillant Windmill 020 8671 0700 The Scrint The 02 0870 701 4444 Steve Knightley/Jackle Cates/ Andy Cutting Cecil Sharp House

020 7485 2206 Tir Na Nog Borderline 020 7734 5547 Truebeat World's End 020 7281 8679 Victor Mount/The Barnacles/ Seas Of Mirth Montague Arms 020 7639 4923

Yelle Electrowerkz 020 7837 6419

MANCHESTER

Crystal Stilts/Golden Glow Ruby Lounge 0161 834 1392

The Distrakted Night And Day Cafe 0161 236 1822

Gandharva Sangeetham 02 Apoilo 0870 401 8000

James Blake Band On The Wall 0161 832 6625

Jesca Hoop/Magic Arm Deaf Institute 0161 330 4019 John Grant Royal Northern College Of

Music 0161 273 6283 John Maus Islington Mill 0871 230 1094

Levi Roots Academy 3 0161 832 1111 Missing Andy Moho Live 0161 834 8180

Oleg Ponomarev/Koshka Waterside Arts Centre 0161 912 5616 Patrick Wolf/Rowdy Superstan Academy 2 0161 832 1111

The Stranglers/Wilko Johnson Academy 0161 832 1111

Sucioperro/Havabusa Roadhouse 0161 228 1789

NEWCASTLE Glamour Of The Kill 02 Academy 2

0870 771 2000 Less Than Angels/Ely Guns/Spoken **Words** Head Of Steam 0191 232 4379 The Proper Boys Cluny

0191 230 4474 Reservoir Dogs Black Bull 0191 414 2846

Warning Dog & Parrot 0191 261 6998 The Zoos Cornerhouse 0191 265 9602 NOTTINGHAM

Carcer City Rock City 08713 100000 David Rotheray Glee Club 0871 472 0400 Hardcore Superstar/The 69 Eyes/

Crashdiet Rock City, Basement 0115 941 2544 Joe Strange Band The Approach

0115 950 6149 My City is For Pimps Rescue Rooms 0115 958 8484

Tomb Crew Stealth 08713 100000 OXFORD

The Graceful Slicks Wheatsheaf 01865 721156 Holy Grail/Revoker OZ Academy 2

0870 771 2000 Rumer New Theatre 0870 606 3500 PRESTON

Colorama Mad Ferret 07919 896 636 SHEFFELD

Jackie Leven The Greystones 0114 266 5599 Laughing Gravy New Barrack Tavern

0114 234 9148 The Men They Couldn't Hang/Joe Rose Plug 0114 276 7093

WARFEIELD

Glasvegas Baine Lane Club 01924 380011

BATH

028 90238700

RIPWINGHAM

Eska Mtunewazi Drum

Fury UK Route 44 0121 708 0108

Warrior Soul Eddie's Rock Club

Dave McPherson Pavilion Tavern

Kate Nash Concorde 2 01273 673311

Shaun Ryder,

O2 Academy

Bijoumiyo Mr Wolf's 0117 927 3221

The Bus 0117 930 4370 The 45s Thunderbolt 07791 319 614 CAMBRIDGE Thomas Truax Portland Arms 01223 357268 Van Der Graaf Generator Junction 01223 511511 CARDIFF The Correspondents Arts Institute 08712301094 029 2023 2199 Joshua Caole Pot Caf 02920 251 246 Kylle Minogue Motorpoint Arena 029 2022 4488 DHINDEE Hour Assault/Seams Doghouse 01382 227080 EDINBURGH Allan Johnston Captain's Bar 01316 682312 Amoriste Electric Circus

Laura Meyer Bar Bloc 0141 574 6066 Polar Haze/Rising Souls/Stringman 02 Academy 2 0870 771 2000 Thea Gilmore The Arches 0141 565 1000



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YOU MUST SUBMIT DETAILS AT LEAST THREE WEEKS BEFORE THE GIG DATE

SUNDAY

March 27

BATH

Lonely Tourist Moles 01225 404445 BELFAST

John Spiers & Jon Boden Black Box 00 35391 566511

RIPMINGHAM

Manowar/Blackguard 02 Academy 3 0870 771 2000

This Burning Age/Naked Remedy/ Tin Soldlers Sound Bar 0121 2362220 Tir Na Nog Kitchen Garden Cafe 0121 443 4725

BRIGHTON

Elbow Centre 0870 900 9100 The Virginmarys Prince Albert 01273 730499

RDISTOL

Atrium Riot/Somnus/Ventflow Fleece 0117 945 0996 Eddie Martin Old Duke 0117 927 7137 Emma's Imagination Thekla 08713 100000 Goldfish Don't Bounce Horseshoe

0117 956 0471

Stiff Little Fingers 02 Academy 0870 771 2000

CARDIFF

Boys With X-Ray Eyes Clwb Ifor Bach 029 2023 2199 Curly Hair/Martha Rose/Barefoot

Dance Of The Sea Buffalo Bar 02920 310312

DUNDEE

Courtney Jill Doghouse 01382 227080 EDINBURGH

The Banana Sessions/The Last Of Barrett's Privateers Bongo Club 01315587604

Echofela The Ark 0131 228 9393 Food/Elvind Aarset Voodoo Rooms 0131 556 7060

James Grant Queen's Hall 0131 668 2019

Lower Dens Sneaky Pete's 0131 225 1757

EXETER

Chix Diggit/The Cut Ups Cavern Club

GLASGOW

Crystal Stifts The Arches

0141 565 1000

Fireworks/Make Do And Mend/Save Your Breath King Tut's Wah Wah Hut

Hardcore Superstar/The 69 Eyes/ Crashdiet Garage 0141 332 1120 James Blake Nice'n'Sleazy

0141 333 9637 LIEUS

First Word Alistars HiFi Club 0113 242 7353

LEKCESTER

The Buccaneers/Kristy Gallacher/ Chris Anson Musician 0116 251 0080

LIVERPOOL

Funeral For A Friend/Rise To Remain 02 Academy 2 0870 771 2000 Katy Perry Echo Arena

0844 8000 400 The Overtones Kazimier

08712301094 LONDON

Achilla/A New Tomorrow Underbelly 0207 613 3105

Alex Berger/Saul Ashby/Adam Klein Slaughtered Lamb 020 8682 4080

Anthony Hewitt The Forge 020 7383 7808

Carcer City Garage (Upstairs) 08712301094

D/R/U/G/5/Rocket #9/Halls Lock



Jody Brock Bridgehouse 2 020 3490 4857 McAlmont/The Cesarians/

Strangefruit Dingwalls 020 7267 1577 Mr B The Gentleman Rhymer/Will

& The People/Jack The Stripper Madame Jojo's 020 7734 2473 O'Hooley & Tidow/Laura Victoria

Windmill 020 8671 0700 Rhys Chatham Cafe Oto 08712301094

Roddy Woomble/Jack Cheshire Union Chapel 020 7226 1686

Roughberry Bar Vinyl 020 7485 9318 Sheila Lord/Nic Bennett/Kelly Paige MacBeth 020 7739 5095

Soulc Obliteration/Fleshood Apocalypse/Ted Maul Purple Turtle 020 7383 4976

Tinle Tempah/Jessle J Royal Albert Hall 020 7589 8212

The Transpersonals Bull & Gate 020 7485 5358

Twilight Hotel Half Moon 020 7274 2733

Van Der Graaf Generator Barbican Hall 020 7638 8891

MANCHECTED

Cee Lo Green Academy 0161 832 1111 Josh T Pearson Deaf Institute

Killshot/Sac Mai De Mer Academy 3 0161 832 1111

Mr Fogg Moho Live 0161 834 8180 The Pyratz/Dragster Satan's Hollow 0161 236 0666

NEWCASTLE

The Crookes Cluny 0191 230 4474 New York Dolls 02 Academy

0870 771 2000 The Poor Boys The Tyne 0191 265 2550

Toyger/Shift Static Tyne Bar 0191 265 2550

Vader Grande Star Inn 0191 222 3111

NOTTINGHAM

The Jim Jones Revue/The Belirays/ Lewis Floyd Henry Rescue Rooms 0115 958 8484

The Unthanks Glee Club 0871 472 0400

&l&i/Tangled Hair Spanky Van Dyke 0115 924 3730

10CC Royal Centre 0115 948 2525 SHEFFIELD Gallops Harley 0114 275 2288

SUNDERLAND Glasvegas Independent

0191 565 8947

WOLVERHAMPTON Sandi Thom Robin 2 01902 497860

MONDAY

March 28

BIRMINGHAM

Cee Lo Green OZ Academy 0870 771 2000

TV Smith/The Valentines 02 Academy 3 0870 771 2000

BRIGHTON

Born To Lose Prince Albert 01273 730499

The King Blues/Sonic Boom Sbt/Random Hand Concorde 2 01273 673311

BRISTOL

Chixdiggit/Mike TV/Everything We Left Behind Croft 0117 987 4144 John Grant/Sea Of Bees St George's Hall 0117 923 0359

Patrick Wolf/Rowdy Superstan Thekla 08713 100000

CARDIFF

David Rovics Buffalo Bar 02920 310312 **FOINBUIDS**

The Jim Jones Revue/The Religays/

Lewis Floyd Henry Bongo Club 0131 558 7604 EXETER

Jesca Hoop Phoenix 01392 667080 GI ACCOM

Blackguard Ivory Blacks 0141 221 7871

Deerhunter Oran Mor 0141 552 9224

Eliza Doolittle/Yasmin 02 ABC 0870 903 3444

John Mackie/Paul 'Bonehead' Arthurs King Tut's Wah Wah Hut 01/11/221 5270

Kylle Minogue SECC 0141 248 3000 LEEDS

Orystal Stilts Brudenell Social Club 0113 243 5866

LIVERPOOL Sucloperro Shipping Forecast

0871 230 1094

LONDON

Alex Clare The Lexington 020 7837 5387

Cunniniynguists/Pack FM Garage 020 7607 1818

Elbow The O2 Arena 0870 701 4444 Flash Fiktion/The Voluntary Butler Scheme/Talking Pictures MacBeth 020 7739 5095

Holy Grail/Revoker Barfly 0870 907 0999

Jack Savorettl/Loui Rose/Jess Glynne Madame Jojo's 020 7734 2473

The Longest Day/The Lonely Cardinals Dublin Castle 020 7485 1773 Moddi Slaughtered Lamb 020 8682 4080

Rumer Royal Festival Hall 020 7960 4242

The Stowaways/Dan Clews/ Black Tooth 93 Feet East

Tearist/Kit/Way Through Old Blue Last 020 7613 2478

MANCHESTER

Emma's Imagination Academy 3 0161 832 1111

Mike Stern Band Band On The Wall 0161 832 6625

Orquesta Buena Vista Social Club Bridgewater Hall 0161 907 9000

The Overtones Lowry 0161 876 2000 NEWCASTLE

Hardcore Superstar/The 69

Eyes/Crashdlet 02 Academy 2 0870 771 2000

John Maus Star And Shadow Cinema 0191 2610066

PORTSMOUTH

Mr Fogg Cellars 0871 230 1094

READING

Kate Nash SUR89 0871 230 1094 CHECEIEL

Fireworks/Make Do And Mend Corporation 0114 276 0262 **Martin Carthy** The Grevstones

0114 266 5599 STOKE ON TRENT

Funeral For A Friend Sugarmill 01782 214991

TUESDAY

March 29

The Winter Tradition/Duke/ Turning Thirteen Cafe Drummond

01774 674642 AVIENORE

The Vaccines Old Bridge Inn 01479 811137

BATH

Kate Nash Komedia 0845 293 8480 BIRMINGHAM

Crystal Stilts 02 Academy 3 0870 771 2000

Finding Calcutta Patrick Kavanagh 0121 449 2598

BRIGHTON The Abyssinians Komedia 01273 647100

Carl Barât Concorde 2 01273 673311 Josh T Pearson Ballroom

David Rotheray/Eleanor McEvoy

Louisiana 0117 926 5978 Jesca Hoop St Bonaventure

The King Blues Bierkeller 0117 926 8514

Pete Gage Band Coronation Tap 0117 973 9617 We Start Partys O2 Academy 2

CARDIFF

Roddy Woomble Clwb (for Rach 029 2023 2199

CHELMSFORD

Another Dead Hero Barhouse 01245 356811 EDINBURGH

Little Miss Higgins Village

0131 478 7810 Dinosaur Pile-Up Cavern Club

01392 495370 John Grant Phoenix 01392 667080

GATESHEAD Antonio Lucic/The Escape Artist

Three Tuns 0191 487 0666 Rumer Sage Arena 0870 703 4555

GLASSOW The Jim Jones Revue/The Bellrays/ Lewis Floyd Henry King Tut's Wah

Wah Hut 0141 221 5279 John Maus Mono 0141553 2400 Kylle Minogue SECC 0141 248 3000

The Pigeon Detectives 02 ABC 0870 903 3444 Scanners Captain's Rest 0141 331 2722

GMILDFORD Mr Fogg Boileroom 01483 440022

Deerhunter Irish Centre 0113 248 9208 Fireworks/Make Do And Mend

Cockprt 0113 244 3446 LEICESTER

LEEDS

Gemma Larkin/Laura Stephens Musician 0116 251 0080 Her Name is Calla Firebug 0116 255 1228

LIVERPOOL Big Audio Dynamite 02 Academy 0870 771 2000

LONDON Blue Vells Monarch 087L230 1094

Populaire/The Bon Vivants Old Blue Last 020 7613 2478 Classical Playground Good Ship

Call The Doctor/Montage

020 7372 2544 Elbow The O2 Arena 0870 701 4444

Harry Bird & The Rubber Wellies/ The Bara Bara Band/Rupert & Ruth

Windmill 020 8671 0700 Inland Empire/Ravens in Paris/

Locomotives The Lexmpton 020 7837 5387 Johnson-Jay Medwik-Daley The

Forge 020 7383 7808 Joyous Buffalo Bar 020 7359 6191 Me Vs Hero Barfly (1970 907 (1999)

Moddl Slaughtered Lamb 020 8682 4080 Patrick Wolf KOKO 020 7388 3222

Tape The Radio Social 020 7636 4992 TV 5mith/The Valentines/HI-FI

Spitfires Underworld 020 7482 1932 MANCHESTE

Cunnintynguists Deaf Institute 0161 330 4019 Gallops Night And Day Cafe 0161 236 1822

New York Dolls Academy 0161 832 1111

NEWCASTLE

Eliza Doolittle 02 Academy 0870 771 2000 OXFORD The Blackout OZ Academy 2

0870 771 2000

WAKEFIELD Funeral For A Friend Black Flag 01924 378693

Edwina Hayes Robin 2 01902 497860

WOLVERHAMPTON

0207 283 1940 BRISTOL

Extreme Mr Wolf's 0117 927 3221 0117 929 900R

0870 771 2000

The Bronze Medal/Love The Judge/Little Fox Boys Buffalo Bar 02920 310312

The Script Motorpoint Arena

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THIS WEEK IN 1977

BRUCE IS BACK, ANARCHY IN LONDON, SIGN-A-PUNK



PISTOLS WHIPPED

People are still trying to figure out exactly why Sex Pistols have been sacked by A&M Records. "A scuffle" at London's Speakeasy Club is cited as the most likely cause, with DJ Bob Harris and engineer Andy Nicolson the victims. Harris says: "A blond member of the Pistols' party approached me and asked when I was going to play their record. When Lignored him Lwas puriched." He alleges that Andy had a glass shattered on his head, but can't say any more because "our solicitors have now been consulted".

BEGINNING OF A NEW WAVE

With punk in full flow, young bands are having money thrown at them. Track Records have picked up The Heartbreakers "and are believed to have Chelsea and Siouxsie And The Banshees". The Vibrators, The Stranglers, The Jam, The Damned, The Adverts and The Boys all have paymasters behind them. "Subway Sect seem to be about the only London punk rock mob who've played more than two gigs and not got signed," Egon McNeill writes.

TAKING ON THE BOSS

o give some context: the week before this issue. The Damned are on the cover; the week after, The Clash 'God Save The Oueen' is but a month away. Into this full flight of punk comes the "stymied" Bruce Springsteen (almost certainly the only time the word 'stymied' has appeared on the cover of NME).

Poor 'Springbean' is in the midst of his own battle with The Man: a year of litigation and injunction with ex-manager Mike Appel. "I can't do everything I want and people can't hear a record," he says, glumly. The most recent of his three albums, 'Born To Run', has made him a superstar in his homeland. But the question NME's Lisa Robinson asks is simple what happened in England?

"The first show I did was one of the worst I've ever done," he admits of the '75 Hammersmith Odeon show, before which he ran about pulling down posters proclaiming: 'Finally I ondon is ready for Bruce Springsteen & The I treet Band'. "I was ready to blow up fucking Big Ben... but at that time I had such a psychic weight on my head. When I walked out of that theatre in London, I just wanted to go home, back to New Jersey"

His troubles will subside By the year's end The Boss will be back in the studio creating 'Darkness On The Edge Of Town' and that live false start will be but a distant memory.

ALSO IN THE ISSUE THAT WEEK

. Single Of The Week is The Kinks' 'Sleepwalker', which contains "a backdrop highly reminiscent of the hallowed back-'emup-shunt-'em-down riffing of Phase 1 Kinks."

· Pink Floyd are caught live at Wembley. "F know I should be talking about the music," writes Mick Farren, "but it's not possible. There's too much overpowering technology and too much dull pain."

· Nick Kent interviews Tom Verlaine, who has the knives out for Richard Hell ("Couldn't keep time"), New York Dolls ("Never liked 'em") and Bryan Ferry ("Ripped me off").

· The Band's new album, 'Islands', is reviewed: "If this is to be their valediction, then no-one could have wished for a better one."

 In a Spinal Tap-esque move, a band called Clover have taken out a centre spread advert for their new album 'Unavailable' that simply states: "THEIR NEW ALBUM IS UNAVAILABLE".



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

Compiled by Trevor Hungerford



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CLUES ACROSS

1+9A Impending doom averted because from out of this, life goes on - do I really need to spell it out?

10+5D Twice this evening Smashing Pumpkins will be playing (7-7)
11+284 Grandaddy in functioning mode at this

moment in time (3-3-2)

12+35A Mystery Jets have a crazy looney, guv! (5-4)
13 "And what you give is what you get" with The Jam

on It (5)
14 A fashionable piece of music from Madonna (5)
15-32D Crystal Fighters have been tracked down—
they hadn't actually gone out (2-4)
18 "You push in that button and that button comes
alight/it tells you walk, don't walk/Talk, don't talk",

1978 (3-4)
20 Move along and find old bass player with

The Koaks (5)

22 Drummers Liam of The Enemy or Charlie of

The Rolling Stones (5)
24 Move your body to this Gary Numan album (5) 26 Surname of Florence (+ The Machine) (5) 27 (See 39 across)

28 (See 11 across)

30 As Martin Glover, producer and bassist with Killing Joke, is better known (5) 33 (See 38 across)

35 (See 12 across)

37 "I bought a ticket to the world, but now I've come back again/Why do I find it hard to write the next line?", 1983 (4)

38+33A South coast band who wondered 'What

Would Steve Do?' (4.2) 39+27A Wild fun Russia had with a Beach Boys song

(6.1-1-1)
40 Not a single person knows this Alicia Keys song

CLUES DOWN

1+170 Follows true arrangement of new Radiohead song (5-6)

2 "Until you come back where you belong it's just another lonely _____", Hurts (6)

___, never reaching the end/ Letters I've written, never meaning to send", 1967

4 Guillemots to surmount the problem of recording a hit single (3-4-2)

5 (See 10 across)
6 Yawn? Yes dear, Perhaps it's that U2 song (3-5-3) 7 Heather Small was well-pleased with both her album and single (5)

8 'Everybody Wants To ___ The Teardrop Explodes', claim made by the band on their final album (4) 16'___ Is My Everything' by tan Brown or '___ For Heroes' by The Libertines (4)

17 (See 1 down)
19 Hoping to include something by Yeah Yeah Yeahs

21 Win the race to get a Ryan Adams album (4)
23 Muse suffering from an overdose of vitamin D (7)
25 Make a track for an album by The Slits (3) 29 (See 3 down).

31 Moans about playing bass for Suede (5) 32 (See 15 across)

34 Laura Marling album '___ I Cannot Swim' (4) 36 The xx have a video for this number (1-1-1)

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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 29, 2011, to the following address: Crossword, NME, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 OSU.

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

10 12 12 13 14 14 16 15 17 17 19 20 26 26 31 32 24 30 39 35 37

MARCH 5 ANSWERS

ACROSS
1 Buy Nothing Day, & Blue Songs, 11+9A Live At Earls Court, 13+30D She Wants, 14 Nicole, 15 Bangles, 19 Just, 21+22A Baha Men, 23 Bell, 28 Rascals, 29-25A is A Wornan, 31 Air, 32 In Utero, 34 Ethan, 36 Get In, 37 Orson, 38 Sex.

1 Babylon's Burning, 2 You, 3 Obstacle, 4 Hunger, 5 No Scrubs. 6 Dickson, 10+350 The xx, 12 Vic Chesnutt, 16 Atlas, 17 Lee, 18+19D Silver Jews, 20 Uno, 24 Cavern, 26+7D Mine Is Yours, 27 Nathan, 33 Oto.

P- A COMPLETE HISTORY!









FANMAIL

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

Edited by Dan Martin







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NEVERMIND THE BOLLOCKS... HERE'S LIAM

From: Sophic Jamieson To: NME

I see that Liam Gallagher has announced his approval of Lady Gaga by announcing that "she's got balls". I assume he was just saying that he had respect for her as an artist (albeit in casually misogynistic terms) but didn't it strike a bit close to the bone? We've all been thinking it, but no need to go right out there and say it. Maybe he knows something we don't. Anyway, I hope to catch Beady Eye on their tour, and here's hoping they cover 'Born This Way' as a tribute to her ballsiness.

NME's response...

From: NME

To: Sophie Jamieson
But what you're missing
here is that Liam has form
with this sort of thing, Not
all that many decades ago,
Liam was going round
saying that Charlotte

Church, in her knickers'n'tequila phase, was the most rock star rock star around. He may have had a point. Gaga's had enough selfaggrandising fun with the hermaphrodite rumours herself to warrant the status of an ego/genius like Liam himself. See, what people miss about hoth of them is that they're really, really funny. Seems that it no longer matters if you love him, or Capital L-I-A-M. What is for sure is that they're both better than Capital L-I-F-E-G-O-E-S-O-N - DM

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

GONNA STAND THE TEST OF TIME LIKE BEATLES AND STONES

From: Adrian Sanders To: NME

It's a little known fact that Liam Gallagher was once a member of Oasis. It's welcome that he's probing new territory with Beady Eye (NME, March 12), but can't he just accept that Oasis happened, and play some damn Oasis songs? The appeal of Beady Eye will always be the appeal of a band that sounds Oasislike, comprised of most of Oasis. Get over the past, and break out your old catalogue. Some of those songs were quite good. Who knows? It might even be cathartic to vent some Oasis-begotten spleen.

From: *NME*To: Adam Sanders

To be honest Adam, I can't think of anything worse myself. Say what you like about Beady Eye but you can't accuse them of pissing on any legacy. Which, when you have Hooky announcing that he's now going to drag the unfortunate carcass of another Joy Division record round the country, is what is known in the trade as a small mercy – DM

WHAT DID YOU EXPECT FROM AN 8/10 ALBUM REVIEW?

From: Lucy Daly To: *NME*

To quote your review of The Vaccines' debut album (NME, March 12): "It's indie rock, and The Vaccines do it better than any young British band has done in years"... really, NME? You seem to have overlooked the fact that what you say is actually just wrong! What

about Kasabian, The Wombats, The View, ARCTIC MONKEYS?! On a first listen, The Vaccines appear to be churning out the same average guitar tunes which no-one will really remember in five years. Their guitar music may "work" but it is certainly nothing special.

From: NME To: Lucy Daly

Ah Lucy, this is basically just coming down to a simple matter of semantics. Obviously nobody's suggesting that The Vaccines are as exciting as Arctic Monkeys were when they came out. That was a freak occurrence tantamount to witchcraft. But what the review actually says is that they do it better than anyone has done in "years". Specifically, better than anyone has managed in 1.5 years. Which is to say. basically better than anyone has managed since Pulled Apart By Horses first emerged. Are we clear on that? Excellent. Is there anyone you do like? - DM

From: Lucy Daly To: *NME*

After reading your Naked And Famous album review (NME, March 12) I downloaded 'Passive Me, Aggressive You'. I must admit I can't remember the last time I was so excited about a new band! I can already tell they are going to be the soundtrack of the summer and cannot wait to see them live.

ARCADE FIRE: BEAUTIFUL ON THE INSIDE

From: Eliza Featherbot To: NME

I see that tickets have gone on sale for Arcade Fire dates in Edinburgh next September, but I dunno whether to get them. Like. I'm one of their biggest fans, Lown 'The Suburbs' and Spotify the other two albums regularly. But I saw them last December and, while they were awesome, something struck me. Win Butler is REALLY ugly. Like, off-puttingly ugly. I'm not sure I want to be in the same room as him, let alone feel compelled to look at him. I thought one thing that we've learned from modern life is that beautiful people are talented and everyone else is an office-drone or a sales assistant. But they're drone-looking but make nice music! I think I'll stick to the records and imagine he looks like Matt Smith, Which he does, in a weird way.

From: NME

To: Eliza Featherbot Eliza. We're a caring, sharing, left-leaning bunch here at NME Towers so we're certainly not able to agree with you in public that judging bands on the strength of the barnacles/ lack of barnacles on their singer's face is OK. All we can suggest is that since Arcade Fire are now playing venues the size of castles anyway, it scarcely matters because you won't be able to see the guy's face in the first place. And to say that if you ever suggest Matt Smith is ugly-by-association again. then we're going to have a falling out - DM

WOLF IN LIFEGUARD'S CLOTHING

From: Adam Bouyamourn To: NME

You're right: the video to Patrick Wolf's 'The City' is despicable (NME, March 12). The eponymous hero's hair floats breezily as he reclines on a beach, in the summer. Has he never been to an English city? Where is the grey, depressive permadrizzle? The congestion? The buildings? It looks like an extract from an indie version of Baywatch. Unlike Baywatch, however, there is no chance of the protagonist drowning. Shame.

From: NME To: Adam Bouyamourn Hey, don't tar us all with the same brush. I would merely refer you to the interview with Patrick Wolf in this issue where he can explain this turn of events far more



STALKER From: Sharon To: NMF "Here's me with the lovely Marcus Mumford from Mumford & Sons after their gig!"

wordily and flamboyantly than we ever could. Patrick, see, has fallen in love. Funny things happen to a person when they fall in love: their vision goes vellow-tinged. they spend their days singing faux-operatic torch balfads, and everyone does indeed look like a Baywatch extra. It's a science thing. Do you not even agree that it's an amazing song? - DM

HOORAY! IT'S SOME ANGRY LIST-RELATED LETTERS!

From: Belle Carter To: NME

Although I don't have many qualms with your '100 Gigs You Should Have Been At (March 12) list, I am amazed that Axl Rose's pathetic performance at last summer's Reading Festival did not make the cut for the '10 Gigs It's Good You Weren't At' sub-section. I can testify that it was one of the most embarrassing performances I have ever watched; witnessing Axl's bloated form prance around the stage screaming out for the crowd to love him resulted in painful viewing. That night destroyed all the good work of the 1991 gig which you placed 27th.

From: NME To: Belle Carter Did you not even enjoy it when everybody sat down? That was funny, right? - DM

From: Allen Woody To: NMF

I can't believe the lack of recognition of Duane Allman in NME! Sure, it's the 'New Musical Express', and he's not exactly new, but you couldn't vote for him in the greatest guitarists ever, and The Allman Brothers Band wasn't featured in either

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

'WE SHOULD BE GLAD TO **HAVE THE** DARKNESS **BACK'**

Their love of rock music is more genuine than anyone's. It's just The Darkness realise it's supposed to be a laugh, that forgetting about life for an hour is the whole point.

Their charm was always that they were stadium fantasists trying to make their fantasies reality in rooms the size of the Barfly, and the first album captured that. Once they started having pyrotechnics. cocaine habits etc. it lost a lot of charm. Now there may be enough water under the bridge for them to get back to being what they were supposed to be: the most fun, life-affirming night out on the block. Read Hamish MacBain's full blog now at NME.COM



Best of the responses...

They're the best fun you can l have on a night out, Superb musicians, great songs and a brilliant sense of humour. I remember them playing Radiohead's 'Street Spirit' when they opened Glastonbury in 2003. Great to have them back. God

They were, are and always will be a complete joke; an embarrassing stain on the public consciousness. If they want to be a rock band, they should at least have the balls to rock without trying to be amusing or 'ironic'. In Despair

I'm not the biggest Darkness fan - Lactively hated them until I saw them at Reading in 2004. However, I think that it is sad that the mainstream music press and labels in the UK seem to treat all rock acts as a novelty nowadays. A band that

sound like AC/DC are mocked for it, while a band that sound exactly like The Libertines or Radiohead are praised. There are a lot of very good rock acts out there who aren't being given a chance because of this. Lemmy

'The 100 Gigs You Should've Been At' (March 12) or the online '50 Best Live Albums Of All Time', despite the fact that 'At Fillmore East' is one of the hest alhums EVER, let alone live ones. Future Of The Left? Piss off.

From: Julia Claudman To: NME

I was very pleased to see Arcade Fire's summer Reading performance placed ninth on your '100 Gigs You Should Have Been At' list. It was one of the most amazing live performances I have ever seen, and rumours that Pendulum had attracted a larger crowd on the Radio 1/NME Stage were met with bewilderment from everyone in attendance afterwards. It would have been easy for NME to overlook such a recent gig, so well done for giving the rightful position to the spectacle which made my friend James cry like a little girl.

OFF THE HOOK

From: Dave To: NME

I see Peter Hook is touring 'Closer' and re-recording an EP of Joy Division songs. He has gone beyond picking the bones of Ian Curtis to making a soup from him! Has this man no shame?

From: NME To: Dave No, I don't think he has - DM



STALKER From: Patrick

To: NME

"Look! I met James Murphy from LCD Soundsystem in the sun!"

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DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

MILES KANE

QUESTION 1

How many tanks are there in the video to The Last Shadow Puppets' 2008 single 'The Age Of The Understatement'? "Eight?"

Wrong. Six

"I was going to say six. Give me that, c'mon!"

No. Was Moscow as cold as it looked?

"Yeah. We were wearing all-in-one thermals underneath the suits and the coats. It was freezing, but a great day."



QUESTION 2

Tour old band, The Rascals, covered Echo & The Bunnymen's 'All That Jazz' for 2009 film Awaydays, based on the novel by Kevin Sampson. Sampson used to manage which Liverpool band?

"This is solid. I don't fucking know, do !?"

Wrong. The Farm
"I wouldn't have got that!"

QUESTION 3

Noel Gallagher sings on 'My Fantasy' on your new solo album and you've just supported Beady Eye on their UK tour. What is Noel and Liam's mum called? "It is Pam?"

Wrong Peggy. Or Mrs G to you and me "Peggy. Fuck, yes. You should give me that!" How's the support with Be y Eye going? "There's a great vibe. Liam's digging my new songs and he's watching the gigs from the sides. And that just makes me buzz."

QUESTION 4

You've dated model Agyness Deyn.
Name two other rock stars she's
also stepped out with...
"Albert Hammond Ir and The
Paddingtons' Josh [Hubbard]."
Correct. Also Alex Greenwald
of Phantom Planet. Now
she's apparently dating
actor James Franco.
Models, eh?
"Exactly."

QUESTION 5

Arctic Monkeys cover your other old band The Little Flames' 'Put Your Dukes Up,



John' on the B-side
to which single?
"Er... (Thinks for ages)
'The View From
The Afternoon?"
Wrong, Leave
Before The Lights
Come On
"Fuck. I'd forgotten
about that!"

How did you and Alex get so chummy? "It started when we

"It started when we were 17.
I was in The Little Flames and
we did some gigs together.
They were starting out, I was
starting out, I liked his music,
he liked my guitar playing.
It was just one of them
beautiful things. He's like
a brother to me now."

Average.

QUESTION 6

Jack White joined The Last Shadow Puppets onstage at 2008's Glastonbury to help you cover Billy Fury's 'Wondrous Place'. How did you ensure White knew the guitar part?
"We went into his dressing room, played him the song and made him learn it in about 20 minutes."

Gorrect





QUESTION 7

The Age Of The Understatement' was nominated for 2008's Mercury Prize, Which album won instead? "Elbow."

Correct, Elbow's 'The Seldom Seen Kid'. How did you feel to be nominated? "It changed my life. I'll never forget it."

QUESTION 8

From what receptacle were you nking onstage at Mojo Bar in Liverpool in November 2010?

"A flask. I was drinking honey and lemon. How did you know I had a flask?"

We're NME. We know everything. Is honey and lemon your normal rock'n'roll tipple of choice?

"It is when I've lost my voice!"

Correct

QUESTION 9

What colour tie did you wear to the Shockwaves NME Awards in February this year?

"Purple."

It looked more like maroon to us "It's purple, believe me. When it comes to ties I'm fucking on it, man. It was purple." Calm down, dear! Correct

QUESTION 10

Which three bodies of water surround the Wirral?

"I beg your pardon?"

You're from the Wirral, which is surrounded by which...

"I heard you. The Mersey and... fucking hell. I don't fucking know!"

Wrong, The River Dee, the River Mersey and the Irish Sea



"I think the memory is fme, I just didn't know what I didn't get. It's not like I've forgotten!"

Turn little coins into big chats

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