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MANI AND RENI ON REUNION LATEST



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ON REPEAT

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



WILD BEASTS

Smother
Kendal's finest are unmatched in their ability to make mundane happenings drip with sexiness and sadness. Here, they try out some piano-led balladry, with Hayden Thorpe's crooning to a lover with "boozy breath" among the finest pillow talk you'll hear this year.
Tom James, writer
[On soundcloud.com/dominorecordco](https://soundcloud.com/dominorecordco) now

FUCKED UP

Do You Feed
Remember Adrien Brody's rubbish cockney accent in 'Summer Of Sam'? Well, Damian 'Pink Eyes' Abraham tries his own version here. It's the latest track online from their rock opera 'David Comes To Life', and it's a Britpunk gem.
Mike Williams, Features Editor
[On pitchfork.com](https://pitchfork.com) now

DAVID THOMAS BROUGHTON

Ain't Got No Sole
For a man who sings like a dismal hippo, Broughton makes rather a lovely racket. Contrary to popular belief, our toothy, water-dwelling friends croon summery sorrow like Broughton writes fluent electro-tinged folk, which is to say, very fucking nicely.
Jazz Monroe, writer
[On youtube.com](https://youtube.com) now

THE VICTORIAN ENGLISH GENTLEMEN'S CLUB

A Conversation
Art-rock's best kept secret have always had a dark side to their playful noise, and this taster from third album 'Bag Of Meat' is their most thrilling mix yet of grotesque lyrics, fuzz and pop hooks – here, a rolling Fall groove is wryly daubed with the tale of a beheading.
Tom Pinnock, Sub-Editor
[On soundcloud.com](https://soundcloud.com) now

BEADY EYE

Across The Universe (Beatles cover)
We'll leave out the "Liam's been doing Beatles impressions for years" jokes, as this cover is aiding the Japan relief effort. But it's a lovely little take, and naming your son after the singer of a band officially gives you a licence to pillage

their back catalogue however you want.
Jamie Fullerton, News Editor
[Buy from beadyeyemusic.com](http://beadyeyemusic.com) now

KID CUDI

Capcom
Until new Cudi hits, gnaw this offcut from a NERD-helmed project, named after the company that makes the legendary *Street Fighter*. Cudi's sleepy-intelligent flow still bristles with punch, so hundred-hand slap: CUDI WINS.
Emily Mackay, Reviews Editor
[On thefader.com](http://thefader.com) now

GRINDERMAN

Evil (Silver Alert remix ft Matt Berninger)
This Silver Alert (producer Peter Mavrogeorgis and Grinderman's Jim Scavunos) remix of 'Evil' sees the original turned inside out so its bones screech, contrasting brilliantly with The National frontman's tempered croon.
Susana Pearl, writer
[Listen exclusively on NME.COM](http://NME.COM) now

PAT JORDACHE

Phantom Limb
Once in the band Sister Suvi with Tune-Yards' Merrill Garbus, now Jordache's going it alone. This makes like Menomena trying to beat out loneliness with a dustbin lid, before it disappears in a scree of VHS tape chomping itself into an abyss. Intimidatingly forlorn.
Laura Snapes, Assistant Reviews Editor
[On alteredzones.com](http://alteredzones.com) now



GANG GANG DANCE

MindKilla
Every new morsel we're fed from Gang Gang Dance's fifth album 'Eye Contact' makes us all the more eager to gorge ourselves on the main course proper. 'MindKilla' is a sinister slice of pop-gone-wrong, in which Izzi Bougastos's warped reworking of 'Hush Little Baby' is less soothing lullaby and more akin to someone dripping poison in your ear.
Ben Hewitt, writer
[On ganggangdance.com](http://ganggangdance.com) now

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

TRACK
OF
THE
WEEK

ARCTIC MONKEYS

Don't Sit Down 'Cause I've Moved Your Chair

The Monkeys' Record Store Day single, and another taster for 'Suck It And See', 'Don't Sit Down 'Cause I've Moved Your Chair' continues Alex Turner's love affair with somewhat nonsensical lyrics: "Run with scissors through a chip pan fire fight. Wear your shellsuit on bonfire night. Go into business with a grizzly bear... but just don't sit down 'cause I've moved your chair". People keep mourning the old Alan Sillitoe Turner, but of course the same old literary wit is still there, it's just evolved into dealing out Lennon-esque riddles in order to get the feel of the song across, and, y'know, to make you laugh a bit.

As you can gather from his words, you can get into all the bother you like – "find a well-known 'ard man and start a fight" – but it's nothing compared to what he's doing behind your back. Not to be

This Sabbath-meets-The Sweet tune is one 'Suck It And See's best moments

trusted, that Alex Turner, but you can be assured that 'Suck It And See' is a bit of a cracker, and this Black Sabbath-meets-The Sweet tune is one of its best moments. The post-'Humbug' incarnation of the Monkeys has a brilliant knack of being hard-rocking yet puckishly unpredictable. 'Don't Sit Down 'Cause I've Moved Your Chair' has proper guitar kicks, all meaty riffs and devilish solos, but it's never bombastic, macho or stoopid. When it comes to profundity or prankish fun, we know which side we're on...

Martin Robinson, Deputy Editor
[On arcticmonkeys.com](http://arcticmonkeys.com) now

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UPFRONT

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

Edited by Jamie Fullerton



THE STONE ROSES: ONE STEP CLOSER TO RESURRECTION

Last week it emerged that Ian Brown and John Squire recently met for the first time since *The Stone Roses*' split in 1996. **Barry Nicolson** reports on why the thaw in relations is so significant

MAIN EVENT

When John Squire announced in March 2008 that "I have no desire whatsoever to desecrate the grave of seminal

Manchester pop group The Stone Roses", it seemed to pretty much close the book on any prospect of a reunion. With Squire and frontman Ian Brown not having spoken to each other since the guitarist quit in 1996, there was simply too much bad blood between the pair, and there was no pressing need to reform: Brown had a successful solo career, while Squire seemed to have all-but retired from music after his 2004 album *'Marshall's House'*, and now devoted his energies to painting.

Both were unequivocal in rejecting talk of a reunion: "It's too late," Squire said in 2007, "and I'm pretty sure the band's legacy would be tarnished by a reformation." Brown was even more blunt: "Not in the next three lifetimes," was his assessment. Only Mani spoke with any real enthusiasm or optimism about getting back together, and by 2009 even he said he had "very nearly given up" on trying to make it happen.

Then, last week, something happened. Suddenly a reunion seemed not only on, but imminent. *The Sun*'s Bizarre gossip column broke the news on Thursday: after meeting at Mani's mum's funeral, Brown and Squire had an emotional heart to

heart. Inspiral Carpets man Clint Boon confirmed: "It's true that Ian and John met recently. It was at Mani's mum's funeral. We all went to a pub in Failsworth, and Ian and John got on great. They spent a couple of hours chatting. All very relaxed and that. Apart from that, I know nowt." Soon afterwards, people noticed a picture on the Facebook page of The Nelson Tavern, the pub in question. It showed the three former bandmates arm-in-arm, and looking like the last 15 years of mutual loathing had never happened. Could a reunion really be on?

According to Mani, definitely not. The one member who has consistently talked up the possibility of getting the Roses back together didn't mince his words when we asked him what the situation was, and asked us to help quash the tabloid rumours. "I'm disgusted that my personal grief has been invaded and hijacked by these nonsensical stories," he fumed. "Two friends meeting up after 15 years to pay their respects to my mother does not constitute the reformation of The Stone Roses. Please fuck off and leave it alone. It isn't true, it isn't happening."

Of course, he has a point. A media circus has overshadowed

us the sticksman "has been mostly concentrating on his painting. He hasn't been in touch with Ian, John and Mani for a few years. It's nice to see that John and Ian have put aside their differences, but it doesn't mean there's a band reunion, it just means a couple of old friends are getting on again".

But might the money that would inevitably be on the table change things? Even for a one-off show, the payday could be massive – and far from desecrating graves, it could be an opportunity to exorcise a few ghosts. The Roses never got the send-off they

deserved: their final gig was a calamitous appearance at Reading in 1996, after Squire had already left the band. They pulled out of Glastonbury in 1995 when Squire broke his collarbone, but later played the event's Pilton Party and organiser Emily Eavis was quick to tell us that, "When they played our village fete gig it was one of the best I've ever seen. We'd love to have them down here... fingers crossed it will happen one day."

While we'd advise against holding your breath, last week's developments may have brought that day a step closer.

About bloomin' time?

Roses action (and non-action) since the break-up

APRIL 1996

John Squire quits the band, citing "the gradual social and musical separation we have undergone in the past few years".

AUGUST 1996

The Stone Roses play their final show, headlining Reading Festival (left). The gig is a disaster, with *NME* describing 'I Am The Resurrection' as "more like the eternal



crucifixion". Two months later, Mani and Brown announce that the band is over.

MARCH 2004

Squire admits that he hasn't spoken to Brown for almost a decade, and scotches talk of a reunion by saying "my manager is the main instigator of these rumours".

SEPTEMBER 2004

Ian Brown tells *The Times* that he "couldn't see a day when The Stone Roses would reform".

FEBRUARY 2005

Squire takes aim at Brown, saying "when he was stoned he was at best a tuneless knob and at worst a paranoid mess".

JUNE 2005

Mani spontaneously bounds onstage at the end of Brown's Glastonbury Other Stage set (right) for a hug – Primal Scream had been playing the Pyramid Stage earlier.



JUNE 2006

Mani announces that The Stone Roses will reform "the day after Man City win the European Cup".

MARCH 2008

Squire subtly hints at a reunion by telling an interviewer, "I went to that Led Zeppelin reunion show, and on the way back in the car I was thinking it would be good to do something like that one day."

JANUARY 2009

Mani announces that he, Reni and Squire are planning to reunite to celebrate the 20th anniversary of their debut album, but that Brown needed to be persuaded.

MARCH 2009

The *Daily Mirror* reports that the band are set to announce a huge 21-date tour, swiftly denied by both Brown and Squire.

SEPTEMBER 2009

Brown reveals that Squire had written a song for inclusion on his new album. Ultimately Brown chose not to record it, but praised the song, saying: "He definitely did it with me in mind because it had electronic, hip-hop drums on it and I thought, 'Whoever's done that must have heard me solo stuff.' He's still got it, it's good."

APRIL 2011

The Sun reports that Brown and Squire have settled their differences, and are set to reunite The Stone Roses later this year. Mani tells *NME* talk of a reunion is "nonsensical" and premature.

"Ian and John met recently and they got on great. It was all very relaxed"

CLINT BOON, INSPIRAL CARPETS

a very painful and private event, but Brown and Squire being in touch is unavoidably significant.

"The fact is," says Gordon Smart, the journalist whose story kicked off the furore, "Squire and Brown have made up. Did any of us ever see that happening? It's big news that they've buried the hatchet and I just hope the story hasn't set plans back."

One man who isn't aware of any reunion, however, is drummer Alan 'Reni' Wren. His manager John Nuttall told



The Stone Roses onstage at their most famous gig – Spike Island in 1990



Fittingly, the statue
is both smoochy
and crimi

SO 'BAD' IT'S GOOD

Amazingly, it turns out Fulham's Jacko statue isn't the worst music sculpture in the world

The other week this stunning tribute to the late Michael Jackson was unveiled at Fulham FC's ground Craven Cottage in London – much to the amusement of the world.

MJ would probably have approved of the gleaming tackiness (we also love the 'I'm going-to-stick-my hand up the back-of-a-cow' stance), but club owner Mohammed Al Fayed responded to the guffaws by telling Fulham fans to "go to hell" if they didn't like it.

Nevertheless, it inspired us to find a few other rock statues that haven't quite hit the Rodin standard.



BRIAN JONES

This rendering of the late Rolling Stones man was unveiled at Cheltenham's Beechwood Shopping Centre in 2005. Top marks for the bags under the eyes, but we're not so sure how accurate the hair colour is.



SHAKIRA

This six-ton monster went up in 2006 in Barranquilla, Colombia, in tribute to the hip-shaking singer. A fitting cap-doff to the woman who once described the city as "the big breast that nurtured me as a human, a woman and an artist".



THE BEATLES

OK, so this not quite fab attempt is a waxwork, not a statue, but allow us it anyway. It's one of the many baffling effigies that used to haunt the corridors of the Louis Tussauds waxwork museum in Blackpool. It closed last year.

FROM K-HOLE TO A-HOLE

Pete, Culkín and Dev star in Adam Green's anal-probing drug-epic



Foo Fighters and Kings Of Leon might be telling their stories in earnest soul-baring form in 2011 with new documentaries, but the prize for Rock Movie Of The Week has to go to Adam Green.

The former Moldy Peach has taken his fondness for the surreal to new levels, casting a chain-smoking Macaulay Culkin in a ketamine-fuelled fantasy opposite indie hipsters including Pete Doherty, Dev Hynes, Jeffrey Lewis, Har Mar Superstar, Sky Ferreira and the voice of Evan Dando.

The Wrong Ferrari (sic) was filmed in New York entirely on an iPhone, and sees Green and his band embark on a surreal adventure apparently fuelled by ketamine, finding themselves in a Nintendo game. Highlights of the low-budget film include Culkin and Hynes as Super Mario and Luigi (above), Adam getting anally penetrated by a dildo, and a full frontal reveal of Green's penis.

Find the link at NME.COM/artists/adam-green. Needless to say, it's not one for watching in the office



Pete Doherty and (left) Har Mar Superstar acting like a doughnut

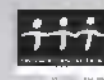
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SPEED DIAL

ROBIN PECKNOLD

Fleet Foxes' mainman is on the comeback trail – with an album inspired by nicotine patch dreams...

Robin! Your new album's finally out next month, excited to be back?

"Yeah, kind of, I think so. It's weird, I feel like it's when you're working on the record that you're back, back from touring and being in public. We're not 'back' like Eminem."

The first single 'Grown Ocean' has a fairly frantic pace to it – have you gone punk?

"No, but it depends what you mean by punk. Punk is relative. Punk is being unexpected, like if you listen to only Burzum and then started listening to this record, that would be pretty punk of you. I don't know if that makes us punk."

The song seems to be based on some kind of dream.

"Yeah. I was trying to quit smoking while I was doing the record and if you use a nicotine patch it can give you really insane dreams, really vivid and real. It kinda got to the point where I'd put a nicotine patch on before going to bed to see what would happen. You'd have these really crazy experiences in your dreams, it was fun."

We hear you scrapped an entire album of songs early on. What was wrong with it?

"I was seeing things saying stuff like, 'Fleet Foxes completely record new album!' and that wasn't really the case. In 2009 there was an album of songs fully demoed and ready to go that we didn't end up doing. It wasn't enough



of a change in mentality from the first one. I feel like even though this new one has a similar sound, the mentality is somewhat different."

Have you taken any cues from Mumford & Sons, or have they ripped you off?

"This is for *NME*, right? Haha! I think I'm gonna not comment on that."

But having kick-started alt.folk, have you become tired of the copyists? And how do you intend to shake them off?

"Anything I hear in other bands that I might claim came from us is not unique to us in the first place. I don't feel any ownership besides the melodies and lyrics. On this tour we're gonna

be playing this guitar that my band invented, so if somebody also made that same guitar then they would be ripping us off, but otherwise, it's fair game."

Why is the album called 'Helplessness Blues'?

"That was the side of the record I wanted to emphasise, more than the ethereal side. I wanted to emphasise the more personal and more searching side. We were thinking of calling it 'Sim Sala Bim', that would've emphasised the oblique or otherworldly side."

Since the internet played such a major part in your success last time, did you leak your new album yourselves?

"No, it was Sub Pop, they sent out a stream of it to pre-orders instead of to press. I wouldn't leak my own record, just because it'd demean it. But if by some grace of God someone else makes a mistake, I'm not going to complain."

Do you ever feel the need to ditch all the folk and listen to Crystal Castles?

"Not at all. I don't know anything about that kind of music so I wouldn't be able to do something I thought was cool with it."

Do you go the other way and wish you were brought up in the '60s or '70s instead?

"No, there's never a way to justify your tastes, it's all arbitrary."

Finally, who's got the best beard in rock and how does yours compare?

"I'd say Will Oldham. My beard is a sorry shadow on the wall of Will's beard."

FOXY COMEBACK

ALBUM:
'Helplessness Blues', out May 2

LIVE:
UK tour from May 27, playing Glasto and Green Man festivals

DOWNLOAD:
Get the album's title track free from fleetfoxes.com

INSPIRATION:
Follow in Robin's weird dream footsteps – seven nicotine patches available from boots.co.uk for £6.29

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GLASVEGAS' EUPH

Weathering sound glitches, James Allan and co took to the Glasgow streets last week to launch their new album. There may have been a white T-shirt and water, but this was no Pigeon Detectives gig...

FRONT ROW

Standing at the window of a bar overlooking Glasgow's Buchanan Street, in the heart of his home city,

Glasvegas frontman James Allan is staring up at the sky. As the rain falls heavily on the gazebo-cum-stage on the steps of the Royal Concert Hall below, thoughts turn to the importance of this free, homecoming gig.

"It's quite psychedelic playing here," says James of the show, which sees the band performing in front of a mix of diehard fans and shoppers opposite a branch of the not-very-psychedelic Burton and Dorothy Perkins. "I used to sit on these steps eating a roll on sausage watching people go by, hoping a girl would stop and chat to me."

While it might evoke a previous chapter of the singer's life, today's (April 4) show, to mark the release of new album 'EUPHORIC' //

HEARTBREAK W, is actually the brainchild of guitarist Rab Allan. "That's now two great ideas I've contributed to this band," he says. "First, I suggested bringing in Jonna [Löfgren, new Glasvegas drummer] and now this. That's not a bad record..." "Aye, you'll say it's your idea until we get electrocuted," interjects bassist Paul Donoghue. "Then you'll say it was someone else's."

Out the front later, we find Geraldine McConachie, aged 13, standing at the

barriers at the front, underneath the statue of the late Scottish First Minister Donald Dewar. She's been waiting in the pouring rain since 10.30am.

"I would never have missed this," she gushes. "They're my favourite band, I just love them!" Despite the horrible weather, the street is packed with adoring fans waiting for their local heroes to take to their makeshift stage.

When the rain subsides and he walks onstage James, as is now usual, is dressed in his all-white garb. It's dry



'It's My Own
Bleeding
Umbrella That
Keeps Me Dry'

"Thanks for
coming. Cannae
see you from
behind these
glasses, mind..."

Surprisingly,
there was no
cover of
'Umbrella'

SETLIST

'Geraldine'
'It's My Own
Cheating Heart
That Makes
Me Cry'
'The World
Is Yours'
'Be My Baby'
'Euphoria, Take
My Hand'
'Go Square Go'
'Daddy's Gone'

ORIC RAIN BREAK

now, but considering the patchy weather, the possibility of a one-man wet T-shirt contest is very real.

Thankfully huge cheers rather than leers go up as the band fire into new single 'Euphoria, Take My Hand'.

But it's not the start many had hoped for, as sound problems cut short what is supposed to be a triumphant opening return. With a shrug of the shoulders and quick technical wizardry, the show is back on – although this

time, 'Geraldine' is the cut to kick off celebrations proper. It's followed by set highlight 'It's My Own Cheating Heart That Makes Me Cry', a stunning 'The World Is Yours' and their cover of The Ronettes' 'Be My Baby' before a successful re-attempt at 'Euphoria, Take My Hand'.

"It's quite psychedelic playing here. I used to sit on these steps with a roll on sausage"

JAMES ALLAN

While the crowd remain sedate for the majority of the gig, the terraced chorus of 'Go Square Go' has passers by looking on with open-mouthed bemusement as hundreds of fans sing *"here we fucking go"*. The set ends with 'Daddy's Gone', and James thanks the drenched crowd for standing in the rain and watching them. And no-one seems to mind that the band only bother playing two songs from the new album they're meant to be celebrating.

Speaking after the gig, James begins to reflect on the past few years that have seen the band rise to success, fall into US festival drug pits, lose a

drummer, finally emerge with a new album, and everything in between. "We're just the luckiest dudes," he gushes. "Along the way there have been problems... but it's no big deal." The paramedics of Coachella may not agree, but as far as James is concerned, you can't get a rainbow without a little rain.

Tune into NME TV this week for a Glasvegas special on Sunday (April 17) at 10am and Monday (19) at 5pm, plus head to NME.COM/video for more interviews with the band

BEHIND
THE
SCENES

WARPAINT MAKE A SPLASH

The girls bravely got soaked in frocks in LA while making the video for new single 'Warpaint' recently. NME grabbed a rubber ring and dived in with them



1 Shooting underwater is hellishly complicated for even the most hardened of Hollywood directors - and Warpaint only had one day to film the vid, so there wasn't much time for singer Emily Kokal to rehearse her sub-aquatic umbrella-holding skills. "I only got two takes," she explains. "I've not seen it yet, but I'm sure I'll look funny as I was concentrating so hard on keeping myself down underwater I couldn't really act."



2 In spite of the surroundings, the LA four-piece were determined not to let the water affect how they dressed, even with the added drowning potential that came with their fashion sensibilities. Emily: "We all had so many layers of clothes on and my dress had this 12-foot-long train that kept getting caught on stuff. I think we should have been more concerned about drowning than we were."

5 Making the video led Emily to discover skills she never knew she had. "I can hold my breath way longer than the others, which came in pretty useful," she boasts. How long did it take for you to find that out? "Only a couple of takes..."

Watch the 'Warpaint' video at NME.COM/video



3 While shooting a music video underwater might sound like a laugh, it actually meant a long day of dampness and wrinkled fingers. Still, Emily says they jumped at the chance: "I've always wanted to do an underwater video. Our friend Ted [Newsome, director] just pitched the idea and we loved it. We booked this Olympic-sized swimming pool in Los Angeles and we only had a day to get it all done, so it was challenging, but so much fun."



4 Spending all day up to your neck in water is pretty gruelling, so did director Ted have to try hard to keep the band motivated? "Not really," Emily claims. "We had flotation devices for in between takes and he made sure we were looked after properly. It was really, really cold though."



WORDS: TOM GOODWIN PHOTOS: CHRISTOPHER DONEZ, BRADLEY STONESFIER

PIECES OF ME FREDDIE COWAN

The Vaccines' guitarist on his love for skate videos, his obsession with Elvis and why he loves photos of cigarette butts...

My first album

'SURFER ROSA' BY PIXIES

"When I was growing up I used to like skate videos because all the older kids I knew were skaters, and there was this one where they used 'Where Is My Mind?' and it just got me. So I bought 'Surfer Rosa' because of that. I reckon I'd have been about 11, so I never realised it was a seminal record or anything. But I remember thinking it was great."

My first gig

THE D4, LONDON, 2002

"They were a rock band from New Zealand, and although in hindsight they weren't the best band ever, to go and see them when I was about 12 or 13 was something else entirely. It was in the old Virgin Megastore on Oxford Street in central London. They all stood in a line like they were The Tornados or something, the drummer came down and ripped his shirt off and they were all drinking beer even though it was midday. I'd never seen anything like it!"

The first song I fell in love with

'MY BABY HATES ME' BY THE STITCHES

THE STITCHES

"It's another one from a skate video. This is just a really frantic punk song that's about a minute long. I couldn't get over the fact that when it starts they smash a bottle over a mic. I mean, at the time I thought that was the greatest thing I'd heard my whole life!"

The book that changed me

LAST TRAIN TO MEMPHIS: THE RISE OF ELVIS PRESLEY BY PETER GURALNICK

"What a great book this is. I'm hugely into Elvis, and what I love so much about this is that it demystifies the myth around him."

My favourite piece of art

IRVING PENN'S 'CIGARETTE BUTT' PHOTOS

"They were brilliant. They were done in the '50s, and they're beautiful, but obviously they're disgusting too. I think it's pretty amazing how he managed to do that."

Right now I love

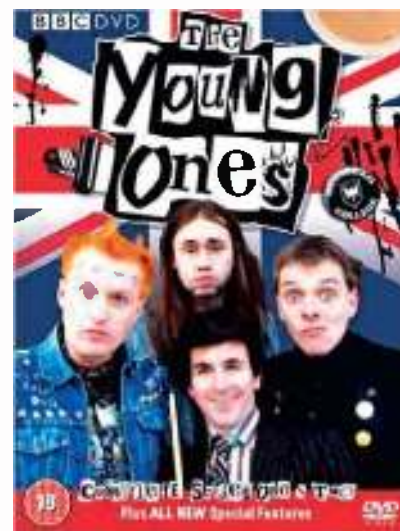
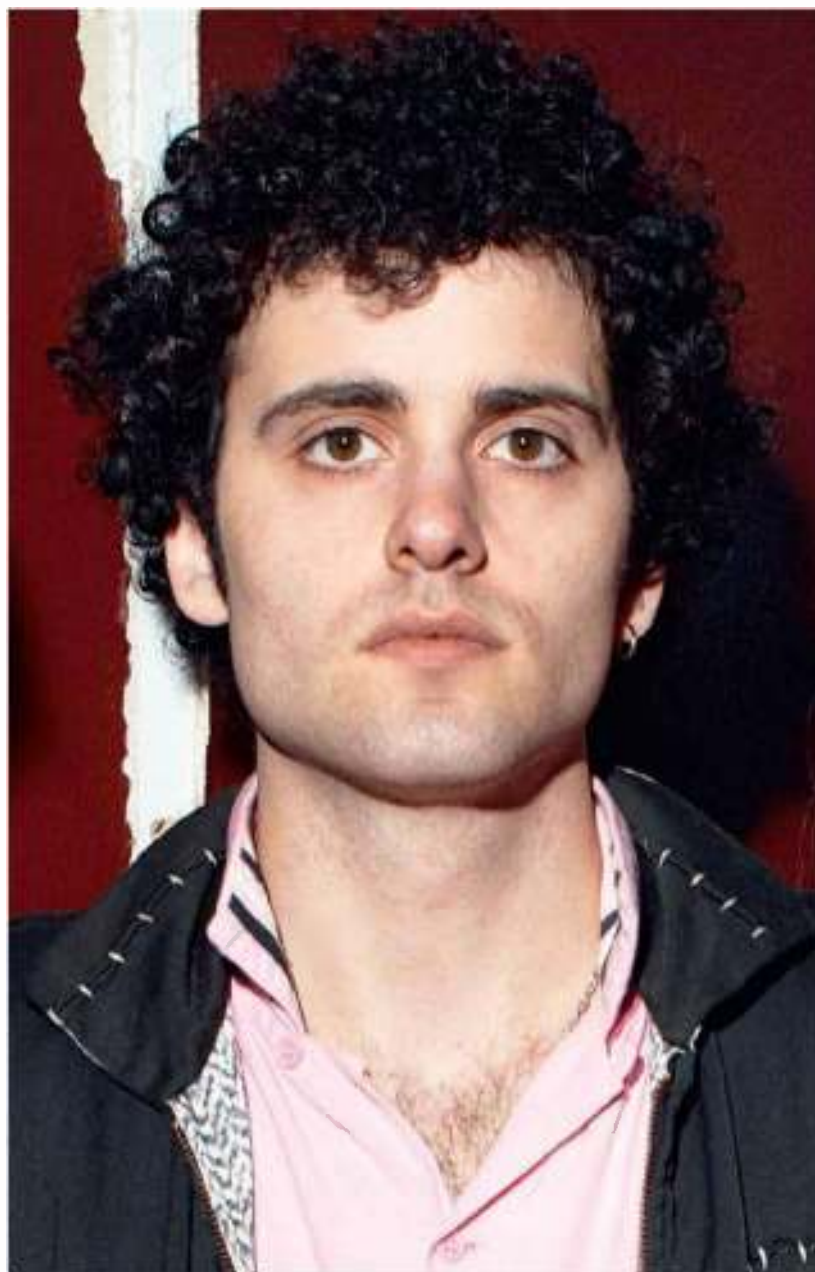
TAME IMPALA

"Their last album, 'Innerspeaker', was phenomenally good. It's really easy to get psychedelic rock wrong but they just nail it with that record. There's a shoegaze element to it, and they have that Australian heavy rock sound too."

My favourite TV show

THE YOUNG ONES

"I don't actually watch much TV, but if I had to choose I'd pick *The Young Ones*. It's a different level of humour, totally. It's classic!"



My favourite place

THE VACCINES' REHEARSAL SPACE, SOUTH LONDON

"This is a tricky one because I never really feel like I'm settled anywhere. But I like our rehearsal room in Clapham. We've only just moved in and it feels quite odd to even have our own space. But it's pretty cool. And it's nice to know we've got somewhere other than our front rooms to store all our gear!"



Clockwise from main: Freddie looking pretty in pink; *The Young Ones*; The D4's Johnny Christmas; getting low-down and dirty at The Vaccines' practice space; Tame Impala; The Stitches' '8x12'; Pixies' 'Surfer Rosa'; *Last Train To Memphis*;

VERSUS

PETER ROBINSON Vs FYFE DANGERFIELD

The Guillemots man on moustaches and whether he'd sleep with veteran TV quizmaster Jim Bowen

Hello, Fyfe.

"That was a very authoritative-sounding 'hello'."

Well, one of us is going to have to be the strong one in this interview, Fyfe, and I think it should be me. Who, in your lifetime, has been most violently offended by your beard?

"Probably my mother. I very briefly had a moustache, and then after about a week I was like, 'What the fuck are you doing?' I covered 'Dancing In The Dark' by Bruce Springsteen..."

...in a Hitler moustache?

"No, not in a Hitler moustache. I got rid of the moustache shortly after that, but I've never done a proper handlebar moustache like proper men are supposed to do. But I don't know if I've done many things men are supposed to do..."

Well, this being an interview, I am compelled to ask you what other things haven't you done that men are supposed to do.

"Are they supposed to have years and years of going out on the pull?"

There is, apparently, supposed to be an element of that.

"I've not really done that. When I've been single I generally can't be bothered to make the effort. I have no problem with casual sex. But it's a real effort, isn't it? I'd like to say I'm moral, but really I'm just lazy."

Isn't that part of the appeal of prostitutes?

"(Laughs) Well, I suppose so. But there is a degree of wrongness."

What is that wrongness degree?

"The degree of an ambulance falling off a cliff."

So about 180 degrees.

"ONE HUNDRED AND EIGHTY!"

If you had to have sex with a prostitute or Jim Bowen from darts-based gameshow *Bullseye*, which would you choose?

"It depends on how good looking the prostitute is, really."

The prostitute might look like Jim Bowen.

"Well, in that case it would just be Bowen. I would like to say it doesn't hold a great deal of attractiveness for me, but I would prefer to have sex



with someone I do not find attractive rather than someone who simply looks like someone unattractive."

Men are also supposed to drink lots of beer.

"I do drink beer. I can only drink one or two bottles."

Oh Fyfe, men don't drink beer from bottles. Do you watch or enjoy football?

"No, I'm not interested in sport. I was into cricket for a bit when I was 13."

Katy B recently told me that when she was at school she was jealous of people with kiwi fruits in their lunchbox. What was your own experience of kiwi fruit?

"I recall my mum bringing these things home from the supermarket one day. We had to figure out that you need to cut them in half and scoop out the contents. You can, as my ex did, just eat the thing with skin on."

Oh Fyfe. Oh no.

"Actually, if you try it..."

I'm not going to discuss this with you, Fyfe.

"You've got the tang on the inside..."

I am not prepared to discuss this any further Fyfe.

"But what's wrong with it?"

Would you do that with an orange?

"Well..."

Or a banana?

"No."

I think our conversation can end there.

"Thank you."

THIS WEEK'S TOP 20

THE NME CHART

- 1 KANYE FT DRAKE & RIHANNA
'ALL OF THE LIGHTS'
RCA
- 2 CEE LO GREEN
'BRIGHT LIGHTS BIGGER CITY'
RCA
- 3 NOAH & THE WHALE
'LIFEGUARD'
RCA
- 4 PANIC! AT THE DISCO
'THE BALLAD OF MONA LISA'
Geffen
- 7 THE VACCINES
'IF YOU WANNA'
Geffen
- 6 THE STROKES
'UNDER COVER OF DARKNESS'
A&M
- 8 JAMIE WOOD
'LADY LUCK'
RCA
- 5 JUSTICE
'CIVILIZATION'
RCA
- 11 PATRICK WOLF
'THE CITY'
RCA
- 9 GLASVEGAS
'EUPHORIA TAKE MY HAND'
Lava
- 11 NEW MARCUS FOSTER
'TUMBLE DOWN'
RCA
- 12 THE NAKED AND FAMOUS
'YOUNG BLOOD'
Poly
- 13 CASSIUS
'I HEART U 50'
RCA
- 14 THE JOY FORMIDABLE
'WHIRLING'
Geffen
- 15 BEADY EYE
'THE ROLLER'
RCA
- 16 EVERYTHING EVERYTHING
'FINAL FORM'
Geffen
- 17 MILES KANE
'REARRANGE'
Lava
- 18 PLAN B
'WHITING'S ON THE WALL'
Geffen
- 19 THE VIEW
'GRACE'
RCA
- 20 MILES KANE
'COME CLOSER'
Lava

NME RADIO

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rundown first every
Monday at 7pm
on NME Radio
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NME.COM/RADIO

NME TV

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

NME .COM

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



NEW TO NME RADIO PLAYLIST

- THE KILLS
'DNA'
- FRIENDLY FIRES
'Live Those
Days Tonight'
- DEATH CAB
FOR CUTIE
'You Are A Tourist'
- VUK
'Get Away'

The NME Chart is compiled from a wide range of physical and digital sales through and including street retailers, live music venues and digital download retailers. It also includes data from the iTunes Store and the Amazon MP3 Store. The chart is compiled by the NME Chart Company.

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RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Jaimie Hodgson



ABOUT
TO
BREAK

AUSTRA

The dark-hearted electro trio bringing joy and beauty to gloom pop

In the darkness comes another/Hold her by her thumbs the other, the other..” Halt! What creeps on the blasted heath under cover of night? Fear not, traveller; Katie Stelmanis, singer of Austra, means you no harm. Dance music has taken a turn to the bleak and witchy-woo of late, with the likes of Cold Cave and Zola Jesus taking the chill of ’80s synth pop and adding to it the thrill of big beats. Ominously sexy cold waves emanate from this Toronto three-piece (bassist Dorian Wolf and drummer Maya Postepski complete the trio), but they’re not here to bring you down; the likes of the alternately robotic and euphoric ‘Beat And The Pulse’ and the glittering incantations of the Bat For Lashes-esque ‘Darken Her Horse’ have a strangely sombre joy that betrays Katie’s background in choral music and opera; it’s uplifting like cathedrals.

“I don’t want the music to seem depressing or doomy,” she says. “I do tend to write in a minor key. Operas are all such tragedies, it’s in my bones... But rather than being dark there’s more of an element of fantasy that I’ve always been drawn to,

theatrical-sounding music.” Live, that drama manifests strongly, the trio fleshed out with dancing and backing vocals from twin sisters Tasseomancy, and a Kate Bush-in-*Logan’s Run* costume vibe.

Katie has been a mainstay of the Toronto music scene for a while; after training for a career in opera, she ditched music school for rock’n’roll, and with three years in a shouty girl-punk band under her belt, released her solo album ‘Join Us’ in 2008, just before her appearance on Fucked Up’s ‘The Chemistry Of Common Life’ album. Recognisably the root of Austra’s sound, it’s a sternly beautiful album where unforgiving electronics give stark background to Katie’s richly melancholic, aloof-empress tones.

“I think the difference with Austra is more use of bass and drums,” says Katie. “A lot of the time with my solo stuff it was very cerebral, with a lot of high-end. We made a conscious effort to make music you could dance to. We just wanted our live shows to be more fun.” You heard: *fun* – now swish that cape like you mean it. *Emily Mackay*

NEED TO KNOW

- ‘Austra’ is actually Katie’s middle name. It’s Latvian in origin, as, partly, is Katie herself
- Of all the choral music and opera she performed in her youth, Katie’s favourite things to sing were Christmas carols
- Austra drummer Maya Postepski and Katie were in a riot grrrl-style band called Galaxy together for three years

The Buzz

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



1 GIRL BANDS

Don't you just love this time of year? Starting to leave work while it's still light, the chirping of teeny chicklets, the first green shoots poking through the soil and, of course, the new crop of sass-centric girl bands. Sure enough, there does seem to be something in the air for more classic-formula girl pop gangs right now. 679 – home of Plan B, Little Boots, Marina etc – last week unveiled their duo Oh My! (above), equipped with Example-penned choons, vandalism-filled teaser videos and a Shampoo-meets-Neneh-Cherry-esque charge. Over at Mercury towers, trio Soundgirl are lacing up the Nike high-tops for a swaggering UK answer to Willow Smith. Lastly, twosome War Of Words, produced by Ben Langmaid of La Roux, are bringing some smooth'n' classy pap-grooves to 2011's chartscape.



2 ADEPTUS

Philip Holtzman lives in his friend Myles Cooper's closet in San Francisco. They also share with their drag queen pal Alexis. She sings(ish) on some of the songs Phil makes as Adeptus, ranging from freestyle acid to warped trance. But 2010 YouTube smash 'Bumpin Bumpin' by rapper Kreayshawn catapulted him to the frontline of tomorrow.



3 UNOUMEDUDE – 'FREQUENCY'

Jacksonville, Florida isn't exactly known as a romantic getaway – unless the foul stench of paper mills is your idea of an aphrodisiac. But one listen to the swoon-worthy 'Frequency' and you'll swear Florida's craggy eastern shores are nothing short of heaven on earth.



4 RIVAL SONS

These Californian classic rockers have balls. They make balls-out hippy-party anthems that don't sound like they should be played in the back of a bar. They also have the balls to sign to legendary UK metal label Earache, home of extreme legends like Napalm Death. We hear that, aside from an initiatory bog-washing, things are working out just fine.



5 SNOWMAN – 'HYENA'

Aussie doom-merchants Snowman retract into a particularly beat-y pyramid on their first single from their current album, 'Absence'. When head Puritan Jack Barnett finally manages to somehow tear himself away from Benjamin Britten scores, he'll no doubt be pleased to discover his band's latest ally.

BAND CRUSH



Milo Cordell, The Big Pink: My favourite new act

"We're recording our new album, so I've been distracted from my column recently. But I wanted to mention Deptford Goth, he's this guy from Peckham, confusingly, who mangles Mariah Carey slow-jams with lo-fi synths and drones. He's great."

RADAR GLOSSARY
This week's impenetrable muso slang decoded

SUPERSAW
Y'know how all of a sudden all mainstream US pop music sounds like it was made by Sash! for airings at eurodiscos in 1998? Well, that's what producers refer to as the 'supersaw sound' referring to a specific range of 'vamping' synth sounds popular in late-'90s hard dance. See everything from Britney's latest offerings, to anything pop overlord Dr Luke goes near.



CHAPTER 24

LONDON, OLD BLUE LAST
SUNDAY, APRIL 3

Brilliantly bonkers frontwoman Claire Smith is clearly a star in the making...



Arriving onstage, Chapter 24's diminutive vocalist Claire Smith looks like the kind of girl who would be happier on a pushbike or making friendship bracelets than being thrown in front of a crowd of east London cynics. Bare-legged and framed by a long, ginger mop of hair, we can already envision her bumbling around Glastonbury's Green Fields in a poncho and a cloud of smoke. But if ever there was a lesson in not judging books by their covers then this lady is surely it; underneath the sweet exterior, Smith is a boundlessly energetic purveyor of doomy post-punk vocals and spitting phonetics, headbanging her fiery mane around the stage like a woman possessed. At times the singer seems as though she's going off entirely on her own tangent – the three-piece behind her playing an incidental soundtrack to her glossolalian rants and raves. She's clearly mad as a box of frogs but, like all the spellbinding

weirdos, actually rather brilliant.

Veering between art-rock eccentricities, Riot Grrl punk and the kind of semi-twee melodic sensibilities of Vampire Weekend, Chapter 24 are, however, clearly all about the contradictions. Like Islet but with hooks, they give off the air of constantly teetering on the brink of collapse yet always manage to keep proceedings just on the right side of chaos. 'Hepcats' mixes a wonky, early Supergrass-recalling bassline with a noise-fuelled breakdown and Smith's incoherent nonsense rambles, while 'Love' arrives in a flurry of Kabeedies-recalling sunshine guitars before breaking off into about 20 different ideas spanning Times New Viking garage romps and minimalist percussion. Meanwhile, 'Gregory's' manic squalls and shouts are akin to a schizophrenic hybrid between Hot Club De Paris and Johnny Foreigner. It's messy, rambunctious and wonderfully all over the place; proof that you can pull off a few quirks without a meat dress or plastic egg in sight.
Lisa Wright



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SCENE
REPORTCLENCHED
FISTS AND
DEVIL HORNS

Lee Spielman from Trash Talk dives back in the punk and metal pit



So, the first band I've got are **Joyce Manor**. They put out an LP a few months ago called 'Beach Community' that's completely awesome. They've kind of got a Jawbreaker/Weezer/Against Me/Hot Water Music type vibe – pop-punkish, but not so much. Their shows in LA have been amazing; people are freaking out. Check out the track 'Constant Headache'.

Then there's **The Sauce**, which is a band our drummer Sam started up when we were in England over the summer. They recorded a four-song demo in Reading with some dudes from The Shitty Limits and Fucked Up and stuff – listen to 'Hardcase'.

Polar Bear Club are a band from Rochester, New York; they've got a punk-based, Hot Water Music vibe too. We just got back from Australia and they were on the tour with us – they just killed it every day and they were great. Their shows are absolutely awesome. They put a record out called 'Chasing Hamburg' a while ago on Bridge Nine Records.

I'd also like to talk about a band called **Acid Tiger**, who are made up of loads of members from all kinds of different bands. They're a punk rock'n'roll type group with a bunch of influences 'cos all those dudes are from so many different disparate bands. They put out a new, self-titled record a few months back in Chicago when we were there, and it's completely insane.

And then one more I'm listening to at the moment would be **Minority Unit**, who hail from Los Angeles. They're more straight-edge hardcore, and they've got a six-song demo out just now. It's just a bunch of friends; there are like 11 of them, and they just throw the mic at each other and stuff. Their shows are unbelievably crazy. It's just these 11 backstreet kids in LA – such a bonkers kind of band. They've got this demo tape out – have a listen to a song called 'Times'.

NEXT WEEK'S COLUMNIST:
Peter Robinson from Popjustice

LEE'S
TOP 5

JOYCE MANOR
'Constant Headache'

THE SAUCE
'Hardcase'

POLAR BEAR CLUB
'Living Saints'

ACID TIGER
'Feel It'

MINORITY UNIT
'Times'

5
TO SEE
*This week's
unmissable new
music shows*

2:54

The Castle,
Oldham
April 13

MARCUS FOSTER
Hoxton Square Bar
And Kitchen,
London
April 13

**FOSTER THE
PEOPLE**
Captain's Rest,
Glasgow
April 13

DUSTIN WONG
CAMP Basement,
London
April 17

SEAMS
The Islington Mill,
Manchester
April 18

IT'S ALL PART
OF THE PLAN

As James Murphy bows out, he passes the baton to Planningtorock during LCD's final gig

RADAR
NEWS

After 10 glorious years of scrawling lightning bolts all over the rulebook, it seems fitting that LCD Soundsystem ended in as defiant a celebration as has characterised the band's career path throughout. Madison Square Garden's near four-hour extravaganza (see p45) served not only as a vindication of LCD's own unquestionable achievements but, in true Murphy style, as a chance to pass the torch to the next generation. Arcade Fire's surprise appearance may have caused the biggest stir on the evening, but it is to Planningtorock – signed to DFA, and making a guest appearance during the swansong show – that the label boss has entrusted his near future.

"The feeling there was amazing; I was expecting everyone to be nervous but it was so relaxed," enthuses Planningtorock, aka Janine Rostron. "One song we did – 'Bye Bye Bayou', an Alan Vega cover – was completely unprepared. I loved how there was still room for spontaneity. There was something really raw about it, which is phenomenal considering the scale."

When she's not stepping out in front of 20,000 people, Rostron is currently preparing for the long-awaited follow-up to 2006 debut 'Have It All' – entitled 'W' and due for release on May 16. Maintaining the integral aesthetics of her first but "stepping it up" musically, it's an album that capitalises on half a decade of extra experience (including collaborations with The Knife and performance artist Bruce LaBruce) and "delves deeper into [her] sound".

The ties with her DFA mentor look set to have gained the singer a new band member too, as LCD sticksman Pat Mahoney is likely

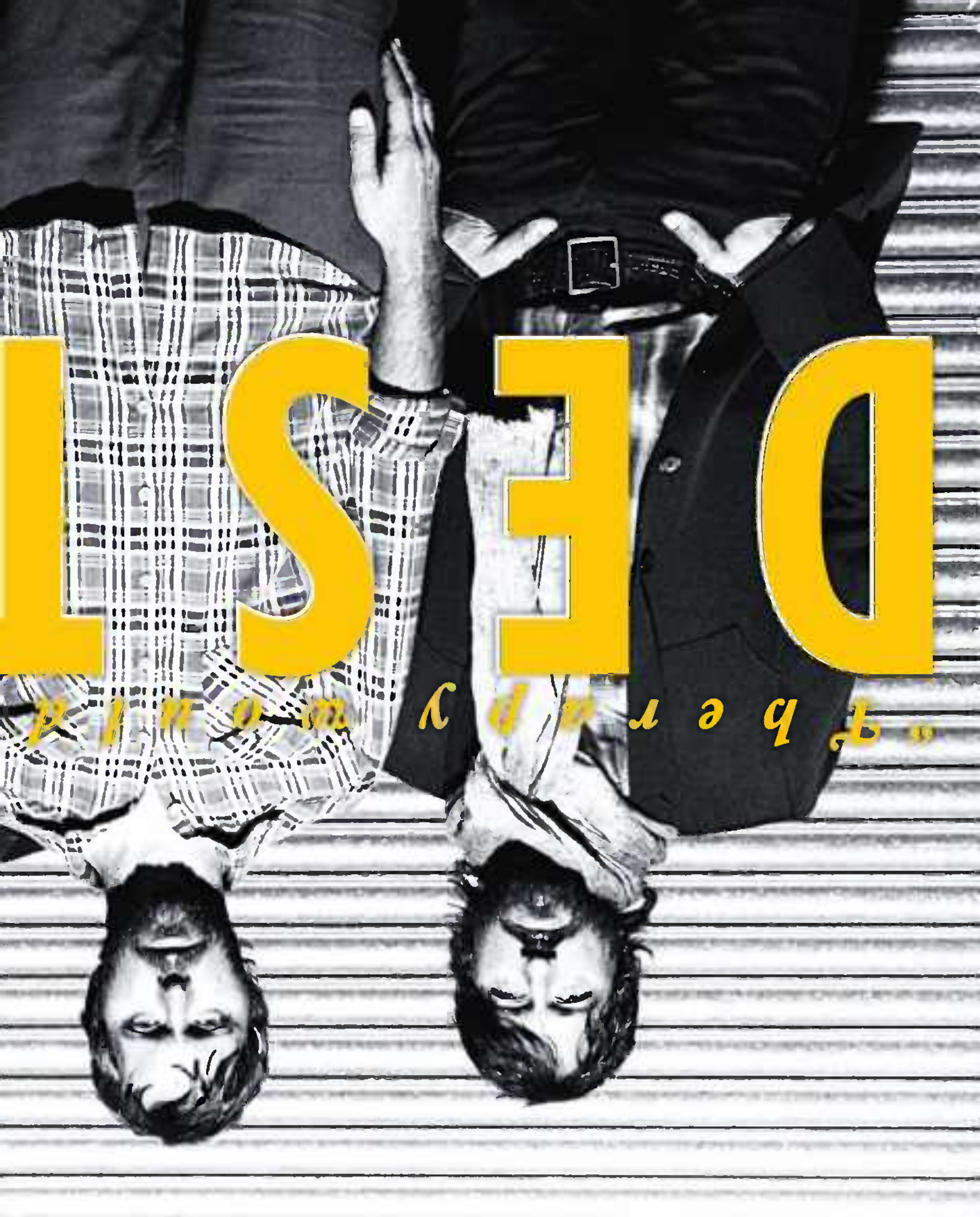
"I loved how there was still room for spontaneity at the LCD show" **JANINE ROSTRON**

to join Planningtorock for her forthcoming live dates – and there might even be more creative pairings lined up in the future. "Maybe for the next record there'll be more collaborative happenings with people from DFA; there's always the possibility of people crossing over..."

LCD Soundsystem may have wished us their final goodbye, but for Rostron this is all very much happening now.

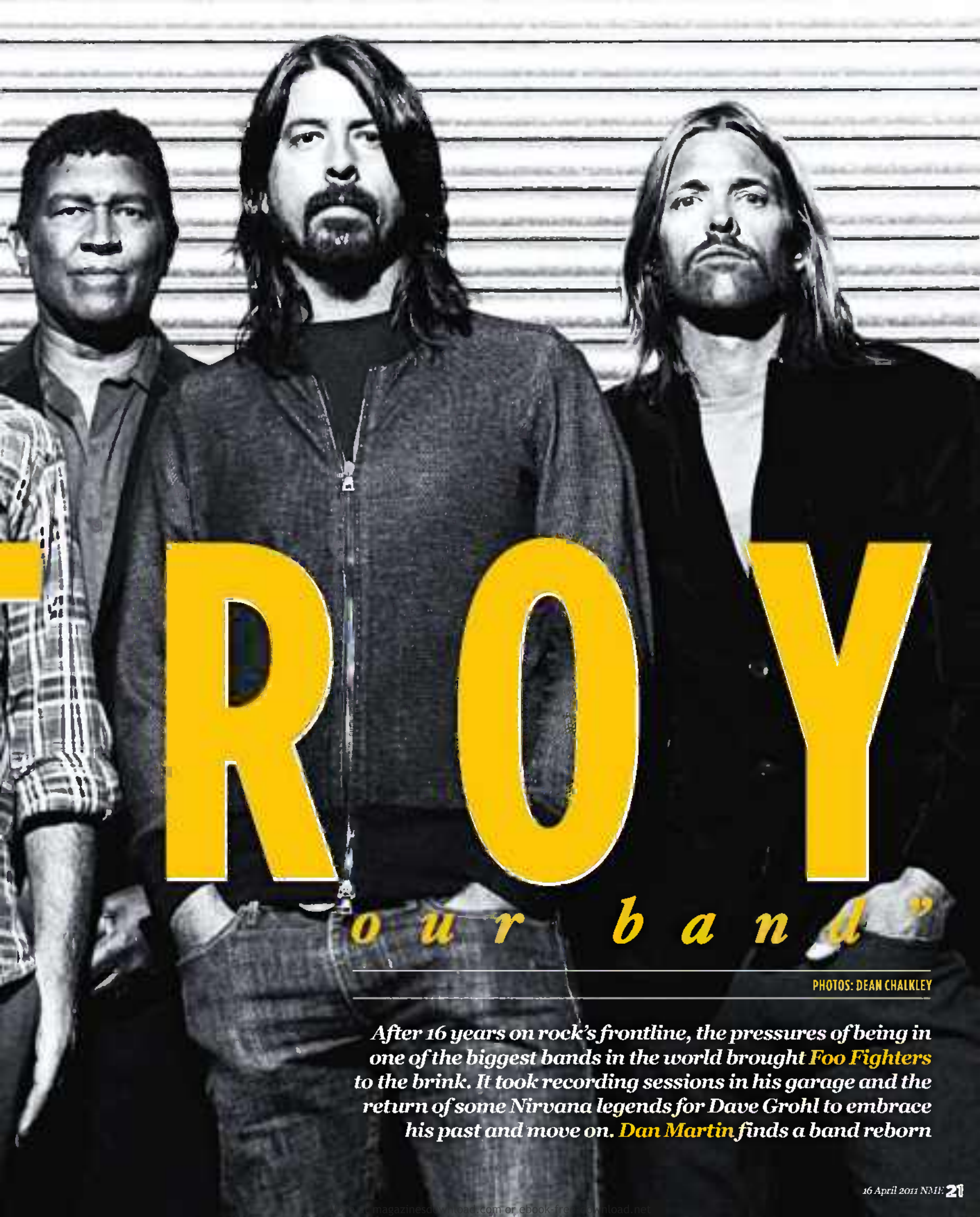


Joyce Manor:
totally
of moment



LSEID

The Project



FOO FIGHTERS

our band?

PHOTOS: DEAN CHALKLEY

*After 16 years on rock's frontline, the pressures of being in one of the biggest bands in the world brought **Foo Fighters** to the brink. It took recording sessions in his garage and the return of some Nirvana legends for Dave Grohl to embrace his past and move on. **Dan Martin** finds a band reborn*

East London's Old Truman Brewery, nightfall. We find ourselves amid a palace of Freddie Mercury bodysuits, vintage *NME* covers and video installations. This is the launch of the Queen exhibition, *Stormtroopers In Stilettoes*. Among the

carnage of 400 London hipsters and an open bar mill Jessie J and Theo Huxford, their eager publicists directing them toward cameras. Roger Taylor, Brian May and Freddie Mercury's mother are received like royalty.

Just about the only people paying actual attention to the exhibits are Foo Fighters. Having been ensconced in their entourage for days now, we proffer The Grohl a game of Would You Rather?

So, Dave, would you rather be the new singer in Queen or the new drummer in Led Zeppelin? He fixes us with a now-familiar toothy look that says 'Don't Mess' as much as 'I'm The Nicest Guy In Rock'."

"Well, I think George Michael should be the new singer in Queen... and the new drummer in Led Zeppelin is Jason Bonham!"

NME is thoroughly bested.

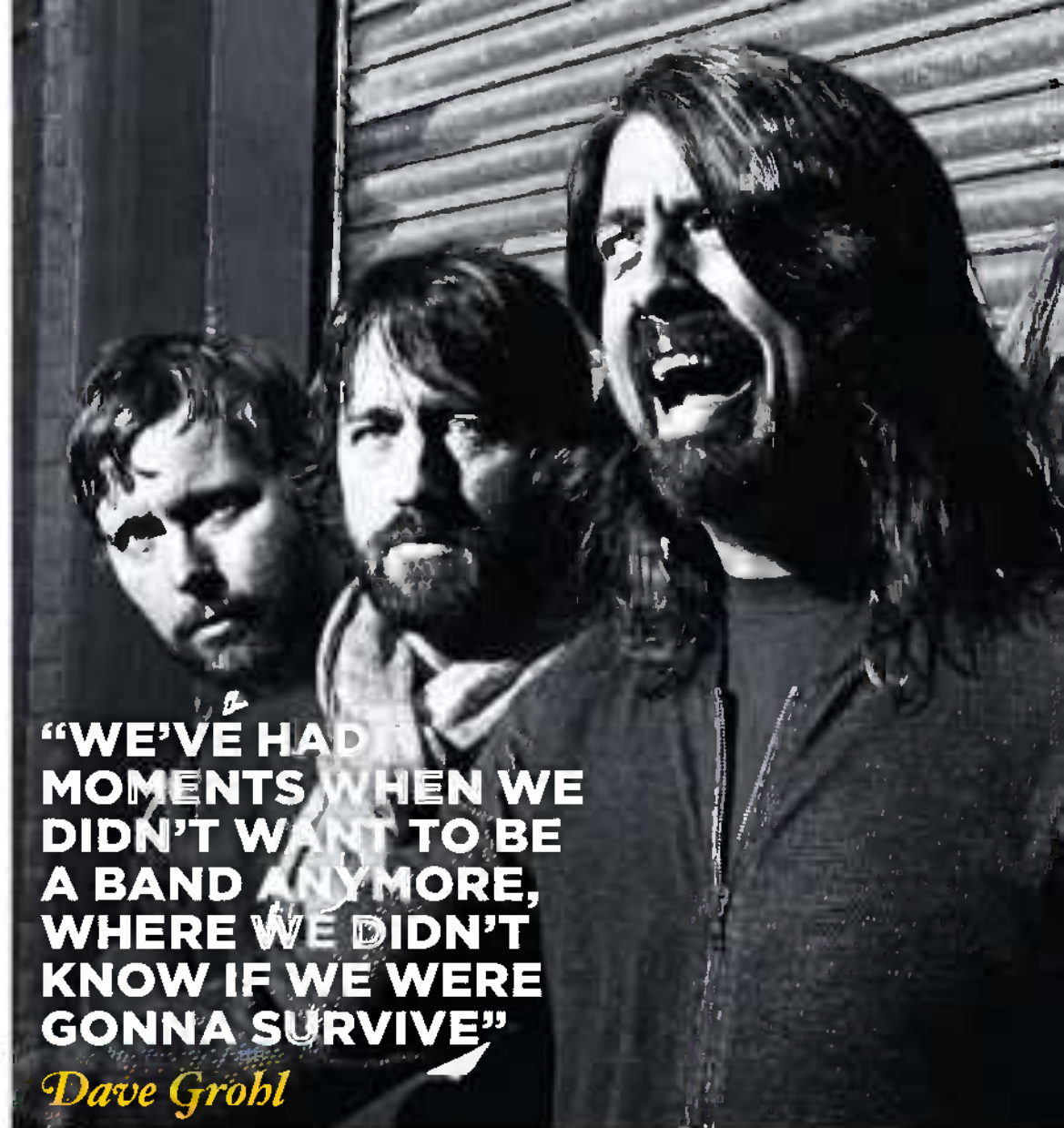
"Are you a Queen fan?" he asks.

Well, as much as the next guy when there's an open bar, but not like you, we reply.

"Oh, I'm not the biggest Queen fan in this band. That's those two." He gestures toward the Southern Californian Foo Fighters contingent, Pat Smear and Taylor Hawkins. Well, it figures.

"Oh my gaaaaaaaad!" squeals Pat. "Me and Taylor are constantly fighting about who's the bigger Queen fan. Taylor goes a little deeper, but I celebrate the entire career, so I think it's a wash!"

"Well, Pat gets to say he's liked Queen the longest. But I love anything that's bringing back the old days of Queen, because people forget that Queen were this crazy art rock prog crazy long hair and tight band. Only from England could Queen come!"



**"WE'VE HAD
MOMENTS WHEN WE
DIDN'T WANT TO BE
A BAND ANYMORE,
WHERE WE DIDN'T
KNOW IF WE WERE
GONNA SURVIVE"**

Dave Grohl

Chris Shiflett, the affable everydude guitarist, rolls his eyes to the heavens as the spat escalates.

"Are you kidding me? Those two talk about 'A Night At The Opera' like it came out last fucking week."

Oh yes, *NME* has gone native, deep in the Foo Fighters' entourage in all their bickering glory. Because they like to take over a country when they visit it, we spend a mammoth week in their company in London—at the Queen party, at their film screening, at the Shockwaves *NME* Awards, at the Wembley Arena *NME* Big Gig, and finally at their incendiary secret Dingwalls show as White Limo. We will learn that they're not the Grohl dictatorship of legend, but five real people with their own strange ways. By the end we'll also discover that life on Team Foo is different to what anyone thought. But first, a little context...

The new one is great so it's fine, but there's no getting away from the fact that Foo Fighters hadn't made a really good record in a long time. Sure, there have been songs like 'The Pretender' and 'In Your Honor'. But somewhere along the way, as the venues got bigger, the choruses seemed to ring a little hollower, the albums more generic, as if the band had become an experiment in scale at any cost.

When we settle down with Dave in his hotel room and posit this theory in not quite so many words, he as good as agrees.

"Well, making the record in the garage to tape with Butch [Vig] was really meant to counter what the band had become. Like, 15 years ago nobody called us a rock band. We were alternative, or grunge or something. And it's funny, we have sort of become something that

we weren't. We can't fly the Gilman Street punk rock flag because we do things like travel in private planes and we make a lot of money playing shows. We do things that most big rock bands do. But it's important that we do it all... tastefully. Our world is really simple and I don't ever want to see it get out of control. That's why after the last round of touring we took the break, because I felt like it had the potential to go there. It's funny because for the longest time I never looked at touring as a profitable thing. We lost money on every tour we'd been on for fucking 12 years. But I didn't care. I just wanted to play and so most of the time I didn't even know about it, so it was fine. Then I got suspicious because everybody wanted us to tour more, tour more, tour more. And I realised, 'Wait a minute, other people are doing this for money? Really? How weird.' We were never like that. That was never part of the intention."

Your last two records were, be honest, not your best. "Well, you know, we had to make those records to make this record. We had to make the double album with the rock and the acoustic. And we had to make the last album, which was a combination of those two things, because creatively, I don't want to become a cartoon character. I don't want to paint myself into a corner where I have to do that one thing that people know of me. I don't want to have to strut out there in my fucking costume and play the new songs which sound just like the old songs. Hopefully people see me as a musician, not like a fucking action figure. This album really represents the identity of the band, whereas we've made albums before that sound like we're trying on clothes that don't fit. But we had to know if they fit or not."

**ROCK
STAR**



The Survivor

NAME: Taylor Hawkins
ROLE: Powerhouse drummer.

HISTORY: Session sticksman with Alanis Morissette before defecting to Foo Fighters in 1997.

ROCK STAR CREDENTIALS: Chased the dragon through the '90s, only for sleeping pills to nearly kill him.

LOOK: Formerly blond beautiful beachboy, since aged into lumberjack/scarecrow hybrid.

GROHL SAYS: "Taylor is the band's musical director. He is the guy that says, 'This is how you should play this bassline, this is how we should tighten up this section.'"

HE SAYS: "I don't wanna be the biggest band in the world, but I wanna be the best live band in the world. And I think on a good night we are. When all cylinders are firing and we're floating in that perfect ether, for that moment, we're the best live band in the world."



'Everlong' and 'Monkey Wrench' and all that shit, that's considered *the* record. Whereas this album, there's no filler. That was Butch's prerogative, if it doesn't belong on the record, don't put it on the record."

There's precedent for all of this. Last time the Foos found themselves in a creative rut, after 1999's 'There Is Nothing Left To Lose', Dave had his affair with Josh Homme in Queens Of The Stone Age, then came back to the marriage with a renewed libido. So when the Foos took their hiatus (during which all the members did their own projects) he did it again, forming Them Crooked Vultures with Josh and John Paul Jones. That must have had a bearing on the album, right?

"Yeah, I think that the Vultures influenced me to not do what the Vultures do. Because the Vultures was the most fun I've ever had playing the drums. It was a real honour to play with an actual Godlike Genius, John Paul Jones. It's probably the most blazing live band I've ever been in. But we had these songs that were six, eight, 12 and 17 minutes live, which were an experience in themselves. I was out there doing that thinking, 'You know, this is not what the Foo Fighters should do. The Foo Fighters need to have an album which is quick and to the point.' The feeling that I got playing with Josh and John is one that every musician needs to feel at least once. You're validated by the music – 'This is why I was born!' This is what it's all about. And when you bring that feeling back to a band of friends that you've been close to for so long it becomes an even deeper experience. The same happened when I played with Queens. I honestly felt like I was meant to be in that band for those few months. When it was time to go, it was time for me to go. We'd served each other well, and as Queens do, they shake your hand as you're walking in and they shake your hand as you're walking out."

Wasting Light' isn't the only new Foo Fighters release this year. Accompanying the album is *Back And Forth*, a feature-length documentary directed by James Moll, charting the band's history from the day Kurt Cobain pulled the trigger to when they finished 'Wasting Light'. Aside from some electrifying unseen live footage, it also sees the band tell the whole story in their own words. For an official movie it's lacerating. There's an impression about Foo Fighters, probably because of the drama-party that was Dave's previous band, Nirvana, that their career has been one jolly escapade of life as a vanilla rock star. It's actually surprising to witness the traumas they've endured these past 16 years...

"Um, no – it hasn't all been fun," says Dave. "We've had moments when we didn't want to be a band anymore, we've had moments where we didn't know if we were gonna survive. We've had some great victories and we've had some really lousy shit happen. And when we decided to do the movie – the director James, he's not a music guy. So his focus was the personal relationships and the people. He got us to say things we might not even say to each other. Which I believe is one of the reasons we've managed to stay together, because we just don't tell each other everything. I know that some bands hire therapists to help them sit down and work shit out. That would completely destroy our band. Bands in therapy are doomed. You shouldn't be so open emotionally with your band. From the beginning we wanted to make it clear that this was not like the drama club. We did not want any bullshit."

The movie, then, has become their therapy, and nobody comes off completely unscathed. Taylor, who has to be reminded of the time in August 2001 when he overdosed and fell into a coma, actively doesn't want it released. Now a private family man and very much a muso, all he will say is: "That was the boink on the head that said 'Grow up, dude'. And that's when I sort of

Plenty has been made of new album 'Wasting Light' and its back-to-basics construction, made in Dave's home garage, with Butch Vig. Listen to them talk and you'd think they'd done it with Steve Albini in an underground echo chamber. Actually they spent a lot of money building a state-of-the-art studio and made the record as tightly as you'd expect a multi-million-selling rock band returning with their banker record. Taylor, the resident muso, insists that the rejection of Pro Tools is the key to its vivacity. Bassist Nate Mendel, the pragmatist, reckons it's just that the songs are better. Either way, it's a lacerating return to form, a full-throttle, diesel-powered beast of a thing, heavier, crunchier and pumping with more soulful testosterone than ever before. Obviously it still sounds like Foo Fighters; anthemic macho stadium punk is what you're always going to get. It's just that this is a better Foo Fighters album than anything they've made since, yes, 'The Colour And The Shape' back in 1997. Dave has clearly thought about this...

"This album, I don't think anyone can say that 16 years later we've made our best record. Because there's 16 years of albums behind us that people have grown up with or learned to love. I know this is the best Foo Fighters record that we've ever made because I made them all. Most reactions to this album are that it's the best one since 'The Colour And The Shape'. But if I stack the two up next to each other – if 'The Colour And The Shape' were our new record, songs like 'Doll' and 'See You' and 'New Way Home' and 'Wind Up' – those are four songs that people would've said, 'Yeah, I can see where they're going but they're just not the strongest things they've ever done.' But because they were 14 years ago with other songs like 'My Hero' and



NAME: Chris Shiflett

ROLE: Guitarist.

HISTORY: Served time in San Fran punks No Use For A Name before joining Foos after open auditions.

ROCK STAR CREDENTIALS:

Full-throttle punk rocker, also trained as a boxer.

LOOK: Former bottle-blond poseur evolved into gentlemanly punk dandy.

GROHL SAYS: "Chris is there for aesthetic. He's a real visual guy, and I'm really not. And he plays the lead parts when I'm running around the stage."

HE SAYS: "When we started, our manager said if you don't play Hyde Park, I'll consider myself a failure. We did that show and it sold out. Then we did two shows at Wembley Stadium. I don't know how you go up from that."



NAME: Nate Mendel

ROLE: Big bassman, ethical advisor.

HISTORY: Played in Seattle's seminal Sunny Day Real Estate, the exact midpoint between grunge and emo. Signed up to Foos from day one.

ROCK STAR

CREDENTIALS: Born from earnest Seattle punk scene, it's in his nature to play it down.

LOOK: One Tree Hill actor turned 40.

GROHL SAYS: "Nate is a moral and ethical barometer. If I ever have any doubt when it comes to something we're being asked to do, I'll just turn to Nate. He's the most honest guy in rock, there's no filter."

HE SAYS: "Decisions that the band makes businesswise, Dave will look to me, but he's got a highly tuned sense of what's right and what's wrong for the band."

**"HOPEFULLY
PEOPLE SEE ME
AS A MUSICIAN,
NOT A FUCKING
ACTION FIGURE"**

Dave Grohl

became a man in a way. I don't know if I'm an adult, but that's when I started taking life seriously and saying, 'OK, I love playing music with these guys and I like living.' Being a fucking drughead jackass seems romantic when you're 17 and saying 'Oh yeah, I'm gonna be like Keith Richards.' But God, there's only one of those."

Chris, who joined the Foo's in 2000, is frank about his initial resentment of Pat coming back. "I was wary of Pat, I think anybody would have been. He almost came back after I'd been in the band a month. And I would've been out at that point, it wasn't like now, I didn't have my footing. So that was my frame of mind: here's this guy who wants my job, and my job is how I feed my children and pay my rent. So my job's important to me for lots of reasons, musically and otherwise."

But perhaps the most shocking moment comes around the making of 'The Colour And The Shape', and Dave going behind original drummer William Goldsmith's back and re-recording the drum parts. It's quite something to see that the Nicest Guy In Rock has it in him to be a bit of a bastard. Goldsmith contributes to the film, but it's clear he remains deeply bitter about it. "It's hard for me to admit that, yeah I had a problem with anyone else playing drums on my record," says Dave. "That was the first time I made a record that I hadn't played the drums on. So for me it was like letting someone go. It was fucking heavy. But when I watched that footage back, it's a hard thing to admit. I wish I would've done it differently, that's one of my few regrets in Foo Fighters; I wish I would've handled that better."

The consequence of all this looking back is that Dave is finally able to make peace with the past. For years he was prickly when talking about Nirvana. Yet now, Pat's been back in the band five years, Butch Vig has produced the album, and in an ultimate fangasm moment, Krist Novoselic turns up to play bass on the heavier-than-hell 'I Should Have Known', which the film virtually admits is about Kurt. "There was something about the whole project that was asking for that type of retrospection," admits



The Dude

NAME: Pat Smear

ROLE: Oil-slick guitar, punk rock legend.

HISTORY: Played in SoCal punk reprobates The Germs, before joining Nirvana at the end, then joining Foo's, then leaving, then joining again.

ROCK STAR CREDENTIALS: Unimpeachable. Although he enjoyed awesome wilderness years interviewing the Spice Girls for MTV's *House Of Style*.

LOOK: Camp Antonio Banderas, crossed with *Bride Of Chucky*.

GROHL SAYS: "The energy that Pat exudes, and his enthusiasm and his happiness, are contagious. He saved Nirvana those last couple of years. When Pat joined he bought us another couple of years, for sure."

HE SAYS: "Something you don't know about me? My great great grandfather was General Robert E Lee from the Confederate Army in the United States Civil War. Yeah, and he had a slave named Jane. It was a long time ago!"

Dave. "We did a couple of songs with Butch for our Greatest Hits record. I love working with Butch, he's a great guy, and when we get together we feel like we did in 1991. So I knew we wanted to do it with Butch and I remember thinking if we're going to do it with Butch then let's do it to tape, because Butch has made some huge records with tape. And then I thought, rather than do it at our studio maybe we can do it in my garage, where I've done plenty of demos. I like the way garages sound. And then I started thinking about this documentary, but at first I thought, 'Well it'll be two documentaries, and only for hardcore fans because nobody else gives a shit.' We'll make a history of the band with footage that our fans have never seen before. And at the same time we'll film the making of the new record. And someone said, 'Well, why aren't they both the same movie?' Then it came to me that it was all about this full-circle, 20-year story, and there was more than one story. Butch and I meeting 20 years ago, the impact that Nirvana had on our lives, losing Kurt, the reason why I started the Foo Fighters. And all the things that we've done to get us to where we are now. For years I've been trying to establish what I do as what I do, but there's no question that I wouldn't be doing what I'm doing now if it wasn't for Nirvana. So it's this delicate balance. I owe everything to Butch and to Kurt and Krist, but it's important for me to find my own territory. For years it was difficult to talk about, and of course it still hurts if you talk about it too much. But to me it was necessary to have all of those things come to the surface in order to break through with this record. And it was perfectly natural for me to say, 'You know, this would be such a cool opportunity to get Krist down into the studio.' He and Butch and I haven't hung out in the studio for 20 years. And I wasn't even thinking about the music, I was just thinking about the three of us coming together, and maybe without words just acknowledging that we survived, you know? And that we're men and we're here. 'Wow can you believe it? That actually happened. Look at us now! That's fucking crazy.' You don't even have to say those things, you just know it. And when you're connected by something like Nirvana, all of those things come to mind."

Foo Fighters are the textbook lesson in how to keep your rock band awesome as your hair turns grey. But there's something awry about this down-to-Earth, blue-collar, everydude image. It comes up most explicitly at the end of the film, where Taylor concludes, "People say to me 'You're a rock star', and I'm like, 'Fuck off, I'm a musician!'" You want to shake him and go, "But, you *are* a rock star, and that is a totally amazing thing to be."

So come on Dave, don't you secretly love it? "Well, I mean, it's nice to be able to pick and choose which pieces of that outfit you're gonna wear. OK, I don't really wanna do the make-up and the supermodels. But I like the stadium! And I don't think I need the fucking blow and the paparazzi, but I like flying around in private jets, those are nice! I'll tell you how it is in the Foo Fighters. One of our favourite things after shows used to be a really nice bottle of champagne, freezing cold. And a bucket of cheap fried chicken. To me that's fucking heaven. And it's exactly what the Foo Fighters are like. We live in this world where we can afford a nice bottle of champagne. But I'd much rather eat this greasy bucket of fried chicken than caviar and shit like that. That's kind of how we roll. But then I got to the point where I thought I'm gonna have a fucking heart attack every time I did it."

Foo Fighters, then. Age might wither their rider, but never their soul.

Watch *The Godlike Genius Of Dave Grohl* on NME TV from 4pm on Sunday at 4pm (April 17) and Monday (18) at 1pm. Plus, head to NME.COM/video for exclusive Foo Fighters in-the-studio videos



The Daddy

NAME: Dave Grohl

ROLE: The Big Man.

HISTORY: Dude was in Nirvana! And QOTSA, Them Crooked Vultures. And did we mention NIRVANA?

ROCK STAR CREDENTIALS:
See above.

LOOK: Punk rock Papa Bear.

HE SAYS: "I'm proud of being the guy at the top of the bill at the festival who has grey hair and has a moustache and a beard. I have a lot of respect for people like Neil Young or Tom Petty - rockers who

have been around a long time and don't stop, but do it right and do it tastefully. So I look at younger bands who are coming up and getting hugely popular and I think, 'God, that must be such a head trip. They're just kids, like 21, 22 years old. How the fuck are they gonna deal with that?' And I stop and I remind myself that, well, that was me 20 years ago. What did I do? How did I get through it? It's just sort of funny, growing old is, it's not that bad. I kind of like it."

SHOUTING FOR GIRLS

Whooping and yelling about sex, violence and female empowerment, Merrill Garbus, aka **Tune-Yards**, has evolved from lower-than-lo-fi bedroom pot-basher to mainstream gatecrasher via the brilliant call-to-arms of her second LP. **Laura Snapes** meets Oakland's striped crusader

PHOTO: PAMELA JONES

Like the giveaway glint off a camouflaged soldier's gun, there's only one thing about Merrill Garbus' outward appearance that betrays her otherwise undetectable warrior stance. Sat in the foreign territory of a ritzy oyster bar in St Pancras Eurostar terminal, around us, businessmen bray and quaff champagne. Away from the bar sits Merrill, laughing at the weirdness of drinking wine bought by her label, 4AD, before she catches a train to Paris later this evening (although she and bassist Nate Brenner will still be carrying their own equipment). A tipsy blonde teeters over asking where the loos are. It's only when Merrill turns to answer that the two stripes of claw-mark warpaint on her right cheek become visible.

Merrill—aka ferocious tribal pop star Tune-Yards—has a stentorian voice that has been compared to Aretha Franklin's and Yoko Ono's. She's also jet lagged, but “that's life”, she smiles. And besides, a few hours of misplaced shut-eye is nothing compared to the sleepless nights that ensued after she decided to flog ‘Fiya’, a track from her debut album ‘Bird-Brains’, to a Black Berry ad last year. Last night's lost hours pale too in comparison to the fretful insomnia that accompanied making her new record, ‘Whokill’, in a

cash paid for the studio time and engineering skills of Eli Crews (Deerhoof, Port O'Brien, Why?) that make ‘Whokill’ such an arresting, prickling listen.

“At some points I felt limited by lo-fi and the need to be lo-fi. But now I've expanded in this way, I can always go back to making another album by myself. I can even do it through the voice recorder again if I *really* want to,” she says, grinning and rolling her eyes. “For this album, I was listening to artists like Paul Simon and Ali Farka Touré; things that have this beautiful sound to them that really awakens the song, and I felt like I couldn't achieve that in the way I had been working.”

Do or die: that's the force that drives Merrill Garbus, and the message that screams from ‘Whokill’'s every woop and howl. Ten years ago, a trip to Kenya focused her eyes on the disparity between the Third World and the West.

“Sometimes the States don't feel like my home,” she says. “In some ways it does, but it means that if I say that, I share that home with people I really don't understand at all. It's been really important to me to witness what I saw in Africa here too—especially in Oakland, California, where I now live, parts of which are really poor, like where we recorded. It's very clear it's all happening there as well.”

While most of us will have hazy, hungover New Year's Day memories of January 1, 2009, for the residents of Oakland, those memories are pivotal. Following reports of a fight on a night train, local police pinned down and mistakenly killed the unarmed Oscar Grant, a young black man. The white officer who fired the fatal shot was sentenced to just two years in jail. Oakland exploded in riot. The sirens feed into Merrill's looped, ululating voice in ‘Gangsta’, a territorial dirty sax smackdown that threatens “*never move to my hood, 'cos danger is crawling out the wood*”. The story of police brutally stealing away a loved

one became ‘Doorstep’, which, for all its bloodshed, sounds like the soft song of a joyous community joining together.

“Someone asked me why on earth I moved to Oakland seeing as its reputation is of danger and crime, but to me it feels like reality; all of a sudden I'm living in it instead of living separate from it... like this side of my life,” she says, her eyes on the fancy surroundings of St Pancras.

The right-on social consciousness and bubbling violence of ‘Whokill’ stand in contrast to the solipsistic jams that have been floating out of Cali on a THC cloud in the last couple of years. ‘Killa’, the album's ukulele-jam-meets-jump-rope rap, sees Merrill spitting “*I'm a new kinda woman, I'm a don't take shit from you kinda woman*”, before ending on a histrionic

layered rant about the vacuousness of pastiche: “*To try to steal the lessons of the '80s is to steal foam off the rabies*,” she riles. *Ouch*. So, Merrill, fair to say that you don't identify much with your neighbours' sunny jangle pop about cats, weed and surfing then?

“It's funny,” she giggles. “There are so many bands that I don't connect with in that way. I don't hate them, but I feel like we have such power as musicians to influence people, and I feel that responsibility very, very strongly.”

So what about the dubby, sultry ‘Powa’ and its line, “*My man likes me from behind, tell the truth I never mind*”? How does singing an exposing, intimate line like that relate to cultural influence and responsibility?

She hesitates. “It's funny, because that song was way more fantasy than reality. Perhaps like many women, I struggle with sex and what it means for a woman, and a position like that can be violent—which is what's complicated about sex. And what I like to do with songs is complicate things. I'm proud of the songs on this album because I feel they're worlds within themselves: the yin and yang of scenarios.”

“*There is a freedom in violence that I don't understand and like I've never felt before*!” she roars in ‘Riotriot’, as if rallying her troops into battle. Let those stripes on her cheek be a sign that warrior Merrill is not afraid to take the first shot.

“I FEEL LIKE WE HAVE SUCH POWER AS MUSICIANS TO INFLUENCE PEOPLE”

TUNE-YARDS

Proper Studio, abandoning the occasionally painful lo-fi grind of her debut—mostly recorded on a Dictaphone and laptop mic—and potentially alienating her fanbase at the same time.

“This album has a lot of violence in it, and it was a violent decision to agree to that Black Berry commercial, in a way,” she admits. “It felt like I was severing this dogmatism that I had about that specific principle. I'd never know what it was like unless I did it; I'd never know what could happen with that money. Making the decision felt like diving off a cliff.”

After donating a big lump to charity, another to *Tom Tom Magazine* (a publication for female drummers) and one to the Bay Area Girls Rock Camp, the rest of the

FYI

REAL NAME:

Merrill Garbus

FROM: New England

LIVES: Oakland,

California

PREVIOUS: Used to

front *frank pop trio*

Sister Suvi

RELEASES

TO DATE:

‘*BIRD-BRAINS*’

(2009)

Recorded using only

a Dictaphone and open

source editing

software, making its

feral howls and

anxious lullabies

sound like curious field

recordings from

Merrill's frantic brain.

‘*WHOKILL*’ (2011)

For her second album,

she got into a proper

studio to better

capture her visceral

performances. The

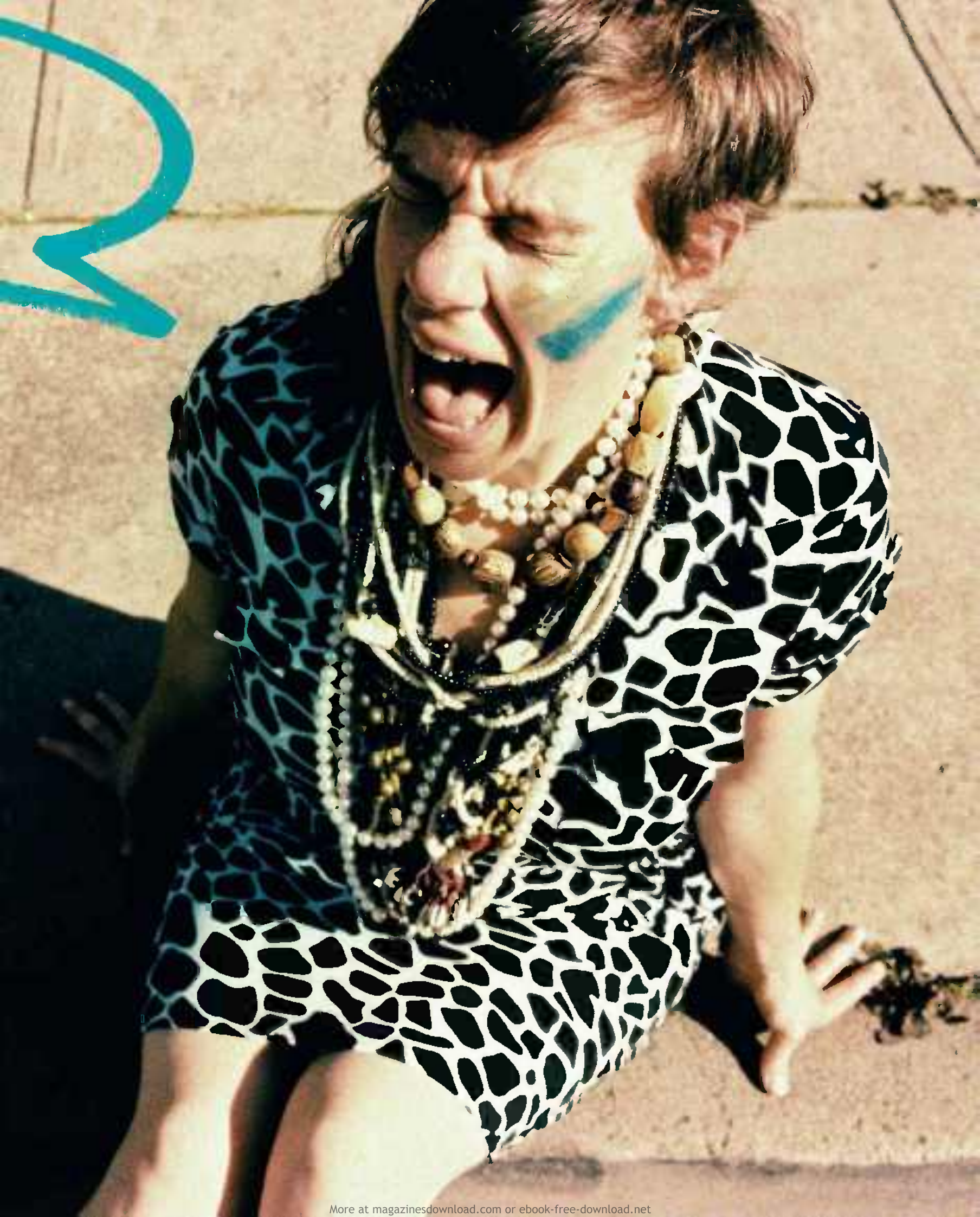
result sounds like being

smacked in the face by

a righteous carnival of

sax and skittering

vocals. In a good way.



A photograph of a crowded record store. In the foreground, there are large stacks of vinyl records on a table. In the background, many people are browsing the shelves. The store has a casual, indie feel with various posters and signs on the walls. The text "CHANGE THE RECORD" is overlaid in large, light blue, sans-serif capital letters across the middle of the image.

CHANGE THE RECORD

*It started as an SOS, but **Record Store Day** has become a celebration of vinyl vendors going from strength to strength. To tie in with Saturday's event, **Laura Snapes** hears Johnny Marr explain what record shops mean to him, and picks her way through exclusive releases from the likes of Arctic Monkeys and Radiohead*



BEN JONES, SID ARTHUR, JO MCCABNEY, DANNY NORTH, WWW.JEANIEFINLAY.COM JEANIE FINLAY 2011

Independent record shops are an endangered species. Physical album sales are plummeting year-on-year. Guitar music is a goner. With all this doom-mongering, Britain's remaining indie shops might as well abandon this foolish record-selling lark for good, right?

"Every year, every round of interviews I do, I always get asked how we're going to combat the 'death of the record store'," grins Spencer Hickman, in the back garden of an east London boozier. Spencer manages Rough Trade East, an aircraft hangar-sized record shop off the nearby Brick Lane, and he's also the UK co-ordinator of Record Store Day, set to mark its third year on April 16. "This year, we're at a point where my answer is that it's not dying – the shops are still here! Eleven new independents opened in the UK last year. People want that experience of going into a store. Blogs aren't going to replace that."

Cut to RSD 2011 in Rough Trade East: rabid customers (some of whom have been queuing since 2am) swarm through the doors in search of *that* Blur single, shelves are stripped clean in two minutes, and Spencer and his staff are penned into the corner, forced to stand on the counter frisbeeing out limited Flaming Lips records to the mob. The fact that *Pulled Apart By Horses* are wreaking their gnarliest on the stage at the back of the shop is not helping matters.

You might argue that the need to have Record Store Day undermines Spencer's point that these shops are in rude health, but over the past three years, the occasion has developed from promoting preservation to celebration. 2011 sees the highest number of shops participating to date, with over 180 British indies proffering incredibly limited-run singles and albums produced especially for the day, from a Vaccines live bootleg to Bat For Lashes rarities and the official RSD2011 theme, The View's cover of The Tweeds' 'I Need That Record'. There are instores with hands

lauded and local (check our Gig Guide for details) and, in some cases, a right old cake'n'beer knees up. Last year singles sales were up 466 per cent that week in comparison to the average, and the majority of shops involved – Rough Trade East included –

were busier than on the average Christmas week shopping day.

Spencer is aware of the argument that the day could turn record-buying into a novelty pursuit, however: "Of course people will say that, but then it's our responsibility on that day to give people an experience, not to just sell them a record and send them on their way. It's about them looking at it and thinking, 'I bought that in Piccadilly Records in Manchester on Record Store Day,' and making them come back."

In a different Manchester record shop some 35 years back, a young Johnny Marr – then John Maher – had one such experience, at Rare Records.

"When I went downstairs into that place," Marr recalls, "it was like an ocean of possibilities. It was an important moment in my life – I saw my immediate future mapped out. I remember thinking, 'I need to be in this place as much as I can be.'"

And thank heavens he did. Playing along to the early '70s pop singles he bought there helped Marr develop his trademark style on The Smiths' records. 'The Queen Is Dead' is being reissued as a highly limited 10-inch especially for this year's Record Store Day. It's not just any re-release – instead it marks the album's 25th anniversary, another landmark in Marr's trail of cultural influence that you can trace through the racks of your

local independent record shop. But equally important is the record shop's role in the day-to-day lives of its customers, as this year's official Record Store Day film demonstrates.

Documentary maker Jeanie Finlay spent the first six months of last year filming life in *Sound It Out*, the sole remaining record shop in Stockton-On-Tees, for her film of the same name – 300 copies of which will be released in gatefold seven-inch sleeves especially for Record Store Day. It's been lazily tagged "High Fidelity with ➤



From top: Johnny Marr; *The Sound It Out* DVD; a selection of other Record Store Day 2011 releases



Pulled Apart By Horses on Record Store Day last year



Jack White playing outside the Rolling Records

"THE FIRST TIME I WALKED INTO A RECORD SHOP, I SAW MY FUTURE MAPPED OUT AHEAD OF ME"
JOHNNY MARR



records



The Sound It Out record store in Stockton-on-Tees

Vinyl · Tapes

Posters · Memorabilia



CD's · DVD's

northern accents", but whereas the neuroses of Rob and Barry in Nick Hornby's 1995 novel translated as prickly superciliousness towards customers, at Sound It Out, lovely shop owner Tom and his incredibly loyal band of customers delight in indulging each other's nerdiness. Tom chats as easily with a fantastic older couple obsessed with Meat Loaf as he does the local wideboys into m4kina (an extreme strain of "bouncy techno") – there are scant other places, shops or otherwise, around which such polarised groups of people happily convene. The documentary is hilarious and incredibly heartwarming, with Sound It Out providing a lifeline for its younger customers in particular. Stockton-on-Tees offers them neither jobs nor youth centres, and as Tom notes, "music keeps them out of trouble".

Third Man Records' label manager Ben Swank agrees on their importance: "Record shops are a vital part of every community. They're as informative and sacred as libraries." At last month's SXSW festival in Austin, Texas, he and business partner Jack White launched their Rolling Record Store, a handsome yellow truck customised to sell exclusive label releases like an ice cream van would Mr Whippys. The truck arose in response to a study that stated that, apparently, 97 per cent of high school aged kids in the States had never been to a record shop, and the idea of being able to serve communities that have lost their local record shops clearly made the idea appealing. However, Swank's library analogy is an unfortunately poignant one.

The problem for record shops isn't just the high rents that are forcing indies off the high street. By the end of this year, 40 branches of HMV are set to close, and more besides could follow thanks to a colossal decrease in revenue – 2010 saw a 12.4 per cent drop in physical album sales across the board, and HMV's profits dropped by 16 per cent. More than 500 UK libraries are threatened by closure, and communities are rallying around, organising peaceful, jocular protests. But nobody's likely to stand up for corporate behemoth HMV. Should they?

Johnny Marr hesitates. "Well... the HMV stores have really felt like video game shops to me for a long time. I was sad when that started to happen. But the

function of HMV is to be the very visible, identifiable place for people to go and buy more mainstream music. I'd still rather it be around."

It's absurd to suggest that independent record shops can pay their overheads with romance and goodwill but, as Marr argues, to the people who run these shops – and labels like The Cribs' home, Wichita – culture comes before commerce, because they *do* believe.

"These people would be considered too maverick in ordinary business and in the conventional areas of the music industry," he suggests. "You need these people to put their money where their mouths are for things to change – like New Order losing money on 'Blue Monday' because the sleeve cost so much, but Peter Saville's artwork absolutely changing design."

It'd be glib to try and pretend that physical formats are clawing some kind of hold back from downloads – even Marr admits that his 15 year-old self would have been champing at the bit to get music so instantaneously. But it's beginning to play them at their own whippet-quick game. Nearly 30 years after The Smiths recorded songs in batches of three with a view to getting them on the shelves as soon as possible, now, as Spencer explains, it's becoming less uncommon for songs to get into the shops before appearing online.

"I love those secret releases – we had that Burial/Four Tet/Thom Yorke single the other day, and then the Burial 12-inch last week. I got an email from his label asking how many copies we wanted, then I tweeted it – we sold 100 copies in 20 minutes! To me, that's excitement, and that's really positive. I think we're going to see more of that this year."

The *grand dames* of surprise, Radiohead, announced an exclusive Record Store Day release just two weeks before this year's celebration. Last year, news of Blur's new single broke three days prior to the big day. It'd be a fool's errand and not to trek down to your local record-vending emporium on April 16. "The dream's a Morrissey and Marr acoustic instore for next year!" laughs Spencer. "It's never, ever gonna happen!" Well, if there's one thing independent record shops are good at, it's overcoming adversity...

See NME.COM for the latest Record Store Day info, including details of some of the exclusive releases

"PEOPLE WANT THE EXPERIENCE OF GOING TO A STORE. BLOGS CAN'T REPLACE THAT"

SPENCER HICKMAN, ROUGH TRADE EAST

TOP TIPS

THE 10 RECORDS YOU NEED TO BUY THIS RECORD STORE DAY



BECK & BAT FOR LASHES

'LET'S GET LOST'

PARLOPHONE

Capturing the torrid passions of vampire pashing on the A-side (written for the *Twilight* OST), with a previously unreleased BFL demo, 'Dark Time', on the flip.

QUANTITY: UNLIMITED

ARCTIC MONKEYS

'DON'T SIT DOWN 'CAUSE I'VE MOVED YOUR CHAIR'

DOMINO



'Suck It And See's first single proper out on white

label 7-inch and backed with 'Brick By Brick'.

QUANTITY: 3,000

FUCKED UP

'FUCKED UP PRESENT DAVID'S TOWN' (MATADOR)



The soundtrack to Fucked Up's forthcoming,

batshit crazy-sounding opera. The first person to mention 'American Idiot' gets a slap.

QUANTITY: 500

GRINDERMAN

'EVIL' MUTE

Amid remixes and rare sessions, the highlight of this 12-inch vinyl EP is The National's Matt Berninger taking 'Evil's lead vocal.

QUANTITY: UNLIMITED

NIRVANA

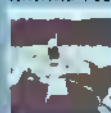
'HORMONING' POLYDOR

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RADIOHEAD

'THE BUTCHER'/'SUPERCOLLIDER'

XL RECORDINGS

Radiohead drop two previously unreleased songs – 'Supercollider' has been around for a while, but 'The Butcher' is a totally fresh chop.

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THE SMITHS

'THE QUEEN IS DEAD' RHINO



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WILD BEASTS

'ALBATROSS'

'Albatross' glimmering guilt is a perfect taster for third album, 'Smother', which Wild Beasts will be previewing with an instore at Rough Trade East on RSD.

QUANTITY: UNKNOWN



THE VIEW

'I NEED THAT RECORD'

The official RSD2011 anthem is a cover of The Tweeds' ode to record shops featuring the band's beloved Grouchos in Dundee on the sleeve.

QUANTITY: UNLIMITED

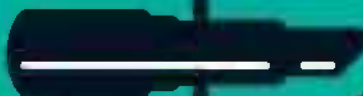
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United States Of Mind

First came the hype, then the silence – until the day **Wolf Gang** met visionary producer **Dave Fridmann**, and promise turned to reality. **Jaimie Hodgson** meets cred-pop's returning hero

PHOTO: JO MCCAUGHEY

Being a music journalist means spending your time fretting about how all the bands that make the most interesting music don't make the most interesting interviewees. Or that often the most intriguing characters in rock'n'roll tend to make albums like, well, Joe Lean's... So when Max McElligot swung into 2009's popscape like a masked highwayman, armed with that rare beast: guitar-laden tunes fit for primetime radio, and the theatrical spring of Adam Ant performing a one-man production of *Hamlet*, in Narnia, the cred-pop generation rejoiced. But like many a product of the hype-mill, after a flare of attention and a water-testing single, Wolf Gang seemed to disappear as swiftly as he'd appeared. What's unusual about Max's story, though, is the dramatic manner in which he has returned to reclaim his position as most-talked about indie-pop dandy on British soil. He's spent the past year residing in MGMT and Flaming Lips producer Dave Fridmann's gaff, where the two have been sculpting one gigantic hunk of psychedelic monster pop – and next thing we know, strident comeback single 'Lions In Cages' is pirouetting its way all over the Radio 1 playlist. Out of nowhere it seemed the dream takeover was finally in motion. But why the hesitation?

"At the time of that *NME* Radar feature of me with all the taxidermy two years back I was recording an album at home on my own at a friend's tiny studio in London," Max says, sheltering from the Texan heat in the cool marble of Austin's Driskell Hotel foyer. "I love some of the songs that came out of that period," he says, eyes sparkling. "But when I listened back to the recordings they just weren't sounding *amazing*."

Back then, things were different. A series of pursed-lipped reviews questioned his manifesto – was it an indie-pop band led by an enigmatic frontman, was it a solo show, with some session douches lurking in the shadows? There was uncertainty at its heart.

"I wasn't happy with how it sounded live. It all felt disjointed and weird, so far from how I saw things in my head," he tuts as he reaches for a Twizzler from open packet left on the table beside him. But a savvy acquisition in ex-Rakes sticksman Lasse Petersen has contributed to a rebirth. "I'd say the biggest change in me and all this from a year ago is the live thing,"

he nods. "I don't want my guys lurking, no-one likes a lurker. No, I just think of the recorded thing as a different game. When I'm in the studio I write and play it all, but onstage we're a unit and everyone brings something different." But there's an elephant in the room, and it's brandishing a CV crammed full of legendary psychedelic US pop music like *Excalibur*.

Yup, David Fridmann, 'Deserter's Songs'-era Mercury Rev bassman/producer, who went on to take charge of million-selling indie classics like MGMT's 'Oracular Spectacular' and Flaming Lips' 'The Soft Bulletin'. Oh, David, where do you reside? "Fridonia", Max answers, in Dave's absence. It's true too – the little wooded alcove in upstate New York where Dave's house and studio lies really does bear the name Fridonia. You'd be disappointed with any other moniker.

"You don't want your debut album to sound decent.

You want your debut album to be produced by Dave Fridmann," says Max, widening his eyes. "But he doesn't really work with solo artists, or English people, so when my label guy called me and said he loved my song and had agreed to do a tester session, I was in disbelief."

Then a weekend for a one-track tester grew into numerous lost fortnights of heady pop-bending. "He's exactly that mad genius figure you want him to be. He'll break into these spontaneous political diatribes in the middle of vocal takes, to the point where we have to get up and go have a cup of coffee and a sit-down to discuss health reforms before we can carry on." It's clear Max is hooked on the experience. "We've finished the album now, but I'm going back in a week to do another song

I just wrote. Mainly just because I can't keep away from that place. I miss it."

The first song of the Fridmann/McElligot teaming is, of course, the rabble-rousing 'Lions In Cages'. Fans of his first lap will recognise the likes of swoonsome cavalcade 'King And All Of His Men' on the forthcoming album, but the likes of 'Stay And Defend' and 'Something Unusual' mark a new, more realised vision of anthemia, the kind that a bumfluffy Max 24 months ago might've got butterflies over. The album itself, the wistfully titled 'Sueño Faults', is named after three syllables that mysteriously appeared to Max one bed-bound morning.

"It's a song on the album too, about a boy who's trying to take a girl away from her mundane life and escape to this utopian land far away." You know the kind. And it's this appetite for romance that's always defined Wolf Gang. More so, it runs in Max's veins. Dig beneath the rugged-but-slightly-rab exterior and you get a veritable Roald Dahl tale of an upbringing in rural Scotland, the son of a violin maestro (ma) and a historian specialising in Nazi Germany (da), and the only boy "wreaking havoc" in an all-girls high school – ding dong.

"In my household you couldn't leave the table until you'd eaten your greens and had a debate with

whichever friends of my parents were round that evening," he says – but in the same breath, "I've always valued alone time. It's easy to get that when you live in the middle of nowhere surrounded by what looks like Hobbinton." It's his authenticity that makes Max's roguish, eccentric persona connect. "I met the most incredible guy yesterday..." he sparks up. And as he tails off into the anecdote of an airport encounter with a physics enthusiast who explained the way hydraulic pistons work, it's clear that here is a man with a zest for life – but then, with the new frontier of indie-pop stardom at his feet, it's not hard to see why.

Head to NME.COM/artists/wolfgang for a video interview

EXPORTS OF FRIDONIA

Dave Fridmann, legendary producer of Wolf Gang's debut, has a few other decent credits to his name...

THE BROOKLYN HIPPIE DREAMBOATS (2008)

The Brooklyn hippy dreamboats' debut is one

of the most remarkable crossover indie debut albums of the Noughties, selling over a million copies at a time when rivals struggled to get ten.

THE SOFT BULLETIN (1999)

Still a shoe-in for seminal indie album lists, and an ignition point for modern psychedelia, it made Fridmann's name as a producer and led to a decade of groundbreaking experimentation.

THE MONUMENTS MEN (2005)

Before the post-riot girl legends decided to call it a day they ventured into the studio one last time, and came back with their most agitated, political outing to date. Not only a fan favourite, but arguably their best work.

MERCURY REV (1998)

Mercury Rev's fourth album was set to be another overlooked commercial flop, until a publication called *NME* made it album of the year, signalling a turn of tide for the dream-pop brigade.





**“DAVE FRIDMANN IS A MAD
GENIUS. HE’LL BREAK INTO
A POLITICAL DIATRIBE
DURING A VOCAL TAKE”**

WOLFGANG

XXXXXXXXXX
XXXXXX light:
XXXXXX stage,
XXXXXX

*Forget the upcoming singles boxset, **Matt Wilkinson** digs deep to discover the best Stones songs you've never heard*



Name: 'Andrew's Blues'
Date: February, 1964
Where it was: Unreleased
Where it is: Black

Box Disc 1' (bootleg)



So, the story goes that, having successfully completed the recording of their new single 'Not Fade Away', the Stones'

manager Andrew Loog Oldham invited Gene Pitney and various members of The Hollies into the band's studio to celebrate. Before too long, the ensemble – now “quasi-drunk”, according to Oldham in his book *Stoned* – were being instructed by Phil Spector (who was present at the sessions) to pay tribute to him in song. Cue a classic '60s rock'n'roll shuffle, wonky piano and Motown tambourine. “Well now Andrew Oldham/Sitting on a hill with Jack and Jill”, goes the first line. “He fucked all night/And he sucked all night. And he taste that pussy/Til it taste just right”. That's just the start. It goes on to rip the piss out of (the Stones' label) Decca's owner Sir Edward Lewis (“Come on, get her cunt Sir Edward!”), the Fab Four (“got my Beatles shoes on”) and – when Spector takes to the mic – the band themselves (“they're full of shit”).



Name: 'Cocaine Blues'
Date: Late 1993
Where it was: Unreleased
Where it is: Voodoo

Brew Disc 2' (bootleg)



This five-and-a-half-minute run-through of the fingerpicked blues standard unwittingly ends up doubling as a history

lesson courtesy of Keith Richards. Aside from being just about the only person on earth able to deliver the line “Hey, baby, won't you come here quick?/This old cocaine's a-making me sick” with enough croakiness to make it 100 per cent believable, it turns out Keef's also a compelling teacher. “Too long since I played that,” he quips after fucking up the melody around the 1.40 mark. He goes on to state that “Adam and Eve” probably wrote the track, before conceding that he has actually gone back and done his research properly. “I traced it back. There's a great [Ramblin'] Jack Elliott version, you can get versions from the '20s, it goes back. It's been there probably [since] about 1890. You know, when they distilled the shit and it was all over

Not Fade Away

Boo-legs, rarities and lost classics - the 25 Rolling Stones tunes you need in your life...



“‘COCAINE BLUES’ WAS THE FIRST SONG I LEARNED ON GUITAR. I DIDN’T EVEN KNOW WHAT COCAINE WAS...”

Keith Richards

the place.” Turns out ‘Cocaine Blues’ was the first song Richards ever learned on guitar too, way back in art school. “I didn’t know what cocaine was,” he cackles...

Name: ‘Rip This Joint’
Date: October, 1973
Where it was: Unreleased
Where it is: The Brussels Affair (bootleg)

Prime cut from the greatest Stones live bootleg of them all, recorded on the soundboard at a show in Brussels. It’s cocky, speedy-as-fuck, and bulldozed into the next millennium by some sublime playing from Charlie and Mick (Taylor). The whole show is a masterful execution in live R&B – and makes for essential listening.

Name: ‘Con Le Mie Lacrime’
Date: March 1966
Where it was: Italian single version of ‘As Tears Go By’
Where it is: YouTube

It’s something of a forgotten tradition now, but in the ‘60s practically everyone was reeling off European-friendly renditions of The Hits. What more to

say about this, then, than it features Mick Jagger singing a choirboy version of ‘As Tears Go By’ in Italian?

Name: ‘I Don’t Know Why’
Date: Late June/Early July, 1969
Where it was: Unreleased
Where it is: ‘Metamorphosis’

While the Stones were recording this Stevie Wonder cover, they apparently received a 2am call telling them Brian Jones had died. The band – with new boy guitarist and Jones’ replacement Mick Taylor in tow – were stunned into silence, which perhaps explains the track’s somewhat forced-sounding fade out.

Name: ‘Brown Sugar’
Date: December, 1969
Where it was: Unreleased
Where it is: ‘Black Box Disc 3’ (bootleg)

The earliest recording of ‘Brown Sugar’ was laid down at the legendary Muscle Shoals Sound Studios in Alabama 18 months before the more familiar version hit the charts. This one sounds like it’s been captured in a garage (your

garage!) and features Jagger purring into the mic as an intro. Tight as hell and oozing in primeval, gritty confidence.

Name: ‘Exile On Main St Blues’
Date: March, 1972
Where it was: TV adverts and flexi disc
Where it is: YouTube

In 1964 the Stones were soundtracking cheesy ads for Rice Krispies. By 1972 they’d gravitated to selling their own products on TV – hence this 90-second 12-bar piano cut promoting the ‘Exile...’ album. Jagger’s the only Stone on it, with his lyrics referencing individual ‘Exile...’ tracks (“Come on Virginia, let’s shoot some dice/My sweet black angel/Shine a little light/Feel so happy/Where’s your ventilator, baby”, etc).

Name: ‘Too Many Cooks’
Date: December, 1973
Where it was: Unreleased until 1993
Where it is: YouTube

A product of John Lennon’s lost weekend (he produced it), ‘Too Many Cooks’ was initially credited to the Stones – despite only actually featuring Jagger. The funk-infused Willie Dixon cover

uncannily recalls Stevie Wonder’s ‘Superstition’, which came out a few weeks earlier. It’s pretty much drenched in cocaine too.

Name: ‘Gimme Shelter’
Date: July, 1972
Where it was: Unreleased
Where it is: ‘Ladies & Gentlemen: The Rolling Stones Great Lost Live Album of 1972’ (bootleg)

The Mick Taylor live highpoint, recorded at The Spectrum in Philadelphia. His 80-second solo burst at 2:06 leaves the rest of the Stones scrambling to catch up. Best of all? He goes and betters it with a second solo at 4:18.

Name: ‘Get A Line On You’ (Leon Russell)
Date: Early 1969
Where it was: Unreleased
Where it is: ‘Leon Russell’ (1994 reissue)

Simplistic, pretty demo of ‘Shine A Light’, recorded by the Stones with American songwriter and session musician Leon Russell while Brian Jones was still alive (although he didn’t play on it). After the guitarist’s death, Jagger remoulded the



"'SYMPATHY...' HAS A VERY SINISTER THING ABOUT IT. IT'S NOT A BALLAD"

Mick Jagger

song into an out-and-out tribute to his friend. Here, it's merely a heartfelt plea for Jones to stick around.

11 **Name:** 'Blood Red Wine'
Date: May, 1968
Where it was: Unreleased
Where it is: 'The Trident
Mixes' (bootleg)

One of the all-time great lost Stones tracks, this could have easily slotted into any of the band's classic '68-'73 releases – such is the balance between it being one of their classic, epic ballads (think 'Wild Horses' on downers) and also having the capacity to become an all-out 'Sympathy For The Devil'-style rocker. This demo, recorded at Olympic Studios in London, sees Keef and Brian strum twin acoustic guitars. Charlie come in with 'A Day In The Life' like drum fills and Jagger put in one of his most delicate vocal performances ever (he starts it with a mere whisper of "Dear, I love you dearly"). Recorded around the time the band were working on 'Beggars Banquet', nobody really knows why it never saw the light of day. Instead, the Stones just decided to nick the best bits of it for their other songs (the "wrap my coat around" line turned up on 'Winter',

while the melody resembles that of 'Sister Morphine').

12 **Name:** 'Diddley Daddy'
Date: March, 1963
Where it was: 'The
Rolling Stones' First
Demo' (Unreleased)
Where it is: YouTube

Ever wondered where the wonky, out of time guitar refrain from '19th Nervous Breakdown' came from? Look no further. Led by Brian Jones, the Stones set about fucking with Bo Diddley's 12-bar standard on their first proper demo. In doing so they inadvertently discovered the key to one of their future classics.

13 **Name:** 'Travellin' Man'
Date: October, 1970
Where it was: Unreleased
Where it is: 'Ultra Rare
Trax Vol 4' (bootleg)

Driving rocker, recorded on the Stones' legendary 'Mighty Mobile' studio at Mick Jagger's country pile – Stargroves near Newbury, Berkshire. Judging by his howling vocals it was still lyrically

unfinished at the time. Musically, however, it's owned by the bar brawl interplay between Mick Taylor and pianist Nicky Hopkins.

14 **Name:** 'Sympathy For
The Devil'
Date: June, 1968
Where it was: One Plus

One (Jean-Luc Godard film, 1968)
Where it is: 'Sympathy For The
Devil – Beggars Banquet Outtakes'
(bootleg)

There are loads of different 'Sympathy For The Devil' outtakes, but this bootleg offers them at the best quality. This version shows a classic in progress and even features Jagger berating Charlie for fucking up his part. It's slow paced and psychedelic, rather than fiery and fast. "[The finished version] has a very hypnotic groove," recalled Jagger in 1995. "It has a very sinister thing about it. If it had been done as a ballad, it wouldn't have been as good."

15 **Name:** 'Claudine'
Date: Late 1977
Where it was: Unreleased
Where it is: 'Accidents
Will Happen (Claudine)' (bootleg)



A countrified-shuffle telling the tale of Claudine Longet, a forgotten '60s singer/actress who married

Andy Williams in 1961 and then subsequently hooked up with the skier Vladimir 'Spider' Sabich. By 1976 things had begun to turn sour between the pair, and in March Longet shot and killed her man. She claimed Sabich had been showing her how to use his .22 calibre pistol when the gun went off accidentally, and was handed a 30-day jail sentence before – oh yeah – starting a relationship with her defence attorney a few weeks later. The Stones' close-to-the-bone take on things was left off their 1980 album 'Emotional Rescue' after being deemed too controversial by lawyers. Which is a shame, because it's great. A longer version of the track, meanwhile, features the immortal line: "Keith, will you put that weapon down?"

16 **Name:** 'Cocksucker Blues'
Date: March/May, 1970
Where it was: 'The
Rest Of The Best' (1983
German release)
Where it is: 'Black Box Disc 3'
(Bootleg)

By 1970, the Stones' contract with Decca was up. They owed the label one more single, and this Jagger-Richards pisstake was it. "Where can I get my cock sucked?/ Where can I get my ass fucked?" goes the chorus. For some reason Decca never released it. Robert Frank's film of the same name, chronicling the band's 1972 US tour, suffered a similar fate.

17 **Name:** 'Sister Morphine'
(Marianne Faithfull
version)
Date: Summer, 1968

Where it was: 'Sister
Morphine'/'Something Better'
(Single, February 1969)
Where it is: Amazon (MP3)

Coming out a full two years before the Stones' version, Marianne Faithfull's shivering morbid take on 'Sister Morphine' (co-written with Jagger and Richards) flopped, with Decca allegedly cancelling it after issuing only 500 copies. As on the Stones' version, Ry Cooder provides bottleneck guitar here.

18 **Name:** 'Drift Away'
Date: November, 1973
Where it was: Unreleased
Where it is: 'It's Only
Rock & Roll – Outtakes' (bootleg)

Just to clear up a myth about this hands-in-the-air, singalong Doby Gray cover: it doesn't feature The Beatles. They split three years before it was recorded in Munich. The reason it was never released properly? Rod Stewart beat the Stones to it – he covered it for his 'Atlantic Crossing' album.



Name: 'Empty Heart'

Date: June, 1964

Where it was: 'Five By Five' EP

Where it is: Singles 1963-1965'



This track was originally included on the band's 'Five By Five' EP and was recorded at Chicago's legendary Chess Studios.

According to rock'n'roll legend the band arrived there only to find their hero Muddy Waters painting the ceiling. 'Empty Heart' showcases one of the Stones' earliest Nanker Phelge compositions (aka the song-crediting name suggested by Brian Jones for tunes that were penned by all five members of the band). It was later covered by Detroit proto-punk legends MC5 and their slightly more raucous version can be found on the 'Thunder Express' compilation.



Name: 'Highway Child'

Date: Summer 1968

Where it was: Unreleased

Where it is: 'Black

Box Disc 2' (bootleg)



Written and recorded at Redlands, Keith Richards' Sussex estate, around the time the band were recording 'Beggars

Banquet', this bears no resemblance to the similarly titled Hendrix tune (released a few weeks before). Instead, it's built around a frantic Richards' honky tonk guitar line, with some S&M-influenced Jagger lyrics thrown in for good measure.



Name: 'Criss Cross Man'

Date: November, 1972

Where it was: Unreleased

Where it is: 'It's Only

Goat's Head Soup... But We Like It' (bootleg)



Democ'd in Jamaica during sessions for 'Goat's Head Soup', 'Criss Cross Man' (also sometimes referred to as 'Save Me')

was referenced in press reports around that album's release, despite not making the cut. Randomly, it later turned up – without permission – on Japanese animation film *Metamorphosis* (no relation to the Stones rarities album of the same name).



Name: 'Wild Horses' (acoustic version)

Date: December, 1969

Where it was: Unreleased

Where it is: 'Unplugged' (bootleg)



Stripped of its backing vocals, overdubs and drums (Charlie Watts is barely audible here), this acoustic run-through of

'Wild Horses' was recorded during the same session at Muscle Shoals Sound Studios that spawned the version of 'Brown Sugar' mentioned on the previous page – but it's the antithesis to that song's overtly brisk and risqué nature. Indeed, the Stones have rarely

sounded as downright beautiful as they do here. The finished version of the song was not released until it appeared on 'Sticky Fingers' in 1971, with Gram Parsons' cover version, recorded with his band The Flying Burrito Bros, the first to appear in 1970.



Name: 'Hillside Blues

(I Don't Know The

Reason Why)'

Date: October, 1969

Where it was: Unreleased

Where it is: 'Itchy Fingers' (bootleg)



Incredible, 10-minute-long blues strut (not unlike Jimi Hendrix's 'Voodoo Chile') recorded at the Elektra Studios in

Los Angeles that ushered in the Mick Taylor era. Bobby Keys' sax plays back up to Jagger's sleazefest drawl, while Richards, Watts and Wyman turn in one of the sturdiest backline performances of their careers.



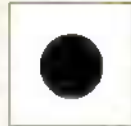
Name: 'All I Want Is My Baby' (Bobby Jameson)

Date: September, 1964

Where it was: 'All I

Want Is My Baby' single

Where it is: YouTube



"A forgotten gem," is how Keith Richards describes 'All I Want Is My Baby', which he wrote and gave to Decca labelmate Bobby

Jameson. Jagger and the Stones' manager Andrew Loog Oldham provide backing vocals, Keef produces and one Jimmy Page plays a *fucking mean* guitar solo at 1.10. Obviously he didn't go on to do much after this.

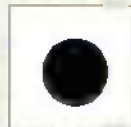


Name: 'Gimme Shelter' (Isolated Vocals Version)

Date: October/November, 1969

Where it was: Unreleased

Where it is: Dangerousminds.net



Thank fuck someone leaked this online last year. Five separate tracks that – when put together – make up the official

'Gimme Shelter' recording. Collectively, yeah, it makes for shit-hot listening. But taken apart? It's like being drip-fed audio gold. The split tracks take in percussion, bass, rhythm and lead guitar, but it's this version with the vocals isolated that impresses the most. What's more, it's not even Jagger who takes the crown – it's his backing singer Merry Clayton. She comes in around the 2.50 mark, singing the "rape, murder, it's just a shot away" line with so much venom that her voice begins to crack. In the background, you can hear Jagger whooping in disbelief, driving her on even further. It's that good. Legend has it that Clayton miscarried that same night as a result of the strain of singing those heavy, heavy words.

Thirsty for more Stones memories? Head to NME.COM/photos for 50 iconic photos and sozzled Keef facts

Mick's attempt to bring back the cummerbund failed to define '85



REVIEWS

JAMIE WOON, BILL CALLAHAN

Edited by Emily Mackay



METRONOMY

THE ENGLISH RIVIERA BECAUSE

A fearless progression to make you think again as Joe Mount reimagines both his childhood haunts and his band



Idiots fear progress. Idiots fear change. Joe Mount, you'll be glad to know, is not an idiot. Joe Mount has progressed, Joe Mount has changed, and with this, his third full-length album, Joe Mount has transformed his Metronomy project from a jaunty, brilliant, yet ultimately niche electro outfit into one of the most expansive and visionary pop bands in the country.

How has he done it? Subtly, is the answer. In fact, 'The English Riviera' is an exercise in restraint. Basslines smother rather than stab, vocals feel dreamlike and demure rather than self-conscious, while the ebullient dancefloor bounce that characterised 2008 breakthrough

record 'Nights Out' is reined in, controlled, and ultimately made more effective for it.

In concept though, 'The English Riviera' is a deep sea of ideas and imagination: a far-flung, limitless dreamworld full of romance, nostalgia, lovers' tiffs and good old-fashioned shagging. It's a world where the dreary, potato-headed charm of Mount's childhood home of Devon is reimagined as a glamorous lullaby sung in the bedrooms and bars of Monte Carlo and Cannes. This being Joe Mount, the new world still rattles and creaks with the quirks and inherent Englishness of his native Totnes, but let's face it, when you've been rocking the same patchy ginger beard and schoolboy curls since your

first record dropped in 2006, life's never going to be a Stella advert.

Everything about this album boils down to escape. From recording in a studio for the first time ('Pip Paine (Pay The £5000 You Owe)' and 'Nights Out' were both recorded in Mount's bedroom, with only a soundcard upgrade to separate them) to Mount's move to Paris (he splits his time between France and London) – it all adds up to a man on the move, and from the first squawks of seagulls that introduce the 37-second-long title track, you know that the intention is to sweep you off on the journey with him.

It's a hard offer to refuse, really, when the first arrival of Mount's trademark cracked falsetto vocals on 'We Broke Free' implore you to "get yourself fixed up, I'll take you out round town/I swear you'll never witness anything quite as fine" atop a sleazy cruise of distorted guitars and cat-strangle synths that tees up 'Everything Goes My Way', the first great track on the record. This duet with Veronica Falls singer Roxanne Clifford shines with the subtlety and confidence Mount has brought to the album, along with the new and (sorry, Gabriel Stebbing) improved Metronomy line-up, mainstay Oscar Cash augmented by new arrivals Gbenga Adelekan and Anna Prior.

Elsewhere, 'The Look' saunters in like the nonchalant anthem of the summer, casting cocky glances at the girls as it goes by ("Because you read it in a big book, and now you're giving me the look, look"), while 'The Bay', the most 'Nights Out' moment on the record, rattles along in a sequence of squelches and stabs, with Mount still searching for an escape route ("But I'd sooner get out/Remember where we went last year?"). Think you've got a handle on the record? Think again, as 'Love Underlined' drops a techno bassline circa 2000 on what seems to be a church organ, and you're back in Blighty, refreshed for the ride.

By the end you're left thinking that maybe the whole thing has just been a dream, that Mount is in fact still in his bedroom, the fingernails on his right hand painted red, his belt undone, the whiff of French perfume masking the musty aromas of self-gratification. But then you remember: Joe Mount is too clever for that. He wouldn't get caught short. Simple folk never sense the devil's presence, not even when his hands are on their throats. Had Metronomy stuck to the blueprint of 'Nights Out', he'd have throttled them dead. But remember, Joe Mount is not simple. And only an idiot would disagree. **Mike Williams**

DOWNLOAD: 'Love Underlined', 'The Look', 'Everything Goes My Way'

THIS IS HARDSCORE
what our numbers add up to

0
Not-even-funny bad

1
Barely one saving grace

2
Actively terrible

3
Woefully bad or lazy

4
Depressingly substandard

5
Dead-on average

6
Better than average

7
Really good

8
Exceptionally good

9
Of-the-year good

10
Of-the-decade good

VIVIAN GIRLS

SHARE THE JOY POLY VINYL



There comes a time in every punk rocker's life – perhaps when they're in the library, or making a casserole – when they find themselves thinking, "Why am I shouting so much?". It happened

to the Ramones three albums in; to John Lydon the moment he left the Pistols. The only exception to this rule is Sham 69, whose singer Jimmy Pursey may well be screaming obscenities at pigeons at this very moment. It has taken Brooklyn's Vivian Girls three albums to expand their musicality beyond the (unquestionably ace, but repetitive) garage racket that characterised their last two. Thankfully the DIY spirit remains, yet album three is cleaner ('Death'), more overtly emotional ('I Heard You Say') and ambitious (the six-minute plus 'The Other Girls') than the trio have sounded before. In truth, they're probably still one more release off a breakthrough – but album number three is unquestionably a snapshot of a good band expanding their chops, en route to becoming a great one. **James McMahon**

DOWNLOAD: 'The Other Girls'

7

MOON DUO

MAZES SOUTERRAIN TRANSMISSIONS



Featuring Wooden Shijip Ripley Johnson on guitars and vocals and his partner in psychedelia and love, Sanae Yamada, on keyboards and machine rhythms, Moon Duo have followed up on

the promise shown by early EPs with what must surely be the most herb-friendly album of the summer (sorry, Snoop). Much more tune-friendly than anything produced by the mighty but monolithic Shijips (Moon Duo are on nodding terms with the concept of a third and even occasionally a fourth chord), 'Mazes' explores a prism refraction of psychedelic styles. It may contain the sun-dappled Velvet Underground glisten of 'Fallout', but it's also an album inspired by San Francisco, and as such is infused with the freewheeling vibe of the Grateful Dead on the title track. A smoking debut.

John Doran

DOWNLOAD: 'When You Cut'

8

KODE9 & THE SPACEAPE

BLACK SUN HYPERDUB



Somewhat excellently, the title of this intense London duo's second album is less to do with its alchemic and occult connotations, and more about Steve 'Kode9' Goodman

taking a lighter to the tabloid that chose to unmask Burial, the biggest-selling artist on his Hyperdub label. This counts as a chuckle – albeit the bone-dry type – from one of dubstep's most important figures, and one of its more unashamed intellectuals. Likewise, MC Spaceape, aka Stephen Gordon, cuts a consistently stern figure as he toasts scorched-earth lyrics over Kode9's meditative, meticulous rhythms – even when he's asking the room at large, "Am I a mild-mannered janitor?" As imposing as 'Black Sun' sometimes gets, it's always obvious it was assembled by a raver. Hyperdub's legit love affair with UK funky is reflected here in Kode9's own productions – 'Green Sun' and the title track – while flashes of techno and 'authentic' dub crackle are polished off with a Flying Lotus collaboration on closing track 'Kryon'.

Noel Gardner

DOWNLOAD: 'Green Sun'

7

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



NOEL GARDNER

"This week I have been forbidden by my girlfriend to order Chinese dishes featuring tongues or lungs. Playlist highlights have also included tongues (Hunx And His Punx) and lungs (Katy B)."



LOUISE BRAILEY

"This week was spent recovering from a trip to China where I was mistaken for Harry Potter. Also been obsessing over the producer Blawan – I guess it's a coping mechanism."



MIKE WILLIAMS

"Matt Wilkinson got chased by a coyote and fell down a storm drain, so let's face it – nothing I can say is going to be as good as that."



PANDA BEAR

TOMBOY PAW TRACKS

The long-awaited follow-up to 'Person Pitch' is dark and minimal – but Noah Lennox just can't leave pop behind



"I'll try to remember always", sang Panda Bear on 2007's 'Person Pitch', "just to have a good time". That record, by making of pop an atomised thing that exploded outwards

rather than jolted in linear fashion from A to B, played the role of avant-garde fluffer, greasing the way for Animal Collective's 'Merriweather Post Pavilion' takeover. It was an album that sang of growing up, when you have to remember to have a good time.

Three years and countless release dates later, the trickle of 'Tomboy' singles suggested Noah Lennox, patron saint of beach and bro, had got a bit sadface. What exactly do you do once you've grown up? You spend the next few years riddled with self-doubt, then you die.

"For the handful of mouths I'm trying to feed/Got to do what you've got to do" runs 'Alsation Darn', atonal vowels suspended mid-air over looped guitar and insistent handclaps. It's more resigned than you'd expect from the guy that, with his other band, gave us 'My Girls'.

Still, sometimes it takes a dose of the collywobbles to provide focus. Panda Bear has always been about texture over text, and the ambient sense of fear is clearly articulated through the increased use of – whisper it – instruments over the obfuscating samples of old. 'Scheherezade', a creeping album highlight, sees dissonant vocals eddy like vapour over a delicately fingered piano.

'Drone' is the sound of a handful of electronic organ chords anchoring Lennox's heaven-grazing chorale, the most desperate cry for spirituality this side of waking up, drunk, on the steps of a church.

This is still recognisably a Panda Bear album; it just feels naked. The hypnotic, club-informed use of repetition is rendered explicit in 'Afterburner', which captures the loosely woven percussive techno of Pantha Du Prince – a producer Lennox has collaborated with between albums. No wonder influential techno label Kompakt has released one of the pre-album singles. 'Slow Motion' adds a hip-hop snap to the homespun sonic textures, and the title track uses a knotty synth and hectares of dubspace and guitar to create its vertiginous depth of field.

It could have been so easy for an album that's strung out on the tension between artist as paid-up perma-kid and responsible grown-up to be self-indulgent and, worse still, boring. Instead it's cathartic. The distillation of this comes on 'Last Night At The Jetty', where pop classicism rises from the cracks between a dubby snare and a wheezing motif leaking from a waterlogged synth. Fending off jags of dissonance with the familiar ghost of Brian Wilson, Lennox intones, "Didn't we have a good time?". Who are we to argue? **Louise Brailey**

7

DOWNLOAD: 'Last Night At The Jetty', 'Tomboy', 'Scheherezade'



JAMIE WOON

MIRRORWRITING CANDENT SONGS/POLYDOR

Blue-eyed soul boy not only lives up to the hype, but could be (wince) post-dubstep's first superstar



In a certain way, being tipped as a hot new act is kind of like getting a gold star from a teacher at school; it's something you secretly covet, but actually receiving it means you'll inevitably get your head flushed down the toilet by the cool kids. Ever since Jamie Woon found himself on the Beeb's prestigious Sound Of 2011 list at the start of the year, there's been no shortage of people dismissing him as an anaemic James Blake, a wobbly-voiced chancer who lucked into a Burial collaboration. Or worse still, he's a failed folkie trying his hand at post-dubstep because no-one gave a toss about his acoustic guitar.

To his credit, Woon has dried himself off, picked the soggy bits of bogroll out of his hair and emerged with a debut album that will be a vindication for his endorsers of old and placate a fair few of his chain-yanking naysayers too.

Although 'Mirrorwriting' took years of tweaking and fiddling to make, Woon has wisely kept his wonderfully mellifluous voice front and centre throughout the album. Its wavering beauty gives tracks like 'Shoulda' the kind of nocturnal intimacy that was last

heard on The xx's debut, and when coupled with his long-established melodic nous, it makes for a serene outcome.

The boy's undoubtedly got soul – but that much we already knew. What's even more telling about the self-produced 'Mirrorwriting' is the fact that Woon has now also proved himself as a beat-scientist of some standing. The impressively slick slow-jam 'Spiral', for example, is just one sexually deviant couplet away from being a potential hit for R Kelly. The darker, earthier grooves of 'Spirits', meanwhile, sound like the troubled but gifted offspring of a tempestuous union between Tumbaland and Geoff Barrow. Burial may have given him a few pointers in the past but there's plenty of evidence to show that Woon is confident enough to make his own way these days.

Although post-dubstep has barely poked its head above the underground, 'Mirrorwriting' is undoubtedly the genre's most commercial and accessible offering to date. It's hard to imagine the unassuming Woon desperately courting the limelight, but with songs this good, he might well find the limelight courting him before too long. **Hardeep Phull**

DOWNLOAD: 'Spirits', 'Lady Luck', 'Shoulda'

7

KEY NOTES

Best sleeve of the week



Sarabeth Tucek – 'Get Well Soon'

So Jamie Woon thinks he can do "calming" does he? Look at that boat, Jamie. Envision that boat, holding all of your happiness, sailing forever into a futureland of unruffled contentment. THAT is calming.

Worst sleeve of the week



Vivian Girls – 'Share The Joy'

"My 10-month-old nephew could do better than that..." etc. But he seriously he could, and he's in a garage-pop band too.

REVIEWED NEXT WEEK...

- The Wombats – 'This Modern Glitch'
- Tune-Yards – 'Whokill'
- Times New Viking – 'Dancer Equired'

THE WAVE PICTURES

BEER IN THE BREAKERS MOSHI MOSHI



As so-called 'indie' lazily drifts into the pockets of the corporate, diarists of everyday minutiae The Wave Pictures are recording in musician mates'

bedrooms, self-releasing records and generally partying like it's 1986. 'Blue Harbour' is just the intimate, optimistic, self-deprecating ditty to spearhead a hormone-ridden mixtape, handed awkwardly over to that bus stop beauty beaming your way in bitter queues of a morning. Then, as the frail C90 is stamped into strung-out black tape and pathetic plastic shards, don your headphones and play the living crap out of the title track, a paradigm for good old-fashioned independent music in 2011. **Jazz Monroe**

DOWNLOAD: 'Blue Harbour'

7

THE CROOKES

CHASING AFTER GHOSTS FIERCE PANDA



Hairclip wearers of provincial England: breath easy, The Crookes are here to keep you in mild blissful introspection for some time to come. On their debut

full-length, Sheffield's latest sensitive indie souls prove themselves smarter than the average purveyors of floundering echoey mid-paced indie pop. 'Chasing After Ghosts' has enough twists and turns to forgive its creators being in thrall to such a specific lineage that they could just as well have been grown in a jar. Fans of this sort of thing will lap up the bouncing whimsy of songs like 'Godless Girl' and 'Laundry Murder 1922', even though the rest of us might equally politely ask them to put a little more purchase into it. **Dan Martin**

DOWNLOAD: 'Godless Girl'

6

EXPLOSIONS IN THE SKY

TAKE CARE, TAKE CARE, TAKE CARE

BELLA UNION



To judge by the actions of some you'd think 'post-rock' had become a by-word for 'trite'. But even if Mogwai have forgone their sombre masterplan and

done a bunk from the post-rock party with all their Suicide records, Texans Explosions in the Sky have not only stuck faithfully to their roots, they've made the defining album of their career. 'Last Known Surroundings' opens with schizophrenic guitar mumbles that give way to empathetic blasts of noise and a sense of euphoric bewilderment, while 'Let Me Back In' possesses all the eeriness you'd expect from Godspeed! but with added turmoil and temerity. **Ash Dosanjh**

DOWNLOAD: 'Let Me Back In'

8

MAZES

A THOUSAND HEYS

ONE LITTLE INDIAN



Firstly, props for the fact that the fake US Stephen Malkmus whimper employed by Maze mainman Jack Cooper here isn't really fucking

annoying. Truth is, he's from Manchester. But let's not dwell on that, because the rest of 'A Thousand Heys' reeks of wrong-side-of-the-pond, washed-out lo-fi revival as much as the vocals. Again, they somehow manage to pull it off without sounding like shit facsimiles of Wavves or No Age. The key is in the snappy, snotty pop hooks that punctuate the record, from the Strokesy 'Go Betweens' to the scuzzy nostalgia of 'Most Days'. Lesson number one: slackers can succeed. **Mike Williams**

DOWNLOAD: 'Bowie Knives'

6

TOM OXLEY

THE MOUNTAIN GOATS

ALL ETERNALS DECK TOMLAB

A bar-room brawl has broken out in indie-folk of late; every man and his self-adhesive beard proclaims bloodline authenticity. Tucked in a candlelit corner,

John Darnielle sports a blissfully unself-conscious seen-it-all-before smile. "Ghosts of my childhood/ Stay with me if you will/Find a place where there's water/Hold you under 'til you're still..." runs highlight 'Outer Scorpion Squadron', but worry not – remedying any lyrical sting, dock leaves festoon the record's remainder. 'Never Quite Free' is an uncontrived alt. country jamboree Mumford would sell off his so-called Sons for human trafficking to lay his mitts on. Occasionally devastating, often outstanding. **Jazz Monroe**

DOWNLOAD: 'Outer Scorpion Squadron'

SARABETH TUCEK

GET WELL SOON SONIC CATHEDRAL



Sarabeth Tucek's gorgeous voice is a sombre lily that needs little gilding. An inspiration to Laura Marling, her dark tones are at once easy and charged with unspoken worlds of experience, at their strongest here on the Joni Mitchell-esque sparseness of opener 'The Wound And The Bow'. So it's a shock when crushingly heavy psych guitar crashes into 'Wooden', and yet for an album thematically centred on the grief that followed the death of her father, a fitting one. Elsewhere, her second album soothes with gentle, grunge-tinged folk-rock (the heartbreaking 'The Fireman') and beguiling, piano-laced country ('Things Left Behind'). Convalescent, and luminescent. **Duncan Gillespie**

DOWNLOAD: 'The Fireman'

THE RIDER
What we're playing, watching and reading...



Book
Bullet-Proof... I Wish I Was by Christopher Scoates

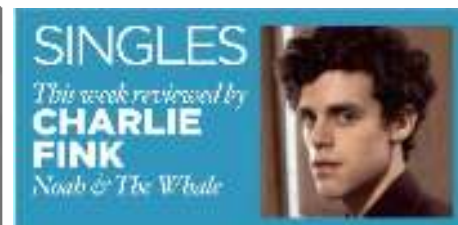
Lush tome cooing over the work of set designer Andi Watson, whose use of lighting and space turns gigs by Radiohead (whose Thom Yorke provides the foreword), Oasis and Arctic Monkeys into, y'know... experiences.



Game
Mortal Kombat 3
The mighty fighting game series needs little more introduction than an uppercut to your hapless face, but this ninth instalment takes the story back to its roots with added features like four-way tag team (ooh-er).



Book
Everything Is Going To Be OK
This indie designer picture book carries a message to counteract our crumbling world of falling dictators, radioactive dust and collapsing finances. Now look at the nice picture of the BIRDIE.



YUCK



GET AWAY FAT POSSUM

The bands that have influenced this song are bands that I really love. The romance of the good lo-fi music of the early- to mid-'90s haunted many lost summers. Even now the atmosphere of youthful abandon is so seductive that it's hard to listen to this energetic and dynamic reinvention of the genre and remember why I do anything other than ride around on a skateboard in a baggy T-shirt delivering high fives.

KITTY, DAISY & LEWIS

I'M SO SORRY SUNDAY BEST



Like the Yuck song, 'I'm So Sorry' sounds like it could have been sealed in a time capsule. Beautifully analogue, this belongs in a smoky, crowded

Prohibition basement. The groove is so persuasive that your legs and shoulders start to jitterbug of their own volition. I can imagine this track evoking mass hysteria in whatever venues play host to the K,D&L roadshow in the near future.

NICKI MINAJ

GIRLS FALL LIKE DOMINOES ISLAND



Sampling a hook as mighty as The Big Pink's 'Dominoes' leaves you, quite frankly, with an open goal to create an addictive pop song. Nicki Minaj has taken the tap-in on this one, and it's hard to resist. Her delivery is undeniable and despite a lack of any real lyrical substance it does include the couplet "If you pretty/I sign titties", so who really cares?

SLEIGH BELLS

TELL 'EM MOM + POP



It should be noted that I enjoy pretty much anything with guitarmonies, this song included. I imagine 'Tell 'Em' is most effectively enjoyed at the peak of late-night euphoria in an indie disco. To those brave few embarking on that journey, I wish you well, and hope it fulfils its promise.

PJ HARVEY

THE GLORIOUS LAND ISLAND



I have yet to fully listen to 'Let England Shake', knowing it will become an inevitable obsession for me. Hearing this song has definitely accelerated that certainty. "Our land is ploughed by tanks and feet/ Feet marching" – an affecting, explicit and powerful lyric – runs through this song, complemented by a driving production somewhere between Arcade Fire and 'Rain Dogs'-era Tom Waits. Who said there are no good protest songs any more?

HERCULES AND LOVE AFFAIR

PAINTED EYES MOSHI MOSHI



Disco as a genre, I know very little about. This track seems to contain all the raw ingredients: four-to-the-floor beat, rousing string arrangement and a slightly melodramatic but compelling vocal. I wouldn't be able to give a fair opinion on whether this is a successful execution of the genre, but I enjoyed the five minutes or so we spent together.



BILL CALLAHAN

APOCALYPSE DRAG CITY

Lo-fi forefather provides another masterclass in beautifully bleak and personal songwriting



Over his 14 albums – whether under his *nom de gloom* Smog or, as on his most recent three, his own name – Bill Callahan has always swatted away personal interpretations

of his often desperately bleak, magnetic songs like some pesky fly. But despite his unrelenting caginess, Callahan's still one of those songwriters whose craft commands a weird bond of trust with the listener for his enduring ability to put words to your formless doubts and dreams.

Ditching the orchestration of last album 'Sometimes I Wish We Were An Eagle', here he organically locks in and out of grooves that dilute from bleak to pleasantly beatific over the course of the record. It starts on a futile note; 'Drover' is full of stormy clatter and pedal steel moans, followed by 'Baby's Breath', a tale of hastily blooming marriage that wilts like its titular weed.

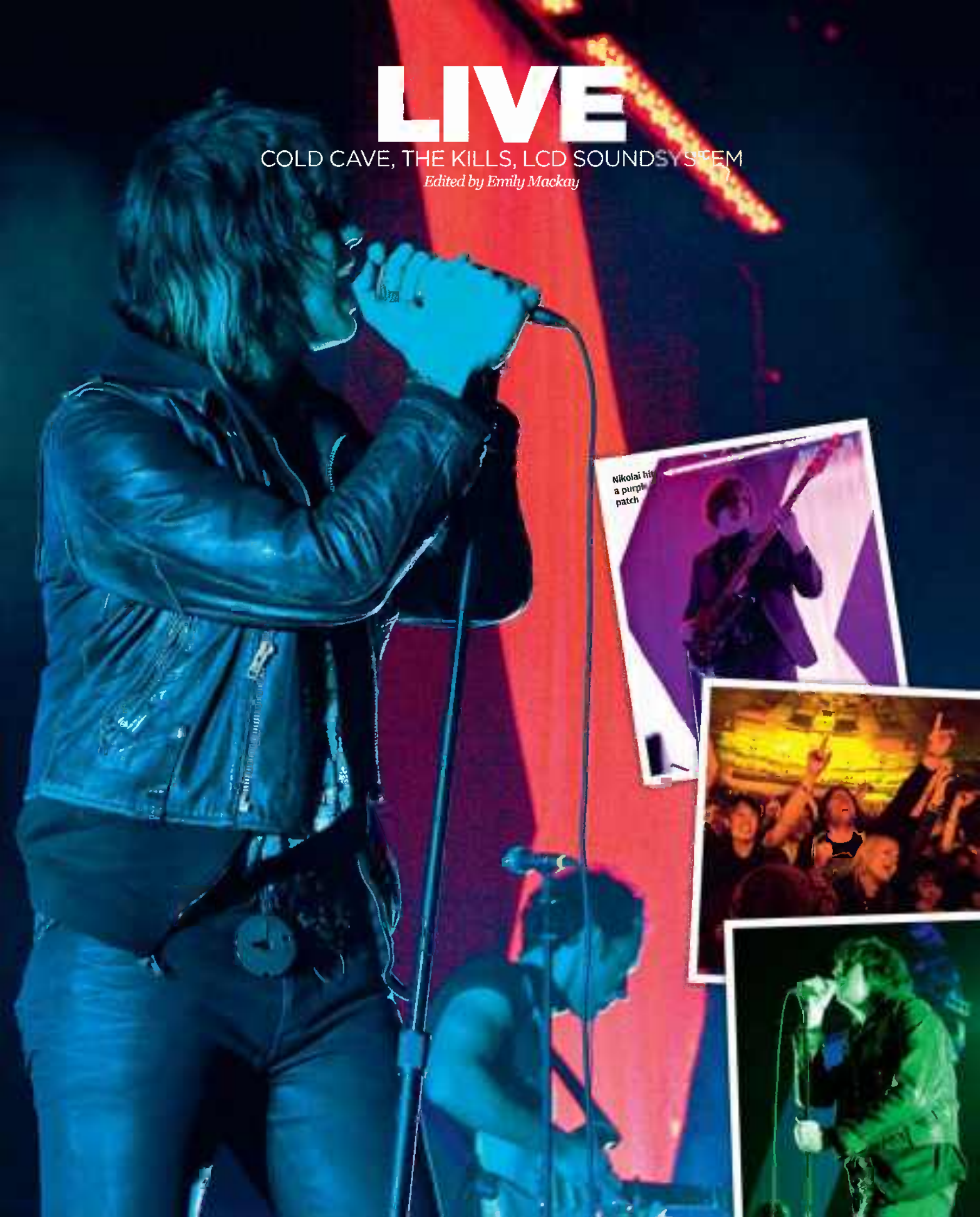
Aside from goofy paean 'America!', heartbreaking self-indictment glowers through 'Apocalypse' like shame through a sanguine thought, even on its lighter moments. 'Riding For The Feeling' sounds gentle but feels funereal, placing Callahan in front of an audience that he hopes will ask him, "Who do you think you are? So I could tell them", as if delivering his own eulogy. He even kills himself off twice – sinking his own sailboat on the tense 'Universal Applicant', and riding "out with the skeleton crew" on closer 'One Fine Morning', breezy with reverent piano and acceptance. His closing words are the record's catalogue number – DC450 – repeated like the credits of a film, the final caveat insisting that this is but fiction. It's testament to Callahan's enduring skill that whoever's story he's telling, it still feels as though he's written it for you. **Laura Snapes**

DOWNLOAD: 'Baby's Breath', 'Riding For The Feeling', 'Drover'

LIVE

COLD CAVE, THE KILLS, LCD SOUNDSYSTEM

Edited by Emily Mackay



THE STROKES

MADISON SQUARE GARDEN, NEW YORK CITY SATURDAY, APRIL 1

Absence, tensions, ego – it all comes out in the wash at a show that cements a wobbly comeback

If the return of The Strokes has taught us anything, it's that friendships can be fleeting. The gang of roguish street urchins who once prowled New York's Lower East Side – falling out of bars, making fun of policemen and putting the children of leather jacket salesmen through college – are now just a memory. Despite the quintet's caginess about the events of the past five years, it's become increasingly clear that their alliance has been damaged by contrasting priorities, internal indolence and probably, in the case of at least one member, some pretty serious pharmaceutical distractions.

They're not the first band to experience that slow and painful drifting apart as individuals, and they won't be the last. But the fact that fourth album 'Angles' saw the light of day at all demonstrates that, for all their differences, Fab, Nick, Nikolai, Albert and Julian have at the very least figured out that The Strokes are bigger than any single errant ego, tumultuous friendship or Class A stimulant – and tonight at Madison Square Garden, it's an equation that yields the most exciting results of their stuttering comeback so far.

As cocooned as they may have been in recent times, they do still have enough self-awareness to realise that some reintroductions are needed, and

the first of them comes via a thrilling version of 'Is This It'. Moretti's instantly recognisable beat lights the touch paper, Hammond's guitar and Julian's vocals weave around each other seamlessly, and by the time Fraturo's bass kicks in, 12,000 people have fallen in love all over again. It's a flying start but The Strokes almost instantly hit hyper-speed by unleashing a dizzying, 30-minute blitz of non-stop classics which emphatically atones for their years of inactivity. A surging 'Reptilia' provides the evening's first moment of euphoria (despite being only the second number of the set), while 'Hard To Explain' is played with such a taut, urgent edge it feels as if the band have been as eager to play these songs again as we've been to hear them.

"When I was writing that in my bedroom, I never thought in a thousand years we'd be playing that shit right here at MSG," admits an obviously humbled Casablancas before trying to engage Hammond in a little banter. "This is a great place to watch basketball – ever been to a game here?"

The guitarist's reply is a terse and slightly bemused, "No". The days of them enjoying a hot dog and cheering on the Knicks together arm-in-arm may be long gone, but that's OK. The Strokes don't have to be best mates anymore, they just have to work together – and on tonight's early evidence, they can certainly still do that.

Even the usual finale of 'Last Nite' is tossed in early doors, and with nerves dispatched, Casablancas decides to reacquaint himself with The Strokes' hometown crowd. Instead of continuing to cling to his microphone for dear life the way he has for the best part of a decade, he uses the panicked and pulsating bass throb of 'Juicebox' as an opportunity to stroll through the crowd. Even as the inevitable mobbing ensues, his newly developed vocal prowess remains intact, and there's a richness and colour in virtually everything he sings. They would never admit it so directly, but this splurge of crowdpleasers and unusually close engagement is essentially rock'n'roll speak for, "Sorry we disappeared up our own arses for a while, but we're back now."

THE SETLIST

- Is This It
- Reptilia
- Under Cover Of Darkness
- Hard To Explain
- Last Nite
- Life Is Simple In The Moonlight
- Juicebox
- Someday
- You're So Right
- Under Control
- You Only Live Once
- New York City Cops
- Games
- What Ever Happened?
- Taken For A Fool (with Elvis Costello)
- Encore:
- Ask Me Anything
- The Modern Age
- Gratification
- I Can't Win
- Take It Or Leave It



Over the space of one gig, the band have gone from almost apologetic to ascendant

Front loading the set with so many classics is not only a hugely welcome gift for the fans, it's also a canny move on the band's part. With such huge momentum accrued, The Strokes can tackle their newer material. For all of 'Angles's slightly awkward and occasionally overproduced new wave leanings, the band stick rigidly to their drums, bass and guitars tonight, and as a result, the uncertainty clears to reveal some superb songs. The likes of 'You're So Right' and 'Life Is Simple In The Moonlight' are much leaner and more energetic beasts than the ones saddled with years of confusion and malaise on 'Angles'. And as far as exercises in committing to the moment go, you can't get much better than the sight of a swashbuckling Elvis Costello, who bounces on to the stage, pays no mind to his malfunctioning microphone and duets with the group on an imperfect but riotously entertaining version of 'Taken For A Fool'. In the broader context of the set, it's an unessential moment but for the band themselves, it's crucial because for the first time tonight (and possibly the

first time in years), they look like they're having fun.

As they leave the stage before the encore, heads shake in

disbelief and cheeks are blown out in exhaustion as shock, awe and even relief circulate the crowd – but The Strokes aren't finished. Upon their return, a beguilingly tender version of 'Ask Me Anything' is dished up before 'The Modern Age' ensures that the back catalogue is completely mined.

Over the space of an hour and a half, the band have gone from being almost apologetic to ascendant, and it's a transformation that's completed by 'Take It Or Leave It', which sees Casablancas going walkabout again, this time ending up in the seated area beside the stage and singing the chorus with a ferocity that is nothing short of astonishing. Personal sacrifices be damned, because The Strokes have rediscovered their mojo, and there isn't a game of basketball in the world that can compete with that rush. **Hardeep Phull**

Vox Pop



Tracey Cole, New York City
"There wasn't anything about that show that I didn't enjoy. They showed that they're still relevant to the city and to rock'n'roll in general. People forget that The Strokes are still pretty young so they have plenty of albums left – if they can just get along!"

Watch an hour of Strokes videos on NME TV at 9pm on Friday (April 15), and head to NME.COM/artists/the-strokes to see the band pick their favourite songs

Elvis turns Papa Stroke for the night





COLD CAVE

STEREO, GLASGOW THURSDAY, MARCH 31

Bobble-headed hipsters rejoice: Wesley Eisold can take your tiring synths in a new direction

Without wishing to sound like the sort of troglodyte who insists that all music should be made with hunks of wood and not slabs of plastic, you have to wonder how sustainable pop music's synthesizer fetish can possibly be. Quite simply, it's getting harder and harder to do anything interesting with the things.

Cold Cave, the brainchild of endearingly pretentious New York

overall tone is one of '80s English gloom – but at no point do their fairly commonplace sonic touchstones sound hackneyed or over-familiar. Quite a feat, when you think about it.

Eisold's gangling, jerk-limbed presence affords the band a strangely awkward mystique, in spite of the bobble-headed hipsters that nod along approvingly to 'Villains Of The Moon' and 'The Great

Pan Is Dead'. And considering that tonight is only the third time this incarnation of Cold Cave have played live

together, they sound ridiculously well drilled; their frontman is evidently a demanding taskmaster. But the big revelation tonight is that there's still a microbe of originality left in synth-pop, despairing, nihilistic and angst-ridden though that microbe may be.

Barry Nicolson

The revelation is that there's originality left in synth-pop

"poet, writer, thinker and musician" Wesley Eisold, are one of the few who manage it. Musically, the five-piece are staunch Anglophiles – Eisold's dolorous voice marries Morrissey with The Sisters Of Mercy, the thrumming bassline of 'Alchemy And You' is reminiscent of Gang Of Four, and the

JOHN MAUS
SPAGHETTI TREE FESTIVAL,
LONDON FRIDAY, APRIL 1

It's 10.30pm in an ex-cricket bat factory in Peckham, and John Maus is onstage crooning to a backing track about urban isolation and gay rights while a fat man hands a bag of speed around the crowd. "Someone's alone in the city tonight," Maus sings, fist pumping, his pupils threatening to burst from their irises. Such is this performer's majestic absurdity: tonight, he's a surrealist ball of aggressive energy that leers at the audience while telling a black comedy about a world full of fucked-up love stories and social injustice, the joke being that these stories aren't fiction – they're happening every day.

Jon Guignol

GYRATORY SYSTEM
THE NEST, LONDON
FRIDAY, APRIL 1

Led by Peel Sessions veteran and experimental music stalwart Andrew Blick, Gyrotory System's electronic-jazz-krautrock fusion is the sort of thing that might be unkindly labelled 'interesting' were it not so oddly delightful. The trio's set remains firmly grounded in a backing of synthesized loops that provide a canvas for Blick and his father Robin's processed brass melodies, driving along songs like 'Sicilian Avenue' with an infectious zeal. It's a defiantly futuristic mix, while harvesting ideas from A Certain Ratio through John Coltrane through Orbital and back. Weird – hell yes – but also brain-tingly electrifying. Tom Edwards

THE KILLS

HEAVEN, LONDON THURSDAY, MARCH 31

The best-connected band in rock'n'roll now have the best frontwoman – and their best ever songs

If overarching hyperbole is to be believed then, apparently, rock'n'roll is dead. But if that's the case it seems no-one gave The Kills the memo. Prowling around with the rejuvenated vigour of having had, essentially, a three-year sabbatical, Alison Mosshart and Jamie Hince are tighter, fiercer and wired with more raw, visceral energy than ever before. The former is an absolute force of nature, effortlessly cooler than 99.9 per cent of people could ever hope to be; her stint with that other band with that bloke in seems to have propelled the singer from downtown, nonchalant chic to a howling, filthy she-wolf, mesmerisingly worthy of a place among history's truly iconic frontwomen.

It also helps that, in new album 'Blood Pressures', The Kills have come up with some of their most exciting songs to date. Broadening their minimal, blues-tinged strut to a palette more catchy, more experimental and less tightly wound than before, tonight's new-material-heavy set may be less familiar, but it's utterly vital from start to finish.

Kicking off with 'No Wow', with its juddering drumbeats and tense vocal mantras, the duo lure Heaven's heaving throng in before unleashing

a double-headed attack of new material that wipes the floor with the comforting swagger of old. 'Future Starts Slow' is possibly their best tune to date – filled with stabbing guitar lines and impassioned coos that "you can blow what's left of my right mind", it's a clarion call to the band's new, direct approach. 'Heart Is A Beating Drum', meanwhile, launches on a purposefully jarring keyboard line before crashing in, all dirty guitars and breathy vocals, Mosshart whipping her hair back and

forth like a black-hearted siren. From hereon in, aside from the odd nostalgic burst ('URA Fever', 'Tape Song'), The Kills are very much about the present. Current single 'Satellite' comes on like a nightmare fairground ride, crowd-favourite 'DNA' moves from low-key strut to en-masse sermon in a mere four minutes, and 'The Last Goodbye' proves that under the icy cool, the duo still have a soft side.

'Fried My Little Brains' makes for an ecstatic finale, but give 'Blood Pressures' time to land and it's sure to propel the band to a whole new level. Their famous friends may have put The Kills in the limelight, but they're monopolising it entirely on their own merit. Lisa Wright

THE VIEW FROM THE CROWD



Chris, London
"They're more bluesy live than on record. It sounds good, and the new material has gone down really well. I'm glad they didn't just bring out the crowd-pleasers – I never liked 'Cheap And Cheerful' and that stuff, so I'm glad they've moved on from that."



EMILIE BAILEY, TAKESHI SUGA



LCD SOUNDSYSTEM

MADISON SQUARE GARDEN, NEW YORK SATURDAY, APRIL 2

James Murphy's band bow out in his home city in spectacular style, with a marathon farewell set that features guest stars galore, balloons, and a decade-defining dance party

This is our last song," James Murphy tells the audience three-and-a-half hours into his final blowout. When the crowd responds with some playful booing, LCD Soundsystem's burly, middle-aged frontman sets them straight: "OK, let me point this out. I didn't say, 'This is our last song' so you would go, 'Oh, no!' THIS IS OUR LAST SONG!" This time the crowd responds with raucous, bittersweet cheers.

The band have encouraged their fans to dress in black and white, as if for a funeral, but the vibe tonight is closer to an Irish wake: boozy, joyous, exhausting, a little bit sad but ultimately celebratory. From the opening chords of 'Dance Yrself Clean' through the last, lingering piano notes of the night's

swansong, 'New York I Love You, But You're Bringing Me Down' nearly four hours later, the fans barely leave their feet. The band is swelled for the night to a 25 piece behemoth, complete with a horn section, backing choir and merry-go-round of special guests. Reggie Watts, Shit Robot and Planningtonrock all make an appearance, but when members of Arcade Fire materialise to sing back-up on 'North American Scum', even the most jaded cool kids lose their shit as Murphy clings desperately to his microphone like a doughy James Brown, flinging out more cowbell than Christopher Walken could handle.

LCD have always favoured crescendos, each song building and building until a cathartic climax is reached. But tonight that build is extrapolated, like some sort of Mandelbrot set: just as each

song grows, so too does the show. In a sense, the band's career has been a crescendo, swelling from a seemingly ironic one-off to arguably the rockiest live band in the world. And as each song passes, you can't help shake the sense that LCD's whole catalogue – with its themes of ageing, loss and fellowship – was designed with this show in mind: songs such as 'All My Friends' ("This could be the last time/So here we go/Like a sales force into the night") or 'Someone Great' ("What are the options/When someone great is gone?") take on an added poignancy.

Has a band ever gone out on a note quite so stratospheric as LCD Soundsystem? They defined the last decade of New York rock'n'roll more fully than any other (including the guys who took the same stage the night before) and here they are, playing

their biggest gig ever at the hometown venue that calls itself "the world's most famous arena". The closest parallel is probably fellow New Yorker Jay-Z, who bid farewell at the top of his game with a special-guest laden Madison Square Garden blowout in 2003. Jay, of course, came back just a few years later. And as the final notes of 'New York I Love You...' drift into the night, and a canopy of white balloons descend from the MSG rafters, there isn't a fan in the crowd who doesn't hope Murphy follows Jay's lead and turns retirement into a mere intermission. *David Swanson*

Head to NME.COM/artists/lcd-soundsystem for video interviews with James Murphy, and watch NME TV from 9pm on Saturday (16) for a LCD Soundsystem vs Hot Chip special

ON THE ROAD WITH THE DEARS

Despite smaller crowds and painfully popped-out knees, the Canadian indie troupe are better live than ever before – and this time there are no tears

MUSIC HALL OF WILLIAMSBURG, BROOKLYN, TUES, MARCH 29

"Ah, the Enemy [*sic*] has arrived," announces Murray Lightburn with a certain sense of dread as we arrive backstage at Brooklyn's Music Hall Of Williamsburg. The Dears frontman is not a naturally apprehensive chap, but the prospect of *NME* joining the Canadian sextet for a couple of dates on their brief tour of the American northeast has clearly left him a tiny bit uneasy. Understandable really, because the last time the two parties sat down for a chat, we ended up making him cry. Sort of. "It was when 'Gang Of Losers' was about to come out and I had been doing a press tour all across Europe – so, like, 10 or 12 interviews a day for a week," he remembers. "Then the last stop was London and I was feeling so burned and vulnerable, plus I was away from my newborn daughter for the first time. I think I was a little paranoid during the interview and I don't think it went too well. After it was all over, I basically went to my hotel room and cried my eyes out."

If Lightburn felt all at sea back in 2006, it was nothing compared to what has transpired since. Although the epic, Anglophilic indie-rock of 'Gang Of Losers' was a high-water mark, a relentless touring schedule slowly eroded the band from the inside.

"We fought about money a lot," he concedes. "The Dears were never meant to be super-commercial. I think there's a pressure to 'make it' when you're a rock band, and I get that, but you have to be careful about what you agree to do. Money isn't everything."

Having come perilously close to scrapping The Dears completely to go solo, Lightburn instead restructured the band's personnel and channelled his accrued frustrations into 2008's 'Missiles', which all

VIEW FROM THE CREW



Renaud Lussier,
sound engineer

"I've worked with The Dears for nearly eight years – they took me on my first international tour so I have a lot of loyalty towards them. I work with other bands for more money or more credibility but I love working with The Dears because it's like my baby. People sometimes think of Murray as a dictator, but he allows me to do my thing and I let him do his. There's an understanding between us that I don't have with the other bands I work with."

but flopped despite plentiful critical acclaim. An unsuccessful tour with a young and inexperienced line-up sent the band leader back to the drawing board yet again and this time, he carefully assembled a kind of all-time Dears Dream-Team line-up consisting mainly of old allies from the band's early days. It's a move that has paid dividends as their latest album, 'Degeneration Street', balances sonic prowess with accessibility in a way that they haven't managed for some time. What's more, The Dears' dressing room is far more hospitable. "There was a point towards the end of touring 'Gang Of Losers' when no-one was talking to each other," he remembers by way of contrast as his compatriots sup beer and snigger at each other's jokes around him. "Things got bad. I remember thinking that I probably couldn't even trust them, which if you consider a band to be like a marriage, is a pretty bad state of affairs."

It's a sense of rejuvenation that translates

onto the stage, too. Although The Dears have clearly shed some fans (the venue is barely half-full tonight), the band are on blistering form. Opener 'Omega Dog' builds into a monumental wash of noise that has shades of My Bloody Valentine both in its beauty and in sheer, deafening volume. 2004 breakthrough single 'Lost In The Plot' has been given a muscular makeover, aided in no small way by the Herculean drumming of Jeff Luciani and the spacey atmospherics conjured up by the band's guitar hero Patrick Krief. In short, it's a set that rocks hard – almost too hard. As Lightburn draws out the end of closer '22: The Death Of All The Romance' with a string of power chords, he somehow manages to pop his left knee out of place and has to be helped offstage.

Minutes later, the joint has swelled to the size of a small grapefruit and even the several shots of scotch he had during the gig can't ease his discomfort. *NME* helps carry the singer out of the venue as he lampoons your correspondent's dulcet Coventrian tones. Agonising pain aside, it's certainly a better end result than the last time we met.

BRIGHTON MUSIC HALL, BOSTON, WEDS, MARCH 30

Eighteen hours, several painkillers and a visit to the 'Rock Doc' later,



Lightburn hobbles into soundcheck on crutches, feeling understandably miffed at the news that he's probably torn his meniscus and may require some potentially costly surgery. The rest of his band – keyboardist (and Lightburn's wife) Natalia Yanchak, keyboardist/guitarist Rob Benvie and bassist Roberto Arquilla – don't miss a beat when it comes to ripping the piss out of the incapacitated singer; at one point, Luciani quips, "Don't worry Tiny Tim, there will be a Christmas", sending gales of laughter around the group.

As showtime rolls up, the turnout is even smaller than the previous night's, barely making it into three digits. "We're repairing a lot of the damage that happened with 'Gang Of Losers' through to 'Degeneration Street'," admits Lightburn as he sits in the dressing room with his knee on a chair and a can of Guinness in hand. "For me and Natalia, the band was an art project, so I'm OK with taking a step down. There's nothing wrong with starting over and rebuilding, because there are still die-hard fans out there who want us to keep going."

To The Dears' credit, they're not about to let any of those die-hards down. Despite being rooted to his stool for tonight's gig ("It happened in the sack," the singer's explains to the crowd), the band still sound as immense as the previous night, and Lightburn makes up for his lack of mobility by belting out songs like 'You And I Are A Gang Of Losers' and the majestic 'Thrones' with even more drama than normal. The turmoil that The Dears have been through over the past few years is by no means over, but crucially, Lightburn still believes in his band, and that is still what propels them onwards – if not necessarily upwards.

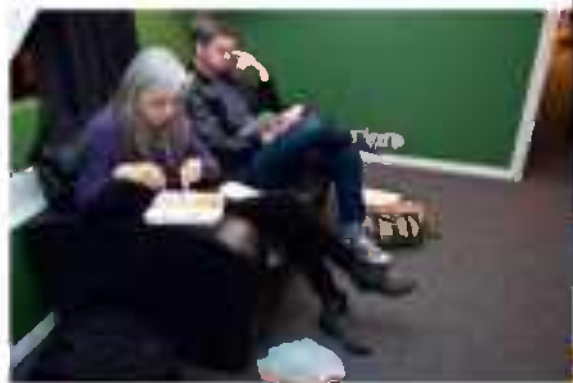
"Our strong suit has always been the show," he concludes afterwards in the first moment of truly unflappable confidence we've heard in our entire two days with the band. "We lure people in with the records, but it's in the live show that we close the deal – yet it's been a long time since we've had a deal-closing band. I really think that, right now, we could take on any band in the world and take home the trophy. It just took a long time to get here. Shit happens... but The Dears are meant to survive." **Hardeep Phull**



Boston, Wednesday, 3.30pm
Murray responds badly to the van driver's request to "get out and push"



Brooklyn, Tuesday, 11.30pm
It's all going swimmingly... moments before Murray does his knee in



Boston, Wednesday, 4.30pm
Natalia 'enjoys' some pre-soundcheck Mexican 'food'...



Boston, Wednesday, 10.45pm
...and somehow manages not to let it affect her performance



Brooklyn, Tuesday, 11pm
Jeff (drums), Rob (guitar), Natalia (keys) and Murray rocking out



Boston, Wednesday, 11pm
No-one does crutch rock like Murray



Boston, Wednesday, 3.45pm
Ah, Murray... was this the post-gig knees-up you had in mind?



Brooklyn, Tuesday, 5pm
A man of many talents: he writes, he sings, he models suitcases

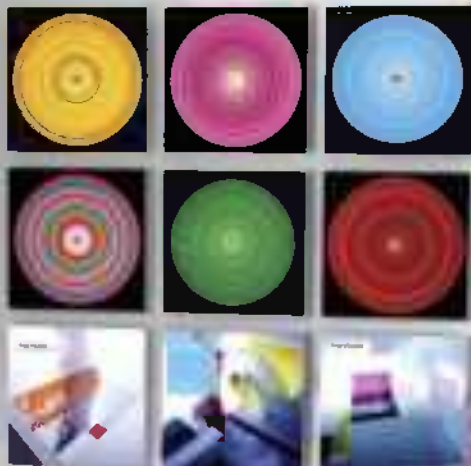


Boston, Wednesday, 1am
And after the gig? A pizza parlour shooting spree, of course



Boston, Wednesday, 12.30am
The rest of the band are becoming very suspicious that Murray's knee is just an excuse not to load out

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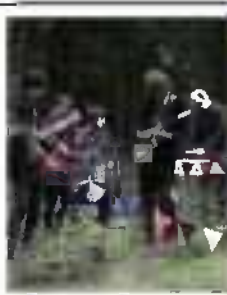
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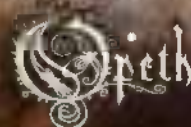
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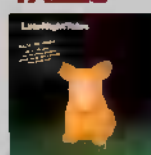
due to its length. Features only one song from their debut album ('The View From The Afternoon') and four new numbers, including 'Cigarette Smoker Fiona', a reworking of a song called 'Cigarette Smoke' which featured on the band's acclaimed 'Beneath The Boardwalk' set of demos.

'TEDDY PICKER'

The third single to be lifted from second album 'Favourite Worst

Nightmare' is worth picking up for its B-sides - fan favourites 'Death Ramps' and 'Nettles', as well as a menacing cover of Pat Farrell & The Believers' '60s garage stomper 'Bad Woman', featuring fellow Sheffield native Richard Hawley on guest vocals.

'LATE NIGHT TALES'



Put together by drummer Matt Helders, this compilation features a

host of his favourite tracks, taking in hip-hop, rock, electro and soul. Features Helders' and singer Nesreen Shah's own unique take on Livin' Joy's classic 1995 rave anthem 'Dreamer', as well as a spoken word track from Turner, 'A Choice Of Three'.

'AT THE APOLLO'

A DVD and live album package recorded at a December 2007 show by the band in

Manchester. The film was directed by actor Richard Ayoade, and was awarded the Best DVD prize at the 2009 Shockwaves NME Awards. Features all the band's big songs, a couple of rarities and a guest appearance by future Last Shadow Puppet Miles Kane.

'SUBMARINE OST'

The aforementioned Ayoade's recently released movie-

directing debut features a soundtrack written by Turner. This EP features six songs he wrote for the film, which are the first he has released as a solo artist. Interestingly, one of the songs featured, 'Piledriver Waltz', features on the forthcoming new Monkeys album 'Suck It And See'.

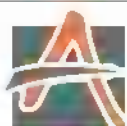
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GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Laura Snapes

BOOKING NOW



SOMERSET HOUSE

STARTS: London Somerset House, July 7

DON'T MISS

If wellies and warm cider aren't your thing, there's plenty on this summer for those who believe fields are for cows, not camping. Take the Somerset House series, an 11-day run of one-off gigs in the pristine grounds of London's fanciest abode which offer festival-level headline slots all within walking distance of the Northern Line. Beady Eye promise a cracking live set – plus you'll be word perfect on 'Different Gear, Still Speeding' by then – while Blondie bring the classic punk glamour and Hurts (above) take a break from being worshipped in mainland Europe to return to a hungry home crowd. Other highlights include Californian soul boy Aloe Blacc, Oxfordian shanty singers Stornoway, and gimlet-eyed golden girl Ellie Goulding. NME.COM/festivals



ZUN ZUN EGUI

STARTS: Bristol Croft, April 23

Zun Zun Egui, Nedry and more play the latest How Come... show, this time a benefit for the Japanese earthquake relief effort. NME.COM/newmusic



CAMDEN CRAWL

STARTS: London various venues, April 30

Razorlight (above), Guillemots and The Lemonheads are among the partakers in the capital's 50-venue-strong trawl. NME.COM/festivals



FIXERS

STARTS: Hull Fruit, May 2

Jack Goldstein and co tour and release EP 'Here Comes 2001, So Let's All Head For The Sun'. As the title suggests, it's trippy. NME.COM/newmusic



PATRICK STUMP

STARTS: London Monto Water Rats, May 3

Fall Out Boy's frontman (and you thought it was Pete Wentz!) launches his solo career. NME.COM/artists/fall-out-boy



EMA

STARTS: London Macbeth, May 11

Former Gowns lady Erika M Anderson plays her debut UK dates, hot off the back of a lauded stint at SXSW. New album 'Past Life Martyred Saints' is a joy. NME.COM/newmusic



RA RA RIOT

STARTS: London Garage, May 17

After two years away, the NY six-piece tour the UK ahead of the release of second album, 'The Orchard'. NME.COM/artists/ra-ra-riot



THURSTON MOORE

STARTS: London Union Chapel, May 31

Sonic Youth's frontman plays a rare solo show to promote his new album, 'Demolished Thoughts'. NME.COM/artists/thurston-moore



TV ON THE RADIO

STARTS: Manchester Academy 2, June 27

Following the release of fifth album 'Nine Types Of Light', TVOTR hit the UK for their first visit here in over two years. NME.COM/artists/tv-on-the-radio



DESTROYER

STARTS: London Heaven, June 28

Dan Bejar's ninth album as Destroyer is a sax-laden, yacht-rock delight. Catch his first UK tour in five years! NME.COM/artists/destroyer



BLISSFIELDS

STARTS: Winchester Vicarage Farm, June 30

Tricky's named second headliner as Summer Camp (above), Fenech-Soler and Delays are also added to the bill. NME.COM/festivals



PORT ELIOT FESTIVAL

STARTS: St German's Port Eliot Estate, July 21

British Sea Power (above) headline the Cornish lit-fest, while Caitlin Rose and Sea Of Bees bring up the rear. NME.COM/festivals



BEACONS

STARTS: Skipton Heskeler Farm, August 12

Yorkshire's amazing new festival just got better: Mount Kimbie and Jamie Woon (above) join the fun. NME.COM/festivals

EMILIE BAILEY, DAN DENNISON, ANDY WILLSHER, PETER W VAN NATHAN

PRIORITY

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

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

O₂

PICK of the WEEK

What to see this week? Let us help



RECORD STORE DAY

STARTS: Nationwide, April 16

NME
PICK

So you've got your paws on that Record Store Day exclusive Vaccines bootleg that you've been queuing for since silly o'clock in the morning, but the treats don't stop there. Oh no. All around the country, bands will be squeezing in between the racks at your favourite record shops, preparing to soundtrack the deliciously smug feeling of scoring everything on NME's RSD shopping list. Highlights include Frightened Rabbit playing Edinburgh's Avalanche, Spectrals and Echo Lake doing the rounds between Leeds' Crash and Jumbo Records, and Glasgow's Rubadub hosting post-whateverstep's new mancrush, Koreless. London's Rough Trade East has the marvellously saucy Wild Beasts (above), chess fiend Chilly Gonzales, and a special gig at 93 Feet East from Slow Club and Gyratory System that evening. And if you live in Remote-Upon-Sticks? Then we'll be blogging the best of the day as it happens. Everyone's a winner.

Go to NME.COM/blogs for full RSD coverage



Everyone's Talking About **METRONOMY**
STARTS: Nottingham Rescue Rooms, April 14
Joe Mount and co's third album, 'The English Riviera', is a curious, creepy delight, the kind that sidles over when you're not paying attention, then dupes you into thinking it was you who initiated the conversation. Live they're just as nerdy, complete with flashing lights on their chests. NME.COM/artists/metronomy



Don't Miss **HONEYFEST**
STARTS: Pewsey Barge Inn, April 16
Pewsey's best known for its crop circles, apparently. However, this spring afternoon will see attention deflected from conspiracy theorists onto Laura Marling, Damien Rice and The Magic Numbers for Honeyfest, a rare chance to see big names in a tiny pub. Maybe steer clear of the green 'Alien Abduction' beer though, eh? NME.COM/festivals



Radar Stars **DUSTIN WONG**
STARTS: Leeds Brudenell Social Club, April 17
When Dustin's not in noise poppers Ponytail, he follows a solo path that started on a 2009 day he now refers to as "a gleam of time between two eternities". That same bug-eyed wonder is present in his kaleidoscopic guitar compositions, which convey a whole world's worth of awe in miniature, intricate loops. NME.COM/newmusic

WEDNESDAY

April 13

ABERDEEN

Dinosaur Pile-Up Cafe Drummond
01224 624642

Pearl & The Puppets/Kassidy The
Tunnels 01224 211121

BATH

Ben Howard Moles 01225 404445

The Emperials Bell 01225 460426

BELFAST

Josh Ritter Queens University
028 9097 3106

BIRMINGHAM

Apple Cannon/Romans/Fickle Twin

Flapper 0121 236 2421

Heather Peace/Jill Jackson Glee
Club 0870 241 5093

The Sharp Knees/The Corsairs/
Slim Fit Gym Kit 02 Academy 3

0870 771 2000

Young Rebel Set Hare & Hounds

0121 444 2081

BOURNEMOUTH

The Blackout Old Fire Station

01202 503888

BURSTON

Horl Smoku Sailor Jerry Prince

Albert 01273 730499

The Jim Jones Revue Concorde 2

01273 673311

BRISTOL

A Hawk & A Hacksaw Polish Club

0117 973 6244

Cee Lo Green 02 Academy

0870 771 2000

From Square One/COI/Future Plans

Fleece 0117 945 0996

The Guns/Jack Knife Fight/
The Silhouette Showgirls Thekla

08713 100000

Heg Doughty/Back To The Lake/
Arthur Duke Louisiana

0117 926 5978

Ian Luther Band/The Creek No 51

07786 534666

Rachel Harrington St Bonaventure

0117 929 9008

Those Crazy Horses Thunderbolt

07791 319 614

CARDIFF

My Pet Monster Gwdihw Cafe Bar

029 2039 7933

Pete & The Pirates Millennium Musc

Hall 029 2040 2000

EDINBURGH

The Black Cat Band Captain's Bar

01316 682312

Mark Stewart & The Maffia/
Tackhead/Adrian Sherwood

Cabaret Voltaire 0131 220 6176

EXETER

Jon Allen Timepiece 01392 425309

GLASGOW

I'm From Barcelona The Arches

0141 565 1000

Jeniferever Captain's Rest

0141 331 2722

Magnum Garage 0141 332 1120

Man At The Window/Captain

Slackship's Max Nice'n'Sleazy

0141 333 9637

Mike Fantastic 02 ABC2 0141 204 5151

More Than Conquerors Bar Bloc

0141 574 6066

Tempercalm/Weather Barn/
Dilectrics Stereo 0141 576 5018

Toy Horses/Alkotron/Luigi Strauss

King Tut's Wah Wah Hut 0141 221 5279

GUILDFORD

Bones Boilerroom 01483 440022

LEEDS

Bearfoot Beware George

0113 245 3232

StringerBessant Brudenell Social

Club 0113 243 5866

Washington Irving/The Crookes

Nation Of Shopkeepers 0113 203 1831

LEICESTER

Jane Taylor Musician 0116 251 0080

Mr Plow The Donkey 0116 270 5042

LIVERPOOL

Adam Fairhall/Paul J Rogers

Capstone Theatre 0151 291 3578

Not Advised 02 Academy 2

0870 771 2000

LONDON

Bone Social 020 7636 4992

Brooke Fraser Cadogan Hall

020 7730 4500

The Brute Chorus/Underground

Railroad The Lexington 020 7837 5387

Buck 65 Kings College 020 7834 4740

Cloud Control XOYO 020 7729 5959

Daylight Theory Embassy Club

0871 230 1094

The Dirty Truth Rhythm Factory

020 7247 9386

Foster The People CAMP Basement

0871 230 1094

Greg Rainey And The Feeling Heaven

020 7930 2020

Hammer No More The Fingers/Great

Ancestors/Pretty Guts Old Blue Last

020 7613 2478

Jack Hayter/Deferred Success/
The Kitchen Drinkers Milford

020 72401441

Jonny Phillips Trio Cable Street

Studios 020 77901309

Kenzie May The Bowery

020 7580 3057

Kerrie Lynch New Cross Inn

020 8692 1866

Kitty, Daisy & Lewis Bull & Gate

020 7485 5358

Manchester Orchestra/Billy

Vincent/Dog Is Dead/David J

Roch/Fem Fel Proud Galleries

020 7482 3867

Marcus Foster Horton Square Bar

& Kitchen 020 7613 0709

Martin Carr Slaughtered Lamb

020 8682 4080

MJ Cyr/Mike Scala/Martha

Makes Mistakes Hope & Anchor

020 7354 1312

Pixie Carnation Barfly 0870 907 0999

Shoji Hano Cecil Sharp House

020 7485 2206

Spunge/Popes Of Chiltown 02

Academy 2 Islington 0870 771 2000

Steve Mason Scala 020 7833 2022

Vatican Roulette/Exotica Good Ship

020 7372 2544

Vendor Defender Monarch

0871 230 1094

Viv Albertine Boat & Ting

020 7267 8593

Year Of No Light/Aluk Todolo/
Menace Ruine Borderline

020 7734 5547

MANCHESTER

Architecture In Helsinki Academy 3

0161 832 1111

Saxon/Wolfbane/Fury UK

Academy 2 0161 832 1111

MANSFIELD

BB Black Dog Black Market

01623 842105

NEWCASTLE

Kid Congo & The Pink Monkey

Birds/Russell & The Wolves Cluny

0191 230 4474

Michael Monroe/New York Alcoholic

Anxiety Attack 02 Academy 2

0870 771 2000

NORWICH

Wiley/Tempe T Waterfront

01603 632717

NOTTINGHAM

Eddi Reader Glee Club 0871 472 0400

The Xcorts/You Animals Rock City

08713 100000

OLDHAM

254 The Castle 0161 345 6623

OXFORD

As Gods/Drown In Entropy

Wheatstheaf 01865 721156

Bowling For Soup 02 Academy 2

0870 771 2000

POLE

Mark Greaney Mr Kyps 01202 748945

PORTSMOUTH

Whitechapel/The Acacia Strain/
Impending Doom Wedgewood Rooms

023 9286 3911

SHEFFIELD

Poppy & The Jezebels Forum

0114 2720964

Underoath Leadmill 0114 221 2828

SOUTHAMPTON

Dizrael & The Small Gods Joiners

023 8022 5612

Mark Morris Soul Cellar

023 8071 0648

WINCHESTER

Simone Felice Railway Inn

01962 867795

WOLVERHAMPTON

Misery Business/The Monobloggers

Robin 2 01902 497860

WREXHAM

Tom Williams & The Boat University

01978 290666

YORK

Voodoo Johnson/Black Paper Cats

Stereo 01904 612237



THURSDAY

April 14

BATH

Hugh Cornwell Komedie
0845 293 8480

BELFAST

The Unthanks Empire 028 9024 9276
Woolkally Errigle Inn 028 9064 1410

BIRMINGHAM

Mike Fantastic 02 Academy 3
0870 771 2000

Taking Hayley/27 Steps/Neon
Sarcastic Red Lion 0121 444 7258
Underoath HMV Institute
0844 248 5037

BOURNEMOUTH

Carly Bryant Centre Stage

BRIGHTON

Bowling For Soup Concorde 2
01273 673311

Sneaky Low Five Mesmerist

01273 328542
Young Rebel Set Jam 0871 230 1094

BRISTOL

Big Country 02 Academy
0870 771 2000

Dead Elms/Pan Arcadia/Alto
Rising Croft 0117 987 4144

Hammer No More The Fingers/
Bedford Falls/Jim Lockey &
The Solemn Sun Croft Room 2
0117 987 4144

Laws Of Motion/The Mysto Junior/
Make Like Theodore Louisiana

0117 926 5978
The Mummies Thekla 08713 100000

The Stupids/Fuk/Rat Attack Fleece
0117 945 0996

The Xcarts/You Animals/Brontide
Start The Bus 0117 930 4370

CAMBRIDGE

Dizraeli & The Small Gods Portland
Arms 01223 357268

CARDIFF

Chris Hicks Gwdihw Cafe Bar
029 2039 7933

DARLINGTON

Vinyl Jacket/Soviet Disco/The
Deers Forum 01325 363135

EDINBURGH

Lone Pigeon Piling St Paul's
Paul Vickers & The Leg/Zed
Penguin/Andy Brown Sneaky Pete's
0131 225 1757

GATESHEAD

Warning/Forget Me Knot/Taste
The Rage Three Tins 0191 487 0666

GLASGOW

Architecture In Helsinki Oran Mor
0141 552 9224

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

Profile Bar Blic 0141 574 6066
Saxon/Wolfbane/Fury UK 02 ABC
0870 903 3444

GUILDFOED

Goldray/The Tollhouse Drivers
Boilerroom 01483 440022

LUXDS

Adele 02 Academy 0870 771 2000
Jenniferever Brudenell Social Club
0113 243 5866

Rebel Truce/Pirate Love New
Roscoe 0113 246 0778

LEICESTER

The Daydream Club Musician
0116 251 0080

Kids Can't Fly/Mimi Soya
Soundhouse 07830 425555

LIVERPOOL

The Crookes/Sensorites/Terra
Alpha Masque 0151 707 6171

The Undertones 02 Academy
0870 771 2000

LONDON

After Effect/Apple Cannon/
Ebony Sky Hope & Anchor
020 7354 1312

Albert Lee & Hogan's Heroes Half
Moon 020 7274 2733



Victoria, London

Babeshadow/The Life, The Love
& The Grateful Old Blue Last

020 7613 2478

Ben Howard Borderline
020 7734 5547

Black Vendetta Ritzy Cinema
020 7733 2229

Crippled Black Phoenix The
Lexington 020 7837 5387

Dead Meadow The Drop
020 7241 5511

Emi Green Inspirat Lounge
020 7428 5875

Foster The People Hoxton Square
Bar & Kitchen 020 7613 0709

The Griswolds New Cross Inn
020 8692 1866

The Heartbreaks Monto Water Rats
020 7837 4412

Her Name Is Calla/Revere Rhythm
Factory 020 7247 9386

Holden/Blinko Swink/Silver Moths
Troubadour Club 020 7370 1434

The Jim Jones Revue KOKO
020 7388 3222

Jim Moray Cecil Sharp House
020 7485 2206

J Mascis Garage 020 7607 1818

The Laurel Collective Silver Bullet
020 7619 3639

Manchester Orchestra XOYO
020 7729 5959

Mary Coughlan Jazz Cafe
020 7916 6060

Maya Dunleat Cafe Oto
0871 230 1094

Mazes Victoria 020 7607 1952

Mighty Atomiks Windmill
020 8671 0700

MI Ami Corsica Studios 0207 703 4760

Orchestra Del Sol Dingwalls
020 7267 1577

Planos Become The Teeth Purple
Turtle 020 7383 4976

Pillarcat/Charlie Calleja/Valentina
North London Tavern 020 7625 6634

Rokkurro Queen Of Hoxton
020 7422 0958

Saint Saviour Hoxton Hall
020 7739 5431

Shady Bard/Giant Steps/Francis
Neve Catch 020 7729 6097

Smoke Screen Underworld
020 7482 1932

Tin Soldiers/The Bora Bull & Gate
020 7485 5358

The Tuts/To Arms Etc/Simon
Jaymes World's End 020 7281 8679

Warm Brains MacBeth 020 7739 5095

What Would Jesus Drive? Undersolo
020 7482 4611

Wiley 02 Academy Islington
0870 771 2000

World Service Project The Forge
020 7383 7808

Years Of Rice & Salt Barfly

0870 907 0999

MANCHESTER

A Hawk & A Hacksaw Islington Mill
0871 230 1094

Michael Monroe/New York
Alcoholic Anxiety Attack Academy 2

020 7241 5511

TRC/Heart In Hand/Polar
Brotherhood Of The Lake Moho Live

0161 834 8180

NEWCASTLE

From The Jam/The Generals/The
Longsands Riverside 0191 261 4386

Bar & Kitchen 020 7613 0709

The Griswolds New Cross Inn
020 8692 1866

The Heartbreaks Monto Water Rats
020 7837 4412

Her Name Is Calla/Revere Rhythm
Factory 020 7247 9386

Holden/Blinko Swink/Silver Moths
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What Would Jesus Drive? Undersolo
020 7482 4611

Wiley 02 Academy Islington
0870 771 2000

World Service Project The Forge
020 7383 7808

ABERDEEN

Lone Pigeon/Pictish Trail Blue Lamp
01224 647 472

BARNSELEY

BB Black Dog Lucorum 01226 299921

BELFAST

Steve Mason Spring & Airbrake
028 9032 5968

BIRKENHEAD

Grimanga/Sick Circus Revolver
07871626557

BIRMINGHAM

Dave McPherson/Fly By Nature/
Savannah Eddie's Rock Club

0121 643 2093
Kald Actress & Bishop 0121 236 7426

The Mummies/Mr Bones &
The Dreamers HMV Institute

0844 248 5037
Yanaka Gallery Cafe Bar

0121 240 2700

BRIGHTON

Buffalo's Wake Cobblers Thumb
01273 605 636

Fireworks For Summer/Koresh/Loki
Prince Albert 01273 730499

Her Name Is Calla/Monsters Build
Mean Robots/Phoria Green Door

Store 07894 267 053
King Salami & The Cumberland 3/

One Fathom Down/The Caesars The
Hydrant 01273 608313

BRISTOL

The Atomic Rays Old Tavern
0117 965 3035

Baaje/Admiral Spooks Mr Wolf's
0117 927 3221

The Emperals/Large Embargo
Fleece 0117 945 0996

Jackmaster/Oneman Thekla
08713 100000

The Oil Brown Band The Tunnels
0117 929 9008

One Eyed Jacks/The Ouija Birds/Justin
Townes Earle Louisiana 0117 926 5978

Samsara/The Undercover Hippys/
Zen Elephant Croft 0117 987 4144

CAMBRIDGE

Simone Felice Haymakers
01223 367417

CARDIFF

The Last Republic/Tape The Radio/
The Undivided Clwb Ifor Bach

029 2023 2199
Young Rebel Set/Draw Me Stories/
Washington Irving Buffalo Bar

02920 310312

DEBENHAM

Red Lips Waiting The Victoria Inn
01332 74 00 91

EDINBURGH

Kassidy Liquid Room 0131 225 2564

Martin Andrews Whisky 01315 563095

Minnie & The Victors Whistlebinkies
0141 557 5114

Tom Oakes/Kathryn Nicoll Captain's
Bar 01316 682312

The Unthanks Queens Hall
0131 668 2019

FALMOUTH

The Blackout Princess Pavilion
01326 211222

GLASGOW

Adele 02 ABC 0870 903 3444

The Boy Who Trapped The Sun /This
Silent Forest/Little Fire King Tut's

Wah Wah Hut 0141 221 5279

Clare Maguire Oran Mor
0141 552 9224

Fridge Magnets/Indian Red Lopez
02 ABC 0141 204 5151

The Future Capital/Chasing Amy/
The Dirty Hugos Maggie May's

0141 548 1350
Jericho Hill Brel 0141 342 4966

Michael Monroe/New York
Alcoholic Anxiety Attack Garage

0141 332 1120

FRIDAY

April 15

LEEDS

Digital Society/Above & Beyond
02 Academy 0870 771 2000

Dockyard Thieves/ScrIm/Secret In
Today Cockpit 0113 244 3446

Jim Moray Brudenell Social Club
0113 243 5866

Retox The Well 0113 2440474

LEICESTER

The Heartbreaks/Live In Film
Soundhouse 07830 425555

Mark Morriss Firebug 0116 255 1228

LIVERPOOL

Fallows/Dirty Rivers/The Laurels
Shipping Forecast 0871 230 1094

Misty Miller Leaf Tea Shop & Bar
0151 707 7747

This Devastated Fan Zanzibar
0151 707 1558

LONDON

Alexander Tucker & Decomposed
Orchestra/Amal Gamal Ensemble

ICA 020 7930 3647
Baaneex Wilmington Arms

020 7837 1384
Bowling For Soup KOKO

020 7388 3222



Buffalo Star Camden Rock
0871 230 1094

Chloe Charles King's Head
020 7293 2830

The Complete Short Stories/The
Homesick Hustlers Bull & Gate

020 7485 5358
Demented Are Go Boston Music Room

020 7272 8153
Drunken Balordl Windmill

020 8671 0700
Heather Peace Bloomsbury Ballroom

020 7404 7612
Itamar Rhythm Factory 020 7247 9386

Jamiroquai The 02 Arena
0870 701 4444

Luna Rai/Koasound/Galley Beggar
Arch 635 020 7720 7343

Maddox/Clockwork Era/The Kush
Hope & Anchor 020 7354 1312

Marina Celeste Cargo 0207 749 7840

Mike Sanchez Half Moon
020 7274 2733

Mo & The Motherfunkers Barfly
0870 907 0999

The Naked Polaroids/Amy Beskin
& The Way Home/Castle Radio

Nambucca 020 7272 7366
Ojos De Brujo/Depedro Barbican

Centre 020 7638 8891
Peeping Tom/Fee Lock Cecil Sharp

House 020 7485 2206
Peverellist/Outpost 13/Exotic Pylon

Sinfonia Vortex 020 7439 7250
Pippa Marias/Midi Mids Club NME @

Koko 0870 432527
Resolution 242 World's End

020 7281 8679
Sam Duckworth New Cross Inn

020 8692 1866
Sharkey Hidden 020 7820 6613

Ta Mere The Forge 020 73

SATURDAY

April 16

ABERDEEN

Simon Baker Snafu 01224 596 111
Stringer Bessant The Tunnels
01224 211121

The Unthinks Lemon Tree
01224 642230

AVIEMORE

Over The Wall Old Bridge Inn
01479 811137

BELFAST

Above & Beyond Queens University
028 9097 3106

A Hawk & A Hacksaw Auntie Annie's
028 9050 1660

N-Dubz Waterfront 028 9033 4455

BIRMINGHAM

Coyotes/Beyond Dreams Of
Grandeur/Silicone Dalsy Actress &
Bishop 0121 236 7426

Toy Horses HMV Institute
0844 248 5037

The View Q2 Academy 2
0870 771 2000

BRIDPORT

RECORD STORE DAY Billy Bragg
Bridport Music 01308 425707

BRIGHTON

Architecture In Helsinki Concorde 2
01273 673311

Black Cat Bone/Malarkie Cobblers
Thumb 01273 605 636

Carrie Elkin The Basement
01273 699733

Dub Pistols Centre 0870 900 9100

The Fallen Leaves The Hydrant
01273 608313

Fujiya & Miyagi Green Door Store
07894 267 053

June Brides/Vynils/Fire Eyes
Prince Albert 01273 730499

BRISTOL

cockbullkid/Scanners Start The
Bus 0117 930 4370

The Dacots/Disco PieRats/
Nights At The Circus Thunderbolt
07791 319 614

Doreen Doreen Fleece
0117 945 0996

Eric Benet Q2 Academy
0870 771 2000

Her Name Is Calla/To Bury A Ghost
Croft 0117 987 4144

RECORD STORE DAY HI Fiction
Science/The Moles/SJ Esau/
Schnauser/Malachal Sound
System/Henry & Sam Rise Records
0117 9297511

Icarus/Colonist Cube Cinema
0117 907 4190

Lento/Terminal Sound System The
Cooler 0117 945 0999

The Soulvents/Interrobang/Scout
Killers Croft Room 2
0117 987 4144

CAMBRIDGE

Jett Black Rockbox Records
01276 26628

CARDIFF

The Blackout University
029 2023 0130

Future Of The Left Clwb Ifor Bach
029 2023 2199

Jeniferever Buffalo Bar
02920 310312

The Method The Globe
07738 983947

RECORD STORE DAY Nucleone/
Logistics Catapult 100% Vinyl
029 2022 8990

CHELMSFORD

Raquelis Barhouse 01245 356811

CHELTEMHAM

RECORD STORE DAY Willie Nile/
Danny & The Champs Badlands
01242 227725

CONGLETON

The Fragrant Vagrants A&A Music
01260 299444

DERBY

The James Warner Prophecies The
Old Bell 01332 343701

EDINBURGH

Allan Johnston Captain's Bar
01316 682312

The Boy Who Trapped The Sun
Sneaky Pete's 0131 225 1757

The Dangleberries Liquid Room
0131 225 2564

Lone/Giles Walker/Hobbes Bongo
Club 0131 558 7604

RECORD STORE DAY Bands TBC
Avalanche Records 0131 225 3939

Sean Kurti/Egypt 80/Donso Usher
Hall 0131 228 1155

EXETER

The Xcerts Cavern Club 01392 495370

FALMOUTH

RECORD STORE DAY Red River
Dialect Jam Records 01326 211722

FARNHAM

RECORD STORE DAY Al Lewis/
Jonathan Thompson 101 Collectors
Records 01252 734409

FOLKESTONE

Army Of Freshmen Quarterhouse
01303 245799

GLASGOW

Alan McKim/Forgotten Kings/Chris
Rodger Stereo 0141 576 5018

Bad For Lazarus Bar Bloc
0141 574 6066

RECORD STORE DAY The Blessings/
Koreless Rubadub Records
0141 221 9657

Christy Moore/Decian Sinnott
Barrowland 0141 552 4601

Hunting Bears Q2 Academy 2
0870 771 2000

Marina Celeste The Arches
0141 565 1000

RECORD STORE DAY The
Membranes/Frightened Rabbit/Iain
Shaw Monorail Music 0141 552 9458

Paranoid Visions Ivory Blacks
0141 221 7871

Paul Shevlin 13th Note Cafe
0141 553 1638

Steve Cradock/States Of Emotion
King Tut's Wah Wah Hut 0141 221 5279

Underoath/Deaf Havana/Devil Sold
His Soul Garage 0141 332 1120

HULL

RECORD STORE DAY Tom Kay GJM
Music 01482 218644

LANCASTER

Who's Driving? Bear's Driving!
Yorkshire House 01524 64679

LEEDS

Big Country Q2 Academy
0870 771 2000

RECORD STORE DAY Erland & The
Carnival/Ellen & The Escapades/
The Singing Adams/Serious Sam
Barrett Jumbo Records 0113 245 5570

Hannah Trigwell Cockpit
0113 244 3446

Hey Sholay/Wet Nuns The Library
0113 2440794

Pianos Become The Teeth The Well
0113 2440474

The Singing Adams Brudenell Social
Club 0113 243 5866

RECORD STORE DAY Spectrals/Echo

Lake Crash Records 0113 243 6743
Voo Fox & Newt 0113 243612

LEICESTER

Seyes Musician 0116 251 0080

LEIGH ON SEA

RECORD STORE DAY Navacross Fives
Records 01702 711629

LETCHWORTH

RECORD STORE DAY Sean O'Hagan/
Richy Pitch/The October Game
David's Music 01462 475910

LIVERPOOL

Delta Mald/Random Family
St Bride's Church 07966 777 035

Dom Newton/The Wild Eyes/Nick
Ellis Pilgrim 0151 625 1446

Fly With Vampires/Battleships/
The Liberty Vessels Q2 Academy 2
0870 771 2000

Magnum University 0151 256 5555

LONDON

RECORD STORE DAY Alexander
Tucker Flashback Records
020 7354 9356

Andy Oliver Bull & Gate
020 7485 5358

Andy Ward/Phil Asher/Neil Pierce
East Village 020 7739 5173

Black Knight Barfly 0870 907 0999

RECORD STORE DAY Chilly
Gonzales/The Soundtrack Of Our
Lives/Wild Beasts/Jamie Woon
Rough Trade East 0207 392 7788

The Correspondents /Dirty Retro
Book Club 020 7684 8618

DonGurallesko Rhythm Factory
020 7247 9386

Drew Salida Camino 020 7841 7331

DJ Yoda KOKO 020 7388 3222

The Fabulous Penetrators/The
Shoestrung MacBeth 020 7739 5095

Ghostpoet/Jehst/Lukid XOYO
020 7729 5959

Grand Central/Satsangi/The
Interventions Dublin Castle
020 7485 1773

Grant Hart Monto Water Rats
020 7837 4412

Helibastard/Panzer Bastard/
Suicide Watch Electrowerkz
020 7837 6419

Hugh Coriwell Q2 Academy Islington
0870 771 2000

Ian McCulloch Union Chapel
020 7226 1686

Jenice/Bang Bang Romeo/Nemesis
Fiddler's Elbow 020 7485 3269

RECORD STORE DAY John Beech
& The Johns/Keston Cobblers
Club/Cellarscape Head Records
020 8466 6335

The Lazo Device Punk
0871 971 5418

Lilies On Mars/Mike Scala New Cross
Inn 020 8692 1866

Metronomy Q2 Shepherds Bush
Empire 0870 771 2000

Mike Fantastic Q2 Academy 2
Islington 0870 771 2000

RECORD STORE DAY The Milk/
Gyratory System/The Soundtrack
Of Our Lives/Mazes/Slow Club
93 Feet East 020 7247 6095

Muntz Valdo Hoxton Square Bar &
Grill 020 7613 0709

RECORD STORE DAY Pete & The
Pirates/Marcus Foster Rough Trade
West 020 7229 8541

Reachback/Harlots/Bella
McKendree Bowery 020 7580 3057

Frightened
Robb M. Monorail
Music, Glasgow



RECORD STORE DAY St Deluxe/
One Unique Signal/Ten Windmill
020 8671 0700

Retrox/Mob Rules/Warm Ways Old
Blue Last 020 7613 2478

Shirley Collins/The Copper
Family Cecil Sharp House
020 7485 2206

Skreamer/New Sun Blues/Silicone
Bullet Hope & Anchor 020 7354 1312

Tom Williams & The Boat Borderline
020 7734 5547

TY Smith/LAMP/Shag Nasty 100
Club 020 7636 0933

The Undertones Garage
020 7607 1818

Verse Metrics/Light Guides/
The Saliplanes Garage (Upstairs)
0871 230 1094

RECORD STORE DAY Rude Tiger/The
Qualis Phoenix Sound 01626 334942

NORWICH
Hello Bear/The Barlights/The
Vegas Fame Index Arts Centre
01603 660352

The Jim Jones Revue Waterfront
01603 632717

RECORD STORE DAY Rude Tiger/The
Qualis Phoenix Sound 01626 334942

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RECORD STORE DAY Rude Tiger/The
Qualis Phoenix Sound 01626 334942

MARLBOROUGH

RECORD STORE DAY Nathaniel
Ratcliff Sound Knowledge Records
01672 511106

MIDDLESBROUGH

Brother/All The Young Uncle Albert's
01642 230472

NEWCASTLE

Chris Helme Riverside 0191 261 4386

Martinez/Spencer Parker Other
Rooms 0191 261 9755

Riff X Venue 0191 232 1111

1977 Black Bull 0191 414 2846

254/Eagulls/Cult Image Dog &
Parrot 0191 261 6998

NEWTON ABBOT

RECORD STORE DAY Rude Tiger/The
Qualis Phoenix Sound 01626 334942

NORWICH

Hello Bear/The Barlights/The
Vegas Fame Index Arts Centre
01603 660352

The Jim Jones Revue Waterfront
01603 632717

NOTTINGHAM

Jam City/Zen Arcade Stealth
08713 100000

Joe Strange Band The Approach
0115 950 6149

Michael Monroe/Voodoo Six Rock
City 08713 100000

The Mummers Rescue Rooms
0115 958 8484

The Mustangs The Greyhound
0115 943 0250

Ruairi Joseph Glee Club
0871 472 0400

OXFORD

RECORD STORE DAY Nathaniel
Ratcliff Truck Store
01603 632717

PEWSEY

HONEYFEST Laura Marling/Damien
Rice/The Magic Numbers/Dry The
River Barge Inn 01672 851705

POOLE

Young Guns Chords 0871 230 1094

PRESTON

Nat Johnson & The Figureheads The
Continental 01772 499 425

Washington Irving Mad Ferret
07919 896 636

READING

Musikissimo/The Papers/Primate
Rising Sun 0118 957 2974

SHEFFIELD

Architecture In Helsinki British Oak
0114 248 6442

The Crookes Queen's Social Club
0114 272 5544

The Ratells/Left Ajar/The Velotones
Plug 0114 276 7093

SOUTHAMPTON

Ben Howard Joiners 023 8022 5612

SUNDERLAND

Dinosaur Pile-Up Independent
0191 565 8947

SWINDON

The Pink Traffic Band The Rolleston
01793 534238

TOTTENHAM

RECORD STORE DAY Zun Zun
Egul/Oxbow Lakes Drift Records
01803 866828

TRURO

Lawotchkin Live Bar 01872 264611

WIMBORNE MINSTER

RECORD STORE DAY Nerina Pallot/
Murray James Square Music
01202 883203

YEOVIL

RECORD STORE DAY OK Jack/
Mutter Slater/Ange Hardy Acorn
Records 01935 425503

YORK

SUNDAY

April 17

BELFAST

Beady Eye Ulster Hall 028 9032 3900

BIRMINGHAM

As We Climb/Run From Robots/

We Start Partys Eddie's Rock Club

0121 643 2093

Ben Howard Glee Club 0870 241 5093

Michael Monroe/New York

Alcoholic Anxiety Attack HMV

Institute 0844 248 5037

Sworn To Oath/Point Blank Fury

02 Academy 3 0870 771 2000

BOURNEMOUTH

TRC/Heart In Hand/Polar

Brotherhood Of The Lake Champions

01202 757 000

BRIGHTON

Hugh Cornwell Komedia

01273 647100

Orquesta Buena Vista Social Club

Dome 01273 709709

Thom Bresn Prince Albert

01273 730499

BRISTOL

The Cockney Rejects 02 Academy 2

0870 771 2000

Continents/Silent Screams/Vela

Croft 0117 987 4144

Jenniferever/The Fauns/The Last

Republic Fleece 0117 945 0996

The Lost 11 Coronation Tap

0117 973 9617

We Are Strangers Mind/The

Backhand Jags Croft Room 2

0117 987 4144

CARDIFF

Beth Orton Glee Club 0870 241 5093

DUNDEE

The Boy Who Trapped The Sun

Doghouse 01382 227080

EDINBURGH

Bad For Lazarus Banshee Labyrinth

0131 558 8209

Kathryn McColl/Tom Oakes Captain's

Bar 01316 682312

2:54 Sneaky Pete's 0131 225 1757

GLASGOW

Agnes Obel Captain's Rest

0141 331 2722

Broken Alphas Box 0161 236 4355

Brother/All The Young/Ace City

Racers King Tut's Wah Wah Hut

0141 221 5279

Flobots 02 ABC2 0141 204 5151

Skullwolf/Werewolf Jerusalem

Nice'n'Sleazy 0141 333 9637

The Unthanks/Trembling Bells The

Arches 0141 565 1000

...And You Will Know Us By The Trail

Of Dead/Rival Schools/Asobi Seksu

Garage 0141 332 1120

GUILDFORD

Freeze The Atlantic Boilerroom

01483 440022

LEEDS

Babyhead HiFi Club 0113 242 7353

The Book Of Genesis New Roscoe

0113 246 0778

Clare Maguire Cockpit 0113 244 3446

Dustin Wong/Runners/Circuit Ben

Brudenell Social Club 0113 243 5866

Kalros 4tet Seven Arts

0113 262 6777

Saxon/Wolfbane/Fury UK 02

Academy 0870 771 2000

Weedeater/Zoroaster The Well

0113 2440474

LEICESTER

Paul Liddell Musician 0116 251 0080

LONDON

Acid King Purple Turtle 020 7383 4976

Akos Troxy 020 7734 3922

Black Vendetta Fiddler's Elbow

020 7485 3269

Elouise Madame Jojo's 020 7734 2473

Everybody Be Cool/Spaghettil

Anywhere Bloomsbury Bowling Lanes

020 7691 2610

John Butcher/John Edwards Trio

Cafe Oto 0871 230 1094

Last Harbour The Lexington

020 7837 5387

Lord Magpie & The Prince Of Cats

Barfly 0870 907 0999

Mexican Institute Of Sound/Axel

Krygier KOKO 020 7388 3222

Michael Weston King Slaughtered

Lamb 020 8682 4080

Radicus/Company/Rooks Old Blue

Last 020 7613 2478

Sila HMV Forum 020 7344 0044

Spirits Of The Dead Garage (Upstairs)

0871 230 1094

Um Bongo/The Vintage Music Club

Dublin Castle 020 7485 1773

MANCHESTER

Adele Academy 0161 832 1111

The Jim Jones Revue Academy 2

0161 832 1111

The Mummies/Reh Harvieu Ruby

Lounge 0161 834 1392

The Singing Adams/Deer Park Deaf

Institute 0161 330 4019

Spunge Moho Live 0161 834 8180

NEWCASTLE

Archie Brown & The Young Bucks/

The Lake Poets/Michael Littlefield

The Tyne 0191 265 2550

Jane Taylor/Lesley Roley Cluny

0191 230 4474

Kassidy 02 Academy 2

0870 771 2000

Kommissar Hjuler/Mama Baer/

Ninni Morgia Control Unit Morden

Tower 0871 230 1094

Marina Celeste/6 Day Riot Cluny 2

0191 230 4474

101 Star Inn 0191 222 3111

NORWICH

The View/Sound Of Guns/I Dream

In Colour Waterfront 01603 632717

NOTTINGHAM

The Blackout/Underoath/Cancer

Bats/Young Guns/Chickenhawk Hit

The Deck Festival 0845 413 4444

Willie Nile Maze 0115 947 5650

OLDHAM

St Deluxe/Butchers The Castle

0161 345 6623

PORTSMOUTH

Metronomy Wedgewood Rooms

023 9286 3911

SHEFFIELD

Big Country 02 Academy

0870 771 2000

SOUTHAMPTON

Army Of Freshmen Talking Heads

023 8055 5899

The Elijah Joiners 023 8022 5612

WAKEFIELD

BB Black Dog Snooty Fox

01924 374455

WINCHESTER

Jesse Sykes & The Sweet Hereafter

Railway Inn 01962 867795

WOLVERHAMPTON

The Watch Robin 2 01902 497860

YORK

Her Name Is Calla The Duchess

01904 641 413

Lennox Stereo 01904 612237

Steve Cradock Fibbers 01904 651 250

BATH

BD Lenz Bell 01225 460426

BELFAST

Jody Has A Hiltist Oh Yeah Music

Centre 028 90 310 845

BIRMINGHAM

Adele HMV Institute 0844 248 5037

Agnes Obel Hare & Hounds

0121 444 2081

Christy Moore Town Hall

0121 605 6666

...And You Will Know Us By The Trail

Of Dead/Asobi Seksu/Rival Schools

02 Academy 2 0870 771 2000

BOURNEMOUTH

Kids Can't Fly/Mimi Soya Champions

01202 757 000

BRISTOL

The Double Cross/This Business

Is Closed/Warren Malia Croft

0117 987 4144

Neotropics/Johnny & The Wolves/

Silica Croft Room 2 0117 987 4144

The Pushty Doctors Coronation Tap

0117 973 9617

CARDIFF

Andy Burrows 10 Feet Tall

02920 228883

Liturgy/Ghost/Atomick Buffalo Bar

02920 310312

EDINBURGH

Beady Eye Corn Exchange

0131 443 0404

EXETER

Cough/31/Austere Cavern Club

01392 495370

GLASGOW

Comeback Kid/Ghost Inside/

Kvelertak Garage 0141 332 1120

Laura Wilkie/Sarah Hayes Brel

0141 342 4966

Lykke Li The Arches 0141 565 1000

The Mummies/Kettle Of Kites King

Tut's Wah Wah Hut 0141 221 5279

LEEDS

Army Of Freshmen The Well

0113 2440474

Bad For Lazarus/Apple Cannon/

Love At Death Beach Brudenell Social

Club 0113 243 5866

LEICESTER

Ben Howard Musician 0116 251 0080

Moonlight Sinatras The Donkey

0116 270 5042

LIVERPOOL

The Milk Mojo 0844 549 9090

Simone Felice Shipping Forecast

0871 230 1094

LONDON

Anberlin ULU 020 7664 2000

Banjo Or Freakout MacBeth

020 7739 5095

Carlton Melton/Mugshot Rough

Trade East 0207 392 7788

The Dears Borderline

020 7734 5547

Drift Assembly Garage (Upstairs)

0871 230 1094

Dustin Wong The Lexington

020 7837 5387

Internal Skars/We Are Knuckle

Dragger/Without Words Dublin

Castle 020 7485 1773

Josh Ritter Scala 020 7833 2022

Magic Mountain Hope & Anchor

020 7354 1312

McLean/Maverick Sabre/Random

Impulse Cargo 0207 749 7840

Roy & The Devil's Motorcycle Social

020 7636 4992

Seams Bull & Gate 020 7485 5358

The Shee/Onward Chariots

Slaughtered Lamb 020 8682 4080

TV Buddhas/The Notorious HI-Fi

Killers/Hank Haint Old Blue Last

020 7613 2478

Weedeater/Zoroaster/Desert Storm

Underworld 020 7482 1932

Wretch 32 XOYO 020 7729 5959

The Xcerts/You Animals Barfly

0870 907 0999

MANCHESTER

African Soul Rebels/Sean Kutl/

Egypt 80 Ritz 0161 236 4355

Aliases Satan's Hollow 0161 236 0666

Flobots Academy 3 0161 832 1111

Marina Celeste Band On The Wall

0161 832 6625

Steve Cradock Night And Day Cafe

0161 236 1822

NEWCASTLE

A Hawk & A Hacksaw Star And

Shadow Cinema 0191 2610066

Brides Trillians 0191 232 1619

The Unthanks Tyne Theatre

0191 265 2550

NORWICH

Carl Barât UEA 01603 505401

Killer Hurts/Ravelface/Solidagoes

Waterfront 01603 632717

TRC/Heart In Hand/Polar

Brotherhood Of The Lake Marquee

01603 478374

OLDHAM

Sara Lowes The Castle 0161 345 6623

OXFORD

Magnum 02 Academy

0870 771 2000

Tokyo Storm Warning Bullington

Arms 01865 244516

PORTSMOUTH

The View Wedgewood Rooms

023 9286 3911

READING

The Boy Will Drown/Visions/The

Long Count Face Bar 0118 956 8188

SHEFFIELD

Kassidy Leadmill 0114 221 2828

SOUTHSEA

Tom Williams & The Boat Cellars

02392 826249

SWANSEA

As We Climb/Kid Keep Dancing/

Byzantine Sin City 01792654226

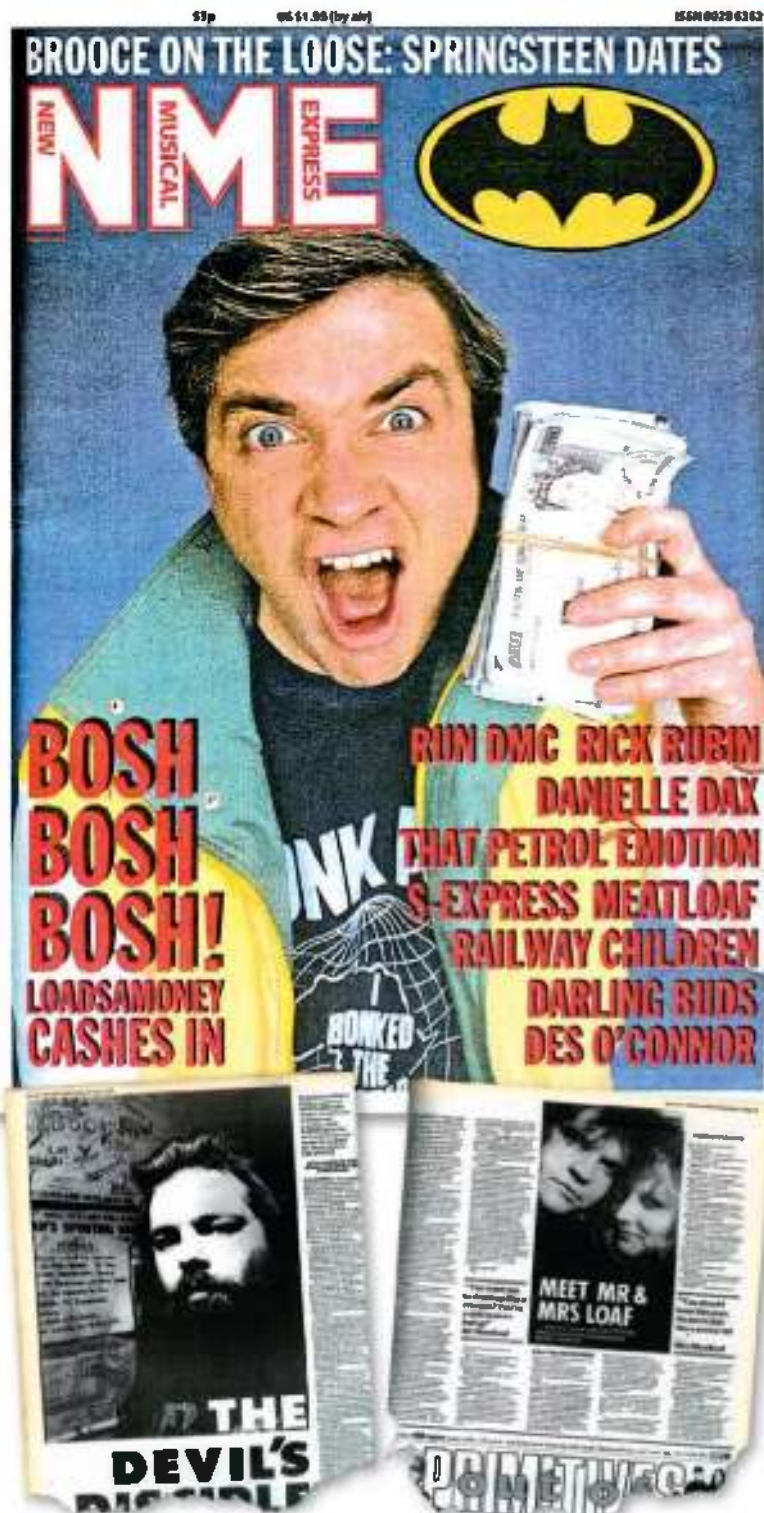
WOLVERHAMPTON

Saxon/Wolfbane/Fury UK Wulfrun

Hut 0870 320 7000

THIS WEEK IN 1988

HARRY ENFIELD'S CASH COW, DEF METAL



MOGUL MAGIC

Hip-hop is in full flight, and there is a lengthy interview with Def Jam boss Rick Rubin. "The reason I made hip-hop records was nothing to do with wanting to make a career in rap," he says. "It was simply that rap at the time I felt needed new ground being trod. I think I helped make that scene more exciting, I hope so anyway. I'll probably make some more hip-hop some time, but right now I'm into metal because I think I can do things with that which will be exciting."

HE'S GOT BEEF

Steven Wells adopts a scattershot approach to interviewing the creator of 'Bat Out Of Hell' and his wife. Were you an animal in a previous life? "Yeah, a cat." If they made a film of your life, would you want to play you? "Michael J Fox." Were you bullied at school? "Heck yes - but I kicked the ass out of anybody who touched me. Once I took on the entire seventh grade. Decked the lot of them. The teacher asked me - where's all the others? I told her they were in the nurse's office. I told her they called me fat."

RICH MAN'S WORLD

Loadsamoney is a Harry Enfield character who exemplifies the most selfish and greedy aspects of the Thatcher era. Much like Ali G years later, his catchphrases - "Bosh bosh bosh!" and "Look at my wad!" - have been adopted as celebratory chants by the very people - stockbrokers, working-class capitalists - he is sending up.

"That's not really what you want," says his creator. "He's someone that you should love to hate. Some of the things he does are so moronic that it's hard to see how people could identify with him. I don't think I could get him any more Thatcherite without having him say 'I like Maggie', and I didn't want to do that."

Later he adds: "Money is such a confusing thing, and people's attitude towards it is stupid. The way I look at it, basically from a socialist perspective, is that you have to work in this society. If you don't work, you go on the dole. And if you do work, you are part of capitalism."

Enfield is, however, making some money himself out of the character, by putting out a novelty single 'Loadsamoney (Don't) Up The House' on which, according to NME's Adrian Thrills, "the lexicon of lucre is set to a spondulike-spinning beat courtesy of rap producer William Orbit". The single is being rushed out before people are bored of the character.

"Loadsamoney is very one-dimensional and people will tire of him," admits his creator. He's not wrong.

ALSO IN THE ISSUE
THAT WEEK

• S-Express are interviewed by Paolo Hewitt, who asks: "Are this group another nail in the coffin of the 'Keep Music Alive' brigade? Is the DJ sampler the new shamen and godhead?"

• A Springsteen British tour is happening, but readers are told "don't ring NME with any inquiries. You now know as much as we do."

• The Housemartins' farewell single 'There Is Always Something There To Remind Me' is dubbed "a sad but worthy demise for one of Britain's few genuinely dignified pop groups".

• The Iron Maiden, Saxon and Magnum albums are all reviewed together - "ah, heavy metal... it just keeps on growing" - and given three, zero, and minus four out of 10 respectively.

• And the Batman logo? It's there because "the Caped Crusader is cleaning up in the TVAM ratings". In an interview with the series' star Adam West, he says "Has being Batman made me rich? I've done well. Look, I must go now..."

NME

NME EDITORIAL

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THE LEGENDARY NME CROSSWORD

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

Compiled by Trevor Hungerford

Win!

THANKS TO MUSIC CHARITY
NORDOFF ROBBINS, WIN A
PURE EVOKE-15 MARSHALL
DIGITAL RADIO WORTH £119.99



CLUES ACROSS

- 1 The Pigeon Detectives play hush-hush, record behind closed doors, put CD under wraps and sell it under the counter (4-2-6)
- 7 Foo Fighters can get knotted (4)
- 9 Band not valued very highly, and part of their output was 'Counterfeit' (7)
- 10 London band fronted by Justin Young (8)
- 11+16D Finish off in mid-track doing Kasabian number (5-3-6)
- 12 (See 19 across)
- 15 (See 23 across)
- 16+31A Get some relaxation with rap duo Gang Starr (4-1-4)
- 17 The Coral dig deep to complete their album '... & Echoes' (5)
- 18 Both include nothing from James (5)
- 19+12A American rock'n'roll legend who died aged 21 in Britain (5-7)
- 21+27A Goth band fronted by Andrew Eldritch since formation in 1980 (7-2-5)
- 23+15A+30A Knowing pop truant would turn up with classic Althea & Donna hit (6-3-7)
- 25 U2 music in a soap opera (3)
- 27 (See 21 across)
- 29 A bad way to complete name of rap trio _____ By Nature (7)
- 30 (See 23 across)
- 31 (See 16 across)
- 32 Oxford band who came scrambled out of their shell with 'Get Some Mixes Together' (3)

CLUES DOWN

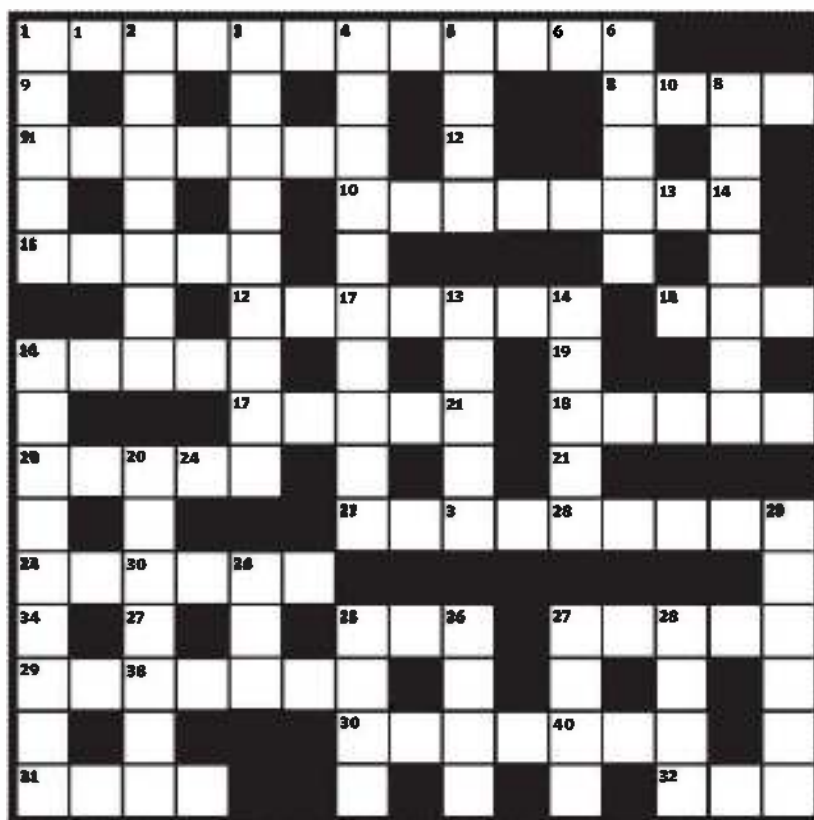
- 2+1B They've performed for 40 years, and now 'Dancing Backwards In High Heels' (3-4-5)
- 3 Personally not bothered with Fall Out Boy (1-4-4)
- 4 British rock'n'roll legend who died aged 21 in America (3-7)
- 5 Influential soul disco group whose hits include 'Le Freak' and 'Good Times' (4)
- 6 Begin transmitting a Neil Young album (5)
- 8 A toss-up, perhaps, for Tinie Tempah (4-3)
- 13 '_____ In The Hospital' by Manic Street Preachers or '_____ For The Dead' by Funeral For A Friend (5)
- 14 A very worthy member of British Sea Power (5)
- 16 (See 11 across)
- 20 New Zealanders who are 'Outta Sight, Outta Mind' (7)

- 22 "You send your message through the air, receive it loud and clear", Cast (6)
- 24 The noise made by Pete Dinklage's band (3)
- 25 A bit of soppy romance from Kings Of Leon (4)
- 26 As Alecia Beth Moore is better known (4)
- 27 Chief guitar Pigeon Detective (4)
- 28 Get in different gear for album by T'Pau (4)

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available at NME.COM/terms.

Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, April 19, 2011, to the following address:
Crossword, NME, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

First correct one out of the hat wins a Pure Evoke-15 Marshall digital radio!



MARCH 26 ANSWERS

ACROSS
1+9A Last Night On Earth, 10+5D Tonight Tonight, 11+28A Now It's On, 12+35A Young Love, 13 Start, 14 Vogue, 15+32D At Home, 18 Rat Trap, 20 Logan, 22 Watts, 24 Dance, 26 Welch, 30 Youth, 37 True, 38+33A Mumm Ra, 39+27A Surfin' USA, 40 No One.

DOWN
1+17D Lotus Flower, 2 Sunday, 3+29D Nights In White Satin, 4 Get Over It, 6 New Year's Day, 7 Proud, 8 Shag, 16 Time, 19 Pin, 21 Gold, 23 Sunburn, 25 Cut, 31 Osman, 34 Alas, 36 VCR.



POP - A COMPLETE HISTORY!

1955 - "BLACKBOARD JUNGLE" IS RELEASED. ALL OVER THE UK TEDDY BOYS GO CRAZY AND START TEARING UP CINEMA SEATS. THIS IS THE BEGINNING OF A LONG RUNNING ANTI-PATHY BETWEEN ROCK MUSIC AND FURNITURE.



1969 - JIMI HENDRIX SETS FIRE TO A NEST OF TABLES AT WOODSTOCK.



1976 - THE SEX PISTOLS MAKE OFFENSIVE REMARKS ABOUT OTTOMANS ON LIVE TV.



1982 - OZZY OSBOURNE BITES THE HEAD OFF A STANDARD LAMP.



FANMAIL

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

Edited by Emily Mackay



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READER SWEARS IT'S OVER

From: Jamie Crampton
To: NME

Finally, after many years of being a reader – and at least six of being a subscriber – the end has arrived. The thing that did it was not The Libertines letter #5381. Nope, over the last few months, maybe years, who knows, I have slowly become more and more bored by the use of the f-word in your magazine. Last week I began counting how many times it appeared in the magazine – to be honest I lost count by page 12. I don't consider myself to be old fashioned – I love music and probably see more new bands than most people half my age – and I do admit that I use said offensive word on an occasional basis. However, I don't quite get why you think I should be paying £2.40 per week for something apparently written by a monkey with Tourette's. You aren't the only magazine to be letting your standards drop lower than a snake's willy, but it's a sad day indeed when one word that many people still consider offensive can replace the many thousands of other words in the English language and pass for intelligent journalism.

NME's response...

From: NME

To: Jamie Crampton
Well, Jamie, in my over-zealous ex-pat mission to live up to every Scottish stereotype going (feating stodge, talking shite, being thirsty, loving Glasvegas, inventing Western

civilisation, all that jazz) I don't really notice overuse of the word 'fuck' in everyday speech any more than I notice people saying 'eh' or 'like' or 'y'know', but repetition of any word in print can be jarring. I'll admit admit admit.

I'm always mystified, though, by this argument that it's used to replace other words or to cover up a lack of vocabulary. I don't believe people use the word 'fuck' when they mean to say 'tea towel', say, or 'recalibrate' or 'kneecap'.

Generally they use it when they mean to say 'fuck', no? And when that's what they mean to say, surely only one word will do? – EM

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

READING – NOT A BANKER THIS YEAR

From: Craig Louis
To: NME

As a massive fan of Reading Festival my heart sank when I saw the leaked poster of the line-up a few hours before the official release. I found myself fervently hoping it was fake. There are a few huge acts which I can't wait to see like, er, THE STROKES, Bombay Bicycle Club, The Streets (who should be above Elbow if you ask me), not a fan of Muse much but you can't miss the best live band in the world (apparently). What is going on with MCR headlining? They're about eighth down at Oxegen, which makes Reading look terrible, and is it just me or has Mervyn King gone even more emo/screamo or whatever with that Main Stage stuff on Friday? Forgive me for sounding so pissed off but I honestly think Reading is going the wrong way. Beady Eye, despite having members from Oasis, do not deserve to headline the Radio 1/NME Stage. Nevertheless, Reading was really good last year regardless of the music and let's hope it's the same this year, and bring on the rest of the line-up. Tame Impala perhaps?

To: NME

From: Craig Louis
Well, I think the Governor of the Bank Of England is probably too busy stabbing at the spectre of stagflation with a steely economic trident to take much of an active hand in choosing the Reading And Leeds line-up. Kudos for a slip of the tongue that actually makes you look more intelligent, though. As for *Melvin Benn's* choices, surely with

a festival the size of Reading, there's always going to be some things that stick in your musical craw? One of the best things about Reading and Leeds is that they're so varied and so big that if there's something that's not to your taste, there'll be something else on another stage that either you like or you don't know that you like yet. And surely MCR are headlining because, er, they have a great big massive fuckload of fans that want to see them? Reading and Leeds have always had a strong rock/metal leaning, but then again MCR are just a big shiny pop-rock band these days, right? I mean I'll be watching summat else, like, but you take my point. I hear George Osborne's a big Tame Impala-head, so you may be in luck – EM

CHEMICALS PULPED

From: Joshua Howells
To: NME

So, My Chemical Romance claim they were massively influenced by Britpop and have been covering Pulp lately. Well, you say 'covering', more like making an emo, Americanised version of a British classic. Bands like Pulp, Oasis and Blur make you feel proud to be British and songs like 'Common People' have a sense of Britishness, something MCR can't relate to. I just hope that My Chemical Romance stop murdering classics and stop infecting my ears.

From: NME

To: Joshua Howells
You say you value big Britpop names like Pulp, Oasis and Blur for the way they make you feel a sense of Britishness. Well, surely there's nothing makes

a person feel more British than nurturing a bit of uptight and snobby outrage towards upstart Americans debasing hundreds of years of Western culture they "can't relate to" in a loud and flashy manner? In that sense, My Chemical Romance are doing their heroes proud, no? 'Common People' is after all a song about lusting after the vicarious cultural thrill of something you will "never understand". It's all so fucking meta (sorry, Jamie Crampton) I might just fragment into a million tiny pieces - EM

DEPRESSING LETTER

From: Jenna Appleseed
To: NME

So Murph Wombat was addicted to prescription anti-depressants during the making of the new Wombats album, was he? I guess that's why he's written that offensive song basically telling people to throw away their anti-depression medication. And aren't decongestants available non-prescription?

From: NME
To: Jenna Appleseed
Yes, I'm pretty sure you can pick Sudafed up in Sainsbury's without so much as a scrawl from Dr Gillian McKeith... I think what old



STALKER

From: Soyla

To: NME

"This is me with Jack White, he was so nice! It was the best day of my life!"

Murphulus was trying to get at, though, was that some doctors allegedly hand them out like they're sweets. Non-prescription sweets, that is. Oh, I'm confused. Anyway... I think Murph was just trying to say they didn't work for him in particular. Obviously they not only do work but are necessary and useful to many depression sufferers. And if you are coming off them, don't chuck 'em away, just reduce the dose gradually under your doctor's guidance - EM

WHO'S GOT A BEADY EYE?

From: David Jones

To: NME

Is Gem Archer Heather Mills wearing a Macca wig?

From: NME

To: David Jones

Now that is *uncanny*. Nice to see Bowie's busy as well - EM

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Web Slings

The highlight of this week's NME.COM blogs

NO MORE TIERS

God, we're often told, loves a trier. So it was with a heavy heart that I read last week about the impending demise of both The Bluetones and The Music, two stalwarts of a little sub-genre I like to call second-tier indie. In the case of The Bluetones, Mark Morriss' crew of sardonic Britpoppers at least had a good innings: 18 years, six studio albums, and a smattering of great singles that future generations may come to regard with more enthusiasm than our own ever did. The Music, meanwhile, weren't made of stern enough stuff to deal with the slings and arrows of rock'n'roll, but they did at least make an indisputably ace debut album. So let's hear it for the nearly men, the unloved and unlucky, the coattail riders, the reliably 'alright' and the big-in-Japan bands. Who are your second-tier indie darlings?

Read Barry Nicolson's full blog at NME.COM now



Best of the responses...

Cast, Shed Seven, Seahorses, The Bluetones, OCS, Reef, Kula Shaker, The Music, The Lightning Seeds, Doggy. All built up by the music press then tossed to one side when the 'next big thing' arrived (who were then tossed aside themselves). The Bluetones and the Sheds especially still continued to make great music long after Radio 1 ditched them. Thing is, you find many of these bands still doing the rounds at summer festivals, and they still pull in the crowds.

Paul Meynell

Oasis. Two decent-ish albums and then years of mediocrity only tolerated out of respect for what they had done in the past. It was a real shame to see them go from Knebworth to diminishing crowds of 50,000.

Mike Teevan

The Rakes?
Alex Grebenar

The Rakes were actually a favourite of mine back in the day - I even liked that maligned second album of theirs. No album that

contains a song called 'When Tom Cruise Cries' can be all bad.

Barry Nicolson

Bromhead's Jacket are great, but I don't know if they count because they never had a successful album to begin with, but they're still mint. Saw them at Academy 3 in Manchester twice when they were touring their first album and both times they were incredible. Good band, very underrated. Dan Le Sac Vs Scroobius Pip are by a million miles the best hip-

hop act in the country as well, two absolutely incredible albums in, they never seem to get the recognition they deserve from anybody.

Benjamin Corry

Gay Dad's first album, The Thrills, The Vines, Veruca Salt, Lush, The Boo Radleys, Dandy Warhols, The Hives, Semisonic and Inspiral Carpets all still get a listen and a bit of my love despite their second division or Beazer Homes league status.

Samantha Forster

YOUR NME IS YOUR FRIEND

From: Mante

To: NME

Sometimes I think I'd trust NME with my life. I don't necessarily like everything you suggest, yet it always grows on me with time... I never gave much notice to the letters at the back of the magazine, unless a picture caught my eye, yet today it was the first thing I read. I must say I love your responses to all the whiney and the more positive comments, some make me smile, others make me think, "You tell them Barry!" Maybe that's why I'm writing myself now, to say that you probably would be one of

the people in this not-so-big world I would enjoy having a conversation with. Be it about how great The Vaccines are to listen to or how I never bothered to listen to The Strokes over the years and have no opinion of their music...

From: NME

To: Mante

Trust us with your life?! Most of the denizens of NME Towers couldn't be trusted not to hurt ourselves with a spoon. But your confidence is heartening. Although seeing as it's Barry Nicolson's responses that so pleased you, I now feel like a bit of a fraud. Performance anxiety is setting in - EM

STATUARY SENSATION

From: Andrew Hague

To: NME

Mohamed Al Fayed putting up a statue of Michael Jackson at the Fulham ground is mad. If owners just put up statues of people they like then will Norwich have a waxwork of Ainsley Harriott outside Carrow Road? Will West Ham have a clay statue of Ron Jeremy shagging Karren Brady?

From: NME

To: Andrew Hague
My mother's garden is actually full of life-size replicas of myself in different musically themed gnome costumes. She gets

a new one every birthday. This year is Björk Emily. We're hoping the swan dress will keep the coots out of the ornamental pond - EM



STALKER

From: Matthew

To: NME

"This is me and my friend Jake with The Pigeon Detectives after their great show at Manchester Ritz on March 30, 2011."

DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

CARL BARAT

QUESTION 1

Why did you have to throw away one of your favourite pairs of shoes during The Libertines' 2002 Albion Tour?

"They probably got stolen."

Wrong. One of your support bands, Left Hand, urinated in them

"Oh yeah, that's true. It was a pair of Green Flash. I think it was more of a Grange Hill-style prank - they stuffed them full of vegetables as a thank you for letting them support us."

QUESTION 2

What were you wearing as you took to the Lost Vagueness stage at Glastonbury 2007 with your supergroup The Chavs?

"Wigs and things. We had a rummage around, see what we could find. That's what Lost Vagueness is all about, right?"

Correct. Any more Chavs gigs on the horizon?

"I'm sure it's something we'll do again one day. Yeah. I mean, why not? When the cold winter blows in the heart and life becomes a breeze, I'm sure we can re-think Chav things."

QUESTION 3

How many times did Pete Doherty come and see you play a Dirty Pretty Things gig?

"Once."

Correct. Erm, are you disappointed he didn't come more?

"Not really. It kind of raised the stress levels."

QUESTION 4

You once tried to chat up one of The Sugababes at the NME Awards by telling her you were in which former pop band?

"Er... damn it. I do remember. Hold on. Can you give me a clue, or is that not allowed?"

No. It's a quiz, Carl

"Oh, go on."

They were a reality TV pop band

"Hear'Say."

Wrong. Liberty X

"Oh, bugger."

Which Sugababe were you chatting up?

"The Scouse one with the blonde hair."

How did it go?

"About as well as expected!"

QUESTION 5

You modelled for Swedish clothing brand J Lindeberg in 2005 along with which two other rock stars?

"Juliette Lewis. And..."

Half a point. Also Depeche Mode frontman Dave Navaro



QUESTION 6

You're a distant relative of 1940s actor and star of the original Sherlock Holmes films, Basil Rathbone.

"Um... tentatively."

Who played Sherlock in the BBC's 2010 adaptation?

"Erm, it was, the guy from The Office. Martin Freeman."

Wrong. Freeman played Watson. Benedict Cumberbatch played Sherlock Holmes

QUESTION 7

Who did Noel Gallagher compare you to on Soccer AM in May 2006 after you and Dirty Pretty Things bassist Didz Hammond were visibly still drunk from the night before?

"Liam Gallagher. Because I was like him but without violence."

Correct

QUESTION 8

Where was the photo that features on the front cover of your second album

'The Libertines' taken?

"At the Tap'n'Tin club in Chatham, Kent. It was a Freedom gig and I bust my chin open. There were definitely a lot of different things that happened that night."

Correct



QUESTION 9

Where does the new Libertines documentary premier?

"At London's East End Film Festival (April 27-May 2). I watched it last night for the first time, actually, and then it carried on playing in my head for the whole night so I didn't really get much sleep. It charts the intricacies and vicissitudes of the two months around The Libertines playing the Reading Festival."

Correct. Did you always want to make a film when the Reading date got booked?

"Well, I did notice there was a camera. Ha! I wasn't quite sure what was to become of it. It's quite honest, which is a little bit nerve-wracking for me, because and obviously like everything with The Libertines, I'm never that comfortable about exposing myself. It's quite exposing. But it's been done quite beautifully."

QUESTION 10

When Pete burgled your flat in 2003, he stole your NME Award that you'd been awarded for what?

"Best British Band."

Correct. Out of all the things that Pete nicked, was that the thing you were most annoyed about?

"Um... probably not! I think I was slightly more worried about the overall act, to be honest."

Total Score
6.5/10

"My memory is worse than I thought. I'm a bit worried now. Maybe I should do something about it? I'll put that on my to-do list!"

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