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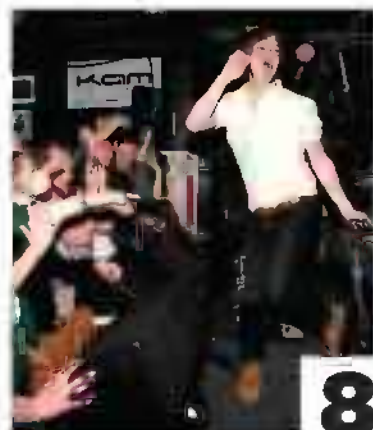
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THE CRIBS ON JOHNNY MARR'S EXIT

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# ON REPEAT

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



## EMA

Milkman

Is anyone *really* going to miss drone duo Gowns now Erika M Anderson has become so deliciously sleazy? "I need you to come inside/I'm gasping", she screeches on 'Milkman' – from her debut 'Past Life Martyred Saints' – over a stern military beat and lots of trashy fuzz.

**Ben Hewitt, writer**

*On drowmedinsound.com now*

## POP LEVI

Rock Solid

Oh, thank fuck. Pop Levi returns to inject some freaky fun back into an alarmingly chaste rock scene. 'Rock Solid', from his new free online mixtape, is T Rex doing Beyoncé, a glam-rock blast of sexual peeling. "Wow! C'mon! I'm back, gi' you a liddle heartattack!" MEAN.

**Martin Robinson, Deputy Editor**

*On youtube.com now*

## WASHED OUT

Eyes Be Closed

As 'chillwave' disappears like a faded Polaroid and Friendly Fires ponder stuffing their tennis shorts with shuttlecocks, we turn again to Ernest Greene for our Balearic fix. 'Eyes Be Closed' is frazzled and Screamadelic, a tasty morsel from his forthcoming debut.

**Priya Elan, writer**

*On gorillavsbear.net now*

## THE LONELY ISLAND FEATURING BECK

Attracted To Us

A bunch of idiots making knob-gag ironic records should be crap, but somehow The Lonely Island *aren't*. An A-list cast on second album 'Turtleneck & Chain' helps, but Beck's turn on this tune about being a sexually frustrated, white schindie type is the best of all.

**Liam Cash, writer**

*On consequenceofsound.net now*

## GANGLIANS

Jungle

If Archie Bronson Outfit, Band Of Horses and Fleet Foxes had some kind of spaced-out love-in, then the resultant

children were fed on a diet of '60s psychedelia and recorded their single in an echo-filled cave, it might sound like this. Harmonising, ambient psych-pop.

**Abby Tayleure, Festivals Editor,**

**NME.COM**

*On gorillavsbear.net*

## TYLER, THE CREATOR

Tron Cat

If we didn't know better about Tyler's desire to piss off all and sundry, lines like "Rape a pregnant bitch and tell my friends I had a threesome" would, understandably, rankle a lot. It's grim indeed, and possibly even indefensible, but that's all part of his enduring, erm, charm.

**Susana Pearl, writer**

*On stereogum.com now*

## BLEEDING KNEES CLUB

Have Fun

Having received props from Wavves and kicked up a sandstorm in Australia, this Gold Coast duo are heading to the UK. 'I Have Fun' is their calling card: a near-perfect two-and-a-half-chord rumble of rock'n'roll raucousness.

**Matt Wilkinson, News Reporter**

*On youtube.com now*

## CHAD VALLEY

Fast Challenges

His name may suggest "chicken kiev manufacturer" more than "great ambient-dance hope of 2011", but 'Fast Challenges' sees Oxford's Hugo Manuel further buttressing the cheesy-in-a-good-way house revival just as strongly as any parrot-wielding guitar types.

**Jamie Fullerton, News Editor**

*On pitchfork.com now*

## HARD-FI

Good For Nothing

While F Scott Fitzgerald declared there were "no second acts in American lives", it appears Staines is a bit more forgiving. After their tepid second album, Hard-Fi reconnect with their boisterous, Clash/Albarn-inspired roots. A promising soundtrack for some summer bother.

**Paul Stokes, Associate Editor**

*On hard-fi.com now*



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

TRACK  
OF  
THE  
WEEK

## BLACK LIPS

Modern Art

On a cruise ship somewhere in the Caribbean, Jared Swilley looks around and shakes his head. "These people don't know how to vacation. They're cowards, because they work in an office all day and this is the only time they get to do stuff like this [by 'this' he means get off their tits on Black Lips' inaugural Bruise Cruise in March]. I do this all the time. I'm committed to perpetual adolescence. Tomorrow, these people are going to be worried. Their Monday is going to suck. But on Monday I'm probably going to play tennis."

These are not the words of a man weighed down by the misery of modern life.

This is a man on a quest for stupid fun. Luckily for Jared, the rest of his band share his liking for booze, drugs and racket sports. What makes Black Lips great is that they distill all

of the above into stabs of scuzzy garage and make it sound like the best party ever. This one, set at a museum, kicks off yelling about K-holes and pills before losing itself on an escalator somewhere between floors. It's dumb, it's immature and it's brilliant. And now that you love 'Modern Art' too, I'll tell you that Mark Ronson produced not just this, but the whole album. If that's not a problem, lap it up. If it is, grow up and have some fucking fun.

**Mike Williams, Features Editor**

*On gorillavsbear.net now*

*It's dumb, it's immature  
and it's brilliant – like  
the best party ever*





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# UPFRONT

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

Edited by Jamie Fullerton



## CRIBS: "THE RUG'S BEEN PULLED FROM UNDER US"

*Despite promises of a new album, Johnny Marr recently phoned the Jarmans to quit The Cribs. We caught up with the brothers to find out why – and how they're turning to Queen for their next phase*

### MAIN EVENT

**NME:** You announced that Johnny had left the band in March, but the decision was actually made in January, right?

**Ryan Jarman:** "Yeah, Johnny spoke to Ross first. Ross called me saying, 'Johnny needs to speak to you, I'm not going to say what it is, but he needs to speak to you and it's serious.' I knew straight away that Johnny was leaving the band."

**Just like that?**

**Ryan:** "He said he wanted to do The Healers again. It was still kind of a shock. I was upset because of the relationship. But at other times I've felt quite exhilarated by it, sometimes it's quite nice when you get the rug pulled out from under you or when you have intentions of making a decision – the decision is already made for you."

**So you already wanted him to leave? The last we'd heard you were happily recording demos at Edwyn**

**Collins' studio in north west London last year...**

**Gary Jarman:** "We did go into the studio, we were about to go to Coachella and I came out to rehearse. But the ash cloud occurred at that time – it was really traumatic because I got stuck in England, I couldn't get back to my wife or my house, and people were talking about all these Doomsday prophecies. But I started to get productive and we all decided we'd go into the studio. But it was a difficult time. I was burned out and decided I wanted the band to take a bit of

a break. I brought some songs to the band and Ryan and Ross had already been in there."

**Ryan:** "There had been something wrong with Gary's booking and Johnny was like, 'Well, I'm not going to do anything until Gary is around.' So me and Ross went in to the studio and recorded. Gary and Johnny came in a couple of weeks afterwards, but to be honest the song we were writing together then was the one we were least excited about. Gary was like, 'You can't just go in immediately and do another album.'"





February 2, 2008, Manchester Academy: The Cribs' first photo as a four-piece



Ryan will have to do twice the work now



The axe brother onstage in 2009

## THE NEW, NEW FELLAS

NME's Jamie Fullerton argues that returning to their three-piece roots is the best thing The Cribs could have done



As Ryan and Gary suggested, The Cribs' split from Johnny Marr seems to have been one of those 'Are you thinking what I'm thinking?' moments that just took one of the parties to blurt it out and say it: both The Cribs

and Johnny are better off taking their own paths. And while Johnny's various film, solo project and book interests plus the fact that new band sessions were stalling are reason enough for the cut-off, there are a hollow hatful of other reasons why this makes sense.

'Ignore The Ignorant', the one album the band made as a four-piece in 2009, was a fine record – but it didn't hit the raw peaks of 'The New Fellas' or 'Men's Needs, Women's Needs, Whatever'. Introducing Johnny was a petrol-slosh onto the creative fires of the band who, three albums in, were right to explore an extra dimension. His trademark Smiths licks were a welcome addition embraced by fans, but although songs such as 'City Of Bugs' seemed to herald a new depth, the fact was that, as a three piece, they'd been surpassing these moments already with songs such as the epic 'Be Safe' from 'Men's Needs...'. They've clearly got it in them to unfold and expand further – extra guitarist or not.

Another moment that watered the seed of doubt in the Jarmans' mind was the gig for their label, Wichita, last July at the Garage in London. With Johnny away at the *Inception* premiere the Jarmans ripped through their first two albums, in order, with a youthful vigour that didn't feel like nostalgia. It's exciting to think that we've now got that to look forward to again.

Decisions like this are always massive, and are best led by gut feelings. But the gut feeling now – from most fans and the band members too – is that this downsizing is actually opening up the next chapter for the band in the most exciting way possible.

So then the band break began – was it the time apart that made you realise you wanted to be a three-piece again?

**Gary:** "I was actually building a studio at the time in Portland, while the band had a break. Ryan came out to visit and we just started using it, recording and playing together. It was really fun. That's what me and Ryan have always done together, just hung out, messing about with gear, trying things out. It was liberating. Johnny had been writing because he wanted to keep going, he started writing for a solo record. He's got all these other projects, his film stuff and he's writing a book, so we thought, 'OK, don't worry about it.' Ryan was like, 'OK, let's keep going, let's make a record and it'll be fun.'"

But all of you had pretty much promised that this was a long-term thing – Johnny especially had repeatedly said he'd make another album with The Cribs...

**Gary:** "It's true. That's the one thing I was wrong about – I felt like we'd gone back on our promise, or at least it looked like a lack of fidelity. But we meant it when we said that, and I believe Johnny probably did."

So what's the plan now? A back-to-basics fifth album?

**Ryan:** "A lot of the songs we've been writing are quite bold, certainly not a return to 'bashing it out' like we used to. It feels like the best parts of

different places. I used to be really obsessed with the Queen album 'Innuendo' – I was so fixated by it for a while, and it's definitely influenced a lot of the writing. I've been in touch with the producer, Dave Richards, who works out of a studio in Switzerland, he used to do Led Zeppelin and Deep Purple. He's interested I doing it – we're going out there to visit him in July, I think."

What will you all miss most about having one of The Smiths in your band?

**Ryan:** "We have a good understanding and realise it's not a personal thing at all. It's one of those

things where you get excited about the future, but there's something primal about it that makes you upset. I'm going to miss Johnny being around. He always used to call me his 'axe brother', which is kind of cheesy but we had this kind of bond. Now I can think, 'Yeah, that was cool – Johnny was my axe brother.'"

*"I'll miss Johnny – he used to call me his 'axe brother'"*

RYAN JARMAN

the early stuff, the personality of it... but sounds far more like the songs on the fourth record. Hand on heart, it certainly feels like a progression."

**Gary:** "We've probably got about 16 songs now in various stages of completion. My idea is to record them as a patchwork, using a bunch of different producers in a bunch of



Jack jumps  
out of the  
pool. Of  
sweat. EWWW

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your  
head, Ed,  
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# KISS OF LIFE

*Friendly Fires up the sweat levels in their St Albans local as they officially kick off NME's search for Britain's Best Small Venue*

## FRONT ROW

The sun may have been setting when Friendly Fires took to the stage at The Horn pub in St Albans last Tuesday (May 3), but NME's

campaign to shine a light on Britain's Best Small Venue was up and running.

Voting is already underway – you have until Friday (May 10) to nominate your favourite small venue, after which we'll break the competition into regions and let you vote for your favourites from Monday (16). The winners will be announced in early June. Venues have already been lobbying for votes – see [NME.COM/smallvenues](http://NME.COM/smallvenues) for details.

To mark the start of the campaign, Friendly Fires took over their local and turned it into a private Club Tropicana in front of little more than 150 people squeezed into the back room. The hometown venue was an important

place for the band: they played their first ever show there, and would return countless times on their way up. But as Ed Macfarlane led them through a riotous performance showcasing the totally tropical flavours of 'Pala', there was little doubt that they had now truly arrived, with 'Live Those Days Tonight' announcing itself as an instant anthem.

Although their former post-hardcore incarnation is a million miles from the sun-kissed ravers that they are today, Ed told NME that, deep down, not much has changed.

"The spirit of it, some of the energy and enthusiasm, is the same," he said. "And the audience is made up of family and friends. Although they're less bullied into it now than they were then."

He was also quick to praise small venues as being a crucial step-up on any band's path to greatness. "The most beneficial thing about having a venue like The Horn, especially the fact that it was in St Albans, was it gave us an opportunity to play in front of less of an audience, which is a good thing for a smaller band. For bands from London or the hub of the action, you get judged before you've even had a chance to develop your sound. I think we played about eight gigs at The Horn and they were very valuable."

Aside from the sweaty chaos of the gig

**"A local venue like The Horn was really beneficial for us, as a smaller band"**

**ED MACFARLANE, FRIENDLY FIRES**

itself, there was a serious point to the evening – marking the moment at which NME's campaign to find Britain's Best Small Venue went live. The irresistible togetherness of Friendly Fires' homecoming was the perfect example of why our under fire institutions are so important to the health and future of our rock'n'roll. You can nominate your own favourite sweatbox at [NME.COM/smallvenues](http://NME.COM/smallvenues) until Friday, with the shortlist for the national award to be announced in the coming weeks.

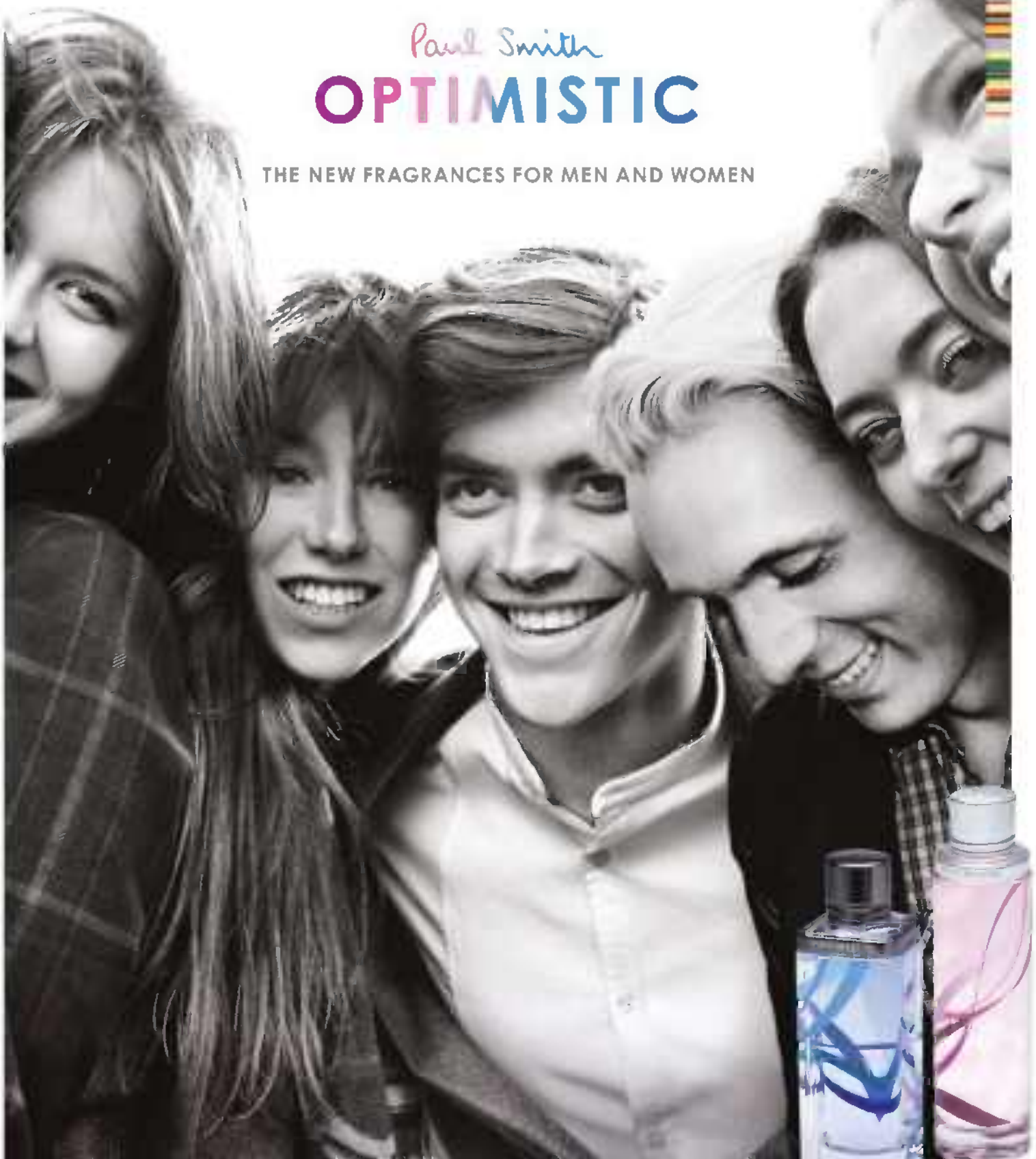
Let the voting, and of course the dancing, continue...

See [NME.COM/video](http://NME.COM/video) for Friendly Fires' track-by-track guide to 'Pala' – a video from The Horn will also be online soon.

Nominate your favourite small venue at [NME.COM/smallvenues](http://NME.COM/smallvenues)

Paul Smith  
**OPTIMISTIC**

THE NEW FRAGRANCES FOR MEN AND WOMEN





TALKING  
HEADS

# DIFFERENT STROKES... BUT DOES IT MATTER?

*Can The Strokes survive the bitchy in-fighting? Yes, says Gavin Haynes, as long as we accept they're not the band we first fell for*



**Julian:** "We all seem to trust each other more."

**Albert:** "We're very fond of each other."

**Nick:** "Mild undertones of hostility and resentment define this band."

**Julian:** "A band is a great way to ruin a relationship."

**Nikolai:** "We wrote and rehearsed as the four of us. Then we'd send the track over to Julian. I don't know if he had trouble being with us – I don't know what was going through his mind. There were tensions."

**Nick:** "Maybe everyone needed money or something. 'We gotta pay our mortgage so may as well get this going again.'"

**Julian:** "If we can get to everyone being happy, everything else will fall into place."

**Nikolai:** "It's like a marriage. You grow a little bit, but it becomes the same after a while. You need something fresh to keep it going. It's something we all needed to do personally."

**Nick:** "I felt like the best way for me to get my band back on track was to send them demos I made. I thought that might excite

them. But it didn't."

**Albert:** "There's always tension when The Strokes are in the studio together. It certainly wasn't anything like 'Abbey Road' or 'Let It Be.'"

**Julian:** "They'd stab me to get to the top."

**A**sk a Stroke a fairly simple question like "How goes it with 'The Strokes'?" over the past couple of years, and you will receive any one of a dozen different answers. Depending. Depending on whether they've decided to put up the shutters and spin positivity for the press. Depending on whether they're just too marked-off for the happy-face routine, and can't help but drip a little poison. Depending on what the other Strokes have been briefing on them lately. Depending on whether there's been another attempt at patching it up – the flashes of genuine

optimism, or perhaps just an at-least-we-tried patch-up bit of moralising back-covering.

Like Middle East peace accords, Strokes love-ins seem to

Not enough shades to go round makes for an unhappy band

PIETER VAN NATTER, GUY EPPEL



DRIPPING GRACEPA  
LOANED TO CASHING  
TO 2000 MORE  
YOU THIS WARMING

come and go. Occasionally, calm descends. Everyone gets on with getting along. Things are 'much better'. They're all 'really looking forward to touring the record'. Then, almost inevitably, someone shoots an RPG over someone else's Gaza Strip, and it all kicks off again.

Worse still, it's now retroactively running our memories, sullyling all that pretty naive stuff we all chose to daub them with – The Last Gang In Town, boyz-in-da-band sense that you could go down a Lower East Side dive bar on a Tuesday night and watch them pour beer over each other's heads while shimmying to The Cramps. These days, they probably all have media liaison agents who do that for them. And a roomful of media liaison agents pouring beer over each other's heads is less fun to watch.

No-one in their heart of hearts ever imagined that a band would take a five-year lay-off if things were going swimmingly. But the crudity with which The Strokes have begun airing their laundry in public has taken most watchers by surprise. There are plenty of acts no longer with us who had less of an IV line of poison drip-dripping to the heart of their relationship. It has left one question hanging in the air: at the rate they're going, could The Strokes soon be over?

Five years ago, even as it stood gleaming on the launch platform, it seems that 'First Impressions Of Earth' had sewn a fresh wave of division and dissent within the band. At its heart – the issue which still doesn't seem properly resolved – was a disagreement over democracy. Julian ran 'Is This It' and 'Room On Fire' like a benign-enough dictator. But by the time 'First Impressions...' rolled round, egos had swollen on all

sides: Julian had spent a few years being hailed as a genius; the others were restless enough to want to flex their own considerable musical talents. There were murmurings and mutterings from the non-Julian team about 'doing things a different way', drawing on all the talents. Unstoppable force, meet immovable object: the sessions were fractious, and the subsequent tour even more so – Julian recently made reference to 'people sabotaging shows', and even complained of how they had altered their management deal so that people got paid for what they did within the band rather than splitting everything equally... Money gripes are not the first sign of a band in full bloom of creativity.

In a band touring in a splitter, the inevitable result of this might have been a punch-up outside the Chatham Tap'n'Tin, followed by double-voddies'n'reconciliation. But for a band who had taken to living in separate parts of the continental USA, with celebrity girlfriends and enough dough to keep them rolling along with or without their musical buddies, it seems that the problem was left to fester. And, as anyone who has ever tried to transcribe the pause-strewn mumble-soup that is a Julian interview knows, genius he may be, but he is not one of life's most talented communicators. That he recorded his vocal parts in a separate studio tells you all you need to know. When it comes to disputes he doesn't have the skills or will to fight his own corner, so he opts out, presses 'ignore', and hopes that things will resolve on their own accord. They haven't. They won't.

***They made the mistake of arriving perfect in every way. Now we need to take them for what they are: independent, fallible and past 30***

After aborted sessions with White Stripes producer Joe Chicarelli in 2009, the band scrapped 18 songs and started again. Later that year, Julian revealed that there was, according to him, 'disagreement' over whether the songs for 'Angles' were complete or not. It was around this time that the other four began communicating with Julian only by email, and none of all this was exactly simplified by Albert's decision to move his casual drug-dabbings into something more all-consuming and junkie-like, sometime around his second solo album, '¿Cómo Te Llama?'. It was a habit antisocial enough to split up his own touring band, and bad enough to make him forget his guitar parts during the first phase of recording 'Angles'.

He's better now. And when 'Angles' emerged, mired as it was in the sound of compromise, it too sounded

something like a slate being wiped clean. Here, we imagined, The Lost Years were at last being put aside for a brighter future. Now, though, more and more it seems like 'Angles' has merely added to the tangle of psychic scars the NYC5 seem reluctant to give up. Julian is no longer being interviewed alongside his chums, which means that the game of brief and counter-brief is extended infinitely.

All of which raises interesting questions about how The Strokes will get along on their summer touring commitments – the pressure cooker that will either force them back into civility, or else boil them alive. So far, the interesting answer seems to be 'quite well'.

At Coachella, they turned up and rocked the fuck out, with Julian even finding time to make sardonic banter with the crowd. After asking some version of the festival standard, "Is it hot enough for you out there?", he continued, "Cool. On my own dime, I flew out on a private jet, so I don't really know what goes on out there." Narf narf. SXSW was well received, and at Maryland's Merriweather Post Pavilion a month later he seemed in equal fettle. Beyond these one-offs, their summer touring schedule is sparse in dates but large in crowds – Oxegen, T. Reading, Leeds... big festival shows where they'll have to convince the floating voters who probably own 'Is This It' but haven't kept up since – a tougher crowd than the choir-prach of their recent Madison Square Garden show.

Of course, history proves that bands can bear grudges but still hit the ground running. Pixies can get up onstage and tear the house down, then retreat to their separate dressing rooms with barely a word to each other. While they have the luxury of not making albums, they do demonstrate that coming together to share in the communion of what you do onstage can be all a band needs to get by.

Right now, The Strokes are in the process of finding out whether there is enough communion available to dig them out of their hole. They are figuring out whether the term 'creative destruction' applies to them. The world is not what it was 10 years ago. They made the mistake of arriving perfect in every way and 20 years old. Now, as they point out, we need to take them for what they now are: emotionally independent, fallible, sometime-collaborators past 30.

"We're not the same people who made 'Is This It'," Albert recently acknowledged. "You may start off gang-like, but time and – I suppose – success changes all that. It was always our thing to grow and change, and the moment we stop doing that the band will be over." As fans, they have more to give if we too are willing to put the past aside. We have to recalibrate our expectations, and think in terms of the New Strokes rather than hanker for the past. The Old Strokes are dead. Take it or leave it.

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# 'GOBLIN' SNEAKS OUT

After a week of mayhem in the UK, Tyler, The Creator just about contained the leaking of his new album. Nearly. Here's the first review!

**T**he run-up to the release of Tyler, The Creator's album – the mental UK shows, the wedding dress *NME* cover, that stage-diver picture – has caused such a stir that it's a miracle *XI* Recordings avoided it leaking early. We say 'miracle'; it was just super-tight management of the release.

The contents of 'Goblin' have been a jealously guarded secret, with no promo copies sent out prior to the release. "I don't want opinions and shit," Tyler told

*NME*. "I'd just rather make my shit and put it out."

Numerous fake tracklistings have circulated in the last couple of months, although those downloading hoax leaks have had to make do with Celine Dion and Shaquille O'Neal MP3s.

'Goblin' finally found its way online on May 4, despite *XI*'s best efforts, and if anything it's heightened the pre-release buzz. Tyler himself appeared sanguine, tweeting "The cool thing is that I made an album that I wanted to listen to, and just happened to put it out. Swag."

## TYLER, THE CREATOR

GOBLIN XL

*Shocking yet shockingly funny. Strap yourselves in for Tyler's first major release*



"I'm not a fucking rapist or a serial killer. I lied."

It's here. Finally. And it might not be quite what

you were expecting...

You know Odd Future Wolf Gang Kill Them All, right? Punk kids, young offenders – a dozen-odd LA skate brats giving hip-hop a shot in the arm and a bad name in the process. But until you hear 'Goblin', you don't really know Tyler, The Creator. This one goes deeper and darker. And this time we're not just talking jokes about rape

and cuss words tossed about like hacky-sacks. It kicks off with the title track, and if you're hoping for an opener that captures the unhinged madness of that *Jimmy Fallon* performance, well, you'd best

take off that balacava. 'Goblin' is a seven-minute confessional that finds Tyler venting his darkest thoughts to a psychiatrist (or maybe conversing with a split personality, it's not entirely clear). Over eerie piano and synth notes that drip-drop like Japanese water torture, he zigzags through the story of his 20 years to date – absent father, skipping class, sleeping on his grandma's couch, dark fantasies and suicidal thoughts – vacillating wildly between unswerving confidence and crippling self-doubt. He misses Thebe – his friend, Earl Sweatshirt, exiled by his mum to a camp for unruly teens in Samoa. "I'm not homophobic..." he proffers, but can't help adding a "...faggot". At the core of it rests the sort of soul-baring and self-scrutiny we saw from Eminem circa 'The Marshall Mathers LP'. It is not, it's fair to say, the sort of track most would use to open their first commercially released full-length.

But then Tyler is not the sort to play to the gallery, and 'Goblin' confirms that, over and over. It's an album that leaves you in no doubt that Odd Future's leader is a rare talent – a brutally funny motherfucker with an imagination that squirms like a tub of maggots, old enough to know that words leave bruises but still young enough not to give a fuck about the consequences. He has a way with a line that makes you grin and recoil in the same motion: "Rape a pregnant bitch and tell my friends I had a threesome/You got a death wish? I'm a genie, it'll get done" he spits on 'Tron Cat'. But musically, it's almost oppressively mid-paced,

veering between Neptunes-style beat minimalism ('Nightmare', 'Tron Cat') and curdled takes on silky '70s rare groove legend Roy Ayers (notably, the actually rather gorgeous 'She', featuring Odd Future's R&B crooner Frank Ocean). Little captures the mayhem of their live performances, and choruses are obviously regarded as something of a cop-out – unless they sound like 'Sandwiches', with its "Wolf Gang! Golf Wang!" chant, or the distortion soaked 'Radicals', a rare burst of kinetic rage that builds to a "Kill people, burn shit, fuck school!"

So where 'Sandwiches' and 'Yonkers' compressed all that is brilliant about

*Odd Future's leader is a rare talent – a brutally funny motherfucker*

Tyler into four-minute chunks, over the course of an album – an 82-minute album, at that – the shtick can be wearying. It is a depressing moment to reach the 60-minute mark and be confronted by a track called 'Bitch Suck Dick', which features a guest spot by Tyler's trusty lieutenant Jasper The Fucking Dolphin – good name, but not born to rap, it's fair to say – and revolves around the lyrical conceit of "socking bitches in the mouth". If there's a lesson we learn from 'Goblin', it's that there's still power in shock value – but it's a currency quickly devalued, and by now they're scrabbling for dimes on the sidewalk.

Actually, you leave wanting to hear a little more about the Tyler who loves his mother, the one who falls for the girl down the block and drowns his sorrows in Xbox ('Her'). 'Goblin' is not the perfect album that we hoped for, but at least we know where he's coming from. Like Eminem, he's the product of a broken home, rapping to purge the dark thoughts, machine-gunning obscenities like it's the only way to siphon off some pressure. Little wonder he bristles when critics call his music 'horrorcore'. This is the contents of his head, poured out. **Louis Pattison**





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## VERSUS

# PETER ROBINSON Vs PATRICK STUMP

*The Fall Out Boy-gone-solo on his swish new suits and why he should get a 'bad guy' haircut*



FYI

• That whole Fall Out Boy thing seems like a long time ago now, doesn't it?

• Fortunately it is out of the way now so that THE STUMP REIGN may begin

• And thoughts inevitably turn to what rain would taste like if it fell not from a cloud, but from Patrick Stump's body

**Hello, Patrick. How's London treating you?**

"It's treating me well. Every time I stay here I stay in a different place."

**Is this because you disgrace yourself in each hotel and are forced to move on?**

"Yes, each time I offend somebody and get thrown out."

**Now this solo career business, Patrick. What's going on? It seemed like it would be last year. And now it's this year. Except it's gone back. This is all very distressing for a large number of people. What's happening?**

"First off I got to the point where I finished the record and I was like, 'THIS IS GREAT!' Then I listened to it again and I was like, 'Nah, this isn't as great as I wanted.' I could do better. So I went back to the drawing board. But then when there's a label, there's a lot of machinery. So now it's like, 'You had an opportunity to release at this time, you didn't take it, so get in line.'"

**You missed your window.**  
"I missed a window."

**Do you think you have more windows than the average artist, or fewer windows?**

"I think off of Fall Out Boy I have one window based on that attention. 'Oh, it's that guy.'"

**But I think that also takes a window away. 'That's from a few years ago and nothing's really happened,' people might think.**  
"Yes."

**Perhaps it doesn't take the window away, perhaps it half closes it. The window is ajar.**  
"It puts a lot of pressure on things. It's my first solo record but I've been writing music by myself for as long as I've been writing music."

**What will you be wearing as a solo artist?**  
"Suits, mainly. It was good to get some nice suits. I'd never bought one before."

**What's your inside leg measurement?**  
"You'll have to ask my tailor."

**'My tailor'. What an amazing thing to be able to say. Like 'my lawyer'.**  
"Well yeah, that's a fun one."



**Are people actually going to like this stuff?**

"It's hard. I hope so. I know people hate it though."

**That sounds very hurtful Patrick, what are these horrible people saying?**

"People are saying it's not really a rock record, that kind of thing. And it's not really an R&B record, it's not an Usher record. It's just me I guess. And I suppose there are going to be people who don't like me."

**Do people not like you in real life, or do they just not like the idea of you?**

"I don't get told that people don't like me. If people don't like me they're very polite about it."

**I'm looking at a picture of you now. Your hair looks like the hair of a good guy. And I'm wondering if perhaps you had a bad guy haircut, well, you'd get a bit further.**

"YES! What I need is an exaggerated widow's peak and eyebrows that are always down. And maybe a goatee."

**A cane?**

"Oh yes, of course. Maybe a top hat."

**Oh, don't be ridiculous Patrick.**  
"That's a classic bad guy hat, right?"

**Well, maybe Patrick, but I was trying to have a serious conversation about clothing and you've made a mockery of it.**  
"I'm sorry, I took it out of reality for a moment there."

**I accept your apology.**  
"Good."

## THIS WEEK'S TOP 20

## THE NME CHART

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### NEW TO NME RADIO PLAYLIST

• CAGE THE ELEPHANT  
'Around My Head'  
• THE BEARS  
'Thrones'  
• NOAH & THE WHALE  
'Tonight's The Kind Of Night'  
• TOM VEX  
'A Chore'

- 1 HERO 'GUILT' 5/14
- 2 CEE LO GREEN 'BRIGHT LIGHTS BIGGER CITY' 5/14
- 3 KANYE FT DRAKE AND RIHANNA 'ALL OF THE LIGHTS' 5/14
- 4 WEZ KHALIFA 'ROLL UP' 5/14
- 5 NICKI MINAJ 'GIRLS FALL LIKE DOMINOES' 5/14
- 6 BEADY EYE 'MILLIONAIRE' 5/14
- 7 ARCTIC MONKEYS 'DON'T SIT DOWN 'CAUSE I'VE MOVED YOUR CHAIR' 5/14
- 8 PANK! AT THE DISCO 'THE BALLAD OF MONA LISA' 5/14
- 9 THE VACCINES 'IF YOU WANNA' 5/14
- 10 MILES KANE 'REARRANGE' 5/14
- 11 JUSTICE 'CIVILIZATION' 5/14
- 12 THE STROKES 'UNDER COVER OF DARKNESS' 5/14
- 13 JANIE WOOD 'LADY LUCK' 5/14
- 14 FLEET FOXES 'HELPLESSNESS BLUES' 5/14
- 15 THE PIERCES 'YOU'LL BE MINE' 5/14
- 16 ELBOW 'OPEN ARMS' 5/14
- 17 HERVE 'TOGETHER' 5/14
- 18 THE MAKED & FAMOUS 'YOUNG BLOOD' 5/14
- 19 TWIN ATLANTIC 'FREE' 5/14
- 20 JAMES BLAKE 'THE WILHELM SCREAM' 5/14

The NME Chart is compiled weekly based on the sales of physical and digital releases through the week and is the most trusted source for a global music release chart. Singles are eligible for the chart if they have been released in the UK by a major label or independent label.

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# RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Jaimie Hodgson



ABOUT  
TO  
BREAK

## ECHO LAKE

*The London-based quintet trimming the whiskers on the shoegaze beard*

**A**h, the Rebecca Black Effect. No sooner had the spectacular Dan Nixon-directed debut video for 'Young Silence' sent Echo Lake crashing softly into the blogosphere's armchair, than eagle-eyed commenters were gleefully chiding the hapless nubile for its alleged likeness to James Frost's 'House Of Cards' Radiohead video. It's true: slated as the first ever Microsoft Kinect music vid, the discombobulating 2D on 3D effect occupies familiar dimensions to the tree fanatics' effort. But forget graphics nerd stereotypes: these plucky nu-gazers won't go down without a fight.

"What's wrong with that? You see so many videos with bands nowadays where they're just fucking playing a show, or backstage drinking beer, doing the same generic things that apparently rock bands do," rants guitarist Thom Hill.

"What's wrong with doing something a little bit different? Even if it may have been done sort of slightly once before..."

Thom has reason to be ruffled: just half an hour ago, he was abruptly made redundant by Oddbins. Likewise, Echo Lake's peculiar trajectory began after a dog's arse of a day a year or

so back; to cheer themselves up, Thom and singer Linda Jarvis grudgingly relinquished some songs to Myspace. Within hours, hip London indie No Pain In Pop was plotting the release of debut EP 'Young Silence', whose run of 500 copies sold out before they could even pop the champers.

"It's weird, we released it on Valentine's Day, and by the time we did our launch show the Saturday of that week, the EP was sold out," says Thom. "We were doing a launch show for a record that wasn't in print any more!"

That EP strikes a delicate balance between lush ambient pop and psychedelia. Their tinnitus-baiting live show, however, demands ears of reinforced steel. Taking cues from Sonic Youth, Smashing Pumpkins and My Bloody Valentine, the band's sonic exhibition builds on the brain-frazzling aesthetic of the 'Young Silence' video, zinging along on Pete Hayes' Jimmy Chamberlin-inspired drum thwacks. "I'd rather do something like that than be a boring and generic fucking rock band, y'know? Pretending to be cool."

Steadfastly resolved on their reverberating vision, the London quintet offer a singular voice among oceans of echoes, echoes, echoes... *Jazz Monroe*

### NEED TO KNOW

- Due out in June, new AA-side single 'Breathe Deep'/'Another Day' purports to blend disorientating psychedelic pop with funky R&B rhythms. Of course this means it will sound exactly the same as the rest of their songs, which suits us just fine

- Linda first flexed her vocal nodes in a Belgian school choir

- The mums of guitarists Kier Finnegan and Thom are best chums, and the boys have been buddies since the minute Thom popped out of the womb. Bless



RADAR  
NEWS

## BJORN ON BOARD

*Alex Winston teams up with Björn Yttling for her debut album*

Mention the name Björn in a pop-based sentence and you'll most likely conjure up images of grainy '70s Eurovision or Amanda Seyfried dancing to the vapid strains of music itself dying a slow, Hollywood death. But fear not, for Michigan-born Alex Winston has got something very different planned for her Swedish collaboration.

Iaving baited the blogosphere with a few choice cuts of her knowingly coy sass-pop, Winston has now taken to the studio with Björn Yttling of Peter Bjorn And John to co-pen her full-length debut. "Higher powers and other forces set it up, but from the start we really hit it off," enthuses the singer. "Within the first 20 minutes of sitting down we had a song written which I'm pretty positive is gonna be on the record. It was pretty natural, which doesn't tend to happen very often with me. I don't do a lot of co-writes where I just blindly meet up with people..."

But though her cross-continental blind date was a slight gamble, the rest of the team putting their two cents in were a much safer bet from the off. "I'm also working with Charlie Hugall, who's done Florence and a bunch of different other stuff. He's producing most of it with The Knocks," she informs us. "When I lived in Detroit I met The Knocks and they pretty much convinced me to move out here. They taught me a lot, so it's really nice to have them both as producers – they've pretty much been with me from the start."

However, if you think you've got Alex and her house of Winston sussed then you might be gunning for a fair surprise come the album's early autumn release. "It just so happens that the first batch of songs were very light and fluffy in terms of the instrumentation – but I also wanna do a bunch of different things. My main goal is definitely not writing 'Sister Wife 2' [referring to her recent mini-album]."

She may have a crack team of experts backing her up, but it's clear that this girl's no mere pop puppet. **Lisa Wright**

BAND  
CRUSH

*Matthew Herbert on his favourite new act*

"Hanging out with Rowdy Superst\*r is a bit like dating a blender: you can put a whole bunch of stuff in but you never quite know what's going to come out the other end. A rowdy smoothie would be part ice cream, part gravel, part roller disco, part fight, part David Bowie, part Rick James, part *Top Of The Pops*, part 'Paris Is Burning'. With a twist."

# TOY/THE HISTORY OF APPLE PIE

LONDON, MADAME JOJO'S  
TUESDAY, APRIL 26

CAUGHT  
LIVE

There's surely none more fitting a way to spend the lost three days between two long weekends than being swathed in fuzz and making like the last 20 years never happened. Blame it on the early dawn of summer, blame it on the national need to remember that, way back when, there were happier days, or blame it on the fact that kids will always love the green – the lo-fi revival ain't going nowhere, and thank fuck for that.

However, though tonight's stellar line-up may share a similar record collection, they're proof that nostalgia need not be an all-tarring brush.

Emerge NME Radar Tour

opens *The History Of Apple Pie* (try and get past the name) opt for the grungier end of the spectrum. Clad in uniform – plaid for the boys, blunt fringes for the girls – and slacker than Cameron's preparation for PMQs, their distortion-friendly leanings come on like Pavement fronted by one of the Los Campesinos! girls. 'Science For The Young' is a nonchalantly brilliant formula for love, while closer 'Before You Reach The End' lowers the lights and gets

broodingly, brilliantly angsty on us. The real draw, though, lies with lead axe-man Jerome Watson. Bent double over his guitar and looking like the spit of a young Malkmus, every single note is bled out with utterly mesmerising intensity; without singing a word, he's entirely the focus.

Shunning the head-down shoegazing of their support, Toy are a far more self-assured bunch. Backed by a projection that looks like the inside of a lava lamp, the Google-shunning quintet tout a line in psychedelia-tinged, My Bloody Valentine

*Toy couldn't be closer to The Horrors if they bought up all Boots' black hair dye*

pop that decks itself out in paisley and shakes its shaggy locks for all to see. That tonight is curated by The Horrors' Rhys Webb comes as no surprise in that the band couldn't be more akin to their pals if they bought up Boots' stock of black hair dye and got friendly with a Geldof. But, similarities or nay, between the Barrett-recalling eccentricities and pleasingly fey '60s jangles, we're certainly not ready to throw Toy out the pram just yet. **Lisa Wright**



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Breathe through  
your mouth and hope  
for the best, Carl



# “THIS DRAWS A CURTAIN ON EVERYTHING *The Libertines* HAVE EVER DONE”

And with that, the story of *The Libertines* finally comes to an end. At least, that's what Carl Barât's saying. In a no-holds-barred interview, Matt Wilkinson hears why the unflinching new Libs film means waving goodbye to Arcadia forever

PHOTOS: ROBERT JARRENT

**L**isten. Peter's gonna fucking kill me for telling you this, but right now he's not even in London. He's in jail in Munich. He got caught by the police with some stuff and that's where he is. You really believe he actually chose not to be here? It's fucking bullshit! He's in prison...

The girl we're chatting to – one of two we see at east London's Troxy dressed in red tunics – is tipsy to the point of almost tumbling down the stairs, but friendly enough. She says she knows Pete Doherty personally, and, like a fair few people we chat to tonight, she has her own theory as to why the man of the moment (the 10-year moment) is a no-show at the world premiere of the most official Libertines 'release' in years.

Treated more as a friend than a documentary-maker, Roger Sargent got closer than most for *There Are No Innocent Bystanders*, his film portrayal of the band. But it's not a particularly happy relic of their 2010 sojourn around England. Bookended by scenes of joy (it starts with NME's reunion photoshoot and ends with their triumphant Reading gig), the majority of its 86 minutes show a band struggling to keep their heads above water. They're under-rehearsed, bickering and – in Pete and Carl's case – still harbouring the deep-rooted relationship problems that tore them apart the first time around. While it's not remotely tabloid, watching it feels like sneaking into therapy and hiding behind the couch while Pete, Carl, John and Gary let rip.

"I don't trust me, and he hasn't trusted me for a long time, and as far as I can tell it's too late to do

anything about it," Pete gasps about Carl. Carl, meanwhile, says it's "impossible to hang out" with Pete these days. "It's just the exhaustion," he sighs.

But, of course, barely anyone knows how tense the film is ahead of seeing it. Instead, there are hopes that tonight's premiere, which comes to years to the week since Pete started writing 'Time For Heroes' (about his experiences at that year's May Day riots), will see the band come together once more.

There are 1,700 eager fans crammed into the venue, and a couple of hundred VIPs sat rattling their rosary beads upstairs, all waiting in expectation.

NME first hears rumours that something is being planned to mark the occasion in December, when we're told off-the-record that the band *may* play some songs after the film. The following month, we hear that Pete and Carl are holed up together writing new material. By the time of the Shockwaves NME Award in February, Michael Eavis reveals he's in talks to have the band play *The Other Stage* at Glastonbury. In short, things are looking good.

But right now, on the red carpet at The Troxy, less so. We arrive to find the place abuzz with word that Pete

has pulled out at the last minute, seemingly because of a ruckus with Carl last week. When they turn up, the other three Libs remain tight-lipped about his non-appearance. They all toe the party line when asked the same questions they always get asked. John says he hopes the band "can do more stuff together, but it's hard to know if and when". Gary echoes his sentiments, adding that they "would have to write new material" for

it to be worthwhile. Carl, on the other hand, nonchalantly reveals that, while the other two seem happy to get back together this instant, he needs more time. "This closes a chapter," he says forlornly about the night's proceedings. We ask if he can see himself working with Pete again, to which he considers his response: "Possibly."

However, before anybody – because we're now surrounded by hacks from the *Daily Star* and *Daily Mirror* – can really press him on it, Carl's being ushered upstairs to get his seat for the film. We're about to follow when the night's

organiser excitedly bounds over to inform us he's got word from Pete's people that he's in a taxi on his way to the venue, having just left the swanky (and wanky) Shoreditch House a couple of miles up the road. ▶

**"HE DOESN'T TRUST ME, AND HE HASN'T TRUSTED ME FOR A LONG TIME, AND AS FAR AS I CAN TELL IT'S TOO LATE TO DO ANYTHING ABOUT IT"**  
*Pete Doherty*






That's being picky, though. The film's power and thrust lie with the **last** **quint** episodes. It may not be the story of the band's rise to accurate form (not that it claims to, having been created in just one chapter of the band's life), it's these unique snapshots that make it a tribute to n for Lin lead. **Jamie Fullerton**

**A**t this point, we're interrupted by a worried-looking security guard. He isn't one of Carl's people (he doesn't have any flunkies here tonight), but a venue worker convinced we're about to either fall off—or throw ourselves off—the building.

"(Pauses) Well, we are in very different places. And right now is not the time for *The Libertines*. I thought the



Don't just watch  
it burn, mate,  
they're about £7 a  
pack. What a waste!

"I'M NOT GONNA  
TALK ABOUT IT  
EVER AGAIN.  
I DON'T WANT TO.  
WHAT THE F\*CK IS  
THE POINT? THE FILM  
HAS SAID IT ALL"

*Carl Barat*



► Carl jokes that things aren't *that* bad as we move downstairs to continue. The momentary break actually serves to open him up a bit more.

**NME:** If the problems between Pete and yourself are so black and white, why not just get together and sort them out properly?

**Carl:** "Look, obviously I'm still very emotional from the film. I'm sad, happy and angry. But The Libertines for me is a double edged sword. Sometimes it's a poisoned chalice. I don't even know if I wanna say this to you because it'll just be endlessly syndicated in such a way that it's just gonna confine me to eking out Libertines interviews and related stories and music for the rest of my life."

**Is that such a bad thing? We spoke to John earlier and he said he's happy to do that stuff, that he enjoys it.**

"That's not the way I intend to go, whatsoever. I don't want to give you a false impression. I'll say it now, fucking finite: *this* draws a curtain on everything The Libertines have ever done."

**But at present... that's it for the band?**

"Right now, there is no Libertines future."

**Why not?**

"I don't believe we're healed from the hurt. If our hearts heal up then we can break them all over again. But, you know, right now... It's hard. And I trust you so I'm trying to be as honest as I can with you, and I'm hoping you'll recognise that. I'm emotional from the film, I've got family here, I've had a couple of pints. And yeah, I'm confused with myself, to be honest. But there is no overhang. There is no 'will they/won't they' question. Right now, it's not [going to happen]. If it does, then be surprised by it."

**Do Pete, Gary and John know that too?**

"I think so. I think Gary and John have always known it."

**Really? Gary didn't seem to say that on the red carpet. He was talking about new material.**

"Gary's a beautiful human being. Listen, I'd love nothing more than to repeat that moment [of the reunion gigs]. But that moment was then. The reason I loved it that much? Because I knew then that it wasn't gonna be happening again in the near future. I *knew* then that that was the sum and the final outing of everything that we'd done together as a band."

**So the Reading gig was The Libertines bowing out?**

"I think we owed ourselves that gig. And we owed it to the world. So yeah."

**We heard that you and Pete have tried to work on new material together?**

"Me and Pete have talked, but clearly there's still a lot of pain there. [Between] him and me."

**You saw the film, man. It's not easy. In fact, this interview isn't easy."**

Carl says he's eager to wrap things up now. Though he chirpily compares his current mindset about the band to being "in a beautiful bar in the Midwest somewhere... the midwest of England, though", we press him on whether this really is the curtain being drawn on The Libertines tonight.

"As I said, I don't really show the emotion that I'm feeling inside. This is only one-eighth of the iceberg, what you see on the outside. But I'm just doing other stuff now – I'm writing another solo album, I've got



Clockwise from above: The best of friends/enemies/strange-kind-of-homoerotic-friend-enemy-hybrid on their way to make the big reunion announcement; back together at the Forum; proof that they can play nice and get along and share like good boys backstage at Reading; the end of the reunion in front of 60,000-odd fans, friends and innocent bystanders

a baby boy, that's my life. Right now I'm into that. I need to heal.

Especially after all this. This is the end of a very long and hard road for me."

**During the film, the thing that stood out was that you all looked really happy onstage, and then off it, in the interviews it seemed like you loathed each other. It wasn't easy to watch.**

"That's a good observation, I suppose. Onstage, when we are all together and it's bigger than the sum of its parts, it's beautiful. It's monumental. It's a gargantuan bedazzlement of happiness, to quote *Moulin Rouge*."

**And offstage?**

"It's a different story. So there you go."

**W**ith that, he's gone. Back to his friends. Back to his house, his kid. Away from The Libertines. The following night, we're recounting the story to a friend of a friend who suddenly cuts us off. "I played with a band who were tour managed by a guy who did the Libertines gigs last summer," he says. "You know it's all bollocks, don't



**"I NEED TO HEAL. ESPECIALLY."**

**Jan Fullerton**

I do, because even with all of those truths the thing that was said about Pete by Carl, and about Carl by Pete, it's an unresolved relationship, but not

*Watch archive Libertines videos at [NME.COM/video](http://NME.COM/video), plus check out red carpet photos from the premiere of the new documentary at [NME.COM/photos](http://NME.COM/photos)*



*They may have grown up in Chicago, but **Smith Westerns** eschewed a diet of shit-rock for the brimming buffet of Britpop. **Matt Wilkinson** explains*

# THE GRASS IS ALWAYS GREENER





**W**ait! You've seen Suede? Oh my god man how were they?" Cullen Omori, Smith Westerns' 19-year-old frontman, is looking abruptly confused at present. His usually wandering eyes have widened, his flopping hair somewhat unexpectedly thrust aside

from where it has been obscuring roughly 60 per cent of his face for the last half hour. To his left sits his guitarist and songwriting partner Max Kakacek, who suddenly interrupts his friend by shrieking: "What does Brett look like now?" Then we go back to Cullen.

"Yeah! And how old is he?"

Boy, boys! All in good time! Brett's late 30s, we tell them, wrongly (he's 43). "Hm," says Max. "So, not so young any more then..." And with that,

both of them practically cackle their way off their stools, before Cullen goes all sullen again. It turns out that touring commitments for the Chicago band mean they won't get to see the returning Britpop lings live anytime soon. This, it transpires, is something of a bummer.

Cullen: "I am really pissed off about it. I mean, it's bad luck, right?"

He stops talking and looks us in the eye, waiting for a response. We nod.

"I mean, they're out playing Coachella now and we're over here. My main hope is that we're playing the same festivals in the UK or elsewhere this summer. I'm gonna, like, introduce myself if I can..."

Why you should know about all this Brett idolising, in case you were wondering, is because Smith Westerns' new album *Dye It Blonde* is a total triumph. A *British* sounding, guitar-pop triumph. It contains 10 songs that rustle up an unashamedly glorious estimation of this country's glam-ified Britpop icons, starting with Oasis and stretching back through Morrissey and Marr, Slade, T. Rex and The Beatles (early-'70s, solo Beatles). The band's primary mission when making the album, according to Max, was: "To be as obvious as possible. And to make every part of every song be a chorus, so it gets better and better the whole way through until the outro is the best bit of the whole thing."

"Yeah," nods Cullen. "The 'Waterloo Sunset' effect..."

Good gameplan. *Dye It Blonde* is hell-bent on delivering all that stuff. Its guitars are drenched with the into-the-leaze once owned by Noel Gallagher, Teenage Fanclub and Bernard Butler. Its dreamy, weightless moments – of which there are many – recall Oasis at their most childlike ('She's Electric', 'Married With Children', 'Fade Away'). Essentially, it's a collection of BIG songs with BIGGER choruses, interspersed with lots of REALLY FUCKING BIG guitar solos that sneak up and last for about five seconds before sopping off again. And you know what? It's fucking weird that it has come straight from the hearts and minds of a bunch of teenage stoners who grew up on the other side of the world to the Camden Falcon (RIP).

"It's because in the '90s so many British bands made these unashamedly good choruses when nobody in America was bothered," explains Cullen. "We wanted to be like that."

Smith Westerns perfect the 'hanging out in Camden Market' Britpop look: (l-r) Max, Cameron, Cullen



## BRIT OF ALRIGHT

Smith Westerns choose their five top Britpop songs

### SUEDE

*'Saturday Night'*  
Cullen: "It's got that slow bit but then it blows up into that huge chorus! That's exactly what we tried to do with our songs this time."

### TEENAGE FANCLUB

*'Last of the Great Ones'*  
"Collectively this is one of our favourite songs. It's sooooo good (sings the guitar line). I think that sounds really good, that guitar bit."

### OASIS

*'The Masterplan/The Dirty Shirt'*  
"Cameron, my brother and our bassist, found this song. Everyone hates that album but he put it on when I was drunk one day – I heard this song and I was like, 'Whoa! This is actually really good!'"

### BLUR

*'Tender'*  
"It's got that John Lennon, 'Instant Karma' vibe to it and it's non-stop. It reminds me of the 'Bagism' phase he went through too."

### SUEDE

*'The Chemistry Between Us'*  
"Can I choose another Suede song? This one's my favourite of theirs at the moment."

I wasn't into grunge when I was growing up and what I did this time round was I went back to what I was listening to in eighth grade or whatever. So when I was writing my parts for this, I was listening to British pop solos – really trying to work out why they were so fucking poppy when they're also really heavy – and then in my own warped way trying to transfer them into the realm of Smith Westerns."

**C**ompared to the band's 2009 self-titled debut – which saw them put the Bolan boogie through the world's finest fuzz pedal – *Dye It Blonde* is a full-on leap into the world of properly grown-up six-string, synth-heavy pop albums. No vocals hidden deep in the mix, no cheating fade-outs. Essentially, no cutting corners.

This, the band say, is down to two things. Firstly, a reimagined stance on what it actually means to be a guitar band with big ideas in 2011.

"We want people to be inspired by what we're doing, want them to tab out all the songs on guitar," explains Cullen. "There needs to be another guitar band now – and I'm not saying that's us – but there needs to be something that gets away from MacBooks onstage."

"Being good at your instrument should be seen as being fucking cool, you know?" says Max, butting in on his bandmate. "It fucking annoys me when people are like, 'Oh, this sounds derivative.' No! People have been playing guitars like this since the '50s and everyone knows what to expect. You've got, like, eight chords to play around with. But some new machine that came out last year, you don't know what that sounds like. Literally it could be some guy pushing a fucking button and everyone's shitting their pants over it. Bullshit! Fuck that!"

Alright? Good. Secondly, the band found themselves in an odd position prior to recording. They realised that, in the last two years on the road, they've become the

## "BRITISH BANDS MADE CHORUSES IN THE '90S, WHEN NO-ONE IN THE US WAS BOTHERED"

### Cullen Omori

toast of pretty much every underground indie hero who actually means something in the US at present.

"We were suddenly surrounded by all these creative people. People who had for some reason been attracted to us," says Cullen. "[Photographer] Ryan McGinley, who's become a really good friend of ours, bands like Girls and MGMT, Albert Hammond Jr, who came by and met us randomly one night. It was this real mix of people, and all of them helped us to shape the record." Further endorsements followed, from Arctic Monkeys, Florence + The Machine, Belle & Sebastian and, just recently, Odd Future's Tyler, The Creator (who wound up watching the band sidesurge at SXSW before he – we kid you not – staged an impromptu karaoke session of the band's songs aided by various passing Strokes).

**A**ll this attention would piss some bands off, you might think. But not Smith Westerns.

Cullen: "It's actually really helped us. We absorbed it. Obviously we wanted to make something we were proud of and our fans liked..." He pauses for a minute and tails off, before suggesting a little and then double proudly declaring: "But what we really wanted on this album was to show all those guys who were hugging us up that we could make something just as cool as them. We've always wanted to be a band's band, undoubtedly. And I'm not ashamed of that at all."

And you know what? As a fan, neither should you be. Smith Westerns may be just about the most blatant, honest band going. And as *Dye It Blonde* proves, they've got enough tunes to bring to life the Britpop aesthetic and match the celebrity plaudits. One thing though: will someone get them Brett Anderson's email?

Stream *Dye It Blonde* at NME.COM





CHECK THE



# IP HEADS



*Lock up your scotch eggs! The **Beastie Boys** are back, and they're as mental as ever. **Lee Coan** talks illness and illness with New York's favourite sons*

PHOTOS: TIM COCHRANE

**O**n the week before Beastie Boy Adam 'MCA' Yauch was diagnosed with throat cancer, he was complaining to *NME* about a sore throat, talking about the future, laughing about the size of Barack Obama's face. 'Hot Sauce Committee Part 1' (now with a rejigged tracklist and retitled 'Hot Sauce Committee Part Two') was in the bag, ready to drop, they'd just met Danny McBride (creator of their hilarious new viral video), but there was still a feeling something was up.

Eighteen months or so later, there's no official news on Yauch's health, the album is heading for daylight again, and we've got Ad-Rock on the phone from New York.

"Yauch's getting better," Ad says, talking about his boy in the kind of encouraging words that even the band's publicists haven't heard yet. "He's still in treatment, but things are going good, he's getting better. It'd all been a case of, 'Look, we'll just drop everything, you get better, we'll entertain ourselves for as long as it takes.'"

"As long as it takes" took just under two years. In that time, the Beasties sat on the album, we sat on our interview, thumbs were collectively twiddled. "I'm bummed that nobody leaked anything," says Ad-Rock. "We've been sitting on this shit for years now, right? It's kind of disappointing, actually. What's up with that? Nobody wants to leak our shit any more? Fuck. Come on. We need to get some less trustworthy people around us. I think for the next album we're going to need some shithead punk kids doing security."

Hang on, we thought the Beastie Boys were shithead punks? The very definition of shithead punks. Whatever. Here's that interview, fresh(ish) from the mouths of Brooklyn's finest...

**Mike D:** "Can someone tell me what happened to Wimpy burgers? What is the point in coming to England now you've lost all your Wimpys? [*They still exist, though there are far fewer of them - Fast Food Ed*]. What did you guys do to them? They were a national treasure - I like a burger joint where you can also buy a treacle pudding. It's a rarity. You Brits overcook your food, but that shit kind of works on your weird desserts, your Wimpy burgers, and maybe also Cornish pasties."

**Ad-Rock:** "We like to treat interviews like going into a shrink's office. We have a lot of issues, as you'll probably find out. It's cheaper for us to discuss them with you rather than pay a professional. Can I rest my head on your lap? Is this good for you?"

**Mike D:** "We like London because it's a bit like New York - just with coffee that sucks. MI5 needs to send out the spies to Milan. Get your boy James Bond on it because, after a few decades, I'm still looking for ▶



We fought for your  
(left to right: MCA,  
Mike D, Ad-Rock



## "WE WRESTLE WHEN WE HAVE DISPUTES. WITH FULL OUTFITS."

MICK D

► that first good cup here. It's tasteless and, having looked into it, I think it's because of the lime in your water. I won't complain too much as we've had some seriously good times in London – like the time we threw a whole cooked chicken out of a 14th storey window. We don't do TVs out of windows. Roast chickens is our way."

**Ad-Rock:** "We hit Madame Tussauds every time we're in the UK. It's a must do for us. Man, that place is funny. We like to go there, do the tourist thing, and then, in contrast, hang out in dark alleys at night, see what really goes down in this London. And we like to go to all-night peep shows and stuff like that too. It's non-touristy, but we find you do actually get a lot of other tourists at these places. Usually Germans."

**MCA:** "The first time we came to Britain was with LL Cool J and Run-DMC. That was a big deal for us – it was our first trip out of the States as the Beastie Boys. Our label Def Jam had just signed a deal with Columbia Records and so we got a load of money to come over here with L.J. and misbehave. People were

fooled into believing we were these big stars. I remember being on TV here and it was one of the very first interviews I'd ever done. The first question they asked was, 'So, erm, that's what you're wearing?'"

**Mike D:** "I think we once travelled to England specifically for scotch eggs. You guys seriously know how to scotch an egg. We don't get that enough in New York. It was scotch eggs that caused the chicken out of the window incident, actually. We saw a guy in the street wearing a bowler hat – he was like a cartoon of what we Americans think English people look like. We tried to knock his bowler hat off by throwing scotch eggs at his hat from our window. Naturally, shit spiralled, our went the chicken. That was, like, 1986. Good times."

**Ad-Rock:** "We used to hang out with Madness and The Clash. The first time



Top: Halcyon sprays for Ad-Rock  
Above: Danny McBride, Seth Rogen and Elijah Wood in viral vid *Fight For Your Right Revisited*



we came over here Suggs took us out to the cinema with The Clash, which was pretty fucking odd. We went to see *Re-Animator*. Joe Strummer came to our show in this tiny club and we didn't even really have any songs. It was, like, 'We can wing it normally, but should we at least try to have something if Strummer's watching?' After we went to Mick Jones' house, and Johnny Rotten came over. We were just kids, and suddenly we were hanging out with these great punks – our heroes. It was so cool. Our friend Trish ended up marrying [Clash bassist] Paul Simonon."

**Mike D:** "Making this album proved difficult because I kept breaking down in tears. I was laughing so much at stuff, on a daily basis, it ended up where I couldn't really do anything but cry. I was weeping like a baby. We had to start documenting it all and sending the proof to our manager to show her why we still had no songs on tape."





## 444 LICENSED TO GRILL

THE BEASTIE BOYS' MIKE D AND AD-ROCK ARE GRILLING US ABOUT THEIR NEW ALBUM, 'MONSTER'.

### DOG WALKING

"Mainly I've had no idea what to do with my time. All I do is walk my dog. That fucking dog. Her name is Roberta Peterson. The problem is I'm really such a popular rapper it's not even safe for us to leave our house. It's tough."

### GRILLING SHIT

"I grill. Fuck, do I grill. Some would say I barbecue, but barbecuing is not technically where I'm at - I'm a griller. What you got? Steaks? Fuck yeah - I'll grill your steaks. And let me tell you this, Roberta Peterson does not get that shit."

### NAPPING

"I've been a nappy old man since, like, I was 10. So, like all old men, I do a lot of resting, for my aching back. It gets tougher to rebound, you know. If you have a couple too many, you need to slouch around a little bit longer."

### BEJEWELLING SHIT

"I've been thinking about starting a jewellery company called M'gems. Our publicist didn't tell you? Shit, man. I've got an idea for a commercial that goes, 'Where's m'gems at?' Amazing."



Top: With casualwear like this, no wonder 'Paul's Boutique' took a while to find customers  
Above: Run-DMC and the Beasties

**MCA:** "Mike's ongoing dental work was a major asset. He was on steroids, which was making him all steroidal, angry and angsty. He was just screaming on the record like, 'Come! On! Out!' over and over. And then when he'd come back to the studio from the dentist, his mouth would be all numb, you know? The numbness made his tongue marginally fatter, so was causing him to lisp a tiny bit. That lisp is on the record."

**Mike D:** "We still hate each other. We bicker, and fight, we bespite on a daily basis. Often we'll be fighting over whether the word bespite is a word. We do Greek-Roman wrestling to settle disputes, we have full outbats and everything. I personally wear a cup - what you may call a box - to the studio. You have to, with these guys. There's not always much warning."

**Ad-Rock:** "We're big pranksters. Let me give you an example. This is a true story. We were hanging out at an aftershow party in Chicago when this creepy guy came up to me and says, 'I really want you to have my ring.' I was like, 'It's yours, I don't wear jewellery, dude, please keep it.' But he got angry and forced me to take it. These two idiots found it funny because this dude and his ring freaked me out. I thought it was cursed. He had a real Dungeons & Dragons vibe, you know? So I hid it on top of a cupboard in my bedroom, told nobody. Weeks later we take a train to Philadelphia, I go to the bathroom on the train... the ring is in the sink. I, like, started hyperventilating, and these two still

won't admit they put it there. Seriously. Guys. Did you put the ring there? It's time to tell me if you did."

**MCA:** "We didn't put the ring on the train, but this story gets better. So he's freaking out on the train to Philly, like nearly having a heart attack. He comes out the toilet and he throws this fucking ring right down the carriage, really upset. He's shouting at us, going nuts. But when he's not looking I find where the ring has landed. Two weeks later we're in a hotel in Europe and he comes down to the lobby, ghost white. He's like, 'Dudes, just tell me, did one of you put the ring in my bag?' I'm like, 'Ring? What ring?'"

**Mike D:** "Our fans can be crazy. I was at a Santigold gig recently and this dude comes up, says he loves the Beastie Boys. Then he goes, 'Dude my earplugs are really good, try them.' He then takes these earplugs out of his ears and hands them to me. I was like, 'I thanks, but no thanks, I want to hear the show and you know that's also kind of disgusting.' He was all, 'No. Try. My. Earplugs.' Put them in! They're really good earplugs! Put them in!' I had to run away. Like, literally run."

**Ad-Rock:** "One time someone snuck in a whole whipped cream pie to one of our shows to throw at us. You know, the kind of pie downs have. It was a big one too, it had weight to it. It just makes me laugh, thinking of them at home making the pie, carrying the pie to the show, getting there early to get a good spot by the barner with the pie, watching the support act with the pie, then we do the whole of our first song and WHAM. It hits [keyboardist Money] Mark right in the face. Happy days."

**Ad-Rock:** "We were big backers of Barack Obama in the US election, but the thing that strikes me about him now is the size of his head. We call a head that size a domeski, as in, Obama's an utter domeski. Clinton? Another domeski. I think a big head helps you get elected, it looks good on TV. You need something to anchor you in the frame. He really wants to meet us, but we've been busy. He asked Run DMC to play the White House. And Foo Fighters. I don't know about the Foo Fighters, but Run DMC... big heads. Domeskis look out for one another."

**Mike D:** "People try to get me to give up music and go into politics. People trust me with big decisions. If I could get my head enlarged a bit, some silicone injections into the forehead, the domeski procedure, I could get elected to office."

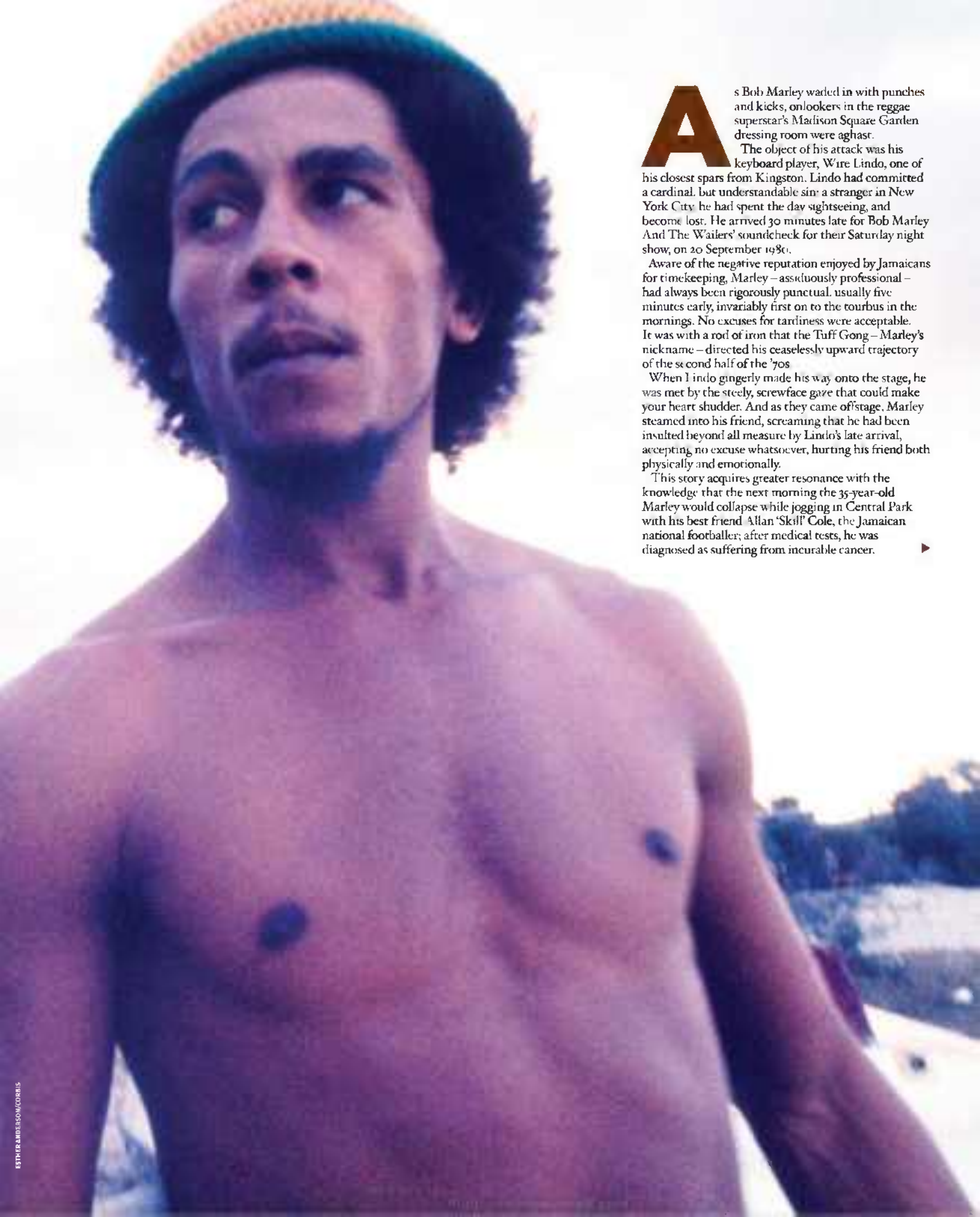
Watch the band's guide to 'Hot Sauce Committee Part Two' at [NME.COM/artists/beastie-boys](http://NME.COM/artists/beastie-boys)



# Rebel WITHOUT A SPLIFF

Thought that **Bob Marley** was nothing more than a peace-loving weed  
▪ smoker? On the 30th anniversary of his death, **Chris Salewicz** tells  
the story of the Marley he knew: a true rock and roll revolutionary

Spirit of revolution:  
Bob Marley on Hellshire  
Beach, Jamaica, 1973



**A**s Bob Marley waded in with punches and kicks, onlookers in the reggae superstar's Madison Square Garden dressing room were aghast.

The object of his attack was his keyboard player, Wire Lindo, one of his closest spars from Kingston. Lindo had committed a cardinal, but understandable sin: a stranger in New York City he had spent the day sightseeing, and become lost. He arrived 30 minutes late for Bob Marley And The Wailers' soundcheck for their Saturday night show, on 20 September 1980.

Aware of the negative reputation enjoyed by Jamaicans for timekeeping, Marley – assiduously professional – had always been rigorously punctual, usually five minutes early, invariably first on to the tourbus in the mornings. No excuses for tardiness were acceptable. It was with a rod of iron that the Tuff Gong – Marley's nickname – directed his ceaselessly upward trajectory of the second half of the '70s.

When Lindo gingerly made his way onto the stage, he was met by the steely, screwface gaze that could make your heart shudder. And as they came offstage, Marley steamed into his friend, screaming that he had been insulted beyond all measure by Lindo's late arrival, accepting no excuse whatsoever, hurting his friend both physically and emotionally.

This story acquires greater resonance with the knowledge that the next morning the 35-year-old Marley would collapse while jogging in Central Park with his best friend Allan 'Skill' Cole, the Jamaican national footballer; after medical tests, he was diagnosed as suffering from incurable cancer. ►



► Bob Marley's death, on May 11 the next year, would cement his myth. In death, his badman stance, one requisite for survival in a Jamaica riven with an undeclared civil war, in which life was cheap and the sound of gunshots commonplace – Marley himself was shot in a political assassination attempt in December 1976 – would become diluted; the accepted vision of Marley became that conveyed by the pensive, benign pose carried on the cover of 1984's 'Legend' hits compilation, Number One in the UK for 19 weeks, the third biggest back-catalogue seller of all time, with sales estimate as high as 40 million.

Although 'Legend' was proof of the unerring commercial viability of Marley's material, Island Records founder Chris Blackwell, who had bankrolled Marley's career, was unconvinced by the idea of a Greatest Hits record; he stepped back, leaving his new managing director, Dave Robinson, to direct the project.

In fact, then, the 'Legend' image of Marley that adorns myriad stoner student walls was a marketing device conceived by Robinson for a TV-advertised record. "He'd learned that you should keep the word 'reggae' out of it," said Blackwell. "A lot of what people didn't like

## WHEN THE THUGS ARRIVED, MARLEY GAVE THEM A SOUND BEATING

about Bob Marley was the threatening aspect of him, the revolutionary side. So the picture chosen was one of the softest pictures of Bob."

This 'Legend'-sleeve Marley hardly equates with the rebel leader images you may find painted as giant murals in backwoods villages in the African bush or in the *favelas* of Latin America. This Marley is a hero figure, in the classic mythological sense. His story is that of an archetype, which is why it continues to have such a powerful and ever-growing resonance: it embodies political repression, metaphysical and artistic insights, gangland warfare and various periods in a mystical wilderness. It is no surprise that globally Marley now enjoys an iconic status more akin to that of the rebel myth of Che Guevara than to that of a pop star.

It was the rude boy Marley I met, just after 8am in his yard at 56 Hope Road in uptown Kingston – to which he had gravitated from the grinding poverty of Trenchtown – in February 1979. I had walked in, and introduced myself by giving him a pair of articles I had written in Jamaica for the *NME* the previous year; he reciprocated, precisely as Bob Marley should have done, by handing me a freshly rolled spliff.

But within minutes I was driving with him and a crew of roughneck ghetto youth in

Backstage at Madison Square Garden on September 20, 1980 – the same night Marley attacked Wire Lindo



a minibus through the potholed backstreets of Kingston, to the concentration camp-like Gun Court prison, a frightening product of Prime Minister Michael Manley's Emergency Powers Act of 1975. Into it was dumped, for indefinite detention or execution after a summary trial, anyone found with any part of a gun.

"Why are we going there?" I had asked Marley.

"To see about a youth them lock up – Michael Bernard," he quietly replied.

Michael Bernard was a *cause célèbre*, a political activist widely believed to have been fitted up on a weapons' charge; significantly, Bernard was an associate of some of Marley's edgier Trenchtown friends, like the gunman Tek Life, whose sobriquet is self-explanatory.

This visit to the governor at the Gun Court was to inquire as to the possibilities of a retrial or of Bernard's release from prison. Bernard said nothing. Almost all speech was between the quietly authoritative Marley and the governor. But the true purpose of this mission to the Gun Court seemed to be to show that Michael Bernard had not been forgotten about. He was eventually released four years later.

Over a period of three weeks, I would go to Marley's rehearsals and recording sessions, hang with him at a Twelve Tribes dance in the Kingston foothills, and conduct a pair of lengthy interviews. Yet the significance to me of this trip to the Gun Court with him was that such a task – pleading for a man's life –



## 5 OFF-THE-RADAR REBEL YELLS FROM THE TUFF GONG

### 'CONCRETE JUNGLE'

On track one from the first Island Wailers album, 'Catch A Fire', Marley spells out the excoriating grimness of ghetto life.

### 'SLAVE DRIVER'

Also from 'Catch A Fire', with the chilling, self-explanatory

lines: "Every time I hear a crack of a whip/My blood runs cold".

### 'TALKIN' BLUES'

Adamantly opposed to the "shitstem", Marley saw through the establishment's lies. Hence: "I feel like bombing a church..."

### 'JOHNNY WAS'

The true story, beautifully told, of a ghetto brethren of the Tuff Gong gunned down in the vicious civil war endured by Jamaica in the mid-'70s.

### 'BABYLON SYSTEM'

From the penultimate, militant

'Survival' album: "Babylon system is a vampire/Sucking the blood of the children/Day by day". One for David Cameron and the bankers...

Bob Marley and The Wailers







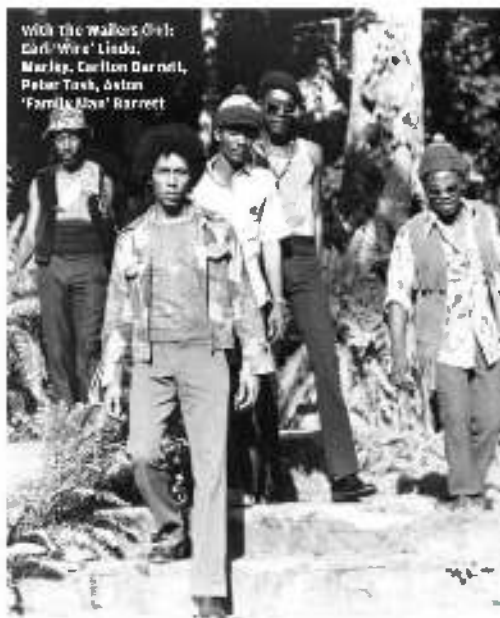
clearly was hardly out of the ordinary for the Tuff Gong.

In 1974 Bob Marley had separated from Peter Tosh and Bunny Livingston, with whom he had formed The Wailers. Their first record, 'Simmer Down', released in 1964 on the Studio One label, urged calm on the newly minted Jamaican youth tribe of rude boys, those prototype juvenile delinquents who sported the same cool threads as American soul singers and brandished ratchet-knives filed to blades of murderous precision.

Inevitably, The Wailers became allied to the rude boys and perceived as a kind of house band. There were tunes that seemed like messages direct from Rude Boy Central: 'Rude Boy' itself, late in 1965; and 'Rule Dem Rudie', and 'Jailhouse', with its lines "Can't fight against the youth now/Cos it's wrong".

By the time of the 1966 elections, four years after Jamaican independence, the island was slipping into crisis. With politicians allying themselves to the vicious thugs who had formed unofficial armies around sound system operators like Duke Reid and Coxsone Dodd, the brutal political violence of the next decade was set in motion, leading in turn to the dominance of the ghetto dons, who still rule the roost today.

Marley himself was embroiled with a complex ghetto figure known as Mortimer Planner – Planno – who was revered as a Rastafarian leader and had become Marley's



manager in 1966 (his regular day job was selling 'herb'). Seeing his client as a cash cow, he pressured Marley into playing gigs with The Wailers, which he refused to do, returning instead to his remote rural birthplace of Nine Miles. When Planner sent thugs to the village, they were given a sound beating by Marley and his old neighbourhood friends.

Rude Boy culture had imbued Marley with a ragamuffin approach to life. After splitting with Studio One, The Wailers set up their own label, but they lacked the financial clout to get onto Jamaican radio, where *payola* (the illegal practice of paying kickbacks to get your records aired) was a given. By 1972, 'Skill' Cole had taken on a management role with Marley, and using his footballing celebrity, would gain entrance to the JBC and RJR radio stations, taking with him a pair of 'screwface' men, as well as a baseball bat. From then on, Wailers records never lacked airtime.

With success came wealth, and by the time Marley had acquired the former colonial mansion of 56 Hope Road from Chris Blackwell as part of his solo deal in 1974, its yard was host most days to 'ranking' badmen from the downtown ghettos. In 1976 Marley was being shaken down almost daily for large amounts of money, following a failed horse race fix by 'Skill' Cole. This, of course, was down to the gangsters, yet the assassination attempt on him at the end of that year, before he was



due to play an open-air concert that suggested he was backing Prime Minister Michael Manley, was political. It left him with a bullet in his arm for the rest of his life. 18 months later, according to his manager Don Taylor, Marley was present at the street executions of several of the perpetrators.

A year later, exiled in London following the shooting, Marley began to put together what would become the legendary One Love Peace Concert of April 1978. At this huge open-air gig, he famously held aloft the hands of Manley and Edward Seaga, the leader of the opposition.

This moment of peaceful triumph, however, turned out to be a pyrrhic victory: in the next elections, two-and-a-half years later, over 1,000 people were murdered.

By then Marley had only months to live. His final gesture of rebellion occurred on April 17, 1980, when he and The Wailers played at the Zimbabwean independence celebrations; rebels fighting the white supremacists of Rhodesia had been inspired by Marley's music.

But the audience was not what Marley had expected when he had personally shelled out over £100,000 to fly his group to the celebrations. Instead he found himself playing before the replacement elite, personified by the new president, Robert Mugabe.

The reggae rhythms of 'Positive Vibration' opened Marley's set. As they pulsed through the tropical night, outside the stadium the dense forest of fans and freedom fighters from the rival ZAPU party protested about their exclusion: seizing the moment, they forced their way into the national sports ground – through the gates, over the walls – and surged towards the stage.

Police and soldiers steamed in, batons and butts of M-16 rifles thudding brutally down on the intruders. To Marley it was a repeat of the same legacy of colonial oppression that he had witnessed in Kingston. Here the victims retaliated by tearing apart the outdoor venue,

## IT WAS CLEAR THAT PLEADING FOR A MAN'S LIFE WAS NOT OUT OF THE ORDINARY FOR MARLEY

before tear gas was unleashed to stamp down the authority of the new politically privileged.

It was a troubled Marley who flew out of Zimbabwe. After all, what he had witnessed hardly accorded with one of his most celebrated pronouncements.

"Me only have one ambition, y'know," he had declared. "I only have one thing I really like to see happen. I like to see mankind live together – black, white, Chinese, everyone. That's all."

Chris Salewicz is the author of *Bob Marley: The Untold Story* (HarperCollins, £8.99)



# REVIEWS

AUSTRA, KATE BUSH

Edited by Emily Mackay



## FRIENDLY FIRES

**PALA XL**

*Joyous, bonkers and more colourful than a double rainbow, the St Albans trio's second is the perfect poolside party soundtrack*



At a time when laptop twiddlers appear as gods and the musical landscape shifts with a click of the refresh button, there's something about the words 'dance-punk band from St Albans' that feels wrong. Really, what could be more passé in 2011 than some skinny jeans-clad berk thrusting his tiny cock all up in your grill as he gamely frugs through Talking Heads' back catalogue?

There was a little of this nerd-boy thrusting about Friendly Fires when they emerged, cowbells blazing, in 2006, but their self-titled debut swiftly put paid to all that by showcasing the band's increasingly assured

pop touch. And if that record had a niggling, bronze-medal feel about it in the wake of similarly fluoro-tinged debuts from Foals and Klaxons, consider the ante upped second time of asking: 'Pala' doesn't so much meet with expectations as have a quiet word in their ear, buy them a Babycham and slunk off with their girlfriends at closing time.

With a primary-coloured zeal that frequently borders on the absurd, 'Pala' proves the perfect tonic for fans let down by Klaxons' transition from inspired chancers to jobbing rock band last year. Where 'Surfing The Void's' protracted birth throes sucked the mojo clean out of the new rave dons, 'Pala' is that rarest and most refreshing of

propositions, a second album that actually sounds like it was a blast to make. It's a record whose arena-sized ambitions work with rather than against the music, lending poise and focus to a sun-soaked carouse whose freewheeling spirit is a joy to behold.

Gone is the knock-kneed funk that blighted parts of their debut, replaced by relentless high-end fizz, plushly carpeted basslines and exotically plumed synths of every conceivable colour. Opener and single 'Live Those Days Tonight' sets the tone beautifully: it's a Godzilla of a tune, joiting piano stabs and dry-ice synth laid over a clattering, samba-like rhythm. One more instrument in the mix, you feel, and the whole ridiculous edifice would come tumbling down – but it doesn't, and it's hard to recall such stylised excess working so well anywhere outside of Duran Duran in their peacocking '80s prime.

'Blue Cassette' starts out with what sounds like the loop from Daft Punk's 'One More Time' before launching into the kind of dizzying chorus that'll have you begging for the oxygen tent a few bars in. 'Running Away' does Technicolor harmony pop better than anything this side of Mariah Carey's untouchable 'Fantasy', and masks an unusually bitchy lyric: "If the Northern Lights were shining/ You'd turn away". 'Hurting' sounds like J Dilla producing Hall & Oates in tiny white shorts, and is altogether lovelier than a naughty sun-cream rub. It's followed by the title track's gorgeous, Junior Boys-like slow jam, whose breathy sensuality showcases frontman Ed Macfarlane's newly caressing tones.

'Show Me Lights' is presumably the tune the boys are aiming to sing should that Brit Awards collaboration with Rihanna ever materialise, while 'Helpless' closes out the record with the liquid come-up vibes of Kanye's lost-in-da-club masterpiece 'Flashing Lights', complete with vaguely druggy lyrics about losing yourself in the ocean and stuff. Admittedly, amid all this swooning the band find time for a couple of duffers – 'Hawaiian Air's' goofy in-flight ode (er, "watching a film with a talking dog", anyone?) is the one moment where the record's exuberance feels forced, and 'True Love' falls back a little on the half-assed James Murphy-isms of yore.

But, in the end, resistance is futile. Big, bounteous of hook and packed with more senseless beauty than an acre of rainforest, 'Pala' offers the sort of agreeable nonsense every good summer needs as its soundtrack. Dig out those short shorts, and get on it already. **Alex Denney**

**8**

**DOWNLOAD: 'Live Those Days Tonight', 'Running Away', 'Blue Cassette'**

Watch the band's track-by-track guide to the album soon on [NME.COM](http://NME.COM)

**THIS IS HARDCORE**  
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

CD UNLES

## DELS

GOB BIG DADA

DELS, alias Kieren Dickins, may have the dubious distinction of being the biggest East Anglian rapper in the game, but he's no backwoods slouch. Instead, his debut shares genes with the introspective sounds currently coming out of the capital from the likes of Ghostpoet, Sampha and Kwes (who produces a clutch of tracks here). Elsewhere, Micachu brings all her talent for earache soundz to bear on 'Violina/Bread Before Bed', while 'Shapeshift', the collaboration with Hot Chip's Joe Goddard, might just be the best electro-hop banger since Roots Manuva's 'Witness (I Hope)'. Which is weird, 'cos the UK rap don also turns up for a spot of Cameron-bashing on 'Capsize'. Tasty. **Alex Denney**

DOWNLOAD: 'Shapeshift'

7

## TENNIS

CAPE DORY CARMEN SAN DIEGO



Escapism is, of course, for the weak. But sometimes it's nice to be pathetic, and if Tennis' backstory puts you warily in mind of those people who work half the year in pubs to spend the rest in Indonesia stocking up on insufferability, the results of married couple Alaina and Patrick's eight-month voyage on a boat round the American coast are far more agreeable. Not just there for the blog posts in life, the hip-shimmying likes of the featherweight summer doowoop of 'Take Me Somewhere' and the finger-clicking crush-flush of 'Marathon' are like Best Coast after a week off the weed breathing in lungfuls of fresh ocean air. A little shade among the sugary rays might not go astray, but maybe that's just the goth in me talking. **Emily Mackay**

DOWNLOAD: 'Long Boat Pass'

6

## PSYCHEDELIC HORSESHIT

LACED FATCAT

Matt Whitehurst isn't raising the bar for noise with his umpteenth release, but at least he's articulate. Sounding like rotting Americana, the bulk of 'Laced' is really a blues album cut up with grime beats, techno horns, white noise, Syrian midi keys and ambient synths coated in typically washed-out hypnotic-gogic-pop style; we've been here before. Where this album stands out, however, is in its unambiguous lyrics: "Everything in this world is laced". Noise music has been content to let its harsh aesthetics do the talking alone for too long; with 'Laced', Whitehurst has challenged that paradigm. **Huw Nesbitt**

DOWNLOAD: 'I Hate The Beach'

7

## LET'S WRESTLE

NURSING HOME FULL TIME HOBBY



Let's Wrestle must be feeling smug. It's not long since their magnetic slacker-punk debut and already they've got Steve Albini on production duties. He's tightened all the screws on 'Nursing Home', cranked and cleaned up the guitar riffs and limited the album to a more manageable 12 tracks (down from 16 on their first). Lyrically, they've kept the sour cocktail of British humour and American apathy, but the suburbs they're singing about are getting creepier. Singer Wesley Patrick Gonzalez deals with death with detached sympathy on 'For My Mother', while porn stars haunt his dreams and fear of inadequacy stains his waking hours. It's all strung together with punk-drunk pace and some properly good melodies. This is the real deal. **Hazel Sheffield**

DOWNLOAD: 'For My Mother'

7

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



ALEX DENNEY

"I received a lifetime ban from the Women's Bathing Area at Hampstead Heath. Apparently, this dude does not look like a lady. In spite of all the moobage."



EMILY MACKAY

"I've been trying to listen to the new Stevie Nicks album, which is so superwatermarked it will barely admit its own existence, let alone, y'know, PLAY ON A CD PLAYER."



HAZEL SHEFFIELD

"This week I've mostly been listening to Jack Beats, Fake Blood and some killer Lykke Li remixes by The Magician and Gold Panda. Did someone say 'girls' holiday'?"



## DA NGER MOUSE & DANIELE LUPPI

ROME EMI

*The duo's impeccably crafted Italian homage, featuring Jack White, is surprisingly magnifico*



While there's no doubting the sheer cinematic brilliance of Sergio Leone's *The Good, The Bad And The Ugly*, when it comes to cult Italian cowboy movies, the cool kids have always

had a thing for *Django*, Sergio Corbucci's 1966 gory revenge epic, which features a hell-bound anti-hero dispatching colossal numbers of Mexican bandits with a machine gun which he drags into town in a coffin. The film has been a rich source of inspiration to everyone from Lee 'Scratch' Perry to Quentin Tarantino. Now you can add Danger Mouse to that list.

When working with Italian composer Daniele Luppi on 'Dark Night Of The Soul' and Broken Bells' debut, the pair realised that they shared a love for the emotionally resonant score for the film created by Luis Bacalov, as well as the peerless orchestral work of Ennio Morricone. They embarked on a grand homage to this

golden age of Italian pop and movie music in 2006, finishing only recently; if the sumptuous sound of 'Rome' is pristine in every detail then there should be little surprise – the pair recorded in the cavernous Ortophonic Studios in the catacombs of a neo-classical church in Rome and tempted Morricone's septuagenarian Marc 4 band and Alessandro Alessandrini's I Cantori Moderni choir out of retirement.

Stylistically, the biggest gamble is the inclusion of Jack White and Norah Jones as guest vocalists – but it has paid off handsomely. White turns in his best post-'Elephant' singing on 'Two Against One' and Jones acquires a new grandeur on tracks such as 'Black'. Hopefully, listeners who have had their tastes whetted by Cat's Eyes and the cult Italian 'Beat At Cinecittà' compilations will fall in love with this entrancing and gorgeously out-of-step album. **John Doran**

8

DOWNLOAD: 'The Rose With The Broken Neck', 'Two Against One', 'Season's Trees'

## IDIOT GLEE

PADDYWHACK MOSHI MOSHI

Gee whiz! 23-year-old James Friley, aka Idiot Glee, seems plucked from another time, back when marks on dance cards begat notches on bedposts and a swell evening at the hop was the key to everlasting love. His debut makes like Wes Anderson leading a barbershop quartet with voices rich as full-fat milk, blissed-out organs echoing the glory days of a now-shabby ballroom. Problem is, there's a dearth of ideas here that means the whole shebang clings to cloying, tortuously repetitive pastiche rather than doing anything particularly innovative. And when bands like Summer Camp and Metronomy have the nostalgia thing down to a T, 'Paddywhack' just comes across as plain old corny. **Laura Snapes**

DOWNLOAD: 'Don't Go Out Tonight'

4

## TITLE FIGHT

SHED SIDE ONE DUMMY



While the title may not suggest it – calling your debut album, your first offering set loose on the world, 'Shed' feels a little like calling your childhood sweetheart 'Dogshit' – the first long-play offering by these Pennsylvania teen punks might just be one of the best punk rock debuts of the year. Sure, it doesn't even try to mess with the basic template of the best melodic hardcore (um... melodic, hard, fast, emotional) but the pop sass shown in songs like 'Coxton Yard' and 'Society' are what lift Title Fight high above the more generic offerings from this sometimes tired scene. We're looking forward to the next record already. Can we suggest 'Trowel' as a working title? **James McMahon**

DOWNLOAD: 'Coxton Yard'

8





# AUSTRA

FEEL IT BREAK DOMINO

Dark, dangerous and dramatic, Katie Stelmanis conjures a touch of devilry in her band's strong debut



Pop's a shadowy coven nowadays, and Katie Stelmanis, the mastermind behind Toronto three-piece Austra, just made those dark wings even more

crowded. 'Feel It Break', their debut for Domino (Katie released an album under her own name in 2009) will ruffle established feathers. It runs rings around Florence's hokey waft, its harshness is in sharp contrast to Bat For Lashes' wide-eyed ethereality. Instead, Katie and bandmates Maya Postepski and Dorian Wolf delight in glistening, arpeggiated coldwave synths that evoke Depeche Mode, even Nine Inch Nails, glimmering like a sashayed sequined cape.

She's got dramatic lyrical stock to match. Made more macabre by her stern operatics, she castigates traitors ('Darken Her Horse') and on 'Lose It' her trill could shatter stained glass, flitting from Munchian disconnection ("my face screams without any motion") to confrontationally intimate ("I came so hard in

your mouth"). 'Spellwork' casts her as a scavenger, clawing after "bones or anything grown" and that insatiable ambrosia, desire. This dangerous desperation holds court on the searing, near-perfect 'Beat And The Pulse', in which devilishly bold synths recall a blunted Knife, Katie's sexy gasps contrasting with lead vocal stridence.

The tracklisting, however, proves that these treats lie in the record's first half, the second part not quite hitting such ecstatic peaks. Drum breakdowns drift too on 'The Villain's' Gauntlet-ish splutter, and although Katie's piano skills are impressive, final song 'The Beast' is too stripped back and literal, erring a teensy bit on Evanescence halladry.

Still, the progression between Katie's occasionally mawkish solo album and Austra's debut is remarkable. The odd misfire aside, 'Feel It Break' is self-assured and utterly consuming. At this rate, she'll be leading the pack soon. **Laura Snaps**

7

DOWNLOAD: 'Beat And The Pulse', 'The Choke', 'Lose It'

# KATE BUSH

DIRECTOR'S CUT FISH PEOPLE



Revisiting 11 of her post-'Hounds Of Love' tracks, Kate sets to tweaking them into the state she originally intended.

Confounding expectations, there's no whizzy technological updates (unless you count the daft, Auto-Tuned computer voice on 'Deeper Understanding'). Instead she's sombrely stripped away the late-'80s/early-'90s studio clutter and started all over again. The best moments are the most unexpected, such as 'Top Of The City', which explodes into colour where previously its sting was dulled. Her vocals now sound stately, and the impression is of a grande dame breathing new life into work made as an ingénue. **Priya Elan**

DOWNLOAD: 'Top Of The City'

8

# BOX CODAX

HELLABUSTER GOMMA



Nick McCarthy, Bavarian brains of Franz, last dipped into side-project Box Codax five years ago, and in that time, the contents have got a whole lot more exciting. Less rigid and robotic, much cleaner than 'Only An Orchard Away', 'Hellabuster' moves on from post-punk weirdo pop to a glammier, proggy form of ELO-ish studio oddness. It's part-produced by Joe Mount of Metronomy, whose sonic fingerprints are audible on the brilliantly freaky disco of 'Seven Silvers' and the likes of 'My Room'. If 'Choco Pudding' dips its spoon too far into the bowl marked 'wacky', the whole is an eccentric gem that pulls you back again and again. **Emily Mackay**

DOWNLOAD: 'My Room'

7

THE RIDER  
What we're watching this week...



DVD

Black Swan

For all its acclaim, *Black Swan* was still a divisive prospect, some lampooning Natalie Portman's 'L'Oréal does Scream' face, others marvelling at her twinkle toes (though whether they were actually hers or not is equally thorny). Join the debate.



DVD

Blutiful

Javier Bardem - he of the terrifying pudding bowl crop in *No Country For Old Men* - plays a human trafficker here, but also a fine father and defender of illegal Chinese labourers in this incredibly bleak but beautiful film.



DVD

Benda Bilili

The story of Congo band Staff Benda Bilili and their struggle to record their first album, this is one of the most heartwarming films in an age, charting the four paraplegics and three street kids' rise to global acclaim.



NOAH & THE WHALE

TONIGHT'S THE KIND OF NIGHT MERCURY

I don't know if the band know it, but they're inspired by Bruce Springsteen. The singer's voice has that same 'good but bad' quality - you know, like he isn't the best singer in the world, but he doesn't suck. This could have been a cut off a new Springsteen record that didn't get used, and then this band discovered it and re-worked it. That's a compliment, by the way - The Boss is my man.

COCKNBUKKID

ASTHMA ATTACK MOSHI MOSHI

Oh I love this! "London I love you, but you're bringing me down" - I feel that way too when I'm in London! This girl's voice rules - it's like a modern '80s jam, and I feel like it would have been perfect in *Sex And The City* when Carrie Bradshaw is strutting her stuff down 5th Ave with a big smile on her face. The band name is kind of misleading, though - I expected to hate this song based on the name, but I was clearly wrong.

ALEX WINSTON

SISTER WIFE ISLAND

Love the vocal melody on the intro, and the track itself is quite cool, lots of nice layers of keyboard parts. The layered vocals really ruin it for me, though. I never understand when a song is directed at one person, why multiple voices are singing the whole thing. Just don't get it. Listen to 'My Girl' by The Temptations: one dude telling her how he feels, and then his bros join in to drive the point home. A cool song, though.

EDDIE VEDDER

LONGING TO BELONG MONKEY WRENCH

A nice little song, short and sweet. I was never into Pearl Jam or Eddie's voice, but it sounds a bit more worn and rough here than I remember. Having the instrumentation just be ukulele and cello is a good call. A seldom heard combo. I like that he really lays into the ukulele like you would on a guitar - it's so often used in such a twee sorta way these days. "Like when the wind gets tired, the ocean becomes calm" is a cool lyric. My fave song of the bunch.

THOSE DANCING DAYS

CAN'T FIND ENTRANCE WICHITA

I'm not going to lie - the first thing I noticed about Those Dancing Days is that they're hot Swedish babes. Not only that, but 'Can't Find Entrance' rules. This song has beautiful female lead vocals and lyrics I can relate to - it reminds me of Camera Obscura, if they used a lot of synths. The melody is sweet.

CHAPEL CLUB

BLIND LOOG

Is the singer really into Morrissey? Phrasing and lyrically, it's so similar. Cool guitar effects on the intro, and actually throughout the whole song. I wish the fast guitar stuff near the end would just keep going. If this came on at a bar I would stumble over to the jukebox to see who it was by.

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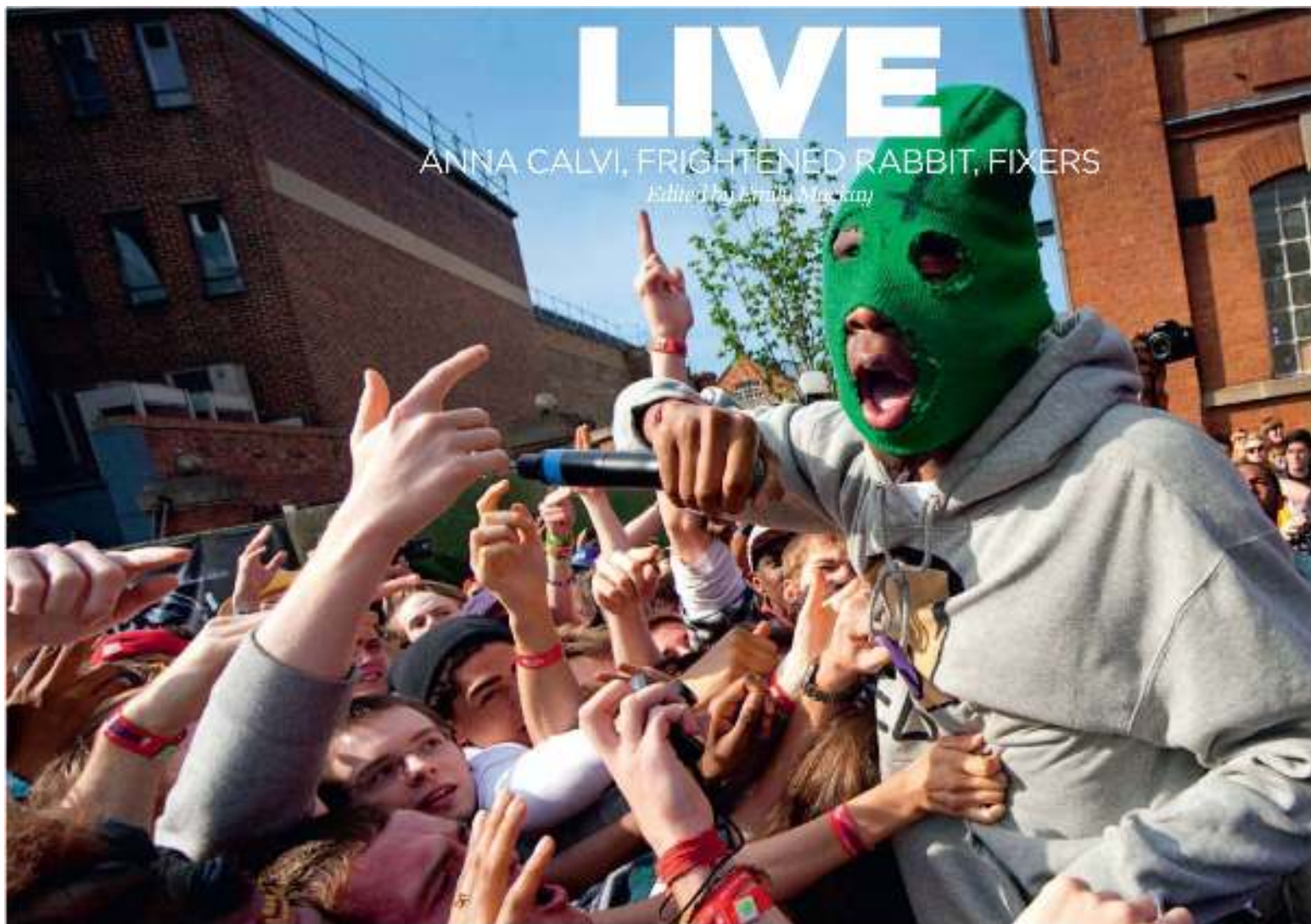
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# LIVE

ANNA CALVI, FRIGHTENED RABBIT, FIXERS

*Edited by Anna Mackay*



## CAMDEN CRAWL

**VARIOUS VENUES, CAMDEN** SATURDAY, APRIL 30 – SUNDAY, MAY 1

*North London's annual shindig features glimpses of the future – and the return of a local star*

### **SATURDAY, APRIL 30**

Camden Crawl started out in 1995 as the kind of ramshackle musical gathering that ended in brawls, smashed glass and the roar of sirens on its colourful streets. This year is the 10th time it has been held, and you'd be lucky to catch a whiff of street-side anarchy at this slick inner-city event, which boasts over 200 artists in over 40 venues as well as a comedy fringe.

Saturday kicks off with Norwich School of Art trio **Fever Fever**, who deliver a hefty blow of not-girl attitude through sawn off guitars. "Have you ever heard a girl from Norwich rap?" asks Ellie, before spitting out 'Static' from their 'The Bloodless' EP without stopping for breath. We have now.

Then it's a trek up to the HMV Forum, past crawlers gathering on the banks of the canal for a breather in the glorious sun. After 10 minutes of slack-jawed hip-wagging from **Frankie**

& **The Heartstrings** we've half a mind to stick a doobie in his po-face and point the way to the canal.

Welcome respite from the hype comes from **Big Deal**. Their spiked adolescent musings on relationships coo through the camp surroundings of **The Black Cap**.

**SCUM** turn **Electric Ballroom** into a pool of smoke and light at sundown. It's a shame their audience is lacking in number. It's not so for **MNDR**, who are in full flow when we creep into the busy Jazz Café.

London's own **Mark Ronson** shows up for 'Bang Bang Bang', inducing some of the best body-popping the place has likely seen in a while.

The mayhem intensifies with **Dananananaykroyd**. New songs 'E Numbers' and 'Apostrophe' go down a

storm. "This song's about Camden, it's called 'Time Capsule'," frontman **John Baillie Jr** announces before the next onslaught. When we're spat out of the gig to the sound of a drum'n'bass street party, the words ring in our ears. Good job the Crawl is here to drag these

***The Crawl drags these streets kicking and screaming into the 21st century***

streets kicking and screaming into the 21st century.

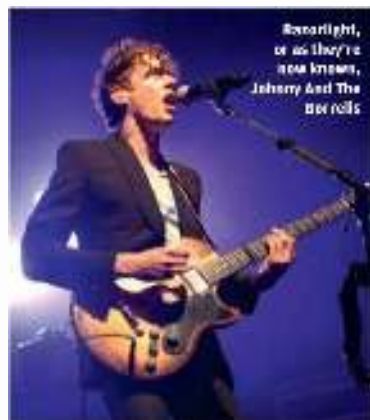
### **SUNDAY, MAY 1**

Camden used to be the home of real punk subculture – before it got so overrun with market stalls selling shit T-shirts that you couldn't move for tourists. It takes an LA hip-hop

collective to bring anarchy home to the backstreets – namely **Odd Future**, who also happen to be the hottest ticket at this year's Crawl. At least it is for ticket holders who got the memo – the rest are left queuing. Onstage, it gets messy immediately, **Tyler, The Creator** leaping straight into the crowd in a green ski-mask, spitting out 'Sandwiches' while punters pull at his face. **Hodgy Beats** emerges spraying water from his mouth while **Syd Tha Kyd** holds down the show from decks at the rear.

"Fuck security!" they scream, goading the crowd to jump the barrier. **Left Brain** flings himself on a bouncer who tries to drag off a punter scaling the railings. "Fuck that!" **Tyler** concedes. "Even I wouldn't mess with this fucking security." Instead, they climb the speaker stacks during 'French', **Tyler** swinging from the right while **Hodgy Beats** warms up to a feet-first jump,





flying into the crowd as they scatter beneath him. A stage invasion ensues in 'Goblin' – fists flying as the writhing mass struggle up to join the band, who promptly disappear. You can still hear the tour manager begging punters to leave the stage 10 minutes after the gig. "Please get down," he moans. "We still have lawsuits pending from Belgium!"

Up the road a bit, **Wolf Gang** are delivering a set of pop songs so razor-sharp you could cut cheese with them. And there is cheese here, in the pop-pomp of 'Something Unusual' and the glockenspiel flourishes of 'Dancing With The Devil'. But it's delivered by Max McElligott with inscrutable confidence – the kind that comes when your debut album is produced by David Fridmann, no doubt.

Down at Proud, **Graham Coxon** pulls another huge crowd, leaving hundreds queuing outside. They miss sweaty, intimate renditions of several killer new tunes – 'The Truth', 'Advice', 'What'll It Take' – from a new album we're yet to hear details of.

Elsewhere, **Tinchy**

**Stryder** is going down a storm at the Jazz Café. The star doesn't take his sunglasses off for a second – not even when the Ibiza synths of 'In My System' raise the temperature to

saturation point. We have to leave before the end, which totally sucks, but Johnny Borrell waits for no man – apparently not even his **Razorlight** band members, which have been changing faster than his modelling contracts of late.

New recruits **Gus Robertson** and **Freddie Stitz** lack the confidence of their frontman, who continues unperturbed when a two-litre bottle of something very wet smashes off his guitar in the intro to 'In The Morning'. The hits are delivered slapdash, but with crowd-pleasing energy. After the heartbeat encore Borrell's back for a brooding rendition of **Edwyn Collins'** 'A Girl Like You' before closing on 'America'. There is no time for more. And, while out on the street things look like they're about to get lawless, one look at those bouncers says the **Crawl** is in safe hands for another decade at least.

**Hazel Sheffield**

### THE VIEW FROM THE CROWD



**Lizzy Evans, 21, from south London and Jo Grant, 22, from southern Ireland**

**Jo:** "It's Lizzy's first **Camden Crawl** and we're here for **MNR**. Lizzy's hoping to get into **A&R** so we've got our eyes peeled for up-and-coming acts.

Our friends are playing tomorrow – **Heathers**. They're like an Irish **Tegan And Sara**. We can't wait for the antics to start tonight!"

# GLASVEGAS

ACADEMY, MANCHESTER TUESDAY, MAY 3

*James Allan seems to be suffering from a confidence crisis – but he really shouldn't fret*

Just the briefest glimpse of James Allan's knocking knees on *Later... With Jools Holland* last month was proof enough that something was awry in the state of Glasvegas. Allan's typically belting lungs sounded short on oxygen, and his oddly cowed demeanour betrayed a figure bereft of confidence. Things haven't been much better away from the TV studios, either, recent live outings have been decidedly shonky, by all accounts, suggesting that for all the talk of trumping tongue-tied inadequacy on 'EUPHORIC/// HEARTBREAK\\', the brittle nerves haven't been completely vanquished.

Tonight, though, both of Allan's sides – the brash and the bashful – are present, and he flits throughout from cocksure poseur to sheepish kid: a hobbled boy trapped in the body of a 30-something rock star, self-consciously sashaying onstage to the swanky spotlight marking the lavish beginnings of 'Pain Pain, Never Again'. During 'The World Is Yours' he crouches on one knee and tilts his head back to bellow the chorus, but follows it with an awkward half-bow, as if embarrassed by the scree still tumbling out behind him. Likewise, he basks with arms aloft in a mass singalong of 'It's My Own Cheating Heart That Makes Me

Cry', only to stop and plonk himself on the floor, dangle his legs over the edge like a toddler and gently murmur "fucking hell" as he takes it all in.

Of the (many) new songs, 'Shine Like Stars' is swooning stadium rock at its finest, with its inky synths creeping towards the most skyscraping of crescendos, while 'You' is all sleek, monochrome guitar and the crazed crashing of drums. It's not all graceless bombast, though: the red-eyed tale of fraternal love and loss in 'Dream Dream Dreaming' and unabashed romanticism of 'Euphoria, Take My Hand' prick the skin just as sharply, even if the volume needle isn't being forced into the red.

Older material is plundered, too – 'Flowers & Football Tops' is stripped down to a brittle, skeletal form, while the word 'Manchester' is somehow shoe-horned into 'Geraldine's' chorus – but tonight is really about 'EUPHORIC/// HEARTBREAK\\'. "I forget the lyrics of this one, but let's give it a wee bash," Allan grins by means of introduction to penultimate track 'Lots Sometimes', but there's scant need for self-effacement any more: this world is his, and even if it's not one in which he feels entirely comfortable, he should get used to living in it. It's where he belongs. **Ben Hewitt**







# ANNA CALVI/ GROUPOLOVE/BIG DEAL

THEKLA, BRISTOL MONDAY, MAY 2

*Radar's favourites, headed up by the dramatic Ms Calvi, walk the plank to bring their shiver (me timbers)-inducing fare to the Avon*

**A**cross the gangplank, past the boiler room and down winding staircases beneath sea level, into the bowels of the vessel, the crew of *HMS Radar* are making themselves shipshape, Bristol fashion. For the misty moonlit moments, Big Deal are manning the crow's nest. For the revelries of rum and grog, Grouplove are in the galley un-coopering the barrels. And, to match any stray iceberg for grandeur, grace and power, Anna Calvi is our figurehead. Some scurvy-riddled land-lubbers are claiming that this long weekend will go down in record because a couple of upper-class scroungers got hitched, or some lanky religious nutjob got blown halfway to fanny-frenzied martyrdom. A big news week, certainly, but as the Emerge NME Radar Tour weighs anchor – just in from Portsmouth, bound for the far-flung waterways of, um, Nottingham Rescue Rooms – it's about to turn into a big noise month.

"Wow, crkey, like, we've never played in a boat before!" says pretty much everyone onstage tonight, gaping around at the floating converted timber boat venue of the Thekla – *Battleship Rocktemkin*, if you like. And Big Deal

certainly *sing* as though they're out of their depth. "*Our sound is coming soon*", coo Alice Costelloe and KC Underwood, suggesting perhaps that their sparse one electric/one acoustic impression of a very mandolin folk White Stripes is a work in progress. Yet, huddled together like a treehouse kiss-in, they fill the craft with a soothing (if oxymoronic) air of jaunty moroseness. 'Chair' is a chunky acousti-pop tune reminiscent of early '90s honeyfuzz masters like Madder Rose or The Lemonheads. 'Swoon' is a folk(ter) Delgados and 'Locked Up' is Yuck for lovers – kinda grungy, kinda romantic, kinda shy, like sex with The xx.

Such coy/sulky narvety, though consistently touching, seems a tad unbelievable for a pairing so pretty and post-Freshers' Week. Much as the relative rock-out of 'Visions' proves them old enough to almost remember Blondie's 'Dreaming', Big Deal's songs are awash with teenage tribulations they've long outgrown. 'Cool Like Kurt' is a pubescent diary entry encrusted with tears and facial pus – all virginal growing pains and whimpers of "*I wanna be older*". Big Star cover 'Thirteen' is a delicate and dour duet referencing walking someone home from school and

having fights with your dad over the merits of 'Paint It, Black'. And the spectral pluckings of 'Homework' concern how they can never stay focused on their extra-curricular essays because they're always getting distracted by inconsequent... Oh look! It's a bilge pipe, how quaint!

Where were we? Holy fuck! While we were lost in our head-spinning Big Deal reverie (or it might have been the scurvy fevers) the stage has been invaded by a banjo-thrashing stoner dude, the hot younger sister of Sophie from *Peep Show*, a singer with a small dog for hair and a bassist who's either a) a refugee from Lynyrd Skynyrd fresh from a shamanic ritual entitled *Dance Of The Rubber-Legged Man*, b) a kids' entertainer made entirely out of the '70s, or c) a partially shaven Gruffalo in a Stetson. And they're all leaping about playing happy-clappy, chirpy-perky country-pop songs with the sort of carefree joy last seen when The Polyphonic Spree first heard Len's 'Steal My Sunshine'. This is LA's Grouplove, and you won't have wanted to be in a band so much





since witnessing Darwin Deez and his band of merry dancers.

Grouplove are shameless in their sunny summer 'vibes' – 'Naked Kids' even goes "Crusing on the highway with my friends, top down! And we're all on the way to the beach" like some surf-bum 'Friday'. But they're suave and sedulous in their celebratory sounds; part Flaming Lips, part MGMT, part Arctic Monkeys-gone-hayseed and part Arcade Fire at their poppiest. If their exuberance leaves you overwhelmed and confused, it's best to take your lead from backing singer Hannah Hooper. 'Itchin' On A Photograph' is so

feel-good it sends her into the spasming paroxysms of the pissed karaoke secretary. 'Gold Coast's blues stomp – as heavy as a ten-tonne Homme – sends her into a gypsy dance at the back of the stage. And single 'Colours' – whose stuttered lyrics ("I am a man man man man, up up in the air! And I run around round round round this old town") merely add to its roiling 'Black Mirror' mania – finds her donning the mask and cape combo of an *Eyes Wide Shut* orgy slave. Now, where did we put that password to the dressing room...?

To Lynchian country twangs reverberating like desert canyons, on strides Anna Calvi – a varnished doll of seductive evil, the Faustian Florence – clad in classical red and black like the demonic alter ego of Kate Middleton. After a virtuoso guitar flurry of stabs and caresses showcasing the artistry of a concert pianist, a dusky groove kicks in, Anna purrs like PJ Harvey on heavy-duty testosterone and 'No More Words' descends like The Bad Seeds scoring a cinematic murder mystery set in deepest Tennessee. The Bad Seeds and Peej comparisons are

unavoidable – both took garage blues into the realm of the theatrical, while Calvi does the same with bordello country rock and Weimarian cabaret, and similarly rattles the gorks

'Blackout' obviously needs a velvet-clad orchestra and a plummeting chandelier behind it, but still packs a hefty punch thanks to Calvi's Wicked Witch wails and owly twoos. 'I'll Be Your Man' comes on like '50ft Queenie' after a year doing Musical Theatre at RADA. The Joan Jett-ish 'Desire' draws you in like a charmed mirror, 'Love Won't Be Leaving'

expires in a flash of electric flamenco guitar (flamelectric, anyone? Electramenco?), and 'Suzanne & I' builds to a boar-rocking crescendo. It's no wonder Calvi barely speaks all night – after so much ballsy, powerful and dramatic crooning, hearing her girly, cotton-wool, marionette speaking voice is a bit like finding out Mike Tyson has a handshake like a hairdresser.

Covers of Edith Piaf's 'Jezebel' (as re-imagined for a Giorgio Moroder soundtrack) and Elvis' 'Surrender' (as played at a Hawaiian beach party) pinpoint the location of Calvi's heart: sunk deep in the roots of rock'n'roll but still pulsing with fresh furies. If it all goes south there's a job for life waiting for her at *Les Mis*, but for now she's fast becoming an icon, purging Florence's sacrificial pagan-child aesthetic in favour of the danger and allure of the dusk-time dominatrix. The much-a-feared clipper *Creeping Chanteuse*, helmed by Captain Calvi The Operatic, is approaching at nine o'clock; prepare to be boarded.

**Mark Beaumont**

Watch a video interview with tour star Anna Calvi at [NME.COM](http://NME.COM) now

## VIEW FROM THE CROWD

Mark, 30, from Nottingham & Anna, 26, from Bristol



**What did you think of the show?**

Mark: "Really good, loved it. Anna Calvi is an amazing guitarist, just her own sounds so amazing. 'Desire' and 'Jezebel' at the end, what an amazing finale to the set, it was so dynamic, so loud, just her on her own, she's incredible."

Anna: "And her voice is amazing."

**Is Anna Calvi the demonic alter ego of Kate Middleton?**

Mark: "If I was royalty I'd marry Anna, for sure."

**NME PROMOTION**

# THE SOUNDS

## DIVE BAR, May 13



*This summer, Selfridges is getting its rock'n'roll rocks off.*

The ice cool department store will be doing-the-do with some of the most thrilling bands on earth, and it's all in aid of Project Ocean – the campaign that celebrates the beauty of the world's seas. First up are Swedish new wavers The Sounds, who'll be strutting their stuff at the capital's ultra-cool Dive Bar on May 13. Set in the Ultralounge in Selfridges Oxford Street store on lower ground, the gig

is totally free and kicks off at 6pm. It's the perfect way to start your Friday evening before heading up the road to Club NME at Camden's KOKO venue. What's more, you'll also be showing your support to Project Ocean, which aims to spread the word about the dangers of over-fishing and help to change people's views on the fish they buy and eat. What's not to like about that?

For more information check out:

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The Sounds are a band from Sweden. The Sounds are a band from Sweden. The Sounds are a band from Sweden. The Sounds are a band from Sweden. The Sounds are a band from Sweden.



**KOKO**





Frightened Rabbit:  
more like panned goat  
by the looks of  
troubadour Scott



Fixers:  
no Sleigh  
Bells covers  
in sight...



James Blake:  
back in, on,  
groovy-green



# LIVE AT LEEDS

**VARIOUS VENUES, LEEDS** FRIDAY, APRIL 29 - SATURDAY, APRIL 30

*Blake's drowned out, Frightened Rabbit rule and Pulled Apart By Horses leave Leeds in love*

**L**ive At Leeds is a feat of competitive music programming; local crowd-pullers jostle with bankable national favourites and out-of-town gambles. Meanwhile, huddles of determined young souls traipse about the city's music venues – large, small, corporate and otherwise – with military precision.

Villagers land the job of warming up the eager hordes on Friday night, proving equal parts gentle and ferocious, and utterly bewitching with their death and dismemberment-laden fare. Continuing the troubled troubadour vibe on Saturday, albeit with a dose of 'The Boss in the mix, Marcus Foster plays a humble set at Holy Trinity Church, clearly bewildered by the power of the event's advertising budget.

At The Cockpit, Tall Ships are a three-man, multi-tasking wall of sound.

Their hefty basslines rock the bones of the throng, countered with a sweet falsetto. The boat is very nearly rocked by a brief fracas with a laptop, but they claw back control with their spidery songs, reminiscent of the middle ground where Foals meet Battles.

Disappointment and ambivalence reign for James Blake. Perched serenely on a vast stage, he is overshadowed and outdone in volume by a vast and irritatingly chatty audience, as well as being hampered by stubborn feedback. For brief moments, when starry synths and silence align, the world is his cathedral – but apart from awakening the masses briefly (and somewhat inevitably) for 'Limit To Your Love', he never really engages with his hefty congregation.

Luckily, Stalking Horse (Wu from

This Et Al's new moniker) not only engages with his audience, he marries them thrice over. As he debuts his new material, bolstered by local talent, onlookers are enthralled by his piercing vocals and soaring tunes.

Pleasant Surprise Of The Day Award goes to Fixers, who eliminate any trace of fatigue with their Fleetwood Mac via West Coast surf-pop. Launching their set with some holy five-part harmonies, they raise the party bar way out of reach of most bands on the schedule.

Frightened Rabbit are epic from the outset, playing to an adoring, if not quite venue-filling, sect. "We know you have options so we're glad you chose Frightened Rabbit," beams Scott

Hutchison. And in a line-up heavily doused with scruffy boys with guitars slung haphazardly round their necks, they do well to stand out. 'My Backwards Walk' is majestic, a cocky show-stealer full of bearded bombast and heart-string-tugging gutsiness. For the encore, Scott plays 'Good Arms Vs Bad Arms' solo and has the world rapt before him.

Pulled Apart By Horses grab that baton of jubilation and run with it. Walking onstage with arms aloft, they'd probably hold the pose right through if it wasn't for their instruments. With James Brown indulging in some speaker-stack mountaineering, the willing victims of the frenzied moshpit accept their aural assault and carry singer Tom aloft from the venue like some deity of noise. In the battle of Live At Leeds, then, PABH may not play nice, but as ever, they come out victorious. *Hayley Avron*

***Pulled Apart By Horses'***  
***willing victims carry singer***  
***Tom like some deity of noise***

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# ON THE ROAD WITH TIMES NEW VIKING

*American lo-fi indie meets Merry Olde England as the Ohio trio hit the north on a diet of fish'n'chips, whisky and crap magazines*

## DEAF INSTITUTE, MANCHESTER WEDNESDAY, APRIL 27

"Touring's alright but it gets tiring. Sometimes it feels like we're never going anywhere." These aren't words we expect to hear from guitarist Jared Phillips, part of reputed tour-happy party band Times New Viking, upon meeting at Manchester's Deaf Institute. Then we clock their jaded eyes, the finished Bloody Mary, the fry-up on the table, and they admit to us that, after performing on BBC 6 Music for Marc Riley last night, they frequented one of Manchester's more bizarre clubs before retreating to a late-closing bar. Not world weary; just hungover, then.

It becomes apparent that it's Jared who is the group's fretter. They've no tour manager, only a driver ("we've flown over the fucking Atlantic by ourselves, I don't need some guy telling me when I need to get back in the tourbus," he gripes) and drummer Adam Elliott and keyboardist Beth Murphy seem happy to let him lead. Beth's often quiet, content to busy herself in David Cavanagh's *The Creation Records Story* or simply disappear for chunks of time – today that occurs when the group should be soundchecking, to no-one's apparent surprise. Adam, meanwhile, acts as Jared's upbeat yang, enthusing about new album 'Dancer Equired's all-analogue studio production as he flicks through soon-to-be band favourite, erm, *Love It!* magazine.

Following Beth's long-awaited return and the eventual soundcheck, the band retire to the venue's adjacent flat to begin tearing through their rider. Whisky is "an absolute necessity if we're to play," half-jokes a rapidly brightening Jared, swigging straight from the bottle before taking apart a pineapple with a knife that's about as effective as a slightly overgrown fingernail. He's almost giddy with excitement. "Marc Riley's down tonight with two guests, and Mark E Smith is on the list plus four, apparently! If he turns up, we'll trap him in a box and put this bottle of whisky in there alongside the last Quaalude [a popular '60s downer – *Drugs Ed*] in Great Britain."

The good humour and camaraderie spill into the venue's Victorian décor, with assorted members of the backstage entourage throwing themselves around



Merris-ing around in York (l-r): Jared, Adam, Beth

at the stage front as Times New Viking gleefully rip apart each two-minute blast like they did that exotic fruit earlier on. They're in fine form, Adam the raging piston around which guitar and keyboard fuzz and squall. Met with an enthusiastic response from the 130 or so in attendance, they traipse offstage after 35 minutes, sweaty but happy. "It was good, definitely 150 per cent better than last time we played Manchester, maybe 500 per cent!" smiles Jared. "Last time only 15 people showed up so I was glad more came this time, though I always hope for more." With that we head back inside again, stumbling hazily about in the venue's clubnight before returning to the flat for yet more drink and food destruction.

## THE DUCHESS, YORK THURSDAY, APRIL 28

Having passed out at around 4am, we're feeling how Times New Viking did yesterday morning. They, however, seem in more robust spirits as we travel over the Pennines. The north's esteemed history has tickled their fancy. "It feels good playing a city that's about 1,000 years old," says Adam, "and they always go crazy for us. Last time kids were slam dancing, it was crazy!" We decide to stop at Saddleworth Moor, location of the infamous Moors murders. It's a sweeping, uncontained landscape, though its menacing weather-beaten terrain and history don't dampen their spirits.

At The Duchess – an eerily lit cavern

of a place – we reacquaint with worse-for-wear tour supports Dignan Porch. Soundcheck done, we head into York's intimate cobbled streets and boutique shops, settling down to fish and chips at its oldest pub, Ye Olde Starre Inn. As Jared's eyes fall on the hundreds of Union Jack flags dotted round the pub for the royal wedding, he demands, "I want a picture of just me, with my fish and chips and all these flags behind me, with a crown on my head if possible." There's no crown forthcoming, but it turns out the trio are a touch more Anglophilic than they'd previously let on. They eagerly survey the variety of real ales while discussing Wills and Kate, Adam and Beth's love of *Lord Of The Rings* and York itself, which results in a trip to the city's oldest streets, The Shambles. "Look how small people were back then," marvels the none-too-tall Adam, looking at the cramped doors and terraces. "Even I'd have to duck going in there."

Back to business: Jim Beam's on the rider, the Ohio-distilled spirit greeted like an old friend from their hometown, while elsewhere in the dressing room, homemade cakes lovingly provided by a support member's dad mostly end up smeared across the floor. The crowd's size disappoints compared to last night but they make up for it in drunken voracity – one chap's so inebriated that, after falling to the floor and passing out, he calmly reawakens and starts drinking again. Times New Viking have always been at their best live and there's a touch of the late, great Jay Reatard in the band as they fly through their set. "OK, that was song one, here's song two!" shouts Adam, reminiscent of the deceased punk rocker, and by the time their flailing arms and bobbing heads have slowed, the (unheeded) calls for an encore come from both audience and dressing room alike.

Later on, with the gear loaded out and cocktail bars in sight, the drummer reflects on the show and the tour. "It wasn't as busy as usual, but after every song the applause sounded like there were 200 people there. If the world was perfect then, of course, we'd be bigger, but it's just amazing that we can give anyone a release from their lives with our music, whether that's two or 200. That's what it's all about for me." We'll drink to that. *Simon Jay Catling*





**Manchester, Wednesday, 10.15pm**  
The band were so nervous about Mark E Smith being in the crowd they couldn't even look up



**Manchester, Wednesday, 10.45pm**  
Mark E Smith is in there somewhere...



**Manchester, 6.30pm**  
Jared decides to get a little bit fruity before the show



**Manchester, Thursday, 1pm**  
The 'moor' the warrior not going by this picture...



**York, Thursday, 12.50pm**  
The food fight



**York, Thursday, 8.30pm**  
Jared prepares for a massive inter-band food fight (we hope)



**York, Thursday, 11.30pm**  
"There's a Stinking Bishop around here and it's certainly not one of the pints"



**York, Thursday, 6.30pm**  
I dunno Jared, you certainly look cod-English to us here

## SUPPORT & RAPPORT



### Joe Walsh, Dignan Porch

"It's so awesome being on the road with Times New Viking. What makes them great is that they're just really genuine, nice, down-to-earth people making good, honest songs. We've been listening to the new album in the car travelling between each show and it comes across amazingly live."



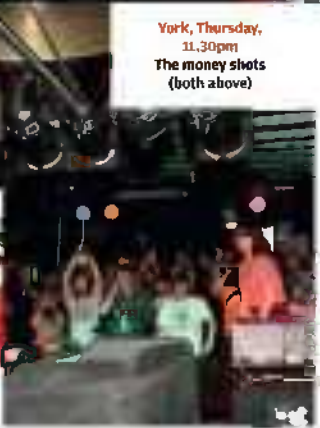
**Manchester, Thursday, 7pm**  
The band relax before the show, and bet each other just how long it will take before their own poster appears on that wall behind them



**Manchester, Thursday, 10.30pm**  
(Above and right) It had been a cruel practical joke to put superglue on Beth's hands



**York, Thursday, 11.30pm**  
The money slots (both above)





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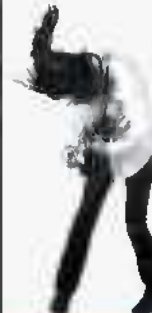


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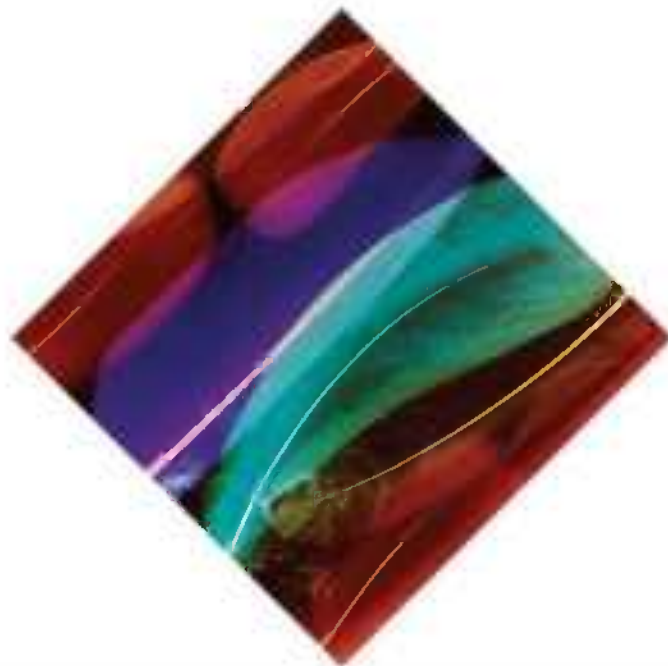
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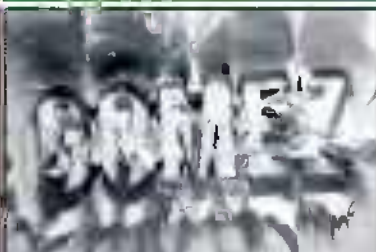
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june  
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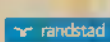
**1**  
july  
**KINGS OF LEON**  
**ARCTIC MONKEYS — THE NATIONAL —**  
**ARSENAL — WHITE LIES — GOOSE — TRIGGERFINGER —**  
**CHASE AND STATUS — OZARK HENRY — THE SUBS — KE\$HA —**  
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**2**  
july  
**COLDPLAY**  
**PORTISHEAD — PJ HARVEY — UNDERWORLD —**  
**ELBOW — BRUNO MARS — SELAH SUE — MAGNETIC**  
**MAN — THE GASLIGHT ANTHEM — BRIGHT EYES —**  
**I BLAME COCO — JENNY & JOHNNY —**  
**THE PRETTY RECKLESS — RIVAL SONS — EVALINE**

**3**  
july  
**IRON MAIDEN**  
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2011

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FLEET FOXES - CROOKERS - DAVE CLARKE - THE STREETS - BULLET FOR MY VALENTINE  
MARK RONSON & THE BUSINESS INTL - JAMES BLAKE - BRING ME THE HORIZON - GOOD CHARLOTTE  
FACE TO FACE - EXPLOSIONS IN THE SKY - BENGAL & SKREAM FT. YOUNGMAN - NETSKY - SKRILLEX - ANNA CALVI - DJ FRESH - AS I LAY DYING - CONGOROCK  
WOLF PEOPLE - ELIZA DOOLITTLE - TROPHY WIFE - THE NAKED AND FAMOUS - TITLE FIGHT - CANBLASTER - MODESTEP - NOAH AND THE WHALE - DRY THE RIVER - ADEPT - MILES KANE ...

FRI. 19 AUG.

## EMINEM

THE OFFSPRING - DEFTONES - BLOODY BEETROOTS DEATH CREW 77 - CRYSTAL CASTLES - JAMIE WOON  
SUICIDAL TENDENCIES - JOSE JAMES - BENNY BENASSI - THE RAVEONETTES - PATRICK WOLF - NO USE FOR A NAME - BIRDY NAM NAM  
CALVIN HARRIS (DJ SET) - NOISETTES - NERO - NEW FOUND GLORY - ANDY C & MC GQ - BONOBO - CAMO & KROOKED  
MAYER HAWTHORNE & THE COUNTY - YELLOWCARD - DROP THE LIME - BOUNCING SOULS - LITTLE DRAGON - GESAFFELSTEIN - WU LYF - EXAMPLE - PLANNING TO ROCK  
FENECH-SOLER - THE ANTLERS ...

SAT. 20 AUG.

## dEUS

DUCK SAUCE - TRENTMØLLER (LIVE) - APOCALYPTICA - CASSIUS (DJ SET) - A-TRAK - THE SUBS  
BLONDE REDHEAD - LYKKE LI - THE VIEW - STROMAE - BORGORE - THE HORRORS - CARTE BLANCHE - SEBASTIAN - WARPAINT - BUSY P  
SEBADOH - FEADZ - ... AND YOU WILL KNOW US BY THE TRAIL OF DEAD - HUDSON MOHAWKE - YUCK - DANNY BYRD - RUSTIE - GAY FOR JOHNNY DEPP  
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Here are the five things no Primal Scream  
obsessive should be without



### 'SONIC FLOWER GROOVE' 1987

The band would seemingly like to pretend their debut

album doesn't exist - they haven't played anything from it live in ages and never include tracks from it on compilations. It's by no means perfect, but does contain some jangly Byrds-aping gems like 'Gentle Tuesday', 'Sonic Sister Love' and the imperious 'Imperial'.

### 'ECHO DEK' 1997

A dub remix of Primal Scream's excellent 1997 album 'Vanishing Point', with most of the tracks being given a new slant by dub reggae producer Adrian Sherwood. The spacious, multi-textured and unsurprisingly dub-heavy results are mostly impressive, and it's undoubtedly one of the best from the many 'remix' albums which were around at the time.

### 'XTRMNT' 2000

This album was Number Three in NME's greatest albums of the noughties poll, and sees

the band taking an extremely political stance, attacking government, police, and multinational corporations. It still sounds as powerful, angry and - yes - as sexy as it did then. It was also notable for being the final LP release on the band's old Creation Records label.

### 'DIRTY HITS' 2003

Neat 'best of' compilation which ignores the early years

of the group's career and starts with 1990 dance hit 'Loaded'. It features all the big songs, and pleasingly doesn't just focus on singles - hence the inclusion of 'Shoot Speed/Kill/Light' and 'Long Life'. A good starting point for anyone unfamiliar with the band.

### 'SCREAMADELICA' 20TH ANNIVERSARY EDITION, 2011

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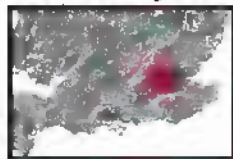
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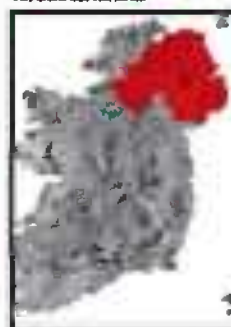
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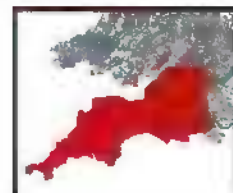
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label and the amazing  
new film*

OUT  
WEDNESDAY  
MAY  
18



**BATTLES**  
EXPERI-MENTAL

**BLACK LIPS**  
MAYHEM IN MADRID

**PETE DOHERTY**  
RETURNS FOR SOLO SHOWS  
(HOPEFULLY)

# GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Laura Snapes

# BOOKING NOW



## BLACK LIPS

STARTS: London Garage, May 19

DON'T MISS

Punk dies young – everyone knows that. However, it seems that Black Lips missed the memo; 13 years in, they're still pissing on each other like it's the eighth grade. Upon hearing that a certain Mark Ronson was producing their sixth album, however, nerves were frayed. Was the horn-ed one going to rid the Atlanta punks of everything we held dear? Having had 'Arabia Mountain' on constantly in the *NME* office for weeks now, the answer is, plainly, no. There's brass, yep, but it's of the punk mariachi band up to their eyeballs in tequila kind. They list raw meat as one of the instruments played. They're still the same Black Lips, just with bigger budgets and ambition. Next up: a mooted collab with Tyler and a gig on an Egyptian military base. Screw death – Black Lips are punk's thundering heart. [NME.COM/artists/black-lips](http://NME.COM/artists/black-lips)



## TRIBES

STARTS: Sunderland Independent, May 21  
Camden's proudest Dinosaur Jr fans start a mammoth trek in support of new EP, 'We Were Children'. [NME.COM/newmusic](http://NME.COM/newmusic)



## KASABIAN

STARTS: O2 Academy Sheffield, June 4  
Leicester's finest announce a slew of shows in t'north, prior to storming festival stages all summer. [NME.COM/artists/kasabian](http://NME.COM/artists/kasabian)



## MARCUS FOSTER

STARTS: London Barfly, June 13  
The Communion and art luvvie superstar plays two shows to coincide with the release of his debut, 'Nameless Path'. [NME.COM/newmusic](http://NME.COM/newmusic)



## WYE OAK

STARTS: London Hoxton Square Bar & Kitchen, June 16  
New album 'Civilian' has topped the US alt.charts – find out why at this one-off. [NME.COM/artists/wye-oak](http://NME.COM/artists/wye-oak)



## HOP FARM

STARTS: Hop Farm, Kent, July 1  
Summer Camp (above), Carl Barat, Dry The River, Clock Opera and more bring up the youthful end at this summer's geriatric getaway (hi, Moz!). [NME.COM/festivals](http://NME.COM/festivals)



## CANADIAN BLAST

STARTS: London Barbican, July 2  
Celebrate all things Canadian with The Hidden Cameras, Woodpigeon, Devon Sproule, Chilly Gonzales (above) and lots more besides. [NME.COM/festivals](http://NME.COM/festivals)



## BAD RELIGION

STARTS: London HMV Forum, July 10  
Following their 15th album, 'The Dissent Of Man', and a stint at Sonisphere, the band hit London, Glasgow and Wolverhampton. [NME.COM/artists/bad-religion](http://NME.COM/artists/bad-religion)



## KENDAL CALLING

STARTS: Lowther Deer Park, Lake District, July 29  
Frankie & The Heartstrings (above), Frank Turner and House Of Pain enter the fold at this year's splendid-looking Kendal Calling. [NME.COM/festivals](http://NME.COM/festivals)



## TARTAN HEART FESTIVAL

STARTS: Beaulieu, Inverness, Aug 5  
Frank Turner, Echo & The Bunnymen, Anna Calvi (above), Frightened Rabbit and more play this shindig. [NME.COM/festivals](http://NME.COM/festivals)



## GOOD CHARLOTTE

STARTS: O2 Shepherd's Bush Empire, London, Aug 11  
The Maryland pop-punkers warm up for V Festival with this one-off London date. [NME.COM/artists/good-charlotte](http://NME.COM/artists/good-charlotte)



## STANDON CALLING

STARTS: Standon, Hertfordshire, Aug 12  
Hercules And Love Affair (above) and Egyptian Hip Hop join the impressive bill, alongside Battles and Errors. [NME.COM/festivals](http://NME.COM/festivals)



## HARVEST

STARTS: Kingham, Oxfordshire, Sep 9  
The most middle-class festival ever? Blur's Alex James hosts The Futureheads, Eliza Doolittle (above) and more. Spiffing. [NME.COM/festivals](http://NME.COM/festivals)

VICTOR FRANKOWSKI, FILM MAGIC, ED HILES, DANIEL SIMS, RICHARD JOHNSON, TOM OXLEY, BEN BAYNER

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# O<sub>2</sub>



# PICK of the WEEK

What to see this week? Let us help



## NIKI & THE DOVE

STARTS: Glasgow Arches, May 17

NME  
PICK

Thanks to Cowell and his ilk, the idea of pop having the ability to knock you silly in one fell swoop has been slightly buried; tearful, gusty caterwauling has replaced genuine feeling, and anodyne conveyor-belt production bulldozed over those ecstatic moments that punch you clean in the heart in a good way. Thankfully, big-brained power pop has a saviour in the form of Sweden's Niki & The Dove (who you should know by now, given how much we've been banging on about them for the past nine months). Malin and Gustaf delight in nothing less than the **SHIER POWER OF SONG**, offering hot tickets back to perfect moments with the likes of the impeccable 'DJ, Ease My Mind' (something they share with Katy B's 'On A Mission'), and creeping tribal Prince-isms in the form of wondrous new single, 'The Fox'. *These* are your new pop gods. Worship appropriately, won't you?

NME.COM/newmusic



Everyone's Talking About **THE RADIO DEPT** STARTS: Manchester Deaf Institute, May 11 Quite a week for rare live comebacks, this one – Sufjan's not played the UK in five years, and it feels like an age since Sweden's Radio Dept toured here properly. The dream pop trio have influenced everyone from Beach House to Balearic-boasting blog bands. NME.COM/artists/the-radio-dept



Don't Miss **THE GREAT ESCAPE** STARTS: Brighton various venues, May 12 Brighton's Great Escape is the perfect maritime getaway, with thrimpy zillion amazing bands to behold. They've got Sufjan's long, long-awaited UK return! Friendly Fires! And the NME Radar Stage, featuring Yuck, Aias, Fixers, Cults, Grimes, EMA, Alex Winston and tons, tons more. NME.COM/festivals



Radar Stars **OH LAND** STARTS: London XOYO, May 17 Oh Land – aka Denmark's Nanna Øland Fabricius – is almost sickeningly perfect. She sings with the elegance you'd expect from someone raised in the wings of opera houses and ballet wings. And her forthcoming self-titled debut is one of the classiest pop statements in years, all glittering warmth, dubstep womp and badass intent. NME.COM/newmusic

# WEDNESDAY

May 11

## ABERDEEN

Eleven Eleven/Dividing The Silence/Montesano Walkway Cafe Drummond 01224 624642  
Shooglenifty Lemon Tree 01224 642230

## ALDERSHOT

Brother/Dog Is Dead West End Centre 01252 330040

## BELFAST

Soilent Green/Dripback Spring & Airbrake 028 9032 5968

## BIRMINGHAM

EMERGE NME RADAR TOUR Anna Cavi/Grouplove/Big Deal 02 Academy 2 0870 771 2000  
Everything Everything HMV Institute 0844 248 5037

Fel Comodo Flapper 0121 236 2421

Jez Lowe Red Lion 0121 444 7258

The Kaboodles Rainbow 0121 772 8174

## BRIGHTON

Emil Friis Green Door Store 07894 267 053

New Zealand Shapeshifter Concorde 2 01273 673311

## BREISTOL

El Wristo/Painting Claymores/Poundshop Louisiana 0117 926 5978  
Twin Atlantic/Fighting With Wire/Mind Museum Fleece 0117 945 0996

## CAN

Warpaint/Connan Mockasin Junction 01223 515111

## CARDIFF

The Blues Caravan The Globe 07738 983947  
Devlin Coal Exchange 029 2049 4917

Loudon Wainwright III/Lucy Wainwright Roche St David's Hall 029 2087 8444

## CHESTER

Morain/Leopards Laugh Inn 01244 01626

## COLCHESTER

Three Trapped Tigers/These Are End Times Arts Centre 01206 500900

## EDINBURGH

Conscious Route/Man Gone Missing The Royal Oak 0131 557 2976

Johnson Brothers Counting House 0131 667 4268

Television Personalities Woodoo Rooms 0131 556 7060

## GLASGOW

Chas & Dave 02 ABC 0870 903 3444

Francois & The Atlas Mountains Nice n'Sleazy 0141 333 9637

Friendly Fires The Arches 0141 565 1000

Gabrielle Aplin King Tut's Wah Wah Hut 0141 221 5279

Juffage Bar Bloc 0141 574 6066

## LEEDS

And So I Watch You From Afar Brudenell Social Club 0113 243 5866

Drive-By Truckers Metropolitan University 0113 283 2600

Rolo Tomassi The Well 0113 2440474

Starfucker Milo 0113 245 7101

## LEKESTER

Fixers Lock 42

Snakewater Musician 0116 251 0080

## LIVERPOOL

Die So Fluid Shipping Forecast 0871 230 1094

Olof Arnalds Static Gallery 01517078090

The Secret Sisters Leaf Tea Shop & Bar 0151 707 7747

## LONDON

About Group Monto Water Rats 020 7837 4412

Adele Shank Old Blue Last 020 7613 2478

Black Dice Plan B 0870 165421

Cerebral Ballzy St Moritz 020 7437 0525

Damon & Naomi/Michio Kurihara Cafe Oto 0871 230 1094

The Defiled/Romeo Must Die Barfly 0870 907 0999

Dr Savage/Slate Islands Milford 020 72401441

EMA Macbeth 020 7739 5095

The Fresh & Onlys/Milk Maid Hoxton Square Bar & Grill 020 7613 0709

Glasvegas HMV Forum 020 7344 0044

Ill Bill/Winnie Paz Underworld 020 7482 1932

Josh T Pearson Union Chapel 020 7226 1686

Lenka Borderline 020 7734 5547

Little Comets Garage 020 7607 1818

Little Dragon Heaven 020 7930 2020

Miles Kane Kings College 020 7834 4740

Misty's Big Adventure 93 Feet East 020 7247 6095

More Diamonds/The Jezabels/Starboy Nathan Proud Galleries 020 7482 3867

The November Five/The Cut Outs The Bowery 020 7580 3057

Radio Radio/Bonjay/Winter Gloves Garage (Upstairs) 0871 230 1094

The Red Labels/Snakebite New Cross Inn 020 8692 1866

Roger Waters The O2 Arena 0870 701 4444

Said The Whale/986ch Slaughtered Lamb 020 8682 4080

The Soft Moon/Grimes The Lexington 020 7837 5387

Three Single Spry/Roh St John Tarnes Dock

Those Dancing Days XOYO 020 7729 5959

The Traitors Club Rhythm Factory 020 7247 9386

Twin Shadow Scala 020 7833 2022

Vibe Machine/Bonfire Nights/Little Room Dublin Castle 020 7485 1773

The Voluntary Butler Scheme/The Deer Tracks/Yr Ods Social 020 7636 4992

Walk The Moon Old Queen's Head 020 7354 9993

Wild Beasts/Summer Camp Wilton's Music Hall 020 7702 9555

## MANCHESTER

Black Star/De La Soul O2 Apollo 0870 401 8000

Florrie Sound Control 0161 236 0340

Gang Gang Dance Ruby Lounge 0161 834 1392

Group Doueh/The Brothers Unconnected Islington Mill 0871 230 1094

Hell To Pay/Whiskey & Love Roadhouse 0161 228 1789

The Radio Dept Deaf Institute 0161 330 4019

The Sword Academy 3 0161 832 1111

## NEWCASTLE

Crossings Evening Star And Shadow Cinema 0191 2610066

Fucked Up/Fathoms Cluny 0191 230 4474

Heavens Basement Trillians 0191 232 1619

James Vincent McMorrow Cluny 2 0191 230 4474

## NORWICH

Katy B Waterfront 01603 632717

## NOTTINGHAM

Darden Smith Maze 0115 947 5650

## OXFORD

Max Raptor O2 Academy 2 0870 771 2000

## POOLE

Grupo Lokito Lighthouse 01202 685222

## PORTSMOUTH

Maybeshewill/You Slutt/Aeroplane Attack Edge Of The Wedge 023 9286 3911

## READING

Cloud Control South Street Arts Centre 0118 960 6060

## SHEFFIELD

Francesca University 0114 222 8777

Simon McBride/JJ Grey & Mofro O2 Academy 2 0870 771 2000

## SOUTHAMPTON

Ed Sheeran Joiners 023 8022 5612

Peter Doherty University 023 8059 5000

## SWANSEA

No Obligation/Black Butterfly/The Shuffle Garage 01792 475147

## WOLVERHAMPTON

The Alarm Robin 2 01902 497860





## THURSDAY

May 12

## BIRMINGHAM

A Hero At Heart/One Life Left/And Fate Was Foolish O2 Academy 3 0870 771 2000

## BRIGHTON

Beau & The Arrows Latest Music Bar 01273 687 171

## THE GREAT ESCAPE DJ

Shadow/2:54/Admiral Fallow/Alas/Alexander Tucker/Anna Calvi/Art Brut/Brother/Cerebral Ballzy/Chad Valley/Cults/Dels/DNA Stith/Fixers/Idiot Glee/Marques Toliver/Okkervil River/Saums/Twin Shadow/The Vaccines 0871 230 1094

It's All About Jack Fiddler's Elbow 01273 325850

Max Richter St Mary's Church 01273 698 601

Miss Davina Lee Latest Music Bar 01273 687 171

The Move-Ons White Rabbit 01273 677 655

Sneaky Low Five Mesmerist 01273 326542

## BIRMINGHAM

Boycon/Benny Sensus Mr Wolf's 0117 927 3221

Centrefolds/Laws Of Motion/The Vapour Trails Croft 0117 987 4144

John Otway & Wild Willy Barrett Thunderbolt 07791 319 614

New Zealand Shapeshifter Metropolis 0117 909 6655

Noah & The Whale/Exlovers Trinity 01179 351 1004

The Radio Dept/Secret Shine Fleece 0117 945 0996

Schnauser/Patchwork Mammoth Mother's Ruin 0117 925 6969

Starfucker Start The Bus 0117 930 4370

## CAMBRIDGE

Anta/City Seventeen Portland Arms 01223 357268

Devlin Junction 01223 511511

## CARDIFF

Swimming 10 Feet Tall 02920 228863

The Wave Pictures Clwb Ifor Bach 029 2023 2199

## DUNDEE

The Japanese Popstars Doghouse 01382 227080

Spokes Beat Generator 01382 229226

## EDINBURGH

Boswald Henry's Cellar Bar 0131 221 1288

Die So Fluid Sneaky Pete's 0131 225 1757

## EXETER

The Black Spiders Cavern Club 01392 495370

## GLASGOW

Eric Clapton SECC 0141 248 3000

The High Llamas Captain's Rest 0141 331 2722

Little Dragon King Tut's Wah Wah Hut 0141 221 5279

Page 44/Make This Relate O2 ABC2 0141 204 5151

Rolo Tomassi Stereo 0141 576 5018

## GUILDFORD

Belleruche/Strobe Circus Boilerroom 01483 440022

## LEEDS

Black Dice Brudenell Social Club 0113 243 5866

The Kabeedies Milo 0113 245 7101

## LEICESTER

Levellers/Dreadzone/Back To The Planet O2 Academy 0844 477 2000

Chelcee Grimes Picket 0151 708 5318

The Monkees Echo Arena 0844 8000 400



Brother: The Great Escape, Brighton

The Spin Doctors O2 Academy 2 0870 771 2000

## LONDON

Alan Wilkinson Cafe Oto 0871 230 1094

Alela Diane Scala 020 7833 2022

Alex Berger/Caleb Hawley North London Tavern 020 7625 6634

Alva Noto/Ryuichi Sakamoto Roundhouse 020 7482 7318

The Antlers/Braids Heaven 020 7930 2020

Atari Teenage Riot O2 Academy Islington 0870 771 2000

Black Cherry/Lady Fortune/King Jacks Catch 020 7729 6097

Bones Goldsmiths Tavern 020 8692 7381

Bonjays/Left Step Band Arts Club 020 7460 4459

Delta Maid Slaughtered Lamb 020 8682 4080

Dent May & His Magnificent Ukulele Hoxton Square Bar & Grill 020 7613 0709

Eureka Machines Borderline 020 7734 5547

Everything Everything O2 Shepherd's Bush Empire 0870 771 2000

Fick As Fieves/Thirteen BC/Salvador Charlie Hope & Anchor 020 7354 1312

Heston/Avery Sunshine Union Chapel 020 7226 1686

Idiot Glee Vortex 020 7439 7250

JJ Grey & Mofro O2 Academy 2 Islington 0870 771 2000

Katy B/Jagga KOKO 020 7388 3222

The Koolha Electric Company / We Are Animal The Lexington 020 7837 5387

Mad Staring Eyes/Lorena B World's End 020 7281 8679

Nylo Bull & Gate 020 7485 5358

People/Quadron Old Queen's Head 020 7354 9993

Pig Iron/Sons Of Merrick Scream Lounge 020 8667 0155

Rhiannon & The Nightmare/The Overcoats/The Cavels New Cross Inn 020 8692 1866

Roger Waters The O2 Arena 0870 701 4444

Scout Niblett Cargo 020 749 7840

Smallgang CAMP Basement 0871 230 1094

Sufjan Stevens/DM Stith Royal Festival Hall 020 7960 4242

Suicide Club/Dark Moon MacBeth 020 7739 5095

The Sword Garage 020 7607 1818

Triggerfinger Barfly 0870 907 0999

Vanessa Contenay/The Hamptons/Three Day Weekend Dublin Castle 020 7485 1773

Wild Beasts/2:54 Wilton's Music Hall 020 7702 9555

## MANCHESTER

Alejandro Toledo And The Magic Tomolinos Ruby Lounge 0161 834 1392

Beach House Academy 2 0161 832 1111

Ear Pwr Night And Day Cafe 0161 236 1822

Fei Comodo Moho Live 0161 834 8180

Friendly Fires Sound Control 0161 236 0340

Fucked Up Islington Mill 0871 230 1094

Moon Duo/Kim Ki O Deaf Institute 0161 330 4019

Steve Reich Royal Northern College Of Music 0161 273 6283

Vinnie Paz/Il Billi Moho Live 0161 834 8180

## NEWCASTLE

Dead Like Wolves/Sorry For Nothing/Hostage Rescue Team Head Of Steam 0191 232 4379

Gabrielle Aplin Cluny 2 0191 230 4474

Gentleman's Dub Club O2 Academy 2 0870 771 2000

Simon McBride Cluny 0191 230 4474

Solent Green/Dripback Trillians 0191 232 1619

## NORWICH

Anterior/Snakebite/Kemakil Brickmakers 01603 441118

## OXFORD

Frankie & The Heartstrings Cellar 01865 244761

N-Dubz O2 Academy 0870 771 2000

Sparrow & The Workshop Bullingdon Arms 01865 24 4516

PORTSMOUTH Brother Wedgewood Rooms 023 9286 3911

## READING

Group Doueh South Street Arts Centre 0118 960 6060

Xliferulnrc Face Bar 0118 956 8188

## SALFORD

Black Heart Procession St Philip's Church 0161 834 2041

## SHEFFIELD

The Alarm O2 Academy 0870 771 2000

SOUTHAMPTON The Defiled/Romeo Must Die Talking Heads 023 8055 5899

Taking Back Sunday Guildhall 023 8063 2601

Twin Atlantic Joiners 023 8022 5612

## SWANSEA

Ed Sheeran Sin City 01792654226

WOLVERHAMPTON Heavens Basement/JettBlack Slade Room 0870 320 7000

Steve Gibbons Robin 2 01902 497860

## ABERDEEN

Bruise Lemon Tree 01224 642230

The Japanese Popstars Snafu 01224 596 111

## BATH

Swimming Moles 01225 404445

## BELFAST

Scuba Dice Oh Yeah Music Centre 028 90 310 845

Skeptical Odyssey 028 9073 9074

## BIRMINGHAM

The Hexmen The Swinging Arm 0151 666 1666

## BIRMINGHAM

Diet Diet Diet Hare & Hounds 0121 444 2081

Florrie O2 Academy 3 0870 771 2000

Lost Gypsy Dolls Actress & Bishop 0121 236 7426

Noah & The Whale/Exlovers HMV Institute 0844 248 5037

Institute 0844 248 5037

Zelig/Sick Boys Club Sunflower Lounge 0121 632 6756

## BOURNEMOUTH

Young Rebel Set Ibar 01202 209727

## BRIGHTON

The Bays Concorde 2 01273 673311

Ben Howard Latest Music Bar 01273 687 171

THE GREAT ESCAPE Friendly Fires/Braids/Bretton/Charli XCX/Cloud Control/Comaneci/Dry The River/Dustin O'Halloran/Flats/Florence/Foster The People/Gable/Holy Ghost/Marcus Foster/Matthew & The Atlas/Saint Saviour/Treeflight For Sunlight/Visions Of Trees/Young The Giant/The Vaccines 0871 230 1094

Tom Williams & The Boat Latest Music Bar 01273 687 171

## BRISTOL

Atari Teenage Riot/Foe/Necro Deathmorn Fleece 0117 945 0996

Centrefolds/Laws Of Motion/The Vapour Trails Croft 0117 987 4144

The Heartbeats Fire Engine 07521 974070

Mike & The Mechanics Colston Hall 0117 922 3683

Scream Lakota 0117 942 6139

Vintage Trouble/Siddy Bennett/Lady Made Mr Wolf's 0117 927 3221

Viv Albertine/Rita Lynch/Drunken Butterfly Thunderbolt 07791 319 614

## CAMBRIDGE

Black Heart Procession St Paul's Centre 01223 354 186

Show Of Hands Junction 01223 51511

## CARDIFF

The Chapman Family Millennium Music Hall 029 2040 2000

## DUNDEE

Gama Bomb/Threshold Sicks/Pariah Beat Generator 01382 229226

## EDINBURGH

Max Cooper/Picasso Cabaret Voltaire 0131 220 6176

## EXETER

Martin Harley Band Phoenix 01392 667080

## FALMOUTH

Damon & Naomi Miss Peapod's 0871 230 1094

## GATESHEAD

Skinny Mobly Three Turns 0191 487 0666

## GLASGOW

Agoria The Arches 0141 565 1000

Alburn/Wolves At Heart/Yeah Detroit Bar Bloc 0141 574 6066

Dunkelbunt Stereo 0141 576 5018

Gentlemen's Dub Club/The Agitator Garage 0141 332 1120

Nick Harper O2 ABC2 0141 204 5151

Simon McBride Stereo 0141 576 5018

Solent Green/Dripback/Co-Exist King Tut's Wah Wah Hut 0141 221 5279

THE DEFILED/Romeo Must Die Boilerroom 01483 440022

## LEEDS

Die So Fluid The Well 0113 24 40474

Hope & Social/The Finniys/Gary Stewart Brudenell Social Club 0113 243 5866

Lego Harry/Dirty Scandals Cockpit 0113 244 3446

New Vinyl Cockpit Room 2 0113 244 3446

## LEICESTER

Fury UK Soundhouse 07830 425555

The Kabeedies Firebug 0116 255 1228

Kingston Town The Donkey 0116 270 5042

LIVERPOOL Carpet Crawlers University 0151 256 5555

Dirtrblonde/I Am Austin Zanzibar 0151 707 1558

Tom Prior & The Gents/Katsudoji Hope & Anchor 020 7354 1312

Twin Atlantic Kings College 020 7834 4740

The Understudies/Tracey's Love Alley Cat 020 7836 1451

The Would-Be-Goods/The Starlets/Cineplex Wilmington Arms 020 7837 1384

Yr Ods Welsh Centre 020 7837 3722

MANCHESTER Alela Diane Band On The Wall 0161 832 6625

The Antlers/Braids Academy 2 0161 832 1111

Das Racist Roadhouse 0161 228 1789

Iron Chic Night And Day Cafe 0161 236 1822

Kirsty Almada FAC 251 0161 27 27 251

Louden Wainwright III Bridgewater Hall 0161 907 9000

Martin Rossiter/Songdog Deaf Institute 0161 330 4049

Mostly Autumn Academy 3 0161 832 1111

Rob da Bank Royal Northern College Of Music 0161 273 6283

Scout Niblett Islington Mill 0871 230 1094

Taking Back Sunday Academy 0161 832 1111

Tek One Sound Control 0161 236 0340

MINNEAPOLIS ATP Animal Collective/Bug Boi/Beach House/Gang Gang Dance/Lee Scratch Perry/Ariel Pink's Haunted Graffiti/Thinking Fellers Union Local 282/Black Dice/Atlas Sound/Meat Puppets 0871 230 1094

NEWCASTLE Benga Digital 01912 619755

Heavy Load Star Inn 0191 222 3111

Jason Isaacs Tyne Theatre 0191 265 2550

Jeuce/Bang Bang Romeo World Headquarters 0191 261 7007

O'Messy Life/Shift-Static Cluny 0191 230 4474

The Rising O2 Academy 2 0870 771 2000

Sonner/Icarus Sound/Korova Dog & Parrot 0191 261 6998

NORWICH Peter Doherty UEA 01603 505401

NOTTINGHAM Frank Turner/Ben Marwood Rescue Rooms 0115 958 8484

Sacred Mother Tongue Rock City 08713 100000

OXFORD Belkeruche Jencho Tavern 01865 311775

George Chopping/Ben Walker Isis Farmhouse 01865 243854

Miles Kane O2 Academy 2 0870 771 2000

Warpaint/Connan Mockasin O2 Academy 0870 771 2000



## SATURDAY

May 14

## BATH

Iona/Vivienne Lyon Forum  
01225 463993

## BELFAST

Mojo Fury/Maybesheville Spring &amp; Airbrake 028 9032 5968

## BIRMINGHAM

Chemical Casino/The Universal Revolver 07871626557

## BIRMINGHAM

Butterfly Stone/Hoodoo  
Fifties/Motivie Actress & Bishop  
0121 236 7426  
Misty's Big Adventure HMV Institute  
0844 246 5037Page 44/Make This Relate O2  
Academy 3 0870 771 2000Peter Doherty HMV Institute  
0844 248 5037

## BOURNEMOUTH

The Regular Joes The Winchester  
01202 552 206

## BRADFORD

Fall Of The Republic Rio  
01274 735549

## BRIGHTON

THE GREAT ESCAPE Sufjan  
Stevens/Brands/Bretton/Charli  
XCX/Cloud Control/Comaneci/  
Dry The River/Dustin O'Halloran/  
Flats/Florie/Foster The People/  
Gable/Holy Ghost/Marcus Foster/  
Matthew & The Atlas/Treetight For  
Sunlight/Visions Of Trees/Young  
The Giant/The Vaccines/White  
Denim 0871 230 1094Totally Enormous Extinct  
Dinosaurs/DZ Deathrays/Our  
Mountain Digital 01273 202407

## BRISTOL

Bomb Blast Men/The Fiend/  
Human Compost/Croft  
0117 910 1144Damon & Naomi/Michio Kurihara/  
Richard Youngs Cube Cinema  
0117 907 4190Das Racist/Thekla 08713 100000  
Lori Campbell/Siddy Bennett Mr  
Wolf's 0117 927 3221Martin Harley Band Fleece  
0117 946 0006The Wave Pictures Start The Bus  
0117 910 1110

1960s Film Festival 07521 974070

## CAMBRIDGE

EMERGE NME RADAR TOUR Anna  
Calvi/Grouplove/The History Of  
Apple Pie Junction 01223 511515Geva Alon/Ana Silveira/Gil Karpas  
Junction 01773 511511Young Rebel Set Haymakers  
01223 367417

## CARDIFF

Edenheight Gwdihw Cafe Bar  
029 2039 7933Eric Clapton Motorpoint Arena  
029 2022 4488Handsome Furs Buffalo Bar  
02920 310312Teenage Rampage/Anaal Nathrakh  
The Globe 07738 983947Yr Ods Club Hwr Bach  
029 2023 2199

## DUNDEE

The Trade Beat Generator  
01382 229226

## EDINBURGH

Dunkelbunt The Caves  
0131 557 8989Musika/Jamie Jones Liquid Room  
0131 225 2564

As part of  
our campaign  
to find Britain's  
Best Small  
Venue, we're

asking bands to nominate theirs.  
This week, *The Hearsebreaks*  
on Morecambe's Ma Murphy's  
Irish Pub



What's so great about  
Ma Murphy's?

"The ceiling is six feet tall in places, they serve free, open-topped sandwiches during Celtic games, and the area you play in is right in front of the men's toilets, meaning you have to move out the way every time someone wants to go."

How many times have  
you played there?

What are the crowds  
usually like?

"Roughly two hundred times. The crowd are drunk. Very drunk."

Which other bands have  
you seen there?

"Irish rebel band The Wolfe Tones, as well as most of the current crop of Morecambe's pop movement, including Liar Liar and Bleach."

Matthew  
warms up for  
the karaoke



What kind of role  
does it play in the  
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New Zealand Shapeshifter  
Bongo Club 0131 558 7604

Mick Harper Voodoo Rooms  
0131 556 7060

Pictism Counting House  
0131 667 4268

## GLASGOW

Black Volvo/The Murderburgers/  
Traffic City Thieves Bar Bloc  
0141 574 6066

Darden Smith Centre For  
Contemporary Arts 0141 352 4900

Iron Chic/Bangers/Citizens 13th  
Note Cafe 0141 553 1638

Kritikill Mass/Foreverold/Dirty  
Sally Garage 0141 332 1120

Martin Rossiter/Songdog King Tut's  
Wah Wah Hut 0141 221 5279

Moon Duo/Kim M O Capital's Rest  
0141 331 2722

Moon Unit/Ben Butler & Mouse  
Pad/Muscles Of Joy SWG3  
0141 357 7246

The Rising O2 ABC2 0141 204 5151  
Rush SECC 0111 248 3000

## LEEDS

Forever Never/Order Of Voices/  
Road To Horizon Cockpit  
0113 244 3445

Gentleman's Dub Club University  
0113 244 4600

John Spiers & Jon Boden Howard  
Assembly Room 0113 243 9999

Loose Talk Costs Lives/Tigers That  
Talked Faversham 013 245 8817

Yellowman Wardrobe 0113 222 3434

## LEICESTER

Professor Green O2 Academy  
0844 477 7000

The Whybirds Musician  
0116 251 0080

## LIVERPOOL

Delta Maid Masque 0151 707 6171

The High Llamas/Andy Steele/  
Neville Skelly Williamson Tunnels  
0871 230 1004

## LONDON

Belleruche/The Herbaliser/A State  
Of Mind KOKO 020 7388 3222

Calm Of Zero O2 Academy 2 Islington  
0870 771 2000

The Cycle Breaks/Dirty Velvets  
Hope & Anchor 020 7354 1312

Daniel HMV Forum 020 7344 0044

Dimbleby & Capper/Polack/  
Disappearing Old Blue Last  
020 7613 1178

Erasure/Martin L Gore/The  
Residents/SCUM/Liars/Beth Jeans

Houghton/Maps/Josh T Pearson  
Roundhouse 020 7482 7318

Frankobollo/Loser Superhero Silver  
Bullet 020 7619 3639

Hope & Social Bull & Gate  
020 7485 5358

JD & The Longfellow Half Moon  
020 7274 2733

Laurel Halo/Gatekeeper/Konx-  
Pax Electrowerkz 020 7837 6419

Levellers/Dreadzone/Back To  
The Planet O2 Academy Brixton  
0870 771 2000

The Merry Gang Filthy MacNastys  
020 7837 6067

Norwegian Dirty Rock Prince Albert  
020 8504 3963

Nothing To Lose/Five Second Rule  
Nambucca 020 7272 7366

Personal Space Invaders The  
Lexington 020 7837 5357

Quimby Garage (Upstairs)  
0871 180 1094

Roger Waters The O2 Arena  
0870 701 4444

Sacred Mother Tongue Garage  
020 7607 1818

Sammer/Idewriter/Sarah Grace  
The Bowery 020 7580 3057

Secret Cities/Boxton Square Bar &  
Grill 0110 7613 0709

The Sharp Boys/Matty Wells/  
Ramone Lightbox 020 3242 0040

Shuey Aurora/Howard Tootze Scala  
020 7833 2022

The Straylings Barfly 0870 907 0999

Supercasino/Carousel Cartel/  
East End Promise Dublin Castle  
020 7485 1773

Tigertailz/Spit Like This Underworld  
020 7482 1932

The Understudies The Alleycat  
020 7836 1451

## MANCHESTER

John Mackie/Bonehead Moho Live  
0161 834 8180

The Kaboodles Night And Day Cafe  
0161 236 1822

Mike Huskaby Islington Mill  
0871 230 1094

The Monkees O2 Apollo  
0870 401 8000

One And A Zero/House Of 3 Hands  
Academy 4 0161 837 1111

Sound Of Rum Deaf Institute  
0161 330 4019

The Stanton Warriors Sound Control  
0161 236 0340

Warpaint/Connan Mockasin Ritz  
0161 236 4355

65daysofstatic Royal Northern  
College Of Music 0161 273 6283

## MINEHEAD

ATP Mlcahu & The Shapes/Omar  
S/Prince Rama/Spectrum/Dent  
May/Group Doueh/The Brothers

Unconnected/Deradoorian/Zomby/  
Vladislav Delay 0871 230 1094

## NEWCASTLE

Gatto Fritto/Jamie Blanco Star And  
Shadow Cinema 0191 2610066

The Hicks Star Inn 0191 222 3111

Let's Wrestle Dog & Parrot  
0191 261 0995

Skatoons Cornerhouse 0191 265 9602

Steve Cradock/Siman Fowler  
Riverside 0191 261 4386

## NOTTINGHAM

The Alarm/The Last Republic Rescue  
Rooms 0115 958 8484

Clinic Bodega Social Club  
08713 100000

Kunt & The Gang Maze 0115 947 5650

Talking Back Sunday Rock City  
08713 100000

XOXY Stealth 08713 100000

## OXFORD

Diplomats Of Sound The Regal  
01865 241261

Rome Pays Off/The Keyboard Choir  
Modern Art 01865 722733

Skyhightrist Coven 01865 242 770

PORTSMOUTH  
Beans On Toast Cellars 0871 230 1094

## READING

Amy's Ghost M'n'Play  
0118 958 1447

## SHEFFIELD

Elephant Keys Harley 0114 275 2288

Solent Green/Dripback Corporation  
0114 276 0262

## SOUTHAMPTON

Miles Kane Joiners 023 8022 5612

ST ALBANS  
Chris Helme Horn 01727 853143

## SWANSEA

Modestep Sin City 01792654226

## WOLVERHAMPTON

No Jacket Required Robin 2  
01902 497860

## YORK

Alabama 3 The Duchess  
01904 611 413

Proxies Fibbers 01904 651 250

## GET IN THE GIG GUIDE!

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



# SUNDAY

May 15

# MONDAY

May 16

# TUESDAY

May 17

**ABERDEEN**  
Pearl & The Puppets/Pete Lawrie  
The Tunnels 01224 21121

**BATH**  
Boy Com/With Love From Humans  
Komedia 0845 293 8480

Gabrielle Aplin Moles 01225 404445  
**BIRMINGHAM**  
Counterpoint HMV Institute

0844 248 5037  
Matmos/J Lesser/John Wiese Hare &  
Hounds 0121 444 2081

Soilent Green Eddie's Rock Club  
0121 643 2093

The Two'n'Eights/Black Can O2  
Academy 3 0870 771 2000

**BOURNEMOUTH**  
MC Lars Ibar 01202 209727

**BRIGHTON**  
Das Racist/Suave Delbonair Prince  
Albert 01273 730499

Deaf Havana/Don Broco/Fei  
Comodo Audio 01273 624343

Mama Rosin The Hydrant  
01273 608313

Mayday Parade/Franceca Concorde  
2 01273 673311

Set Your Goals Digital 01273 202407  
Swimming The Hope 01273 723 568

**BRISTOL**  
Last Carnival/Falling Into  
Difference Croft 0117 945 0996

The Secret Sisters O2 Academy 2  
0870 771 2000

Social Flatline/Hold Your Fire/All  
About Flux Fleece 0117 945 0996

**CARDIFF**  
The Black Spiders Chwb Ifor Bach  
029 2023 2199

Enc Clapton Motorpoint Arena  
029 2022 4488

Ria Jones Glee Club 0870 241 5093  
Sarabeth Tucek Buffalo Bar

02920 310312  
Yuck Millennium Music Hall  
029 2040 2000

**CHESTER**  
These Ghosts/The Kaboodles Laugh  
Inn 01244 401626

**DUNDEE**  
Three Blind Wolves/Over The Wall  
Doghouse 01382 227080

**EDINBURGH**  
Explosions In The Sky HMV Picture  
House 0844 8471740

**EXETER**  
Show Of Hands Phoenix  
01392 667080

**GLASGOW**  
Black Heart Procession The Arches  
0141 565 1000

Swins Captain's Rest 0141 331 2722  
**LEEDS**

Homecut Directive HiFi Club  
0113 242 7353

The Jon Strong Band New Roscoe  
0113 246 0778

Where's Strutter The Well  
0113 2440474

**LEICESTER**  
Bitsville The Donkey 0116 270 5042  
The Wicked Whispers Firebug

0116 255 1228  
**LIVERPOOL**  
Peter Doherty O2 Academy

0870 771 2000

Das Racist/Pseudo Nippon/Capital  
R CAMP Basement 0871 230 1094

Dead Meadow XOYO O2 7729 5959  
Icarus/Badun Cafe Oto

0871 230 1094  
Jennifer Tierney Madame Jojo's  
020 7734 2473

The Jezabels/Luluc/Seekae Cargo  
0207 749 7840

M Ward Union Chapel 020 7226 1686  
Nurse With Wound/Mika Valnio

KOKO 020 7388 3222  
Oggie New Cross Inn 020 8692 1866

Page 44/Make This Relate O2  
Academy 2 Islington 0870 771 2000

Roger Waters The O2 Arena  
0870 701 4444

Said The Whale Windmill  
020 8571 0700

Scarlett's Roses Bloomsbury Bowling  
Lanes 020 7691 2610

Serpent Venom Bull & Gate  
020 7485 5358

Staff Banda Billili Roundhouse  
020 7482 7318

Xiferuiners/Empires Fade Barfly  
0870 907 0999

**MANCHESTER**  
Black Lungs Star & Garter  
0161 273 6726

The High Llamas Deaf Institute  
0161 330 4019

Tigertail Moho Live 0161 834 8180  
**MINNEAPOLIS**

ATP The Entrance Band/Tickley  
Feather/Teenage Fantasy/Kria

Brekkan/Ear Pwr/Floating Points/  
Grouper/Actress/Oneohtrix Point

Never/Kurt Vile And The Violators  
0871 230 1094

**NEWCASTLE**  
The Alley Cats The Tyne  
0191 265 2550

The Monkees City Hall 0191 261 2606  
Tubesnake Star Inn 0191 222 3111

Yellowman/Karibu Musica Clony  
0191 230 4474

**NOTTINGHAM**  
Perfume Genius Bodega Social Club  
08713 100000

**POOL**  
Mutter Slater Mr Kyps 01202 748945

**PORTSMOUTH**  
Panic At The Disco Pyramids  
023 9235 8608

**SOUTHAMPTON**  
Iona Brook 023 8055 5366

The Phoenix Foundation Joiners  
023 8022 5612

Three Trapped Tigers/Tall Ships  
Talking Heads 023 8055 5899

**SWANSEA**  
Henry Marten's Ghost No Sign Wine  
Bar 01792 465300

**WOLVERHAMPTON**  
Mark Radcliffe Wulfrun Hall  
0870 320 7000

The Tangents Robin 2 01902 497860

**ABERDEEN**  
Laki Mera/Munich Cafe Drummond  
01224 624642

**BATH**  
Anta Green Park Tavern  
01225 400050

**BELFAST**  
Jack Beats Stuff Kitten 028 90238700  
**BIRMINGHAM**

The Phoenix Foundation Hare &  
Hounds 0121 444 2081

The Secret Sisters/Simon Lynge Glee  
Club 0870 241 5093

**BRIGHTON**  
Adam Ant Concorde 2 01273 673311

The Webb Sisters Komedia  
01273 647100

**BRISTOL**  
The Handsome Family/Daniel Knox  
Fleece 0117 945 0996

Infemal Origin Croft Room 2  
0117 987 4144

Team Ghost Louisiana 0117 926 5978  
Two Man Ting Canteen 0117 923 2017

Yuck/Let's Wrestle Thekla  
08713 100000

**CAMBRIDGE**  
The Alarm Junction 01223 511513

Cults Haymakers 01223 367417  
Three Trapped Tigers Portland Arms

01223 357268  
**EDINBURGH**

Smoke Fairies Cabaret Voltaire  
0131 220 6176

**GATESHEAD**  
Surfan Stevens/DM 51th Sage Arena  
0870 703 4565

**GLASGOW**  
ITaking Back Sunday Barrowlands  
0141 552 4601

**LEEDS**  
Hundredth The Well 0113 2440474  
**LIVERPOOL**

Page 44/Make This Relate Masque  
0151 707 6171

**LONDON**  
Allie Moss Monto Water Rats  
020 7837 4412

AKW/Channel Cairo/Bravestation  
Social 020 7636 4992

Black Lungs Old Blue Last  
020 7613 2478

Cold War Kids O2 Shepherds Bush  
Empire 0870 771 2000

Floinn Regan Slaughtered Lamb  
020 8682 4080

Gang Gang Dance XOYO  
020 7729 5959

Handsone Furs The Lexington  
020 7837 5387

Lorena B/ShirleySaid/Carrie Haber  
93 Feet East 020 7247 6095

**MANCHESTER**  
Devlin Academy 2 0161 832 1111

Gonjasufi Band On The Wall  
0161 832 6625

**PANIC AT THE DISCO**  
Academy 3 0161 832 1111

Pete Yorn Academy 3 0161 832 1111

Noah & The Whale/Exlovers  
Roundhouse 020 7482 7318

Okkervil River Heaven  
020 7930 2020

Orthelm/Eric Copeland Grosvenor  
0871 223 7992

Peter & Kerry/Morgan Manificier  
CAMP Basement 0871 230 1094

Planning To Rock Electrowerkz  
020 7837 6419

Riverside/Tides Of Nebula Scala  
020 7833 2022

Said The Whale Bull & Gate  
020 7485 5358

Sherman Dublin Castle 020 7485 1773  
Swins Corsica Studios 0207 703 4760

This Is The Kit/Sarabeth Tucek Cafe  
Oto 0871 230 1094

Van Dyke Parks/Care & The  
Reasons Union Chapel 020 7226 1686

Walls Bird St Giles In The Fields  
020 7240 2532

White Denim Kings College  
020 7834 4740

**MANCHESTER**  
Devlin Academy 2 0161 832 1111

Gonjasufi Band On The Wall  
0161 832 6625

**PANIC AT THE DISCO**  
Academy 3 0161 832 1111

Pete Yorn Academy 3 0161 832 1111  
**NEWCASTLE**

The Young Knives/The Neat O2  
Academy 2 0870 771 2000

**NOTTINGHAM**  
The Duke Spirit Rescue Rooms  
0115 958 8484

**OXFORD**  
Ben Montague/Lotte Mullian Jencho  
Tavern 01865 311775

**EMERGE NME RADAR TOUR/**  
Anna Calvi/Grouplove/The

History Of Apple Pie O2 Academy 2  
0870 771 2000

**SALFORD**  
Conquering Animal Sound Sacred  
Trinity Church 0161 834 2041

**SHEFFIELD**  
Low/Sleeping Dog Queen's Social Club  
0114 272 5544

**SWANSEA**  
Max Raptor/Action Plan/Say When!  
Sin City 01792654226

**WINCHESTER**  
Pete & The Pirates Railway Inn  
01962 867795

**WREXHAM**  
Frankie & The Heartstrings Central  
Station 01978 358780

**YORK**  
Gentleman's Dub Club/The Agitator  
The Duchess 01904 641 413



**BELFAST**  
Matmos/J Lesser Queen's University  
028 9024 5133

**BIRMINGHAM**  
Pete & The Pirates Hare & Hounds  
0121 444 2081

The Rising O2 Academy 3  
0870 771 2000

Team Ghost/Anoraak Hare &  
Hounds 0121 444 2081

**BRIGHTON**  
Steve Mason Komedia 01273 647100

Walls Bird Latest Music Bar  
01273 687171

**BRISTOL**  
Ariel Pink's Haunted Graffiti Thekla  
08713 100000

Blackheart The Tunnels  
0117 929 9008

Warpaint/Connan Mockasin O2  
Academy 0870 771 2000

**CAMBRIDGE**  
Adam Ant Junction 01223 511511

**CARDIFF**  
Brother Chwb Ifor Bach  
029 2023 2199

The Victorian English Gentlemen's  
Club 10 Feet Tall 02920 228883

**EDINBURGH**  
Delta Miald Sneaky Pete's  
0131 225 1757

**GLASGOW**  
Handsome Furs Captain's Rest  
0141 331 2722

Low/Sleeping Dog Classic Grand  
0141 847 0820

Niki & The Dove The Arches  
0141 565 1000

Yellowman/Sagittarius Band O2  
ABC 0870 903 3444

**1 LIVERPOOL**  
Taking Back Sunday O2 Academy  
0870 771 2000

**LONDON**  
Bell XL Scala 020 7833 2022

Devadourian/Ghost Eyes/Laney  
Jane Social 020 7636 4992

Ed Sheeran Borderline  
020 7734 5547

**EMERGE NME RADAR TOUR**  
Anna Calvi/Grouplove/Big Deal/  
The History Of Apple Pie KOKO

020 7388 3222  
The Fabulous Lampshades/  
Business As Usual 100 Club

Hang Fire Enterprise 020 7485 2659  
In Flight Safety Old Blue Last

020 7613 2478  
Mona Electric Ballroom  
020 7485 9006

Oh Land XOYO 020 7729 5959  
Queens Of The Stone Age

Roundhouse 020 7482 7318  
Ra Ra Riot Garage 020 7607 1818

Roger Waters The O2 Arena  
0870 701 4444

Sarabeth Tucek/Mama Rosin  
Slaughtered Lamb 020 8682 4080

Snoop Dogg HMV Forum  
020 7344 0044

Spectrum The Lexington  
020 7837 5387

Straight Lines Bull & Gate  
020 7485 5358

This Club Monto Water Rats  
020 7837 4412

**THE TRAVELLING BAND/SKINNY LISTER**  
Nest 020 7354 9993

Wiz Khalifa O2 Shepherds Bush  
Empire 0870 771 2000

**MANCHESTER**  
Explosions In The Sky Academy 2  
0161 832 1111

Miles Kane Academy 3 0161 832 1111  
**NEWCASTLE**

Peter Doherty O2 Academy  
0870 771 2000

**NORWICH**  
Kronos Quartet Theatre Royal  
01603 630000

Panic At The Disco IEA  
01603 505401

**NOTTINGHAM**  
Noah & The Whale/Exlovers Rescue  
Rooms 0115 958 8484

The Webb Sisters Glee Club  
0871 472 0400

**OXFORD**  
The Alarm O2 Academy  
0870 771 2000

Cults Jencho 01865 796794  
**PORTSMOUTH**

Katy B Pyramids 023 9235 8608  
**SHEFFIELD**

Love At Death Beach/The Hope  
Explosion Harley 0114 275 2288

**WOLVERHAMPTON**  
The Black Spiders Slade Room  
0870 320 7000

**YORK**  
The Duke Spirit The Duchess  
01904 641 413

The Young Knives/The Neat Fibbers  
01904 651 250



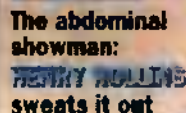
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# O<sub>2</sub>



14 May 1964 75m SURF. 17



**BY HENRY MEANS NECESSARY**



It's reported that the Manics are to release a double A-side single in two weeks' time, entitled 'Faster', backed with 'PCP'. Of the album which it is from, it is thought that "it will mark a change of direction from the 'anthemic' sound of 'Gold Against The Soul'." It's also reported that they played a gig in Bangkok, during which the venue's ceiling collapsed and surveyors were called in to check the damage.



An interview with Henry Rollins brings some heavy responses along the lines of "I know what I know - my best friend getting murdered in front of me, the guy shooting at me, killing him and not me... Until I get that thing straight in my head I'm very hard to be around." Later, he will add: "The thing I miss most about my home is my cat. I have a picture of him which I use as a bookmark, and I look at it all the time."

# SIN AND JUICE?

Fast forward 17 years, Snoop is set to headline the very friendly Lovebox festival, playing his now regarded-as-classic debut album in its entirety. At the time of publication, it's believed that the *Daily Star* will not be running a mudslinging front page.

**ALSO IN THE ISSUE  
THAT WEEK**

- **Single Of The Week** is **Fun-Da-Mental's** 'Dog-Tribe', dubbed "the most horribly pertinent record of the season".

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# THE LEGENDARY NME CROSSWORD

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

Compiled by Trevor Hungerford

Win!

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## CLUES ACROSS

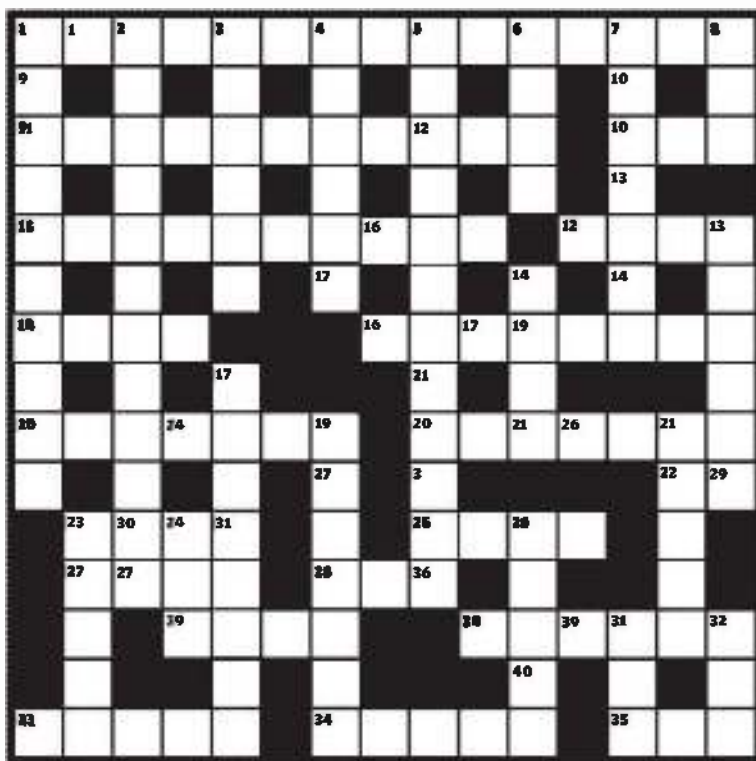
- 1+25A Panic! At The Disco. It's a slow number and she's told me, with a strange smile on her face, that I'm certainly no oil painting (3-6-2-4-4)  
9 "A medal with me and you'll meddle with yourself, for there is no higher wealth/Love them like a", 2011 (11)  
10 (See 29 across)  
11 Is Ella Owen about to transform into a big star? (5-5)  
12 "Every brother is a \_\_\_\_\_, every sister is a \_\_\_\_\_", heavenly bodies in the Primal Scream family (4)  
15+20A+34A Yeah Yeah Yeahs kept in the dark about when the gig is (4-4-3-5)  
16 Manic Street Preachers single that was a cover of a hit from the previous year (8)  
18 Band made up of two Liverpoolians and a Norwegian (7)  
20 (See 15 across)  
22 Third album released by singer in 2 down was 'Either/...' (2)  
23 Hurts to keep in one position (4)  
25 (See 1 across)  
27 One of the Hartnoll brothers in Orbital or one of The Chapman Family (4)  
28 According to The Faces, it was as good as a wink to a blind horse (3)  
29+10A Your bed needs remaking for Rihanna to be on it (4-3)  
30 Difficult to work out why Buffy Clyro recorded this (6)  
33 Jay-Z, Prince and The Damned have all released 'The \_\_\_\_\_ Album' (5)  
34 (See 15 across)  
35 Brian \_\_\_\_\_, producer for Coldplay, U2 and James (3)

- 7 Techno act formed by Paul Hartnoll and his brother in 27 across (4)  
8+26D 'Misfit' girl gives dusty mat a shake (3-5)  
13 Eddi \_\_\_\_\_, female vocalist whose '80s group Fairground Attraction had a 'Perfect' number one hit (6)  
14 To worry about a guitar piece (4)  
17 Fortunately she was there for Jamie Woon (4-4)  
19 The Kooks continue the brilliance of The House Of Love (5-2)  
21 Where Moby stayed a while to record an album (5)  
23 Depeche Mode's debut album found them having to 'Speak &' (5)  
24 They went on a 'Moon Safari' and took a 'Talkie Walkie' with them (3)  
26 (See 5 down)  
31 Prize edition includes band formed in '80s by Pink Floyd's Richard Wright (3)  
32 They've had dealings with both an 'Evil Woman' and a 'Sweet Talkin' Woman' (1-1-1)

Normal NME terms and conditions apply,  
available at [NME.COM/terms](http://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, May 17, 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!



## APRIL 23 ANSWERS

- ACROSS  
1+26D Wasting Light, 9 I Follow Rivers, 10 Ten, 11 It's On, 12 Limbo, 13 Germs, 20+16D Ordinary Boys, 22 Disco, 25 Two, 29 Syn, 30 Toto, 32 Logos, 33 Ameri, 34 Dirt, 35 Tod.  
DOWN  
1+26A Writing's On The Wall, 3 Islands, 4+23D+5A Go Wild In The Country, 5 Chipmunk, 6 Use Somebody, 7 Taste, 8+18A Young Blood, 14 Radiohead, 17 Erol, 19 Dio, 21+2D New Shoes, 24+31A Cat's Eyes, 27+15A All At Once, 29 So Sad.



## POP - A COMPLETE HISTORY!





# FANMAIL

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

Edited by Gavin Haynes



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## The Big Issue

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## A CANOEIST WRITES

From: Dan Crawshaw  
To: NME

Oh NME, I thought you were better than this – until I opened my new copy of the mag (April 30) and flipped to the reviews page to see that Gavin Haynes had given the new Fleet Foxes album a 4/10 and in your review ranted about how it is music 'for canoeing' (?) and complained that FF are merely cringeworthy hey nonny nonny folk fare. But to be honest it's not the score that gets me. It's the fact that you published an album review which says 'this band sucks', especially when you should know that a great many of your readers (myself included) love Fleet Foxes and are very excited for this album. I wouldn't be angry if the score was the same if the review actually told me, as a Fleet Foxes fan, why the album is no good, all I see is a cheap publicity stunt by a magazine I thought was better than this. I won't stop reading your great mag but my estimation of you has dipped quite a bit.

NME's response...

From: NME

To: Dan Crawshaw

Dan, I laugh in your general direction. Fleet Foxes are a ghastly sacred cow via which the terminally boring attempt to cudgel us into a position of inferiority with their new-found sophistication, and I wish them death, pestilence, disease, famine, war, and

poor dental hygiene. On this week's newsstands, you can choose from any one of a dozen periodicals sucking up to Fleet Foxes, or you can read the one that actually tells the TRUTH. That says 'This far, Foxes. This far, but no further. Quit your beige introspection, stop telling people that their lives are basically going to be OK in

their narrow furrows and that emotion is a discrete commodity, and actually be something someone could conceivably commit suicide to without feeling irredeemably stupid.' If you think it is a stunt review, then you should see the stunt I would gladly dish out to Mumford & Sons, should an albums editor ever be

unwise enough to dangle them under my nose. It would make Evel Knievel's Grand Canyon leap look like that time you rollerbladed backwards around some cones. Don't test me, Dan, I'm warning you – GH

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

## THE KING OF INNOCENT LAMBS

From: Sam Williamson  
To: NME

Yes I know Thom Yorke makes no sense, and yes I'm aware that he contradicts himself, but 'The King Of Limbs' is a great record, and that was an unnecessary comment by Hamish MacBain (NME, April 23). I don't care how pretentious the reviewers are, because they are all typical Radiohead fans: so far up their own arse they're no longer able to distinguish between music and the sound of a washing machine full of coins, and even if Thom Yorke recorded his gran humming *The A-Team* theme, it would be dubbed as 'genius' by them. But this is the first album of theirs I have properly listened to, and 'Lotus Flower' is my track of the year so far. Let's just try and ignore the fact that they make no sense. Making sense is overrated – it's the 21st century for Christ's sakes, loosen up.

From: NME

To: Sam Williamson

Sam, if 'The King Of Limbs' really is the first Radiohead album you've listened to, then 'Hail To The Thief' is going to BLOW YOUR MIND. 'Kid A' is going to smash fragments of your mind together at the speed of light in a sort of mind-particle-accelerator, and 'OK Computer' is going to redefine the whole concept of 'mind' more effectively than reading Wittgenstein's *Tractatus Logico-Philosophicus* while under the spell of a dozen tabs of LSD. We'd all wish it were otherwise, but after the first recoil of 'It's a grower... it's just GOT to be a grower', I find myself still remarkably

indifferent to its wan light. That said, you've just inspired me to give it one more spin. And also to run around shouting "It's the 21st century for Christ's sakes, LOOSEN UP!" – GH

## TYLER RILER

From: John O'Reilly  
To: NME

This week's special will & Kate issue (NME, April 30) promised much! Maybe some intelligent insights into recession-hit Britain? However, this was not to be, as evinced with this week's man of the moment, Tyler, The Creator. Did Tyler keenly desire to rush the gates of Buckingham Palace with a copy of Karl Marx in one hand and Malcolm X in the other? No, Tyler came across as a confused mix of boredom, self-absorption and apathy who was like, really angry because everyone else is bigger and older than me, and can I have some attention... please! No-one give this man a rattle, there may be trouble.

From: NME

To: John O'Reilly

I gave Tyler, The Creator a rattle. He sampled it, sliced it into 10 different raggedy-assed beats, and rapped pornographically over the top in the style of a petulant five-year-old, thereby mutating the entire DNA of music itself. He's a bit of a dick, John. Yes. But he's the dick of NOW, baby. Music needs its watersheds, its hoopla-people, and right this instant, Tyler's as cool as anyone's ever been – GH

## 'END OF MUSIC ITSELF' LETTER

From: Mark Keast

To: NME

So depressing to open yet another copy of NME and be



greeted by yet another list. It's painfully obvious to this reader that you share my concerns with the perilous state of British music and seem to be acknowledging that if Brother and The Vaccines are the best we have to offer, let's just indulge ourselves with what's gone before. I can't recall a time in the last 20 years when British music has been as uninspiring as it is right now. Yes, I know you'll throw some names in this letter's direction of bands who have produced quality records over the last 12 months and namecheck a couple who'll be returning (These New Puritans for the former and Wild Beasts the latter). But I still expect 2011 is going to be talked of as the year we hit rock bottom. I'm not pessimistic about the future; I'm sure something will emerge from the inertia of the British music scene but please just admit you see it too. Things are shite just now. I agree with you on Fleet Foxes, though.

From: NME

To: Mark Keast

Things have been better, Mark. And seeing as you've pre-empted my reflex to throw some recent-decent at you, I shan't patronise you too much. If you take music as a sort of directional marker for the times we live in, I'd agree we're not living



## STALKER

From: Rosie

To: NME

"I saw Beady Eye at Southampton Guildhall and met Liam after the gig. He's a really nice bloke!"

in the sorts of times that will be defined by Oasis-style mega-gods. But there have been plenty of times in history that haven't been those sorts of times. Bad news for assholes like me who spend their lives trying to define the cod-historical bigger picture. Good news for little bands who want to strike out for the summit. Perhaps we should start a rolling prayer-vigil for the return of truly great British idols? Yes? - GH

## TRAPPED VIRAL CAMPAIGN

From: Dylan Mallett

To: NME

It was only recently that I realised that new artists are in trouble when browsing Three Trapped Tigers videos on YouTube. I noticed that somebody had commented,

'The drummer is my drum teacher.' This made me wonder why talented and brilliant musicians such as Three Trapped Tigers have to acquire day jobs to help them get by when musicians who simply recycle chords which they learnt when they were 13, such as The Vaccines, make a living as an exciting new band. It's true that Three Trapped Tigers are far more obscure, but surely it's the job of NME to help expose the weirder acts just as much as the accessible ones. Three Trapped Tigers are releasing their debut album 'Route One Or Die' next month, and I can't think of one time I've seen any press mention of it. Come on NME, new bands need your help.

From: NME

To: Dylan Mallett

Oh really, 'Dylan Mallett'... a name that just happens to be an anagram of 'All Team PR Below The Line Viral Marketing'? Weren't you the guy posting all those

# Web Slinging

The highlight of this week's NME.COM blogs

## TYLER, THE CREATOR: LEADING THE HIP-HOP RESURGENCE?

SWAG! SWAG! SWAG! Unless you've been at war in Libya or cooped up in prison, no doubt you've been seeing the S word dribbled out all over the blogosphere. The term, joining fellow memes - chillwave, witch house and no-fi - will no doubt disappear as quick as you can say "swag the fuck out" but for now it's being associated with a whole new brand of hip-hop, or rather, swag-hop.

For the past few years, hip-hop has grown stagnant, full of Auto-tuned verses, Timbaland-produced hooks and uninspired bars about licking lollipops. With the main contributor Lil Wayne in prison the genre started to see a freefall towards an almost impending death.

However, artists like Kid Cudi offered something to slow down the fall, with the

foundation of his insightful, thoughtful raps paving the way for newer swag-hop artists like Childish Gambino. Grouping together a small minority of acts, swag-hop

represents the anti-establishment of American rap. Gracing this week's NME cover is Tyler, The Creator, figurehead of skateboarding, Tourette's-afflicted hip-hop kids Odd Future Wolf Gang Kill Them All. Not heard of them? You're missing out. These guys are a movement, often compared to Wu-Tang Clan. The collective, hailing from California, are fronting the new swag scene with full-frontal raps on everything from absent fathers to butt rape. Brilliantly warped, post-Lil Wayne rapper Lil B also has recorded a music collection to rival that of Tyler's gang. Read Ryan Bassil's full blog at NME.COM



### Best of the responses...

As you say, Odd Future first uploaded a record in 2008 - does this not show you that actually, hip-hop's been "colourful" and creative for years, it just didn't get the same blog space back then? You could've written about how world-changing they were three

years ago, but you didn't. Aside from the fact that 'mainstream' rap has been increasingly awesome for the past few years, the underground is teeming with creative rappers/producers/labels and has been since - I dunno - the mid-'90s. Harry French

I thought for a moment everyone was getting sucked into OFWGKTA land, but Lil B is very promising. Shout out to 'Motivation', absolute explosion of a song. Laurence Tidy

This is the sort of rubbish 'hip-hop was rubbish and

now it's great because of x, y, z' article that always gets written by people who don't listen to enough hip-hop. Rap music's been great for years. James Embiricos

Stop trying to make swag-hop happen. Greg Watson

messages in that forum? Complete with knowingly youth-y misspellings and just the one too many 'LOL's to ever really ring true? - GH

## TOXIC REVIEW

From: Laura Sutch

To: NME

Am appalled you can employ someone with such a poor perception of what decent music is, or isn't in this case. The Airborne Toxic Event are an amazing band, and their new album is accomplished and inspiring. Please sack the idiot who wrote the review, Jazz Monroe (NME, April 23). Won't be buying your magazine 'til he's gone.

From: NME

To: Laura Sutch

Well, I won't be buying your magazine either, so I guess we're even - GH

## VS VERSUS

From: Olly Price

To: NME

When I first started reading NME, I liked very much to look through the Versus

column, where whoever it is talks to an artist and wasn't always nice at all, which was quite funny! The interviewee used to be an artist which NME readers dislike, such as Jay Sean or others, but I couldn't help but notice the interviewer has become a lot softer and you've started interviewing artists that readers actually like, such as Katy B. It'd be appreciated if you went back to your mean ways.

From: NME

To: Olly Price

Your point is noted, Olly. Noted, but hopelessly wrong. We've had everyone through Versus, from Kate Nash to Dev Hynes to Him From That Band, none has escaped with their pomposity intact. And I'm sure someone here hates Katy B - GH

## THE ACE OF TYPEFACES

From: Vella

To: NME

Did you forget about the

Motörhead logo in your '25 Greatest Band Logos' (NME, April 23), or are you just a bunch of idiots! How could you include the Nirvana smiley image, and not the Motörhead one, which has been used for the last 35 years? Any explanations?

From: NME

To: Vella

It was simple: we couldn't work out how to get those two little dots above the 'o' in InDesign - GH



## STALKER

From: Emily

To: NME

"Here's me (the one on the right) and my friend Polly with Alisa from The Naked And Famous."

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# DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

## This Week J MASCIS DINOSAUR JR

### QUESTION 1

*Dinosaur Jr did a legendary cover of The Cure's 'Just Like Heaven', but which well-known female artist also had some success covering the same track?*  
"Um, I dunno (laughs)."

*Wrong. Katie Melua did a version in 2005. Are you familiar with her?*  
"No."

### QUESTION 2

*After your first band Deep Wound broke up, where did your next band Mogo play their first and only gig before you formed Dinosaur Jr?*

"That will be Amherst Common. The singer Charlie was lying on the ground screaming 'Fuck the cops!' so that one ended pretty abruptly."

*Correct. We'd have very much liked to have seen that one*

### QUESTION 3

*In the Adult Swim animated series Assy McGee, you voiced a pet store owner called Jf. What was the name of the episode in which you starred?*

"The name of the episode? I dunno (laughs). That was a cool show, though."

*Wrong. It was called 'Squirrels', and was about protagonist Assy McGee's fear of, er, squirrels*

### QUESTION 4

*Dinosaur Jr performed their album 'You're Living All Over Me' in its entirety as part of the first Don't Look Back concerts in 2005. Can you name any of the other bands who also did album concerts that year?*

"Dirty Three did 'Ocean Songs' in its entirety."

*Correct. Also performing albums in full were Belle And Sebastian, Cat Power, Gang Of Four, Jon Spencer Blues Explosion, The Lemonheads, Melvins, Mudhoney, Mum, Sophia and The Stooges*

*"Cool. We're coming to London this year to do it all again."*

### QUESTION 5

*Which Dinosaur Jr track features on the soundtrack to the 1993 film Wayne's World 2?*

"Um, 'Out There?'"

*Correct*

*"I'm a fan. I love that guy, Mike Myers."*



### QUESTION 6

*In the video for the J Mascis song 'Not Enough', you get eaten by a rabbit. But can you name another item that can be seen in its stomach?*  
"A toothbrush? I dunno what else was in there. You'll have to tell me."

*Correct. There's a toothbrush, some cheesy-puff-style crisps, a cassette tape and a load of flies*  
"Nice."

### QUESTION 7

*What is the correct term for a baby dinosaur? Or a junior dinosaur, if you will.*

"Baby dinosaur cubs?"

*Wrong. They can actually be referred to as hatchlings.*



### QUESTION 8

*To the nearest 10,000, how many hits has your bizarre interview with an unknown lady called Maureen had on YouTube to date?*

"(Long pause) 19,000. Maureen is the mother of Megan, who works at Sub Pop." *Correct. It's actually had 28,956 hits at the time of this interview*

*"Awesome. People seem to like it."*

### QUESTION 9

*San Francisco outfit The Dinosaurs made you guys add 'Jr' to your name for legal reasons, but what was their first album called?*

"I have no idea. I've never heard any of their stuff."

*Wrong. Their debut album was called 'Dinosaurs'. Staying on dino-themed bands, do you know where the group Dinosaur Pile-Up are from? There's a bonus point in it for you*

*"Stoke-on-Trent?"*

*Wrong. They're from Leeds*

### QUESTION 10

*A few years ago, you and comedian David Cross were broadcast having a Guitar Hero 2 challenge against each other, but which track did you pick to play?*

"I remember that. It was a Kiss song, or at least a band pretending to be Kiss. I think it was 'Strutter'."

*Correct. Can you recall who won?*

"It was my first time playing it, and I got, like, 80 per cent I think. But David won."

*That's right, although you actually got a whopping 90 per cent. Strong work for a first attempt*  
"Pretty good."

Total Score  
**6/10**

"Oh, great. After being in bands this long, I guess I'm happy with that. Thank you"



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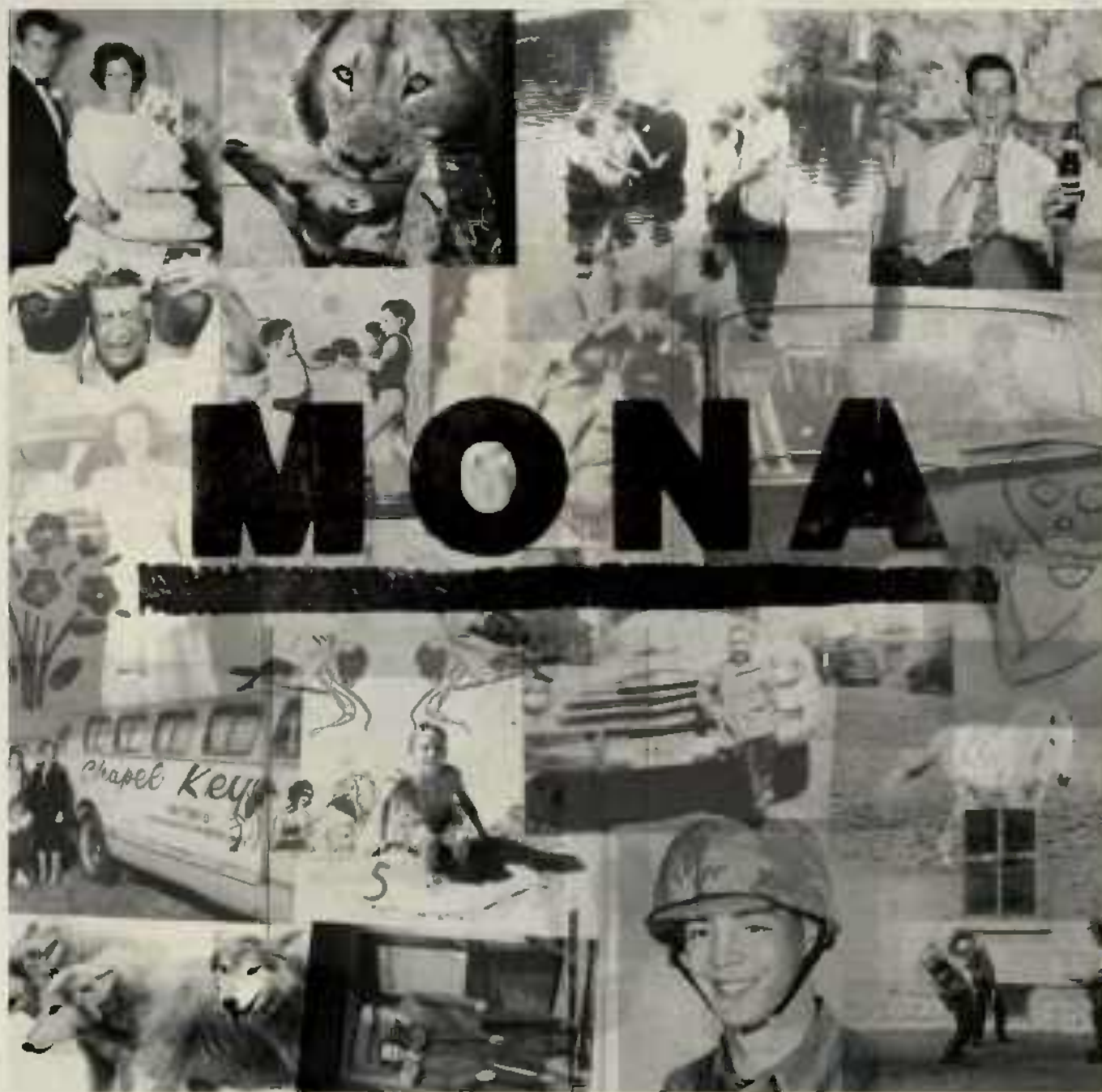
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