



## NSIDETHS



"KURT TOOK THE PISS OUT OF 'SMELLS LIKE TEEN SPIRIT"

'NEVERMIND' PRODUCER BUTCH VIG TAKES OUR QUIZ ON HIS CAREER



"SOMEONE THREW
A COIN. IT BOUNCED
OFF MY HEAD"
OH DEAR, PETE, WHERE DID IT
ALL GO WRONG?



"MY ALBUM WITH SNOOP WILL BLOW PEOPLE'S MINDS"

REASON #865 WHY WE'RE VERY EXCITED ABOUT DIPLO

## WEEK

21/04/2012



"Cedric was literally swinging from the rafters"
INSIDE AT THE DRIVE-IN'S EPIC TEXAS COMEBACK SHOW



"THERE'S NOTHING QUITE LIKE SITTING WITH A TURNTABLE" ALEX TURNER ON THE RECORD THAT CHANGED HIS LIFE



"THEY'RE GREAT
SINGALONGS AND
FUCKIN' PARTY VIBES"
LEE FROM TRASH TALK BIGS
UP THIS SUMMER'S READING
AND LEEDS LINE-UP



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"THE DEVIL'S BACK IN HIS COFFIN"

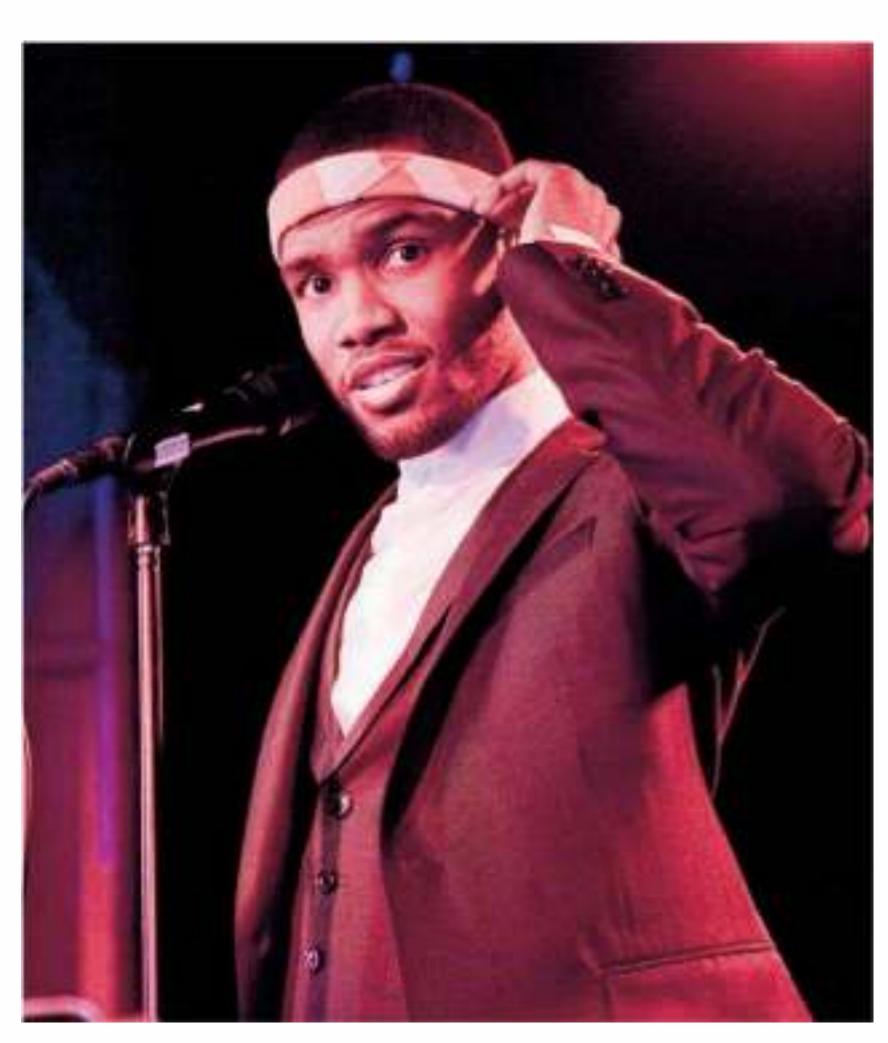
HOW A WEEK IN BRAZIL WITH HAPPY MONDAYS NEARLY KILLED *NME* 

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## ORREPEAT

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





## FRANK OCEAN Math/PDA

With everyone from Poliça to Usher giving a nod to the cooing but self-possessed nocturnal R&B atmosphere of Frank Ocean's mixtape, 'Nostalgia, Ultra', it's the perfect time for Odd Future's most soulful member to return with some new jams. Following on from his duo of brilliant contributions to the hip-hop collective's 'The OF Tape Vol 2', he's leaked two very different songs from his forthcoming major label debut.

'Math' is an artful, almost boastful, deconstruction of his songwriting prowess. Taking the 'numbers in songs' idea to its

#### It's the perfect time for the most soulful member of Odd Future to return

logical conclusion, this 'song within a song' finds him floating in multiple entendres (he references *Rain Man*, equations, phone numbers and more) as a cheesy synth line fizzes into its jittery climax.

On the flipside is 'PDA'. Originally written for The Backstreet Boys in 2009 (amazing), 'PDA' really is a jewel of modern pop. Referencing a world of Scandi-pop/Britney in its use of jigsaw-like synth sounds while maintaining its cool exterior, this is Ocean at his most 'in the club' lascivious (the hook goes: "We'll be in the club/The restaurant/The grocery store or the movies/Kissing and touching with my hands all over your booty"). But this being Mr Ocean, it's bursting with charm rather than lughcad brutishness.

Priya Elan, Assistant Editor, NME.COM



#### **BLACK LIPS**

Wanna Dance With You
If 'Arabia Mountain' proved the Lips
can master hook-laden three-minute
kicks, then this outtake from the
album sessions proves they're still
more than capable of a warped wig-out
too. Drawling over a brilliantly sleazy
bassline before descending into a minute
of chaos, this is like peyote set to music.
Lisa Wright, writer

#### **RICHARD HAWLEY**

Leave Your Body Behind You
The Sheffield don's return is a surprising one; the first single from forthcoming album 'Standing At The Sky's Edge' has ditched the acoustic balladry in favour of an intensely moving piece of dense psychedelia, with a lyric inspired by recent bereavements. It's a fitting, life-affirming tribute to loved ones lost, and firmly cements Hawley's status as one of Britain's best and most admired singer/songwriters.

Alan Woodhouse, Senior Sub-Editor

#### **CADENCE WEAPON**

Conditioning

Ex-music journalist and City of Edmonton poet laureate Rollic Pemberton's thick'n'lazy flow is like treacle on a sponge in this cut from upcoming album 'Hope In Dirt City'. The beat's funky, the handclapping's soulful and, having sampled Grimes' 'Eight' on a track called '88' that he dropped earlier this year, he's sounding as 2012 as anyone right now.

Tom Howard, Reviews Editor

#### **FRIENDS**

Mind Control

Brooklyn's currently-most-exciting lead off forthcoming LP 'Manifest!' with this — a feast of raunchy bass, yelps, speaky-rappy bits, bongos and ESG guitars. You could say Friends are ideally shaped to fill the LCD-shaped gap in people's lives, but they're much more than that, too.

Hamish MacBain, Assistant Editor

#### **VIRALS**

Coming Up With The Sun Ex-Lovvers man Shaun Hencher's new venture is a bubblegum-sweet

affair. Landing in the knowingly nostalgic junction between Hunx and Smith Westerns, this taster from the band's forthcoming EP of the same name spills over with clean-cut guitar jangles and coy croons about "that girl" who is always keeping him waiting. Swoonsome.

Sarah Pope, writer

#### KAISER CHIEFS

Typical. Just as Ricky heads off to the world of musical theatre, the Kaisers pull their most arresting chorus out of the bag for years. "If you want to stay alive/You've gotta play dead" the singer insists—a hint that all's not quite over yet for the Chiefs, perhaps...

Rick Martin, News Editor

#### **FIELD MUSIC**

Rent (Pet Shop Boys cover)
The brothers Brewis prime this wry cover for Record Store Day—a deadpan take on Neil Tennant and Chris Lowe's 1987 hit about the cold cynicism of metropolitan romance. "I love you/You pay my rent", they chorus, but there's venom hidden amid those lifting melodies. Great sleeve, too.

Louis Pattison, writer

#### TOTALLY ENORMOUS EXTINCT DINOSAURS

Tapes & Money (MJ Cole remix)
What 2-Step legend MJ Cole's done to this 'ere TEED single is UK garage the holy living shit out of it so it sounds like those unnerving moments when the drugs kick in too fast and your vision briefly turns into squares. Ride it out chums – blissful times await.

Pete Campbell, writer



#### **HOT CHIP**

Night And Day

How much has leaving a major label changed Hot Chip? Not hugely, judging by 'Night And Day'—although this is the first time they've seemingly got one of the Bee Gees on guest vocals. Other than that, it's full of the kind of enjoyable synth-wobbles that finally justify the use of the phrase "classic Hot Chip".

Jamie Fullerton, Features Editor





17'S MORE THAN JUST A MUSIC FESTIVAL

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RICHARD HAWLEY

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SADLER'S WELLS presents CANDOCO and JONZI-D GOLDEN FABLES feat. DESMOND & LEAH TUTU PEACE CHOIR • THE CUT & M2M

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## 

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

Edited by Rick Martin

# "WE SHOULDN'T BE AT WEMBLEY – WE'RE BREAKING THE RULES"

**Frank Turner** gets tattooed, drags his mum onstage and smashes his big night. A one-off? Nope – he's going all the way to the stadium across the road...

"One more time," roars Frank Turner to his 10,000 strong choir of disciples, "for MY MUM!" If the Turner Army felt close to this

battle-hardened rock'n'roll underdog before tonight, they now adore him all the more. For rare indeed is the Wembley superstar so excited to be here that he marks the occasion by bringing his mum onstage to play a harmonica solo. But of course the genius of Frank's giant leap from the embers of early 2000s hardcore punks

Million Dead to Wembley Arena via an endless succession of grimy sweatpits and fans' kitchens is that every step of the way, he's made it feel like a family occasion.

"The whole vibe about tonight," he says in his dressing room, several hours before the biggest show of his life, "is that we - me and the people who've supported me for years and years - have stolen the keys to the asylum. We shouldn't be here, this is a

venue for X Factor contestants and ageing corporate rock stars. We're breaking the rules by being here."

It's even more ridiculous for the support acts he handpicked for tonight. "We're Dagenham and Redbridge in the FA Cup Final," says Dan Le Sac "It's pretty mental," adds Frank's BLI and ramshackle opening act Beans On Toast, who's written new song 'Hello Wembley' specially for the occasion. For Billy Bragg, the night has an even greater significance. "It's 100 years since the birth of [politico-folk legend] Woody Guthrie this year and I see a line that runs from him through Dylan, Joe Strummer, me and Frank," he says. "That idea of one person with a guirar

of currency." Come gig time, the sheer thrill of the Frankophile masses invading the Big League makes

and a righteous

anger still has a lot

the evening more of a spectacle than a million Gary Barlow-carrying robots From opener 'Eulogy', through a cover of Queen's 'Somebody To I ove' to the roof-lifting cry of "there is nooooo God!" during Glory Hallelujah', the crowd howl along in quasi-religious celebration, only quietening during emo rock newie 'Four Simple Words'. Throughout, Frank uses his against-allodds success as a source of unity and inspiration, even letting the crowd watch him, via the irena screens, get the date tattooed on his aim during the encore. "We played Wembley Stadium with

> Green Day a couple of years go l plains dur n, the inking, "and they had a tatte nist on their crew. In a fit of emotion I got 'Wembley'

**BILLY BRAGG** 

"One person, a guitar

and a righteous anger

still has currency"

and the date tattooed on my arm. Accidentally or not, he left enough space for another date..."

As he races back onstage for a duet with Bragg on Bob Dylan's 'The Times They Are A-Changin", the night takes on a huge air of triumph. And even a strong hint

about retiring his biggest sing-along anthem, 'The Ballad Of Me And My Friends', a tune about the hopeless struggle of the pub circuit dreamer now sung by that same loser who's finally Made It, can't dampen the mood. Post-gig, Frank 'relaxes' by having another tattoo, a hinger stamp to

mark Friday 13, and chats about an upcoming tour of significantly more modest venues. Which ultimately begs the question: was this just a one-off? "For now, who knows?" he concludes. "Maybe in a year's time I'll be doing an arena tour. Then. . fuck it, maybe in five year's time I'll be playing next door...?

See you at Wembley Stadium in 2017, then? Tonight, with his mother at his side and to,000 voices bellowing him on, you wouldn't bet against Frank adding another couple of extraordinary chapters to this true





#### FRANK'S PHOTO DIARY



"I got myself a brand new guitar today - they're built especially for me and they've got my lyrics

engraved in them and lines from

the album cover."

"I hate it when arena bands charge £40 a T-shirt - it feels like milking the fans. So beyond the official £15 T-shirt, all shirts are £5 and hoodies are a tenner."



"The dressing room's pretty functional - It's got an end-of-World War II vibe to it. We had a choice of hang-up drapes, so we've gone for white-with-wire."

## FRANKLY SPEAKING

Frank: "Surreal, It was definitely a different kind of intense to doing a Barfly show, which is more immediate and in-your-face. That's more of a sugar rush moment, whereas tonight was like eating a steak."

"She wasn't prepped about it! I knew she'd do it and I also knew that she'd be really shook up by it, in a good way!"

"Yes - but that's going to be one of the last times

we play that. We've done it at a few shows and festivals last summer, but I don't want it to be 'I'm going to see Frank Turner because he'll play that Queen cover'."

"Certainly for a little while. It's a song about

being an underdog and I feel slightly bogus singing that at Wembley, Playing that tonight was a real moment, so I'll let that moment live."

"People think there's a linear relationship between intimacy and venue size and that's not true, it's just harder to be intimate in a big room. But we wanted to make people feel part of it. Did we succeed? Hope so."

## View from the crowd

ALICE, 20, SURREY

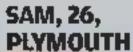


"It's amazing how well it translated. He's so good at doing intimate shows but tonight it still felt like we were in a small venue."

ELLIE, 21, SURREY



"I loved the Queen cover. He sings about things me and my friends can relate to, we're a rag-tag bunch. "...Prufrock..." made me cry."





"He was excellent. 'Substitute' is beautiful and sad and I love how he did 'Father's Day' slower than on the album."

BRENDAN, **43, BILLY BRAGG'S** ROADCREW



"He's doing exactly the same that Billy did 20 years ago. He's carrying the torch very well."

underdog tale

## WHO'S NME'S ULTIMATE ICON?

#### JOHNNY MARR VOTES FOR... DAVID BOWIE

As the quest to find the brightest star of music's past six decades goes on, the Smiths guitarist puts his weight behind the Thin White Duke



"David Bowre is easily the most influential and important artist to come out of the UK, for so many reasons – there are

musicians who are influenced by him who don't even realise it. 'Ziggy Stardust' and 'Hunky Dory' liberated so many people from the straight sensibility in the suburbs. People who I grew up admiring, like Pete Shelley from the Buzzcocks or Ian Curtis, were hugely influenced by Bowie. No Bowie, no John Lydon – or lots of other people.

"I first heard him in the glam rock" days with the amazing run of RCA singles – I think 'Suffragette City' was played at my youth club. What was fantastic was that it was this tough, tight rock music, but the cool girls liked it, because back then, a lot of rock music was good guitar players but was just guy-zone – music for spotty, greasy

boys. So many parents hated that 'Ziggy Stardust' and 'Aladdin Sane' period, because it was so obviously sexually loaded and erotic. That was really liberating. It was naughty, and it was exciting, and it was illicit. It was about a world that I just couldn't wait to join – he really understood what a great artform commercial pop could be."

#### **DID YOU KNOW?**

In 1993 Bowie covered 'I Know It's Gonna Happen Someday', a song by Marr's old Smiths bandmate Morrissey, for his 'Black Tie White Noise' album.

#### WE NEED YOUR VOTES!

You've read who Johnny Marr's voting for, now it's time to have your say. Head to NME.COM/ultimateicon where you can vote for your favourite from the shortlist of 60, along with being able to watch video interviews with the likes of Azealia Banks and The Horrors on who they're backing in the big vote.





Justin Hawkins and co signed up to join the Born This Way Ball' tour – and here's why

fter a relatively quiet 2012 (no meat-based fashion choices or clashes with the Catholic church thus far), Lady Gaga made her most telling cultural move of the year last week by reviving The Darkness' career. The catsuited cock-rockers have been handpicked as support for her autumn UK mega tour – and no-one's more surprised than Justin Hawkins himself...

## IS SUPPORTING GAGA THE STRANGEST TWIST IN YOUR CAREER TO DATE?

"It's a real honour, she's got a brilliant vibe," says Justin. "It'll give us a chance to learn something from her show as well, and steal some of it for ourselves. I'm a big fan of everything about Gaga, her music, her persona, the weirdness, it's great."

#### HOW DID THIS COME ABOUT?

"We were chosen by her. She had a shortlist of artists available and she didn't like any of them, so she chose us instead."

## DO YOU THINK YOU'LL TRY AND SWING A COLLABORATION?

"What do you suggest we do? I'm sure there's a cover we could do. It would be quite vaudevillian and spectacular."

#### WHAT DO YOU MAKE OF ADAM LAMBERT FRONTING QUEEN?

"There's nobody better suited to sing any of their songs in the world. Everyone keeps giving them and him a hard time. I think you need to look at how good he is rather than where he came from."

#### **NEVER MISS A GIG AGAIN!**

Thanks to NME's new Live Edition on Google Currents

Want to make sure you never miss out on a gig or festival ticket again? Then you'll want to download NME's new Live Edition on the Google Currents service, which launched last week. Download the mobile app to your smartphone or tablet and you'll receive the latest gig news, festival line-ups and

Invereviews to your device for speedy offline reading. NME Live's available to be downloaded through Google Play or the Apple App Storn now.

## READING AND LEEDS LINE-UP EXPANDS

New acts revealed for the Dance and Lock Up stages this August



slew of names have been added to this year's Reading and Leeds festivals, which is once again taking place across the August Bank Holiday weekend (24 26). Los Campesinos! will play on the Main Stage (Saturday at Reading, Sunday at Leeds), punk legends Social Distortion and ska punks Less Than Jake head up the Lock Up Stage, and Grimes and Japanese Popstars are among the acts

added to the Dance Stage. See below for all the additions – and right for Trash Talk mainman Lee Spielman's pick of the Lock Up Stage this year.

#### Reading Friday/

Leeds Saturday

Social Distortion • Anti Flag •
Every Time I Die • Bouncing
Souls • Saves The Day • Touche
Amore • A Wilhelm Scream •
Ceremony • Random Hand •
Dead To Me • Star Fucking •
Hipsters • Pettybone

#### Reading Sunday/ Leeds Friday

Less Than Jake • Me First
And The Gimme Gimmes •
Gallows • Turbonegro • Trash
Talk • Good Riddance • The
Skints • Polar Bear Club • This
Is Hell • The Flatliners •
Apologies, I Have None

#### **DANCE STAGE**

Modstep • Feed Me • Grimes • Japanese Popstars • Clement Marfo And The • Frontline • Jagga + Zinc (DJ set)

#### THE PICK OF THE LOCK UP STAGE

Trash Talk singer and NME Radar columnist Lee Spielman on the must-see bands of the weekend

#### BOUNCING

"They're from New Jersey. I saw them a few years back at Halloween - it was crazy as shit: 2,000 people drunk and raging and they were all painted like skeletons."

#### GOOD RIDDANCE

"It's going to be cool to see a Bay Area staple in England. I've never got to see them, so I'm excited. It's definitely a crowd pleaser - good singalongs and fucking party vibes."

#### TOUCHE AMORE

"They're an awesome hardcore band. LA kids go absolutely nuts for that band - their live shows are fucking crazy - a lot of people diving off shit."

#### **CEREMONY**

"They started around the same time as Trash Talk. With their new record they're bringing in different elements of punk."

#### SAVES THE DAY

"A straight-up guilty pleasure band for me. In high school everyone played it."



#### WIN! SEE THE CRIBS AT CAMDEN CRAWL

VIP passes and free accommodation up for grabs in our amazing NME Extra giveaway

As they build up to the release of their new album 'In The Belly Of The Brazen Bull', Wakefield's keepers of the indic rock flame The Cribs have been announced as one of the headliners for

- and you could be there to see them. The festival runs on May 4-6 in 15 venues all over London's gigging heartland [see right for the line-up highlights] and NME Extra can make sure you and a mate get in to all the hottest sets of the weekend. We've got a pair of VIP passes to the festival, allowing you to skip to the front of the queue, and a swish hotel room for two lucky winners. And if you miss out on the top prize, fear not as

we have also got two more pairs of VIP passes to give away to next month's shindig.

To enter the competition, simply follow the instructions alongside. Best of luck!

#### **LINE-UP HIGHLIGHTS**

Glasvegas • The Big Pink • The Futureheads • Spector • Rolo Tomassi • Death In Vegas • Niki & The Dove • Gaz Coombes • Micachu & The Shapes • Clock Opera

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Mobile network and/or Wi-Fi charges may apply. If you don't have a smartphone, go to NME.COM/extra. Entrants must be 18 or over. Competition runs until midnight, April 24, 2012





## TALKING THE YOUTH CONTRACT CAN'T FIX BROKE BRITAIN

Deputy Prime Minister Nick Clegg has just announced a scheme to tackle youth unemployment - but it completely misunderstands what's gone wrong, says writer and activist **Owen Jones** 



If you were born after Morrissey released his debut album back in 1988 and you're not living off a trust fund, chances are you've

had a bit of a kicking since Lehman Brothers came crashing down. Plan B has caught the mood recently with his barnstorming rallying cry, 'Ill Manors' as he eloquently puts it: "There's no such thing as broken Britain, we're just bloody broke in Britain". Worth adding a caveat: the economy might be a never-ending car crash but the people at the top certainly aren't broke, given the fortunes of the wealthiest 1,000 went up by nearly a fifth last year (alright for some)

But young people have had to deal with the trebling of tuition fees, the slashing of the Educational Maintenance Allowance, slash-and-burn cuts to youth services, and Carly Rae Jepsen's bubblegum tat at Number One. Bleak. And, to top it all off, nearly a quarter of people under 24 are out of work. That's not because a generation of workshy, feral youths are spending days getting hammered on cheap cider while watching reflections of themselves on Jeremy Kyle – it's because there are 22 unemployed people chasing every available job.

The Youth Contract Scheme is Nick Clegg's much-vaunted solution to the scandal of youth unemployment. A billion pounds is being ploughed into it, which sounds like a princely sum until you realise we handed over a trillion pounds to propup the banks. What the plan does is give a financial incentive for bosses to take on 160,000 young people, but crucially dosh for work experience, education and training for thousands of others.

There's one slight hiccup with the plan:

Vid work for free ... con Latill claim тту инравления? Here's what today's country feel like they ain't got fuck all to lose? There are other options for them, they just can't see them. No-one's

it's based on the myth that people are out of work because they're not trained, educated or skilled enough. In fact, the number of graduates stuck in a job they're overqualified for has gone from less than 27 per cent back in 2001 to nearly 36 per cent today.

No wonder that well over a quarter of graduates who left uni five years ago still can't get a full-time job. And this is set to get worse: cuts are sucking demand out of the economy, and private companies aren't making up for the jobs being slashed from public services, which is what the

government promised they would.

When industries went to the wall in the '80s and '90s, we lost a lot of decently paid jobs that were well respected and secure. They were never properly replaced, and instead we ended up with fewer jobs with lower wages in supermarkets and call centres. No wonder so many young

people live for the weekend and see work as eight hours of gritting your teeth until the clock hits five. Does that mean the answer is to send everyone down the pit again? No. But we can look elsewhere for answers Take Germany, which has a much lower unemployment rate than ours. They have a top-notch apprenticeship system. Young people get work for a company for say, three or four days a week, and then spend the rest getting

trained up. If you finish an apprenticeship, a company is obliged to take you on.

While both New Labour and the Tories 'let the market decide', the German government chooses to help support new industries. They've linked the crisis of climate change to the crisis of unemployment by creating hundreds of thousands of renewable energy jobs. It's what we should be looking at.

But the only way things are really going to change is if young people shout louder. Songs like 'Ill Manors' by Plan B are important - because they blast out a bit of the reality of what's really happening on the ground. But it'll take more than an edgy single to turn things around. If you don't want to be stuck with schemes that don't solve anything, it's time to start yelling about it



showing it to them."

"People wanna feel important

"Why do so

many young

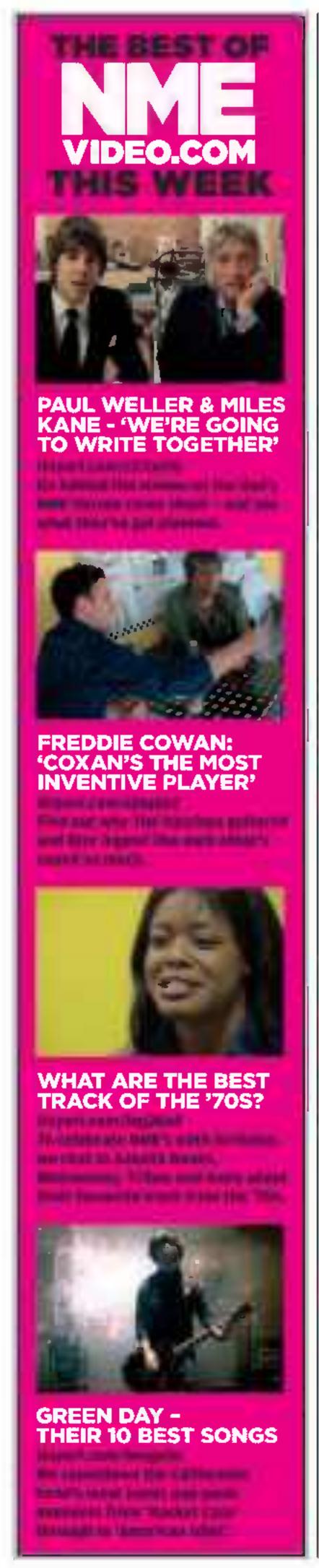
and you can't feel that when you're on the dole or completely skint looking for a job. I've chatted to a few fans who have actually said that they're thinking of joining the armed forces."

musicians think

about the crisis...









ake a look at the face staring back at you from this page. Can you put a name to ut? If you're not already familiar with 33-year-old producer du jour Diplo, that's about to change, as he becomes what all knob twiddlers secretly dream aspire to be a Proper Pop Star. This week he's touring the UK and playing a serie of Red Bull Music Academy atterparties with Major Lazer, his project with Switch who've worked with the likes of Santigold and La Roux But that's only the beginning. He's set for a huge summer - here are five ways he's going to complete his journey to the overground

#### PHASE 1 INFILTE ATE THE BBC

Following in the footsteps of the likes of Toddla T and Gilles Peterson, Diplo's landed a weekly slot on Radio 1 of two hip hop and dance infused hours every Saturday night. "I'm not a radio DJ, by far," he tells NME. "My voice is a bit deeper than Toddla T's, but I need to work on my swag - Annie Mac kills it!"

#### PHASE 2 BLOW MINDS BY MAKING REGGAE WITH SNOOP

Having worked with everyone from MIA and Beyoncé to Bloc Party and Usher, Diplo's taking things up a notch by producing Snoop Dogg's new reggae album. "Snoop has written all of the songs, all 18 of them," he says. "We worked very hard in Jamaica and Snoop is in the zone. It'll blow people's minds."

#### PHASE 3 WORK ON AZEALIA'S DEBUT ALBUM

Proving he can work just as successfully with new artists as the old guard, Diplo teamed up with Azealia last month on her track 'I uck Up The Fun'. "I met her about four or five years ago on Myspace and she used to come to my old studio in Philly," Diplo recalls, "She even worked on some stuff with me for Missy Elliott once." Although Azealia's working with Paul Epworth on her debut album, Diplo's hopeful 'Fuck Up...' will appear and not even in its current form. "The final ideas we have are huge," he teases.

## PHASE 4 NAIL MAJOR LAZER'S

When he's not recording albums for other people, Diplo's producing his own with Major Lazer - and the follow up to their 2009 debut 'Guns Don't Kıll People. Lazers Do' is already in the can "It's finished, we're just waiting on the masters," he says. "Besides that, we've made an amazing song with No Doubt for their upcoming record. It's honestly one of the best songs I've worked on."

#### PHASE 5 TALK JACK WHITE IN O A COLLAB

If Jack wants to get cracking on a quick-fire follow up to 'Blunderbuss', Diplo says he should give him a call – and he's already publicly floated the idea. "As a rocker, he always makes songs that I can listen to over and over again," Diplo enthuses. "He's the only thing keeping me hyped these days in rock."

It'd definitely be his most intriguing collab thus far - and cement his biggest crossover to date.

#### PRODUCER TO POP STAR

It's become a well-trodden path, as these noted knob-twiddlers prove



MARK RONSON Starting out in

1993 as a DJ in NYC, British-born Ronson made his name producing the likes of Amy Winehouse and Lily Allen before cracking the Top 10 with his own 'Version' in 2007.



LABRINTH

From producing the massive 'Pass Out' for Tinie Tempah to becoming a charttopper within his own right, Labrinth is now a 23-year-old musical force to be reckoned with.



**MAGNETIC MAN** 

After meeting in Croydon in the late 1990s, Skream, Benga and Artwork have since worked together to create a unique dubstep sound that no-one else can replicate.



SKRILLEX

He may be the most divisive man in dubstep. but Skrillex has taken the scene further than any other act, picking up a Grammy for his contributions to the Londonborn sound.

After over a decade's worth of silence, **At The Drive-In** blasted back for a chaotic show in their home state of Texas – but what did their first gig back together tell us about the big reunion?



t The Drive-In made their long-awaited live return in Texas last week (April 9) ahead of their big stage comeback at this year's Coachella Festival in California. Predictably, tickets for the show at the tiny Red7 venue in Austin—their first in over a decade—were snapped up in a matter of

snapped up in a matter of minutes, leaving fans clambering on roof tops and palm trees to get a glimp to of the action inside lowen that guitacist Omar Rodriguez López told NME that the band were only getting back together for the cash earlier this year, there were plenty of questions that needed answering.

#### DO THEY STILL HATE EACH OTHER?

As Omar pointed out in our last interview, the reunion is like "four ex-wives getting back together". But rather than scratch each other's eyes out, frontman Cedric Bixler-Zavala and guitarist Jim Ward looked as close as ever. "I was glad to see Cedric and Jim singing on the same mic like old friends," fan Mike Scott told NME. "That was where the tension seemed to come from when they broke up."

## ARE THEY SUFFERING FROM A MARS VOLTA HANGOVER?

Sort of. While singer Cedric went 20 shades of mental throughout the set — literally swinging from the rafters at one point — guitarist Omar was much more reserved, noodling his complex, alternately tuned guitar runs like he was possessed by The Spirit Ot Jazz. We

prefer the tempestuous afro-head bobber of his youth. Sort it out, Omar.

#### IS CROWDSURFING STILL BANNED?

Very much so. Ward played the dual role of guitarist and enforcer of the band's infamous 'no crowdsurfing' rule. Every time a body took flight over the crowd, Ward shamed them to the ground with a wave of his hand and a

Clint Fastwood dead-eyed stare. Do not mess with Jim Ward.

#### ARE THEY STILL WORLD BEATERS?

They certainly haven't taken long to find their teet. The ferocity with which they attacked songs such as 'Arcarsenal' and 'One Armed Scissor' transported them straight back to their turn-of-the-millennium peak. Omar's got to get more involved, but those shows at Reading and Leeds are still the must-see gigs taking place this summer.

#### THE VIEW FROM THE PIT

ARCARSENAL PATTERN AGAINST USER

CHANBARA

LOPSIDED

SLEEPWALK CAPSULES

NAPOLEON SOLO

RASCUACHE

1980

ENFILADE METRONOME ARTHRITIS

PICKPOCKET

NON-ZERO POSSIBILITY

ONE ARMED SCISSOR

CATACOMBS



OMAR GHAZNALI,
21, HOUSTON
"I loved everything, from
start to finish, although
'Pattern Against tiser'
and 'Arcarsenal' were the
two songs that stock out
for me. I honestly didn't
expect that much energy.
They had a shit-ton

of momentum."



MATTHEW WILKSON,
30, EL PASO
"The best part was the intensity of the crowd.
It was really nice to hear stuff that I remember hearing at their release show for 'Relationship Of Command' when I was a kid in El Paso... they've got better."



BILLY BACA,
30, AUSTIN
"My favourite part of the
entire show was just
being able to watch
a band that doesn't
really exist any more.
This was the secret,
secret, secret show
for friends and family
here in Austin."

## Pieces Of ME **IAN WILLIAMS** BATTLES

The math-rock guitarist on loving espresso machines, playing piano versions of Black Flag and being a closet Barry Manilow fan

#### My first album 'ALIVE!' BY KISS

"I had a friend who discovered that KISS stood for Kids In Satan's Service, and Hell being no place that he wanted to be, he wanted to get rid of his KISS record collection really quickly, so I took it over. I was probably about seven. I spent many afternoons after school listening to the live album, 'Alive!'"

#### My first gig EARTH WIND & FIRE

"Somehow I ended up getting dragged to one of their concerts by my babysitter when I was four. But the first thing I actively went to on my own was Charged GBH, Cro-Mags and Half-Life at The Electric Banana in Pittsburgh, Pennsylvania, when I was about 14."

#### The first song I fell in love with 'NEW YORK GROOVE' BY KISS

"Although it got my toes tapping, I'll skip over the Barry Manilow my mom constantly played, and say 'New York Groove' by KISS."

#### The first band I covered **BLACK FLAG**

"I had piano lessons at an early age, so I could play watered-down versions of Bach. But what's probably more truthful to my life was stuff like The Descendents and Black Flag in high school. Those songs were pretty easy to learn."

#### My favourite lyric 'BE HIT' BY SMOG

"Every girl I've ever loved has wanted to be hit'. It's a really fucked-up line, and he's a really fucked-up guy."

#### The book that changed me **SNOW WHITE BY DONALD BARTHELME**

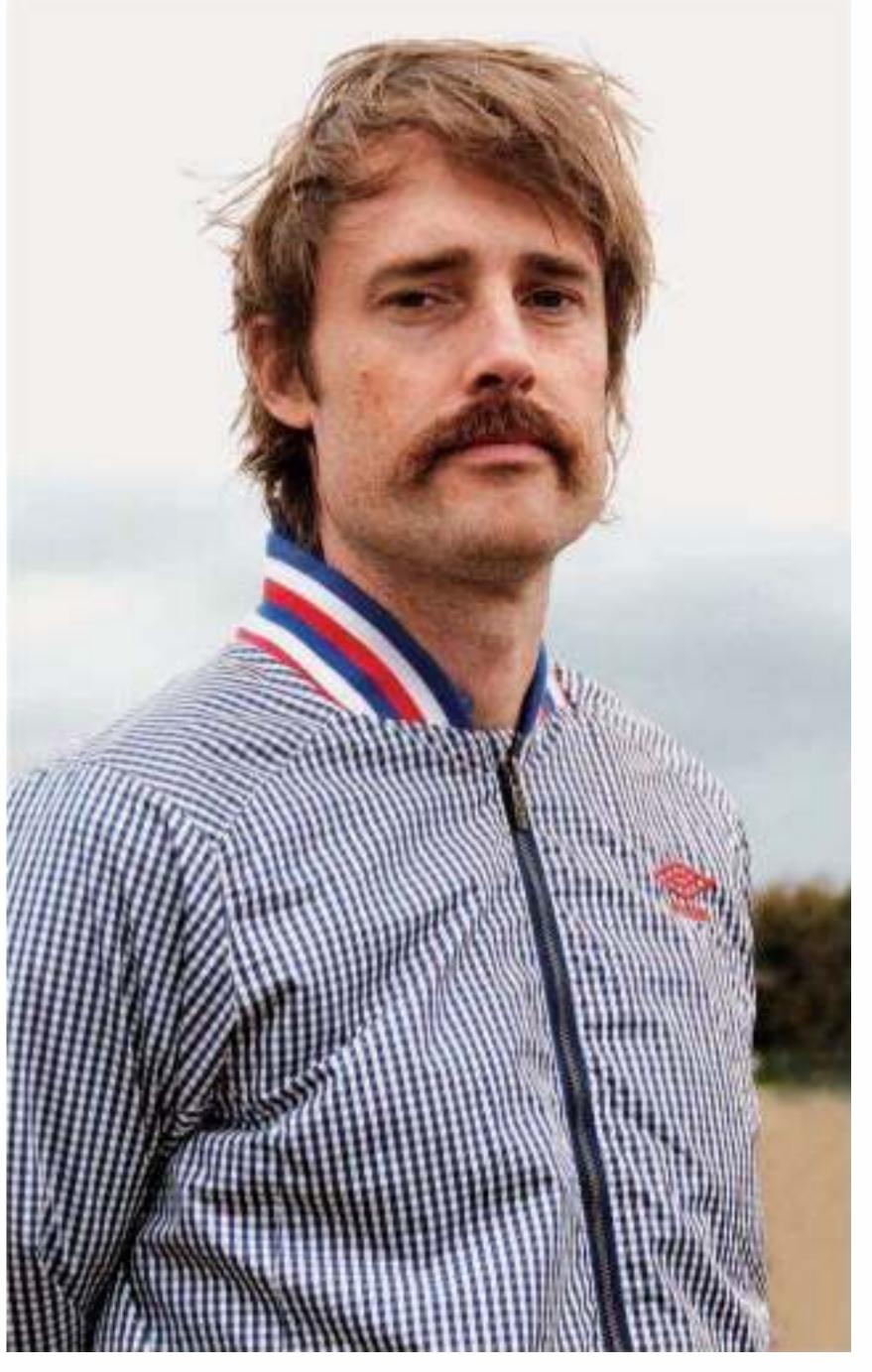
"It's prose, but it's almost like poetry as well. It came out in the '60s and it was pretty experimental for its time. For some reason, it just opened up a lot of possibilities in my mind."

#### My favourite artist THOMAS FRIEDMAN

"I love all his work. The only thing is, a lot of his stuff is untitled, so you'll have to Google his name to see the art. It's conceptual, but it's very fun and lighthearted."

#### My favourite possession ISŎŇAC TEA III

"I got it a couple of months ago. It's just an espresso machine, but it's built on



older technology, so it's all pumps and valves and tubes and levers. I'm now totally obsessed with it. It's not only changing the way I make coffee, but it's changing how I make food. It's a game-changer."

#### My favourite TV show PÖŘTLANDIA

"This is currently top. It's set in Portland, stars Wild Flag's Carrie Brownstein and some SNL people, and jokes on hipsters quite a bit. It's really fucking funny."

#### My favourite place 8TH AVENUE IN MANHATTAN, **BETWEEN 38TH AND 39TH** STREET, NEW YORK

"That's the block our practice space is on. It's still pretty seedy there - there's this crazy energy that's really hard to put your finger on. There are people hustling on the street, and there's a real flow of human energy. I guess there's nothing particularly special about it, but for some reason, I just find it endlessly entertaining."















Clockwise from main: Battles' Ian Williams, dressed as a Liverpudian footballer from the '80s; Earth Wind & Fire; NYC's 8th Avenue; KISS' 1975 release 'Alive!'; Black

Flag's 'Damaged'; KIS5' 'New York Groove'; Smog's 'Wild Love' album featuring 'Be Hit': "game-changing" espresso machine, the Isomac Tea III

## MONDAYS ROCK IN RIO

Ex-NME legend and Sabotage Times editor **James Brown** remembers chasing **Happy Mondays** round Brazil in '91

> ost tales of rock'n'roll excess usually concern artists with years of success and influence behind them, locked as as in their private kingdoms, able to do anything they want. The Happy Mondays on the other hand, weren t two minutes out of Manchester's Little Hulton when they jetted of to appear at the world's large it music concert, Rock In Rio at the Maracanã Stadium, Brazil in January 1991. Not that the excess was all theirs. The concert itself was bloated with ego and fame. Guns N' Roses, Megadeth,

Prince, George Michael who had (kinda) reformed Wham! for a one-off Andrew Ridgeley retirement fund, Faith No More, Billy Idol, INXS, New Kids On The Block, Run DMC, A ha. It felt like someone had poured everyone from M IV onto the bill.

There were 198,000 people in the place when A-ha played And by a strange quirk of fate, the Mondays were hurfled to go on after them, as their guitars arrived late. I stood at the side of the stage and watched a third of the audience leave the stadium immediately, but that left well over

100,000 people wondering just who the English band with the clasticated stick thin dancer were.

After one song the crowd were throwing bags of rubbish at them. Then the heavens opened and more people left. When the band simply put their anorak hoods up and carried on playing the remaining audience roared their approval and the barrage of stinky

bin bags ceased.

On our arrival the day before, one paper had announced "Happy Mondays bring 10,000 ecstasy tablets to Rock In Rio" Had this been true the hunt for cocaine and leisurewear might not have been so emphatic. The country as a whole seemed to turn a blind eye to the band's narcotic endeavour. At customs our entourage were simply waived through a private door like diplomatic bagmen We didn't even get our passports out.

After a shopping trip for over 70 (ake Lacoste shirts we ended up at Great

Train Robber Ronnie Biggs' mediocre swimming pool party. There we met a man in cut it is and flip-flops with a £100, co sport car who was later jailed for 15 ars for importing four tons of cocum into Spain in a trawler). He sent the boys off to meet "two Polish guys with a rock of coke the size of a TV" and from there to Prince's private party where you had to pay to get out. Bingo-style cards

They just put their

anorak boods up

and played on

were clipped for each dnnl and at the end of the evening you had to settle up. Bez lost his ticket and paid

From there the boys visited a prostitute convention posing as a nightchib called Help, and after 10 minutes of remembering the local HIV stats - I headed back to the hotel with backing singer Rowetta to be met by a road block of armed men, like a scene from The Godfather. This was just one day. We were there for four. On the morning of our departure I asked

"The devil is finally in his coffin." I laid back by the pool and looked up at the vultures circling Copacabana Beach and tried to blot out the conversation between Megadeth's Dave Mustaine and Debbie Gibson.



#### **ORY THE RIVER** 'NEW CEREN ONY' ALABAMA SHAKES 'HOLD ON' Rough Trade **SPECTOR** 12 'CHEVY THUNDER' LUVLOVLOV AZEALIA BANKS Polydor FIXERS 22 'IRON DEER BREAM' FLYING BIRDS 'DREAM ON' Sour Mash MILES KANE 14 'FIRST OF MY KIND' Columbia LANA DEL REY 11 'BLUE JEANS' Polydor **PAUL WELLER** 'THAT DANGEROUS AGE' JACK WHITE **'SIXTEEN SALTINES' BOMBAY BICYCLE CLUB** 19 'HOW CAN YOU SWALLOW SO MUCH SLEEP'Island ARCTIC MONKEYS 'R U MINE?' TRIBE5 10 'WE WERE CHILDREN' FRANK TURNER **"I STILL BELIEVE"** THE MACCABEES 'FEEL TO FOLLOW' TRIBES **MYSTERY JETS 'SOMEONE PURER'** Rough Trade KASABIAN "GOODBYE KISS" Columbia **MAN WITHOUT COUNTRY** 19 35 'PUPPETS' Co-cy intive Masic

Hear the chart rundown first every Monday at 7pm on NME Radio NOEL GALLAGHER'S HIGH .COM Listen to the Top 40 and learn more about each artist online NEW TO NME RADIO 'Storm' \* 200 HOUS 'Go Right Ahead' THE (16000) 'Come On, Be A No One' thousands. 'CORNER OF AN ENGLISH FIELD' Shaun's cousin and sideman Muzzer where the singer was and he replied, JACK WHITE 20 24 "LOVE INTERRUPTION" Th'rd Man The NME Chart is compiled each week by NME Radio and is based on how many **YEARS** times each track has been played on the station over the previous seven days.

Top: Dancing man Bez and frontman Shaun Ryder. Don't stand too still guys, that vulture circling above will eat you.

THE

CHART



## made to rock

#### made of imagination

Foether Signification and Multi-Unlimit of Entering into the let of the rest seems of the many of the seems o





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## FUTURE

## RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Matt Wilkinson



POLIÇA

#### Ghostly, R&B-tinged bedroom jams dreamt up in the very dead of night

n the cold small hours of the morning, emotions become exaggerated and the dawn light has a weird, bewitched beauty. That feeling suffuses the music of Poliça, the Minneapolis band who've been tipped by everyone from Jay-Z and Kanye to Bon Iver's Justin Vernon, and who took this year's SXSW by quiet storm. Formerly of folky types Roma Di Luna, Channy Leaneagh found herself writing in a very different vein following the birth of her child. "I didn't have much time except maybe late at night," she explains, "writing just on the computer. I'm a bit of a clichéd artist where every time can be a difficult time. I tend to always draw on the darker side of things... just trying to make sense of myself and the world around me."

Channy took her intense, personal songs to Ryan Olson, Minneapolis scene kingpin and her bandmate in Gayngs. He provided beats that fit exactly with Channy's idea of where she wanted to take this new sound (they're big fans of ghostly future R&B and dark hip-hop like The Weekind,

Frank Ocean and Shabazz Palaces), and were joined by Chris Bierden on bass and Drew Christopherson and Ben Ivascu on drums.

The songs that make up debut album 'Give You The Ghost' were recorded last May in Ryan's bedroom (a studio to many in Minneapolis) in a similar witching hour-way to how they were written. "It was a heatwave, and we didn't have any air conditioning, and it was recorded at two or three in the morning until the sun came up, so there's a kind of out-ofmind feel to it," explains Channy. Out of mind, perhaps, but The xx-ish, intense ambience is still very human, with Channy's auto-tuned vocals at the heart of the almost trip-hoppy, double-drummed rhythm of the songs. "I want people to feel a load lifted, like they can kind of go inside themselves and escape a little bit and also gain some new perspective, and feel good, even if it's a difficult feeling," she explains. We're of the impression it'll look even better in the actual light of day, but for now, we're enjoying Poliça's 3am eternal. Emily Mackay

#### NEED TO KNOW

FOR FANS OF: The Weeknd, The xx
BUY IT: 'Give You The Ghost' is
out April 30
SEE THEM LIVE: They hit CAMP
in London on June 6 and 7
BELIEVE IT OR NOT: Channy's other
great love is dancing - she took lessons
from the age of four. She's also trained
in classical violin, Bloody show off



### THE VICTORIA, LONDON FRIDAY, MARCH 30



Ever since they supported Iceage ın London late last year, Zulu have been nurturing a reputation as the capital's

premier new punk band. Tonight the five-piece - a septic mush of battered leather, black hats and terrible teeth – appear every bit as hungry and ragged as you'd hope for an act playing the release party of their debut

EP (the acerbic, raw 'Way Of The Zulu' is out now).

Loping around before the show ın a khaki jacket and blue military beret, singer Luke Brennan looks calm

and assured. As the music starts, however, something clicks and all hell breaks loose. His expressive face contorts in anger and horror as he embodies the lyrics hurtling from his mouth. The microphone stand becomes a baton, jerked and slammed with power and authority as he sings, spits and howls. It doesn't take long for those down the front to react, and before too long bodies start to collide, sending beer and legs skywards.

It's an uninhibited energy that's reinforced as the set continues. The brutal, screamed chorus of 'The Effects' provokes piercing shræks of approval while 'Bloody & Rare' bristles with psychobilly undertones and macabre imagery. The voyeuristic 'We're Watching You' is better still - with Brennan doubled over, flicking Vs and eyeballing the crowd as he sneers along. His bassist, Louis Stmonon (son of Paul, no less) stands tall throughout the madness, looking entirely at home.

#### It doesn't take long for bodies to collide, sending both beer and legs skywards

Ending on 'Zombie', Brennan abandons his mic altogether, diving into the crowd only to disappear out of view and out of the room, hordes of audience members following.

The first proper British punk band to come along in fucking ages, tonight feels like the tip of the iceberg. Zulu are the kind of band who make you want to form a gang, pick up a guitar and play: intoxicating, visceral and, above all, exciting. Rhian Daly

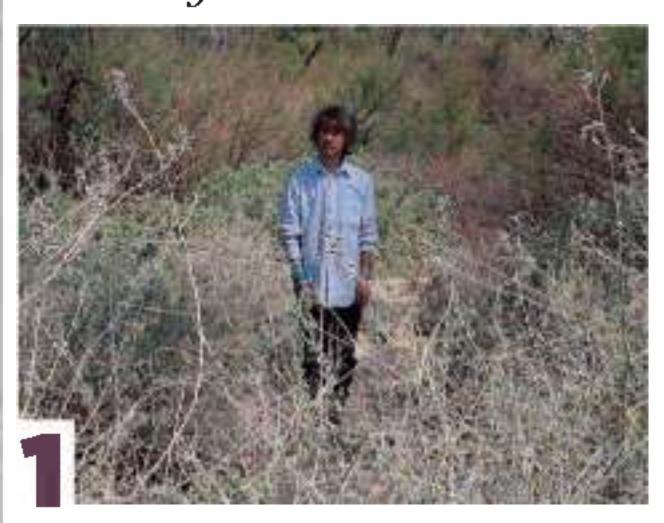




Usher on his favourite new act "I'm loving JMSN right now. He's an R&B singer and his album 'Priscilla' just dropped. I really like his voice and I like that element of. really just soul, but part of the same sound that he possesses."

## The Buzz

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



#### **DOLDRUMS**

Three noteworthy things about Canada's Doldrums: 1) Their new track 'Egypt' is one of the most epic pieces of mind-alteringly mashed-up sound-collage freak-fests we've heard in ages. 2) They'd played but five shows before SXSW last month, where they were totally brilliant. 3) Mainman Airik Woodhead is the cousin of none other than Claire Boucher, aka Grimes. We bet growing up in that clan was a darn sight better and more edectic than being part of the Von Trapps or the Partridge family. Listen to 'Egypt' on NME.COM/radar now.



#### 2 TAFFY

It's Britpop, but all the way from Tokyo. With the sweetest Elastica-style vocals we've heard in ages, four-piece Taffy - who release debut UK single 'So Long' for Record Store Day - certainly have their hearts set on Camden. Their album, 'Caramel Sunset', due out on May 7, may be just the ticket to get them there.



#### 3 TOPS

New on the ever-dependant Arbutus label comes 'Tender Opposites' by TOPS: eight tracks of shimmering brilliance by the Montreal four-piece, who combine synths with Fleetwood Mac-meets-Strokes riffs and top it all off with the cattlest female singer we've heard in quite some time, Jane Penny.



#### 4 CLAUDE VIOLANTE'S 'FOR YOU'

Assured yet achingly fragile, the debut single from Parisienne Violante inhabits the darkest recesses of the dancefloor. The spare backbeat and pulsing synths hark back to 'Billie Jean', but she dissects a relationship gone sour with such specificity and arresting rawness that dancing is a mere afterthought.



#### 5 TWERPS' 'DREAMIN'

This lot impressed us at SXSW recently, playing possibly the wooziest music of the whole bash. Hailing from Melbourne and totally outshining tour headliners Real Estate on recent US dates, the track to check is the aptly titled 'Dreamin'. Hear it by heading to NME.COM/radar now.





## THERISE OF BIRMINGHAM

Brum can stake a

place in UK indie

claim as the hottest

Resident Brummie **Amy Sumner** shines a light on the new bands, led by Radar favourites Peace, spearheading a West Midlands renaissance

enerally, people will tell you that Birmingham is shit. If you ask around, you'll get the same response; it's grey, it's duil, and it doesn't live up to the second city status that Manchester is so convincingly trying to covet. Or at least, that's the consensus of the ignorant.

Because while Britain's back has been firmly turned, the city has quietly (and undisturbed) fostered a genuinely exciting

DIY music scene all of its own. Right now, with the likes of Peace and Swim Deep riding high on a wave of national attention and burgeoning success, it can rightfully stake a claim to being *the* hottest place in UK indie.

What's most exciting about the scene is the close proximity in which the acts all exist. They are bands of brothers (in some cases literally) who work together, party together, and more often than not play together, giving things a close-knit feel that's been missing for years.

Digbeth is the area's Shoreditch equivalent and is home to more graffiti'd peace symbols and tie-dye than you can wave a can of Red Stripe at. Handily, it's

also home to
Peace themselves.
More often
than not to be
found indulging
in the antics of
their favourite
underground

club night 'Face', they are Foals if they'd had better haircuts and thrown house parties you couldn't remember. If you've been near a computer within the last six months, you should be keyed in with their viral demo 'Bblood' and their massive-sounding new single, 'Follow Baby'.

The aforementioned Swim Deep are

also finding success at present, with key track 'King City' arriving with distinctly summery vibes. Tropical troubadours Troumaca, meanwhile, are always found somewhere behind the scenes. Whether curating their now infamous 'Troumaca & Friends' parties or DJing nights around town, their own music sketches an outline of experimental and

outline of experimental and natural-sounding psychedelia, convincingly colouring it dub. And that's just the first load of acts. Tucked away down the varying side streets and studios of the city are The Carpels, The Bombergs, Two Fathoms and Bombers - just a handful of the second wave of Birmingham's most promusing talent. Away from guitars, electro acts Greg Bird & Flamingo Flame, Prisms and Victories At Sea are ensuring that local promoters have more than enough to deal with, while

the various venues across the city are hothouses for all kinds of fun; premier promoting outfit This Is Tomorrow command the Hare And Hounds (a worthy shout for NME's Small Venues Campaign!) and import a vast array of fresh outside talent to the city—from Willis Farl Beal to Pond. Fellow

promoters Atta Girl, Likely Lads and Chicks Dig Jerks also all deliver regular treats at the likes of The Rainbow, The Victoria and The Sunflower Lounge.

What this all means is that Birmingham currently feels like it's bursting at the seams with new music.
With broodingly new lo-fi bands like Heavy Waves and Jaws seemingly springing up from nowhere at all in recent weeks, it doesn't show any signs of slowing down either...

PLAYLIST
Tracks that define
Birmingham
in 2012

PEACE 'Bblood'

SWIM DEEP 'King City' TROUMACA

'Fire'
THE CARPELS
'Sand'

VICTORIES AT SEA 'Future Gold'

21 April 2012 NMŁ **19** 



Whether plucked from your parents' collection, picked up in a store or gifted from a friend – everyone can name the record that changed them forever. To mark Record Store Day we've asked the great and the good of the music world to tell us theirs. Kicking us off, Arctic Monkeys' Alex Turner and Matt Helders

## Alex Turner

Single: Shirley Bassey - 'Big Spender'



"When I'm at home, one of the last things I do before I leave to go on tour is to put a

record on. It's one of the first things I do when I get back again too. We listen to music every day as a band but there's nothing quite like sitting there with your turntable, playing a record in its entirety.

One of my favourite 45s is by Shirley Bassey. It's 'Big Spender' on the A-side but the B-side is this song called Dangerous Games', which I've never really heard anybody talk about. It's amazing, quite Bond, but I don't think it was for a movie I've always wanted to cover it. and I think it's mad it's just a B-side Where did I find

that one, I wonder? Possibly in this bookshop-cum-record store in Chicago. It was one of the first times we toured the States and there was a shop by the venue.

It's mad what you find sometimes - I

remember finding a seven-inch from our manager's band from the '80s, Vitamin Z, just in a random record shop in New Orleans, There was a basket full of \$1 45s and I just pulled this thing out. We were just like, 'I uck, there he is! On the cover!'

That's the thing about vinyl though, you can just while away the hours digging through records. I still get really excited by it. Don't get me wrong, I love downloads, but nothing quite beats stumbling across something you weren't banking on finding."



## Matt Helders

The D4 – '6twenty'



"My first relationship with vinyl was DJ-ing UK garage and shit like that when I was about 14. This is before I'd

SINGLED

Out

'6twenty' was the

debut album by the

four-piece formed by

Dion Palmer and

Jimmy Christmas.

Single 'Rock'n'Roll

Motherfucker' included

the immortal line: "I

wanna give it to your

sister and brother like a

motherfucker".

Sadly, the band split

up in 2004.

even thought about being in a band, so my affiliation then was just DJ-ing with these singles [Alex: 4 know for a fact Helders had '21 Seconds' by So Solid Crew on wax! He was sampling the B-side of it, probably...']. But because I had a record player I then got into having records. I'd get them off my granddad first - Frank Sinatra, Motown, and then The Carpenters and Beach Boys off my mum and dad. I was looking for things to sample and make into these stupid songs! The thing is though, that's what made me interested in vinvl.

I reckon I'd pick The D4's album '6twenty' as the record that changed my life. I know it wasn't massive, but it was important for me. It came out when I was just learning the drums, and &

> remember they played a free gig at the Sheffield Leadmill, which we all went to. It was a big deal for us, something like that. So I remember buying it in Barnsley HMV. It was before anyone had an iPod, and for some reason a lot of our mates got into that particular record. All of our mates, it seemed like, and all our band too, in fact. We still play it now, actually...

> The last record I bought was from Record Collector in Sheffield when I picked up a load of stuff. I got some silly ones - 'Karate Kid III' on vinyl. It's pretty good. And 'ET' as well."

#### SINGLED Out

'Big Spender' was originally written for the musical Sweet Charlty in 1966.

Bassey's hit version, released in December 1967, became one of her signature songs. She even performed it for Prince Philip's 80th

birthday in 2001. It's clear how the B-side , Dangerous Games', influenced Alex Tumer - it's reminiscent of his work with The Last **Shadow Puppets and** is pretty similar to Bassey's Bond hit 'Goldfinger', which came out in 1964.

#### Album: The Smiths - 'Hatful Of Hollow'



"The guy who taught me how to drive lent me two Smiths LPs the first record an I Hattul Of

Hollow'. I'd been bought a Best Of on CD by an unt b tor then, but I wasn't quit mady for it. But he lent those two records to me one atternoon, and I put them on the record player in my mum and dad's living room. It was something about the ceremony of taking it out of the sleeve, putting in on the turntable in I feeling that you almost had to it with it that got me into that band. I sometimes think that if it hadn't have been for that format, in a way, it might have taken me ages to discover them

The Smiths used to write messages in the grooves [etchings], we started doing it too because of them. We used to put our friends' names on the middle of the early records, some of the boys from back home. I think we actually wrote Nick's [O'Malley, bass]

name on one of them, before he was in the band! I was maybe 17 when I got those Smiths records. We'd started the band around then, and this driving instructor

butto

would always say 'You should cover this song! He turned us onto a lot of stuff, and I always think of him when I think of that band now He comes to shows every now and again.

I've still got his two Smiths records up at my mum's. He never got them back!"

## Monkeys' purple patch

Alex on their bright idea for RSD

e've not really fucked with coloured vinyl that much before, but we were like, 'Yeah, let's go all out for Record Store Day... let's make 'R U Mine?' purple!' Any excuse to put a fucking purple vinyl out! I don't wanna say it won't be on the next album, but I think it'll definitely have a relationship with the songs that are on there. Whether we include it or not, I don't

know. Probably not. But I feel like it's the best tune we've had for ages."

## "We just sat in a car being weird"

Helders on how the rather odd 'R U Mine?' video came together

> watches Zorro at the movies

t was done by Aaron and Ben, the Focus Creeps [who have done all the band's recent videos]. It was loads of fun doing it. We did it unplanned, when Jamie [Cook, guitar] wasn't even there! It wasn't that planned at all. We were just out in LA, just before The Black Keys' support tour. There might have been a bit of trickery involved but it had to be very well rehearsed, put it that way! We practised for it all week, me and Alex, just without

playing the end bit.

We did all the car

bits, just sitting

in the car all

week doing hand gestures over and over and generally being Afex and Matt quite weird."

have a Thelma ...



Jack White is releasing a White Stripes vinyl for RSD and runs the Third Man vinyl factory in Nashville. But why is the plastic so important to him?

innovations in vinyl. For a
100-year-old medium, we are
always trying to find something
new that hasn't been done before with it.
We've succeeded several times with the
triple-decker record, under-label music -music that's pressed underneath that you
play through the label of the record. We have
more that will be coming out in the next few
months here and part of 'Blunderbuss' too.
They're amazing ideas that we stumbled
across while I was finishing mixing the

record. The timing never lines up for

something like that, but I think

Blackwell [Ben, Third Man

Records employee] said it

best when he talked

about the

inordinate

amount of time

and money we

spend on things

that make us no

₹t's really nice

component we

always wanted to

and it's a

money. HAHAHA!

have a part of, but at times it's gotten tough, because of the cost of things. And then you have people coming and, like, paying homeless people to get in line to buy records [to boost sales figures] and doing all these shady things. Trying to compete with all that stuff has been funny at times.

Recently we sold a one-off 3rpm record for \$30 and they go for, like, \$1,000 on eBay. It happens every time we do a special release, it's a really funny component to how much that walks out the door here. But it's all for the sake of the art that we're trying to push

into these tangible objects. What we can get out of it is so fulfilling. It would be boring to look back and be like, 'This label signed these bands and they released these

they released these records'. But to actually have mechanical components that are innovations in an old medium, that'll be the first thing that I'd show my kids when they got older, y'know?"



## Wretch 32

Michael Jackson - 'Bad'



"I'm gonna choose Michael Jackson's 'Bad' – I remember thinking he was such a legend and he

made me feel like anything you wanna do, you have to do it big. The video has to be amazing, the vocals have to be sick and the song has to be different.

'Bad' was a different side to Michael Jackson than I'd seen before. It had a more gangster vibe; it was then I realised that he was definitely one of my role models. I remember first hearing it at home on the radio, listening to him saying he was bad, and I thought I was bad too! Then you get to see the video and

it looks so much fun, being in that underground tunnel.

At that period no-one was coming through who was paying that much attention to detail in videos and it really connected with

me. I remember
going out to buy
the single on
cassette after—
I probably had to
be good for, like, six
years to be able to
buy it. When you're
a kid you're really
fascinated with

buy it. When you're a kid you're really fascin ated with everything so I read everything I could find about it. It definitely influenced me in terms of saying what you wanna say. I don't think he was thinking about making it radiofriendly, he just made something that tall is about what he wanted

to talk about."

#### Singled Out

The song – written and composed by Jackson – was originally intended to be a duet between the singer and Prince.

Directed by Martin Scorsese, the video was influenced by the "Cool" scene in West Side Story.

The song was also covered by Weird Al Yankovic in 1988 - he wore a fat suit in the video and changed the lyric "I'm bad" to "I'm fat". Clever.

#### Paul Smith Maximo Park



"The record that changed my life was bought for me by my friend Neil. Up until then I was

rocking a lot of Crowded House, George Michael and soft rock. I'd heard 'Animal Nitrate' on the radio, but just having the physical record was like, 'Wow!' The song sounded like nothing I'd ever heard. That whole androgynous, glammy guitar thing was new to me. It was a weird, otherworldly thing. The song is about domestic violence in a council house, which is the kind of thing I write songs about now: trying to find something worth documenting from other people's lives and alloying it to an amazing melodic racket."

in I

"WE TRY TO PUSH THESE OBJECTS FOR ART'S SAKE"

## GRAHAM COXON

#### The Beatles - 'Revolution'



"I first heard 'Revolution' when I was four viars old, I guess I was just lucky enough to be able to work the

SINGLED

OUT

'Revolution' spent two

weeks at Number One In the UK as the B-side

to 'Hey Jude'.

The band released two

versions of the song, a

hard rock version and a

slower version -

'Revolution 1' on 'The

White Album',

In 1987 the remaining

members of The

Beatles filed for a

lawsuit after the song

was licensed for a Nike

TV ad. But Yoko Ono -

a shareholder and

director of Apple - had

already given approval.

record player and recognise it

from the apple in the middle. I liked to play with the knobs on the front of the record player, turn the bass right up.. I probably even only got the right-hand speaker. I just wanted it to be as big as possible. I've still got that record, I keep it in a box with loads of 45s I bought as teenager. As a kid it gave me that feeling. Later on my taste got more sophisticated, but

probably not by

much. I was still

feel the same. It

informed my

Pavement, The

Youth, I mean,

searching for that

thing that made me

obsession with early

Damned and Sonic

The Damned really do sound like maniacs They are incredibly reckless, and that's always been an influence on me. I like dynamic, reckless music. But then, I'm also totally in love with Chopin.

That's my own private world, nothing to do with what I play or record.

I think meone had put som thing heavy on top of the arm when they played our copy of 'Revolution', so it destroyed the groove all the way through the song. It was scratched, which made everything twice a nor y. That informed my sense of what is correct, and how heavy sounds can be. Later on, listening to recordings of The Who and The Kinks, that informed my perversion even more. This is why I ended up liking fuzz and liking the noise of a guitar groaning

under stress"



## Laura Mary Carter

### Faris Badwan

#### **BABES IN TOYLAND - 'BRUISE VIOLET'**



"I got into guitar music early, I think the first cassette I bought was 'Elastica', which was also partly the reason why I wanted to play in a band. But then I found Hole, and through them I found Babes

In Toyland, I came across a purple limited-edition seven-inch by them called 'Bruise Violet' in a small second-hand record shop in Kingston. It was like nothing I had heard before, it was so aggressive and in your face, Kat Bjelland using the guitar like a weapon. She was a reason to play guitar in a non-standard way and a reason to find a style. They were feminine yet ballsy, and inspired me so much I started a band with my friend and taught myself to play guitar. We got to see them live in February 2000 at the Astoria 2 in London. It is still one of the best shows I've ever seen."

## The Horrors

MC5 - 'KICK OUT THE JAMS'



out the 'jamas

and went for

"When I was 16 I went to Cornwall with my parents and brothers. I was desperately looking for refuge in the same way most teenagers do on family holidays. At a petrol station I had bought

a music magazine called Bang!, and there was a review of MC5's 'Kick Out The Jams'. I was into Led Zeppelin, The Kinks and a lot of stuff like that but I'd never heard of this record. The cover was what drew me to read the review. a brightly coloured collage of sweating, wild-haired vigilantes and an American flag poking out in the bottom corner. I remember the review mentioning MC5 somehow attracting the attention of the FBI, which sealed their authenticity for me. I went and bought it the next day and it absolutely sent me into space. It was so raw and a total antidote to the boredom of the grey seaside. MC5 were a gang that I would have done anything to be part of."

## Johnny Lloyd

#### THE ROLLING STONES - 'TUMBLING DICE'



"I bought the single I was 11 and I was totally taken aback by the risks and the guitar, and I wanted to sound like that. It

made me start playing guitar. Apart from

when I first heard Led Zeppelin, that was the first time I remember hearing music that made me think, 'I have to go out and do this'. It's influenced everything I've done it's a loose rock'n'roil song and it sums up the whole of 'Exife On Main Street' for me. It made me want to make music that harks back to the blues with a bit of country and everything in there. It's influenced everything from the way we write to the way we record.

spinal cords

It was recorded in Keith Richards' house in France and you can tell when you listen to it that they were having a good time, which is something we try and do with Tribes.



## ROU REYNOLDS

SINGLED OUT

'Silver' was Hundred

Reasons' third single

from their debut

album, 'Ideas Above

Our Station'. It peaked

at Number 15.

The band got their

name from a swimming

pool sign that read

"1,000 reasons to swim

regularly" (and

thought 'hundred'

sounded better).

This year the band

announced that they

would be playing at

Sonisphere to mark

their debut's 10-year

anniversary. But then

it was cancelled.

#### Hundred Reasons - 'Silver'

can hardly remember buying anything growing up, but Hundred Reasons are such an important band to me and Fnter Shikari, and I do remember buying 'Silver'. When I was younger, my dad was a DJ of that kind of rock stuff-I first got a love of melody from that, so when I heard Hundred Reasons they reminded me of that, their melodies were that good. The harmonies and the way they sounded were such a big influence on us, they were just such an awesome band. Even though I ended up getting more into punk and hardcore, which obviously doesn't have that much melody in it they were still a really formative band for me and the guys.

There was a real tiny independent record store in St Albans that we all used to frequent and I must have got it from there. I can't even

remember what the shop was called. It was too tiny to really hang out in, but we

> used to go there all the time to find new stuff. It was the place I used to go to get all the punk and hardcore stuff and drum'n'bass records, those were really the only two I'd buy drum'n'bass to DJ with and, with punk and hardcore bands, who were a lot more underground, you really felt like you had to have the physical thing to

show your support I've still got the single somewhere - there's a dusty, cobwebby CD rack at the back of my room. I don't buy records anymore but if something and out that I feel like I n e I the physical copy of then I'll make sure I get one I've pretty much gone entirely digital now, even to DJ with - it means I don't have to lug massive

genres that I actually bought.

boxes of records around"

### Blaine Harrison Mystery Jets



"The time that this came out it was a really depressing time in British pop music.

The charts were filled with this complete din - it reminds me of now. The Strokes came out and saved us. I remember buying the single on seven-inch in a record shop in Oxford - the cover had a picture of this weird '80s, American Psycho-ish chair made out of green glass, with 'Hard To

Explain' written by it. It was so classy and iconic, and it was kind of completely unrelated to the music, but I like it when things are like that. Buying singles should be about the complete package; it's really sad that artwork isn't as important now, because everyone's buying digitally and you don't have it physically there to hold. It's a real shame. If you own records the only way you'll lose them is if your house burns down, whereas on a laptop you could just lose your whole record collection."

#### Frank Turner

Black Mag Nervous Breakdown'



"There used to be an independent record shop in Exeter called Martian Records. When I was down

there with my parents I bought the 'Nervous Breakdown' seven-inch. I remember it absolutely tearing my face off. Everyone was telling me they were these great pioneers of hardcore, so I went down there to dig it out and my mind blew pretty comprehensively. I have the Black

Flag logo tattooed on my wrist now. That was about '96/'97, and the band are a pretty defining band for me in terms of how I think about music and ethics and every thing to do with the business. It was like being in a library and finding a dusty old book; it felt much more special than just Googling something. I had to flick through a pile until eventually I found it and I remember the shop owner giving me a knowing look as if to tell me I'd made a good choice."

#### St Vincent



"I remember my mum taking me to a record shop in her van and I went and bought

Nick Cave's 'Murder Ballads'. I must have been about 16, I put it on and 'Stagger Lee' came on. Hooked over at my mum and was quite mortified (by the lyrics about "pussies" and "arseholes"]. There was this awkward moment, but it was like, 'Sorry mum, but I am going to keep playing this record and listening to it obsessively'. At that time I was going in and listening to a lot of jazz and loads of Mingus records and Miles Davis. When you're young all you want to do is impress

older, cooler kids and I think they took a shine to me because I wasn't going in and buying the usual bad records kids do, and they steered me right. Nick Cave is the most literate writer around and from him I got into The Birthday Party and The Pop Group - that tree had many branches."



## UP THE RACKET

Ever wondered what records **Pete Doherty** spins at home? Here's a peek at the discs he plays round his Paris flat

#### 50 CENT -'CANDY SHOP'

Fiddy's 2005 single not only provided the most, er, touching song about fellatio out in a long while – but also the funniest moment in *The Hangover*, in which a version is performed in front of some bemused wedding guests.

## THE BEATLES - 'MEET THE BEATLES!'

This was actually the Fabs' second US release, a chronology that got en more muddled when 'The Patles' Second Album' came out a few months later.

#### MICHAEL JACKSON - 'THRILLER'

This behemoth has shifted 110 million units despite containing 'The Girl Is Mine' – a duet with Paul McCartney that's not quite the highlight of Jacko's career.

#### THE CURE - 'IN BETWEEN DAYS'

Evergreen indie disco favourite that peaked at Number 15 on the UK Singles Chart in 1985

#### NICO -'CHELSEA GIRL'

This was the first solo album from the German Velvet Underground associate – the title inspired by Andy Warhol's film Chelsea Girls.

#### SERGE GAINSBOURG -'YOU'RE UNDER ARREST'

The highlight of Gainsbourg's last album: a number called 'Suck Baby Suck', which follows a similar narrative to 50 Cent's 'Candy Shop'.

## DAVID BOWIE - STATION TO STATION

AKA the album that introduced the world to Bowie's 'Thin White Duke' persona. I un fact: this album was made on a strict diet of red peppers, cocaine and milk.

#### THE ROLLING STONES -'AFTERMATH'

The first Stones LP on which the majority of the songs were originals.

## FRANÇOISE HARDY - 'NOUVELLE EDITION'

No discerning Francophile would be without a few Françoise Hardy records on their shelf.

## LEONARD COHEN - 'SONGS FROM A ROOM'

Laughing Len's second effort, touching on the subjects of suicide, depression and the French resistance during World War Two.

## Xavier De Rosnay

LIL' LOUIS - 'VIDEO CLASH'



"Just after we released our first single we received an offer to DJ for this party; we weren't into electronic music before that, we were more into other

stuff and we only just started to buy records of electronic music then. We found this Lil' Louis track because they were playing it in a record store, and though it has nothing to do with what we do – it's like Chicago house so it's very much the other side of the electronic music spectrum – it's very noisy and trashy and great.

When I first listened to the record it sounded like there was a problem

with it because the sound on it was so weird; things like that are memorable and some of the best things are quite quirky and rough. That idea was a driving force for a long time. I don't think people have less interest in records, I just think you don't sell

French kiss

a record by accident
these days because
you can hear everything
before you buy it. When
I was a teenager I would
have liked to, but now
record sales aren't
accidental, which is great,
because you make a

beautiful object and people really want it."

### Felix White

#### THE CLASH - 'BANKROBBER'

The Maccabees



"I was handed down a seven-inch of 'Bankrobber'. A couple of years ago I got rid of all the posters and records Thad stuck on my wall

(because I realised, 'Fuck, I'm 27 years old') so I keep it in a special box. When I was growing up a lot of people were saying that music was a rebellion from their parents, but I wanted to like what my dad liked.

If I was 60 and a band came along like The Clash or The Strokes, a kind of band that hadn't been around for a while, I'd be on it like

a shot. I don't think
I'd feel intimidated
by it or think it was
in ownership of the
kids. 'Bankrobber'
is just fucking
awesome. Before The
Maccabees played
gigs we used to have
a couple of DVDs of
The Clash. They had
a gang mentality,
just like we always
wanted to have."



## THE CRIBS

#### Ryan

#### **NIRVANA** ~ 'INCESTICIDE'

"We saved our dinner money, and me and Gary bought it because it had 'Aneurysm' as the last track. Part of the reason we picked that first was because we really liked the artwork as well - it had a rubber duck on the back. Records were different back then because when you'd look at it you were aware of what the artwork was. and even if you didn't know what it sounded like you'd have a good idea by the sleeve. We went a few weeks without eating dinner to buy it, but sometimes having a good record is more important. That level of dedication shouldn't be unusual at all."



#### Ross

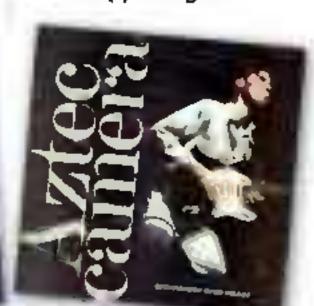
#### THE BEATLES -'A HARD **DAY'S NIGHT'**

"It was the single originally, and then the whole album. I first remember hearing it when the band started. so maybe that's one of the reasons why it was pivotal to me. The movie was something that was really inspiring to me, and that record was pretty much the reason why I got my first drumkit -I loved what it looked like and I was heavily into The Beatles. The first time I ever saw the film was at my aunt's when I was really young, about nine or something, and that was an inspiration to me. Then I went and found the single; my mum had it in a cupboard full of vinyl singles and she'd play it to us."

#### Gary

#### **AZTEC CAMERA -**'SOMEWHERE IN **MY HEART'**

"I'd been on holiday and the amusement arcade had a jukebox, and I'd get them to play it. When I got back from holiday I really wanted to get the record, but I didn't really know how to get stuff like that. I was at Boots with my mother and ordered it from there - you used to be able to do stuff like that upstairs. It took a couple of weeks for it to show up. A few years later I met Roddy [Frame, Aztec Camera) and told him that story and that was kinda cool as a culmination of it. When The Cribs first started out that used to be our intromusic for when we came onstage, the exact same copy I bought."



## Justin Young

The Vaccines

#### Elvis Presley - 'Hound Dog'



"The record that changed my life is the first CD Lever got for Christmas. My dad had a really big record collection -

I was fascinated with it - but in 1994 I got a Christmas release by Elvis. It was a live recording from between '54 and '56. The last song was 'Hound Dog', and hearing that changed my life. I heard it and thought, this is the coolest thing ever. All I wanted to do was slick my hair back and get a pair of Wayfarers. It was the first song that made me think, there's more to this, and weirdly my parents didn't listen to Elvis Presley, they encouraged me to discover things that they didn't really listen to. Later, my mum used to

take me to the supermarket and there was a record shop next door. I used to ask the guy, 'What would like if I like



## Carl Barât

The Velvet Underground
- 'Venus In Furs'



"I first heard 'Venus in Furs' in that Oliver Stone movie. The Doors. I think I love it

because the subject matter was so... ambiguous, it beckons you towards its world of furs and sadomasochism. It plucked me out of watching Top Of The Pops and gave me my own way into the world. It's an important thing, to a 14-year-old boy, that kind of epiphany. I used to have a big record collection but after a couple of burglaries all I'm left with is George Formby, a couple of Django Reinhardt records and a Noël Coward record. The last vinyl



I bought was Basement Jaxx's 'Where's Your Head At'. I took it back to the flat I shared with Peter and The Libertines at the time. He told me it was disgusting and said he was going to break it. I think it put me off buying vinyl, although he didn't actually manage to get away with it. With the knowledge of what he was going to do I was able to save it. It was in my special place with the Noël Coward record."

#### WHAT DO YOU THINK?

So come on... what's the record that changed your life? Visit the website and let us know what it is and why! We've also got new video

.COM

interviews at NME. COM/video with Noel Gallagher, Katy B,

Frank Turner, Two Door Cinema Club and Wretch 32 talking about the records that matter most to them, while Field Music, Band Of Skulls, Billy Bragg and Unknown Mortal Orchestra blog about their picks at NME.COM/blogs





f you're anything like us,
you've probably taken
a walk on the wild side.
You may also have walked
the line, or perhaps walked
like an Egyptian. But have you ever
strolled down Easy Street?

Probably not, but now thanks to Pot Noodle anyone can walk this way and experience life on Easy Street. It is less a real place than a philosophy. In a world where gigs are pricey, tickets hard to get hold of, and queues build up at the smallest event, it's a way of life that keeps things simple and, well, easy.

Thanks to Pot Noodle, one lucky winner and their mates are winging their way to Easy Street as we speak, to experience stress-free gigging as part of a truly unique weekend (read all about it in the magazine in a few weeks).

For your chance to win great prizes such as roadtesting games, a PlayStation Vita or loads of Pot Noodle, head to

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o, how do you fancy spending a day on Easy Street for a change? We've teamed up with Pot Noodle to offer you the chance to become a games tester for the day, and pick up a PiayStation Vita while you're at it. That's how it's done on Easy Street. So check out the details below and head to potnoodle.com now to be in with a shot.



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Open to UK residents aged 18+. To enter, visit the Promotion's homepage www.potnoodle.com, select entirer the 'Easy Street Ultimate Gamer' or 'Other Prizes' (a) and tollow instructions, registering details when prompted. Competition open 26/03/12. Closing date is 23:59 (GMT) 1/6/12 (gamer prize) and 23:59 (GMT) 14/6/12 (a year supply of pot noodle prize). Limited to one entry per person. Internet access required Prize: 1 x PS Vita and 4 x latest game releases plus one day at the Mousebreaker offices playing games; 3x year supply of Pot Noodle. Promoter and Data Controller: Unilever UK, Unilever House, Springfield Drive, Leatherhead, Surrey, KT22 7GR (no claims to this address). See www.potnoodle.com for full terms.



orry, I just really needed a poo," explains Christopher Mercer, aka dubstep producer Rusko, when he arrives late for our meeting in the champagne bar of a posh London hotel.

While explaining himself with this ignominious icebreaker (with the cheeky nod of a man who may well have just had a poo), the bow-tied bankers hovering nearby almost spit out their Veuve Chequot as they clock his raftish figure. His grubby snapback is perched on a mop of mitted hair above a large, perpetually grinning mee, which pops out of a large green hoody that might not have been washed since the release of the original *Tony Hawk's Skateboarding* on the PSI.

But while the one per cent worry what we mere mortals might be doing inside their castle getting in the way of their Bullingdon boy blow-out, *NME* has even more pressing concerns. Across the Atlantic, a sonic rash of distilled dubstep that's unhinged and mutated from the sound's origins here in the UK has hit an epidemic level. The music theatres, college sports halls and freshman frat parties of the North American continent are awash with the new electro-metal influenza. As Skrillex, chief carrier of the parasite, continues his conquest of European shores, there's fears of a situation worse than when the grey squirrel came back to wipe out our native reds. And you know what? Some people are saying this guy Rusko – a mild-mannered, friendly stoner from Leeds—is to blame.

ook, I've given up. I've completely lost control," is

Rusko's initial reaction when we finally sit down and ask him if he can explain exactly what the hell is going on. "Dubstep now is exactly the same as nu-metal was in the rear 2000, it's the same crowds.

I wan never a nu-metal fan.

Slipknot stand for everything
I loathe about music"

It's probably worth mentioning at this point that, right now in America, Rusko is just about as hot property at digit goth gremlin Sonny Moore, aka Skrillex. So the re-run of a Limp Bizkit-esque fever like the one that took over the American mainstream a decade ago is as much a reality on his own doorstep as Skrillex's.

But with the release of his second album, 'Songs', he's hoping to claw back dubstep from the hands of the brosteppers with their whiskey redeups and satanic circle pits, to re inject the scene with some of the experimentation that made it stand out in the first place. It's a playful record that mixes in reggae, acid house and old-school garage influences in a mêlée of dance history threaded together with the familiar dubstep sawtooth drop.

But rewind even further – how did this Yorkshire lad even end up here? After graduating from Leeds College Of Music, Mercer first dipped his toe into dubstep production in 2006 with 'SNES Dub', a weed infused homage to robit gaming and a million miles away from the scary dub-fed monsters of today in that it actually echoed both dub reggae and two-step. But, as much of the then-nascent scene developed along

introspective, borderline-academic muso lines, Mercer took a more upbeat, populist root, best encapsulated in the ultra-silly 'Woo Boost', constructing sounds that were the dubstep equivalent of a Big Mac and fries delivered with a California tinged "have a nice day!"

Indeed after moving to London and meeting the American girl he's now been married to for four years, he upped sticks and moved to LA, although the success that came with it was by accident. "The idea was always that I'd he a DJ in the UK for a few years first, then I'd give up and we'd move to LA to settle down and I'd get a proper job. I wanted to be a chef."

But a couple of things happened that stopped him doing a Gordon Ramsay. In 2008 he toured the underground dance bars of America with fellow producer Caspa. "I hey were these small dark rooms full of the leftover drum'n'bass crowd," he recalls. "That scene had totally died and they were looking for something new." Subsequent tours with the likes of Major Lazer and Crystal Castles opened him up to the electronic, house and dancehall fans. Slowly but surely, he was building a following. Meanwhile, the simple fact that Rusko and Caspa's 'FabricI ive.37' mix CD was pretty much the only dubstep available in American record stores for almost two years gave the duo a head start over their British contemporaries. This was all happening, it's worth noting, before Skrillex had so much as even plugged in his MacBook Pro.

"I got to where I am simply by being the first one there doing it," explains Mercer unromantically. He's subsequently worked with MIA, made some tracks for Britney (though he says they're unlikely to see the light

of day) and is trying to do for Cypress Hill what SI rillex did for Korn – reinvigorate them with an injection of hard electronic bass.

Apparently Shakira has joined the queue to work with him, hinting the dubstep explosion really knows no bounds. "I unleashed the beast, I'll take responsibility for that," he happily admits. "I'm proud of

bringing dubstep to America. I may not like a lot of what they're calling dubstep out there now, but I'm not a dubstep avenger. Sure, it's insane that Korn can put a record out and people call it dubstep, but that just gives me licence to put a record out and fill it with reggae and dancehall and all the things I like."

hen, before we even have to ask, he spits out the confession we've be waiting for. "Skrillex has told me that he only sat down to make his first tune after he heard my stuff. He made a point of that to me. Verbatim, he said there would be no Skrillex tune if he'd never seen me play out "

So that's the dubstep genealogy dealt with – what about its future? As the US sound distils to ever-increasing levels of ear splitting wub that sidesteps the clubs and goes straight for the Coca-Cola commercials, the UK fragments further underground into the beautiful realms of post-dubstep with the likes of Rustic and Bok Bok. Somehow, Rusko finds himself caught between the two. "I'm too mainstream for the UK, and risk being sidelined as too alternative for the US," he reckons "But I'm happy with how it's turned out. I'm proud of what I've done."

Check out the unstoppable rise of Skrillex on the NME.COM Big Picture blog



Wannabe chef Rusko on the foods he can't find in the US

#### SAUSAGE ROLLS

"You can't import this shit. I make the pastry from scratch. I could make a fortune selling these and I'd die without them."

#### **FLAPJACKS**

"Golden syrup doesn't exist in the US. I have to bring it over for my special gooey raisin recipe."

#### CHRISTMAS

"The Americans really mess this up. My homemade stuffing is a classic blend of garlic and herbs that reminds me of Yorkshire winters."





Spiritualized's new album is inspired by great records lost in the cracks of history. Jason Pierce takes Emily Mackay on a tour of underrated classics

f you'd gone down to the Spiritualized show at the Royal Albert Hall on October 11 last year, you'd have been in for a big surprise. In that sort of venue, with that sort of band, you'd have expected a degree of comfort, reverence. Old songs, strings, hearts brim-full of nostalgia.

Uh-uh. Sorry. That's not part of Jason Pierce's plan. Instead, he led his band and fans, in a move typical of a 22-year career with Spiritualized filled with single-minded pursuit of his own way, through the entirety of his new, completely unheard seventh album It was a witty move, and a riposte to the ever-increasing trend for retreading old ground, old records, old gigs.

"There was a little bit of that" admits Pierce, bony frame curled intently into the window-corner of a café in Hackney, east London, unruffled as a gaggle of children yell and honk behind us. "Part of the reasoning behind the album was that everybody's embracing old records and they say this was a classic record and this

## "HOW HARD IS IT TO POUR YOUR SOUL INTO A RECORD?"

Jason Pierce

was a classic record and 'Hey, we did this to years ago,' he says "What happened to making records, y'know?" Pierce, of course, has stuck a toe in the nostalgia gig industry himself, with 'album in full' shows for his own 1997 classic 'I adies And Gentlemen We Are I loating In Space', a decision he's always claimed was "made at altitude" when ATP festival head honcho Barry Hogan talked him into it on the slopes of Australia's Mount Buller. But new album 'Sweet Heart Sweet Light' is an effortlessly enjoyable album, recorded while Pierce was at home receiving hardcore drug treatment for a long-term liver disorder, and also a tribute to some of Pierce's own favourite records.

"I thought, 'How hard is it to pour your heart and soul into a record that gets missed?" he continues. "I wanted to make something that sat next to Link Wray's '70s albums or Can in 1969. They were essentially pop records but not pop in that they served a market."

Indeed – so who better to guide us through an exploratory journey of 'lost' albums from music's history than Jason Pierce?



Captain Beefbeart:

"A proper pap record"

## JASON PIERCE'S fLOST ALBUMS

The Spiritualized man on the records that inspired his 'Sweet...' return

#### **ROYAL TRUX**

**ACCELERATOR** (1998)



The rock'n'roll bad couple of the '90s at their sleazy, silly best
"A lot of people know who Royal Trux are but this just seems to have been lost it's not hard to find, but nobody's talking

about it. There's a track called 'Stevie' on that album that is just sublime, it's one of the greatest songs ever written. And yet everybody's talking about other records. It's the sort of injustice that people can say (about other albums), 'Well, this is a classic record, aren't we lucky, this classic record is being performed live again'. And yet there's so much that renders a lot of music that is deemed 'classic' almost worthless. I can go down every morning and put 'Accelerator' on by Royal Trux and it doesn't feel like I'm losing anything, you know? It's like an old friend."

#### LINK WRAY LINK WRAY/BE WHAT YOU WANT TO (1971/1972)



The cult '50s/'60s guitarist, credited with discovering distortion, but after when he was cool

"Link Wray is kind of really known for his early stuff, like 'Rumble' and the guitar things. But in the '70s he went back to his three-track shack in the woods in Maryland or somewhere. This sounds fundamental and obvious, but the idea of a pop album is a collection of songs. And they're such great songs. They allude a little bit to The Rolling Stones and a little bit to gospel, and they're kind of ragged. It just seems pure. He's completely outside of what's hip, it's not like he's living in LA or New York, he's living totally outside of that and making something that just feels right."

#### THE MODERN LOVERS THE ORIGINAL MODERN LOVERS (1981)



Jonathan Richman's protopunkers re-recorded the tracks that made up their debut to very different effect

"The record I keep going back to is the demos they recorded with [songwriter/producer] Kim Fowley - it's not the Modern Lovers album with the heart on the front. Hike them both but there's something about the Kim Fowley record, even though it's got some of the same tracks, it's got 'Roadrunner' on it. I don't know why it's called 'The Original Modern Lovers' - I don't think it's any more original - it's the same line-up as the other record. They're a little bit more ragged. When The Modern Lovers made that record it was 1973. Glam rock was at its height and they made this record that was so sort of outside of that, yet so in tune

with rock'n'roll."



#### PHIL COHRAN AND THE ARTISTIC HERITAGE ENSEMBLE

PHIL COHRAN AND THE ARTISTIC HERITAGE ENSEMBLE (1507)



Free jazz with an African bent. Oi, come back!

"This is important for me because it's free jazz, but it's built around kind of African rhythms and therefore the blues thing that's

so full of melody and harmony. And metodies and harmonies in that repeated fashion in jazz don't always work - in fact quite often don't work. There are vocals on it, and invariably vocals within free jazz records don't work. But what's most important with these records is that I can play them forever, I can play just that record for a whole day and not feel like I'm. missing anything. It's fundamentally right to me."

#### **CAPTAIN BEEFHEART** AND THE MAGIC BAND

**CLEAR SPOT** (1972)



An oddly normal record from the blues weirdo and cult musician's cult musician

"He's got the kind of white girl soul singer thing going on, and as soon as you start

talking about white soul, you start talking about a whole world of stuff you don't wanna know about. But it's just so right the way it fits within that record. It just seems like a

proper pop record. A pop album is a collection of songs, it doesn't try to explore weird terrain, it's built around melody and harmony and hooks and things that you're gonna remember after the record's finished. These records are really not hard to listen to. It's not that hard to find a way in."

#### **DENNIS WILSON**

PACIFIC OCEAN BLUE (1977)



The Modern Lovers:

'So in tune with

rock'n'roll"

WILSON The only solo album from Brian's hard-living brother, who later drowned

"I think this is pretty well known now, because it got reissued recently. I think

the back story may appeal to some people but what I like about these records is that the music can stand alone from all of that. And I can play these records to death regardless of the stories. I like the 'stories of rock'n'roll' thing but a lot of it's built around mythology, and a lot of it's nonsense. The very cornerstone of rock'n'roll was built on the idea that Robert Johnson sold his soul to the devil at the crossroads. I mean, how fucking shaky a foundation is that? I couldn't care less, but that music is beautiful and that cuts through all of that. I don't think it matters that Brian Wilson was a better orchestator. or director or producer than his brother. I can't remember the exact time when I first heard this record, but it moved me enough for me to go, 'Wow, this is really special, this makes absolute sense in my life right now!"

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# RECORD STORE DAY 2012

On Saturday April 21, the annual celebration of record stores will be five years old. With nearly 500 special releases and free gigs across the country, this'll be its biggest year ever. Here's your guide to it all

OUR YEARS AGO,
Record Store Day took
place for the first time in
the UK. It was founded
in the US in 2001 as a
celebration of record stores and all
they mean to music fans, but over
here it involved a few bands playing
shows in six or seven shops across
the country. But then it got big.

Record stores have fallen increasingly under threat of closure in recent years (Richard Branson has rather unhelpfully said he doesn't think there'll be any left by 2020). So more artists, from Blur to Iggy Pop to Noel to Santigold, have got on board – putting out special releases each year. At times it's

out of their comfort zone

and do interesting stuff."

"We're covering an artist

called R Stevic Moore and

he's covering us - we're

doing a double A-side on

O Genesis, which is Tim

R Stevie Moore is a lo-fi

guy, his dad played bass

for Elvis and Roy Orbison,

and he was brought into

the Nashville music scene

as a kid, hated it, became

Burgess' record label.

What are you doing for

Record Store Day?

resulted in queues to get the hottest releases that'd make the line on the first day of Wimbledon jealous—thousands of people across the country flocking to get involved and show that these places are a vital part of our musical past and future.

Record Store Day is far more than a shopping of it a celebration of music in it physical form. And this Saturday the nation's music lovers will be descending on their local store to show that vinyl isn't dead or just for the almost dead, and that there's a place to discover new music beyond the computer. You really should be part of it, and our guide will help you make

## The 10 hottest releases

From punk nuggets to Soulwax remixing Arcade Fire – here are the 10 RSD items getting us most excited

### 1 ARCTIC MONKEYS

RUMine?



The best single the Monkeys have released in ages, with a riff as appealing

as the purple vinyl. Brand new track 'Electricity' features too. Format: Purple seven-inch vinyl

Number made: 2,500

#### 2 SEX PISTOLS Anarchy In The UK



Does the punk legends' call to arms need any introduction? This remastered

version lands just ahead of Queen Liz cutting her Jubilee cake.

Format: Seven-inch picture disc Number made: 3,500

### 3 MILES

First Of My Kind



Miles opens his new chapter in a

Ronson-esque track with more shiny brass than Furniture Village. Format: 10-inch vmyl EP Number made: 500

4 ARCADE FIRE
Sprawl II (Mountains
Beyond Mountains)
Soulwax Remix

Get dow

Wherein the band get the remix treatment from the Belgian electro

maestros to carnival-esque effect. Win Butler raving in a Brazilian carnival bikini? This song conjures the image. Format: 12-inch vinyl

5 LAURA MARLING

Number made: 1,000

Flicker And Fail/ To Be A Woman



The former was a bonus track on her last album - but the latter is a brand

new sorrow-inflected song that shows off Laura's heart-melt warbles strongly.

Format: Seven inch vinyl Number made: 1,000

#### 6 THE CLASH London Calling



We're guessing you've heard this one before – but newly remastered by

Mick Jones and producer Bill Price to new levels of crispness, it's a must-buy for any Clash completist.

Format: Seven-inch vinyl Number made: 1,000

#### 7 THE WHITE STRIPES

Hand Springs/ Red Death At 6.14



Jack White's new solo stuff a bit too countryish for you? The riff of 'Hand

Springs', which first came out in 2000, has got to be one of his meanest, crunchiest ever.

Format: Red/black seven-inch

vinyl

Number made: 1,200

#### 8 NOEL GALLAGHER'S HIGH FLYING BIRDS

Songs From The Great White North



The highlight on this collection of The Chief's recent B-sides has got to be

his brain-frying collab with Amorphous Androgynous, 'Shoot A Hole Into The Sun' ~ as hazy as any Doors-inspired afternoon drug trip. Format: Opaque white 12-inch vinyl

#### 9 SCUM/BIG DEAL

Number made: 2,000

Talk/Paris



The two London tots indulge in a bit of singleswapping here-SCUM dooming

up Big Deal's 'Talk' and the boy-girl pair giving 'Paris' a minimalist make-over. Format: Seven-inch vinyl Number made: 200

## 10 TWO DOOR CINEMA

Acoustic EP



The lads get all gentle on us with acoustic versions of 'Something

Good Can Work' and 'Undercover Martyn'. The lack of their usual indie-dance drum thumps could have been disastrous, but in fact show off a tender side we didn't know Northern Ireland's finest had. Format: Seven-inch vinyl

Format: Seven-inch vinyl Number made: 500

#### releases each year. At times it's sure that WHY RSD MATTERS you are. Freddie Cowan The Vaccines a punk, and fucked off NME: Why should people care about this day? to New York. He's in EBecause it raminds his sixties now." Why should people of the importance of record stores and the people still be bothered physical format of music, and it encourages artists about records? to do interesting things. |don't| There's something very va ue music as regimented about the much because it's on a disposable music industry and it encourages artists to get format

[downloads]. If you

download music

and don't pay for

it, you don't value

it. I'm not geared

but I do feel that

towards nostalgia,

there's something to

be said for valuing

music. When I was

younger and I went

to Rough Trade to

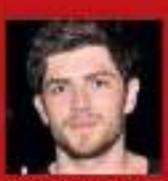
buy CDs, it was

cherish that."

a big thing, you'd

it, you don't cherish

### WHYRSD Sam McTrusty Twin Atlantic



Ohy constituted MALI COURT DOSMIT! IN REED !

"We've done stuff for Record Store Day for the last

two years - it was something we felt immediately connected to. The cover [of Jessie J's 'Who You Are'] was from a Live Lounge session. It was a weird cover to pick because

it's so poppy, but we embraced it as a challenge. I guess it's ironic that it's meant to be about real music fans and we put that on there..." How much do you neckan it will go

"We're still pretty naive to the idea of our stuff being worth more than about eight quid. We had this EP going on eBay for £100 - we used to charge a fiver."

### John Lydon

Why release your Pistols ('Anarchy In The UK') and Pil ('One Brop') singles for RSD this year?

"We [Pit] were pushing for label that understands that we love vinyl. There were many offers out there and they weren't grasping Else fundamental roots of music There's something you connot beat. when that pops over a PA on virry). you rock your eart out. In a club

Nothing like it on Earth, nothing like it. It stops all violence, it unites, a combination of spirit, deliciousness, sexuality, your purpose in life, your ambitions, are all resolved in those moments. The drugs don't kill it, either."

> Which new band releases are you most excited about?

"It's not like that. I worship them all. II they put a record Pk heart together, even if

#### Sam Kilcoyne SCUM



Indian for Building "It's a split seveninch - we've remixed the Big Deal track Talk

and they're doing our song 'Paris'." Way shallon people give a dame About Beack d Store Boy?

"Because it's a fucking damn shame that record shops are closing down.

l used to skip school to go to this record shop in Ladbroke Grove called Minus Zero that was run by two guys called Bill and Bill. They used to let me sit in the back room and play boxes of really obscure punk records and psychedelic stuff. These shops have the most amazing people coming through their doors and they're getting clamped. It's absolute bollocks."

## Find a Cure (or a Kinks)

A slew of classic albums are re-emerging for RSD – here's our guide to those you should be hunting down

eonard Cohen's live album 'Back In The Motherland' (1988) gets a Record Store Day re-release

on brown vinyl, and will make the perfect gift for the existentialist in your life. This greatest hits set captures Cohen during his late-'80s renaissance. The Cure, meanwhile,

are reissuing their first

five albums on numbered coloured vinyl: 'Three Imaginary Boys' (1979), 'Seventeen Seconds' (1980), 'Faith' (1981), 'Pornography' (1982) and 'The Top' (1984). 'Pornography' is the obvious choice, but seeing as you probably own it already, why not take a chance on the unloved (but thoroughly excellent) 'Seventeen Seconds'?

The Kinks were the very definition of a singles band, but they did make a few brilliant full-lengths: 1969's

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'Arthur (Or The Decline And Fall Of The British Empire') is out on a two-LP set and there are also sorely tempting reissues of

their albums 'Face To Face' (1966) and Something Else By The Kinks' (1967). Elsewhere, you might have to fend off a Horror or two to get your mitts on a copy of The Velvet Underground's pop masterpiece 'Loaded' (1970) on pink

> vinyl, but we guarantee it'll be worth it: the band's swansong is every bit the equal of their much more lauded debut. Last but by no means least, LA punk heroes Misfits' massively influential debut album 'Walk Among Us' (1982) will also be re-released on vinyl, as well as

Townes Van Zandt's 'At My Window' (1987); anyone in need of an introduction to the mythic, tragic country-rock legend could do a lot worse.

## Record store day: the rules!

Raring to go on your RSD spree? Kindly observe our essential dos and don'ts before diving into the vinyl pits

#### DO

Buy a tote bag in which to keep your newly purchased tote bag

Tell the guy behind you in the queue that you are after some "rare Skrillex white" labels". Watch him melt!

Set a strict budget. For travel expenses, of course

Set up a booth outside selling bootlegs of the instore you just went to buy inside

Find the rarest records on the shelves early doors, hide them, then sell 'treasure maps' detailing their whereabouts

#### DON'T

Push. It's rude, and most people can be upended more easily by a discreet pull

Discreetly insert your own shitty band's new promo in between the sleeves of that ultra-rare Bowie picture disc

Ask the clerk, "Why is this one cheaper in HMV?"

🍂 Play any of these records, for Heaven's 💶 sake. This will sharply diminish their value

Forget Record Store's Eve, when St Nick Cave comes down the flue and deposits a range of gender-dysphoric Xiu Xiu flexidiscs

## ALL THE STORES

ABERDEEN One Up. 17 Belmont St, AB10 LIR

ABERGAVENNY Abergavenity Music 23a Cross St, NP7 5EW ABERYSTWYTH Andy's Records. 16 Northgate St, SY23 2JS BATH Bath Compact Discs,

11 Broad St, BA1 5L1 BEXHILL ON SEA Music's Not Dead 71 Devonshire Rd, TN40 1BD **BOSTON Nevermind The Music** Store, 10 Church St. PE21 6NW BRAINTREE Blast Music, 16 New

St, CM71ES BRIDPORT Bridport Music, 33A South St DT6 3NY

**BRIGHTON Ape Entertainment,** 25 North St. BN1 IEB. Borderline Records Ltd, 41 Gardener St, BN1 1UN, Endless Records, 6 Kensington Gardens, BN1 4AL. One Stop 30 Sydney St. BN1 4EP Resident, 28 Kensington Gardens, BN1 4AL BRISTOL Rise, 70 Queen's Rd, BS81QU

BROMMLEY Head, 268 The Glades

Shopping Centre, High St, BRLIDN **BURNLEY Astonishing Sounds**, 3 Half St. BBII 1QL Electron Records. 2 Half St, BB11 1QJ

**CAMBRIDGE Heffers, 19 Transy** St, CB21TD CARDIFF Cataputt, 3-7 Duke St.

Arcade, CF10 1AZ. Spillers Records, 31 Morgan Arcade, CF10 IAF CHELMSFORD Intense Records 33-34 Viaduct Rd, CM1)TS CHELTENHAM Badlands Records, 11 St George's Place, GM50 3LA

CHORLEY Malcolm's Musiciand, 38 Chapel St, PR7 1BW **CLACTON ON SEA Music Mania**, 18 High St, CO15 INR

CONGLETON A&A Music, 15 Bridge St, CW121AS DERRY Cool Discs Music, Unit 6 Foyle St BT48 6AP

DOWNHAM MARKET Lewks. 3 Wales Court, PE38 91Z **DUMFRIES Barristorm Records.** 128 Queensbury St, DG1 1BU **EDINBURGH Avalanche Records.** 

The shops taking part in RSD this year 5 Grassmarket, EH1 2HY. Coda Music, 12 Bank St, EH1 2LN. McAlister Matheson Music, 1 Grandlay St, EH3 9AT **Underground Solu'shn**, 9 Cockburn St, EH1 IBP VoxBox Musicitel, 21 St Stephen St, EH3 5AN

**EXETER Martian Records** 15 Gandy St, EX4 3LS

**EXMOUTH Onionheart**, Unit 2, Staples Muse, EX8 IPL FALMOUTH Jam, 32 High St, TR11 ZAD

FARNHAM 101 Collectors Records,

101 West St., GU9 7EN

GLASGOW Love Music, 34 Dundas St. GJ ZAQ. Monorall Music, 12 Kings Court, G1 5RB. Rubadub, 35 Howard St. G1 48A. That's Entertainment. 217 Argyle St G2 8DL

GODALMING Record Corner, Pound Lane, GU71BX

GREAT YARMOUTH Better Leisure. 167A Kmg St, NR30 2PA GREENWICH Casbah Records, 320-322 Creek Rd, SELO 9SW GUILDFORD Dance 2 Records,

9 10 Woodbridge Rd, GU1 4PU HANLEY Carmonball Records, 7 Pall Mall, STI 1HP Music Mania Ltd. 4 -6 Piccadilly Arcade, ST1 1DL HEBDEN BRIDGE Muse Music. 38 Market St, HX7 6AA HENLEY ON THAMES Heriley Records, 71 Reading Rd, RG9 1AX **HERNE BAY Gatefield Sounds** 163 High St, CT6 SAQ HULL GJM Music, 13 King St, HU12JJ

ILFRACOMBE Movie Mix, 127 High

St, EX34 9EY

**34** NME 21 April 2012



## How it all began

RSD's UK chief Spencer Hickman on how he made it happen and what's coming next

"BOWIE DOING

A PICTURE DISC

IS AMAZING"



"I read about Record Store Day in the States back in 2008 and thought it was a great idea - so I

contacted six or seven shops and just

had a few bands playing. It went down really well and the following year we went up to about 60 or 70 stores and it's snowballed.

Now people approach us so there's not much chasing. Getting Bowie to do a picture disc this year is amazing. That's what the day should be - something unique for the

stores. When you get something like the Blur single ['Fool's Day'] in 2010, where Parlophone ring and say 'We've got something quite big up our sleeve...' then that's massive. Now stores are all scanning their

sales to go towards a new RSD chart, which is going to be a weekly chart for physical, independent sales. Vinyl sales are already up 11 per cent in

the UK this year. Even if you've got CDs you can get something for them at Music & Video Exchange. What are you gonna get for your hard-drive? Fuck all."

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## Billy Bragg



Why should people still care about records? "We're losing laces where

congregate around music: the internet's dispersed us. Record shops bring people together they encourage local scenes. The Beat les came out of a local scene,

Arctic Monkeys did, punk did." Are record shops still vital, then? "Yes. When I go to New York to start a tour i go to Tower Records on Broadway. When I went there two years ago it was desed so l ended up having to buy some crack instead. That's why people need record shops - so we can throw our money on good music

rather than cheap drugs."

## ALL THE GIGS

Record stores across the land are going to be taken over by all manner of free gigs on Saturday – here's our guide to them all

#### BRIDFORT Local acts TBC

Bridport Music, 33A South Street, DT6 3NY - 12noon

#### BRIGHTON **Big Deal**

Resident, 28 Kensington Gardens, BN1 4AL - 8am

The Fauns/Towns/ Gravenhurst/Summer Camp/ Buzzards/Spectres/The Duke Spirit/The Bees DJ set/

Rise, 70 Queen's Road, BS81QU - 8am

#### BROMLEY

Miles Hunt

Keston Cobblers Club/Van Susans/Cellarscape/Josh Beech & The Johns/The Cut Outs/The Chase

Head, 268 The Glades Shopping Centre, BR1 1DN = 8.30am

#### BURNLEY Local acts TBC

Astonishing Sounds, 3 Hall Street, BBI11QI - 12noon

#### Jodie Marie/More bands TBC

Spillers, 31 The Morgan Arcade, CF10 1AF - 11am

#### EDINELLEGH Bella Hardy/Rura/Lorraine **McCauley**

Coda Music, 12 Bank Street, €H1.2EN~3pm

#### FALMOUTH

Jam, 32 High Street,

Drummers/Foe

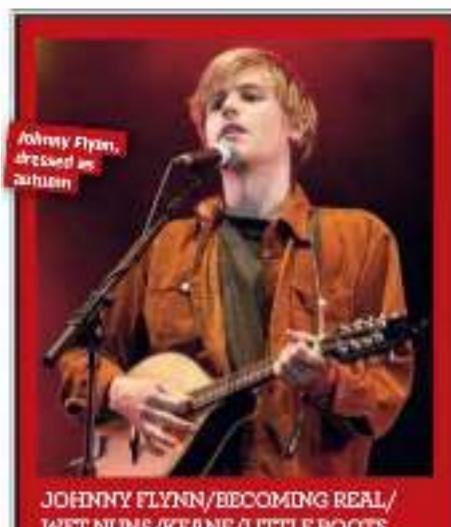
101 Collectors Records, 101 West Street, GU97EN - 10 30am

Love Music, 34 Dundas Street, G12AQ ~ 2pm

GU71BX - 10,30am

Dance2, 9 10 Woodbridge Road,

Just Handshakes (We're British)/Rosie Doonan/To Kill A King/Dodgy/The Staves/



WET NUNS/KEANE/LITTLE BOOTS CONTRACT TO COST TO CASE THE STATE OF THE STATE OF

#### Laish

#### TR11 2AD - 2pm FARNHAM

Jake Morley ft Hannah Clarke/Graham Russ/ Talko Meantime/Japanese

Admiral Fallow/Woodenbox With A Fistful Of Fivers/ French Wives/Cathode Ray/ White Heath/The Murder Burgers

#### Joy Orbison DJ Set

Rubadub, 35 Howard St. G1.4BA - 9am

#### GODALMING Sean Taylor

Récord Corner, Pound Lané,

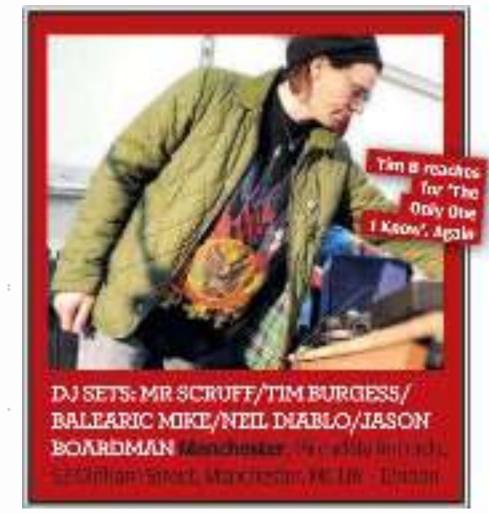
#### GUILDFORD

DJs Subterra/Matt Domino/ JM Maze/Airtight

GU1 4PU - time tbc

#### LEEDS

Still Corners



Jumbo, 31 Merrion Street, LS2 8LQ - time TBC

#### LEWES

Michele Stodart/Bara Bara Band/Trent Miller/ The Kilcawley Family/ Josienne Clarke

Union Music, 1 Lansdown Place, BN72JT - 130pm

#### LETCHWORTH

Mannah James and Sam Sweeney/Mr David Viner/ Jon Gaskin/Pugwash ft Thomas Walsh

David's Music, 14 Eastcheap, 5G6 3DE - 12noom

#### LONDON

Billy Bragg Sister Ray, 34 Berwick Street, WIF 8RP - 12noon

Fair Ohs Flashback Islington, 50 Essex

#### Road, NI 8LR - 7pm : Serafina Steer/Julia

Finnimore/DJ Food/ DJ Andy Smith

Rat Records, 348 Camberwell New Road, SE5 ORW - 12,30pm **Stackridge** Flashback

Crouch End, 144 Crouch Hill, N8 NDX Zpm

#### Stealing Sheep/Cate Le Bon/'Allo Darlin/Tom The Lion/Smoke Fairles

Rough Trade West, 130 Talbot Road, WILLIJA - 12noon MANCHESTER

AnD/Armaldo/Bane/Gkut/ Indigo/Karl Roscoe/Mark Turner/Simon Tonkinson/ Szare/Tom Dkdcco

Eastern Bloc, 5 Stevenson Square, M1 IDN - 10am

#### NEWCASTLE

The Faithfuls ft Rick Fury/ The Watchers/The Cornshed Sisters/Juice And Albert/ Transfigure/More acts TBC

RPM Old George Arena, 4 Old George Yard, NEI 1EZ - 3pm NEWPORT

Dirty Goods/Danny & The Champions Of The World Diverse Music, 10 Charles Street,

NP20 UU - 9.30am

Michael Feerick/We Show Up On RadaR The Music Exchange, 18 West

End Arcade, NG1 6AP - time TBC TOTNES

David A Jaycock/The Liftmen The Doft Record Shop, 91 High Street, TQ9 5PB - 9am

WORCESTER The Wonderstuff/Poetry in Numbers/Our Mutual Friend/ May Dolls/The Onetwo/Lewsi Spelt Backwards

Rise, Unit C15b, Chapel Walk WR13LD-12noon

#### YEOVIL

Lucas Eldridge/Larry Turner/ Mutter Slater/Design/ Spidereen/The Animal **Urges/Dub Liberators** Acom Music, 3 Glovers Walk, BA201LH - 8am

YORK Littlemores/Mark Wynn

Attic Records, 1 Patrick Pool, YO1888 - time TBC

INVERNESS Imperial Music. 11 Market Half, IVI 1PJ KINGSTON Banquet Records, 52 Eden St. KTI: JEE KIRKWALL Grooves Records.

1 Albert St, KWI5 1HP LEEDS Crash Records, 35 The Headrow, LS3 6PU Jumbo Records, 31 Memon St, LS2 8LQ **LEIGH ON SEA Fives, 103 The** 

BRdway, SS9 1PG LETCHWORTH David's Bookshop & Music, 14 Eastcheap, SG6 3DE LEWES Octave RMS, 18 High St. BN72LN Union Music, 1 Lansdown

Place, BN72JT LIVERPOOL 3B Records 5 Slater

St, L1 4BW Probe Records, The Bluecoat School Lane, L1 3BX LONDON BM Soho, 25 D'Arblay St, WIF 8EJ. Brill Records, 27 Exmouth Market, EC1R 4QL. Clerkenwell Music, 27 Exmouth Market, ECIR 4QL Daria Records, 394 Chiswick High Rd, W45TF Dress Cinde, 57-59 Monmouth St, WC2H 9DG Flashback is sington, 11 Crouch Hill, N8 9DX **Foyles**, 113 - 119 Channg Cross Rd, WC2H OEB Honest Jon's Records, 278 Portobello Rd, W10 STE, If Music, 42 Langham St, WIW 7AT. Intoxica, 231 Portobello Rd, WII 1LT Kristina Records, 44 Stoke Newington Rd, N16 7X J. Rat.

Records, 348 Camberwell New Rd, SE5 ORW. Rough Trade East, Old Truman Brewery, E1 6QL Rough Trade West, 130 Talbot Rd, Wil LIA Sounds That Swing, 88 Parkway, NW17AN. Soul Brother, I Kewswick Rd, SW15 2HL

LOUTH Off The Beaten Tracks, 36 Aswell St, LN11 9HP LYMINGTON Forest Records, 7 Earley Court, SO41 9EP MALVERN Carmival Records, Unit 6A Howsell Industrial Estate.

WR14 1UJ

**MANCHESTER Beatin Rhythm** Records, 108 Tib St, M4 1LR Eastern Bloc Records, 5 Stevenson Sq. M1

1DN Piccadilly Records, 53 Oldham St, MI LIR. That's Entertainment, 108 Market St, Mt INN MIDDLESBROUGH Ack! Ack! Ack!

Records, 178A Linthorpe Rd, TS1 3RB **NEWCASTLE JG Windows Ltd, 17** Central Arcade, NE1 5BP Beatdown Records, Basement Unit 1, Bewick St, NELSEE

**NEWPORT Diverse Music,** 10 Charles St, NP20 1JU **NOTTINGHAM The Music** Exchange, 18 West End Arcade, NG16AP

**NORTHALLERTON Betterdaze**, Zedand St, DL6 INA PAISLEY Apollo Music, 48A

Causeyside St, PA1 IYH PERTH Concorde, 15 Scott St, PH15EJ PRESTON Action Records, 46

Church St, PR13DH ROYAL PRIORS Head, 14 Lower Mali, Royal Priors Shopping Centre, CV324XU

SHEFFIELD LP Record Store, 137A Arundel St, 51 2NU **SKEGNESS Herrick Watson**, 8 High St, PE25 3NW ST HELENS Kaleldoscope Records,

30 Westfield St, WA10 IQF STOKE ON TRENT Global Groove Records, 13 Bucknail New Rd, 5T1 2BA

SUDBURY Compact Music, 91A North St, CO10 1RF SUNDERLAND Hot Rats,

38 Stockton Rd, SR1 3NR SWANSEA Derrick's, 221 Oxford 5t, SA1 3BQ TAUNTON Blackcat Records,

42 East St, TA1 3L5 TOTNES The Drift Record Shop, 91 High St, TQ9 5P8 UPMINSTER Crazy Beat Records, 87 Corbets Tey Rd, RMI4 ZAH WELLING Cruisin Records,

132 Welling High St, DA16 1TJ WEYMOUTH Chunes, 9 Mrtchell St, DT4 8BT

WHITBY Folk Devils, 16 Sandgate,

Y022 4DB

WHITSTABLE Gatefield Sounds. 70 High St, CT5 188 WICKFORD Adrian's Records,

Rean of 38 High St 5S12 9AZ WITNEY Rapture, Woolgate Shopping Centre, 0X28 6AP WORCESTER Rise, Chapel Walk,

WR13LD WREXHAM Alun Hughes Film Music & Nostalgia, Chester St.

LL13 8BE YEOVIL Acom Music, 3 Glovers Walk, BAZO ILH

VOI 888. That's Entertainment. St Nicholas Avenue, YO19 4TA

YORK Attic Records, 1 Patrick Pool,

2MANYDJS AS Heard On Radio Soulwax LP

ABBA Voulez-Vous (Extended Dance Rembi)/if it Wash't For The Night 12" ADMIRAL FALLOW Boots Met My Face gatefold LP ALL THE YOUNG The Horizon 2" (500) ALGANDA PALIMER Polly/Idioteque 7" ANDREW BIRD The Crown Salesman/So Music Wine 10\*

ANDREW PAUL/PATO BANTON IN19 NICE UP! Fashion EP (Serial Killaz and Dub Pistois Remixes) 12"

ANGELA GREDRGRAI/MARÍA CALLAS Habanera EP 7" retro sleeve ANIMAL COLLECTIVE Traverse Temporal

ANYWHERE Project of Cedric Bixler Zavaia & Christian Eric Beaulieu Anywhere aqua coloured heavy viny LP (500) ARCADE FIRE Sprawl II (Mountains Beyond Mountains) Soulwax Remix 12" ARCTIC MONKEYS R.U. Mine? heavy purple 7" ASPECTS Beattape/Beattape 7" (200) AZARI & III Lost in Time/Indigo 12"(300)

BABE, TERROR Knights 12" (200) BAT FOR LASHES Strangelove one sided etched T"(750)

BATTLES Dross Glog 4 J2" remb((500)) BAXTER DURY Leak At The Disco 7" (300) **BBC RADIOPHONIC WORKSHOP OF Who Sound** Effects 180g LP (1000) BBC RADIOPHONIC WORKSHOP OUT OF This

World 180g LP (1000) BEACH HOUSE Lazuli blue opaque 7" THE BEAT Mirror in The Bathroom/Too Nice To Talk To 7" picture sleeve (750)

THE BEATLES Is Singles Collection 7" set (1000) BELLE & SEBASTIAN Crash 7" (1000) BENJAMIN HERMAN Blue Sky Bond 2LP (500) **BETH JEANS HOUGHTON & THE HOOVES OF DESTINY Atlas 7**"

BEVIS FROND Hard Meat At The Midnight Court BILLY BRAGG & WILCO Mermaid Avenue: The

Complete Sessions 3-CD and DVD BITCHIN' BALAS Vibraquatic LP/DVD THE BLACK ANGELS Watch Out Boy/FG Rather Be Lonely 7"

THE BLACK KEYS El Camino ZLP, plus 7" (500) THE BLACK TWIG PICKERS Vellow Cat/You'll Never Miss Your Mama 7" BLIND BOY PAXTON Dirtiest Little Darling/ Railroad Bill 7"/IO"

**BLITZEN TRAPPER Key Joe 7" BLONDIE Panic Of Girls double** CD/DVD (1000) BLOOD FOR BLOOD Enemy 7" BLOOD MUSIC Orphee/Sea of Leaves 7"(3000) BLOUSE/CRAFT SPELLS Gruesome Flowers 2 7" (200) **BO NINGEN Live At St Leonards** 

BOB DYLAN Can You Please Crawl Out Of Your Window Four 7" (1000) **BOB MARLEY** Marley OST three LPSI ATT **BOTCH An** Anthology Of Dead Ends LP

Miles can't actually believe

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these discs are

reac en BOWERBIRDS into the Yarth Always An Ear to

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Elbows at the

BRENDAN BENSON What Kind Of World 7" BROTZMANN VAN HOVE/BENNKK Einheltfrontlied 7" (1500) BRUCE SPRINGSTEEN Rocky Ground/The

Promise 7" BRUCE SPRINGSTEEN Bound For Glory red viny! BRUNO MARS The Grenade Sessions 10" BUDDY GUY This is Buddy Guy LP/7"/10"

CW STONERING Rich Man's Blues/Magazie May LP CAITLIN ROSE Piledriver Waltz/Love Is A

Lazerquest 7" CAMBLLE Buildie Lady/Tout Dit 7" (200) CANDY FLIP Strawberry Fields Forever/Love is Life strawberry red 10" (500) CAPTAIN SEEFHEART An Ashtray Heart grey LP

CAROLINA CHOCOLATE DROPS/RUN DMC You Be Illin 7" coke bottle-green vinyl (400) CARTER TUTTI VOID Transverse 7"/10" (000) CHIDDY BANG Ray Charles 7" dished very! (450) **CHARLENE SORIA EP 10"** 

CHARLES BRADLEY Stay Away/Run It Back CHASE & STATUS & SUB FOCUS Flashing Lights

12" (150) CHILDISH GAMBINO Heartbeat 12\* CHUCK PERSONS A.D.D Complete 12" (360)

CHUCK PROPHET The Left Hand And The Right Hand 7" (500) CIRCLE Manner LP (500)

THE CIVIL WARS Billie Jean/Sour Time 7" (500) THE COVIL WARS Live At Ameoba CO/EP CLARENCE CARTER I Found What I Wanted 7" THE CLASH London Calling - re-mastered by Mick Jones and Bill Price 7" (1000) CLEANERS FROM VENUS Blow Away Your Troubles ZLP

CLEANERS FROM VENUS On Any Monday Morning UP CLEANERS FROM VENUS Midnight Cleaners LP CLUTCH Pigtown Blues /" (2110)

COLD SPECKS Dancing Coins 12" COLD SPECKS Holland 12" COLDPLAY Up With The Birds 7"(500) COLUMBIA GRAFONOLA Blue Grafonola T-shirt.

COLUMBIA GRAFONOLA MUSS (500) COMMON The Dreamer, The Believer LP (200) CONSORT ALICHTE NOVA Plays Metronomy 7" (500)

COWBOY JUNKIES The Normad Series five LPs (200)CRADLE OF FILTH Midnight in the Labyrinth

CRAZY ARM Little Boats/Ali Men Are Butchers 7" CROSSES Option/Telepathy 7"(1000) HE CUIT Lucifer/For The Animals 7" picture **60**(200)

THE CURE Three imaginary Boys coloured LP THE CURE Seventeen Seconds coloured LP.

THE CURE Faith THE CURE Pornography coloured LP THE CURE The Top or unred LP CYMBALS Sideways, Sometimes LP THE CZARS Sorry | Made You Cry blue 12" (300)

DALE EARMHART JR. We Almost Lost Detroit 12" (250)

DANIEL JOHNSTON Welcome To My World CD/MI How Are You CD/T-shirt bundle DANIEL LAND & THE MODERN PAINTERS EVES Wide Shut 7" (250)

DAVID BOWIE Starman 7' picture disc DAVID LYNCH Noait's Ark (Moby remb.) 12" DAVY GRAHAM Anthology 1961-2007 Lost Tables 300s

DE LA SOUL Plus 1 & Plus 2 Present First Serve: Must 8 the Music 12" DEAD BOYS Sonic Reducer, Hey Girl, Down In Rames 7" She house bag (1000)

DEAD FINGERS/NIK FREITAS Dead Fingers/Nik Freitas 7" (500) DEAD FLAMINGOS Habit EP ph/k10° (300) DEATH LIST The Money Store LP (500)

DECCA SINGERS Blow the Wind Southerly 10"

DEEP FRIED BOOGIE BAND/COLOSSAL VES Solt single 7" (500) DEEP PURPLE Smoke on the Water 7" (1000) DEERHOOF/OF MONTREAL Stygian x Bisection

DEVO Live in Seattle 1981 ZLP and bito posters DISTURBED The Collection five LP Boxset (150) DIVA DOMPE Cyborg Sweetie 7" DJ FOOD The Illectrik Hoax (Amorphous Androgynous remixes) 12"

DIANGO DIANGO Storm 7" (500) DR JOHN Locked Down LP/CD/Vinyl DRY THE RIVER New Ceremony 7" (1000) DUKE GARWOOD & WOODEN WAND DUKE Wand 12"(500)

THE DUKE SPIRIT Dresden Live LP

ED RUSH & OPTICAL Watermelon/Sicknote 12"(500)

**EDWARD SHARP & THE MAGNETIC ZEROS** One Love To Another 7" **EDWYN COLLINS** Tape Box 7" box set (500) ELBOW McGreggor 7"

ELECTRIC GUEST This Head | Hold/Jenny 7" (120) THE ELECTRONIC ANTHOLOY PROJECT (J. MASIC AND ERETT NELSON) The Electronic Anthology Project - Of Dinosaur Jr (D/J2" (1000) **ELEVEN POND Watching Trees 12"** 

ELIZA CARTHY Drink/Lemady 7" (300) **EMELI SANDE Heaven 12** ENDPOINT in A Time Of Hate LP ERIC BIBB Deeper in The Well gatefold double

ESG/LAS KELLIES Erase You split 7" (500)

FAIR OHS The Singles Single 7"(200) THE FALL Night Of The Humerons 7" (1000) FANFARILO Rooms Filled With Light signed box set (100) FARSIDE Rigged LP

FAUST/LIKE A STUNTMAN Beyond Clouds Hill/ Influx/Random Drive (2"(500) FIELD MUSIC Actually, Nearly 7" (500) THE FLAMIN GROOVIES Shake Some Action/

Teenage Confidential 7\*(\$00) THE FLAMING LIPS/MASTADION A Spoonful Weighs A Ton plink 7" (200) FLEETWOOD MAC Fleetwood Mac 21.9 (800)

FLEETWOOD MAC Fleetwood Mac LP (600) FLOGGING MOLLY Drunken Lullables 7" (200) FOOTPRINTZ Rush To The Capsule (Ewan Peauson) remix) 7"

FOSTER THE PEOPLE Broken Jaw/ Ruby 7"(1000) FRANÇOIS AND THE ATLAS MOUNTAINS/SLOW CLUB Gold Mountains/Edge of Town 7" FRANK TURNER I Still Believe/Somebody To Love 7"

FREAKWATER Feels Like the Third Time LP FUTURE OF THE LEFT At Magnetic West 7" THE FUTURE SOUND OF LONDON Papua New Guinea/Murmuradons 10" (500) FUTUREBIRDS Seney-Stoval 12" & COR (1000) THE FUTUREHEADS No 1 Song in Heaven 7"

GALLON DRUMK You Made Me 7" GANGRENE The Alchemist + Oh N - Odditorium 12" GARBAGE Blood for Poppies/Battle in Meired 7" (500)

**GARY CLARK JR Presents HWLL** Cuts Vol. 112" (200) **GENERAL ELEKTRIKS TOMOTTOW** 

We're Leaving/Show Me Your Hands **10**"((000) GENESIS Spot The Pigeon blue 12" (3000) **GEOFF BARROW & BEN** SALISBURY Drokk (1) **CERRY READ Gerry Read (2" (250) BET WELL SOON/DEAR** READER TBC 7" (150)

**CHOST BRIGADE in The** Woods (Jonny Wanha remix)/SoulCarvers (acoustic) 7" GHOSTIGITAL Don't Push Me EP 12" (500)

**GILLES PETERSON** Brazilika LP.CD. 7" set (100) GO KART MOZART New World in The Morning 7" (1000) GOJIRA End Of Time/Bleeding 7"

GOJIRA End Of Time/Bleeding T GOLDSOUL kill All Love/The Long Kiss Goodbye heaviwe dit 180g varif (250) GORILLAZ DoYaThing 10" picture drac (500) GOTAN PROJECT Strength To Love/Checkmate Jaque Mate 10" (1000)

GRAHAM COXON What'll It Take 7" (750) GRATEFUL BEAD Dark Star (live) LP (200) **GRAVENHLIRST** The Prize 10" GREGORY PORTER 1960 What? 12" (500) GROUPLOVE Don't Fly Too Close To The Sun Tongue Tie Remix 7" (500)

GRUFF RHYS/CATE LE BON Gold Medal Winner/ Time Could Change Your Mind 7" (750) GUIDED BY VOICES Jan The Croc white virw!

HEADS Radio One LP (250) THE HEARTBREAKS Funtimes LP HELLO BEAR Fan Club EP 7" THE HORRIBLE CROWES Live from Fingerorints 7 **HOT CHIP Night And Day 12"** HUMAN DON'T BE ANGRY Human Don't Be Anary LP (200)

ICARUS LINE Live in London LP IGGV POP I'm Bored/African Man green 7" (1000) IGNITE Call On My Brothers LP INCA BABIES My Skck Suburb 7" INSPIRAL CARPETS You're So Good For Me 7" INTEGRITY Palm Sunday LP INTO ANOTHER Into Another LP (225)

J DILLA AKA JAY DEE Think Twice 7" JAKE MORLEY Ghostess EP (1) JAMES BROWN Live At The Apollo 7" JANIS JOPLIN Pearl Sessions 210" (1000) JEHST The Dragon Of An Ordinary Family Remix 12" (300)

JEREMY SPENCER Spencer ZLP THE JEZABELS Rosebud 7" JIMENEK BISCHOFF AND DAVID BYRNE, ZAC PENNINGTON & SOKO Eyes/Young & Lovely 7" JOAN BAEZ Farewell Angelina LP JOEY RAMONE Rock N Roll is The Answer red 7" JOHN CACAYAS The Satanic Rites Of Dracula 7" (666) JOHN CALE Remittes 12" JOHN CALE Extra Playful EP: Transitions 12\* JOHNNY FLYNN A Bag Of Hammers  $\mathcal{D}^*$ **JONATHAN WILSON Pity Trials And Tomorrows** 

Child 12" (500)

KATE BUSH Lake Taboe 10" picture disc (1000) KATE MASH The Thin Kids Theme ?" KATY PERRY Part Of Me heavy weight pink 12" (500) THE KINKS Arthur 2LP THE KINKS Something Else 2LP THE KINKS Face To Face 2LP KEITH HUDSON Bloody Eyes 12" (300) KIO LIBERTY Give Up. Give In. 7" KIMBRA Settle Down CD (150)

KAREN EL SON Milk & Honey Allinter Going 7

KREIDLER/TARWATER Team/Big Eden/Voyage To Arctions Hugh/Tanni 12\* (500) LANTERNS ON THE LAKE LOW Tide 12" White viry! LARRY CORYELL Spaces LP LAURA MARLING Flicker And Fail/To Be A Woman 7" LEE HAZELWOOD The UHI Years: Singles, Nudes &

KING CREOSOTE & JON HOPKINS Third Swan 7"

Backsides (1968-71) 2LP LEE SCRATCH PERRY Blackhoard Jungle Dub 107 LEONARD COHEN Live in Prederiction 12" (1000) LEONARD COMEN Back in The Motherland brown ways LEVELLERS Truth is 7" (300) LIA ICES Wish You Were Here/Late Night 7" LIANNE LE RAVAS Lost 8 Found 7" (500) LISSIE Covered Up With Flowers red 12" (500)

LITTLE BOOTS Every Night I Say A Prayer 12" LOOSE TAPESTRIES Lictury Comedy soundtrack ZLP (500) LOUIS AND BEBE BARRON Forbidden Planet LP (500) LUKE HAINES 91/2 Psychedelic Meditations On British Wrestling Of The 1970s And Early 1980s LP (500)

M WARD Primitive Girl white seven-inch (300) MACHINEDRUM Rooms Extended 200 MAN WITHOUT COUNTRY King Complex will be

LUNA Romantica (P(1000)

7"(800)

LUMA Rendezvous LP (1000)

MARILYN MANSON No Reflection white 7" (500) MARK STEWART The Experiments EP 12" MASTODON/FEIST Black Tongue 7" (700) MATTHEW DEAR Headcage EP 12" (100) MATTHEW HERBERT Pigs 7" (850) MAYA JAMES COLES Not Listening (DJ Kicks) 12" (200) MCS/AFRIKA BAMBAATAA Kick Out The Jams

MCLUSKY Mclusky Do Dallas orange LP (1000) MEDICINE The Burled Life 2LP/2CD MEDICINE Shot forth Self Living PLP/200 THE MEGAPHONIC THRIFT Moonstruck 7° (250) THE MEMBRANES If You Enter The Arena 7" (500) MEMPHIS MAY FIRE Between The Eles ?" METALLICA Beyond Magnetic 12"

METRONOMY Black Eye Burnt Thumb/You Could Easily Have Me 7" MIKA VABNIO Rasputin 3000 7" MIKE SNOW Devil's Work Rembres (2" (500) MILES DAVIS Forever Miles LP (1000)

MILES KANE First Of My Kind 10" (500) THE MISFITS Walk Among Us (P (500)) MISSISSIPPLIONN HURT Last Sessions LP MOBY The Poison Trees/Lie Down In Darkness white IZ\* GOO)

MOON DUO Mazed MORRISSEY Suedehead/We'll Let You Know/Now

My Heart is Full (live) 10" picture disc MORY KANTE La Guineenne 10" MOUSE OF MARS/PREFUSE 73 Miami/Death Barber PR I (Haircut zero) 7"(150) MULL HISTORICAL SOCIETY Must You Get Low 7" MY BRIGHTEST DIAMOND I Have Never Loved Someone 7"

**NEON INDIAN Hex Girlfriend/Twin Shadow** rembt 7°

**NEW BLALD Medication 12" NEW TON FAULKNER Sketches EP 10" (500)** NIGHT WORKS | Yied So Hard 12\* NLF3 Beast Me 10\*(300)

NOEL GALLAGHER'S HIGH FLYING BIRDS SORES From The Great White North 12" (2000) NOMADS Miles Away/American Beat pink 7" (200) NOMADS Solna white LP (200) NURSE WITH WOUND/GRAHAM BOWERS

Rupture 2LP NZCA/LINES NZCA/Lines white LP

O. CHILDREN PT Cruiser/Decider 7" (300) OBERHOFER Time Capsules II LP (300) ODD FUTURE The OF Tape Vol. 2.3LP (500) OF MONTREAL, DEERHOOF Split single 7" **OLAFUR ARNALDS & THE NILS FRAHM Stare** 10"(300)

ORBITAL Worldy 7" (750) OSCAR CASH Plays Metronomy 7" (500) THE OSCILLATION No Place to 60 7"(200) OTIS REDDING/ARETHA FRANKLIN Respect gald 7" (800)

THE PAINS OF BEING PURE AT HEART Acid Reflex 12" THE PAINS OF BEING PURE AT HEART Belong  $L2^{\circ}$ PATTERSON HODE AND THE DOWNTOWN 13

After It's Gone 7" PATTI SMITH Hey Joe/Piss Factory 7" (800) PAUL THOMAS SAUNDERS Descartes Highlands CD(000)

PELICAN Australasia 2LP(200) PETE TOWNSEND The Quadrophenia JO\* PETER TOSH Legalize # (Dub Club & Secret Circuit) remb(es) 10" THE PHARCYDE Bizarre Ride II The Pharcyde - The

Singles Collection Music Box Seven x7" and CD. POISON IDEA Pick Your King 7" POKEY LAFARGE Fan It/Shenandoah River 71, 101 PRETEEN ZENITH Preteen Zenith 12" & CD (2000) PRODUCERS Freeway/Garden Of Flowers 12" PROFESSOR GREEN How Marry Moons Remix 12" PUBLIC IMAGE LTD One Drop 12" (300)

DIJANTIC & ALICE RUSSELL WITH T LOOK Around The Corner 7" (300) RALIONES Blitzkrieg Bop/Havana Affair 7" (800) THE RAVEONETTES Into The Night doctrie ?" RED HORSES OF THE SNOW The Bright New City Bridges 7" (250)

REPUSED The Shape Of Pank To Come 2LP (300) REPLISED Songs To Fan The Flames Of Discontent LP (300)

REFUSED Rather Be Dead 12° (300) REFLISED The New Noise Theology EP grey 12" (300)

REGINA SPEKTOR The Prayer Of Francois Villon

Old Tacket white 7" (700) REN MARVIEU WITH KAREN ELSON TRA 7" REPTAR Oblangle Fizz Yall EP 7" and CD (300) RICHARD HAWLEY Leave Your Body Behind

You 10" (750) RICHARD HELL & THE VOID 1005 Blank Generation/Liars Beware/Who Says 7"(800) RICKY SKAGGS & TONY RICE Skaggs & Rice (P. THE RIGHT NOW He Used To Be/Good Man

7"(400) ROCKABYE BABY! Rockabye Baby! Lullaby Renditions Of The Smiths 12" RORY GALLAGHER Stompin' Ground 10"

(1000) ROSIE FHOMAS & SUFJAN STEVENS Hit & Run Vol 17\* RYAN AllAMS Heartbreak A Stranger/Black Sheets Of Rain 7" (500)

SANDY DENNY TEA 7" SANTIGOLD Master Of My Make-Believe LP SARA WATKINS/THE EVERLY BROTHERS You're The One Llove 7" (400) THE SCIENTISTS EP 7" (250) SCUM/BIG DEAL Talk/Paris 7" SEBASTIAN The EP Collection 12" box set (120) SEEKER LOVER KEEPER Seeker Lover Keeper LP (500) SENSEFIELD Killed For Less LP SERBOUS SAM BARRETT S/T Album LP and CO set SEX PISTOLS Anarthy in The UK 7" picture disc. SHABAZZ PALACES Live at KEXP 12" SHE & HIM VOLLEP SHOCKING BLUIE Verus/Hot Sand 7" (500) SHUGGIE OTIS Inspiration Information purple 7" (500)

SIGUR ROS Ekki Mukk 10" (750) SMYER SEAS Chateau Revenge - Blue Edition (2) SIMPLE MINDS Theme for Great Cities 12" (1000) SKINNY LISTER Plough & Orion/If The Gaff Borit Let Us Down 7" SKIP JAMES Devil's Got My Woman LP

SLASH You're A Lie 7" SLOW CLUB Paradise LP (500) SMOKE FAIRIES The Timee of Us 9"(500) SNOWGOOSE Harmony Springs LP **SOCIAL DISTORTION Hard Times & Nursery** Rhymes 21.P (300) SOKO First Love Never Die ?"

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The Dead Boys

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When Sam Wolfson met one of the world's biggest rap stars, he expected all ego and arrogance. He got that. But he also found **Drake** obsessing over sadness, alienation and the girls that got away

#### PHOTOS: 40 VIII 45

group of truanting school girls gape at the entrance of the five-star Corinthia Hotel in central London. With each promising spin of the revolving doors, their breath shortens and shrieks crescendo. They're so pent up with excitement about the possibility of seeing Drake that there's audible unclenching every time another pasty business man hobbles out.

Drake, of course, entered through the back door a few hours earlier and is now sitting pretty in room 321. Even here he can't escape female attention. A journalist sits on the steps outside his room waiting for an interview. "I don't want to do it," she whispers to us, her knees clanging together anxiously. "I never normally get nervous, it's just him, you know?"

"Just him" is one of the most confusing characters in music today. Last year he celebrated his second Number One US album, 'Take Care'. The night before we meet he played the second of two sold-out nights at The O2, shows which are basically a warm-up for his headline slot in the UK capital's Hyde Park this summer. On paper, 25-year-old Drake is a transatlantic rap superstar.

Yet he's spent the past 24 hours in London acting more like a teenage bedroom-producer from Clapton. "I've just been playing FIFA, eating Jamaican food and listening to dancehall in little basements," he tells us as we settle in his suite. This morning he was hanging out with 19-year-old Sneakbo, a boxfresh rapper from south London known for his pirate radio smash 'The Wave'.

"That's just what I do. I don't wanna change just 'cos

I'm in The O2. There's only about five rappers who could sell out there right now. I just happen to be the young boy; there's no point me trying to be older than I am."

It's not just in snatched moments bogling in the nightclubs of Shoreditch - he was spotted ambling out of Dalston slum-trendy club Catch 22 recently - in which Drake eschews rap clichés. 'Take Care' is packed with

minimal off-kilter production more at home in room two of Fabric than on MTV. Drake's currently scouting for new producers to join him for album three, with Jamie Smith from The xx, SBTRKT and a number of bashment and dancehall stars in the frame.

"For me the David Guetta stuff just doesn't work," he says when we ask whether the current LOLPOP infatuation might one day catch up with him. "I don't

really wanna go there. There's other artists, that's their sound. They feel in order to thrive internationally that they gotta do straightforward, four on the floor, David Guetta, Pitbull music. For me, I'd rather go to somebody like Jamie xx and tell him 'Look I really wanna turn the club upside down, but I wanna do it with integrity, with soul'."

So which Drake is the real deal? 'Take Care' is littered with references to his gaudy lifestyle: "drinking at the Palms" or blowing "50k on a vacation". His hotel room has the trappings of a rap megastar: an entourage who are never introduced, minibar filled with three-syllable booze. Just before the interview he orders some chicken pasta. When two spectacular plates arrive, one full of pasta and one full of chicken, he sends them back. "I asked for chicken pasta, I don't know what this is."

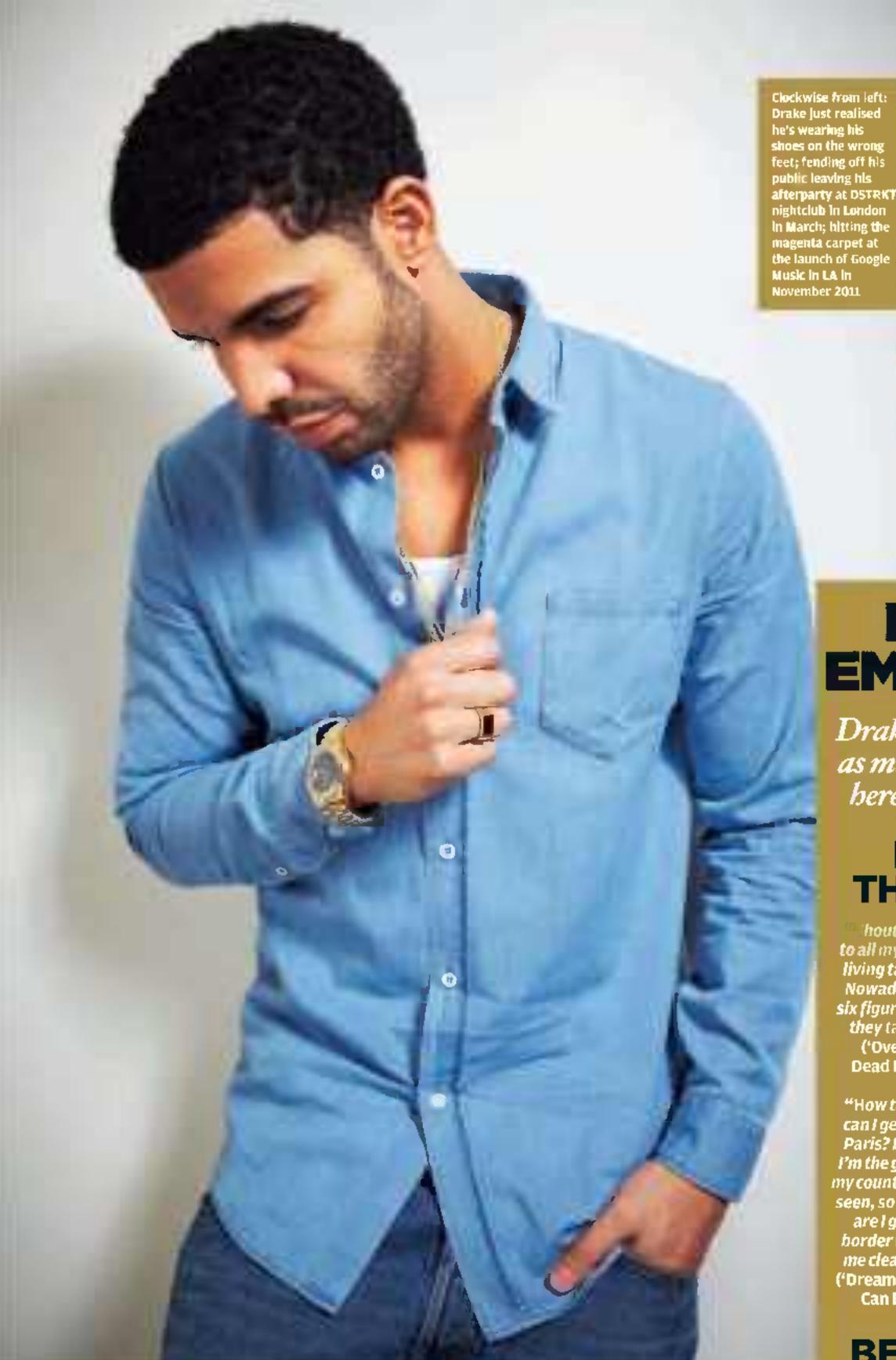
rake's been in a difficult relationship with fame for most of his life. He became a teen star at 15, joining the cast of Degrassi (like a Canadian Hollyoaks with Billy Talent on the soundtrack). For the first time, people started to notice who he was. Girls would ask for pictures when he went to the mall "but I never really thought I was that big of a deal because there were kids around me whose lights seemed to be shining much brighter than mine". So he switched tack, releasing three mixtapes, the last of which got him signed to Lil Wayne's Young Money label.

Things change when you go from actor to rapper, as the fame etiquette shifts from polite modesty to

"I CAN'T PAINT A

FAÇADE, 'LOOK AT





MIXED **EMOTIONS** 

Drake crows on record as much as he moans · here's the best of both

#### **BEST OF** THE BOASTS

ihout out all to all my niggas living tax free. Nowadays it's six figures when they tax me" ('Over My Dead Body')

"How the fuck can I get her to Paris? Luckily, I'm the greatest my country's ever seen, so chances are I get the horder to issue me clearance" ('Dreams Money Can Buy')

"I'm just such a gentieman, you should give it up for me. Look at how I'm placing allmy napkins and my cutlery" ('Fireworks')

"I'm at the W. but I can't meet you in the lobby, girl I gotta watch my back, 'cos l'm not Just anybody" ('Bedrock')

**BEST OF THE** BELLYACHES

"Plus the woman that I mess with unprotected, texted sayin' she wish she would of kept it, the one that I'm layin' next to just looked over and read it" ('The Resistance')

"Hearned Hennessy and enemies is one hell of a mixture" ('HYFR')

four times this week, I'll explain... Having a hard time adjusting to fame" ('Marvin's Room')

company coming over. Would it kili you to put some pants on?" Can Buy')

"I've had sex

"We got ('Dreams Money

than to go through the bullshit: I can't read the rumours everyday whether they're true or not.' That killed me. Damn, it was a lose/ lose, a fight I can't even fight because she's already bowing out." Another of Drake's lost conquests is the inspiration for 'Marvin's Room', an eight-minute odyssev about drunk dialling that forms the centrepiece of 'Take Care'. In it, Drake, tanked up on "cups of the Rosé", starts calling old flames, girls who've long moved on to new partners. He claims he can't help himself, "I don't think I'm conscious of making monsters out of the women I sponsor until it all goes bad..." he ponders, while jabbing his thumb at his iPhone as he stumbles around in VIP bars.

was like 'I won't be in a

relationship with you, you're a

rapper and I think more of myself

Is the drunk dialling still going on, then?

"Not drunk dialling so much. I'm more of a drunk texter. I write Peach Ciroc poems. When that Peach Ciroc comes into my head and starts hitting the bloodstream, the words start flowing to exes. Some

peacocking your new found wealth and sexual appeal. Bravado and an inflated sense of self-importance tend to follow. But Drake failed to deliver in the selfcongratulation stakes What sets him apart from just about every hip-hop star in the charts is his neurosis: an inability to live in the moment. On his records he flits between self aggrandisement and self-doubt. But when he's feeling down, instead of crying in the shower, he throws a party: to feel alienated and alone surrounded by women and fans.

"I hope I don't come across as being Debbie Downer!" he exclaims "It's just hard for me to paint the façade for you, and be like, 'All my problems are in the past, look at the Rolly, look at the money. I got everything' because it doesn't work like that It's not all happy, it's never all good. I live by that saying. That's how I protect myself in life 'It's never all good'"

His biggest struggle, despite the longing loins of those waiting outside, is being happy with a woman. Although his intimidating dating record is rumoured to include Rihanna, Serena Williams and an endless carousel of the world's most successful black models, he constantly bemoans being unable to find and maintain a steady relationship.

This we struggle to believe. When was the last time he got knocked back?

"I fell for somebody I liked so much. So, so much. Not a celebrity, just a normal girl. She nights I'll be in the club and start thinking back – it gets emotional."

In real life, they don't always reply. In 'Marvin's Room' the girl eventually picks up. "Are you drunk right now?" she whispers. Drake tries to persuade her to forget about her man and let him come over. He does so with the immortal line, "I'm just saying, you could do better".

It's typical of what could generously be called altruistic arrogance. At the moment he's doing his best to reach

out and do something nice, he belies his own high opinion of himself. "Take the security guard at The O2 last night," he mentions in response to a question about whether he flaunts his fame. "I said bye to him as I was walking out of the door. I shook his hand and said 'Thanks for everything'. I could have just walked by and said nothing but

hopefully that guy will go on and say, 'I remember when Drake was nice to me'."

It's moments like this that have earned him a bad reputation. For all his supposed self-awareness and introspection, he's still an egotistic millionaire moaning about how great everything's going. One newspaper said "Talle Care" consists mostly of "self-pitying whinges about expecting sympathy for liking strippers". Most famously, a blogger called Big Ghost suggested that Drake could "pollinate a flower with his fuckin breath" and that each morning he sits in a "satin man nightic in has a full glass of breast milk"

What his detractors ignore is that 'Take Care' is an intelligent response to the rap mantra that money can buy happiness. It deals with things everybody feels: loneliness, regret, the nagging sense that everything would have been easier if we'd never left our hometown and stayed with our first girlfriend. Yes, it deals with the well worn subject of the perils of fame, but it deals with them at a time in which the sacrifice you have to

make to be famous has never been greater. A sex tape, a breakdown, an eating disorder, an addiction, abuse from the media: they used to be occupational hazards, now they're closer to inevitabilities. Drake's trying to find his way out of fame's trapping with sheer charm and self-awareness. Besides, by the end of our interview, the ego has all but disappeared. Staged responses have descended into a frank conversation about whether he has what it takes to turn his life around.

NME: From what you've said it sounds like you've got yourself together. Do you think things have changed since you made the record?

"If I didn't have it together I wouldn't be able to be that open and honest with you I think that people think my life is just a shambles and it's really not. The reason I can make an album like this is because I actually have a grip

on my life. I recognise all my issues. When I say "I've had sex four times this week, I'll explain" (on 'Marvin's Room'), I recognise that my life was going a little too

fast at that point. I'm not this depressed emotional guy that people try and paint me to be, I'm just observant.

My mother always said 50 per cent of resolution to a problem is recognising the problem.

The other 50 per cent is solving it "

"I'M NOT DUMB.

**EVERY SEX TAPE** 

I'VE EVER MADE,

I OWN IT"

DRAKE

But you can't solve the other 50 per cent. For the foreseeable, your life is going to keep being one big party. "Well yeah, and that's wh

I can keep making music! I haven't got the resolution part down. I'm only 25, I've got time to fix the other part of it."

So is 'Take Care' like a first strike? Are you just being defensive with the media before they turn on you?

"But I don't live recklessly. I don't have skeletons in my closet."

That's what they all say.

"It's not necessarily me covering it up or trying to be defensive, I just don't do the dumb shit in the first place to get in trouble. If I'm drunk I'mma go out the back door. I ain't gonna walk out the front so you see me stumbling and dropping my keys. I'm not that guy, I'm not dumb. I wanna be in this position as long as I possibly can. I mean, I will be honest, any sex tape I've ever made.. I own it."

With that, our conversation quickly draws to a close. In a second we're being shown out of his hotel room while the fretting female journalist outside is ushered in. Drake goes straight for the hug and a squeak passes across the room. As we leave, satisfied that Drake is just a regular guy, we hear one last hip-hop demand: "Yo! You ordered me that pasta?"





## JACK WHITE

#### **BLUNDERBUSS THIRD MAN**

Rock's most enigmatic frontman – fresh from splits with his wife and The White Stripes – returns with a long-awaited glimpse into his world



When he was asked if he kept a notebook to record all of his great ideas, Einstein answered with a shrug that he'd only ever had one. That the idea in question was

the theory of relativity, the cornerstone of our understanding of the universe, is beside the point: true inspiration strikes the individual as seldom as a bolt of blue ice from the undercarriage of a passing aircraft.

Jack White III was John Anthony Gillis' one great idea. Simple enough on the outside but deceptively complex under the hood, his arbitrary, self-imposed rules and restrictions, sexually charged brother-sister-husband-whatever chemistry with Meg and alchemical knack for divining inspiration from limitation made The White Stripes the most enigmatic band of a decade in which rock'n'roll all-but surrendered its mystique. They understood the value of a good gimmick, but also that the gimmick must be in service of something valuable—and until their demise last February, that's exactly what they were.

The severing of ties with

Five years, two bands and three albums

removed from the Stripes' final album 'Icky

Thump', however, and while Jack has been

busier than ever, he's often resembled a boy

with a bouquet of flowers, unsure of which

suitor to hand them to. Across two albums,

The Dead Weather have yet to equal the

sum of their own not-inconsiderable parts.

He's put down roots at Third Man Records,

where he's excelled as curator, archivist and

trail of breadcrumbs at his back, our desire

for a musical document that's definitively,

about as close as he'll ever allow us to get.

would make an album about sexual politics

people not to draw parallels with his own

unarguably 'Him' is understandable.

all-purpose svengali, but such is his notorious

economy with the truth, so long is the cryptic

Is 'Blunderbuss' that document? It's probably

Certainly, no artist as self-aware as Jack White

and the breakdown of relationships and expect

recent divorces, musical or otherwise. It would

be a mistake to characterise 'Blunderbuss' as

White's 'Blood On The Tracks' or 'Here, My

The Raconteurs couldn't quite transcend their

roots as a pub rock gentiemen's club. Likewise,

Karen and Meg have clearly

been preying on Jack's mind

Dear', but there seems little doubt that the severing of ties with the two most important women in his life – first Meg and then Karen Elson, whom he divorced last year – was preying on his mind during the making of this record.

Opener 'Missing Pieces' sets the tone. Over a woozy, six-note Rhodes piano riff, the song employs a wonderfully literal approach to the give-and-take of relationships by having Jack's bewildered protagonist waking up each day with fewer and fewer body parts until he's left virtually tetraplegic on the floor, cursing at how, "When they tell you they just can't live without you/They ain't lying, they'll take pieces of you/And they'll stand above you/And walk away". Harsh? Brace yourself, because that ain't the half of it.

The men of 'Blunderbuss' are pitiable, weak-willed clumps of dirt beneath the sharpened stiletto heels of black-hearted valkyries, and the most fearsome of them all is the siren of 'Sixteen Saltines'. The album's second single is a brusque, corrosive blues-rocker in the mould of 'Blue Orchid', which finds an emasculated, exasperated Jack trying—and failing—to keep it together while his

malevolent ex flaunts herself around town. "When I'm by myself, I think of nothing else," he eventually admits, "than if a boy just might be getting through and touching you."

But things do get a little more nuanced than mere hot-

tempered woman cussin'. The title track, a lovely waltz-time lament for a relationship that simply wasn't meant to be, quietly resigns itself to the fact that "doing what two people need is never on the menu". Utilising a neat mid-song perspective shift to turn the tables on "the boy who talks but says nothing", 'Hypocritical Kiss' grudgingly acknowledges that there are no innocent bystanders in the war of the sexes. And despite what Jack himself says about the song, a smattering of veiled lyrical references and a Meg-friendly nursery thyme-melody make it hard to read 'Hip (Eponymous) Poor Boy' as anything other than a charming, goodnatured adicu to his old bandmate.

The album's lyrics will invite debate and interpretation (something that's wholly deliberate on Jack's part, if sending out lyric sheets to reviewers is anything to go by), but musically, too, 'Blunderbuss' is a beguiling thing. The brilliant 'Freedom At 21' comes this close to being outright hip-hop, with White spitting out his syllables atop a repetitive earworm of a blues hook and frantic, hummingbird-heart drums. The (mostly female) group of Nashville-based musicians

he's assembled as his band have also had a profound effect on the album's sound, from Ruby Amanfu's suitry, smoky co-vocal on 'Love Interruption' to Brooke Waggoner's piano histrionics, which utterly dominate 'Weep Themselves To Sleep'. Even if they stretched their modus operandi to breaking point, it's tough to imagine The White Stripes ever making this record.

Which is the whole point, no? In Jack's own words, "These songs feel like they could only be presented under my own name. These songs were written from scratch, had nothing to do with anyone or anything else but my own expression, my own colours on my own canvas." It's dangerous to take their meaning at face value: for all that 'Blunderbuss' will be touted as his 'divorce album', Karen Elson still contributes backing vocals to three songs, so the pair are presumably on better than alimony cheque-collecting terms. Nevertheless, at the record's end, whether by accident or design, you sense he's let slip a morsel of himself that was once jealously guarded. Perhaps that's just what he wants you to think, of course, but while 'Blunderbuss' isn't that definitive, unarguable document we've been seeking, it still feels like his most candid and personal record yet. This is the side of Jack White III he's happy to show the world right now, and it's absolutely fascinating to behold. Barry Nicolson

DOWNLOAD: 'Sixteen Saltines', 'Love Interruption', 'Freedom At 21'

#### Who's who on Blunderbuss?

Let NME introduce you to Jack's new buddies...

#### **RUBY AMANFU**



A Grammynominated singersongwriter with four albums to her name, Amanfu came to Jack's attention

when she sang backing vocals on tour for rockabilly legend Wanda Jackson - whose 2011 album, 'The Party Ain't Over', Jack produced.

#### **BRYN DAVIES**

Davies assumes double bass duties on 'Blunderbuss', but has also played cello and piano on a multitude of country and bluegrass records by the likes of Steve Earle, Justin Townes Earle, The Tony Rice Unit and Guy Clark.

#### **FATS KAPLIN**

One of Nashville's most in-demand musicians, Kaplin has been a session player since the age of 17 and has appeared on countless country records. On 'Blunderbuss', he crops up playing everything from mandolin to the pedal steel to the fiddle.

#### CARLA AZAR

Jack's new drummer is a full-time member of LA-based avant-garde outfit Autolux, who have toured with the likes of Beck, Shellac, Deerhoof and, of course, The White Stripes.

#### **BROOKE WAGGONER**



Waggoner's piano-playing is one of the standout stars of 'Blunderbuss'. Prior to playing in Jack's new band, the

Nashville-based singer-songwriter had recorded two albums of her own, and her songs have been featured in TV shows such as *Grey's Anatomy* and *Ghost Whisperer*.

#### VANCE POWELL

The Grammy-winning engineer had worked with Jack on his 2008 Bond theme 'Another Way To Die', and also on The Raconteurs' album from the same year, 'Consolers Of The Lonely'. He takes sole producing credit on 'Blunderbuss'.

#### THIS IS HARDSCORE

what our numbers add up to

0 Not-evenfunny bad

Barely one saving grace

2 Actively terrible

Woefully bad or lazy 4 Depressingly substandard

Dead-on average 6 Better than average

7 Really good Exceptionally good

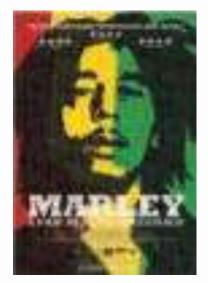
9 Of-the-year good

year Of-the-decade d good



## MARLEY

#### An insightful take on the reggae legend's life that's full of dark humour and hits



People love it when films tell it like it is in a definitive version. Definitive versions make you feel important. In fact, the only thing more fun than watching the definitive version is making it. And this definitive version of the

reggae legend Bob Marley's life comes gilded in officialdom with Scottish director Kevin MacDonald at the helm, the 44-year-old who won the Best Documentary Oscar in 1999 for One Day In September and had James McAvoy strung up by the skin on his chest in 2006's The Last King Of Scotland. "I just felt like there weren't any good films about Bob Marley, and a lot of misinformation about him," the director has said. He added: "It's very straightforward. I'm just trying to be a detective and uncover the truth about his life and his character."

So Marley arrives all too aware of the hand of history on its shoulders, which can of course be dangerous when telling a true story. And MacDonald's film tells all of that story - Bob's personal life, his knotty relationship with his post-colonial home country and the pioneering message he had of global black unity through song - all without ever losing focus.

Plenty has been made of how this film is the first time the reggae legend's family have opened up their personal archives, and yet, even for a posthumous movie, Marley comes across as something of a ghost in his own biopic. He's seen largely through the footprints he left on peoples' lives and the world as a whole - which is possibly how it should be. And MacDonald doesn't hold back in the strokes with which he paints

reverence to its subject, and by too many of its 144 minutes being taken up with gorgeous scene-setting holding shots of the key locations of St Ann, the slums of Trenchtown and beyond, it pulls remarkably few punches for an official version. You could hardly make a credible film that whitewashed anything, but no bones are made about his domestic circumstances. Marley sired 11 children with seven women, and long-term mistress Cindy Breakspeare and wife Rita share screen-time and stewardship over his memory. Only daughter Cedella refuses to mask her resentment over her upbringing and her parents' marriage.

On top of this very raw footage, it's also a funny film. At one point, when speaking about Marley's politically motivated shooting in 1976, a bystander bandmate quips, "This was a professional job for Jamaica!" But the real benefit of this film residing in officialdom is that all of the music that documented Bob's journey from The Wailers' boyish, ska-tinged early days to his jaw-dropping final concerts as a legend - even while stricken with cancer has been cleared for usage by his estate, so the soundtrack is electrifying.

The unnecessary nature of his death (it's suggested that lousy spiritualist medical advice prevented Marley from getting properly treatment until it was too late to save him) means the film is also unutterably sad. But the power with which the final act is handled chimes with the broad Jamaican humour elsewhere in a way that really does bring a human being to life on screen. And it's for those insights and that music - and not necessarily because this is the definitive version of Bob Marley's life - that this is the best film that's ever going to be made about hım. *Dan Martin* 

Bob's status as more than just a man. Yet if Marley occasionally feels bloated by its

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



LOUIS PATTISON "I've been preparing for an interview with John Lydon, mostly by having heart palpitations. Also been listening to lots and lots of Vatican Shadow while wearing a moody expression."



**TOM EDWARDS** "Criss-crossed London for hours on end trying to track down my lost iPod. It was a success. Also learned a versatile new expression - the face-shrug - to greet the news of Jet, Viva Brother and The King Blues splitting. Also a success."



**DAN MARTIN** "I rode a Boris bike for the first time and have been allowing nothing to dampen the brilliant mood that finally seeing The Muppets put me in. Nothing!"

#### LIGHTSHIPS

**ELECTRIC CABLES DOMINO** 

As one of three equally capable songwriters in Teenage Fandub, Gerard Love's contributions shone for their summery warmth and big, immediate choruses. While his bandmates took their Big

Star-influenced power pop in offbeat directions, he remained constant, delivering two of the band's biggest hits in 'Ain't That Enough' and 'Star Sign'. On this solo outing, backed by several members of Glasgow's indie mafia (Bob Kildea from Belle & Sebastian, Tom Crossley from The Pastels, Dave McGowan and Brendan O'Hare from Teenage Fanclub), Love gets to indulge his sweet tooth over a whole record. That freedom turns out to be part blessing and part curse, his delicate-as-a-feather jangle and wispy vocals eventually wearing just a little thin. Lead single 'Sweetness In Her Spark' is undeniably pretty, but with a slightly toothless second half, 'Electric Cables' doesn't quite go the distance. Still, when it hits its stride - as on centrepiece 'Silver And Gold' - it's easy to relinquish such minor quibbles and surrender to its inherent snuggliness. Tom Edwards DOWNLOAD: 'Silver And Gold'

BRENDAN BENSON

#### WHAT KIND OF WORLD LOJINX



As Jack White goes all Jools Holland boogie-woogie on his solo album, for his Raconteurs compadre Brendan Benson it's back to the day job --

knocking out glistening radio rock records with more hooks than a Saw movie prop department. This fifth solo album breaks no new ground -besides piano epic 'Bad For Me' making a case for him as the 21st-century Harry Nilsson and the brooding, string-flecked prowler 'Pretty Baby' obviously being written as an audition for a Twilight soundtrack. But it reasserts Benson's standing as one of America's greatest songwriters, even if his adherence to straight-ahead meat-and-potatoes FM bar-room rock, unfiddled with since 2002's pop masterpiece 'Lapalco', shows all the imagination of a Sonisphere line-up. Lust, loss, despair and all-out S&M (the sultry 'Keep Me') skitter about beneath these glossy grunge melodies, but never dampen the overall gusts of wind-in-yer-hair wonder. Leave your ATP reward cards at the door and dive in, the current's lovely. Mark Beaumont

DOWNLOAD: 'Pretty Baby'

#### REN HARVIEU



**THROUGH THE NIGHT ISLAND** As this is not The X Factor, we can dispense with the heart-rending back-story right away. Yes, this young Mancunian singer had an awful

accident that nearly immobilised her and delayed the release of this album by a year and, yes, she's got some powerful supporters in the songwriting camp (Dave McCabe, James Allen, Ed Harcourt, Howie Payne), but that all vanishes when she squares up to the microphone. Hers is an arresting voice, soft and sweet, but dark in hue and sharp with melancholy, like a vinegar smoothie. She uses it to breathe new life into dusty (as in Springfield) '60s chamber pop, from the skyscraping Walker Brothers rush of 'Open Up Your Arms' to the torch sob of 'Do Right By Me' to the Bacharach skippy 'Holding On'. Retro fetishisms aside, this is an impeccable debut: two feet in the past and one open mouth pointing towards a very bright 8 future. Fraser McAlpine

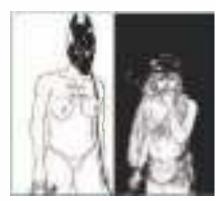
DOWNLOAD: 'Do Right By Me'



### **DEATH GRIPS**

THE MONEY STORE EPIC

The Sacramento rap trio have done well to get a major label to fund something as extreme – and unconvincing



That there remains a major label out there willing to shower money on a group as experimental and visceral and plain fucking out-there as

Death Grips is either testament to the fact there are still a select handful of believers and risk-takers left in this rotten industry, or a sign that all up top have lost their minds for good. Debuting last year with 'Ex-Military', this Sacramento trio of self-described "freaks and outsiders" play a strain of rap music perry-rigged to test the listener to the limits of their endurance: a post-millennial, hypermasculine eruption of distorted beats and samples presided over by the group's lone wolf MC, Ride, who perpetually gives it 110 per cent, and then gives it just a little more. The overall effect is a little bit like cowering in a ditch, being berated by an angry drill sergeant, as hip-hop explodes all around you.

'The Money Store' - the group's majorlabel debut, and the first of two projected full-lengths in 2012 – 15 not here to make

friends. The cover pictures a dominatrix who has carved the words 'Death Grips' into her gimp's chest. The production - handled by Andy Morin and Zach Hill, the latter of noiserockers Hella - is a battery of distortion-laced Neptunes beat clank, strobing synths and rhythms pitched up to triple (or quadruple) time. On 'Hustle Bones', diva vocals are fashioned into bullets and machine-gunned over decayed bass growls, while 'I've Seen Footage' resembles Salt-n-Pepa's 'Push It' reworked to soundtrack a montage of war crimes hosted on YouTube.

In short bursts, the likes of 'Get Got'-a juke-speed future shock of convulsing synths, on which Ride raps like a malfunctioning computer speech program - is bracing. But it's hard to glean any sense of intention, let alone manifesto, from the lyrics, and the manner in which it's presented is, in the end, alienating. 'The Money Store' offers a glimpse of sonic dystopia that's utterly convincing. Their next mission is to find a way to convince us to come visit. Louis Pattison

DOWNLOAD: 'Hacker', 'Lost Boys', 'Get Got'

#### LOVELOCK

**BURNING FEELING INTERNASJONAL** 



Some people will seek out the debut album by Lovelock, because the man behind it is Steve Moore of the band Zombi - a New York duo who play faintly

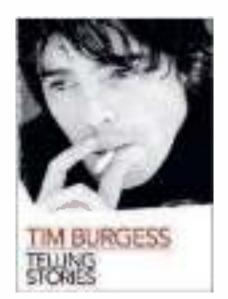
absurd horror soundtrack music enjoyed mainly by metalheads. Yet they will discover, in 'Burning Feeling', one of the least horrific or metallic records ever. Lovelock is where Moore lives out his oiliest, most moustachioed cosmic-disco-meets-yacht-rock fantasies. Largely paced languidly enough for the cruise ship dancefloor's erection section, synths fizz like fireworks and vocals, when they feature, are shameless requests for unnamed ladies to disrobe. Despite being a good 30 years out of time, it's absolutely brilliant. Noel Gardner

8

 $T_{HE}$ What we're watching, reading and wearing this week



DVD**Skins: Series 6** Kicking off in Morocco, Skins returns with some sex, some drugs and some drugged-up sex - this time with added sun.



Book Tim Burgess: **Telling Stories** The Charlatans frontman waxes lyrical on his years in the biz, from the Haçienda through Madchester to Britpop's heyday.



Jacket Nicholas Deakins 'Local Warlords' parka Get prepped for the festival season with this versatile and distinctive fishtail design parka. Gallagher stance strictly optional.

## THIS WEEK'S SINGLES reviewed by NME's LAURA SNAPES

#### PULLED APART BY HORSES **WOLF HAND TRANSGRESSIVE**



"When I was a kid. I was a dick/And nothing changes" wins lyric of the week by a country mile. When I was a kid, I once put my finger in a pencil sharpener

to see if it'd go pointy (it went flappy), so I sympathise with singer James Brown. The brilliant idiocy of the lyrics is matched by a riff that sounds like Bloc Party's 'Helicopter' made over by Michael Bay, lurching and screaming like a monster truck being ripped in two.

#### REPTAR

STUCK IN MY ID LUCKY NUMBER



Stealthily triangulating the wimpiest bits of Bombay Bicycle Club and Foster The People, Reptar's nervy twangs and Graham Ulicny's vocals are painfully

choked - and there's no way such tinny, asthmatic fare could sustain five minutes of activity, the length of time this rot overstays its welcome. Still, when you've got sunstroke at a festival this summer, you'll temporarily convince yourself that it's "euphoric".

#### ALLO DARLIN'

**EURÓPE FORTUNA POP!** 



While singer Elizabeth Morris has dearly missed a trick in not using the upcoming French elections as a snappy romantical allegory (suggestion: "Life looks pretty

rosy/Unless you're Nicolas Sarkozy"), there's a continent of sweetness in this breathless ditty. which makes like The National's 'Apartment Story' gone country.

#### **MILES KANE**

FIRST OF MY KIND COLUMBIA



Miles wants so desperately for this Skream-produced track to soundtrack a '60s Bond film that one imagines the little tart would sashay across the

Atlantic in a slinky gold number to secure the job. His declaration that "true romance is what I'm after, daaahhhlin" tickled this writer ever so, having watched Miles pash his way across the room at this vear's NME Awards.

#### WILLY MOON

YEAH YEAH LUV LUV LUV



This is as baffling as it is banal, veering between a stuttering sample of the joyful honk from the start of 'Jump Around' and a Black Eyed Peas-erudite

"na na na na" section. Then Wizzle Manizzle declares, "Everybody, don't you know it's me now? Who is it? Willy's back with a brand new beat now", like some CBeebies-sanctioned MC.

#### **SELEBRITIES**

**NIGHT HEAT CASCINE** 



With the title and Maria Usbeck's puckered vocal, Selebrities probably think this song is well febrile and warm around the trouser region. However, its

parping bass, Fisher Price 'My '80s Drum Kit' doof doof doofs and what appears to be the sound of a toilet dripping are timely reminders that enticing the opposite sex into your clutches isn't quite as easy as Miles Kane makes it seem.

#### TY SEGALL & WHITE FENCE

**DOWNLOAD: 'Scissor People'** 

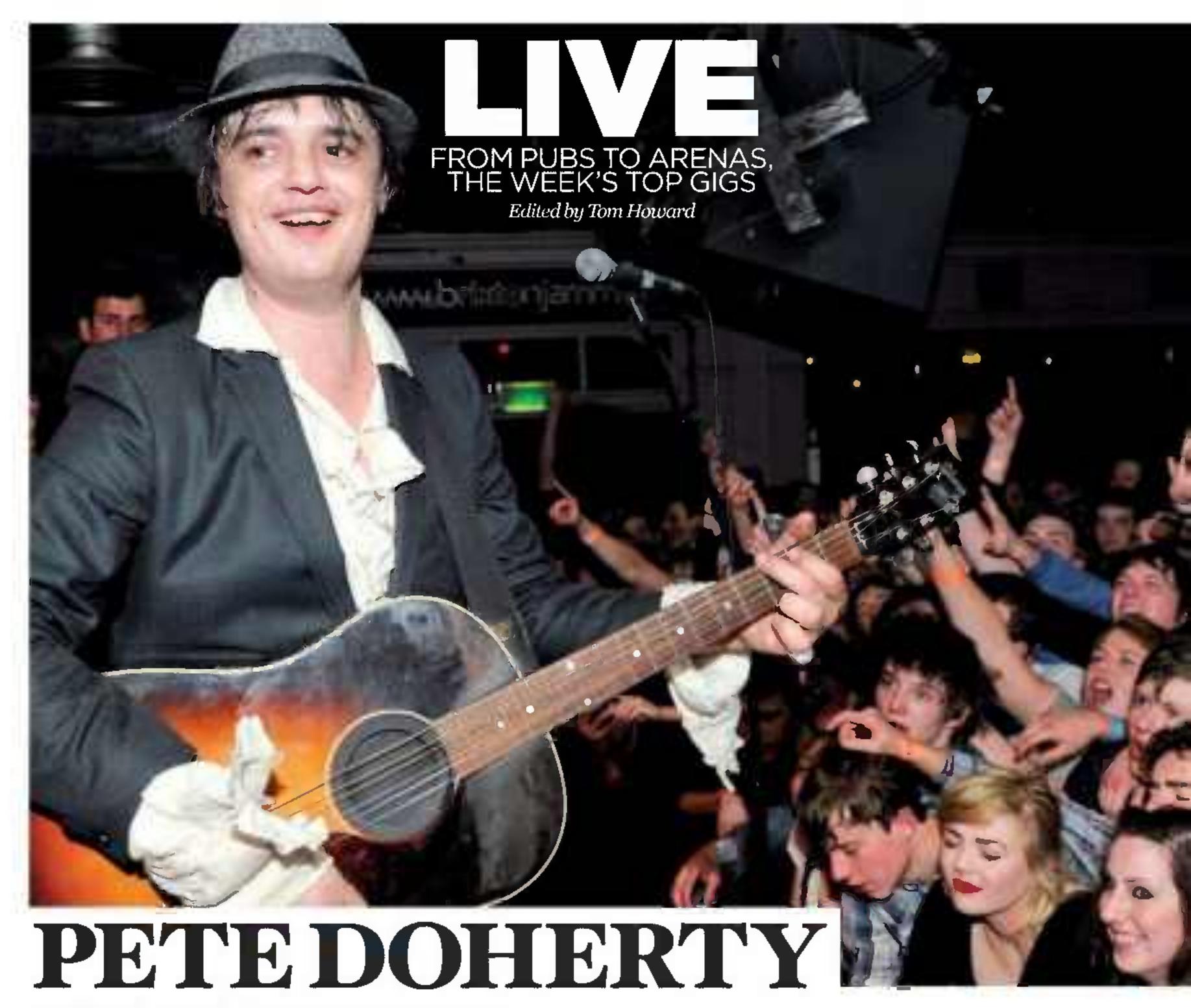
HAIR DRAG CITY



San Francisco-based Ty Segall is a garage-rock revivalist turned psych-punk cadet with a penchant for altering his nom de plume when the wind changes; White Fence meanwhile are the

distorted pop project of Timothy Presley of Darker My Love and an occasional member of Strange Boys. Together, and with the help of 'Cisco fuzz-pop linchpin Mikael Cronin, they've turned out a collection which displays a fondness for vintage '60s psych (dig these song titles: 'Easy Ryder' and '(I Can't) Get Around You') and the spooky microdot-pop of Thee Oh Sees. There's a lot more where this came from, too. Chris Parkin

DOWNLOAD: 'Don't Turn Away (From My Love)'



BRIXTON JAMM, LONDON FRIDAY, APRIL 6

The trilby'd troubadour has promised to play songs from his new solo album tonight – and the inebriated masses are treated to old hits, works in progress and a touching Amy Winehouse cover

nd there we were, thinking the only dilemma flowing through Pete Doherty's brain these days was whether to get up in the morning or wait until tomorrow instead He hasn't released a not of music since 'Grace/ Wasteland 'in mid 2009, and his numerous recent shows at this very venue, Brixton's lair of lairiness, have all been 'greatest hits' affairs Then, two NMI:s ago, he told us about the 12 new songs ready to roll for his next solo album

Herein lies the dilemma. The Libertines were unique because they combined literary whimsy with furious British rock'n'rollock As a solo artist, with Babyshambles' whipcrack rock in a state of nothingness, Pete channels the former. So when a pack of the UK's drunkest boys and girls are baying for 'What A Waster' and 'Time For Heroes', does he play a greatest hits set, or unleash the Dylan-esque ditties he's been crafting?

Does he play a greatest hits set, or unleash the Dylan-esque ditties he's been crafting?

Both, obviously. For the first of two shows this evening, 'Killamangiro', 'Delivery' and 'Time For Heroes' (with a neat slab of The Smiths' 'Well I Wonder' welded into the middle interlude nods to Chas & Dave and The Stone Roses pop up later) are cannoned off before the Laurence Llewelyn Bowen-via-Austin Powers shirt on his back is even

> creased. They're direct hits, of course – because he's sounding the tightest he has for six months. It gives Pete

a chance to play the unreleased 'Gangster's Daughter' without the crowd getting too antsy. "I made my way to your daddy's door ... so many suitors before" he croons over the sea shantyish song - a chorus as subtly hookladen as 'Shambles tune 'UnBiloTitled' or his solo effort 'Arcady', both of which are played tonight too. An untitled new to follow, and sees vocals flicked to nasal and a 'Subterranean Homesick Blues'-esque yarn unfulling impressively.

Forty-five minutes, an adventure into the crowd, a 'Fuck Forever', a barrel change and an aborted new song ('Nothing Comes To Nothing') later,

the second stint's in motion. A right old knees-up it is too-'Up The Bracket', 'For Lovers', 'Tell The King' (while wearing a Queen Liz mask, nice touch) are played acoustically and with a conviction a world away from recent messy gigs at Jamm

Once more, the classics afford him a licence to meander - and he gives work in progress Three Blind Mice', with its impressive stop start chorus, an outing. Then 'Nothing Comes From Nothing' again, this time played in full. Pete casually puffing on a glass vial during his last NME interview may have made some question the type

have about 4,000 songs in the bag. You never know what state he's in, but he was brilliant tonight."

"The new stuff

sounded good.

He seems to



Rob, 24, **Ipswich** "I've come all the way from Ipswich just to see Pete - he's one of my heroes. It was a brilliant performance, genius."

of hits he's got on his mind day to day, but this tune is the kind we need from him Smiths-y, high tempo, already classic-sounding. It's the best he's written since Babyshambles' 2007 album 'Shotters Nation'.

Following it by ending the night with a touching rendition of his mate Amy Winehouse's 'Tears Dry On Their Own' should serve as a reminder to him of the crossroads he's at. Tomorrow it could all go wrong in a puff of toxic smoke, such is the unpredictability that makes Pete Doherty such a compelling musician. But tonight is a step in the right direction. Jamie Fullerton

Clockwise from main picture: in that shirt. Pete's feeling grocovy baby; hope those Cons have Odor-Eaters in them; "You WILL play 'What A Waster'!; the fans show their appreclation for the Chas & Dave segment



## "HANGING IS FASCINATING"

Pete on what's inspiring those newies

NME: You started off with a bit of a 'greatest hits' mix... Pete Doherty: "They were clearly off their heads and wanted to leap around, what am I supposed to do?" Is that how you manage your setlist?

"I don't have a setlist. I just play it by ear. I could play 12 new songs, many of which are quite solemn but melodic, but they're just not going to dig it. Maybe there'll be one lad who'll appreciate it from Preston, but that's not what it's about tonight. It's about coming and having a knees-up in south London.' Does that hold you back? "It doesn't hold me back, it just annoys me when I read your reviews, and it says 'Pete Doherty hasn't released a new song for years'. I could stand up there and play the new songs coming out of my ears - intricately woven, sculptured hymns to the great gods of Arcady, but they want to leap around to songs they know." Do you find that frustrating?

"No. My dream was always

to be a rhythm guitarist in a band with a frontman, which wasn't me, and to sit back and play music that people dance to." So, tell us about the new songs you played... "I played 'Hitsville',

Hitsville UK' or 'Hitsville..' one that doesn't really have a title..." A couple of Dylan-y ones... "Yeah. Storytelling numbers like 'The Tyburn Jig'. Remember we were talking about 'The Tyburn Jig' the other day?" No...

"Tyburn is now Speakers' Corner on Marble Arch. That's where they used to have public hangings in London. When the ol' scaffolding is pulled away and the rope becomes taut, when the geezer's hung and he kicks his legs, that's the Tyburn jig."

And that's been inspiring some of your...

"...it's fascinating, the revelry around a public hanging. It was like a carnival. People getting dressed in costume and people on stilts and ticker tape. They'd follow the guy who was getting hanged from Covent Garden to Tyburn, basically celebrating the fact that another rapist was being strung up." Why did you cut out of your

new song 'Nothing Comes **To Nothing'** in the first set? "Someone threw a coin and it bounced off my head. So I just stopped It doesn't normally stop me - if it's a 50p or a pound I'll carry on. But I'm too long in the tooth to settle for coppers."

## RICKROSS

## PROUD2, LONDON MONDAY, APRIL 2

It's all about the simple things – riches, bitches – for the rotund rapper. When he finally turns up

"Everybody say Ro-zay!" The hype man is doing his best, but once you've announced that tonight's star is in the building, the clock is ticking. Another 30 minutes crawl by, in which time the crowds on the balcony cluster to five bodies deep and the screwfaces that line the back of the auditorium grow even screwface-ier than usual.

It's not like Rick Ross has the bearing of a prima donna. Hitting the stage in a blaze of lights and quite a lot of

It looked a little like the game was up for Ross back in 2008, when The Smoking Gun website leaked a photo of him working as a correctional officer at a Florida prison. But he's soldiered on, and tonight the likes of 'Hustlin" and 'BMF (Blowin' Money Fast)', burly celebrations of hard grind and hard celebration, are spat with the bearing of a man who believes everything he raps. Not all of it leaps the Atlantic without

a stumble. 'London Skit' - in which someone pretends to be a pompous English businessman - would probably make more sense to the spivs over at Canary Wharf than Puffa-jacketed east London kids.

Listening to 'I'm Not A Star', in which he raps "If I die today/Remember me like John Lennon", you wonder what he took from that whole "imagine no possessions" bit. But it's the slamming 'Holy Ghost' that best encapsulates his appeal, a fuck-the-haters number that boasts one of rap's best revenge lines: "My teacher told me that I was a piece of shit/Seen her the other day driving a piece of shit". Sorry, miss - maybe come back and see the boss when secondary education pays as well as being an internationally renowned rapper. Louis Pattison

### He's a bear of a man who delivers rhymes like a boxer throws punches

shouting, he's a rotund bear of a man who looks like he might share a hairdresser with Michael Eavis and delivers his rhymes like a heavyweight throws punches.

Blessed with neither the good looks of Drake nor the smart flow of Jay-Z, Ross has attained considerable Stateside success through his unwavering focus on the rap staples: the acquisition and distribution of drugs and the accumulation of riches and bitches, all wrapped up in Scarface samples and ticking trap percussion.





## THE VACCINES

**100 CLUB, LONDON** WEDNESDAY, ÁPRIL 4

The birthplace of punk – where better to play new songs and give music a shot in the arm?

Listen close, beneath the volcanic ramalama power punk, and you can just about make out the clinking of Sid Vicious' spectral bike chain. Four snotty young rock gods roar onto the stage of the 100 Club, bawl through 40 minutes of non-stop two-minute slap-in-the-chops riot pop, throw themselves into the crowd and roar offstage again, no encore. The Vaccines have come home; punk's undead.

As exhilarating and visceral as it is for tonight's select crowd of competition winners and guests to see The Vaccines in their natural habitat - ie a sweaty subterranean grothole -- there are some misgivings about them playing the original epicentre of punk rock. They resuscitated guitar music in 2011 by stripping it back to its pulsing core, ramming the Ramones into The Strokes in a rush of romantic recklessness, but is it too clichéd, too 'tribute' for them to play the 100 Club, the equivalent of Oasis reforming for a gig on the roof of an Apple store? They even have Zulu, a band featuring the son of Paul Simonon, supporting them.

But as frontman Justin Young raises triumphant arms like we're another rammed festival tent and his featherlight vocals rise above the dungeon thump of 'Blow It Up', it feels like more of a nod to their lineage from punk's next generation. Better still, they use this event to showcase the first batch of second album material, dispelling fears that they might be sunk immovably in the swamp of '76. 'Teenage Icon', in fact, is more '56, a revitalised rock'n'roll prom song that finds Justin denouncing his classic pin-up status: "I'm no teenage icon/I'm no Frankie Avalon" he coos charmingly, actually only a tight perm and chest wig away. 'Bad Mood' adds MC5 grit, Stooges stomp and Pixies squalor to their magma punk blast and

'No Hope' dynamically shifts from downbeat balladeer segments to crazed thrashes like a wild-partying Wedding Present. The rest, of course, is familiar to anyone who helped bulge a tent last summer. They're not going fidget house or getting Nicki Minaj in to guest anytime soon, but at a time when guitar music needs defiant champions, The Vaccines are, as the century's most obvious pun goes, a much-needed shot in the arm. Mark Beaumont

### BAND CHAT!

What were the new songs you played tonight? Justin: "The first was 'Teenage Icon', which we've been playing for a couple of months and is gonna be on the record." Are you playing yourself down singing "I'm no teenage idol, I'm no Frankie Avalon''? Maybe you are the new Frankie Avalon? Justin: "I'd like to be! Then there's 'Bed Mood', We didn't really have many songs that grooved on the first record and so we came up with it and quite liked the riff, It's really fun."

Freddie: "It's like arena rock. We're visiting places we haven't. There's a heaviness to it." Justin: "Like the solo, And 'No Hope' is equally introspective. The songs we played, I don't know if they're a fair representation of the record because they're the easiest ones to put in the set. I feel like it's the next chapter in the same book, it's coming from the same place and the same people in the same vein but I think we're better musicians now and better songwriters."

UNION CHAPEL, LONDON WEDNESDAY, APRIL 4

The Mackem lads' a cappella gamble's not only come off, it's breathing new life into past gems

Had you missed the existence of their new a cappella album, 'Rant', it wouldn't be a big leap to imagine The Futureheads being quite good at that sort of thing. Even prior to their inescapable 2004 take on Kate Bush's 'Hounds Of Love', the band had been synonymous with precision harmonies and intricate, interweaving vocal chops.

There's something quite reassuring about these men, complete with their thick-as-treacle Mackem accents, revisiting the traditional folk stylings of their region – particularly when armed with a war chest of material ranging from ye oldest medieval counterpoint ('Sumer Is Icumen In') to sumptuous takes on the likes of Kelis' 'Acapella' and Black Eyed Peas' 'Meet Me Halfway', all of which sound unerringly natural alongside each other here.

What really demolishes any sense of triteness though, is the incessant,

gelastic banter that permeates not just the set but also the songs themselves. Not only is the goofiness infectious ('Acapella' apparently clocks up "more doos than Paris Hilton"), it also provides insight into how the whole project came to be. Their obvious delight at tackling sea shanty 'Hanging Johnny' with its peculiar "well next, I hanged me granny" refrain is tackled with just as much relish as the radically reworked 'Decent Days And Nights', one of several numbers with a skeletal backing of banjo, mandolin, cello and percussion.

The showstopper may be a glorious choral rendition of 'The Number One Song In Heaven', but it's really just one more thread in their unconventional bow. Evidently that one seemingly madeap idea was just the thing to freshen The Futureheads' well-worn decking. *Tom Edwards* 



#### RITA ORA HOXTON BAR AND KITCHEN TUESDAY, APRIL 3

ressed in a glittery dress, with cascading blonde curls plus feet clad in pristine Nike hi-tops, Rita Ora seems to be channeling some kind of MIA Barbie doll. Jay-Z's latest signing's been called the British Rihanna - but, with the Yugoslavian-born, Notting Hill-raised singer calling everyone "motherfuckers" hither and thither before apologising to her younger fans, you sense she's less contrived than the Barbadian. Buzz track 'Party And Bullshit' collides with the Jessie J-ish 'Shine A Light', before the set closes with the sultry Drake-written 'RIP'. As Ora belts out the refrain "I'm ready for you", we can't help but agree. Ailbhe Malone

#### HELMET

BRISTOL FLEECE FRIDAY, APRIL 6 hese 'play the classic album the whole way through' affairs can be stultifying, and Helmet venerable NYC crewcut-sporters, formative influences on 'post-hardcore' know this. Here on a boozy bank holiday weekend to toast the 20th anniversary of their flagship album 'Meantime', they play it more or less backwards. From the rhythmically menacing 'Role Model' to 'Ironhead', with assorted non-album picks either side, it's lapped up by a crowd who are chiefly on the balding side of 30. Frontman Page Hamilton may be the sole representative of the original line-up, but the current Helmet henchmen do 'Meantime' burly justice. *Noel Gardner* 



#### HEAVEN, LONDON MONDAY, APRIL 2

Snarling over rumbling bass – songs new and old – Lydon proves he's still Rotten to the core

PiL is John Lydon's escape route. First, when they formed in 1978, it meant freedom from the expectations and manipulation that dogged the Sex Pistols. Then, when the band reanimated in 2009, it was a path back to credibility after butter ads and reality TV. To the cognoscenti, after all, PiL's second album 'Metal Box' from 1979 is Johnny Rotten's

best record. But nostalgia could never be enough for him, and May will bring the first PiL album in two decades, boldly titled 'This is PiL'. Is this out with the old and in with the new? As usual, it's complicated. Judging from new songs forcefully aired tonight, 'This is PiL' delves deeper than ever into the band's earliest inspirations: genres beyond punk's tight borders. Opener 'Deeper Water' conjures mellifluous dub reggae, while the brazen 'Lollipop Opera' is powered by a growled dancehall-style lyric. Elsewhere, '70s Krautrock 1s embraced afresh.

Lyrically, this LA resident remains preoccupied with Finsbury Park and Britishness, but, with John Lydon, contradictions come at every turn. Though there is punk attitude – he spits, swigs brandy, scorches a heckler – he is generally a font of good vibes. "Bass will purify your soul," he declares, and later, "friends are for forgiving". But typically, the 56-year-old adds: "I forgive you, for instance. Call that applause?"

The setlist spans every PiL era, from avant-garde and dance experiments to pristine '80s anthems.
Lydon's fond of stadium-rock moves – clapalongs with the audience, the micstand extended into the crowd – and it makes for incongruous moments. Yet his music has never lost intensity. Tonight, it overwhelms even him as he grows tearful during 'Death Disco'. For all his poised disdain, Lydon still cares.

No band can hold full attention throughout a two-and-half-hour set in which to-minute songs are more norm than exception. But the tedious overuse of false endings doesn't overpower the excitement that a reinvigorated John Lydon commands. This, clearly, is one fugitive who it will always be worth pursuing. Niall O'Keeffe





Elizabeth Jensen, 19, Denmark "I mainly came because I like the Pistols. The only chance to see Johnny is to come here. But they were great. It's the first time I've seen him as he doesn't really come to Denmark. He seemed like he was having a great time, so that was really wonderful."

## FLORENCE + THEMACHINE

**ROYAL ALBERT HALL, LONDON** 

TUESDAY, APRIL 3

In a venue that matches her magical glamour, Ms Welch seems to have found her rightful place

SETLIST

· You've Got

The Love

Only If For

A Night

Drumming Song

Heartlines

Between

Two Lungs

Breaking Down

Cosmic Love

All This And

Heaven Too

No Light, No Light

Never Let Me Go

Dogs Days

Are Over

Shake It Out

Forget her page on Perez Hilton, the shout-out from Drake and the rumoured links to the Illuminati, what makes Florence Welch seem like A Big Deal tonight is her own overture. She floats onto the stage - three years after she supported Antony And The Johnsons here – to the sound of a choir singing, rows of violins squeaking, five cellos humming, two pianists plonking and the thunder of a set of

drums bigger than rooms she used to play in. She doesn't say a word, but thanks to the grandeur of the place she might as well be arrpunching and hollering "What up Royal Albert! I'm Florence! Fuck the Machine! This is my orchestra!"

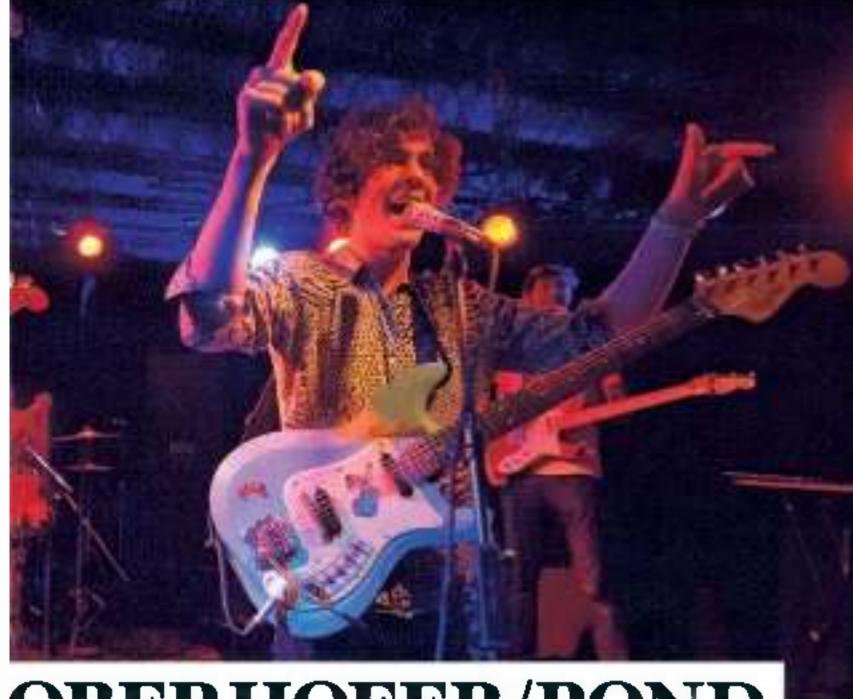
Instead (wisely) she begins a slow and lush version of 'You've Got The Love', one that has a girl next to NME wiping away tears before the first "WOOAHHH OHHH OHHH OHHH". The usually chtrpy 'Between Two Lungs' is flipped into something reflective, and 'Only If For A

Night' proves that just because BBC Radio 2 like you, there's no need to be dull. All the while the band keep the groove up while Flo does the high notes at the front, even gracing 'No Light, No Light' with a minute-long harp solo. It's Joanna Newsom gone dramati-pop.

"I'm no good with words, I should stick with singing," Florence laughs

after making jokes about her "awkward body", how honoured she is to be there and her excitement at being in London after a humongous tour. "Last time I was at the Albert Hall I was going through my goth, bat-lady phase," she says, gesturing to the slinky gold gown she's picked for tonight. "We played this one then." Grinning, they launch into 'Dog Days Are Over'. Then comes 'Shake It Out', followed by a standing ovation. OK, OK, Florence. You're a really. Big. Deal. Siân Rowe





### OBERHOFER/POND

7TH STREET ENTRY, MINNEAPOLIS MONDAY, APRIL 2

A broken bass, torrential rain and dancing in the street make for one hell of a Minnesota night

Storm clouds gather over downtown Minneapolis with Washington-based Oberhofer (above) and Aussie dynamos Pond poised to make their local debuts in the intimate 7th Street Entry.

The small room is abuzz as Pond go first and frontman Nick Allbrook moonlighting from psych-rockers Tame Impala - runs a bottle over his face as sound issues are worked out, then spends their opening song pogoing in the crowd. Guitarist and fellow Tame Impala member Jay Watson takes over lead vocals during an incendiary rendition of 'Leisure Pony', then tells the crowd how thrilled they are to be playing a club that Prince owns (he doesn't) before a rousing version of 'You Broke My Cool'. They honour a request for 'Eye Pattern Blindness' before Allbrook assures everyone, "We'll do what you're requesting, then we'll play

a wild card that might be shit." We never hear it, as the bassist cuts short the shambolic set claiming his instrument is broken. Abrupt.

After a brief changeover, 20-year-old Washington-based Brad Oberhofer strides onstage wearing a zebra-print shirt that's fast becoming a trademark, and the quartet open with the pure pop bliss of 'Gotta Go'. The band's energy colours the catchy tunes as they exuberantly bounce around to the riotous rhythms of 'Tour Dreamz', 'I Could Go' and 'oOoO'. After climbing along the ceiling of the club as if it was a set of monkey bars, Brad leads the crowd out into the street to dance in the rain. He returns to close with jubilant renditions of 'Away Frm U' and 'Gold'. On this evening at least, we would have gladly followed Brad Oberhofer anywhere. Erik Thompson

#### 2:54 **CAPTAIN'S REST, GLASGOW** WEDNESDAY, APRIL 4

aming a band something so nondescript as 2:54 suggests a certain degree of confidence in your music's ability to grab people. Or at least, we hope it does. But while the Thurlow sisters are unlikely to start an indie naming trend anytime soon, it's not for nothing they've become an integral part of the nu-gaze vanguard. Live, they're not yet the finished article their ace singles 'On A Wire' and 'Scarlet' promise (and Colette's nervous between-song giggles don't really jibe with their sullen, sultry vibe). But give them a few more tours and a debut album, and we'll wager they'll be something special indeed. Barry Nicolson

#### **GLASVEGAS**

THE GARAGE, LONDON WEDNESDAY, APRIL 4

his is fucking great!" spits Carl Barât over NME's shoulder as James Allan finally pauses for breath after an opening threepronged assault of 'Flowers...', 'Geraldine' and 'It's My Own Cheating Heart...'. But tonight is about whether their new material will flourish or flounder after they were ditched by Columbia last year. Thankfully, it's the latter: 'If' twinkles with the same starry sheen as 'EUPHORIC///HEARTBREAK\\\"s brightest moments, while 'I'd Rather Be Dead' is all choking, stormy guitars and blood-red skylines. On this form they won't need to prop themselves up with the crutch of the past for much longer. Ben Hewitt



"THIS MIX OF FEARDESSNESS, CRAFT AND BELIEVABILITY IS IRRUSISTIBLE \*\*\*\* Q "... AN EXTRAORDINARY DEBUT" \*\*\*\*\* THE TELEGRAPH

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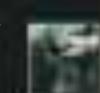
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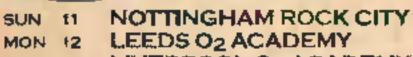


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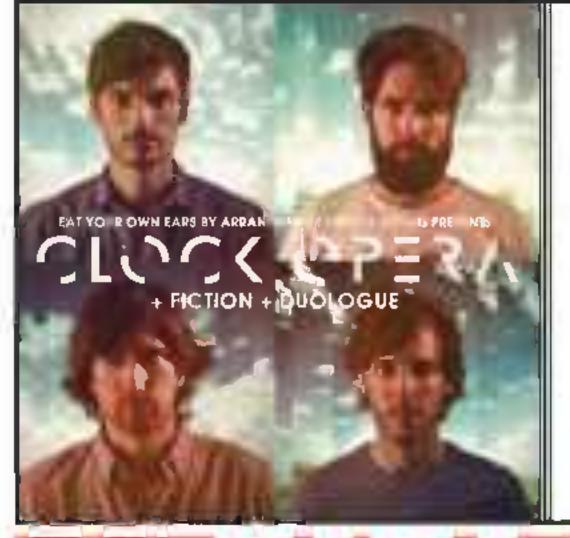
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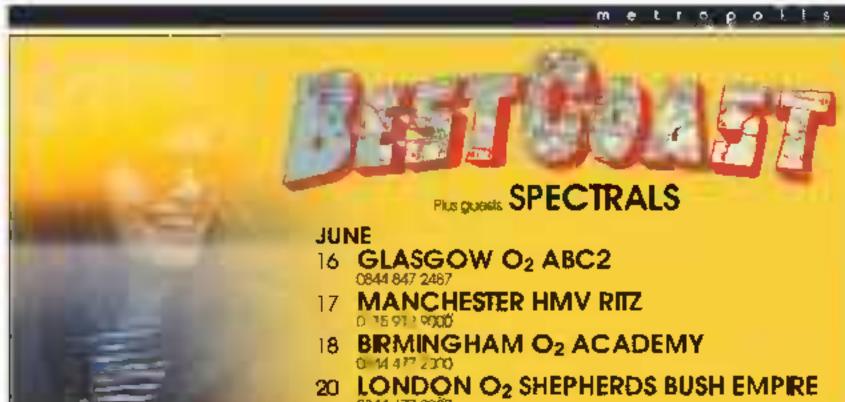
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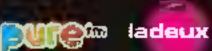




























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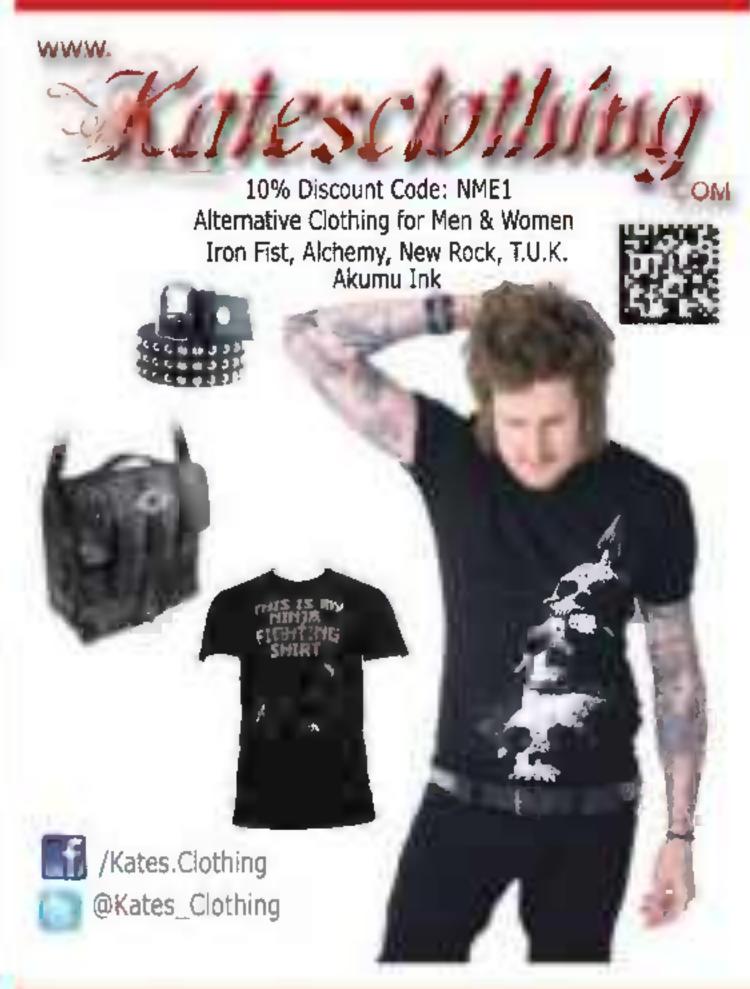
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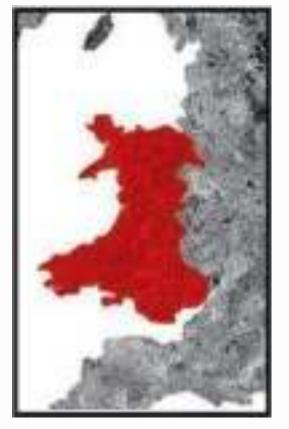


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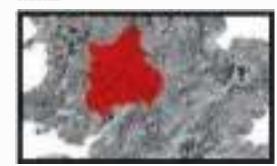


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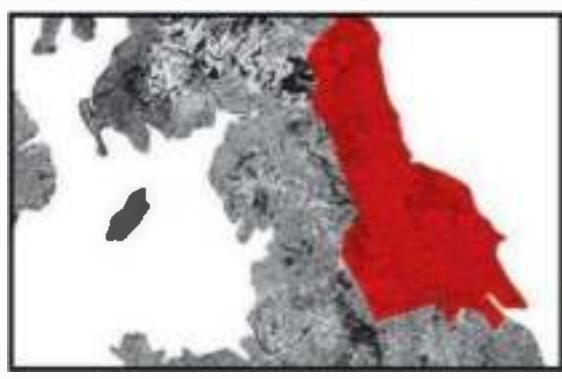


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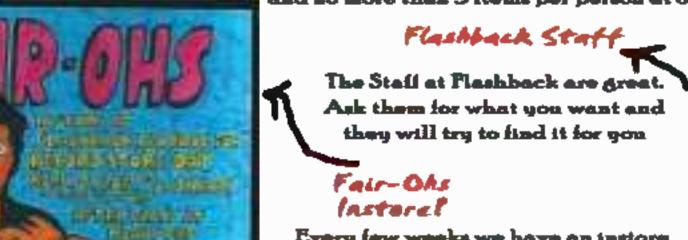
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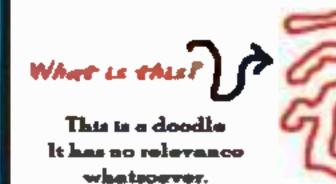
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Record Store Day falls on Saturday April 21st in 2012 It is a day when loads and loads of new, limited edition vinul is released. These collectors items can only be purchased from your local record shop. Last year, people were queuing from 7am for the choicest pieces. We have a rationing system so that when we open at 10am, people are served in the order they arrive and no more than 5 tiems per person at one time.



Every few weeks we have an instore gig at Flashback. On Record Store Day. we have Stackridge playing in Crouch End at 2pm and the Fair-Ohe playing to Islington at 7pm.







### Who Are Red Horses Of The Snow?

Red Horses of the Snow are signed to the new Flashback label. Garnering 4 stars in MOJO and Record Collector and a host of other plaudite for their debut album, "Territories", they release a limited edition 7" single for Record Store Day. Some say shoestare, some say harmoutous pop, others timeless indie, The Red Horses plough their own furrough. Signed copies only at Flashback on RSD www.redhomesoftheenow.com

## GIGGUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Lisa Wright

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## BOKINGNOW



MILK MUSIC STARTS: Brighton The Great Escape, May 10

DON'T MISS

Since they arrived with debut EP 'Beyond Living' in the winter of 2011, Milk Music have pretty much slayed us with every howling, grungy nugget they've penned. Steadfastly ignoring the last two decades in favour of Hüsker Dü-recallıng slacker anthems, Alex Coxen and co's refreshingly uncontrived take on the genre rings with ragged-edged authenticity. Heading overseas for the first time, they're set to play their debut UK show on NME Radar's stage at The Great Escape before setting off on a five-date tour beginning in London (May 15) and winding up in Nottingham (20). Recent tape release 'Almost Live' (recorded last summer in New York) will give you a taste of what to expect, but with a full-length LP on its way there's sure to be more tricks stored up these guys' plaid sleeves.



STARTS: London
Sebright Arms, May 2
Having released a single on new recording format
Bronze - which alters the track with each play ~
Gwilym returns for a one-off London date.



ALT-J
STARTS: Manchester
Quay House, May 18
Following this month's
shows at London's
Africa Centre, Radar
favourites Alt-J head out
on an extensive full UK
headline tour.



THE ENEMY
STARTS: Coventry
Cathedral Ruins, May 21
Prior to the release
of forthcoming third
album 'Streets In The Sky',
the trio head homewards
for two shows in their
native Coventry.



THE VIEW
STARTS: Stockton Ku
Bar, June 10
The Scottish indie
tykes return with new
album 'Cheeky For A
Reason' and a host of
live dates scheduled for
the summer.



COLD SPECKS
STARTS: London
Hoxton Hall, June 19
Canadian-born Cold Specks
(aka Al Spx) takes on
two nights at Hoxton
Hall following the
release of LP 'I Predict
A Graceful Explosion'.



LIVE FROM JODRELL BANK STARTS: Cheshire Jodrell Bank Observatory, Jun 23 Graham Coxon supports Weller (24, pictured); Field Music and Cherry Ghost line up behind Elbow (23).



FESTIVAL
STARTS: Guernsey The
Rabbit Warren, June 23
Kaiser Chiefs (pictured) and
The Charlatans have just
been confirmed for the
second annual instalment
of the festival.

**GUERNSEY** 



STARTS: Serbia Novi Sad, July 12 Duran Duran, Guns N' Roses (pictured), New Order, Gossip and Plan B are all lined up for the European weekender, located in an 18th-century fortress.



HARD ROCK
CALLING
STARTS: London Hyde
Park, July 13
Soundgarden (pictured) are
Friday night's headliners,
with Bruce Springsteen
and Paul Simon topping
the bill the following days.



PUBLIC IMAGE LTD STARTS: O2 Academy Bournemouth, July 31 John Lydon and co add a date at London's HMV Forum to their tour, which finishes up at Leicester's Summer Sundae festival.



STARTS: Berlin Various Venues, September 7 The Killers and Kate Nash are confirmed to join the likes of Friendly Fires, Franz Ferdinand, Sigur Rós and Metronomy (pictured) at the Berlin shindig.



SHAKEDOWN
FESTIVAL
STARTS: Brighton
Stanmer Park, October 6
Dizzee Rascal (above) tops
the bill at the winter
festival. The rapper's due
to release his new album
later this year.

What to see this week? Let us help



#### **GRAHAM COXON**

STARTS: Manchester Sound Control, April 19

NME PICK

Last time the Blur guitarist set out on a solo jaunt, he was touring acoustic LP 'The Spinning Top' around some of the country's most highbrow venues, swapping the usual high jinx for a more sedate and cerebral affair. Brilliant as it was, however, we like our Graham rolling around the floor and shredding like there's no tomorrow, and with new album 'A+E' providing more old-school Coxon thrills than you can shake a vintage brogue at, this stint across the UK is sure to be a giddily exuberant return to form. Eight albums in and the Peter Pan of indie is still pushing the boundaries (note the new synth additions) and generally refusing to accept the expected. Example? Each date of the tour will come personalised with its own local support act specially selected by Graham himself from open entries. Some weird and wonderful delights are sure to make the cut.

#### **Everyone's Talking** About **CANCER BATS**

STARTS: London, The Garage, Apr 21

'Dead Set On Living', the Canadian metalheads hit the UK for a mammoth gigathon dubbed 'The Pentagram Tour' that sees them play five dates around the capital in a single day (which, mapped out, form a pentagram. Clever). They'll then head to Nottingham for one-day festival Hit The Deck, along with Deaf Havana and Kids In Glass Houses.



#### **LADYHAWKE** STARTS: Brighton

Komedia, Apr 23

but with a new record that sees her swapping the poppy, '80s synth lines of old for a darker, more guitar-driven sound, these headline shows are sure to prove worth the wait. Culminating at London's Shepherds Bush Empire (May 11), the New Zealand chanteuse will take in 13 dates, including a stop-off at Live At Leeds festival at the



## Nest, Apr 19

The self-titled debut LP of Brooklyn-born duo Light Asylum has been a pretty permanent fixture on the NME stereo since it first arrived at our offices, and its industrial heartbeat is sure to translate into a powerful live force. Catch Shannon and Bruno at this one-off gig at The Nest in east London, alongside their fellow doom-ridden hopefuls

## WEDNESDAY

April 18

ABERDEEN

The Juveniles The Tunnels

01224 211121 BELFAST

Ryan Sheridan Limelight

028 9032 5942 BIRMINGHAM

Clock Opera Rambow 0121 772 8174

BRIGHTON

Roy & The Devils Motorcycle Club/ One Unique Signal Cowley Club 01273 696 104

Sea Of Bees/Stealing Sheep The Haunt 01273 770 847

**Uh Huh Her Concorde 2** 01273 673 311 BRISTOL

Daley Croft (Front Bar) 0117 987 4144 Ellen & The Escapades Thekla

08713100000 Point To The Sun/Retrospecs/Echo

Pilots Fleece 0117 945 0996 Sleep Party People Croft (Main Room) 0117 987 4144

CARDIFF

Dry The River/Kyla La Grange Clwb Ifor Bach 029 2023 2199

Juan Zelada Buffalo Bar 02920 310312

EASTLEIGH

The Unthanks/Jonny Kearney & Lucy Farrell Point 023 8065 2333

EDINBURGH The Lemonheads HMV Picture House

0844 847 1740 **Skrillex** Corn Exchange

0131 443 0404 EXETER

Charlene Sorala Phoenix

01392 667080 **GLASGOW** 

Make Sparks King Tut's Wah Wah Hut. 0141 221 5279

Twilight Hotel 02 ABC2 0141 204 5151 We Are The In Crowd/Every Avenue Queen Margaret Union 0141 339 9784

Ari Hest/Alex Berger/Chrissi Poland Royal Park Cellars 0113 274 1758 Barn Owl/A-Sun Amissa Brudenell

LEICESTER

We Are Fiction/Palm Reader

LIYERPOOL

Jack Savoretti Shipping Forecast

LONDON

020 7713 6262

Ancient Vvisdom/Purson Old Blue Last 020 7613 2478

0870 771 2000 **Brown Brogues** Garage 020 7607 1818

Nest MacBeth 020 7739 5095

Cargo 0207 749 7840

Railroad/The Amusiacs The

020 7485 1773 Motion City Soundtrack XOYO 020 7729 5959

LEEDS

Soundhouse 07830 425555

0151 709 6901

Bahamas St Pancras Old Church **Bastille** Hoxton Hall 020 7739 5431

Bic Runga O2 Shepherds Bush Empire

Death Pedals/I Am Austin/Pants

Lexington 020 7837 5387

The Jacobs Nambucca 020 7272 7366 **Liam Balley** Slaughtered Lamb 020 8682 4080

Mohit/Littlemores/Robert James **Selby** Dublin Castle

Social Club 0113 243 5866

Alice Watts Club Surya

Fin Bush Hall 020 8222 6955 Francois & The Atlas Mountains

Gallon Drunk/Underground

**Nate Young** The Victoria

08712301094

Red Fang/Black Tusk/Christlan Mistress Underworld 020 7482 1932 Rocky Votolato Borderline 020 7734 5547

Syd Arthur Wilmington Arms

Buffalo Bar 020 7359 6191

020 7837 1384

Trim The Barber/Eyes On Film/ The Diamond Noise Bull & Gate 020 7485 5358

Nauvus/My Little Austrian Friend

Oberhofer/Fanzine/The Voyeurist

CAMP Basement 0871 230 1094

Verses/LYU Barfly 0870 907 0999

**MILTON KEYNES** 

Scott Matthews Stables 01908 280800

NEWCASTLE

The Sunshine Underground 02 Academy 2 0870 477 2000

NOTTINGHAM

Various Crueities Bodega Social Club 08713 100000

OXFORD

Mystery Jets Bullingdon Arms 01865 244516

PRESTON

Redlight 53 Degrees 01772 893 000

SOUTHAMPTON The Slackers/New Town Kings The

Cellar 023 8071 0648 WOLVERHAMPTON

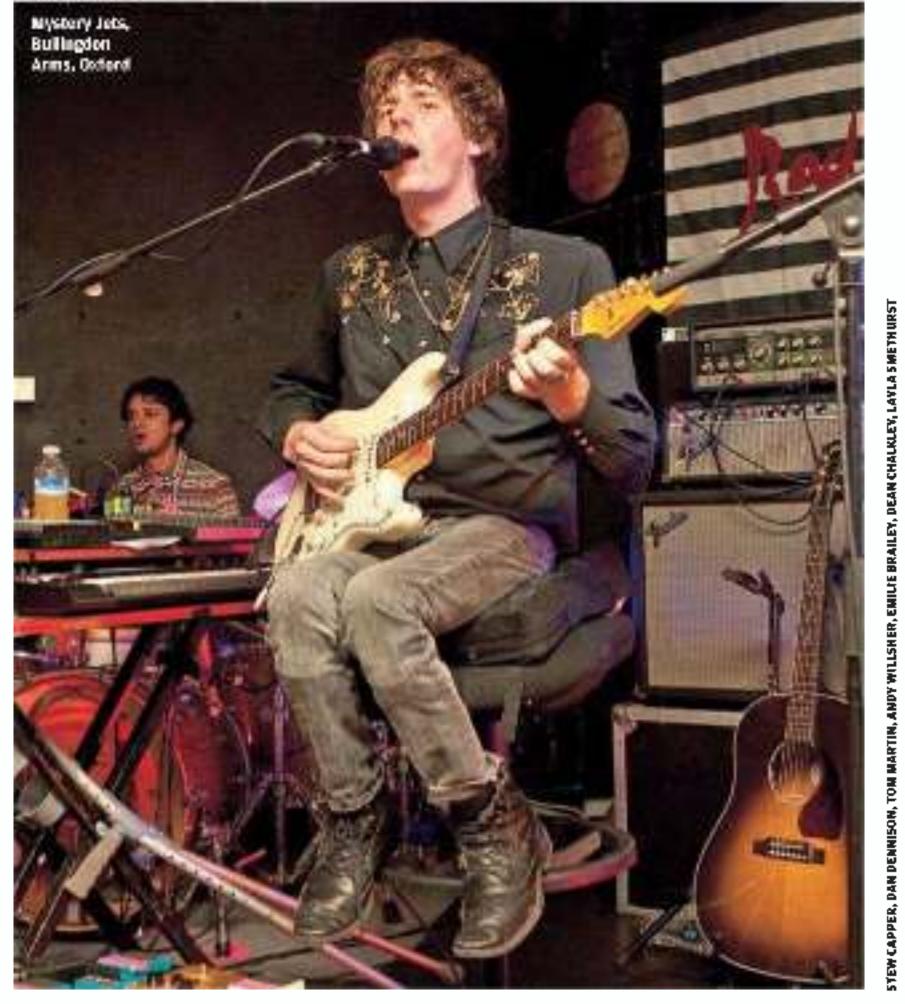
Hadouken!/Proxles Slade Room

0870 320 7000

WREXHAM Gallops/Ninetalls/Crash Disco! Focus Wales 2012 08444 77 1000 One Night Only Central Station

01978 358780 YORK

The Miserable Rich The Duchess 01904 641 413



Fresh from the release of



## Don't Miss

Pip's been away for a while, beginning of the month.

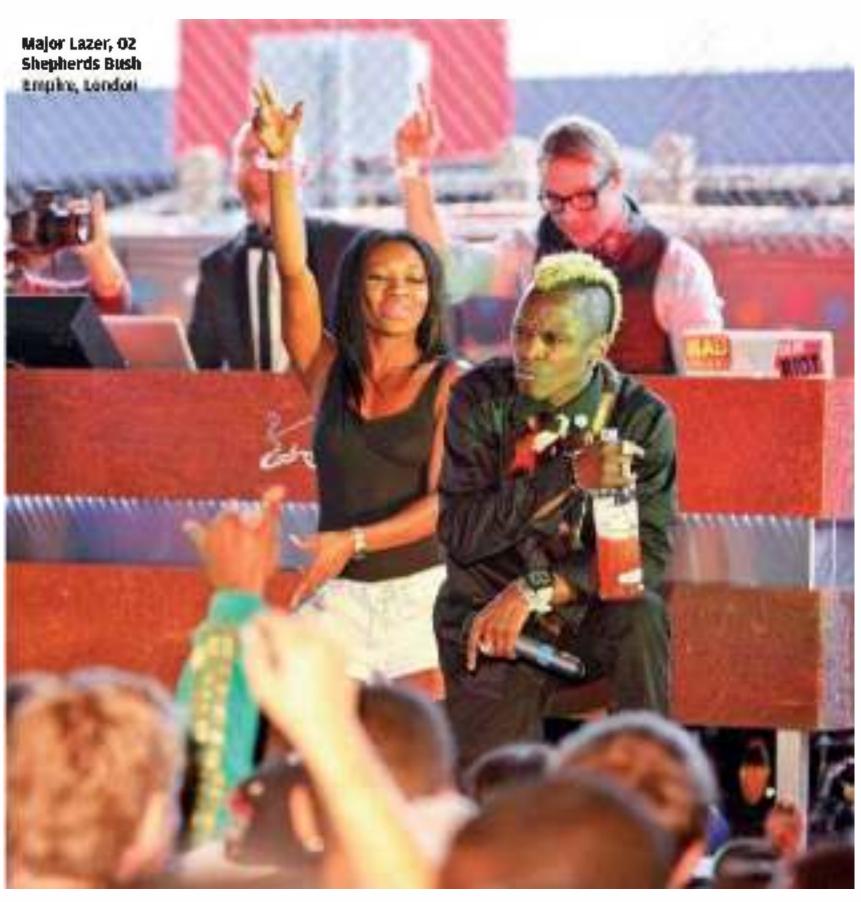


Radar Stars **LIGHT ASYLUM** STARTS: London The

The Voyeurist.

## THURSDAY

April 19



#### ABERDEEN

We Are The In Crowd/Every Avenue Lemon Tree 01224 642230 BATH

Laish/The People String Foundation Chapel Arts Centre 0122 5404445

#### BELFAST

Jaguar Skills Stiff Kitten 028 9023 8700

The Milk Auntie Annie's Porter House Simone Felice/Simi Stone Auntie

#### BIRMINGHAM

Annie's Porter House

Ellen & The Escapades/Paper Aeroplanes Hare & Hounds 0870 264 3333

#### BRIGHTON

Meshuggah Concorde 2 01273 673 311. BRISTOL

Alyssa Reid 02 Academy 2

0870 477 2000 Broken Teeth/The River Card/ Landscapes Croft (Front Bar)

0117 987 4144 Tiger Eyes/Mysterious Calculators

Fleece 0117 945 0996

**Uh Huh Her** Thekla 08713 100000 **Uncles** Louisrana 0117 926 5978

#### CARDIFF

Chris T-T/She Makes War Gwdihw Cafe Bar 029 2039 7933 Clock Opera 10 Feet Tall 02920 228883

Twin Atlantic Cardiff University SU DERBY

Ian McNabb Flowerpot 01332 204955 **Welcome To The City** Old Bell 01332 343701

#### **EDINBURGH**

Echofela Whistlebinkies 0131 557 5114

GLASGOW The Dandy Warhols The Garage 0141 332 1120

Maps And Atlases Nice'n'Sleazy 0141 333 9637 **Skrillex** OZ Academy 0870 477 2000

Imperial Leisure/Mike Only King Tut's Wah Wah Hut 0141 221 5279 HATFIELD

Floods/Feathertop The Forum 0844 477 2000

LEEDS **Annie Mac Mint Club 0113 244 9474** 

LEICESTER **Elliott Morris** Soundhouse

07830 425555

Scott Matthews 02 Academy 2 0870 477 2000

#### LIVERPOOL

Anthony Hope/Angry Feet Shipping Forecast 0151 709 6901

#### LONDON

**The Badheads** Barfly 0870 907 0999 Bahamas St Pancras Old Church Barn Owi/Antoine Chessex Cafe Oto 08712301094

**Bastille** Hoxton Hall 020 7739 5431 The Black Seeds Electric Ballroom 020 7485 9006

The Cesarlans/From The Deep/Frankled Madame Jojo's 020 7734 2473

**Dreadzone** Garage 020 7607 1818 Herman Dune/Allo Darlin Heaven

020 7930 2020 Ian Prowse Borderline 020 7734 5547

**Lach Monto Water Rats 020 7837 4412** Light Asylum/The Voyeurist/Box Of

**Ghosts** Nest 020 7354 9993 Major Lazer/Toddia T/Unicorn Kid Q2 Shepherds Bush Empire

0870 771 2000 Mark Fry Village Underground 020 7422 7505

Motion City Soundtrack XOYO 020 7729 5959

**Odonis Odonis/Yoofs** Old Blue Last 020 7613 2478

Pirate & Coble/Carousel/Dropout Dan Boll & Gate 020 7485 5358 Rachel Sermanni The Lexington 020 7837 5387

Sea Of Bees Hoxton Square Bar and Kitchen 020 7613 0709

Shaun Nedd New Cross Inn 020 8692 1866

Sleep Party People Buffalo Bar 020 7359 6191

Sound Of Guns Cargo 0207 749 7840 Venus Casino Club Surya 020 7713 6262

We Are Serenades Garage (Upstairs) 08712301094

**Zico Chain** O2 Academy Islington 0870 477 2000

#### NEWCASTLE

**Ajimai** Head Of Steam 0191 232 4379 Deaf Havana 02 Academy 2 0870 477 2000

The Staves Clury 0191 230 4474 NOTTENGHAM

One Night Only/Hares Rescue Rooms 0115 958 8484

#### OXFORD

Juan Zelada Jencho Tavern 01865 311 775

#### PORTEMOUTH

Charlene Sorala Wedgewood Rooms 023 9286 3911

#### PRESTON

The Jim Jones Revue 53 Degrees 01772 893 000

The Miserable Rich Mad Ferret 07919 896 636

#### SHEFFIELD

The Sunshine Underground 02 Academy 2 0870 477 2000 SOUTHAMPTON

#### Crazy Arm Unit 02380 225612

**STOKE ON TRENT** Hadouken!/Proxles Sugarmill 01782 214 991

#### WREXHAM

Race Horses/Jodie Marie/ **Doppelgangers** Focus Wales 2012 08444771000

YORK

**The Lemonheads** The Duchess 01904 641 413

## FRIDAY

#### April 20

#### BELFAST

Ryan Adams Waterfront 028 9033 4455

#### BIRMMINGHAM

Freshmen 15/The Bottom Line/Go-X The Ballroom 0121 448 0797

BOURNEMOUTH The Smoking Hearts Sound Circus

#### 01202 551802 BRIGHTON

Andrew Weatherall Audio 01273 624343

**Delilah Concorde 2 01273 673 311** BRISTOL

Conor Maynard 02 Academy 2 0870 477 2000

Juan Zelada Louisiana 0117 926 5978 The Phoenix River Band Fleece 0117 945 0996

The Pooh Sticks/The Wendy Darlings Croft (Main Room) 0117 987 4144

#### CAMERIDOE

Allo Darlin Cambridge Union Society Mystery Jets Junction 01223 511511 CARDIFF

Example/Wretch 32 Motorpoint Arena 029 2022 4488 Gomez Cardiff University SU

Holy Coves/The Vestals Buffalo Bar 02920 310312 Jodie Marie Norwegian Church Arts

#### Centre 029 2049 9759 CARLISLE

Silver Cloud/Buzz Elliott Brickyard 01228 512 220

#### CHESHAM

JonPaul Palombo/Tom Billington Loft Bar 07737636401

#### COVENTRY

Lazy Habits Taylor John's House 024 7655 9958 EDINBURGH

The Black Seeds The Liquidroom

0131 225 2564 Bombay Bicycle Club Corn Exchange

0131 443 0404 **Bwani Junction/The Little Kicks** Electric Circus 0131 226 4224

Kyla La Grange/Edinburgh School For The Deaf Sneaky Pete's 0131 225 1757

#### **GLASGOW**

**Deaf Havana** The Garage 0141 332 1120

Futures 02 ABC2 0141 204 5151 Jay Brannan King Tut's Wah Wah Hut 0141 221 5279

#### LEEDS

**The Brute Chorus** Eiger 0113 244 4105 Maps And Atlases Brudenell Social Club 0113 243 5866

Proud Mary/Latter Day Saints

Empire 01132 420868

#### Dirty Rivers/Kingdom Shipping Forecast 0151 709 6901 LONDON

Various Cruelties Cockpit

0113 244 3446

LIVERPOOL

Alabama 3 Trinity Centre 020 7987 1794

Black Manila/Dingus Khan/ **Bombers Buffalo Bar 020 7359 6191** City On Fire/The Tally Heroes Bar

020 7485 6040 **Dignan Porch Wilmington Arms** 020 7837 1384

The Dirty Youth Borderline 020 7734 5547

The Dogbones Club Surya 020 7713 6262



Etienne De Crecy Egg 020 7428 7574 Fostercare Shacklewell Arms 020 7249 0810

коко

0844 847 2258

Gaz Coombes/Veins Club NME @

020 7619 3639

020 7422 7505

Koko 0870 4325527 Halfway To New York/Red House Glory/Trail Barfly 0870 907 0999 Jay Mash/Garrison Starr Silver Bullet

Johnny Get The Gun/Double A/Meon Sarcastic Underworld 020 7482 1932 Kill Van Kulls Old Blue Last 020 7613 2478

Meshuggah HMV Forum 020 7344 0044 Mouse On Mars Village Underground No Picasso Bull & Gate 020 7485 5358 **Obsessive Compulsive Boston Arms** 020 7272 8153

The Playing Fields The Lexington 020 7837 5387

Scott Matthews/Beth Rowley Assembly Hall 020 8577 6969

The Silver Brazillans/The Kumari/ Blacktooth Alley Cat 020 7836 1451 Simon Fowler/Laura Victoria St Pancras Old Church

The Zarrs/Scarlette Fever/Rona Sentinar 100 Club 020 7636 0933

**MILTON KEYNES** I Am Glant Watershed

#### 07935 641 660 NEWCASTLE

The Dead Lay Walting Legends 0191 232 0430

We Are The In Crowd/Every Avenue 02 Academy 2 0870 477 2000

#### NOTTINGHAM

James Grant Glee Club 0871 472 0400 Miles Kane Rock City 08713 100000 Origamibiro Contemporary 0115 948 9750

**Uh Huh Her Rescue Rooms** 0115 958 8484

#### OXFORD Charlene Soraia 02 Academy

0870 477 2000

PRESTON **Brontide** Mad Ferret 07919 896 636 Hadouken!/Proxies 53 Degrees

#### 01772 893 000 READING

**Bad Manners** Sub89 0871 230 1094 SALFORD

#### Chris Heime/Bilind Atlas Sacred

#### Trinity Church 0161 834 2041 SHEFFIELD

Graham Coxon Leadmill Q114 221 2828 Sleep Athena/The Rookie League Plug 0114 276 7093

#### SOUTHEND The Seasiders/Afterglow Railway

Hotel 01702343194 STOCKTON

#### Steve Cooke/Sleepy Valley Sun Inn 01642 615676

STOKE ON TRENT Crazy Arm Minsters Bar 01782 416567

**Kay Underground 01782 219944** 

#### WATFORD

#### **Lilygun** Flag 01923 218413 WOLVERHAMPTON

The Sunshine Underground Slade Room 0870 320 7000 Twin Atlantic Wulfrun Hall

#### 0870 320 7000 WHENHAM

Gallops/Y Niwl/Jamie Smith's Mabon Focus Wales 2012 08444771000



## SATURDAY

April 21



#### ABERDEEN

Dry The River Cafe Drummond 01,224 624642

#### BARNSTAPLE

Neil Halstead Pilton Hall 01271373392 BATH

**Mystery Jets Moles** 01225 4**04**445 BELFAST

**Don Williams** Waterfront 028 9053 4455

**Erol** Alkan/Totally Enormous Extinct Dinosaurs Stiff Kitten 028 ° 1700

Orange Goblin Spring & Airbrake 028 ს ა968

Transmission/Above & Beyond Queens University 028 9097 3106 BRIGHTON

Conor Maynard Audio 01273 624343 The Pooh Sticks Prince Albert 01273 730 499

Sleep Party People Green Door Store 07894 267 053 Tribes Concorde 2 01273 673 311

#### BRISTOL

Deillah Thekia 08713 100000 Major Lazer/Toddia T/Unicom Kid Motion Ramp Park 01179 723111

The Oppressed/Oi Polloi Croft (Main Room) 0117 P 7 1144

CAMBRIDGE

Clock Opera Portland Arms 01223 357268

CARDIFF

Chantel McGregor The Globe **07738** 983947 Hatcham Social Clwb Ifor Bach

029 2023 2199 Wibidi/Cakehole Presley Chapter

Arts Centre 029 2031 1050

DEPPY

The Lemonheads Venue 01332 203545

EDINBURGH

0131 226 4224

Annie Mac/People Get Rea!/ One Dollar Dave The Liquidroom 0131 225 2564 Star Wheel Press Electric Circus

GLASGOW

0141 221 4001

Little Comets Oran Mor 0141 552 9224 Meursault King Tut's Wah Wah Hut 0141 221 5279

Miles Kane Barrowlands 0141 552 4601

The Muzak/The 4-5's/Emerald Black Maggie May's 0141 548 1350 Theesatisfaction Arches

Til This Night Buff Club 0141 248 1777 **Yashin Cathouse 0141 248 6606** Young Jeezy 02 ABC 0870 903 3444 GLOUCESTER

Juan Zelada Guildhall Arts Centre 01452 503050

**HEMEL HEMPSTEAD** 

Mark Morriss/The Raid Indy Jax 01442 234442 LEEDS

Crazy Arm Cockpit Room 3 0113 2441573

Deaf Havana Cockpit 0113 244 3446 Lostprophets/Modestep G2 Academy 0870 477 2000

The Staves Brudenell Social Club 0113 243 5866

LEICESTER

Kay 02 Academy 2 0870 477 2000

LIVERPOOL

The Gentle Scars Barcelona Bar White Heat/Guardians Shipping

Forecast 0151 709 6901

LONDON

Animal Noise/Sylvia Stone Dublin Castle 020 7485 1773

The Blueberries Hope & Anchor 020 7354 1312

**Bo Ningen Cafe Oto 0871 230 1094** Cancer Bats Barfly 0870 907 0999 Cancer Bats Garage 020 7607 1818 Cancer Bats Notting Hill Arts Club 0207 460 4459

**Cancer Bats Old Blue Last** 020 7613 2478

Cancer Bats Windmill 020 8671 0700 The Dandy Warhols HMV Forum

020 7344 0044 Guitars Have Ghosts Heroes Bar 020 7485 6040

The Hundred Days Monto Water Rats 020 7837 4412

Johnny Foreigner/We Are The Physics Garage (Upstairs) 0871 230 1094

Leftfleld OZ Academy Brixton 0870 477 2000

Simian Mobile Disco Village Underground 020 7422 7505 Tiga/Parlah XOYO 020 7729 5959

MILTON KEYNES The Constellations Watershed

07935 641 660 NEWCASTLE

The Chapman Family Morden Tower 0871 230 1094

Ellen & The Escapades Clury 2 0191 230 4474

Example/Wretch 32 Metro Radio Arena 0870 707 8000

Futures 02 Academy 2 0870 477 2000 Warm Digits/Necro Deathmort Star And Shadow Cinema 01912610066

**NEWCASTLE UNDER LYME** Exit State/Fantasist Rigger 01782 616602

NOTTINGHAM

Graham Coxon Rescue Rooms 0115 958 8484 Summerlin/Lacey Rock City 08713 100000

OXFORD

Industry The Kassam Stadium 01865 337500

The Lake Poets/Jess Hall 02 Academy 2 0870 477 2000

The Miserable Rich Jericho Tavern 01865 311 775

PORTRUSH

Chase & Status (DJ Set) Lush

028 7082 3539 PRESTON

**Luke Haines** Continental 01772 499 425

SHEFFIELD Karima Francis Plug 0114 276 7093

STOKE ON TREMT The Jim Jones Revue Sugarmill

01782 214 991 **SWANSEA** David R Black Garage

01792 475147

WREXHAM The Whip/Moja/Masters In France Focus Wales 2012 08444 77 1000

## SUNDAY

April 22

#### BIRMINGHAM

Toy Hearts Glee Club 0870 241 5093 BRIGHTON

Gomez Dome 01273 709709 Volture Prince Albert 01273 730 499

BRISTOL Your Finest Hour/Seregon Croft

(Front Bar) 0117 987 4144 CARDIFF

#### Breed 77/The Mariana Hollow

Bogiez 029 2034 1463 Laish 10 Feet Tall 02920 228883 Lewis Floyd Henry Gwdihw Cafe Bar 029 2039 7953

Anderson McGinty Webster Ward & Fisher Sneaky Pete's 0131 225 1757 EXETER

Vulcano Cavern Club 01392 495 370 GATESHEAD

Ryan Adams Sage Arena 0870 703 4555

**EDINBURGH** 

GLASGOW Dry The River King Tut's Wah Wah

Hut 0141 221 5279 Example/Wretch 32 SECC 01412483000

Major Lazer/Toddla Y 02 ABC 0870 903 3444

Remember Remember/How To Swim CCA 0141 352 4900 **Uh Huh Her Arches 0141 221 4001** 

LEICESTER The Miserable Rich Musician 0116 251 0080

LONDON Berri Txarrak/Note To Amy Garage (Upstairs) 0871 230 1094

**Bikini Scala 020 7833 2022** Cove/Umlaut/Barking Toad George Tavern 020 7790 1763

Gertrude/The Nuns/Skinny Girl **Diet The Lexington** 

020 7837 5387 Kev Fox/Joe! Sarakula Club Surya 020 7713 6262

Lily Gaskell/Louise Distras New Cross Inn 020 8692 1866

Marco Mendoza Borderline 020 7734 5547

Silver Moths/Sam Mason/ Henry Skewes Old Queens Head 020 7354 9993

Summerlin Barffy 0870 907 0999 MIDDLESBROUGH

Frank Hamilton/Billy The Kid Liberty's 8ar 01642 860538

NEWCASTLE Kyla La Grange Head Of Steam 0191 232 4379

One Night Only 02 Academy 0870 477 2000

Various Cruelties Cluny 0191 230 4474

**NOTTINGHAM** Chantel McGregor Glee Club

0871 472 0400 Zebrahead/Lower Than Atlantis/ Cancer Bats/Arcane Roots/Rolo Tomassi Hit The Deck Festival

PORTSMOUTH

0845 413 4444

Twin Atlantic Wedgewood Rooms 023 9286 3911

SOUTHAMPTON

Clock Opera Soul Cellan 023 8071 0648 Gavin Butler/Nell Starr Joiners

Q23 8022 5a12

WOLVERHAMPTON The Lemonheads Slade Room 0870 320 7000



#### **GET IN THE GIG GUIDE!**

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

## MONDAY

April 23



#### BELFAST

Dry The River Limelight 028 9032 5942 The Staves McHugh's 028 9050 9999

BRIGHTON

Ellen & The Escapades The Haunt 01273 770 847

Graham Coxon Concorde 2 01273 673 311

Ladyhawke Komedia 01273 647 100 Theesatisfaction The Hope 01273 723 568

BRISTOL

Au Louisiana 0117 926 5978

CAMBRIDGE **Charlene Soraia** Junction

01223 511511 CARLISLE

0870 477 2000

Of Mice And Men/Bury Tonsorrow Brickyard 01228 512 220

GLASGOW Camille O'Sullivan Oran Mor 01415529224 Professor Green Q2 Academy 0141 204 5151 Wolves Like Us Ivory Blacks 0141 221 7871 LEEDS Little Comets Cockpit 0113 244 3446

Various Cruelties 02 ABC2

Of Montreal trish Centre 0113 248 9208

Uh Huh Her Brudenell Social Club 0113 243 5866

LEICESTER Kyla La Grange Musician

0116 251 0080 LIVERPOOL The Dangerous Summer/The **Hideaways Shipping Forecast** 

0151 709 6901 LONDON Cate Le Bon Village Underground

020 7422 7505 Crazy Arm Old Blue Last 020 7613 2478 Duke Special The Lexington 020 7837 5387 Gomez KOKO 020 7388 3222 Paleo Slaughtered Lamb

020 8682 4080

**5am Forrest Social** 020 7636 4992 Sick Of Sarah Borderline 020 7734 5547 Straight Lines/Exit International/

Jola MacBeth 020 7739 5095 Young Jeezy Indigo @ The OZ Arena 0870 701 4444

120 Days Corsica Studios 02077034760 360 Barfly 0870 907 0999

NEWCASTLE Drake Metro Radio Arena 0870 707 8000

PLYMOUTH **Bombay Bloycle Club**Pavilions 01752 229922

[Me] Bull & Gate 020 7485 5358

SHEFFIELD Feeder Leadmill 0114 221 2828 Some Velvet Morning SOYO

SOUTHAMPTON Karima Francis Soul Cellar 023 8071 0648 **Little Night Terrors** Joiners

0114 276 7552

023 8022 5612

## TUESDAY

April 24

**ABERDEEN** 

Example/Wretch 32 AECC 0870 169 0100

Lostprophets/Modestep Aberdeen Music Hall 01224 641122

BATHGATE

Bastille Harleys Bar 01506 631291

BIRMINGHAM

Kyle Eastwood Band Glee Club 0870 2415093

The 1930s/The Deportees Hare & Hounds P870 264 3333.

BOURNEMOUTH

Juan Zelada The Winchester 0120255, 206

BRIGHTON

Fostercare/Husband Sticky Mike's Frog Bar 01273 749 465

Nedry The Hope 01273 723 568 The Magnetic Fields/Tender Trap Komedia 01273 647 100

BRISTOL

Karima Francis Louisiana 0117 926 5978

CAMBRIDGE

Graham Coxon Junction 01223 511511 CARDIFF

Iremembertapes/Orawings For **Paris** Undertone 029 2022 8883 CHELMSFORD

The Scarlets Hooga 01245 356 811 CHESTER

Chris T-T/She Makes War Telford's Warehouse 01244 390090

**EDINBURGH** Little Eye Studio 24 0131 558 3758 GLASGOW

Simon Fowler Oran Mor

0141 552 9224 The **Used King Tut's Wah Wah Hut** 

0141 221 5279 GLOUCESTER

One Night Only Guildhall Arts Centre 01452 503050

HOVE

Charlene Sorala St Andrew's Church 07738 572625

LEEDS

We Are The In Crowd Cockpit 0113 244 3446

LEICESTER

Kristy Gallacher Musician 0116 251 0080

LONDON

Clock Opera Scala 020 7833 2022 Conor Maynard Dingwalls 020 7267 1577

Curved Air Borderline 020 7734 5547 Dellah/Ms Dynamite/Liam Balley KOKO 020 588 3222

Evenjack/Catfish & The Bottlemen Buffalo Bar 020 7359 6191

Futures XOYO 020 7729 5959 Gaz Coombes Barfly 0870 907 0999 Guy Valarino Club Surya

020 7713 6262 Kevin Drumm/Thomas Ankersmit Cafe Oto 0871 230 1094

Krewella Hoxton Square Bar and Kitchen 020 **7613 0709** Luke Haines The Lexington

020 7837 5387

Mila Falls/Alfee The Bowery 020 7580 1057

Novella/Old Forest/Keel Her Garage (Upstairs) 0871 230 1094

Pinkunoizu/Portasound Old Blue

Last 020 7613 2478 Scritti Pelitti Bush Hall

020 8222 6955 Theesatisfaction Madame Jojo's

020 7734 2473

Tracer O2 Academy Islington

0870 477 2000

**Uh Huh Her O2 She**pherds Bush Empire 0870 771 2000

MANCHESTER

Au Castle Hotel 0161 237 9485

NEWCASTLE

MXPX/Cancer Trillians

0191 232 1619

**OLDHAM** 

David Ford/Alexis McLean The

Junction 0161 633 2759

OXFORD

The Lemonheads 02 Academy 0870 477 2000

PORTSMOUTH Bombay Bicycle Club/Llanne

La Havas/Rae Morris Guildhall 023 9282 4355

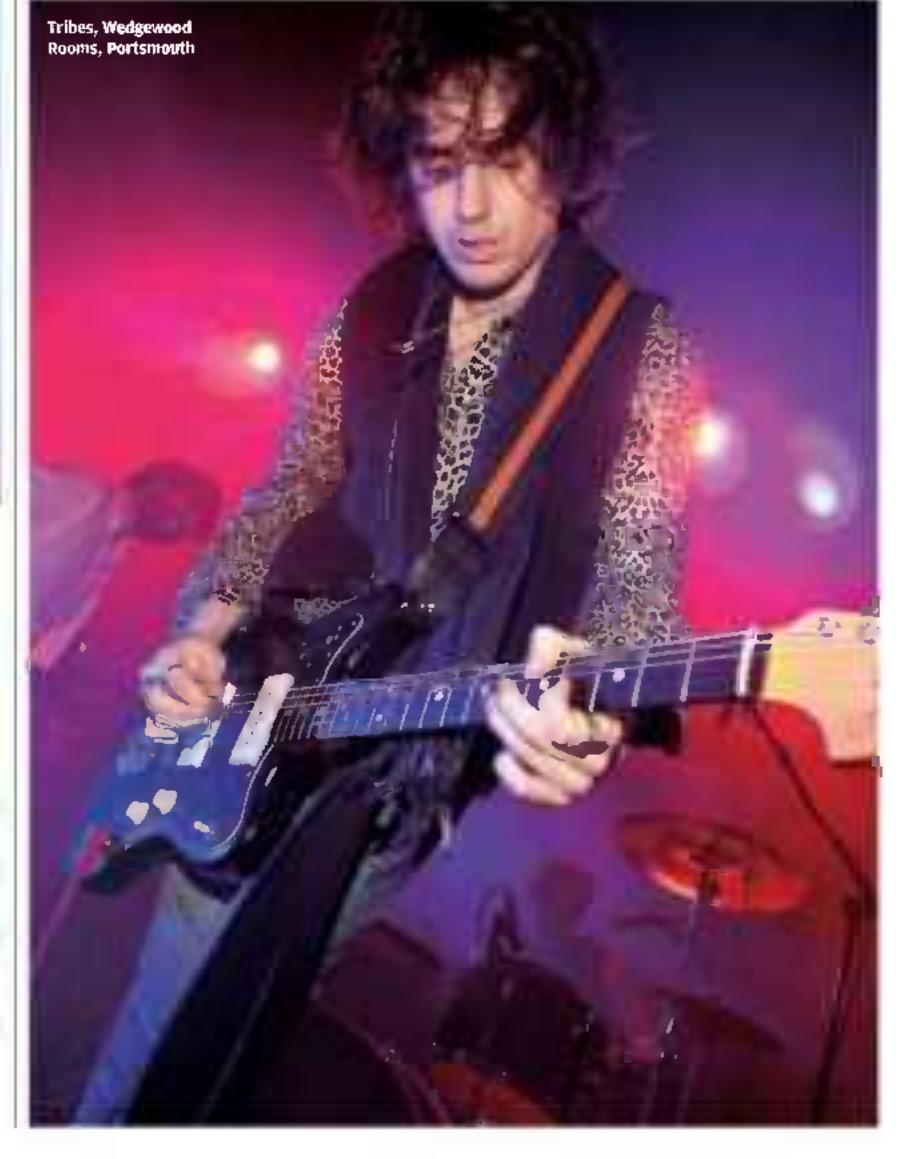
Tribes Wedgewood Rooms 023 9286 3911

PRESTON

Gomez 53 Degrees 01772 893 000

SWANSEA

Simone Felice/Simi Stone Chattery 01792 463980





## PETER ROBINSON US PELLE ALMQVIST

The Hives' Howlin' frontman on the tardiness of their albums, the lack of trendsetting and the miracle that is moisturiser



 Pelle thinks Mick Jagger and Iggy Pop look like people half their age

 Pelle evidently has the eyesight of someone twice his age

 That line about setting your watch before you're drunk was pretty funny. 7/10

Hello, Pelle.

"This is Pelle. Are you... (dramatic pause) Peter?"

I am.

"That's interesting. It's exciting too."

I wasn't expecting things to get this interesting and this exciting this early on. "Is it early for you? I suppose it depends on when you start drinking."

#### Hm. Do you set your watch by how drunk you are?

"It gets harder and harder. I usually set my watch before I'm drunk."

#### Where in the world are you?

"I'm in a record company office looking out over a sea of Hives gold albums. It's like I have a psychological advantage in this interview. Unless you too are in a room of, perhaps, framed interviews?"

#### I am in a room with a door and some windows. Do you have doors and windows in your room?

"Yes. You don't have the upper hand there. Have we actually started the interview, or are we just warming up?"

#### Started? We've almost finished! This is interview gold!

"I see!"

#### Hang on, you're in a record label's offices? I thought you were releasing your new album yourself...

"Well it's on our own label but we license it to different people so that they can actually call the pressing plant and form schedules and so on. We do everything until we've finished the album, then they do the rest."

#### How would it sound different if you released it yourself?

"I don't know. There was something that happened with record companies where they saw that there were a few bands who they couldn't have done a better job on. I suppose there was a history of bands like The Offspring and Green Day being huge, and they just paid up some money and banked on the idea that we would by some miracle - be that huge sort of band."

#### And a miracle happened!

"It sort of did."

#### I suppose all the things that labels like to do, like branding a band, you did yourselves anyway.

"Yes, they call it a brand identity but it might as well be a band identity! Brand identity works for Kiss. But a band identity, yes we did have that. We're into the role of being one of those bands that doesn't really have to change that much. Like the Ramones or Iron Maiden."



#### Lots of artists spend so much time trying to evolve or change with each album. It must be quite liberating when you decide you just can't be bothered.

"It does feel really good. It also takes us far too long to make an album for us to be able to follow any kind of trends. By the time we put an album out the trend has passed."

#### So to be clear on this, for anyone looking forward to hearing an exciting new direction on your new album: it's not a dubstep record.

"It's not a dubstep album. It's a bloody rock'n'roll album! And it's probably our best one!"

#### Is it your best one? Most bands get gradually worse. Are you getting gradually better or gradually worse?

"Well yes, most rock bands do get kind of gradually worse after their first album, but we figured out a way around that. We take so long between albums that every album is like a debut album. Therefore, they're all good. We just have to release an album to a new set of 15-year-olds every five years, you know?"

#### You, however, are not ageing. Do you moisturise?

"I do, religiously, but I also think I stopped ageing, mentally and physically, when the band started touring."

#### So you are trapped, a bit like a vampire.

"Sort of like a vampire/Peter Pan sort of situation. Although, I don't want to creep you out too much."

Do you have a message for NME readers? "Er... see you soon, and I will drink your blood!"



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

Compiled by Trevor Hungerford



## A BAG OF NME SWAG



#### CLUES ACROSS

1+29A Black Keys' music is highly valued (4-2-3-7)

**9** Rig vote in such a way as to favour U2 (7) **10+8D** On this single occasion it benefitted everyone to get an album by Clock Opera (4-3-3-3)

11 Singer who was born Robyn \_\_\_\_\_ Fenty in Barbados, 1988 (7)

12 Make a journey to get this debut album from The Sound Of Arrows (6)

14 Album that confirmed Abba had come on to the music scene (7)

16 "But you fit me better than my favourite sweater", 2012 (4-5)

18 Cassette that includes album by The Thompson Twins (3)

20 "Now everybody do the propaganda and sing along to the age of paranoia", 2004 (8-5) 22+30A Johnny Kidd And The Pirates could turn

out a true vinyl groove, Lee (3-5-3-4-3)
25 Soft Cell albums '\_\_\_\_ Erotic Cabaret' and '\_\_\_\_ Ecstatic Dancing' (7)

28 Some confusion about this Cure compilation album (5-2)

29 (See 1 across) 30 (See 22 across)

#### **CLUES DOWN**

1"I love the colourful clothes she wears, and the way the sunlight plays upon her hair", 1966 (4-10)

2+28D "Happiness, more or less, it's just a change in me", 1997 (5-3)

3 Edwyn Collins was vocalist for this band that liked to 'Rip It Up' (6-5)

4 (See 19 down)

5 (See 26 down)

6 See Oasis man in the bar, Thursday (7)

7 'The Wanderer' who has recently released his 38th studio album, 'Tank Full Of Blues' (4) 8 (See 10 across)

13 A place that turns out really wonderful for Chapel Club (6) 15 'More Life In A Tramp's \_\_\_', Stereophonics' hit (4)

17 Sounds like you are at a German city for REM performance (7)

19+4D That current danger coming out of Beirut (3-3-4)

21 Fluke album delivered in monotone (3)
23 Bryan Ferry album that has been hailed as

23 Bryan Ferry album that has been hailed as something very moving (4)
24 ' Killed The Badie Star' bit for Buggles (6)

24 '\_\_\_ Killed The Radio Star', hit for Buggles (5) 26+5D Manic Street Preachers' number that may have been both timeless and tedious (3-11) 27 Giving lip back to John Lydon (3) 28 (See 2 down)

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

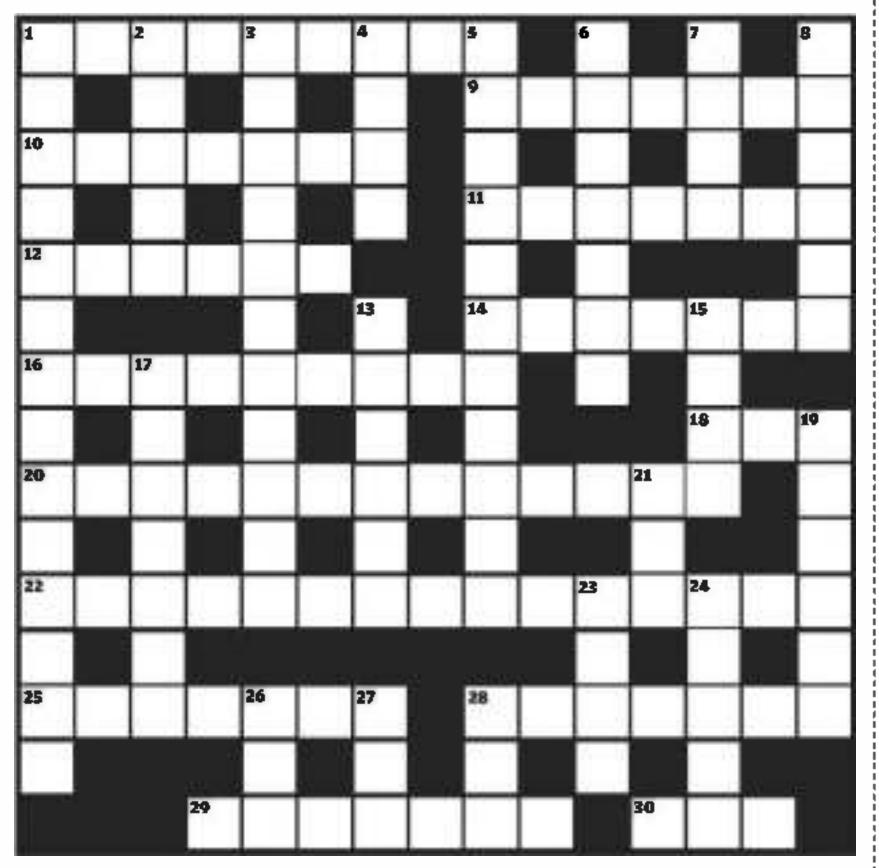
#### MARCH 24 ANSWERS

#### ANSWERS ACROSS

1 Feel To Follow, 8 Oil, 9+10A Shallow Bed, 11 In Dub, 12+7D In Da Club, 13 Veil, 15 Error, 17 Ninety, 19 Saved, 21 Born To Die, 24 Lassie, 29 Bruises, 30 Anti, 33+34A La Salle, 35+27A We Bros

#### ANSWERS DOWN

1 Fashion, 2 Evan Dando, 3 Talk, 4 Fowler, 5 Labelle, 6 Old Ideas, 8 Older, 14 Stone Roses, 18+25A Bad Moon Rising, 20+18A VHS Or Beta, 21+16D Boo Radleys, 22 Oasis, 23 Elgins, 25 Mabel, 26 Opus, 27 Bile, 28 Orca, 31+32A El Loco







## COLLECTORS'

## THE SPECIALS

Call yourself a superfant Here are the gems that no Specials observes should be without



#### THE SPECIAL AKA



This five-track EP topped the UK singles chart for two weeks. The

lead track, 'Too Much Too
Young', had already appeared
on the band's 1979 debut
album 'Specials' and was
joined by 'Guns Of Navarone'
and the 'Skinhead Symphony',
a trilogy of classic ska tracks
that remain a staple of the
hand's five set.

Meed To Know: It was the first live recording to reach the summit of the UK singles chart since Chuck Berry's 'My Ding-A-Ling' eight years earlier.

#### **NELSON MANDELA**

(1584)



Recorded under the name of The Special AKA, this song was

written by Jerry Dammers
In protest at the former ANC
leader's imprisonment in
South Africa, As a result of the
surprisingly upbeat track's
popularity, many became more
aware of the circumstances of
Mandela's incarceration, and it
became a worldwide anthem.

Need To Know: Another version came out in 1988 to celebrate Mandela's 70th birthday - he was released less than two years later.

#### AUTOMATICS AKA THE SPECIALS: DAWNING OF A NEW ERA (ESC.



Compilation of Peel sessions from the band's early days, before

they settled on the name that would make them famous. It features 'Too Much Too Young', as well as an early version of 'Pearl's Café', here titled 'Rock And Roll Nightmare'.

Need To Know: The band had to add Coventry to their name after being threatened with legal action by another band called The Automatics.

### TOUR DVD (200)



The band's acclaimed reunion tour is captured in all its glory at

Wolverhampton Civic Hall. As well as featuring the entire. hit-laden 24-song performance (well, 26 if you count all of the 'Skinhead Symphony') the DVD also features backstage footage, rehearsals and interviews with fans.

Need To Know: The band continue to perform live, and will play the London Olympics Closing Ceremony Celebration concert in the city's Hyde Park on August 12.

## FANMAIL

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

Edited by Emily Mackay









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## The Big Issue What everyone's talking about this week



#### LETTER OF THE WEEK

### THE PETER PROBLEM

#### From: Jackson Steele To: NME

It's so refreshing but at the same time terrifying for a musician of such acoustic virtuoso and tabloid eminence to speak as candidly as Pete Doherty did in last week's issue of NME (April 7). You got the feeling of almost being able to read into his soul from revelations like, "When Arry died I was sat in a room, a matchbox room in Camden Town, not able to leave, basically wallowing in my own filth." In this age where artists are more and more holding back on honesty and openness either to hold on to what little shred of privacy they've got left or to protect their future work from being leaked or heard before they're fully ready to be released into the wild, Pete spoke with more ingenuousness than any other out there, considering the shit he's gone through at such an early raw age. Even when speaking of his next LP, he didn't pander by saying some PR dribble of 'this one's for the fans'; he justly claimed he was "under obligation to fulfil the contract with EMI, so we're looking to put a new album together". If honesty is the judge of one's character, then Pete is the epitome of six-string straightforwardness.

#### NME's response...

When someone responds to the question, 'So, how's it been going?' with a long story about how they went to the supermarket drunk out of their mind, bought some frozen peas,

smeared honey on their flatmate's laptop and then awoke to find a dog chewing their pants, you know you're not in for one of those 'we just make music for ourselves'

interviews, Pete's honesty is startling, and if it gave the impression of reading into a scab gone septic from too much picking, he seems determined to get everything out in the open

and make a clean start. Let's hope so - EM

Winners should email letters@NME.COM to claim their limited-edition Sonic Editions print

### DOHERTY: CLEAN UP

#### From: Desade To: NME

I feel the need to break my silence after reading the Pete Doherty NME interview. Like many other fans I feel a kinship with Peter's music, philosophies, loves, obsessions, his references, his influences and even his valiantly tragic affair with heroin. I have run circles in similar circles, tom friendships asunder, lost work, suffered deep shame. stared blankly into horrified loved ones' eyes and spat help, appeals and good intentions back into their faces. I've always felt like I understood Peter's bravado, his insecurities and reasons and helplessness in reference to his more extreme lifestyle choices. I've championed him and been mocked, at the same time as trying to overcome my own sometimes not-so-private battle with the darker greyer shades of my own vices... Lassumed from the few snippets of news from the Albion side that maybe, just maybe, Peter was reassessing things too.

Until this interview. I mean for FUCK'S SAKE Peter. Enough is enough, dude. Really, the persona doesn't fit you any more, it's lost its shape. Even Coleridge tired, De Quincey, Wilde, Lennon, Richards blew that smoke out for the last time or they skidded out into the great unknown. Hiding a squiff on the pipe from your managers is not only childish, it's sad. It's pathetic, and I say this in all of good faith, because I do the same things...

Tidy the flat up, find some kind of schedule for yourself, quit the drinking - it's bloating you - come back to your sexy talented self, that wide-eyed wonder at the

world, that individual independent and indelibly lovable vision and perspective you and only you have. If anything, be a little bit selfless for selfish me and your selfish fans. Rewrite this album properly and perfectly. Just please don't feed any more of you and your energy into this pastiche that surely has evolved into something more enduring, more timeless and more mature and reflective than this bullshit we have to read about our once brave and beautiful soldier.

#### From: NME To: Desade

Yep, this seems more to the point, really, doesn't it? Saying that, is it just us or do you get the feeling we're not quite done with Pete D though? - EM

#### **PRAISING ST PAUL**

#### From: Lucy Furneaux To: NME

Jai Paul. The mystery that is. I can't express my happiness about the surfacing of 'Jasmine', which although it took a fucking lifetime, was so worth it. Seriously though, I want more of it. It's a culmination of everything I like. It's like he's playing hard to get, the sneaky groovemeister. In the time between BTSTU and 'Jasmine', Kim Kardashian could have had at least four of her marriages.

#### From: NME

To: Lucy Furneaux Yeah, it's a cracker, isn't it? I'm nearly as intrigued, as well, by this novel new unit of time measurement you suggest. Surely it won't be long until you can wander into an astrophysics lecture and hear the phrase "the time taken for this moon to make its orbit is

approximately 4.2 Kardashians", Let's hope less of them go by until we hear from Mr Paul again - EM

#### THE WRONG STRIPES

From: Emma Nicholson To: NME

So, Jack "really, really" misses The White Stripes (NME, March 24) and we all really, really adore them ~ universal convenience would have it then that it would be in the interest of everyone if Jack'n'Meg would quit the brooding and fill that guitar pick-shaped heart in all of us and reunite, but it's never that easy with them. Personally, I found Jack's sentiments regarding the Stripes quite surprising: he normally shies away from fully responding to the split and here seems to be finally an answer on who really called the shots for the final ending. Jack always appeared to hold the reins it therefore seems utterly bewildering that, if we are to believe her counterpart, "Meg completely controlled The White Stripes" and was in fact "the most stubborn person I've ever met", especially adding strain to touring. Let's just hope this poorly concealed bitterness doesn't last long and, while it's playing on his mind, perhaps it will finally lead us to contact with the enigmatic Meg once again, and maybe a secret show?



#### **STALKER** From: Jack Walsh

To: NME "Me and Miles Kane at Sheffield Leadmill. Met him as he came out the loo and he said he was 'shit central'."

#### From: NME To: Emma Nicholson

Well, Jack was emphatic last time we spoke to him, saying there was "absolutely no way" he'd ever get the Stripes back together. While we all miss them, maybe it's best to just appreciate what they left us (a perfectly formed, neatly and enigmatically finished legacy is so much more them than dragging it on) and enjoy Mr White's new ventures. Why waste your time pining when you could be out hunting for seven-inches released by balloon? - EM

#### AND IT'S GOODBYE FROM THEM...

From: Sidney Fleminger Thomson To: NME

Your story about Blur's Hyde Park gig being their possible

## Web Slinging

The highlight of this week's NME.COM blogs

### CAN DEREK SAVE RICKY GERVAIS FROM THE COMEDY DUMPER?

Ricky Gervais must have known he was sitting on a turkey with Life's Too Short. His mockumentary about celebrity short person Warwick Davis polled on too many of his old tricks. If Gervals playing himself as an obnoxious douche was intended as self-satire, his real-life antics have sailed too close to the wind recently. It wasn't uncomfortably furnry, it was just uncomfortable. His new show Darek finds Gervals in a mockumentary setting playing a man with

Best of the responses...

Ricky Gervais is a comedy

from him year after year?

Short was funny, maybe

Perfection? Life's 700.

he should do a series

on disgruntled blog

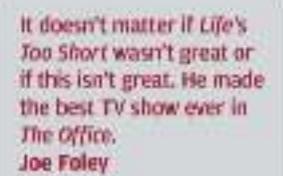
writers from MME.

Nigel Leitch

genius, what do you expect

Gervais laughing at people for being different? Well, perhaps not. He's spoken at length about how Devek is a show with more heart, and having wrung the showbiz thing dry, this is instead the story of a man who works in an old people's home, who loves Rolf Harris, Jesus, autograph hunting and The Secret Millionaire and is unerringly kind and gentle... Do you think it'll be any good?

article at NIME.COM/blogs



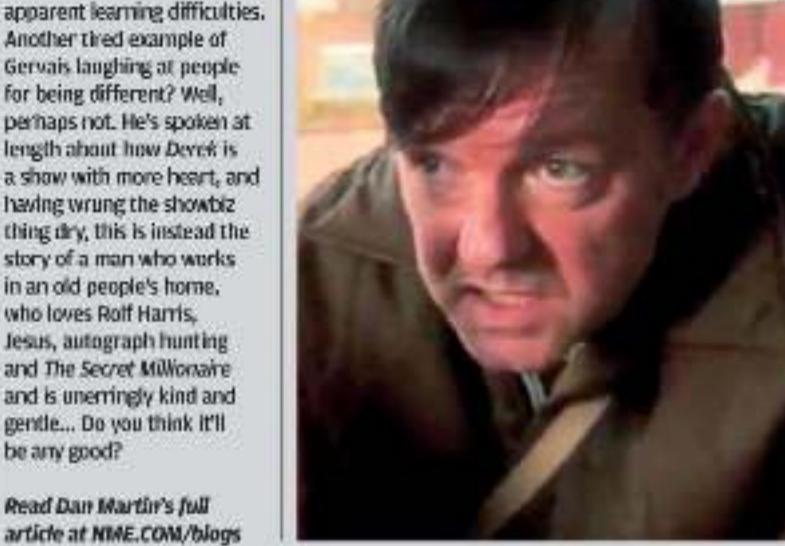
Yes, Ricky Gervais is in the comedy trashcan, After all, I'd much rather watch some edgy comedy like Miranda instead of Ricky's tired old comedy.... Adam Camm

I personally thought Life's Too Short was hilarious! It was usual Ricky Gervais

current affairs. No young,

comedy but he took a back seat and Warwick Davis was brilliant. Jake Cartledge

is it just me or does he kinda look like Hitler in these clips? Kealan O'Ver



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last gig ever is the worst thing I have ever heard, Blur have always been one of my favourite bands, I've loved them since I was nine! They are an influence on so many bands. I knew that the split after the gig was possibly going to be the case all along and that is one of the reasons I asked my mum about five times a day if I could go to see them. But, me being at the age of 13, she has deemed me too young to go. This news is like the salt in the wound, not to mention the fact that there are rumours about my beloved Gorillaz splitting too! I pray that both of those two stories are nonsense.

#### From: NME To: Sidney Fleminger Thomson

See, as with The White Stripes, I think Damon's comments were an example of someone being brave enough to know when to let go rather than sit on a pedestal of old glories

forever, Another chance to hear Blur live is welcome. but we don't want them to become a nostalgia act. And even if he and Jamie Hewlett don't resolve their differences over Gorillaz, goodness knows he seems to have no end of other projects up his sleeve. Let's look forward, people! Here's someone who is doing just that... - EM

#### THIS IS THE **MODERN** WORLD

From: Benjamin To: NME

I have a lot of respect for both Plan B and Adam Deacon for making their opinions known, as two guys that have grown up in a working-class environment. As much as I have my problems with some of what they said, I still admire them. I believe it was Paul Weller who said some time ago that there weren't enough musicians out there who cared about Britain and

upcoming bands who gave a toss. My band have been gigging for five years and we care about Britain. Are you listening, Weller? We're right fucking here and we exist! It's just that we don't get our voices heard. Why? Because right now the music industry is very busy scooping up easily exploited airheads off the street via reality TV and churning them out year after year like some sort of sausage machine. Only what's coming out is not sausages, it's elephant shit. Auto-Tuned elephant shit. WHY DOESN'T WELLER KNOW WE'RE ALL HERE, WITH THINGS TO SAY AT THAT??

#### From: NME

To: Benjamin For as long as there are young people with instruments angry enough about the world around them to stand up on a stage and bawl about it, there will be old people too far away



#### **STALKER** From: Mike Bower

To: NME

"Met Noah And The Whale in Liverpool and they gave me and my girlfriend tickets to their show that night."

from the action going 'Ooh, well, back in my day...". An industry exists to make money, and bands who want to shake things up have to force their way in. And people who want to hear those bands should go and watch them, and support them. For those who want to get involved, Benjamin's band are called RockMelon. Or find your own. Or start your own. GO! - EM

# DOES ROCK'N'?ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

### QUESTION 1 You produced Nirvana's 'Nevermind' -

congrats. How many times, according to you in the 'Nevermind' 20th Anniversary Tribute, were the guitars on 'Drain You' over-dubbed on top of the original take? "I want to say maybe two. I remember there's a track of vocal effects where Kurt brought in these toys and sound effects." Wrong. Six. The original take, then a clean intro, two tracks on the Mesa Boogie amp, two tracks on the Fender Bassman and one final Super Grunge track. Er, does this ring any bells?

"That sounds about right."

# Meg\*s new

#### **QUESTION 2**

Garbage did the theme to 1999 Bond film The World Is Not Enough. Who did the theme for the most recent Bond film, Quantum Of Solace?

"Wow. Do I get any hints?"

No, Butch

"Oh."

Wrong. Jack White and Alicia Keys (above)

"Dammit. I'm off to a bad start, aren't I?"

#### **QUESTION 3**

What was the main problem with the Fender Jazzmaster guitars favoured by Sonic Youth during the recording of 1992's 'Dirty', which you also produced?

"We couldn't get

Bleach: you

just can't

beat it

them in tune. The intonation on Jazzmasters is notoriously terrible."

Correct

#### **QUESTION 4**

True or false: one of the girls from the front of Smashing Pumpkins' 1993 album 'Siamese Dream' (above), another one of your production triumphs, went on to play bass with the band.

"True."

Wrong. It's false;

## BUTCH VIG GARBAGE



Corgan claimed
that current
Smashing
Pumpkins bassist
Nicole Fiorentino
told him it was
absolutely true

"I remember reading about it but I never got round to asking Billy, I just

assumed it was true. It's a pretty good rumour though, don't you think?" Green Day recorded a version of The Who's 'A Quick One, While He's Away' during the '21st Century Breakdown' sessions you belmed. Why did The Who original include a voice that says "Cello, cello, cello"?

"I should know that because I'm a pretty big Who fan, but I have no idea."

Wrong. It was because they couldn't afford any cellos

#### **QUESTION 6**

Who formed a Nirvana-inspired grunge band called Sadgasm and had songs including 'Margerine', 'Shave Me' and 'Politically Incorrect'?

"I'm completely clueless on that one."

Wrong. Homer Simpson

"I haven't seen that episode but I've got to watch it, that sounds brilliant."

#### **QUESTION 7**

What was unusual about Nirvana's performance of 'Smells Like Teen Spirit' on Top Of The Pops in 1991?

"Kurt took the piss out of the song and sang it an octave lower."

Correct

"It was pretty funny, you've got to admit."

#### **QUESTION 8**

What was Garbage singer Shirley Manson's favourite thing about the Ferrari 328 GTS that you both test drove on Popworld in 2002?

"Was it the colour? I remember that drive. They were very nervous that we were driving around the streets of London." Wrong. The upholstery.

"A dude would never say that."



#### **QUESTION 9**

Which side of his mouth is the man with the crossed eyes in the Nirvana logo poking out his tongue, left or right? "As you're looking at it, I think it's the left." Wrong. Right

#### **QUESTION 10**

How much weight do you claim you can lose by following the 'Garbage diet' of "thrashing on the drums, 75 minutes a night, five nights a week?"
"I'll go with 12 pounds."

Correct

"We're in about our third week of tour rehearsals for the tour. If you need to lose 12 pounds quick, that's the way to do it."

Total Score 3/10

"You've done your homework! My six-year-old daughter has a better memory than me. My braincells are dissipating at an alarmingly high rate."



HERE'S TO THE AFTER HOU RS ATHLETE



