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COVER PHOTOGRAPHERS: LIAM GALLAGHER, NOEL GALLAGHER, PAUL WELLER AND PATTI SMITH SHOT BY DEAN CHALKLEY; BRANDON FLOWERS SHOT BY ED MILES; MANIC STREET PREACHERS SHOT BY ANDY WILLISHER; JOHN LYDON SHOT BY AMY BRAMMALL

NME
THE YOUNG MEN...
Page one on 60

60 YEARS OF NME

EXCLUSIVE
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1960 COVER

Paul McCartney celebrates the decade of the world's greatest music magazine

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The logo for NME's 60th anniversary. It features the number '60' in a large, bold, gold-colored font. Below the '60' is the text 'YEARS OF' in a smaller, bold, dark blue font. At the bottom is the text 'NME' in a large, bold, gold-colored font, matching the '60'. The entire logo is set against a white background.

favourite ever issue of *NME*, with the hashtag #NME60. We'll use the best ones in a photo gallery on *NME.COM*.

ON REPEAT

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

LISTEN
TO EVERY
TRACK ON
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NOW!



TRACK
OF
THE
WEEK

SAVAGES

City's Full

London's Savages are determined to create a sound that's indestructible and designed to slay live. "Our songs aim to remind us that human beings haven't evolved so much," write the noir-ish four-piece in an intro to their new 'I Am Here' EP. "Music can still be straight to the point, efficient and exciting." Hear that? Not only enjoyable, but with the ability to quote Simon Reynolds' post-punk epic *Rip It Up And Start Again* off the top of your head. It's about the NOW.

As proof, here's new track 'City's Full'. From the first "CLACK!" of Fay Milton's drumkit you'll feel your shoulders involuntarily pop. Your left arse-cheek will twitch. The right arse-cheek will wobble. Your foot will start to tap LEFT. RIGHT. LEFT. Don't try to stop your pelvis from grinding and your head from shaking to

*Don't even try to stop
your pelvis from grinding
to the motorik pounding*

the motorik pounding. "Oh, I'm going back home" wails singer Jehnny Beth in a quiet moment, ushering in a full-body spasm of guitar. Fading out to the sound of the Nottingham crowd cheering (the EP was recorded live – two songs there and two in Bristol) it doesn't take a creative genius to imagine being at the front, sharp black clothes stuck to your back, mind still shaking from the aftershocks. "Straight to the point, efficient and exciting" suddenly feels like an understatement.

Siân Rowe, Assistant Reviews Editor



KING KRULE

Octopus

King Krule is tops because: 1) he's named after a character from SNES classic *Donkey Kong Country*; 2) he's 17; 3) he's releasing on London's groundbreaking label and radio station Rinse; and 4) the track starts with Elvis-style 'Blue Hawaii' guitars and ends like 808 State's 'Pacific State', bubbling in a bath of fluttering rhythms and woozy horns.

Eve Barlow, Deputy Editor

ROLO TOMASSI

Ex Luna Scientia

The first track from Rolo Tomassi's third album 'Astraea' captures everything that's brilliant about them. It begins with 90 seconds of blistering hardcore. It gives way to a soundscape that shows just how well Eva Spence can sing as well as scream. It ends with a glorious combination of the two.

Tom Goodwyn, News Reporter

METZ

Wet Blanket

Toronto's newest noise-fucks Metz don't half make a crazy racket. With singer Alex Edkins sounding more like '77 Lydon on every one of this song's distorted yowls, all the safety pins are pointing to their October-bound debut album being the absolute bollocks.

Jamie Fullerton, Features Editor

WILD BELLE

It's Too Late

Coming on like early Lily Allen if she worked behind the counter at Soul Jazz Records, the latest from Chicago sibling duo Wild Belle is sunkissed and uplifting. Tailor-made for radio but with enough 'cool' to not sink the ship, they've obviously been taking notes from the right reggae records.

Bryce McAvelly, writer

TITUS ANDRONICUS

In A Big City

A typically righteous, fired-up first taster from the forthcoming album 'Local Business' comes with a must-see homemade lyric video that highlights brilliant lines like "Moved to the other

side of the river/Now I'm a drop in a deluge of hipsters" and "I've been building bombs between beers and blow jobs". Warrants your attention, right now.

Hamish MacBain, Assistant Editor

THE XX

Live With The BBC Philharmonic Orchestra

Quiet, seduction gives way to orchestral grandeur when The xx join the BBC's finest classical musicians, who add quivering strings to tracks from the album 'Coexist'. 'Infinity' swells, and the piano tinkles on 'Stars' grow to a flooring finish. If you cry a bit, don't be ashamed, you're in good company.

Emelie Joy, writer

WILEY FEAT SKEPTA, JME & MS D

Can You Hear Me (Ayayaya)

Getting his mates Skepta and JME spitting about "fireworks", "Jaegerbombs" and "skanking" is the sound of Wiley finally cashing the fuck in on this Godfather Of Grime thing. Like 'Heatwave', it's dead silly, 'Ayia Napa' heavy and absolutely will go to Number One. Ch-ching!

Tom Howard, Reviews Editor

BAT FOR LASHES

All Your Gold

The third track to be lifted from Natasha Khan's new LP is a chokingly honest account of a relationship breakdown. "For every sweet nothing you whisper, why is goodbye my reply?" she asks, amid an eye-watering synth chorus. It's proof again that cutting the frill of her previous efforts has exposed just how *strong* her songwriting is.

Jenny Stevens, Deputy News Editor



THE DOT

You Never Asked

Mike Skinner and his mate Rob Harvey promised that their new project sounded a lot like Elton John. Which is half true, because its oaky organic soul is shot through with skittering beats of chaos, wild raps and klaxon noises. An easy-listening rave? We'll take that.

Dan Martin, writer

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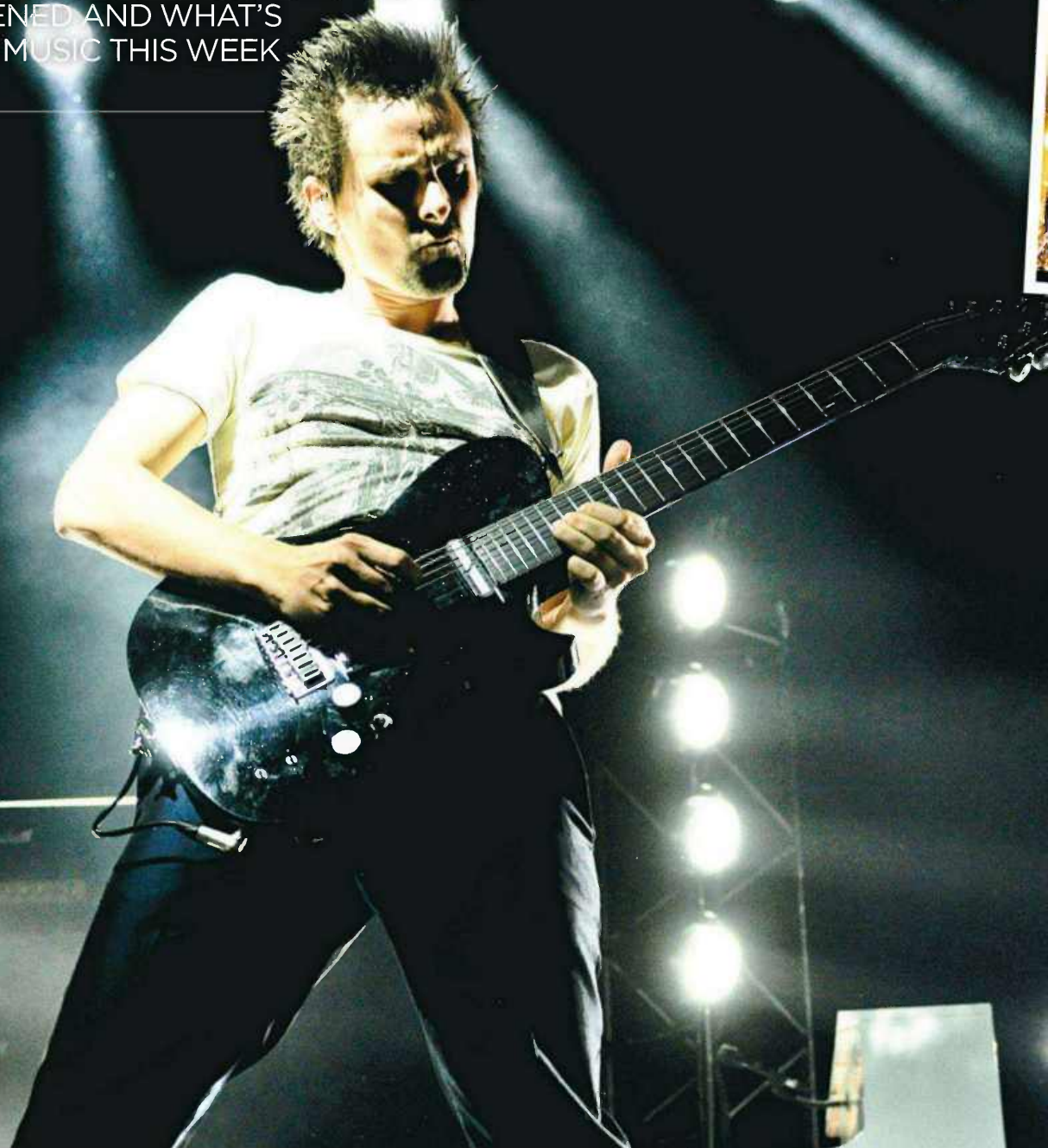
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UPFRONT

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

Edited by Dan Martin



LIVE
COMEBACK!

MUSE ENFORCE THEIR SECOND LAW

*The space-age trio have been plugging their sixth album with talk of ecological crisis, dubstep and the Olympics. In Cologne, **Tom Howard** finds out whether the new songs can cut it live*

Muse: the drum and bass interlude



MAIN EVENT

"We're gonna play some new songs for you," says Matt Bellamy to 2,000 people at Cologne's E-Werk venue,

as he, his goatee beard and his sparkly silver shoes gear up for Muse's first live show since headlining Reading last year.

Tonight (September 20), they give the world the first airing of tracks from their sixth record 'The 2nd Law' at the warm-up for October's arena dates.

Here's what everyone wants to know:

how will this whole 'dubstep direction' everyone's been talking about work out live? Is bassist Chris Wolstenholme going to sing 'Save Me' and 'Liquid

State', like on the album? Will Matt dance like Thom Yorke on the electronic ones? And will there be a SPACESHIP?

'Supremacy', the opening track on 'The 2nd Law', begins the performance. The riff is pure and heavy, and blends well with the James Bond strings as they dance in time with the glowing LEDs on Chris's bass guitar.

The 2003 single and long-term live favourite 'Hysteria' follows, and it's business as usual, before new tune 'Panic Station' busts out its combination of INXS, Talking Heads and Prince. It's funky, with a deep and groovy solo.

Then comes 'Uprising' which, even now, has a hint of 'Wheatust' 'Teenage Dirtbag' about it. And 'Supremacy

Black Hole', which is all about the red, green and yellow lights coming off Matt's guitar as he knee-slides about the stage.

Thick and fast, they follow with another newie, 'Animals'. It's post-2010 Radiohead with its jittery drums, albeit with a Dire Straits and Peter Green-era Fleetwood Mac vibe in Matt's guitar work before it explodes into a classic Muse wig-out.

'Time Is Running Out' leads into 'Save Me', sung by bassist Chris Wolstenholme. It works, yet a Muse song without Matt on the vocal is unsettling at first, and might take some

getting used to.

"You may know this one," is how Matt introduces recent single 'Madness', which features Chris playing a custom-made double-necked

bass that's half slightly weird synth pad, half proper bass guitar. It's the best-received song of the night, as crowd members hold up signs saying "MA", "MAD" and "NESS" as if they think those letter combinations somehow work together.

Soon enough, 'Uprising' turns into new track 'Follow Me' – a bizarre combination of 'I Will Survive', a nice bit of WHOMP and a howl from Chris that sounds a lot like Bono

doing his stadium bit on 'Where The Streets Have No Name'. Early Muse adopters are appeased with 'Plug In Baby', but it's out-spectacled by a 'Knights Of Cydonia' with a harmonica intro by Chris.

Barely stopping to breathe for the encore, they plough into the familiar,

"FUCKING HELL, HOW DO WE DO THIS AGAIN?"

Muse talk exclusively to NME after the show

You didn't play 'New Born'. Why not?

Matt: "It was the first gig and we were just playing a shorter set, so we had to cut stuff. On the real tour it'll be a toss-up between 'Stockholm Syndrome' and 'New Born' on a nightly basis."

Were you vibing off the new stuff?

Matt: "Based on tonight, I think this album will translate live better than the last album did. Last album, the biggest tracks were 'Resistance' and 'Uprising', but songs like 'Supremacy', 'Panic Station' and 'Survival' really adapt to the live show. We haven't been to that realm before."

Dave: "The new stuff went down well. And we

were nervous of course.

For the first gig back you're like, 'Fucking hell, how do we do this again?' but then we just relax into it, settle in, and you look forward to the next one."

Chris, what's that weird pad on your bass guitar that you use when you play 'Madness'?

Chris: "It's a synth and it's called a kitara. It's a bit of a bitch to use, actually. My double-necked thing is custom-made, so it's a bass and a guitar together. It's a toy really, a *Guitar Hero* thing. It looks fucking cool, that's the main thing."

Was it scary doing the lead vocal on 'Save Me' for the first time?

Chris: "I thought it

was fucking awful but everyone else keeps telling me it was great. I was chatting with Matt afterwards and saying it was weird because it's something I'd never experienced before, and when you're singing you feel really detached from the other guys. I wasn't ready for that."

What new tunes did you not play tonight that you will eventually play?

Chris: "'Explorers' is gonna be great, really cool. It's one of the chilled-out ones. And we'll do 'Liquid State' in the arenas. I didn't want to sing that tonight though, I wanted to ease in gently. Your sixth album, when you're 33, is a weird time to decide you suddenly want to be a singer."

He's singing about all of mankind, not just the 100 metres final

Supremacy
Hysteria
Panic Station
Resistance
Supermassive Black Hole
Animal
Time Is Running Out
Save Me
Madness
Uprising
Follow Me
Plug In Baby
Knights Of Cydonia
Stockholm Syndrome
Starlight
Survival

"We'll go to the bog when the bassist sings"

reassuring 'Stockholm Syndrome', its gigantic riffing leading into 'Starlight' and that massive chorus. It brings with it a strange suspicion that you may not have lived until you've heard 2,000 people sing *"Our hopes and expectations/Black holes and revelations"* in a German accent. Which leaves 'Survival', the Olympic tune that isn't an Olympic tune when taken out of the context of running and jumping and throwing and crying.

It's bold, and not at all cheesy, and it's like Matt's singing about the whole of mankind rather than the 100 metres

final. And yes, the riff is as metal as the Golden Gate Bridge. So very, very heavy. The theatrics of big arena (and stadium) treks will come later – tonight's really just about trying out the new tunes. We get six of them. But there'll definitely be more on the arena tour coming up shortly. Muse are so back. The greatest, most ridiculous,

The hole in the roof caused a few problems



most ridiculously enjoyable rock band in the world. Are you ready?

Turn to page 40 for NME's verdict on 'The 2nd Law'

VIEW FROM THE CROWD

What the punters thought of Muse's new show



Emana, 30, East Germany

"Fabulous, amazing. New songs were great, definitely a few singles in there. 'Uprising' was my favourite though – it's the ringtone on my phone."



Sasha, 36, Essen

"Fantastic show, great musicians. Really interesting new songs which have loads of potential. Most of them started quite softly but ended strong and loud."



Vabina, Bienslag, 23

"Great songs. Great band. I'm a fan anyway, and I liked the electronic stuff they did. I like the new thing – it's just brilliant, isn't it. And I like Matt's beard."

KANYE'S GOOD MUSIC CREW TAKE MANHATTAN

Mr West's 'Cruel Summer' collective took to the streets of NYC to launch their album. Chaos ensued...

The GOOD Music clique doesn't always need Kanye West to cause a scene. To celebrate the release of the group's 'Cruel

Summer', the players met their fans at a signing at the Best Buy Store in New York's Union Square. Common, Pusha T, Teyana Taylor, CyHi The Prynce, 2 Chainz and Big Sean braved a torrential downpour to sign albums and posters for fans who'd been queuing for hours in the rain.

Bang-on-trend snapbacks and fitted baseball caps were dotted through the line as it snaked through the store, blaring the LP over loudspeakers on a loop. With 'Ye avoiding promotional duties for the project, the crew faced their public for two hours, with only 2 Chainz getting agitated and 'chucking the deuces' halfway through. Lucky for fans, the rest stuck it out, rapping along to choice album cuts and scribbling on the swag until the ink ran dry.



GOOD Music, even better hats

CYHI THE PRYNCE

Georgia rapper who appears on 'The Morning' and 'Sin City'



How was recording with Kanye?

"I was actually one of the artists that was there throughout the whole process. I want this to be my breakout album. I can use the tools and ideas I learned from 'Ye and incorporate them. It was a tedious process - a lot of things I didn't know that he did. It's a reason he has, like, 18 Grammys. 'Ye's in there all day every day."

What did you learn from him?

"He's still a producer first. He just don't have to touch the keys all the time. He can say, 'You play this, you play this'. And then it comes out. I'm in there like, no-one notices that sound, like, you trippin'. But when you come back, you're like, you got it. You weren't tripping. That's the coolest thing about it. The art of perfection."

Are you working on your own debut?

"I have a few ideas I want to display, but other than that, I'm at the infant stage. I had a lot of input on the album. A lot of people don't know that."



TEYANA TAYLOR

The 21 year old with the pipes behind 'Sin City' and 'Bliss'

How does it feel as the only woman in the squad?

"It's great! I'm like the little bro to everybody, honestly. So I fit right in. I'm just happy to be

a girl. With boobs. We're one of the coolest teams ever. Ain't nobody fuckin' with my clique."

What's Kanye really like in the studio?

"He's really what you see. He don't hold his tongue. This shit ain't for TV. It's not like, I'm going to go on TV a certain way. That said, I think that's all of us. That's the whole GOOD crew. We come as we are. It is what it is, take it or leave it."

Are you working on your solo album?

"Yes, actually right now. I'm working on my album and a new TV series at the same time, so I'm very excited about that. I was in LA about a month ago pre-recording my album, so I have some great stuff and I'm very excited and focused and I can't wait to do more."

BIG SEAN

With his second solo set on the way, Sean raps on 'The One' and finale 'Don't Like'

Kanye had you guys fly out to Hawaii and Qatar - how was that?

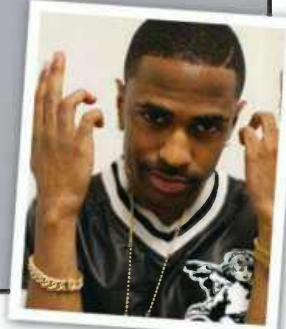
"We went out to Qatar to shoot the 'Merc' video and the movie 'Cruel Summer'. We were in London, LA, different places. I've never worked like that. And to be on a song with Jay-Z and Kanye at the same time? It's something I wouldn't change for shit."

You worked with 'Ye before, but was the group dynamic different?

"Yeah it was a little different because I was a little more established this time. Shit, it was great man. It was the time of my life."

Kanye is a notorious perfectionist. Was he like that here?

"Aw, hell yeah. He would make people rewrite verses, yada yada yada. He'll make you rewrite verses, redo beats all the time. That's just how he is. I didn't rewrite any verses, actually. That's a major improvement."



WORDS: STEVEN J. HOROWITZ PHOTO: MATTHEW SALACUSZ

THE BEST OF NME VIDEO.COM THIS WEEK



LENNON LOVE-IN

<http://bit.ly/UkJaGr>

The Vaccines, Martha Wainwright, Passion Pit and more tell us why John Lennon deserves to be crowned NME's Ultimate Icon.



BARMY BOWIE FACTS

<http://bit.ly/NCIVsV>

Did you know David Bowie has a morbid fear of tea? No? Well, you will after watching part two of our 50 Geeky Facts video.



SEX PISTOLS LIVE 1977

<http://bit.ly/RmBdPb>

Shot by documentary maker Julien Temple, this exclusive footage is of Johnny Rotten and co performing in Penzance in 1977.



MERCURY HOPEFULS SPEAK

<http://bit.ly/PwVMvT>

The 2012 Mercury Prize nominees tell us who should win – and what they'd do with all that prize money.

THE
DEBATE

DO THE ARCTICS REALLY BELONG IN THE DESERT?

Helders' mum let slip that Matt and co are back in the Mojave. Are they about to make 'Humbug 2'? **Eve Barlow** and **Mark Beaumont** lock horns



EVE: Alright Mark, Arctic Monkeys are returning to the desert. And this is the BEST news. It's not like I didn't enjoy a

little shuffle about to 'I Bet You Look Good On The Dancefloor' in the mid-noughties but I wanted more than just schoolboy puns and, well, a dreadful debut album title from the MySpace Saviours Of Everything. The moment the boys decided to fuck off out of Sheffield and go to the desert with Josh Homme to record 'Humbug' was the moment I went, "Yeah. These guys."



MARK: Oh, 'Humbug' has its uses. Well, it has 'Cornerstone' at least. But otherwise it saw the Monkeys hand

over their entire sound and persona to Homme and become little more than a QOTSA tribute band for an album. Fine as a one-off but to go back for a second stint, especially after the vastly more lively and fun 'Suck It And See', will surely only cement them as stoner-rock wannabes and destroy any lingering traces of the core urban Yorkshire ennui in their music. And you know what happens when a band from this side of the pond get comfortable in a desert? U2's 'Rattle And Hum' happens. And do you *really* want to hear a 17-minute gospel country version of 'Fluorescent Adolescent' recorded live in Death Valley? Because I don't.

EVE: A QOTSA tribute band? Have you heard 'Crying Lightning'? I don't think QOTSA ever wrote lyrics about pick'n'mix or ice creams. If you'd once offered Nick Oliveri rum and raisin, he'd have looked at you funny. 'Humbug' is not the sound of the Monkeys trying to be QOTSA, it's the sound of them becoming *men*. Inside Sheffield's awkward indie quartet were four rock'n'roll sex icons ready to get their, erm, propellers spinning. They came of age and then regressed with a song about Laser Quest. You wanna talk wannabes? How about Alex Turner's Roy Orbison hard-on? One minute in the desert and that hairstyle'll melt off.

MARK: 'Crying Lightning' = 'Burn The Witch' with a hangover. Fair



Good on the dancefloor... or better in the desert?

enough, the Monkeys sure beefed up out in coyote country. But having come of age out there, why go back? It's like repeatedly revisiting the hooker you lost your virginity to in the hope she'll turn into the love of your life. Arctic Monkeys are clearly a band influenced by their surroundings and we've had their desert record already – I'd much

They came of age in the desert... then they did a song about Laser Quest

rather see them stretch themselves, become the Ranulph Fiennes of rock and go to the other extreme. An album recorded in the Arctic Circle with Sigur Rós, each session finishing by jumping off a glacier into the freezing ocean and frolicking with narwhals. That'll put hairs on their chests.

EVE: Look, we all enjoyed a bit of *Frozen Planet* but I don't think the lads should be putting the Arctic in Monkeys quite so literally. Everything came together on 'Humbug'. The lads hit their stride, heating up the guitar licks and sweating all that coyness out their pores on tracks like 'Dangerous Animals' and 'Dance Little Liar'... so much so they should change their name from Arctic Monkeys to I'm-Swelting-Something-Drastic Monkeys.

MARK: Looks like you'll be happy if they come back with a brooding desert rock 'Humbug 2', while I'm hoping they don't go against the flow of their career so far and go splashing about in rather muddy old waters. Or, if they are going to relive the 'Humbug' sessions, at least make an album full of 'Cornerstone's. But if they come back playing reverbed-to-fuck steel guitars in 10-gallon hats with bits of Joshua Tree stuck in them, don't say I didn't warn you...

KLAXONS: IT'S NOT OVER YET!

After a period of silence, the new-rave lost boys break their cover in Paris

Klaxons have made a surprise return to action in Paris, after sending out a tweet with the promise of new tracks. Little has been heard from the former new-rave heroes since 2010's 'Surfing The Void', and when they cancelled this summer's festival appearances, fans were left worried that all was not well in the London band's world.

But at the city's eco-focused We Love Green festival (September 15), they proved that, er, it's not over yet with two brand new songs. 'Invisible Forces' has an angular, Talking Heads flavour to it, while the other newbie, 'Rhythm Of Life', has an upbeat chorus that won over the Paris crowd instantly, and has the makings of a Klaxons banger to match anything from their 2007 debut 'Myths Of The Near Future'.

Album number three, according to reports, has seen them work with the likes of James Murphy and The Chemical Brothers – a perhaps reassuring departure from their work

Great new songs, dodgy new jacket



The fancy dress box had slim pickings



with nu-metal titan Ross Robinson on 'Surfing The Void'. When *NME* got in touch, they simply said: "Recording sessions have been going very well and we look forward to making an announcement in the not too distant future."



Amy: nice Beeb-hive

'AMY AT THE BBC' BOX-SET LANDING FOR CHRISTMAS

The second posthumous release from Amy Winehouse has been confirmed for November 12. But 'Amy Winehouse At The BBC' will not plunder the archives for unreleased tracks. The 'BBC Sessions' CD collects festival performances and radio sessions, including the original performance of 'Valerie'. A further three DVDs collect her *Later...* performances, her BBC One Sessions show at Porchester Hall, and the *Arena* documentary *Amy Winehouse – The Day She Came To Dingle*. Friend and collaborator Nas provides the sleeve notes.

NME EXTRA

WIN THESE AWESOME MARLEY SPEAKERS AND LOADS MORE

It's been a big year for Jamaica: the country celebrated 50 years of independence and, at the London Olympics, Usain Bolt redefined the idea of superhumanity. On top of that, the country's favourite son, Bob Marley, got the official documentary treatment from Kevin Macdonald's stunning biopic. To celebrate all this, we're giving away a stack of Marley goodies. One lucky winner will get a month's supply of Marley's Mellow Mood relaxation drink, plus a case of Marley Coffee. You'll need tunes to enjoy all of that with, so there's also this Get Up Stand Up home audio system, build from FSC-certified

birchwood and packing powerful 4.5-inch, high-definition woofers. And it would be rude not to throw in a copy of the Marley DVD, wouldn't it?

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Competition open until midnight, October 2, 2012.



THE NME CHART

1	18	LUCY ROSE 'BIKES' Columbia
2	11	EVERYTHING EVERYTHING 'COUGH COUGH' Geffen
3	21	MUSE 'MADNESS' Warner
4	8	JACK WHITE 'I'M SHAKIN' Third Man
5	3	ALT-J 'SOMETHING GOOD' Infectious
6	5	TWIN ATLANTIC 'YES, I WAS DRUNK' Red Bull
7	6	THE KILLERS 'RUNAWAYS' Island
8	9	OF MONSTERS AND MEN 'LITTLE TALK' Island
9	25	RICHARD HAWLEY 'SEEK IT' Parlophone
10	17	BASTILLE 'FLAWS' Virgin/EMI
11	13	LIANNE LA HAVAS 'FORGET' Warner
12	4	WALK THE MOON 'ANNA SUN' RCA
13	12	FRIENDS 'I'M HIS GIRL' Fat Possum
14	10	THE GASLIGHT ANTHEM 'HANDWRITTEN' Mercury
15	34	KODALINE 'ALL I WANT' Banquet
16	22	THE VACCINES 'TEENAGE ICON' Columbia
17	2	THE BLACK KEYS 'LITTLE BLACK SUBMARINES' Nonesuch
18	19	THE XX 'ANGELS' Young Turks
19	NEW	LITTLE COMETS 'A LITTLE OPUS' Dirty Hit
20	23	ALUNAGEORGE 'OUR DRUMS, YOUR LOVE' Sony

NME RADIO

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

The NME Chart is compiled each week by NME Radio and is based on how many times each track has been played on the station over the previous seven days.

RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson



ABOUT
TO
BREAK

MELODY'S ECHO CHAMBER

Psych-rocking, mind-warping chanteuse proves French music isn't boring

When a French fan marched up to Kevin Parker after a gig one night and demanded to know his secrets, the Tame Impala frontman could hardly have suspected she would one day be giving his own band a run for its money in the 'psych-rock album of 2012' stakes.

Melody Prochet spied the Aussie musician at an aftershow party in Paris, asked him which guitar pedal he was using and handed him a tape of music by her band at the time, My Bee's Garden. Within a week, she'd been asked to support Tame out on tour, and a few months later she was jetting off to their headquarters in Perth to record her solo debut as Melody's Echo Chamber.

"I was there for four months," says Melody. "It was such a different culture. They're all nutty people and they're not scared of doing crazy shit onstage, whereas in Paris it's really uptight. We all record in these tiny apartments, whereas over there there's so much space. I think that's why French music is, well... I won't say *boring*, because there are so many good

things, but there's not much rock'n'roll going on here."

While Tame Impala go thrusting off into the great psychedelic unknown with boys'-own abandon, 'Melody's Echo Chamber' is a different beast entirely. A sublime, drifting affair, the album recalls Broadcast and Stereolab in its blend of mind-warping textures and *chanson*-inspired tunes, and is lent just the right dose of scuzz by the aforementioned Parker ("He's a real wizard of sound," notes Melody).

It's all a long way from Melody's upbringing in the south of France, where she was a classical music student. "I studied viola for 12 years," she says. "My parents didn't really pressure me to keep on going, but they forced me a little bit, because I wanted to stop maybe 50 times through the years. It was hard, but I'm grateful now because it was beneficial."

Indeed, Melody returned to her native Provence to lay down the vocals for the record (she was too shy to sing out in Perth) at her grandparents' seaside holiday home. It all adds up to one hell of a trip, but then again, so does the record: "It has that roughness, that *wildness* of sound I'd always dreamt of."

Alex Denney

NEED TO KNOW

BASED: Paris
FOR FANS OF: Broadcast, Tame Impala
BUY IT NOW: 'Crystallized' is out now, with a self-titled album to follow on November 5
ON NME.COM: Stream the album
SEE HER LIVE: At London's Cargo on November 6
BELIEVE IT OR NOT: Melody's dad was the bassist in an Italian '70s rock band - she won't tell us who, though



Rachel and Faris have yet to pay the electricity bill at their new place

INSIDE RACHEL AND FARIS' NEW LABEL

Cat's Eyes duo launch RAF Records and plan to sign bands as well as release their own material

RADAR NEWS

"We had to ask permission from the RAF about the name of the label," laughs Rachel Zeffira about her newly announced

venture with Cat's Eyes bandmate Faris Badwan. The duo, who released their acclaimed, ethereal debut album via Polydor last year, have now flown that particular nest and started up their own label, called – somewhat cunningly – RAF Records.

Rachel continues: "Luckily for us, the actual RAF were fine with it as long as we didn't use an aeroplane for the logo. We've got that part of it sorted out now, thankfully. The hardest thing we've encountered so far was deciding on what the logo would be, because Faris is so artistic. It's difficult to describe what we went with in the end, but I can say there definitely won't be any confusion with the Royal Air Force!"

Radar understands that the new Cat's Eyes album, which is now edging

towards completion, is likely to be released on the label early next year. There's currently no firm date in place, which, as Rachel says, is a positive thing: "It's great because no-one's looking at our schedules now – there aren't any enforced deadlines or unnecessary pressure."

The duo also plan to turn their hands to A&R by signing other acts. "Both of us definitely like the idea of putting out one-off seven-inch singles by other bands," Rachel says. "Faris loves collecting music, and while we're both busy with Cat's Eyes right now, the scouting thing could happen soon. And if we really like the sound of something we'll release it."

Ahead of all that, though, is the release of Rachel's solo album 'The Deserters', on December 10 – the first album to come out via RAF Records. "When Cat's Eyes were at Polydor, we actually did most of the work ourselves," she says. "So doing it on my own this time round makes way more sense – and it seems a lot more exciting too!"

BAND CRUSH



Igor Haefeli from Daughter on his new favourite artist
"Evenings is one guy, Nathan, who is at university in New York. It's soft, minimal electronic stuff that reminds me of a slightly darker Gold Panda."

The Buzz

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



1 THE REFLECTIONS' 'SUMMER DAYS'

This Los Angeles lot seem to have materialised out of thin air – and with an absolute stunner of a debut single in tow. 'Summer Days' is a gorgeous paean to everyone's favourite season. But vocalist Darian Zahedi isn't just going for cheap and easy thrills – belying the song's pristine surface, the sepia-toned lyrics lay bare a romance turned sour: "Don't you think it's pointless having me around?/I'm just being honest, you're just bringing me down", he sings, sounding kinda tortured. A reminder that a bit of sun-kissed US pop-perfection is always good to go down a storm.



2 MURALS

Temples may have the UK's psych scene in overdrive right now, but across the pond, Louisville, Kentucky's Murals are in a similar position. While the sleeve of their album 'On A Passing Cloud' is about as flower-power as a band could possibly get, the songs featured within are weirdly reminiscent of early Shins.



3 LUKE SITAL-SINGH

With a voice recalling a young Ryan Adams, Luke Sital-Singh's music plots its way through the great lineage of modern-day folk. Comparisons to the likes of John Martyn and Neil Young might seem a little far-fetched for such a newbie, but judging by his recent shows they're completely and utterly justified...



4 HELLO OCHO

Like The Black Lips and Deerhunter before them, Hello Ocho are flying the flag for Atlanta's music scene. Unlike Cole Alexander and Bradford Cox's gangs, these guys sound like Cold War Kids' Nathan Willett experimenting with a balmy kind of garage-pop – which is not a bad thing in the slightest.



5 NEGATIVE PEGASUS

Brighton trio Neg Peg's previous output pushed the limits of rough'n'ready freakbeat to the max, and their debut album 'Looming' is positively fizzing with off-kilter studio wizardry reminiscent of Can and Dungen. Out this week on Smalltown America, it's brimming with space-echo vocals and lashings of killer riffs.

SCENE
REPORTTHE DRUMS:
BREAKING
NEW WAVES

Jacob Graham digs deep into the thrift store of future music



September's almost gone but I think there's one faint echo of summer left. So if you're still trying to catch that breeze you might want to check out these carefree bands I've rounded up. **Slowdance** are a new-wave-ish band from Brooklyn. They remind me of Nena (remember '99 Red

Balloons?) as their singer has that non-specific European accent.

Windsurfing is Casper from Champagne Riot's new project. They retain his signature vocals and the great pop sensibilities of CR but musically it's more reminiscent of an upbeat Elliott Smith.

In the late '80s there were two incredible indie-pop bands: North Of Cornwallis from the UK, and Gangway from Denmark. Now they have collided and the result is a project called **The Quiet Boy**. I've always thought that Lester Noel has one of the best voices around and I'm so glad he's using it again! There is an album in the works, to be released early in 2013.

If you're looking for laid-back vibes, Melbourne's **Geoffrey**

O'Connor (former frontman of The Crayon Fields and Sly Hats) is for you. If The Crayon Fields were taking inspiration from The Zombies and other '60s pop, Geoffrey's solo material is similarly inspired by the digital electronics of the '80s.

A while ago there was a very small and unlikely electronic music movement coming from Ohio. **Seaside Holiday** are perhaps the last remnant of that movement. They just released a wonderful album mixed by Ronnie Martin (Joy Electric). I hear traces of Stereolab and Dubstar in their music and even, dare I say it, Tess Wiley?

JACOB'S
TOP 5

Slowdance
'Boyfriend'

Windsurfing
'Never Too Late'

The Quiet Boy
'Don't Want To Go Home'

Geoffrey O'Connor
'Proud'

Seaside Holiday
'Drone'

NEXT WEEK'S COLUMNIST:
Jack from Friendly Fires

Geoffrey O'Connor's
narcolepsy strikes at
awkward moments

5
To SEE
This week's
unmissable new
music shows

JAWS
Bull's Head,
Birmingham,
September 26

MIKILL PANE
XOVO,
London,
September 26

THE CARPELS
Music Box,
Salisbury,
September 27

CHAINS OF LOVE
(pictured below)
Joiners,
Southampton,
October 1

PALMA VIOLETS
Nation Of
Shopkeepers,
Leeds,
October 2



MS MR

BIRTHDAYS, LONDON WEDNESDAY, SEPTEMBER 12

CAUGHT
LIVE

There's a spark of innovation to New York newcomers **MS MR** that doesn't often come so soon with new bands.

Having declared their sound "Tumblr glitch pop", they're releasing their debut EP through the blog site, an admirable trait in an age where the art of self-promotion has become stale.

It's this sense of 'no boundaries' that you'd hope would at least slightly infiltrate their live show - but, right now, that's not the case. Like Katy Perry fronting an indie band, bubblegum-haired Lizzy Plapinger stands centre-stage, flanked by her band, with a broad New Yorker grin plastered across her face. No amount of enthusiastic smiling can change the fact that what they present us with is dull: mediocre pop that you wouldn't bat an eyelid at if you stumbled across it on a night out.

It's not that **MS MR** are bad per se, more that they're clearly still finding their feet. 'Bones' is a glimmering, promising start that suggests their first London show is going to

be as exciting as we've been led to believe, but most of what follows falls flat. Someone, somewhere, has deemed it a good idea to cover Patrick Wolf's 'Time Of My Life' and, on paper, it could be. But struck with a cold, hard bout of reality and some dodgy backing vocals, it's something that should've been kept hidden away in the rehearsal room.

Let's not write **MS MR** off completely though. Misguided covers and bland originals aside,

They're like Katy Perry fronting an indie band

things begin to improve towards the end with 'Dark Doo Wop' and the country-meets-euphoric-pop of 'Head'. Belting out her lines on the staid, soaring set closer 'Hurricane', there's clearly the potential for Lizzy to fill the quirky, striking boots Florence has left vacant since getting a bit more serious, and maybe one day she will. This just wasn't the sensational start we were hoping for. **Rhian Daly**

Newcastle's new away
kit has caused
consternation



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60

YEARS OF

NME

CRACK OPEN THE WHISKY!

Sound the guitars! Bang your drums! However you choose to mark it, please join us in screaming: HOLY SHIT, *NME* IS 60 YEARS OLD!

In 1952, Maurice Kinn launched the *New Musical Express*, a paper that would go on to create the UK Singles Chart, champion the biggest names of the British Invasion, be present at the birth of psychedelia, jostle with the gnarliest egos of punk, take command of a new plastic device called "the cassette", bed down in the acid trip of Madchester, fly across the pond to get dirty with grunge, *invent* Britpop, branch out to embrace the world of hip-hop, launch a website that basically *owns* the internet, regale in a second wave of British indie music in the early '00s and emerge triumphantly into the present day shouting as loudly and as passionately as we ever have about the music we love.

Over six decades on the frontline we've been threatened with closure, taken to court, created an army of gunslinging journos, reported with sadness when our heroes have died, celebrated with glee when new scenes were born, given you millions of amazing quotes from the biggest mouths in music and documented the lot on our iconic covers.

At *NME*, we're not content to just write about music. We take full responsibility for making music happen. We live in a cynical world but *NME* aims to champion and influence the only thing that ever really matters: music. So yeah, happy birthday to us! Turn the page to see who's joining in with the celebrations...

Mike Williams,
NME Editor

60 YEARS OF NME

NAME: Liam Gallagher

FIRST NME COVER:

June 4, 1994

**NUMBER OF NME
COVERS SO FAR:** 53

DID YOU KNOW: One classic Oasis *NME* interview took place on September 12, 2001, the day after the attack on the Twin Towers. Noel was shellshocked by the events in NY, but Liam declared "Mine's a fucking triple" and later ended the interview because "I've gotta go and blow some balloons up, fuckin' dressed up as Postman Pat..."



"Hold on mate,
there's a fucking
bluebottle on
the lens"

“IT’S THE ONLY MAG I BUY, EVEN IF THERE’S KNOBHEADS ON THE FRONT”

Liam Gallagher is a drop-dead rock’n’roll icon who shares his brother’s knack for a snappy quote. “I always liked being on the cover of your rag,” he tells Matt Wilkinson. “Still do to this day.” The pleasure, Liam, has been all ours...

PHOTO: DEAN CHALKLEY

Was getting the *NME* seal of approval important for you when Oasis first started?

“Yeah, man – it’s the fucking music magazine, innit? I had pictures from *NME* on my wall when I was a kid. Used to have the Roses one where they went to Paris Blu-Tacked up there. It’s still the best today, and I’m not just saying that ‘cos you’re here. It’s the only magazine I buy, even if there’s knobheads on the front. I always have a little peep in it. It’s like fucking *Coronation Street* in there.”

Why did you pick that cover [June 4, 1994] to pose with?

“That was the one! I looked great. I’ve always thought it was a good cover. They said to pick one and I didn’t even need to look at the list. I remember buzzing off it and showing it to me mates and that. That’s where I’m meant to be – on front covers.”

Can you remember much about the interview?

“Nope, nothing at all. But I’ll have a go. I remember that bar, the Oasis Bar, and if I’m right it was in Wales.”

Wrong! Portsmouth.

“Portsmouth, right. Well I remember that leather jacket. That was the first bit of money we got given. I remember coming down to London and [Alan] McGee gave us a few quid to splash out and get some clothes for the shoot, and I bought that leather jacket from somewhere in Carnaby Street. Beautiful long fucking George Harrison trenchcoat thing. That’s all I got though. You shouldn’t be able to remember these things, should ya?”

It’s a classic interview. At one point Bonehead ends up in a swimming pool naked.

“(Suddenly jolts up) Oh right! Right! I got it! I tell you who was there – East 17. Am I right? And there were things getting thrown out of windows and stuff? I remember that! There was this mad little pool and they were there. Weird one, man! Obviously that was the hotspot that night.”

Did anyone at Creation ever try to get you to calm down when we were around in the early days?

“Are you having a fucking laugh?! At fucking Creation? Half of them lot can’t even speak! No, no, no! No-one ever, ever did that. We were always that mad, right from the start.”

The ‘Wibbling Rivalry’ interview in 1994, which was your first sizeable *NME* feature, springs to mind...

“Yeah, I remember bits of that. I remember being in that hotel and me and our kid having a massive barney. But that happened all the time. It happened before we were in the band; it’s just the fact that someone was there recording it all.”

It’s also the fact that you carried on regardless of that...

“It’s ‘cos I liked it! It was cool! They’re the best ones. When you start thinking about shit it just becomes contrived. I don’t even know what that means, but the best ones are where you’re just talking off the cuff and if it lands you in trouble, so be it.”

What about when we got it wrong? There were a few pieces early on that slagged you off – what impact did that have?

“Like what?”

The Birmingham Institute live review in December ’93, where writer Johnny Cigarettes called you a “slob”.

“(Liam looks mortified) A slob? Maybe that’s a bit harsh. Or maybe I was acting like a bit of a dick. But then again, if he met me... I’d like to see a picture of that guy who wrote it man. (He pauses, still offended) But what did he mean though... a slob?! Like, I looked like one? Or... I ate like one?”

He called you “a slob of a frontman”. We’ve got the review here somewhere...

“I don’t wanna see it man! It’s his opinion, innit? At that time I probably wanted to set fire to the cunt, but after a bit you just think, ‘Fuck it!’”

***NME* practically stalked you every week in the mid-’90s. Did it ever piss you off?**

“Nope. Didn’t mind it, ‘cos you were about music in general. Then we went into the tabloid shit, which makes you lot look like the fucking Smurfs. They don’t write about music, they just write about shit. So you’re sitting there thinking, ‘Fucking hell, man, if I ever thought it was hard in *NME*, the other lot are 100 times worse.’ So thank the lord for the fucking *NME* because of that.”

The Blur Vs Oasis battle originated in *NME*’s pages. In retrospect, did we stir things up too much?

“I don’t think so. At the time I hated Blur, I thought they were just pansies from London and we were a totally different thing. You might have done certain things, but no-one told me whether I liked someone or not. I thought it was all just good fun.”

What’s the most pissed off with us you’ve ever got?

“I never have! I’m at your beck and call mate! I’ve got no problem with *NME*, not at all. I like winding people up in it, every week. It makes me get up and it’s what I’m about. And all them other cunts have

got every right to wind me up and slag my band off too. It’s not just *NME* either – I like winding me kids up, I like winding me mam up, I like winding me missus up. And I like winding me dogs up.”

And how do you wind your dogs up?

“I just fucking stand there with the lead, shaking it for fucking ages until they’re shitting and pissing all over the floor. And I’m stood there going, ‘Wallllllkies!’ Then I sit back down again.”

Why does *NME* matter?

“*NME* matters because it puts people like me and bands who

are cool on the cover. People who’ve got something to say. Yeah, you got the internet these days, but this (picks up the latest issue) is real. You can hold this.

I still read it now, always. When I go and do my weekly shop I get *NME* and I read it while me missus is putting all the gear in. There’s a certain way of stacking the fruit and veg, ain’t there? And I just launch every fucking thing in at once. I end up saying, ‘You fucking do the packing, and I’ll do the fucking reading.’ I’m cool with *NME*. It’s great. It’s the only magazine to be in if you’re in a band.”

“You didn’t stir the Blur thing up... I thought they were pansies. I hated them”

LIAM GALLAGHER

“I BUY NME WHEN LIAM’S ON THE COVER – ‘COS I KNOW HE’LL BE SLAGGING ME OFF”

Noel Gallagher has never been far from NME’s cover since Oasis first tore onto it in 1994. Through the chart battles, feuds and triumphs, he has remained funny, bitchy and wise. Gavin Haynes goes in for another helping

PHOTO: DEAN CHALKLEY

What are your earliest memories of NME?
“It was great when there was NME, *Melody Maker* and *Sounds*. I used to buy all of them, every week. When I left Manchester to move to London, the one thing I left in the corner was my stack of NMEs. It might’ve been over knee-height. I always regretted that. I wonder if they’re still there...”
How intensely did you fantasise about seeing your own face on the cover of NME?
“Not until I was starting to write songs seriously. The day after I wrote ‘Live Forever’, I thought, ‘I could own this bastard magazine.’”
Are there any NME journalists you still hate?
“I don’t hate any of them. The journalists, I’ve always thought’ve been... great, d’you know what I mean? I dunno. It’s a weird thing with music journalists. I’ve never had a problem with ‘em. I’ve never been suspicious of ‘em. You don’t decide what’s good and what’s bad anyway. The people decide. I’ve always got on alright with the NME lot. I’ve had my ups and downs. I’ve never been of the mindset... even at Oasis’ peak, I realised we’re not for everybody. I’m not that much of a cunt to think that we deserved to be loved universally.”
Apparently, when ‘Be Here Now’ came out, reviewers who needed to hear it were being driven round Primrose Hill in a Rolls-Royce, with the record playing on the speakers.
“That whole episode... we only found out about it long after. It was very embarrassing. We didn’t know about it at the time. I’m not saying we would’ve stopped it – we were all on drugs anyway.”
Do words hurt? Can you think of any reviews that properly cored you?
“There was that infamous Johnny Cigarettes review [in 1993]. Our very first review in NME. And the line was: ‘If Oasis didn’t exist you wouldn’t want to invent them.’ It was: ‘They’re kinda like this, they’re kinda like that, and that’s the point, nothing original going on.’ That didn’t hurt: we had the songs, we

knew we were fucking good. But I know it hurt Liam, because they called him a ‘slob of a frontman’. He did not like that at all.”

What about album reviews?

“They’ve never really hurt me. I tell you what fucking does annoy me. There’s been a couple of times in NME where they’ll rewrite – recite – your lyrics, as though they’re an example of how shit you are... but they’re the wrong lyrics to the song. And you’re just, ‘Well these are shit, but that’s because you’ve just made them up, haven’t you?’ Those aren’t the lyrics to the actual song.”

One of your most memorable covers is from the NME Awards 1996.

That was the year you told everyone else they were shit in your acceptance speech.

“I still meant that. They were shit. I don’t know what happened that night, but there was only me there – and we won six awards. And they just cobbled them all together at the end and gave them to me at once. And I think I might’ve been a little bit furious at that. Like, fuck off. Why can’t I go up six times? You look round the room, and you’ve got all of Britpop. Fops. Fucking knobheads with braces and tartan suits. I thought, ‘What the fuck have I got involved in here – can I move back to Manchester?’ All in all, a great night, great times.”
You’ve kept us in expletive-laden pull-quotes for many years since.
“I gotta say, there’s moments in interviews where I’ve thought, ‘Oh, fuck, if he prints that quote, the shit’s gonna hit the fan here.’ Just things that you said and you think, ‘If I call him up and ask him not to print that, he’s absolutely going to print it, so I’ve gotta fucking pretend it’s never happened.’”

What do you like reading in the magazine?

“I tell you what’s nice is reading shit reviews of other bands’ records. Now that I do like. You read it and you go: ‘Yes. Five, you fuckers! Let’s have a laugh at that.’ I’m not gonna say who it is because they’re fucking friends of mine, but there was a really fucking brutal one a while back, and I was like, ‘Yeah. True that.’”

‘Wibbling Rivalry’ [a 1995 single released by the Fierce Panda label, featuring a recording of Noel and Liam arguing] was the offcuts of an NME interview.

“It was. Our first ever one, I think. It was John Harris, who subsequently fucking slated us for years after that. But that’s because he looks like your average next-door neighbour’s older sister. And uh... he’s a fucking United fan. Enough said. That was quite a tricky night.”

Very 3am philosophical.

“Liam threatened to throw me out of a window, didn’t he? And I think he threatened to break a guitar over my head too. It took him 18 years, but he finally got round to that. It was a fun night.”

What makes NME great?

“NME is fucking great. It needs to survive. It needs to be there when the next explosion happens, to capture it. Even in the digital age, still the last two big bands to come out of England – Kasabian and Arctic Monkeys – the first time you read about them was in the pages of NME. I don’t read about things in the *Daily Mail* or a Sunday supplement or the fucking *Guardian*. I read about them in NME.”

Do you still buy it?

“I buy NME when Liam’s on the front – ‘cos I know he’ll be slagging me off.”

Do you get a weird flicker

of recognition when you pick it up in your local newsagent and he’s on it?

“Of course. There was one point when Beady Eye was out, but I wasn’t doing anything, and Liam was on the cover of NME every few weeks, basically saying, ‘Noel’s a cunt.’ I’d go into the newspaper shop and me two Asian mates, they’d be reading it under the counter: ‘You come for this?’ I’d see them wincing: ‘It’s not a good one...’ ‘I know.’ ‘I don’t think he likes you very much.’ ‘Yeah, I don’t think he likes anyone very much.’”

“What’s nice is reading shit reviews of other bands’ records. Now that I do like”

NOEL GALLAGHER

60 YEARS OF NME



NAME: Noel Gallagher

FIRST NME COVER:

June 4, 1994

**NUMBER OF NME
COVERS SO FAR:** 41

DID YOU KNOW: In 1995, while talking about walking out during the fractious sessions for 'What's The Story' Morning Glory?', Noel prophetically told *NME*: "One day I will go and I won't come back." Less prophetically, he also said he didn't see Oasis lasting beyond three albums.

Noel sums up three decades of his career in one simple gesture

60 YEARS OF NME



NAME: Arctic Monkeys

FIRST NME COVER:
October 29, 2005

**NUMBER OF NME
COVERS SO FAR:** 21

DID YOU KNOW: When debut 'Whatever People Say I Am...' was confirmed as the fastest-selling debut album by a British band, the Monkeys were in Newcastle on the NME Awards Tour, playing second fiddle to Maximo Park.

"Ey up, lads, that
new Bravery album
sounds great"

"I DON'T THINK WE WERE PREPARED TO BE FAMOUS"

We've been there from the start with Arctic Monkeys, watching the word spread across the world from those pub gigs. Alex Turner and Matt Helders talk Barry Nicolson through the ride

PHOTO: PAMELA LITTKY

So, let's start with your first *NME* cover. You said you'd be on the scrapheap in a year...

Alex: "Oh, my frothing cynicism as a young man!"

Did you read the magazine growing up?

Matt: "Yeah, I remember buying it when I was at college. I used to deliver it on my paper round, too."

Alex: "As 15, 16-year-olds we used to get it all the time. And it weren't long before we were on there. It was a big deal."

You were quite, shall we say, suspicious of the press in those days...

Alex: "Yeah (laughs)."

You were apprehensive about the cover, weren't you?

Alex: "There was a sense that things were moving really fast at that stage, and by doing this thing, would it accelerate more, to the point where it would be over in a few months? Thankfully the wheels didn't fall off. But by the time we actually did it, I think we were pretty chuffed to be on the front of a magazine."

Matt: "Yeah, when we first started I don't think we were prepared to be famous. It wasn't anything we had against anyone, it was more just to try and save ourselves from being famous. It was a teenage mentality."

Nick's first cover came in what had been a turbulent year for you. After Andy Nicholson's departure, was the band's future ever in doubt?

Matt: "It was a scary time. If it hadn't been Nick who replaced Andy, it would've been very different. It was always important to us to preserve the fact that we were friends, that we all knew each other. The way our band came about was just from hanging about with each other, and there was something nice about that. We knew Nick but, even then, we were unsure of things for a while."

How did Nick acclimatise to life in the biggest new band in the world?

Matt: "His first TV interview was with Zane Lowe, and his first question to Nick was, 'How does it feel to win the lottery?'" Overnight, he went from working in Asda to going on tour."

Alex: "His first gig was in America, but it weren't long before we were doing Reading and Leeds. It was a whirlwind for him."

Let's talk about the 'Favourite Worst Nightmare' interview. The one with the Victorian masks...

Alex: "Oh, that's terrible! I don't know what's going on there, like. All them other ones, they look bearable, but the masks..."

Drugs, girls, losing your virginity... that interview got pretty personal.

Alex: "That's right. It was around then I stopped reading our interviews. Not because of that one, particularly, but I haven't

read one we've done since around that time. I think that one maybe went too far. But that's what you're supposed to do in your job, isn't it? Ask the difficult questions."

Have any of those questions ever pissed you off?

Alex: "Only most of them... no, I'm kidding. We were a lot easier to aggravate back then. We got pissed off with the guy who interviewed us for our *Radar* feature. We were heavily into *Pro Evo Soccer* at that point. He was on our bus back to Sheffield and when Chris McClure and Helders paused a match to load the amps into the practice room, he unpaused it and scored a goal. We never trusted you again."

Matt: "I remember being interviewed about my 'Late Night Tales' album. I said something that got taken out of context, and the headline was 'I Want To Be The Next Eric Prydz'. I don't know what I said to make him think that, but it's terrible that people might actually think it was true."

The elf suits, Christmas 2007: do you look back on them fondly?

Alex: "We used to love getting our dressing-up box out. There was talk of us doing that cover with Amy Winehouse, which never came to anything, and for one reason or another we ended up as elves. I think Jamie was in charge of fancy dress around that time. Christmas is the time to do stuff like that, isn't it? Anything to disguise us from actually being on a magazine cover, that was the attitude then. Whereas now we're just complete posers."

'Humbug' is the only album of yours to get less than 9/10. Do you feel it's unfairly maligned?

Matt: "Yeah, but I can see why. We've always wanted to make different records every time, but for us, not for anyone else. I understand why people were surprised by it, but it just had to be done. It was an experience that we had to go through. We could do anything after that record. We're all really proud of it."

Alex, you've mentioned before that your family files all your old *NME* covers. Has anything you've said in the magazine ever got you into hot water?

Alex: "I don't think so, no. They know to take it with a pinch of salt. But that's what made us uncomfortable, back then. Because we were so young, it was a bit of a concern. We've always tried not to give everything away; that's just the type of people we are. We're not just about to completely open up to interviewers, and tell them all our secrets."

Finally, you've won 11 *NME* Awards. What the hell do you do with them all?

Matt: "I ain't got any of them! I think our old tour manager has some. I think there's one at my mum's house, but I don't think she liked the middle finger, so it's not on display." **[LAUGHS]**

"You ruined our game of Pro Evo. We never trusted you again..."

ALEX TURNER

HAPPY BIRTHDAY FROM...



Gary Jarman, The Cribs

"If your 60th birthday is anything like our grandad's was back in 1990, you should have a great time. Seriously, best wishes and much love from The Cribs."

Theo Hutchcraft, Hurts



"Unlike most 60-year-olds, you've been drinking, swearing, fucking, gambling and imparting wonderful wisdom every day since the day you were born, and it's only made you more immortal than Keith Richards. Sixty years of scenes, jeans and teenage dreams."



Alex James, Blur

"*NME* writers were architects of the music scene that Blur sprang from and they still keep us on our toes today. Congratulations on a magnificent British institution."

Adam Ant



"I remember putting an advert in *NME* to try and find a bass player for Adam Ant

The Ants in 1976. I used to buy guitars from *NME* too. It really was the place I found my early bass player and some of my drummers and stuff. So happy birthday, you rapscallions!"

60 YEARS OF NME

Behold, younger readers: this is what the internet looked like in 1978



NAME: Paul Weller
FIRST NME COVER: May 7, 1977
NUMBER OF NME COVERS SO FAR: 17

DID YOU KNOW: When Weller disbanded The Jam in December 1982, he did it with a handwritten message to *NME*: "I'd hate us to end up old and embarrassing like so many other groups do," he wrote.

"I SPENT MY 19TH BIRTHDAY SEARCHING LONDON FOR PETE TOWNSHEND WITH NME"

Paul Weller was a young punk when he first appeared on the NME cover in 1977. Since then, our 2010 Godlike Genius has graced these pages many times – though not always in as many clothes, as Gavin Haynes discovers...

PHOTO: DEAN CHALKLEY

What are your earliest memories of NME?

"I used to get it all the time, right from the time I was first aware of it: the late '60s. Probably '69. The thing is, there wasn't any other way of

accessing that information at that time. If you wanted to know about music, it wasn't on the TV, it wasn't in the newspapers. Often, you wouldn't even get to see what your favourite bands looked like unless you opened NME. In the '60s it wasn't big articles, it was smaller bits. It was only in the '70s that everything ballooned to 5,000 words. If you didn't live in major cities, it was the only way to find out. And then obviously the punk thing happened, the magazine changed again, and we got mixed up in that."

Were you slightly obsessed with it?

"I was definitely obsessed with pop music. I studied the charts. I memorised every record in the Top 40 just through reading about them."

Given that you were 18 when you made the first Jam record, it was a lightning path from being a reader to appearing in NME's pages.

"Yeah. We had a few early reviews. They were fairly descriptive; not particularly positive or negative. Then in 1977, we had our first single out. And not long after, our first front cover. Which was a big moment for us."

The cover you've chosen to be snapped with today is from 1978: you're still only 19, on your second record, but the article has a big section where you're bitching about being hounded by quotes from your first NME feature.

"Yeah. That was a big mistake. Basically, the press man from our record label was trying to make up an angle for our big-shot feature. So he said to us – and we were very young at the time – 'Look, The Clash are left-wing. The Pistols are anarchists. Maybe you should say you're really right-wing.' And foolishly, we did. Came out with all this stuff about how we were going to vote for Thatcher, and how we loved the Queen, and so on. We didn't believe any of it. So we always got a lot of flak from that in all the interviews we did subsequently. I was quite pissed off as well. I felt quite bad about it."

Have you ever been stitched up?

"I dunno about stitched up. In the course of 35 years, we've had our ups and downs. It's part of the job. Sometimes you're out front, sometimes you're behind. In the '90s, Steve Sutherland was there. He didn't like me, and told everyone they shouldn't cover me. So for the better part of a decade, I was pretty much excluded [Er, Paul was on the cover four times in that decade – '90s Ed]. Has any review stung? Well, most reviews bounce off me, to be honest. Sometimes. When it's personal, then you just gotta step away from it. But, in my old age, I've been able to brush it off more easily."

You seemed to arrive in an era when there was a lot of hanging out between hacks and stars.

"In the late '70s or early '80s, I used to go down to the NME offices in Carnaby Street, as it was then. I remember meeting Tony Parsons and Julie Burchill down there. They were the youngest people in the office. It was much more casual when it was on Carnaby Street. In those days, you could literally just drop in – it wasn't like you had to go through security gates. I spent my 19th birthday searching London for Pete Townshend with Tony Parsons – he reckoned it'd be a good idea if we got a joint interview."

You were often photographed by Pennie Smith back then. Your timelines coincided neatly...

"Yeah, loads. Loads and loads. I used to love all those classic front covers she did. Again, you know, some of those covers, they were so stark, so clever. She was real arty. She was into the whole rock'n'roll lifestyle aspect of it too, but she would also know when not to get involved, how to blend into the background. Part of her cleverness was being subtle enough that you wouldn't notice her in the room."

What was the best thing she did for you?

"It wasn't a posed shot. It was a great live shot of both of us [Weller and Jam bassist Bruce Foxton] mid-flight, during a gig. We're onstage in America, and she shot it from behind the stage. We're looking out over the crowd. It's all framed very well. She manages to get us, in action, and at the same time the key focus is the expressions on the crowd's faces. On those early tours, the crowds were mad."

Are there any photoshoots you regret doing?

"The one that sticks in the mind is from about '85, around the time when The Style Council's 'Our Favourite Shop' came out. I'm kinda semi-naked, wearing warpaint. I remember we went out into the woods, and a couple of people were smearing warpaint on me. I did think, even at the time, 'How exactly did I end up here?'"

Do you remember being interviewed by Preston from The Ordinary Boys for NME back in 2004?

"Yeah, I do."

We've heard since that he wasn't even a fan of yours, despite claiming to be. Everyone

just assumed he was, but he only did it because that was the feature that would get him in NME.

"Well, I think the guy who was writing it wanted to make it sound like my encounter with Pete Townshend 20 years earlier [that meeting eventually took place in NME's sister paper *Melody Maker* in 1980], where it was so obvious I was a fan, but he was having none of it. But yeah... Whatever happened to him, man?"

He made a second album with a brass section, and everyone

converted their thin veneer of enjoyment into a molten torrent of hatred.

"Interesting."

Do you still read NME?

"I do read it. I've got a lot of old NMEs stored away. Mainly from the '70s."

You ever read music blogs?

"No. Doesn't interest me. To be perfectly frank, I'm only interested in the same stuff I was interested in when I was 17, clothes and music. It's the same when I read books. I never want to read a novel. I'm the guy reading band biographies. Even now."

"I'm semi-naked, wearing warpaint. I did think, 'How exactly did I end up here?'"

PAUL WELLER

BENEATH THE COVERS

Ecstasy, egos and industrial strikes... here are the stories behind some of *NME*'s most iconic covers from the last 60 years, told by the people who made them happen



The Libertines
June 8, 2002

Roger Sargent, photographer: "When I got there, Pete and Carl hadn't arrived. We knew that Carl was on the way, but we didn't know when. But he was checking to find out when Pete was coming, and he wasn't going to arrive until Pete got there, so neither of them

were going to get there for fucking ages. They arrived eventually - both looking a little crumpled and worse for wear - but one of them would eke forward and try and stand a little bit further in front, and the other would move in further in front of him. Then it

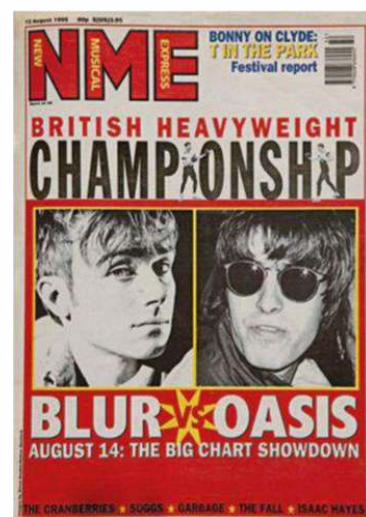
got even more obvious: sticking elbows in front of each other and pushing each other out of the way. It was decided to blow Pete up on the cover - they made him 3mm bigger. It really upset Carl: 'Bloody typical, I want a written apology.'"



The Clash
April 2, 1977

Chalkie Davies, photographer: "The original plan was for [writer] Tony Parsons and I to meet them at Baker Street on the Circle Line, so the pictures would be taken on the Underground, to keep the punk aesthetic going. But the train was crowded so we didn't get much

further than Paddington. It's actually a copy of The Rolling Stones' 'Black And Blue' [1976 album cover]. I thought it was important to zero in on the faces and not the clothing, because everyone was doing them full-length instead. We wanted to show they were serious about this."



Blur vs Oasis
August 12, 1995

Photos by Steve Double. Marc Pechart, then Art Director: "Blur and Oasis went head-to-head by releasing 'Roll With It' and 'Country House' the same week. Editor Steve Sutherland couldn't miss this opportunity to put Liam and Damon together on the cover.

But as none of the bands' members were available (or keen!), Steve and I came up with the idea of a boxing concept, using archive pictures and a bit of Photoshop magic. The topic sums up the era despite the fact that the two singles are nowadays hardly considered classic."



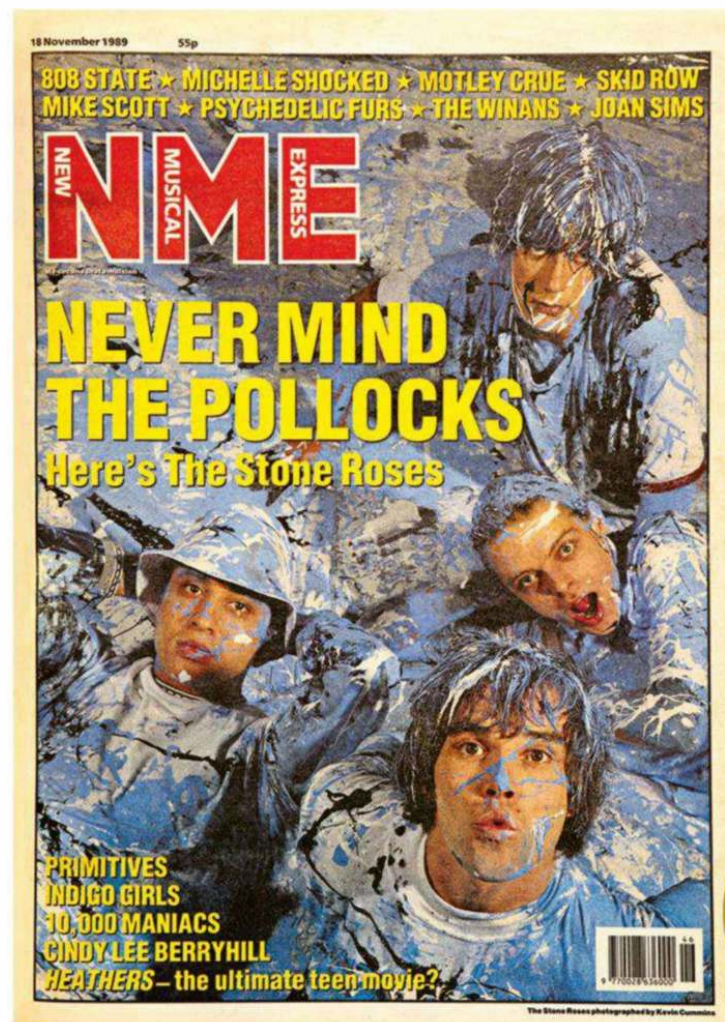
Happy Mondays
March 31, 1990

Kevin Cummins, photographer: "The light was dropping, so the only place to take a picture was on the hotel roof. I thought if I shot them under the 'H-O-T' of 'Hotel' it would encapsulate the Summer Of Love thing - then it occurred to me

what the next letter was. Sean climbed up with that mischievous look on his face. The BBC were making a documentary about NME. The guy asked me, 'Why have you picked that one?', and I said, 'E for England' - I couldn't say, 'It's a massive drugs reference'."

"The BBC asked why I picked the letter E. I couldn't say 'It's a massive drugs reference'"

KEVIN CUMMINS

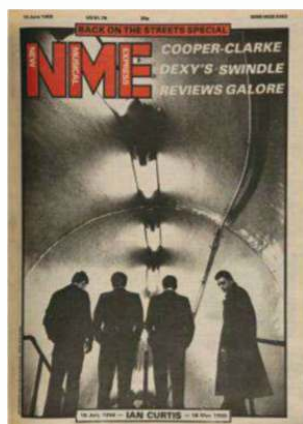


The Stone Roses
November 18, 1989

Kevin Cummins, photographer: "I'd had the idea of photographing them as one of John's paintings for a while, so I had to find a photographer in Manchester who'd let me use his studio. It was pristine, so I thought, 'I daren't tell

him what shots I'm going to do'. I thought John would get a brush out and paint the others, but he just opened the pot and hurled it across them and the room. I got him to use sky blue and white - I thought it would wind him up

a little bit, him being a Man United fan and me being a Man City fan. When they'd been lying in paint for two hours they started hurling it around. That's when I had to tell them there were no showers in the place, so they were pissed off."



Joy Division
June 14, 1980

Anton Corbijn, photographer: "Ian Curtis died during an industrial dispute at NME, which resulted in a seven-week strike, and this cover was on the first issue to hit the stands since the strike and Ian's death. The shot itself was done in November 1979. I couldn't believe

they were willing to be photographed by an unknown Dutch photographer. It was shot in Lancaster Gate tube station. They were very friendly, even though they didn't want to shake my hand when they arrived - too Dutch for them, probably."

The Strokes
June 9, 2001

Pennie Smith, photographer: "As soon as we started to walk down the road, they managed to get into a fight: some kid was cheeking a bus driver, so a couple of the band stepped in. There was a street ruck, and the police stepped in. In one of the pictures inside,

Julian was pointing at Nick's eye, which was swelling up - he got punched by the kid. I'm rubbish at directing people in my photos; I'm all for just letting people get on with what they're naturally doing. They were waiting to cross the road, and that's it."



60 YEARS OF NME

You can't fool us,
Brandon, your files
are undone

NAME: The Killers

FIRST NME COVER:

January 22, 2005

NUMBER OF NME COVERS SO FAR: 13

DID YOU KNOW:

Former *NME* writer Tim Jonze landed a cameo in the 'All These Things That I've Done' video after going along to Brick Lane to write a news story about the shoot.



“ONCE WE GOT ON THE COVER, A SWITCH WAS FLIPPED. SHIT WAS DIFFERENT”

The Killers, the most stylish British band ever to hail from Las Vegas, were catapulted onto the cover by their glamorous indie rock'n'roll. Once there they baited emos, hugged Bono, and Mark Beaumont stole the shirts off their backs...

PHOTO: ED MILES

Could you find *NME* in Las Vegas when you were growing up? They probably don't have WH Smith there do they? **Brandon Flowers:** “You could get it only at a couple of places – Virgin Megastore, which is gone now, and there used to be a place called The Underground where my brother would get it.”

Ronnie Vennucci: “I was a big Cure fan so whenever The Cure got a cover I'd always pop in... I was always too broke to buy magazines so I'd go in and read it off the shelf.”

Can you remember your first interview?

Brandon: “It was exciting, it was some of the first press that we'd ever done. The picture looks cool. It was taken in downtown Las Vegas.”

Ronnie: “It was our first official photoshoot. We were buzzing at the fact we had a guy with an expensive camera in front of us that had an accent. The whole idea that it was gonna be in a publication in another country was the first sign things were happening. We still had jobs, we were working then, so it's fucking exciting to have somebody come and take pictures of your band and talk about your music and then clock in at the same time. We did that a lot. We'd have a backpack full of our coolest duds.”

Before long you were headlining the *NME* Awards Tour in 2005.

Brandon: “We just saw the Kaiser Chiefs at Leeds and were reminiscing. That was a great group of bands – Bloc Party, Kaiser Chiefs, The Futureheads and us. We had fun.”

Ronnie: “It was nice to be in the same boat with those other guys, we keep in touch with pretty much all of them in some way or other. We see each other and high-five.”

You sometimes appeared on the cover with other people – are any of those particularly memorable?

Brandon: “Sometimes at the *NME* Awards you get shot with other people. The Robert Smith one was pretty cool, and Noel. We had met Noel just shortly before that so I wouldn't have felt that comfortable to get next to him otherwise. New Order received a Godlike Genius Award and it was a fucking awesome night. Noel Gallagher and Liam Gallagher were there. Pet Shop Boys were inducting New Order as the Godlike Genius. New Order played ‘Crystal’ and dedicated it to The Killers because we took our name from the video for that song. Liam and Noel were

both nice to me, and I'd been afraid of them because of the way they project in interviews. Liam sang ‘Glamorous Indie Rock & Roll’ to me!”

Ronnie: “(Pointing at the cover photo of Paul McCartney) Was Donald Trump there?”

How about the Live8 cover alongside Johnny Borrell and Bono?

Brandon: “I'm a fan of Razorlight, but they get a bad rap. I met Bono in Dublin for the first time and he sang me a sweet song in my ear.”

Ronnie: “(Sings) ‘Lemmoorw!’”

Brandon: “It was shot in a hotel. Johnny said we look like angels because we were both wearing white.”

You've chosen the ‘Emo Is Dangerous’ cover as your favourite – why?

Brandon: “I was genuinely surprised that emo was taking off in England and getting covered by *NME*. In the '80s *NME* would never have put that kind of band on the cover; in the '90s *NME* would never have put those bands on the cover. It meant enough for me to complain about that. That was one of the better covers and it was pivotal. This was us changing and coming out with ‘When You Were Young’ at the same time – it was a definitive thing for us. So many of the bands that came out when we came out had fizzled away; this was, for us, the proof in the pudding.”

What was the story with the infamous guyliner shoot around the pool?

Ronnie: “That one was done in Miami. The girls from Destiny's Child were by that pool. We walked by them and they went ‘Hi!!!!’ We went, ‘Hey girls!’”

Your first cover involved us trailing you around Germany and berating you for sounding a tiny bit like Shed Seven – any memories?

Brandon: “Were you the one? The first one? I've still never heard a Shed Seven song. It was a frustrating hurdle for us at

the beginning, it kept getting brought up. I hope that we've done them proud, Shed Seven. To get on the cover was a big deal. Once we got on the cover it wasn't the be-all, end-all thing, but it was a big deal. I don't remember Germany but I remember walking with you through Glastonbury. That gig for us was a special gig, a switch was flipped. Something happened; we hadn't been playing in England and something happened when we were away. We walked into that tent and shit was different. The reaction was different.”

Ronnie: “It was an open-armed welcome like we've never been welcomed before.”

Brandon: “That tent we walked to was a bunch of *Mrs Doubtfire* women serving tea. We're not tea drinkers but they took a picture of us drinking tea. Just me and Mark [Stoermer, guitar] went – we'd never been to festivals before so it was a thrill. That was probably the first time I had on a pair of wellingtons... and maybe the last.”

Your first *NME* feature, in what is now called *Radar*, was in a light-up disco set.

Brandon: “The floor lit up like a Michael Jackson video, like ‘Billy Jean’. Ronnie's pink jumper was a forerunner, a trailblazer.”

Ronnie: “I guess I was the forefather of the pink. My wife told me I looked cute, so I got it.”

Speaking of your clothes...

Brandon, can you remember the shirt you wore on your first *NME* cover? I actually bought it from the stylist guy afterwards. My mission today is partly celebratory nostalgia and partly getting proof of authenticity for eBay.

Brandon: “I remember taking the pictures – they had the idea for this flowers pattern and it matched my tie. That was not my tie, so that was an *NME*-concocted thing. I'm not sure I owned that shirt.”

“That time with *NME* at Glastonbury was the first time I wore wellingtons”

BRANDON FLOWERS

60 YEARS OF NME



NAME: Patti Smith

FIRST NME COVER:
February 21, 1976

**NUMBER OF NME
COVERS SO FAR:** 3

DID YOU KNOW: NME's review of Patti's seminal debut album 'Horses' declared it to be on a par with The Who, The Doors, and The Velvet Underground. It later took top spot in our unwieldily titled '20 Near-As-Damn-It Perfect Initial Efforts' list in 1992.

Patti's a bit sheepish about those aviator shades nowadays

"IT WAS POETRY AND ROCK'N'ROLL FUSING"

Known as the high priestess of punk – for a bloody good reason – rock'n'roll poet Patti Smith graced *NME*'s cover three times in three years in the '70s. Leonie Cooper has a chat with a legend

PHOTO: DEAN CHALKLEY

What do you remember from your 1976 *NME* Amsterdam cover feature?

"I was playing at the Paradiso. So if I was playing at Paradiso, we probably all bought hashish and pot, because we had never seen anything like that. You could go downstairs

and there used to be really cool-looking guys, white Rastas with tables full of all kinds of hashish. It was like a pot smokers' Mecca back in the 1970s, because you could go to jail for that kind of thing in America. It made quite an impression on me."

Charles Shaar Murray wrote the piece – do you remember him?

"I remember his name. Doing press, especially back in those days when we were all sort of inventing what it was, was sometimes fun and sometimes a drag, because sometimes the press person had no sense of humour or they were, like, caught up on stupid shit, like my hair being tangled. [But] to be on the cover of *NME* was really cool, it was exciting."

What else did being on the cover mean to you?

"I'd just done my first record in 1975 and this is, like, a year later. It was fun and magical, but I also had a sense of humour about it – I didn't think that I'd turned into a goddess because I was on the cover of *NME*, but I did think it was cool, definitely."

Tell me about what you're wearing on the cover...

"I didn't dress up for photoshoots.

I don't dress up for anything. I remember that I was into Amelia Earhart at this period and that's why I have this aviator hat. It's how I dressed out in the world and later what I probably wore onstage, my old Tibetan shirt. I remember that jacket really well, because it took me about a year to save up to buy it. I bought it in New York, I was really proud of it."

What did *NME*, a British-based music magazine, mean to people in New York in the mid '70s?

"To go to London was like a Mecca for more progressive energy, in terms of rock'n'roll, and back then it was just the perfect place for us because we were really into Rastafarian music, reggae music. The kids in London were really open to exploring. People weren't asking, 'Are you a poet? Are you a rock singer?' It was just open in terms of art and poetry and rock'n'roll fusing together. The scene in New York in the early '70s, at CBGB – my time, in '73 or '74 – was hanging out with Television, and then as CBGB really developed with the Ramones and Blondie we were in London, so we shifted scenes and I spent a lot of time there whenever I could, because a lot

of the reggae people were there and that's what we were into." **Whereabouts in London were you hanging out?**

"We used to stay at the Portobello Hotel. The rooms were really little but you could wake up at three in the morning and make yourself a steak in the kitchen, and it was near where Jimi Hendrix died. For me, London at that time was about the Rastafarians, the crossover of reggae and new wave music, and then The Clash. There was a great youth culture there. Nobody had any money and we were just beginning. We weren't poor but we were still struggling, and we were really well-received in London, really well-received. We played the Roundhouse. Just the energy of London, the people, was fantastic. I saw The Clash sometime then and I thought, 'That's the future.'"

How did you find out about The Clash?

"I heard about them and I went to see them at the World's End or somewhere. They weren't signed or anything. They were, like, literally starving. They had so much energy and they were so beautiful."

Were you drawn to each other?

"Yeah. I never looked at myself as the future. When I first did 'Horses' I just wanted to make a statement. I anticipated that a new guard would further explode our cultural voice, 'cos it was stagnating in the early '70s. And I just felt like we would do our work and then I'd go back to writing poetry or working in a book store and the new guard would come. I saw The Clash and I thought, 'There they are.'"

How did you hear about *NME*?

"If you were into rock'n'roll, you knew *NME*. You'd see it sometimes in New York on newsstands. Because it was an import we didn't have the money to buy it, but you'd always look at it. You could always depend on it. It had an energy. We all read it. You see a picture of us on a tourbus, and everybody's reading *NME*."

What bands were always in the pages when you were reading it?

"You just got *NME*, but it wasn't just who was on the cover – you bought *NME* to see what was happening, who was playing what clubs. You weren't gonna buy *NME* to find where we were politically but you might wanna read *NME* to find where there would be a concentration of a newly evolving music scene."

Why do you think *NME* has lasted 60 years?

"The same reason rock'n'roll has. New generations. People are interested. It just connects with a certain need."

Who would you personally like to see on the cover?

"I'd like to see Kevin Shields on the cover! I'll take Kevin Shields anytime."

HAPPY BIRTHDAY FROM...



Bobby Gillespie, Primal Scream

"The first *NME* I ever bought had The Clash on the cover. It was Easter 1977, I think. I was dying to read about punk rock – in those days the music press was the only place a teenager could find out about new sounds, scenes and bands, and from the summer of '77 onwards I bought it every week, along with *Sounds*.

I love *NME* 'cos it has been a mine of rock'n'roll information over the years. It's helped to spread the 'teenage news' and generations of kids have been turned on to life-changing bands and scenes through its pages. Happy birthday, *NME*!"

Kate Nash



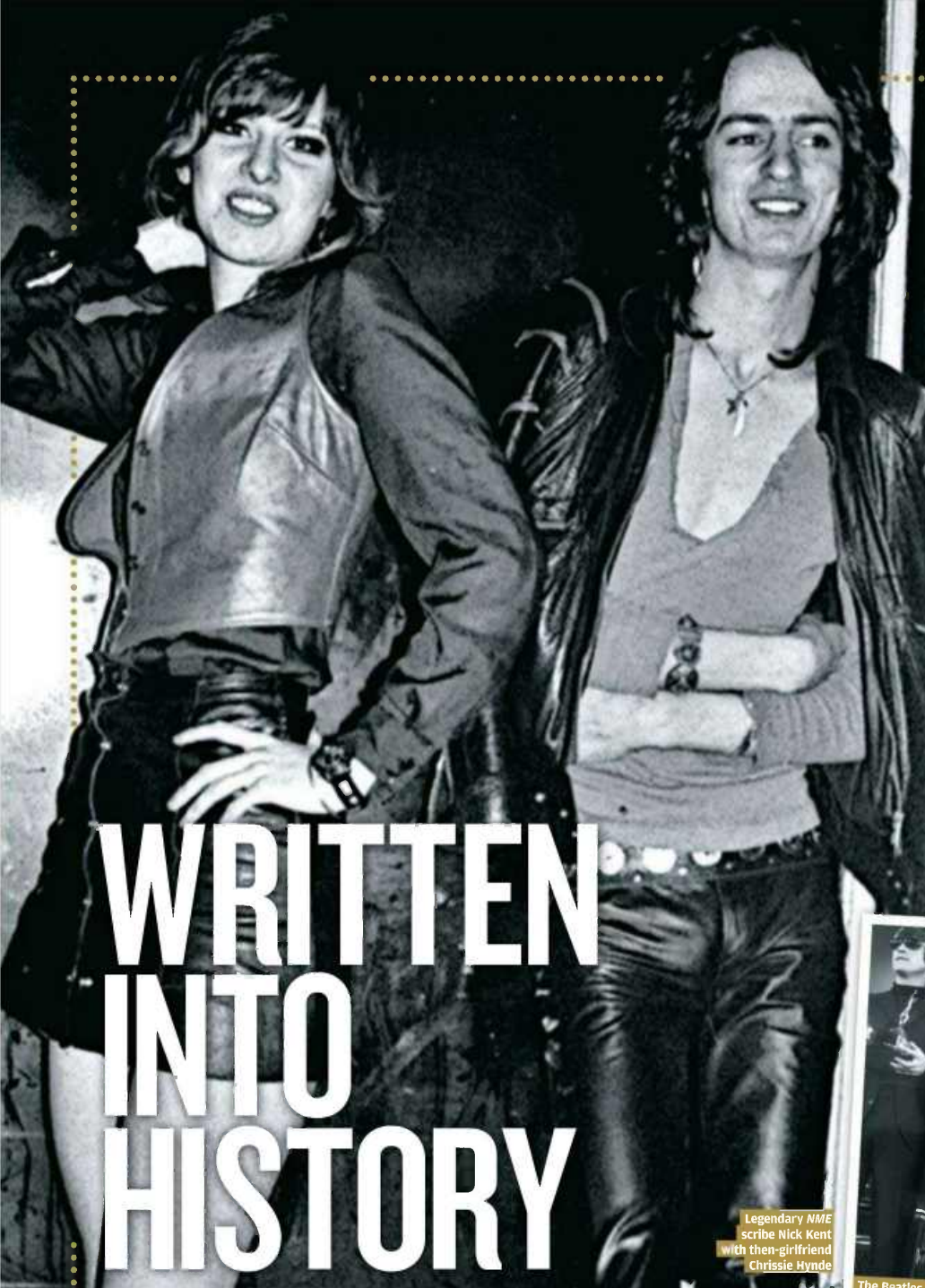
"Happy 60th birthday, *NME*! Thanks for supporting me and other artists,

new and old. Keep doing a good job. Sixty! Bloody hell, you're getting old."



Liam Fray, The Courteeners

"*NME*: an institution for the youth of the country. Some people look forward to Friday; I look forward to Wednesday. I remember when we got Single Of The Week for our debut, 'Cavorting'. It was like a birthday and Christmas at the same time. Thanks for your support, *NME* – keep up the good work."



Sixty years of rock-star writers, wild awards parties, documenting – and shaping – rock'n'roll... **Barry Nicolson** tells the story of *NME*

As anyone who's ever refereed the letters page will tell you, nothing boils the blood of *NME* readers quite like a list. Of what, it usually doesn't matter; true fans rarely need an excuse to trade insults over the arbitrary and subjective. So it's fitting that it was an act of list-making that first put *New Musical Express* – the mongrel offspring of a 1952 merger between two ailing music weeklies, *Accordion Times* and the *Musical Express* – on the map.

At a time when a song's popularity was still measured in sheet-music sales, *NME* owner and impresario Maurice Kinn had hit upon an editorial gimmick that set his title apart from the competition: he published a weekly rundown of the best-selling releases in the record shops of London. On November 14, 1952, the UK Singles Chart was born. Toppermost of the poppermost that week? American crooner Al Martino's 'Here In My Heart'.

More so than the singles chart, however, what the *NME*'s fortunes have always been tied to is the strength of the scenes it reports on. This is as true today as it was 60 years ago. With the birth of rock'n'roll and the dawn of the teenager, the paper found itself on the right side of history, embracing this strange new American phenomenon and covering its stars extensively, though not without controversy: quaintly worded debates raged

WRITTEN INTO HISTORY

Legendary *NME* scribe Nick Kent with then-girlfriend Chrissie Hynde



The Beatles at the NME Poll Winners' Party in 1963

NME-VOLUTION

Landmark moments in the history of *NME*

1952

The first issue of *The New Musical Express* is published by Maurice Kinn. On the cover are comedy troupe The Goons. It costs sixpence.



1956

The paper becomes enamoured of an American craze, 'rock'n'roll' – soon to be a bone of contention with longtime rival, *Melody Maker*, vocal advocates of jazz. John Lennon, Malcolm McLaren and Marc Bolan all become avid readers.

1963

The Beatles appear in the paper, revealing that their single 'From Me To You' was inspired by *NME*'s letters page.



1969

Lennon gives an exclusive interview to *NME* in which he reveals that The Beatles "are on the brink of splitting". As *NME* struggles to adapt to the psych rock movement, sales begin to dip.

1971

Editor Alan Smith saves *NME*. He cherry-picks writers from the underground press, changing the style and tone of *NME* forever.

1976

NME gives the Sex Pistols their first piece of national publicity. *NME* staff enrage fellow IPC employees by openly using drugs at work.



on the letters page even then between the jazz and rock'n'roll wings of the readership.

It was, in a way, the paper's first golden age, and the beginning of a longstanding rivalry between *NME* and *Melody Maker*, who were more dismissive of rock'n'roll, seeing it as a fad that would inevitably pass. By the early '60s, in fact, it almost had; Elvis was in the army and the British pop scene was a barren place. *NME* saw its sales dwindle and in 1962, Maurice Kinn sold the magazine to IPC, though he stayed on as executive director. It was a decision he would come to regret almost as soon as a regional writer (and future editor) named Alan Smith wrote the words, "Things are beginning to move for The Beatles..." in early 1963.

The Beatles gave *NME* the first of many second winds; the paper began to cater exclusively for a teenage audience, and in 1963 held the inaugural *NME* Poll Winners' Party, at which The Beatles played (their last appearance on a British stage came three years later, at the 1966 event). As London began to swing, *NME* writers infiltrated the social circles of bands like The Rolling Stones, The Who and The Kinks, ensuring it was the newswiest and best-connected of the music weeklies. The rather weak style imposed at executive level, however, meant that as rock criticism evolved to match the complexities of the music, the magazine eventually began to look archaic.

"Things are beginning to move for The Beatles"

ALAN SMITH,
NME EDITOR, 1963

The *NME* entered the '70s three months away from closure and ended it as a kind of countercultural bible, punk rock's unofficial organ of record. Integral to that transformation were a pair of writers poached from the underground press: Charles Shaar Murray and Nick Kent. Murray and Kent lived and looked like rock stars; they were young, passionate, eloquent and unafraid to prick the pomposity of their subjects. In true New Journalism style, the writers often became the story. Kent's travails, in particular, were legendary: he had been in an early incarnation of the Sex Pistols, was once whipped with a bike chain by Sid Vicious, and embarked on a doomed, smack-addled bromance with Keith Richards that nearly killed him.

Under their influence, the *NME* office became a place where editorial meetings were held in clouds of dope smoke

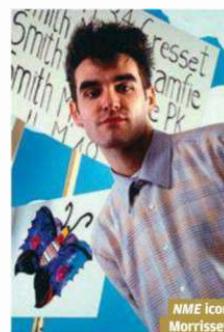
and copy was written on teeth-grinding amounts of amphetamines. The arrival of punk – heralded by Mick Farren's seminal 1976 piece 'The Titanic Sails At Dawn' – also brought with it writers like Julie Burchill and Tony Parsons, proverbial 'hip young gunslingers' who came to dominate the paper, giving it a scope, influence and circulation that far outstripped those of its rivals.

By the '80s, *NME*'s association with Rock Against Racism and the left-wing artists' collective Red Wedge made it a bulwark against Thatcherism. To some extent, the paper and the emergent independent labels of that decade came to define each other; the magazine faithfully reported the goings-on at labels like Rough Trade, Postcard and Factory, but with its C81 and C86 cassette compilations, also helped readers make sense of these disparate and regional happenings. Acts like The Smiths – led by Morrissey, whose erudite arguments in support of the New York Dolls had once been a staple of the letters page – became the magazine's new deities.

Conflict loomed, however, in the form of the 'hip-hop wars', when the office became factionalised between adherents of the jangly white indie pop many regarded as the paper's purview, and the impossibly exciting sounds coming from the clubs of black America. After a few fallow years later in the decade, briefly enlivened by the advent of acid house and the

inimitable writing of Steven 'Swells' Wells, Britpop put the magazine front-and-centre again. The great Blur vs Oasis battle began at the *NME* Brat Awards in January 1995, and was propagated by the infamous 'British Heavyweight Championship' cover the following August. Such was the mania for all things Oasis, a bootleg recording of the Gallagher brothers' riotous 1994 interview with *NME*'s John Harris ['Wibbling Rivalry'] even made it into the UK singles chart.

More recently, *NME* was the first major publication to champion bands like The Strokes, The White Stripes and Arctic Monkeys. It has endured through scenes both good (the new rock revolution),



arguably not so good (nu rave), and admittedly ridiculous (shroomadelica), while its online arm, *NME.COM*, has eased the transition into the internet age. Every generation looks back on its own iteration of the paper differently, and invariably through rose-tinted shades. But for 60 years, through every epoch of rock'n'roll, *NME* has always been, and will always be, *NME*. **CM**

1986

The C86 cassette – a compilation of UK indie – is released, and exerts a huge influence in the following years.



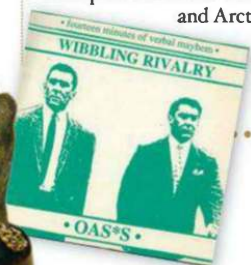
1989

NME's iconic Stone Roses and Happy Mondays covers announce the arrival of Madchester as sales begin to rise again.



1994

Coinciding with the rise of Britpop, *NME* launches its own awards ceremony, the Brats, an alternative to the hopelessly out-of-touch Brit Awards. Now known simply as the *NME* Awards, they continue to this day.



1996

NME.COM is launched, though then-editor Steve Sutherland later admits that he "couldn't even imagine what the internet was".



2001

The Strokes appear on the cover for the first time, ushering in something of a post-Britpop boom period for indie.



2012

The Roses and Blur get back on the cover as the trend for reformed heavyweights gears up, while the likes of The Maccabees, Plan B, Alabama Shakes and The Vaccines lead the charge into the future.



60 YEARS OF NME

60 YEARS OF NME

"IT'S A SHOW, IT'S A CIRCUS"

Kasabian told the critics to go choke on their cornflakes

Your first NME cover interview covered trannies, Kate Moss and how critics can "choke on our cornflakes, you cunts".
Serge Pizzorno: "The way we saw it, right, you don't know how long you're going to be in the game and I'd have hated to arrive and then peter out. I'd hate to have looked back on it and gone, 'Fucking hell, we were boring, I wish we'd have said this.' So we attacked it like this was gonna be only one album, and in years to come when we did read back these interviews they'd be fucking hilarious because we'd say shit like we wanted the critics to choke on our cornflakes. I stand by it all. It's a show, it's a circus. I've read a million interviews and they're boring unless someone says something, whether you disagree or not."

"YOU CAUSED THAT FUCKING SPITTING THING!"

"Look how I've matured with age!"



Green Day's gobby past

What are your memories of your first NME cover?
Billie Joe Armstrong: "The spitting thing! [The band's fondness for catching each other's spittle onstage was written up, which led to fans phlegm-ming their guts out at them]. That was a rocket launcher for spit for years."
Ever had any tiffs with us?
 "I remember being on the cover for 'Insomniac'. The guy that came to interview us, we were talking for a while and we kind of got into an argument. So I stopped for a second and I went, '(Incredulously) Do you even like us?' And he's like, 'Well, you're not my favourite band in the world...'"

Tom and Serge like to wake up to their NME



"ME AND BERNARD MET THROUGH NME"

Brett Anderson owes it to us

Is it strange revisiting your cover from 1993?
 "The big memory was sitting in a freezing cold studio having my body painted for about six hours while the rest of the band sat around, really pissed off with me."
The ad that got you guitarist Bernard Butler was in NME...
 "We wanted it in NME. One of the first things he said to me was, 'I've been reading the music press all my life, looking for adverts from people looking for guitarists, and this is the first one that I've wanted to reply to.'"
So there would have been no Suede without NME?
 "Absolutely."
What was the most ridiculous thing you've read about yourself in these pages?
 "There was a weird thing

in the *Rumour Mill* about me leaning out of my window and shouting to the streets, 'I've got the best drugs in London', about 15 years ago. That was hilarious."



We painted Y-fronts on his balls too

"EVERYONE WANTED TO SEE ME NAKED"

Did we really, Tim Burgess?

Legend has it that in 1990, NME's then-features editor James Brown told you at a London gig that you'd be on the cover within a month...
 "Yeah, I'd bought NME and I knew of this rumour of build-them-up-and-knock-them-down, so I was a bit nervous because it was quite quick. That week we were just in the *On* [new bands] section so we thought this was crazy. The following week we had a full page and a photograph of us on the cover. Within a month (It was actually nearer three months - Pedantic Ed) we were on the cover."
How did you end up half-naked in a boxing ring for another photoshoot?
 "Someone came up with the idea of me boxing my way out of a brown paper bag, or maybe something a bit harder. I settled with the idea of a comeback because if you didn't say it was a comeback then it wasn't anything. I look a lot tougher on it, but basically everyone wanted to see me naked, right?"



Mark gets stuck on 29 across

"A FELLA SAID TO ME, 'I'LL KILL YA!'"

Mark E Smith makes friends

What do you remember about your first NME cover, in 1981? "That was a time of great stress. We'd been in Georgia where we just played 'Hip Priest' for about 20 minutes. When we came off, this fella said to me: 'If you get back up and do an encore, buddy, I'll kill ya!' The actual interview with Barney Hoskyns was in this big hall in Birmingham."

In 1989 we got you together with Nick Cave and Shane MacGowan. You seemed hell-bent on winding the other two up... "Of course! I don't think I've talked to either of them since. Not surprising..." **What do you think of the bands we've championed?** "I didn't mind The Libertines at all. When they played in Manchester they were put in this sort of compound. I thought, 'He's not that bloody outrageous is he?'"



Tim Burgess recreates the cover Birdland never got



You don't get covers like this with The Maccabees

"I THOUGHT I WAS GOING TO BLEED..."

Even her period won't stop Beth Ditto going commando

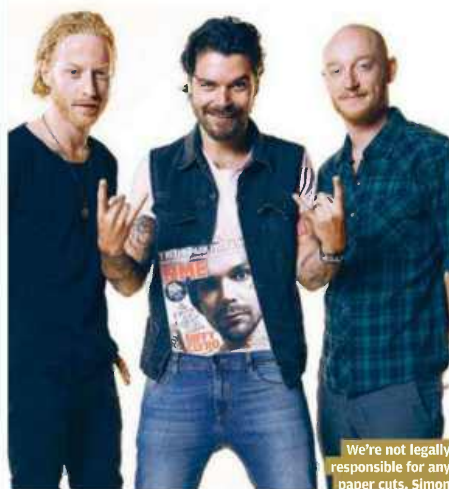
How did this nude shoot come about? "I remember Conor [McNicholas], the editor at the time, was like, 'We want you to be on the cover,' and I said, 'OK, great.' Then he said, 'But here's the thing, we want you to do it naked.' I think he was really apprehensive but I was just like 'Alright. Totally. You know I was born that way.'" **Well, except for your tattoos.** "No, I actually came out just like this. Huge, with tattoos. It was a Caesarian section, because you couldn't have squeezed me out vaginally, ha ha." **What do you remember about the shoot?** "I was scared to death. Not about being naked, that's fine, but I was on my period. I did it anyway but I thought I was going to bleed down to my knees." **There's some bold fashion choices inside the magazine, too.** "The person who styled it is now Lana Del Rey's

stylist. Which is so funny because he was always trying to get me to wear the kind of flow-y stuff that she wears. But I was completely anti-flow-y, because I wanted to show that I was fat and I didn't give a shit." **In the interview it seems like you're having to defend yourself on a lot of issues. Squirrel-eating, for one.**

"I WAS NOT DEFENSIVE! There were a lot of questions being asked where I was speaking up for ideals that had never been put into popular mainstream culture, or hadn't been for 10 years. I feel like it was 10 years after riot grrrl coming along and being this huge revolution, and I was doing something like that to return to those radical feminist ideas."

Would you do it again?

"Hmm, now I'm 31 and I have cellulite. Back then I was smooooth. I still have hairy armpits, though. Do you want to see?"



We're not legally responsible for any paper cuts, Simon

"IT PUT A FIRE IN OUR BELLY"

How Biffy Clyro got hot

What's your relationship with NME like? "On our first single, the reviewer said we should just give up. He said we had no redeeming features. It was horrible. We were heartbroken. But it put a fire in our belly. We were like, 'Fuck it, we'll show that we're serious about this.'"

What did it mean the first time you got an NME cover? "It was a big moment for us, but you should have given us one much earlier than that. NME had always seemed unobtainable to us, in that it's not something we necessarily grew from." **Did you buy a few copies?** "Oh aye. I can still recreate the pose!"

CRAZY COVERS

Yes, these really happened once...



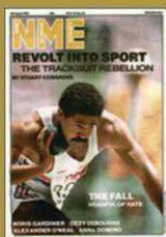
BROOKSIDE
March 2, 1985

On which *NME* took a "tiptoe through Brookside Close for a peek at Channel 4's high flier".



KEN LIVINGSTONE
April 15, 2000

The rest of the UK got Weller on the front. London got the prospective mayor pretending to DJ.



DALEY THOMPSON
August 30, 1986

Back in '86, the decathlete fronted *NME*'s look at the biggest rebels in sport.



CILLA BLACK
January 15, 1986

Cilla 'Blind Date' Black, billed as the "housewife superstar", fronted our TV special.

"OUR FIRST COVER WAS PART OF THE MASTERPLAN"

A band who made gracing *NME*'s cover a manifesto point, our relationship with the Manic Street Preachers has always been intense. Nicky Wire and Dan Martin get all 'I love you, man'

PHOTO: ANDY WILLISHER

Can you remember the day you did that cover you're holding up? "I can remember the whole trip really vividly. There'd been the riots in LA. It was a terrible tour. No-one in America liked us, though at least there was people there. *NME* had the idea of going to Disneyland rather than doing the picture among the riots; rather than trying to be 'street' and credible. So once again we put a twist on it and went to Disneyland."

Did you like Disneyland?

"I hate rides and shit like that. I get really dizzy and feel sick. Sean loved it – he went on loads of rides. James and Richey were screaming and stuff. I feel really ill when I go on rides."

What was it about *NME* that always fascinated you so much?

"We just felt it was really culturally important. It had been a big influence in our lives. It informed us, it had been like an educational tool. It was very broad in its writing, it wasn't just about music. In fairness, all the music papers were important to us – but *NME*, along with *Top Of The Pops*, we just felt that those were the two things that would understand us, I guess. It was really part of the masterplan – that first picture that Kevin Cummins took of me and Richey. I can't think of another cover where it's the bass player and the so-called rhythm guitarist who write lyrics together being on the cover!"

Proudest moment?

"We have had a lot. To this day, getting the Godlike Genius Award [in 2008], that was pretty amazing in itself. I guess a lot of landmarks in general centred around those early days especially. It made us feel like everything was moving in the right direction. It felt like if the fucking *NME* would understand us then anyone would. I'm glad we were around when we were – there was much more of a fierce intellect involved in pushing through the barriers, if you like."

Ever hated anything we've written about you?

"I guess the most famous one was probably the review of 'Forever Delayed' [2002 Greatest Hits compilation] – the o/ro. Was it Mark Beaumont? But I've spoke to Mark since – James was particularly annoyed by that, but we've never been that

kind of band. To be honest with you, people talk about the friends you've made in the music biz – most of the people I'd happily talk to are journalists. I'm not the average musician who thinks journalists are out to stitch you up!"

Was that review fair comment?

"Not really, because I grew up on bands who had Greatest Hits. So I know where he's coming from, obviously, but I guess we redressed that by putting everything on 'National Treasures' [the Manics' 'Complete Singles' collection]. But it was symptomatic of us, going through that period, to get so big that *NME*'s bound to go off you. I go off bands when they get really big! Then you kind of fall in love with them again; it's the way it goes."

And then somebody gave you 10/10 for 'Lipstick Traces'.

"Barbara Ellen gave us 10 out of 10 for 'Generation Terrorists' and if you read the review she doesn't even mention a single song, she just goes on about the idea of the band. It's one of the best reviews ever written. And then Barbara was with us for that amazing cover we did in Thailand."

We can't talk about you and *NME* without mentioning the '4 Real' incident...

"I think I was in the dressing room, and Richey had gone outside, out of the dressing room, and was talking to Steve [Lamacq] one-on-one. The funny thing about that was it didn't get the cover. Can you imagine now? It'd be on the cover of every fucking thing, wouldn't it?"

Were you shocked by what a big thing it became?

"I just thought it was an amazing art statement and ferociously intelligent and glamorous. It felt like, 'You're one of the bravest, most intelligent people I've ever seen', and I still think of Richey like that to this day. I just think of this massive gap in rock'n'roll society that had been left by him not being around."

Describe the *NME* to an alien.

"I felt like *NME* opened my eyes, really – to music, to culture, to films, whether it be Tim Roth or Martin Amis; the famous cover on youth suicide. It's pretty brave for a music magazine to do a cover on youth suicide, in spite of all the amazing music. And of course the writers as well. I still buy the *NME* every week – and you can print that."

"I thought the '4 Real' thing was an amazing art statement"

NICKY WIRE

60 YEARS OF NME



NAME: Manic Street Preachers

FIRST NME COVER: February 15, 1992

NUMBER OF NME COVERS SO FAR: 22

DID YOU KNOW: For the band's first *NME* cover in 1992, Richey Edwards tried to carve 'HIV' on his chest with a razorblade. But he did it looking in a mirror, so it actually read 'VIH'.

Forgetful Nicky kept the setlist on his sleeve

HAPPY BIRTHDAY FROM...



Miles Kane

"Yeah, happy birthday! I've been reading *NME* since I was at school. When I first started going to gigs when I was about 15 or 16 we didn't have the internet or a computer in the house, so it was my way of finding out. When me and Al [Turner] did the cover [as The Last Shadow Puppets], I was completely buzzing. The cover of any mag is a big deal, but particularly *NME*. It just makes you want to get on it again!"

Peter Hook, ex-Joy Division/New Order



"Hi there, hope you remember me? You know, we've spent a lot of time together over the years. I used to sneak you into my bedroom; we spent a lot of great times under the covers. Sometimes you loved me... and sometimes you didn't! But we are still together, like an old married couple, and dreams never end."



Justin Young,
The Vaccines

"My dad bought me my first *NME* when I was 12 years old because he told me I should read it. It had the Happy Mondays on the front. What I found within opened my eyes. Its contents became my bible, as they had done for many before me and now for many since. I don't always agree with everything it does or says, but it remains as important today as it was 60 years ago."

"THE POTENTIAL FOR WAR IS ALWAYS THERE"

"*I use the NME, I use anarchy*" boasted the Pistols' debut single. Through PiL and high water, John Lydon and *NME* have used and abused each other ever since. Ben Hewitt squares up for a new bout

PHOTO: AMY BRAMMALL

What do you remember about that cover you're holding, John?

"Well, the hat's there just to annoy Sid. That was a situation from the Pistols, because Sid would say, 'Oooh, why are you wearing silly hats, John?' – which just made me want to wear more and more silly hats. The jacket's an old Teddy Boy jacket, which I loved to pieces, and I mixed it up with some pants I got out of the Sex shop – of course, I had to pay full price. My hair was quite long all over, because I wanted to get out of the bleeding orange punk thing, and start fucking about with other things, different imageries."

How about the interview itself? You were going from the Pistols to PiL. It must have been a strange time...

"It seems like it would be, but it wasn't. It was progressive. I joined the Pistols knowing fuck all about music."

Were people unhappy you were leaving the Pistols behind?

"Oh, there was an awful lot of that. But mostly the record company was the problem – they'd find every way possible to hinder the Public Image process: studios not available, no financial backing. Richard Branson invited me to his boat and I thought we were going to be talking about studios, but no, he wanted me to rejoin with Steve and Paul in The Professionals. They played awful, turgid stuff like imitation Pistols backing tracks but with no energy, and no point."

What was your relationship with *NME* like at that point?

"Hilarious, because *NME* was in transition – a lot of them were. They were changing at the top, the directors were coming and going. There was a feeling that the music industry was going to shift. And it shifted completely into backing U2. A bad day for business... I know Bono really well, and he's a friend, but come on..."

So did you feel like *NME* was behind you at that point, despite the change?

"They must have been. I mean, the articles were there. But I've never based anything on good or bad reviews. That hops along merrily, and if it doesn't, it doesn't. They paid a lot more attention to it, but then they started to resent the things I was saying, because it was too close to the bone."

How about those early days in the Pistols? What did you think when you read all those articles? All that controversy and hysteria?

"I didn't really read them. I was piss-poor and couldn't afford magazines. And once you start, you're on your own terms and you don't really pay attention to other people's opinions of what

it is they think you're doing. You get beyond it. Sometimes it can hurt, so you cut that root off. Sometimes, of course, it's over-the-top praise, which is very dangerous. So you pull away from it. That was hard, because I grew up reading music papers and loving them, but that was before I was in a band..."

Was it strange to see yourself in the pages of those magazines you loved as a youngster?

"Shocking. Being a human being, you question if you have the right to be there, so it riddles you with self-doubt. And then you learn that these hallowed halls aren't so hallowed after all. They're rather hollow, in fact. Once you start reading reviews, you're allowing them to run your agenda. You're being a sycophant and trying to please the wrong people."

How about old sparring partners, like Lester Bangs?

"Oh, I liked Lester. He was one of the world's most cynical sods, but in an interesting, ironic way. And unlike any other American journalist I've known, because America doesn't understand irony very well. We were so in opposition on just about everything that it made for a great night out. I partied with that fella really well. You know the inhalers for colds? He was eating the insides, and it was giving him some kind of weird buzz. I had to try it. It was like eating four packets of Trebor mints at once."

How do you think your relationship with *NME* has changed over the years?

"Mmmm. It's like battleships in the night, isn't it?"

Er...

"The potential for war is there. Always. There's a class game in it, too. And you know you're being judge erroneously. I don't like judgement. We could all do without that. And journalists judge."

What are the biggest highlights of your time being in and out of *NME*?

"I used the name *NME* in a song [referring to the line '*I use the NME, I use anarchy*' from 'Anarchy In The UK']. I didn't think anyone would catch on, but there were a few chaps from *NME* who were very upset. I thought it was a giggle: I wasn't taking the press articles seriously, and that's a proper line, in a weird way. I was using the normal showbiz route that Cliff Richard would adopt, but I'm putting a twist in there, boys and girls. I wanted them to change the routine format – that blind acceptance of 'this is the way business is, and must always be'. There was no vicious hatred in it – just the idea of magazine presentation. It wouldn't have worked if it had said '*I use the Sounds*', would it? Or '*I use the Melody Maker*' (laughs). And, let's face it, I used them too. And they used me..."

60 YEARS OF NME



NAME: John Lydon

FIRST NME COVER:
October 2, 1976

**NUMBER OF NME
COVERS SO FAR:** 16

FACT: The results of the 1976 NME Pop Poll revealed a schism in the way readers were reacting to the nascent punk movement: Sex Pistols won the award for Turkey Of The Year, but Lydon walked away with the Most Wonderful Human Being gong.

John Lydon about to use his NME as... toilet paper?



HERE'S TO THE NEXT

60

So, that was the last six decades. And the next? Things are about to get very interesting again, says *NME*'s New Music Editor **Matt Wilkinson**

Yes, yes, we've undoubtedly had our fair share of astounding music over the past 60 years. But let's face it: for every Lennon, Squire, Winehouse, Morrissey or Zimmerman, there are at least 10 Ed Sheerans, tailor-made and flatpacked for the mainstream without any of the zeal, spark or talent that makes the greats truly great.

Ask any of your rock'n'roll icons and they'll tell you that great music goes in cycles – and when the chips are down, the onus is on *you* to search out the good stuff. That's where you get your cult heroes, from Captain Beefheart to John Cooper Clarke to Rodriguez. And what allows these guys to flourish in their own little worlds is the fact that the mainstream is so dull and predictable that people who like a bit of individuality are forced to look elsewhere. It's where punk came from. Fuck, it's even where The Beatles came from.

The flipside, unfortunately, is that during these periods of cult gestation there are generally bummer all

stars for people like *NME* to drool over. Liam Gallagher would never have worked if Oasis were bound to the restrictions of John Peel's radio show. Ditto Lydon, Jarvis, Cobain, Pete, Lily and Damon. These people live for fucking with the mainstream, and magazines like this one are their vehicle for doing so.

There *have* been some incredible bands around, but the last few years have felt like we've been stuck in one of those cycles I mentioned earlier. It's all been very 'nice'. As a music writer you know it's getting bad when new bands start telling you they don't want to do stuff because "our manager won't like it". Where's the spirit in that? And what's next? "We don't want you to hear us, thanks very much, in case you realise we're faking it." Probably.

But things are clearly changing. Six months ago some

record company flunky told me the usual spiel about how guitar bands are completely fucked because nobody wants to sign them any more. Last week he said the exact opposite without even realising the irony of it. And he's right too. Every single record

label of worth right now is scrambling to get a guitar band on their roster.

Radio 1 is playing new bands in the daytime and 7pm gigs at shitholes everywhere from east London to the West Midlands are drawing in hordes of A&Rs, keen to see the next big thing first. In short, things are healthier right now than they have been at any time since Arctic Monkeys broke.

WU LYF have been a major catalyst for this, undoubtedly – the first band in aeons who weren't afraid to say "no" to the music industry conveyor belt, or to say what they really thought to journalists.

They might not have sold many records, but neither did The Stone Roses or The La's when they released their debut albums.

In their wake come fuckloads of acts who have taken their lead and run with it. Peace, Palma Violets,

Savages, King Krule, Toy, Swim Deep and Splashh come to mind from the UK. But there are many more. Across the pond it's a similar story: Girls, Warpaint, Wavves and Ariel Pink toiled away in the underworld for years before getting noticed, and now that they have crossed over there's

a bloody tidal wave following them – from Grimes to Milk Music, Haim, Merchandise, Deap Vally, FIDLAR, Metz and DIIV. But again, that's just the tip of the iceberg. Personally, I'm up for smashing the whole fucker wide open...

Things are changing, with a tidal wave of new bands

60 YEARS OF NME

OWN THEM ALL NOW!



ONLY
60
BUNDLES
AVAILABLE

BUY ALL 8 COLLECTORS' COVERS AT NME.COM/STORE

REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard



MUSE

THE 2ND LAW WARNER BROS

Forget that song for the Olympics, the dubstep thing and the high-minded concepts. This is great simply because it's fun



The Olympic and Paralympic Games turned out brilliantly in the end, but you can't blame people for being cynical as they approached. Londoners were marked about the potential transport chaos (never happened) and the threat of nuclear atrocity on our doorstep because of warheads parked nearby (didn't happen either). Outside the capital, concerns were aesthetic. First, those bloody mascots. Next, that illegible logo. Also, that *typeface*. And the final insult: the official song. No Olympic tune could ever hope to measure up to Whitney's outrageously fit-for-purpose 'One Moment In Time'. But that the overblown catastrophe of 'Survival' came from Muse – not only one of our finest bands, but one who, despite their sci-fi scale, always marked themselves out with heroic senses of humanity and melody – felt like a final insult after the misfire that was 2009's 'The Resistance'. Matt, Chris and Dom's fifth album was an

unintentional retelling of the story of Icarus as they became victims of their own ambition. And after Muse flew so close to the sun last time, it sounded disastrous that the album housing 'Survival' was to be based around the second law of thermodynamics (in brief: a way of explaining why any system based upon limited resources and endless growth – for example, the world we live in – is careering to a catastrophic end). Icarus, at least, learned the lesson of hubris from his mistakes. But then he died.

The reassuring news is that 'Survival' sounds marginally better on an album than in the context of the Games. But not much. If anything, it serves as a reminder about how 2012 got us all a bit overexcited. Chris Martin from Coldplay sure did when he described the follow-up, 'Madness', as the best song Muse have ever

done. He's wrong, despite it being an enjoyably sexual electro slow-jam that moves Muse along as a band, while re-establishing an element of mystique. But in keeping with the word 'survival', 'The 2nd Law' gets better.

'Supremacy' opens things with a bombast that just about stops short of making you roll your eyes about 'more bloody cataclysmic Muse' because it does the cataclysmic Muse thing in a new way. "Wait to see your true emancipation is a fantasy", goes Matt Bellamy. "Save our crops from drought". There are plenty of lines like that, as they pre-empt the end of the world. 'Panic Station' is outrageous, taut funk – even tauter than 'Supermassive Black Hole', with the slappy bass and saxophones of some of your camper '80s discos. 'Follow Me' is 'Map Of The Problematic' reimagined as a love song with dubstep wobbles. The fiddly ambience of 'Animals' recalls U2's 'Love Is Blindness' by way of a Shins track.

Then the sounds of (euphoric? angry? it's hard to tell) crowds usher in the second half of the record, and the second law stuff really kicks in. It's now that things get *really* interesting. 'Explorers' channels Queen once again in the shape of the melody from 'Don't Stop Me Now', and contains a warning about "the planet being overrun". Things continue in this direction with the self-explanatory 'Big Freeze', which comes across like an angular indie band from 2004 (although, yes, via Queen again). Chris Wolstenholme's confessional recovering-alcoholic segment – including the trippy 'Save Me' and the misguided alt-rock of 'Liquid State', both of which he sings – is less successful in the cold light of day than it probably sounded when the idea was hatched. And in the final act, the album doesn't need the one true dubstep moment that comes on 'Unsustainable'. By this point, though, you've forgiven Muse, because even though 'The 2nd Law' doesn't scale the 10/10 superhuman heights of 'Black Holes & Revelations', it's their most human record since 2003's 'Absolution'. It's not inspiring enough to make us heed the warnings and change the world forever. But what Muse have done is re-establish themselves as a respected British institution by being fun. Exactly what the Olympic Games taught

this country to do, too. **Dan Martin**

MUSE ON...



...BABIES AND PRINCE

Matt: "Follow Me' emerged from the experience of having a baby. And at first I sang 'Panic Station' normally. It wasn't exciting, so I pretended I was Prince."



...LETTING THE BASSIST SING

Chris: "I'd written music before but not lyrics. I thought Matt would sing 'Liquid State' and 'Save Me'. All of a sudden I've got a fucking microphone."



...OLYMPIC SPIRIT
Dom: "It wasn't just for the Olympics, but it reflected what the Olympics is. I heard it on the other day on the radio and thought, 'What is this?' It's pretty out-there."

BEST TRACKS: 'Follow Me', 'Madness', 'Panic Station'

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ANDREW WHITTON, GUY EPPLE

THE SOFT PACK

STRAPPED MEXICAN SUMMER



Briefly, in 2009, LA's The Soft Pack (once upon a time known as The Muslims) were built up by some people (us, mainly) as the new Strokes. Their self-titled debut was a great record, but, unfortunately, it failed to see them fulfil that particular destiny. The lack of arena-rock success, though, means the follow-up from Matt Lamkin and co arrives with no pressure or expectation on its shoulders – but it's no failure. Uncomplicated, Spinto Band-ish jangles like 'Second Look', 'Tallboy' and 'Everything I Know' plough casually and happily along without a care in the world, very much like the band themselves. **Jamie Fullerton**
BEST TRACK: 'Jennifer (Sits Alone)'

7

JOHN CALE

SHIFTY ADVENTURES IN NOOKIE WOOD
DOUBLE SIX



Forty-seven years after co-founding The Velvet Underground, 43 years after producing The Stooges' debut, 36 years after doing the same for The Modern Lovers, 70-year-old Welshman John Cale releases his 15th solo album. Recorded in his LA studio, Cale does it all bar a "jam session" from Danger Mouse on 'I Wanna Talk 2 U'. For five songs, it's the best album ever, rattling along on post-punk guitar flourishes and Cale's auto-tuned vocal. After that it descends into an enjoyable weirdathon. 'Mary' is the bizarre highlight: "You wanna call me Sam/You wanna call me Freddie/You wanna call me Manuel/You don't have to call me Mary". Heroically odd. **Tom Howard**
BEST TRACK: 'Scotland Yard'

6

LOWER THAN ATLANTIS

CHANGING TUNE ISLAND



Although they've spent the last three months being presented to the media like they've just formed, this is actually Lower Than Atlantis' third album. It is, however, their first for major label Island, and they've clearly been handed enough money to make 'Changing Tune' sound absolutely enormous. It's expensive-sounding, slick, and in 'Love Someone Else' and 'Move Along', has two tunes that are ready-made radio hits. Sadly, aside from that, it's plodding and unremarkable. Worse still, its bluster and sheen ends up burying the barbed poetry of frontman Mike Duce, who's previously showed himself to be a witty lyricist. A missed opportunity. **Tom Goodwyn**
BEST TRACK: 'Changing Tune'

5

TOPS

TENDER OPPOSITES ARBUTUS



We all love maple syrup, but imagine a world where supermarkets sell only maple syrup. You're round your nan's for tea but the fridge is bare, because she's gone syrup mad and is guzzling it straight from the bottle. Obviously, this is not ideal. Such difficulties face sweet-toothed Toronto newbies Tops, a gang buoyed on by swoony synth-pop hooks and ties with Hooded Fang's DAPS label and Montreal's Arbutus community. They are as sickeningly Canadian as a vat of... well, you know. Still, 'Tender Opposites' is a technical delight, sounding like psych-nitwits Deerhoof giving an old friend a bearhug. Best consumed in small doses though. **Jazz Monroe**
BEST TRACK: 'Evening'

6

FACES TO NAMES...

What the reviewers are doing this week



LUCY JONES

"I've heard Canada makes good snowglobes, so I'm humungously excited to add to my collection when I head to Pop Montreal this week."



JAZZ MONROE

"The combination of free wine and the new Flying Lotus album introduced me to the spiritual equivalent of the Mile High Club."



KATHERINE RODGERS

"I was devastated when I opened up a pack of instant noodles only to find that there was no flavour sachet. Fate is a cruel mistress."



FLYING LOTUS

UNTIL THE QUIET COMES WARP

John Coltrane's great-nephew makes a proggy, jazzy masterpiece that makes Skrillex look like Cliff Richard



If Flying Lotus' last album, 'Cosmogramma', was made in a galaxy far, far away, his fourth, 'Until The Quiet Comes', is his return to earth. If the last

was about rhythm, the follow-up is about melody. If his past work gave you an electric shock, this one will blow your head apart. At times it's a prog record, as it meanders and experiments. At other times, it's psychedelic (see the tripped-out 'DMT Song' featuring Thundercat, a song about the drug dimethyltryptamine). But a nod to jazz is at its heart, and FlyLo doesn't have to look far for that influence – his great-aunt and uncle were Alice and John Coltrane.

He's said that making 'Until The Quiet Comes' was his "whole grieving process" following the death of his mother. In the aftermath, he started listening to his family's music again after an overload of "soulless" electronica. Perhaps as a reaction against that, he directed his focus to live instruments. Keys, strings, harp, brass and steel pans are prominent on the album (at times played by cousin Ravi Coltrane), even more so than the vocals provided by Erykah Badu (on 'See Thru To U'), Niki Randa (on 'Getting There' and 'Hunger') and Laura Darlington (on 'Phantasm').

His keyboard and engineering lessons have clearly paid off, too. There are noises throughout that are like nothing you've

heard before: monkey cries and shrieks in 'Electric Candyman', the popping candy beat of 'Tiny Tortures', the distorted vocals of 'Me Yesterday/Corded' and the celestial chimes of 'Until The Colours Come'. But it's not an avant-garde album that arrogantly flings out the new over substance. You feel each unusual beat or time signature has been placed for a reason. While FlyLo is definitely playing around – there's humour on 'DMT Song', for example – he's totally in control.

Fans of the live FlyLo experience will be pleased there are a few bangers. 'Sultan's Request' has a stomach-curdling bass that makes Skrillex look like Cliff Richard, while 'The Nightcaller' is way funky, and 'Putty Boy Strut' sprints along with merry claps before a hip-hop bassline slows it down. Thom Yorke features on the aforementioned 'Electric Candyman', a languid and dreamy R&B track with a refrain of "say my name" next to sinister rainforest caws and a disquieting time signature. Then there's 'All In', the opening track, which is the most beautiful thing this writer has heard this year.

If 'Until The Quiet Comes' has a flaw, it's that occasionally the female vocals seem superfluous and dated, but that's transcended by FlyLo laughing at convention and pulling another unworldly lick from his top hat. Ultimately, this album is the sound of the future. **Lucy Jones**

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BEST TRACKS: 'All In', 'The Nightcaller', 'Putty Boy Strut'



TIM BURGESS

OH NO I LOVE YOU O GENESIS

The Charlatans it ain't – but their singer's second solo album is sweetly affecting in its own unique way



The Tim Burgess of 2012, it has to be said, bears scant resemblance to the baggy flower-child of The Charlatans' heyday. In the mid-'90s, Burgess was the chap the girls had pinned up

on their bedroom wall, a dreamy cross between Ian Brown and Professor Brian Cox who'd taken all the drugs and had the goofy grin to prove it. Now, he's sporting a shocking bleach-blond mop top, hanging out in Tottenham squats with stern electro group Factory Floor, and talking about how amazing anarcho-punks Crass were to anyone who'll listen. Man, what happened to 'Can't Get Out Of Bed'?

Curiously, Burgess' second solo album owes relatively little to either his past or his present. Forged out of a fandom-turned-friendship with Lambchop vocalist Kurt Wagner, it's a country-rock thing recorded at a studio in Nashville with help from Lambchop, Clem Snide and My Morning Jacket. Wagner wrote the lyrics, and you sense that if he was singing them

in his cracked whimper, this would basically be a Lambchop record. Burgess' rather slight Cheshire burr, conversely, sometimes struggles to find its feet among the sumptuous brass and gospel choirs. But when it does, 'Oh No I Love You' provides undemanding pleasure. 'White' mixes twinkling synths and perky 'Up With People' brass to tell the tale of a ruined love affair with unlikely cheer, while 'The Great Outdoors Bitches' is a gently yearning mix of electronic beats and sighing lap-steel that finds Burgess confessing, "Everywhere I look/Reminds me of you".

Yes, his falsetto comes a bit unstuck on 'The Economy'. And that things get emotionally harrowing on 'A Case For Vinyl' – a man surveying his romantic history through the filing of his record collection – is telling: this is not particularly heavyweight stuff. While we await a new Charlatans album, though, this is a sweet postcard from a man who still gives a shit about trying something new.

Louis Pattison

BEST TRACKS: 'White', 'A Case For Vinyl', 'Anytime Minutes'

7

PINS

LUVU4LYF EP BELLA UNION

As sweet as they may seem, the debut EP from hype-magnets Pins is all about balancing sugar and spice. Unlike some faddish predecessors (Vivian Girls, The Pipettes), 'LuvU4Lyf' is finely weighted, never once swerving into mindless sweetness or impenetrably retro tunelessness. The title track mires honeyed vocals in the midst of serrating guitars and drubbing percussion, while the spidery guitars and fizzy pop harmonies of 'Little Sting' fall on just the right side of twee. It's true that blogged-about girl-bands have a notoriously short shelf life in the savagery of today's music scene, but with a bit of luck, Pins might just make the cut. Katherine Rodgers

BEST TRACK: 'Little Sting'

7

THE RAVEONETTES

OBSERVATOR BEAT DIES

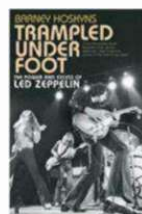
Last time Danish pairing Sharin Foo and Sune Rose Wagner really demanded our attention was with 2003's stomporific 'That Great Love Sound'. Since then they've released five albums of fuzzed-up beat pop, but only now reconnect to the zeitgeist with this dusky sixth album, drenched in drugs, drunks and delicious degradations. Inspired by Wagner's back injury, drug binges and clinical depression, the influence of Chairlift, Warpaint, Alt-J and The xx all subliminally creep into adorable but chilling laments on dying young ('Young And Cold') and wrecked romances ('Observations', 'You Hit Me (I'm Down)'). Mark Beaumont

BEST TRACK: 'You Hit Me (I'm Down)'

8

THE RIDER

What we're reading, wearing and watching this week



Book

Trampled Under Foot Barney Hoskyns' mammoth history of Led Zeppelin tells the tale of how Zep became the biggest band in the world without skipping on the grisly stories of rock'n'roll excess.

Buy it: £9.99, waterstones.com



T-shirt

Yellow Bird Project YBP get bands including Bloc Party and The National to design T-shirts for good causes. Perfect apparel for the hirsute musician in your life.

Buy it: £20, yellowbirdproject.com



DVD

Björk: Later 1995-2011

Björk handpicks her favourite live performances from the BBC's *Later...*, including 'Bachelorette' and a barnstorming 'Declare Independence'. Jools' boogie-woogie piano is kept to a merciful minimum.

Buy it: £10, bjork.com

THIS WEEK'S SINGLES

reviewed by NME's
DAN STUBBS



SIMIAN MOBILE DISCO

A FORM OF CHANGE WICHITA

They were our friends. They promised we'd never be alone again. But then we kind of forgot about them. Sure, we read the odd Facebook status update, but it's never really been the same since those heady, ravey days. A recent update would have read: 'Just finished new single. Sounds like Mr Oizo farting! LOL'.

KING KRULE

ROCK BOTTOM RINSE



Archy Marshall looks like Tilda Swinton, scowls like an Angry Bird, plays a guitar that sounds like it came from Argos and sings like a youth offender. He's also a

fierce new talent, even if this single is a bit lacking in the punk that made 'The Noose Of Jah City' so compelling. Instead, it has a heavy dose of self-loathing. "I'm a lost soul, never accomplished a goal", he says, as that budget guitar jangles jarringly around him.

A TRAK FEATURING JUICY & DANNY BROWN

PISS TEST FOOL'S GOLD



It's not so much a song about a 'piss test' as a song about taking vast quantities of drugs, including but not limited to 'Molly', pills, and "A blunt and a blunt and a motherfucking blunt and a blunt". What it lacks in a responsible attitude to narcotics it makes up for in musical sparkiness, with a great, grinding bassline and manic rapping from Danny Brown.

ALUNAGEORGE

YOUR DRUMS, YOUR LOVE ISLAND



Remember on the *Peanuts* cartoons when an adult spoke and it sounded like someone talking through a trumpet?

That's a bit like the weird computer voice singing the title line on this new track from '90s R&B-indebted London duo AlunaGeorge. Unfortunately, it's such a good effect it makes the human singing that follows sound a bit boring.

ELLIE GOULDING

ANYTHING COULD HAPPEN POLYDOR



'Anything Could Happen'? It sure could – like the union of Skrillex and Ellie Goulding, electronic music's most unlikely power-couple. Yet despite

copying her boyfriend's haircut, it's Grimes that Ellie has clearly been listening to in the time she's been away. This track starts with high-pitched vocal samples but quickly reveals itself as a sort of electropop oompah number. Wot, no skronking?

DOG IS DEAD

TALK THROUGH THE NIGHT ATLANTIC



This Nottingham band seem to aspire to be a bit like Noah And The Whale, which, in terms of ambition, places them beneath a band who inspire to be Tom Petty: at the bottom of a totem pole of unoriginality. The track bimbles along saying nothing, doing nothing, going nowhere. "Me and my friends are going to talk through the night", it intones. Rock'n'bloody roll! Alright!

LIVE

FROM PUBS TO ARENAS,
THE WEEK'S TOP GIGS

Edited by Tom Howard

Bobby G and new
bassist Debbie Googe
carry on ScreamingNew Order still
blazes a trailPalma Violets,
confusingly
wearing redHow many
ladybirds died
for Beth's
jacket?Mitt Romney's
campaign is
relentlessFESTIVAL
NUMBER 6

PORTMEIRION, NORTH WALES FRIDAY, SEPTEMBER 14 – SUNDAY, SEPTEMBER 16

A festival at an Italianate village used as the backdrop to a cult '60s TV show, you say? Well, it makes a refreshing change from eating salmonella burgers in a field full of mud and excrement

The coloured houses, cobbled streets and fairytale bandstands of Portmeirion are usually only enjoyed by fans of cult '60s TV series *The Prisoner* visiting the place where the series was filmed. The show's script reads like warped John Le Carré, and follows a secret agent known as Number 6 who's imprisoned on a mysterious island and chased around by a giant balloon. The festival's named after him.

Set in the village and the surrounding forests and sandy beaches, it's a brain-bending location, as Bobby Gillespie can attest. "Is anybody tripping here?" he asks as Primal Scream take to the stage for their Saturday headline slot. "It sure is fucking something, eh?" Opening with sultry new jam '2012', they blast into heaving renditions of 'Swastika Eyes' and 'Movin' On Up' before Gillespie bounds over to embrace the band's new bassist, My Bloody Valentine's Debbie Googe. Another new song – the guitar

strut of 'Relativity' – follows, along with an unnamed track from the band's forthcoming LP, which is a hedonistic 'Movin' On Up'-style stomp with the party mantra: "I don't care about tomorrow when I feel like this today". But it's 'Come Together' that bathes the crowd in red light and ends with everyone hugging each other.

Earlier, Palma Violets had kicked the weekend off with a gloriously shambolic cover of The Gun Club's 'Sex Beat' and their own heart-thumping 'Best Of Friends', all as a pink sun streamed over the bay. Later, Richard Hawley shows why his latest record 'Standing At The Sky's Edge' deserves its Mercury nod, opening with the smouldering title track before dedicating 'Leave Your Body Behind You' "to the cunts who lied to us about the Hillsborough disaster". It's followed by a limp Spiritualized, who are rescued only by Jason Pierce's searing finale of 'She Kissed Me (It Felt Like a Hit)'. Elsewhere, Beth Jeans Houghton

liven up a soggy crowd with acid-tinged alt.pop, showcasing new tracks and dedicating one to late heavyweight boxer Smokin' Joe Frazier.

Sunday's apocalyptic rain doesn't deter an all-star London line-up, kicking off with a storming Television-meets-Richard-Hell set from newcomers Charlie Boyer & The Voyeurs. They're watched by Toy, who – after Savages' rousing post-punk – infuse the place with krautrock. New Order close the festival amid spooky interludes of footage from *The Prisoner*, but are still

upstaged by the Brythoniad Male Voice Choir, whose nightly rendition of 'Blue Monday' has reached cult status by this point. This place won't just be for TV bods for much longer. *Jenny 'I'm not a number, I'm a free woman' Stevens*

VIEW FROM THE CROWD
Band of the weekend?Cat Elson, 28,
Manchester

"I've seen Primal Scream five times but that was the best I've ever seen them. Brilliant festival. So chilled out."

Christina
Tomlinson, 19,
Blackburn

"Mr Scruff last night was amazing and New Order were so good. The music and the atmosphere is just so different."

Matt Lowe, 36,
from Chester

"Savages were a highlight. I'd not heard them before but I turned up and was blown away. Fantastic venue for a festival."



DAVID BYRNE & ST VINCENT

CHICAGO THEATRE, CHICAGO
TUESDAY, SEPTEMBER 18

A whirlwind of ideas, horns, synchronised dance moves... and even a few Talking Heads classics

Him in a grey waistcoat, black shirt and slacks, her in a shimmering blue cocktail dress.

David Byrne and St Vincent look more like two polite wedding guests than a pair of boundary-shoving musical marvels ready to shake the historic Chicago Theatre to its glitzy core. It doesn't take long, though, for the duo and their backing band to prove that this is no reserved reception soirée.

Opening up with 'Who', the lead track from this month's superb 'Love This Giant' album, things get off to a slick and uproarious start. It might only be their second live show together, but the Talking Heads frontman and former Polyphonic Spree-ette's natural, good-natured chemistry bubbles away, neither trying to wrestle thunder away from the other, both letting the other shine when their moment comes.

The show is presented as musical theatre and each song is an act unto itself. The eight-piece brass band are almost as vital

as Byrne and Clark, their synchronised dips, dives and dance steps providing 'Weekend In The Dust', 'I Am An Ape' and 'Optimist' with a visual as well as sonic boost.

Annie Clark's moves are just as compelling, as she twitches and jerks across the stage like a post-war Soviet animation, while Byrne, with his headset microphone, complements her with his own stuttering wind-up-toy judders. "We didn't choreograph laughing," admits Clark after a happy heckler gives her and Byrne the giggles.

WHAT TWITTER THOUGHT

@faronheit
"The show really made [me] want to start a new dance craze called The Annie Clark Shuffle."

@ola_head
"@st.vincent and David Byrne put into their Chicago today. I can die happy now."

@paulsuwan
"Appreciate choreography that @st.vincent + David Byrne put into their show. Cool to see them + 8-piece horn section conga-ing."

@BeckyFrass
"I think David Byrne was staring into my soul at one point."

Time is also made for their solo stuff with further accompaniment from the brass section. This means oompah versions of Talking Heads' 'Naive Melody' (This Must Be The Place), 'Burning Down The House' and 'Road To Nowhere', as well as St Vincent's own 'Cheerleader' and 'Cruel', laced with insistent trombone blasts, and 'Northern Lights', which leads to Byrne and Clark engaging in a climactic duel on the Theremin. Unquestionably the musical marriage of the year. *Leonie Cooper*

GABRIEL BRUCE

POWER LUNCHES, LONDON
FRIDAY, SEPTEMBER 14

Ridiculous, yes – but this Iggy-like crooner has got the moves and the music to hit the big time

It takes a bellyful of bravado to lift a self-consciously grim and 'gritty' basement like this out of itself for a few minutes. Yet with only one laptop, two swishy-skirted dancers and seven songs, a floral-shirted, lank-haired, and soon very sweaty Gabriel Bruce faces down Dalston's discomfort with heroic bravura. What's best about the romping, yomping, sexily shlocky likes of opener 'Dark Lights, Shine Loud' and the lost-highway bad romance of 'Honey Honey Honey' is that, unlike most who venerate these Nick Cave/'70s Iggy references, this former singer with raucous goth-rockers Loverman gets that it's meant to be *silly*. Silliness delivered with utmost, booming

conviction. Even when he manages to knock the cable from his laptop with one enthusiastically flailing arm, the spell remains unbroken, an improvised sermon about love garnering hollers of support. Bruce's tasselled companions bop and coo and shimmy the vibes into a place between The Human League and Billy Idol as he roars out dark and smoky Cohen/Springsteen anthems like 'Sleep Paralysis', and the contrastingly upbeat and glossy 'Perfect Weather'. Bruce writhes, drips, repents on the floor, then bellows in your face as his girls dance for their lives, finally bounding off the stage and cakewalking into our whimpering hearts with 'Car's Not Leaving'. Power Lunches just got eaten for breakfast. *Emily Mackay*



SPLASHH
START THE BUS, BRISTOL
FRIDAY, SEPTEMBER 14

The key components of the Splashh sound – fuzzy, squalling guitars and reverb-drenched vocals – are pure gold. With an aesthetic pitched somewhere between a pop-filtered Wavves and a thrasher version of The Walkmen, tunes such as the squawking and raucous recent single 'Need It' and the hazier 'All I Wanna Do' create an undeniable buzz. Somehow, though, they lack the Midas touch, and tonight they flit back and forth between various different sounds and ideas. Barely six months into their existence, it's perhaps harsh to expect a fully formed identity from Splashh. But as things stand there's not really anything new to see here quite yet. *Adam Corner*

A PLACE TO BURY STRANGERS
RUBY LOUNGE, MANCHESTER
SUNDAY, SEPTEMBER 16

PTBS are known for their extreme shoegazing, and there's not much more to see tonight than shadows of the band moving between the strobe lighting. From the darkness, the New York noise-rockers launch into the title track from their recent album, 'Worship'. Dion Lunadon's bass scratches and Robi Gonzalez's snare cracks provide the menacing backbone to every song, and 'You Are The One' sends a psychedelic barrage into the crowd. Tonight's highlight is the fuzz of 'To Fix The Gash In Your Head', which brings to mind a dinosaur trapped in a wind tunnel with nothing to do except eat New Order's synthesizers. *Kelly Murray*

EL-P

THE HAUNT, BRIGHTON THURSDAY, SEPTEMBER 13

A 37-year-old New York City rapper EL-P hits the stage, he grabs the mic stand and attacks the air with the bullish stance of a hardcore singer. This suits songs like 'Everything Must Go' and 'Works Every Time', which combine his trademark piledriving beats with his other trademark of melodic gang choruses. EL mastered and made these arts his own over a decade ago with Company Flow's 'Funcrusher Plus', Cannibal Ox's 'The Cold Vein' and his own solo debut 'Fantastic Damage', and tonight's show takes them up a level with the incorporation of live guitar and synths. The latter, especially, brings the grainy electronic squelch of recent album 'Cancer For Cure' to lurching life. But EL is such an accomplished producer (see his peerless work on Killer Mike's 2012 album 'RAP Music') that it's easy to forget how charismatic a rapper, lyricist and frontman he is. The dude's telepathically in touch with his fans too, and just as *NME*'s thinking the show could do with a blast of EL-P classics, he digs over a decade deep into the pocket of the past to pull out several bars from Company Flow's 'Vital Nerve' from 1996, followed by first album favourite 'Deep Space 9mm'. The last track is an early example of EL-P in full-blown 'paranoid visionary' mode, and the fleeting cry of "Who owns police?" seems more relevant than ever before in a week dominated by news of the Hillsborough cover-up scandal.

Joseph Stannard

FRIGHTENED RABBIT

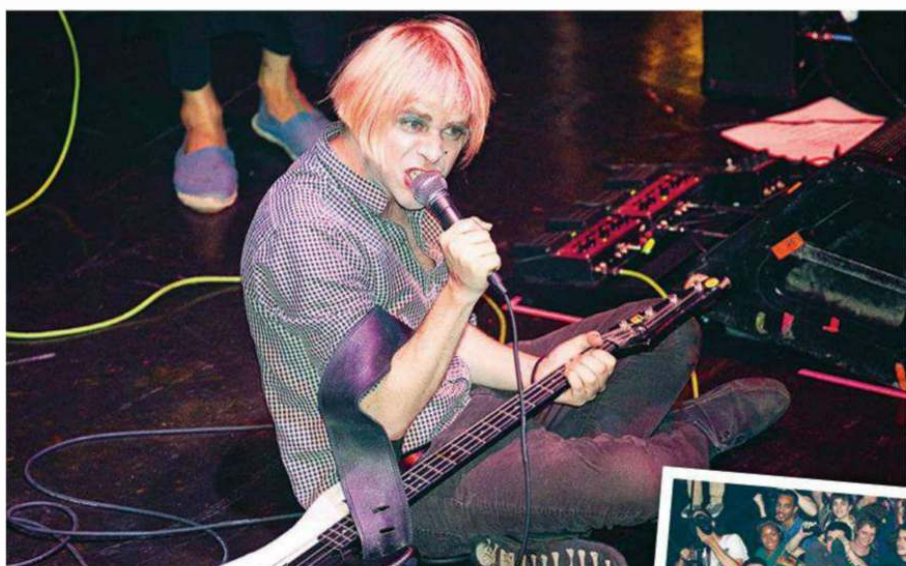
EMPIRE MUSIC HALL, BELFAST SATURDAY, SEPTEMBER 15

Housed in the gilt surroundings of Belfast's prettiest venue, Scottish barnstormers Frightened Rabbit's onstage presence isn't so much a breath of fresh air as a bracing blast of frenetic energy. Embodying the soaring emotionalism of The National and the pre-pubescent exuberance of Glasvegas or Kaiser Chiefs, you can almost feel the crowd's enthusiasm for every gigantic chorus. Seeing 2,000 people scream "It takes more than fucking someone to keep yourself warm!" during 'Keep Yourself Warm' is a sight to behold, and seems to shock even frontman Scott Hutchinson, who looks stunned and delighted. But while the crowd may love the tunes, there's a darkness that dwells beneath Frightened Rabbit's tunes. Take the anthemic 'This Modern Leper'. It may have the catchiest chorus this side of the quintet's hometown of Selkirk, but the "Oh you must be a masochist/ To love a modern leper on his last leg" refrain speaks of bruises half-healed. Still, if Scott Hutchinson really is as damaged as his lyrics suggest, he shows no signs of it as he surfs giddily on the appreciation of the crowd, leading singalong after singalong until they're forced offstage for a breather. By the time they leave the stage half an hour later, his shirt is soaked with sweat, but he can barely contain his mile-wide grin as he realises he's charmed a famously beer-soaked and lairy Belfast crowd. *Katherine Rodgers*

THE SOUNDTRACK OF OUR LIVES

HEAVEN, LONDON THURSDAY, SEPTEMBER 13

England, 2002. The Libertines are devouring crack. The Vines are devouring McDonald's. Black Rebel Motorcycle Club and The Strokes are still good. And a man called Ebbot Lundberg is spearheading a revolution that *NME* has excitedly termed 'monk rock', in light of the kaftan and outgrown moptop that he sports rather brilliantly. Of course, TSOOL had actually been going for years before this point - Kurt Cobain was a fan of their previous incarnation, Union Carbide Productions - but the fact is the new rock revolution (™) brought them to our attention. And thank fuck it did, because TSOOL were a great band. We say "were" because tonight is their last ever gig on British soil before going back to Sweden to chop wood forever more. It's an off-kilter affair from the start. Noel Gallagher, no less, sends a video tribute via iPhone which is played over the big screen ("It's a sad day for rock'n'roll," he laments). Mani sends a bloody telegram ("I'll miss you guys"). Needless to say the entire audience is made up of middle-aged men who, during TSOOL's frankly rollicking performance, go steadily more and more mental until there's barely a dry eye in the house. They play all the hits - ha! - for nigh-on two hours, but when the clock strikes 10pm the lights come on and we're all kicked out. Why? Uh, Heaven's annual Porn Idol night is about to start. It's a gloriously silly end to a gloriously silly band on what is indeed a very sad day for rock'n'roll. We'll miss 'em. *Matt Wilkinson*



ARIEL PINK'S HAUNTED GRAFFITI

WEBSTER HALL, NEW YORK CITY FRIDAY, SEPTEMBER 14

The pink hair, the lipstick, the unrivalled weirdness and R Stevie Moore on backing vocals... who else could it be?

The house lights are down when Ariel Pink follows his band Haunted Graffiti onto the stage at Webster Hall, bathed in the glow of nine giant neon

screens. He looks tiny. Above him loom 10-foot-high white wooden posts wrapped in fairy lights, spelling out the lettering on the cover of his new album, 'Mature Themes'.

Pink's blue check shirt and brown jeans are weirdly conservative compared to his cropped pink hair and scowling face, which is smeared with dark eyeshadow and red lipstick. Behind him lurks R Stevie Moore, the man who invented Pink's chosen genre of cassette-tape pastiche: a hobo with a blue beard and a tambourine. "It's another evening, we're going to do what we came here to do," Pink tells the audience after 'Symphony Of The Nymph' (which tonight includes bits of The Beatles' 'Love Me Do').

Before the show, after pacing the floorboards backstage in a cloud of cigarette smoke, he tells *NME*: "There is a cult of personality around me. I accept it, I'm a whore, I'm a slut." He rubs a hand across his stubbled chin and sunken,

lined eyes, looking every one of his 34 years. "I am myself, that is the job I am here to do."

But who would be Ariel Pink? He is the paranoid, cross-dressing savant of our oversaturated culture,

the mouthpiece for the end point of pop. Only when he performs does he relax, acting out one of the Rolodex of characters that feature in his songs. He's a silky-voiced radio announcer telling the waitress to hold the cheese in 'Schnitzel Boogie', he's Brian Wilson's surfer prodigy in 'Only In My Dreams', he's Cyndi Lauper in 'Pink Slime'.

Sometimes he's lying flat on his back telling the audience how much fun it is "up here on Mount Olympus"; dangling the mic so that it whacks repeatedly into the monitor; or holding it up to R Stevie Moore, who makes clicking noises while Haunted Graffiti finish a song. And it's Haunted Graffiti who save Pink from self-destruction. They hold down every track, freeing him to act out. Right near the end, he dips his toe off the edge of the stage and is carried over the arms at the front. It's a rock-star gesture, a moment of connection, one of the many faces of Ariel Pink. It's what he came here to do.

Hazel Sheffield

ARIEL PINK ON...

...TOURING

"It pays the bills. I do it for the money. And I do it because it's the best thing for my band."

...HAUNTED GRAFFITI

"They are the best musicians ever. I tell people what to do and they do it, exactly. There's no interpretation, but they don't need me to show them. There's an understanding."

...FANS

"If they're really pretty, if they want to grab me and take me behind a dumpster, fine! I'm happy they feel that way. I feel like it's genuine appreciation."

...QUITTING

"I say I'm going to quit all the time. It's my band's decision really, because I don't like to fire anyone."



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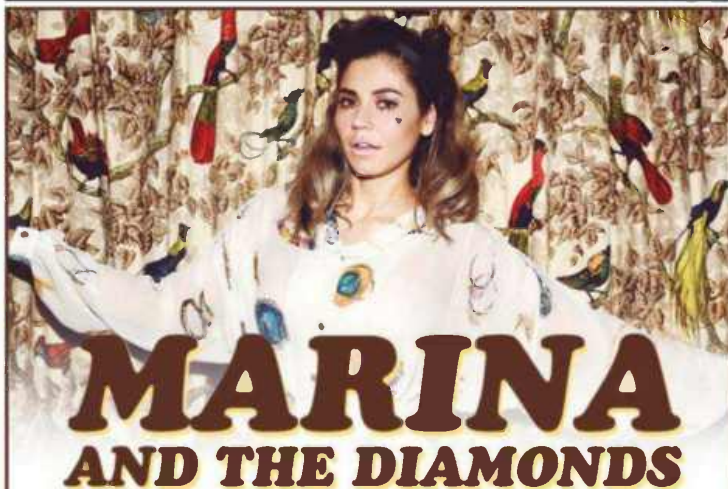
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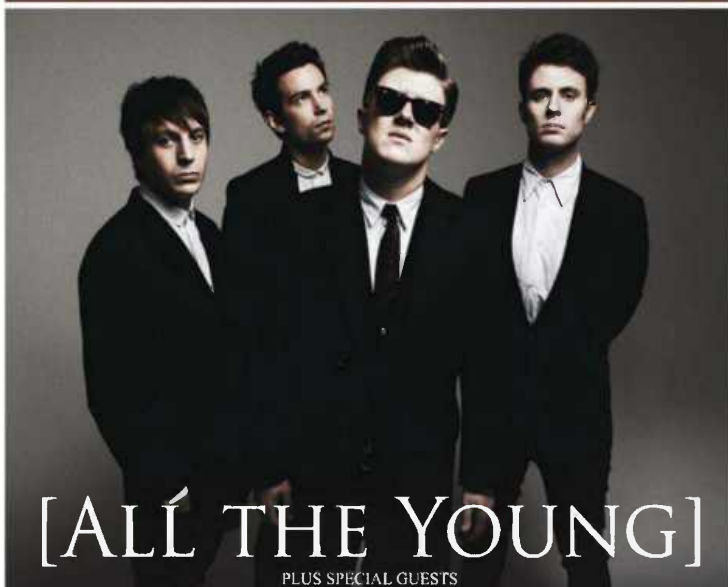
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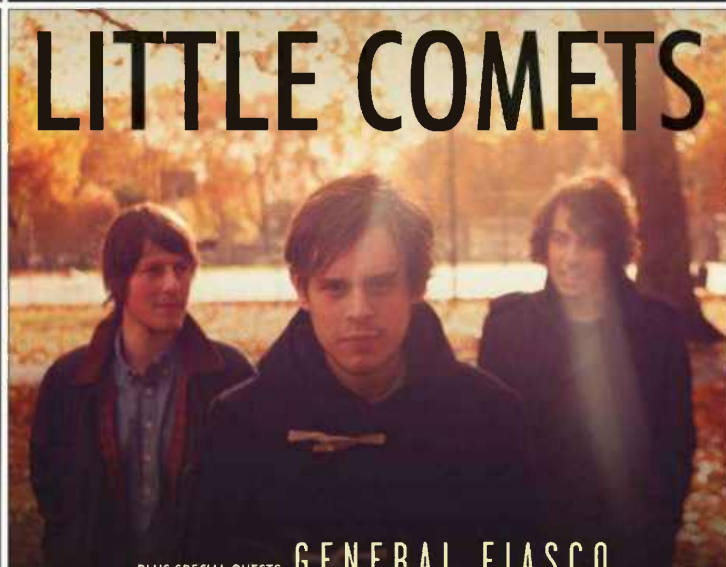
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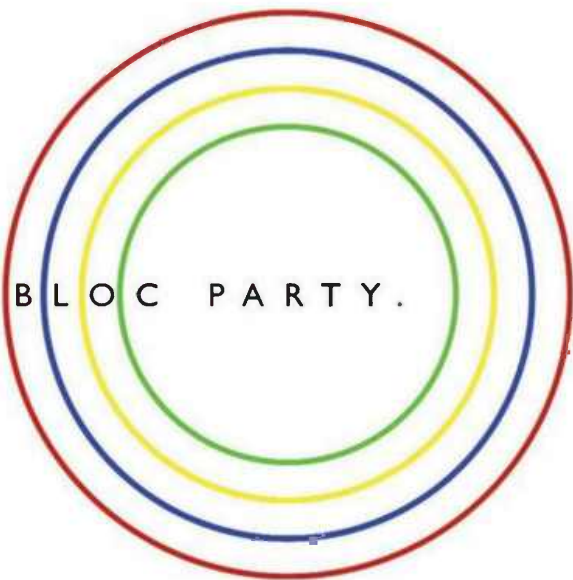
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Sat 13	Dundee Doghouse	0844 499 9990			
Sun 14	Carlisle Brickyard	0844 477 1000			
Tue 16	Liverpool O2 Academy2	0844 477 2000			
Wed 17	Preston 53 Degrees	01772 893 000			
Thu 18	Sheffield Leadmill	0114 221 2828			
Fri 19	Leeds Uni Stylus	0113 244 4600			
Sat 20	Oxford O2 Academy2	0845 413 4444			
Thu 25	Brighton Concorde 2	01273 673 311			
Fri 26	Reading Sub 89	0118 959 5395			
Sat 27	Nottingham Rescue Rooms	0845 413 4444			
Sun 28	Norwich Waterfront	01603 508 050			

NOVEMBER

Thu 01	Leicester O2 Academy2	0844 477 2000
Fri 02	Manchester HMV Ritz	0844 248 5117
Sat 03	Stoke Sugarmill	0115 9454 593
Mon 05	York Duchess	08700 600 100
Tue 06	Darlington The Hub	0844 477 1000
Wed 07	Birmingham HMV Institute	0844 218 5037
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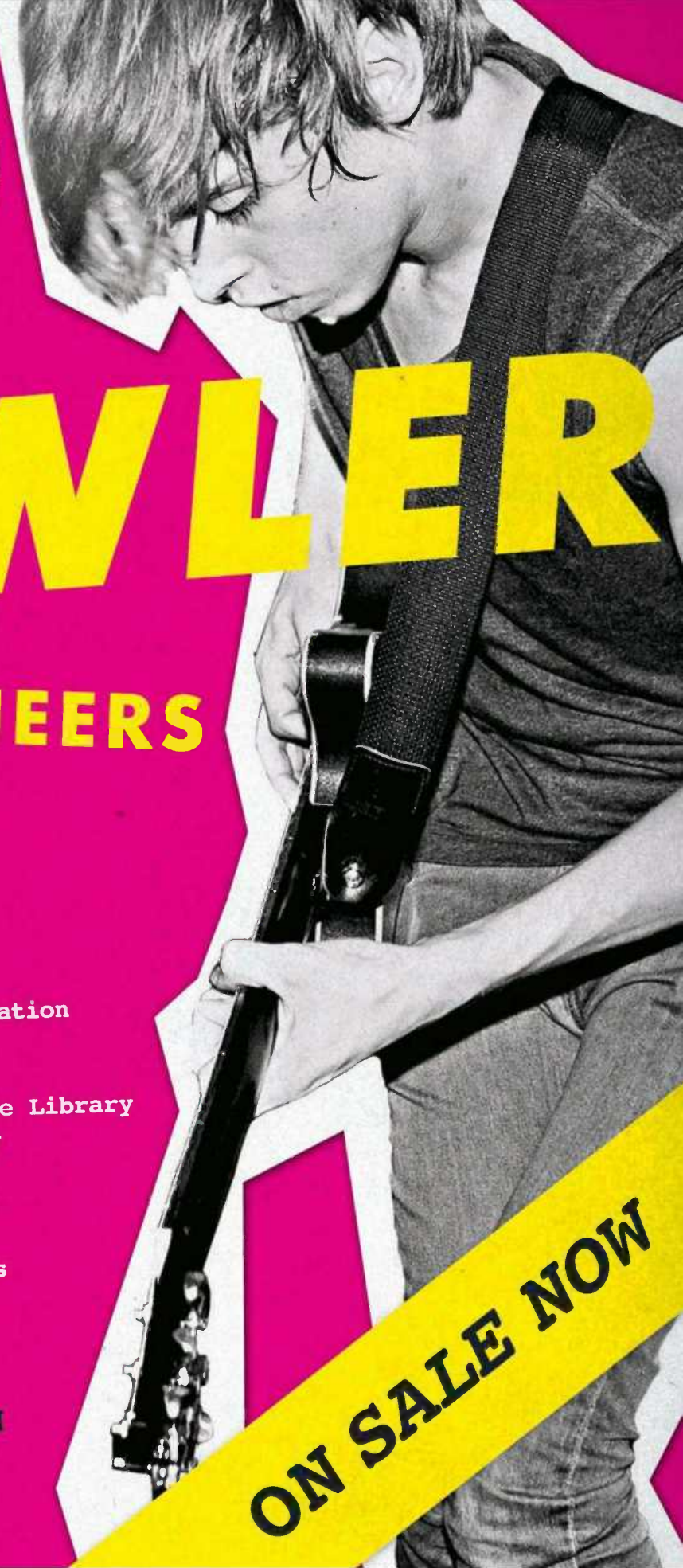
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25	BIRMINGHAM	
	O ₂ ACADEMY2	0844 477 2000
26	LIVERPOOL O ₂ ACADEMY	0844 477 2000
27	MANCHESTER	
	THE FACTORY	0844 477 2000
29	YORK FIBBERS	0844 477 1000
30	LEEDS IRISH CENTRE	01132 455 570
31	HULL THE WELY	01482 221 113

NOVEMBER

17	LONDON	
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YORK, STEREO	THU 18 OCT
BIRMINGHAM, FERN AND FALLOW	FRI 19 OCT
LEICESTER, OXJAM FESTIVAL	SAT 20 OCT
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THE HAGUE (NL), DE VINGER	THU 25 OCT
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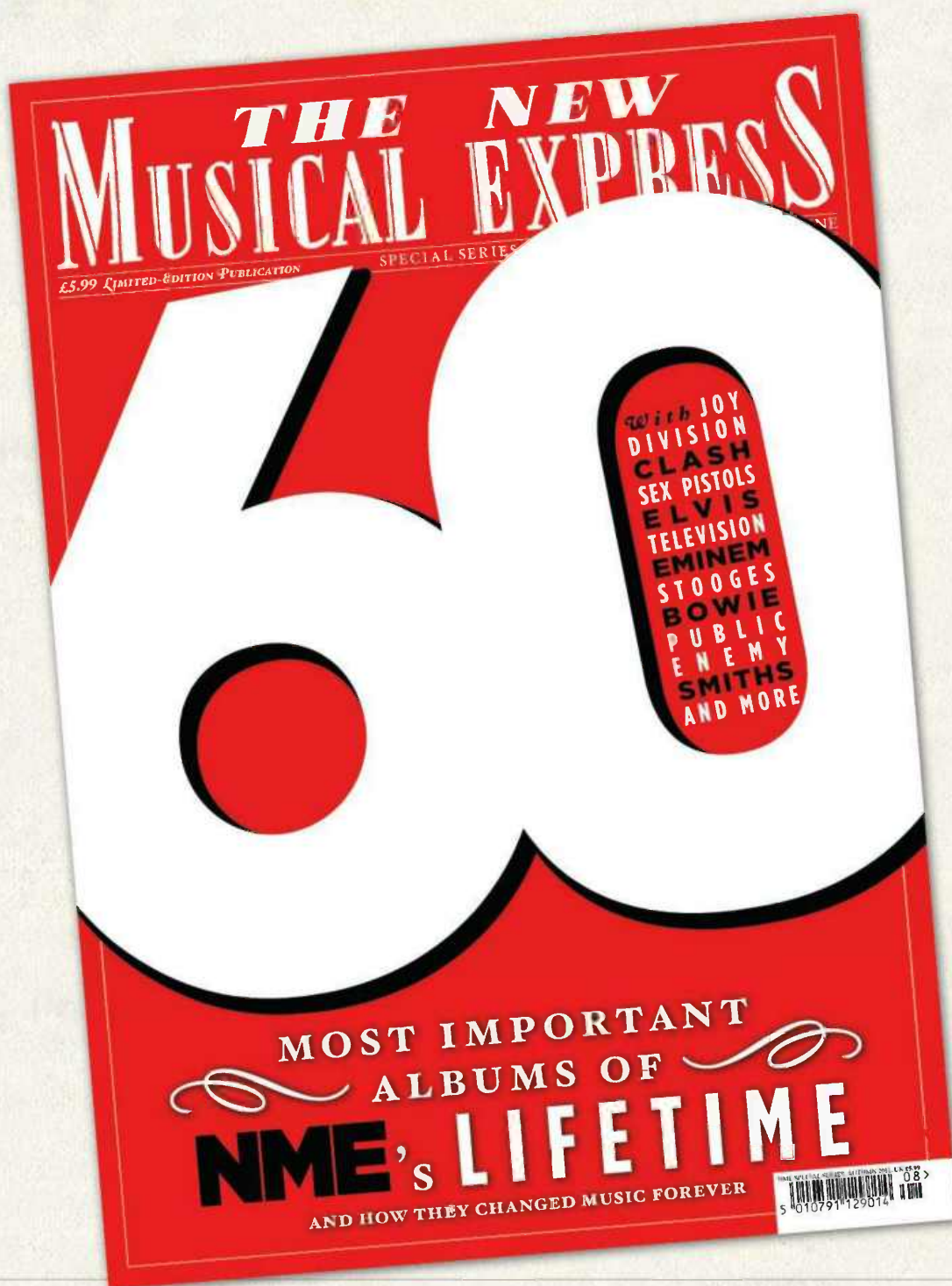
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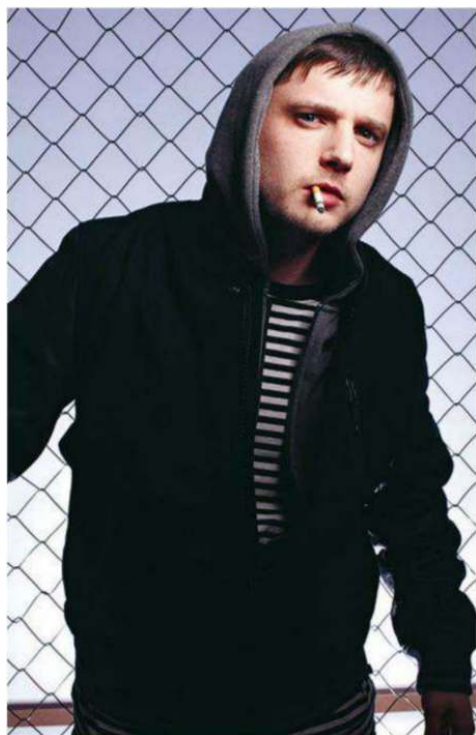
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THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Siân Rowe

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PLAN B

STARTS: Newcastle Metro Radio Arena, Feb 1, 2013

DON'T
MISS

He's on the Mercury Prize shortlist looking moody. He's topped the charts spitting angry truths. He's in the cinema with Ray Winstone talkin' Cockney. Yes, Plan B is absolutely bleedin' everywhere and next year he's coming to an arena near you. Already a ferocious live performer, this is his chance to prove himself on the biggest stages in the land. Expect plenty of crowd-pleasing blue-eyed soul from 'The Defamation Of Strickland Banks' mixed in with the righteous invective of the hard-hitting, already anthemic 'Ill Manors'. After rocking up on Tyneside he'll visit Manchester (Feb 2), Cardiff (Feb 4), Nottingham (Feb 5), Bournemouth (Feb 7), Birmingham (Feb 8), London (Feb 9), Brighton (Feb 11), Plymouth (Feb 12), Glasgow (Feb 14) and Aberdeen (Feb 15).



BO NINGEN

STARTS: Bristol
The Fleece, Oct 8
Long-haired Japanese rockers who've toured with The Horrors and Toy set off on their first UK headline tour. Expect thrashing madness at every date.



ROLO TOMASSI

STARTS: Bristol
The Fleece, Oct 21
On the eve of third album 'Astraea', the Sheffield noiseniks unveil their new songs on a 10-date UK tour. You know what to expect by now: hard and heavy fun.



THE BLACKOUT

STARTS: Leeds Cockpit, Oct 23
The Welsh rockers prepare for the release of their fourth album by heading off on a tour of the UK's small venues. Look forward to cocky rock and cock jokes.



LADYHAWKE

STARTS: Brighton
Concorde, Nov 5
The New Zealand singer Pip Brown is dubbing these half-dozen shows her 'Blues Eyes' tour, after the hip-shaking single of the same name.



ANDREW BIRD

STARTS: London
Roundhouse, Nov 8
Multi-instrumentalist Andrew Bird brings new album 'Break It Yourself' to the UK, with support from his mate and Americana specialist Micah P Hinson.



THE VIEW

STARTS: Stoke
Sugarmill, Nov 28
The scrappy Scots will elucidate exactly why they are 'Cheeky For A Reason' at 10 more dates towards the end of 2012. Bar staff and doormen beware.



FLORENCE + THE MACHINE

STARTS: Exeter
Westpoint Arena, Dec 4
Flo and co end the year the same way they've spent it: by playing a string of shows filled with enough bombast to stun an elephant.



ELLIE GOULDING

STARTS: O2 Academy
Bristol, Dec 7
The former 'Sound Of 2010' will set about proving she's also the sound of 2012 when she tours her second album 'Halcyon'. Will boyf Skrillex guest at any of the shows?



DAUGHTER

STARTS: Leeds Holy Trinity Church, Jan 15, 2013
The band start the new year with a tour of churches and theatres, which should suit their perfect-for-4AD atmospheric melodies.



PAUL BANKS

STARTS: Glasgow King Tut's, Jan 21, 2013
The Interpol frontman will remind us why his distinctive voice is one of rock's best with a trio of dates to showcase new album 'Banks'.



CALEXICO

STARTS: Glasgow ABC, Feb 15, 2013
Fix yourself a tequila sunrise and raise it to the alt-country veterans. They'll bring their desert-rock anthems to a frosty UK at the start of next year.



SIGUR ROS

STARTS: Glasgow SECC, Mar 2, 2013
After apologising to fans for the "miserable experience" of their Festival set, the Icelanders make amends with what promises to be a very special tour.

PICK of the WEEK

What to see this week? Let us help



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AZEALIA BANKS

STARTS: Manchester Academy 2, Sep 28

NME
PICK

Fans of swearing and mad beats assemble! After leading the dance tents at Reading and Leeds in a roaring singalong of all the rude bits of '12 last month, Azealia Banks heads off on tour this week with the equally potty-mouthed Zebra Katz. As well as naughty words, you'll be treated to some of the darkest, coolest hip-hop of 2012, as Zebra Katz spits the fashionista-approved 'Ima Read' and 'W8WTF', and Azealia premieres new track '1991' and material from her long-awaited debut album, now due in February next year. *NME's* mother would have washed both their mouths out with soap and water, but that's why she never made it as a rap critic. Their comprehensive tour takes in Glasgow (Sep 29), Newcastle (Oct 1), Liverpool (Oct 2), Birmingham (Oct 5), Oxford (Oct 6), Norwich (Oct 7), Cambridge (Oct 9) and Brighton (Oct 10) before arriving back in London (Oct 12).



Everyone's Talking About PALMA VIOLETS

STARTS: Liverpool Camp & Furnace, Sep 29

London's hottest guitar band leave their weird basement home to head up north, and appropriately they're pitching up at Liverpool International Festival Of Psychedelia. They play the all-dayer along with Dead Skeletons and The Time And Space Machine before heading off to Nottingham (Oct 1) and Leeds (Oct 2).



Don't Miss THE WAREHOUSE PROJECT

STARTS: Manchester Victoria Warehouse, Sep 28

Kicking off their 12-week run with the loudest of bangs, The Warehouse Project heralds a new season of raving in Manchester with a mammoth opening night including Katy B (above), Skream, Diplo, P Money, Lianne La Havas, Zinc, Kode9, AlunaGeorge and a shedload more.



Radar Stars CAFE PAINTING

STARTS: Stoke Sugarmill, Sep 27
Brighton-based Cave Painting are the latest hip young bucks creating the sort of immaculate pop that landed Alt-J and The Maccabees on the Mercury Prize shortlist. Their polished live show calls at Nottingham (Sep 28), Manchester (Sep 29), Birmingham (Oct 2), London (Oct 3) before returning to their hometown on Oct 9.

WEDNESDAY

September 26

BELFAST

Lionel Richie Odyssey 028 9073 9074

BIRMINGHAM

Aiden Grimshaw 02 Academy

0870 477 2000

JAWS Bulls Head

Smoke Fairies Hare & Hounds

0870 264 3333

Ultravox Symphony Hall

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While She Sleeps HMV Institute

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BRIGHTON

Mono/Poly Sticky Mike's Frog Bar

01273 749 465

Omar Rodriguez Lopez Group

The Haunt 01273 770 847

BRISTOL

Ben Montague Louisiana

0117 926 5978

Danny Schmidt Hen & Chicken

0117 929 9008

Molly The Odd/The Witches Drum/

Moriarty Fleece 0117 945 0996

Nik Kershaw 02 Academy

0870 477 2000

Telepathe Croft (Main Room)

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CAMBRIDGE

The Dirt Tracks/The Breach The

Cornerhouse 01223 352047

CARDIFF

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Pierce The Veil/Crown The Empire/

The Getaway Plan Clwb Ifor Bach

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EDINBURGH

Neil Thomson Captain's Bar

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GLASGOW

The Fratellis 02 ABC 0870 903 3444

Hamel on Trial Oran Mor

0141 552 9224

Hey Shalay Flat 0/1 0141 331 6227

Jai McDowall 02 ABC2 0141 204 5151

Joyce Manor King Tut's Wah Wah Hut

0141 221 5279

GUILDFORD

This Boy Boileroom 01483 539 539

0844 477 2000

HATFIELD

Tinchy Stryder The Forum

0844 477 2000

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0113 243 5866

Sissy & The Blisters Oporto

0113 245 4444

LEICESTER

Jim Lockey & The Solemn Sun

Soundhouse 07830 425555

LIVERPOOL

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Lizanne Knott Philharmonic Hall

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Y&T 02 Academy 0870 477 2000

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Hooves Of Destiny Kings College

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The Charlatans/Norman Jay/

Don Letts/Terry Hall Garage

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Dan Deacon Scala 020 7833 2022

David Bisbal Royal Albert Hall

020 7589 8212

Ellie Goulding/Haim Roundhouse

020 7482 7318

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020 7739 5095

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020 7485 2206

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Joelpeter/Faint Young Sun Dublin

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Jaili Sbright Arms 020 7729 0937

Jazz Morley Halfmoon

020 8780 9383

Johnny Ashby Band Ginglik

020 8749 2310

John Williams Ronnie Scott's

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Joshua Radin/Scars On 45 KOKO

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King Tuff/Fair Obs The Lexington

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The Maine Electric Ballroom

020 7485 9006

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Doctors Nambucca 020 7272 7366

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Nick Mulvey St Pancras Old Church

Now Now/The Social Club/Eliza &

The Bear Old Blue Last 020 7613 2478

Owl & Mouse/Fiona Bevan Duke Of

Uke 020 3583 9728

Paul Cox The Eel Pie Club

Rachel Sermanni Bush Hall

020 8222 6955

Sadie Jemmett Green Note

0871 230 1094

Scala & Kolacny Brothers

02 Shepherds Bush Empire

0870 771 2000

Seasfire Bull & Gate 020 7485 5358

Swiss Lips/The Carpels Notting Hill

Arts Club 020 7460 4459

Talk In Colour Waterline

020 3119 0037

Templeton Pek Monto Water Rats

020 7837 4412

Tom Paley's Old Time Moonshine

Revue Slaughtered Lamb

020 8682 4080

Twisted Wheel 100 Club

020 7636 0933

The Zombies Assembly Hall

020 8577 6969

MANCHESTER

The Catharsis/Black Shapes

Gullivers 0161 832 5899

Glass Animals Soup Kitchen

0161 236 5100

Rae Morris Matt & Phred's

0161 273 5200

Richard Hawley/Lisa Hannigan

Academy 0161 832 1111

Thomas Nicholas Band Night & Day

Cafe 0161 236 1822

MILTON KEYNES

Duotone Stables 01908 280800

NEWCASTLE

Halestorm/Zico Chain 02 Academy

0870 477 2000

Jesca Hoop Cluny 0191 230 4474

Rival Sons 02 Academy 2

0870 477 2000

NOTTINGHAM

The Dunwells Bodega Social Club

08713 100000

PORTSMOUTH

Irwin Sparkes (The Hoosiers)

Ceilers 0871 230 1094

SHEFFIELD

The Sonik Seeds Viper Rooms

0114 2750934

We Are The Ocean 02 Academy 2

0870 477 2000

SOUTHAMPTON

Antlered Man/We Are Knuckle

Dragger Joiners 023 8022 5612

Joe Brooks The Cellar 023 8071 0648

TRURO

Richard Street Hall For Cornwall

01872 262466

WOLVERHAMPTON

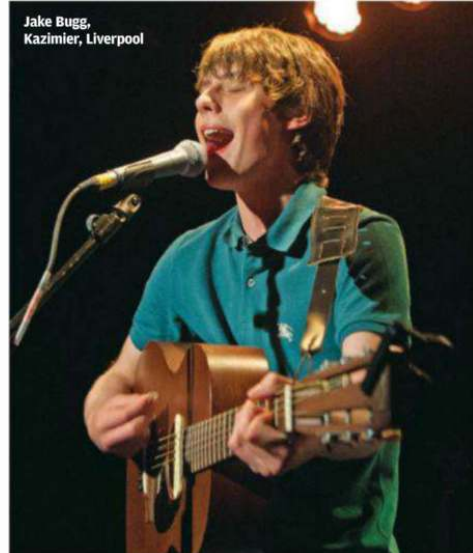
Erja Lyytinen Robin 2 01902 497860

Tracer/Virgil and The Accelerators

Slade Room 0870 320 7000

YORK

Malefice Stereo 01904 612237



Jake Bugg,
Kazimier, Liverpool

THURSDAY

September 27

ABERDEEN

Bicep Snafu 01224 596 111

BELFAST

Dragonforce/Alestorm/The Defiled

Queens University 028 9097 3106

Malcolm Holcombe Errigle Inn

028 9064 1410

BIRMINGHAM

Mikill Pane HMV Institute

0844 248 5037

Occour/Glass Bullet O2 Academy

0870 477 2000

Rachel Sermanni Glee Club

0870 241 5093

Steve Cradock Hare & Hounds

0870 264 3333

BOURNEMOUTH

Nik Kershaw O2 Academy

0870 477 2000

BRIGHTON

Fighting Fiction Sticky Mike's Frog

Bar 01273 749 465

Foresters/Kins The Hope

01273 723 568

Gravenhurst/Eyes & No Eyes Blind

Tiger 01273 681228

New Lows Prince Albert

01273 730 499

People Under The Stairs/Cappo

Concorde 2 01273 673 311

Twisted Wheel/The Valentines

Green Door Store 07894 267 053

BRISTOL

Crybaby Louisiana 0117 926 5978

Lincoln Durham Old Duke

0117 927 7137

Pierce The Veil Fleece 0117 945 0996

Then Jerico O2 Academy

0870 477 2000

CAMBRIDGE

Karnataka Junction 01223 511511

CARDIFF

Gunning For Tamar Gwdihw Cafe Bar

029 2039 7933

Malefice Bogley 029 2034 1463

Todd Edwards Buffalo Bar

02920 310312

CHELMSFORD

Scott Richardson Hooga

01245 356 811

DERBY

House Of Thieves/Cockkoo/Tilted

Smile Venue 01332 203545

The Underground Heroes The Vic Inn

01332 74 00 91

EDINBURGH

Fatman Scoop HMV Picture House

0844 847 1740

Henry Ibbs Captain's Bar

01316 682312

Hey Sholay Sneaky Pete's

0131 225 1757

Mr Scruff Potterrow Union

0131 650 2656

EXETER

Black Light White Light Cavern Club

01392 495 370

GLASGOW

Aaron Fyfe Oran Mor 0141 552 9224

Aiden Grimshaw King Tut's Wah Wah

Hut 0141 221 5279

The Dead Famous Ivory Blacks

0141 221 7871

Fluorescent Hearts O2 ABC2

0141 204 5151

Hawthorne Heights Cathouse

0141 248 6606

Lionel Richie SECC 0141 248 3000

Rival Sons The Garage 0141 332 1120

GUILDFORD

Mikobi Boilerroom 01483 539 539

HATFIELD

Hadoukent The Forum

0844 477 2000

LEEDS

Halestorm Cockpit Room 2

0113 244 3446

Joyce Manor Cockpit 0113 244 3446

Peace, Barfly,
London



Smoke Fairies Brudenell Social Club

0113 243 5866

LEICESTER

Jumping Ships Firebug 0116 255 1228

Maverick Sabre/Ms Dynamite/

Daley O2 Academy 0870 477 2000

LIVERPOOL

Devon Sproule Eric's Club

Hans Theessink Philharmonic Hall

0871 230 1094

Ian Prowse/The Hummingbirds The

Royal Daffodil Ferry 0151 330 1444

LONDON

Beans On Toast/Gorgeous George/

Sean McGowan Scala 020 7833 2022

Colors/The Greasy Silks/Christina

Tomlin Dublin Castle 020 7485 1773

The Connectors/The Diamond

Noise/Dead Wolf Club Hoxton Square

Bar & Kitchen 020 7613 0709

The Dunwells Borderline

020 7734 5547

Eleanor McEvoy/Tom Burton Club

Surya 020 7713 6262

Get People/Cloud Boat Birthdays

Glass Animals Sebright Arms

(Upstairs) 0871 230 1094

Hornet/Black State Highway Garage

0141 204 5151

King Charles KOKO 020 7388 3222

Lights Electric Ballroom 020 7485 9006

Mark Stewart/Factory Floor Village

Underground 020 7422 7505

Now Now Enterprise 020 7485 2659

Peace/Temples Barfly

0870 907 0999

The Pooh Sticks/Hobbes Fanclub

Buffalo Bar 020 7359 6191

Santiago Street Machine/Driving

Lolita Macbeth 020 7739 5095

Stanley Odd/Sound Pressure Level

Bull & Gate 020 7485 5358

Stephen Dale Petit/High Voltage

Band 100 Club 020 7636 0933

Ultravox HMV Hammersmith Apollo

0870 606 3400

Warrior Soul/Generation

Graveyard/Zodiac N Black O2

Academy Islington 0870 477 2000

The White Album The Lexington

020 7837 5387

Yeasayer/Trust O2 Shepherds Bush

Empire 0870 771 2000

Younghearts/French Crops

Amersham Arms 0208 469 1499

MANCHESTER

The Age Of Glass/Sorocco Drive

Night & Day Cafe 0161 236 1822

Jallil The Castle 0161 237 9485

Joshua Radin Academy 2

0161 832 1111

Large Professor/Cormega Band On

The Wall 0161 832 6625

Omar Rodriguez Lopez Group Deaf

Institute 0161 330 4019

Straight Lines Sound Control

0161 236 0340

Tracer/Virgil and **The Accelerators**

Academy 3 0161 832 1111

Trails/Fort Worth Dry Bar

0161 236 5920

While She Sleeps Academy

0161 832 1111

WASP HMV Ritz 0161 236 4355

MILTON KEYNES

Megson Keynotes 01908 280800

NEWCASTLE

Ian Siegal Cluny 0191 230 4474

Richard Hawley/Lisa Hannigan O2

Academy 0870 477 2000

NORWICH

The Maine Waterfront 01603 632 717

Sion Russell Jones Bicycle Shop

01603 625 777

NOTTINGHAM

Baby Godzilla/Exit International

Bodega Social Club 08713 100000

Danny Schmidt Maze 0115 947 5650

OXFORD

China Rats Jericho Tavern

01865 311 1775

PLYMOUTH

Antlered Man/We Are Knuckle

Dragger White Rabbit 01752 227522

SALISBURY

The Carpels/Nudybronque Music

Box 01722 336 085

SHEFFIELD

Sissy & The Blisters Old Fire Station

01142 792901

Thomas Truax The Great Gatsby

0114 276 3939

SOUTHAMPTON

Beth Jeans Houghton & The Hooves

Of Destiny The Cellar 023 8071 0648

Black Roots Talking Heads

023 8055 5899

Jody Has A Hitlist Joiners

023 8022 5612

Scholars Avondale House 023 8022 3405

STAFFORD

Robin Gury Grapes 01785 223817

STOKE ON TRENT

Cave Painting Sugarmill 01782 214 991

SUNDERLAND

Head Of Light Entertainment Ivy

House 0191 567 3399

TUNBRIDGE WELLS

Blackwater Revue/Dead Reckoning

The Forum 0871 277 7101

WREXHAM

We Are The Ocean Central Station

01978 358780

YORK

Dr Feelgood Fibbers 01904 651 250

Jesca Hoop Duchess 01904 641 413

FRIDAY

September 28

ABERDEEN

Pendulum (DJ set) Forum

01224 633336

Sucloperro The Tunnels 01224 211121

ASHTON UNDER LYME

We Like Humans/The Joint Guzzlin

Goose 0161 830 0078

BELFAST

Jake Bugg Black Box

00 35391 566511

BIRMINGHAM

Ethan Ash Glee Club 0870 241 5093

Jody Has A Hitlist/The Afterparty

The Ballroom 0121 448 0797

Marc Almond Symphony Hall

0121 780 3333

BOURNEMOUTH

Professor Green V 01202 295643

BRIGHTON

Beth Jeans Houghton & The Hooves

Of Destiny The Haunt 01273 770 847

Coda The Hope 01273 723 568

The Temptations Concorde 2

01273 673 311

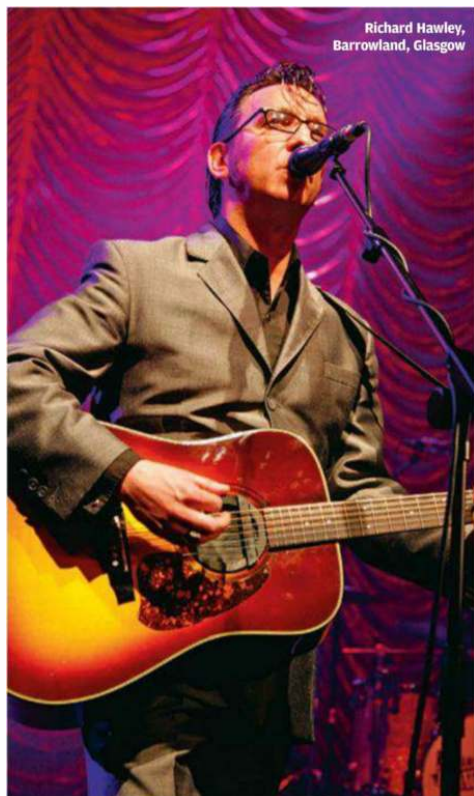
BRISTOL

Antlered Man Thekla 08713 100000

DJ Kentaro/DJ Cheeba Start The Bus

FRIDAY

September 28



Richard Hawley,
Barrowland, Glasgow

◀ CONTINUED FROM PAGE 59

Karnataka Academy 0161 832 1111
Katy B/Skream/Diplo/P Money/
 Lianne La Havas Warehouse Project
 0161 835 3500
 Mikilí Pánn Deaf Institute
 0161 330 4019
 Rival Sons HMV Ritz 0161 236 4355
 Thomas Truax Castle 0161 237 9485
MILTON KEYNES
Jim Lockey & The Solemn Sun
 Crauford Arms Hotel 01908 313864
 Kastaphor Stables 01908 280800
NEWCASTLE
 Ian McCulloch 02 Academy
 0870 477 2000
 Jailli Cluny 2 0191 230 4474
 Tracer/Virgil and The Accelerators
 Cluny 0191 230 4474
NORWICH
 Mampi Swift Waterfront
 01603 632 717
 Maverick Sabre/Ms Dynamite/
 Daley UEA 01603 505401
NOTTINGHAM
 Cave Painting Bodega Social Club
 08713 100000
 Emily Portman Trio Glee Club
 0871 472 0400
 Hidden Orchestra Contemporary
 0115 948 9750
 Omar Rodriguez Lopez Group Rock
 City 08713 100000
OXFORD
 Then Jerico 02 Academy
 0870 477 2000

PORTSMOUTH
 Guilded Youth Cellars
 0871 230 1094
 Limehouse Lizzy Wedgewood Rooms
 023 9286 3911
SHEFFIELD
 Jesca Hoop Leadmill 0114 221 2828
 Pipes Bungalows & Bears
 0114 279 2901
 The Sonik Seeds Birley Pub
 0114 265 3691
 While She Sleeps/Bleed From
 Within Corporation 0114 276 0262
SOUTHAMPTON
 Larry Miller Brook 023 8055 5366
 The Underground Heroes Joiners
 023 8022 5612
STOKE ON TRENT
 Faux Feet Underground 01782 219944
SWANSEA
 The Fevers/The Brothel Creepers
 The Vault 01792 456 110
TRURO
 Black Friday The Office Nightclub
 01872 223163
TUNBRIDGE WELLS
 Kopek/In Tyler We Trust The Forum
 0871 277 7101
WAKEFIELD
 Wet Nuns The Hop 0871 230 1094
WOLVERHAMPTON
 Andy Fairweather Low & The Low
 Riders Robin 2 01902 497860
YORK
 The Dead Famous Fibbers
 01904 651 250
 Hey Sholay Stereo 01904 612237

ABERDEEN
 Lionel Richie AECC 0870 169 0100
 Lorelei Lemon Tree 01224 642230
 Mylo Forum 01224 633336
BELFAST
 We Are The Ocean Queens University
 028 9097 3106
 Y&T Limelight 028 9032 5942
BIRMINGHAM
 Man Like Me/The Other Tribe
 Sunflower Lounge 0121 632 6756
 Maverick Sabre/Ms Dynamite/
 Daley 02 Academy 0870 477 2000
 Rebel City Radio Vagabonds
 0780 0970731
 Teedra Moses 02 Academy 2
 0870 477 2000
BRIGHTON
 Dan Deacon The Haunt
 01273 770 847
 Darren Hayes Dome 01273 709709
 Holy Vessels/Derek Meins Sticky
 Mike's Frog Bar 01273 749 465
 Mark Ronson (DJ set) Coalition
 01273 726858
 &U! Pavilion Tavern 01273 325684
BRISTOL
 Cosmosis/Hypnocoustics/Neutron
 Lakota 0117 942 6139
 John Fairhurst/The Greasy Slicks
 Mr Wolf's 0117 927 3221
 John Otway & Wild Willy Barrett
 Thunderbolt 07791 319 614
 Nine Below Zero/Radio Nasties
 Fleece 0117 945 0996
 Om Exchange 0117 9304538
 Resplendence Fire Engine
 07521 974070
 Wires/Glass City Vice/Fair Weather
 Fiends Stag & Hounds 0117 929 7048
CARDIFF
 Jesca Hoop Buffalo Bar
 02920 310312
 Paper Tiger The Moon Club
 Veto Gwdihw Cafe Bar 029 2039 7933
CARLISLE
 Fiona Clayton Brickyard
 01228 512 220
CHELMSFORD
 Lord Of The Swords Hooga
 01245 356 811
DERBY
 Twisted Wheel The Vic Inn
 01332 74 00 91
DERRY
 Declan O'Rourke Nerve Centre
 028 7126 0562
EDINBURGH
 Marc Almond HMV Picture House
 0844 847 1740
 Trails/Taking Chase Banshee
 Labyrinth 0131 558 8209
EXETER
 Rae Morris Cavern Club 01392 495 370
FALMOUTH
 Danny Schmidt Miss Peapod's
 0871 230 1094
GLASGOW
 Azealia Banks/Zebra Katz 02 ABC
 0870 903 3444
 Mr Scruff Chamber69 0141 248 6447
 Now Now King Tut's Wah Wah Hut
 0141 221 5279
 Paul Van Dyk 02 Academy
 0870 477 2000
 Tracer 02 ABC 0141 204 5151
 While She Sleeps The Garage
 0141 332 1120
GLOUCESTER
 Peace/Bastille/Last Dinosaurs
 Guildhall Arts Centre 01452 503050

SATURDAY

September 29 March 11

GUILDFORD
 Ultravox G Live 0844 7701 797
HIGH WYCOMBE
 BorderlineFIRE/Not By Design White
 Horse 01494 527672
LEEDS
 The Moons Cockpit Room 2
 0113 244 3446
 Omar Rodriguez Lopez Group
 Cockpit 0113 244 3446
LEICESTER
 The Travelling Band Donkey
 0116 270 5042
LIVERPOOL
 The BackDrops/New Frontier
 02 Academy 2 0870 477 2000
 The Magic Band Zanzibar
 0151 707 0633
 Palma Violets/Wolf People/The
 Time & Space Machine Camp &
 Furnace 0151 706 0600
LONDON
 Aelius Bull & Gate 020 7485 5358
 Africa/Djuna Barnes Shacklwell
 Arms 020 7249 0810
 Andy Fairweather Low & The
 Low Riders Bloomsbury Theatre
 020 7388 8822
 Basement Jaxx/Severino Ministry
 Of Sound 020 7378 6528
 Boy Better Know/Modeselektor/
 Claude VonStroke/P Money 02
 Academy Brixton 0870 477 2000
 Brigade Barfly 0870 907 0999
 China Rats/Deep Sea Arcade/
 Echotape MacBeth 020 7739 5095
 Death In Vegas/Tot Electric Brixton
 020 7274 2290
 De Shamonix/Ferris Club Surya
 020 7713 6262
 Erol Alkan Fire Club 020 3242 0040
 Exit International/Baby Godzilla
 Boston Arms 020 7272 8153
 Eyes On Film/The Vex/The Wholls
 Zigrid Von Underbelly 020 7613 1988
 The Fades/Dead Wolf Club
 Borderline 020 7734 5547
 Francobollo Catch 020 7729 6097
 The Grunts/What Would Jesus
 Drive?/The Bon Vivants Madame
 Jojo's 020 7734 2473
 Hidden Orchestra Village
 Underground 020 7422 7505
 Honeyslide/The Summer Breeze/
 Hot Chip, Roundhouse,
 London

Bayone Old Blue Last 020 7613 2478
 Hot Chip Roundhouse 020 7482 7318
 Jason And The Scorchers Garage
 020 7607 1818
 Jay Hannan Notting Hill Arts Club
 0207 460 4459
 Kult HMV Forum 020 7344 0044
 Marduk/Immolation Underworld
 020 7482 1932
 Marine Culture/Burgundy
 Enterprise 020 7485 2659
 Mono/Poly/Darq E Freaker/Kutmah
 Birthdays
 The Phantom Light Spice Of Life
 020 7437 7013
 Protege Reign/Sebastian Bartz
 Electrowerkz 020 7837 6419
 Rhombus/The Eternal Fall/Terminal
 Gods Nambucca 020 7272 7366
 Ruthless Blues New Cross Inn
 020 8692 1866
 Scholars/The Apostates/The Tuts
 The Lexington 020 7837 5387
 Steve Cradock Dirty South
 020 8852 1267
 Summers Bridgehouse 2
 020 3490 4857
 Tred Benedict/Samantha Blackburn
 Cargo 020 7749 7840
 The Undivided/Raba Garage
 (Upstairs) 0871 230 1094
 We Like You?/The Nextmen
 Bloomsbury Bowling Lanes
 020 7691 2610
 Yehani Jehan & Antimatter People
 Sebright Arms 020 7729 0937
MANCHESTER
 Cave Painting Trof Fallowfield
 0161 224 0467
 Halfway To New York/Gold Jacks
 Dry Bar 0161 236 5920
 Jim Lockey & The Solemn Sun Sound
 Control 0161 236 0340
 Nicolas Jaar/Seth Troxler/Four
 Tet/Jay Orblson Warehouse Project
 0161 835 3500
 Yeasayer/Trust HMV Ritz
 0161 236 4355
MILTON KEYNES
 Antlered Man Crauford Arms Hotel
 01908 313864
NEWCASTLE
 Dragonforce/Alestorm/The Defiled
 02 Academy 0870 477 2000

Stuart Moxham Morden Tower
 0871 230 1094
 Thomas Truax Cumberland Arms
 0191 265 6151
NOTTINGHAM
 Feroocious Dog/Crash Jacket Bodega
 Social Club 08713 100000
 Kopek Rock City Basement
 0115 941 2544
 Shrag/Standard Fare/Anguish
 Sandwich Chameleon 0115 9505097
 Straight Lines/Evarose/Summerlin
 Rescue Rooms 0115 958 8484
 WASP Rock City 08713 100000
OXFORD
 Go Romano/The Wishing Well
 Wheatheat 01865 721 156
 Skeletor/Dedlok 02 Academy
 0870 477 2000
PORTSMOUTH
 Mark Morrison/The Novatones
 Pyramids 023 9235 8608
READING
 Sissy & The Blisters Oakford Social
 Club 0116 255 3956
SHEFFIELD
 King Charles/Swiss Lips/Seasfire
 Leadmill 0114 221 2828
 Toyah Willcox Corporation
 0114 276 0262
SOUTHAMPTON
 The Blue Screen Of Death Lennons
 023 8057 0460
 Rufus Stone Brook 023 8055 5366
STOKE ON TRENT
 Breaking Satellites/Pyrocraft
 The Famous Lion 01782 846780
 The Dead Famous Underground
 01782 219944
 Hawthorne Heights Sugarmill
 01782 214 991
SWANSEA
 Warrior Soul Sin City 01792654226
TUNBRIDGE WELLS
 Funeral Suits/The Visitors The
 Forum 0871 277 7101
WOLVERHAMPTON
 Rival Sons Wulfrun Hall
 0870 320 7000
YORK
 Beans On Toast/Tomorrow We
 Radio Stereo 01904 612237
 Lost Trends Fibbers 01904 651 250
 Viewer Winning Post 01904 625228



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

SUNDAY

September 30



Marina & The Diamonds,
Metropolitan Uni, Leeds

BIRMINGHAM

Twisted Wheel 02 Academy
0870 477 2000

BRIGHTON

Hidden Orchestra Blind Tiger
01273 681228
Tinchy Stryder Concorde 2
01273 673 311

BRISTOL

Paper Horse Fleece 0117 945 0996
Warrior Soul/Riot/Noise/Cry Mavoc
Croft (Main Room) 0117 987 4144
We Are Augustines Thekla
08713 100000

CARDIFF

The Dead Famous Clwb Ifor Bach
(Upstairs) 029 2023 2199
Jazz Morley Buffalo Bar 02920 310312
Jim Lockey & The Solemn Sun Clwb
Ifor Bach 029 2023 2199

CHELMSFORD

Marc Halls Hooga 01245 356 811

DERBY

Straight Lines Vic Inn 01332 74 00 91

EDINBURGH

Bleech Electric Circus 0131 226 4224
Cable35 Wee Red Bar 0131 229 1442
Pat Travers The Caves 0131 557 8989
Tom Oakes Captain's Bar 01316 682312

EXETER

Ahab Cavern Club 01392 495 370

GATESHEAD

Levellers Sage Arena 0870 703 4555

GLASGOW

The Last Carnival 02 ABC
0870 903 3444
Lizanne Knott Oran Mor
0141 552 9224
Machine Gun Kelly King Tut's Wah
Wah Hut 0141 221 5279

Man Like Me Nice'n'Sleazy
0141 333 9637

Omar Rodriguez Lopez Group
Stereo 0141 576 5018

GLOUCESTER

Lower Than Atlantis/Don Broco
Guildhall Arts Centre 01452 503050

HULL

Spector Tokyo 07711 580912

LEEDS

Carina Round The Well 0113 2440474
Marina & The Diamonds
Metropolitan Uni 0113 283 2600
Milklife Pane Brudenell Social Club
0113 243 5866

LINCOLN

Richard Hawley/Lisa Hannigan
Engine Shed 01522 886006

LIVERPOOL

Silver Apples Kazimier
0871 230 1094

LONDON

Andrius Mamontovas Indigo @ The
02 Arena 0870 701 4444
Andy Fairweather Low Millfield
Theatre 020 8807 6680

The Catharsis/Black Shapes Old
Blue Last 020 7613 2478

The Cedars/Danny George Wilson
Slaughtered Lamb 020 8682 4080

Clive Carroll Halfmoon 020 8780 9383

Cornac/Jacob Husley/Peter Pixzel
Fabric 020 7336 8898

Get Cape. Wear Cape. Fly/Marques
Toliver/Josh Kumra/Alessi's Ark/
Josephine Rich Mix 020 7613 7498

GIVE Sebright Arms 020 7729 0937
Hannah Holland Book Club
020 7684 8618

Liam Modlin/Bronze Medallists
Hoxton Square Bar & Kitchen
020 7613 0709

Lilygun/Your Army Garage (Upstairs)
0871 230 1094

Lincoln Durham Proud Galleries
020 7482 3867

Mark Harrison/Gyro Nambucca
020 7272 7366

Muse Roundhouse 020 7482 7318
Om Scala 020 7833 2022

Patch & The Giant Boogaloo
020 8340 2928

The Red Kites Old Queens Head
020 7354 9993

The Shoreditch Heart Breakers
Zigfrid Von Underbelly 020 7613 1988

Slam Cartel/Euphoria Audio 100
Club 020 7636 0933

Tedra Moses Jazz Cafe
020 7916 6060

This Boys Fire/No Room For Giants
02 Academy Islington 0870 477 2000

MANCHESTER

Aiden Grimshaw Academy
0161 832 1111

Marc Almond Lowry 0161 876 2000
Now Now Roadhouse 0161 228 1789

Ultrasound Palace Theatre
0161 242 2503

MILTON KEYNES
Claudia Aurora Stables 01908 280800

NEWCASTLE

Smoke Fairies Cluny 0191 230 4474
While She Sleeps/Bleed From
Within 02 Academy 0870 477 2000

NORWICH

Duotone Bicycle Shop 01603 625 777
WASP Waterfront 01603 632 717

PLYMOUTH

Marduk/Immolation White Rabbit
01752 227522

PORTSMOUTH

Halestorm/Zico Chain Wedgewood
Rooms 023 9286 3911

Jason And The Scorchers Cellars
0871 230 1094

SOUTHAMPTON

Malefice Joiners 023 8022 5612

TURRO

Martin Harley Old Grammar School
01872 278 559

WOLVERHAMPTON

Dragonforce/Alestorm/The Defiled
Wulfrun Hall 0870 320 7000

Karnataka Robin 2 01902 497860

WREXHAM

The Subways Central Station
01978 358780

YORK

Jaill Stereo 01904 612237

MONDAY

October 1

BIRMINGHAM

Rylan O'Shaughnessy 02 Academy
0870 477 2000

Straight Lines/Evarose/Million
Empire Rainbow 0121 772 8174

BRIGHTON

Royal Wood Borderline
020 7734 5547

Secrets Of The Moon/Bethlehem
Underworld 020 7482 1932

Shonen Knife/Wussy Cargo
020 7749 7840

Stellify Dublin Castle 020 7485 1773
Terry Reid Ronnie Scott's
020 7439 0747

We Are Augustines 02 Shepherds
Bush Empire 0870 771 2000

Wintersleep Rough Trade East
0207 392 7788

CAMBRIDGE

Funeral Suits The Cornerhouse
01223 352047

CARDIFF

Jodie Marie St David's Hall
029 2087 8444

Now Now Buffalo Bar 029 2031 0312
We Are The Ocean Clwb Ifor Bach
029 2023 2199

COVENTRY

The Milk Kasbah 024 7655 4473

DERBY

Richard Hawley/Lisa Hannigan
Assembly Rooms 01332 255800

EDINBURGH

Newton Faulkner The Liquidroom
0131 225 2564

Smoke Fairies Pleasance
0131 556 6550

EXETER

Lower Than Atlantis/The Dangerous
Summer Phoenix 01392 667080

GLASGOW

Carina Round King Tut's Wah Wah Hut
0141 221 5279

Martha Jewell/The New Piccadillys
Oran Mor 0141 552 9224

GUILDFORD

Ethan Ash Boilerroom 01483 539 539

LEEDS

Eleanor McEvoy Milo 0113 245 7101

LONDON

Ashley Evans New Cross Inn
020 8692 1866

The Dead Famous Garage (Upstairs)
0871 230 1094

Echo Lake/Evans The Death The
Lexington 020 7837 5387

The Fleas Queen Of Hoxton
020 7422 0958

Folks Barfly 0870 907 0999
Good Voodoo Halfmoon
020 8780 9383

Kele Le Roc Rich Mix 020 7613 7498

Lady Malsery Green Note
0871 230 1094

Lazy Heart Parade 93 Feet East
020 7247 6095

Lumiere Chieh Vibe Bar
020 7377 9880

Nas Under The Bridge 020 7957 8261
Nickelback The 02 0870 701 4444

Noriko Ogawa Wigmore Hall
020 7486 1111

Lower Than Atlantis,
Phoenix, Exeter



No Trays or Foxes/Linda Harrison/
Tiger Lily Bedford 020 8682 8940

Nude on Sand Cafe Oto
0871 230 1094

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020 7485 9006

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Bush Empire 0870 771 2000

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0207 392 7788

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Cassie Taylor Jericho Tavern
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George Michael Motorpoint Arena
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SOUTHAMPTON

Ahab Talking Heads 023 8055 5899
Chains Of Love Joiners 023 8022 5612

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Twisted Wheel Sugarmill
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Vince Kidd Sin City 01792654226

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Duotone Fruit Hull 01482 221113

LEEDS

Marduk The Well 0113 2440474

Palma Violets Nation Of Shopkeepers
0113 203 1831

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Mia And The Moon Musician
0116 251 0080

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CLUES ACROSS

- 1 The Black Keys to make a quick return over two legs (3-5-4)
- 7 Make a call to The Connells for album that includes '74-75' (4)
- 9 Transparently it's a building from The Post War Years (5-5)
- 10 Yeah Yeah Yeahs album '___ To Tell' or Panic At The Disco album 'A ___ You Can't Sweat Out' (5)
- 11+23D Constantly berated for continually playing a Cabaret Voltaire classic (3-3-3)
- 12+25D For me, The Pretenders are soporific (1-2-2-5)
- 13 (See 5 down)
- 16 They split in 1986 and briefly reformed, headlining the 2008 Isle Of Wight festival (6)
- 17 Unable to say that this was a hit for The Beautiful South (4)
- 18+27D Foo Fighters oldie due for release in 2013? (4-4)
- 20 Lucy Rose is taking them for a ride (5)
- 22 More nights to include a bit of Stone Roses (4)
- 24 Get along together with The xx (7)
- 26 I get into real mix-up over Kate Bush album (6)
- 28 As no REM version is available, punk band will appear (7)
- 29 No, we've a different album by Silver Sun (3-4)
- 32+30D "Let it rain, let it pour away, we won't come down until we hit the ground and ___", 2010 (4-3)
- 33 A short, high-pitched sound to come from Irish band The Sultans Of ___ FC (4)
- 34 Creator of an Odd Future (5)

- 14+6D Kerrie, Bob, Geri all confused about guitarist with The Doors (6-7)
- 15 Alt-rock band ___ Park West on the Food label (6)
- 17 WU LYF number is crap (4)
- 19 Mansun were minding their own business which accounts for this negative charge (7)
- 21 Hard-Fi bassist or former Mystery Jets bassist (3)
- 23 (See 11 across)
- 25 (See 12 across)
- 27 (See 18 across)
- 28+1D Popping car din I somehow associate with Neneh Cherry's old band (3-3-3-5)
- 30 (See 32 across)
- 31 The whole of an album by The Descendents (3)

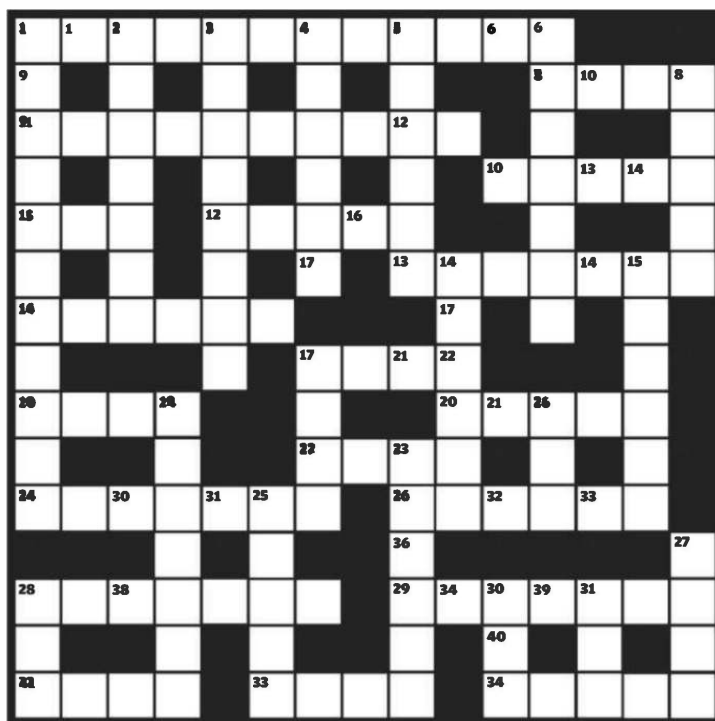
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AUGUST 25 ANSWERS

ACROSS
 1 Under The Westway, 9+10A Down In The Woods, 11 Rant, 13 Silk, 14+26D April Skies, 16+34A Outer South, 17+32A Hang Loose, 18 Lyla, 19 Enjoy, 20 Moby, 21 Muse, 22 Big World, 25 Rush, 27 BT, 29 Leon, 33 Tender.

DOWN
 1 Undertones, 3 Ruin, 4 Hotel Shampoo, 5 Wrecking Ball, 6 So What, 7 Who Are You, 8 Yes Please, 12 Not A Job, 15 Fray, 21+2D Morning Dew, 23 It's On, 24 Death, 29 Yes, 31+28D You Talk.



COLLECTORS' CORNER

ARCADE FIRE

Here are the music gems that no Arcade Fire fan should be without



ARCADE FIRE EP (2003)



This self-released seven-track EP was recorded in Maine after the parents of band members and brothers Win and Will Butler moved to the American state. The recordings got Arcade Fire their initial surge of interest after they sold it on their website and at live shows. The enormous success of their debut album 'Funeral' led to the record being repackaged and re-released in 2005 by the indie label Merge.

Need To Know: The EP track 'No Cars Go' was re-recorded for 2007's 'Neon Bible'.

LIVE AT FASHION ROCKS (2005)



The band took to the stage at NYC's Radio City Music Hall with none other than David Bowie, who was making a rare public appearance after falling ill a year earlier. Between them, the supergroup tackled Arcade Fire's 'Wake Up' and the Bowie classics 'Life On Mars?' and 'Five Years'.

Need To Know: Arcade Fire also covered Bowie's 1971 Velvet Underground pastiche 'Queen Bitch' with him at a gig in New York's Central Park, just a week after the Fashion Rocks show.

POUPÉE DE CIRE, POUPÉE DE SON (2007)



A Serge Gainsbourg song that was a Eurovision winner for

France Gall in 1965, the band released their version as part of a split seven-inch single with touring partners LCD Soundsystem, who covered Joy Division's 'No Love Lost'. AF's 'Poupée...' has made occasional appearances in their live sets over the years.

Need To Know: Frontman Win Butler's shout of "Shut up and play the hits!" at LCD's last ever show gave the accompanying documentary its name.

SPEAKING IN TONGUES (2011)



Initially available as a download, the fifth single to be released

from 'The Suburbs' was only added to the album a year after it came out. The new special edition also featured another new song, 'Culture War', and the 30-minute film *Scenes From The Suburbs*, directed by Spike Jonze.

Need To Know: 'Speaking In Tongues' features a guest spot from former Talking Heads mainman David Byrne, whose band released an album of the same name in 1983.

FANMAIL

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

Edited by Emily Mackay



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Letter of the week

The best of the NME mailbag



JOY TO THE WORLD

From: Aurelijus
To: NME

I have been a JD lad since 2009 or 2010... can't remember the actual year. That isn't that important, though. In my view, they stand out from other post-punk bands. In these few years I've fallen into some magical connection with these indie darlings. Naturally, I discovered the Ian Curtis biopic *Control*. Loved the movie: it matched the greyscale vibe of Joy Division (my mind tends to attribute music to colours; in this case, the front cover of 'Unknown Pleasures' must've had something to do with it). Anyway, this article came to light. A must-read for a Joy Division admirer, I'd say. The thoughts of Peter Hook were extremely thrilling. That other side of Curtis just proves how down to earth and sometimes skittish he was. Thank god, being a genius doesn't require you to act like one. But that isn't my main point. What's important is the media's importance in keeping history and art alive. The whole article was bloody brilliant. And those photos. Every single photo, every single piece of the band's history adds something. It puts you closer to the group. It helps you to get a more detailed view of Joy Division's history. I think that such actions (articles, movies, tributes, etc) help keep history alive. They bring new fans, those fans bring new fans, and so on and so forth... This spiral is very important and I think your writers are doing a superb job. Thank you, guys, keep it up.

NME's response...

(Checks letter for surprise booby traps) Well, thank you. Can I hug you? Seriously, though,

introducing new fans, and introducing old fans to a new side of such a keystone band as Joy

Division is what it's all about for us. Make sure you get Hooky's book as well, it's great stuff. Not least

the story about how two of the band were briefly suspected of being The Yorkshire Ripper... - EM

IT'S RIGHT TO REUNITE

From: Chris Lloyd
To: NME

I have to disagree with all the criticism that recent reunions have been getting from their original fanbase. I too witnessed the 'blockbuster reunions' of Pulp, Blur and The Stone Roses, but have to argue that the thousands of new listeners that are introduced to these bands are just as important as the myriad aged and dazed rockers trying (and failing) to rekindle their long-gone glory days.

The Stone Roses, for example, are absent from modern playlists and radio stations, with much of the younger generation mistaking the genius hook of 'Fools Gold' for the chart dribble of Wretch 32 and Example's 'Unorthodox'.

Regardless of whether these latest reunions capture the same magic of decades gone by, if they put our national treasures back on our youth's radar, it's a job well done.

From: NME

To: Chris Lloyd
Ooh, get him, etc.

I think the point is less whether us 'aged and dazed rockers' manage to drag ourselves from our bath chairs to enjoy one last Brett Anderson-style hip-slap, but whether it's healthy for bands who've already had their day to be taking up the festival headline slots, tour bookings and column inches that younger bands need more. And don't even start to tell me there are no bands as good as these revivalists around nowadays, or I'll be forced to beat you to death with your own impudence (even if your point about introducing good bands to a younger generation does still stand) - EM

OPERATION DESERT ROCKS

From: Luke Dawkins
To: NME

Right, so according to what I've seen on Twitter there is meant to be a fifth Arctic Monkeys album on its way. I reckon most of the country would do backflips if this is true. If it is, what sort of feel should we expect from it?

From: NME

To: Luke Dawkins
Well, well, well, Luke, we have received confirmation from the highest of Monkey authorities - Matt Helders' mum - that "the boys are in the desert". So it looks like rumours that they'll be recording number five out in Joshua Tree, where part of 'Humbug' was born, are true. Alex Turner had originally said that he hoped to get back to the band's roots and record it in Sheffield, but also said the band would be moving towards the heavier sound of 'R U Mine?'. So, in short, it could well sound like all the bits of Arctic Monkeys no-one really likes that much... only kidding, we're sure it'll be mega - EM

BROWN AND OUT

From: Vienna Buhl
To: NME

Let me write you about Chris Brown (*Oh god, must we? - EM*). Wow, a few years ago I thought he was a total wanker. I don't care about Rihanna's face at all, but the fact that she owns a vagina makes her a woman, and I hate women-beating twats. But come on. It's ages ago and both of them forgot about it and have gone their own way, and putting a fucking sticker on his new album, Jesus that's retarded. They just want an excuse that his music is shit and doesn't deserve to be bought. Sorry that I made some Chris Brown fans mad but come on, I'd rather buy the



brilliant new release by The Vaccines, it's much more worth it.

From: NME
To: Vienna Buhl
 I'm not sure I understand what's going on here, Vienna. So... we should stop worrying about Chris Brown committing a criminal act of violence because Rihanna doesn't mind any more, and go buy The Vaccines' album instead? And if I'm reading this right, you think that Chris Brown's own record label put those stickers on his album (rather than, in fact, a Cambridge University women's group) in order to have an excuse when his Number One album doesn't sell? Hang on, I'm going to take a break from this and see if the next letter makes any more sense... - EM

From: Joshua Burton
To: NME
 I will fight Chris Brown if he keeps making music.

From: NME
To: Joshua Burton
 There, that's much more like it - uncomplicated bloody-minded bandwagon-jumping. As bandwagons go, mind you, personally I'd much rather be on this one than dithering around at the side of the road going 'Well, Phil Spector and Lennon weren't very nice men either, you know...' - EM



STALKER

From: Emma Whitehouse
To: NME

I met Tom Meighan in my local pub! He was really nice and friendly and didn't mind posing for a photo with me and my friend. We spoke about Kasabian concerts I'd been to and where they were touring next. I've gotta say, it's nice to meet the singer of your favourite band and for him to be down to earth and take the time out to speak to you. I'll never forget that day!

GRIMMY REVELATION

From: Neil Renton
To: NME

At long last. Chris Moyles has left the building - not only taking with him a bunch of talented hangers-on but also his outdated and offensive routine. About time too. Moyles added absolutely nothing to Radio 1 other than an ego that believed its own hype and felt that it was far more important than any of the acts whose songs were played. I hope the promise that Nick

Grimshaw is going to play double the songs that Moyles did is realised, and I also hope he gets to stick to his indie credentials. What music needs just now is someone who will champion the alternative scene and give it the voice it so rightly deserves. What music doesn't need is an act more suited to a '70s working men's club releasing an album and going on a tour. Ironic to think that Moyles is bringing out a whole album when he never played that many songs on his show...

From: NME
To: Neil Renton
 Well... what he said, basically. **TEAM GRIMMY FTW** - EM

WHAT BECAME OF THE BROKEN-HEARTED?

From: Sean McIntyre
To: NME

After reading through the section in your Special Lyrics Issue entitled 'Brave New Wordsmiths' I was perplexed by the omission of Matthew Whitehouse of The Heartbreaks. Tracks such as 'I Didn't Think It Would Hurt To Think Of You' and 'Jealous, Don't You Know' display a lyrical prowess that most bands struggle to achieve at all, let alone on their debut album. Anyway, thanks for The Libertines poster - good to see that you're doing something right.

From: NME
To: Sean McIntyre
 Do you know, we realised this horrendous oversight just as the issue went to press. Our brave editor ran down to the printers and in a selfless effort to halt production, threw some of the nearby printing staff into the cogs of the machine. Alas, their bones were too flimsy to stop the giant wheels from turning, and the issue had to hit the newsstands as it was. Sorry, Sean. Sorry, Matthew. Sorry, everyone - EM

ACTUAL NICE PEOPLE

From: Jake Smith
To: NME

Dear NME, Hello, my name is Jake Smith and I am the BIGGEST NME fan! I wanted to say how ABSOLUTELY FANTASTIC

your magazine is. I get it every week and I enjoy the features. Thanks for being the BEST MAGAZINE EVER!

From: NME
To: Jake Smith
 You can come back - EM

From: James Watson
To: NME

I saw the cover for this week's issue (bought Friday September 7) and was happy to see some great people on it: Kurt Cobain, Alex Turner, Bob Dylan. Inside, it was even better: articles about next year's festival rumours, questioning Tom Clarke, an article on Palma Violets, The Libertines poster and, of course, the feature: The Greatest Lyricists Of All Time. I looked at the listings to see if my gig had been mentioned for Newcastle. Expecting 'Tom Hingley + support', I and the rest of the band were amazed to see our name 'Bleachbird' listed! Best issue ever (until we're on the cover, of course)!

From: NME
To: James Watson
 And you, sir, can even get away with that blatant plug. But why's everyone being so nice? Oh, hang on... - EM

AAARRGGHHH

From: Ben
To: NME
 You guys can fuck off. How could you forget to put Frank Black in your lyrics issue? I am literally dumbfounded that he wasn't mentioned.

From: NME
To: Ben
 Aha, there we go, my faith in human hatred is fully restored. Ta, Ben! - EM



STALKER

From: Sinead Lyster
To: NME

I met Brandon at the O2 Leeds Academy at The Killers' warm-up show for V festival. We waited by the tourbus after the show, stood in the rain for over an hour! He was so lovely and I even got a hug!

NME

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DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

JOE MOUNT METRONOMY

QUESTION 1

You wrote and produced two songs on Nicola Roberts' solo album 'Cinderella's Eyes'. What are the full names of the other members of Girls Aloud?

"Obviously Cheryl Cole. Does she even have a surname any more? Sarah Harding. Kimberley Walsh. And Nadine... I want to say Cole again, but more Irish?"

Correct. Nadine Coyle



The Girls Aloud reunion didn't go as planned

QUESTION 2

What happens if you scan the QR code on the wall in the video to 'She Wants'?

"Now it probably takes you to a penis enlargement website, but for a while it took you to our website."

Correct

QUESTION 3

To what did you attribute the success of 'The English Riviera' (right) when speaking to The Independent earlier this year?

"The unseasonably warm spring. April 2011 was the hottest on record and the album seemed to fit well with the nation."

Correct

QUESTION 4

You co-wrote 'Make A Scene' for Sophie Ellis-Bextor's fourth album. What was the name of her former indie band?

"The... was it Audience?"

Correct. Theaudience

QUESTION 5

What number did your second album 'Nights Out' (above) reach in NME's

Joe asked for a pic of a "cute chick". Glad to oblige



Think birds

QUESTION 6

Name three animals that feature in the titles or artist names on your 'Late Night Tales' compilation

"Oh yeah. 'Seabird' by Alessi Brothers. And, er..."

Half a point.

Also 'El Bozo' by Chick Corea. And 'Werewolf' by Cat Power

QUESTION 7

Name four brands of electronic musical equipment you are credited with playing on 'The English Riviera'.

"There's the Yamaha CS-50. The Moog Source and Minimoog (above). Solina String Ensemble. And... a Wurlitzer."

Correct. Also the EDP Wasp. What does that do? Is it an actual wasp?



"No, but it does look a bit like a wasp. It's black and yellow."

QUESTION 8

How much does a pair of Metronomy sunglasses cost from metronomy.co.uk?

"I know we get them made by children for 10p per pair. I imagine there's at least a 600 per cent mark up. So six pounds."

Wrong. £9.99

"What a profit margin!"

QUESTION 9

You told NME that you'd like to challenge Liam Gallagher to a fight. What colour was Liam's suit when he sang/murdered 'Wonderwall' at the Olympic closing ceremony?

"Black. I've never seen a man of his balls looking so petrified. I felt rather sorry for him."

Correct



Liam's version of 'The Birdie Song' dance needed a bit of work

QUESTION 10

Who did you tell NME would play you in the rock biopic of your life?

"The guy who plays Jonathan Creek..."

Alan Davies."

Correct

Total Score

7.5/10

"I'm fairly pleased with that. That's not too shabby at all."



COMING NEXT WEEK

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making music history,
what comes next...?

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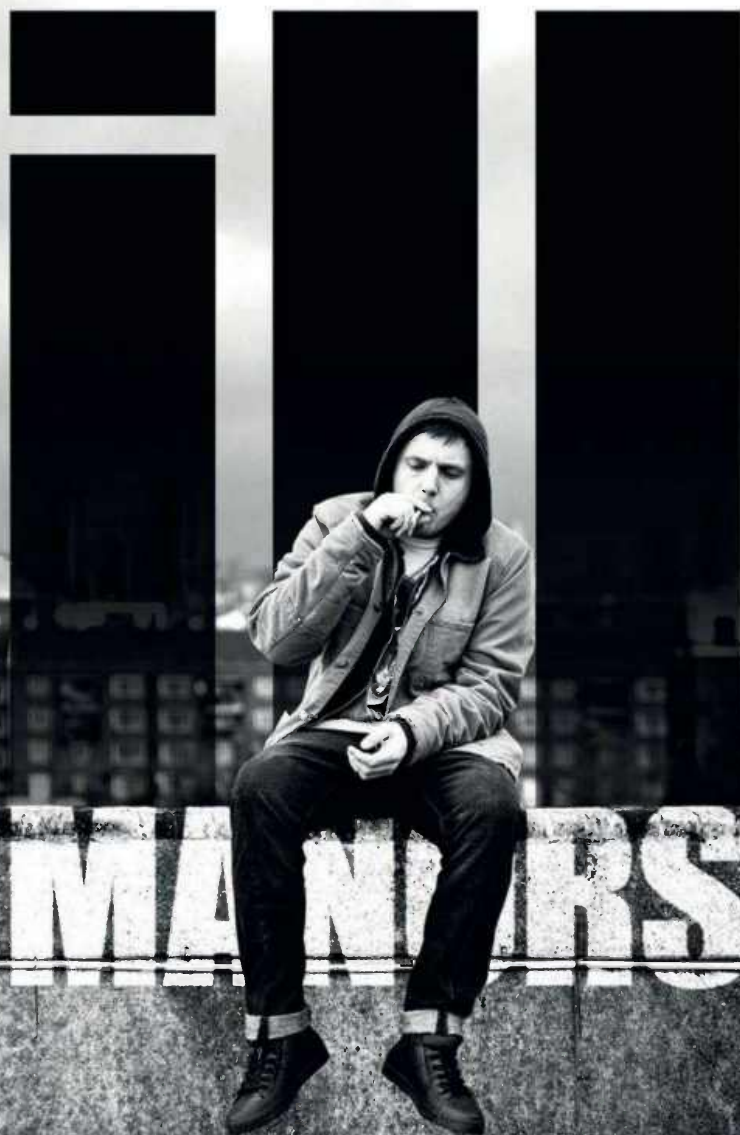
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MARCH 7, 1952

PICTURE

Bandleader Ivy Benson waves goodbye at Northolt before leaving on the Dusseldorf plane. She and her girls are fulfilling a return date in Germany, where they are very popular. (Below).



Above: The spirit of extempore jazz is conveyed in this picture of Lennie Bush (bass), Hank Shaw (tp), and Ronnie Scott (tr)

Below: Proud pappa Jack Parnell gives off-spring Richard his first drum lesson.



Below: Ray Ellington, his Quartet and the Goons make merry on one of their crazy broadcasts.



Below: Stars enjoy the Mardi Gras Ball (l. to r.) Kenny Baker, Dickie Valentine, Harry Klein and Teddy Foster.



PARADE

Boxer - promoter - restaurant owner Freddy Mills has now turned disc jockey, and below he is seen sparring up to the mike before one of his Saturday midday record programmes.



Above: At the MDA meeting this week (l. to r.), Mantovani, Eric Robinson, Jack Coles, John Thorpe and Sydney Lipton.



Among the hundreds of fans and musicians who attended the Mardi Gras in London last week was the above West Indian dancer. Dig the exotic sombrero!

Above: The popular Keynotes take it from Johnny Johnston at rehearsal. Below: Big Bill Broonzy tastes his first cup of English tea.





DID you hear about the National Service jazz-fan who was had up on a charge for besting the living daylight out of a chap in his unit who played jazz? In his defence, he pleaded that the Sergeant had ordered him to do it. He thought that was what was meant by square-bashing.

(You do get the idea, don't you? I mean — a "square" you follow me? And, of course, "bashing" — well, bashing is . . . you understand? Splendid! I hope you didn't mind me mentioning it, though. Thank you so much . . .)

Potted Biographies of Stars of the Jazz Firmament . . . This is the 164th of a series of biographical bits about the boys. The other 163 are very good, too; remind me to write them some time.

Our subject this week is Duncan Picklefork (who changed his name from Pickle Duncan-fork to avoid confusion with another pickle of the same name). He is one of the outstanding men of Archer Street, and can be seen out standing in the rain any afternoon. He plays first alto, doubles on second clarinet and once won a third dividend.

He is a prolific writer on a set theme and examples of his work, with surrealist illustrations, are to be found on several walls between Piccadilly Circus and Denmark Street.

His favourite tune is "Three Blind Mice," and he gives three reasons for this choice: (a) the polytonal cadences of the melo-

dic structure; (b) the melodic cadences of the polytonal structure; and (c) it is the only tune he knows.

Has a curious habit of speaking in dashes, as, for example, when asked "What do you think of bop?" he replied "—!"

A trumpet is a piano. Did you know that? You didn't? Well, I can prove it. Listen! A trumpet is brass. Brass is money. Money is what I haven't got. And what I haven't got is a piano. So a trumpet is a piano.

(Next week, by arrangement with the B.M.A., I shall prove that a girl is a boy. Watch out for this scientific, but disappointing, disclosure!)

Glissando's Record Guyed: Nat Nutty and his New Noises — "On The Front Side" / "On The Obverse" (Twittidiscs WS 9628). This struck me as pretty good. I am pretty and the record is good. It features an exciting new noise which will be a sensation.

At first, the whole 64-piece band is playing; then you can clearly hear that only 63 men are playing, and so on. Until finally, nobody at all is playing. The effect is most stimulating and easy on the ears.

The witty fellows of Archer Street have already chosen a most appropriate name for this new noise. They call it "silence."

Daffy Definitions. A windmill — Antistic structure with some outstanding characteristics which attract nature-lovers. The Windmill — ditto.

News and Notes by

THE ALLEY CAT

FROM my window high above "the Alley" I caught sight of someone who hasn't been around for quite a time — Carl Barritau doing the rounds again. Good luck, Carl, with your new band! What a personality this clarinet genius has.

It seems that Lee Lawrence is going to the States later this year for television work there. Record fans — have you heard his version of "The Man in the Black Sombra"? This could be Britain's answer to "Jezzebel," and it's from the pen of Frascati bandleader Harold (Green Cockatoo) Geller and bass-playing lyricist Bob Howard.

I was thinking the other day how many familiar faces and old friends have gone for good from the "business" — Freddie Gardner, Harry Sartor, Bowker Andrews, Ivor Novello, Percy Mackey, Sim Grossman, and, just recently, Felix Mendelssohn. And was it too much to expect the BBC to make some small mention as to Felix's death on the very next day, when his Hawaiian Serenaders did not appear on a "Workers' Playtime" as scheduled?

My tip for the London Palladium and a cert success is sexy singer from America — Tony Bennett. This boy has everything — he even thrills your hard-boiled columnist!

Sorry to hear Keynote Irene King will be out for some time owing to an eye infection. Meanwhile Joyce Berry is doing a grand depping job.

The Oscar Rabin band is a great success at the Lyceum. David Ede tells me they've been booked in there till at least May, 1953. I heard a whisper from another source that there may be a change shortly in the vocal line-up.

Ex-commando Max Diamond has just joined Rex Music as Exploitation Manager, leaving Unit after a happy stay there. When

you meet Max, get him to tell you some of his stories; he's got some pipers!

Are we destined not to hear the fine George Evans band until, in the dim distant future, he returns to town? I seem to recall that we hardly ever heard the Ken Mackintosh crew until he reached Wimbledon Palace.

Tolchard Evans revivals . . . "If," "Life's Desire," "Unless," and now watch for 1934's "Faith."

Hear that Nadia Doré and her new husband are to become "Mine Hosts" at Henley . . . does this mean exit from "the business" for Nadia?

Sid Dean, now into his seventh year at the Regent Ballroom, Brighton. This band hardly ever makes personnel changes . . . which says a lot for likeable Sid.

I like those Felix King Luxembourg sessions. Reminds me — he must be quite overworked . . . Top of the Bops, 208, Decca, plus the second year at the luxurious Colony. Nice work, Felix — if you can get it . . . and it seems you certainly can!

Drifted in to the Embassy Club to hear evening and listened to the Billy Sproud boys. Really, one of the nicest groups playing around town. Strange, never seem to have heard this band on the air! So what's wrong?

To all people who are forever saying that British writers can't pen the songs that the boys on the other side turn out . . . at least be thankful that they don't give you "masterpieces" such as "We Yanks Will Give You Hell Past the 38th Parallel," or "Goodbye Marie; I'm Off to Korea," or "Oh, Our Boys Went Over to Korea." These specimens are just three of the nineteen songs

that "Billboard" proudly informs us were published last year.

Delighted to hear that the Saturday afternoon record programme "Variety Matinee" featuring only British artists is here to stay. It's time our own products got a chance on their own wavelengths.

Glad to report that Dick James is proving a tremendous success in variety all over the country. Ray Burns will be depping for Dick on Stanley Black-sessions on the 21st and 28th.

Congratulations to David Toff. For the first time since he opened his new publishing house a few months ago, the name Toff has appeared amongst the best sellers with his "When I'll Be There." Nice work, Dave, here's wishing you further success — to your company and British songs. . . . Eddie (Campbell & Connelly) Standing wearing a big smile these days, despite recent flu and the not-too-good performances of Blackpool F.C. "There's Always Room in Our House" riding high and dry, is the reason. . . .

Not surprised to hear that the broadcasting organist Henry Croudson, has a couple more dates on March 13 and April 4, with his "Strings in Rhythm." Nice sound this, with all arrangements by HC. . . .

I hear that the backing of the sensational record by George Elliott of Bob Farnon's "Jumping Bean" is likely to be changed. Originally to be the famous "Malaguena," now it's "I Can't Be There." Little likely to have that great little singer Penny Nichols featured in new title. Writing of George Elliott reminds me — whatever happened to your great outfit, George, the Johnny Paradise Orchestra. Is that now on the shelf for all time? Hope not.

I'm watching to see which lucky publisher gets "Wheel of Fortune." Whoever does, can't go wrong, with discs from Kay Starr, Sammy Kaye, Billy Williams Quartet, Bobby Wayne, and about a couple of dozen other versions. . . . I liked the song "Shrimp Boats," but I can't wait to hear Mickey-Kats's Koshier Jammers' "Herring boats." . . . By the way, that man Leroy "Sleigh Ride" Anderson has done it again. Watch out for his "Blue Tango." Sensational discs already by Les Baxter and Chas. Hugo Winterhalter, LA's own orchestra, and several other well-known Yankee names.

CLUB NOTICE BOARD

The Hounslow Jazz Club, in friendly co-operation with the Hounslow Rhythm Club, are holding a Riverboat Shuffle on Saturday, May 31, leaving Richmond Pier at 6.45 p.m. and docking about 11 p.m. The Jazz Club will supply their resident Brent Valley Stompers, whilst the Rhythm Club will feature their own David Charles Swing Group. Tickets will be 8s. 6d. each, and now is your chance to get them.

Newly returned from his recent marriage to Miss Kathleen Bental, at Highbury on February 23, bandleader and banjoist Eric Silk takes his Southern Jazz Band back into redecorated premises at the Masonic Hall, "The Old Red Lion," High Road, Leytonstone, on Friday, March 7. The following week the Southern Jazz Club will open its doors free of charge, when they hold their Grand Celebration Night.

Twelve-year-old traditional trumpeter Nigel Carter, from the Buxton Jazz Club, was guest artist at the ABC Annual Ball at St. Pancras Town Hall on Friday, February 29, supported by the rhythm section of Harry Vardon's Band. On Saturday, March 1, he visited the Delta Jazz Club where he received a big ovation. Nigel, whose Boy Scout activities via with his ability to play jazz trumpet, is happily dropping his fees in the savings box at home for the Scout's Fund for a trip to Ireland. He will be starred at Pete Payne's Lewisham Town

Hall jazz concert, together with the Christie Brothers Stompers and Mike Daniels and his Band on April 18.

Fortcoming jazz recitals at the Nottingham Rhythm Club at the Lion Hotel, Clumber Street, include "Mick Gill's Mixed Grill" by the leader of the Nottingham revivalist band on Tuesday, March 11, "The Story of Jazz" by James Asman, on Tuesday, March 25, and "Can Jazz Be Arranged?" and a dual recital by Laurie and Trevor Rodway on April 8. Meanwhile future NRC concert dates include — the Christie Brothers Stompers and the Jazz Hounds on Saturday, March 15 and Mike Daniels and his Band with Sonny Monk's Dixielanders from Leicester, on Saturday, April 5. Both shows will be at the Odeon Ballroom, Nottingham.

The Albemarle Jazz Club held their First Birthday Party for the Albemarle Jazz Band at their premises at the "White Hart," Southall, on Wednesday, February 27, featuring the resident band, the Surbiton Jazz Circle group, the Brent Valley Stompers, and well-known Blues vocalist George Melly. Over 200 enthusiasts packed the club for the event. On the following Wednesday, Crane River founder member, Bill Colyer, was the featured guest.

The Edisto Jazz Club meets every Friday at the Manor Lounge Café, Wellington Road South, Southport, with Liverpool's popular Merseyside Jazz Band in attendance. Another Northern club, the Macclesfield

Jazz Club, has now opened at Stanley Hall, Macclesfield, with a revivalist programme. Humphrey Lyttelton and his Band play for dancing at the Baths Hall, Darlington, on Saturday, March 15, and the City Hall, Hull, for a concert the following Sunday. They also visit the City Hall, Sheffield, on Saturday, March 29, for a Lyttelton Club show.

New Christie Brothers Stompers' Melodisc will be out shortly featuring trumpeter Dicky Hawdon, in "Down in Jungle Town" / Farewell to Storeyville." The Glenn Miller Appreciation Society write in to inform us of their successful meeting on Sunday, March 2, at the Mapleton Restaurant, Coventry Street, W.1, and that they have been able to persuade the HMV Company to release some interesting new recordings of the Miller Band, excerpts from USA broadcasts in 1940/41, including "Jersey Bounce" and "Georgia On My Mind" and part of an 8-sided album released in the States last December.

Ex-Saints trombonist Ron Simpson, now leading his own Commodore Jazz Band in London. Two well-known British record companies are negotiating for the rights to the classic George Webb Dixielanders sides originally released on Jazz and recorded in Derby in December, 1945, by the Jazz Appreciation Society. Rex Harris' Pelican book, "Jazz," will be on sale by the middle of April.

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ad lib

"If they write good about you, that's good!
If they write bad about you, that's good!
If they don't write about you—that's BAD!"

by "THE SLIDER"

DURING the recent cold-frost-and-snow spell, I bumped into tenor-bandleader Johnny Gray on a London underground station. He was muffled in an enormous ulster, scarf and thick gloves. He was wearing a cap, and icicles hung from his handlebar moustaches.

As it was the middle of the afternoon, I thought he was going to a rehearsal with the band that he leads so successfully at Churchill's, or perhaps a recording session, but he shook his head when I asked him.

"As a matter of fact," he shivered, "I'm going to cricket practice!"

And it was true, too. Johnny—probably the keenest cricketer in our profession—practises at an indoor cricket-school throughout the winter and appears with distinction for the famous wandering team, Cross Keys, during the season.

Most Embarrassing Moment of the Week... must surely belong to the famous bandleader whose name is a household word in the jazz world—whose band was booked to play at a Welsh town very recently. The band had gone on ahead by coach, and the maestro was following in his new auto, accompanied by his two favourite soloists. All went well until the destination was reached.

As the car swung into a crowded market place the bandleader's eye caught sight of a young man—vaguely familiar—tub-thumping earnestly to a big crowd.

In a flash, the bandleader was out of the car; he crept around the crowd hoping not to be recognised; reached the back of the speaker, and in hushed tones requested him to come down off his box.

I wish I could have overheard their conversation when both were back in the car. You see, the tub-thumper was the bandleader's bass player.

Missing from the line-up of Nat Temple's "Bedtime With Braden" orchestra (not to be confused with Nat's midnight revels orchestra!) for the past couple of weeks, has been the Peter Pan of the Tenor Saxophone, one Freddy Ballerini. Freddy is suffering from a slight paralysis of the lip and so has been unable to play saxophone. I believe he will be back on the Braden show, though playing jazz fiddle... at the extremely thoughtful request of BBC producer Pat Dixon.

By the way, Freddy, may I add my congratulations to the others you must have received during the afternoon of last Tuesday, February 26.

I heard Britain's newest bandleader, Jack Parnell, saying that when he played at the Albert Hall he was surprised at the tremendous reception given to Humphrey Lyttelton's band... which made him think there must be something in good Dixieland music. And so say all of us!!

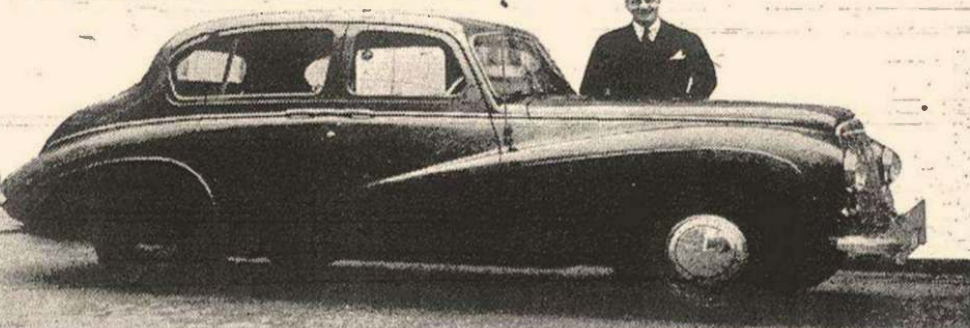
The Peter York Orchestra played to a well-filled house at the Festival Hall a couple of Saturdays back—a very nice orchestra, too. I spotted Dave Shand, Reg Owen (doing a good job handling some of the late Freddy Gardner's parts), E. O. Pogson, Harry Roche, and a positive Royal family of strings... Louis Stevens, Reg Leopold, Charles Katz, Gene Pini, etc. To top this off, Malcolm Lockyer was featured as a solo artist, and was his usual brilliant and tasteful self.

Ran into ex-Heath trombone Jackie Armstrong having a couple in the Punch House off Piccadilly. He was enjoying a few days off prior to starting with "The Skyrockets" at the London Palladium. Jackie has a brand new 1952 model daughter. Proud Pappy!

The Mystery of the Week... Happened to be walking through Endell Street, just off Cambridge Circus, last Monday evening. I was intrigued to catch sight of several furtive-looking figures enter the fish bar there. There was something about these figures that struck a chord... I followed them in and there seated in a corner—trying to be inconspicuous—were bandleader George Crow, and Stanley Black men Bert Bullimore, George White, Bill Newton and Billy Amstell. When I asked them what went on... it seems the fish joint is mainly used by cab drivers and the fish is really terrific. So the boys roll up their coat collars and wear mufflers so as not to be recognised—and to keep the prices down!! So if you are hard-up and hungry—take a trip to Endell Street.

The boys in the Victoria Palace Orchestra were all issued with free tickets for the matinee of the new Askey show, "Bet Your Life." Could it be that impresario Jack Hylton has a soft spot for his V.P. orchestra?

A divorce case in America brought to light the extraordinary enthusiasm of the amateur instrumentalist. The unhappy wife sued for divorce on the grounds that her husband practised his trumpet every night of their honeymoon, and that on



the wedding night he sat up all night playing hot choruses!

All the boys seem to go for the new Billy-May Band, and judging by their records it certainly is different... but I wonder how long we shall have to wait before nine out of ten bands on the BBC are playing the May Way?... "Poggy" the multi-instrument man, now playing with Victor Silvester, has started his many "friends in the business" by suddenly appearing around town with a huge Rolls Royce. Money in music, eh? What about a coat of arms, Poggy... a rampant bassoon on crossed saxophones, or something?

Kenny Baker's date book shows "March 6, Middlesex Hospital." Not a gig but an operation on himself. Kenny won't be around for a few weeks... it's rumoured that he is writing the score for a new BBC series featuring some of the country's best jazz men... which should help pay the Baker rent during his convalescence. Good luck, Kenny!

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VOCAL BOY MAKES GOOD



Alan Dean (right) talks over a knotty point with LeRoy Holmes, musical director for M-G-M records, during a session in New York.

U.S. FLASHES

Louis Armstrong's opening night at the Hangover Club, San Francisco, was brightened by an unknown (but extremely attractive) brunette who apparently found the Armstrong brand of jazz so far removed from "cool" that she took off, in quick succession, her mink coat, her jacket—and then her sweater. Sorry to spoil the story but she was stopped at that point . . . !

★ ★ ★

Patti Page, one of the most popular girl singers of the moment, has signed a new one-year contract with Mercury. Will be on a \$40,000 guarantee . . . see what cutting "Tennessee Waltz" has done for her? Incidentally, this disc of Patti's came out easy top at 4½ million copies sold in a recent poll.

★ ★ ★

Nice break for the Billy May Band, the U.S. band everybody's talking about. They are to be the resident orchestra on the Perry Como Television Show, as from April 8.

Our New York Letter tells the full story of Alan Dean's American visit

I WONDER if readers of this column have any real idea of the success your Alan Dean has had here in America? When he arrived in New York last September, he was "on holiday," according to the interviews with the various trade papers.

The fact that his manager and Press agent also came "on holiday," and Dean's arrival was announced in a costly full-page advert. in "Variety," seemed to indicate that Alan had other ideas than just to enjoy his sightseeing.

"Downbeat" magazine said of him, after his opening night at the New Orleans Club in Washington . . . "Alan Dean proves an important point; that it is possible to sing in perfectly good taste, sing good songs instead of tired novelties, sing with a warm, friendly personality, but without corny gestures, and still be infinitely commercial. In other words, Alan won't have to go off on any wild goose chase after financial success. It will come to him if he just keeps on thrilling the people the way he thrilled them here."

Alan told me that when he arrived he was rather under the impression that American performers could do no wrong, forgetting that in England, on records and in films, you only hear the cream. He spent his first few weeks in New York watching and listening to one singer after another and reached the conclusion that our bad singers are, if anything, worse than the bad ones "back home."

DISCS CLICK

Sketch Henderson, in his disc-jockey programme over NBC, literally got Alan away to American listeners by playing one of his British recordings; other dee-jays got on the bandwagon and within a matter of hours Alan was booked for interviews on many record programmes. This, incidentally, meant him rushing from one radio station to another, in a Manhattan cab, said, as he put it to me: "I quickly learnt that you should never dare a New York taxi driver to get you anywhere in a limited time . . . he'll get there even if he has to kill both of you to do it."

The engagement at the Wash-

ington "New Orleans Club" gave him the opportunity of being heard favourably by the booker for Loews Theatres who signed him to two weeks at the Capitol. Alan stayed for a month, and when he finally left, he had a return contract in his pocket.

FAME

He has toured extensively through the East Coast, and Toronto, Canada, was included in the dates; shortly afterwards M-G-M grabbed him to record for their label, and so far he has cut six sides with LeRoy Holmes' Orchestra.

One of the sides is a tune which, strangely enough, is almost unknown here; it is Ray Noble's "Touch of Your Lips," and it seems quite possible that Dean's version will be a big hit here.

Walking along Broadway these days you can hear Alan's voice, singing the current hit, booming out at you from one record shop after another; it goes on all day. I understand from Alan that you do not have this sort of high-pressure plugging back in England . . . so I think he may be forgiven for taking a stroll through Broadway a couple of times—just to hear how he sounds!

His manager tells me that Alan is now lining up a short autumn tour at home this year, after which he will be returning to the States for more recordings on M-G-M and a big tour right through the Middle West.

...AND VOCAL GIRL MAKES GOOD!

"YOUR British musicians are wonderful!" Who says so? You'll be surprised, because Vera Lynn assures me that it's the almost unanimous opinion of American top-line bandleaders, instrumentalists and disc-jockeys.

According to Vera, who has just returned from a really triumphant trip to the States, British names are now a very important part of the American musical scene. Husband Harry Lewis said that he heard a rave for the Ted Heath Band everywhere he went, and went on to say that Mantovani's record of "Charmaine" is tops with the disc-jockeys. Bob Farnon, Stanley Black and Edmundo Ros were also singled out by the Americans for superlatives.

"In fact," summed up Harry, "if our musicians could have heard some of the nice things that were said about them, they would lose that inferiority complex of theirs!"

Vera went to New York for four appearances on Tallulah Bankhead's "Big Show" radio programmes, with the option of another four. After the first programme, her option was immediately taken up; after the second show, NBC vice-presi-

CONLEY'S COLUMN

dent Charles Barry signed her up for her own "Saturday Night Revue" coast-to-coast series, in which she sang all the numbers and compered the whole broadcast.

The musical backing was provided by 42 musicians from Toscanini's NBC orchestra, conducted by Ray Shields. The arrangements used were all by Britain's Roland Shaw, slightly re-scored for the bigger orchestra. There was also a bop quartet in the programme, led by Stan Getz (who, incidentally, thanks Kenny Baker is the tops), and including guitarist Johnny Smith and drummer Morrie Feld. She also appeared in TV with Milton Berle and Perry Como, and her records were a sensation.

Vera told me that she plans to work again in the States next September. In the meantime, after being off the BBC for three years, Aeolian Hall suddenly woke up and sent her a cable in New York offering her a series.

Needless to say, this is just a coincidence. The offer has nothing whatever to do with her great personal success in the States. Needless to say . . . !

WHAT THE DICKENS!

DINELEY Studios, in Devonshire Terrace, just opposite the Royal Academy of Music, is well known to many hundreds of London's musicians who have rehearsed there at one time or another. But I wonder how many of those who frequent the place daily are aware that this large house with its many rooms has artistic associations other than music?

It appears that Charles Dickens lived there from 1839 to 1851, and there is a plaque outside the house to prove it. It was there that he wrote "The Old Curiosity Shop," "Christmas Carol" and "David Copperfield." In the garden (now filled with rehearsal huts, resounding to the strains of new arrangements, new melodies and new bands) Dickens strolled and probably gained inspiration for his famous works.

I am indebted for this interesting piece of information to Heath-Parnell arranger Laurie Johnson. Laurie, besides being a brilliant arranger, is a keen Dickensian.

He is also a prolific composer of light music, and three of his compositions—"Rue de la Paix," "Cuban Carnival" and "Enchantment"—are often heard on the air. "Legend of the Well," a dance number that he wrote with Moira (Mrs. Ted) Heath, is also beginning to make the grade. Last year, he conducted his own concert orchestra in a BBC Sunday night series "Moonlight Reverie," that ran for three months.

I asked Laurie if his study of Dickens lore gave him any musical inspiration. He replied that, on the contrary, it was his way of relaxing from music.

PIPING HOT!

WE are getting hardened to all sorts of unusual "doubles" in this business. "Tpt, tenr and vibes" cause us hardly to raise an eyebrow, nor do "Vln, bs and drs" or "Pno, gtr and clar."

But what about this lot—"Trom, alto, clar, pno, enctna, ocrna, and bpps"? That's something new, you will agree, and yet it actually represents the musical attainments of Alf Edwards, the veteran multi-instrumentalist now busily freelancing round town.

Alf comes from an old circus family, and began to play the bagpipes at the tender age of ten, touring the halls with his parents' musical act. A skilled trombone player, he was in the Jack Payne sax section on alto and clarinet in 1934, and also plays piano and arranges. As if that were not enough, he is one of this country's leading experts on the English concertina, and was the first to broadcast ocarina solos from the old 2LO studios.

After a chat with Alf, it occurred to me that the bagpipes were a particularly unusual instrument for a dance musician, so I started finding out if there were any more players around. I found two. Saxist Sacco Lehmann started playing the bagpipes at the age of 12, and during the War was pipe-major in the London Irish Rifles, later transferring to the Irish Guards as piper.

Trumpeter Jimmy James is the third piper. He took up the instrument when he joined the RAF Pipe Band at the age of 18. He assures me that pipe players do read music, and, as the instrument is pitched in A, it is all written in that key.

I asked Jimmy why pipers walk up and down when they are playing. He replied: "To get away from the noise, of course!"

LEN CONLEY

LESLIE DOUGLAS

AND THE "BOYS"

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ARGUMENT

DIXIE GROUP v BIG BAND

A spontaneous, tape-recorded discussion by leading personalities on a topic of the moment

Argued by

HARRY GOLD and TED HEATH

In asking two famous bandleaders to launch our first "Argument," we felt we could not do better, on the subject of The Modern Big Band versus the Dixieland Band, than to invite Ted Heath and Harry Gold, respectively, to talk informally on this subject.

The meeting was recorded on tape and has been faithfully transcribed. Assistant Editor Jack Baverstock conducted the proceedings.

Ted: Well, Harry, it's very nice to meet you again. Shall I start off? All right. It's very pleasant to have this opportunity to talk out what is, I suppose, an argument on 4-beat versus 2-beat, because actually I have some very definite views on Dixieland music. You see, I do like good 2-beat music, but I have views on that which is not—er—good, shall we say?

Harry: Uh-huh, you know, Ted, to a certain extent we are not completely on opposite sides of the fence because there is much in big band music that I like, but I personally am most happy when listening to a good small band—it's more intimate, punchy with a terrific drive that sometimes you don't get from a big band—because it seems to me to be—er—unwieldy.

Ted: Yes, You are probably quite right in that respect. Quite frankly I also do feel, Harry, that a good Dixieland band has a more danceable beat than a big band. I will give you that point unless one goes into the strict tempo category—which one does when entering for the large dancing public that both of us meet when we go around the many halls in different parts of the country.

But—while agreeing with you on that point, Harry, I feel that a lot of your type of music going round in this country is not right, and not correct, and the public is not getting a true picture of what Dixieland is—or rather was. This is not a personal thing at all (you understand, Harry?) but it goes much further afield than that, and I feel that a lot of these small bands are not playing the music correctly, and so give fans a false idea of what Dixieland music really was.

Harry: Well, I think what you are referring to is the so-called traditional revivalist band. In many cases—I won't say in every case!—those bands are made up of musicians who have just begun to learn their instruments. Some of them can hardly play at all, and not only that—they are listening all the time to records that were made in the early nineteen hundreds when those musicians could hardly play at all, compared with today's accepted instrumental standards. Many people think that that kind of music is the real thing simply because these people started it, and so, right or wrong, they assimilate the same kind of noises.

Ted: Yes, I am in agreement there. You see, without disclosing my age and the years I have been in the business, I have had a lot of experience and worked with these good old players, and I should say that I am one of the few fellows around who knows, and has worked personally with, such people as George Brunies—you know, the greatest of those trombonists?—and Muggsy Spanner, who worked at the Kit-Kat in the nineteen twenties. I knew these people and worked with them, and there's not many of us around who did know them and exactly how they played.

The most recent instance was Jimmy McPartland. Now Jimmy I had at the Palladium in one of my shows. Of course, Jimmy is a wonderful player—there is no question about that. The fellow can play his instrument, his technique is excellent, his tone is excellent, and he knows what he is up to and there is nothing ersatz about Jimmy and there never was. I'm sure. He learnt his instrument right and the fact that he decided to play two-beat music was a very good thing for two-beat music. He plays it properly and—well—he knows what he is doing.

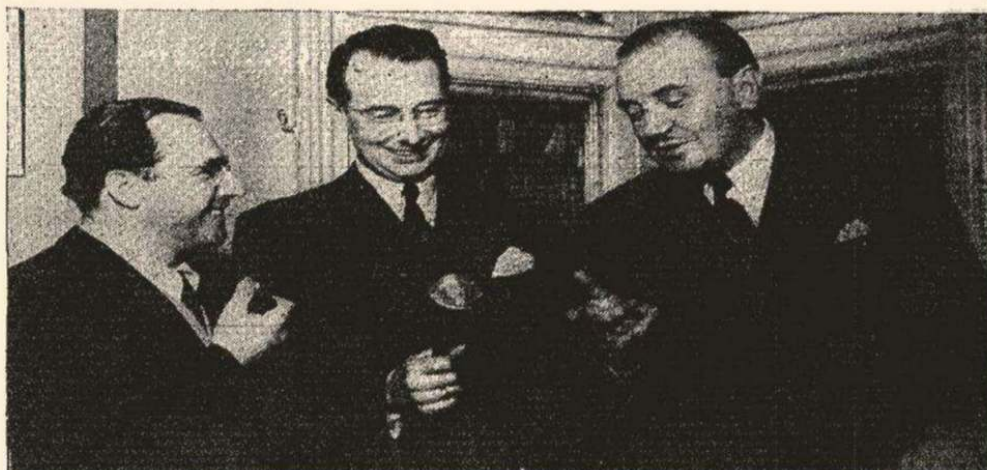
Harry: I quite agree with you.

Ted: You see, George Brunies was a great trombone player but where we have all these people playing the music these people used to play well, it's all ersatz—and phoney—it's as phoney as elastic-sided boots!

Harry: Ted, I have to fully agree. But I must also go right on the other side of the fence and make my criticisms about certain bands, and musicians, on the er or modern big band kick is it called? That think of nothing else but playing in a particular style. To quote an example, Bill Harris on the trombone and Stan er Stan er—um Getz's.

Ted: That's right. Stan Getz, the tenor player.

Harry: The musicians I have in mind—they've been playing perhaps a couple of



years and copying the phrasing and the tone that they get on a record and that is the sole amount of the practice. Some of 'em seem to get into big bands and make fearful noises.

Ted: Oh, I'll give you that point—that we have a lot of people on our side of the business aping great players but cannot really play their instruments—but here I think is the point. Those players are mainly confining their activities to the jazz clubs, playing for the bop fans; they are not spreading their gospel around the country... they are not spreading what I consider is a musical evil but these other people are!

Harry: Ted, I think I must disagree with you, because when you go round (and you must have gone round the same halls as I have) you nearly always find the resident band, or relief band, trot out all the er-er-bop arrangements—the commercial bop arrangements there are on sale and the boys stand up—the trumpet player stands up, screaming all sorts of top notes completely meaningless—the same applies to sax players—and trombone players—in fact, all instrumentalists. They think they are playing modern music. In actual fact they are not playing music at all!

Ted: Yes—I hadn't thought about these house bands—that it is a point, yes, they do that and so I think we can both agree that these house bands generally speaking, that play opposite name bands should confine their activities to playing really good dance music for the regular customers rather than try to play ersatz dixie or ersatz bop. Isn't that a point?

Harry: Absolutely. Oh yes, I quite agree. The thing I think we have to be careful about it not to stifle these musicians' ambitions.

Ted: No... oh dear, no.

Harry: ... because trying to play dixie or modern music is a fine thing. It is good to develop those things because, after all, they are the future musicians—future top musicians if they really develop. But I believe that by foisting undeveloped music (both kinds) on the public they are doing a lot of harm to the business—and to themselves—they should not really play that stuff until they are capable of playing it—certainly not play it in public. After all, the place for practice is at home, or in the rehearsal room.

Ted: Yes, Well, I think the thing boils down to the fact that people entering our profession should at least learn their instruments first, and keep out of the professional side of the business until—er—they can at least play their instruments properly.

Jack: May I just butt in here? Have either of you strong views on your respective bands' capabilities?

Ted: Yes, I'd like to say, Harry, that I consider your music is probably better for the dance hall, and more—er—moving to the people than the big band... but when you get to the concert platform, then I feel that a big band has far more to offer if you have any views on that perhaps you?

Harry: Well yes... my views are that the small band triumphs over the big band from the economical point of view, having less—er—personalities to deal with and is an easier organisation to handle... less—er—temperaments to mould together into a unit.

Jack: Quite apart from the pay roll at the end of the week!

Harry: Yes—I meant that when I mentioned the economies of it... I, too, think that Dixieland music is more danceable but I do not agree that it loses anything on the concert stage. My own experience proves that we have consistently filled concert halls without support, and kept the audiences there for two hours—and left them shouting for more!—which means they must have been "held" by small band music and comedy routines... I think it boils down to the leader of the small band using his head and not running away with the idea that because he has a small band he cannot do certain things—I agree that it is easier for a big band to put on a show but because it's difficult for a small group doesn't mean it can't be done. It can—I have proved that it can!

Ted: I do agree—to a point... there are other points I do not agree with because I feel that—well, take a thing like our Palladium shows... it has got to be a big band. A big band can get over a vast amount of music—a big band has to get over a vast amount of music... we can't just cover dance halls and ordinary concerts—we have to do variety, swing sessions, and maybe a few months at the Savoy... I feel a big band scores here and a small band cannot possibly cover all those things. We have to play some places on Sundays where they do not allow jazz, or they do not like songs or patter... then we do a bit of Chopin, or something like that—anything to bring the band to the customers.

Harry: I have to agree on everything there, Ted. The Dixieland band can't tackle things like straight music because the instrumentation isn't there—although Goodman has turned out some very nice symphony music.

Ted: Yes, yes—that's so...

Harry: ... but it's not a Dixieland band, which is quite a different thing. I suppose it is possible if one goes to the trouble of scoring specially, one could do a certain amount of light straight music but it would not be comparable with a big band you would be losing the colour from it.

Ted: Can I just get one thing straight with the customer? We do not want to go into the straight music field, but now and again one is forced to do that, and when one is, then I feel we can cover it better than the small band.

Harry: No possible doubt about that at all. Incidentally, can I make the point that I do not take the view that some take—that it is better to go around with a small band because it is a better economic proposition. I think that would be a very bad thing for music—more musicians out of work and music generally deteriorating.

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JOHNNY DANKWORTH

such a hallowed circle.

I am a biased critic. I am biased in favour of music, because I love music so much, and because I am convinced that no artist, in whatever field of music, need sacrifice musical value for anything else. The world's greatest artists have proved this time and time again, and will continue to do so.

So that any record with which I deal, whether it be popular, light, jazz, folk-music or film-music, will be scrutinised from a musical standpoint, whatever its other attributes.

Secondly, each record will be judged by the standard which the artist has already set.

For instance, I may easily say that I don't like this or that Art Tatum piano solo, knowing full well that I would give my right hand to be able to do what he does with his left! I merely show that I expect so much more from an artist of Tatum's ability.

In the next paragraph I may enthuse quite freely about an immature musician of far lower standing, and for this reason I have decided not to use a "star" or similar system of grading performances. However useful this is for summing-up record reviews at a glance (!) I feel it is unsatisfactory in the long run.

No, to distort the words of a famous statesman. I obviously don't like all the artists all the time. Who does?

But (and this is more unusual) neither do I like some of the

artists all the time, although far too many misguided people do! I do, however, like nearly all the artists some of the time!

For instance, I like TITO BURNS AND HIS SEXTET with Terry Devon, most of the time. Tito's outfit must surely be one of the best show bands that Britain has ever had, and their versatility is amazing.

It is unfortunate, then, that I should receive for review a coupling which I am sure Tito would hardly consider his strongest.

"Undecided" (Melodisc P.206) comes near to being a good record. Terry Devon sets the side swinging along happily in the first chorus; this is the type of thing at which she has few rivals in this country. The 32 bars of solos before her second entry drop the tension of the side, however; I feel that here they are out of place. This in itself says nothing against the solos, which are of the standard we have come to expect from Tito himself on accordion, Don Savage (I believe) on alto sax, and Rex (Harmonics!) Morris on tenor sax.

"Over a Bottle of Wine" is, I am sure, not meant to be discussed soberly! Suffice it to say that Latin-American tunes should surely be left to Latin-American bands, on records at any rate.

I am sure, knowing Tito and the boys as I do, that we will soon be treated to some sides which will re-affirm our faith in them as an entertaining and musical outfit.

On the other hand, I don't like DAVE BRUBECK's music most of the time. I derive very little enjoyment from people with musical bees in their bonnets. I realise that they play their part in the scheme of things, but I am content to leave it at that. I let them go their own sweet way, and look to the moderationists for my musical pleasure.

I found absolutely nothing to recommend the DAVE BRUBECK OCTET playing "Indiana" and "Let's Fall in Love" (Vogue V.2094). The playing is beatless, the arrangements

'I AM BIASED IN FAVOUR OF MUSIC!'

puerile. I would be being kind to say that the ad-libs were mediocre. This sort of thing makes me sigh.

My surprise was, then, so much greater when I played his Trio version of "September Song" (Vogue V.2096, reverse "Sweet Georgia Brown"), and found it to be one of the most beautiful discs I have heard for a long time. "Clever" chords are intermingled with triads in a manner which makes one realise that both are there for a real purpose.

The whole mood of the side reminds me strongly of J. S. Bach's aria "Sheep May Safely Graze." I wonder if others will agree with me?

NAT KING COLE accompanied by the BILLY MAY ORCHESTRA does the workmanlike job one would expect from him on "I'm Mortal" (Capitol CL.13688), and the side swings along easily. It always occurs to me, when listening to a musician singing, that he or she pitches intervals with a keyboard-like certainty that one rarely encounters with other vocalists. This, to my mind, is especially true of Cole, whose artistry I find at its worst undistinguished (never bad), and at its best exquisite.

The reverse, "Weaver of Dreams," is a beautiful ballad which moreover is the perfect vehicle for Nat, with a pleasant accompaniment by string orchestra and chorus.

I am not so happy that RAY ANTHONY's latest (Capitol CL.13671) release, "What Is This Thing Called Love" will hardly bear comparison with the famous Tommy Dorsey arrangement.

And however well the reverse, "My Concerto," is performed, and however musical the score may be, I feel that the inspiration is directly derived from the Glenn Miller Orchestra of the 1940's.

No, this is not the sort of thing that will bring dance bands the prominence they deserve. Although if they find it necessary to revert to their year-old formula to pay their way, do they really deserve it?

I can hardly be called a STAN GETZ fan either. The effeminacy of his approach on such a masculine instrument as the tenor saxophone removes from his playing what is, for me, one of the greatest attractions of jazz—its vitality.

The Getz Quartet formula savours of a sameness which I can only compare with Victor Silvester's orchestra, and in defence of the latter it can be said that it is intended only to be metrically accurate and was never meant to be listened to as music.

Needless to say, in neither do I doubt the capabilities of the musicians concerned. I was, therefore, rather happy to find a Getz record which I consider well above par, "S'Cool Boy" (Esq. 10-198) is yet another of those delightful little melodies that Stan has such a happy knack of finding and he blows a little more and whimpers a little less than usual. "Standin' on a piece that sounds like a folk-tune (probably Swedish) The mood

of the record is remarkably well maintained, although Getz tends to tear-jerk towards the end.

"For Stompers Only" and "On the Alamo" (Vogue V.2102), however, are back to the old routine, with the leader displaying a surprising paucity of ideas on the first side. The disc is somewhat redeemed by some sympathetic piano-playing by Al Haig who, in his more original moments, is a force to be reckoned with in jazz.

And, so saying, I heave a sigh to mark the end of many beautiful friendships with tenor-sax players all over the country.

Coming back to English jazz, I was most impressed by the TOMMY WHITTLE GROUP and their release of "Sam's Say" (Mel. 1197), which is a delightfully original little tune by Tommy in the "Sid's Bounce" tradition. The group is, of course, entirely drawn from the Ted Heath Orchestra with Tommy leading on tenor-sax. Whittle produces the sound which I consider should be produced from his instrument: beefy without being raucous, controlled without being nauseating.

He comes well up to my expectations on this side, but my real discovery was the alto playing of Roy Wilcox.

I have often been impressed with Roy's playing in the flesh, but it took a record to really awaken me to his talents. His playing is wonderfully positive and his approach original without being eccentric. He must surely be one of our most underrated jazzmen.

The reverse, "All The Things You Are," which features Tommy with the RONNIE BALL TRIO, is less happy. The efforts of all concerned to remember the routines stare at us right through the gauze of the loudspeaker, and a comfortable sound could hardly result from such circumstances. But even if it were a superb performance it could hardly have been played more in such a short space of time on my turntable than "Sam's Say." Let's have some more like that one, Tommy.

On which happy note I will leave you until next week.

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You know him as a brilliant and long-experienced trombonist of Heath and Hylton fame, and as a witty scriptwriter. Now meet him as the writer of our **RADIO REVIEWS**

SO here I go for better or for worse your dance band radio critic—a position which I am given to understand is tantamount to a cab-driver who has just short-changed Gilbert Harding. Anyway, if it's to be swords or pistols, gentlemen, please don't make it at dawn, come around about noon!

But now without further preamble, to the job in hand — which this week I find mainly gratifying.

SANTIAGO AND HIS LATIN-AMERICAN ORCHESTRA

Wednesday, February 27, Home Service 1.30 p.m.-2 p.m.

NOT long ago I saw a Hollywood epic portraying Robin Hood and his merry band of men disporting themselves in a Sherwood Forest that was so much Beverley Hills I don't know how Friar Tuck missed falling over a cactus, and as I made a shuddering exit, I took a silent vow

that in future I wanted my entertainment authentic or not at all.

So what does that make Santiago and his Latin American



SANTI

Orchestra? Quoth 'my bewildered readers'. Just this... it makes them artists, for whether or not the majority of these Caballeros have been any nearer to Cuba than a cheap cigar, their music is as authentic as anything I have heard to date.

So to you, Mr. Santiago, top honours for your direction and vocal efforts (the "Flamenco" style you affect I find very easy

more than a clue to the problems of musical presentation—Christian Simpson, a man who has an artistic sense coupled with a remarkable technical knowledge. He has, in his time, made some pretty stiff attempts to put over the idea of a band on the screen. He tries hard, but he still has to achieve a 100 per cent success. One of his shows, with shadow dancers forming a pictorial background to the music, was just about as near as anyone has ever got.

Of course there are band groups who have made the grade. Outstanding is Ray Ellington, always as good visually as the noises his outfit makes. Unhappily, we see very little of him—or anyone else, for that matter.

The Malcolm Mitchell Trio have looked good and sounded good on several occasions and Edmundo Ros, in his fairly frequent appearances in the children's programmes, invariably puts up a good show.

Anyone, in fact, who is toying with the idea of bursting into the badly paid television racket could do worse than study the Edmundo Ros technique. He has, of course, a picturesque outfit, he arranges his stuff so that there is plenty of movement in the band, and I would not be surprised if he doesn't have a very serious talk with the cameramen during rehearsals so that the cameras follow the right musicians.

The technique of television calls for very close study, and I think that very much the same problems face the band leader as those that so bewildered the producers who tried to put teams of dancing girls on the screen.

The basic secret is never to crowd your screen with people, always maintain some flow of movement and, above all, to have some idea behind the show other than the playing of music. Sound radio can look after that.

on the ears), and to bongo man Lew Stevenson.

Perfection, however, is the achievement of few mortals and so even at the risk of being called hyper-critical I should like to raise a few points that might prove constructive.

The trumpet player's vibrato is inconsistent and when it slows down (especially in the soft mute) becomes out of keeping with the Latin-American idiom.

Manola, who provided the female vocal contributions, has an extremely pleasing voice and effortless production but rather too much in a concert vein.

As a final cadence, I should like to inquire of the BBC, who seem to have a fetish lately for persuading band leaders to do their own announcing (even though in some cases it means recording them and dubbing in the "itches" afterwards) why Santiago was not accorded the same privilege?

Surely his lingual assets for the titles that gallant Joy Worth struggled with so valiantly, plus a very pleasant personality, would have added to the atmosphere and success of the programme most considerably.

JOE LOSS AND HIS ORCHESTRA

(Sunday, March 2, 12-12.30 Light)

Eureka! An English band, English leader, English compère and English vocalists, and not an American accent amongst them except during their version of "North Carolina," which almost rivalled Santiago's talent for reproduction of local colour!

For the life of me, however, I cannot understand why (apart from essentially national music) it seems to be the "thing" for vocalists and compères to regale us with accents



JOE

reminiscent of veteran Burton-wood camp followers.

So to you, Mr. Loss, thank you for remembering that Aeolian Hall is still so near and yet so far from Grosvenor Square.

I am fully aware that to make the "clef" sign equal to the "G" sign, the answer is a bright and breezy show like this broadcast proved to be, but really, Mr. Loss, I'm sure it would have been no deduction to have spared just a few bars occasionally for your instrumental soloists; the fans would have liked it and from the band's angle, "All work and no play makes Jack a very dull character."

The opening could have been off to a flying start, but three

introductory themes struck me as being a bit much, especially the third one—which belongs strictly to the Fol-de-Rois on Margate Beach. Which reminds me—Cliff Michelmore really cannot be bettered as a band compère, but those jokes!!!!

This outfit, to strike a more complimentary subject, has some of the best vocalists in or out of town. The choir carried off two consecutive solo spots in a most tasteful and tuneful manner which, had it been otherwise, could have killed a show of this kind stone dead.

Howard Jones demonstrated how it's possible to have muscles in your voice and still know how to control them. Rose Brennan has got it all and I can't see anything that can stop her from being the tops in this country.

"JAZZ FOR MODERNS" (Saturday, March 1, 6.25 p.m. Light)

The announcer who signed off "Jazz Club" informed us we were being "whipped upstairs"



TERRY

for "Jazz for Moderns." Whether this was meant to imply that "bop" belongs to the top shelf, or whether it's been pushed out of the way in the attic I really don't know, but as the Dixielanders were provided with a very well-drilled audience, and the Moderns had to boost themselves with an occasional "Oh, Ah," I got the impression of "Let the kids play around up there, they'll be out of the way and can't do much damage."

Well I'm not so sure about that, because here was twenty minutes of impressionism running riot. As I've said in a previous review, if you must be a musical Peter Sellers your impersonations have got to be good. The whole of this programme, however, was neither one thing nor the other.

I fully realise that to play in the "bop" idiom one must conform to a certain set of



by JACK BENTLEY

basic principles, and for that matter the same applies to any other cult, but why in solo after solo, composition after composition, must those same old clichés keep popping up? In the words of Sam Goldwyn: "I'm tired of the same old clichés. Can't somebody think up some new clichés?"

Apart from this, the individual playing of these newcomers was, on the whole, very good, but now and then the ensemble should have inspired Terry Brown to a composition in the "Ideology, Anthropology" etc., series, called "Oto-logy," which is a study of ear diseases.

Incidentally, Terry, as much as I admire the ingenuity required to improvise within the middle and lower register, I don't think its completely *passé* to wander up top, is it?

Now to guest soloist Geor Taylor.

Having enough experience in the business to know just what first-night nerves can do to any player, and taking into consideration such factors as strange environment, etc., here I think we have great embryo talent and to say the least of it, a latter-day Johnny Dankworth.

To give a detailed criticism under the aforesaid conditions would be unfair but I'm sure the producer of "Jazz for Moderns" will be seeing a lot more of Mr. Taylor and I shall look forward to being on the listening end.

The playing of Jimmy Skidmore is an apt pointer to the confidence that can be gained when talent is allied with experience.

High Notes of the Week:
Stanley Black's superb pianistics.
Rose Brennan's pleasing vocalistics.

Low Notes of the Week:
The disc-jockey pugilist who far from knocked me out.
The saxophonist who sings in a "Stow Coach" and should have been pinched for parking.

Wishing the
"NEW
MUSICAL EXPRESS"
the greatest success
THE RABIN ORGANISATION



by ROGER DEE

THE trouble about television is that on the face of it it doesn't mix particularly well with dance bands. That, at least, is the opinion of a lot of people at Lime Grove and from the results we have seen of some of the band telecasts, I'm not at all sure that they haven't got something there, too.

Don't blame it all on the BBC. One of the major troubles is that the bands are not television-conscious. It isn't much good having the finest bunch of musicians in the world if they appear on the screen much the same as a rather restless wedding-group gripping saxophones. You want something vital in your music—and that doesn't necessarily mean that a string of band comedy acts will help you out.

Then there is the other extreme, when a band is presented with a reasonable fanfare of BBC publicity and turns out to be not a band show at all but just a band-backing to a series of variety acts.

Someone, somewhere, has got to think up a new idea and find the time and intelligence to knock it into shape—something that will make good music and good pictures.

They have at least one producer at Lime Grove who has

THE NEW MUSICAL EXPRESS

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PERCY C. DICKINS.

Overture

IT is customary, when embarking on a new venture of this nature to permit oneself a little tub-thumping, not to mention a few bars of trumpet-blowing. As evidence of the originality which we hope permeates this new production, we don't propose to follow convention. We are too tired to thump a tub, and blowing our own trumpet does not happen to be our particular musical achievement.

We prefer just to say that we are glad to be around and to have the chance of holding a mirror up to the human nature that makes the musical profession the strangest, most incomprehensible and yet most exhilarating profession of all.

Our policy is a very simple one, and there is nothing immodest in our stating it. We believe very sincerely that, through a combination of circumstances and misguided judgments, the prestige of the musical profession has sunk low.

This statement is not inspired by any condemnation of the few bad hats of the business (you will get them in any business, anywhere) but concerns itself more with the status of bands, instrumentalists and bandleaders in the public estimation.

Once upon a time to play in a band—and particularly to play in a band that had achieved the supreme honour of having broadcast—was sufficient to surround a person with a glamour almost equal to that of a film star.

The halcyon days of dance bands were the early thirties, and there was a dignity and an excitement about the profession then that have steadily declined over the years.

Is there much glamour about the profession now? Except for the wide-eyed awe of the teen-ager in the small town when the big band plays at the local hall, or the abandon of the fan when the Dixieland heroes of the day beat out the rhythms that were new when their fathers and mothers were young, the general public attitude towards dance bands is one of apathy.

We are going to try to invest the profession with some of the dignity and the glamour that we know it possesses.

We believe that dance bands are important to the communal well-being of the country and we welcome and encourage the semi-pros, who, by their enthusiasm and aptitude, are helping to raise the standards all round.

We believe that the fans themselves will welcome any improvement in the status of the dance band business, for fans like to worship, and the more glamorous and unapproachable the object of their worship, the more pleased they are.

Having said all of which, we realise that in the long run, our policy is and can only be that of producing as good a paper as we know how, to cater for every section of this profession. We'll have a go!

BRITAIN TO HAVE COMMERCIAL RADIO

Government approving special wavebands for sponsored programmes



Debrey Somers takes his new London Casino Orchestra through a Malcolm Lockyer score at rehearsal for the new "Excitement" show, opening tomorrow (Saturday). Dave Shand is lead alto. For some numbers the five saxes augment to ten from string section 'doubles'.

STAPLETON TURNS DOWN BIG SUMMER OFFER

DESPITE the offer of a big increase in salary for himself and his Orchestra, Cyril Stapleton has reluctantly had to turn down a contract for a return this summer to the Palace Ballroom, Douglas, Isle of Man.

The reason is an unusual one for a dance band these days, for Cyril has decided that the orchestra must remain in London in view of its very heavy radio and TV commitments.

The "Variety Bandbox" series on which the Stapleton Orchestra is featured every Sunday, has been extended until the end of June, as has also the monthly TV "Hit Parade" series. Dates when the orchestra will be televising for this programme are March 10, April 7, May 5, and June 2.

A number of recording sessions for Decca are also on the Stapleton engagement list.

Cyril and the orchestra appear at the Town Hall, Reading, today (March 7) and tomorrow (Saturday) at the Royal Star Hotel, Muddstone. On March 30, "Variety Bandbox" will not be taking place and on that evening the orchestra will undertake a concert at the Colston Hall, Bristol.

**Don't
Keep It A
Secret**

Tell all your friends about the "New Musical Express." To ensure that your own copy is there each week, place a regular order now with your newsagent. Or, if you prefer to have it delivered through your letter-box every Friday morning by post, write to us for full subscription particulars.

BIG BAND JAZZ RADIO SPOTS

THREE programmes of contemporary jazz played by big bands have been lined up by the BBC during April and May. "Jazz Club" and "Jazz for Moderns" will combine on April 5 and for forty-five minutes John Hooper will present Ted Heath and his Music in a programme of Stan Kenton specials.

The following Saturday Jack Parnell and his Music Makers will handle a twenty-five minute session and in addition to the full band, producer Jimmy Grant will be featuring small groups from within the orchestra, led by Ronnie Scott and Bob Burns and this will be the first time an audience will have been invited to a "Jazz for Moderns" broadcast.

Ted Heath returns on May 10 for the final forty-five minutes' programme in the series in which he will be presenting a Woody Herman session.

MELACHRINO AT FESTIVAL HALL

George Melachrino and his Orchestra make their first outside appearance this Saturday (March 8), at the Royal Festival Hall, after two years at the Empire Theatre, Leicester Square.

In addition to Melachrino and his Orchestra will be singing star Rita Williams, coloratura soprano Patricia Varley, and a new singing discovery, Garry Breckon.

Breckon was blinded during a Commando raid on Sicily in 1943, as a result of which he underwent sixteen operations.

THE "NEW MUSICAL EXPRESS" IS EXCLUSIVE TO REVEAL THAT THE GOVERNMENT WILL ANNOUNCE IN THE NEXT FEW WEEKS THAT BRITAIN IS TO HAVE COMMERCIAL RADIO.

They will announce at the same time that, in principle, the principle is agreed that advertising programmes to be permitted, the British public will have for five years before they can expect sponsorship from the BBC is to continue for that length of time monopoly.

The whole problem of the BBC has been under consideration by a Cabinet committee for the past three months. The Beveridge Committee report has been shelved since the Government came into power, and now there is to be a fresh White Paper which is likely to shake Broadcasting House.

If it were not for the present economical position and the arms drive, Britain would have commercial radio immediately. As it is, the fact that radio firms are so heavily engaged on work for the Ministries makes it impossible for the Government to do anything that might increase the sale of radio sets; the powers-that-be are anxious to put a damper on the sales of both radio and television.

NEW TRANSMITTERS

The scheme to be announced for commercial radio will be for the introduction of an entirely new broadcasting technique in Britain.

Whilst the BBC will continue to broadcast in the medium waveband and on long waves, exactly as at present, there will be no advertising on the Light, the Home or the Third programmes, but new transmitters will be built, working on very short waves in the neighbourhood of three metres.

Already there is a big experimental station at Wrotham, Kent, which covers the whole of the London area, and has a radius of about sixty miles, producing a signal of much better quality than the normal broadcasting stations.

FREE FROM INTERFERENCE

The big snag is that an entirely new receiver is needed, which is not cheap to build. The wavelength used is very near to that of the police radio-ears in the London area and has two great advantages: it is entirely free from interference by other stations, and, if it is decided (as now seems almost certain) that the transmission system will be Frequency Modulation, the factor of interference from vacuum cleaners and electrical equipment is ruled out completely.

The quality of the transmission, too, will be much greater than that possible on normal medium or long wave broadcasts.

Experimental transmissions, at present going out, give markedly better reception than anything yet heard from the BBC.

Details of the control that will be put on radio advertising in Britain have not yet been fully settled. It is understood that they will be much stricter than in America, and members of the Cabinet committee have suggested (Please turn to Page 10)

DEATH OF HYLTON STAPLETON JACK RAINE

IT is with deep regret that we announce the death of Jack Raine, veteran player of the original Hylton orchestra.

Jack was lead trumpet in the original Hylton in the twenties, and led in the British triumphs of that ultimate outfit.

In his day, he was as the greatest trumpet in any stage band, in the twenties considered phenomenal.

In latter years he led the violin and co-work with the Hylton in that instrument.

HIGH REGARD

Freddy Brotherton, Victoria Palace, to report on Wednesday Hylton always held in the highest respect as a musician, and is very much missed by his passing. He always endeavored to get the Hylton a spot for Jack Raine, and he played the orchestra in the "Kiss" production at the C.

Bandleader Chapp who was in the original band with Raine, to say: "Jack was a very good man, and we shall miss him very much. He who gave the H section its attack, when the line-up brass, three sax: rhythm. He had a sense of humour, lots of laughs. It was at one time and Hawkes, and Jack's widow I am sure will extend sympathy."

TITO LEA GREEN'S 17

Tito Burns, with Green's Playhouse with his Sextet and 17-piece band, will be the musicians ex-Harry Klein and Burt Lane assist from Baker Band.

Sharing the bill with Terry Devine, new to touring, Vaughn, who is with the West End, and long time led his many of the night town.

I'll See You in My Dreams
They Didn't Believe Me
Pagan Love Song
My Blue Heaven
Laura
Temptation
Moonlight Serenade
The Moon Was Yellow
You Made Me Love You

41- EACH ORCHESTRATION (Posted 3d. extra)

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COMMERCIAL RADIO

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ROY FOX'S SINGING ROY FOX'S SINGING CAPTURE

ROY FOX, who recently changed his musical policy by dropping his six-piece string section and fronting instead an orchestra of three tenor saxes, three trombones, trumpet and four rhythm, has made a notable vocal capture in signing 20-year-old Jean Richards, who hails from Newport, Monmouthshire.

She commenced her professional singing career nine months ago at Scunthorpe with Larry Cassidy and recently deputised for Ros Brennan with Joe Loss and his Orchestra. She replaces Judy Joy who is leaving for America shortly.

Jean makes her first appearance with Fox at Winsford, near Crewe, on March 14.

Other changes are the signing of Monty Baleson to replace Martin Aston on drums, and ex-Foster bassist Bob Todd for Lennie Bush. From Kenny Baker's Band comes tenor saxist Freddy Courtenay.

Roy Fox is recording again for Decca—the label with which he was so closely associated for so many years—and has recorded some titles from the new show, "Call Me Madam."

AYLING: FROM MECCA TO PURLEY KING

AFTER an association of ten years with the Mecca circuit, bandleader Les Ayling is severing his connection with that firm when he leaves the Ilford Palais on March 21.

He opens at the Orchid Ballroom, Purley, a day later replacing Hector Davies and his Orchestra.

This change means that Hector Davies will have been at Purley less than two months.

In an interview with our reporter Les Ayling said "I shall be leading a ten-piece band of three brass, four saxes, and three rhythm. I have not as yet completed the personnel but will be featuring my pianist/accordionist Eddie Harris on vocals."

At midnight on Wednesday (5th), Hector Davies told the NME, "I have several irons in the fire but cannot decide on anything until after this week-end."

Judy leaves Fox for U.S. circus

Roy Fox vocalist Judy Joy sails for America on the Queen Mary, on March 15, with a nine-month circus contract. She will run the gamut of entertainment under the Big Top, riding elephants, doing acrobatics and, of course, singing.

Judy was previously with Teddy Foster and sang under the name of Muriel Maxwell.

Lipton Clinches Big Band Radio Series

"WEREN'T THEY LOVELY TUNES," a theme-song specially written by his associate Philip Brown, will herald the first in a new series featuring Sydney Lipton's full Orchestra and artists from Radio Luxembourg.

The initial programme in this "Tokalon Time" series takes the air at 10 p.m. on March 14, and Sydney tells us it will be of a nostalgic theme as the title indicates; he will be playing most of the established hit tunes through the years.

DANCE BANDS DRAW

Vocalists Prinrose Hayes, Charles Granville and Charles Young will be featured extensively, and Sydney will be comparing the programme in his well-known Grosvenor House style.

Sydney told the NME "It is a good thing for dance music generally that a dance band playing dance tunes with a bit of an idea can get the backing of a sponsor in the competitive sphere of commercial radio. It proves that dance bands are still a draw with the public."

BASIL KIRCHIN'S NEW BAND

BASIL KIRCHIN opens next Monday (10th) at Mecca's Ritz Ballroom, Manchester, with his new band.

From rehearsals heard in London this week, it would appear that Basil will emulate the provincial successes of George Evans and Ken Mackintosh.

From the drums, Basil will lead an eleven-piece band: personnel: Gray Allard, Ray Sidwell (tenors); Mike Senn (alto); Morris Owen (baritone); Ronnie Baker, Paul Berman, Stan Palmer, Johnny Tyrell (trumpets); Johnny Weed (piano) and Bill Henham (bass).

The book for the new band has been written by seven of the finest arrangers of the younger school, and include Kenny Graham, Alex Leslie, Fred Evans and Ken Jones. In addition, four of the band will be scoring for Basil during the Manchester residency.

We understand that by arrangement with Mecca, the Kirchin band will be undertaking Sunday concerts.

NME MODERNISTS ON THE AIR

"Jazz For Moderns" this Saturday (6th) will feature the Joe Saxe Trio with guests Tony Kinsey and Derek Humble. Derek, incidentally, will be celebrating his twenty-first birthday by making this broadcast of a programme originally scheduled for February 9.

Tony Hall co-writer of our "In Modern Mood" feature, to compare the programme and on March 29 joins his "NME" colleague, Mike Butcher for a BBC discussion on modern jazz in which Humphrey Lyttelton, Ernest Borneman and Steve Race will also be taking part.

NEW VOICES FOR AMBROSE AIRING

AN airing by maestro Ambrose is always an event, and his return to the airways tomorrow (Saturday) morning in the Home Service from 11.45 a.m. to 12.25 p.m. once again gives evidence of the care and attention that he always devotes to the presentation of his music to the public.

Following in the train of his many star vocal discoveries he will be introducing an Australian singer, Wally Carr, who will be making his first dance band broadcast in this country.

He sang with many of the leading bands in the Commonwealth and came to this country about a year ago.

MARION DAVIES' DEBUT

Also making her debut with Ambrose will be Marion Davies, who first came into the professional limelight when she was signed by Oscar Rabin after he had heard her sing in her home town of West Hartlepool. She later joined Eric Winstone.

Ambrose's regular singer Ray Burns will complete this strong vocal team.

The eighteen-piece line-up for the broadcast comprises Tommy McQuiston, Stan Roderick, Arthur Mouncey (trumpets); Harry Roche, Leslie Carew (trombones); Tommy Bradbury, Harry Conn (altos); Andy McDevitt, Moss Kaye (tenors); Al Bohm (baritone); Eric Jupp (piano); Joe Watson (drums); Dennis Bowden (bass); Archie Slavin (guitar); Martin Slavin (vibraphone); and Charlie Katz, Reg Leopold and Jack Greenstone (violins).

Agency Forms

A NEW agency, to specialise in the traditional fields of jazz, has just been formed. To be known as the Dutton-Godbold Agency, Limited, its directors are Lyn Dutton, Jim Godbold and bandleader Humphrey Lyttelton.

The new company will represent Humphrey Lyttelton and his Band, Mick Mulligan's Magnolia Jazz Band, the Crane River Jazz Band, and Chris Barber and his New Orleans Jazz Band.

One of the first shows which the Agency will present in association with Mr. W. Jones, OBE, is a Jazz Concert on April 13, at the Trocadero Cinema, Elephant and Castle.

The offices of this new concern are situated at 84, Newman Street, London, W.1. (phone: Lougham 5561/2).



Vera Lynn demonstrates to Tallulah Bankhead the voice that gained her a personal triumph in the States. The story of her transatlantic success is told on page 4.

ALAN DEAN SIGNED FOR BIG U.S. FILM

ALAN DEAN is to make a film for Columbia in Hollywood within the next two months. This big news was brought back to England by his wife Muriel who arrived at Southampton on Tuesday last (March 4) on board the Queen Mary.

Mrs. Dean told the NME: "As I boarded the 'Queen Mary' Alan's U.S.A. manager Maurice Levy tapped his chest and said, 'I've got the contract here.' The new film is, I understand, to be a musical and I am waiting for full information from Alan by air-mail."

Another big break for Alan is that he has been signed for the Ed Sullivan Show on March 16. This is America's top TV programme and has already featured Michael Bentine and Norman Wisdom.

Mrs. Dean told me (writes Les Perrin) that she is staying here for six weeks in order to arrange for the shipping of furniture from their London apartment to their new home in Riverside Drive, Manhattan. She hopes to induce her parents to join them in the States.

AUTUMN TOUR

Questioned about Alan's future plans she said that it was probable that he would return to Britain in the autumn for a short tour before re-opening another series of American engagements. He is at present carrying out a ten-day appearance in Hull, Canada, for a fee of £1,000.

Commenting on the salaries Alan is earning Mrs. Dean said that with the continued success of his M-G-M records he is now right in the top salary bracket, adding that he is buying a new Cadillac next week.

Evidence of his success in the record field is illustrated by the fact that his sides get an average airing by disc jockeys of at least one every twenty minutes throughout the day, on one or other of the New York radio stations alone.

Johnny Johnston's latest vocal group

THE Johnston Brothers, a new British vocal group, have just had their first side "Be My Life's Companion," released by Decca.

Composed of four well-known vocalists, the group is led by singing publisher Johnny Johnston, the other members being Eddie Lester, Miff King, and Don Emsley. The first three are the male section of the "Keynotes" and with Don Emsley also form the "King's Men" in the BBC "Ray's a Laugh" series.

BACK FROM U.S. ANNE SCORES AT PALLADIUM

THE new Variety bill which opened at the London Palladium on March 3 is a good one, and one of its several highlights is a welcome return to London of the very stylish Anne Shelton.

Supported ably by neat and effective piano from Johnny Franz, Anne made good use of her recent American visit to inform us that she was singing "a new number from America," one after another.

Albeit that the majority of the enthusiastic Shelton-minded audience apparently listen to record programmes on the BBC and had heard the "new numbers," it was indeed a pleasure to listen to such a polished, perfectly controlled singer and realise that she carries the label "Made in Britain."

Max Miller, at the top of his cheekiest form, and the wonderful Bernard Brothers, together with Michael Bentine at his funniest and Max Bygraves, also "glad to be back from America," all combined to provide an evening's entertainment of a kind that still belongs to this country.

Billy Daniels, the scintillating coloured singer, who registered so well in the Frankie Laine film "When Your Smiling," is the first of this season's crop of U.S. stars at the Palladium. He opens there on March 24. J.B.

LAWE FOR RAMSGATE

ERIC LAWE has been booked in to the Coronation Ballroom, Ramsgate, for the summer season. He opens on June 16, fronting his nine-piece Orchestra on trumpet.

The line-up features five saxes and three rhythm, and may augment with an extra sax before the season commences. An outstanding arranger and vocalist, as well as a trumpeter, Eric is currently appearing at the Orrell Park Ballroom, Liverpool.

BE MODERN—PLAY OLD-TIME!

SPONSORED RADIO

(Continued from Page 8)

gested that the control of commercial broadcasting may be put in the hands of the BBC. The "NEW MUSICAL EXPRESS" has reason to believe, however, that this is most unlikely.

Programme material as well as advertising material will be strictly controlled, but there will be no attempt to restrict the amount of money spent on the programmes.

The BBC is to ask the Government to safeguard the Corporation from the very obvious danger that famous radio personalities will be "stolen" from the BBC by the commercial concerns.

One solution to this that is now being discussed is that some system of "quota" broadcasting should be instituted a broadcasting artist would have to give a certain proportion of his broadcasting time to the BBC or he would be stopped from commercial appearance.

So far, there is no intention of commercial television, for there the problem is even greater than commercial radio.

All British television receivers are built on the "one band" principle, capable of being used only on one frequency, and the attractions of commercial television would be so great for the public that a tremendous demand for new receivers would result from sponsored vision programmes. The industry would be quite unable to step up production at this time.

In any case, the BBC, once the economic and armament troubles have been passed, is anxious to start an alternative television service—a two-programmes a night system which will call for duplication of all the present transmissions.

OLD TIME DANCES

3/6 per Set (C.O.D. if desired)

Harry Lauder Quadrilles

S. Thompson's Barn Dance Medley

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A special article by the famous authority

SYDNEY THOMPSON

ALTHOUGH the widespread revival of Old-Time dancing has been an accomplished fact for several seasons, there are still very few first-class outfits who cater solely for this style.

Yet outside the Palais de Danse and the pocket-handkerchief floor of the night-club, far more people are finding in Old-Time dancing a greater measure of relaxation and pleasant social contact than in modern dancing.

As a competitive pursuit I think the "English style" of dancing is unsurpassable, but as a social activity the capers cut by the modern dancing public at large—at best a sort of aimless shuffling and at worst mere tilting for the monkey-house than the parquet floor—fall abysmally below the sets and sequences favoured by the vast and ever-growing Old-Time community.

DOUBLE STYLES

One result of the Old-Time boom is the increasing demand for bands who can provide both styles during one session. I have heard really good bands treat their Old-Time duties as a sort of joke. That is unwise, for although Old-Time dancers regard their pastime in a social light rather than as an art, they still like to dance seriously and to receive courtesy, as well as skill, from musicians.

In the first place, bands called upon to play Old-Time music should make it their business to employ the correct tempo. Generally speaking, the Old-Time waltz is played at a speed of 48 bars a minute. The majority of waltz sequence dances run at between 48-48 bars a minute. 6-8 marches, including the Boston Two-step, Gay Gordons, and the Military Two-step, require a tempo of approximately 56 bars a minute. The Schottisches and Tangoes 32; the Barn Dance and Saunter (the last named is the Slow Fox-trot of Old-Time), 28.

SEQUENCE LENGTH

Owing to the comparative scarcity of Old-Time outfits, orchestration of Old-Time music are obtainable for almost every combination so far as the modern outfit is concerned, whereas Old-Time orchestras themselves usually have to pay for special arrangements. Strangely enough, this applies equally to the set dances as well as to the various sequences.

One pitfall easily fallen into by orchestras inexperienced in Old-Time concerns the length of each sequence. Check the number of bars in each dance you are to play with the actual

musical phrases of the melodies before you go on to the stand.

Take, for instance, a tune such as "Step Lightly." This commences with a 16-bar movement which can be repeated ad lib. without affecting the dance. It is followed by a 24-bar movement which must be repeated either once or three times. In other words, a single repetition gives 40 bars—3 sequences of 16 bars.

Without a repetition the 16-bar dance sequence would have 8 bars to spare and in the remainder of the musical sequence the dancers would dance against the rhythm of the music; moreover the music would finish before the dance.

There are, of course, many examples similar to this one.

For skilled musicians, however, the technical aspects of Old-Time music will offer no obstacle provided the whole subject is given due consideration. But correct tempo and the length of sequences do not provide the complete answer.

SWEETNESS, LILT

A suitable combination is, of course, necessary and that can easily be obtained by the brilliant ability of most modern bandsmen to "double."

Nevertheless, even with a suitable tonality the dancers will not go home fully satisfied unless the orchestra—by which I mean every individual member of the orchestra—is in full sympathy with the spirit of the music itself.

Perhaps the sweetness and lilt of the romantic numbers and the simple crispness of the marches present no technical problems and but little rhythmic interest to modern musicians: nevertheless, they fail both as individual interpreters and as an outfit if they do not give the melodies their full value.

A sympathetic attitude and understanding will bring many profitable and pleasant new bookings into the orbit of the small but conscientious orchestra.

★

This NME picture shows folk singer Della Murphy chatting with disc-jockey Wilfrid Thomas at the recent Mardi Gras Ball. Della, who is to record her first four sides for Decca, is in private life the wife of Dr. Kiernan, Ph.D., the Eireann Ambassador to Australia. Among her compositions are the lovely ballads, "If I Were a Blackbird" and "The Spinning Wheel."



★

NFJO FIXING TRIPS TO PARIS JAZZ FAIR

NEGOTIATIONS are taking place between the London office of Havas Exprinter and the National Federation of Jazz Organisations of Great Britain with the object of organising party trips to the Paris Jazz Fair, commencing on March 22 and ending on April 6.

Havas Exprinter Travel Service manager, R. Dootson, told the "New Musical Express" that he had received so many enquiries for the Salon du Jazz that he had approached the NFJO in the hope that cheap tours could be arranged. It was possible to cover the entire period of the Jazz Fair, including accommodation and fares, for about £20 for one person.

STARS

Among the jazz stars featured at the Salon du Jazz will be Dixie Gillespie, Sidney Bechet, Claude Luter and Revelotti.

Exhibitions of jazz records, films, books and magazines, will also be included, and there will be a number of lectures and recitals as well as major jazz concerts of both traditional and modern jazz.

ON THE RIVER

River Boat Shuffles will carry jazz lovers on the Seine, and special excursions will be organised to Parisian cabarets to hear the famous American jazz men.

Those interested should contact Mr Dootson at the Havas Exprinter, 81, Grosvenor Street, London, W.1. (Telephone: GROsvenor 8224).

BANDLEADERS AND SPORTSMEN HELPING OLYMPIC FUND

BANDLEADERS and sporting personalities are uniting on Monday next (March 10) to raise funds for the Evening News Olympic Games' Fund, when a Sportsman's Ball is being held at the Cheam Baths, Sutton Surrey.

Among the famous bandleaders who will be making a personal appearance are Jack Farnell, Vic Lewis, Tite Burns and Terry Devon, Norman Burns, Nat Temple and Leslie Jiver Hutchinson.

Dancing is from 7.30 to midnight, to four bands, all of whom are donating their services. These are the well known London orchestras of Rex Hanley, Fred Hedley, Jack Amiot and Fred Stanley.

From the athletic field there will be such ace runners as E. McDonald Bailey, Sydney Wooderson, Arthur Wint, Roger Bannister, Brian Shenton and women champions June Fould and Sylvia Cheeseman.

Star footballers will include members of the Chelsea, Arsenal, Brentford, Fulham, Charlton, QPR, and West Ham Clubs. The cricket community will be headed by Surrey and England stars Laurie Fishlock and A. J. McIntyre. Raymond Glendenning will also be among many other distinguished personalities to attend.

Heading the compères will be the New Musical Express Editor, Ray Sonin, with singing star Benny Lee and MDA Secretary, Bill Sander.

Ray Sonin has, of course, a very close connection with the sports field. He is Chairman of the National Federation of Football Supporters' Clubs and a notable figure in football executive circles.

Tickets are available in advance or on the door from the Organiser County Councillor Robertson, at Cheam Baths, Malden Road, Cheam, Surrey.

• • WHERE THEY ARE • •

WEEK COMMENCING MARCH 7

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8, Pavilion, Bath.
9, The Capitol, Cardiff.
10, Patti Pavilion, Swansea.
15, Royal Star Hotel, Maidstone.

JOE LOSS and his Orchestra

8, Mansfield Palais, Peterborough.
13, Trentham Gardens Ballroom, Trentham.
14, City Hall, Cardiff.
15, Town Hall, Reading.

SID PHILLIPS and his Band

8, Coronation Ballroom, Ramsgate.
9, Gaumont Cinema, Lewisham.
12, Capitol, Leeds.
13, Municipal Hall, Kelshley.
14, Palais de Danse, Stockton-on-Tees.

15, City Hall, Sheffield.
10, Odeon Cinema, Barking.

12, Town Hall, Leamington.

14, Savoy Ballroom, Southsea.

15, NCO's Club, Brize Norton.

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Wimbledon Palais.

12, Rex Ballroom, Cambridge.

15, Coronation Ballroom, Ramsgate.

16, Savoy, Kettering.

TITO BURNS SEXTET

12, Traction Hall, Aldershot.

14, Pier, Southsea.

15, Town Hall, Poplar.

JOHNNY DANKWORTH SEVEN

7, Brigg.

9, Melksham.

10, Grafton Rooms, Liverpool.

11, Windsor Halls, Bradford.

12, Lido Ballroom, Sale.

14, High Street Baths, Manchester.

15, The Armoury, Stockport.

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SAX NEWSREEL

by HARRY HAYES



DURING the many years I have been teaching, I have come to know the most common faults that would befall sax-players developing unless they are having proper tuition.

These faults I am going to demonstrate and correct for you in picture-form, so that you can understand them clearly.

(1) This picture shows the most common fault of all—particularly with alto players—that of holding the instrument in front of the body and between the legs. This position brings the left arm and wrist into a stiff position, which restrains the finger action and technique and also brings the right-hand wrist into a bent position, which consequently restrains the finger movement of that hand.

(2) Shows the correct position. Saxophone held to the side of the body, bringing the two arms into a completely relaxed position, giving the fingers of both hands free movement.

Illustration (1) also shows the most common fault with the finger position, the fingers being held too high. (Players are inclined to do this even when using correct sitting position). In this position the left hand has to drop each time top D or a higher note is needed. This restricts speed considerably.

(3) Is the back view of this wrong finger position. Note that the first finger is parallel with the top D-sharp key, instead of the top D key as in illustration (4).

(4) Also demonstrates the correct thumb position for speedy octave key manipulation. The thumb works in a swivel action from the joint. With the fingers held too high (as in illus. 3 and 1) the octave key is worked by a movement of the whole wrist and fingers, which is necessarily slower than just moving the thumb joint. Also, the thumb must be kept on the saxophone all the time. It must not jump on and off the octave key.

TECHNICAL PAGE!

Have you any technical problems? Are there any aspects of dance band or instrumental playing you would like clarified? Do you need help in the theory of music, or in the study of arranging? Our panel of experts—who comprise this country's leading musicians—are at your disposal to help and advise you, and will answer your problems either by post or on this page. Address your letters: "Technical Department," NEW MUSICAL EXPRESS, 5, Denmark Street, W.C.2.

PHIL PARKER foremost teaching expert ANSWERS YOUR BRASS QUERIES

I have great difficulty in producing the high tones above the staff. At the beginning of my practice I can play B-flat fairly well, and occasionally high "C," but after about one hour's practice I find difficulty in producing even "G" above the staff.—(G. M., Bolton).

This difficulty is experienced by a great number of trumpet players, both students and professionals, in all styles of playing. There are reasons for this trouble, such as: (a) lack of breath support to the lips; (b) wrong type of practice—not enough long notes, especially in slurred intervals; (c) the method used in lipping—this should be contraction of the lips, not stretched lips; (d) method of tonguing. Many players tongue through the lips. At all times this should be behind the teeth, not through the lips as this disturbs the embouchure; (e) in many cases too much pressure is used on the mouthpiece on the lips. I do not advocate non-pressure, but minimum pressure and the correct muscular application; (f) do not think of your lips as strings. Strings must be tensed, but lips contracted; (g) take note of the pressure you exert on your lips when using a mouthpiece with an excessively large rim, because it feels kind to the lips and one is inclined to press very hard. Beware of small and shallow cups with extremely large rims. At all times use a medium type of mouthpiece, and do not rely on your mouthpiece for your high notes.

WHAT I EXPECT FROM A RHYTHM SECTION by JACK PARNELL

WITHOUT a doubt, the thing I expect from a rhythm section worthy of its name is—a good beat! I expect my drums, bass, piano and guitar (if carried) to work together as a closely knit section, each man "feeling" the others and knowing instinctively how to do the right thing at the right time.

Let's start with the **BASS** player, because I regard the bass as the foundation—the anchor—of a band.

Therefore, the bass player must have a predominant sound and good presence (I am not talking about whether he is good looking or not!) I rate a good bass player by the amount of confidence he has in himself and his technical ability, and his instinctive "feel" to play the right note—the one "right" note out of four in a chord, that is—well—the "right" one.

Now for the **DRUMMER**. (Having been known to play drums myself, there is a temptation to box clever, but I am not going to!) He should never be too loud; he should be distant, if you like, but there enough to be effective in giving a beat and one heck of a "lift" to the whole rhythm section. He should, of course, be working hand in glove with the bass player all the time.

I expect my drummer to be constantly offering me something new in ideas and "noise" ... I expect him to have an independence of operation that will keep good interest and listening appeal but without breaking the essential primary rhythm and beat.

You remember how, a few years ago, when a drummer phrased with either the brass or saxes, he would literally stop creating rhythm for that moment, coming in with a couple of very nice rim shots or something and then return to creating a beat. Nowadays, of course, the drummer's right hand continues the beat while the left hand provides those accents and flourishes that fit in with, and enhance, the work of the section or soloist.

From the complete **RHYTHM SECTION** I want enthusiasm, the be-all and end-all of which is to create a really rhythmic beat, and my advice to "young" rhythm sections is strive first of all to play really well together, creating this beat, and to worry about the actual sound afterwards.

Next week: The pianist and section rehearsal.

Berg Larsen

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Pianist RALPH SHARON helps you TOWARDS SOLO STYLE

MOST budding pianists these days seem to be mainly interested in acquiring a good, modern style for solo work, and I don't think it needs me to say that this is a most elusive art, but one that can be developed, with time given to both thought and study.

To begin to try to help you, I don't think there is any harm in getting hold of some really "right" records, and listening to them hard—really "soaking" them into your brain—so that you get inside the record almost. This is not an invitation to pinch phrases or a complete chorus, but until you understand what a true jazz man is getting at, you can't hope to start to improvise yourself. Amongst my own favourite records, which I heartily recommend you to get hold of, are:

Fats Waller's "Alligator Crawl," for the fine left-hand work, which is going to be so

very important to you, and which we will be discussing in detail soon.

Earl Hines' "57 Varieties," for the wonderful jazz improvisation, which was so far ahead of its day and which is still well worth study.

Art Tatum's "Tea for Two," for the all-round technical brilliance displayed thereon, together with some exceedingly interesting chord changes. Here again, this record, although made quite a time ago, is truly worth digging into, and is not dated in any way. It can still stand up as an example of what solo piano improvisation should be.

Teddy Wilson—on any of the Bonny Goodman Sextet records, for his beautiful touch and delicacy, with its amazing rhythmic content.

Next week, Ralph will deal with the above players' modern counterparts.

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MIKE BUTCHER'S LETTER

WITH the arrival of a NEW musical newspaper, it is apt that we are able to report a number of important innovations which have recently enlivened Britain's modern jazz scene. Among the most notable have been:—

The NEW BAND assembled less than two months ago by famed drummer/vocalist Jack Parnell, but already our best power-house unit for my dough. These twelve men can blow any sixteen others you care to name right off the stand! Outstanding individualists include the ever-interesting Ronnie Scott (tenor), Jo Hunter (trumpet), and Sammy Stokes (bass), while Jimmy Watson's emphatic, Charlie Shavers-like trumpet lead and Phil Seaman's driving drums keep things moving almost all the time.

The NEW VOICE of Virginia-born Jimmy Branch, featured artist and frequent showstopper on Jack Parnell's concert dates and broadcasts. Jimmy gets a separate paragraph for being that rarity—a good all-round vocalist whose style merits mention on a modern jazz page.

The NEW VITALITY brought to Gerald's ever-immaculate band by recent transfusions of young, fresh jazz blood. Orchids to this vastly experienced leader for giving these youngsters the well-deserved breaks, and to the men themselves—especially Frank Donison and Jimmie Deuchar—for responding so magnificently to their opportunities. Frank is one of our most reliable, sure-fingered boss players; trumpeter Jimmie is such a brilliant youth that he deserves a whole feature to himself, which I hope to give him very soon.

The NEW SOUNDS made in our jazz-clubs by the rising generation of improvising musicians. People like Derek Humble (the first important alto soloist to come along since Johnny Dankworth), and Harry Klein, in whom we finally have a modern baritone saxophonist to be taken seriously.

... Or So They Tell Me!

GRAY ALLARD, up-and-coming young tenor player, who is going to Manchester with the new Bash! Kirchin Band, is getting married this Saturday (8th).

The bride-to-be is Miss Margaret Piggott. Here's wishing them both lots of happiness—incidentally you will be seeing more of Gray in this column before long.

Does any London bandleader want a tenorman and a girl singer? If so, he'd better get in touch with Mr. and Mrs. RONNIE KEANE. Ron and wife (better known as Marion Davis) are leaving the Winstone band shortly, and want to settle in town. Sounds a good double-bargain to me, so get your bids in quickly.

Another two modernists joined the band at Selby's Restaurant in Hanover Street last week—pianist TOMMY POLLARD on vibes and accordion, and bassist PETE BLANNIN. (How Pete's work with the Tony Kinsey Trio will be affected isn't known as we go to press.)

Already in this swinging little group are Derek Humble, Stan Watson (guitar), Rex Derby (drums) with Ray Gordon fronting the band on violin.

Studio 51 will be celebrating Derek Humble's 21st birthday on Saturday (8th). He will come to the Club direct from the "Jazz For Moderns" airing.

TONY HALL.

VIC FELDMAN'S GROUP ON WAX AND AIR

YESTERDAY, March 6, a recording session, originally planned over six months ago, finally took place. "Mr. Melodisc," Jack Chiffles, feeling that something different from the usual "one horn and rhythm" set-up would give new life to the British jazz record scene, contacted young Victor Feldman—and after many unavoidable postponements—this was the result.

With Victor leading on vibes, the group consisted of Derek Humble (alto), Harry Klein (baritone), Jimmy Deuchar,

Right up with the Moderns Earl Hines forms new group

by
MIKE BUTCHER

AFTER a two-year run with the Louis Armstrong All Stars, Earl "Fatha" Hines is back in the bandleading saddle again.

His new Sextet, which recently opened at Chicago's Blue Note Club, looks good on paper, and given an even break could easily become one of America's top-drawer attractions. With Hines are Jonah Jones (trumpet), Benny Green (trombone), Sol Yaged (tenor and clarinet), Tommy Potter (bass), and Art Blakey (drums).

Directly or indirectly just about every modern jazz pianist has been influenced by the Earl, whose quarter-century-old Parlophone records (with and without Armstrong) have become collectors' classics. He was the originator of so-called "trumpet-style" piano—a keyboard adaptation of Louis' musical approach—and the line of his disciples can be traced from Teddy Wilson, through Billy Kyle, right up to today's idol, Bud Powell.

Hines for his part has been as quick to take impressions as to make them. Such stars as Charlie Parker, Wardell Gray, Herb Jeffries and Dilly Eckstine made their name-band debuts under his baton. His own playing has kept abreast of current conventions, and stays

right up there with the leaders of the field.

Proof? Try the 1950 "Fine and Dandy," just issued here as part of the "Louis Armstrong Jazz Concert" on Long-Play Brunswick LA8534; or, at an easier price, the "Esquire" sides made in France three years ago.

Most of Earl's new sidemen are old friends to Britain's jazz followers. Jonah Jones, a Cnb Calloway corner-man throughout the 'forties, will be remembered for his pre-war Vocalions with Stuff Smith and Teddy Wilson. Apart from his talent as a trumpet player, he is a fine showman-comedian.

Benny Green, who can be added to the list of Hines discoveries (he was with Earl in 1945), rose to real prominence as a member of Charlie Ventura's 1949 band. His technical ease and ability highlight Ventura's JMW releases B9856 and 9022.

More recently Green was featured with the accompanying

group to Billy Eckstine on his concert tour with George Shearing. Tommy Potter and Art Blakey also played behind Billy on these dates, thus renewing an association which had begun six years previously, with the Eckstine big band. Tommy, of course, is well-known for his many recordings with such jazz "greats" as Parker and Getz, while Blakey has been heard with Getz, Thelonus Monk and others.

Singing with the new Hines group is Etta Jones, a one-time member of the Dandridge Sisters vocal trio which visited England in 1939. The girls (unrelated) were led by Dorothy Dandridge, now popular in London and New York as a cabaret star in her own right. Etta made some solo sides with Barney Bigard, but these have not been widely heard in Europe.

ATTACK!

I feel sorry for the young jazzman trying to make the grade today. He'll take his horn to a jazz club, but no one will ask him to play.

HE'LL find little cliques of young modernists who are already established in the eyes of the fans.

HE'LL find they lay down their own unwritten laws as to who shall or shall not blow with them.

HE'LL be told: "Later, man," or "Next session, eh?"—which means never, if they have their way.

HE'LL find, in other words, the shop not only closed, but barred and bolted.

And what of the older young man, now on the road with a Lora or a Kabin, who blew his horn and his heart out before he found he couldn't live on jazz and doughnuts and coffee alone?

HE'LL get the same treatment from these boys, but with a slight variation.

HE'LL find that the fans know of him, but don't want to know him because he eats regularly seven days a week.

HE'LL find himself a veteran at the ripe old age of 25.

What, then, does your cynical old columnist suggest, you ask, and rightly so? That every joker who condescends in youth with studied modesty, that he "plays drums a bit," be allowed to wreck Phil Seaman's snare-drum "head" and brushes, or, alternatively, shatter his audience's eardrums?

Of course not. I ask for more tolerance, from established musicians and over-critical fans alike. I ask that the young boys with something new to add to the British musical vocabulary be given the chance to blow with their idols.

If these youngsters are given the opportunity and are encouraged NOW—one who springs to mind at once is Hornechurch altoist, Geoff Taylor—they will attain musical maturity far sooner, and will give a tremendous fillip to the rather stuck-in-a-rut British jazz scene. M.C.

YOU LUCKY PEOPLE!



Every week, the NME photographer will pop into a place where musicians and fans forgo and take a group picture. One person in the group will be selected haphazardly, and identified with a white circle. The person so marked will receive a free year's subscription to the NEW MUSICAL EXPRESS on calling at these offices with a copy of the paper containing his or her picture. Above, you see a group taken at Studio 51, the London modern club, during one of its sessions last week. The young lady in the circle is this week's winner, and we'll announce her name as soon as she claims the prize. Watch out for our roving photographer; he'll be "down your way" shortly!

possible on the Melodisc label: Just Friends" (arr. Jimmy Deuchar) "Lullaby in Rhythm" (arr. Feldman), "Eulogy" (an original by Stan Tracey), and an as yet untitled original by Victor Feldman.

Engagements permitting, Victor will be fronting the same personnel on future jazz club dates, and also for a broadcast in the "Jazz For Moderns" series on April 19.

This show will be based on an idea submitted by your writer
TONY HALL.

JAZZ CLUBS REVIEW THE JAZZ DISCS

Collectors' Club

by HECTOR STEWART

THIS, as its heading implies, is a rendezvous for collectors—for collectors of new records as well as old, since time has shown that the well-chosen new disc of today can very well become the old and cherished collector's item of tomorrow.

We're not confined to any particular style of jazz music. Next, while making the Commentary mainly a guide to new jazz releases, we also want to make it a forum of opinion and information about records in general. Therefore, we hope that it will not only be for, but sometimes by collectors themselves. Everyone can help in this, merely by sending along interesting or amusing anecdotes, news or views, with the assurance that all will be sympathetically dealt with.

* * *

So saying, let's start from scratch with a few notes on issues picked at random from the recent record deal.

FREDDY RANDALL AND HIS BAND

Baby, Won't You Please Come Home/Tight Lines (Parlophone R.3494)

WITHOUT a doubt, our two most popular jazz trumpet-players today are Freddy Randall and Humphrey Lyttelton. Both are gifted and persevering: both have come a long way in a comparatively short time.

Freddy hasn't always been lucky enough to have the most suitable side-men around him. Too often in the past they haven't been the right match for the ensemble, or else they've failed to complement his strong solo leads to the best advantage. Now come signs that he's collected the right ones, and I for one, hope they'll manage to stick together.

Their version of Spencer Williams' old 16-bar evergreen is a pleasing job, straightforward and relaxed. Freddy him-

self starts things off with muted trumpet against the rhythm. By the time the tag at the end of the first chorus comes round, everyone is in there playing his part. Solos follow in split choruses. Bruce Turner's clarinet is more genuinely forceful than most others we've heard with the band. And ex-planet Norman Cave shows again that the trombone was the better instrument for him.

"Tight Lines" is the fanciful parting shot of one fisherman to another, only here it comes up as the title for one of Freddy's own tunes in faster tempo. Although it amounts to nothing startling, it contains well played solos throughout.

RUN-OFFS

By the time you read this, you'll doubtless have heard Alan Lomax, that veritable James Fitzpatrick of Folk-song, repeating his epic broadcast on "Mr Jelly Roll From New Orleans," which first made his story on the Third Programme last autumn. I remember Lomax indicating that it was his encounter with Morton which first prompted his interest in jazz. On the strength of his memorable portrait, I'd certainly agree that few people could arouse one's interest in the music more quickly than Jelly.

BBC Jazz Club this Saturday marks the farewell appearance of Graeme Bell and his Band. This will be the last time, except for those lucky enough to enjoy his Sunday Concert at the Winter Gardens, that you'll be hearing them "live." Here's wishing the boys a smooth, well-earned voyage homewards.

An entirely new departure in record-reviewing in which

JAMES ASMAN

takes the current releases to the BRISTOL NEW ORLEANS JAZZ CLUB for their on-the-spot opinions

BELL-LYTTTELTON JAZZ NINE

"Take a Note from the South" / "Open House"—Parlophone R. 3475.

Keith Daniel, 25-year-old record shop owner and manager of the Avon Cities Jazz Band

APPARENTLY Humphrey Lyttelton and Graeme Bell have decided that there is really very little to be done in the way of a musical future copying and adapting the efforts of the New Orleans bands, but, having realised that, they seem to have fallen into another pitfall by thinking they can get a change and possibly improve their musical approach by aping the efforts of the large coloured bands.

It has always seemed to me that the real failure of the revivalist bands from a purely musical point of view lies in the very name "revivalism." Recreating, not creating something original! The Bell-Lyttelton disc was very pleasant to listen to, but still merely a copy. Even the fairly heavy bass followed the Luis Russell -Pops Foster pattern.

The trombonist, Keith Christia, was playing the sort of stuff—and quite competently too—that J. C. Higginbotham featured around 1928-29.

Lyttelton, I thought, played very well, as he always does, but again he seems to have changed his style to suit the mood of the recording and sounded rather like Henry Allen. In a few places I also noticed he seemed very like Ward Pinkett on some of the later Mortons, again around 1928-29.

It was all quite pleasant, and the sort of record I could listen to for hours—but not the kind I would buy, simply because it is a copy, simply because if I wanted to hear Luis Russell I would play a genuine Russell disc.

Raymond Slade, 19-year-old wholesale drapery assistant.

I like almost everything Lyttelton does or attempts to do and I think this gamble comes off remarkably well. But the rhythm section isn't so forceful as the real Luis Russell team. Keith Christia does capture the style of Higginbotham with great gusto and the ensemble holds together amazingly well. Of course, the Lyttelton band isn't accustomed to playing this sort of music, but I think it is a good record.

Alan Tuckett, 21-year-old clerk. This seems to be taking the revivalist movement a bit too far for my liking. I prefer to stay a "mouldy fig" way back in the '20's. The record itself is very, very good with superb arrangements on both sides. In fact, I think they did it all well, but I don't happen to like what they did.

Gedff Nichols, 19-year-old laboratory technician and Avon Cities Jazz Band trumpeter.

I am not disadvantage because I'm afraid I haven't



James Asman records Keith Daniel's opinions at the Bristol review session reported here.

heard the Luis Russell records, but this record was very pleasant. Christie particularly, pleases me, because I do not like him with the Christie Brothers Stompers and here he is back under the wing of Lyttelton and playing far better. I detect that saxophone of Ade Moneborough!

Mike Hitchings, 23-year-old architect and clarinet with Avon Cities Jazz Band.

Although this is a copy of Russell I think I prefer it, which might prove that there is something in the record after all. I think that the side Humph has arranged has a greater degree of improvisation in it, probably very cunningly worked out. The clarinet playing over the trumpet towards the end of the side is rather more successful as jazz than the kind of thing Luis Russell did.

Alan Crang, 17-year-old clerk. I'm not particularly familiar with the Russell style anyway, but I can't pretend I liked this record. Lyttelton was good, and I suppose it has some historic significance, but I don't like big bands. Nor do I like Lyttelton's idea of copying big bands. He should remain in the Dixieland field of jazz.

ARMAND HUG (piano) and RAY BAUDUC (drums)

"Little Rock Getaway" / "Breezing Along"—Columbia DB. 3004.

Mike Hitchings

I THOUGHT, for the most part, that Hug sounded just like Joe Sullivan—I could see very little difference. I dislike featured drummers, but Bauduc carries it off fairly well. He puts a greater sense of rhythm and more invention into his work than the greater proportion of drummers, who so often bash away regardless. So, if he has to play, that is fair.

enough. I much prefer the first side to Mr. Hug's own composition, which I found extremely boring.

Geoff Nichols:

Both sides are extremely tedious—they failed to hold my attention at all and especially the side which began as Charlie Kunz and degenerated. Ray Bauduc kept the beat going as well as he could, but I don't think Armand Hug is any better than many pianists in Britain today. This is certainly not worth buying from America.

Conrad Gillespie, 28-year-old school teacher and Avon Cities Jazz Band trombonist:

The first side reminded me very much of the Zee Confrey novelty piano pieces. I personally dislike any style of piano playing except Morton and the resurrectors of Scott Joplin. I don't like drummatics of any kind. I do feel that, with all the mass of jazz which is still not available over here on commercial labels, it is a great pity to waste wax on this.

Raymond Slade:

I am utterly disappointed in this Armand Hug. I'd read a great deal about him in various jazz magazines, and it has been said that he is really something special. I find him just an average "pop" pianist.

Keith Daniel:

After just a little of this, I'm afraid my thoughts wandered away.

Hug may be a New Orleans man but he obviously owes more inspiration to the New York school of Signorelli and Schutt we thought so good in our infancy.

The only thing in favour of the record is the rhythm it possesses, for, whenever you find an American jazz drummer on a disc you also find a world of difference. It is the failure of British and European jazz generally that there is just no swing to it.

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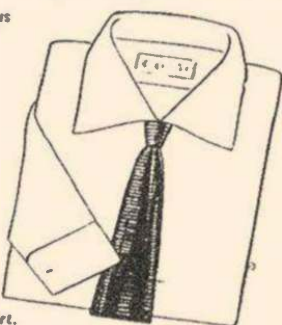
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ACCORDION NEWS AND VIEWS

TIPS FOR CONTESTANTS

By Percy Holland

IT is because of the terrific interest in accordion contests these days that I am writing this little article in which I want to stress points which I consider most important to contestants, and yet which are so easily overlooked.

Let me start off by taking it for granted that you have been taught the technical requirements of the instrument, such as bellows control, correct fingering for smooth continuity, bellows control dynamics, the use of accents, and light and shade as the "heart" of the emotion so necessary for first-class rendition.

As no two people are alike, it is obviously the teacher's job to study each pupil individually in order to bring out the best in him, but the rules I am outlining here are applicable to all.

THE TEST PIECES

Be sure these pieces are well within your capabilities, and are numbers that you like play-

ing. Make sure you can perform them with real technical ease, and that you fully understand the composer's terms, such as Allegro, Vivace, Adagio, etc., which mean so much to the interpretation of the number.

Time and time again I have noticed competitors who have attempted works far in advance of their capabilities. If you find the test piece really is too difficult for you, it is well worth waiting a year so that your technical ability has a chance to improve.

PRACTICE

When you have made up your mind to enter a contest, it is a good idea to buy a record of the test pieces played by a good orchestra, for study purposes. Where no record is available, then you must rely on your own, and your teacher's, ability for interpretation.

Be systematic, not spasmodic. It is the consistent application of the Golden Rule over the

years that bring style and confidence to your playing. . . NOT hours of hectic rehearsal six weeks or so before a contest and just occasional practice during the remaining forty-six weeks of the year.

(Continued next week)

ACCORDIONISTS!

Here it is—a brand new, weekly page devoted solely to your interests. Whether you are an amateur or professional—a dance or orchestral player—whether you belong to a club or play at home for your own amusement—this is YOUR page.

Let us have your views, criticisms, tips, personal news and news of your club's activities. Let us know your preferences in regard to articles, technical tips, personalities, etc. We want your comments.

If there is a technical problem that gives you trouble, don't hesitate to write to us and our panel of expert accordionists will be at your disposal to solve it for you.

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"Box Biographies" GERALD CROSSMAN

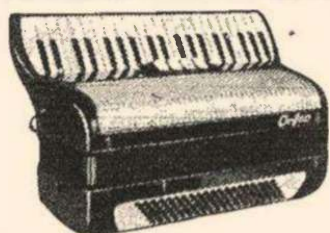
Born London, April 5, 1920. Comes from a musical family, is cousin of famous saxist Joe Crossman. Mother was a concert pianist who gave Gerald his first piano lessons at the age of five. Made his public debut giving recital at seven. 1932: Gerald won scholarship for and commenced tuition at Trinity College of Music, London; at this time obtained his first piano accordion. 1935: First professional engagement as pianist and accordionist. 1938: First broadcast (broadcast figures to date number over 1,000). 1940-1946: Gerald served in the R.A.F., saw service in India, where he had many radio spots playing accordion and piano. He has nearly a score of published compositions to his credit, is well known for his arrangements and technical articles, also plays saxophone, clarinet, violin and most brass instruments; has appeared in films and on television. Is widely travelled and has met most of the accordion personalities of U.S.A. and Europe. Recreation is television viewing, horse riding and swimming, for which he has won many trophies. Favourite piece of music "Malaguena," by Ernesto Lecuona. Admires accordionists Henry Krein as orchestral, Maurice Vieux as a soloist, and dance player Ernie Felice. Most played record, Charles Magnante's "Nola." Likes lightly-cooked chicken and calves liver with spinach. Dislikes women who take everything for granted. Hopes for the future—to retire.



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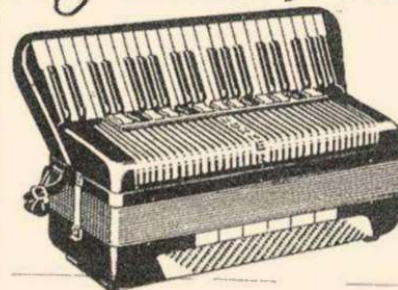
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MU NEWS

Musicians' Union: General Secretary, Hardie Ratcliffe, 7, Sicilian Avenue, Southampton Row, London, W.C.1.

SINCE 1945 more and more branches of the Musicians' Union have developed the practice of running dances and concerts to aid their benevolent funds. Some branches have run such events regularly and successfully for years, Southampton being a typical example.

Last month, this branch held their sixth annual dance-band parade at the Guildhall, ten bands giving their services. A special feature of the evening was the appearance of the Bullin American Square Dance Team. Credit for organising a most successful event goes particularly to popular bandleader Brian Gorman, who is the president of the Southampton branch, and Harold Lawson, who is secretary of the Southampton branch benevolent fund.

Another recent event of this kind was the second annual dance organised by the Isle of Wight branch of the Union which was held at the Shanklin Town Hall in February. The seven bands who took part during the six hours of non-stop dancing were those of Freddie James, George Wilkinson, Ronnie Mac Maurice Band, the Metronomes, and the Zenith Trio. Credit for the organising of this event goes to the secretary of the Isle of Wight branch, Arthur Langdon.

On certain occasions events of this kind are organised for special purposes. Those London musicians who remember the famous, but ill-fated, Snake Hip Johnson Orchestra, will be sorry to learn that its drummer, Tommy Wilson, has, for some months, been seriously ill with a chest complaint which has prevented him from playing. Tommy is now resident in the Great Yarmouth area, and is a member of the Great Yarmouth branch of the Union.

Recently because they were anxious to provide him with additional assistance to that which he had received from benevolent funds, his branch colleagues organised a concert which was given on the famous Britannia Pier. Although the event was organised in a very brief space of time, it proved to be highly successful and when all overheads had been met, Tommy benefited to the extent of £40.

The West-End Ballroom, Birmingham, was packed to capacity on February 29 when the Birmingham Branch Benevolent

Fund Ball was held, from midnight to 3.30 a.m.

The orchestras of Sonny Rose, Ronnie Hancock and Colin Hulme kept the dancers happy, and during the evening Neva Raphaello appeared, supported by the Matroness band. Guests included Hy Hazel and members of the cast from the Theatre Royal pantomime.

In 1945, when the Union started its organising campaign, there were only 40 branches. Today there are no less than 141. In addition to these branches there are seven district offices. The total membership of the Union is now approximately 28,500.

It is interesting to realise that every Sunday hundreds of members of the Union meet at branch meetings held throughout Great Britain.

Among the meetings that will take place this coming Sunday (March 9) is that of the Hastings branch. Guest speaker for the occasion will be the Union's assistant secretary (Harry Francis) who was responsible, during the days when he was the Union's South-East District Organizer, for founding the Hastings branch. It will be his first visit to the branch since June, 1949.

Many Union branches hold regular social gatherings, and we have been asked to draw the attention of West London musicians to the fact that the socials held by the West London branch now take place on Sundays, and are held at the Boulton Hotel, Dukes Road, Chiswick. Full particulars can be obtained from branch secretary, Ronnie Jay, at 31, Weymouth Avenue, Ealing, W.5.

The Union lost two of its most active supporters recently when Kay Holmes, the first and only woman to be elected on to the Union's Executive Committee, and her husband, Frank Black, one-time president of the Bournemouth branch, sailed for New Zealand where they hope to settle.

At the most recent meeting of the Union's South-East District Council, Kay was presented with an inscribed jewel case, as a token of appreciation of her work for the members in her district, and at the same time a cheque was presented to her on behalf of the Executive Committee, in recognition of her work at national level.

MDA COLUMN

THE NEW MUSICAL EXPRESS has offered us of the Music Directors' Association a weekly column which we are pleased to accept for any news concerning the Association. In this first issue, it would be apt to tell readers how the MDA came into being in its present form, and for what purpose it exists.

In 1946, some of the best known dance bandleaders got together to re-form an Association of the pre-war years, known as the DBDS (Dance Band Directors' Section), which was an offshoot of the MU. The new Association, formed in 1946, became known as the Dance Band Directors' Association (DBDA), but still retained its affiliation to the MU.

As time went on, it became apparent that it would be desirable to extend the scope of the organisation to draw in orchestral leaders of all types, and following an approach to directors of all kinds of combinations, from symphony to jazz, in 1949 the new Association was formed. Known under the title of the Music Directors' Association it covered a wide field of the music profession.

With an Executive Committee formed from diverse sections of the music world, there were brought into existence three separate committees who worked in their own specialised field, but were all ultimately responsible to the parent body, the Executive Committee.

These three Standing Committees represented Dance, Symphony and Light, and Theatre Music.

At the present moment, the MDA has as its Chairman Wynford Reynolds, with Lew Stone as Vice-Chairman, and Sydney Linton as Treasurer. The Executive Committee consists of Jack Nathan and Alf Van Straten from the Dance Band Committee, Eric Robinson and Jack Coles from the Symphony and Light Committee, and Mantovani and Woolf Phillips from the Theatre Committee.

The composition of the three Standing Committees under the EC is as follows:

Dance Band Committee: Jack Nathan (Chairman), Alf Van Straten (Vice-Chairman), Sydney Linton, Arnold Bailor, Phil Tate, Ronnie Jay.

Light and Symphony Committee: Eric Robinson (Chairman), Jack Coles (Vice-Chairman), Doc Mathieson, Mark Lubbock, Lionel Falkman, Arthur Birky.

Theatre Committee: Mantovani (Chairman), Woolf Phillips (Vice-Chairman), John Thorne, Joe Tunbridge, Eric Robinson, Alf Van Dam.

The aims of MDA are to improve conditions and status of band and orchestral leaders of all types throughout the country, and although its members are at the moment largely working in or based on London, it is intended to widen the scope to include Directors throughout the country.

Directors of every type of music, who are not already members of the Association, are asked to come into the organisation and details will be forwarded on application to the National Secretary, W. E. Senior, at the MDA Office, 193 Victoria Street, London, S.W.1 (Telephone: Tate Gallery 8929).

NORTH EAST WEST SOUTH ROUND-UP

BIRMINGHAM.—Two well-known radio acts—the Hedley Ward Trio and singing star Dick James—are to be featured in the new Runday Production musical "Radio Times," which opens its tour of the Moss Empire Circuit on Monday next, March 10, at the Empire, Birmingham. This opening has a special significance for the Trio as Brum is their home town. They will travel up to the Midlands immediately after their appearance at Ted Heath's Palladium "Swing Session" this Sunday (9th).

Future bookings for the show include appearances at the Empire Theatres in Glasgow, Edinburgh, and Newcastle during the weeks of March 17, 24 and 31 respectively.

HERNE BAY.—Midlands bandleader Wylie Price has gained the attractive summer residency at Herne Bay, Commencing at Whitson, Wylie fronts a 14-piece orchestra, plus a Hammond organ, throughout the season until the end of September. The line-up, not yet announced, will feature an all-purpose programme, ranging from dance music to light and orchestral scores. Responsible in the main for this extensive library is pianist-arranger Jack Hancock. In his dual capacity as bandleader and MD to the local Corporation, Price intends to present top-line guest attractions. He has previously appeared for a number of years at Nottingham Palais and also for the Derby Corporation.

BURNLEY.—The Empress Ballroom, Burnley, continues its fortnightly name-band policy with a visit from the perennial favourite, Harry Roy, on Saturday, March 15. Coming attractions include Britain's King of Swing, Ted Heath, and his Music, on the 29th and on April 13. Teddy Foster and his Orchestra occupy the stand.

EDINBURGH.—The band which continues to hold the limelight at present is the Jimmy Walker Quintet, playing at the Palais. This group is attracting a great deal of attention up and down the country by reason of its fine musicianship.

Jimmy Walker leads the group on soprano and tenor and the rest of the line up is Roy Herbert (saxophone), Ian Donaldson (guitar), arranger, Johnny Sutherland (bass), and Kenny Duff (drums). The band recently had a thirty-minute airing on the Scottish Home Service.

Also at the Palais may be heard the Maurice Sheffield Band, fronted by Maurice on clarinet and alto, and comprising four saxes, three trumpets, trombone and rhythm section. This band also broadcast recently.

MANCHESTER.—Billy Tennant makes a return to the Palais, Ashton under Lyne, after an absence of nearly five years when he presents his Orchestra and Singers in a "one-nighter" on Friday, March 14.

NOTTINGHAM.—Once a year the "Nottingham University Jazz Club" holds a jazz concert or dance in the hallowed halls of the Nottingham University as part of the University social activities.

Previous year's concerts have featured the bands of Graeme Bell—Ken Mackintosh and Norman Hill's Jazz Band. This year the Great Hall will



A striking NME picture of George Melly who is appearing at Nottingham this weekend.

resound to the jazz strains of Mick Mulligan's New Magnolia Jazz Band with George Melly, Ray Foxley, Colin Thompson and Mick Gill's Imperial Jazz Band. The date is this Saturday (March 8).

Nottingham Rhythm Club continues with its very popular sessions at the Odeon Ballroom. The coming attraction is the Christie Brothers Stompers supported by the Jazz Hounds from Rotherham on Saturday, March 15. Future sessions will feature Mike Daniels Jazz Band and Sonny Monk's Dixielanders.

Nottingham Jazz Club, besides its regular weekly meetings at the Mayfair Social Club, also holds monthly sessions at the Trent Bridge Hotel. The room is the Pavilion Bar which is actually in the Trent Bridge Cricket ground. On Saturday, March 29, ghosts of the great cricketers will be disturbed by the earthy sounds of the Crane River Jazz Band.

LEEDS.—Traditionalist fans in the Leeds area have a treat in store on Sunday, March 30, when the Christie Brothers Stompers, resident band at the London Jazz Club, appear at a concert in the Town Hall. Also on the bill are Valencia-born Neva Raphaello, rated by many as the country's finest blues singer, and the Merseyside Jazz Band, whom listeners recently heard in John Hooper's "Jazz Club" broadcast.

MIDLANDS.—Promoter Arthur Kimbrell, has some interesting dates lined up. At the St. George's Ballroom, Hinkley, tomorrow (March 8) he has Carl Barritau and his Music and on Sunday, Carl goes on to the Victoria Hall, Hanley, where he is giving a concert with deep-voiced Reggie Goff as guest.

IN BRIEF.—Still playing bass with George Bishop's Pit Orchestra at the Regent Theatre, Rotherham, is 70-year-old Mr. Parker. He is also the band steward of the local branch of the MU. Cellist George Bishop leads trumpet, trombone, two fiddles, two saxes and three rhythm. Jack Froggett, now known as Jay ER, has taken on unusual residency. He is playing an electric organ every night in the main public lounge of the "Railway Hotel," Wombwell. The licensee and owner, Ted Smart, has installed several of these electric organs in this area. Arthur Lowe, father of bandleader Eric, is still playing violin at the New Theatre, Northampton. He is also the genial licensee of the local "True Briton Hotel."

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