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# INSIDETHIS

"LET'S MAKE THE FUCKING WALLS SHAKE"

FOALS DESTROY THE ROYAL ALBERT HALL



"WE'VE HAD GUNS
PULLED ON US"
THE FASHION POLICE FIND BRING

ME THE HORIZON IN SOUTH AFRICA



"I LEFT MY
ONE DIRECTION
T-SHIRT ON THE BUS"
HE'S SO FORGETFUL

THAT RYAN JARMAN

# WEK

13/4/2013



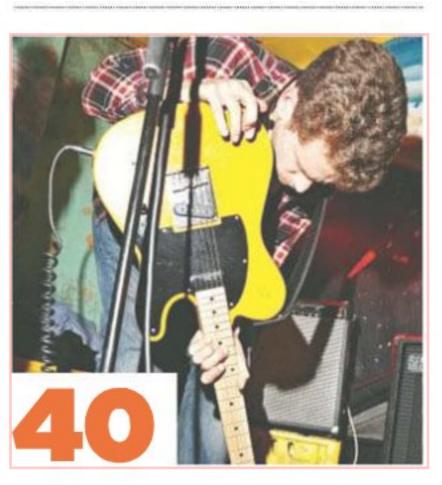
"John hit Paul on the back of the head with a pillow"

WERE THESE PHOTOS OF THE BEATLES
THE FIRST SIGN OF TROUBLE?



"ARCTIC WINDS, ICEBERG, EVEN THE NORTHERN LIGHTS"

IT'S NOT GAME OF THRONES,
IT'S ACTUALLY GLASTONBURY!



"THE STROKES NEVER PAID THEIR DUES"

MEET CATTY NYC BAND PARQUET COURTS



THIS WEEK

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BRAINCELLS

"I'M A LITTLE OVER-EMOTIONAL RIGHT NOW"

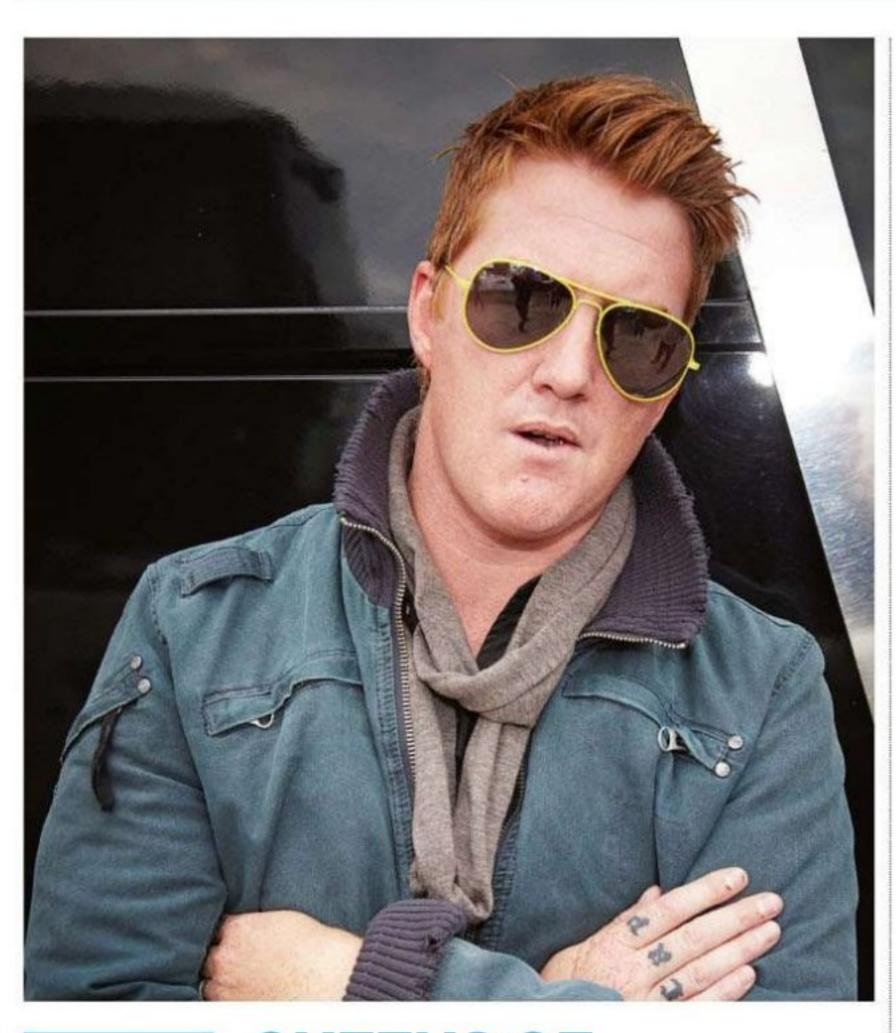
PASS THE TISSUES, YEAH YEAH YEAHS



# ON REPEAT

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

LISTEN TO EVERY TRACK ON NME.COM/ REVIEWS NOW!



TRACK OF THE WEEK

#### QUEENS OF THE STONE AGE

My God Is The Sun

Somewhere out in the desert, with the sun high in the sky, my guide stopped dead and motioned to me to be silent. He crouched and pressed his ear close to the ground. "It's coming," he whispered. There was fear in his eyes. We saw him coming over the horizon at the same moment: a strutting ginger manmountain made of noise and testosterone, his eyes clouded by a narcotic haze. Behind him he dragged the bruised and bloodied bodies of Dave Grohl, Alex Turner and that dude

It's all driving riffs beneath Josh Homme's unmistakable croon out of Scissor Sisters.
The metallic taste of fear turned to adrenaline on my lips. Or, you know, maybe somebody just sent me a YouTube video. Whatevs. Either way, six long years since we last heard a new Queens Of The Stone Age

tune, the arrival of 'My God Is The Sun' feels like a moment. It shrugs off any weight of expectation it might have felt from the moment it opens with the shake of a maraca, always a sure sign that a band is here for a good time. The track that roars forth is as ferocious as we'd hoped it would be, all driving riffs beneath Josh Homme's unmistakable croon. What this means for '...Like Clockwork', due this June, remains to be seen. We do know this: it's going to get heavy.

Kevin EG Perry, Assistant Editor, NME.COM



#### **MILES KANE**

Don't Forget Who You Are
A positively Wings-y piece of
'70s-polished rockabilly stomp from
Miles' new album, in which he urges
you not to "let your worries dictate who
you are". It's determined to give you a
PMA with bashes of cymbals and saucy
"LALALA"s. Look perky!

Duncan Gillespie, writer

#### **BABY STRANGE**

Pure Evil

A snarling fuck you to anyone who likes trance music, Scottish newcomers Baby Strange are proper punk romanticists. Theirs is a world of flowers in dustbins, throwing stuff at people outside Wetherspoon's and hating on anyone with a glowstick. Devilishly snide, their debut is as good a manifesto as we've heard all year.

Danielle Reed, writer

#### **LOS PORCOS**

Do You Wanna Live?
Former members of Wu Lyf (not Ellery) ditch the symbols, facemasks and organ for... funk?! During this six-minute jam, there are "HURGHS", falsetto wails and a delightfully silly guitar solo. It's waaay more like 'Before Today'-era Ariel Pink than anything on 'Go Tell Fire To The Mountain'.

Emelie Joy, writer

#### ACTION BRONSON FEAT. LAURIANA MAE

Compliments 2 The Chef
The erstwhile gourmet chef loves to
munch, this we know. His blinding
new track references zucchini flowers,
tapioca and ricotta while swinging
gleefully on a sunny riff and oldschool haziness. Bronson gets a zillion
Michelin stars for this – the best hiphop tune of the year so far.
Lucy Jones, Deputy Editor, NME.COM

#### FRANKIE & THE HEARTSTRINGS

Nothing Our Way Produced by Bernard Butler, the Heartstrings' comeback single has a familiar ring, from its robust wall of sound to its good old jangly guitar.
Frankie's facing the pain of relationship disaster but 'Nothing Our Way' romps with the confidence of a band that's getting bigger and better with every step.

Matthew Horton, writer

#### ZOMBY

With Love

Not a song, as such. More just three minutes of sparse ambience from the only person on Twitter nearly as entertaining as Wiley. The eerie crackles, thumps and echoes sound as if they're recorded in a demon's womb, and the sense of deep sadness throughout will leave you reflective, fragile and uneasy. Maximum oddness.

Tom Howard, Reviews Editor

#### Ш

One Girl/One Boy
It's still bleak. It's still cold. The sky's
looked like a pair of greying knickers
for AGES. So thank God New York
funk band!!! are back with a slick
groove as sunkissed as a Thomson
holiday brochure. It'll be soundtracking
soggy barbecues in no time.

Jenny Stevens, Deputy News Editor

#### WHEN SAINTS GO MACHINE FEAT. KILLER MIKE

Love And Respect The Danes return wit

The Danes return with this first single from their forthcoming album 'Infinity Pool'. With nocturnal electro beats and a sinister guest spot from Atlanta rapper Killer Mike, it sounds like the soundtrack to a crime thriller. Which is why its music video is basically *Drive*. **Eve Barlow, Deputy Editor** 



#### **EMPRESS OF**

Hat Trick

Lorely Rodriguez is in love with a figment of her imagination on this track from forthcoming EP, 'Systems'. "I think you're a dream to me," she trills over looping, starry synths and breathy effects. Take three minutes, listen to it, maybe have a sexy daydream.

Siân Rowe, Assistant Reviews Editor

#### REKORDERLIG CIDER

# BEAUTIFULLY SWEDISH

ERIKA LINDBERG FREESTYLE SURFER





MAIN EVENT Will you need wellies or sun cream? What's the deal with these new stages? What happens if you're on at the same time as the Stones? Will Mumfords cut it as headliners? And how are The Vaccines prepping for their Pyramid Stage show? With help from Emily Eavis, we get answers to all the big questions for Glasto 2013



Arctic domes!
Icebergs and snow!
Bloc 9's all-new art
installation and
electronic music
area! Emily Eavis on
the new additions for
Glastonbury 2013

#### **GULLY & BLUES**

"These are both part of the new Silver Hayes area where the Dance Village used to be. We are creating a new area called Gully which is dedicated to reggae. It will have an open-air stage and a street area called The Blues with DJs, MCs and sound systems. I'm really excited about The Congos making their Glastonbury debut here."

#### GENOSYS

"Block 9 always put
on an incredible show,
from the NYC Downlow
disco to the London
Underground and so on,
but this is going to be
pretty mindblowing even
by their standards. Look
out for an apocalyptic
audio-visual spectacular
with some amazing
Chicago house DJs
coming in for it, like Gene
Hunt and Tyree Cooper."

#### THE ARCTIC DOME

"This is part of
Greenpeace's Save
The Arctic campaign
to preserve the North
Pole and features a
30-foot geodesic dome
which you can go into
and experience arctic
winds, icebergs and the
Northern Lights. It's a
bit early for a long-term
weather forecast but
keep an eye out for snow
in the Green Fields!"

#### WILLIAM'S GREEN

"This is the name of the field where the meeting point is. This year we have a whole new market area in there which will feature some really lovely food stalls from all over the West Country. I can also tell you that there's also going to be a great venue in there with some of the most exciting new bands, as well as local brews."

## THE GLASTONBURY FREE PRESS

"Printed on the mighty
Heidelberg printing press
this will produce a series
of rolling local newspaper
editions throughout the
festival, open 24 hours
a day and dedicated to
the memory of Crispin
Aubrey, Glastonbury's
campaigning press
officer who died
last year."

WHAT ARE ALL THESE NEW AREAS ABOUT?





#### WHAT'S THE WEATHER **GOING TO BE LIKE?**

Will it be soggy or sunny? Paul Michaelwaite, Director of Netweather, looks into his meteorological crystal ball and makes some predictions. SPOILER ALERT – it's not good news

lastonbury takes place at a time of year that's traditionally called the 'European Monsoon', so it's a well-known wet period, which is why it's often a bit of a mudfest. Around late June, low pressure systems [which produce rainy weather] tend to come back to life after May's often dryer spell of weather. So statistically, Glastonbury is quite a wet period. What we are seeing this year is mirroring the

weather we've had over the last few years. We've had a string of pretty wet summers. This is because of the jet stream - which is a ribbon of air about 30,000 feet above us. To the north of the jet stream, it's cold and unsettled and to the south it's milder and dryer. For the last few summers, it's been over the top of us, which is generally why we've had a lot of rain. By this time of year, it should be getting towards the

UK, whereas at the moment it's still down over the Mediterranean and north Africa, which is a bit of a worry for the summer. Looking at that, and what's happened in the past few years, it would have to be quite a big swing to get a really decent summer this year. Now that doesn't rule out a good weekend or a nice spell along the way. But I wouldn't bet on a decent summer. And I wouldn't bet on a particularly dry Glasto either."



#### **WILL MUMFORD** & SONS CUT IT AS HEADLINERS?

They've played in the White House, count the Prime Minister as a pal, and have become so huge they've even put on their own festival. But are they ready to headline Glastonbury 2013? NME's Leonie Cooper thinks so ...



"Love them or hate them, asking if Mumford & Sons are ready to top the bill at Glastonbury Festival is a bit like asking if David

Bowie deserves to be given a crown and sceptre and declared King Of The World. Jesus - these guys were born ready. They've played every single Glasto since 2008, including 2011's double-whammy of a secret Strummerville campfire set and a raging Other Stage warm-up for headliners Primal Scream. In the two years since the last festival, they've arguably become the biggest band in the world, leaving Brit Awards, Grammys, global magazine covers and two multimillion selling albums in their radiofriendly wake. Yet despite all of these accolades, the band's real strength has always laid in their live shows. Mumfords' live show was stadium-sized even when they were playing the toilet circuit before 2009's 'Sigh No More'. They've never turned in a duff show. Instead they serve up sweat-drenched passion, brilliant sweary banter and classic singalong covers of the likes of The Band and Neil Young alongside their own material, regularly reducing crowd members to weepy heaps boozefuelled emotion: two main ingredients of any good Glastonbury. Last year's Gentlemen of the Road performances showed Mumford & Sons are more than capable of headlining their own festivals, Glastonbury will prove they can slay other people's too."



# HOW DO YOU GET SET TO PLAY THE PYRAMID STAGE?

The Vaccines are gearing up to play the Pyramid Stage for the first time this year. Justin Young tells us how he's getting ready for their biggest ever show



"Being asked to play the Pyramid Stage is

pretty insane. It feels like a landmark moment for us as a band. Every time something like this happens you wonder how you'll surpass it. We're pretty nervous. From a performer's perspective, Glastonbury's the holy

grail of festivals. It's the one you grow up watching on television and hearing about more than any other. It's the most famous music festival in the world. Playing comes with a huge amount of prestige, and that aside, the sheer volume and variety of music and arts on offer is mind-blowing. Are there actually any bands NOT playing this

year? Will we pulling out anything special? I'd like to think we try and do that at every show. There won't be any fireworks or anything. Playing festivals is always different to playing your own shows because you're not necessarily preaching to the converted. I think you probably have to give even more."



#### **HOW DO YOU PLAY AGAINST THE STONES?**

As Mick and Keef et al take to the Pyramid Stage for their first ever Glasto jaunt, Hurts will be up against them on the John Peel stage. So, how do you play against rock's biggest legends? Theo Hutchcraft has some ideas...



"You have to

something very different from what The Rolling Stones have to offer. We're obviously a very different band to them, so it's exciting.

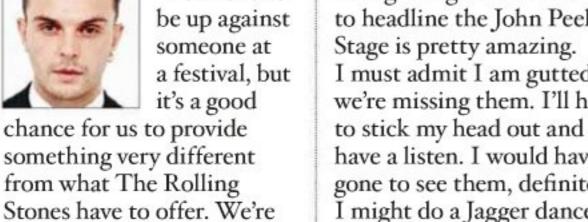
And getting the chance to headline the John Peel I must admit I am gutted we're missing them. I'll have have a listen. I would have gone to see them, definitely. I might do a Jagger dance routine. Maybe I'll leave gaps between the songs

a bit longer than usual so I can hear what tune they're playing and if it's something I like then I'll just stop for five minutes or so and have a listen!

"We'll make our set as big and dramatic as possible. We pride ourselves on making it a big show and as theatrical as we possibly can. The

more intense atmosphere to it now with the new album and a darker feel to it. Just doing the tour was great, but for Glastonbury we'll have as many musicians as we can fit on that stage. It's on a Saturday night as well; everyone's ready for some drama on a Saturday night."

whole thing's got a much







Sky Ferreira's career has had more false starts than the Grand National. But finally, the pop girl-gone-indie is ready to face her public

t was like I was getting interrogated. I would go into my old record label and they'd take to me down to this room in the basement that was like a dungeon. For two hours they'd tell me what not to say: don't talk about drugs, sex, religion, anything. Don't even have an opinion."

Sky Ferreira is recalling the horrors of so-called "media training" for pop stars. No wonder the LA native looks a bit sulky in her videos. Today, however, chatting to NME in an east London pub, she's sparky and candid. And these days, 20-year-old Sky has little to sulk about. Her blog banger 'Everything Is Embarrassing' is finally getting a proper release (on April 28), and tonight she'll play a sold-out show at the trendy venue XOYO round the corner.

Three years ago, Sky's outlook wasn't so bright. She'd signed a deal with her first record label because they liked her Myspace demos, but when the ink dried, the execs tried to change her sound. "Before signing I'd been working with [Florence's producer] Paul Epworth, but they said I couldn't

#### LILIA 2HANE2 OF SKY

Sky Ferreira will have a go at any genre of music...

#### SKY DOES ELECTRO: 'ONE'

Sky's debut single was a flop in 2010, but sounds sleek and classy compared to today's pounding EDM chart hits.

#### **SKY DOES PRINCE:** 'SEX RULES'

Yes, really! Sky says this track from 2011 is a "wink and a nod" to the Purple One's raunchy '80s girlband Vanity 6.

#### **SKY DOES FOLK:** 'SAD DREAM'

A total revelation at her recent London shows, this stripped-down ballad shows off Sky's gutsy vocals.

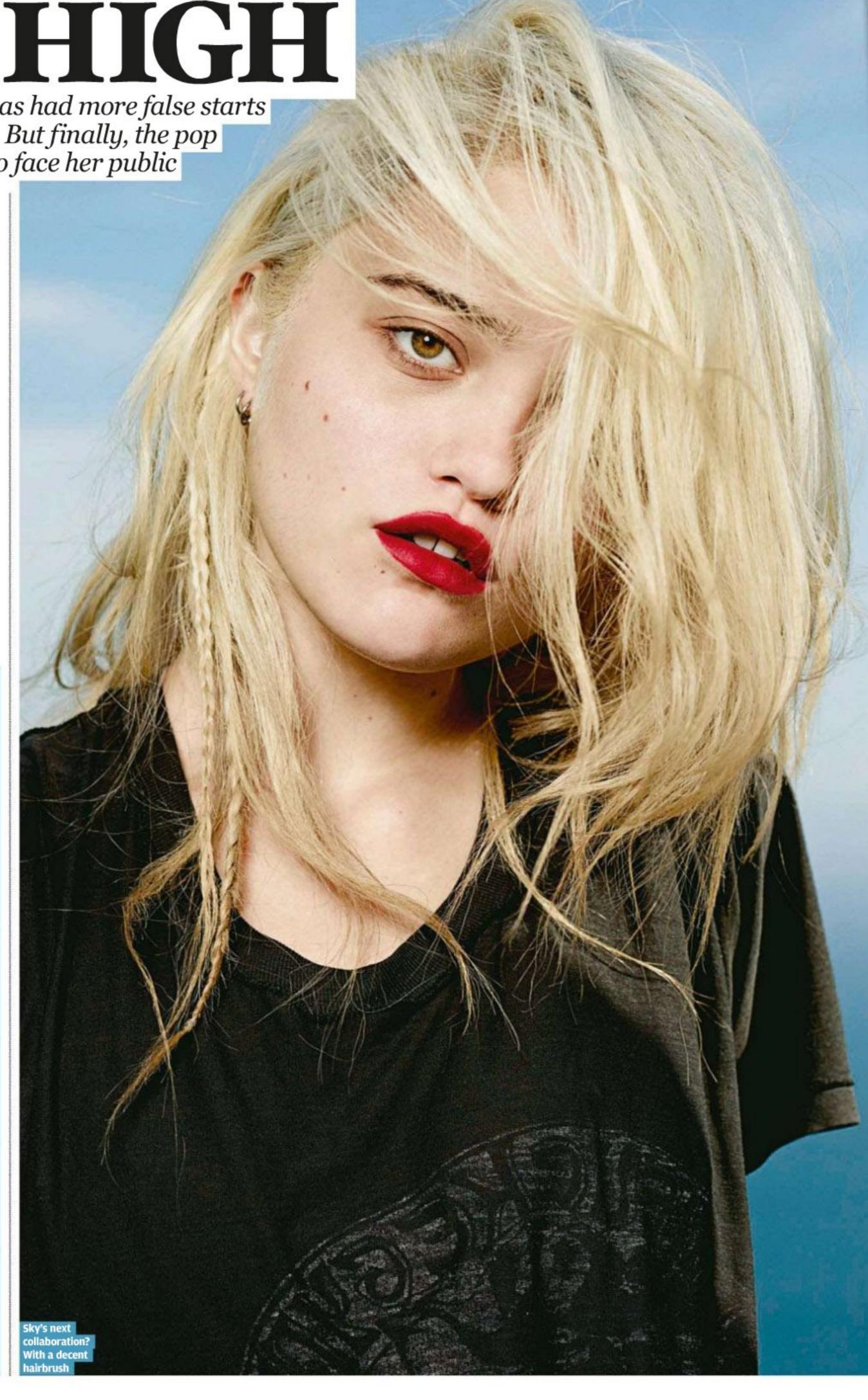
#### **SKY DOES GRUNGE: 'RED LIPS'**

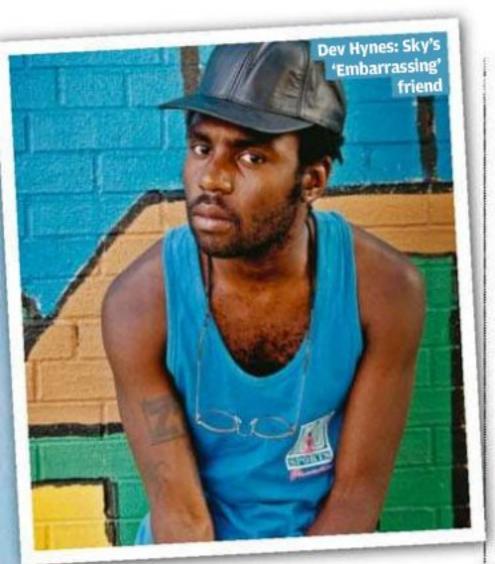
Garbage's Shirley Manson gave Sky this spunky number - and guess what, it sounds a lot like Garbage.

#### SKY DOES POP PERFECTION:

'EVERYTHING IS EMBARRASSING'

The tune that turned Sky's career around sounds a bit like an echoey old Madonna demo from the early '80s.





make my album with him and, like, fucked Paul over," Sky explains. "They were like, 'Why don't you work with [pop hitmaker] Dr Luke?' They just wanted me to work with whichever producer had a hit at the time."

On top of media training and musical meddling, Sky also claims she came up against her label's marketing strategy. "I was being misrepresented as this weird, like, blow-up doll type thing: the naughty underage girl," she winces. "I didn't want any part of that." In August 2010, Sky's debut single 'One' came out and bombed, but relations really soured when her label made her release a song called 'Obsession'. "I'd go into radio stations and tell the truth: that I got conned into recording it," Sky chuckles, though at the time she was less amused. "They said to me, 'Just try recording it, and if you don't like it,

that's fine'. I recorded it and didn't like it, but then it turned into a knife at my throat or something: just do it."

Her battle with her first label reached a stalemate and for a while Sky was stuck in pop purgatory. "I was shelved and nobody would work with me. It was like there was a big, dark cloud over my head," she admits. The turning point came last summer, when her friend Dev 'Blood Orange' Hynes sent her the 'Everything Is Embarrassing' demo. A few tweaks later, Sky had the hottest song on the blogs and her career was back on track. "This song literally

switched everything for me," Sky says today, still looking surprised. "I went from no-one caring, and actually having some people make fun of me, to suddenly having sold-out shows."

It's quite a comeback, but Sky admits, "some people are suspicious" and hopes to win them over by "playing live as much as possible". In June, she returns to London to play an NME Showcase brought to you by H&M. "Even if my show isn't totally amazing at first, at least it shows me as a real person, instead of, like, some girl in a video who looks pouty."

This summer, Sky is also looking forward to releasing her debut album on a new label - finally. "At this point I just want to get the album out!" she gasps. "I've been making an album for five years. I'm the only person who's

been doing this professionally for five years who's never released an album." The songs, she says, are mainly "guitardriven with electronic elements", and Sky reluctantly accepts the obvious comparison given her sound and hair colour. "It's definitely towards the Blondie direction, yeah," she admits. "That's an easy way of saying it, and I'm always worried about saying that in case people start calling me 'the blog Blondie' or something. It's like I'm setting myself up: Blondie are legendary!"

Sky's album will also include some "stripped down acoustic songs" such as

"I was being

misrepresented

as this naughty

underage girl"

'Sad Dream' and 'Ghost', which are already fan favourites. Sky hasn't decided on an album title yet, but she's pretty sure her next single will be 'You're Not The

Reach for the

One', which she calls "a poppy take on Bowie's 'Low' sound". That night, at Sky's gig, the tune goes down a storm, though the name on most people's lips afterwards isn't David Bowie, but '80s pop queen Cyndi Lauper.

Now she's in control of her career, how should we think of Sky Ferreira - pop starlet or indie kid? "I guess I'm in between. Some people call me 'blog-pop', but what does that mean? You know, I'm not pretending I'm underground or something - I'm still making pop songs on EMI." At this stage, NME can say one thing for certain: Sky's media training really didn't work.

# THE BEST OF VIDEO.COM



#### **HEAR ME NOW**

http://ow.ly/jFrb8 Wiley sits down to tell us the full story behind 'Can You Hear Me?', taken from his new album. CLICK: 1:54 - Good to know even grime heroes forget their lines.



#### **WIN PEAKS**

http://ow.ly/jHkEa Bastille came to NME to perform a very special, stripped-back version of 'Laura Palmer'. CLICK: 1:00 - The old 'threehanded' piano trick.



#### GO FASTER STRYPES

http://ow.ly/jxHJx The new video for 'Blue Collar Jane' from those young bucks The Strypes.

CLICK: 1:10 - a visual gag that's just as vintage as their riffs.



#### GUEST VOCALS

http://ow.ly/jFJkv We tried to take Electric Guest record shopping - but they burst into 'This Head I Hold' instead. CLICK: 3:00 - They later bought that entire rack of vinyl.

# SEE SKY PLAY LIVE AT H&M

Win tickets to exclusive gigs plus £1,800 of H&M gift cards!

ky Ferreira has been announced as the third act to play live in London on Tuesday, June 25 as part of the unique instore gigs put together for H&M's NME Showcases.

The 20-year-old singer from LA will follow on from the one-off shows by Tribes at Manchester's Market Street store on April 18 and Carl Barât at the Buchanan Galleries store in Glasgow on May 8. Now, it's your chance to get a hold of some tickets for all three of these amazing events.

Not only can you win the opportunity to be down the front, there are also £1,800 worth of H&M gift cards up

for grabs to readers. So if you fancy a festival season makeover in time for a summer of live music, this one's for you!

#### TO ENTER

To be in with a chance of bagging these irresistible prizes simply visit NME.COM/ SHOWCASES now





ROYAL
MALS

The Postal Service made one of the cult albums of the 'oos, then disappeared. Ten years on, they're taking the record back on the road

ust the other day I was about to go on a bike ride when I got to the bottom of the road and thought better of it. If I hurt my hand, there'd probably be a lot of people pretty upset with me." It's the start of spring in Seattle, rehearsals are in full swing for glitchy emo-pop raconteurs The Postal Service's first shows in a decade, and the reality of it all is beginning to dawn on a daunted Jimmy Tamborello. "I sort of keep my head down, so aside from the couple of occasions I walked into a record store playing our album, I had no idea people still listened to us or cared," he says quietly. "It's, uh, sort of embarrassing for me. I'm a pretty nervous person."

Producer Tamborello was "basically just a kid" when he and Ben Gibbard. frontman for pastoral rockers Death Cab For Cutie, began trading CD-Rs of music through the post, slowly piecing together what would eventually become 2003's 'Give Up' - a charmingly off-piste melding of 16-bit keyboard sounds, drum machine beats and bleeding heart song craft. Ten years and more than a million album sales later, there's a feverish anticipation to the pair's return, not least because, unlike most bands in today's age of lucrative comeback tours and cynical reunions, there was a genuine sense that The Postal Service would never return. "People kept asking Ben what was going on, if there would be a follow-up record," says Tamborello. "We kept in touch, but he was so busy with Death Cab on tour all the time and I don't really like talking on the phone a lot. Long distance friendships are hard." The more time that





passed, the more certain it seemed the pair had moved on in their lives. "The project had sort of got away from us."

But return they did, announcing a surprise 42-date tour and a 10th anniversary reissue of 'Give Up' with new bonus tracks in January 2013. The news was met with a wave of giddy excitement from fans. "The time felt right to go back to it, and the reaction was, well, overwhelming. I had wondered if it had been too long, if there would be any interest." He chuckles nervously. "I guess we needn't have worried."

Tamborello says there are still no plans for a new album, saying only that they're "taking it bit by bit." He seems nervously excited about the whole thing: "I don't really know what it'll be like getting back on the road with Ben. Like old times, probably." If only everything else about The Postal Service's resurrection were that simple. After all this time, the then state-of-the-art synths and sequencers Tamborello created 'Give Up' on have been rendered obsolete, and he's had to recreate the album's sounds almost from scratch on modern technology. "It's been a long process," he sighs. "But it sounds the same now. No dubstep breakdowns, I promise."

# "IT'S LIKE A SLOW KISS IN A DOOMSDAY BLAST"

NME's Al Horner on the enduring appeal of The Postal Service's 'Give Up'



a great time to be a gangly adolescent, but 2003 was a more confusing time than ever. On top of the usual Molotov cocktail of urges and emotions of being a teenager, we had the war on terror. East Asia's SARS outbreak. Those really

shit Matrix sequels. Handily, The Postal Service were on hand not to explain away the confusions of growing up in such a world, but to bask in them, like a slow kiss in a doomsday blast. 'Give Up' was an against-all-odds success (which is maybe what drew them to cover the **Phil Collins anthem** of the same name in the album recording sessions) - a glitch-pop experiment, created across two States by bedroom musicians through the post, with an upbeat, optimistic

feel that laughed in the face of both the gloomy events broadcast on loop on news channels and the even gloomier nu-metal sounds popular on MTV at the time. "I was waiting for a cross-town train in the London underground when it struck me," sings Gibbard on 'Clark Gable', "that I've been waiting since birth to find a love that would look and sound like a movie." In 'Give Up', a generation of indie fans found a love that 10 years later, continues to endure.

#### "AN ALBUM WITH DAMON? YOU NEVER KNOW..."

Noel Gallagher on the collaborations he turned down... and one that might happen



ightly putting his feet up following his storming week of Teenage Cancer Trust shows, Noel Gallagher has revealed that he turned down the chance to play on two big albums this year. "I don't live my life by the creed of having to work all the time," he tells NME. "I got asked to be on some pretty big records [but] nothing came of it. I was going to play on the Hurts album: they sent me some great fucking songs, but sometimes you've got to phone these people back and say, 'Nothing's fallen out of the sky here, man - it sounds great as it is'. If I can add something, then great, I'll do it, but not for the sake of it." The other was Miles Kane's forthcoming second album. "I couldn't be bothered in the end. I was in Singapore. He asked me to work on it and I was in the middle of a tour and couldn't make it work."

So does that mean that despite last week's onstage love-in there'll be no album with Albarn? "Ha ha, that'll never happen. Well, you never know. I wouldn't rule out collaborating with anybody. I'll play with anyone – diary permitting. And when I say diary, I mean Man City's football fixtures..."





Time changes things (well, that's what The Supremes would have you believe anyway), and last week, close to four years since La Roux's debut album was released and following 18 months of hiding away in a converted barn in Devon recording

the follow-up to their

debut, Elly Jackson

and her band hit the

road, warming up for their appearance at Coachella Festival. NME headed to Brighton to catch their comeback show, and not only did we hear some new songs, we learned that a few things have changed for La Roux since 2009 too.

#### **QUIFFS ARE SO 2009**

Elly's hair no longer does that Tintin impression. Instead, taking her cue from Johnny Depp in Cry-Baby, her red hair is slicked back and rock solid. Wonder what wax she uses...

#### IT'S SEXOTHEQUE, NOT "SEX ATTACK"

Upon hearing new song 'Sexotheque', La Roux's manager thought they'd written an upbeat pop song about a sex attack.

It's actually about a boyfriend who spends all his time at the 'sexotheque' and it features calypso guitars.

#### THEY LOVE DANCEHALL

As well as calypso guitars, dancehallstyle piano features heavily in new song 'Uptight Downtown', giving credence to the idea that their new record will sound at least a bit like their Major Lazer remix collaboration, 'Lazerproof'.

#### **ELLY'S FEELING A BIT SHY**

"All I want is to come out of my shell", she sings on 'Kiss & Not Tell', the most revealing of the new songs showcased at the gig. Maybe this explains the four years with no album...

#### **ELLY DOES MORE THAN JUST SING THESE DAYS**

That's right, she plays the air bass too. Made famous by blokes at the back of every reggae gig you'll ever go to, the air bass hasn't reared its head in pop before.

#### THE ALBUM'S OUT... SOON

But god knows when. Not a word was about it mentioned onstage, just the promise that we'll see them again "soon". Either way, it's good to have them back, and Elly clearly enjoyed herself too - a big grin was slapped across her face all night.

### WIN! TICKETS TO MAXIMO PARK AND MILES KANE

JD Roots are hosting intimate hometown shows as part of their association with the search for Britain's Best Small Venue – and you could be there...

new barnet

ant to see Maximo Park and Miles Kane in their local venues, so small you'll be able to touch their perfectly styled suits? Or hear 'Apply Some Pressure' or 'Come Closer' louder than ever before? Because JD Roots are putting on gigs where you can. JD Roots is committed to supporting local music scenes in partnership with NME. As a demonstration of this they are taking two of this generation's icons back to their roots. This May, Maximo will play fan favourites, including tracks from 'A Certain Trigger' and

'Our Earthly Pleasures', at a homecoming show at The Cluny in Newcastle (May 2). Later that month Miles will preview muchanticipated new album 'Don't Forget Who You

Are' and play the best of debut solo record 'Colour Of The Trap' at Liverpool's Zanzibar (May 15). Tickets for the gigs are being made available through a general ballot this week - visit NME.COM/smallvenues for more details - but JD Roots have held back 15 pairs for each gig, which you can win here. See below for details of how to enter.

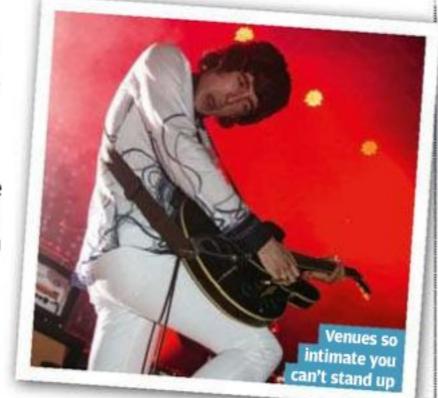
#### **HOW TO ENTER**

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competition. Mobile network and/or Wi-Fi charges may apply. If you don't have a smartphone, go to NME.COM/extra.



#### WHY SMALL VENUES MATTER

#### AXIMO PARK



Paul Smith, singer: Where ise are

acts going to play? If the stepping stones aren't there then a band may never get to a higher level. I could name so many great venues... I remember seeing Sparklehorse and Neutral Milk Hotel at The Riverside in 1998. It's a housing complex now. Mark Linkous died and NMH never played again [after December that year], so I feel like I was part of something unique. That's what small venues are about."



mportant support

small venues. It's like independent record stores. Wherever you wanna get to as a band, you've got to start somewhere. It's important for a city to support local scenes and the new people coming through. Because that's it with music: there's always kids in their bedrooms writing tunes. It's a never-ending circle. It's been like that for loads of musicians that I know, and for me, and for another generation as well."



Alt-J reveal all about their soundtrack for new indie film Leave To Remain

ast year's Mercury Prize winners Alt-J may have earned a reputation as dignified captains of the new wave of intellectual pop, but with their latest venture the quartet have allowed themselves to loosen the reins and think a little more outside the box (well, triangle). Collaborating with filmmaker Bruce Goodison, Alt-J have penned a full soundtrack to the director's forthcoming indie flick, Leave To Remain - a comingthat's fine!" says keyboard player Gus Unger-Hamilton.

The partnership between the movieobsessed band and director came about because, in a way, Alt-J already soundtracked the writing of the film.

"Bruce was listening to our album a lot when he was writing the script and I think our music had become so intertwined with it in his head that he wanted us to work on it with him," says Gus. "We don't mix politics in with our music too much, but personally I think

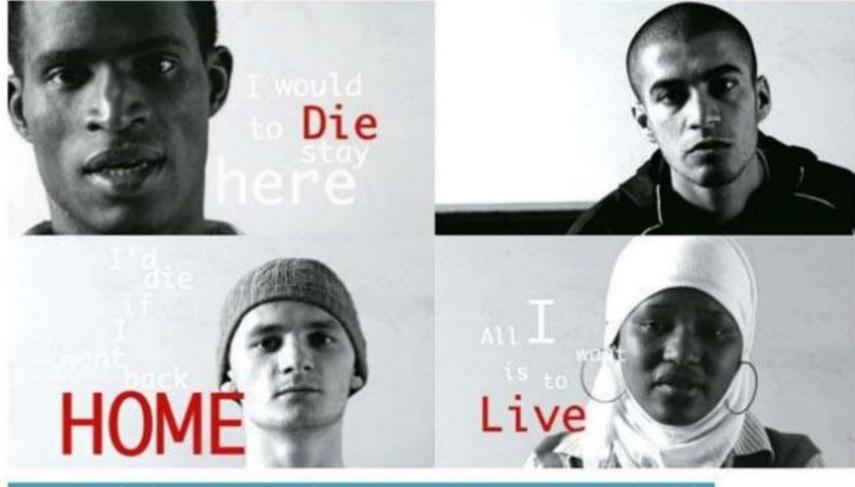
[the film tackles] a really important issue for people to understand. People throw words like 'asylum seeker' around in a pejorative way,

The soundtrack itself,

which is very ignorant."

as you may have gathered from the band's supposed 'wanking around', is set to

vary wildly in terms of structure from debut 'An Awesome Wave', but Gus confirms that there'll still be some familiar traits to be found. "We weren't too worried about making it sound the same, but ultimately it's recognisably Alt-J. There are some very long soundscapes, but then again there are some lyrics and some songy things in there - it's a real mixed bag," he tells



Leave to Remain, directed by Bruce Goodison, tells the story of young asylum seekers in Britain

us. "We didn't want to get too bogged down in writing that was too literal. It's everything from your more standard love stuff to other film references - there's a line from No Country For Old Men in one of the songs, which works really well. Bruce gave us a couple of words to think about, but ultimately he knew how we liked to work."

It's unclear whether the soundtrack will receive its own separate release, but the band seem keen not to let the ideas go to waste: "We want people to hear these ideas even if they don't

watch the film. If it sounds good as an album we might release it. Equally we might end up taking ideas and putting them onto future albums." That's interesting, because aside from telling us that they'll be heading into the studio this summer and are likely to debut some new material over this summer's festivals ("We'd be foolish not to," Gus notes), the band are keeping firmly schtum about the other details of album two. At least now there's something to tide us over until the next wave.

#### "There's no pressure to create pop songs. If it's 15 minutes long, it's fine!" **GUS UNGER-HAMILTON**

of-age drama focused around a group of young people living in the UK as asylum seekers. And as the task of following up the world-beating 'An Awesome Wave' looms, it's proving to be a welcome diversion. "There's no pressure to sculpt your ideas into three-and-a-half-minute pop songs with choruses and verses, you can just wank around as much as you want and if it's 15 minutes long then

# MATT SALACUSE, ANDY WILLSHER, ED MILES, ANDY FALLON, ANDREW WHITTON

#### TOP SCORES!

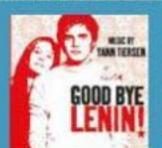
Alt-J's favourite film soundtracks



#### THERE WILL BE BLOOD

Gus Unger-Hamilton: "It's Jonny Greenwood doing the soundtrack

and it's very atmospheric. The way he uses the strings is very interesting. It's a long film and it's intriguing because you've got a really contemporary artist like Jonny writing for a film set in the turn of the 20th century."



#### GOOD BYE LENIN!

"The film has what could be seen as quite an ugly setting - it's based in late-DDR

Berlin - very grim. But the soundtrack transcends the setting and makes you see its beauty. The whole thing is written by Yann Tiersen except for one song. He did the soundtrack to *Amelie* as well."



#### THE ROYAL TENENBAUMS

"It's not original soundtracking, it's just a really well-

crafted selection of songs. There's stuff like Nico, Bob Dylan, Elliott Smith... I could easily have said *Rushmore* or any of Wes Anderson's films as well. He's got an amazing ear for music."



#### RESERVOIR DOGS

"The way Tarantino balances the humorous and the macabre here is

exceptional. Using 'Stuck In The Middle With You' against a scene that's so brutal encapsulates his viewpoint and elevates an already memorable scene into something classic."



#### **AMERICAN BEAUTY**

"Thomas Newman's score for this movie was probably the first that ever made me

sit up and pay attention to the music in a film. The way Newman intertwines songs that everyone knows already and makes them fit seamlessly with the shot adds a whole new level."



#### THE LORD OF THE RINGS

"It's amazing and I'm not ashamed to say it. On tour we watch

I get the music stuck in my head. And if something's memorable enough to stay with you for days after, then they've got to be doing something right."

## ERASERLIGHT!

Johnny Borrell has finally called time on Razorlight, announcing last week that the band are officially no more. Thanks for the memories, Johnny. We'll remember you this way...

#### JOHNNY ON LIFE

"Johnny Borrell's guide to living: always leave the party early."

#### ON HIS 2004 GLASTONBURY PERFORMANCE

"The set will be almost biblical."

#### ON BEING ADORED

"People kissing my arse happens frequently and it pisses me off more than anything."

#### ON BEING ASKED HOW MANY OF HIS BANDMATES ARE IRREPLACEABLE

**NME:** Well, you have, in a sense, answered the question.

Borrell: "No, I haven't really."

#### ON HIS PERFORMANCE

"It's funny what people get upset about.

If I was black it would be fine. It's just this cultural thing where you expect people who make indie music to gaze at their shoes the whole time. You know you're on the right track if people are getting pissed off, 'cos they always do when you're doing it right."

#### ON HOW HE'D HANDLE AN ONSTAGE BOTTLING

"I'll catch 'em in my teeth and chuck 'em back twice as fast."

#### ON BEING JOHNNY BORRELL

"I tried hard to find a world I could fit in with, but I realised I could just be myself. That really was a massive fucking relief."

#### ON RAZORLIGHT'S LIVE PROWESS

"We've done three gigs in a row that have changed a lot of people's lives."

#### ON HIS INTELLECT

"I feel like a genius more than most people, that's for sure."

#### ON COURTSHIP

"If you make eye contact with a member of the opposite sex in a bar more than once and you don't go and talk to them, then something is desperately wrong with you."

#### ON HIS CONTEMPORARIES

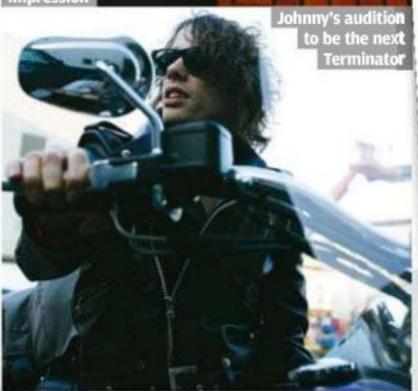
"I look at someone like Peter [Doherty] and I think, 'You're a moron'."

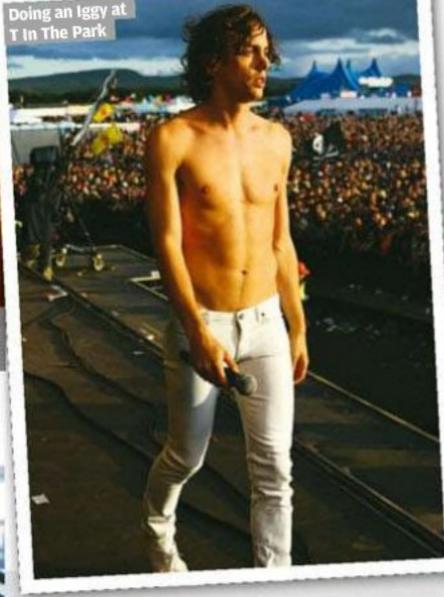
#### ON 'UP ALL NIGHT' VERSUS 'BOB DYLAN'

"If you're comparing our debuts, Dylan's making chips and I'm drinking champagne."















vith pals) live up to



**British Sea Power** launch their sixth album 'Machineries Of Joy' with a magical mystery tour involving boats, buses and Bulgarian choirs...

#### APRIL 4 18.00

A motley crew of journalists, fans and blokes in duffle coats gathers at London's Westminster Pier, where a boat – MV Vallula – is waiting. "We've got at least 50 fans, and they're mostly alright," says British Sea Power singer Yan. "They're outgoing and like a moan. They tell us if they think our new record is shit. People always think the first one is best."

#### 18.35

The members of British Sea Power arrive late from soundcheck, and





have to run along the dock to catch the boat before it sets sail to Tower Bridge. "It was like *Challenge Anneka*!" says Yan. A Bulgarian choir sings as the vessel departs, a nod to Euro harmony, according to the singer. "We're European-friendly," he says. "We're not in that keep-them-out camp – that's the meaning of our song 'Waving Flags', it's about welcoming people from all over. Mix more, be nice to people, share – and enjoy the improved food."

#### 19.00

BBC 6Music DJ Shaun Keaveny hosts a pub quiz, including questions about tribute bands and an "ornithological poser" on species of tits, plus band member Phil Sumner playing Name That Tune on a cornet. A team called Asian Sea Power wins the prize – a bottle of English sparkling wine.

#### 19.30

It's all aboard an old Routemaster bus for a scenic trip around London. We're meant to have an audio guide, but when the speaker fires up it sounds like the death throes of a Dalek, so that's quickly abandoned. It's left to the conductor – punk poet and former Clash associate Jock Scot – to entertain the crowd. Which he does by bullying them into buying a ticket for the free trip.

#### 20.30

At the 100 Club on Oxford Street, gig-goers have joined the boat and bus party. It looks like a production of A Midsummer Night's Dream is taking place inside, with branches and fairy lights adorning the stage as dance troupe Sparkle Motion do their thing in flowing white gowns. There's a 'Communist ping-pong' table set up in the corner – which involves multiple players and a hammer and sickle painted on the table.

#### 21.10

British Sea Power take to the stage, opening with 'Machineries Of Joy"s majestic title track, before going on to play a career-spanning set.

#### 21.45

It's Jehnny Beth! The pixie-cropped singer for Savages – who played their first gig at a BSP's Krankenhaus club night in Brighton – appears onstage to holler through a track. The Krankenhaus nights were instrumental in the creation of the new album, which began as a series of recordings released at their club. The idea behind this album launch, says Yan, is to create the ultimate Krankenhaus-style happening. "I actually don't think it's better than the nights in Brighton, but we tried," says Yan.

#### 22.10

The show ends in chaos as a giant polar bear appears onstage. It's to replace a brown bear costume that, Yan says, "was getting a bit manky".



#### 22.20

Gavin & Stacey actor Mat Horne is onstage awarding raffle prizes, including a drum skin and a broken air raid siren. "I adore this band," he says. "Their consistency, the themes, the militia, the nautical stuff. They're underrated. But I don't want them to be rated so they're too big to do stuff like this."

#### 22.30

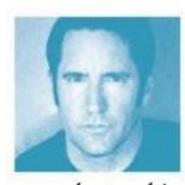
As the BSP gang attempt to break into a keg of fusty ale in the dressing room, Bo Ningen bring their searing noise-rock to the stage. "We put them on after us because they're possibly better than we are," says Yan self-deprecatingly. It's been a very British Sea Power evening.



#### TALKING HEAD

#### 'RECORDS ARE FOR THE PAST, STREAMING IS THE FUTURE'

As we gear up for Record Store Day, Nine Inch Nails frontman and founder of new Beats streaming service, **Trent Reznor**, thinks it's time we moved on



I miss record shops. In LA there's just one now where there used to be a handful. Just the social act of going through

records, touching them, browsing through them and feeling them, being in a place where music is consumed and purchased – I miss that. I miss the era where people like myself invested in a piece of vinyl. Even when I didn't have any money, I'd still find a way to shell out seven or 10 dollars to buy a new album and I couldn't wait to get home and listen to the thing 300 times. It couldn't happen today because you have a cellphone buzzing in your pocket and internet and email and shit distracting from the act of listening to and consuming and learning about

music and having your head and mind expanded in that process.

Things are moving forward – and technology is moving forward. I've spent the last five years or so with Nine Inch Nails and How To Destroy Angels experimenting with ways of selling

music: giving music away, bundling music, making a nice, expensive physical package, trying pay-whatyou-want. I've been trying a bunch of different things to

see how can you engage an audience and give them what they want and get treated fairly in return. I found that some of those things work, some of them don't, but none of them feel like it's a real solution – they're a temporary fix. It's good for right now but next year it probably won't be the right thing.

For me, the next real solution is a music subscription service that thinks about what it would be like to be the

#### "Even when I didn't have money, I'd still find a way to shell out a bit for vinyl"

TRENT REZNOR

consumer using it. It's easy to use, it makes sense, it provides you with joy when you turn it on and good shit comes out. And it feels tailored. And it's as simple as that, really. And when [producer and Beats co-founder] Jimmy Iovine mentioned he was wanting to get into that with Beats, I showed him my idea and we started building it.

The idealistic reason that I'm involved in this is that I've actually put some power back in the hands of the artist. It feels like a product that if it was out, I'd want to use it as a consumer and as an artist, because there are actual things I could use that would help me and my career and I could engage my audience through this thing. Will it work? I don't know. But it feels like a very different thing than what you're seeing with Spotify and other services like that, because it's just a different kind of animal. It's not going head to head on specs – it's a different experience.

Spotify, in my opinion, is a really magical, well-built utility, but it feels like something that technologists built. It could be delivering nuts and bolts to construction sites – it's just things being delivered. It's not art. It's not something that lives and breathes and connects to other things and has people behind that are living and dying by it... Anyway, that's me on my soapbox. Records are great. Record stores are great. But we need to embrace the present – and the future.



#### **DO YOU AGREE WITH TRENT?**

Can streaming ever compete with the experience of being in a proper record shop? Write to letters@NME.COM to let us know. And pick up next week's NME for the full lowdown on Record Store Day 2013 – all the essential releases, all the best events.

# NEWS THE WEIRD

#### FROM THE NMF NEWSROOM

#### **VAN HARD-ON**

Dave Lee Roth has claimed that he had his penis insured for \$1m before he went on tour in the 1980s. We'd like to see those meerkats deal with that request.

#### **BUSTA GUT**

Rapper Busta Rhymes allegedly
"freaked out" in a Miami burger
restaurant because his burger was
served with sauce on the side, not in
the bun as he prefers. Perhaps they
thought he'd want them to put his
condiments where his eyes could see.



#### **BLACK AND FRIGHT**

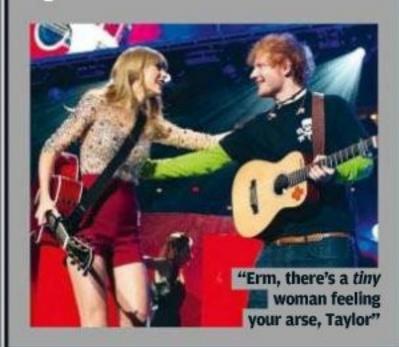
Meat Loaf has invited his fellow believer in the paranormal, Robbie Williams, to join him in a search for the ghost of Charlie Chaplin. If only Robbie's musical career had been filmed in silence.

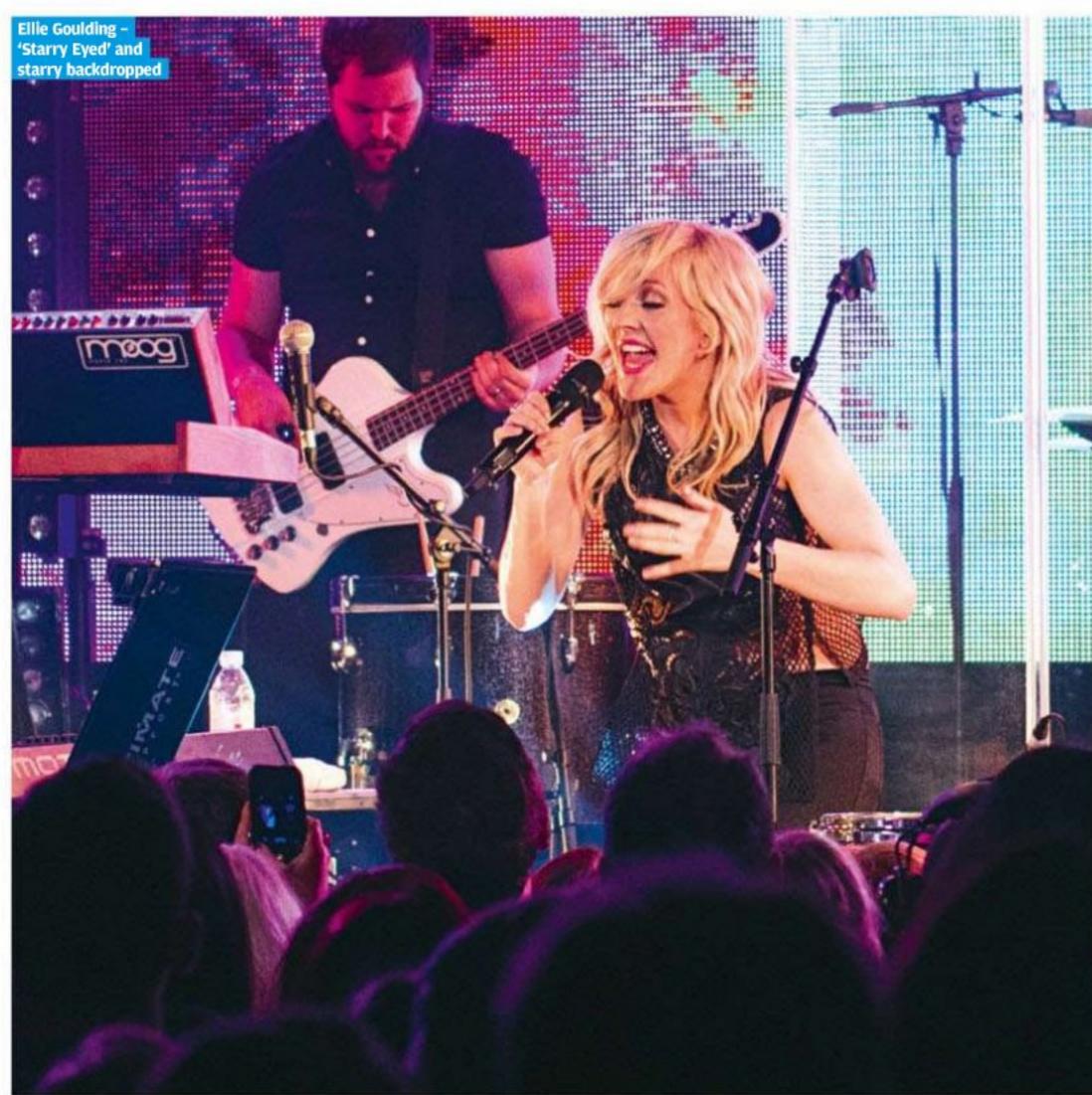
#### **COUPLE OF QUEENS**

It has been revealed that Princess
Diana once snuck into a gay club with
Freddie Mercury. If Gloria Gaynor had
been performing, this would have
been the campest night ever.

#### **DEEP CUTS**

Ed Sheeran has revealed he once nearly impaled Taylor Swift with a replica Lord Of The Rings sword while on an aeroplane. Don't worry Ed, we're sure you'll "impale" a girl soon!









# GOING FOR GOULD (ING)!

Following the UK's first HP Connected Music gig with Ellie Goulding, HP is offering another exclusive prize, this time to see Jessie J performing live. Could you too be snapping your fave artist?

ast month saw the UK's first ever HP Connected Music gig at London's Bush Hall – bringing together chart-topper Ellie Goulding and hot new things Sons & Lovers in front of an ecstatic and intimate crowd of fans who'd won exclusive tickets to attend. Ellie performed an incredible

showcase of tracks from her latest album, 'Halcyon'. For one lucky gig-goer, the night offered a prize that money just can't buy – an access-all-areas pass and the nod to be the official photographer for the evening. Won by aspiring snapper Mo El-Fatih from Buxton in Derbyshire, the experience proved to be invaluable in his quest to become a full-time music photographer. You can see the results of his fine photography in the pictures on this page. As if that wasn't enough, lucky Mo also received £1,000 from HP as part of the prize and an HP ENVY

4 Touchsmart, while two other fans were given the opportunity of a meet and greet with Ellie herself.
All in all, it was the perfect way to kick off HP Connected Music's live events in the UK! To check out highlights from

the intimate Goulding show, visit YouTube.com/ HPUKofficial.

HP Connected Music is bringing you a fresh new way to enjoy the world's largest music collection from Universal Music Group. From Gaga to

Gotye, users can select from over 3,500 artists, with free streaming and exclusive rewards and content. Having partnered with Ellie for the first HP Connected Music gig, another exclusive offer available to users of the HP Connected Music service is the chance to win tickets to see Jessie J live in concert. This competition is open to all UK-registered users of HP

# "It has been the perfect way to kick off HP's UK live music events"

Connected Music, which is available with every purchase of Microsoft® Windows® 8-powered HP consumer desktops and Notebooks. And that's not all – there are loads of other great music prizes up for grabs too. Visit hpconnectedmusic.com/uk for more.



## Pieces Of ME EDWYN COLLINS

The ex-Orange Juice man turned solo singer on discovering David Bowie, Andy Warhol and the lyrics that move him to tears

#### My first album **DAVID BOWIE 'ALADDIN SANE'**

"I was 13 and I bought it at Boots in Dundee, and absolutely loved it. I was a huge Bowie fan, and it was because of him I discovered loads of other bands and singers who became favourites of mine - The Velvet Underground and Iggy Pop in particular."

#### My first gig SPARKS/PILOT, DUNDEE **CAIRD HALL**

"This was in 1974, just before I moved to Glasgow. I was there mainly for Sparks -I was a big fan and they were great. They did all the big tunes: 'This Town Ain't Big Enough For The Both Of Us', 'Never Turn Your Back On Mother Earth'. A few years ago I did a gig with Sparks and Grace [Maxwell, Edwyn's wife and manager] told them it had been my first gig. The next day at breakfast the singer, Russell Mael, came over and said to me, 'Don't I know you from the Caird Hall, Dundee?' He was very nice."

#### The first song I fell in love with

#### DONOVAN 'JENNIFER JUNIPER'

"I was eight years old. As a wee boy 'Jennifer Juniper' is sort of a chanty. And the B-side is 'Poor Cow', which they used in the Ken Loach film of the same name. And it is fantastic! Over time I came to love that more. It's got a great line in it and when I heard it I was nearly moved to tears, there was just something about it. "And then I dream along, then I make a song about everything that I've known and felt, and it makes my sadness melt".

#### Favourite lyric THE SEEDS 'PUSHIN' TOO HARD'

"It's an amazing song, it's got such an edge to it. It's direct and it's sort of pushing forward. I like that directness, I have to be like that a bit myself now, since my stroke. Before I wanted to say everything I possibly could both the lyrics and the chorus. It was easy for me to sing and write a song, but nowadays, after my stroke, it's hard work. The chorus is possibly easier, but the verse... it's a problem for me, writing lyrics."

#### The book that changed me 'A HERO OF OUR TIME' BY MIKHAIL LERMONTOV

"The character is killed in a duel. He's a military officer and he's just the most peculiar guy. The author also died when he was 26 while in a duel. I read it in the late '90s. My granny just said 'Here, take this'. She's the one that's most like me. She was a real eccentric. She loved art, she loved



French films. There are pictures of her with these boots on and high trousers and bobbed hair in the mid-'20s. She only died a few years ago when she was 97, and she was a huge influence on me."

#### My favourite hobby ILĽÚSTRATING

Most of the ideas I had for the Orange Juice stuff, the artwork and adverts and posters and all of the Postcard Records stuff, that was very influenced by realism and modern, 20th century art: Roy Lichtenstein, Andy Warhol, the pop art people. My dad was an art teacher. It came quite naturally then to be immersed in ideas about art. All of the wildlife stuff that I do is quite influenced by

Edward Lear, like the cover of the new album ('Understated'), which is actually a lino print of a fish. Before my stroke I was quite pedantic, things took me ages to do, one week's work, but nowadays I work a lot quicker."

#### Right now I love THE HEARTBREAKS

"They're from Morecambe and they are great. In April they're touring with me. For Record Store Day we've done a collaboration. It's called 'What Are You Doing, Fool?' And the B-side is me and Matthew from The Heartbreaks singing a version of Orange Juice's 'Untitled Melody' -Matthew chose that. It's really good!"

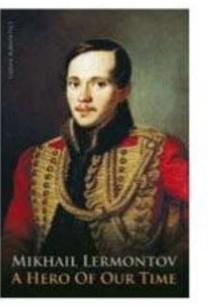












Clockwise from main: Edwyn Collins; Morecambe's The Heartbreaks: Edwyn's first album - David Bowie's 'Aladdin Sane'; Sparks; The Seeds' 'Pushin' Too Hard'; Edwyn's favourite book; one of Edwyn's fishy illustrations;



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# RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson



#### Glammed-up booze queen with a penchant for stadium-sized pop

an you hear my voice? It's completely fucked!" Charli XCX greets us with the kind of 5am cackle that would make Honor Titus proud. Midway through a whistlestop US tour promoting debut album 'True Romance', the 20-year-old declares that she's in "party time" mode at present. She's pretty great at this, it turns out — whether stage-bombing Wiley with bezzie Caroline Polachek from Chairlift ("We were going fucking mental together at this Australian festival and before I know it she's got a tambourine and we're up there with him. He loved it!"), out-boozing Peace and Palma Violets at US fratboy house parties, or puking her guts up in the head offices of a *terribly* serious New York style magazine ("I'd ended up at this mad Ludacris party the night before with Marina [Diamandis] — we were off our heads," she reasons).

Charli's been doing this – travelling, making music, getting fucked up – since the age of 14, when her 8-bit goth pop, which she now casually refers to as "fucking terrible MySpace music" plucked her from Hertfordshire schoolgirl obscurity and placed

her smack bang in the middle of east London's perennially awful cyberpunk rave scene. Major labels came calling, but it was all too early for her to make any real headway. Unsurprisingly, she loathes talking about those days now – but crucially, she realises it was this "lost" phase that allowed her to gestate into the pop star she is today. 'True Romance', with its Grimes-meets-Marina via Wednesday Adams' kitsch-weirdness, is the culmination of six years of craziness; a frazzled concoction of noughties pop that is as scatty as it is vibrant. "I want my gigs to be like you're walking into my brain," Charli proclaims, riffing on this. "I wanna turn every wall into a screen, with pulled footage from my favourite films. My world, basically, all in 3D. But I'm broke!"

She might not be that way for too much longer – her 2012 Icona Pop collaboration 'I Love It' continues to go sync-crazy in the States, while Coldplay have already come calling and had her open for them on their European tour. "I'm just going with it," she shrugs. "I've been doing this long enough to realise that one minute you could be on top of the world and the next everything turns to shit. My life is completely schizophrenic." *Matt Wilkinson* 

#### NEED TO KNOW

BASED: London

FOR FANS OF: Grimes, Lykke Li
BUY IT NOW: 'True Romance'
is out on Monday (April 15)

SEE HER LIVE: Charli's UK tour
kicks off in London on April 17

BELIEVE IT OR NOT: Following
her Coldplay tour support,
Charli's advice for playing
stadiums is: "1) Don't be scared
to look into the cameras. 2)
Don't wear a fucking short
skirt and flash your pants
at everyone."



# FRYARS' MAGICAL MYSTERY TOUR

Ben Garrett is set to team up with magician Simon Drake at key London gig

RADAR NEWS

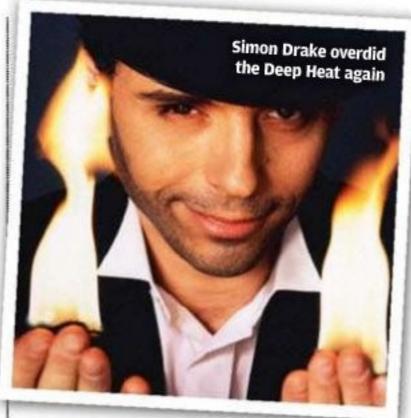
Fuck sounding like Fleetwood Mac. Forget dressing like you've been slung straight back to the '90s. Don't even think about

indulging in any smoke and mirrors clandestine behaviour. Want to look like the hottest finger-on-the-pulse trendsetter in indie in 2013? The answer is – quite literally – magic.

The Vaccines' Justin Young loves a bit of it, Ian Brown and Dynamo are big pals and now sad soul-pop charmer Fryars is getting in on the act with the aid of revered magician Simon Drake. As well as being skilled in the art of magic (he runs a regular show at his House Of Magic in London and hosted Channel 4 programme *The Secret Cabaret*), Drake used to create visuals for musicians including Kate Bush, who was the last artist he worked with before going into "musical retirement" – until now, that is.

"I met Simon at a Christmas party my uncle threw," explains Fryars, real name Ben Garrett. "It was very strange. I gave him some music because we were talking about what he'd done. He was suitably blown away – he came up with this ridiculous stageshow."

Making his live return on May 2 at London's St Pancras Old Church, Ben



says he's incorporated
Simon's work into his set – although,
being skint, he's had to make do with
a "a watered-down version" which he
says "should be quite effective".

So should we expect a budget Debbie McGee sawing people in half onstage then? Not quite – instead, Ben says the show's theme stems from his boredom with other bands' live efforts. The "psycho-visual interpretation" (ie, visuals designed to suit Fryars' music) is the singer's attempts at bringing more creativity into gigs. "The majority of gigs I can afford to go to, I see and hear exactly the same thing," he sighs. "Right now, this is just phase one. The public have to decide if phase two exists." *Rhian Daly* 

BAND CRUSH



Paul Smith on his favourite new band "My band crush at the moment is Merchandise. I got their last album and it's great. The guitars are really melodic and I'm a big sucker for bands like that - DIIV and Wild Nothing. The vocals are really interesting to me as well. I get the feeling the singer has something emotional and angsty to say, and that appeals to my emotional, existential angst."

## The Buzz

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



#### **ALEX CALDER**

For a lot of folks, moving back into your Mum's place is often a cue to ask yourself grown-up bullshit like: 'How's best to start job-hunting?' and 'Where is my life headed?' For 23-year-old Alex Calder, however, it was a prompt to start penning some wonderfully skewed indie-pop songs. Calder previously played in Makeout Videotape alongside fellow Captured Tracks signee Mac DeMarco, but this month sees the Edmonton-based musician debuting solo material with the release of 'Time'; a delightfully dazed and psychedelic seven-track EP which sounds like Stephen Malkmus covering 'Candy-O'-era Cars songs in lo-fidelity. Keep an eye out for the 12-inch, CD and download, all out on April 18.



#### **2 GLITCHES**

This three-piece live, write and record together above a nightclub and (alleged) mafia den - so you'd expect them to be sounding pretty tight. Well, what do you know, they do. Rather than actually being glitchy, they're noodly like early Foals but with added bassy groove.



#### **3 HAERTS**

Fresh off the Neon Gold production line, Haerts mix icy '80s electro-pop with an über-dramatic, and very camp appreciation for all things Dolly Parton (seriously). Their new single 'Wings' sees Nini Fabi sing as if her heart is broken, never to be fixed, and comes backed with a Wildcat! Wildcat! remix.



#### **4 ECHOPARK**

Lecce, Italy to Whitechapel, east London might not be a route that produces too many dream-pop producers but, in the case of Antonio Elia Forte (aka Echopark), it's done a good job. On his debut album 'Trees' (released April 15) the Italian weaves sunkissed kaleidoscopic visions with lo-fi tropicalia to brilliantly blissed-out effect.



#### **5 SINEAD HARNETT**

This former Disclosure collaborator (she's the voice on 'Boiling') is striking out alone with a bubbling single for Black Butter next month. She's also recording with Canadian producer (and Grimes, Frank Ocean remixer) Ryan Hemsworth who has gone as far to call her his muse.

#### SCENE REPORT

#### THE DRUMS: BREAKING NEW WAVES

#### Jacob Graham digs deep into the thrift store of future music



I've been home for a while, so I've finally had a chance to check out some local music, or at least some bands that have passed through New York recently. I'm pretty happy about these offerings and I hope you like 'em too!

Universe is a band who've been kickin' around Brooklyn for a while now. Formerly the electronic, bedroom project of Hunter Skowron, on their most recent album, 'The Center Of Information', they kick things up a notch. Skowron has recruited a whole bunch of his friends to round out his sound, adding flutes, violins, xylophones... all sorts of things. I know it's trite, but I can't resist saying: the Universe is expanding.

Derby Sunshine is the new solo electronic project of London's own Luigi Buccarello. He's been playing a few shows around here in New York lately and I think people are generally pretty excited about it. It's just full on electronic pop music, at last! The vocals are subtle and whispery and the music is exciting. From Melbourne, Australia are Wintercoats. Their name alone invokes lovely childhood memories of the colder times I spent in Narnia, and the music isn't far off. It's very

JACOB'S TOP 5

Universe 'Averiq Forest'

Derby Sunshine 'Italo Riviera'

Wintercoats 'Halogen Moon'

Azure Blue 'The Catcher In The Rye'

'The Ranger'

acoustic with very electronic production.
Moving on, **Azure Blue** is the new solo
project of Tobias Isaksson of the amazing
Swedish pop band Irene. It's what I refer
to as anytime music. It's perfect to listen
to anytime. Shimmering synthesizer
arpeggios give it a *NeverEnding Story*vibe while simple guitar parts keep it
grounded on earth.

Also, Ice Cream Cathedral are a wonderful new space-pop band from Copenhagen – bold name choice, but I love it! Sparse production, Nico-esque vocals, '60s French pop... there's a good dose of nostalgia here but it still sounds surprisingly modern.

NEXT WEEK'S COLUMNIST: Toddla T To SEE
This week's
unmissable new
music shows



AMUSEMENT Electrowerkz London, Apr 11

#### DUMB

Cockpit Room 3 Leeds, Apr 12

(pictured) The Cookie Jar Leicester, Apr 12

CHLOE HOWL The Unit Southampton, Apr 12

> Arches Glasgow, Apr 16





#### LONDON, ELECTROWERKZ WEDNESDAY, MARCH 27

RADAR LIVE

Judging by their two big songs so far, the sparse 'Hey Now' and gentle trip-hop of 'Metal & Dust', London Grammar's first headline gig

should be laid back. Imagine the odd bass wobble, echoed effects here and there and the kind of minimal guitar notes that stir up images of either a) cities at daybreak when you've met the love of your life and are on the fourth

day straight of nothing but sex and breakfast or b) The xx.

But even though the crowd look so polite and proper that they could be at an Alt-J audition (some are even wearing ties), people

are properly up for tonight's gig. When Hannah Reid (vocals), Daniel Rothman (guitar) and Dot Major (drums, programming, in-house remixer and Harry Styles lookalike) walk on stage under the bright blue lights there is wild cheering. Later there's a lighters-in-theair singalong. Either they have a lot of friends, or London Grammar's fans are already rather loyal.

Maybe it's because live, these songs aren't actually wafty. Hannah, who has impressively never had singing lessons, hits every (massive) note of 'Hey Now' while on 'Darling, Are You Gonna Leave Me', drums ping around her powerfully Florence-like vocals. Gentler piano tracks like 'Interlude' are offset against earnest straight-up pop ballads like 'Stay Awake', while 'Strong' (Hannah laughs at her own title before introducing it) cribs the "I'm caught in the middle" of Coldplay's 2000 hit 'Trouble'.

With three to go things begin to drag slightly, but recent single 'Metal & Dust'

#### Either this band have a lot of friends, or their fans are already loyal

is worth the wait. "I want dancing," shouts Hannah, now beaming. By the time the clacking drums properly kick in she gets her wish. Then something unexpected happens. The band walk off, and everyone boos the tech guy. They play us one more, but in truth it's the original ending that resonates. If London Grammar can keep writing tracks as good as 'Metal & Dust', there's little way the next time they play there won't be triple the number of people hanging onto their every word. Siân Rowe



# SURVIVING 10 YEARS OF ROCK'N'ROLL DRAMA? PICCE OF CALLE

A decade since their debut, **Yeah Yeah Yeahs** toast a globe-straddling career of punk and chaos. "It's not about being there, it's about fucking getting there," they tell **Jenny Stevens** 

PHOTOS: MATT SALACUSE

alf way through dinner Yeah Yeah
Yeahs frontwoman Karen O starts
to cry. "I'm a little over-emotional
right now. Sorry..." she says, wiping
her tears with a napkin. Over the
last decade she's become one of
the only women to break through
rock music's male-dominated glass
ceiling and become a true hero of the genre.
And as she'll tell you, it wasn't an easy ride.

"You're probably thinking, 'Why is she getting so emotional about that?" she continues, her voice still breaking. "But it's been so important to me in my life having rock idols. I don't wanna be all fucking mushy but musicians are the coolest people on earth. They've lit my imagination on fire. They've helped me through hard times. They've allowed me to transcend the mundane. They've given me a freedom I never would have had without them. Being in a position where you could be that for someone else... It's nearly killed me a couple of times. I fell off a stage. I was drinking so much in the beginning. I

was so reckless. That's what I want a rock idol to be – to really have fucking lived it and gone all the way."

The Karen O at dinner today is wholly unrecognisable from the woman who sauntered into NME's photoshoot yesterday with a giant cake on her head. The cake was in celebration of 10 years of brilliant albums by Yeah Yeah Yeahs; the band who blew the doors off the New York scene with their art-punk debut LP 'Fever To Tell' in 2003. Karen, guitarist Nick Zinner and dummer Brian Chase set the hearts, minds and stereos of an entire generation alight with their tales of debauchery and tender, heart-trodden confessionals. Soon, they gradated from basement dive bars to dancefloors and stadiums worldwide with the swaggering anthems of 2006's 'Show Your Bones' and flawless doom-disco of 2009's 'It's Blitz!'. The latter saw Zinner, modernday guitar hero, lay down his axe for earthrumbling synths on the likes of 'Heads Will Roll'. Led by Karen O - one of the most incendiary frontwomen around - Yeah Yeah

Yeahs have remained an unfuckwithable creative force.

But as they prepare to release their fourth album 'Mosquito', they're in a pensive mood. For the last four years, they've worked on solo projects: Karen penned the soundtrack to her ex Spike Jonze's film Where The Wild Things

"It nearly killed me a couple of times. I was drinking so much"

KAREN O

Are, Nick's furthered his photography by working with fashion brands and holding exhibits in New York and San Francisco, and Brian's dabbled in experimental jazz projects and set up

a yoga retreat. Yet now they find themselves together in a New York basement again, rediscovering the fire that forged them a decade ago. The result is a record that fuses past with present, hedonism with reflection, meshing the gutteral clatter of their debut with a mind-bending new dub direction.

few weeks before the release of 'Mosquito', I meet Yeah Yeah Yeahs just off the Bowery in Manhattan. As we walk around the neighbourhood looking for somewhere to eat, Karen points out the house where Patti Smith used to visit photographer Robert Mapplethorpe. "Have you read [Patti's book] Just Kids?" she asks. "It's so great. Patti is such a fucking badass."

Only Nick and Karen are available for dinner this evening. Brian is over in Brooklyn celebrating Passover with his family. "I guess I'm just a bad Jew," Nick deadpans, taking off his Ray-Bans as we settle down in a trendy restaurant. The newly blonde Karen fiddles with a giant clock pendant she's wearing over a black polo neck; somewhat demure for the woman who invented the 'disco kimono'. She didn't fancy wearing the cake hat today? "Fuck no!" she beams, "It was really heavy. I have, like a tiny head and the helmet's huge." Nick recommends shrimp croquettes - he clearly isn't vegan any more. After coming off the 'It's Blitz!' tour in late 2010, he was so pale land knackered, he decided to introduce some fish to his diet. "I guess that makes me, like, a pescetarian instead?" he says.

The end of the 'It's Blitz!' tour brought far more with it than mere slackened veganism. It marked the dawning of a new decade, and an identity crisis for Yeah Yeah Yeahs. Karen, having moved to LA before the release of their second LP, became tired of the West Coast and moved back to New York. Nick, meanwhile, had just split from his girlfriend. "2010 was a really brutal year," he explains. "I was post-break up and not really sure what I was doing. I was just trying to find my footing after an incredibly eventful decade."

"We both shared this feeling," Karen continues, "that we were on a trajectory for our first few records and those two EPs. We started at the beginning of the decade, and the whole way through it was always, 'we've got to get there, we've got to get there'. I didn't even know where 'there' was. In 2009, 'It's Blitz!' felt like we'd finally arrived. And it happened to coincide with the end of the decade. It's silly because 10 years is just numbers. But we have superstitions about time. After that decade was over it was like what do we do now? Do we have to totally reinvent ourselves? It felt like it was really a blank slate this time - and God that's a lot of pressure."

Surely reaching what you set out to achieve is what all bands want?

"In modern times, especially with the world of reality television and all this kind of shit, it's like kids are getting the wrong message about skipping steps. It's like winning the lotto - I don't wanna do the work, I just wanna win the lotto. The last thing you should ever want is to win the lotto. Because it's not about being there, it's about fucking getting there - you know what I'm saying? All the rewarding shit is the process, man. Being there is fucking boring. You get bored in two minutes once you're there. And that's what



happened to us. As soon as we felt we'd got there, the fucking bottom fell out." So, suspended in limbo, Karen left her

"After a decade, it felt like a lot of pressue. Do we reinvent ourselves?"

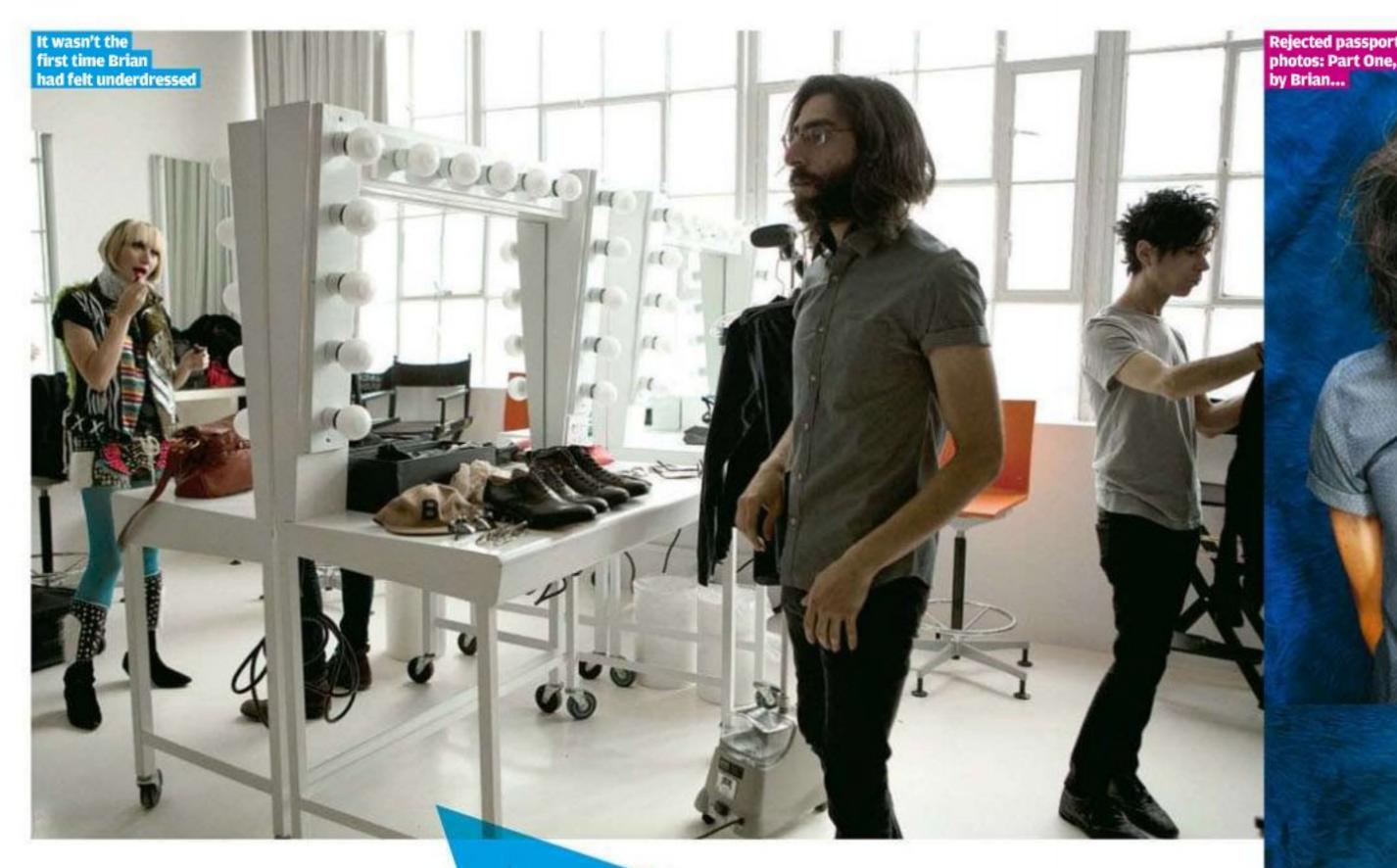
KARENO

home of seven years to return to the Big Apple. One reason was to be with filmmaker Barney Clay, her new "husband" (she blushes at the "h" word, while anxiously mixing a dollop of

ketchup with a French fry). But it was also as simple as needing the kick up the arse that only NYC can give you. "I was sleepwalking

in LA," she says. "And I wanted to wake up." But it wasn't easy coming back to the city she ruled a decade ago. "There's a lot of ghosts in New York. Last time I lived here full time was around the time of 'Fever To Tell'. There were a lot of associations with who I was a decade ago that I had to face and shed."

"My coming out party was in New York City. I went to art school for a year, met a bunch of freaks. Including Brian Chase, who just gets freakier as the years go on," she laughs. "Those years transformed me from a shy Jersey girl into this hedonist and exhibitionist. I found that in New York City, on the dancefloors and in the rock bars. But



when you're in LA you're in exile. At first it's really difficult, but then you come to appreciate that amount of space, it was hard coming back to New York, I was just thinking about the person I was when I left. So having to reckon with that person and deal with how much has changed over the years, it was a rocky transition."

#### YOU'RE A HERO

Nick and Karen on their icons

#### NICK

"The new Bowie album is so fucking good. It's so honest and personal without being sentimental. It's like hyper inspirational. When you become older as a musician, who do you look to? There's only a handful of people like him who've keep the world guessing and pursued their own passions."

#### KAREN

"Nick Cave is so fucking badass. Through and through man. I only caught the last two songs of his set at SXSW but he blew me a-fucking-

way. One of his feet was on the speakers and his other foot was on the shoulders of some dude in the audience. To be able to do multiple love songs, write books and and all his other shit? He's just got it, man. He's a fucking hero."

he mission upon returning to New York was to find a space to escape. Somewhere, Nick says, over the incessant honk of yellow cabs outside, to "stop the outside happening". Karen had just moved three blocks down from Nick off the Bowery so they found a place nearby. "We got made this practice area-slashmoderate recording studio set-up in late 2010. On and off through 2011 we were jamming and writing there."

Was it cathartic? Karen and Nick both nod fervently. "That's TOTALLY how it felt. We were both struggling. You know, it's a mindfuck of a thing to be in a band for this long.

And to be able to go into a studio, jam, and make music free of that it furthers your faith in what you do,"

put ourselves through a lot. Sometimes it's really hard, all that self questioning."

"You know what it is for me?" Karen chips in. "It's not like we're getting on better with this kind of thing. It's just like we let shit go a lot easier. It's like pick your battles and don't take it personally. People would say to me in the middle of 'Show Your Bones' and I'd be like 'Whatever. Fuck off!' but now I've lived through it, I understand..."



Will Karen ever go solo?

solo album? "I really wanna release the music I did for 'Stop The Virgens' someday, she says of the epic opera she put on in 2011. "And then I have these four-track demos that I did years ago that I really wanna release. They're all love songs, like one to two minutes long. So I've got those few things hanging around that I'd love to release, but no solo record just yet."

..and Part Two

by Nick







In the process of making 'Mosquito' the band continued to thrash out ideas in their studio before taking a couple of weeks out in early 2012 to write in New Orleans. Once they had a clutch of songs, they decamped to Sonic Ranch studio in Texas – birthplace of 'Show Your Bones' and 'It's Blitz!', working again with Nick Launay and TV On The Radio's Dave Sitek. The resulting record is neither a nostalgialaden 'return to form', nor a self-indulgent experimental jolly. For every 'Mosquito' where Karen's scrawl and Nick's roaring guitars hark back to the trio's early days, there's an 'Under The Earth', a trip-hop, roots and dub-inspired fusion that pulls them into entirely new waters.

"The record really kinda took shape on its own," Brian says from his flat in Brooklyn the following day, when I catch up with him on the phone. "We've always listened to a broad range of styles of music. And I think with this one we were interested in branching out of specific rock genre expectations. The studio became a tool for us to experiment with that."

Their biggest inspiration, Nick says, was the record Portishead's Geoff Barrow produced for German/British singer-songwriter Anika.

"Someone sent it to me and asked if I would photograph her in New York. I was like, 'Holy shit!'. At the time I was feeling really burned out on rock music and was really only listening to hip-hop, specifically that Kanye record 'My Beautiful Dark Twisted Fantasy'. I enjoyed Geoff's imperfect approach to things, especially after we were so precise when making 'It's Blitz!'. There's a rawness I think Yeah Yeah Yeahs have always had going back to when we were writing our first EP. There's a real honesty in that."

So was honesty the intention of the record? "Intention is always the antithesis of what I wanna do," Karen interjects. "I'm led by what excites me. If we do something that feels good I feel physically high. There was a lot of that with this record. It's like amplified experience. Like what happens when you're on drugs. This is a record I would wanna get high to in a basement if I was 15 years old. It's pretty trippy. We weren't actually getting high. Although it sounds like we were..."

Nick: "Dave [Sitek] was high though..." Karen: "Oh yeah Dave was high in the studio. His medical marijuana!" No track on the album is more lucid than 'Buried Alive' – a collaboration with James Murphy written in London, which Karen describes as "like doing nitrous in a batcave". "I wanna give a medal to whoever whips this out at a party," she laughs. Getting Kool Keith involved to rap a verse was a way of "finally getting that crossed off our list of things to

#### "We put ourselves through a lot. It's hard, all that questioning"

NICK ZINNER

do! It's funny, it's like before this point in our career, you feel like 'Are we allowed to do that? Is that crossing some sort of no-fly zone?' Now we're like 'Fucking go for it!' It feels so good you start kicking

yourself for not having done it sooner." And nothing says 'go for it!' like a gospel choir. As comeback singles go, album opener 'Sacrilege' is as epic as they get. An almighty celestial racket about an angel boy falling out of the sky streaked with shuddering guitars and delirious crescendos. "The first version of it was terrible," Karen winces. "Then it hit me: 'You know what would make it really great? A gospel choir'. I'd been listening to Lou Reed's 'Transformer' a lot and I loved those soulful back-up singers." Did she feel a bit like Whoopi Goldberg in Sister Act? "Well, if Whoopi Goldberg felt really intimidated and very small then yes. It was like being in the middle of a vocal tornado. You can just feel the force churning around you."





Working up a 'Fever..'

in NYC in 2003

After previously ditching his guitar,
Nick's six-string swagger is stamped all
over 'Mosquito'. "I never really stopped
playing guitar. But on the last record I tried to
make the guitar sound like a synth and people
heard that literally. It felt fun on tracks like
'Mosquito' just to rock out though." Karen
obviously noticed: "God, you should see the
look on his face when he's doing it. It's almost
like his guilty pleasure!" And while Brian's
experimented with drum machines, Karen
and Nick have both taken up bass, with Karen
letting rip on 'Subway's swampy riffs.

Attention turns to Karen's latest wardrobe, it seems she's taken her stage garb to the next level. But where could the woman who's morphed from lycra-ed hipster to neon Indian to glitzy disco diva possibly go next? "This time it's the suit," she nods defiantly. "I've always wanted to do the suit. But I just wasn't ready yet. It's a growing process. You graduate from one series of looks to another. And this time I was, like, it's time to rock out the pimp suit. 'Cos that's how I wanna feel up there, like a motherfucking pimp. I associate it so strongly with Bowie, that androgynous vibe. But I'm not going Bowie, we're going Liberace. Bootsy Collins in Vegas. It's the entertainer's suit. The glam-rock suit. It was a fantasy for a long time and now it's a reality."

As wine carries on flowing, conversation veers from Pussy Riot (both think the situation is very "fucked up"), their fervent fanbase in Jakarta (Nick used to live in Indonesia) and Nick's stint on the Africa Express, which he describes as the "best thing he's ever done" before we broach the subject of the band's future. This is the final album on their major label Interscope. They seem genuinely unsure what that means for the future. "We didn't expect to be around for this long," Karen shrugs. "I always felt with us - being in the right place, at the right time, and the chemistry between Nick and Brian and I - all those crazy circumstances that culminated in the Yeah Yeah Yeahs were out of our control." But can she see a fifth Yeah Yeah Yeahs album? She pauses and looks at Nick. "I always feel like it's a muse that visits us. WOAH! I know, too much time in California, Karen! But seriously, before going into any record I'm always like, is the muse still here? Has she left? 'Cos when she goes, I don't wanna force it. And I think we'll all know if it's not there any more."

Karen ruffles the platinum blonde crop that's replaced her trademark black bob; a look copied by so many of their fans, Nick christened them O-2s. "It's this odd thing about the blonde hair, man. I really dig that part of it being a different identity. It's like now I get to be fucking Nico and Debbie Harry. I'm going to throw Courtney Love in there too – what the fuck. I feel like there's a whole new lease of life. It's licence to just feel like a new person, it's as simple as that..." The new Karen pulls on her coat and makes her way into the New York night. Yeah Yeah Yeahs are home once again and fully ready to stamp all over this decade too.



#### 10 YEARS OF YEAH YEAH YEAHS FEVER

The highs and lows in a decade of kicking ass

#### APRIL 2003 'FEVER TO TELL' IS RELEASED

They sign to major label
Interscope and the world
goes bonkers for their debut
LP. Produced by Dave Sitek, it
mixes the incendiary punk of 'Date With The
Night' with tear-jerkers such as 'Maps'.

#### OCTOBER 2003 KAREN DICES WITH DEATH

Karen's fearsome live performances land her seriously injured after she falls off a stage in Sydney. She's later spotted being pushed by her then boyfriend, Liars frontman Angus Andrew, in a wheelchair.

#### MARCH 2006 'SHOW YOUR BONES' COMES OUT

After epic comeback anthem 'Gold Lion', the band put out their difficult second record. Relations between Nick and Karen near breaking point.

#### **JULY 2007 'IS IS' EP LANDS**

The band put out five previously unreleased tracks and a short film, giving fans some live favourites in a physical form for the first time.

#### MARCH 2009 'IT'S BLITZ!' IS RUSH-RELEASED

The band's third album is leaked online, shocking unsuspecting ears with a brand new synth-pop direction marked by first single, dancefloor banger 'Zero'.



#### SEPTEMBER 2009 WHERE THE WILD THINGS ARE SPOT

Karen O releases the soundtrack she wrote for Spike Jonze's adaptation of Maurice Sendak's kids' book.

#### OCTOBER 2011 KAREN DOES OPERA

Karen decides to use the solo record she's been writing for epic stage show 'Stop The Virgens'. Brian and Nick are also enlisted in the performance which explores female sexuality via typically elaborate costumes, massive tunes and virgins vomiting blood.

#### JANUARY 2013 'MOSQUITO' ANNOUNCED

The band announce their fourth album.
The album artwork resembles a baby being stung up the arse by a mosquito, secreting green goo out of its mouth. Nice!



**MOSQUITO POLYDOR** 

The New Yorkers' fourth is a confusing, intriguing ride – a clash of highs and lows, punk roots and gospel choirs



hey've always been a mischievous bunch of minxes, Yeah Yeah Yeahs. For all the stormy weather Karen O, Nick Zinner and Brian Chase have endured over the years, when it comes to putting a song down they never take themselves too seriously. So it's hard not to wonder if Karen was somehow deliberately trying to wrongfoot the world with the way she's talked up their fourth album. "We would love for this music to make our fans feeeeel something, for it to stir some shit up inside of them, whatever that may be," she's said. "So much feeling went into this record, it was the rope ladder thrown down into the ditch for us to climb up and dust ourselves off. I hope others can climb up it too; we're excited to share the good vibes."

Chat like that, plus the neon punk up-yours of that sleeve and the fact that they'd got back to basics in a New York basement,

might have led us to expect an album full of 'Date With The Night"s, of spitting, yowling, lusty rampancy. In truth, though, 'Mosquito' often feels like Karen's rope is closer to dangling in the ditch than scaling up to those good vibes. Like its predecessor, 'It's Blitz!', it's a disparate, moodswingy thing, its highs very far from the lows. It starts as disorientatingly as it means to go on, with the soul-punk of 'Sacrilege', a bizarre album opener with its early-climax gospel choir

leading into 'Subway', a desolate, small-hours snapshot of the city that was Yeah Yeah Yeahs' cradle. It sounds like the lonely lament of the ghost of a murder victim condemned to haunt the ticket halls and corridors of a lonely Williamsburg subway station, Karen's voice

soft and spooky as a child's music box over the lonely sound of wheels shunting along tracks and Nick's nursery-rhyme guitar line.

Much of the album feels emotionally lost and subdued, and to be fair Karen previously warned that it featured some of their "moodiest, most tripped-out" songs. The central section of tracks is tuned down dark and low. 'Under The Earth' is as claustrophobic as its title suggests, with guitar that thrums with evil and drums heavy as doom. "Down down under the earth, goes another lover" croons Karen. "Milk you for what it's worth." The feeling is of a relationship beginning to turn sour and sick, ties that are still strong but becoming twisted. 'Slave' is just as unsettling, Karen wrestling with an emotional bondage as Zinner's guitar scratches and twists around her before breaking out into fiery ire. 'These

Paths' maintains the downbeat tone, a trip-hoppy thing that is the strongest example of the dubby reggae influence Karen has spoke of, and though it's somewhat longer than is good for it, its anxiety is infectious. 'Buried Alive', too, which with production from James Murphy and a guest rap from Dr Octagon you might expect to be the party moment on the album, is sullen, with an obsessively circling chorus.

Yet there are bright moments, those good vibes glinting through. 'Area 52"s bratty punk tale of alien abduction is adorably daft, and the early-Talking Heads-ish (the album is full of nods to New York heritage) bratty thrills of the title track exhilarating. The closing trio of the album, meanwhile, if lighter in tone than the dark heart of 'Mosquito', is also sadder, moving from the twinklingly pretty and slight 'Always' ("You're there through my wasted days/You're there through my wasted nights/You're there through my wasted life") to the more chest-thumping yearning of 'Despair', to heartbreak; you're certainly feeling something by the time 'Wedding Song' is done with you.

A confusing, intriguing record, then. Not their strongest, but there's a transition underway. Ten years on from their debut, and with the band all well into their thirties, they can't just be feral party punks any more. 'Mosquito' tries to find a path forward for a more 'mature'

Yeah Yeah Yeahs. It doesn't get all the way there, but it will get into your blood all the same. Emily Mackay

BEST TRACKS: 'Subway', 'Sacrilege', 'Wedding Song'

#### 'SACRILEGE'

KAREN ON 'MOSQUITO''S BEST SONGS

"You can think of this as dating someone who's way out of your league and not knowing if you can hold court with them. It also could be about finding out something about someone you didn't know already. There's a lot of Earth angels out there, man."

#### 'SUBWAY'

"Barney, my husband, sent me a link to this list of 'Top 50 songs written about New York City'. He was like, 'you gotta write one'. I wrote this track, which is a love song set on the most New York City thing there is - the metro system."

#### 'MOSQUITO'

"Mosquito"s what happens when you're not going out as much and you don't have songs to sing about getting drunk in bars. You have to find something else! Which is blood sucking bugs. Feel free to put whatever metaphor on it you want though."

#### 'WEDDING SONG'

"Mi casa tu casa, man! My house is your house, dude! This is a sealing the deal song. It's also a song about finding The One. I wrote it for my wedding. We didn't have vows at my wedding. I feel really awkward about saying stuff so saying it in a song made perfect sense."



#### WHEN YOU'RE THE ONLY BAND IN TOWN, ANY PERFORMANCE SHORT OF TERRIBLE IS WORTHY OF AN ENCORE.

When it came to making whiskey, Jack Daniel was the consummate professional. And when it came to music, Jack knew how to show people a good time. After outfitting a group of local townsmen with secondhand instruments, Mr. Jack's Silver Cornet Band played gigs throughout Tennessee. While they were never very good, each performance allowed friends to share a night of music and Tennessee whiskey. That alone deserved an encore. For more music and Jack, visit jackdaniels.com.









# KNOCKOUT!

# THE BEATLES AS YOU'VE NEVER SEEN THEM BEFORE

Bestowed exclusive access to the Fab Four in the '60s, photographer Harry Benson has opened his archives for a rare insight into his time on the road with the band

#### THE BAND REACH BREAKING POINT IN BOSTON, USA

This shot is from the band's final tour in August 1966, at Boston's Suffolk Downs racetrack. Benson recognised that the fun and adventure which had characterised previous tours had disappeared by this point. "You could see that they were getting fed up with touring," he says. "Lennon never liked touring, because he got hit a few times with stones, shoes, missiles that people had thrown onstage. When he said that thing about The Beatles being more popular than Jesus, I knew from talking to him that day that he was finished with touring."

#### THE BEATLES GET **FLOORED BY ALI**

◀ In Miami in '64, Benson had the idea of taking The Beatles to meet Cassius Clay, the boxer who would later that year change his name to Muhammad Ali and was about to fight World Heavyweight champion Sonny Liston. According to Benson, Lennon was ambivalent, saying, "He's got a big mouth and he's gonna get beaten, why don't you try and get Sonny Liston?" When Liston refused to meet "those bums", however, a shoot was arranged with Clay who, says Benson, "was absolutely in charge and played them like an orchestra. No-one had ever done that to The Beatles, and they didn't like it. Lennon blamed it on me. He said, 'That man made us look stupid and it's your fault, Benson."





#### THE VIEW FROM THE TOP **AS THEY LAND IN NYC**

▶ Benson originally didn't like this shot, taken at New York's JFK airport, and gave it by accident to his editor, who loved it. He recalls the mood on the plane that '64 day as one of excitement, but also trepidation.
"They were nervous, and they
were worried," he says. "They were concerned about America: I remember Paul and John talking about the Kennedy assassination, and the possibility that they were targets. I remember Phil Spector was on that flight, too. He was flying economy because he couldn't get a seat in first class. He tried to come in, but the stewardess asked him to leave!"



# COOPED UP Backstage in Europe

◀ In 1964 The Beatles played three weeks of concerts at the Paris Olympia, and Benson recalls their hotel, the George V, being "absolutely surrounded" by fans for the entire time. As such, scenes such as this - Ringo, bored, messing around with Benson's camera - were common, although they would occasionally slip out unnoticed onto the streets of Paris. "I often went with them," says Benson. "They'd go to some place where nobody knew or cared who they were. All they had to do was comb their hair back, but that was the absolute worst thing you could suggest to them: 'How dare' you ask such a thing?!"





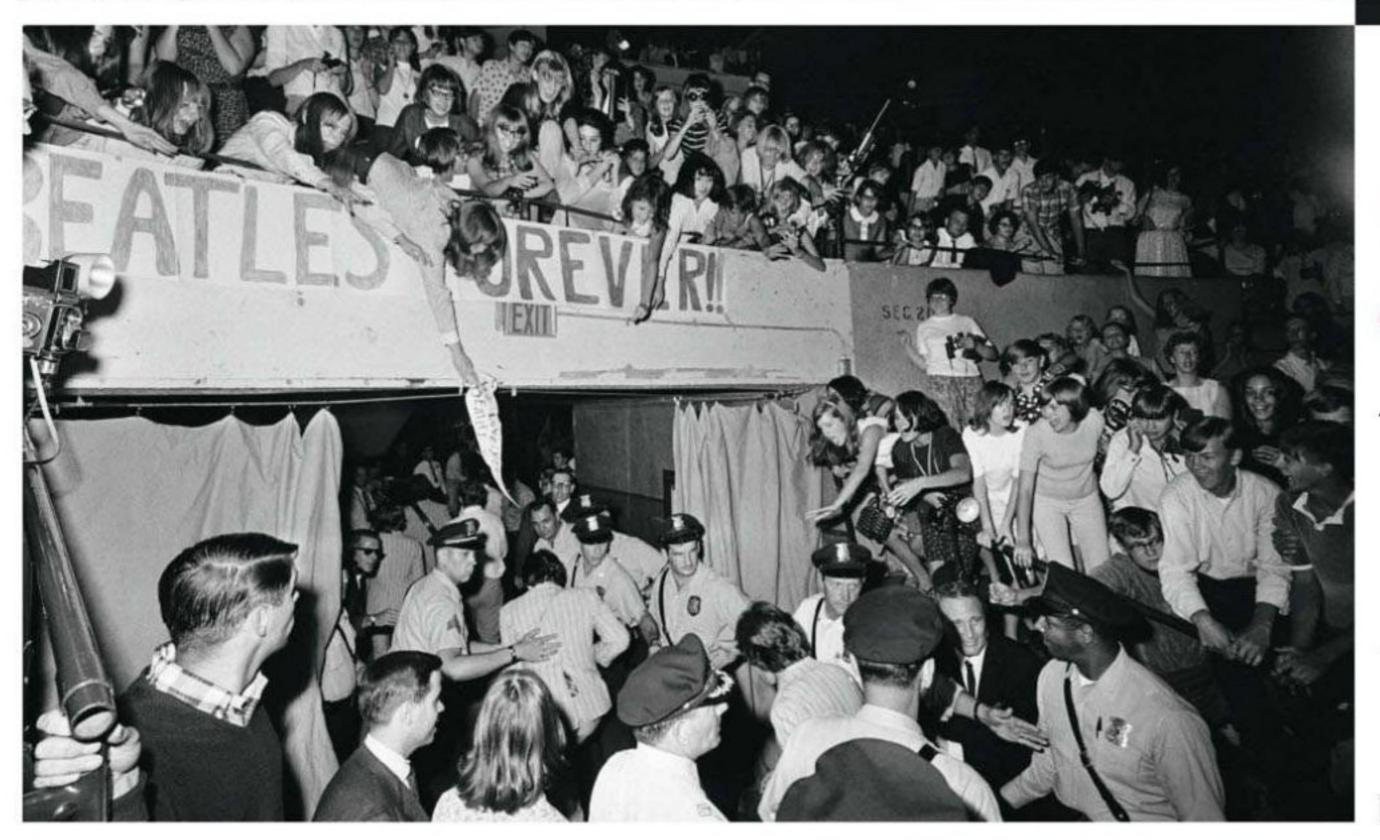


#### A ROYAL WAVE FROM LENNON

▲ When The Beatles arrived in Amsterdam in June 1964, they were met by a crowd of 50,000 people and 15,000 police officers – remarkable even by their standards. But, says Benson, "that was Beatlemania for you. They were making the most of it, and they would regularly speak about the idea that they might only be a 15-month wonder. Lennon and McCartney were talking about writing Broadway shows, John wanted to be a classical guitarist and Ringo wanted to be a hairdresser. That was his back-up plan. I mean, he was the drummer!"

#### PILLOWS AWAY! GANGING UP ON GEORGE

◀ This '64 shot happened at 3am, after manager Brian Epstein had informed the band 'I Want To Hold Your Hand' had gone to Number One in America. Benson had suggested a pillow fight to the band earlier, but Lennon nixed the idea as "too childish". After Epstein's announcement, however, "Paul was having a drink on the couch, John slipped away, got a pillow and hit him on the back of the head with it. And that was how the pillow fight started. It was all very spontaneous: you couldn't have posed that."



#### **CHAOS AND DANGER** IN CHICAGO

Coming in the wake of the uproar caused by John suggesting The Beatles were "more popular than Jesus", this 1966 gig at Chicago's International Ampitheatre is one that Benson remembers as "being quite dangerous. There was a lot of police protection around them at that time. The Jesus thing was a turning point for them, but I think the main thing for John was being hit by something thrown from the crowd: he was really worried about it. One day, in fact, he got a really sore one on the side of his head. It usually turned out to be some angry boy who was sick of his girlfriend screaming at them."

#### RINGO: KING OF MIAMI BEACH

► The Beatles were in Miami to rehearse for their second appearance on The Ed Sullivan Show, which was broadcast from the Deauville Hotel in 1964. Ringo is pictured here being mobbed by fans on Miami Beach but, "Ringo was the least interesting one," claims Benson, "because he was the drummer and he didn't really count. As John said, Ringo was a better Beatle than he was a drummer. It's very possible that Ringo felt insecure about that. I think that was down to Lennon, McCartney and George all being educated, coming from a class above, if you know what I mean, whereas Ringo was working class."

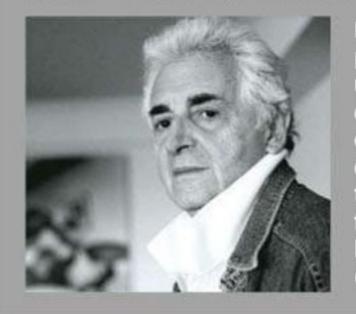


#### WITH LOVE, FROM FANS TO YOU

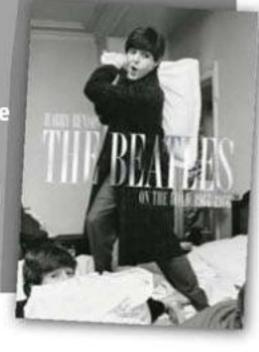
▲ At the height of Beatlemania, Benson recalls the band enjoyed reading their fanmail, "But the thing about it was that Ringo got the most and Paul got the least! The guys who looked after them, Neil Aspinall and Mal Evans, they used to sort it out for them, and Paul would always get a small pile, while Ringo got the biggest. I remember talking to Neil Aspinall about it, and he didn't understand it. Eventually, they just put all the mail in one big pile and let them find it for themselves."



#### THE PHOTOGRAPHER AND THE FAB FOUR



Harry Benson is a Glasgow-born photographer who was given unrivalled access to The Beatles during their 1964 and 1966 tours of Europe and the US, taking some of the band's most iconic shots in the process. These images are all from Benson's recently published book by TASCHEN, The Beatles: On The Road 1964-1966.



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Prepare for metal mayhem in extreme foreign environments as Sheffield's Bring Me
The Horizon invade
South Africa with their new punk noise.
Gavin Haynes investigates

PHOTOS: ANDY FORD

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AMfest is as close as you'll get to the Download of South Africa. Five thousand metalhead worshippers are gathered here to see bands with names such as Mind Assault and Pestroy do what bands with those sorts of names generally do. On the Main Stage, someone is singing about 'Die Vaderland' in Afrikaans over a Slayer-indebted thrash attack. In the onsite tattoo parlour a girl with blonde dreads is getting a pixie with devil horns inked. Backstage, local journalists are waiting impatiently to snatch five minutes with the Newest Wave Of British Heavy Metal heartthrobs, Bring Me The Horizon.

"They've already got a real fanbase here," *Times Of South Africa* journalist Nikita Ramkissoon tells me as she waits her turn. "There's a lot of love for the heavier tack," she continues. "Metal and hardcore punk has an

emotional payload in the 'sawn-off shotgun sense'. It talks in the plain-speaking, harsh language of a plain-speaking, harsh continent."

By the gates, a small local indie band, The Stella's, are gazing longingly into the AAA paddock, hoping to have their photo taken with BMTH. They're straight talking about the blunt realities of life in South Africa and how it affects their music. "In Britain, your rights are taken care of," says

Jordan flew

Stuey Sleaze, The Stella's' mop-top lead singer. "You can go on the dole and get a flat. In South Africa, if you don't have a job, you don't have money and then you can't eat. It's the real world. We all come from privileged backgrounds, but we know what's up.

We've all had our own shit, 'cos it's South Africa. We've had guns pulled on us; we had to come to the aid of someone getting raped. It's hectic."

This is Johannesburg, the final night of a tour that's taken in a 2,000-mile upward curve via Cape Town and Durban. And here, at the point where the endless snaking freeways, glut of Tuscan-themed hotels, grotty strip malls and bleak townships of this sprawling city give way to soft green

veldt, Bring Me The Horizon are meeting fans they never even knew they had. "It's funny," says singer Oli Sykes, beanie on his head, who is likely to melt like a metalcore Cornetto under the late-afternoon blaze. "We had no idea we were popular over here. Our agent had to tell us. I wasn't even sure they had bands like us out here."

"Yeah, when we were starting we honestly never thought we'd be shouting, 'Hello South Africa'," says guitarist Lee Malia, still proper Sheffield-pasty. "I think they're desperate for a lot of bands from our genre to come over. The fans

here are really polite and clued-up."

"We'd be happy with 500," Oli continues, "so playing to 2,000 a night on this tour has been mad." For the past 10 days, the Sheffield five-piece have been

For the past 10 days, the Sheffield five-piece have been mixing business with pleasure as part of the touring RAMfest line-up. They went shark diving in Cape Town, hit the safari trail on their way past Durban and ate in a treetop restaurant outside Stellenbosch. But tomorrow they'll all be back on the night flight to







Heathrow to visit their girlfriends and do laundry for a few days, ahead of the release of their fourth record, 'Sempiternal', which is about to change the game for them in ways they could have barely imagined 18 months ago.

a higher quality

In the world of metal, BMTH have always had their cards marked as the next big thing. Even in their early days in 2006, they were the only British band apart from Coldplay to feature in Myspace's 100 most played artists. But for a band whom, even a year ago, most would've filed under 'extreme metal', their

progression to sitting on top of the BBC Radio I A-list alongside warbly muppet Bruno Mars and faux-indie highfliers Bastille, thanks to their new album's lead single, 'Shadow Moses', is nothing short of remarkable.

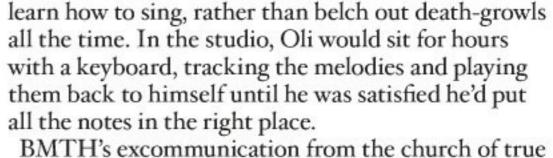
And yet, rather than praise the slap-across-the-chops that 'Shadow Moses' has dished out to the One Direction-saturated airwaves, just as many metal fans have been carping that they've 'sold out' and 'gone soft'. Oli Sykes and crew have become the classic Metal Band That Pisses True Metal Fans Off. Mention their name on heavy metal website Blabbermouth and the barbs soon come out ("I'd like to take a shit on their stupid faces," is just one comment of the many). The charges: firstly,



they attract girls to metal on account of their willowy looks and reluctance to sport Orkrivalling facial hair or double denim. And that obviously means that they're just teenybop shit, only half a level up from Black Veil Brides. Secondly, they're straying from traditional metal too much and that's just plain deviant, possibly homosexual.

While metal secretly adores its sub-divisions, BMTH increasingly slash through them. There were strings and a choir on their last outing, the annoyingly titled 'There Is A Hell, Believe Me I've Seen It. There Is A Heaven, Let's Keep It A Secret'. 'Sempiternal', meanwhile, positively tends towards art-rock.

It's so extreme that their singer has actually had to



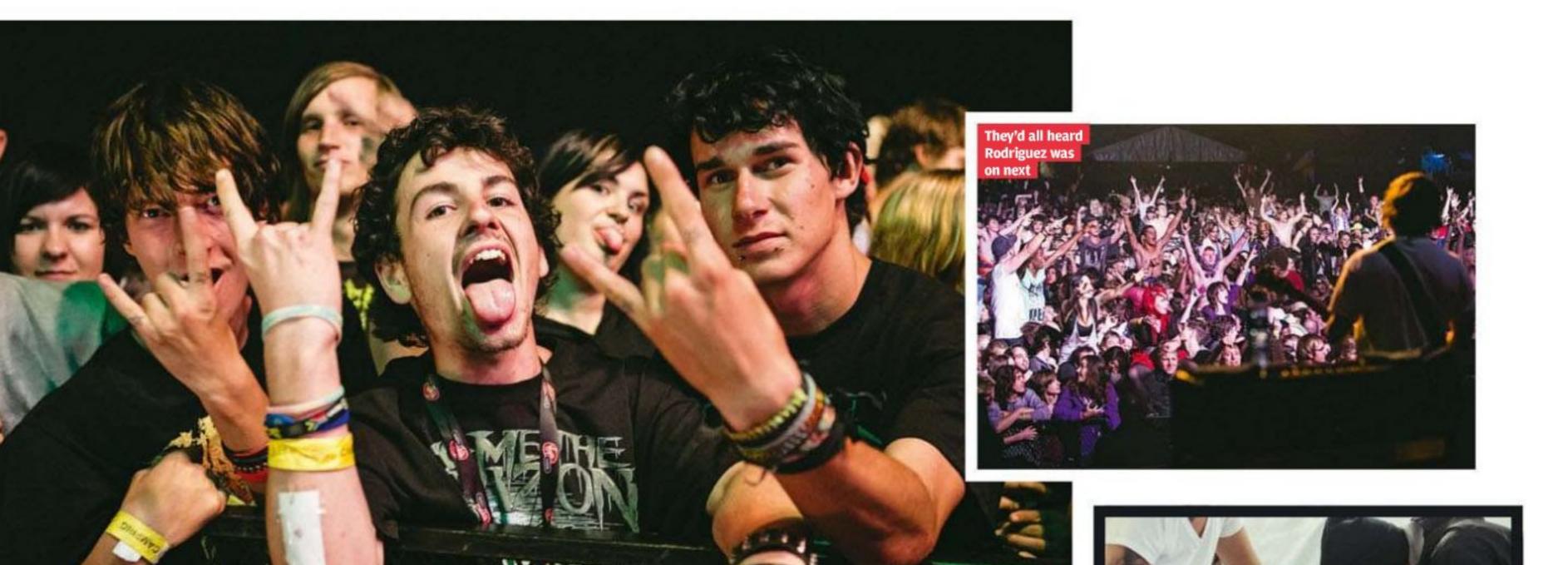
BMTH's excommunication from the church of true metal has been gradual, over many years. Their tastes are changing, and they're OK with that. "The thing is, we don't listen to that much metal music," Lee explains. "We listen to all kinds of things. When we were making this one, we'd bring in film scores, music from adverts, anything that we were getting a feeling from, and then we'd play around with it in the studio."

"This is the sort of thing we've always wanted to do, but haven't had the skills," says Sykes. Even so, the frontman is less the band's firebrand field marshal and more its gently whirring creative engine: polite,

> slightly calculating, thoughtful. He started his own clothing brand, Drop Dead, aged 21, which took off in a huge way alongside the group. It now has a flagship store in London and is run by his mum, Carol. He had an ambient-electronica side-project with one of Rolo Tomassi. He's a vegetarian. Not in a straightedge way, more because he's into hippy things. The album logo, for instance - a big, swirling geometric shape called 'The Flower Of Life' – is a common New Age symbol that he's re-purposed. "It basically sums up everything in the universe," he says. 'Sempiternal' is wound around a similar mysticism. The word is an old English







one, meaning the acceptance of your true nature. The way Oli explains it, it's about acknowledging the unchangeable bits of your character you've always fought against. "Sometimes there are things you do and it's just built into who you are. And the minute you admit who you are, you can arrest it, you can keep it at bay. But if you can't cure it, you'll never get rid of it. The album wouldn't have happened if it hadn't been for that realisation from me." He looks away. "It was such a powerful thing for me, because for ages I was like: 'Whatever, I'm fine', y'know? I'm not gonna spell it out. That would break the spell a bit. I don't wanna get too personal, but it's all in there in the lyrics." He smiles thinly, wincing slightly. He's not your average metaller, no. A few minutes

later, as the rest of the band check the Premier League scores on their phones, Sykes silently returns to editing his graphic novel on his laptop.

ack at RAMfest and South Africa is about to lose its shit. Bring Me The Horizon troop onstage wearing their fullwattage Saturday night charisma. They shoulder-charge into 'Shadow Moses', and by the time they reach 'Antivist', another new song, Oli has pinched a South African flag from the crowd and draped

"I DON'T WANNA GET TOO PERSONAL. IT'S ALL IN THE LYRICS..." OLI SYKES

Between gigs a

hobby of choice

it across keyboardist Jordan Fish's stand. Pretty soon, he's goading people to jump onstage to receive a "free blowjob" from him during the AK-47 pummel of 'Fuck'. They exit, deafened by crowd chants and dripping with sweat as the hot highveld night darkens around them.

It's an insanely high-energy performance from both band and fans, but perhaps not unexpected in the context of the tour. Frankly, the fans over here are

more excited. "I hear the same thing from the acts that come over: 'The crowds are so fresh. They're not jaded like they are in Europe'," a local promoter tells us outside. "You may not sell that many records, but bands

> can play to 5,000 people for whom this isn't gig of the week, but gig of the year." It's why getting to see a breaking band like

Bring Me The Horizon just that bit sweeter. When I was growing up in South Africa, my nearest venue was hundreds of miles away. For years, the cultural isolation you felt out there was political, and going anywhere near South Africa was frowned upon. Famously, Queen were nearly put in



The pick of South Africa's heavy rock crop

#### **VAN COKE KARTEL**

Side-project of seminal Afrikaans punk/emo band Fokofpolisiekar, who pick up almost exactly where they left off.

**BEST SONG: 'Dis'N Land'** 

#### **JACK PAROW**

The Die Antwoord that didn't make it into the stratosphere, Parow raps, semi-comedically, in a mix of Afrikaans and **English about zef-type things** (that's Afrikaans for 'redneck') that happen in his lowermiddle class hood.

**BEST SONG: 'Cooler As Ekke'** 

#### **WOODSTOCK MAFIA**

Sludgy rock that owes its life to Stone Temple Pilots. **BEST SONG: 'Electric Light'** 

#### BEAST

Heavy blues band from Cape Town, somewhere between Yeah Yeah Yeahs and Jefferson Airplane. In an inversion of the YYY formula, their speakershaking sound is a product of having no guitarist, but two bassists.

#### PESTROY

Johannesburg thrash metal institution who have been established leaders of the pack for over a decade. **BEST SONG: 'Divided By Zero'** 

BEST SONG: 'Fill The Hole'

stocks for playing Sun City and Paul Simon got into trouble for making 'Graceland' with South African musicians, accused of breaking the cultural boycott.

No, mate, I meant

my arm please'

Throughout my teenage years, all of the great bands of the era failed to play within a continent's radius: Blur, Pulp, The White Stripes, Arctic Monkeys, Klaxons, MGMT, The Horrors. None of them made it past the duty free stands selling cheap buckets of Amarula Cream at the airport exit. This time it wasn't apartheid but the cost of hauling gear to somewhere a long way from the nearest developed economy meant that international concerts became the fodder of stadium-filling megastars or bands on their way down. Not ones, like Bring Me The Horizon, who've just made the album of their careers.

"R Kelly was here recently. Linkin Park were here. That's the vibe," confirms Stuey Sleaze. "It's getting better. The rand's a bit stronger, so the economics of packing all your gear up and shipping it all the way over make a bit more sense nowadays, but... Hey! Hey! Hey!" Sleaze shouts across the chain-link fence, which the Horizon boys are walking past, and pleads with them for a joint photo with The Stella's. NME does the snapping honours. After all, even if you're called Stuey Sleaze, you can't stand around being too cool for school over here. In South Africa, you just don't know if you'll ever get to see your heroes again.



# THE NEW GANGOS TO THE NEW GANG

With their album 'Light Up Gold' a genuine word of mouth success,

Parquet Courts hit the UK to drink Special Brew, and tell David Renshaw why they're the realest deal in the Big Apple



t's just gone 9pm on a freezing cold Tuesday night and the queue to get out of The Garage venue in London is at a standstill. The cause of this crush is Parquet Courts, New York's best new band. They've just finished playing their first ever UK show, and the hundreds of fans (and a healthy number of record label A&Rs) gathered to catch their support slot with fellow NYC-ers The Men are now heading out. They're confident that nothing else they will see that night can top the show they just watched.

Half an hour earlier the three Texans and a Bostonian who found a home in the Big Apple leaped onstage and ripped through songs from their brilliant album 'Light Up Gold'. There were already hardcore fans down the front who knew every word. Those who came to see what the buzz was all about had their intrigue met with a show of intense fun and passion. Songs from the word-of-mouth album of the year were played loud.

Catching up after the show, there is one thing frontman Andrew Savage wants to establish, and that is the side of the city his band represent. "I'm not interested in the New York that you see on TV, in Girls or whatever," he sneers. "I'm interested in the

grittier, real side of New York. That's a much bigger side to the city than people realise. We're all working pretty shitty jobs and they're not dead-end jobs, but they're a means-to-an-end." Asked what he does for money between Parquet

Courts business, Savage replies matter of factly: "I sell weed off the back of my bike."

If Savage represents Parquet Courts' riled, often abrasive side then his fellow frontman Austin Brown shows their lighter edge. He describes himself

as a "jock", but Brown actually looks like Michael Cera playing the role of Sonic Youth's Thurston Moore and admits that he only agreed to start the band after losing a bet. "In 2009 I bet Andrew that the Houston Rockets would beat the LA Lakers in the playoffs," he laughs. "The Rockets had one of their best line-ups of

up losing and my forfeit was to move to New York and start an indie-rock band with Andrew."

The move paid off. Vinyl copies of 'Light Up Gold' are already worth their weight in eBay gold - it sold out its two limited runs almost immediately. The success of the album has been old-fashioned, with little to no hype surrounding the band on its release in the US last year, merely people hearing it and falling for it before passing it on to a friend.

Released through Savage's own label Dull Tools, the DIY aesthetic of 'Light Up Gold' is vital to the

band and the one subject on which they all speak with authority. "It can be difficult explaining your ethics to people who just don't come from your world at all. You have to be an asshole sometimes," says Savage. "Occasionally we can look like divas or brats," he adds, "but it's just that

what we do is for us and our fans and nobody else and

The stubborn DIY ethic - they won't even properly pose for photos today - runs deep in Parquet Courts.

#### jobs. I sell weed off the back of my bike" ANDREW SAVAGE

"We all work shitty

we have to remind people of that."



They say this sets them aside from some of the other bands who have flown over from New York and found a home in the United Kingdom in recent years. "The problem with bands like The Strokes and Vampire Weekend is that they popped up over night and never paid their dues. Those bands have nothing to do with the DIY scene in the city and it's so exciting there at the moment, always has been. We just don't relate to bands like that in any way," spits Austin, establishing battle lines.

But isn't this punk aesthetic of theirs as easy to don as a pair of shades and a leather jacket? Austin claims not. "I'm a guy who roots for the underdog and too much of New York is focused on the glitz and glamour of the city," he insists. "What I want to do with this band is write songs lyrics that expose things in their raw state. If you really want to be a distinguished band then you have to show the ugly side of life and be brave and vulnerable at the same time."

> alking about hotly-tipped newcomers Merchandise, Savage is equally dismissive. "They're trying to sound like a British band but I like

sounding like an American band," he says. "I don't like it when English bands try to sound like Pavement or Dinosaur Jr. You should be proud of where you're from. There has

#### "I want to try and represent the underdog"

**ANDREW SAVAGE** 

never been a time when American bands have made British-sounding music better than the bands from Britain. That's why we don't try to sound like we're New Order."

Willfully obtuse and spiky they may be, but 'Light Up Gold' is the sound of a band going places and at speed, all on their own terms. Songs like 'Stoned And

Starving' and 'Master Of My Craft' are instantly lovable with their thrashy punk dynamic, colliding head on with the dual vocalists' energetic and frantic delivery. It's a New York album, sure, but it has

roots in the band's native Texas. And, while they've been quick to slam US bands for siphoning UK sounds, they're clearly influenced by The Fall (they all admit they'd be too terrified to play Mark E Smith their music).

Parquet Courts have recently signed a deal to give 'Light Up Gold' an official release in the UK via What's Your Rupture?, who were involved in the early days of the similarly belligerent Iceage - it's out on April 15. The band will also release an EP of new material via the same label in the not too distant future. Given that

days, don't expect to be waiting for long. Savage and Brown have their theories on why their fans have developed such a crush on their band so quickly.

"Mainstream culture and what is deemed 'alternative' seem pretty similar to me," says Savage, arguing that Parquet Courts are ushering in a sea change. "It seems like the world is afraid of awkwardness and ugliness and I want to try and represent that underdog culture. When I listen to a lot of indie-rock I feel like it's trying too hard to be romantic and perfect and it represents a shallowness that runs through culture as a whole. Too many bands talk about 'making it' but what does that even mean? When you can see a band has been styled then

what makes them any different to whoever won American Idol?"

PARQUET COURTS

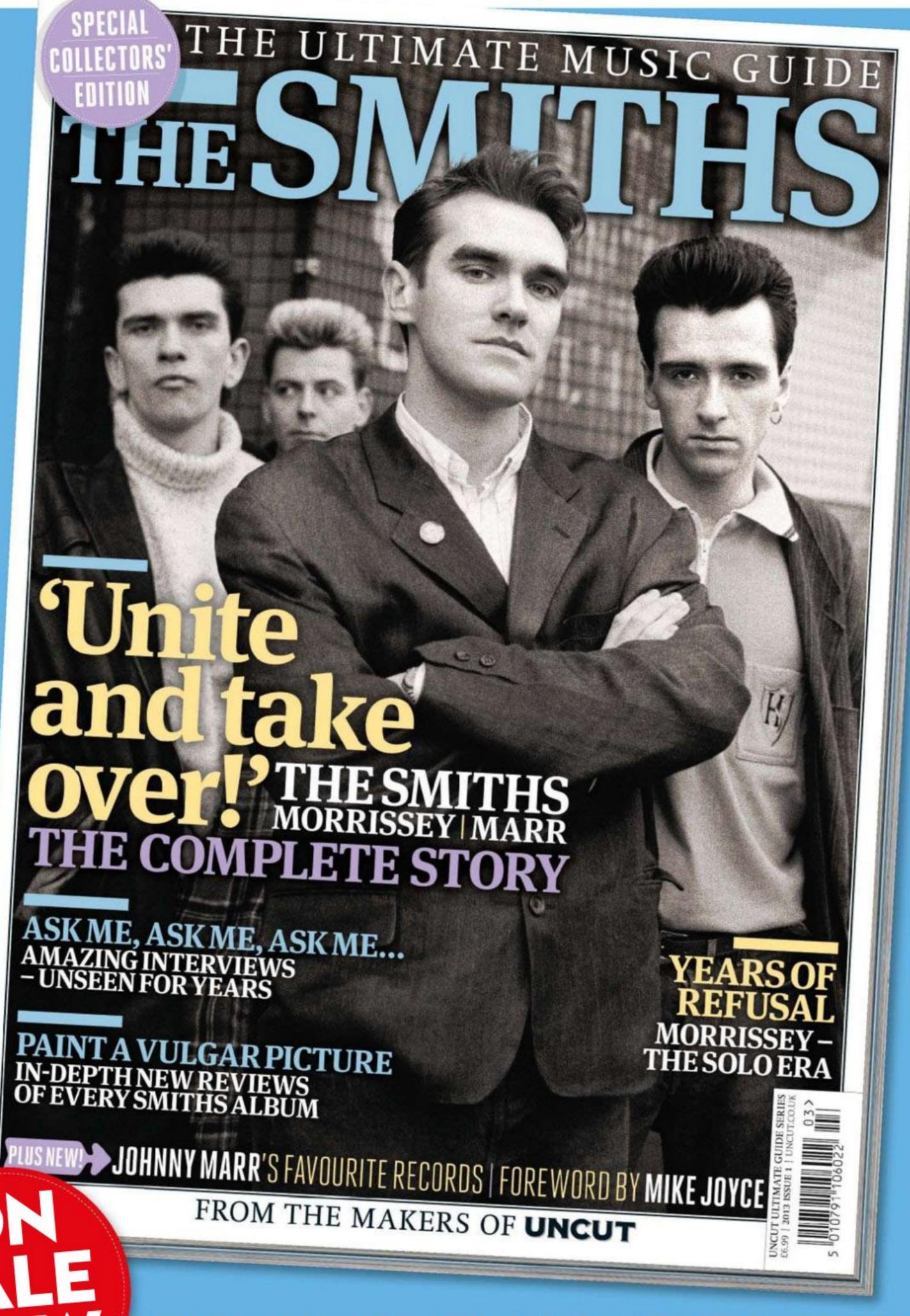
WHO: Andrew Savage (guitar, vocals), Austin Brown (guitar, vocals), Max Savage (drums), Sean Yeaton (bass). Brown and the Savage brothers originally hail from Texas, while Yeaton is from Boston. All four members of the band now live in Brooklyn.

THE LOWDOWN: Without hype or a massive advertising budget, Parquet Courts have brought us one of the best albums of the year so far in 'Light Up Gold'. Released last year in the US and officially out here this month, it has made them the hottest new band in New York. **SEE THEM YOURSELF:** The band will return to the UK in May with

a show booked at The Great Escape festival in Brighton (May 18) as well as a headline gig at London's 100 Club on May 19.

arquet Courts are not going to get caught mugging to camera and pleading for votes and popularity. It's a cliché when bands say that they make music for themselves and that it's a bonus if anyone else listens, but with them, for now, it feels true. The sense of a band who know what they're about and fuck everyone else is magnetic.

The following night Parquet Courts play the second show of their short London trip. Sipping on Special Brew, they look out onto the uncomfortable amount of people squeezed into Dalston's Shacklewell Arms, those unable to fit in craning their necks to catch a glimpse through the doorway. Fans sweating it out on the front row are dancing, arms flailing and heads banging in time to album highlights 'Borrowed Time' and 'Stoned And Starving'. The best new band in NYC just took their first step at going global, and it worked.

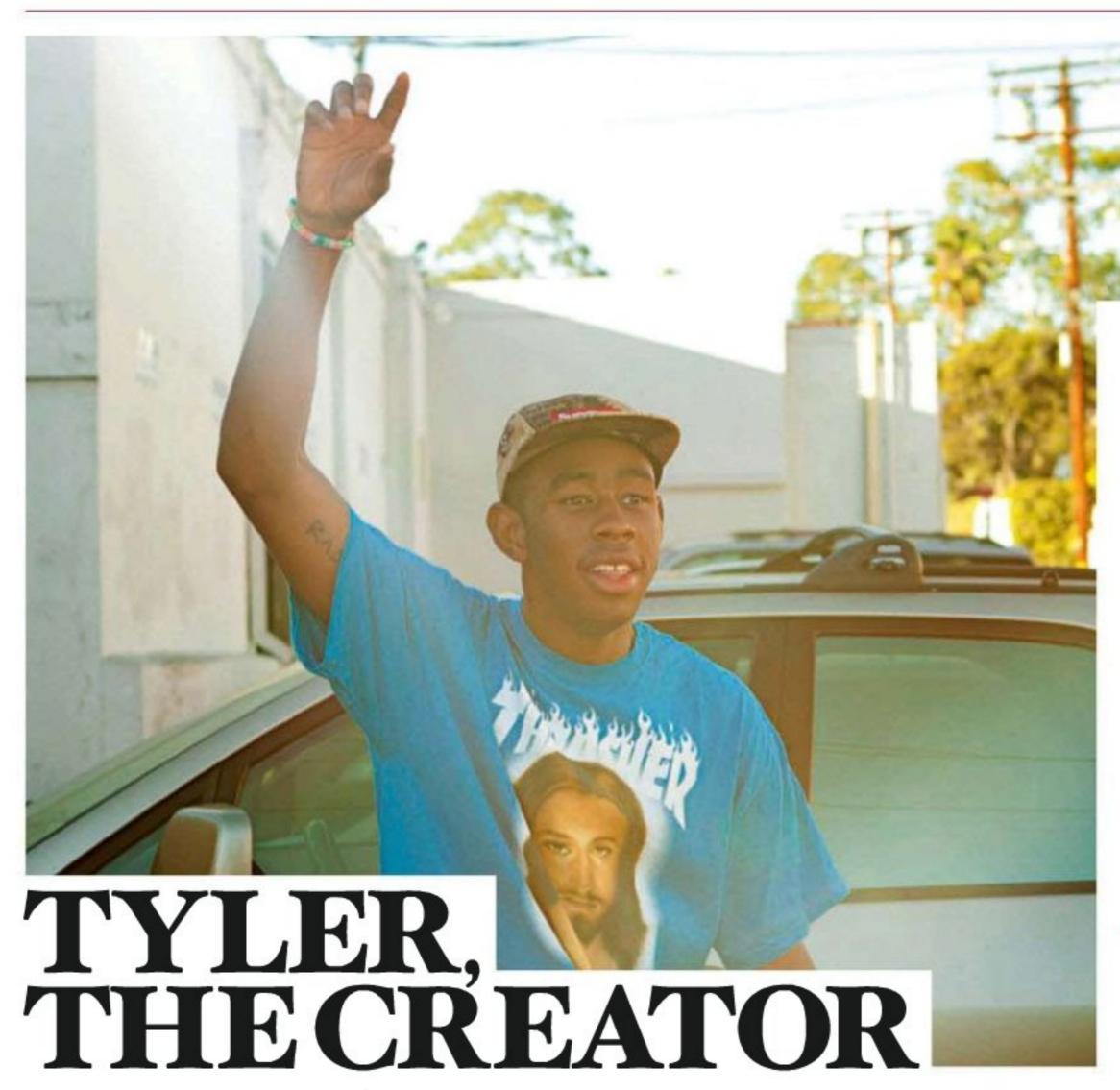


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# REVIEWS

#### THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard



**WOLF** COLUMBIA/ODD FUTURE

Better beats, deeper storytelling – the Odd Future leader's third album tackles difficult emotions and smoking PCP with Bieber



emons? Tyler, The
Creator's got 'em. For all of
Odd Future's reputation
as amoral rap hellions
turning the nation's youth
onto rape and devilworship, the music of Wolf Gang's de facto
leader frequently stews on things internal: the
contents of his fucked-up head and heart. On his
second album, 2011's 'Goblin', he hit the mic like
it was a psychiatrist's couch, spilling his darkest
thoughts in a feat of psychic exorcism. In the
long run, though, the results were overlong, and
the odd blast of "kill people, burn shit, fuck school!"
came like sweet relief.

The shrink voice that quizzed Tyler throughout 'Goblin' pops up occasionally here, and at 71 minutes in length, 'Wolf' is nearly as long as its plodding predecessor. But this is clearly the superior record. Certainly, the beats have improved—Tyler's devilish gurgle drizzled like honey over bright jazz-funk keys and thunking

J Dilla-like percussion. In part, it's deeper storytelling: days after 'Wolf's leak, the Odd Future forum featured a 100-page thread delving into the album's detailed metanarrative, isolating characters such as 'Wolf', 'Sam', and 'Salem', and winding right back to Tyler's 2009 debut 'Bastard'.

Whatever, it's smart enough that you can pretty much forgive that the first handful of tracks are business as usual. 'Jamba' is squeaky digi-funk laced with porno gasps and smart-skeezy rhymes—things like "cussing out Siri like a waitress with no patience/Oh, you want a tip bitch, well here's my dick for gratuity". 'Cowboy' takes a horror-flick tone, all suspenseful guitar

and off-kilter drums, although as usual Tyler's tossing wisecracks from the gloom: "Life ain't got no light in it/Darker than that closet that nigga Frankie was hiding in". 'Domo23', meanwhile, feels a rare

concession to the kind of music that people think
Tyler makes: a rage-filled stomp that sees him call
his manager a "slave master", namechecks One
Direction, and raps about smoking PCP with
Justin Bieber. The chorus, a chant of "Fuck that/
Golf Wang", is Odd Future nihilism at its purest.
But actually 'Wolf marks the point where

But actually, 'Wolf' marks the point where experience becomes more affecting than juvenilia. 'Awkward' finds a chopped-andscrewed Tyler reminiscing about his first love,

the girl he got but couldn't hang on to, his heartbreak compounded by a sweet Frank Ocean coda. Guests often add a disarmingly pretty element: Stereolab's Laetitia Sadier sings beautifully over the backwards beats of 'PartyIsntOver/ Campfire/Bimmer', while 'Slater' takes an excursion through the city's ripped backside, Frank Ocean chorusing "her freckles look like candy bars/Hair blowing in the wind". Of course, this being Tyler, infatuation occasionally goes too far. On 'IFHY', he's torn by emotion, love twisting into hate and back again. By the close, as Pharrell croons sweet platitudes, Tyler's pondering a murder-suicide.

Songs about strangling women, let's be clear, are not especially cool. Nor are songs about how awful it is to meet people who like your music although 'Colossus' does undergo an amusingly Alan Partridge-esque twist when one devotee reveals the extent of their fandom: "I've got your pic on my wall/With the mouth cut out/ Now, paper cuts on my balls..." Tyler, though, does make a speciality out of untangling difficult emotions in verse. 'Answer', a message to his absent father, starts with him raging against that "Nigerian fuck", but read between the lines and the pain of rejection hangs heavy.

The main thing that distinguishes 'Wolf' from 'Goblin' is that while its predecessor tailed off, 'Wolf' saves the best 'til last. There is 'Rusty', in which Tyler addresses accusations of homophobia ("Saying I hate gays even though Frank is on 10 of my songs") and Earl Sweatshirt gets shot dead mid-verse. And there is 'Trashwang', a rowdy trap-rap homage featuring a whole lot of screaming from Trash Talk's Lee Spielman.

It isn't a masterpiece. At times, there's the sense Tyler's charisma outweighs his content, and as such it's probably up to Earl to deliver the group's first bona fide hip-hop classic. But 'Wolf' suggests

Odd Future, far from being a flash in the pan, are set to grow and grow. Louis Pattison

@fucktyler
I MADE
PARTYISNTOVER BEAT
CAUSE OF NORWAY
FOREST AND LAKES
AND STUFF I LOVED

THAT PLACE

TYLER'S TWEETS ABOUT 'WOLF'

@fucktyler

We Dont Have The

Same Taste. I Wanted

**Grizzly Bear On Party** 

Isn't Over Sooo Bad.

Fuckkkkkk I Can

Still Hear How

I Wanted Them

@fucktyler

YOU SHOULD WAIT

UNTIL TUESDAY.

THE ALBUM SUCKS

THO. ME CRYING

ABOUT MY DAD AND

ALL THE BEATS SOUND

ALIKE. BUT LISTEN

FOR YOURSELF 4/2

@fucktyler
WOLF IS ON ITUNES
IF YOU DONT LIKE
PHYSICAL COPIES. THE
ACTUALLY CD THING IS
COOL WITH LYRICS AND
MY DRAWINGS I TOOK
TIME WITH IT

@fucktyler
WOLF SOUNDS BETTER
WHEN YOU RIDE
YOUR BIKE OR SKATE
AROUND TO IT
SERIOUSLY. SITTING
IN THE HOUSE ON
A COMPUTER IS WEAK
AS FUCK

BEST TRACKS: 'Rusty', 'Awkward, 'Cowboy'

#### THEE OH SEES

FLOATING COFFIN CASTLE FACE



More focus, more drive, more purpose. Sounds like it could be a slogan from a bad car advert but, actually, it's all the qualities contained

within the latest in a run of seven albums in six years by San Francisco's Thee Oh Sees. Bandleader John Dwyer released early Ty Segall material, and on last year's 'Putrifiers II' demonstrated a knack for masterful genre experimentation within the frazzled psychedelic realm in which Segall operates. There are plenty of familiar garage-y thrills to be found here, but a new sense of menace too. Title track 'Floating Coffin' gallops along with a host of panicked guitar scratches, while the droning groove of 'Night Crawler' comes across like a spaced-out Iceage. Eyes are momentarily taken off the ball for 'Strawberries 1+2' which meanders around a riff in search of more notes, but gentle album closer 'Minotaur', all gorgeous harmonies and palette-cleansing strings, demonstrates a band in charge of its own 8 weird, fuzzy destiny. Thom Gibbs

**BEST TRACK: 'Tunnel Time'** 

#### IRON & WINE GHOST ON GHOST 4AD



Continuing in the same FM radiofriendly vein as 2011's 'Kiss Each Other Clean', former earnest acoustictype Sam Beam's fifth album sees

him taking further, grander steps in the shiny loafers of a cheesy 1970s crooner with a fondness for symphonic folk and a soul groove. Like tunesome blues-rock man Steve Miller or a particularly laid-back Elton John sidling up to the neo-Californian psych-pop of Jonathan Wilson, Beam's 'The Desert Babbler' and 'Baby Center Stage' succeed in being more classy than corny, thanks in the main to sweeping harmonies, plush instrumentation and a knowing take on the grandiose. It's not all super glossy though - the skronky jazz spin-out in 'Lovers' Revolution' adds a much needed dose of bite. However, the on-point brass and angelic backing vocals of the fantastic 'Singers And The Endless Song' comes over like an obscure funk classic that your crate digging mate pulls out at 2am to awed stoner headnodding. Leonie Cooper

**BEST TRACK: 'Singers And The Endless Song'** 

#### NOJOY

WAIT TO PLEASURE MEXICAN SUMMER



**BEST TRACK: 'E'** 

Obviously whenever anyone reviews a band who play music vaguely resembling shoegaze, it's essential to mention My Bloody Valentine,

Sonic Youth and The Jesus And Mary Chain nice and early. So let's go right ahead and say that Canadian noise-pop trio No Joy are heavily indebted to all three. Pleasingly, though, the experimental heart of the band's 2010 debut 'Ghost Blonde' is still beating, so 'Wait To Pleasure' isn't just a mere nostalgia trip. 'E', for example, begins with an immense squeal of feedback, then builds from droning bass to a distorted wall of noise so over the top with crunching static it eventually crashes in on itself and reverts back to a solitary guitar scream. Despite some misfires - notably 'Blue Neck Riviera', which features a strange programmed hip-hop beat and a DIIV-style jangle accompanied by some semi-rapped verses - it's an 6 admirable listen. Simon Butcher

FACES TO NAMES... Three reviewers,

three questions



EMILY MACKAY
Favourite album
right now?

"I am in awe of the new Laura Marling album and its subtle class. What a lady. And what wonderfully toned arms."



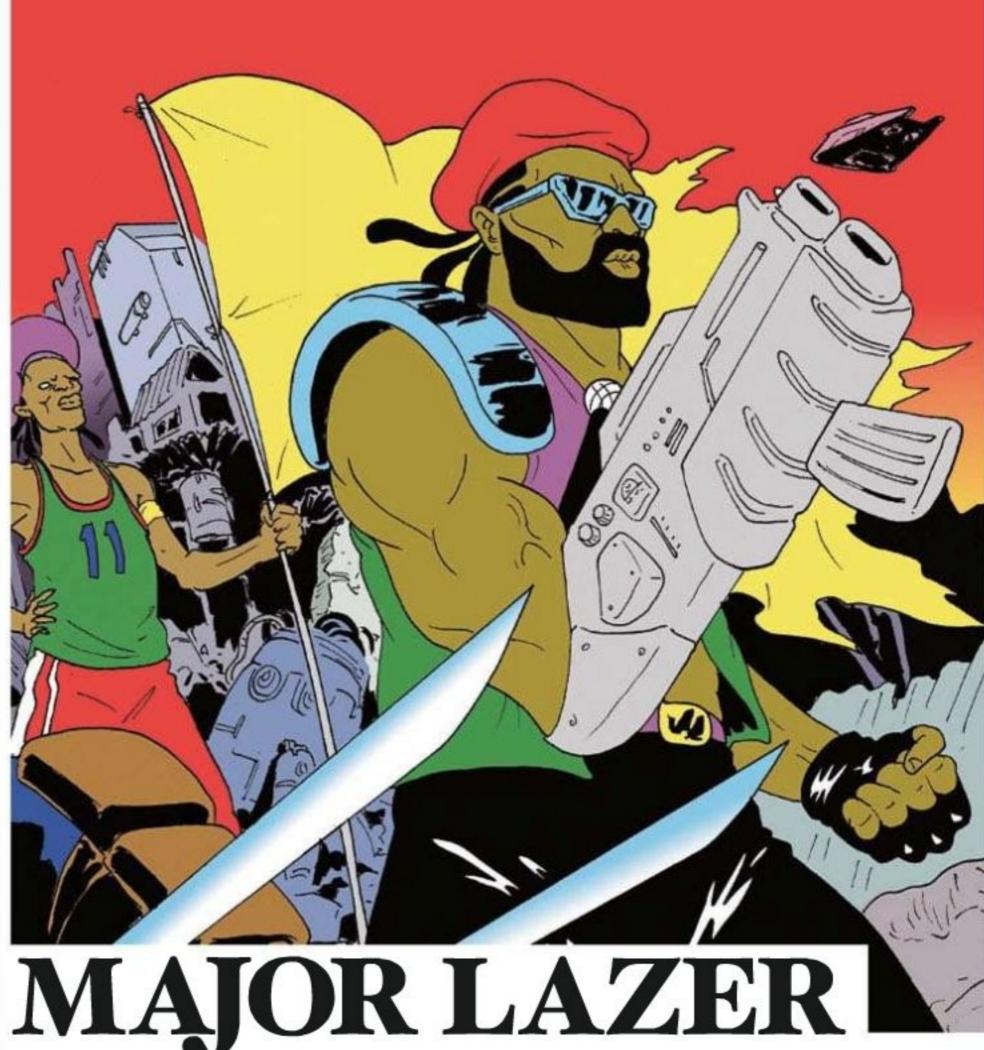
Favourite track
right now?
"Kurt Vile's 'Shame
Chamber' because it's
got the greatest
screamy 'woops' in the

history of song."



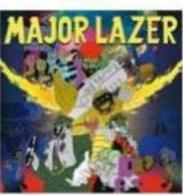
ROB WEBB Favourite small venue?

"Queens Social Club in Sheffield. There aren't enough venues where you find bingo players and Yannis from Foals."



FREE THE UNIVERSE MAD DECENT

Bummed out by the endless winter? Diplo and pals including Shaggy and Ezra Koenig bring the sunshine



Britain may be currently enduring a winter of Narnia-like duration and bitterness, but there is a cure for chronic SAD that doesn't involve buying a weird bedside lamp that

tricks your sleeping carcass into thinking it's lazing by the pool in Ibiza. That cure is Major Lazer's second album, 'Free The Universe', which comes with 14 hits of Vitamin D-boosting dancehall daftness.

The album follows 2009's 'Guns Don't Kill People... Lazers Do', a record that put Major Lazer on the radar of Beyoncé, Snoop Dogg and No Doubt, all of whom came in search of a little faux-Jamaican magic for their own music. Yet as their star ascended, Major Lazer fell apart, and 'Free The Universe' is the first to feature Diplo, but not Switch. The latter left in 2011 citing the classic "creative differences", leaving 34-year-old Diplo as the sole custodian of this trippy, Jamaican carnival of a project.

The shift in personnel doesn't seem to matter too much though. Supply Major Lazer's beats, production and pop chops he might, but Diplo is a faceless presence in this project. Instead it's presented as the fictional Major Lazer, a Jamaican commando and all-round mean mother with a machine-gun arm. He could, quite comfortably, be found cracking skulls in vintage video game Streets Of Rage.

So Major Lazer is, essentially, Gorillaz without

the pretence. But more so than Gorillaz, it's a project that succeeds or fails on the quality of its guest stars. When Diplo calls, people answer, so here we have Vampire Weekend's Ezra Koenig on the sun-kissed 'Jessica', and a rag-tag mix of blogger favourites and novelty pop stars elsewhere. 'Keep Cool' sees a guest appearance from Mr Boombastic himself, Shaggy, and Wyclef Jean, Peaches and Santigold can be spotted if you're listening closely.

Last year's gently throbbing and effortlessly brilliant single 'Get Free', featuring Amber Coffman of Dirty Projectors, is the album's high point. But there's plenty elsewhere to make you smile, whether it's the manic chipmunk voice repeating "can't stop" on 'Jet Blue Jet', the hyperactive electropop of 'Scare Me', or the album's most annoying song, 'Bubble Butt', that finds great joy in repeating the words "bubble butt" a mind-bending number of times.

Listening to 'Free The Universe' as a whole feels like accidentally tuning in to a great pirate radio station, but without the background whispers of Radio 4 poking through. It's eclectic, but the linking thread is insistent dancehall beats and a sense of dumb, colourful fun. It's not an album to sit around and ponder the lyrics of (if you can find hidden meaning in 'Bubble Butt', please do write in), it's just an hour of instant sunshine. *Dan Stubbs* 

BEST TRACKS: 'Get Free', 'Jet Blue Jet', 'Jessica'



# UNCLE ACID AND THE DEADBEATS

MIND CONTROL RISE ABOVE

Oh, they're a psych band. But this Cambridge lot are more into Sabbath and Satan than sunshine and flowers



The genre of 'psych' is currently having its biggest resurgence since Pink Floyd's Syd Barrett realised he quite enjoyed riding a two-wheeler and wanted to write a song about it.

From Tame Impala's blissed-out introversions to Toy's kraut-inflected drones to the Byrdsindebted, paisley vibes of Temples, if you don't sound like you've just dropped a tab of acid then 2013 doesn't care. All of these bands fall on the prettier side of the genre. Read a review that doesn't contain the word 'hazy' recently? Thought not. Cambridge's Uncle Acid And The Deadbeats, however, eat hazy for breakfast.

Though the quartet are only just starting to bubble up into wider consciousness, 'Mind Control' is actually the band's second record. Their first, 2011's 'Blood Lust', was a concept album based around a vintage Hammer Horror film. Original pressings of it fetch prices way into the £100s, while their recent shows at the Garage in London sold out with ease. This should give you an idea as to what we're dealing with here - a cult obscurity too good and too brilliantly evil to remain in the shadows.

'Mind Control' opener 'Mt Abraxas' defines their intriguing schtick from the off. Grinding in on the filthiest Black Sabbath riffs imaginable, we begin in full-on heavy rock mode. It's not so much that Uncle Acid's heart beats to a darker drum than a lot of their psych

counterparts, more that they operate from the deepest depths of hell. Give the track a minute though, and there's a glimmer of light. Though the axe bludgeoning continues to crash behind them, Uncle Acid and his pals actually have a pretty sweet set of pipes between them. It's this contrast of dead-eyed rock grit and '60s harmonious that sets the group up as more than just doom-mongers.

Strip back the propulsive throb of 'Mind Crawler' or 'Desert Ceremony' and the vocal parts are as rich and layered as any drug-addled, latter-day Beatles tune. On current single 'Poison Apple' you've got a track as heavy yet melodically accessible as any of Queens Of The Stone Age's poppier moments. There are some cuts ('Evil Love' in particular) on which the riffs are so audaciously gigantic they may as well be Iron Maiden, but there's considerably more going on here than just a band playing about with rock stereotypes. 'Death Valley Blues' brings the pace down for the record's highlight, while 'Follow The Leader' opens with what sounds like a cosmic duel between a sitar and Hades. Clearly fed with water from a pool full of wide-reaching influences, 'Mind Control' is a record that reveals more about itself with every listen. Not all of it's pretty. In fact, none of it is. Psych just went over to the dark side. Lisa Wright

BEST TRACKS: 'Poison Apple', 'Death Valley Blues', 'Mind Crawler'





Best Sleeve Of The Week Tyler, The Creator -'Wolf'

Odd Future may have more merch than your local Primark, but it's still not possible to buy the hat Tyler's wearing. Sort it out design dudes.



Worst Sleeve Of The Week Thee Oh Sees -'Floating Coffin' Just like the music inside - weird, twisted but still kind of sweet. Strawberries and fangs. The stuff stained T-shirts are made of.

#### **MEAT PUPPETS**

**RAT FARM MEGAFORCE** 



Arizona's Meat Puppets are habitually termed 'survivors'. True in the most literal sense: bassist Cris Kirkwood all but obliterated himself with

narcotics. Moreover, their reputation, briefly boosted by Kurt Cobain's patronage in the '90s, has stayed intact - rare for a band 33 years and 14 albums old. 'Rat Farm' is a worthy addition to their legacy, with the Puppets' stock moves gently fried country-rock and psychedelia with Neil Young-worthy guitar solos - used to stirring effect. More laidback than their most feted, punkderived early albums, this nevertheless compares favourably with the new 'un by Meat Puppets fans Milk Music. Noel Gardner

**BEST TRACK: 'Sometimes Blue'** 

#### SULK

#### **GRACELESS PERFECT** SOUND FOREVER



To say that Sulk sound a bit like The Stone Roses around the time of their still-cherished first album is like saying Syria's probably not been

the most relaxing holiday spot this winter. The five-piece might be based in London, but it's clear that their hearts are clearly all firmly in Greater Madchester. Their debut album, which arrives over a year since their first singles emerged, is baggier than Bez's eyes after a four-day bender. Vocals and jangly guitars wash together into what is, to be honest, a pretty accurate facsimile of their heroes, and tunes like 'Wishes' and 'Flowers' have just enough wide-eyed enthusiasm and wide-legged swagger to lift them above pastiche. Kevin EG Perry

**BEST TRACK: 'Flowers'** 

#### JAVELIN

HI BEAMS LUAKA BOP



Brooklyn's Javelin mastered the art of cut-and-paste bedroom digi-pop on their first long player, 2010's 'No Más'. This time out, they've

ditched the MacBooks in favour of a traditional studio environment and it's largely a successful experiment, with sumptuous keyboard melodies and live drum breaks replacing the heaped samples of old, while still packing enough Princelike booty-shaking hooks to make even The Purple One go all green-eyed. They're even able to successfully channel the Rocky films ('Judgement Nite') and The Big Breakfast theme ('The Stars') into something palatable for hipster ears - no mean feat. Rob Webb

**BEST TRACK: 'Judgement Nite'** 

#### **SOLAR BEARS**

**SUPERMIGRATION PLANET MU** 



Released on acclaimed electronic label Planet Mu, the ambient pop on Solar Bears' follow-up to their 2011 debut 'She Was Coloured

In' offers psychedelic warmth reminiscent to that mysterious time called summer. Anyone remember that? Get into 'Supermigration' and you will soon. The Irish duo are joined by an unnamed vocalist on a couple of tracks, but the instrumentals are the best work here, as they sound more focused and less like '90s duo Zero 7. 'Komplex', 'A Sky Darkly' and 'Cosmic Runner' stand out, sounding a little like Kavinsky with their sci-fi synths. Lucy Jones

**BEST TRACK: 'Komplex'** 



#### I AM NOT A HUMAN BEING II ISLAND

#### The once-great Cash Money star is bankrupt of ideas



There was a time when New Orleans' Lil Wayne seemed invincible. His 2004-'08 run of albums and mixtapes made an allswaggin', snarling superstar of the Cash Money rapper,

muscling his way out of the Louisiana hip-hop scene into the charts and onto Obama's iPod ("He's got a pretty good flow," the US President smiled in 2009). Three years, one prison stint for gun possession and some serious musical missteps later, including 2010's lumbering 'Tha Carter IV' and singles with '90s guitar has-beens Weezer and Limp Bizkit, Dwayne Michael Carter Jr is looking pretty human after all. Just ask the staff at LA's Cedars-Sinai Medical Center, who last week treated him for life-threatening seizures reported to have been caused by an overdose.

All that hasn't stopped him returning to the herculean message of 2010's 'I Am Not A Human Being' on this sequel. But Wayne's 10th

studio album sees memory of his charisma and sparkle during that mid 'oos era fade further. Though he still spits with the same southern flow and flair, songs such as 'Trigger Finger' and the unintentionally hilarious 'Romance' ("the best part of waking up is breakfast after a nap") find the 30-year-old sounding uninspired and uninterested, the chilling growl and imaginative Auto-Tune of hits like 'Got Money' replaced by tired punchlines and lazy hooks.

It's not all bad-the album's deluxe edition sees Nicki Minaj rediscover the dirty sneer of her 2010 verse on Kanye West's 'Monster' over 'Lay It Down', a remix of TNGHT tune 'Easy Easy', and there are reliably exciting productions from Dre and Juicy J to explore - but it's hard not to want more from a man who claims to be so superhuman. "Last night I dreamt my dick turned to Megatron", Wayne confides on opener 'IANAHB'. Forget dreams, this is a nightmare. Al Horner

BEST TRACKS: 'Lay It Down', 'Love Me', 'IANAHB'

#### **FYFE**



Between 2010 and 2012, 23-year-old Paul Dixon was David's Lyre. He released one album, the folky 'Picture Of Our Youth', then disappeared

because no-one caught on. Now he's Fyfe, and while his austere look suggests he's just another miserable blog-crooner, this EP is surprisingly bright, like a grubby little urchin in a brand new panama hat. 'St Tropez' has weighty, fun beats, 'Lies' shows off with whooshing synths, and the title track is simple punchy songwriting, even if the line "living isn't easy" feels a bit 'yeah yeah, heard that one before'. It's always heartening to see musicians picking 6 themselves up and trying again. Siân Rowe **BEST TRACK: 'St Tropez'** 

**ALESSI'S ARK** 

THE STILL LIFE BELLA UNION

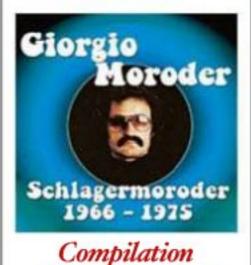


Londoner Alessi Laurent-Marke has a voice so delicate it would be overpowered by anything louder than her acoustic pop rock. This follow-up

to 2011's 'Time Travel' is a dreamy little thing full of songs such as 'The Rain', 'Those Waves' and 'Mountain' that provide doses of the good life, while bursts of cello and cowbell evoke the same wholesome feelings as a trip to Holland & Barrett. A cover of The National's 'Afraid Of Everyone' is the exception, and somehow the sentiment expressed in the title is more chilling when sung by the 22-year-old, even though she's probably just 7 singing about butterflies. Tom Howard **BEST TRACK: 'The Good Song'** 

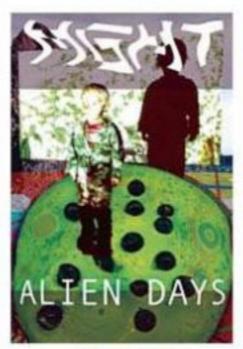
#### THE RIDER

What we're exploring, obsessing over and reading this week



'Schlagermoroder 1966-1975' Rumour has it iconic disco producer Moroder is on the new Daft Punk album, so get to know him on this 51-track collection. Buy: £11.71, amazon.co.uk

Giorgio Moroder -



Cassette MGMT - 'Alien Days' Benjamin Goldwasser and Andrew VanWyngarden are releasing new songs on actual real-life tape for Record Store Day. Best dig out that hi-fi. Buy: Good record shops on Record Store Day



Book Read & Burn: A Book About Wire Following a series of gigs (including Toy and It Hugs Back) curated by the legendary post-punks comes this look at the Londoners from 1977 to now. Buy: £14.95, jawbonepress.com

#### THIS WEEK'S SINGLES

Reviewed by NME's

#### EVE **BARLOW**



#### **AMELIA LILY PARTY OVER SONY**



This is too easy. Former X Factor contestant (the one with the pink hair who was "16" but looked as though she'd already worked three

holiday seasons in Kavos) hooks up with pop factory Xenomania to produce some dross. It's the production team's worst work to date, consisting of just one lyric: "Tell me, is the party over? Over? OVER?" If it wasn't before Amelia, it sure is now.

#### **OUTER LIMITS RECORDINGS**

**SUGAR PIE** WEIRD WORLD



In the vein of Ariel Pink or Unknown Mortal Orchestra, Outer Limits Recordings create a psychedelic sound you'd imagine existed on

Space Stations in the 1960s, all jangly twangs and the words "ma sugar pi-ah-ah" repeated ad infinitum. Interestingly, you'd get similar results playing a '60s freakbeat compilation while dipping your head underwater in the bath.

#### **FLUME**

**HOLDIN ON MOM & POP** 



At the tail end of last year everyone was harping on about Flume - and with good reason. The Aussie electro producer sits comfortably alongside

exciting homegrown talent found in the clubs of Glasgow, Bristol and London. This glitchy single rests on Otis Redding's sampled vocal, and while it's not as mindblowing as Rustie or Joker there's plenty of room for him to grow.

#### RUDIMENTAL WAITING ALL NIGHT (FEAT. ELLA EYRE)

ASYLUM/BLACK BUTTER



I don't know if it's just because I spent most of 2004 listening to a mixture of High Contrast and 'Baby Cakes' by 3 Of A Kind, but for me Black Butter

Records' Rudimental can do little wrong. UK garage mixed with drum'n'bass loops, horns and an all-conquering diva guest-spot is a damn fine formula to guarantee a 100 per cent proper banger.

#### NELLY

**HEY PORSCHE DERRTY ENT** 



So I still don't entirely understand the concept of 'EDM'. But if it denotes this sort of radio-friendly pish that Nelly's sold out to, I don't like it. The

man who brought us 'Country Grammar' has traded in everything that made him the second most famous Nelly in the world for the WOMPs.

#### **PHOENIX ENTERTAINMENT VIRGIN**



It feels like an age since French pop royalty Phoenix's album 'Wolfgang Amadeus Phoenix' was never off the stereo, but this indie disco smash

from their upcoming fifth record picks up where that album left off. Think Nancy Sinatra's smooth 'You Only Live Twice' re-imagined for the hyperactive K-Pop generation.



ROYAL ALBERT HALL, LONDON THURSDAY, MARCH 28

#### A holy fire of swagger and hits – they're so ready to headline Latitude

oals' third album 'Holy Fire' is a bold, ambitious statement from start to finish. In making a record so huge, so full of melodies begging to be heard by crowds in fields after the sun has set, Foals have worn their ambition on their sleeves. It's clearly worked too - they're Latitude's Sunday headliners. Forget the Stones at Glastonbury. As great as Mick and co'll no doubt be, that's the sound of the past. Foals steamrollering the Obelisk Arena is the future. Just as 'Holy Fire' is an album made for bill topping, its opening track, 'Prelude', sounds like it was designed especially for kicking off live sets.

The band immediately lock into its groove and Jack Bevan, from high up at the back of the stage, establishes himself as the oil in this slick machine. He might not look like he's doing much, but he's got it where it counts. 'Balloons' and 'Olympic Airways' from debut 'Antidotes' follow in quick succession, and then BOOM, 'My Number'. For

all the quality offered by the actual material, sheer confidence seems to be Foals' greatest weapon right now. The fact they can toss off a song as huge as this, easily the best-ever song about deleting your ex's number from your contacts, three songs into a set shows just how cocksure they are.

'Bad Habit', 'Blue Blood' and 'Milk & Black Spiders' provide the next 1-2-3, levelling out the mood. Yannis, meanwhile, patrols the stage throughout, a pint-sized, showboating mass of swagger and swirls. He, along with the rest of the band, is completely in his element. The energy is staggering, especially considering this is the second show they've played today, but then the positivity in the room is even more remarkable.

"Let's make the fucking walls shake," he says, before 'Providence' and the subsequent swirling moshpits that break out all over the venue do just that. The last time this 142-year-old building rattled like this, the Luftwaffe were involved. 'Spanish Sahara' cranks things up a notch further with a laser show and a lap of the back row from Yannis. He's back on stage in time for 'Red Socks Pugie' only this time he's standing on his amp stack, while it's the heads and shoulders of the crowd

he's atop during 'Electric Bloom'.

The only slight misstep during the gig seems to be choosing 'Moon' as the first song of the encore. But then, perhaps it was a health and safety requirement to play something so down-tempo before 'Inhaler', even sexier, heavier and malevolent than on record, and long-time set-closer 'Two Steps, Twice'? Lasers, laps of honour and songs from the album

of the year. The Albert Hall empties shellshocked and speechless. Come July, Latitude won't know what's hit it. 
Andy Welch

#### VIEW FROM THE CROWD ARE FOALS READY TO TOP THE BILL?



Lucy Lamberton,
27, The Wirral
"They should've
played 'My
Number' as an
encore, but
otherwise it was
perfect. They're
gonna be amazing
at Latitude."



Johnny Ewles,
27, Banbury
"That was fucking good. I thought it might be boring, with 80 per cent of the crowd sitting down but they had everyone up dancing!"



Eloise Riddell,
21, London
"That was
awesome. 'Inhaler'
was so good,
amazing encore.
They're going to
smash Latitude.
Yannis was
brilliant!"

BARROWLAND, GLASGOW MONDAY, MARCH 25

hat's happened to The Big Pink? Last month Milo Cordell, one half of the London-based electrorock duo announced his departure from the band, and this Barrowland performance feels like the beginning of the end. Remaining original member Robbie Furze is still planning on putting out a follow-up to 2012's 'Future This', but on tonight's showing there's a lot of work to be done. If there's one band who can give The Big Pink hope that all is not lost it's Black Rebel Motorcycle Club. The San Franciscans have had their ups and downs walk-outs, punch-ups - but with grit and determination the band have pulled away from the brink and released their best album in years, last month's 'Specter At The Feast'. Most of the tracks taken from that album are greeted with an approving nod rather than excessive adoration. The single 'Lose Yourself' is the exception, and it's welcomed like an old friend. Similar receptions are reserved for the double-whammy of older tracks 'Whatever Happened To My Rock'N' Roll (Punk Song)' and 'Ain't No Easy Way'. It's nowhere near a perfect set, but just by getting themselves onto the stage tonight BRMC have delivered a lesson in overcoming adversity. It should give The Big Pink something to chew on as they attempt to rebuild. Jamie Crossan

#### **WAVE MACHINES**

VILLAGE UNDERGROUND, LONDON

TUESDAY, MARCH 26

ave Machines' nimble frontman Timothy Bruzon is being unnecessarily humble. "Umm, sorry for singing too many words there, that song had a lot of them," he says to the audience in a specially refitted Village Underground that's been flipped on its head for tonight's unique show. "It's nice that I can look over to my right during the songs though and... you know..." Timothy trails off but, yes, if you look to his right there's a handsome, burly signlanguage interpreter under a spotlight, translating every word he sings into enthusiastic hand gestures for the deaf and hard of hearing. It's just as engaging for those who can hear as those who can't. Taken over for one night only by the charity Attitude Is Everything to promote a UK-wide charter for better festival and gig access for disabled music fans, the venue is bathed in warm house lights throughout the show. Special viewing platforms and an access ramp to the toilets encircle the Liverpudlians, who shade through 'I Hold Loneliness' and new single 'Counting Birds'. Bruzon plus his bandmembers Carl Brown, James Walsh and Vidar Norheim do seem a little overexposed in the bright lights at first, but slowly get used to the night's plain intimacy, which eschews the anonymity of your usual dark rock fleapit. The DIY feeling is all-inclusive, and when the band asks "where's my punk spirit?" during closer 'Punk Spirit' it feels like they've found it. Alex Hoban

#### **BILLY BRAGG**

THE EL REY, LOS ANGELES THURSDAY, MARCH 28 f anyone out there is doubting the relevance of Billy Bragg in 2013, look no further than tonight's masterclass in melding romance, politics, comedy and blunt Essex charm. Frank Turner is all about this, albeit via Hampshire instead of Essex. Beginning with comments about how hipsters have forsaken the goatee for the grizzly beard, we then hear Bragg's take on the recent homophobic outbursts from his 1980s collaborator Michelle Shocked ("When I knew her 25 years ago she was a comrade," he muses), alongside highlights from his fulsomely arranged, alt. country-angled new album 'Tooth & Nail'. At 55 it would be odd to say that the new material marks a maturing of Bragg as an artist, but with its delicious pedal steel and marshmallow soft sonics, it's certainly a departure from his starker electric folk. Touring with a full band, classics such as 'Ideology' are given an upbeat twist, while the Woody Guthrie re-visioning 'Way Over Yonder In The Minor Key' loses none of its sublime power when shifted up a few notches. There's time for some vintage one-man Bragg too, including a gut-wrenching rendition of 'Levi Stubbs' Tears'. It's on 'The Milkman Of Human Kindness' and 'Waiting For The Great Leap Forwards' - rejigged to namecheck the late Hugo Chavez - that Bragg's irrefutable influence on Frank Turner blazes through, both artists proving that gruff singalongs led in a resolutely English accent sit comfortably alongside a fascination with all things Americana. Leonie Cooper



MOTHER, LONDON WEDNESDAY, MARCH 27

The Blur man plays an acoustic set of his more whimsical moments, which are occasionally lost in the vast space

n a whitewashed warehouse with high ceilings and a collection of Art Nouveau style graphics on the wall emblazoned with words like 'FUCK' and 'PLEASE FUCK OFF', UK charity Shelter From The Storm are holding a spring fundraiser. Further establishing himself as an Incredibly Nice Person, Graham Coxon is headlining.

Perched on a small stage armed with just a battered acoustic, tonight is nothing like the frenetic, furious rock we heard on his 2012 album, 'A&E'. It's a mellowed-out Coxon on show tonight more like the whimsical folk from his 2002 album 'The Kiss Of Morning' rather than any of his recent fare. In fact he's doing his best impression of Nick Drake's polite British folk, all breathy vocals and guitar cadences. He's so polite, in fact, that he's occasionally completely drowned out by the noise of the crowd below prompting a bevy of righteous shushing every time he begins to strum. Not that Coxon seems to notice, mind. He's a remarkably easy presence onstage, filling his interludes between songs with absent-minded tuning, addressing the crowd in a low, almost paternal murmur, as though

WHAT TWITTER THOUGHT

@Call\_Me\_Ciaran "Graham Coxon is one sexy motherfucker"

@blurred
"Top work from
Graham Coxon
tonight. Great to
see him with just
an acoustic"

@tom\_cox "He played Sorrow's Army! What a hero!"

they were perched on a stool next to him.

The set is as lovely as you'd expect. The careless, sun-kissed strum of moments such as 'In The Morning' are chased nicely by the quiet indignation of 'Sorrow's Army', a song whose lyrics take on new resonance, considering the occasion: "Have you tired of what you see/Is it all pain and grief?" It's in the classic mould of the protest song – the communion of a punk's eye for injustice

and the folk aestheticism that Bob Dylan and Joan Baez perfected. The temporary silence that greets the intro of 'Sorrow's Army' is proof, perhaps, that we still need music with so striking a reason behind it.

The silence is the sort of sound that should only grace gatherings in cosy, nook-like pubs and living rooms. It's a pity, then, that in this vast space Coxon's slight sound doesn't quite saturate. Luckily he's a changed man. There's no trace of the troubled, doggedly neurotic figure he occasionally cuts when with Blur. For a man who felt the weight of Britpop so heavily on his shoulders during the '90s, he sure looks at peace. And isn't that the best thing to take away from a charity event? The warm feeling of resolution and the stitching together of wounds. *Katherine Rodgers* 



#### ACADEMY 2, MANCHESTER MONDAY, APRIL 1

The anthems

are greeted with piercing screams

#### Theo and Adam bring gelled hair, white roses and mighty tunes to their hometown

urts are massive in Europe, where their theatrically earnest synth-pop has connected with fans like nowhere else on Earth. Their debut album 'Happiness' went Top 10 in 11 countries on the continent. The follow-up, this year's 'Exile', did the same in

nine countries. It makes you wonder why the hell Bonnie Tyler is our Eurovision entry, because Theo Hutchcraft and Adam Anderson

would have it wrapped up.

With such success abroad it's easy to forget the duo began making music in a suburb half a mile away from tonight's show, and for a homecoming show this modestly-sized venue feels a tad understated. There's nothing small-scale about their performance though, which

is slicker than gelled hair of both men as they take to the stage through a plume of smoke.

'Exile' opens with its appropriate
"Home is where the heart is/We'll never leave
again" line sung in Theo's best Matt
Bellamy falsetto over a rasping riff from
Anderson as a row of stadium-style lights
strobe into action. The Academy 2 is a

tiny room, but the two blazer-clad gents amp up the drama as they fling white roses into the crowd.

It's all bombastic stuff, ridiculous

enough to have you fighting the urge to sing Ultravox's "Viennnnaaa" at every choral climax. But what prevents things becoming totally ridiculous is the sheer songcraft. 'Miracle' is an anthemic monster greeted with piercing screams, 'Sandman' comes rejigged to sound like a grime breakdown before moving into

an eerie pop hook, and 'Wonderful Life' is a cinematic modern classic.

Added to this is Hutchcraft's showmanship: he smacks the black

leather gloves together and gets everyone clapping in unison for the floorshaking 'Sunday', and makes people get their phones in the air to replace lighters for 'Illuminated'. 'The Road', too, gets him riled. A gothic epic taking inspiration from JG Ballard and Cormac McCarthy, it's so intense it turns the otherwise austere frontman demonic as he hoists the mic stand above his head, thrashing it to every thunderous beat then

## WHAT TWITTER

THOUGHT

@Jemmy\_SNC
"incredible as
usual. The setlist
was perfect"

"I so desperately need to meet Theo+Adam. It's horrible thinking

horrible thinking
I never will #hurts"

@MikeyMoo75

"Academy 2 is the tiniest venue ever!! #hurts" @MusicStephh
I guess you have to

"I guess you have to actually like the music to appreciate it"

@DionBP

"Waiting in the dark
for #Hurts. Literally
the darkest room I've
ever been in"

@Paul\_Connolly
"One of my favourite
gigs. @Theohurts
is so good live.
Truly brilliant"

finally snapping it in two.

The encore provides a moment of calm and the duo return with an acoustic guitar for a stripped-back 'Somebody To

Die For'. The front row are wearing the customary black gloves, and watching them move to the beat of the encore's second track 'Better Than Love' you'd be forgiven for thinking Hurts were the leaders of a political revolution. As the unifying power ballad 'Stay' ends things, it's clear they've got a devoted army here, as well as in Europe. Simon Butcher

#### **BRITISH SEA POWER**

THE OLD MARKET, HOVE MONDAY, MARCH 25

he last time British Sea Power played Hove's spacious Old Market, a chaotic show ended with bassist Hamilton getting thumped by a riled member of krautrock legends Faust. There's less threat of violence at tonight's hometown launch for new album 'Machineries Of Joy', although the forest of onstage greenery and Hamilton's hobbyhorse outfit still carry that crackle of pagan danger. BSP play twice tonight, opening the evening with a handful of quieter songs. Pastoral new tracks 'Hail Holy Queen' and 'A Light Above Descending' keep light company with oldies 'The Land Beyond' and 'Blackout', Returning later the band are reinvigorated. The propulsive 'Machineries Of Joy' and trumpet-led stomp 'Monsters Of Sunderland' sound like future BSP anthems, but it's the frantic and familiar likes of 'Lights Out For Darker Skies' and 'Mongk II' that kick off the crowd. Yan and Hamilton swap lead roles as often as the group switch instruments, both brothers taking grandstanding runs through raucous favourites 'The Spirit Of St Louis' and 'No Lucifer'. With their humane and environmental outlook, British Sea Power are far from the khaki clad Boys' Brigade they're sometimes painted as. Both bookish and hedonistic, as Hamilton's inebriated horse taunts the audience through a delirious encore you have to salute their single-minded mayhem. Stuart Huggett

#### **CHAPEL CLUB**

PLAN B, LONDON TUESDAY, MARCH 26

hapel Club are one of those bands unprepared to wait around for cultural redundancy - determined to move on before they can be pinned down. Hence, having realised that sounding like a wafty Joy Division is so 2010 they might as well come onstage covered in Icelandic volcano ash, they've pushed their eerie poetic noirs into the realms of electro-disco. And there, they thrive. 'Scared' opens the set with a fragile, Tindersticky air, its minimalist chillwave chimes and crackles mingling with frontman Lewis Bowman's metal box of strange noises to shiversome effect, but it's merely a settling into their strange new sounds. 'Wordy' builds a more confident disco demeanour, and a throbtronic take on their early single 'Surfacing' - with its "dream a little dream of me" lift now more like androids dreaming of electric sheep - confirms their new standing as electro's prime melodic mood-makers. More assured by the minute, CC take 'Fruit Machine' off into a funky boudoir akin to Prince lounging in a romantic poet's attic, and on new single 'Shy' Lewis ventures into indie-rap before hitting a Bee Gee falsetto. Who needs guitars like gathering stormclouds when you've now got an Everything Everything you can smoke opium to? The one blast of debut album doom-pop they throw in - 'All The Eastern Girls' - sounds out of place sandwiched between one tune that resembles a Tame Impala Christmas song and another, 'Good Together', that's a full-on chill-out rave hit going off in Ibiza's dankest crypt. A brave new world. Mark Beaumont

#### SUPERFOOD

BIRTHDAYS, LONDON MONDAY, MARCH 25

eing a band from a city under the microscope can be both a blessing and a curse. Right now, being a Birmingham band guarantees a certain amount of instant exposure. Despite having zero music online, people are expecting a lot from the city's latest favourites, Superfood, and they're being talked up as the next product to be plucked from the hit factory that's already given us Peace, Swim Deep and Jaws. The quartet's set tonight is a blistering burst of neo-grunge filtered through the back catalogues of Oasis, Blur and Elastica, delivered with attitude and style. Gone are the nervous twitches of their earlier gigs, and their only interaction with the audience is a simple introduction. It's all anyone needs. The songs sound like they've been crafted by a band three albums into their career, not one less than a year old, and are packed with huge hooks. The juddering 'Pallasades' is an early thrill, decorated by Ryan Malcolm's precise guitar stabs. What Superfood do best, though, is get kicks from the mundane. Frontman Dom Ganderton's irritated yelps of "I can never sleep! Without the TV on!" on 'TV' are some of the best delivered lines you'll hear all year. The brash 'Superfood' does the same, and is about running through a kitchen's contents when you've got the munchies. So simple, so effective. It's the complete opposite of it's "all so bland" chorus and a swaggering finale - proof that the band are coping just fine with the attention. Rhian Daly



O2 SHEPHERD'S BUSH EMPIRE, LONDON MONDAY, MARCH 25

There's a violence to Beach House tonight, as the Brooklyn duo announce they won't be back for "a long, long time"

hese days, you'd hardly know that violin soul man Marques Toliver began his career playing on Williamsburg corners and shopfronts, scrambling for small change. He's already won over the likes of Bat For Lashes, Adele and Grizzly Bear with his blend of looped strings, art-school experimentals and

passionate gospel vocals, not to mention TV On The Radio instrumentalist Kyp Malone who gave the youngster his break, setting him up with studio time after stumbling across him busking in 2009. Charismatic and charming, Toliver has come a long way, and on 'Chart Music' he insists there's plenty of distance left for him to run. "Im on a journey to a place I've never known", he croons in a voice that shares R Kelly's melodramatic tumbles and turns. But where the 'Ignition' singer can switch it up between seductive, soulful and scandalous, Toliver is still to discover another style beyond the earnest Disney songbook romance of songs like heavyhanded 2010 single 'White Sails'. Which is a shame, as he's not short on talent just ideas.

Beach House, on the other hand, know a thing or two about variety. From the whisper soft Cocteau Twins electro of 'New Year' to the dreamy epiphany of noise that is '10 Mile Stereo', there's more to the Baltimore duo than their chillwave tag gives them credit. "Nice to see you," mumbles a breathless Victoria Legrand after a lightning rendition of 'Lazuli' from last year's fourth studio

album, 'Bloom'. There's not much to see, however, with her and guitarist Alex Scally, this evening bolstered by a live drummer, reduced to sinister silhouettes onstage by an artsy light show upon a backdrop of silver curtains, and the room in darkness. A sweet, sleepy listen on record, there's a violence to Beach House tonight that stuns; Legrand head-banging and

> swooping her hair from side to side on roaring renditions of fan favourites 'Norway' and 'Myth'. "We wanted to play an extra-long set tonight as we probably won't be back for a long, long time," announces the singer, who is soon to begin work on a new record. Is tonight's amped-up performance a hint at a noisier future for the pair? Whatever their next chapter, as the broody drones of encore 'Irene' end and an audience leave thrilled, you can bet it'll be worth the wait. Al Horner

WHAT TWITTER THOUGHT

#### @greglrose

Saw @BeaccchHoussse in Shepherds Bush. So good they made me forget I was in Shepherds Bush

#### a The Vixxter

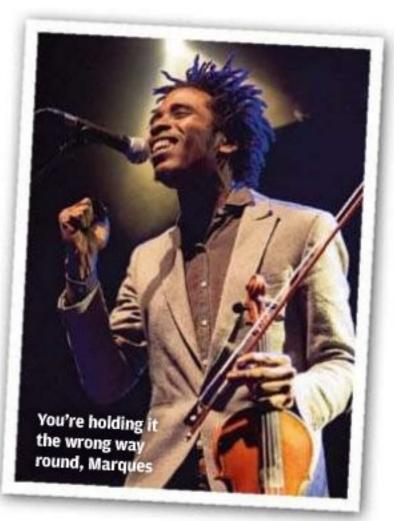
Stunning vocals from Beach House tonight at Shepherds Bush gig. And lovely to come across @MarquesToliver again

#### @RuthCrozier

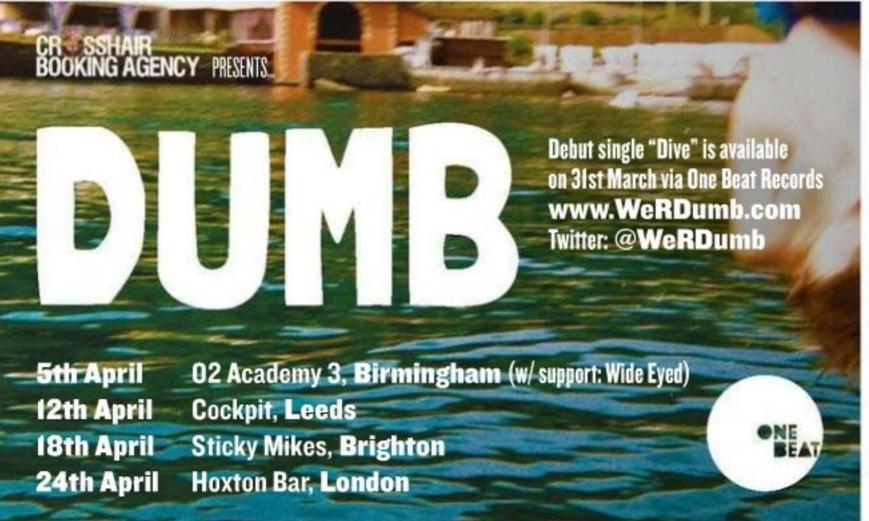
Lush gig last night. Thank you Beach House. Totally forgot freezing London. Felt like I was at a sunny beach/festival. Bliss! #beachhouse

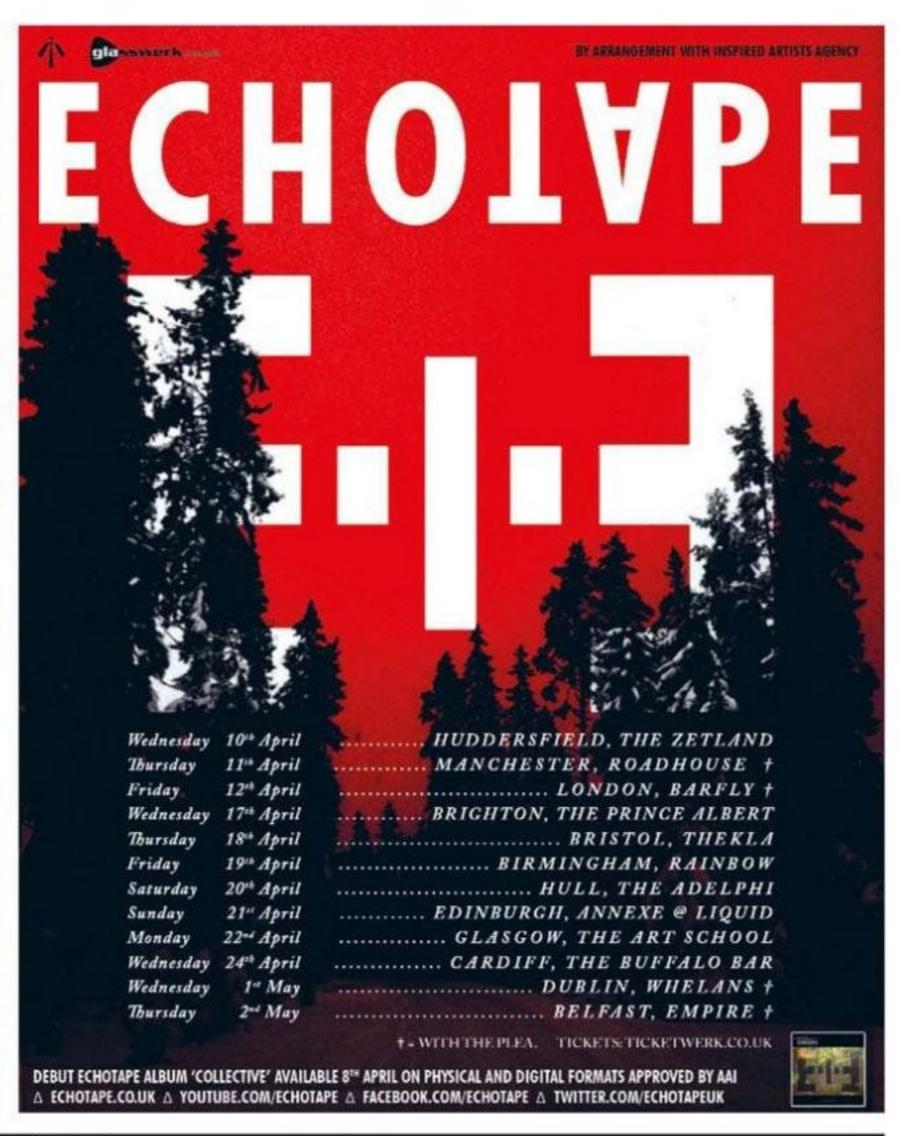
#### @anikainlondon

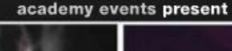
beach house have such a powerful and beautiful live show, seen them 16 times















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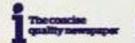
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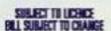
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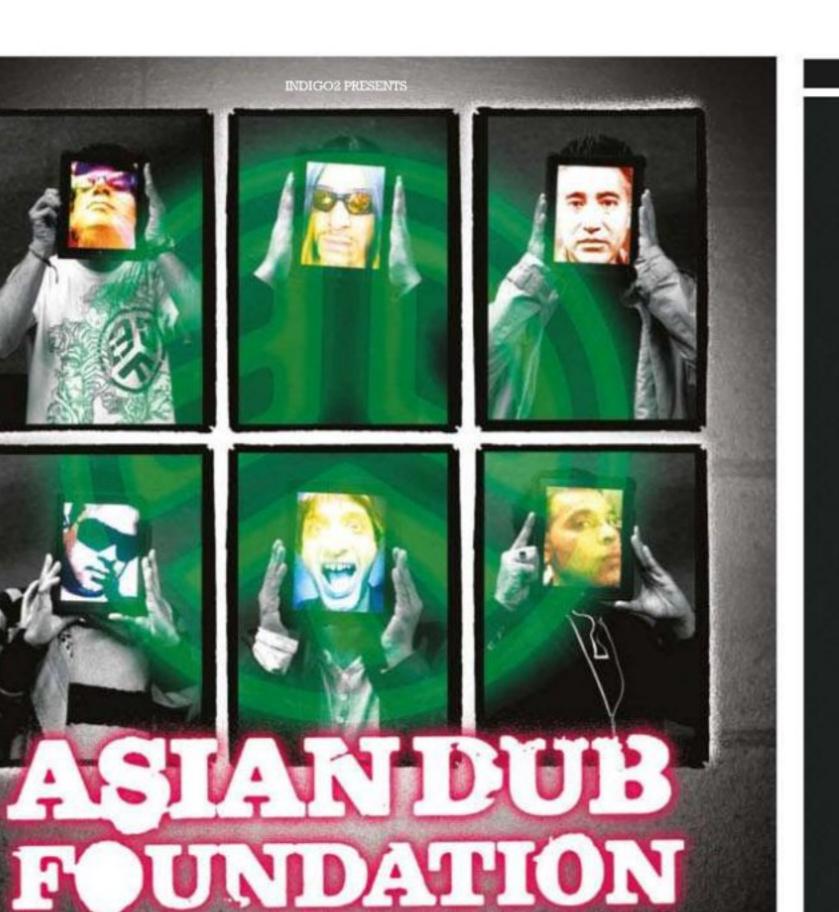
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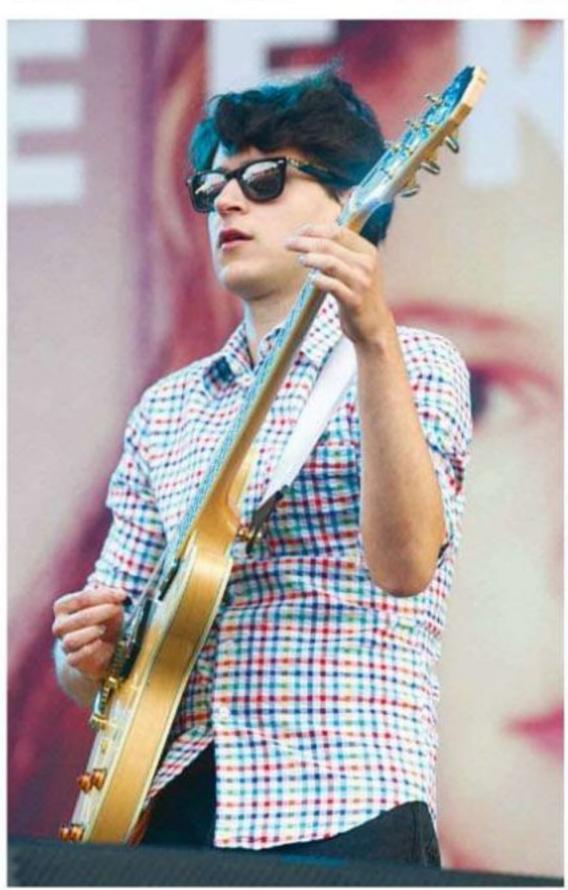
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# GGGGDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD Edited by Siân Rowe

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# BOKINGNOW



VAMPIRE WEEKEND

STARTS: London Troxy, May 2

DON'T MISS

When NME saw Vampire Weekend play live in Austin, Texas, Ezra Koenig's face lit up when fans started enthusiastically clapping along to new single 'Diane Young'. It's no surprise though. The band's third album 'Modern Vampires Of The City' deserve plenty of cheers and singalongs, whether it's to the wonky bluster of that track (it's hard not to holler along to the call of "baby baby baby") or the more preppy and reserved but classically Vampy Weeks 'Step'. Make sure you catch them playing all of their new stuff at London's Troxy next month, or on July 19 as part of Mumford & Sons' Gentlemen Of The Road tour in Lewes, near Brighton. The Vaccines, Mystery Jets and, of course, the Mumfords also play. Festival dates are in the works, so get down and make them even happier.



LITTLE BOOTS STARTS: Manchester Gorilla, May 14 In support of her second album 'Nocturnes', Victoria Hesketh will play Manchester and London's Bethnal Green Working Men's Club (May 15).



THE **COURTEENERS** STARTS: Manchester Castlefield Bowl, Jul 5 Miles Kane and The Strypes support at the first of two hometown shows, Findlay and James Skelly on the second (Jul 6).



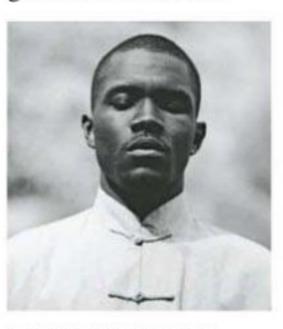
STARTS: Suvilahti Power Plant, Finland, Aug 7 Bat For Lashes (pictured), Hudson Mohawke and Julia Holter join Kraftwerk on the bill at

the Finnish festival.

**FLOW FESTIVAL** 



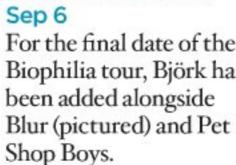
THE GREAT **ESCAPE** STARTS: Brighton, various venues, May 16 Cheatahs (pictured), Sean Nicholas Savage and Everything Everything all play the event. Plus! The glorious Merchandise.



T IN THE PARK STARTS: Kinross, Balado, Jul 12 Announcements alert! Frank Ocean (pictured), Tyler, The Creator and Earl Sweatshirt will join Rihanna, Mumford & Sons and The Killers.



**BERLIN FESTIVAL** STARTS: Berlin Tempelhof Airport, For the final date of the Biophilia tour, Björk has





**CHIME FOR** CHANGE STARTS: London Twickenham Stadium, Jun 1 Beyoncé, Florence + The

Machine (pictured), and Haim and Rita Ora play the women's charity event.



SECRET GARDEN **PARTY** STARTS: Huntingdon Abbots Ripton, Jul 25 Regina Spektor and Willy Mason join Youth Lagoon, Temples

(pictured) and Django

Django at the festival.



**SIGUR ROS** STARTS: Nottingham Capital FM Arena, Nov 19

The wintery Icelandic band will play three dates in November in Nottingham, Brighton and London (21).



**IBIZA AND MALLORCA ROCKS** 

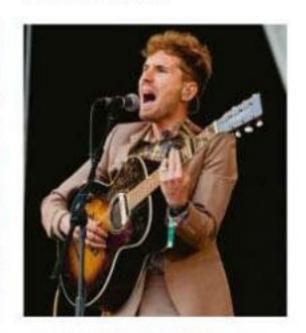
STARTS: Ibiza and Mallorca, Rocks Hotels, Jun 4

The Vaccines (Jun 18) and Franz Ferdinand (pictured) (Sep 10) play.



Y NOT FESTIVAL STARTS: Derby Pikehall, Aug 2

The tiny event plays host to The Cribs (pictured), The Horrors, Dutch Uncles, Toy and The History Of Apple Pie... AND MORE!



**STORNOWAY** STARTS: Bristol O2 Academy, Nov 23 Woolly jumpers out! Stornoway have announced a string of UK dates, starting in Bristol, and ending in Cambridge

(Dec 1).

# PICK of the WEEK

What to see this week? Let us help



#### PEACE/SUPERFOOD

STARTS: Manchester Club Academy, Apr 12

NME PICK

The movement recently christened the Psychedelic Defence League by Peace's Harry Koisser rolls into action again in support of his band's brilliant debut album, 'In Love'. And let's be honest, the Birmingham quintet's strengths become crystal clear at their gigs. Some of their songs - like their cover of Binary Finary's '1998' or recent single 'Follow Baby' - become powerful and muscular and live up to that 'psychedelic' label. Elsewhere Koisser sings sweetly on 'Sugarstone' and 'California Daze', while 'Wraith' and 'Lovesick' are just straight-up indie songs made for singing along to and getting friendly with strangers. Birmingham's next big buzz band Superfood support, so join the party as they visit Manchester, York Duchess (Apr 13), Newcastle Cluny (14) and Glasgow Arches (16). Next week they continue to Edinburgh Electric Circus (17), Preston 53 Degrees (18), Sheffield Leadmill (19) and Gloucester Guildhall (21).



#### Everyone's Talking About **HOT NATURED**

STARTS: Brighton Digital, Apr 10 On the strength of 2012 summer hit 'Benediction', this live project from house DJs and producers Jamie Jones, Luca C, Lee Foss and vocalist Ali Love sold out a show at Brixton's O2 Academy (Apr 12) so fast they had to add another (13). They'll warm up at Brighton's Digital (Apr 10). Think of it as a sun substitute.



#### Don't Miss **DRENGE** STARTS: Leicester

Cookie Jar, Apr 10 If you like your new bands raw, rude and mean then catch this Sheffield duo (last seen tearing it up with Deap Vally) as they spread brotherly hate around the UK. They play Leicester, Bedford (Apr 11), Portsmouth (12) and Reading (13). Next week they head to Leeds, Manchester, Middlesbrough and Edinburgh.



#### Radar Stars **FATHER SCULPTOR**

STARTS: Glasgow Stereo, Apr 13 Hoping more Smiths demos get uncovered? Why wait? Go see these Morrissey and Marrloving Scots instead. They'll launch their brooding EP 'Faith & Violence' in Glasgow, London Birthdays (Apr 15), Manchester Castle Hotel (16) and next week at Nation Of Shopkeepers in Leeds (17).

# WEDNESDAY

April 10

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Her Dark Embrace/Mr George 02 Academy 3 0870 477 2000 Metal To The Masses Roadhouse 0121 624 2920

BRIGHTON

Furrow/North American War

Prince Albert 01273 730 499

Hot Natured Digital 01273 202407 BRISTOL

Adam Green & Binki Shapiro Thekla

08713 100000

The Little Unsaid Canteen 0117 923 2017

**Devilman** Portland Arms 01223 357268

CARDIFF

CAMBRIDGE

Comanechi Buffalo Bar 029 2031 0312

Revoker Bogiez 029 2034 1463

Rival Sons/The Graveltones University 029 2023 0130

COLCHESTER

Kevin Pearce Arts Centre 01206 500900

COVENTRY

King Charles/Story Books Kasbah

024 7655 4473

DUNDEE Continents/When We Were Wolves

Beat Generator 01382 229226 EDINBURGH

Page 44/Amberline Studio 24

0131 558 3758 GLASGOW

Danny Vaughn 02 ABC2

0141 204 5151

Emmure/Chelsea Grin The Garage 0141 332 1120

King Creosote Oran Mor

0141 552 9224

Team Ghost Broadcast 0141 332 7304 With One Last Breath/Adept/

Despite My Deepest Fear Ivory

Blacks 0141 221 7871 GUILDFORD

Jim Lockey & The Solemn Sun

Boileroom 01483 539 539 LEEDS

Beth Orton Irish Centre

0113 248 9208

Melanie Pain Brudenell Social Club 0113 243 5866

The Saints Prevailing Packhorse

0113 245 3980 Sam Mitchell Fox & Newt

0113 243612 We Become Heroes Carpe Diem

0113 243 6264 LEICESTER

Drenge The Cookie Jar 0116 2531212 LIVERPOOL

Fang Island Kazimier 0871 230 1094 LONDON

AlascA 02 Academy Islington 0870 477 2000

Almamegretta Garage 020 7607 1818

Amusement Electrowerkz

020 7837 6419

Andreya Triana Hoxton Square Bar & Kitchen 020 7613 0709

Bearsteps Troubadour Club 020 7370 1434

Birds Of Chicago Slaughtered Lamb 020 8682 4080

The Cosmic Dead/Ethnamorte The Unicorn 020 7485 3073

Deichkind Heaven 020 7930 2020

The Earls Of Grey/Wildcuts

Half Moon 020 7274 2733 Eat More Cake Borderline

020 7734 5547

Eternal Tapestry Corsica Studios 020 7703 4760

Glass Sines/Half Hour Hotel Nambucca 020 7272 7366 Honeyslide/Thee MVPs Birthdays

020 7923 1680 It's Your Funeral Bethnal Green

Working Men's Club 020 7739 2772 Karin Park The Lexington 020 7837 5387

Lilygun/Drilling Spree Bull & Gate 020 7485 5358

Little Comets 02 Shepherds Bush Empire 0870 771 2000

Meat Loaf 02 0870 701 4444 The Milk Carton Kids St Pancras

Old Church Paintings Of Ships Club Surya

020 7713 6262

Pete Roe Wilmington Arms

020 7837 1384 Sam Gray Islington 020 7609 4917

Savage Outlaw/The Ashun Dublin

Castle 020 7485 1773

Scholars/Coastline Barfly

0870 907 0999 Sense Department/Kit Grill Power Lunches Arts Café

Steve Mason Village Underground 020 7422 7505

Suburban Legends/New Town

Kings Underworld

020 7482 1932 Terakaft Cargo 020 7749 7840

To Kill A King/The Edmonsons Scala 020 7833 2022

Wolf People Sebright Arms

020 7729 0937 MANCHESTER

Ben Montague Dry Bar

0161 236 5920

Inc. Trof Fallowfield 0161 224 0467 James Blake Academy 2

0161 832 1111 Josephine Band On The Wall

0161 832 6625

Rachel Zeffira Deaf Institute

0161 330 4019

NEWCASTLE

Kate Nash Warehouse 34 NORWICH

**Tribes** Waterfront

01603 632 717 NOTTINGHAM

British Sea Power Rescue Rooms

0115 958 8484 John Fullbright Glee Club

0871 472 0400

PLYMOUTH Shadows Fall White Rabbit

01752 227522

**PORTSMOUTH** Race Car Hearts Cellars

0871 230 1094

READING Jazz Morley South Street Arts Centre

0118 960 6060 SHEFFIELD

Bob Log III Greystones 0114 266 5599 Gogo Penguin Lescar Hotel

0114 268 8051

SOUTHAMPTON

Circle Of Contempt/Red Seas Fire Joiners 023 8022 5612

**STALBANS** Birdhowz..ds/Beaupierre Horn

01727 853 143 WAKEFIELD

Addiction For Destruction

Snooty Fox 01924 374455

WREXHAM The Ataris Central Station

01904 651 250

01978 358780 YORK

Fossil Collective/Joe Banfi The Duchess 01904 641 413 Skid Row/I Am I Fibbers



# THURSDAY

April 11

Tribes, O2 Academy,

Oxford

#### BATH

**Gunning For Tamar Moles** 01225 404445

BEDFORD

Drenge Esquires 01234 340120

#### BIRMINGHAM

Raven-Face/Scream Blue Murder O2 Academy 3 0870 477 2000 Rival Sons The Institute (Library) 0844 248 5037

Stereojets Roadhouse 0121 624 2920

#### BRIGHTON

Eternal Tapestry/Jungfrau

Prince Albert 01273 730 499 Ojo De Gringa/Bearded Youth Quest

Green Door Store 07894 267 053 Zen Elephant Blind Tiger

#### 01273 681228 BRISTOL

Bashema Mr Wolf's 0117 927 3221

The Blood Brothers/The Mission Thekla 08713 100000

Gilda Parade/The Heavy Brakes Croft (Main Room) 0117 987 4144 Hancox/Radio Nasties Exchange 0117 9304538

John Fullbright St Bonaventure 0117 929 9008

The Weary Band Thunderbolt 07791 319 614

#### CAMBRIDGE

Little Comets Junction 01223 511511

#### CARDIFF

Les Mistons/Nanook Of The North

Gwdihw Café Bar 029 2039 7933 Mary Epworth Clwb Ifor Bach 029 2023 2199

Mr Woodnote/Lil Rhys The Moon Club

We Arrive Alive The Pavilion 00 35321 427 6228

#### COVENTRY

Rachel Ries Taylor John's House 024 7655 9958

Robyn Hitchcock Dog & Trumpet

#### 024 7622 1678

DERBY With One Last Breath/Adept

#### The Vic Inn 01332 74 00 91

EDINBURGH Fatherson/Fat Goth Teviot Row

House 0131 650 4673

Kris Drever Pleasance 0131 556 6550 Michael Schenker Picture House

0844 847 1740 EXETER

Born Of The Jackal/The Beat Cavern Club 01392 495 370

#### GLASGOW

Continents Audio

James Blake Arches 0141 221 4001 Josephine King Tut's Wah Wah Hut 0141 221 5279

#### GLOUCESTER

Duke Special Guildhall Arts Centre 01452 503050

#### HATFIELD

Chris Johnston/The Unarmed

The Forum 0844 477 2000

#### LEEDS

Atomic Blonde New Roscoe 0113 246 0778

#### LEICESTER

The Lucky Strikes Donkey 0116 270 5042

Martyn Joseph Musician 0116 251 0080

#### LONDON

Bats/Battle For Paris Old Blue Last 020 7613 2478

The Blanche Hudson Weekend/ Eureka California Power Lunches

Arts Café Caan/The Ghosts Dingwalls 020 7267 1577

The Fratellis Electric Ballroom 020 7485 9006

Gnod Victoria 020 8399 1447



Gruska Babuska/The Lone Taxidermist Windmill 020 8671 0700 The Hosts Wilmington Arms

020 7837 1384 The House Of Love Scala

020 7833 2022 Imagine Dragons The Forum 020 7344 0044

Inc. Concrete 020 7729 1888 Jay Brown/Captain Backfire

Amersham Arms 0208 469 1499 Lulu James/Brolin Birthdays 0 20 7923 1680

Marbles Nambucca 020 7272 7366 Mollys Lipps Barfly 0870 907 0999 Nu Sensae Shacklewell Arms

020 7249 0810 Red House Glory/Velvet Stream Proud Galleries 020 7482 3867

Sarah Blasko Barbican Centre

020 7638 8891 Stills/Nothing But Thieves

Bull & Gate 020 7485 5358 Them&Us/Essa & Mr Thing Madame Jojo's 020 7734 2473

They Came To A City

Monto Water Rats 020 7813 1079 Tout Hackney Attic 0871 902 5734 Visitation Ryan's Bar 020 7275 7807 Voices Camden Rock 0871 230 1094

020 8222 6955

9Mary/WALL Bush Hall

MANCHESTER British Sea Power Gorilla 0161 832 1111

Devilman The Bay Horse 0161 661 1041

Echotape Roadhouse 0161 228 1789 Egyptian Hip Hop/The Last Party Night & Day Café 0161 236 1822 The KVB/The Anxiety Of Love

Kraak 07855 939 129 Letters To Fiesta/Songs For Walter Dulcimer 0161 860 0044

Pure Love Deaf Institute 0161 330 4019

Razoreater/Old Skin Star & Garter 0161 273 6726

Skid Row/I Am I NQ Live

0161 834 8180 Team Ghost Soup Kitchen

0161 236 5100 Troyka Band On The Wall

0161 832 6625

NORWICH

The Ataris/Mike Herrera Waterfront 01603 632717

Jim Lockey & The Solemn Sun Waterfront Studio 01603 632717

#### NOTTINGHAM

Fossil Collective Bodega Social Club 08713 100000

The Hush/In Hindsight/The Younger Rock City 08713 100000 OXFORD

Secret Rivals/Beta Blocker And The Body Clock Cellar 01865 244 761 **Tribes** 02 Academy 0870 477 2000

PLYMOUTH Circle Of Contempt White Rabbit 01752 227522

PORTSMOUTH

King Charles Wedgewood Rooms 023 9286 3911

Scholars Cellars 0871 230 1094 Up C Down C/Drexl Edge Of The Wedge 023 9286 3911

SHEFFIELD

The Mirror Crack'd Greystones 0114 266 5599 SOUTHAMPTON

**Drowning Pool** The Cellar 023 8071 0648

ST ALBANS Insurgents/Dials Horn 01727 853 143 WAKEFIELD

Laceration/Kraanium Snooty Fox 01924 374455

# FRIDAY

#### April 12

#### ABERDEEN

Dusky Snafu 01224 596 111 Kate Nash Lemon Tree 01224 642230

BATH

Toy Hearts Chapel Arts Centre 01225404445

#### BELFAST

Ed Zealous/Wonder Villains Stiff Kitten 028 9023 8700

Scott H Biram Auntie Annie's 028 9050 1660

#### BIRMINGHAM

Black Market Karma/Mind Mountain/Fickle Twin Hare &

Hounds 0870 264 3333 The Circles Sunflower Lounge

0121 632 6756 The Fratellis The Institute 0844 248 5037

Heartbreaker Roadhouse 0121 624 2920

None So Blind/The Crooked Empire Actress & Bishop 0121 236 7426

The Rainbow Rainbow 0121 772 8174 Room 94 02 Academy 3 0870 477 2000

#### BRIGHTON

Circle Of Contempt/Red Seas Fire Audio 01273 624343

Devil In Detail/Gamble Street Sticky Mike's Frog Bar 01273 749 465

BRISTOL The Beat Fleece 0117 945 0996 Blackbeard's Tea Party Croft

(Main Room) 0117 987 4144 The Blood Brothers Thekla

08713 100000 Duke Special Louisiana 0117 926 5978

#### Winter Milan Horts 0117 9252520 CAMBRIDGE

Luke Sital-Singh CB2 01223 508 503 CARDIFF

#### CARLISLE

More From Jim/Colt 45 Brickyard 01228 512 220

Tribes University 029 2023 0130

#### DUNDEE

Lay Seige/Letters From Above

#### Beat Generator 01382 229226

EDINBURGH Mia Dora Cabaret Voltaire

0131 220 6176 The Sunshine Delay/Dropkick Sneaky Pete's 0131 225 1757

#### EXETER

The Little Unsaid Bike Shed Theatre 01392 667 080

#### GLASGOW

Adam Green & Binki Shapiro Arches 0141 221 4001

Ben Montague/Josh Record King Tut's Wah Wah Hut 0141 221 5279

Fang Island/No Spill Blood Broadcast 0141 332 7304 Kris Drever CCA 0141 352 4900 Money For Nothing Ferry

01698 360085 Triphazard/Bright Young Knights The Garage Attic 0141 332 1120

#### GUILDFORD Halogenix Boileroom 01483 539 539 HOVE

Old Colours/Goldie Reed Brunswick 01273 735254

#### LEEDS

Dumb/Other People's Lives Cockpit Room 3 0113 2441573 Edwyn Collins Brudenell Social Club

0113 243 5866 The Famous Class/Run By Robots Cockpit 0113 244 3446

Hunee Wire Club 0870 444 4018 Joey Riot Eiger 0113 244 4105 Onra HiFi Club 0113 242 7353

The Welsh T Band New Roscoe 0113 246 0778

**Ultrasound** The Library

0113 2440794

#### LEICESTER

Bats Firebug 0116 255 1228

Joy Machine The Basement 0116 254 5386

Violet The Cookie Jar 0116 2531212

LIVERPOOL Beaty Heart Shipping Forecast

0151 709 6901 Beth Orton Kazimier

#### 0871 230 1094 LONDON

Ashes To Angels Garage 020 7607 1818

The Ataris Underworld

020 7813 1079

020 7482 1932 Biters/Bubblegum Screw

Boston Arms 020 7272 8153 The Blow/The Feathers Fiddlers

020 8347 6516 Bondax Nest 020 7354 9993 Castrovalva Monto Water Rats

Coalface/StoneThief The Miller 020 7407 2690 The Cryptics Enterprise

020 7485 2659



#### The Eighties Matchbox B-Line Disaster 02 Shepherds Bush Empire

**NATE JENKINS** 

KOKO

0844 847 2258

0870 771 2000 Emmure/Chelsea Grin/Buried In Verona O2 Academy Islington

0870 477 2000 Flutes/Calico Cat Good Ship 020 7372 2544

Gravetemple/Russell Haswell Café Oto 0871 230 1094 Horsefight/The Diamond Lights Old Blue Last 020 7613 2478

Tale Of Us O2 Academy Brixton 0870 477 2000 Kitty, Daisy & Lewis Bull & Gate

Hot Natured/Jamie Jones/

020 7485 5358 Light Bearer LHT Urban Bar

020 7247 8978 Lime Headed Dog/Oxbow Lakes/ Halo Halo Windmill 020 8671 0700

The Love Barons/Arthur Gun Sebright Arms 020 7729 0937 Masked Intruder Macbeth 020 7739 5095

Nate Jenkins Club NME @ KOKO 0870 4325527 North American War Power Lunches

Arts Café Olos/Princip Dublin Castle

Open To Fire/Fears Barfly 0870 907 0999 Paul Kelly Cadogan Hall

Fabric 020 7336 8898

020 7485 1773

020 7730 4500 Pearson Sound/Actress/Ben UFO

Prince Fatty Bedroom Bar 020 7613 5637

Rumba De Bodas Cable Street Studios 020 7790 1309

Slowstar/Mavis Rattlesnake Of Angel 020 7354 0471

The Theme 100 Club 020 7636 0933 Trepaneringstitualen/Cremation

Lily Ryan's Bar 020 7275 7807 The Young 'Uns Kings Place 020 7520 1485

#### MANCHESTER British Sea Power Gorilla

0161 236 0340

0161 832 1111 The Destroyers Band On The Wall

0161 832 6625 The Hosts/Idle Giants The Castle

0161 237 9485 Joey Cape Sound Control

Karma Kid Sankey's 0161 661 9668 Obsessive Compulsive Star & Garter 0161 273 6726

Peace/Superfood Club Academy 0161 832 1111 Sam Smith & Company Roadhouse

0161 228 1789 Stolen Peace FAC 251 0161 2727251

To Kill A King/Spring Offensive

White Hills Soup Kitchen 0161 236 5100

MIDDLESBROUGH

Ruby Lounge 0161 834 1392

Village Green Dr Brown's 01642 213213

NORWICH

NEWCASTLE Tissue Culture Heartattack & Vine 07732 280185

Efferus/Mastema Brickmakers 01603 441 118

Hexstatic Arts Centre 01603 660 352 NOTTINGHAM

The No Tomorrows Rock City 08713 100000 Ryan Keen Bodega Social Club

#### 08713 100000 Simple Minds Royal Centre

0115 948 2525 OXFORD Fossil Collective Jericho Tavern

01865 311 775 King Charles 02 Academy 0870 477 2000

Listing Ships/Grey Hairs Wheatsheaf 01865 721 156

**000D** Bullingdon Arms 01865 244516 PLYMOUTH

Matt Woosey The B-Bar 01752 242021 PORTSMOUTH The Targets Cellars 0871 230 1094

The Rifles Sub89 0871 230 1094 SHEFFIELD Faustus Greystones 0114 266 5599

SOUTHAMPTON Chloe Howl Unit 02380 225612

#### STOKE ON TRENT Betrayal Within The Ranks Sugarmill

READING

01782 214 991 ST ALBANS D-Bridge/Hybrid Minds Horn

01727 853 143 SWANSEA Enter Shikari Brangwyn Hall

01792 635489 TUNBRIDGE WELLS Defcon 3/Nattyspeaks The Forum

#### 0871 277 7101

WAKEFIELD Broken Flowers Henry Boons

01924 378126 Olivine Snooty Fox 01924 374455 WREXHAM

#### 01978 358780 YORK

01904 641 413

Glass Caves Fibbers 01904 651 250 Smoove & Turrell The Duchess

With One Last Breath Central Station

# SATURDAY

April 13

#### BEDFORD

The Scruff/The Jebs Esquires 01234 340120

#### BELFAST

Burns Stiff Kitten 028 9023 8700 Josephine Limelight 028 9032 5942 Lower Than Atlantis/Blitz Kids Queens University 028 9097 3106

#### BIRMINGHAM

Cryptophile/Flayed Disciple Asylum 0121 233 1109

#### Fearless Vampire Killers

02 Academy 3 0870 477 2000 Meme Detroit/Citizen-X

Actress & Bishop 0121 236 7426 Page 44 The Institute 0844 248 5037

Soldier Sunflower Lounge 0121 632 6756

Wraith Roadhouse 0121 624 2920

#### BRIGHTON

Drowning Pool Concorde 2 01273 673 311

Duke Special Audio 01273 624343 Nick Williams/The May Birds Sticky Mike's Frog Bar 01273 749 465

The Wave Pictures Bee's Mouth 01273 770083

#### BRISTOL All In Your Mind Fire Engine

07521 974070 The Blood Brothers Thekla

08713 100000

The Carbon Manual Croft (Front Bar) 0117 987 4144

King Charles Fleece 0117 945 0996 CAMBRIDGE

#### Masked Intruder/The Griswalds

The Cornerhouse 01223 352047

Hannah Williams & The Tastemakers Gwdihw Café Bar 029 2039 7933 Sion Russell Jones Clwb Ifor Bach

#### CARLISLE

Subdue Vs Scyence Brickyard 01228 512 220

#### COVENTRY

Skream/Oneman Rehab Warehouse

#### DERBY Suburban Legends/Addictive

Philosophy The Hairy Dog

#### DUNDEE

The Roughneck Riot/Root System Beat Generator 01382 229226

#### EDINBURGH

Comanechi/United Fruit Voodoo Rooms 0131 556 7060

Gerry McAvoy Citrus 0131 622 7086 The Ratells Cabaret Voltaire 0131 220 6176

EXETER

Jay Tamkin/Swamp Gods Phoenix 01392 667080

#### FALMOUTH

Foreign Beggars Princess Pavilion 01326 211222

The Little Unsaid Miss Peapod's 0871 230 1094

#### GLASGOW

Echo & The Bunnymen SECC 0141 248 3000

Father Sculptor/Plastic Animals

Stereo 0141 576 5018 The Hazy Shades/The Magical

Lanterns Flat 0/1 0141 331 6227 John Fullbright King Tut's Wah Wah Hut 0141 221 5279

My Favourite Runner Up G2

0141 332 1120 Rachel Zeffira Arches

0141 221 4001 Scott H Biram Broadcast

0141 332 7304

To Kill A King Nice'n'Sleazy 0141 333 9637

We Are The Physics The Old





#### GLOUCESTER

Fossil Collective Fruit Hull

Adept Cockpit 0113 244 3446

A Season Of Secrets Packhorse

Back Issue New Roscoe 0113 246 0778

Fang Island/Tangled Hair Brudenell Social Club 0113 243 5866

Pteroglyph The Library 0113 2440794 The Recovery!/Cold Summer

Fox & Newt 0113 243612 Rival Sons LMUSU

Toxic Ritual Royal Park Cellars 0113 274 1758

#### 07830 425555

Jaguar Skills 02 Academy 0870 477 2000

The Midnight Ramble Mello Mello 0151 707 0898

The Works/Spiral Vanilla 02 Academy 2 0870 477 2000

Roadtrip 020 7253 6787

020 7813 1079

Buffalo Bar 020 7359 6191

Barfly 0870 907 0999

Dezerter Garage 020 7607 1818 Dreadzone Fairfield Halls

Hot Natured/Jamie Jones

Island Cassettes Proud Galleries 020 7482 3867

Queen Of Hoxton 020 7422 0958

020 7354 0471 Phaeleh/Girl Unit/Deadboy/Lil

Slowcoaches/Omi Palone Power Lunches Arts Café

020 7388 3222 Thom Cross/Francobollo Silver

Bullet 020 7619 3639 Truly/Battle Of You Mother

020 7923 1680

Youth/The Gin Circle 229 Club 020 7631 8310

#### MANCHESTER

Black Ribbons The Castle 0161 237 9485

Dexys Guildhall Arts Centre 01452 503050

#### HULL

01482 221113 LEEDS

Allusondrugs/Above The Noise Eiger 0113 244 4105

0113 245 3980

Eat Defeat Wharf Chambers

Fusion Seven Arts 0113 262 6777

Simple Minds 02 Academy 0870 477 2000

#### LEICESTER

**Dethonator** Soundhouse

LIVERPOOL

#### LONDON The Bleach Boys/Deaf Yeti

**Boxcars** Monto Water Rats

Colour Me Wednesday/Flowers

Continents/When We Were Wolves

Correatown/Fuzzy Lights Union Chapel 020 7226 1686

020 8688 9291 Endstille/De Profundis/Eastern

Front Electrowerkz 020 7837 6419 O2 Academy Brixton 0870 477 2000

John Talabot Fabric 020 7336 8898

Le Common Diamond/AUO The Lexington 020 7837 5387 Life In Film/Exit Calm

Marvellous Medicine/Icons Of The Brave Rattlesnake Of Angel

**Silva** Cable Club 020 7403 7730

The Rosie Taylor Project Moustache

Sub Focus/Dismantle KOKO

020 7739 5949 Young Marco/Romare Birthdays

#### Cyril Snear Deaf Institute 0161 330 4019

Skies Turn Black Dry Bar

#### Unabombers 2022NQ

07828 039434

Club 01642 242164

#### MILTON KEYNES

Lilygun Xscape 0871 200 3220 NORWICH

#### 01603 632 717

NOTTINGHAM

Rock City 08713 100000

The Leisure Society/Keston

#### OXFORD

0870 477 2000 The Hawkhurst/The Mechanisms

Cellar 01865 244 761

#### PLYMOUTH

The Ataris White Rabbit 01752 227522 POOLE

#### 01202 685222

Don Broco 53 Degrees 01772 893 000

Johanna Juhola Lighthouse

READING Battle For Bloodstock The Facebar 0118 956 8188

#### 0118 957 6858

Tavern 0114 234 9148 Riton Harley 0114 275 2288 Ryan Keen/Sam Bradley Plug

No School Reunion/Lessons Georgian Theatre 01642 674115

#### The Currents Underground

Friends Of Ken Sugarmill 01782 214 991

The Beat Sin City 01792 654226

#### TUNBRIDGE WELLS

Orestea/Ugly Love The Forum

#### 0871 230 1094 Stop Stop Snooty Fox 01924 374455

Little Comets Slade Room 0870 320 7000

Missing Andy Fibbers 01904 651250 Peace/Superfood The Duchess

Emmure/Chelsea Grin Club Academy 0161 832 1111

The Fratellis The Ritz 0161 2364355 The Logicals FAC 251 0161 2727251 Patterns Roadhouse 0161 228 1789

#### 0161 236 5920

MIDDLESBROUGH Live Injection The Legion

Patrik Fitzgerald Westgarth Social

Keep It Secret Waterfront

Evil Scarecrow/Voodoo Johnson

The Good Natured Stealth 08713 100000

#### Cobblers Club Rescue Rooms 0115 958 8484

Beth Orton O2 Academy 2

The Kooks 02 Academy 0870 477 2000

PRESTON

#### Smokey Bastard Queen's Arms

SHEFFIELD The Encounters/Reaching For New Heights 02 Academy 0870 477 2000 I Am Kloot Leadmill 0114 221 2828 Reasons To Be Cheerful New Barrack

0114 276 7093 STOCKTON

#### STOKE ON TRENT

01782 219944

#### SWANSEA

Gentlemen Of Few Trinity Arts Centre

#### 0871 277 7101 WAKEFIELD

01892 525111

WOLVERHAMPTON

Parlour Flames The Hop

#### YORK

01904 641 413

#### King Creosote Kazimier 0871 230 1094

#### April 14

SUNDAY



#### BIRMINGHAM

Acoda/Our Final Hour Asylum

0121 233 1109 Ikil Oriion Roadhouse 0121 624 2920 I Am Kloot The Institute 0844 248 5037 White Hills Hare & Hounds

0870 264 3333 With One Last Breath/Adept O2 Academy 3 0870 477 2000

#### BOURNEMOUTH Josienne Clarke Centre Stage

BRIGHTON Night Beds The Hope 01273 723 568 Six Toes/Emma Gatrill Prince Albert 01273 730 499

Suburban Legends The Haunt 01273 770 847 The Wave Pictures The Quadrant

**Stark** Mesmerist 01273 328542

#### BRISTOL **DEAD/A Holiday Rumour Croft**

(Front Bar) 0117 987 4144

Emancipator/Seasfire Louisiana 0117 926 5978 Melanie Pain Thekla 08713 100000

Metal To The Masses Croft (Main Room) 0117 987 4144 The Wires/Nova Fleece 0117 945 0996

British Sea Power Coal Exchange

Set Aside/Only The Young Gwdihw

#### 029 2049 4917

CARDIFF

01273 220084

Café Bar 029 2039 7933 **EDINBURGH** Ben Montague Electric Circus

#### Rival Sons/The Graveltones Picture House 0844 847 1740

0131 226 4224

EXETER Endstille/De Profundis Cellar Door King Charles/Story Books Cavern

#### GLASGOW Comanechi Nice'n'Sleazy

HOVE

01273 735254

Club 01392 495 370

0141 333 9637 Kate Nash Oran Mor 0141 552 9224 Missing Andy 02 ABC 0870 903 3444

Rumba De Bodas Brunswick

#### **LEAMINGTON SPA**

Club 0113 243 5866

Space Siren LAMP 01926 886699 LEEDS The Leisure Society Brudenell Social

#### LEICESTER Brother/Joel Wildgoose Musician 0116 251 0080

James Yorkston/Pictish Trail

The Cookie Jar 0116 2531212 The Yee Has Donkey 0116 270 5042 LIVERPOOL

#### LONDON

The Amun Ras Garage 020 7607 1818 Bossk/The Ocean Borderline

020 7734 5547 Die Mason Die/Spry Hoxton Square Bar & Kitchen 020 7613 0709

Fang Island/No Spill Blood Birthdays 020 7923 1680 Gravetemple Café Oto 0871 230 1094

020 8682 8940 Joey Cape's Bad Loud 02 Academy Islington 0870 477 2000

Johnny Winter 02 Shepherds Bush

Gulsen The Forum 020 7344 0044

Jamie Woon/Polar Bear The Bedford

One2Eight+ Catch 020 7729 6097 Thank Pablo/Flyte Old Queen's Head

#### The Vitamins Roadtrip 020 7253 6787 MANCHESTER

020 7354 9993

Empire 0870 771 2000

Adam Green & Binki Shapiro Ruby Lounge 0161 834 1392 Bats Kraak 07855 939 129

John Fullbright Night & Day Café

0161 236 1822 Pink Arena 0844 847 8000

MIDDLESBROUGH

To Kill A King The Olde Young Teahouse 07888 251420

Ouercus Stables 01908 280800

Drowning Pool Waterfront 01603 632717

#### Tom Hingley Watershed 07935 641 660 NORWICH

MILTON KEYNES

NOTTINGHAM Birds Of Chicago Maze 0115 947 5650

Meat Loaf Capital FM Arena

#### 0115 948 4526 Sonata Arctica Rescue Rooms

0115 958 8484

0870 477 2000

OXFORD

Fearless Vampire Killers/Fort Hope 02 Academy 2 0870 477 2000 Little Comets 02 Academy

PLYMOUTH Jazz Morley The B-Bar 01752 242021 PRESTON

Devilman Mad Ferret 07919 896 636

#### SHEFFIELD Dan Walsh Greystones 0114 266 5599

SOUTHAMPTON

Blackbeard's Tea Party Talking Heads 023 8055 5899 Duke Special The Cellar 023 8071 0648 Masked Intruder/Fighting Fiction

#### ST ALBANS The Good Natured Horn 01727 853 143

Unit 023 80225612

WAKEFIELD The Blue Cheeks Hop 0871 230 1094 WOLVERHAMPTON

Don Broco Slade Room 0870 320 7000

### **GET IN THE GIG GUIDE!**

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# MONDAY

April 15

#### **ABERDEEN**

Edwyn Collins Lemon Tree 01224 642230

#### BIRMINGHAM

Bromheads Rainbow 0121 772 8174 Epic 45/Constant Waves Hare & Hounds 0870 264 3333

#### BOURNEMOUTH

Little Comets Old Fire Station 01202 503888

#### BRIGHTON

Adam Green & Binki Shapiro The Haunt 01273 770 847

The Catharsis/Let's Talk Daggers Sticky Mike's Frog Bar 01273 749 465 The Wave Pictures Mrs Fitzherberts 01273 682401

White Hills Green Door Store 07894 267 053

#### BRISTOL

Astra/Purson Fleece 0117 945 0996 Beth Orton/Dan Michaelson &

The Coastguards St George's Hall 0117 923 0359

The Fratellis O2 Academy

0870 477 2000 Scorpios/Joey Cape's Bad Loud Croft (Main Room) 0117 987 4144

Sion Russell Jones Louisiana 0117 926 5978

#### CAMBRIDGE James Yorkston Junction 01223 511511

COLCHESTER

Spiers & Boden Arts Centre 01206 500900

#### COVENTRY

The Good Natured Kasbah 024 7655 4473

**EDINBURGH** 

#### fun Picture House 0844 847 1740 EXETER

Anemone Tube/Trepaneringstitualen Cavern Club 01392 495 370

#### FALMOUTH

King Charles Princess Pavilion 01326 211222

#### GATESHEAD

Pere Ubu Sage Arena 0870 703 4555 GLASGOW

My Extraordinary/Dancing With Dakota Ivory Blacks 0141 221 7871

#### LEEDS

Simon Pollard Oporto 0113 245 4444 Waheela/Cattle Wharf Chambers We'll Die Smiling/Outline/Capitals Royal Park Cellars 0113 274 1758

#### LEICESTER

Fossil Collective Musician 0116 251 0080

#### LIVERPOOL

Fearless Vampire Killers 02 Academy 0870 477 2000

#### LONDON Angel Under The Bridge

020 7957 8261

The Box Factory/The Unemployed Dublin Castle 020 7485 1773

Dexys Duke Of York 020 8806 0367 Dubstar The Lexington 020 7837 5387 Father Sculptor/Coastal Cities

Birthdays 020 7923 1680

Forever After/Your Gold Teeth New Cross Inn 020 8692 1866

Jacob Banks St Pancras Old Church Kaveli Power Lunches Arts Café King Creosote Slaughtered Lamb

020 8682 4080 Nadine Shah/Malpas Old Blue Last 020 7613 2478

New High Spirits/Meansteed

Black Heart 020 7428 9730 Night Beds Borderline 020 7734 5547 Pain Of Salvation Garage

020 7607 1818 Queensryche O2 Academy Islington 0870 477 2000

#### Zander Sharp Monto Water Rats 020 7813 1079

#### MANCHESTER

Pink Arena 0844 847 8000 Ryan Keen Deaf Institute

0161 330 4019

Sonata Arctica Club Academy 0161 832 1111

#### NEWCASTLE

Violet/Voyager College

#### NEWPORT

Masked Intruder Le Pub 01633 221477

#### **NEW BRIGHTON**

Enter Shikari Floral Pavilion Theatre 0151 639 4360

#### NORWICH

The Leisure Society/Keston Cobblers Club Arts Centre 01603 660 352

With One Last Breath/Adept/ Despite My Deepest Fear Waterfront 01603 632 717

#### NOTTINGHAM

Daniel & The Cliffe Hangers

Rescue Rooms 0115 958 8484 Propagandhi/Comeback Kid

Rock City 08713 100000

#### PLYMOUTH

**Duke Special** White Rabbit 01752 227522

PORTSMOUTH British Sea Power Wedgewood

#### Rooms 023 9286 3911 PRESTON

Rival Sons/The Graveltones

53 Degrees 01772 893 000

#### SOUTHAMPTON

**Matchbox Twenty** 

Guildhall 023 8063 2601 YORK

BoxSmash The Duchess 01904 641413



# TUESDAY

April 16



#### BIRMINGHAM

Josephine Hare & Hounds

0870 264 3333

Sonata Arctica The Institute (Library) 0844 248 5037

BRIGHTON

Don Broco/Mallory Knox Concorde 2 01273 673 311

James Yorkston/Pictish Trail Blind Tiger 01273 681228

The Leisure Society The Haunt 01273 770 847

#### BRISTOL

Farewell JR/Night Beds Louisiana 0117 926 5978

Veronica Falls/Brilliant Colors

Fleece 0117 945 0996

#### CAMBRIDGE

Fossil Collective Portland Arms 01223 357268 Rival Sons/The Graveltones

Junction 01223 511511 CARDIFF

King Charles The Gate

0871 230 1094 Lower Than Atlantis/Dinosaur

Pile-Up University 029 2023 0130 CHELTENHAM

Edenfall Frog & Fiddle

01242 701156 COLCHESTER

Dingus Khan/Plaitum Arts Centre

01206 500900

EXETER Little Comets Phoenix 01392 667080

GLASGOW

Fearless Vampire Killers King Tut's Wah Wah Hut 0141 221 5279

Masked Intruder/The Lemonaids Bar Bloc 0141 574 6066

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Fun O2 Academy 0870 477 2000 Tripwires Oporto 0113 245 4444

LEICESTER

Toy Hearts Musician 0116 251 0080

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And So I Watch You From Afar/ Gallops Garage 020 7607 1818 Autre Ne Veut Birthdays

**Bromheads** Borderline

020 7923 1680

020 7734 5547 Dexys Duke Of York 020 8806 0367

Emancipator Cargo 020 7749 7840 Endote/Michael Oldham Power Lunches Arts Café

Epic45/Fever Dream Wilmington Arms 020 7837 1384 Eternal Tapestry/Hey Colossus

Corsica Studios 020 7703 4760 Helloween/Gemma Ray The Forum 020 7344 0044

020 7482 1932 King Creosote Slaughtered Lamb

020 8682 4080 Klak Tik Sebright Arms 020 7729 0937

Hypocrisy Underworld

Man's An Idiot Dublin Castle 020 7485 1773 Matchbox Twenty Hammersmith

Apollo 0870 606 3400 Nels Andrews/Peter Mulvey

Old Queen's Head 020 7354 9993 The Prisonaires The Hob 020 8855 0496

The Soft Moon O2 Academy Islington 0870 477 2000

With One Last Breath/Adept Barfly

0870 907 0999

MANCHESTER Gramme Soup Kitchen

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Kate Nash Empire

01642 253553 The Physics House Band The Keys

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NORWICH

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Missing Andy/Go On, Do It, Jump

023 9286 3911

SHEFFIELD Echo & The Bunnymen O2 Academy 0870 477 2000

SOUTHAMPTON Bleed From Within/Heart Of

A Coward Joiners 023 8022 5612

WOLVERHAMPTON

0870 320 7000 YORK

Astra/Purson Slade Room

I Am Kloot Grand Opera House

01904 671818 Ryan Keen The Duchess

01904 641 413

# THIS WEEK IN 1997

DAFT PUNK AS SUPERHEROES, RADIOHEAD RENEWED



#### **SUEDE UNSWAYED**

Unleashing their new album 'Head Music' upon the world, Suede are interviewed between enthusiastic mobbings in Hong Kong, with Brett reflecting on the secret reasons behind his podgier press shots. "It wasn't pies," he tells Stephen Dalton, "it was too many drugs and too much red wine. Because once I have a line of coke I can't stop drinking, I hammer myself into the ground... and yeah, I looked dreadful."

#### RADIOHEAD'S 'COMPUTER' LOVE

Radiohead make an appearance with talk of their May 26 single 'Paranoid Android', a seven-minute track with choral arrangements set to feature on their third album 'OK Computer'.

The album consists of a fresh dub sound typical of the band's new direction that bassist Colin Greenwood describes as being "like a stoned Radiohead".

NME's news team hope it's as good as 'The Bends'.

## PUNK HEROES

uy-Manuel de Homem-Christo and Thomas Bangalter of Daft Punk glare out of NME's front cover in April 1997 clad in mysterious superhero eyemasks, set to swoop down and save the music scene, perhaps. Writer Ben Willmott catches up with the messieurs of death disco after a gig in a San Francisco hideout, where his attempts to draw out details of their personal lives are shrugged off with awkward grimaces and minimal replies. They insist on remaining anonymous and state: "All we are trying to show with our masks is that we're not trying to support the star system. Too much music is sold with face rather than music. That's why you get so much shit." The techno band compare themselves to Batman and Robin, saving the world from crap music by ripping it up on the decks with the sound of bitter house.

"We're not trying to make house music for rock kids – that's rubbish. If you take the really big stars like Michael Jackson or Prince, they are really big stars because they just did what they did. They never tailored themselves to somebody else's idea of what they should be."

#### ALSO IN THE ISSUE THAT WEEK

 A long-haired, rather greasy-looking Peter Andre sporting a lot of shiny leather performs at the Royal Albert Hall and takes a whole FIVE SONGS before stripping off his shirt and showing off his spotlit, licked-down, stained-brown six-pack. His setlist includes several pitiful pop pieces, including 'Show U Something' and 'Mysterious Girl', during which tearful middle-aged women clutch each other for support while the St John Ambulance people look fearfully on.

- Cast's completed album 'Mother Nature Calls' is described as a good-natured, warm and rich album and a victory for the ears. It is even compared to the likes of 'Wonderwall' and is set for big things.
- 'I Believe I Can Fly' by R Kelly reaches the top of the UK charts, overtaking 'Richard III' by Supergrass and 'Don't Speak' by No Doubt.
- Steve Fisk describes his band Pigeonhed as "the grunge mafia! With the new record, we're moving away from all that dubbiness and going for the more live, funky, song-based approach."



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# THE LEGENDARY NME CROSSWORD

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

Compiled by Trevor Hungerford

10

13

21

22



# A BAG OF NME SWAG



#### **CLUES ACROSS**

- 1 Johnny Marr won't be down before the openings
   they're just all arrogant people (8)
- they're just all arrogant people (8)
   Will The Darkness appear following this
- performance by The xx? (6)

  8 Strangely I'd vote 'no' for a Jessie Ware album (8)

  9+20D You mean Klavons are still going?
- 9+20D You mean Klaxons are still going? (3-3-4-3) 10 So didn't Anita Ward have any knockers? (4-2-4)
- 10 So didn't Anita Ward have any knockers? (4-2-4 11 The not so nice Kurt who was once a 'Childish Prodigy' (4)
- 13 (See 6 down)
- 14 David Bowie album that ruined the real thing (9) 17 (See 27 across)
- 18 Time for a song by Liane La Havas (3)
  19 'Are You Sure' '80s musical pair started off
- soulfully? (2)
  21 A musical pair giving it Everything Everything (4)
- 24 (See 5 down)
  25 Mine has been ruined by alt metal band (4)
- 25 Mine has been ruined by alt.metal band (4) 26 A bit of extra know-how needed to be a highly successful record label in the '70s (3)
- 27+17A Tune errors tend to be a problem for Elvis
  Presley on this Number One hit (6-2-6)
- 28 (See 25 down)
  29 Dave Dee, Dozy, Beaky, Mick And Tich were all in agreement in the '60s (4)
- 31+32A '80s group make an appearance in Rotherhithe Theatre (3-3) 33 (See 7 down)

#### **CLUES DOWN**

- 1 A quietly spoken Edwyn Collins about his latest album (11)
- 2 Echo & The Bunnymen were "swimming them so well" (5-4)
- 3 Wrong amount sung by The Manic Street Preachers (10)
- 4 Oh bother, it's Coldplay (7)
  5+24A I remain unhappy even when a Yardbirds'
  classic is playing (5-2-3)
- 6+13A Sounding like youngsters from the US home

of country music, they were a UK pop band along 'Tobacco Road' (9-5)

- 7+33A Joan Armatrading went as far as she could possibly go with this album (2-3-5)
- 12 Left a strangely sung set to Florence + The Machine (5)
- 15 Rock band who partnered Run-DMC on rap remake of their single 'Walk This Way' (9)
- 16 Could that have been one in the eye from Massive Attack? (8)
- 20 (See 9 across)
- 22 'Vulnerable' American rock band are taken
- advantage of (4)
  23 "Tender is the \_\_\_\_ of someone that you love too
- much", Blur (5)
  24 Icelandic band Sigur Rós sound a bit Finnish on
- this album (4)
  25+28A I get a knock-out twice by this old Dixie Cups'
- song (3+3)
  30 Lil'\_\_, rapper who joined Christine Aguilera, Pink
  and Mya for 2001 Number One hit 'Lady Marmalade' (3)

#### MARCH 9 ANSWERS

#### ACROSS

1 Indian Summer, 11 Scott Walker, 12+26A If I Had a Gun, 13+19A Don't Stop, 14 Prince, 17 Toy, 18 Eat It, 27 So Sick, 28+32D Next Year, 30 Dolby, 34 Duel, 35 A-Ha, 36 Sunny

#### DOWN

1 It's Time, 2 Doolittle, 3 Antidotes, 4+8A Shaun Ryder, 5+9D Mike Dirnt, 6 Errors, 7+37A Ry Cooder, 10 Racey, 15 Cohn, 16 Hot Shot, 19 Sir, 20 Jaded, 21 Angel, 22 Sun, 23+20A Pissed Jeans, 24 Animals, 25+23A Unknown Pleasures, 29 X-Ray, 31 Oh No, 33 Zac Normal NME terms and conditions apply, available at NME.COM/terms. Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, April 16, 2013, to: Crossword, NME, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 OSU.

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



# COLLECTORS' CORNER

#### **THE WHO**

Here are the gems that no Who fan should be without



#### I'M THE FACE (1964)



The band's first single was this track, backed by 'Zoot Suit',

when the London four-piece were known as The High Numbers, which had been suggested as a change from The Who by their then manager. It failed to chart, and The Who soon reverted back to the name under which they would achieve success.

Need To Know: Both 'I'm The Face' and 'Zoot Suit' would appear on the soundtrack to the 1979 movie *Quadrophenia*, which was based on The Who's 1973 album of the same name.

#### READY STEADY WHO (1966)



This seveninch EP featured two new Pete Townshend

songs, as well as a cover of Neal Hefti's 'Batman' TV show theme tune, Jan & Dean song 'Bucket 'T" and 'Barbra Ann', The Regents song already successfully covered by The Beach Boys, on whose version The Who based their approach.

Need To Know: Despite the EP being based on the hit TV music show, none of the recordings are actually taken from any of The Who's many performances on it.

#### MEATY BEATY BIG AND BOUNCY (1971)



24

28

Originally set to be titled 'The Who Looks Back' and compiled by

Pete Townshend, this muchloved compilation album rounds up many of the band's biggest singles. Many of the songs have appeared on the plethora of Who 'Best Ofs' that have appeared since.

Need To Know: When The Who appeared on *The Simpsons*' episode 'A Tale Of Two Springfields' in 2000, the album's cover shot was briefly referenced in one of the frames.

#### REAL GOOD LOOKING BOY (2004)



11

Although thought by many to be a song about bass player

John Entwistle following his death in 2002, the track is actually a tribute to none other than Elvis Presley. The intro is stolen from 'Can't Help Falling In Love', and a verse even uses some of the lyrics from the same song.

Need To Know: Along with another new song called 'Old Red Wine', this was the first new Who material since Entwistle's death, appearing on the 2004 compilation 'Then And Now'.

# FANMAIL

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

Edited by David Renshaw







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NME

# Letter of the week The best of the NME mailbag



# THIS COULD BE THE LAST TIME?

#### From: Sophie To: NME

I still can't quite believe I'm gonna see the bloody Rolling Stones at Glastonbury. I've waited years to see this band, and even though the 'will they, won't they' rumour mill was pretty much the most excruciating thing ever for me, I'm still in total shock that the guys have now been 100 per cent confirmed to play Worthy Farm. This is surely the most exciting headliner ever at Glastonbury - less controversial than Jay-Z and less of-its-time than Radiohead, yes, but much, much bigger than both of those put together. The excitement after the announcement of this (and the dates in Hyde Park and the States) proves how much the general public wanted this to happen, and how much love there still is for the Stones out there. But are these dates the final goodbye for the band? It feels like the kind of thing a band of their stature would do as a send-off before retiring for good. All I can say is that I feel completely jubilant and lucky to have a Glasto ticket, and I'll be down at the front row this June!

NME's response... Yup, The Rolling Stones headlining Glastonbury is a pretty big deal, right? Their shows at the O2 last year were **HUGE.** So this gig is

certainly going to be the most-eagerly anticipated festival appearance of the summer, and Hyde Park and the US tour that follow will

undoubtedly be great too. But is this the last thing we'll ever see of Mick'n'Keef out on the road? I don't think so, personally. Those guys

are built to rock 'til they drop, and even then Ronnie Wood will probably tie them up on strings for one last hurrah - DR

#### IN WITH THE OLD

From: Robyn Strachan To: NME

Although it makes the optimist inside me cry and grind its teeth, I'm rapidly reaching the conclusion that old musicians are quite simply BETTER. Over the last few weeks I've survived off 'liberated' tins of beans and Tesco Value cider, in order to buy tickets to see Johnny Marr and Primal Scream. Despite my youthful face standing out in two crowds of middle-aged folk, it was worth it as I got to see some of the most compelling live music I've seen for a while. Johnny Marr was electrifying sharp, inventive. If other guitarists shamelessly ripped off the aggression and energy of his playing, as well as the jingly-jangly bits, we might actually see another band as vital as The Smiths in the near future. I don't think I've ever danced so much as I did to Primal Scream either, the sole on one of my shoes started to come off. The average age of the crowd being somewhere in their forties meant that everyone

was talking, not posing, and the mass singalongs to 'Country Girl' and 'Come Together' transformed the Royal Albert Hall. Where's the massive band, the era-defining band, as exciting as either of these acts who are supposedly past their prime?

#### From: NME

To: Robyn Strachan So you're telling me there was a room full of middle-aged men and yourself high on value beans and cider and I wasn't invited? - DR

#### **GRANDDAD** ROCKS

From: Simon Whitely To: NME

Isn't it weird that the two biggest musical stories of 2013 so far have been about old men in their sixties and seventies? I'm talking about The Rolling Stones playing Glastonbury and David Bowie's return.

Don't get me wrong, I think both of those artists are amazingly talented and are completely due the praise they have got, but it just makes me a little bit sad. Where is all the love for the new music?

#### From: NME To: Simon Whitely

Sometimes it can feel like there's an abundance of grizzly old rockers, and inevitably we end up hearing from the same faces over and over. There is still plenty of love out there for new music though. You just have to seek it out that little bit harder and then play it that little bit louder - DR

#### NME 1 - OLLY **MURS FANS 0**

From: Evie Pennington To: NME

Thanks, NME! You have helped me to avoid being one of those teenage twats who wears aztec leggings and thinks they're indie, I will never stop purchasing my weekly NME and proudly reading it while the uneducated walk by listening to Olly Murs, please don't stop being wonderful.

#### From: NME

To: Evie Pennington As head of keeping things wonderful at NME, I'd like to thank you for recognising my hard work. Now, back to sneering at Olly Murs fans! - DR

#### **DEATH OF** ROMANCE

From: Jodie-May Finch To: NME

I'm sad to hear of My Chemical Romance's split, because they've been so influential for the last 12 years. They were one of the first bands I fell in love with way before I even hit teens, and the first I ever saw live. Even though they're not a stereotypical NME band you always backed them from the start. They were inspired by not only punk and hardcore, but bands like The Smiths and Pulp too, which for a 12-year-old that didn't quite 'fit in' was a blessing...

#### From: NME

To: Jodie-May Finch

Love them or hate them, MCR provided the soundtrack for a generation of misfits and mis-shapes over the last decade. It's sad to see them go, but at least they did it on their own terms and at their peak - DR

#### **MAKE MY GREEN DAY**

From: Abi To: NME

I was diagnosed with **Obsessive Compulsive** Disorder and depression when I was 12. I'm 16 now and music has certainly helped me fight my mental illness. Although my psychiatrist says it's incurable, she has taught me to distract myself using music therapy, and it really does help push those unwanted thoughts away. Green Day are the band that have made it so much easier to overcome my problems, and Billie Joe's recent meltdown hasn't affected my admiration for them at all. I sometimes worry that I'll be dependent on the medication I take for the rest of my life, I've tried to cope without the drugs but it is extremely difficult. Hang in there, Billie, I know I will.

#### From: NME To: Abi

It's great having a favourite band, isn't it Abi? I'm glad you have found help in Green Day's music and that you're sticking by them. In a nutshell,



#### **STALKERS**

From: Emma To: NME

Here is a picture of me and Liam Fray when I met him after his acoustic show in Preston. I also met The Courteeners after the first gig of their tour in Nottingham. They are so nice, had such good nights!

that's what separates a band that you just like from a band that you love, right? -DR

#### **TOTAL STRIFE FOREVER**

From: Ella Scott To: NME

Foals vs Stone Roses? Let's just give Yannis Philippakis a good old scolding from Ian Brown and then we'll be on our way. You can't half-heartily say though that he doesn't have a point about "limiting our generation". Foals may not be everybody's cup of tea but festival creators are wrong to say that the five-piece shouldn't have a shot at headlining. The Stone Roses have had their comeback. Closing Latitude festival this year is a real step forward for Foals.

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# Web Slinging

The highlight of this week's NME.COM action

# DON'T GO BACK TO RAZORLIGHT

Johnny Borrell finally called time on Razorlight this past week, ending an era which included two Swedes, white jeans, Harley Davidson motorbikes, Kirsten Dunst, an amazing song about one of Queens Of Noize and a bloody awful one about America. It's weirdly sad to see Razorlight go, but how did the NME community react? With the level of dismissive contempt and faux incredulity that you would expect, of course.

#### Best of the responses...

Should be re-headlined "Johnny Borrell puts Razorlight on hold to focus on his ego". **Craig Singer** 

'Up All Night' is an excellent debut, which without fail made me get up and move! John P Conlan

Their second album had its moments, if my memory

serves. I'd rather listen to the audio of 9/11 emergency calls than any of their other stuff, though. Fletcher Kane Bowman

Can't he put his solo career on hold too? Carla Jones

Johnny Borrell is a fucking bellend. **Scott Jones** 



#### From: NME To: Ella Scott

Yannis said what a lot of people were thinking when he criticised the number of heritage acts topping festivals year in, year out. Foals are one of our finest live bands and I'm sure their Latitude set will show that there is a future beyond getting the band together for one last gig when it comes to big summer events - DR

#### REPEAT **CALLER**

From: Darran Murray To: NME

Recently I was given the letter of the week in NME and I must admit at first I was chuffed to see it in print below a very sweet picture of Noel Gallagher. But also incredulous that you would go to the bother of editing, sanitising and just plain watering it all down to fit snugly below our friend above. Surely, you could have sacrificed his torso or something? I thought I had an ally in you people. I can imagine the constraints of publishing and keeping sponsors happy and its strangulating effects on your writers, but also how busy you are so I probably shouldn't complain.

#### From: NME

To: Darran Murray "Surely you could have

sacrificed his torso", alright, calm down Dexter. The truth is that Tom only picked your letter originally so he could run it next to a big picture of Noel Gallagher, a man he finds deeply arousing - especially his chest. Sorry. In all seriousness: we couldn't run your letter in its entirely, brilliant as it was, because we didn't have the space - DR

#### MAD FOR IT

From: Owen Martin To: NME

The problem is that the record companies are corporate and the bands on their rosters are considered their product. Like most products nowadays they are homogeneous, everyone sounds and talks alike. A true artist would not stand a chance of breaking through into this market - they are forever doomed to creating in their bedrooms. We need someone in the music business who will look out for those who are. As Jack Kerouac said: "The mad ones, the ones who are mad to live... the ones who never yawn or say a commonplace thing but burn, burn..."

#### From: NME

To: Owen Martin

I'm sat here with Ariel Pink, Frank Ocean, Grimes and Beyoncé and we all think you need to stop worrying about this - DR

#### ALL HE'S SAYING IS **GIVING PEACE** A CHANCE

From: John Winn To: NME

Peace have had major hype and praise put on them which I normally see as a poison chalice, and the album is nothing compared to the hype. so I was very sceptical of it, I loaded up the stream and started doing some work, but I was amazed how good this album is I stopped doing my work and just sat back listened to it like you should with a great album! After listening I went straight out and bought a ticket to go see them in York next month.

#### From: NME To: John Winn

Hoorah! Yes, 'In Love' is great, isn't it? A giddy sprint through the last 20 years of indie disco staples without the next-day hangover that so often follows - DR



#### **STALKERS**

From: Dan

To: NME

Met one half of Rizzle Kicks outside Jake Bugg's gig in Shepherd's Bush, I'm not a fan so thought I'd ought to not take it seriously...

#### From: Guy To: NME

'In Love' seems to be one of very few albums that can cover a generic topic such as love and actually do something new with it. So bored of soppy, depressing music about love... everyone does it! Nice one, Peace!

#### From: NME To: Guy

How about you go use that silver tongue on a nice girl now? Peace can clearly excite even the most cold-hearted of souls - DR

# DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

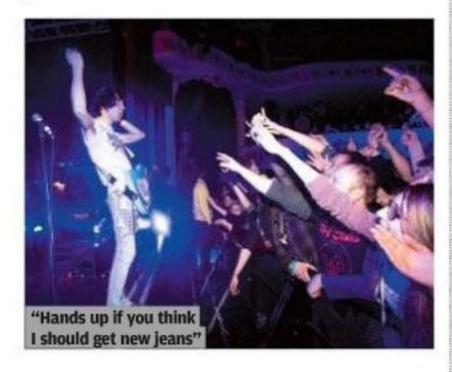
RYANJARMAN

THE CRIBS

#### **QUESTION 1**

Name the three songs beginning with the letter 'B' that you played at the NME Awards show at London's Shepherd's Bush Empire this February? "'Back To The Bolthole' must be one of them. Er ... "

Wrong. Also 'Be Safe' and 'Butterflies' "I wouldn't have got 'Butterflies'. We only put that on the setlist at the last minute."



#### **QUESTION 2**

How many issues of Cribs fanzine 'Kind Words From The Broken Hearted' have their been to date? "Maybe six?"

Wrong. Nine. Are you a subscriber? "Anyone can start a blog or a website. I love the fact that people still go to the effort to start a fanzine. It definitely goes with our ethos."

#### **QUESTION 3**

Which song by This Many Boyfriends, whose album you produced, goes "I even let you smash my Cribs singles boxset"? "That's the song 'I Don't Like You ('Cos You Don't Like The Pastels)'. I must admit I felt really bad for [frontman Richard Brooke] when he was singing it in the studio. I knew he was really selfconscious. I never mentioned it." Correct

**QUESTION 4** 

Which Cribs T-Shirt has Harry from One Direction been photographed wearing? "The one with a picture of a dinosaur on the front." Correct. Are you going to wear a 1D T-shirt to say thanks?



Any chance of a Cribs/1D

collaboration?

"If there was a pay cheque, I'd be up for it."

#### **QUESTION 5**

did earlier this year, your autobiography would consist of what three lists? "Famous People I Have Partied With.

People I Have Had Sex With. Drugs I Have Taken." Correct.

Which would be the longest of those lists? "I can't say."

#### **QUESTION 8**

Which Cribs song features at the end of an episode of 'The Inbetweeners'? "I've never seen it, but I assume it's 'Men's Needs'."

Correct. You've never seen 'The Inbetweeners'? You'd love it "I just don't watch TV." Well, download it then and watch it on your iPad "OK."



#### **QUESTION 9**

What worldly event did you take credit for on 'Never Mind The Buzzcocks'? "Live8. It was a joke, a ridiculous offthe-cuff comment. I'll never be allowed to forget it."

Correct, you claimed you suggested it to Bob Geldof on a text

#### **QUESTION 10**

A jar of what type of sweets did you land on when you leapt onto the Kaiser Chiefs' table at the 2006 NME Awards and had to go to hospital? "It was those flying saucers. I'm not sure why they were there. I went to the NME Awards this year and there were no glasses of sweets on the table." Correct. Health and safety, Ryan!



Total Score 8/10

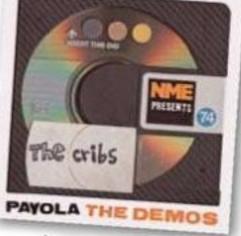
"The albums normally get 8/10!"

#### **QUESTION 6**

On what road in Wakefield is there a plaque celebrating The Cribs? "On the Bull Ring in the centre of town." Correct

#### **QUESTION 7**

What is the front cover of 'Payola: The Demos', as given away with NME in February 2013, designed as? "That's easy.



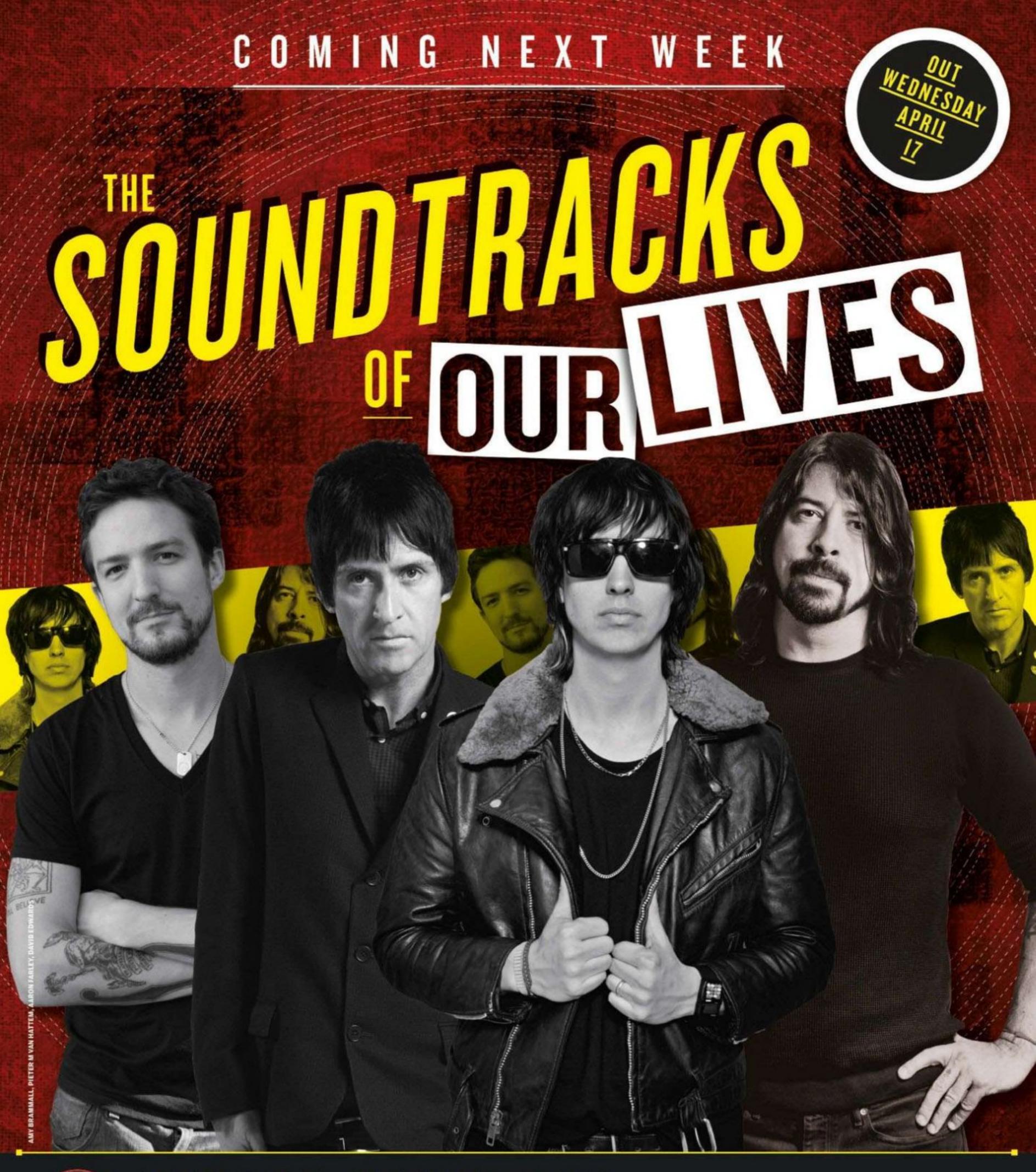
A MiniDisc. All the early

Cribs demos we mastered onto my MiniDisc Walkman. The front was the actual front of the first ever Cribs demo."

Correct

"I did get one to

back, but I think





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