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SPECIAL
8 Page Guide



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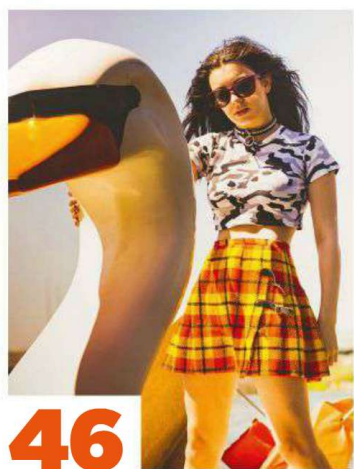
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ON REPEAT

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

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TRACK OF THE WEEK

BEADY EYE

Flick Of The Finger

Let's get something straight: there's not a single human being this side of the Statue of Liberty who isn't interested in what Liam Gallagher's doing. Whether he's running around Hampstead Heath (every morning at 6am), christening his cat ("Lazy Our Kid") or standing outside a Soho pub holding three bottles of Champagne (as seen in a recent tabloid story), you *will* look. Don't deny it. You'll definitely listen to at least 30 seconds of 'Flick Of The Finger', the trippy first taster from Beady Eye's forthcoming album, 'BE' – so named because it's the acronym of Beady Eye, but presumably also because it's the verb for human existence.

Mega. Being curious about Liam is just a fact of life. He's described 'BE' as "fucking *lairy* cosmic". Well, if he'd scored *Star Wars*, 'Flick Of The Finger' would be his 'Imperial Death March'. A brass band

takes us on a journey through Liam's mind as he first wakes up "with the moon and the room on the *wrong side*", then swaggers off towards the future. If you were going to follow any man into the unknown it'd be him. His call-to-arms here ("It's *abbbhhmmmm*") confirms that he was *born* to lead. Let's not be daft and credit producer Dave Sitek for this. You can't hear Sitek. You wouldn't hear Krakatoa erupt over the sound of Liam's bravado. Anyway, is 'Flick Of The Finger' any good? Yeah. So, up yours.

Eve Barlow, Deputy Editor

If you were going to follow any man into the unknown, it'd be Liam



WAXAHATCHEE

Brother Bryan

One of the major breakthrough hits at SXSW, Waxahatchee has just inked a deal with Wichita that will see her latest album 'Cerulean Salt' get a proper UK release this summer. This is the perfect introduction to the Brooklyn-based artist – a track chock-full of her bruised and beautiful soul, recalling Evan Dando at his most wonderfully whimsical.

Matt Wilkinson, New Music Editor

SPLASHH

All I Wanna Do

Knee- and fringe-deep in '90s riff-o-rama, the east London-based brood hit us with a tune that shamelessly and beautifully lifts from Dinosaur Jr, The Vines and My Bloody Valentine, roughly in that order. Like Yuck, only with better tunes, less self-loathing, and more copies of old '90s magazines bought on eBay.

Priya Elan, writer

TNGHT

Acrylics

On which you'll find horror movie-meets-happy hardcore synths, ominous stomps, aggro thuds, and eerie lullaby sounds that all add up to a feeling of total dancefloor terror. Hudson Mohawke and Lunice's new single will, of course, be one of the biggest club tracks of the next few months.

Siân Rowe, Assistant Reviews Editor

VAR

The World Fell

Safe to say, not many people expected the side-project of Elias from Iceage to sound like Kraftwerk being fronted by Ian Curtis. The fact it does is now our second favourite thing about Elias, shortly behind the fact that he once tried to sell bits of his own hair as merchandise.

Jamie Fullerton, Features Editor

THE NATIONAL

Demons

"I can't fight it any more/I'm going through an awkward phase", growls Matt Berninger on the first single in two years from cult indie-gods The National. Could he possibly be mocking his band's reputation as rock's resident harbingers of doom? It

is, of course, a terse and stately anthem, and one that nicely sets the pace for new album 'Trouble Will Find Me'.

Jenny Stevens, Deputy News Editor

GOLD PANDA

Brazil

Gold Panda pays tribute to the home of carnival fever and the fat Ronaldo with this, the first track to appear from his new album 'Half Of Where You Live'. Pretty chimes and lolloping beats intertwine beautifully on a confident return from the London producer. Just don't go expecting to be able to samba to it, okay?

David Renshaw, News Reporter

TRIBES

Dancehall

Way less Gallagher-influenced than next Tribes single 'How The Other Half Live', the lovely 'Dancehall' is a paean to a girl who is variously described as "a gypsy queen", "an aeroplane", "a preacher's wife" and "a razorblade" over a rolling bluesy piano and loose riffs that couldn't be more rock'n'roll if they were a Marlboro hanging off Ronnie Wood's bottom lip.

Matthew Horton, writer

BABYSHAMBLES

Dr No

Here's what I can tell from the grainy footage of a recent live Babyshambles show in Paris: their new tune is a jaunty ska number that features Pete Doherty declaring that there are "sharks in the water and the water's deep" and he's "a proud man anyway", all while supping on a French lager, wearing a silly hat and sweating a lot. It's strangely great to have the cheeky sod back, isn't it.

Tom Howard, Reviews Editor



WOLF ALICE

Bros

A song about bros – the fratboy term for mates – or a song about '80s boyband Bros? It's the former, sadly, but this does offer further proof that London's Wolf Alice have hit upon a musical sweet spot between singer Ellie Rowsell's candy-sweet vocals and her band's heavier, '90s-revivalist sound.

Dan Stubbs, News Editor

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UPFRONT

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

Edited by Dan Stubbs



Sophie Lancaster's mum Sylvia (centre, wearing a cross) and supporters outside court in 2008, after Sophie's killers were sentenced

POLICE CLAMP DOWN ON HATE CRIME AGAINST EMOS, PUNKS AND GOTHs

*Attacks against goths, emos, punks and people in "alternative subcultures" are going to be monitored for the first time. **Jenny Stevens** investigates how police in Manchester are breaking new ground*

MAIN EVENT

Anyone who's ever faced abuse in the street because of how they look will know the feeling. Whether it's because you've got a haircut to rival Miles Kane's, you slap on more eyeliner than Marilyn Manson at a Halloween party, or your favourite Friday night get-up would give Karen O a run for her money – some people just can't bear to see someone stand out from the crowd. But whether you identify as punk, emo, goth, metallor, rocker, indie kid, twee, geek, whatever, nobody should face prejudice, discrimination or abuse based on how they look.

That's why police in Manchester have broken new ground by becoming the first force in the UK to start monitoring hate crimes against people who are members of what they call "alternative subcultures". It follows campaigning by the Sophie Lancaster Foundation, set up in memory of 20-year-old Sophie who was murdered in a park in Lancashire in 2007 for no other reason than that she was dressed as a goth. The foundation has been working tirelessly to stamp out hatred and intolerance, and this is a major breakthrough.

Although the move in Manchester won't mean any change in the law, what it does do is make sure this type of hate crime is recognised and monitored. It

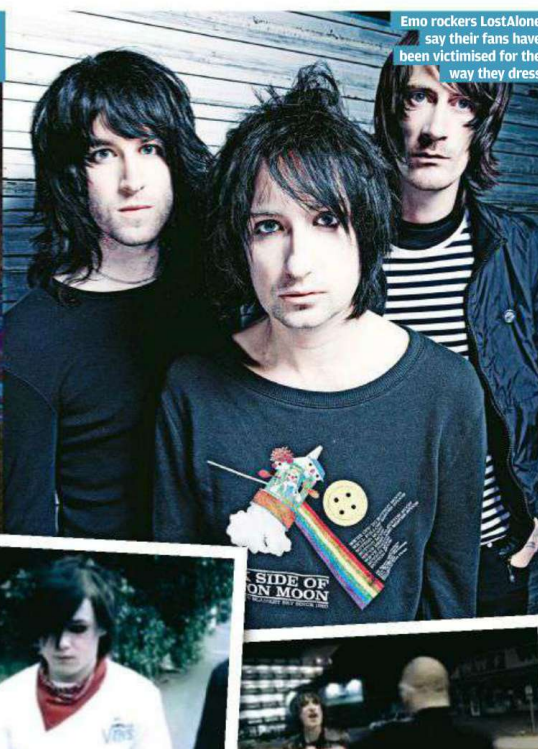
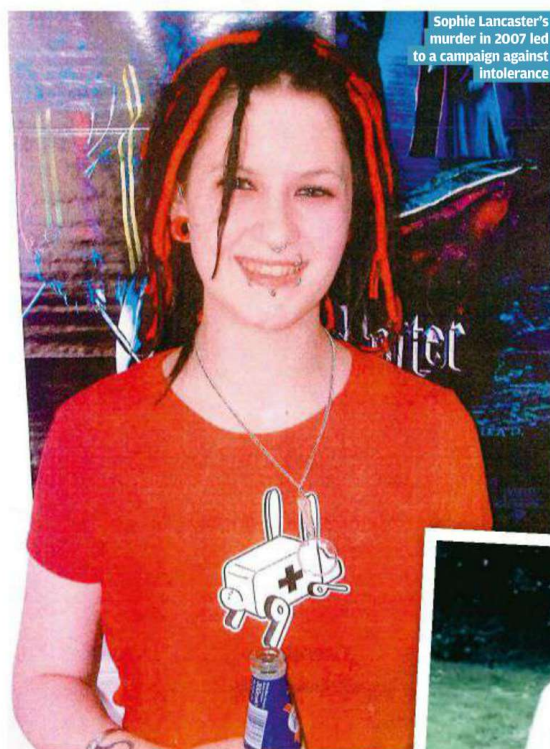
will not only give police more resources to help victims, it will also encourage more people to come forward and report it, says Assistant Chief Constable Garry Shewan, who is behind the initiative.

"We know that many victims of hate crime don't report their experiences to police, and they often tell us that's because they fear they won't be believed or taken seriously," Shewan says. "Sophie Lancaster was murdered because she was a goth. Simple fact. We also know that Sophie was attacked on at least three occasions prior to being murdered, but she never reported it to police. We will never know, but had she done so, she could have learned different techniques to cope with that level of hate or the

police could have put added protection around her. Our hope is that by doing this we encourage more people to come forward, talk about their experiences, and together with Greater Manchester Police, keep people safe."

The initiative appears to have made progress already. Just days after the announcement, Manchester police recorded its first report of hate crime based on the new "alternative subculture" category after a 16-year-old emo boy was assaulted in the centre of Ashton-under-Lyne, east of Manchester. A 14-year-old boy and a 44-year-old man have been arrested and released on police bail following further enquiries.

The move is supported by the music



world too. Steven Battelle, singer with Derby emo-rockers LostAlone, felt so strongly about the constant abuse he and the band's fans experienced, he made a video about it to raise awareness of "what it's like walking through my hometown". Steven was bottled by a group of men outside a pub a few years ago after getting grief because of how he was dressed. He ended up in hospital with six stitches in his eyebrow. "There's this attitude that it's your choice to dress the way you do, so you asked for it or something. But it's who you are, it's your identity and you should have the same rights as everybody else," he says. "It's so stupid what people shout at you. You get called Marilyn Manson and Liam Gallagher all in the same sentence. Times like that you can laugh it off, but sometimes it's much more sinister and scary."

The irony is, Steven says, that "these guys would probably pay money to see Oasis but if they saw Liam Gallagher walking down the street near them with an indie haircut and fur parka or whatever, they'd hate him."

When *NME* asked Facebook and Twitter users about their experiences of this type of hate crime, we were overwhelmed by the response. Lesley-Anne Young and her boyfriend were attacked by a gang of 15 teenagers shouting "get her" and "she's a goth" before slashing her boyfriend's face with a bottle. Lucy Seaton was thrown into a bin for dressing like a goth. Kai Brown is bullied and called a "fag" for wearing

band T-shirts and skinny jeans. Ross Muir was thrown against a brick wall coming out of a rock club, leaving a large cut on his shoulder. Sadly, these stories are all too common all over the country.

So far, the monitoring of hate crimes against alternative subcultures is only taking place in Manchester. But Greater Manchester Police say that other forces,

including Lancashire, are keen to adopt the policy.

"I would imagine in the next couple of months we will see a number of forces around

the UK following in our footsteps," Assistant Chief Constable Garry Shewan adds. "And I hope that in time the law itself will review whether it's time to extend the legal definition of hate crime to include other motivations of hate."

Existing hate-crime legislation protects people based on the categories of age, race, gender and gender identity, religious belief, and sexual orientation. And while it's unlikely that a new hate-crime offence to protect people of alternative subcultures will come into force in the immediate future, when *NME* contacted the Home Office they said they supported the work being done in Manchester.

"All forms of hate crime are despicable, including those motivated by a victim's age, gender or appearance," a Home Office spokesman said. "The government's action plan makes clear that local areas can and should include other hate-crime

strands in their approach where it is considered a local priority."

For now, at least, it's one small step forward for people who want to be whoever they want, and dress however they want, whenever they want, free from abuse or violence. And to make sure that what happened to Sophie Lancaster never happens again.

STAR SHOUT HAYLEY WILLIAMS PARAMORE

She's in one of the biggest bands in the world, but the singer still faces abuse based on how she looks



What kind of discrimination or abuse has been directed at you?
"It happened more when we were

younger and our band was touring around in a van. Funny how when people see you on TV, suddenly you have a right to look and act however you choose but any 'lesser' person doesn't get that right. So stupid. We still get looks, especially if my hair or clothes are particularly on point. Mostly at airports. Dudes in suits do NOT like it when a pack of what they regard as weirdos get upgraded to business class."

What advice would you give to fans?

"To me, especially when I was a teenager, self-expression through music, fashion, and the world that I made up for myself as a young person, was all I had. I think that everyone has a right to represent themselves exactly the way they want, and I think it's great if that right is protected by law. People shouldn't be getting hurt over something that personal to them. Don't let anyone scare you out of being the person you are or the person you want to be."

BEATEN & BULLIED

When we asked NME readers to write in, the response was huge. Your stories show why more action needs to be taken on hate crime



LEA JACKSON
17, HULL

"Me and my older sister were walking home from school when I felt a stone hit the back of my head. I turned around and there were three older boys behind us shouting 'dirty goths'. We ignored them but they didn't stop and ended up throwing a brick at us."



NATHAN ROBINSON
18, COVENTRY

"I'm passionate about rock music, have slightly long hair and wear band T-shirts. For some reason, this makes people think they have the right to hurl abuse at me. For example, a group of kids threw stones at me. I think it's disgusting that they get away with this."



BRANDON TOOR
16, SOUTHAMPTON

"I identify myself as an emo. I was walking down the street one day with my friends and a group of older men came up to me. I was kicked and punched to the floor, then spat on as they walked away. My friends were nowhere to be seen, but what could they do?"

Kasabian
(l-r: Ian, Chris,
Tom and Serge)
chill out in
Mayrhofen



KASABIAN TAKE THE PISTE

Leicester's finest strap on their skis to play their most epic gig ever in the Austrian Alps. But, they tell **Jamie Fullerton**, they'll be pushing the boundaries even further for album five

Even for a band who once played a gig inside a grounded, hollowed-out aeroplane, this is a pretty odd one. Kasabian are performing a semi-acoustic show at the Snowbombing festival, an ear-popping 15-minute ski-lift ride up a mountain above the Austrian ski resort of Mayrhofen. As the only guitar band on the bill, the Leicester lads are a bit of an anomaly; Snowbombing is characterised by extreme sportsmen and women getting off their nuts to superstar DJs, and the crowd consists of 300 people in onesies getting wasted. Though the band's schedule after this date is almost as clear as the snow cascades behind them, it doesn't mean they're going to be away for long – as they explained back at the chalet...

So, why Snowbombing?

Serge Pizzorno: "The Prodigy played here three years ago and it looked insane! It appealed to me that it's a sort of dance festival – it's a nice challenge. It was like *The Bourne Identity* or some shit, coming up on the skidoo."

You've only got one gig booked after this – *Hard Rock Calling* in June. Are you giving yourselves a break?

Tom Meighan: "Nah, you know when bands take time out? I can't fucking handle that. Serge, he's a workaholic. He's the driving force."

Serge: "I go on tour and go, 'I can't wait to fucking get home.'"

Then two weeks pass and it's killing me. I've got a studio at home so I'm always doing something."

What's on your mind for the next Kasabian record?

Serge: "I'm obsessed with mantras. I love things that repeat and build – the drops in dance music always fascinate me."

Tom: "I've heard the demos and they're fucking raunchy and heavy; riffy in the vein of 'Fast Fuse' and 'Underdog'. It's the most aggressive thing we've done. 'Velociraptor!'

was like a pop album, but this is much more extreme."

Serge: "I want to push the sound."

I never want to give in and think about selling albums. If it comes out next year it'll be the 10th anniversary from the first one. Pushing that electronic sound that we've had from the start would be the perfect way to round it off."

When are we going to hear it?

Tom: "We'll get it done quick – by October – then we'll take it to be polished. Maybe put a single out in November and get on the road in January."

Last year you said you'd headline Glastonbury 2013 if you got the call. Guessing you didn't, then?

Tom: "No. And I'm not playing second

fiddle to those bands [headlining this year], no way. We're just as good, if not better. We're the ultimate – we're the headline band. But he [Michael Eavis] didn't call us, the bastard. Ha. Glastonbury's on our to-do list. All he's got to do is pick up the phone."

What if you never get the call?

Tom: "I wouldn't be on my bed cursing it. But we've got every fucking right to headline Glastonbury, 'cos we're good enough. It will happen."

SNOW GOOD, OR PRETTY COOL?

NME's verdict on Kasabian's Snowbombing festival mountain gig

Kasabian are not naturally suited to an acoustic setup, so although this was billed as such they wisely keep things semi-plugged, with Serge, stand-in guitarist Tim Carter and bassist Chris Edwards perched on stools while Tom jogs on the spot to keep warm. In the stunning mountain surroundings, they sound impressively honed, 'Underdog', 'Where Did All The

Love Go?' and a stompy cover of Supertramp's 'Breakfast In America' all given a radio session-like sheen during the relaxed show. "Thank you, we were Snow Patrol!" jokes Tom, as 'LSF' marks the end of a chilly triumph. It's safe to say we won't see Kasabian in similar circumstances for a long time. Not without some thermal long johns under those skinny jeans, anyway.

Serge later returned his coat to the polar bear it came from



"Slalom? Let's 'ave it'"



A fast getaway to the après-ski



Tom wishes he'd remembered his gloves too

But generally, we'll see you at the festivals next summer?

Serge: "We're planning on doing something huge in Leicester. There's nowhere to play bigger than about 2,000 people there so we'd have to build our own stage."

You said you wanted to do something at Leicester City's football ground before. What happened to that?

Tom: "We've always wanted to do it, and if the time's right and if they can get their shit together... it'll be good for the city, it'll be good for us, it'll be good for everyone. You know, we just

found a king [Richard III's remains were recently found under a car park in Leicester]. We could call the gig 'King Richard III'. Get some props and put them on the screens. Fucking good name for an album too isn't it, 'King Richard III'?"

IMAGINE ALL THE PEOPLE...

New TV show **Snodgrass** wonders where John Lennon would be without The Beatles. Here are three more what-ifs from its writer **David Quantick**



Lennon's other life in **Snodgrass**

WHAT IF... NOEL HADN'T JOINED OASIS?

Inspirational roadie Noel Gallagher went to see his brother Liam's new band Oasis and thought, "I'm loads better than this." And so, as Oasis struggled with poor material, Noel went south to find Alan McGee. Instead he bumped into "southern twat" (Noel's words) Graham Coxon from Blur, who was dissatisfied with his singer's pop ambitions. A shared love of The Jam led the two to form a new band, Coffee & TV, whose combination of Beatley tunes and imaginative guitar caught the nation's ear. Sadly the band split after Coxon became dissatisfied with Noel's "music hall" direction, and left after recording 'The Importance Of Being Idle'.

WHAT IF... PUNK NEVER HAPPENED?

With pub rock bands like Doctor Feelgood and Eddie And The Hot Rods blowing away the cobwebs of prog and hippiedom, British music had never been healthier. The New York 'bar rock' scene was a blatant copy, but fans didn't mind, as the soulful stomp of the Ramones, the gritty funk of Talking Heads and the girl-group rush of Blondie knocked The Eagles and Journey out of the charts. Inevitably there was a backlash, as Van der Graaf Generator fan John Lydon formed

Progressive Rock Limited, and pub rock is now just the subject of BBC4 documentaries. These days the kids prefer to listen to bands like Muse, Marillion and Pink Floyd (with new singer Thom Yorke).

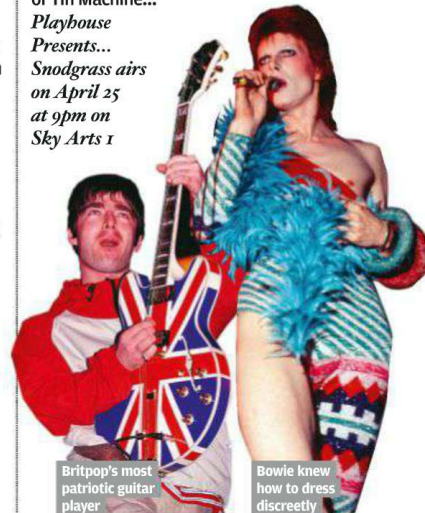
WHAT IF... BOWIE HAD VANISHED IN THE '70S?

Drugs and LA had drained the Thin White Duke, who moved to Berlin in 1976 and then disappeared. Rumours about his ill health proliferated, and the subsequent decade was full of his sound - Gary Numan's glam rock and Duran Duran's plastic soul were everywhere. Then, almost a decade to the day, with no warning, Bowie released a stadium pop number called 'Never Let Me Down' from an album that was the first of the so-called "Phil Collins trilogy". Bowie was soon tracking down U2 producer Brian Eno for his next project, the ambient dream pop of Tin Machine...

Playhouse

Presents...

Snodgrass airs on April 25 at 9pm on Sky Arts 1



Britpop's most patriotic guitar player

Bowie knew how to dress discreetly

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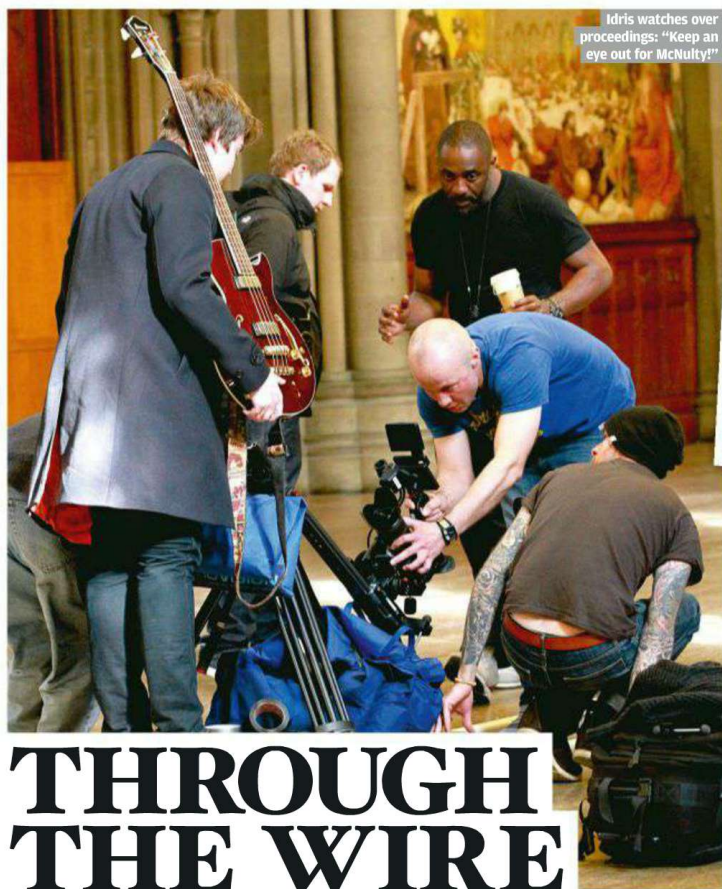
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Idris watches over proceedings: "Keep an eye out for McNulty!"



The Top Of The Pops studio hasn't half changed



Idris Elba: stays warm, stays cool

THROUGH THE WIRE

Why is Idris 'Stringer Bell' Elba filming a video for an unsigned Manchester band? **Simon Butcher** sneaks behind the scenes to find out

When you're an unsigned band, it's hard to make the music video of your dreams. But Manchester four-piece The Last Party aren't resorting to dubbing

upcoming single 'A Thousand Smiles' over some shaky cameraphone footage – Hollywood star Idris Elba is directing theirs for free after they impressed him at a London show.

"Liam's just a fucking monster onstage. He's one of the last frontmen standing,"

says the actor/director/musician best known for playing ice-cool gangster Stringer Bell in *The Wire*. It might sound like he's evangelising a Gallagher brother, but no, the Liam in question is Liam Manton of The Last Party. He caught Elba's eye during the band's show at Queen Of Hoxton, London. Says Elba: "He was playing hard, bashing the strings and slamming the pedals – real rock'n'roll. He's a character, and I wanted to capture that personality."

So today, Elba and crew rock up at a terraced Salford street and commandeer a house as an impromptu make-up studio. On the street, curtains flutter as people steal furtive glances of Elba, despite his attempts to look inconspicuous in a zipped-up hoodie.

The street represents the one Manton grew up on – fitting Elba's vision for a video that charts their journey from Salford to, er, Manchester. "It's taken a long time to get here for them; a thousand opinions, a thousand miles to go, and a thousand smiles along the way," he explains. Each scene references something important, from a supermarket representing mundane jobs to Manchester's Town Hall, where they played to thousands alongside The

Wanted for last year's Christmas lights switch-on. "We were introduced to the Mayor as The Wanted so we just went along with it," laughs Liam.

Elba directs everything with an animated passion. At our next location – a bowling alley – he casually throws a few strikes as he tells the lads what he wants. Elba is even cool killing time outside the supermarket in Wythenshawe hours later, doing effortless keep-ups with a football then passing it to *NME* expecting similar results. Inside, each band member does a rock star solo in the aisles.

The final scene of the day is at a local venue filled with fans. The band play in a mock bedroom onstage, then the camera pans out to reveal the crowd jumping around. Due out in June, the song is "three and a half minutes of pure optimism", Manton tells *NME* backstage. Given what a coup they've pulled today, they've got plenty to be optimistic about.

NME EXTRA WIN! FLY HIGH AT HIGH DEFINITION FESTIVAL

Gutted at missing out on Glastonbury? Well, on the same weekend you could be seeing dance music's biggest names for free – and we'll throw in a helicopter trip round the site too. Result!

Gutted you didn't get Glastonbury tickets? Fear not, because High Definition festival is happening the same weekend on Saturday, June 29 in Essex, bringing some of the biggest names in dance music across four arenas, from Labrinth and Maya Jane Coles to Ms Dynamite and Oneman. They're giving one reader the chance to win two VIP tickets for the festival PLUS a trip around the site in the same

helicopter that's bringing numerous acts over to the festival from Worthy Farm.

HOW TO ENTER
Download and launch your smartphone's QR reader, then scan the QR code on this page. You will be redirected to exclusive *NME* features, info and video footage. Mobile network and/or Wi-Fi charges may apply. If you haven't got

a smartphone, head to NME.COM/win.

For more info about High Definition festival, please visit: highdefinitionfestival.co.uk

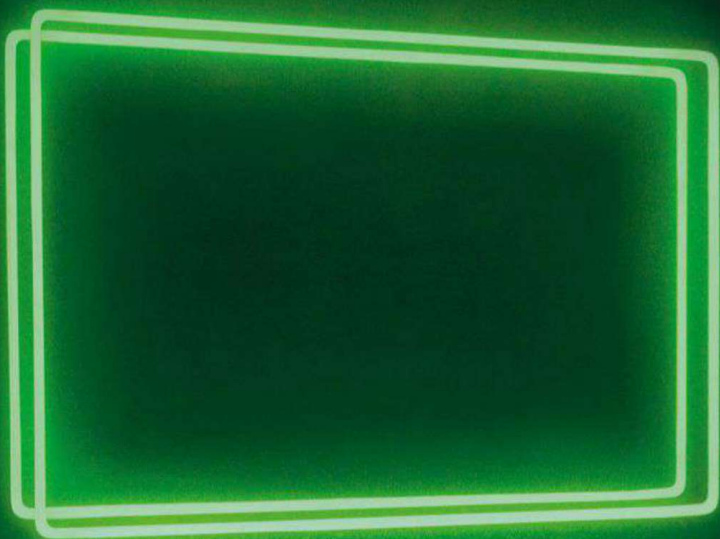


Not quite as muddy as Glasto then



Good news – Katy will 'B' at the High Definition bash

EMILIE BAILEY, HANLEY TAYLOR, DEAN CHALKLEY



SONOS

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McClure has let the cup get into Enemy hands

SWEET FA

Reverend And The Makers and The Enemy both want their song to be this year's FA Cup anthem. There can only be one winner...

Whose idea was this?" asks The Enemy frontman Tom Clarke, his head in his hands. Reverend And The Makers singer Jon McClure has just knocked over the FA Cup, sending its lid rattling across the floor of Wembley Stadium's home team dressing room, to looks of horror from stadium officials. "That's fine, that is," he laughs, nervously. "Nice one, mate!" pipes up Enemy bassist Andy Hopkins. "It's only 125 years old and one

of English football's most prestigious trophies, don't worry about it." They might be joking and laughing today, but the two bands are, in fact, battling for a prestigious prize of their own: the chance to have their song become the competition's official anthem.

Football fans are being invited to vote for their favourite of six tracks, including songs by The Pigeon Detectives, Lethal Bizzle, Devlin and The Twang, with the winner to be played as teams step out for the FA Cup final on May 11. "I haven't been in a battle of the bands since I was 16," says McClure. "Did you win?" asks Hopkins. "Did I fuck!" he snaps back.

"It's exciting," says Clarke, whose personal history with the tournament goes beyond performing on the stadium roof before last year's final. "It's a tournament where lower league teams can upset the big guns, where anything can happen. Life's pretty mundane. You get up and go to work, but then at the weekend football brings everyone together, and the FA

Cup is part of that." McClure is slightly less philosophical about it. "I just want free tickets to the final, to be honest with you, pal."

The two bands performed their tracks on the Wembley pitch before the competition's semi-final showdowns between Wigan and Millwall and Chelsea and Manchester City on April 13 and 14 respectively, giving the Makers a unique claim to fame. "We share an honour with Rod Stewart as the only musicians to have played a match and a gig at Wembley, having had a kickabout here once," he beams. "If I could share an accolade with Rod Stewart, it wouldn't be that one," grins Clarke. "Do they give a Top Shagger Award in the *Guinness Book Of Records*?"

The Enemy, who have had songs featured on FIFA video games and claim to have such a big fanbase of football supporters they had

trouble with hooligans causing fights at their shows in their early days ("They would be kicking off and we'd have

to stop songs halfway through while security sorted them out"), chose 'Saturday' as their song for the competition. "We've got an arsenal full of songs perfect for football matches. It was a case of 'which anthem do we play?'" The Makers, meanwhile, are competing with new album favourite 'Shine The Light'.

The FA Cup is famously all about "the magic" – underdogs triumphing over the Goliaths of football. Being established bands, would they be happy if a younger, lesser-known band snuck in and won it from underneath them?

"Not if they were better than us," says Clarke, "but that's not going to happen. Whee!"

McClure, again, is nonchalant. "Maybe we could settle the whole thing with a penalty shoot-out?"

WHAT'S THE BEST FOOTBALL SONG EVER?



TOM CLARKE
THE ENEMY

"You can't really beat 'Three Lions'. It's just a perfectly well-written song. Not even just in the context of football songs, which can be a bit naff."



JON MCCLURE
REVEREND AND THE MAKERS
"Give Us A Goal" by Slade. Rock journalists love to suck off Led Zeppelin, but they have about four good songs – the rest are all about fucking hobbits. Slade have got 20 good songs."



"Tell you what lads, why don't we fight for it?"

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"A GOOD SONG COULD HAVE MARKED MAGGIE'S DEATH"

There are better ways to 'celebrate' Thatcher's passing than 'Ding Dong...', says **Dan Stubbs**. Why? 'Cos there are far better tunes to choose from



When a pop star dies, it's normal for one or more of their songs to shoot up the charts. Less

often, a tribute song may rise up the charts when a public figure dies, like when Elton's 'Candle In The Wind' surfed the tsunami of mawkish sentiment in the wake of Princess Diana's death and stayed at Number One forever. But this week, as Margaret Thatcher's passing is marked with a grand funeral at great taxpayer expense, we've witnessed the birth of a new phenomenon: a song taking *sheer unbridled delight* at someone's death has lodged itself in the charts. And that track is 'Ding Dong The Witch Is Dead' from *The Wizard Of Oz*.

The BBC decided to play a small clip of the song in their chart rundown after much debate – play it and they're accused of being insensitive, don't play it and they're accused of censorship. But the truth is, nobody buying it wanted to actually *hear* the song, because it's crap. They just wanted to hear Radio 1 chart host Jameela Jamil awkwardly mumbling the title, see it printed in the papers and

know that, somewhere, a *Daily Mail* reader just spat out their Pinot Grigio in disgust.

But why that song? And why the charts? It all began as a Twitter joke – and not a particularly funny one either. As news of Baroness Thatcher's death was announced last Monday, Twitter had a mass "Jinx!" moment as thousands simultaneously

posted the words "Ding dong the witch is dead". Arf arf. Mere hours later, a Facebook campaign was

mounted to shunt the song up the charts, with those participating swapping advice on which version to buy to ensure maximum impact. It's odd. Do most people care about the charts any more? Could you name the last three Number Ones? Probably not – chart-watching isn't the national sport it once was. Yet this was the way the people decided to voice their protest, and the national media paid attention. Far more than they paid when Bastille hit the top spot, though that's not saying much.

But then, the charts have always been a place of democracy. People like a song, they buy it, it is moved up the charts. The charts are, therefore, a neatly ordered place for the people to stick the finger up at the establishment, whether it's the anti-Cowell campaign that saw Rage Against The Machine's 'Killing In The Name' bag 2009's

*Is it a bit mean? Yes.
Is it funny? Only a bit,
and that's the problem*

Christmas Number One spot or a means of chipping away at the pompous tributes to a woman described by David Cameron as "a great Briton" and by Morrissey as "a terror without an atom of humanity".

Is it a bit mean? Yes. Is it funny? Only a bit, and that's the problem. The Iron Lady was one of the most divisive leaders of the last century, but even her most staunch opponents would have to agree that she was responsible for the creation of some great music as she tore Britain a new one in the 1980s. The systematic destruction of working-class communities gave their young people something to kick against – and something to sing about – in a way we've not seen since.

So, with a bit of organisation and less of a knee-jerk reaction, we could have had The Specials' 'Ghost Town' – a chilling vision of Thatcher's Britain – at the top spot. Or Robert Wyatt's version of Elvis Costello's 'Shipbuilding', about the effects of the Falklands War on a town. Not direct enough? Then how about Morrissey's darkly cutting 'Margaret On The Guillotine'? Or even Hefner's ultra-appropriate 'The Day That Thatcher Dies', which in an act of Nostradamus-like foresight imagines in its lyrics people singing "Ding dong the witch is dead" when Maggie's clogs pop.

Why not those songs? Because this was a Twitter joke made real: a one-glance snort-laugh that became a reality. The lyrics of any of those tracks would express the anti-Thatcher sentiment 100 times more eloquently than any Munchkin could. And consider this: Thatcher's favourite song was, reportedly, '(How Much Is) That Doggie In The Window?'. It's likely the equally childish 'Ding Dong...' would be to her taste. The Iron Ghost is dancing along on her own grave. People-power may be the winner here; music sure as hell isn't.

Irrefutable proof that the witch is dead



NEWS OF THE WEIRD

FROM THE NME NEWSROOM

UNFINISHED MONKEY BUSINESS

As Justin Bieber's monkey Mally languishes in solitary confinement in Germany, the keepers of Michael Jackson's chimp pal Bubbles say the late singer's family have all but abandoned the animal. Don't worry – we checked and Ian Brown is fine.



"Hmm... not sure if I've ever met this guy"

ROBOT RODEO

Rural Aussie town Wee Waam claims that Daft Punk will launch new album 'Random Access Memories' at their annual country show. If it doesn't happen, there's always the cross-cut saw competition to look forward to.

WHAT A ROTTER

John Lydon has been accused of sexism after a spat with Australian TV host Carrie Bickmore. He later issued a statement saying he can't hate women because he's "been married to one for 30 years".



Lydon's public image takes a bit of a knock

BROWN BREAD

Charlie Watts has said that he doesn't have fond memories of playing Hyde Park because somebody threw a stale sandwich at his wife at the Stones' gig there in 1969. Flinging something past its sell-by date at people in a big field? Terrible behaviour.

SHORT THRIFT

A Colorado woman was arrested after assaulting her boyfriend for singing Macklemore's 'Thrift Shop' 25 times in a row. Imagine how Macklemore's own girlfriend feels...

Get down to
The 100 Club –
The Cribbs are
already there



Ghostface Killah
needs YOU!



Gallows: "Can
you hear me OK
at the back?"



IN DA CLUB

Converse announce three very special gigs at London's legendary 100 Club venue

This month, London's fabled 100 Club will play host to three very special gigs as part of Converse's Get Dirty campaign.

And with a line-up featuring The Cribbs, Ghostface Killah, MF Doom, Gallows and more, things promise to get very dirty indeed. With a history of more than 70 years as a gig venue, The 100 Club is known as one of the hottest, stickiest, rawest places to watch bands, and that's just how we like it. We caught up with some of the bands planning to get down and dirty later this month.

STUART GILI-ROSS GALLOWS



Are you looking forward to playing The 100 Club? Stuart: "Definitely. We've got a bit of history with The 100 Club; we did a week-long residency there a couple of years ago. It's one of my favourite venues." **Why do you think small venues like The 100 Club are so important?** "We love playing smaller venues. Rather than do one night at KOKO or the Electric Ballroom, we'd rather do two or three nights at the Underworld, or somewhere that hasn't got a barrier, where you can have a proper Gallows

show with stagediving and all the rest of it. Smaller venues are where we feel we put on the best show."

What's the story behind guitarist Steph Carter's departure back in February?

"It had been a bit awkward for Steph being in the band after his brother [former frontman Frank Carter] left. He wasn't an original member of Gallows – he came in after the first record – he wasn't enjoying touring, and he doesn't really enjoy punk rock, as you'll see from his new project, which is almost like ethereal folk music. It just wasn't working out, so we parted ways. We're still friends."

It's been an uncertain couple of years for you guys with Frank leaving and Wade MacNeil coming in. Was it a relief to get the album out there and have it as well-received as it was? "Before the record came out, I don't think people understood how much of the sound of Gallows was down to the musicians. When Frank left, I don't think people knew what to expect from us. But we always knew that the core of

the band was still intact. We were always confident that we'd put out a great record."

GARY JARMAN THE CRIBBS



What are you looking forward to most about the show?

Gary: "We didn't intend on doing any more headline shows for this record. We were planning on doing festivals and taking some time out. But it was cool to get this offer."

What's so special about playing places like The 100 Club? "The fact that it's been the same ever since it's opened up. I'm very sentimental about those kinds of things. I always love to

play venues that have got some history to them, that were built as venues, that weren't just taken over and turned into one. These days, you feel like you've got the same venue in every town. It becomes a bit identikit."

You've only announced a handful of shows for the rest of 2013 – what are you planning to do with your time off?

"We're doing a few festivals, but not too many. Ryan's got his new project

[Exclamation Pony] and I'm getting some stuff on the go, too. Hopefully this year is going to be about writing and doing other things, otherwise you just end up doing the same thing." **Are you going to embark on a solo career, like Ryan?**

"I'm working on stuff all the time, actually. I've got quite a lot of songs, but I always offer them to The Cribbs first. I always feel obligated to do that! It takes me a bit longer to get things on the go, and my first train of thought is always to stick to the band. But I'm determined to get something finished this year."

GHOSTFACE KILLAH

This year should be a big one for the Wu-Tang Clan: not only is 2013 the 20th anniversary of their seminal debut '36 Chambers', but the Staten Island collective are also hitting the road in the summer, with the distinct possibility of a new album to follow. Before that, however, founder member Ghostface Killah will release 'Twelve Reasons To Die', his 10th solo LP, envisioned as the soundtrack to a never-made 1960s giallo horror movie. His exclusive appearance at The 100 Club – where he will be supported by the equally enigmatic MF Doom – is his only announced UK date of the year, making this even more of a must-see performance.

RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson



ABOUT
TO
BREAK

HALF MOON RUN

The Mumfords-backed four-piece are Montreal's latest would-be superstars

Have you heard this new band? They're great. They're from Montreal..." It's a familiar sentence, but, given the Canadian city's musical pedigree over the past few years, one that still carries weight. Arcade Fire, Wainwrights Rufus and Martha, The Besnard Lakes, The Dears, Grimes, Purity Ring and Mac DeMarco all come from the Quebec metropolis.

Now you can add Half Moon Run to that illustrious list. Their debut single 'Full Circle' is currently on the playlist at Radio 1, and the band are about to go from supporting their kind-of label masters Mumford & Sons (HMR are signed to Ben Lovett's Communion label) around Europe to supporting Icelandic alt-folkies Of Monsters And Men across the US.

"There is a bit of a buzz around us at the moment," says singer and guitarist Conner Molander, sitting on the side of the autobahn between Berlin and Dusseldorf. Things, he says, are going "pretty well" back in Montreal (they're all over the radio there too) while being added to the Beeb's roster was "nice news".

The 22-year-old can, however, see a tangible difference between their recent electrifying show at London's Shacklewell Arms and the one they played in the capital back in November. "People wanted to talk to us this time," he says, dryly.

Conner's fellow band members are 26-year-olds Devon Portielje, Dylan Phillips and Isaac Symonds. The latter recently rejoined after initially walking away from the band, who formed after responding to an ad on Craigslist, North America's equivalent of Gumtree. "We met in October 2009," Molander continues. "I had just moved from British Columbia, and from that first jam it was apparent we were on the same page." So much so he and Dylan immediately quit their studies – Conner was at the prestigious McGill University reading psychology – and then spent all available time rehearsing before starting to gig in 2011.

Debut album 'Dark Eyes' will be released in the UK in July, and features the kind of harmonies that'd make Fleet Foxes drool, as well as emotional, angst-laden lyrics. "We're not really like that as individuals," says Conner. "This is just what happens when we get together – we create something unique." *Andy Welch*

NEED TO KNOW

BASED: Montreal

FOR FANS OF: Fleet Foxes, Local Natives

BUY IT NOW: Key track 'Full Circle' is available on iTunes

SEE THEM LIVE: They're playing several UK festivals, including Glastonbury, and also headline London's Village Underground on June 25

BELIEVE IT OR NOT:

All members of the band are massive fans of Brazilian groove metallers Sepultura, particularly their most recent album, 'Kairos'



(Clockwise from top left)
Merchandise, Parquet
Courts and Temples

MERCHANDISE, TEMPLES & PARQUET COURTS FOR RADAR GREAT ESCAPE SHOWS

Jagwar Ma, Superfood and some very special mystery guests also play at the Brighton bash

RADAR NEWS

The complete line-up for *Radar*'s three-night takeover at this year's Great Escape festival in Brighton has been announced – and

it includes Merchandise, Jagwar Ma, Temples, Superfood and Parquet Courts. This year *Radar* will be setting up shop at The Haunt (to Pool Valley) where we'll host gigs each night of the festival, which takes place on May 16–18. You'll also be able to see hotly tipped Chicago punks

The Orwells on their first visit to the UK, recent SXSW buzzes Feathers, and fave-of-The Horrors Jacco Gardner.

And that's not all: after Temples' headline set on the Friday night, we'll be hosting a must-go afterparty featuring three of the most exciting new bands on the planet. We're only announcing one of the bands playing it for now – the brilliant Merchandise – but rest assured that the other two acts (one brand new, one already massive) are just as exciting. Trust us when we say you won't want to miss it...

THE FULL LINE-UP

The *Radar* stage at The Haunt for The Great Escape

Thursday, May 16

TBC
Feathers
Superfood
Honeyblood

Friday, May 17*

Temples
The Wytches
Jacco Gardner
Velociraptor

Saturday, May 18

Parquet Courts
Jagwar Ma
Highasakite
The Orwells

*Stick around after Temples' set to see Merchandise and two other extremely special guests play late-night shows

The Buzz

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



1 RAT'S REST DEMO TAPE

You'd be hard-pressed to find a filthier proposition than this no-fi demo courtesy of the new punk band known as Rat's Rest. Hailing from the old meatpacking capital of Kansas City, the loose collective led by Cinque Adams sound like they recorded in a sewer and yet, despite their best efforts, not even the early Jesus And Mary Chain-style levels of hiss and obscene murk can obscure the fact that songs like 'Permanent Catastrophe' and 'The Impossible Machine' flaunt some of the boldest and best shout-along pop hooks of 2013. At the time of writing, there are only two ways to hear this demo tape: pick it up at one of their shows, or download it from the Remote Outposts blog. If a trip to the American Midwest doesn't figure in your immediate plans, we suggest the latter method post-haste.



2 MOKO

The resurgence of '90s trip-hop and soul may be upon us, but Moko – southeast London's answer to Massive Attack – is proving that there's still a demand out there for experimental but classic-sounding songs with big beats and equally big vocals.



3 SNAPPED ANKLES

The first release on new London label Ears Have Eyes, Snapped Ankles' 'True Ecology' channels The Slits' spirit and Pixies' basslines to blistering effect. The B-side, a cover of Snowy Red's 'Nowhere' is an even more edgy affair, all Hooky low-end rhythms and proto-electro harshness.



4 HERE IS YOUR TEMPLE

Swedish five-piece HIYT make gloomy, expansive shoegaze that'll probably make your teeth chatter with excitement. Branded by many a scarier, Scando Beach House, thanks to their blurry basslines and singer Emily's androgynous croon, debut EP 'So High' provides the ultimate soundtrack to a never-ending winter.



5 LIFE MODEL

The first release on new label Viscerality Records, Life Model's debut EP is a psychedelic beauty. Lead song 'Glazed' shifts between sweet and snarling but it's 'Persistent' and 'Take It Slowly' that shine – two gems that mark the Glasgow band as an exciting prospect.

BAND CRUSH



MO on her favourite new act

"There's a lot of great Danish punk out there right now.

I love Iceage so much, but there's this band who were like the big brothers to this punk band I used to be in called MOR, who I think are very cool. They're called De Høje Hæle [The High Heels] and they make kind of surfy punk rock."

SCENE
REPORTBEATS AND
BANGERS WITH
TODDLA T

The yappy Sheffield electro maestro introduces some of his fave new acts



The Buraka Som Sistema producer is back with a new name and a free mixtape. I've always been a big fan of Buraka and **Branko's** new material is no different. Pure club fodder, he's collaborated with Roses Gabor, Zebra Katz, Dominique Young Unique and more on 'Drums Slums & Hums', which is available for free from his site.

MNEK is far from new to the music industry. He signed up to EMI at 14, and now at 18 his versatility has led him to write pop hits for The Saturdays as well as club bangers for Duke Dumont. But it's his covers that have grabbed my attention recently – go to his SoundCloud to check his spins on Janet Jackson's 'That's The Way Love Goes' and Disclosure's 'White Noise'. He has re-sung them, and he's re-produced them too. A massive talent; I can't wait to hear his new solo stuff.

Chase & Status' 'Blind Faith' is one of my favourite crossover dance records of the last few years. The unique male vocals are provided by **Liam Bailey**, whose solo single, 'When Will They Learn', is a wicked slice of throwback to reggae roots and shows massive potential for a reggae-tinged project.

Cadenza's taste in music is right up my street. Rooted in reggae and hip-hop but not scared of dance music, this young beat-maker has been putting out stinkers lately. Check his release on Dummy Records, 'The Darkest Hype', for some weighty 808 action, or his remix for Wiley, 'Reload', which sounds like Timbaland if he'd grown up in London.

Finally, check out **Clubs & Spades**, which sees Andy Nicholson team up with Manick on golden-era hip-hop to provide the backdrop for Sheffield MCs Shinobi and Matic. It's like Wu-Tang got wacked with some steel and drenched in Hendersons... SOLID!

TODDLA T
TOP 5

Branko 'Drums Slums & Hums'

MNEK 'That's The Way Love Goes'

Liam Bailey 'When Will They Learn'

Cadenza 'The Darkest Hype'

Clubs & Spades 'Freestyle'

NEXT WEEK'S COLUMNIST:
BBC Radio 1's **Huw Stephens**

Branko: stepping out of the shadows

5
TO SEE

This week's
unmissable new
music shows



THE WYCHES
Shacklewell Arms,
London, Apr 25

GHOST OUTFIT
Roadhouse,
Manchester, Apr 26

DRENCE/TEMPLES
Chameleon,
Nottingham, Apr 26

SUPERFOOD
(pictured) Academy 2,
Birmingham, Apr 27

JAWS/WIDE EYED
The Cookie Jar,
Leicester, Apr 30



Amazing Snakeheads,
amazing shirts

THE AMAZING
SNAKEHEADS

NICE'N'SLEAZY, GLASGOW FRIDAY, APRIL 5

RADAR
LIVE

"You can count my sins on your double chins..." And we're off! Line one of tonight's gig says it all about Glasgow's Amazing Snakeheads. They

ooze dry wit and confidence – the kind that's fuelled all great British punk since 1976 – and wear absurdity as a badge of honour. Led by singer Dale (early twenties, never left his home city, probably spends a lot of time dancing to '50s Elvis songs while off his head), the trio play to two proper fans down the front and about 200 dandruff-flecked industry goons and next-big-thing-watchers in the safety of the bar's grasp.

It's easy to understand why so many people have been losing their shit about them. That first song, future single 'Testifying Time', lasts precisely 63 seconds and is as brutal as rock music is allowed to get in 2013 while still being melodic enough to get through. Equal parts punk poet Jock Scot and all-out Stooges ballsiness, their repertoire ranges from the snarling ('Here It Comes Again'), to the rock'n'role ('Memories') to the downright nasty ('Where Is My

Knife?'). Everything they play is fierce and compelling, because for all their wayward intensity (barely any of their songs have a conventional chorus) The Amazing Snakeheads never let go of the idea that if you have the rhymes and riffs, a bit of added audacity goes a heck of a long way. You can see it in the way they stare out the audience. How they say nothing between the songs. And you can especially see it in Dale, eruptive to the core. Squint and

If you have the rhymes and the riffs, audacity goes a long way

he's a dandy or suedehead; open your eyes fully and he's Begbie from *Trainspotting's* snarling bastard son, with smarter-than-smart threads and a voice as unruly as Frank Black's. Importantly, you get the impression that the way he sings, which will undoubtedly become the band's focal point once they fully reveal themselves, hasn't been born out of a management meeting or necessity to appear 'cool'. Nothing about them has, really. Sinners or not, they don't need advice off anybody right now. **Matt Wilkinson**

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H&M

THE SOUND OF

To mark Record Store Day, we asked musicians to reveal the records that shaped them into who they are. First, **Frank Turner** discusses the albums that left the biggest marks

PHOTOS: **ANDY WILLISHER**

The great thing about music is that records – be they cool or cringeworthy, obscure or omnipresent – end up soundtracking your life in all sorts of unexpected ways, and can even become catalysts for changing the way you dress, think or act. When you recall certain periods of your life, it's often the records you were listening to at the time that bring back the most evocative memories.

And rock stars are no different. Over the next few pages, Dave Grohl, The Killers, Palma Violets, Johnny Marr and loads more reveal the records that shaped them. First up is Frank Turner, who was drawn to punk and hardcore “as a reaction against landing in the public-school system on a scholarship – I got into protest music, protest style, and everything else. But looking back, now that the dust has settled, a love of music underpinned it all.”

The record that made me fall in love with hardcore

BLACK FLAG
THE FIRST FOUR YEARS



“As a teenager, people told me that I’d probably like hardcore, because I was already into punk and metal. One day, when I was 14, I was at my grandmother’s funeral in Exeter, and I knew there was a record shop nearby, so I snuck off, still in my suit, and asked ▶

OTRACK MY LIFE



the shop if they had any Black Flag albums. I bought 'The First Four Years' and listened to it on a CD player in my cousin's room. It was incredible. There are two Black Flag reunions this year, and I'm not onboard with the whole 'people shouldn't do reunions' shit. It's churlish of people to tell bands what they're allowed to do with their back catalogue."

The record that made me want to get a tattoo

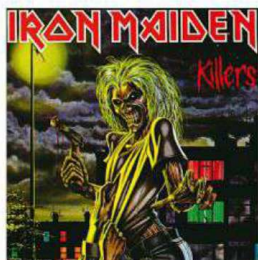
RANCID ...AND OUT COME THE WOLVES



"It sold me on the idea of punk as a way of life, as a subculture – and a part of that is getting tattoos. I just got my knuckles done in Los Angeles, and it fucking hurt like shit. The tattoo reads 'FREE BORN'; it's a tribute to John Lilburne, a 17th century political leveller who became known as Freeborn John. He was a key figure in the English Civil War, and he coined the idea of everyone having 'freeborn rights'. Next I wanna get my inside lip done. I've been toying with the idea of getting 'PUNK', but it's so cheesy. Or 'THIRSTY' – that might be good."

The record that first blew my mind

IRON MAIDEN KILLERS



"My parents didn't have any modern music in the house, but I had a cousin who thought my sister and me deserved to hear some pop, and so we were played 'Sgt Pepper's...'. I can't say that I was all that bothered by it at the time. The first record that really blew me away, at the age of 10, was 'Killers' by Iron Maiden. The album opens with 'The Ides Of March', and straight away I was like, 'Fuck my old boots!' My dad eventually bought me a copy of it on cassette, on his way home from work, from the Our Price that used to be in Waterloo station."



"MY POL 100 PER CE IN PUNK

He put the punk into folk (and vice versa) then stormed the mainstream – but **Frank Turner's** political outbursts have made him one of the most divisive musical figures of 2013, says **Dan Martin**

Frank Turner leans back in the Sydney sunshine, gazes into his beer, and announces that "David Cameron is a twat. He carries himself with the attitude that he's Prime Minister because he thinks he should be, which is a deeply unpleasant trait. I wouldn't vote for that cunt. But I'm amused when people spout that 'Nick Clegg stabbed me in the back' stuff, because the Lib Dems have always been a deeply unprincipled mish-mash of unrealistic bullshit. They're all politicians, at the end of the day – so fuck 'em all."

Sitting here, in the sun, at the opposite end of the Earth, the vagaries of UK politics should be the furthest thing from Frank's mind. As we speak, Margaret Thatcher's death is still a week away, and yet to whip the nation into a frenzy of right-versus-left name-calling. But these sorts of conversations tend to follow Frank around.

The former punk turned acoustic-guitar-wielding troubador is about to release his fifth album – the career-so-far peak 'Tape Deck Heart' – but our conversation has quickly turned to Frank being 'outed' as a right-winger by *The Guardian* last year. When a journalist from the paper uncovered an interview quote from Frank that didn't chime with the ex-punk's perceived politics, he collated and published a list of other 'dodgy' things Frank had said, such as describing socialism as "retarded", and declaring the BNP to be "hard-left". Labour MP Kerry McCarthy branded Turner a "twerp"; he received "an avalanche of death threats" and had to go back on record to clarify that he found the BNP "repugnant".

"People were saying they were going to come and find me and kill me because I disagreed with socialism," he says. "My email address is in the public domain, and it wasn't much fun. That article was a misinterpretation of my politics, which are 100 per cent based in punk rock: freedom, independence, self-reliance and voluntary co-operation between people. Broadly speaking, I'm a classical liberal. What riled people was that I'm an economic liberal as well. I personally think that if you think it's

a bad idea for the government, or indeed any concentrated power base, to interfere in your sex life, or your social life, I also think it's a bad idea for them to do it in your economic life as well. That seems like a consistent position to me. The thing is, it's been a really long time since I was an activist for any cause, and yet people were having a go at me as if I was trying to change their world. It felt a little unfair."

Lefties were angered because they'd assumed that a man making right-on country-punk was going to have roughly the same politics as Billy Bragg, and they felt affronted when it turned out that he didn't (although Frank says that he did lean in that direction in his younger days).

Over the seven years it's taken him to rise from the ashes of anarchist hardcore band Million Dead, forge a solo career and become a mainstream-cracking Big Deal, Frank has remained a divisive figure. Music journalists used to bash him for his Eton education, and the privilege that it signified. But his conscience is deeply rooted in punk values.

Frank is quick to point out, for example, that despite having partnered with major label Polydor for 'Tape Deck Heart', he's still signed to indie Xtra Mile. "And the record was pretty much finished before we did that Polydor deal, so if you're going to accuse me of changing my music to suit The Man, then you're going to have to wait until the next album," he laughs.

Frank was in Vietnam recently, and found



Recording 'Tape Deck Heart' in LA

ITICS ARE ENT BASED ROCK”



Sydney, April 2013:
Aww. Come on
now, would you
threaten to kill
this face?



High on grass
at the Olympics
opening ceremony



(Above, right and
below) Wembley
Arena, April 13, 2012



himself giving a question-and-answer session to 300 children at an English language school, at which one cheeky wee scamp asked him: “Have you ever been involved in any scandals?” Frank smiles at the memory. “I think I just answered, ‘Not really – because I’m not married.’”

Frank may not want to be presented as the spokesperson for a specific worldview, but the nature of his rise to fame – a rise fuelled by passion and independence – has made him something of a figurehead for the DIY-minded. “The spell that I’m trying to cast is all about inclusivity,” he says. “When everybody sings along at the same time, you all join together to become something greater than the sum of your parts. But for me, throwing politics into that mix breaks that spell.”

Frank’s spell is one that many more people are about to fall under. Recorded in Los Angeles with producer Rich Costey (credits: Muse, Foo Fighters, TV On The Radio), ‘Tape Deck

Heart’ has songs as huge and rousing as you’d expect from a man who’s headlined Wembley Arena. This time, however, it’s personal – and all has not been well in Frank’s world.

“My last album [2011’s ‘England Keep

“People were
saying they were
going to kill me”

FRANK TURNER

My Bones’] was deliberately steeped in traditions of storytelling,” he says. “This time, I wanted to do something different. I have this theory that a lot of artists get a bit bland around this point in

their career, and they become less honest, and obviously I don’t want to get less interesting, so I wanted to write something that was as raw and as personal as I could possibly make it. Plus, on top of that, I was having a rough time in my personal life.”

NME: I’m guessing that girl problems played a key role in your songwriting. “Well, one of the knacks of songwriting is trying to write something that feels specific and personal to lots of people at the same time. But yeah, basically, I came out of a long-term relationship and it wasn’t much fun.”

And has writing songs about it helped?

“Some art is all about catharsis, y’know, and empathy. You end up sounding a bit like Bono when you say shit like that, but it’s basically just about realising that you’re not the first person who’s ever had their heart broken.”

There are several references to seeking solace at the bottom of a bottle. Like the album’s opening line: “*Blacking in and out in a strange flat in east London/Somebody I don’t really know just gave me something to settle me down*”. Did boozing become a problem?

“It did, kind of. I’m 31 now, and I think there’s a no-man’s land between where you’re drinking and partying the whole time, and actually having serious problems. And as you get older, that no-man’s land shrinks a bit. In the last year I’ve been trying to cut down on my Bacchanalian habits, because it’s not good for you, and you end up in bad places.”

His personal life may be in disarray, but Frank’s recent professional successes have been reassuring validations of the independent spirit. His career trajectory took its first sharp turn upwards in 2011, when ‘England Keep My Bones’ scratched the Top 10. He then surprised many by headlining Wembley Arena, and last summer he received his biggest platform yet when he was invited by Danny Boyle to play at the London Olympics opening ceremony.

“Danny did an incredible job,” says Frank. “What was nice about the ceremony was that it wasn’t all chest-thumping and ‘Britain’s the best in the world’. It was more like, ‘This is us, this is what we do, sometimes we’re a bit shit.’”

Which definitely sounds like a very ‘Frank’ attitude. And even if playing a show that required him to undergo Criminal Records Bureau background checks may not have squared with the anarchist agenda of his youth, you can’t accuse Frank of not thoroughly interrogating every single decision he makes.

“Here’s one example,” he says. “When the student protests were going on, I could’ve done my career wonders if I’d written a song about it. But that would’ve been the sell-out thing to do, because I have a slightly more complicated view of that whole situation.”

Has his idealism waned over the years?

“There definitely was a moment when I truly believed that punk rock and its associated values could change the world, and I don’t think that’s true any more. What punk can be is an opportunity to create a safe zone in which you can organise your life, your little corner of the world, in the way that you want to.”

Later that night, Frank and the Sleeping Souls preach their gospel to a pumped and passionate crowd at Sydney’s Luna Park. Right there, in the lyrics to his signature tune ‘I Still Believe’, is probably everything you need to know about Frank Turner’s message: “*Now who’d have thought, that after all, something as simple as rock’n’roll would save us all*?”

It bears repeating. It might just be that that was all we ever needed.



Dave does his not
so great impression
of a jukebox

DAVE GROHL

As vice president of his college freshman class, Dave Grohl would play his fellow students snippets of Bad Brains and Circle Jerks as introductions to his daily morning announcements over the school's intercom. Aged 13 he was turned onto punk rock by going to see Naked Raygun.

When he first got hold of a copy, he played Led Zeppelin's 'Houses Of The Holy' "a thousand fuckin' times" and became so in debt to the work of legendary Led Zep sticksman John Bonham that he had his runic three-circle logo tattooed on his wrist.

He's so passionate about the merits of analogue over digital that last month he told the crowd gathered to hear his keynote speech at South By Southwest, "People think I am Amish or something." With Nirvana he paid tribute

to such obscure Scottish indie acts as The Vaseline (with covers of 'Molly's Lips' and 'Jesus Doesn't Want Me For A Sunbeam'); with Foo Fighters he released an entire covers album ('Medium Rare') nodding to his influences from Cream to Hüsker Dü, Prince and even Wings. And well into his forties – after blasting apart the rock landscape for over 20 years – he was still so in awe of his idols that he

made a documentary and album in dedication to a studio where they recorded: *Sound City*.

It's fair to say that Dave Grohl has been shaped into the world-beating rock godhead he is today by a fanatical obsession with music bordering on the Belieber-esque. So who better to ask about the records that soundtracked the

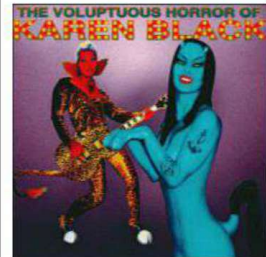
"I don't have any interests outside of music"

DAVE GROHL

most important moments in his life? "I'm embarrassed when people ask me about my interests outside of music," he said, "because I have none."

The record that got me through Kurt's death

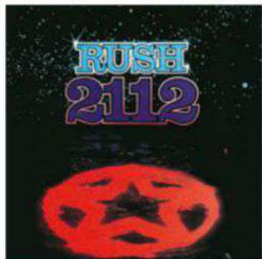
THE VOLUPTUOUS HORROR OF KAREN BLACK
A NATIONAL HEALTHCARE



"For a while after Kurt died I couldn't even listen to music. I hated turning on the radio for fear that I'd hear a Nirvana song or any sort of sad music. Anything melancholy just made me so depressed. I would listen to shit like Ace Of Base. I got really into that! I was listening to some really ridiculous shit. But I had a record called 'A National Healthcare' by a band called The Voluptuous Horror Of Karen Black that I particularly remember. They were this sort of New York performance art band and were great. I remember Frank Black's 'Teenager Of The Year' came out that year around that time, that was a really great record. The Jon Spencer Blues Explosion record 'Orange' came out around the same time, that was another great record. That was a funny time with me musically because I just didn't really want to hear any music. Then I realised, 'Oh wait, it's music that's going to heal me. What am I doing? I should be listening to music. I should be making music that will make me feel better'. And it did."

The record that made me a drummer

RUSH 2112



"I think I was in third grade, maybe nine years old, and I have a cousin who lived in Chicago. His name is Trip, and Trip gave me '2112'. I went up to his bedroom – I think he was smoking weed, I could smell incense – and I saw this record cover and I listened to this album. It was really the first time I ever heard a drummer in the forefront of the band. Neil Peart was such an innovative, legendary drumming god that I took it home and it just made me fall in love. When you see his drum set it just looks like a fucking spaceship. I'm sure that was probably the record."

2112
The facts

● 1976's '2112' was a concept album (sort of – the second half of the album has nothing to do with it) about a man living in the year 2112 under the rule of the Red Star of the Solar Federation – a galactic tyranny – and his struggle to rock out on the ancient guitar he's just discovered.

● The last words sung on the '2112' cycle ("Attention all planets of the Solar Federation... We have assumed control") are deliberately ambiguous, and the only lines not delivered from the narrator's point of view (SPOILER ALERT: that's because he's just killed himself).

● The album's liner notes thank "the genius of Ayn Rand". Rand is the American philosopher-novelist responsible for Objectivism, the abhorrent right-wing philosophy of self-interest which the story is kinda-sorta influenced by.

● This was Rush's big commercial breakthrough, and is usually near the top of any list of greatest-ever prog rock albums. Nevertheless, their Ayn Rand shout-out saw many label them as right-wing extremists (NME even made allusions to Nazism).

The records that made me want to make music

THE BEATLES 1962-1966 & 1967-1970

"The two Beatles Greatest Hits of their early years and their later years – the red one and the blue one. Those were a big part of my life when I was young because those albums basically taught me how to play music. My mother bought me a guitar, those two records and a Beatles songbook and that was it. Everything I know about music came from that. It was huge."



THE VOLUPTUOUS HORROR OF KAREN BLACK
Need to know

● An outré glam-punk group fronted by East Village legend,

performance artist and one-time soft-porn actress Kembra Pfahler. Her biography makes for some interesting reading – among her achievements are having a strain of heroin named after her, collaborating with punk rock maniac GG Allin, a stint as a female wrestler and sewing up her vagina for art.

Pfahler usually performs covered head to toe in red body paint, wearing a gigantic three-tiered wig and in varying stages of undress. So it's perhaps no surprise that TVHOKB have remained a largely underground concern, although they do boast celebrity patrons like Grohl and Antony Hegarty. Despite not having released an album since 1998's 'Black Date', the group still occasionally plays live – they performed at last year's Hegarty-curated Melttdown festival in London.



Justin Hawkins has gone too far this time

THE KILLERS

BRANDON FLOWERS

The record that soundtracked my best nights out

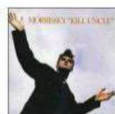
ELECTRONIC
RAISE THE PRESSURE



"We used to go hang out on the strip and listen to 'Raise the Pressure' by Electronic quite a lot. It's a very 'up' record, you know? It's a lot of fun. So when we were going for a night out, that would probably be the record we listened to most. That was our soundtrack for a while."

The record that made me fall in love with British music

MORRISSEY KILL UNCLE



"I don't think I ever knew or particularly cared that he was British, but it would have probably been a Morrissey track. His 'Kill Uncle' phase, I thought that was so cool. I was living in Utah, and I remember sneaking into my brother's room when he was out, putting on that album and just bopping around the room to it. But I was so young at that time, I don't think I really became aware of Morrissey's Britishness 'til later on."

RONNIE VANUCCI

The record that soundtracked my best nights out

ZZ TOP AFTERBURNER



"Me and my dad used to go out to honky-tonk bars, listen to ZZ Top and throw \$20s at the waitresses. There were a lot of those nights. I think the album in question would have been 'Afterburner'."



The great British love-off: Brandon and Ronnie

The records that made me fall in love with British music

THE WHO LIVE AT LEEDS
THE CURE PUSH



"When I was a teenager, I was like, 'What the fuck is Leeds?' I thought Leeds was in Nevada or LA! But I fell in love with that album. Also, around the age of 14 I heard 'Push' by The Cure, and it made me want to get with people who could play guitars."

AUSTIN WILLIAMS SWIM DEEP

The record I discovered the word 'naked' on

NATALIE IMBRUGLIA TORN



"When my dad moved out when I was five he took me to his hippy friend's party. This hippy goddess sat me down with a Djembe drum and told me to play it. She was my first love. On the way to that party, all I can remember is Natalie Imbruglia! There was one lyric that me, my dad and brother used to sing really loud that goes, 'Lying naked on the floor'. That was when I found out what 'naked' meant."

The record that soundtracked my best shower

ROBBIE WILLIAMS
OLD BEFORE I DIE



"I was in Berlin last year playing 'Old Before I Die'. It was on a 'Now...' compilation. I was in the shower trying to get the key change. There's a bit at the end that goes, 'I hope I'm... old' and I'd been trying to get that for so long and repeating it over and over and then my girlfriend came in and frightened me and I got the key change! That's love."



GUS UNGER-HAMILTON ALT-J



The record that made me want to make music

KINGS OF LEON YOUTH & YOUNG MANHOOD



"Kings Of Leon's first album made me think being in a band was pretty cool. That was the album that really got me into music. I used to do a hell of a lot of air guitar when I was on my own listening to that album."

The record that's my earliest musical memory

R KELLY I BELIEVE I CAN FLY



"I remember going to see *Space Jam* at the cinema and this came on during the film and struck a chord with me. I thought it was amazing. I remember saying to my friend a few years later, 'I think that song should have been Number One' (It was, for three weeks in the UK in 1997 - Chart Ed), and he was like, 'What are you talking about?' And I was like, 'Well, I think it's the best song.' And he said, 'That's not what Number One is based on, Number Ones are based on how many records are sold that week.' That's when I first learnt what the charts were. I thought someone just decided what was the best song each week!"

JULIAN CASABLANCAS THE STROKES

The first record I bought

GEORGE MICHAEL FAITH



"My memory isn't great, but I'm pretty sure it was this. I remember thinking how manly he looked on the sleeve. I also remember not knowing anything at all about music and just being one of the sheep and buying whatever was popular with my friends. You have to admit that it's a catchy little number though."

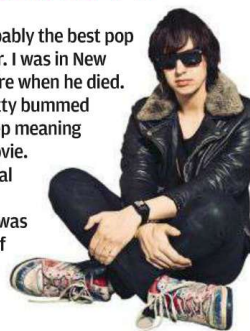
The record that makes me sad

MICHAEL JACKSON BEAT IT

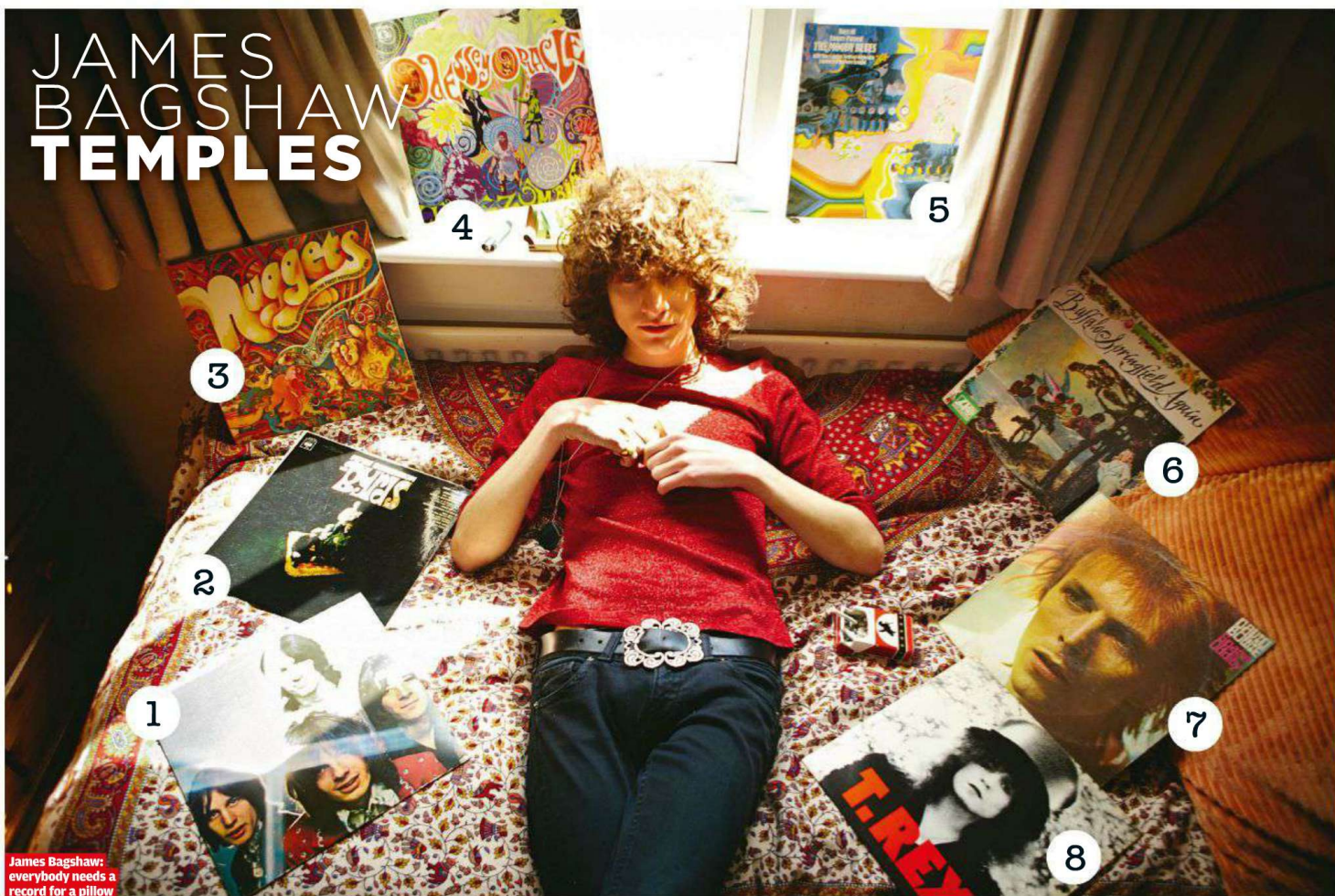


"It's probably the best pop song ever. I was in New Hampshire when he died. I felt pretty bummed out. I keep meaning to watch *This Is It* movie."

I watched some TV special in a hotel room in Japan just after he died, which was pretty awesome. It kind of reinforced just how much he did in his life."



JAMES BAGSHAW TEMPLES



James Bagshaw: everybody needs a record for a pillow

1 The record that gears me up for a live show
NAZZ NAZZ NAZZ
“This album is a recent love. ‘Forget All About It’ has become our track that we play before we go onstage. It’s got a ridiculously good melody that’s beautifully phrased. We’ve been listening to the album a lot on the tour bus and a lot of Todd Rundgren’s solo stuff. He’s a pioneer.”

2 The record that helped me explore songwriting
**THE BYRDS
FIFTH DIMENSION**
“Thom [Warsley, bass] and I had known each other for years from being in rival bands. When we started writing together we got really into The Byrds, and their mix of psych and folk. This record was a big influence for writing ‘Shelter Song’. Twelve-strings are an integral part of our sound now.”

3 The record that got me into psychedelic music
VARIOUS ARTISTS NUGGETS
“In my hometown, Kettering, there’s just one record shop, called Sonic Boom. I asked them to recommend some fuzzy guitar music and they mentioned this. It’s probably the starting block for everybody who wants to get into psychedelic music. It changed everything for me. I played every single song on it at a club night.”

4 The first record I had signed by a band
**THE ZOMBIES
ODESSEY AND ORACLE**
“I’d heard a few Zombies tunes when I was growing up, but I only really got into this album a couple of years ago. The mix of songs on ‘Odessey And Oracle’ is amazing, these ragtimey piano parts with really smooth vocals. Colin Blunstone is probably my favourite singer of all time. I really connected with his tone and his accent; I like that he sounds like he’s from St Albans. I went to see them play live at a venue in Leamington Spa and at the end of the show I found them and got them to sign my record. I’ve never done anything like that before.”

5 The first record that I remember
**THE MOODY BLUES
DAYS OF FUTURE PASSED**
“I heard ‘Nights In White Satin’ by The Moody Blues when I was very young and I just imagined actual knights in white satin walking around. There’s a concept in the album where it moves through the day and each part of the day has a theme that mixes band songs and these incredible classical arrangements. It’s certainly not a party album, or one to dance around to, but it’s a really expressive record nevertheless.”

6 The record that got me into Jack Nitzsche
**BUFFALO SPRINGFIELD
BUFFALO SPRINGFIELD AGAIN**
“I got into Jack Nitzsche about five years ago. Thom showed me this record and Nitzsche had produced it and arranged the strings. He used to be Phil Spector’s sideman, but there’s a track on this called ‘Expecting To Fly’ that sums up everything about him as a producer: knowing when to build and when to be understated.”

7 The record that I first discovered alone
DAVID BOWIE SPACE ODDITY
“My parents were heavily into music, but my mum really didn’t like Bowie so I think that spurred me on to find out what he was all about. ‘Space Oddity’ is an unbelievable track – it’s a pop song, but with a Joe Meek-ness to it. His voice really resonated with me too. I’ve got a high singing voice, so Bowie gave me hope as a singer.”

8 The record that introduced me to glam-rock
T REX THE SLIDER
“I was very young when I first listened to T Rex, but everything I heard by them grabbed me. They’re scuzzy, sleazy pop songs and they hit the nail on the head. The way that Bolan uses words is about sounds rather than meaning; ‘Telegram Sam’ has simple rhymes, but sounds great.”

IT'S WHERE YOU COME FROM...

JD Roots are getting behind local music scenes with two special homecoming gigs in May, in association with NME's search for Britain's Best Small Venue



JD Roots' two exclusive gigs are getting closer. In the coming weeks Maximo Park and Miles Kane will return home for intimate live performances in the venues that helped make them. In association with NME's search to find Britain's Best Small Venue (voting is open now), Maximo will play Newcastle's Cluny on May 2 and Miles returns to Liverpool's Zanzibar on May 15. Make sure you don't miss out – head to NME.COM/smallvenues for your chance to win tickets and more.

HOMETOWN HEROES

WHO **MAXIMO PARK**

Supported by Palace

WHERE The Cluny, Newcastle

WHEN May 2

WHY I LOVE THE CLUNY Paul Smith:

"You get to experience the music close up here. That's the beauty of this place. In a venue like this it's about seeing the look on people's faces and hearing them sing along. I can hardly hear myself when I'm in The Cluny because people sing along so loudly."

WHO **MILES KANE**

Supported by The Red Suns

WHERE Zanzibar, Liverpool

WHEN May 15

WHY I LOVE ZANZIBAR "It's like a modern-day Cavern. They had the Bandwagon night here, and it's where I used to watch The Coral and The Zutons when I was 15. When I was in The Little Flames, this was the second gig we did, and it felt like a bit of a step up for us. It's still important today."



WIN TICKETS

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2 SCAN THE CODE

Launch the QR reader and scan the code that

is printed on this page.

3 VIEW CONTENT

You will automatically be redirected to the competition.

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

competition is open until midnight on Tuesday, April 23.

As well as the live performances, look out for a summer of events from JD Roots that celebrates everything exciting

about local music scenes across the UK.



www.facebook.com/jackdanielsuk www.jackdaniels.com/music

KNOW WHEN TO UNPLUG. PLEASE DRINK JACK DANIEL'S RESPONSIBLY.



The rise of Record Store Day from a tiny affair observed by a handful of shops to a huge global event involving thousands of stores has been pretty remarkable. Every year, the release schedule expands, more artists take part and the queues at the till grow ever longer. While the big high street music chains are dying out, the independent stores live on, and Record Store Day is a big part of the reason why. Happily, it also means the third Saturday of April – this year the 20th – has also become like a second Christmas for music fans, who are treated to a bigger and more diverse range of exclusives every year. It's a proper celebration, and 2013 is the biggest yet. This is your definitive guide to all of it, featuring comprehensive listings, a map of what's on and where to catch it, as well as a breakdown of all the essential releases. Now go enjoy...

FRANK TURNER

ON RECORD STORE DAY

Growing up, record stores were very important to me. The guy who ran my local one knew I was into punk, so he would put aside anything that came in that had Epitaph as the label and I would quite often go in and buy records when I had no idea who the band were, just because they were on Epitaph. And I got into some fucking awesome bands that way. I got into some shit ones too, but that was part of the joy.

The social function of record stores has definitely changed, as most other things in the music world have since the advent of the internet. But that doesn't mean they're redundant. If they're done right, they can serve an even better purpose than they did before.

My favourite record store in the world is Banquet in Kingston-upon-Thames, which is nearly proof that God exists. Many times I've gone down to Banquet with a bit of cash in my back pocket and no idea what I'm gonna buy and

listen to the staff picks, or talk to somebody who works there, or hear something on their stereo, or whatever, and find something I've never heard before. That's how I got into Bear Vs Shark, one of my favourite hardcore bands ever – somebody in Banquet told me about them because they knew what I was into. It's to do with the vinyl comeback as well; I think vinyl is the right physical format for music. If you're gonna have physical music you should have vinyl.

The thing that's lacking in the internet is that physical sense of community. You might meet someone in your local record store that has the same taste in music as you, or you might see somebody wearing the T-shirt of a band that you like and start up a conversation. Record Store Day is a cool thing, but the important thing is that you go back the following week and spend a bit of money.

A **A Place To Bury Strangers** Strange Moon LP (100 available)
Ablaze! The City Is Ablaze! book (500)
Adventures In Afropea Afropea 3 – Telling Stories To The Sea LP
Aerosmith Aerosmith LP (300)
Aerosmith Get Your Wings LP (300)
Aerosmith Toys In The Attic LP (300)
Akimbo Live To Crush LP (100)
The Algorithm Polymorphic Code LP
Amorphis Circle 2xLP (50)
Anthrax Anthems 10" (150)
The Apartments Session Label Pop 7"
Gabrielle Aplin Please Don't Say You Love Me (Cyril Hahn Remix)/Panic Chord (Hucci Remix) 10" (300)
The Asphodels The Asphodels Remixed 12" (800)
At The Drive-In Relationship Of Command 2xLP (600)
Avenged Sevenfold Live In The LBC & Diamonds In The Rough LP and DVD (200)
Avenged Sevenfold Carry On/Carry On 12" (200)

B **John Baizley/Nate Hall/Steve Von Till/Scott Kelly** Songs Of Townes Van Zandt 10"

Between The Buried And Me The Anatomy Of 2xLP (100)
Biffy Clyro Modern Magic Formula/City Of Dreadful Night 7" (1,000)
Big Country In A Broken Promise Land/Flower Of Scotland 7" (300)
Benjamin Biolay Vengeance Remixes 3x7" (50)
The Black Keys/The Stooges No Fun 7" (1,000)
Black Milk Synth Or Soul LP (100)
Black Roots Black Roots LP
Black Slate Romans 12" (500)
James Blake Retrograde/Overgrown 12"
Art Blakey And The Jazz Messengers Munich '59 LP and CD (500)
Blind Melon Blind Melon And Sippin' Time Sessions 2xLP (300)
Blu Feat. Ra The Rugged Man & Tristate Thelonus King 7" (100)
Blundetio RSD 7" (500)
Marc Bolan Marc Bolan Maxi Pack 2x7" (1,500)
Bolt Thrower In Battle There Is No Law LP (250)
Bombino Azamane Tiliade/Si Chilan 10" (300)
Bong Untitled LP (220)
Booka Shade Black Out: White Noise 12" (500)

Boysenfire Bled Dry 7" (500)
David Bowie 1965 7" (1,000)
David Bowie The Stars (Are Out Tonight)/Where Are We Now? 7" (2,500)
David Bowie Drive-In Saturday 7" (2000)
Billy Bragg No One Knows Nothing Any More/Song Of The Iceberg 7"
Braile The Storm 12" (500)
Breathless Please Be Happy 2xLP
Breton Breton Remixed LP
The Brian Jonestown Massacre First Full Of Bees 12"
The Brian Jonestown Massacre Food For Clouds 12" (2,000)
Bring Me The Horizon Sleepwalking 10" (500)
British Sea Power Facts Are Right 7" (750)
Brother Ali Shadows On The Sun 2xLP (100)
Jeff Buckley/Leonard Cohen Hallelujah 7" (350)
Jake Bugg Kentucky 7"
Built To Spill Live 2xLP and CD (100)
Eric Burdon & The Greenhornes Eric Burdon & The Greenhornes 12"
Tim Burgess Oh No I Love You More 2xLP (750)

NME PICK
Chvrches
RECOVER EP
 12-inch



The quicksilver pop magic of Chvrches' debut single 'The Mother We Share' was a tough act to follow, but 'Recover' suggests there's plenty more blessed-out tunes where that came from. They're also people of taste: the fact they've named a track 'Zvvi' suggests they are just as obsessed with *Ghostbusters* as they clearly are with Prince.
Kevin EG Perry, Assistant Editor, NME.COM

The Catharsis Romance LP (300)
Cave In Until Your Heart Stops 12"
Nick Cave & The Bad Seeds Animal X 7" (1000)
Chapel Club Good Together 12" (500)
Dinos Chapman Luftbobler 12" (500)

Jamie Cullum Love For Sale 7"
Cult Of Luna Vertical 2xLP (250)
The Cure Kiss Me, Kiss Me, Kiss Me 2xLP
Cut Copy Bright Like Neon Love LP (500)

D **Damon & Naomi** The Wondrous World Of Damon And Naomi Bootleg LP (300)
Dave Matthews Band Away From The World 2xCD (1,500)
Miles Davis Milestones LP (250)
Miles Davis Round About Midnight LP (250)
Miles Davis Someday My Prince Will Come LP (250)
Miles Davis The Kinda Blue Session '59 LP and CD (500)
Deftones Live Volume 1: Selections From Adrenaline LP (100)
Demosexual She Likes/The Way You Do Me 7" (100)
Depth And Current Transient 7"
Desmond Dekker & The Aces 007 7"
Dethscalator Racial Golf Course, No Bitches LP (500)
Dieudieu de Thiès Aw Sa Yone (1,000)



RSD '13:

The Band The Last Waltz 3xLP (250)
Bardo Pond Rise Above It All LP (500)
John Barry Beat Girl 7"
Bat For Lashes Laura/Marilyn (Vogue Love Songs Sessions) 7" (500)
Bayside Live At The Bayside Social Club 2xLP (100)
Beak> 0898/Welcoming To The Machine 10" (500)
The Beat Junkies Picture Disc Collection LP (100)
Ashley Beedle More Trouble/Da Soun A Ear 7" and T-shirt (100)
Ashley Beedle Vs DJ Harvey Voices 12" (500)
Benga Forefather/Stuck 12" (500)
Brendan Benson Swimming 7"
Bent From The Vaults 1998-2007 (500)
Best Coast Fear Of My Identity 7" (500)
The Beta Band Champion Versions 12" (750)
The Beta Band Los Amigos Del Beta Bandidos 12" (750)
The Beta Band The Patty Patty Sound 12" (750)

NME PICK
David Bowie
DRIVE-IN SATURDAY
 Seven-inch



This is clearly the year of Bowie, so why would you be looking for anything else on this year's Record Store Day?

There are THREE mouth-watering releases to keep your eyes peeled for. The best of them, however, is this gorgeous picture disc of 'Drive-In Saturday', a highlight from 1973's 'Aladdin Sane', included here in both studio and live versions.

Eve Barlow, Deputy Editor

Frank Booker Edits (King Sunny Ade/Fela Kuti) 12" (500)
Frank Booker/Ugly Drums It's Time/Soul To Keep 12" (500)
Bored Spies Summer 720 LP
Botch American Nervoso 7"

Burns Poison/No One Else 12" (500)
Burzum Burzum/Aske 2xLP (250)
Burzum Det Som Engang Var LP (250)
Burzum Filosofem 2xLP (250)
Burzum Hvis Lyset Tar Oss LP (250)
Kate Bush Running Up That Hill (A Deal With God) 2012 Remix/Walk Straight Down The Middle 10" (2500)
Aalon Butler And The New Breed Band Gettin' Soul Pt 1/2 LP

C **Calexico** Spiritoso LP (300)
Camera Systeme Solaire 12"
Cannibal Corpse Butchered At Birth 12" (250)
Captain Beefheart Frank Freeman's Dance Club LP (500)
Abelardo Carbono Muévela/La Negra Del Negrerio
Caribou Start Breaking My Heart LP (100)
Caribou Up In Flames LP (100)
Caribou The Milk Of Human Kindness LP (100)
Carlton Melton Live Europe 2012 2xLP (200)

Chas & Dave Rabbit 7" (500)
Chica Libre Quatro Tigres 2xLP
Chimp Spanner At The Dream's Edge LP
Chvrches Recover 12" (500)
Gary Clark Jr Presents HWUL Cuts Vol 2 LP (100)
Codeine What About The Lonely LP and CD (300)
Lloyd Cole & Hans-Joachim Roedelius/Roedelius Schneider NNNNeon LLLLights/Schlummer 12"
Edwyn Collins & The Heartbreaks What Are You Doing Fool? 7" (350)
John Coltrane Newport '61 LP and CD (500)
Columbia Grafonola T-shirt
The Combustibles Watch Her 7" (500)
The Computers Elvis Vs Elvis 10" picture disc (500)
Conny Plank/Various Artists The Conny Plank Rework Sessions 12" (500)
The Cosmologist Cosmology Vol 2 12" (500)
Cream Royal Albert Hall London 2005 3xLP (200)

Dinosaur L Go Bang 12" (500)
Dinosaur L Go Bang (Walter Gibbons And Francois K Mixes) 12" (750)
Dio Holy Diver 2 xLP (250)
Disclosure White Noise 12" (600)

NME PICK
Dutch Uncles
SLAVE TO THE ATYPICAL RHYTHM
 12-inch



Dutch Uncles frontman Duncan Wallis is a man whose knock-kneed dancing makes Thom Yorke look

like a *Strictly Come Dancing* contestant, but there's nothing awkward about his super-slick cover of Grace Jones' disco-noir classic 'Slave To The Rhythm'. With its buttery-smooth, Steely Dan-like production, Grace could still swing her hula-hoop to it.

Dan Stubbs, News Editor



Jack Dixon No One Is Watching/
Filippo's Head Injury 12" (300)
DJ Food The Search Engine 4xLP
Django Django Hi Djin! 2xLP
Dog Is Dead Do The Right Thing/
Teenage Daughter 7" (500)
The Doors/X Soul Kitchen 7"
(1,000)
Double Dagger 333/If We Shout
Loud Enough LP and DVD (100)
Dr Ross The Sensational Harmonica
Boss 3x7" (500)
Nick Drake Nick Drake LP
The Dream Syndicate The Dream
Syndicate LP
The Dresdens 10" (500)
Dry The River Theme From Zaytoon
7" (500)
Duran Duran Is There Something...
7" (1,000)
The Durutti Column Paean To
Wilson 2x LP (500)
Dutch Uncles Slave To The Atypical
Rhythm 12" (500)
Bob Dylan Wigwam/Thirsty Boots
7" (2,000)

E Echo & The Bunnymen
Crocodiles LP (500)
El Michels Affair Enter The 37th
Chamber LP (100)

Foals My Number/Bluebird 7"
(1,000)
Josephine Foster Little Life 10"
and CD (500)
John Foxx Underpass - Dave Clarke/
Oh The Gilt Remixes 12" (500)
Frankie Goes To Hollywood The Eye
Has It 7" (500)
Frightened Rabbit Norland Wind
7" (500)
Frightened Rabbit Midnight Organ
Fight/Quietly Now 12"
Funeral For A Friend Casually
Dressed And Deep In Conversation
2xLP (700)
Funeral Suits Lily Of The Valley LP
(500)

G Rory Gallagher Continental
Op 10" (400)
**Garbage & Screaming
Females** Because The Night 10"
(500)
Genius/GZA Liquid Swords 4xLP
(100)
Ghostpoet Meltdown 10" (200)
Giant Sand Return To Tucson LP
(500)
Glasvegas I'd Rather Be Dead (Than
Be With You)/Later... When The TV
Turns To Static 7"

Vic Godard & Subway Sect Caught
In Midstream 12" (200)
Golden Void Rise To The Out Reach
7" (100)
Gong Gong Est Mort, Vive Gong LP
(500)
Davy Graham 3/4 Ad 7" (500)
The Grateful Dead Rare Cuts And
Oddities 2xLP (250)
Barry Gray/Gerry Anderson The
Cas Carnaby Five Flexi Disc and
Poster Pack (1,000)
Grey Area Fanbelt Algebra LP (100)
Grey Hairs Grey Hairs 7" (500)
Grizzly Bear Horn Of Plenty LP
**Grouplove/Frightened Rabbit
& The Manchester Orchestra**
Architect/Make It To Me 12" (1,000)
Guards In Guards We Trust LP (500)
David Guetta Titanium 12" (300)
Guts/Jacaranda Muse Ghetto
Paradise/Road Trip/Let You Go 12"
(500)

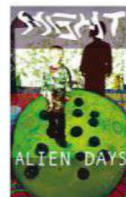
H Hacia Dos Veranos Limay LP
(300)
Half Japanese Half
Gentlemen/Not Beasts 4xLP and
3xCD (500)
Nick Harper Juicy Fruit Girl 10"
(500)

Blues (Jazz Poetry Superjam #3) LP
(1,000)
The House Of Love A Baby Got Back
On Its Feet 7" (300)
The Human League Don't You Want
Me 12" (500)
Hüsker Dü Amusement 2x7" (500)
Karl Hyde The Boy With The Jigsaw
Puzzle Fingers 7"

I I Am Kloot Natural History
- Remastered LP (200)
Inspirial Carpets Fix Your
Smile 7" (750)
Invisible Hands Insect
Dilemma/Disallowed 7" (50)
Willie Izsz Georgiavania Redux
LP (100)
Itch Manifesto Pt 1 & 2 12"
(900)

J Jazzanova That Night 12"
(200)
**The Jesus And Mary
Chain** Psychocandy LP (1,000)
Jethro Tull Nothing Is Easy
2xLP (250)
Jethro Tull Living In The Past
7" (1,000)
Robb Johnson West Pier
Serenade LP and CD (500)

NME PICK MGMT DAYS Cassette



If you think vinyl
is a throwback
then have a LOL
at psychedelic
jokers MGMT.
They're releasing
new track 'Alien
Days' on cassette.
Judging by its airing

at a recent live show in Colombia,
'Alien Days' is a woozy one with
acoustic guitar. See: jokers. Listen to
it in your car (if it still has a player) or
hoard it until the next tape revival.

Siân Rowe, Deputy Reviews Editor

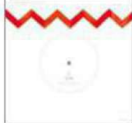
All The Releases

Emerson, Lake & Palmer
Jerusalem/Brain Salad Surgery
7" (1,000)
**Brian Eno/Nicholas Jaar/Grizzly
Bear** 12" (600)
Entombed/Evile Drowned 7" (300)
Marc Evans Supernatural/
Communicate 7" (500)
Everything Everything Duet 7"
(500)
Evian Christ Duga-312" (500)

F Factory Floor Untitled 10"
and DVD (1,000)
Marianne Faithfull Broken
English Original Mix LP
The Fall Sir William Wray 7" (800)
Admiral Fallow Tree Bursts In
Snow LP
Family/Ruth Copeland Ashley
Beetle Rocks - Re-Edits 12" (700)
The Fauns Fragile/Sun Is Cruising
Remixes 12" (500)
Charlie Feathers Nobody's
Darlin But Mine - The Goldwax
Recordings 7" (250)
Filthy Boy Smile That Won't Go
Down LP (500)
The Flaming Lips Zaireeka 4xLP
(400)

NME PICK Glasvegas I'D RATHER BE DEAD (THAN BE WITH YOU)

Seven-inch



Leaving the
Glasvegas
guitar-wash
bombast behind for
Record Store Day,
the return of the
brilliantly mad James Allan and his
compadres is heralded by a chilling
piano ditty, complete with a
spoken-word bit that sounds a heck
of a lot like the *Trainspotting* intro
monologue. Which can only make
it more collectable.

Jamie Fullerton, Features Editor

The Glove Blue Sunshine LP
Goat Run To Your Mama Remixes
Volume 1 12" (2,000)
Goat Run To Your Mama Remixes
Volume 2 12" (2,000)

Donny Hathaway Never My Love/
Memories Of Love 7" (800)
Hawkwind Kings Of Speed/
Motorhead 7" (300)
Hawkwind Urban Guerilla 7"
(1,000)
The Heads Everybody Knows We
Got Nowhere MC (250)
Heaven n'Hell Heaven n'Hell
Remixes 12" (500)
Hellsongs Iron Man 7"
Jimi Hendrix Somewhere/Foxy
Lady (Live) CD (1,000)
**The History Of Apple Pie/
Youngusband** Split 7" (300)
Herman Düne Monument Park
10" (250)
Robyn Hitchcock There Goes The
Ice 12"
The Hold Steady Criminal
Fingers 7"
Jesca Hoop Phonograph 7" (250)
**Michael Horovitz/Damon
Albarn/Graham Coxon/Paul
Weller** Ballads Of The Nocturnal
Commune/Extra Time Meltdown
(Jazz Poetry Superjam #2) 7" (1,000)
**Michael Horovitz/Damon Albarn/
Graham Coxon/Paul Weller**
Bankbusted Nuclear Detergent

Daniel Johnston Space Ducks LP
(500)
The Joy Formidable A Minute's
Silence 12" (500)
Judas Priest British Steel (Limited
Edition) LP (250)
**Junior Electronics/Moebius &
Tietchens** Junior Electronics/
Moebius & Tietchens 7"
Junip Junip LP (300)

**K Kawabata Makoto's
Mainliner** Revelation Space
LP (500)
Georgi Kay In My Mind/Ipswich 7"
(350)
Keaton Henson You 7" (500)
Killing Joke Nervous System CD
King Creosote That Might Well Be It,
Darling CD (1,500)
King Midas Sound Aroo 12"
Kirsty MacColl A New England
7" (500)
Kodaline All I Want 7" (500)
Kowton Vs Julio Bashmore Mirror
Song 12" (500)
Kraak & Smaak The Future Is
Yours 12"
Fela Kuti Sorrow, Tears And Blood/
Perambulator 12" (1,000)

Kvelertak Kvelertak (Limited
Edition) 2xLP (250)

**L Mark Lanegan & Duke
Garwood** Cold Molly 10" (300)
Daniel Lanois Acadie 2xLP (500)
Last Shop Standing The Rise, Fall
And Rebirth Of The Independent
Record Shop DVD (1,000)
Late Nite Tuff Guy Vol 2 12" (500)
The Leisure Society Fight For
Everyone 7" (200)
Andrew Liles Murgatroyd The
Monster (A Northern Noir) LP (220)
Linkin Park Hybrid Theory LP (300)
Little Boots Strangers/Broken
Record 12" (500)
Little John/Scorchers Clarks Booty/
Put On Me Clarks 7" (500)
Liquid Tension Experiment LTE 2
2xLP (200)
**The Live New Departures Jazz
Poetry Septet** Blues For The
Hitchhiking Dead (Jazz Poetry
Superjam #1) 2xLP (500)
Low/Dirty Three In The Fishtank 12"
Luluc/Lisa Hannigan Way To Blue:
The Songs Of Nick Drake 7" (750)

CONTINUES ON PAGE 36

Shopseekeers OF THE UK UNITE!

The shops taking part in RSD and the gigs they're hosting.
See recordstoreday.co.uk/events/2013 for late additions

1. ABERGAVENNY



Aberga-
venny
Music

NP7 5EW

Katherine
Thomas 11.15am

2. ABERYSTWYTH

Andy's Records

SY23 2JS

3. ALTRINCHAM

Beatnik Altrincham

WA14 1RZ

4. AMERSHAM

The Record Shop

HP6 5BX

5. BARNSTAPLE

Solo Music EX31 1SH

6. BARRY

Retro-Vibe
Music

CF63 4HD

Derrin Nauendorf/
Blind River Scare

11am

7. BATH

Raves From The

Grave BA2 4LD

8. BEXHILL

Music's Not Dead

GL53 0JB

9. BILLERICAY

Ltd TN40 1BD

10. BIRMINGHAM

The Diskery B5 6QB

Ignite Records

B4 6SX

11. BLACKBURN

Townsend Records

B86 7QQ

12. BOLTON

X Records BL1 2EG

24. CAMBERLEY

The Rock Box

GU15 3JY

25. CAMBRIDGE

Clerkenwell Music

CB2 1TB

26. CARDIFF

Catapult CF10 1AZ

27. CARMARTHEN

Tangled Parrot

SA31 1BS

28. CHATHAM

Manny's Music

ME4 4BY

29. CHELMSFORD

Intense Records

CM1 1TS

30. CHELTENHAM

Badlands
Willie Nile

8am

31. CHORLEY

The Record Shop

GL53 0JB

32. CLACKTON-ON-SEA

Music Mania

CO15 1NR

33. CONGLETON

A&A Music

CM12 1AS

34. DEREHAM

Sounds Music

NR19 2AN

35. DERRY

Cool Discs

BT48 6AP

Orleans 3pm



Rubadub
Records

G1 4BA

Dam Mantle/
Trevino/Silk Cut/
More acts TBC

11am

46. GODALMING

Record Corner

GU7 1BX

47. GOSPORT

Reflex Records

PO12 1DS

48. GUILDFORD

Dance2
Records

GU1 4PU

DJ Miracle/Matt
Domino/Lean

11am

People Independent

Music GU1 3UL

49. HARRGATE

Pump And

Circumstance

HG1 1TY

50. HAWICK

Spence's Music

Shop TD9 0HW

51. HERDEN

BRIDGE

Muse Music & Love

Café HX7 5RF

52. HENLEY-ON-THAMES

Henley Records

RG9 1AX

53. HERNEBAY

Gatefield Sounds

CT6 5AQ

54. HUDDERSFIELD

Vinyl Tap HD7 5NJ

55. HULL

BM Soho

W1F 8EJ

Cashab Records

SE10 9SW

Clerkenwell Music

EC1R 4QL

Flashback Records

NI 8LR

Flashback Records

NS 9DX

Foyles WC2H OEB

Honest Jon's

W10 5TE

IF Music

W1W 7AP

William
Adamson/Tom

Price-Stephens/Da
Lata/Jean-Claude/
Patrick Forge/Marc
Mac/Nick Salmon

11.30am

Kristina Records

N16 7XJ

Music & Video

Exchange SE10 9BJ

Music & Video

Exchange W11 3HX

Music & Video

Exchange W1F 0QG

Phonica Records

W1F 7LZ

Rat
Records

SE5 0RW

Immy Moore/Danny
G/Radioactive Man
& Dexorcist/Jerome
Hill/Joe Hart

10.30am

Reckless Records

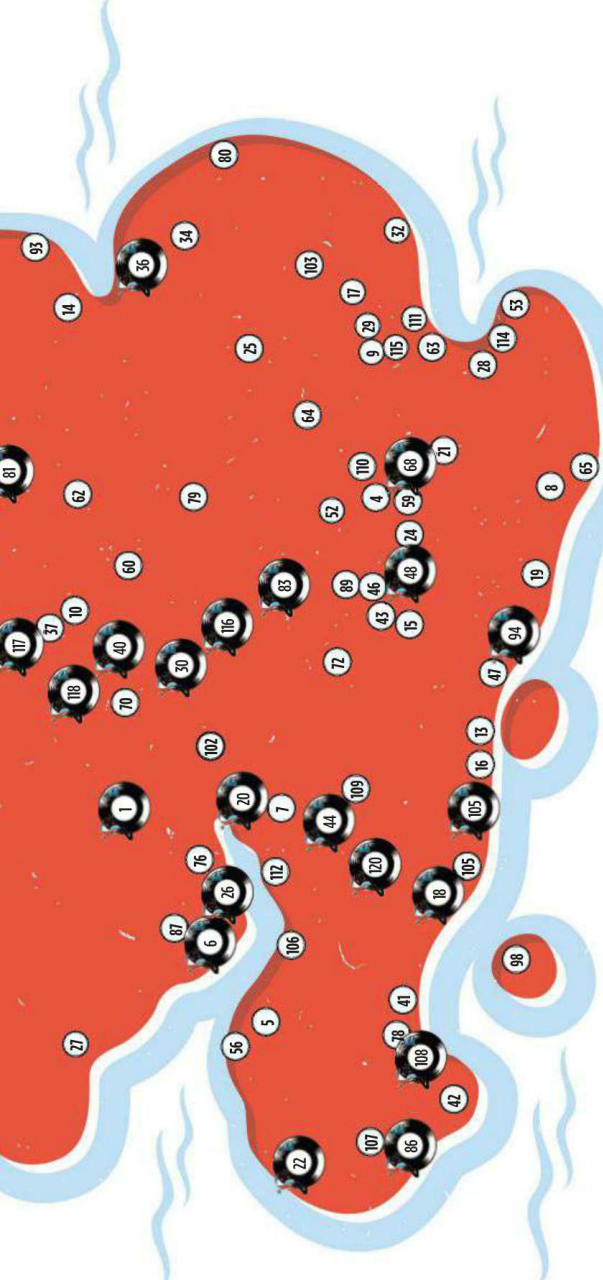
W1F 8RH

Rough
Trade

E1 6QL

Frank Turner/
Daniel Avery/
Sam Willis/
Public Service
Broadcasting/





14. BOSTON
Never Mind The Music Store
PE21 6NW

15. BORDON
Hi-Fi Hangar
GU35 0AY

16. BOURNEMOUTH
Flat 13 Records
BH2 5DP

17. BRAINTREE
Blast Music & Comics CM7 1JP

18. BRIDPORT
Bridport Music
DT16 3NY

19. BRIGHTON
Borderline Records
BN1 1UN

20. BRISTOL
Resident BN1 4AL
RK Bass Records
BN1 4ER

21. BURNLEY
Astonishing Sounds
BB11 1QJ

22. BUDD
Upbeat, The
EX23 8JL

23. BURNLEY
Astonishing Sounds
BB11 1QJ

24. BURNLEY
Astonishing Sounds
BB11 1QJ

25. BURNLEY
Astonishing Sounds
BB11 1QJ

26. BURNLEY
Astonishing Sounds
BB11 1QJ

27. BURNLEY
Astonishing Sounds
BB11 1QJ

28. BURNLEY
Astonishing Sounds
BB11 1QJ

29. BURNLEY
Astonishing Sounds
BB11 1QJ

30. BURNLEY
Astonishing Sounds
BB11 1QJ

31. BURNLEY
Astonishing Sounds
BB11 1QJ

32. BURNLEY
Astonishing Sounds
BB11 1QJ

33. BURNLEY
Astonishing Sounds
BB11 1QJ

34. BURNLEY
Astonishing Sounds
BB11 1QJ

35. BURNLEY
Astonishing Sounds
BB11 1QJ

36. DOWNHAM MARKET
Lewks
PE38 9JZ

37. DUDLEY
Jones 7.30pm
GU35 0AY

38. DUMFRIES
Barnstorm Records
DG1 1BU

39. EDINBURGH
Avalanche Records
EH1 2HY

40. EVESHAM
Rapture Enter-tainment
Ltd WR11 4BG

41. EXMOUTH
Martian Records
EX8 1AB

42. FALMOUTH
Jam TR11 2AD

43. FARNHAM
Harbour/Wild
SM12 9JN

44. FROME
Raves From The Grave
BA11 1BN

45. GLASGOW
Love Music G1 2AQ
Mixed Up Records
G12 8PB

46. GLASGOW
Love Music G1 2AQ
Mixed Up Records
G12 8PB

47. GLASGOW
Love Music G1 2AQ
Mixed Up Records
G12 8PB

48. GLASGOW
Love Music G1 2AQ
Mixed Up Records
G12 8PB

49. GLASGOW
Love Music G1 2AQ
Mixed Up Records
G12 8PB

50. GLASGOW
Love Music G1 2AQ
Mixed Up Records
G12 8PB

51. GLASGOW
Love Music G1 2AQ
Mixed Up Records
G12 8PB

52. GLASGOW
Love Music G1 2AQ
Mixed Up Records
G12 8PB

53. GLASGOW
Love Music G1 2AQ
Mixed Up Records
G12 8PB

54. GLASGOW
Love Music G1 2AQ
Mixed Up Records
G12 8PB

55. GLASGOW
Love Music G1 2AQ
Mixed Up Records
G12 8PB

56. GLASGOW
Love Music G1 2AQ
Mixed Up Records
G12 8PB

57. GLASGOW
Love Music G1 2AQ
Mixed Up Records
G12 8PB

58. KENDAL
Netdisc Kendal Ltd
LA9 4LR

59. KINGSTON
Banquet Records
KT11 1EE

60. LEAMINGTON SPA
Head CV22 4XT
Seismic Records
CV31 3NF

61. LEEDS
Crash Records
LS1 6PU

62. LEICESTER
Rockaboom
LE1 5DF

63. LEIGH-ON-SEA
Fives SS9 1AW

64. LEITCHWORTH
David's Music
SG6 3DE

65. LEWIS
Octave Recorded
Music Specialist
BN7 2LN

66. LEYLAND
Townsend Records
PR25 2LQ

67. LIVERPOOL
3B Records
L1 4BW

68. LONDON
Audio Gold
N8 8LA

69. LONDON
Audio Gold
N8 8LA

70. MANCHESTER
Beat'n' Rhythm
Records M4 1LR

71. MANCHESTER
Beat'n' Rhythm
Records M4 1LR

72. MARLBOROUGH
Emperor Zero 1pm
SN8 1LT

73. MOLD
Vinyl On Deck
CH7 1NZ

74. NEWCASTLE
UNDER LYME
NE1 5EE

75. NEWCASTLE
UPON TYNE
NE1 5EE

76. NEWPORT
Diverse Music
NP20 1JU

77. NEWRY
Carlin Records
BT34 2BN

78. NEWTON
ABBOTT
Phoenix Sound
TQ12 2AQ

79. NORTHAMPTON
Spun Out NN1 1RA
Vinyl Underground
NN1 2BB

80. NORWICH
Prelude Records
NR2 1JN

81. NOTTINGHAM
The Music Exchange
NG1 1LG

82. ORKNEY
Grooves KW15 1HP

83. OXFORD
Blackwell's Music
OX1 3AX

84. PAISLEY
Apollo Music
PA11 1YH

85. PERTH
Concorde Music
Shop PH1 5EJ

86. PLYMOUTH
Last Shop Standing
PL4 0BG

87. PONTYPRIDD
Terry's Music Store
CF37 2ST

88. PRESTON
Action Records
PR1 3DH

89. READING
The Sound Machine
RG1 1DN

90. RUGELEY
Those Old Records
WS15 2DY

91. SCARBOROUGH
Record Revivals
YO11 1JL

92. SHEFFIELD
LP Record Store
S1 2NU

93. SKEGNESS
Herrick Watson Ltd
PE25 3NW

94. SOUTHSEA
Ple & Vinyl
PO5 3AY

95. STAFFORD
Collectable Records
ST17 4AH

96. STALBRIDGE
The Vault DT10 2LH

97. STIRLING
Europa Music
FK8 1HA

98. ST HELENS
Kaleidoscope Records WA10 1QF

99. ST HELIER
White Label Records
JE2 4QB

100. STOCKTON
ON TEES
PL19 0DA

101. STOKES ON TRENT**102. STOKES ON TRENT**
Global Groove
ST1 2BA

103. STOKES ON TRENT
Global Groove
ST1 2BA

104. STOKES ON TRENT
Global Groove
ST1 2BA

105. SWANAGE
Replayed Records
BH19 1ES

106. TAUNTON
Blackcat Records
TA1 1TG

107. TAVISTOCK
Book Stop & The Music Room
PL19 0DA

108. TONNES
Sound It Out Records TS18 3DR

109. TONNES
Sound It Out Records TS18 3DR

110. TONNES
Sound It Out Records TS18 3DR

111. TONNES
Sound It Out Records TS18 3DR

112. TONNES
Sound It Out Records TS18 3DR

113. TONNES
Sound It Out Records TS18 3DR

114. TONNES
Sound It Out Records TS18 3DR

115. WICKFORD
Adrians Records
SS12 9AZ

116. WITNEY
Rapture Enter-tainment
Ltd OX28 6BB

117. WOLVERHAMPTON
Vinyl & Vintage
WV1 3HL

118. WORCESTER
Rise Records
WR1 3LD

119. WREKHAM
Alan Hughes Film & Music Nostalgia
LL13 8BE

120. YEAVIL
Moonlight Records
LL13 7HP

121. WESTCLIFF
ON SEA
SS0 7NR

122. WESTON
SUPER MARE
Head BS23 1HL

123. WHITEBY
Folk Devils
YO22 4DB

124. WHITSTABLE
Gatefield Sounds
CT5 1BB

M **Mad Season** Above 2xLP (300)
Taj Mahal Natch'L Blues LP (175)
Antoni Maiorvi Original Music From The Short Film Yellow With Blood Splatter 12" (1,000)
Stephen Malkmus Ege Bamyasi LP (200)
Joe Mansfield Beat Box: A Drum Machine Obsession 2xLP and 7" (100)
Mariellion Grendel 12" (750)
Mario Biondi This Is What You Are 12"
Willy Mason & Brendon Benson Upstairs At United Vol 7 12" (500)
Masters At Work Disco Jam/Love 10" (500)
Brain May/Kelly Ellis The Kissing Me Song 7"
Mayhem De Mysteries Dom Sathanas LP (250)
Mayhem Deathcrush LP (250)
Paul McCartney & Wings Maybe I'm Amazed 12"
Ian McCulloch The Killing Moon/Pro Patria More 7" (500)
Joe Meek I Hear A New World LP
Megadeth Killing Is My Business (Limited Edition) LP (250)
Mekon Bin There 12"
Men Without Hats Safety Dance 7" (750)
Tift Merritt Markings LP
Metronomy Pip Paine (Pay The £5000 You Owe) 2xLP
MGMT Alien Days cassette (500)
Mies & Elämä Turussa/Maamme 12"
Mikky Ekko Pull Me Down/Chained 7" (500)
Misfits/The Lemonheads Skulls 7" (800)
Miss Kittin Kittin Callin 30 Min Mix 12" (250)
Misty Miller Girlfriend 7" (500)
Modern Artifacts T-shirt (100)
Mogwai, Bill Wells & Aidan Moffat Special N (L. Pierre Remix)/The Copper Top (Remixed By Plasmatron For Mogwai) 7" (500)
Moon Duo Circles Remixed LP (450)
Steve Moore Horror Business 12" (1,000)
Thurston Moore & Loren Connors The Only Way To Go Is Straight Through LP
Moton Records Inc Classics Y U Fall/Dog - Diesel & Jarvis Edits (Richard Rogers Re-EQ) 12" (500)
Motörhead Bomber 2xLP (250)
Motörhead Overkill LP (250)
Mugstar Centralia 12" (300)
Mystery Jets Live At The Royal Festival Hall 2xLP (500)

N **Napalm Death** Leaders Not Followers 10" (500)
Napalm Death/Insect Warfare Split EP 7" (300)
The Naked And Famous Passive Me, Aggressive You - Remixes And B-Sides LP
Joey Negro & The Sunburst Band The Record Store Day 2013 Remix 12" (500)
Willie Nelson Roll Me Up & Smoke Me When I Die 7" (500)
Mic Newman/Andy Hart/Max Greaf Snooze For Days 10" (500)

Night Marchers/Mrs Magician Split 7" (200)
Non Phixion I Shot Reagan/Refuse To Lose 7" (100)
Nothing But Noise Music For Muted TV 110" (300)
Notorious BIG Ready To Die 2xLP (250)

O **Mike Oldfield** Theme From Tubular Bells 7" (1,000)
Opeth Morningrise 2xLP (250)
Orange Juice You Can't Live Forever LP (1,000)
Orange Juice Rip It Up LP (1,000)
Orange Juice Texas Fever LP (1,000)
OST Alfred Hitchcock Presents/The Munsters 7" (1,000)
OST Bride Of Frankenstein EP 7" (350)
OST Dazed & Confused 2xLP (500)
OST Reservoir Dogs - 20th Anniversary LP
OST Star Trek/Lost In Space 7" (1,000)
OST Twilight Zone/The Outer Limits 7" (1,000)
Shuggie Otis Introducing LP (250)

NME PICK Sharon Van Etten WE ARE FINE Seven-inch



The NYC maestro of breath-catching harmonies and heart-wrenching storytelling wrote one of 2012's finest albums in 'Tramp', and 'We Are Fine' is one of that album's most colossal gems. It comes backed with 'Hotel 2 Tango', a paean to the Montreal recording studio, and suggests it's time to sit back, listen to Sharon's dulcet tones and have a little cry. **Lucy Jones, Deputy Editor, NME.COM**

Oval 94 Diskont 2xLP (200)
Oval Systemisch 2xLP (200)
Overkill Live From Oz 10" (100)

P **Panteros666** Club Cheval 12" (500)
Van Dyke Parks Super Chief: Music For The Silverscreen LP and CD (250)
Parlour Flames Manchester Rain + 17" (300)
Peace California Daze 7" (750)
Peter Parker's Rock'n'Roll Club The EP 7" (300)
PG & BDS Vs Doc Jam Hard Times/I Want Your Dub 7" (500)
Pierce The Veil Collide With The Sky LP (200)
Pink Floyd See Emily Play 7" (2,500)
Placebo B3 EP 10"
Poison Idea Filthkick EP 7" (100)
Adam Prescott Feat. Dynamite MC & Jah Screechy/Mr Benn Feat. Serocore On A Dubstep Tip (Mungo's Hi Fi Remix)/Rising Star (Jstar Remix) (500)

Primal Scream tbc 12"
Rodney P Success 12"
Rainer Ptacek Barefoot Rock With Das Combo 2xLP (500)
Rainer Ptacek Barefoot Rock With Das Combo 2xLP And CD (1,000)
Pseudo Nippon Strangeways/Lady Cactus Fog MC
Public Service Broadcasting Signal 30 7" (500)
Pulp After You 12" (2,000)
Pussy Galore Groovy Hate Fuck EP

Q-R **Cluster/Schneider TM** 12"
Rainbow Live In Munich 2xLP (250)
Rainbow Long Live Rock'n'Roll LP (250)
Rainbow Rising LP (250)
Ramson Badbonez Feat. Jehst/Kashmere/Phoenix Da Icefire Warlords And Immortals/Power Cosmic (Jehst Remix) 7"
Eli 'Paperboy' Reed Woohoo/Call Your Girlfriend 7" (250)
REM Live In Greensboro EP CD (300)
Residents Kawiaga 12" (150)
Rex The Dog Do You Feel What I Feel? 12" (250)
Rhye Open 12"
Rival Sons Manifest Destiny 10" (500)
The Rolling Stones Five By Five EP 7"
The Rongetz Foundation 7" (500)
The Roots Things Fall Apart 2xLP
Josh Rouse Julie (Come Out Of The Rain) LP
Röyksopp Ice Machine 10" (500)
Rush ABC 1974 2xLP (250)

S **Kan Sano** Sunshine 7" (500)
Scientists S/T LP (500)
Gil Scott-Heron The Bottle 7" (500)
Serafina Steer Disco Compilation 7" (400)
Sex Pistols Pretty Vacant 7"
Shangri-Las Remember (Walking In The Sand) 7" (500)
Sharon Van Etten We Are Fine 7" (300)
Shearwater/Sharon Van Etten Stop Draggin' My Heart Around 7" (275)
The Shining Wheels/Ames 12" (500)

NME PICK Tame Impala TAME IMPALA EP 12-inch



'Lonerism' was the best album of 2012, and Kevin Parker's Tame Impala will be ripping it up across many, many festival stages this summer. So why not bone up on the band by buying one of the limited-edition copies of their self-titled 2008 debut EP. It's like doing some revision, but AWESOME. **Tom Howard, Reviews Editor**

NME PICK
The Rolling Stones
FIVE BY FIVE
 EP Seven-inch

It's hard to imagine now, but back in 1964 the Stones were still fresh-faced enough to get giddy in the presence of the greats. And you can totally hear it on this, their second EP, honed in two intensive sessions at Chicago's Chess Studios, with Chuck Berry himself on hand to offer advice. A highpoint in British R&B.
Matt Wilkinson, New Music Editor

Show Of Hands Aunt Maria/King Of The World 7" (500)
Sigur Rós Hvarf/Heim 2xLP
Simple Minds Promised You A Miracle 12" (500)
David Sinclair Trio America, Here's My Boy 7" (500)
Sinkane Jeepers Creeper Remixes 12" (200)
Skyharbor Blinding White Noise: Illusion & Chaos LP
Slayer Hell Awaits LP (250)
Slayer Live Undead/Haunting The Chapel LP (250)
Slayer Show No Mercy LP (250)
Sly & The Family Stone I Want To Take You Higher 10" (250)
Elliott Smith Alternate Versions From Either/Or 12"
John Smith & The Common Men Music From The Inferno 7" (700)
Sam Smith Lay Me Down 7"
Smoke Fairies Upstairs At United Vol 6 12" (500)
SOB Rolled Stone 10"
Joanie Sommers Don't Pity Me 7" (500)
Sophia Knapp/AOP Split 7" 2x12"
Soundgarden King Animal Demos 10"
Stagecoach Action (100)
Ringo Starr 45rpm Singles Bag 3x7" (500)
Stealing Sheep A Real Clown/Do As You Will 7" (300)

Stranded Horse Transmission/A Faint Light 7"
Straylight Run Prepare To Be Wrong LP (100)
Street Dogs Crooked Drunken Songs/I Got Drunk/We All Fall Apart 7" (50)
The Strypes Blue Collar Jane 2x7"
Suede Barriers/Animal Nitrate 7" (1,500)
Sun Ra The Futuristic Sounds Of Sun Ra 7"
Sunburst Band Remix EP 12" (500)
Freda Sundemo Indigo 12" (300)
Surfer Blood Demon Dance/Weird Shapes 7" (75)
Sweet Baboo Ships LP (250)

T **Tame Impala** Tame Impala EP 12" (1,000)
The Tammys Egyptian Shumba 7" (500)
Team Ghost Terre Brulee EP 12" (150)
Tegan & Sara Closer Remixed 12" (200)
Sebastian Tellier/Caroline Polachek In The Crew Of Tea Time 7" (250)
Terry & Gary Ordinary/Music 7" (500)
Testament Animal Magnetism/Powerslave 7" (100)
Tomorrow's World Drive EP 10" (250)
Toy/The Horrors Motoring/Moving Further Away 12" (500)
Tramshed Badham (Inc. Alex Barck Remix) 7" (500)
Frank Turner Recovery 7"
Turning Shrines Face Of Another EP 12" and 7"
The Twang Sheep 7"
The Twilight Sad, Bill Wells & Aidan Moffat Split 7"
Tythe Careless Woman 12" (500)

U **UFO** Live 'n' Ready 7" (500)
The Ukrainians Pismi Iz The Smiths 12" (500)
Ultraista Our Song/Static Light 10" (300)
Ultravox Vienna LP
The Unclued Delicate Cycle/Earthquake 7" (100)
The Undertones Much Too Late/Another Girl 7" (1,000)
Uneven Structure Februus LP

V **Various** 50 Weapons Meets Monkeytown Records 12" (200)
Various Better Days 12" (500)
Various Black Gold 12"
Various Cotillion Records: Soul 45s 1968-1970 10x 7" (800)
Various Earache: The World's Shortest Album 5" (300)
The Velvet Underground Scepter Studios Sessions LP
Venom Black Metal 2xLP (250)
The Verve Verve EP 12" (500)
Vuolo/Grande Desert 12" (250)

W-Z **Paul Weller** Flame-Out/The Olde Original 7"
Greg Wilson GW Electro Edits 12" (500)
Steven Wilson Luminol/The Watchmaker 12" (500)
Wire Change Becomes Us 2xLP (1,000)
Witchfinder General Death Penalty (Limited Edition) LP (250)
The Walkmen Everyone Who Pretended To Like Me Is Gone LP (300)
The Wedding Present 4 Lieber EP 10" (700)
The White Mandingos Mandingo Rally/Black Girl Toof 7" (100)
The White Stripes Elephant (RSD 2013 edition) 2xLP (500)
The xx Jamie XX Edit 12" (1500)
Frank Zappa Why Don'tcha Do Me Right/Big Leg Emma 7"
Frank Zappa In The Slime/Montana 7"
Rob Zombie Venomous Rat Regeneration Vendor 10"

Independents' day!



Since its creation in 2007, **Record Store Day** has soared. **Barry Nicolson** toasts its history and future

We're constantly being told that physical media is dead. Even HMV can't turn a profit by shifting it. The future is intangibility: nuggets of information stored on vast data-nebulae from which we can lease music, but not own it. You'll never have to buy another rack, or put a CD back in its case – all you need is a few gigabytes of storage, an internet connection and a set of speakers that don't make the new My Bloody Valentine album sound like massive books being pushed through a letterbox.

Yet come Saturday, the scene at your local record shop will likely resemble the antithesis of that future: people queuing round the block, tills ringing, and fierce competition for rabbit-shaped Chas & Dave picture discs. The reason for this madness? Record Store Day: the idea of a single Portland, Maine store worker that has now evolved into a global phenomenon; an annual rallying point for fans, artists and store owners to help preserve a culture we can't allow to die.

In 2007, Bull Moose Records employee Chris Brown had the idea to establish a day that celebrated independent record shops. The concept spread to the UK and then went global, and it's snowballed to the point where Jack White and Josh Homme are acting as its global ambassadors. But Record Store Day has changed in some subtle and not-so-subtle ways since then. When Rough Trade East boss Spencer Hickman brought the event to the UK in 2008, just eight stores took part. Today, he says, "the big thing is trying to keep it manageable".

The biggest change, of course, is the sheer size of it. RSD is now a major industry event, but as it has grown, so too has its remit. It's no longer just a celebration of independent stores, but of physical media itself, and vinyl in particular. Arguably, this is where it's had the most success: in the UK, sales of vinyl rose by 15.3 per cent last year (16.3 per cent in the US). According to Carrie Colliton, one of the event's original US organisers, "There's no way you could say RSD hasn't played a part in that. We've given the format and the stores who specialise in it a laser focus in the press that it most likely would not have had otherwise."

However, cumulative UK vinyl sales are still less than 400,000 units a year, and many stores are still struggling. Chris Brown's original idea may have been to celebrate record-store culture, but in the UK in particular, the focus is more often on how we resuscitate it. Kevin Buckle, owner of Edinburgh's Avalanche Records and founder member of RSD, believes the current climate for store owners is "dreadful", adding he's also "one of RSD's biggest critics, because I feel it's better to criticise and try to help than moan and do nothing. One of the things that was disappointing this year was the number of products. We were told there would be more curation this year, 300 releases at most, and now there's something like 500."

He worries that as the event grows in size, the media are focusing too much on its effects and not enough on the ethos. "It was meant to be about supporting record shops," says Buckle. "Not about the product, or promotion, or how well only vinyl is selling."

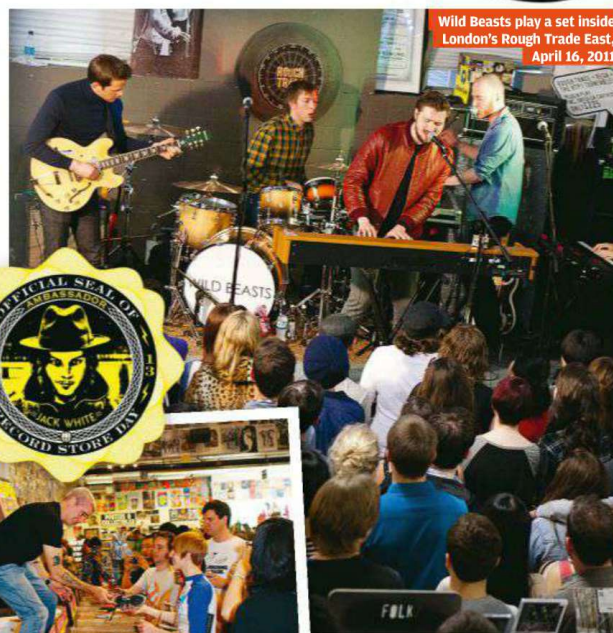
Spencer Hickman agrees that there probably are too many releases, but that "it's no-one's place to say whether or not Katy Perry can put something out for Record Store Day, other than the customers". Like Buckle, he also wants to see stores becoming more proactive the other 364 days of the year. On this, Hickman is more optimistic.

"Stores are doing events year-round and keeping people involved," he says. "Crash in Leeds have converted their basement into a stage area. You've also got Pic & Vinyl, who sell traditional pies in the shop. Lots of interesting ideas are springing up."

So, how will RSD evolve? It'll keep getting bigger. But one thing everyone would like to

"I want to see more unusual stuff released"

NATASHA KHAN



Wild Beasts play a set inside London's Rough Trade East, April 16, 2011



Henry Rollins signs for RSD at Amoeba Music in LA, 2011

see is more exclusive music, like Blur's 'Fool's Day' single from 2010, which was a genuine event, and not just a lush reissue. Bat For Lashes' Natasha Khan, who is releasing special versions of 'Laura' and 'Marilyn' for RSD, wants to see more "unusual tracks that bands haven't released, or live albums that'll really appeal to collectors". Spencer wants more in-store signings or live shows. Carrie, meanwhile, hopes for more crossover between the US and European release schedules.

"But whatever we do," she says, "we need to continue to focus on the stores. We're at Coachella because that almost always falls on Record Store Day, and Zia Records bring a store into the desert. That works because at the heart of the collaboration is the record store."

But how do you keep people coming back after the day itself is over? Ultimately, no-one can save these stores but the record-buyers. So go out this Saturday, spend a bit of money, and enjoy yourself. But more importantly, do it the following Saturday, too.

Record Store Day: THE STORY SO FAR

2007

Record store employee Chris Brown has the idea to establish a day that celebrates independent record shops. The inaugural event involves just six US stores, and features no exclusive releases or celebrity ambassadors.

2008

Metallica are the event's unofficial ambassadors and do a signing for fans in California (below). In the UK, eight stores take part. There are just 10 special releases.



2009

Jesse 'The Devil' Hughes lays claim to the title of first official ambassador of Record Store Day. It is a year of major international growth for the event, with over 1,000 stores in North America, Europe and Japan taking part.

2010

Blur's 'Fool's Day' single – their first new track in seven years – is 2010's big event. With Josh Homme serving as ambassador, Record Store Day continues to grow, and in the US a Black Friday RSD, scheduled around Thanksgiving, is added.

2011

Ozzy Osbourne is ambassador, and Foo Fighters, MCR, Jack White and Beastie Boys play in-store gigs. *Billboard* directly attributes a 182,000 bump in sales to the occasion.

2012

With Iggy Pop as ambassador, RSD grows with over 400 releases from acts such as Arctic Monkeys, David Bowie, Noel Gallagher and The White Stripes. In the UK, over 200 stores take part.





RECORD STORE DAY *Made Easy*

YOUR HANDY 10-STEP GUIDE

Not sure where to start? Make the most of this year's event with our foolproof survival tips.

1. ARRIVE AT 4AM

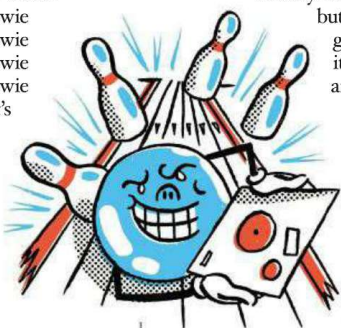
Oh sure, this is kind of obvious. But think of it like this: Bowie Bowie Bowie Bowie Bowie Bowie Bowie Bowie Bowie Bowie Bowie. That shit's gonna run out.

2. MAKE IT TO THE IN-STORES

One of the best things about RSD is all the free little gigs. Sweet Baboo at Spillers in Cardiff. Fryars at Underground Solu'sh'n in Edinburgh. Frank Turner and The Strypes at Rough Trade East in London. WHEN WILL THE MADNESS END?

3. DON'T JUST LOOK AT STUFF, BUY STUFF

Record Store Day isn't about popping into a shop for 20 seconds to look at a Tame Impala vinyl and go, "Yup, heard that." It's about taking some lovely cash out of your lovely pocket and buying something fresh and clean and new.



4. DECIDE WHICH YOU LOVE MORE: MUSIC OR MONEY

If it's music, take the record home – listen, love, keep forever. If it's money, **DON'T OPEN THE RECORD** – it could devalue your purchase by literally a few pounds, but you weren't going to sell it on eBay anyway, right?

5. PLAY IT COOL

Everyone hates the person who barges the other people out of the way to grab a copy of the 'My Number'/'Bluebird' Foals seven-inch even though there's still 1,300 copies left. Don't be that person. You will die that person.

6. TAKE A TOTE BAG WITH YOU

And put all the new tote bags you're given into it.

7. WHATEVER YOU DO, DON'T SAY THE WORD "ITUNES"

That would be the equivalent of asking a former Blockbuster employee if you can hop

on their Wi-Fi for 25 minutes so you could bit-torrent *Django Unchained* from The Pirate Bay. Not a good look.

8. DON'T STEAL ANYTHING

This is not the time or place. There may be time, later, in Sainsbury's, for you to half-inch a box of wine. But not here, or now. These people are doing a good thing and you're ruining it for everyone. Go home immediately.

9. BRING PLENTY OF SNACKS

Queues. Are. Bullshit. But there are ways to make them a bit more bearable. Read stuff. Sing stuff. Chat about stuff. But mostly: eat stuff. Tell your chums to bring homemade snacks and turn that mother into a pop-up restaurant.



10. RECORD SHOPS ARE NOT JUST FOR RECORD STORE DAY

Record shops are for life, yeah? You will always need music. *Tom Howard*



WHAT TO BUY FOR...

Have a specific budget for Record Store Day? Stop studying price lists and serial numbers like a prize spod – here's our handy guide to what to pick up to suit your wallet...

£10

Welcome to the seven-inch scrum. Your mission is to grab as many rare singles as you can before they sell out in 11 seconds. High on your list should be Nick Cave & The Bad Seeds' 'Animal X', the Peace pic disc of 'California Daze' and the seven-inch of Jeff Buckley and Leonard Cohen's versions of 'Hallelujah'. Or, for kitsch value, try the brown rabbit-shaped Chas & Dave single.



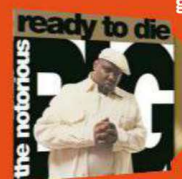
£50

The Jesus And Mary Chain are re-releasing the classic 'Psychocandy' on paint-spatter vinyl, while The White Stripes' 'Elephant' reissue comes in black and red, with a dash of white. You may still have spare reddie (sorry) for the double LP of Metronomy's 2006 debut 'Pip Paine (Pay The £5000 You Owe)' in green fabric casing. Unless you happen to be called Pip Paine.



£200

Flush as a mush are we? Then choose from the many plush box sets on offer. Alternatively, it's uncertain whether Notorious B.I.G.'s gold-vinyl version of 'Ready To Die' will be made of actual gold, but it's worth an investment anyway. *Mark Beaumont*



THE EYE CANDY

The Best SLEEVES AND PICTURE DISCS

THE BLACK KEYS/ THE STOOGES NO FUN



This Record Store Day exclusive comes in flame-coloured wax that makes your record player look like it spontaneously combusted due to the sheer rawk awesomeness of it all. Better keep an extinguisher handy, just in case.

BIFFY CLYRO BLACK CHANDELIER



The new album favourite gets a design to match its dark, understated sound: black splodges on misty grey wax, like a Rorschach test being sucked into a black hole. At its centre, the silhouette of an oak tree. Pretty creepy.

KATE BUSH RUNNING UP THAT HILL (A DEAL WITH GOD)



Speaking of creepy, Kate Bush saw fit to decorate her limited-run 10-inch pic disc with the harrowing image of athletes with fishes for heads running in circles like London 2012 gone horribly wrong.

THE FLAMING LIPS ZAIREEKA



Originally out in 1997 as a four-disc set, with all four discs meant to be played at once, 'Zaireeka' gets a vinyl re-release with a new 12-page booklet. Expect its kaleidoscopic colours to look even better in 12-inch format.

GZA LIQUID SWORDS: THE CHESS BOX VINYL EDITION



How do you blow all other RSD releases out of the water? If you're Wu-Tang's GZA, you reissue your best album as a big wooden chess set complete with pieces, extensive sleeve notes and four 12-inches of music. Checkmate.

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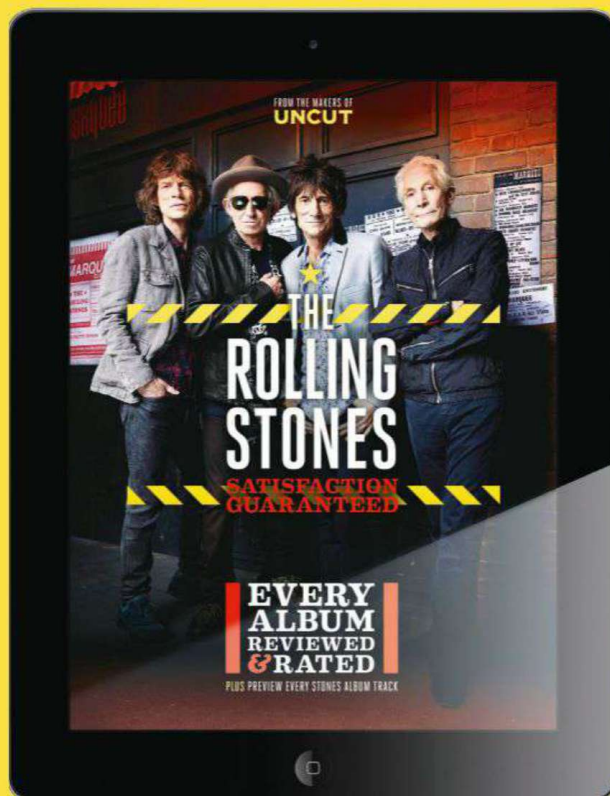
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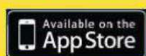


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- PREVIEW EVERY ALBUM TRACK!
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PALMA VIOLETS

CHILLI JESSON

The record that we first bonded over
THE GUN CLUB MIAMI



"I'd heard the record before, but I never really got properly into it. But then we picked it up one day and played it at 180 and it finally clicked. Then we started playing a cover of one of their songs called 'Sex Beat' [which is actually on the 'Fire Of Love' album – Gun Club Ed]. I love the rawness of the energy and the diddley bow and the unconventional forms of songwriting."

The record that ended our house parties
DR JOHN IN THE RIGHT PLACE



"It'd have to be 'In The Right Place', because we'd always play that at the end of the night at 180 [the band's rehearsal space] when everyone's pissed or on crack. It's the perfect end; you listen and realise that everyone around you is amazing, you've made it to the morning and you're still alive."

The record that soundtracked our best nights out
PULP SOMETHING'S CHANGED



"When we finished the album we went to see Pulp in Sheffield. We got tickets because Steve Mackey produced the record. We went to the aftershow at this warehouse and we were the last men standing. 'Something's Changed' was the song that reminds me of that night – it's a really euphoric track."



Chilli and Sam: not pissed or on crack. For a change

SAM FRYAR

The record that we first bonded over
GOLDEN SILVERS TRUE ROMANCE



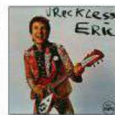
"This album was the first record that Chilli and I talked about. We made a whole ballet to each of the songs because we're both ballet dancers. The whole record just reminds me of us dancing. My friend filmed it and it's a very beautiful ballet. That was essentially our first dance."

The record that ended our house parties
TOM WAITS CLOSING TIME



"When you're trying to get everyone to pipe down, shut up and stop taking crack, then 'Closing Time' is the record. It works wonders – the songs are like lullabies. I find it hard to remember nights at 180 – they all morph into one – but we've definitely played this at the end."

The record that soundtracked our best night out
WRECKLESS ERIC WRECKLESS ERIC



"We played a house party in Austin. Peace were there, Swim Deep, Fred from Spector. This is the record that reminds me of that night. He's basically the Jamie T of the '70s. We ended up stealing a keg of beer, putting it in the car and taking it back to our place. We stayed up until about 8am."



Ezra and Rostam: making bands and breaking hearts

VAMPIRE WEEKEND EZRA KOENIG

The record that made me want to form a band
DJ SHADOW ENDTRODUCING



"That record changed the way I thought about how to make music. I was probably 14 when I first heard it. I was in high school and a friend, who was a little bit older and a DJ, introduced me to acts like DJ Shadow, The Roots and A Tribe Called Quest. Hearing them got me thinking about how the traditional 'band' setup wasn't the only avenue to making music, that there's fluidity in how music's made and what a band can be. Even though we're a very traditional band in some ways, we've never approached our creative process as being bound by traditions."

ROSTAM BATMANGLIJ

The record that soundtracked my break-up
BEACH HOUSE USED TO BE



"It reminds me of a relationship that went awry. The person had put that song on a mix CD that he'd given me during a happy part of the relationship, but now it reminds of me when things went south. But still, I can listen to it and remember good times, not just the bad. It's not a song I'd want to listen to around the clock, but there are occasions when it's OK to listen to it and feel sad. The first lyric ('You are coming home, are you still alone/Are you not the same as you used to be?') – to me, that's about change, and how people can realise they didn't really know each other."

JOHNNY MARR

The record that soundtracked my best night out
SISTER SLEDGE LOST IN MUSIC



"It comes to mind because I was playing with Nile Rodgers and Chic in Montreal last year, and I was stood at the back of the stage when 'Lost In Music' came on. I got the same feeling I did whenever I heard it in discos and clubs and parties with my mates and I defy anybody not be hooked by it. It's just amazing, elated pop and that's before the words start. I didn't bother about the lyrics for years and years and years, they just were things that fitted with the vibe of the music. As long as the words don't get in the way of the music and reflect the vibe being put across then the record stands up on its own merit."

The record that made me pick up a guitar
T REX LIFE'S A GAS

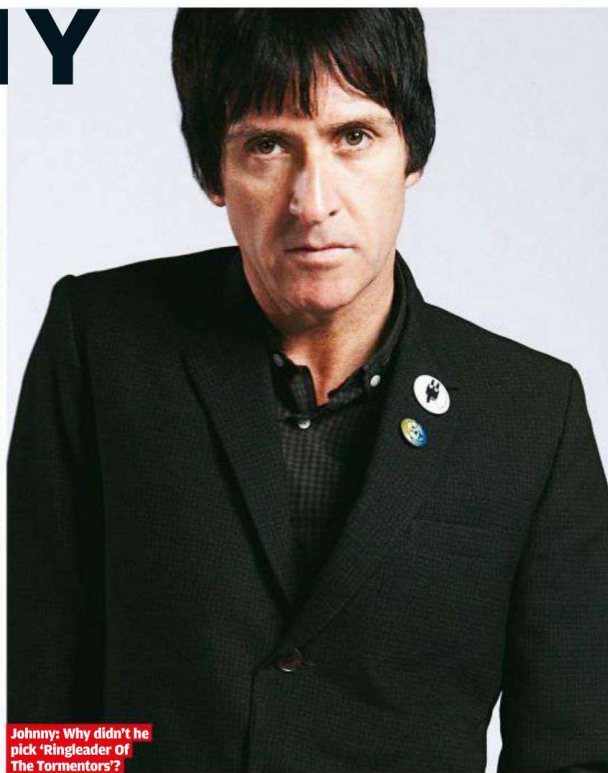


"'Life's A Gas' was the B-side to 'Jeepster', and easier to play. That song is very elementary. And funnily enough, I didn't play the actual chords until I was in Electronic, because I just thought they were too simple and that everybody had done it. But 'Life's A Gas' was the first thing I mastered. I tried to copy all the records I had by ear, and that kind of developed the style that I got. I never copied flash guitar players, I copied records. And if the main guy was playing a riff, great, but if the record was built on a keyboard part, I'd just try and play the keyboard part. It was a schizophrenic development, on the one hand loving every aspect of guitar culture, on the other hand equally loving every aspect of pop culture. Plus I had a sister who just thought that boys' music was really boring, but she did have some pretty good taste."

The record that made me get a '45' tattoo
THE BEATLES I AM THE WALRUS



"The reason I got that tattoo was because I like numbers from a graphic point of view. I'm kind of scientifically inclined and I find numbers fascinating. But on a more basic level I love the 45 on the Motown label as a symbol. It was a deliberate decision to remind myself that I live my life as a rock musician guided by the 45. A 45 transcends the limitations of its physicality. And it is street art. I tend to think of 'I Am The Walrus', because to me it's like a Hieronymus Bosch painting come to life. That particular record can stop you in your tracks."



Johnny: Why didn't he pick 'Ringleader Of The Tormentors'?

The record that my parents turned me on to
THE EVERLY BROTHERS CATHY'S CLOWN



"It was 'Cathy's Clown' and a song called 'Walk Right Back' as well. My parents really liked it and luckily for me it has a really great guitar player on it, one of those old-style, simple basic guitar techniques – an acoustic tracked a few times which gives a really percussive, shiny sound. And at that time it was an old record, and that was useful as well, seeing people playing records that were already old, that you didn't have to be a slave to what was in the charts. Even though my parents were young, they were just liking stuff that sounded really good played loud."

I AM THE WALRUS
The facts

- The lyrics were an attempt to confuse Beatles scholars, but the song was written as a response to Dylan's wordy, obscure style. "I can write that crap, too," Lennon said later.
- It was the first song they recorded after the death of manager Brian Epstein, just nine days later. Engineer Geoff Emerick said they had a "look of emptiness on their faces".
- Former Animals frontman Eric Burdon claimed to be the 'Eggman' of the lyrics. Apparently he'd told Lennon he liked to crack eggs over naked girls' bodies during sex, and the name stuck.
- The voices at the end of the song are from a BBC broadcast of *King Lear* (Act IV, Scene VII) that John Lennon's radio happened to be tuned to on the final night of recording.

BIFFY CLYRO

The records that made us want to make music
NIRVANA BLEACH AND NEVERMIND



JAMES JOHNSTON: "For 10 years people never mentioned Nirvana because they became such a big band and it seemed obvious. For guys our age they showed you that you could make music with your mates and you didn't have to be virtuosos to do it."

SIMON NEIL: "The fragile side showed that we could be a rock band and still have quiet moments but you could still scream in people's faces. It made a lot of sense to us so that was the first band that made us think, 'We could write a tune'. It's hard to kind of compute now. I don't think you would get someone screaming their head off in the charts any more. Apart from maybe us."

JAMES: "It was 'Lithium' that changed my life. I think I saw it being played at some awards show I shouldn't have been watching on TV, the night before school, and it totally changed my life."

The record that soundtracked our greatest party
STARSHIP WE BUILT THIS CITY



JAMES: "Not because we covered it recently but because for some reason that song passed me by throughout my entire childhood, and the very first time I heard it was in Austin, Texas at SXSW. We were in somebody's hotel room having a party and it got really messy. That song came on and everyone started singing."

SIMON: "That was when our A&R guy was trying to sing while we ripped the fucking fridge out. We made him work! Work for this band."

JAMES: "I think he feel asleep half-inside half-outside his room as well."

SIMON: "Yeah, it was a wild night."



HARRY KOISSER PEACE



Going by all that yellow you'd think Harry would have picked Coldplay

The record that got me through teen confusion

THE WHO MEATY BEATY BIG AND BOUNCY



"I guess the record I used to put on to make sense of the world would have to be this one. It's a really teenage record. I've listened to it all my life – my dad had it on vinyl and

it was probably my first favourite. You listen to 'Pictures Of Lily' or 'My Generation' and you just think, 'You know what? Fuck it. It's alright.' I remember sitting in my room when I was young and thinking, 'What is life?' Then when you listen to that record you're just like, 'You know what, fucking *this* is life.'"

MEATY BEATY BIG AND BOUNCY

The facts

● The title of The Who's 1971 compilation refers to each of the band members: 'Meaty' is Roger Daltrey, 'Beaty' is Keith Moon, 'Big' is John Entwistle and 'Bouncy' is Pete Townshend.

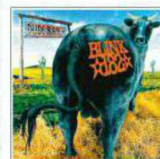
● The album's inside cover shows The Railway Hotel, a London mod venue The Who frequented in the '60s and the place where Townshend destroyed his first guitar.

● After The Who's acrimonious split with producer Shel Talmy in 1966, this was the first Who release in five years that Talmy didn't legally own a percentage of.

● This was not The Who's first compilation record – 1968's 'Direct Hits' has that honour – but despite the plethora of Best Of's that followed, it's still one of their best-regarded.

The record that reminds me of B-Town

BLINK-182 DUDE RANCH



"We were playing it before this party we threw in our old house and we completely fucked the house up. There was this drum'n'bass DJ playing in one of the rooms who no-one had invited. He was being obnoxious, so I started chanting 'SPRING BREAK!' loudly until everyone left the room. He was left on his own while the hallway was absolutely rammed with people shouting and writing 'Freedom' on the wall. We all lost our deposits."

The first record I bought

LED ZEPPELIN LED ZEPPELIN II



"It's just full of bloody tunes, isn't it? It was the first Zeppelin record I bought with my own money and listened to and cherished. I bought it at Merry Hill, a shopping centre in the Midlands. I was about 12.

I remember playing it in the car on the way home. My dad's properly into Zeppelin, but I didn't own any of their CDs. He had their records but I wanted a Zeppelin album to be properly mine. 'Thank You' is my favourite song on it. I liked The Who as well, but Zeppelin looked a bit more like wizards."

The record that soundtracked my proposal

THE CARDIGANS LOVEFOOL



"Did I imagine that song would be on when I proposed? Fuck knows. Maybe. I was at Brixton Jamm after the NME Awards Tour. Sam Fryer [of Palma Violets] was

DJing, we went upstairs and downstairs and then it just happened. My memory is very hazy. It's a good song – a banger. If it came on in a club I can imagine all the lads going 'TUNE.'"

SNOOP DOGG

The record that turned me onto reggae
ANYTHING BY GREGORY ISAACS



"There was so much good music that I was hearing as a kid which was from that world, which had that Bob Marley thing on it, you know what I'm saying? I'd hear it in the park. I believe that in the early '70s I was hearing some of that good reggae music that was coming out of Jamaica from the underground. Not the music that was getting radio play but that real underground reggae music. I remember listening to Gregory Isaacs a lot."

BAT FOR LASHES

The record that reminds me of being a teacher
LOU REED STREET HASSLE



"I was living in Brighton, and I used to put 'Street Hassle' on when I was cooking dinner. I'd cook, then I'd listen to Lou Reed or Neil Young or Joni Mitchell, and then I'd sit down and work on my demos, or on some artwork. I was teaching nursery school four days a week, and the other three days I would spend working towards my first album. It was a rich time for me, musically, and 'Street Hassle' was an album which shaped me as a person."



THE CHILD OF LOV

The record that made me love soul
STEVIE WONDER GREATEST HITS



"Stevie Wonder was the first music I really remember enjoying. I grew up in Amsterdam and there's not as big a music-loving culture going on there. My household wasn't musical, standing around the piano singing together – there was a piano, but it was more like a piece of furniture. I got into music when I was about 14 on my own basis, but I still remember hearing that Stevie Wonder record and how good it sounded."

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REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard



FRANK TURNER

TAPE DECK HEART XTRA MILE/POLYDOR

On which the punk rocker gone acoustic gets so intensely personal it's like reading pages from his diary



Last autumn, Frank Turner let *NME* into the suburban Los Angeles studio where he was laying down his fifth solo album. "Without going into details, it's kind of ended up being a break-up record," he told us at Eldorado Recording Studio of the follow-up to 2011's reflectively patriotic 'England Keep My Bones'. "It's a record about 'What do you do when something that was supposed to be perfect comes to its natural end?'" The steadfastly English songsman might not have gone into the gory minutiae of said relationship breakdown then, but 'Tape Deck Heart' is all about the heart-wrenching details. An intensely personal record, the process of listening to the dozen tracks here is as intimate – and sometimes as uncomfortable – as reading pages ripped straight from Frank's diary. Opener 'Recovery' is a classic 'I'm going to get over you' statement of intent, from

the cider-drenched nights spent "blacking in and out in a strange flat in east London" through to some kind of redemption ("one day this will all be over"). Backed by the persistent blast of a full band teeming with jubilant piano, it makes for a perky anthem for the freshly dumped. Outrageously uplifting despite its morose subject matter, it paves the way for 'The Way I Tend To Be'. Frank might have donned a pair of rather rose-tinted glasses for this out-and-out love song, but they don't half suit him.

"I want it to feel like *The Last Waltz* soundtrack," Frank told *NME* of the record, aligning the album with the buoyant soundtrack from folk-rock pioneers The Band's triumphant last show. "It feels like a jamboree. It feels like an end-of-the-century party." Which it does, right up until the ache of 'Good & Gone' and

the harrowing 'Tell Tale Signs'. Starting with Frank boldly naming the woman who ripped his heart out and then trampled on it in steel toe-capped DMs ("goddamnit, Amy", he spits), the latter song then dives into graphic stories of teenage self-harm with his dad's razor. Frank isn't one for making things more palatable with mawkish metaphors. Instead he softens the blow of such stark lyrics with melody. He might

be describing the cuts on his arms, but it's cushioned by music that draws on the dreaminess of early Ryan Adams.

It's on 'Tell Tale Signs' as well as the jangling 'Losing Days' that the record's recurring motif of tattoos is strongest. Like Tom Waits and The Gaslight Anthem's Brian Fallon before him, Frank's obsession with ink is more than just skin deep. From the record's artwork – an old-school design by one of Frank's favourite tattoo artists, Florida-based Heather Ann Law – to the lyrical references concerning the etchings that cover his own body, this isn't just about body modification, but the marks and scars each of us carry, as well as Frank's proud counter-cultural allegiances.

Romantic woes are briefly swept aside for the genre-hopping stomp of 'Four Simple Words', which celebrates the majesty of a DIY punk-rock gig, Frank digging at music made by "lacklustre scenesters from *Shoreditch*". Live music gets another shout-out via a eulogy for London's late, lamented Astoria in the heavy-duty Foo Fighters-meets-Fairport Convention triumph of 'Polaroid Picture'.

It's not until the end of the album and the mournful, mesmerising 'Broken Piano' that we finally hear Frank rhapsodising about his beloved England, mixing native pride with lovelorn anguish. Borrowing heavily from the traditional 'The Banks Of Sweet Primroses' by way of Billy Bragg's 1988 a capella 'Tender Comrade', Frank takes us on an aural trip to his ex-lover's window, down to the muddy Thames from Highgate Hill and onward to the Isle Of Dogs. Despite recording in the States, he hasn't forsaken his British roots. So if the Brit Awards jury are again going to give next

year's Best Male Solo Artist going to a man most of the country haven't heard of, going by the mighty 'Tape Deck Heart', Frank must be a shoo-in. **Leonie Cooper**

BEST TRACKS: 'The Way I Tend To Be', 'Polaroid Picture', 'Recovery'

FRANK ON...



...THE TATS MENTIONED ON THE ALBUM
"I have a bunch on my arms. Some soundholes from an old guitar, a picture of Hermes drawn by my friend Keenan, a Hampshire Rose, and some Sanskrit."

...HIS UKHC TATTOO
"That was my first one, on my upper left arm. I was terrified because I didn't know anyone who had any ink. I got it at a place called Evil From The Needle in Camden."

...THE ALBUM ARTWORK
"Heather Ann Law is a tattooer from Florida who came to my shows and gave me some drawings she'd done for various songs. I love her work, and it fit for her come up with ideas for the cover. I'm really into tattoo culture and style generally."

ODONIS ODONIS

BETTER EP BUZZ

Toronto's self-proclaimed "industrial surf-gaze" trio Odonis Odonis should have soundtracked the basement brawls in *Fight Club*. This EP is a din of iniquity – violent screams about death, Satan, and other dark stuff compete with guttural guitars in a reverbing haze while the drumkit gets smashed to oblivion. Their 2011 debut album 'Hollandaze' was an impressive onslaught of distorted mayhem containing tracks called 'Busted Lip' and 'Blood Feast', so the aggression is nothing new, but three tracks here have knockout potential: 'Intelligence' is a frenetic screech taking its cues from A Place To Bury Strangers, with a surf-rock chorus among the Dave Grohl-loud drums and giant riffs. 'Robot Surfer' sees the BPMs reach ludicrous levels in a pure punk onslaught lasting less than two minutes. 'Flight Risk' has a killer chorus with psychedelic organ touches frantically ruling the mix. Like the *Fight Club* basement, it's a dirty, brutal, sweaty secret, and could become an underground smash. **Simon Butcher**

BEST TRACK: 'Robot Surfer'

8

GOLDEN GRRRLS

GOLDEN GRRRLS NIGHT SCHOOL

When your shtick is all about sounding like you've written all your songs in five minutes and recorded them in a shed, the only way to do it well is to keep the tunes short. Glaswegian trio Golden Grrrls (excellent name) know the rules. Few of the 11 songs on their debut clock in at over three minutes, and few of them deviate from a genre loosely pigeonholed as 'lo-fi, ramshackle bounce'. But, by sticking to their guns, the trio have wound up with an album that captures the live energy and free-spirited fun of any decent 'two pennies to rub together' band perfectly. 'Past Tense' hits the sweet midpoint between Veronica Falls and Times New Viking, and 'Time Goes Slow' retains a charming jangle around the boy/girl only-just-in-tune vocals. Opener 'New Pop', meanwhile, rattles primarily around a three-chord mantra – presumably because there isn't enough time in its 100 seconds to fit any other chords in. It'll never be your favourite album, but you'll wish your adolescence sounded as carefree as this. **Lisa Wright**

BEST TRACK: 'World Peace'

7

FALL OUT BOY

SAVE ROCK AND ROLL UNIVERSAL

When any band heads back into the studio after a lengthy hiatus, it's often accompanied by a burning desire to return to their roots. So, be warned, anyone hoping for Fall Out Boy's reunion to see them ditch the slick radio-pop of divisive 2008 album 'Folie A Deux' and return to their pop-punk past is going to be seriously disappointed. From the second the sampled strings of opener 'The Phoenix' kick in it's clear that 'Save Rock And Roll' isn't even remotely like old-school Fall Out Boy. 'Alone Together' is powered by sampled beats and distorted children's choir, and the band give rapper Big Sean a verse all to himself on 'The Mighty Fall'. Even when Courtney Love turns up on 'Rat A Tat' with a weird spoken-word guest spot the track very quickly turns into daytime radio gold. That's not to say this is a bad record, just one that's clearly in love with pop music, and one that'll require another leap of faith from the band's hardcore fanbase. **Tom Goodwyn**

BEST TRACK: 'Just One Yesterday'

7

FACES TO NAMES...

Three reviewers, three questions



JOHN CALVERT

Favourite album at the moment?

"Miles Davis – 'Bitches Brew'. Electric period Miles creating whole worlds to play in. Old-school."



TOM HOWARD

Favourite track at the moment?

"Major Lazer – 'Scare Me'. An electroclash-dancehall thing from Diplo's new album, featuring Peaches and Timberlee. Mentions 'ovaries'."



LISA WRIGHT

Most wanted Record Store Day release?

"Pulp – 'After You'. If this actually is the last new (well, newish) thing Pulp ever release, at least they're going out with a sleazy, disco bang. I want the moves like Jarvis."



PHOENIX

BANKRUPT! GLASSNOTE RECORDS

The French Coachella headliners turn up the synths (a bit) on an album so polished you can see your face in it



What in Hades has happened to Phoenix? Around 25 people got excited about their first three albums, and most of those were close friends of the band or in

Daft Punk. Then four years ago 'Wolfgang Amadeus Phoenix' happened, and now these French classic-pop revivalists are setting pulses racing across the globe. They're headlining Coachella, for God's sake, and comeback single 'Entertainment' has been 'remixed' by They-Who-Must-Not-Be-Named-Sugababes MKS. In the last 18 months they've even had great Warner Music hope Birdy covering their 2009 single '1901'. Step by step, this is a band edging towards the big time.

Now fifth album 'Bankrupt!' rolls in with Phoenix flapping off at the mouth about ripping everything up and starting again. So what sort of seismic shift can we expect? What've they done? They've turned up the synths a bit. Since the cocky step forward of third album 'It's Never Been Like That' there's been a steady erosion of guitarists Laurent Brancowitz and Christian Mazzalai's contribution, which has seen their Strokesy interplay subsumed by synth washes, making an already pretty clean band sound positively laundered. 'Bankrupt!' is a record buffed and polished for anyone who loved the zappy soaring highs of '1901' or the epic phases of 'Love Like A Sunset'.

In fact there's exciting news for fans of 'Love Like A Sunset', the centrepiece of the last album. The title track of 'Bankrupt!' is another slow-burning mid-album breather, while 'Bourgeois' takes its thumping chimes, changes the key and recycles one of Phoenix's real spine-tingling moments, but builds on all this self-larceny to whack out a heart-melting chorus. Other enhancements include the album's knockout three-track opening salvo – 'Entertainment', 'The Real Thing' and 'SOS In Bel Air' are all thrilling – and the airing of some of that famous Gallic wit. "You're sophisticated", sings Thomas Mars on 'Don't', "I saw the chandelier".

When they're not affecting a sardonic sneer or ripping off their own back catalogue, Phoenix fill out and speed up David Bowie's 'China Girl' riff on 'Entertainment', replicate Prince's steam-pump 'Darling Nikki' beats on 'Chloroform' and find a tumbling groove on 'Trying To Be Cool' that's all Jam & Lewis producing Janet Jackson. Phoenix are no '80s copycats, but they occupy a sweet spot where influences and their own flashy banks of synths and treated guitars sound meaty and perfect together. If it's still a mystery how they're suddenly ruling the Californian desert for two weekends on the trot, it's got nothing to do with their songs sucking. Phoenix are keeping it classy – same as it ever was, just more so. **Matthew Horton**

BEST TRACKS: 'Bourgeois', 'SOS In Bel Air', 'Entertainment'

7



CHARLI XCX

TRUE ROMANCE ATLANTIC

Debut from the love child of Gwen Stefani and Grimes is a curious mix of moody electro and irritating speak-rap



There's no nice way to say this: Charli XCX makes goth-pop for Tumblr nuts. Thing is, it seems to be working for her.

Charlotte Aitchison had a dodgy start to her career in 2008, hawking tracks called 'Art Bitch' and 'Franchescaar!', but a couple of years ago she re-emerged with great eye make-up and a more sophisticated sound. Since then she's released a series of moody electro tunes ('Stay Away', 'Nuclear Seasons') that the blogs keep saying are actually pretty good.

Recently, Charli's reassured her core fanbase (the Tumblr nuts) by telling one interviewer: "50 per cent of my life is taken up by making gifs". But in the other 12 hours of the day she's managed to record debut album 'True Romance' with hip producers such as Ariel Rechtshaid (Haim, Sky Ferreira) and Patrik Berger (Robyn). Mixtapes and buzz tracks are trendy right now, but this is Charli's chance to prove she's a proper pop star, not just a blog idol.

The album begins strongly with 'Nuclear Seasons', basically Gwen Stefani gone darkwave, and the crafty 'You (Ha Ha Ha)', which plonks a catchy pop kiss-off over a Gold Panda sample. Then comes the disco thrill of 'Take My Hand': imagine Grimes covering a dead-eyed '90s club banger by someone like N-Trance. Fourth track 'Stay Away' sounds a bit like Martika's '80s earworm 'Toy Soldiers', so Charli gets bonus points for ripping off stuff no-one else does.

But just as you're typing "how to make gifs" into Google, the quality drops. The songs

become samey and Charli won't stop talking – literally. Obviously talky bits in pop songs can be amazing – think Taylor Swift's "this is exhausting" on 'We Are Never Ever Getting Back Together' – but Charli shoves some kind of speak-rap into almost every track. She's said in the past that she's "fascinated by pop music being picture-perfect on the outside and warped and fucked up underneath", and that's an intriguing proposition. Trouble is it's hard work digging beneath the surface when Charli keeps reminding you of All Saints' 'Never Ever' intro or the middle eight from Atomic Kitten's 'Whole Again'. Weaker tracks like 'So Far Away' and 'Grins' end up sounding like old girlband tunes (though not the ones you remember) tarted up with trendy Grimes/The Knife-style production.

Of course, Charli XCX isn't "warped" or "fucked up" really: she's a talented 20-year-old from Hertfordshire who swears a bit and writes songs about bad boys. "Now I'm a fuck your shit up", she tells one on 'Cloud Aura', sounding like she could do something scary – maybe write the C-word in eyeliner on his MacBook screen? At the moment, her music is best consumed in blog-sized chunks, not as a stodgy 48-minute album. Tucked away at the end of 'True Romance', it's easy to overlook the Madonna-meets-Siouxie swoon of 'Lock You Up'. But if you heard this tune by itself on SoundCloud, you might think it was actually pretty good. **Nick Levine**

BEST TRACKS: 'Nuclear Seasons', 'Stay Away', 'Take My Hand'

6

SLEEVE NOTES



Best Sleeve Of The Week
Phoenix – 'Bankrupt!'
Looks like a card from your nan – a good thing. Plus it takes balls to name your album 'Bankrupt!' then stick a juicy peach rather than a political statement on the cover.



Worst Sleeve Of The Week
Odonis Odonis – 'Better'
Do not adjust your eyes, it's just Toronto punks Odonis Odonis doing exactly what you'd expect from a band so furiously fuzzy. Fuzzzzzzzzzzzz more like.

6

ICE, SEA, DEAD PEOPLE

IF IT'S BROKEN, BREAK IT MORE LOST TOYS



Ice, Sea, Dead People's second album is overloaded with malevolent guitars, silly screamed lyrics and mild fury, in a McLusky kind of way. Such qualities are nothing without good ideas, and ISDP have plenty. These include repeating the title at the end of 'I Found A Way' approximately 703 times, utilising Sonic Youth guitar harmonic heroics on 'If It's Broken', and the horrible spindly riff tripping over pummelled drums on 'Accept The Mystery'. When less disgusting sounds are allowed to peek through the frantic fog they hint at beauty. But mostly ISDP deliver the viscous, impatient thrill of early Blood Brothers. Which is great, obviously. **Thom Gibbs**

BEST TRACK: 'Accept The Mystery'

8

DARREN HAYMAN AND THE LONG PARLIAMENT

FOUR QUEENS FORTUNA POPI



Rebranding from indie pop to alt.folk, Darren Hayman follows 'The Violence' – last year's magnificent treatise on the Civil War-era Essex witch trials – with more historical liting, this time about queens. 'Henrietta Maria' lathers lounge music over Hayman dedicating ornate chapels and bloody wars to his sovereign like a Renaissance Nick Cave, while 'Nine Day Queen' is a luscious, lute-lapped lullaby about Lady Jane Grey, queen for nine days in 1553 and beheaded for treason aged 17. It's affecting stuff, even when Allo Darlin's Elizabeth Morris takes the lead as a reflective 'Elizabeth The First', or when 'Eleanor Of Aquitaine' tackles the cold-hearted Anna Wintour of 1154. **Mark Beaumont**

BEST TRACK: 'Eleanor Of Aquitaine'

7

DANIEL JOHNSTON

SPACE DUCKS FERALTONE



There's been a dearth of concept albums about ducks recently (a gap I'd hoped to fill with my 'Quack My Bitch Up' EP featuring Drake), but despite the surreal subject matter Johnston's soundtrack for his own comic book is romantic and deeply human. Deer Tick, Unknown Mortal Orchestra and others all contribute a track each, but the highlights come when the Texan singer-songwriter reworks The Beatles on 'Sense Of Humor', a heartbroken facsimile of 'I Am The Walrus', and when he laconically drops truth-bombs on 'Mean Girls Give Pleasure'. Even on his weirdest duck tales, Johnston's music comes straight from the heart. **Kevin EG Perry**

BEST TRACK: 'Mean Girls Give Pleasure'

8

THE PHOENIX FOUNDATION

FANDANGO MEMPHIS INDUSTRIES



By the sounds of it, The Phoenix Foundation have been heavily packing the bong during the making of fifth album 'Fandango'. The Kiwis just about keep their eye on the ball with another set of all-killer no-filler songs that sees their psych-flecked indie pop rolled into 75 minutes of madness. Only 17-minute finale 'Friendly Society' wears thin, its ideas forced and spread too thinly across clunky subsections. The rest, though, is languidly atmospheric, peaking with the moonlit disco jam of 'Sideways Glance'. The UK took over a decade to discover The Phoenix Foundation, but it's always worth the wait for good gear. **Simon Jay Catling**

BEST TRACK: 'Sideways Glance'

7



JAWS

MILKSHAKE EP RATTLEPOP

Making laziness look and sound good since April 2013



Laziness is underrated. What a lot of people see as an undesirable character trait can, in fact, be good for you. Chill out more, live longer. Say no to a 10-mile run, stay up later. Sleep more, yawn less. Life-affirming mottos that bring us to Jaws, a quartet in awe of laziness on their debut six-track EP. Song titles, lyrics, overall vibes: a homage to doing not a lot. Opener 'Breeze' (a lazy version of proper wind) begins with frontman Connor Schofield's plea "Hold my hand, think of me/I'll take you to the beach" before building to a chorus that simply goes "I want it I need it, yeah".

'Donut' (food for lazy people) follows, on which Schofield gives it the full first-Cribs-album Ryan Jarman, when his drawl was untainted by the angst that would later infect it. He sounds truly blissed-out, singing "Don't want you, don't need you/It's all good, it's all cool/The sun's out, it's all cool".

No-one has ever sounded so much like the internal monologue of a sunbathing cat. It's immensely soothing.

Sometimes, though, being soothed isn't enough. And you could criticise Jaws for utilising a lot of overused 2013 touchstones. 'Friend Like You' has the high-pitched reverber of a DIIV track. And they are a Birmingham band, so anyone into Peace and Swim Deep will recognise the baggy '90s sound.

What Jaws have that the others don't, though, is synths. Most obviously on 'Surround You', which intros itself with a wall of sparkles Phoenix would dig. But best of all is 'Stay In' (kind of a lazy activity), which combines all of Jaws' traits with the chorus "Stay in stay out", like Schofield's trying to make an inconsequential decision on holiday.

Days when the hardest thing you have to do is work out whether to leave the house are the greatest. **Tom Howard**

BEST TRACK: 'Stay In'

7

GEORGE PRINGLE

GOLFO DEI POETI DETH TO FALS METAL

George Pringle released her debut album, 'Salon des Refusés' in 2009, a collection of largely spoken-word, stream-of-consciousness tales about London, Audrey Hepburn and the films of Zeffirelli set to a GarageBand backing. It's been a while in the making, but the follow-up is here, and finds Pringle singing, rather than talking, along to her laptop, revealing a voice every bit as nuanced and idiosyncratic as her rhyming couplets. 'Playground' and 'Real As Sound', when it finally kicks in, are among the highlights on this album that somehow manages to be simultaneously aloof, challenging and charming. **Andy Welch**

BEST TRACK: 'Playground'

7

MISS KITTIN

CALLING FROM THE STARS WSPHERE

Meet Caroline 'Miss Kittin' Hervé. Caroline invented electroclash. Bad move. Electroclash, you see, gave rise to electrotech. And from electrotech squeezed forth the colossal, omni-stinking turd that is EDM. Why we totally forgive her is because in truly righteous fashion 'Calling...' reaffirms electroclash as the greatest pop formula that never was. From the title track's monochromatic cold wave, to the lip-curved machine-punk of 'Bassline', to 'Flash Forward' - John Foxx hammering the Drive soundtrack - melody and minimalism meet spite and morbidity for a cool-as-fuck, give-a-fuck, piercingly immediate kind of pop. **John Calvert**

BEST TRACK: 'Bassline'

8

THE RIDER

What we're gatecrashing, wearing and reading this week



Event
Piccadilly Records on Record Store Day
Celebrate in the Manchester shop with live music, DJs 'til late, Quiff ale on tap and a one-night-only Piccalilli burger.
Go: Saturday April 20, free before 9pm, then £2



T-shirt
Ted's Draws Designer Ted Pearce presents some new screenprinted T-shirts. Look out for Morrissey and Marr, and Prince (above).
Buy: £22, tedsdraws.com



Book
Punk+
Photographer Sheila Rock dips into the 1976-79 archives for shots of bands and street styles. Features The Clash, Siouxsie And The Banshees and The Damned.
Buy: £49, firstthirdbooks.com

THIS WEEK'S SINGLES

Reviewed by NME's **NICK LEVINE**



RIHANNA

POUR IT UP MERCURY



On this warped and minimal new single RiRi is bragging about how she's soooo loaded she can afford tequila, strippers and \$100 to have someone park the car for her. Call me crazy, but I'd be more impressed if Ri bragged about how many bangers she has - then shoved them all together onto a Greatest Hits album. 'Pour It Up' could be the iTunes bonus track. Maybe.

BIG DEAL

IN YOUR CAR MUTE



Big Deal's Alice and Kacey wrote this indie-pop earworm after driving around California. "Asleep in the back seat, there's nothing more that I'll ever need", they harmonise, stirring up road-movie memories and a faint smell of engine oil. A PG version of Elastica's 'Car Song'.

FACTORY FLOOR & PETER GORDON

BEACHCOMBING OPTIMO



This is a serious collaboration - definitely not a "collab" - between London industrial types Factory Floor and underground disco legend Peter Gordon. The result is exquisite rippling and buzzing electronica, but 14 minutes feels too long. In 14 minutes you can listen to the last three Taylor Swift singles and still have time for your favourite pistake remix of 'I Knew You Were Trouble'.

GLASVEGAS

I'D RATHER BE DEAD (THAN BE WITH YOU) GO WOW



Talking of Tay-Tay Swift, here's a break-up song that makes 'We Are Never Ever Getting Back Together' sound soft. It's basically just piano and hate, and the way James Allan sings "I'd rather be dead than be with you" could curdle custard.

BLUE

HURT LOVERS BLUEWORLD



Now that TV's *The Big Reunion* has reminded us they were never as good as five anyway, Blue are pushing their luck with a new single. Sadly, it's no 'One Love' for the EDM era. It's a crushingly bland man-ballad that Gary Barlow wouldn't even pass on to Westlife.

CALVIN HARRIS FEAT. ELLIE GOULDING

I NEED YOUR LOVE COLUMBIA



'I Need Your Love' has the squiggles, builds, drops and thumps of every Calvobanger ever - and topped with Ellie's lovely gushy vocal stuff, it's actually irresistible. But these days, making hits with Ellie Goulding or Florence Welch is no test for the Scottish whomp merchant. To prove he's unstoppable, he needs to do it with someone totally shit and irrelevant. Go on Harris, I dare you to make your next single "feat. Blue".

LIVE

FROM PUBS TO ARENAS,
THE WEEK'S TOP GIGS

Edited by Tom Howard



YEAH YEAH YEAHS

WEBSTER HALL, NEW YORK SUNDAY, APRIL 7

Put those bloody cameraphones away! The New Yorkers are all about the right here, right now

PLEASE DO NOT WATCH THE SHOW THROUGH A SCREEN ON YOUR SMART DEVICE/CAMERA," reads a sign on the door of Webster Hall tonight. "PUT THAT SHIT AWAY!"

It's an assertive, aggressive statement but this is the Yeah Yeah Yeahs, after all. Just over a week before the release of fourth album 'Mosquito', they've packed out this relatively intimate venue to remind the crowd what live music is all about – something to be experienced in the moment, not recorded by a phone and then pasted all over the internet.

Armed with a slew of new songs, and with famed Slint guitarist David Pajo by their side, Karen O, Nick Zinner and Brian Chase offer a taste of what to expect from their UK tour in May by beginning with the title track from the new album. If it doesn't *quite* have

the bite of the insect it's named after, the rendition of 'Gold Lion' that comes immediately afterwards most definitely does. Her hair peroxide blonde, Karen O prowls the stage in a yellow shorts suit, zebra cape and, for half a song at any rate, a miner's lamp attached to her head, while the crowd fill in those chorals "ooh oob"s as if experiencing one huge simultaneous orgasm.

Karen O herself is as carnally suggestive as ever, though she's more sensual than

sexual tonight, perhaps mirroring the slower, more soulful nature of the new songs. There are six in total, and while the crowd is noticeably more muted when

they're played, it's because they're less familiar with the tunes, not that they're no good. During 'Sacrilege', O stands messianic, her arms outstretched as the packed room chants back the song's postmodern Gregorian backing vocals at her. On 'Wedding Song', the room is filled with a heartwarming sense of love.

It's slick and polished from start to finish, but there's still a raw and primal edge to the band. It's visible in their frantic renditions of 'Zero' and 'Miles Away', but it's not until the encore – the graceful, gorgeous shimmer of 'Maps', followed by an explosive 'Date With

The Night' – that it comes to the fore, O falling to her knees and shoving the mic in her mouth as the final chords of the evening play out. She then smashes it into the stage again and again before stamping on it. A feverish close to an intense night. *Mischa Pearlman*

It's slick and polished but also raw and primal

VIEW FROM THE CROWD

WHAT'S BETTER, THE NEW TUNES OR KAREN'S NEW OUTFITS?



Ginny Yang, 28, New York

"I've been in my sickbed for the past 36 hours, but made sure I came out. I was still trying to get used to the new songs, but they sounded great."



Ryan Hathaway, 32, Virginia

"People were getting into the new stuff and I enjoyed the new songs live. You really can't top the way she looks and her showmanship."



Chris, 30, Oxford

"I've listened to the new record once, and hearing the new songs live tonight I don't think it's quite as good as the previous three. But she is always a great performer."



Carrie, 21, Brooklyn

"I wasn't really feeling it. She does it well, but it's kind of like a puppet show where I could see the wires showing. It's definitely a show."

HOOKWORMS

UNDERTONE, CARDIFF TUESDAY, APRIL 2

It's tempting to say this gig's the only thing that matters in town tonight. But this would be a lie, because Hawkwind are onstage a short taxi ride away. Some might cheer the cosmic synchronicity of Britain's spacerock godfathers competing for headspace with the movement's latest princes, but Hookworms would probably not be among them. There's too much gloopy dub and punk and sludge in their DNA for that to stick. One thing's for sure, though: their uncanny skill in the art of sustain and release would befit a band decades older than them. Take 'Away/Towards', the opener tonight and on debut album 'Pearl Mystic'. Frontman MJ hollers "COME ON!" as matters turn from vaguely Suicide-dusted electric piano-thumping into repeated psych-riffing climaxes. Two lads in the crowd grab each other and convulse with delight. When your rock band makes people act like they're at a rave, you're onto something. MJ's bank of keyboards notwithstanding, Hookworms are rockist in the best way. 'Form And Function' is powered by a classic caveman-garage monomania beat and brain-itch oscillations. Non-album obscurity 'The Correspondent' dials down the heaviness but reverbs the vocals to the moon and back. Come wah-pedal punk-assault closer 'Preservation', guitarist JW is screaming the lyrics. He's nowhere near a mic, he's just wiggling out to the exemplary racket he's helping to make. **Noel Gardner**

YOUNG DREAMS

THE LEXINGTON, LONDON THURSDAY, APRIL 4

Not all frontmen have to be attention-demanding Fred Macphersons, but if it's your job to be the ringleader onstage then you've got to have *something*. That something can be quiet intensity (Perfume Genius), buoyant enthusiasm (Tom Meighan) or a penchant for whipping out your comb for a cheeky touch-up (Fred). Without any of these, you end up with a band who lack focus. Norway's Young Dreams really should be brilliant live. Combining Vampire Weekend's tropical lilt and Yeasayer's oddball pop with impressive vocal interplay, they have the potential to make a gloomy weeknight in April resemble a summer beach party. Yet there's something in singer Rune Vandaskog's straight-face that builds a barrier between the band's buoyancy and any real atmosphere. Though 'Footprints' (think a synth version of The Beach Boys' 'Sloop John B') runs on the same relentless melodic positivity that should set Young Dreams up as Phoenix's Norwegian cousins, it's impossible to get on board when the person singing looks like he doesn't want to be there. It's a shame, as when second vocalist Chris Holm takes the helm on recent single 'Fog Of War' the night flows more naturally. Likewise on 'Young Dreams', which fully utilises the band's considerable harmonic powers and comes up trumps. There are, admittedly, pockets of preppy kids doing a pseudo-hoedown but in the main the crowd remain justifiably unmoved for much of tonight's set. The lesson? Young Dreams need to dream a little bigger. **Lisa Wright**

SWANS

CONCORDE 2, BRIGHTON TUESDAY, APRIL 2

Country music plays quietly in the background as Swans make their way to the stage. Fifty-nine-year-old New Yorker Michael Gira and his band pick up their instruments and stand still, staring into the distance. As the music dies down the audience continue to talk among themselves. No-one cheers, apart from a few devotees. Glaring at the crowd, Gira strums the same chord over and over again – louder and faster and slower and quieter as Phil Puleo's dulcimer (a strange-sounding stringed instrument) drones around each note. The rest of the band stand motionless, allowing 10 minutes of this to pass. Then, without warning, Swans explode into life, although it feels closer to death. The thundering clatter is deafening, as equipment shakes under its sheer force. Thirty-five minutes into the two-and-a-quarter-hour set there's a momentary break. "Thank you," says Gira. The rest of the band remain expressionless and launch into the overwhelming 'Coward'. As each song collides into the next, one audience member falls over. It could have been the booze, but it feels like the sheer force of Swans took him out. This punishing attack on the senses gets worse as the band plough through a set drawing heavily on tracks from 2012's 'The Seer'. When the two-hour mark passes, Gira starts screaming like a Southern American preacher and conducts the band through a final frenzy as he mimes the slitting of his own throat. This is violent. This is guttural. This is Swans. **Tom Hasson**



SUEDE

ALEXANDRA PALACE, LONDON SATURDAY, MARCH 30

No lazy nostalgia here. Brett Anderson's dandy army are staging a proper reunion, with bare chests and top new tunes

Slavic strings crescendo, an electronic red curtain parts. Everyone at Ally Pally is here to revel in the fact that Suede aren't just back on form but back at the forefront. 'Bloodsports', their not-really-awaited-at-all sixth album, isn't just an impressive comeback successfully capturing their sizzling '90s electricity, it's one of the albums of the year.

No-one's claiming they're suddenly hotter than Peace or anything, but in a world where reunion bands clog up every festival slot like a plague of ex-Britpop locusts, Suede 2.0 are setting a standard against which everyone, from Pixies to Pulp, shall henceforth be judged. Reunions must now go hand in hand with creative reinvention. Lazy nostalgia will no longer be tolerated.

As bold, brazen and bursting with self-belief as they were at their early '90s inception, Suede tonight set about demanding their rightful slice of 21st century relevance. With Brett bouncing on the monitors, throwing himself into the front row and bellowing "SING IIIIT!" like the world's pushiest karaoke host, they open with three new songs, the album's first quarter in order. It's a statement of flagrant nostalgia-annihilation that demands we either join the joyride on Brett's 'Barriers'

bus or walk home alone. 'Snowblind' and 'It Starts And Ends With You' are as sassy and seductive as post-Bernard Butler Suede have ever been.

After a rewarding run of 'Animal Nitrate', 'Metal Mickey' and 'We Are The Pigs', they ease the remaining new songs into the set by pairing each

one with a like-minded old-timer, like rookie cops learning the ropes. So the arch 'Sometimes I Feel I'll Float Away' is matched with a rare and euphoric 'Sleeping Pills'; 'Hit Me' bleeds into its brother-with-another-cover 'Filmstar'; 'For The Strangers' nuzzles up to the equally epic 'Everything Will Flow'; and come the encore, the new 'Saturday Night', 'Sabotage', acts as prelude to the old 'Saturday Night', 'Saturday Night'. A seamless weave.

They pack out the rest of the set with breathless rafts of classics – 'Killing Of A Flashboy', 'The Wild Ones', 'Pantomime Horse' and 'The Drowners' goes one mid-set rush – all carried along by Brett's antics. At one point he's on all fours headbutting the stage, at another he's falling to the floor like his strings are cut. Confidence, clamour and crackling new sounds – Suede shows in 2013 are like having a Gatling gun loaded with suave pop fireworks fired point-blank into your face. **Mark Beaumont**

THE SETLIST

- Barriers
- Snowblind
- It Starts And Ends With You
- Animal Nitrate
- Metal Mickey
- We Are The Pigs
- Sleeping Pills
- Sometimes I Feel I'll Float Away
- Hit Me
- Filmstar
- Killing Of A Flashboy
- The Wild Ones
- Pantomime Horse
- The Drowners
- Can't Get Enough
- Everything Will Flow
- For The Strangers
- So Young
- Trash
- Beautiful Ones
- Sabotage
- Saturday Night
- New Generation



TYLER, THE CREATOR

02 ACADEMY ISLINGTON, LONDON SATURDAY, MARCH 30

The Odd Future rapper brings new album 'Wolf' to the stage and everyone already knows the words

Outside the Academy there's a queue of people listening to a leaked version of Tyler,

The Creator's third album 'Wolf' on their phones.

On it is the man they know best as @fucktyler confronting the absence of his father and his new-found fame, and sounding a lot like he's grown up a bit. At no point on the record is there a joke about raping anyone, which is a strange sign of progress, but a clear step forward for the Odd Future leader.

A few hours later, the 22-year-old sprints onstage to the sounds of album opener 'Wolf' and immediately rips through

'French!' from his 2010 debut 'Bastard' as the whole room bounces along. As the hysteria fades he apologises for wanting to play loads of previously unheard material. But new album cuts like the sleek and smooth, Neptunes-inspired 'Jamba' and 'Bimmer' and recent single 'Domo 23' are welcomed like a beer bong at a frat house. The latter, a light-hearted party track that takes aim at David Beckham and One Direction, sees Tyler rap so fast he has to have a puff on his inhaler to recover.

It's always strange seeing him in real life, if only to be reminded that he's not just an offensive character invented by some kids dicking about on the internet. The rapper/producer/director is as well known for being controversial

as he is for his music, and his live shows are as anarchic as anything punk or hardcore could ever throw at you. Even sedate new track 'IFHY' is met with a ridiculously enthusiastic moshpit in the nearly all-male crowd. It's gloriously inappropriate.

Tyler's connection with his fans is undeniable, and his stage patter is always met with rowdy cheers. Nothing is greeted as loudly as nihilistic anthem 'Yonkers' though. Still his finest moment, he drops it just before 'Sandwiches' ends the night in suitably hedonistic style. He may never

escape the fact that he made his name employing shock tactics, but tonight's show hints that stepping out from behind the shadow of controversy might be possible. *David Renshaw*

THE SETLIST

- Wolf • French!
- Sam (Is Dead)
- Nightmare
- Jamba • Cowboy
- Tron Cat • Blow
- Fish • Seven
- VCR • Domo 23
- We Got Bitches
- Bimmer
- Yonkers • IFHY
- Bastard
- AssMilk
- Bitch Suck Dick
- Orange Juice
- Oldie • Burger
- Sandwiches

VIEW FROM THE CROWD IS TYLER THE MOST TALENTED MEMBER OF ODD FUTURE?



AARON, 17, Hertfordshire
"Yes, definitely. I downloaded his new album but I'm going to buy it as well."



JORDAN, 16, Shepherds Bush
"My personal favourite is Jasper and Frank Ocean is a babe. Tyler is third."



HARRIET, 17, Surrey
"Maybe. I like Frank Ocean too but Tyler is definitely the best rapper."

DETESTIVAL

QUEENS SOCIAL CLUB, SHEFFIELD

SATURDAY, MARCH 30-SUNDAY, MARCH 31

A weekend of psych, rock, squall and fuzz shenanigans in a dingy working men's club

Organised by local rockers Wet Nuns, Detestival takes a firm hold over this Sheffield working men's club, transforming it for the Easter weekend into a dark and dingy riff-filled house of noise, depravity and facial hair. It begins with **John J Presley**, who does a decent line in brooding desert-rock that sounds a little too much like the love child of Nick Cave and Josh T Pearson. Manchester's **Kult Country** have some good ideas but seem stuck in 1992, not far from their Spiritualized and Smashing Pumpkins records. Also, delay pedals are great, but over every vocal on every song? Not so much.

If any headline bands out there are considering taking **Bo Ningen** on tour: don't. They will destroy you, and steal all your fans. These four kimono-clad mad men headbang in unison and ecstasy as they dish out a raucously heavy, psychedelic lesson to a sea of swelling eyes. Beneath their profound volume and intensity lurks a dextrous, improvisatory fervour, and if you haven't seen them

live yet then you need to rectify this immediately – or preferably sooner.

So how *do* you follow that? Well, it helps if you're the twisted pair responsible for the weekend's shenanigans. **Wet Nuns'** Rob Graham and Alexis Gotts are treated as homecoming heroes, and their show is equal parts laughs (jokes about arses, swigging spirits, responding to every heckler) and meaty riffs. They don't take themselves seriously, but have some serious tunes, notably recent single 'Why

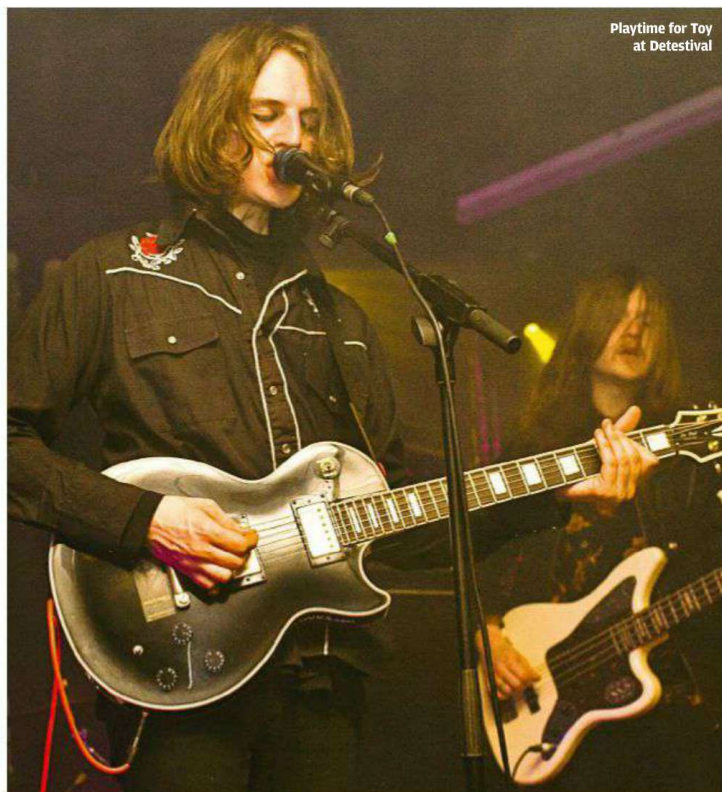
You So Cold?'

Temples, on Sunday, are something of an anomaly on the bill. But what they lack in monster riffs, they attempt to

Toy close the show with ear-splitting white noise

make up for with pristine indie hair and impeccable melodies. 'Shelter Song' is the standout, sounding more like The Coral than The Coral do these days.

Intended Sunday headliners Hawk Eyes pull out last minute due to a broken foot so it's left to **Toy** to close proceedings. They get into the spirit of it all with some extended wig-outs, before 'Kopter' brings Detestival to an end on an appropriate note – a maelstrom of carsplitting white noise and feedback. **Rob Webb**



GUY EPPLE, TOM MARTIN



NICK CAVE & THE BAD SEEDS

BEACON THEATRE, NEW YORK

THURSDAY, MARCH 28

The coolest, baddest motherfuckers in town deliver a dark and humorous sermon

There's a Nosferatu-style figure dancing on the gilded column to the side of the Beacon Theatre stage. At one moment hunched, the next extended and flailing, this shadowy beast remains there for almost two hours, distorted and spooky,

disciples. In a live setting these songs – especially the meandering contortions of 'Jubilee Street' and the gnarled ebb and flow of 'Higgs Boson Blues' – shudder with a primal intensity that exceeds expectations set by the new record. 'From Her To Eternity' and 'Red Right Hand' explode with a demonic fervour,

two everlasting crescendos that lift the entire audience off its feet and refuse to let go.

As the music climaxes continuously, Warren Ellis, Cave's sidekick tonight, shreds his violin bow, while Cave feverishly conducts this musical exorcism. The string of old favourites continues with 'Deanna', 'The Mercy Seat' and Cave's distinctive take on 'Stagger Lee', all reaching towards a state of frenzied insanity. There are subdued moments, notably the forlorn tragedy of 'The Weeping Song' and 'God Is In The House', during which the spectacle threatens to fall flat. But that's a mere blip, easily forgotten by the time 'Push The Sky Away' ends the night. Nick Cave & The Bad Seeds remain the coolest, baddest motherfuckers around, no question. **Mischa Pearlman**

BAD SEEDS DRUMMER JIM SCLAVUNOS ON...

...BEING BACK IN NYC
"I had the impression that was one of the best shows we've ever played there. For many years I've taken that place for granted."

...THE HARLEM VOICES
"We started off using a string section and choir for the shows we did in London, Paris, Berlin and LA. It was good fun."

...PLAYING THE NEW SONGS LIVE
"We have some trepidation every time we make the leap from studio to live, but it always seems to work out well."

In that time, there have been some changes. Mick Harvey, Cave's co-conspirator for almost 40 years, left The Bad Seeds in 2009. The band appear tonight with the recently released 'Push The Sky Away' up their sleeves, their first album in five years. Augmented by a string quartet and the Harlem Voices youth choir (joined by opening act Sharon Van Etten), they deliver a powerful sermon of distorted, dark and humorous spirituality, as full of deliverance as it is damnation.

It begins with the menacing majesty of 'We No Who U R', its softly sinister melody filling the huge venue as Cave struts before his dedicated

That's what drinking for five days straight does to your follicles



THE VACCINES

OLYMPIA THEATRE, DUBLIN MONDAY, APRIL 8

Justin and co gear up for their O2 shows with five days on the Guinness

I've been in Ireland for five days and I'm starting to feel the effects. You're gonna have to help me out on this next one. I've heard you sing and I'm impressed." So pleads The Vaccines' frontman Justin Young before he and bandmates Arni Arnason, Freddie Cowan and Pete Robertson launch into their 2011 banger 'Post Break-Up Sex'. And yeah, Young's voice sounds jaded after five days on tour in Ireland, including a 3am headline slot at Dublin's booze-fuelled Trinity College Ball. So much so that the bawling masses at the Olympia tonight almost drowned him out during the "that helps you forget your ex" bit of the chorus.

Ahead of the Londoners' biggest ever shows at London's O2 in May the big question tonight is: do The Vaccines have the necessary hooks, riffs and epic choruses to own an arena? Well there's probably nowhere else in the

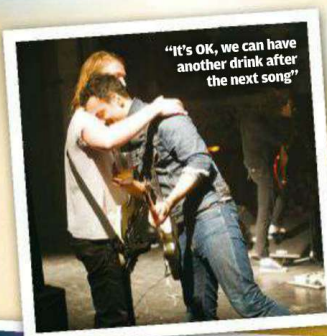
world tonight where an even split of lads and ladies are jubilantly belting out the words "There is NO HOPE" as they do during 'No Hope', which takes on a fresh potency in recession-stricken Dublin. The sounds of debut single 'Wreckin' Bar (Ra Ra Ra)' follow, a song that's pretty much one enormous chorus. There is, however, a noticeable

dip as 'Tiger Blood' and 'Wetsuit' don't quite capitalise on the explosive reaction to the opening tunes. The band sense it and rattle through them, making time to milk the love for 'Teenage Icon', every bit the indie anthem. 'Under Your Thumb', meanwhile, initiates handclapping so

loud and accurate it makes the air wobble. 'I Always Knew', though, is the most memorable of the night, as the crowd collapses in on itself under the strobe lights. So the songs are almost there. Releasing half of them as singles (11 of the songs from a total of 22 across their two

albums) has seen to that.

But it's the swagger of lead guitarist Cowan that impresses most tonight. He oozes the charisma of a young Mick Jones, and with his jacket collar upturned, the younger brother of Tom from The Horrors is at his best when standing centre-stage during solos with his foot on a monitor, routinely throwing plectrums into the crowd. Young's behaviour is a complete contrast to Cowan's, and he's seemingly taken aback by the reaction to the encore of 'Wolf Pack', 'Bad Mood' and 'Norgaard'. "The first time I played here, I was in a band that was supporting a band... Ireland seemed like a mythical place... it's great that a band like us can come here and get this reaction." The Vaccines are as potent as ever. *Philip Cummins*



"It's OK, we can have another drink after the next song"



The Olympia finds a new set of teenage icons

WHAT TWITTER THOUGHT

@lucy_whufc

"The Vaccines were absolutely brilliant tonight. They 'tore it up! So much energy"

@Lorna_3193

"AMAZING night at the Olympia. Come back soon"

@young_67

"Rediscovered my love for The Vaccines tonight! Amazing"

@dariacornovan

"the vaccines were so so good Justin pls marry my mother"

@VallenceKiller

"How do you expect me to sleep... I've just seen the vaccines..."

@moloney_melissa

"Thumbs up to The Vaccines, You had us at 'Hello Dublin!'"

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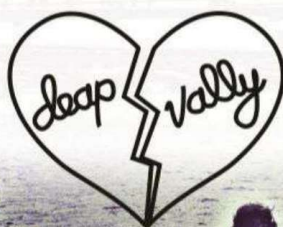
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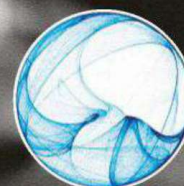
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GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Siân Rowe

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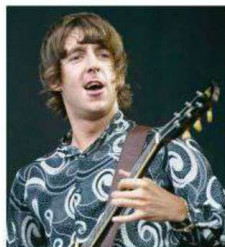


WARPAINT

STARTS: Leeds O2 Academy, Oct 27

DON'T
MISS

Back in 2011, LA four-piece Warpaint told *NME* that their new album was minimal. "It's the opposite of what we've been doing, which is normally pretty complex," said guitarist Theresa Wayman, comparing the sound to gloomy 2010 debut *'The Fool'*. "We have never had something as simple as a tambourine in any of our songs, so I'm looking forward to that." Then in February, singer Emily Kokal confirmed the band were still hard at work making it. Whatever the new stuff sounds like, anyone who's seen them live knows they're great. The deep grooves of *'Undertow'* are more affecting live, and a capella takes on *'Exquisite Corpse'* EP tracks such as *'Billie Holiday'* sound simply beautiful. Buy tickets now for dates in Leeds, Glasgow O2 ABC (Oct 28), Manchester Academy (29) and London O2 Academy Brixton (30).



MILES KANE

STARTS: Holmfirth Picturedrome, May 4
After Yorkshire, Miles heads to Sunderland (5), Middlesbrough (6), Oxford (11), Bath (12), York (14), Birmingham (Jun 1) and more.



DEPTFORD GOTH

STARTS: Glasgow Broadcast, May 4
He's leaving south London! See him play his sad, sobby, sparse ballads in Glasgow, Manchester (May 5) and Brighton (11).



TELEMAN

STARTS: Brighton Great Escape Festival, May 16
These ex-Pete And The Pirates are playing throughout the summer, including London's Lexington (Jun 14) and Hop Farm Festival (Jul 5).



WOLF ALICE

STARTS: Coventry Kasbah, May 20
See the grungy London band on an 18-date UK tour. Includes Dot To Dot Festival in Manchester (24), Bristol (25) and Nottingham (25).



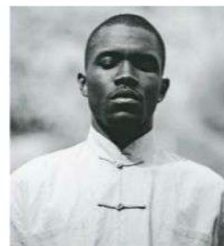
THE FAMILY RAIN

STARTS: Manchester Sound Control, May 28
The Bath-based band of brothers play eight gigs in May and June, finishing up at The Forum in Tunbridge Wells on June 7.



BUSHSTOCK

STARTS: London, various venues, Jun 1
The festival run by Communion Records has announced Willy Mason, Theme Park and Marika Hackman for this year's knees-up.



FRANK OCEAN

STARTS: London O2 Academy Brixton, Jul 9
The 'Channel Orange' star will play a date in London this summer. He'll also appear at Wireless Festival and T In The Park in Kinross-Shire.



MS MR

STARTS: Brighton The Haunt, Jul 11
The pop duo's summer tour will take in Brighton, Manchester (15), Birmingham (16) and London (17).



WIRELESS

STARTS: London Olympic Park, Jul 12
Katy B and Jessie Ware have been added to the Sunday of Wireless Festival alongside headliners Justin Timberlake and Jay-Z.



YOUTH LAGOON

STARTS: Leeds Brudenell Social Club, Jul 15
Trevor Powers tours new LP *'Wondrous Bughouse'* in Leeds, Manchester (July 16), Birmingham (18) and Brighton (26).



BESTIVAL

STARTS: Isle Of Wight Robin Hill Country Park, Sep 5
Savages, James Blake and Parquet Courts join MIA, Franz Ferdinand and The Knife at Rob da Bank's festival.



THE NATIONAL

STARTS: Belfast Odyssey Arena, Dec 9
Following the release of sixth album *'Trouble Will Find Me'*, the heavy-hearted Brooklyn band visit Belfast, Manchester (11) and London (13).

PICK of the WEEK

What to see this week? Let us help



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WILEY/SKEPTA/JME

STARTS: Norwich Waterfront, April 18

NME
PICK

Wiley's recent album 'The Ascent' isn't amazing ('Heatwave' is still hot and 'Intro' harks back to his killer 'Ice Rink' instrumentals, but that's about it) but that doesn't mean this Boy Better Know Presents... tour won't be worth it. These three have been fixtures on the UK music scene since the early 2000s, and when Wiley's on form he knows how to get a party started. The man also known as Eskiboy first emerged as a teenager on Rinse FM in 1997, and he's got enough hits – 'Wearing My Rolex', 'Numbers In Action', 'Can You Hear Me (Ayayaya)' – to get any crowd riled up. See him and JME in Norwich, Birmingham's Institute (Apr 19), London's Forum (Apr 20) and Manchester Ritz (Apr 22) this week. Plus the whole Boy Better Know crew (this lot plus Jammer, Frisco, Shorty, Solo 45 and DJ Maximum) will headline the new iXtra Stage at Reading & Leeds this year.



Everyone's Talking About PHOENIX

STARTS: London O2 Shepherd's Bush Empire, April 22
When the French four-piece were announced as headliners of this year's Coachella, there were cries of "surely they're not big enough"? This week they'll try to silence the doubters with tracks from their breakthrough 'Wolfgang Amadeus Phoenix' album and new record 'Bankrupt!'.



Don't Miss VERONICA FALLS/BRILLIANT COLOURS

STARTS: Liverpool Kazimier, April 17
Following a US tour, the Pastels-inspired quartet play five more shows on home soil. See them play songs from second album 'Waiting For Something To Happen', alongside San Fran-based post-punk trio Brilliant Colors, in Liverpool, Dublin (18), Belfast (19), Manchester (20) and London (23).



Radar Stars PYRAMIDS

STARTS: London Shacklewell Arms, April 17
If you've ever found yourself wanting a version of Blondie with a bit more electronic grit or a Light Asylum that weren't so heavy, then check out this LA duo who play their first ever UK shows this week. They play the Shacklewell Arms in London and Club NME at KOKO (19). Debut album 'Brightest Darkest Day' is out now.

WEDNESDAY

April 17

ABERDEEN

Mechanical Smile/You And What We Are/Cats In Capes The Tunnels
01224 21121

BELFAST

The Twilight Sad Auntie Annie's
028 9050 1660

BIRMINGHAM

Boss Caine Yardbird 0121 212 2524
The Feeling O2 Academy 2
0870 477 2000

The Front Bottoms/Panda Watch
Hare & Hounds 0870 264 3333
The Leisure Society Glee Club
0870 241 5093

Metal To The Masses Roadhouse
0121 624 2920
Missing Andy O2 Academy 3
0870 477 2000

BRIGHTON

Ben Montague Komedie
01273 647 100
Bromheads Green Door Store
07894 267 053

Echotape/Stray Dogs Prince Albert
01273 730 499
King Charles The Haunt
01273 770 847

The Vesuvius Club/Rachel Ries
Latest Music Bar 01273 687 171

BRISTOL

And So I Watch You From Afar/
Gallop Thekia 08713 100000
Clifton Arcade/The Decoy Croft
(Main Room) 0117 987 4144

Echo & The Bunnymen Colston Hall
0117 925 6883
Josephine Louisiana 0117 926 5978

Michael Schenker O2 Academy
0870 477 2000
KMFDM/Sheep On Drugs Fleece
0117 945 0996

CARDIFF

Bleed From Within/Heart Of A
Coward Club Ifor Bach 029 2023 2199
Cwpwrdd Nansi Gwiliw Café Bar
029 2039 7933

Violas/R-Seilog Buffalo Bar
02920 310312

EDINBURGH

Peace/Superfood Electric Circus
0131 226 4224

EXETER

Katrina Gilmore Barnfield Theatre
01392 270891

GLASGOW

Astra King Tut's Wah Wah Hut
0141 221 5279
Caroline Gilmour Nice'n'Sleazy
0141 333 9637

Chester P/Ransom Badbones
02 ABC 0870 903 3444
Pere Ubu Mono 0141 553 2400

The Physics House Band Bar Bloc
0141 574 6066

HULL

Thomas Truax New Adelphi
01482 348 216

LEEDS

The Comisado Project Smokestack
0113 2452222
Father Sculptor Nation Of
Shopkeepers 0113 203 1831

Indifferent Packhorse 0113 245 3980
Jazz Morley Oporto 0113 245 4444
Ricky Ross/My Darling Clementine
City Varieties 0845 644 1881

LEICESTER

Masked Intruder Firebug
0116 255 1228
Wooden Horse/Dan Walsh Musician
0116 251 0080

LINCOLN

Felix Holt & The Radicals Ritz
01522 522314

LIVERPOOL

The Fratellis O2 Academy
0870 477 2000
Patent Pending/Erik Chandler
O2 Academy 2 0870 477 2000

Veronica Falls/Brilliant Colors
Kazimier 0871 230 1094

LONDON

Alice Russell Scala 020 7833 2022
The All New Adventures Of Us
Bull & Gate 020 7485 5358

Asylum Nambucca 020 7272 7366
The Atrocity Exhibit/Living
With Disfigurement The Unicorn
020 7485 3073

Autre Ne Veut/Majical Cloudz
Electrowerkz 020 7837 6419
A Hawk And A Hacksaw The
Lexington 020 7837 5387

Beth Orton/Dan Michaelson & The
Coastguards Royal Festival Hall
020 7960 4242

British Sea Power/Toy O2
Shepherds Bush Empire
0870 771 2000

Charli XCX/Yadi Old Blue Last
020 7613 2478
Comeback Kid/Shai Hulud Electric
Ballroom 020 7485 9006

The Crips/Dreng/China Rats 100
Club 020 7636 0933
The Darlingtons/Hunting Ulysses
New Cross Inn 020 8692 1866

Emperor Yes/Quadrilles Club Surya
020 7713 6262
Fossil Collective Borderline
020 7734 5547

Frisk Frugt Catch 020 7729 6097
Glitches Birthdays 020 7923 1680
Halls The Waiting Room
020 7241 5511

Holly And The Wolf St Pancras
Old Church

Jessica Bailiff/Boduf Songs Café
Oto 0871 230 1094

Johnny Panic & The Fever/The
Reverse Buffalo Bar 020 7359 6191
King Creosote Slaughtered Lamb
020 8682 4080

Leo Abrahams Power Lunches
Arts Café
Luke Sital-Singh Servant Jazz
Quarters

LULS/Paint The Dark Barfly
0870 907 0999

Matchbox Twenty Hammersmith
Apollo 0870 606 3400
MoRo Dublin Castle 020 7485 1773

Neil Innes Half Moon 020 7274 2733
Nerina Pallot East Wintergarden
0207 418 2725

Portico Quartet/Micachu KOKO
020 7388 3222

Pyramids Shacklewell Arms
020 7249 0810
Silverclub Queen Of Hoxton
020 7422 0958

Sonata Arctica Garage
020 7607 1818
Surfer Blood Electrowerkz
020 7837 6419

Whistlejacket/Bare Pale Rhythm
Factory 020 7247 9386
White Hills/Baron Cargo
0207 749 7840

Winterhours/Spirits Sebright Arms
020 7729 0937
Wolfe Hogan Rattlesnake Of Angel
020 7354 0471

MANCHESTER

Daytona Lights Night & Day Café
0161 236 1822
Frank Turner Academy 0161 832 1111

Meat Loaf Arena
Night Beds/Farewell JR Soup
Kitchen 0161 236 5100

MIDDLESBROUGH

I Am Kloot Empire 01642 253553

NORWICH

Hadouken! Waterfront 01603 632 717

NOTTINGHAM

Bleech Rescue Rooms 0115 958 8484
The Meteors Maze 0115 947 5650
Saint Raymond Bodega Social Club
08713 100000

Star & Dagger Old Angel Inn
0115 947 6735

OXFORD

Don Broco O2 Academy
0870 477 2000

PORTSMOUTH

Gaz Coombes Wedgewood Rooms
023 9286 3911

PRESTON

Ryan Keen 53 Degrees
01772 893 000

SHEFFIELD

The Atoms/The Scutches Penelope's
01246 436 025
Jess Morgan The Redhouse
07784 022028

STOKE ON TRENT

Fearless Vampire Killers/Fort Hope
Sugarhill 01782 214 991

ST ALBANS

Saving Sebastian/The Get Gone
Horn 01727 853 143

WAKEFIELD

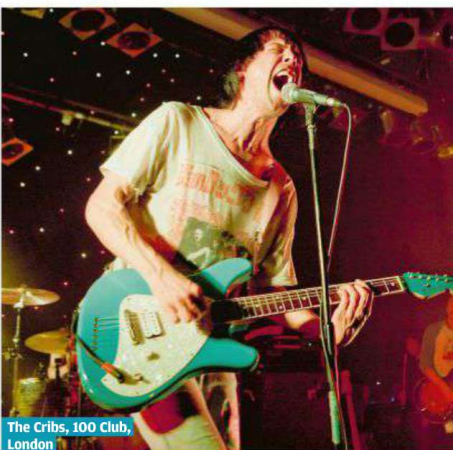
Die So Fluid Warehouse 23
01924 361300

WOLVERHAMPTON

Dinosaur Pile-Up/Blitz Kids
Wulfrun Hall 0870 320 7000
Tom McRae Slade Room
0870 320 7000

YORK

Kate Nash Fibbers 01904 651 250
Martyn Joseph/Mason Neely
The Duchess 01904 641 413



The Crips, 100 Club, London

THURSDAY

April 18

ABERDEEN

Enter Shikari/The Marmozets/
Hacktivist The Garage 01224 587594

BELFAST

Sweet Taste/The Screaming Eagles
Empire 028 9024 9276

BIRMINGHAM

And So I Watch You From Afar The
Institute 0844 248 5037
Forever After Flapper 0121 236 2421
Luxtordpa/Lynchpyn 02 Academy 2
0870 477 2000

Star & Dagger 02 Academy 3
0870 477 2000

BOURNEMOUTH

The Strypes Old Fire Station
01202 503888

BRIGHTON

Autumn Red The Hope 01273 723 568
A Hawk And A Hacksaw The Haunt
01273 770 847

Dumb Sticky Mike's Frog Bar

01273 749 465
Fossil Collective Prince Albert
01273 730 499

The Indelicates Latest Music Bar
01273 687 171

The Mountain Firework Company
St George's Church 01273 279448
Nine Below Zero Komedia
01273 647 100

BRISTOL

Ben Montague Louisiana
0117 926 5978

Birds Of Chicago St Bonaventure
0117 929 9008

Dave Acari Thunderbolt 07791 319 614

The Leisure Society/Keston
Cobblers Club Thekla 08713 100000

Little Comets/The Crookes
02 Academy 0870 477 2000

Stellar/The Ruppes Fleece
0117 945 0996

CAMBRIDGE

Fred's House Boathouse
01223 460905

CARDIFF

Gaz Coombes The Gate 0871 230 1094

Sen Segur/V Pencadlys
Gwiliwh Café Bar 029 2039 7933

DERBY

Get Cape. Wear Cape. Fly/David
Lacey Venue 01332 203545

Ian McNabb Flowerpot 01332 204955

DUNDEE

Claudia Aurora Caird Hall
01382 434941

EDINBURGH

I Am Kloot The Liquidroom
0131 225 2564

Tom McRae Pleasance 0131 556 6550

EXETER

I Divide Cavern Club 01392 495 370

James Yorkston Phoenix
01392 667080

GATESHEAD

Karnival Kids Three Tuns
0191 487 0666

Lau Sage Arena 0870 703 4555

GLASGOW

Charli XCX 02 ABC2 0141 204 5151

Edwyn Collins 02 ABC 0870 903 3444

Frank Turner 02 Academy
0870 477 2000

Hypocrisy Stereo 0141 576 5018

KMFDM/Sheep On Drugs
Classic Grand 0141 847 0820

Night Beds Broadcast 0141 332 7304

Propagandhi The Garage
0141 332 1120

GUILDFORD

The Good Natured Boileroom
01483 539 539

HULL

Kate Nash Fruit Hull 01482 221113

LEEDS

Boy About Town/Dead Yellows New
Roscoe 0113 246 0778

The Strypes, Old Fire
Station, Bournemouth



Daytona Lights Brudenell Social Club
0113 243 5866

Hadouken! Cockpit 0113 244 3446

The Mexanines/The Sea Carpe Diem
0113 243 6264

LEICESTER

Funeral For A Friend 02 Academy
0870 477 2000

LONDON

fun, Hammersmith Apollo
0870 606 3400

Black Market Karma/Storms
Monarch 0871 230 1094

Bleed From Within/Heart Of A
Coward Underworld 020 7482 1932

Buke & Gase The Lexington
020 7837 5387

The Creeping Ivies/The Priscillas
Proud Galleries 020 7482 3867

Dexys Duke Of York 020 8806 0367

Dingus Horn Borderline
020 7734 5547

Don Broco/Pure Love KOKO
020 7388 3222

East India Youth Sebright Arms
020 7729 0937

Echo Park Dublin Castle
020 7485 1773

Emperor Yes Underbelly
0207 613 3105

Findlay Electrowerkz 020 7837 6419

Ghostface Killah/MF Doom 100 Club
020 7636 0933

The Haxan Cloak/Micachu Birthdays
020 7923 1680

Iamx Electric Ballroom
020 7485 9006

Iron Witch/Diesel King The Unicorn
020 7485 3073

Josephine Tabernacle 020 7243 4343

Keith TOTP/Hey You Guys Bull &
Gate 020 7485 5358

King Charles 02 Shepherds Bush
Empire 0870 771 2000

Mala Rodriguez Village Underground
020 7422 7505

The Other Tribe XOYO 020 7729 5959

Scrimshire Alibi 0871 230 1094

Sea Stacks The Finsbury
020 8809 1142

Slow Club/Thumpers Barfly
0870 907 0999

Sun Araw/Bass Clef/Vision Fortune
Corsica Studios 0207 703 4760

Willie & The Bandits Half Moon
020 7274 2733

MANCHESTER

Archive Sound Control 0161 236 0340

Astra Deaf Institute 0161 330 4019

The Blockheads Ruby Lounge
0161 834 1392

Gary McClure/Douga Kraak
07855 939 129

Gorgeous Bullly Dulcimer
0161 860 0044

Kiefer/Those Rotten Thieves
Retro Bar 0161 274 4892

Lower Than Atlantis/Dinosaur
Pile-Up Academy 0161 832 1111

Oneman Mint Lounge 01484 846825

Patent Pending Academy 3
0161 832 1111

Pere Ubu Band On The Wall
0161 832 6625

Serafina Steer Soup Kitchen
0161 236 5100

MIDDLESBROUGH
Village Green Dr Brown's
01642 213213

MILTON KEYNES
Johanna Juhola Stables
01908 280800

NEWCASTLE
Bleech University Bassment
0191 261 2606

Fearless Vampire Killers 02
Academy 0870 477 2000

Martin Stephenson Cluny 2
0191 230 4474

Sheelanagig Cluny 0191 230 4474

Thomas Truax/Deerhart Heartattack
& Vine 07732 280185

NORWICH
The Black Sharks Waterfront
01603 632 717

Dog Is Dead Arts Centre
01603 660 352

Martha High/Speedometer
Epic Studios 01603 727727

Wiley/Skepta/JME UEA
01603 505401

NOTTINGHAM
Ezlo Maze 0115 947 5650

James Findlay Playhouse
0115 941 9419

OXFORD
Efterklang/Anna Von Hausswloff
02 Academy 0870 477 2000

Hidden Orchestra Cellar
01865 244 761

King Creosote Jericho Tavern
01865 311 775

PORTSMOUTH
Bromheads Wedgewood Rooms
023 9286 3911

Wild Willy Barrett Cellars
0871 230 1094

PRESTON
Peace/Superfood 53 Degrees
01727 893 000

SHEFFIELD
Big Country Corporation
014 276 0262

Liz Green Lantern Theatre
0114 255 1776

STOKE ON TRENT
Drowning Pool/Revoker
Underground 01782 219944

STYALBANS
Wild Smiles/White Line Diaries Horn
01727 853 143

WAKEFIELD
Goldblade The Hop 0871 230 1094

The Petty Heartbreakers Snooty Fox
01924 374455

YORK
The Physics House Band Basement
01904 612 940

FRIDAY

April 19

ABERDEEN

Casino Circus University
01224 647751

BATH

Dreadzone Komedia 0845 293 8480
Martyn Joseph/Mason Neely Chapel
Arts Centre 01225 5404445

BELFAST

Veronica Falls Voodoo
0121 236 2421

BIRMINGHAM

Counting Crows 02 Academy 2
0870 477 2000

Echotape Rainbow 0121 772 8174

Grouper Jam House 0121 236 6677

The Styles Sunflower Lounge
0121 632 6756

Union Of Glass Soldiers Flapper
0121 236 2421

Wiley/Skepta/JME The Institute
0844 248 5037

BOURNEMOUTH

Canterbury Sound Circus
01202 551802

Fossil Collective 60 Million Postcards
01202 292 697

BRIGHTON

Jessica Balliff/Boduf Songs Green
Door Store 07894 267 053

Lalsh Prince Albert 01273 730 499

Screama Ballerina/Killer's Riches
The Hope 01273 723 568

BRISTOL

fun, 02 Academy 0870 477 2000

Bombshell Full Moon 0117 924 5170

The Dissociates/Woahnows
Stag & Hounds 0117 929 7048

James Yorkston/Pictish Trail
Louisiana 0117 926 5978

L-VIS 1990 Thekla 08713 100000

Willie Nile Band St Bonaventure
0117 929 9008

CAMBRIDGE

Stephanie Santiago CB2
01223 508 503

CARDIFF

JettBlack Bogiez 029 2034 1463

Little Comets The Gate 0871 230 1094

CARLISLE

Martin Stephenson Brickyard
01228 512 220

COVENTRY

We Are The Ocean Kasbah
024 7655 4473

DERBY

Nine Below Zero Flowerpot
01332 204955

DUNDEE

The Weight Of Atlas Beat Generator
01382 229226

EDINBURGH

Mechanical Smile/Cullann Electric
Circus 0131 226 4224

FALMOUTH

Graveyard Johnnys Miss Peapod's
0871 230 1094

GATESHEAD

The Manic Shine The Central
0191 478 2543

GLASGOW

And So I Watch You From Afar
02 ABC 0870 903 3444

Bleech King Tut's Wah Wah Hut
0141 221 5279

Dinosaur Pile-Up Queen Margaret
Union 0141 339 9784

The Fratellis Barrowlands 0141 552 4601

Fridge Magnets/Verse Metrics
Broadcast 0141 332 7304

Hadouken! Arches 0141 221 4001

Russian Ninjas/Blue Nova
Nice'n'Sleazy 0141 333 9637

Serafina Steer CCA 0141 352 4900

GLOUCESTER

Gaz Coombes Guildhall Arts Centre
01452 503050

GUILDFORD

Union Starr/Anna Neale Boileroom
01483 539 539

HOVE

Bat Country Brunswick 01273 735254

HULL

Funeral For A Friend The Welly
01482 221113

LEEDS

Frank Turner The Refectory
0113 380 1332

The Front Bottoms Cockpit Room 3
0113 2441573

Further From The Truth The Library
0113 2440794

King Charles Cockpit 0113 244 3446

Quasimodo Packhorse 0113 245 3980

LEICESTER

Joy Machine The Basement
0116 254 5386

Mark Elliott The Cookie Jar
0116 2531212

LIVERPOOL

The Physics House Band/Ninetails
Mello Mello 0151 707 0898

LONDON

Archive KOKO 020 7388 3222

Astra Borderline 020 7734 5547

A Body Of People/Dog Gone
Sebright Arms 020 7729 0937



A Guy Called Gerald/Bobby Champs
Lightbox 020 3242 0040

Bleeding Through/This Is Or The
Apocalypse Underworld 020 7482 1932

Caspa/London Electricity Fabric
020 7336 8898

Cut Yr Hair Shackwell Arms
020 7249 0810

Cyanide Pills/Atomic Suplex
Rattlesnake Of Angel 020 7354 0471

Danny Daze/Breach XOYO
020 7729 5959

Dead On Seven Dublin Castle
020 7485 1773

Dexys Duke Of York 020 8806 0367

The Domino State Barfly
0870 907 0999

Eagles For Hands/Matinee
Old Blue Last 020 7613 2478

Feed Me/Monsta The Forum
020 7344 0044

Gallows 100 Club 020 7636 0933

The Honeyslides/Virginia Wing
Power Lunches Arts Café

Ppyramids Club NME @ KOKO
0870 4325527

MANCHESTER
Charli XCX/Yadi Deaf Institute
0161 330 4019

Findlay Ruby Lounge 0161 834 1392

SATURDAY

April 20

ABERDEEN

Skerryvore The Garage 01224 587594

BELFAST

George Fitzgerald Stiff Kitten
028 9023 8700

BIRMINGHAM

Grouper Jam House 0121 236 6677

The High Cascades Sunflower

Lounge 0121 632 6756

Patent Pending 02 Academy 3

0870 477 2000

Revolver/Neon Sign Graveyard

Asylum 0121 233 1109

So Solid Crew The Institute

0844 248 5037

BRIGHTON

Arivmia/Degree Of Arc Sticky Mike's

Frog Bar 01273 749 465

Control/Angry Agenda Prince Albert

01273 730 499

The Meow Meows Blind Tiger

01273 681228

The Other Tribe The Haunt

01273 770 847

Redlight/Bondax Digital

01273 202407

BRISTOL

Counting Crows/Lucy Rose Colston

Hall 0117 922 3683

Fossil Collective/Joe Banfi

Louisiana 0117 926 5978

Velcro Hooks/Spectres Mother's

Ruin 0117 925 6969

Weyhehey Arc 27 0117 922 6456

BURY ST EDMUNDS

Volunteers/Becky Jago The Hunter

Club 01284 748280

CAMBRIDGE

Dreadzone Junction 01223 511511

CARDIFF

Jaguar Skills Glam 029 2022 9311

Stone Thieves Gwdihw Café Bar

029 2039 7933

COVENTRY

Missing Andy Kasbah 024 7655 4473

Trojan Soundsystem Dog & Trumpet

024 7622 1678

DERBY

Cyanide Pills The Hairly Dog

DUNDEE

Urag Matang Beat Generator

01382 229226

EDINBURGH

Luke Sital-Singh Pleasance

0131 556 6550

EXETER

The Beat Phoenix 01392 667080

FALMOUTH

Birds Of Chicago Miss Peapod's

0871 230 1094

GLASGOW

Breakdown Blues Band Maggie May's

0191 548 1350

Efteklang/Anna Von Hausswoff

The Arches 0141 565 1000

The Leisure Society King Tut's Wah

Wah Hut 0141 221 5279

Ryan Keen Nice'n'Sleazy

0141 333 9637

...And You Will Know Us By The Trail

Of Dead SWG3 0141 357 7246

GUILDFORD

Leatherat/The True Deceivers

Boilerroom 01483 539 539

HOVE

Jake Mackay Brunswick 01273 735254

HULL

Daytona Lights New Adelphi

01482 348 216

LEEDS

James Yorkston/Pictish

Trail Howard Assembly Room

0113 243 9999

Lower Than Atlantis LMUSU

The Real Thing City Varieties

0845 644 1881

Subs-Cribbers Fox & Newt 0113 243612

War All The Time Wharf Chambers

LEICESTER

Demons Of Ruby Mae International

Arts Centre 0116 253 8293

Oxygen Thief The Cookie Jar

0116 2531212

LIVERPOOL

Bongripper/Conan Humanfly

Kazimier 0871 230 1094

Coffee & Cake For Funerals Picket

0151 708 5318

Edwyn Collins Philharmonic Hall

0871 230 1094

Lau St George's Hall 01922 615754

The Released/3's A Riot 02 Academy

2 0870 477 2000

Simple Minds Empire 0844 847 2525

LONDON

Apollo Junction Dublin Castle

020 7485 1773

Atoms Underworld 020 7482 1932

Aus Union Chapel 020 7226 1686

Band Of Pricks Windmill

020 8671 0700

The Bermondsey Joyriders/Frank

Sanazi The Lexington 020 7837 5387

Bronze Medalists/Boy Mandeville

Social 020 7636 4992

Clark/Daedelus KOKO 020 7388 3222

The Dirty Flaws Club Surya

020 7713 6262

Echo & The Bunnymen 02 Academy

Brixton 0870 477 2000

Grandmaster Flash Jazz Café

020 7916 6060

Groove Armada Village Underground

020 7422 7505

The Hummingbirds MacBeth

020 7739 5095

The Jezabels Sebright Arms

020 7729 0937

KMFDM 02 Academy Islington

0870 477 2000

Laish Wilmington Arms 020 7837 1384

Luxtorpeda Garage 020 7607 1818

Maybeshewill/Fennesz Scala

020 7833 2022

Miss Terry Blue Barfly

0870 907 0999

Nhk'koyxen Corsica Studios

020 703 4760

Nobunny/Bad Sports/Boneyards

Shacklwell Arms 020 7249 0810

The Offenders The Pipeline

020 7377 6860

Southpaw Bull & Gate 020 7485 5358

Take The Seven/Chasing Cadence

Garage (Upstairs) 0871 230 1094

Waylayers Borderline 020 7734 5547

The Whollos/Corderoys Workshop

Wiley/Skepta/JME The Forum

020 7344 0044

MANCHESTER

And So I Watch You From Afar

Academy 3 0161 832 1111

Bearfoot Beware/Crash Of Rhinos/

Buen Chico/Her Parents Castle Hotel

0161 237 9485

De/Vision Sound Control

0161 236 0340

Diesel King/Sea Bastard Gullivers

0161 832 5899

Drowning Pool NQ Live

0161 834 8180

The Feeling Academy 2 0161 832 1111

Kate Nash Gorilla 0161 832 1111

Life In Film/Exit Calm FAC 251

0161 27 27 251

Matchbox Twenty 02 Apollo

0870 401 8000

The Physics House Band Kraak

07855 939 129

Post Zero Roadhouse 0161 228 1789

Sways Common Bar 0161 832 9245

Veronica Falls Deaf Institute

0161 330 4019

MIDDLESBROUGH

My Extraordinary Liberties In Town

01642 231387

NEWCASTLE

Hadouken! 02 Academy

0870 477 2000

Nadine Shah Hoult's Yard

0191 265 4282

Red Letters/Gorgia Daniels Star

And Shadow Cinema 0191 2610066

Tusk Heartattack & Vine

07732 280185

We The Dead/Dog Years Head Of

Steam 0191 232 4379

NORWICH

fun./Miniature Tigers UEA

01603 505401

I Am Kloot Waterfront 01603 632 717

Meltdown Waterfront Studio

01603 363 2717

The Staves Arts Centre 01603 660 352

NOTTINGHAM

Cage The Gods Rock City

08713 100000

Colin Vearncombe Bodega Social

Club 08713 100000

Hannah Wants Stealth 08713 100000

Pere Ubu/Gagarin Rescue Rooms

0115 958 8484

Southport/The Bella Sisters

Dogshead Studios 0871 210 2040

OXFORD

Milky Wimpshake Port Mahon

01865 202067

PLYMOUTH

Yes Sir Boss/Land of the Giants

C103 01752 662586

POOLE

The Correspondents Mr Kyps

01202 748945

SHEFFIELD

Jackson Caged/Undercurrent

Corporation 0114 276 0262

King Charles Leadmill 0114 221 2828

Screaming Maldini/The

Retrospectives Penelope's

01246 436 025

SOUTHAMPTON

Dingus Khan/Dark Bells Lennons

023 8057 0460

Rustie/Darq E Freaker Roxx

Waifs & Strays Junk Club

023 8033 5445

STOKE ON TRENT

Alfa 9 Sugarmill 01782 214 991

SWANSEA

Crazy Diamonds The Wig

WAKEFIELD

Funeral For A Friend Warehouse 23

01924 361300

YORK

Stonewater Fibbers

01904 651 250

SUNDAY

April 21



Dog Is Dead, Sound Control, Manchester

BATH

Lau Komedia 0845 293 8480

BELFAST

Little Comets Auntie Annie's

028 9050 1660

BIRMINGHAM

Dan Whitehouse Kitchen Garden

Café 0121 443 4725

Daughter The Institute

0844 248 5037

Edwyn Collins Glee Club

0870 241 5093

I Am Giant/Lightfire Flapper

0121 236 2421

Likewise/Riot City Disco Actress &

Bishop 0121 236 7426

Pink LG Arena 0121 780 4133

BOURNEMOUTH

Fearn Centre Stage

BRIGHTON

The Little Unsaid/Cate Ferris Blind

Tiger 01273 681228

BRISTOL

Efteklang/Anna Von Hausswoff

Fleece 0117 945 0996

Frank Turner 02 Academy

0870 477 2000

Matthew E. White/Helado Negro

Thekla 08713 100000

Rival Louisiana 0117 926 5978

CARDIFF

Meat Loaf Motorpoint Arena

029 2022 4488

EDINBURGH

Daytona Lights The Liquidroom

0131 225 2564

EXETER

King Cressote Phoenix 01392 667080

GLASGOW

Bromheads King Tut's Wah Wah Hut

0141 221 5279

JettBlack Audio

Luke Sital-Singh School Of Art

0141 353 4530

Matchbox Twenty 02 Academy

0870 477 2000

The Wave Pictures Mono

0141 553 2400

GLOUCESTER

Peace/Superfood Guildhall Arts

Centre 01452 503050

GUILDFORD

Missing Andy Boilerroom

01483 539 539

HATFIELD

Ryan Keen The Forum 0844 477 2000

LEEDS

The Aquabats! Cockpit

0113 244 3446

A Hawk And A Hacksaw Brudenell

Social Club 0113 243 5866

Many Delago Seven Arts

0113 262 6777

The Scopyons New Roscoe

0

MONDAY

April 22

BATH
The Staves/SIVU Komedia
0845 293 8480

BIRMINGHAM
Fossil Collective/Joe Banfi Hare & Hounds 0870 264 3333
Pink LG Arena 0121 780 4133
#BLNT 02 Academy 0870 477 2000

BOURNEMOUTH
Echo & The Bunnymen 02 Academy
0870 477 2000

Moriarty The Winchester
01202 552 206

BRIGHTON
Flash Bang Band/Star & Dagger
Green Door Store 07894 267 053
Room/Reverbed The Hope
01273 723 568

BRISTOL
GUST/Esoteric Youth Croft
(Main Room) 0117 987 4144
King Cresote Colston Hall
0117 922 3683
Patent Pending 02 Academy
0870 477 2000
Peace/Superfood Fleece
0117 945 0996

CAMBRIDGE
Edwyn Collins Junction 01223 511511
Simple Minds Corn Exchange
01223 357851

CARDIFF
...And You Will Know Us By The Trail Of Dead University 029 2023 0130

DERBY
Get Cubs Victoria Inn 01332 204 873

GLASGOW
Daytona Lights School Of Art
0141 353 4530
Dog Is Dead King Tut's Wah Wah Hut
0141 221 5279
Public Enemy 02 ABC 0870 903 3444

The Wave Pictures Mono
0141 553 2400

GUILDFORD
The Physics House Band Boilerroom
01483 539 539

HULL
Revoker Fruit Hull 01482 221113

LEEDS
Kate Nash Cockpit 0113 244 3446
Roger Davies Oporto 0113 245 4444

LEICESTER
Frank Hamilton The Cookie Jar
0116 2531212
Sweet Baboo Firebug 0116 255 1228

LIVERPOOL
Daughter Cathedral 0151 709 6271
Little Comets East Village Arts Club
Pere Ubu Eric's Club

LONDON
Anna Von Hausswolff Village Underground 020 7422 7505
Comeback Kid Underworld
020 7482 1932
Counting Crows Hammersmith
Apollo 0870 606 3400
Endless Boogie Corsica Studios
0207 703 4760
The Energy Practice Dublin Castle
020 7485 1773
Grandmaster Flash Jazz Café
020 7916 6060
Heart Ships Barfly 0870 907 0999
Martin Creed Café Oto
0871 230 1094
Phoenix 02 Shepherds Bush Empire
0870 771 2000
Serpent Venom Black Heart
020 7428 9730
Stanley Brinks Windmill
020 8671 0700
Story Books Hoxton Square Bar
& Kitchen 020 7613 0709

Tim Arnold The Lexington
020 7837 5387
V E E N/Echopark Old Blue Last
020 7613 2478
While She Sleeps Borderline
020 7734 5547

MANCHESTER
The Front Bottoms Roadhouse
0161 228 1789
Mallory Knox/Natives Academy 3
0161 832 1111

NEWCASTLE
King Charles Hoult's Yard
0191 265 4282
Vinnie Caruana Cluny 2
0191 230 4474
We Are The In Crowd/Never Shout
Never 02 Academy 2 0870 477 2000

NORWICH
Ryan Keen Waterfront Studio
01603 632 717
So Solid Crew Waterfront
01603 632 717

NOTTINGHAM
fun./Miniature Tigers Rock City
08713 100000
McFly Royal Centre 0115 948 2525

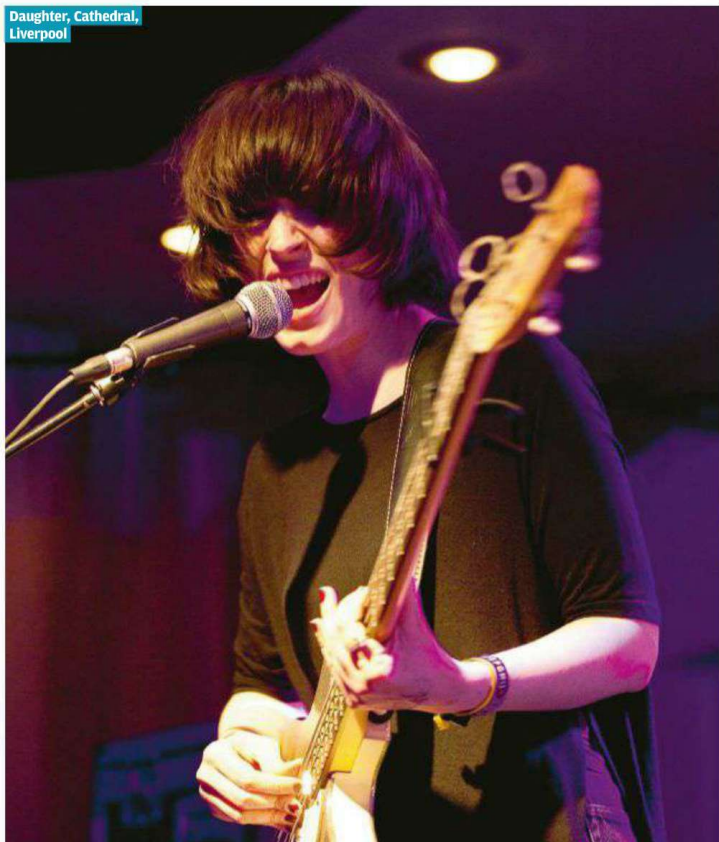
OXFORD
Tom McRae 02 Academy 2
0870 477 2000
Willie Nile Band Jericho Tavern
01865 311 775

PORTSMOUTH
The Leisure Society Wedgewood
Rooms 023 9286 3911

SHEFFIELD
Hadouken! Leadmill 0114 221 2828
I Am Giant Corporation
0114 276 0262

YORK
Gaz Coombes The Duchess
01904 641 413

Daughter, Cathedral,
Liverpool



TUESDAY

April 23

The History Of
Apple Pie, Madame
JOJO's, London



ABERDEEN
King Charles Lemon Tree
01224 642230

BATH
Adam Ant And The Good, The Mad And The Lovely Posse Komedia
0845 293 8480

BIRMINGHAM
Bleed From Within 02 Academy 3
0870 477 2000
Hadouken/Proxies The Institute
0844 248 5037

BRIGHTON
While She Sleeps/Feed The Rhino/
Deadhearts The Haunt 01273 770 847

BRISTOL
Drowning Pool/Fozzy Fleece
0117 945 0996

The Physics House Band Louisiana
0117 926 5978
Tom McRae Thekla 08713 100000
...And You Will Know Us By The Trail Of Dead/Turbowolf 02 Academy
0870 477 2000

CAMBRIDGE
Jamie N Commons Portland Arms
01223 357268

CARDIFF
The Staves The Gate 0871 230 1094

EXETER
Quercus Phoenix 01392 667080

GLASGOW
Frank Hamilton Broadcast
0141 332 7304
Mallory Knox Cathouse
0141 248 6606
Rudimental Oran Mor 0141 552 9224
The Wave Pictures Mono
0141 553 2400

GUILDFORD
Simple Minds G Live 0844 7701 797

HATFIELD
Fossil Collective The Forum
0844 477 2000

LEEDS
Boss Caine Milo 0113 245 7101
James 02 Academy 0870 477 2000
Vinnie Caruana Brudenell Social Club
0113 243 5866

LEICESTER
My Extraordinary Shed
0116 262 2255

LIVERPOOL
Attack! Attack! 02 Academy 2
0870 477 2000
Gaz Coombes Kazimierz 0871 230 1094

LONDON
Alessi's Ark Purcell Room
020 7960 4242
The Bermondsey Joyriders Ace Café
020 8961 1000
Bleech Hoxton Square Bar and Kitchen 020 7613 0709
Bright Moments/Empty Pools
Sebright Arms 020 7729 0937
Canterbury Garage (Upstairs)
0871 230 1094
Civil Civic Birthdays 0 20 7923 1680
The Claw/Zoltan Bull & Gate
020 7485 5358
Drumsound XOYO 020 7729 5959
The Front Bottoms Barfly
0870 907 0999

The History Of Apple Pie/Thee MVPs Madame JOJO's 020 7734 2473
Honey Ryder Club Surya
020 7713 6262
Joe Gideon & The Shark Chat's Palace 020 8986 6714
Luke Sital-Singh Slaughtered Lamb
020 8682 4080
Moonspell Underworld
020 7482 1932
The Murderburgers Windmill
020 8671 0700
The Night Shift Amersham Arms
0208 469 1499
Papersmile Buffalo Bar
020 7359 6191
Stalker Dublin Castle 020 7485 1773
Sweet Baboo The Lexington
020 7837 5387
To The Bones/God Damn Black Heart
020 7428 9730
Veronica Falls Assembly Hall
020 8577 6969
Wolf Eyes Corsica Studios
0207 703 4760

MANCHESTER
Bromheads/Shinies Ruby Lounge
0161 834 1392
Dreng/Temples Night & Day Café
0161 236 1822
Fearless Vampire Killers Roadhouse
0161 228 1789
The Growlers Sough Kitchen
0161 236 5100
Onlinedrawing Star & Garter
0161 273 6726
Saxon The Ritz 0161 2364355
Stick To Your Guns/First Blood
NQ Live 0161 834 8180

MIDDLESBROUGH
Rossi Noise/Cellar Door The Keys
01642 782 534

NEWCASTLE
Crashdiet/JettBlack 02 Academy
0870 477 2000
The Enid Cluny 0191 230 4474
Story Books Cluny 2
0191 230 4474

NORWICH
Jazz Morley Waterfront Studio
01603 632 717
Laish/Emma Gatrill Bicycle Shop
01603 625 777
The Xcerpts/Lower Than Atlantis
Waterfront 01603 632 717

NOTTINGHAM
Public Enemy Rock City
08713 100000

OXFORD
Daughter Town Hall 01865 249811
Ryan Keen 02 Academy 2
0870 477 2000

PORTSMOUTH
The Moulettes Cellars 0871 230 1094
Peace/Superfood Wedgewood
Rooms 023 9286 3911

SHEFFIELD
So Solid Crew Plug 0114 276 7093

SOUTHAMPTON
Lau Turner Sims Theatre
023 8059 5151

WOLVERHAMPTON
Dingus Khan Slade Room
0870 320 7000

THIS WEEK IN 2001

NYC IS HIP AGAIN, OASIS GET DRUNK, EMINEM PACKS HEAT



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WIN FLIGHTS TO NEW YORK!
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ALBUM EXCLUSIVES**

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BANDS! TUNES! DRUGS! ACTION!
YOUR GUIDE TO THE MOST ROCK'N'ROLL CITY ON EARTH

PLUS MISSY ELLIOTT BADLY DRAWN BOY EMMA BUNTON FEEDER
ALL TOMORROW'S PARTIES FESTIVAL UPDATE SPARKY HORROR OASIS
COURTNEY LOVE MADONNA JOINS ZOOL WOMAN ST



DEBAUCHERY ON A SHOESTRING

A week in NYC for under \$300 couldn't be easier. Just check in to the Off Soho Suites hotel, get hooked up with some good coke, Xanax and, need, then let the good times roll. Gavin McInnes provides a day-to-night-to-hangover guide to making the most of the city's squalid debauchery, with such highlights as Joe's Pub, where Matt and Brain from ARE Weapons DJ, to a couple of hard-to-come-by strip clubs.

ALL YESTERDAY'S PARTIES

Beyond NYC the indie world still turned, with ATP taking over Camber Sands for the third year. Kitty Empire finds "little solace" in the "whispered new songs" of Lambchop, catches Tortoise as they "canter through squelchy polyrhythms" and concludes that "this year's crowd belongs to Boards Of Canada", who create "the aural equivalent of sheep burning in a field". Television round off the party, sounding "positively Mesozoic after Boards". Wouldn't anybody?

NEW YORK NOISE

The Strokes, Interpol, The Walkmen, The Moldy Peaches – NYC was getting even less sleep than usual as the most pivotal rock'n'roll scene of the 21st century sank its teeth into the city. According to Kimya Dawson of The Moldy Peaches, New York's 2001 revival was "like people vomiting out stuff they've been holding in. Suddenly, the kids are doing what they want." And what the kids really wanted was to let loose on their friend's art gallery, get weird in an aquarium and thump a hypodermic of undiluted Ramones attitude into the heart of everything they did.

NME takes a step back to try and figure out why New York is suddenly so good it could probably merit being named thrice, precariously placing blame on a volatile combination of Cool Britannia fatigue, the furious backlash of living under a repressive Mayor, and the inevitable ebbs and flows of fashion. The only thing holding this city back would be the city itself, if The Strokes' PR man is anything to go by: "You know what's ultimately going to happen?" he asks in a moment of Nostradamus-tinged gloom. "It's going to be bands on the edge of the scene that no-one takes seriously that are going to sell a zillion records. All the forerunners who've knocked down the door will probably fade away. I hope that's not the case, but it happens so often. We'll just have to wait and see." Indeed.

ALSO IN THE ISSUE THAT WEEK

• Eminem escapes a jail term in order to fly to the UK and play the Carling Weekend and the Glasgow Green festival. The rapper pleads guilty to carrying a concealed weapon, despite being originally charged with pistol-whipping.

• Ant & Dec, Cat Deeley, Mick Hucknall and Damon Albarn take part in the annual music industry Soccer 6 tournament, raising money for Capital Radio's Help A London Child charity.

• Noel Gallagher lifts the ban on alcohol during recording as Oasis self-produce their next album. The ban was initially put in place to stop Liam from drinking so much "because he was unhappy" during the making of '2000's Standing On The Shoulder Of Giants.' Aww.

NME

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THE LEGENDARY NME CROSSWORD

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

Compiled by Trevor Hungerford

Win!

A BAG OF NME SWAG



CLUES ACROSS

- 1 Bugged for sound. Spy cameras not now needed (4-2-3)
 6+4D Homage in a strange way paid to Michael Kiwanuka (4-5)
 9 Rapper who made a 'Reservation' last year (5-4)
 10 "Great clouds roll over the hills bringing darkness from above", 2013 (7)
 11+20D "I loosened my tie and felt what it feels like to breathe/I found the secret to life, I took some _____", The Association (4-3-6)
 12 Punk-funk band who had '80s hit with 'Papa's Got A Brand New _____' (6)
 14 "If you think that a kiss is all in the _____, c'mon, you got it all wrong man", from The White Stripes' 'The Denial Twist' (4)
 17 (See 32 across)
 19+33A "I've never known _____ before", 1995 (1-4-4-3)
 21 Mrs O'Neil turns up with a Tame Impala record (8)
 22 Smitten when there's Peace (2-4)
 24 "They told him don't you ever come around here, don't wanna see your face, you better disappear", 1983 (4-2)
 25 (See 3 down)
 28 Aka Paul David Hewson (4)
 30 Simon And Garfunkel album 'Parsley, _____, Rosemary & Thyme' (4)
 32+17A Jam to do arrangement on Bruce Springsteen album 'The Ghost Of _____' (3-4)
 33 (See 19 across)
 34 (See 18 down)

CLUES DOWN

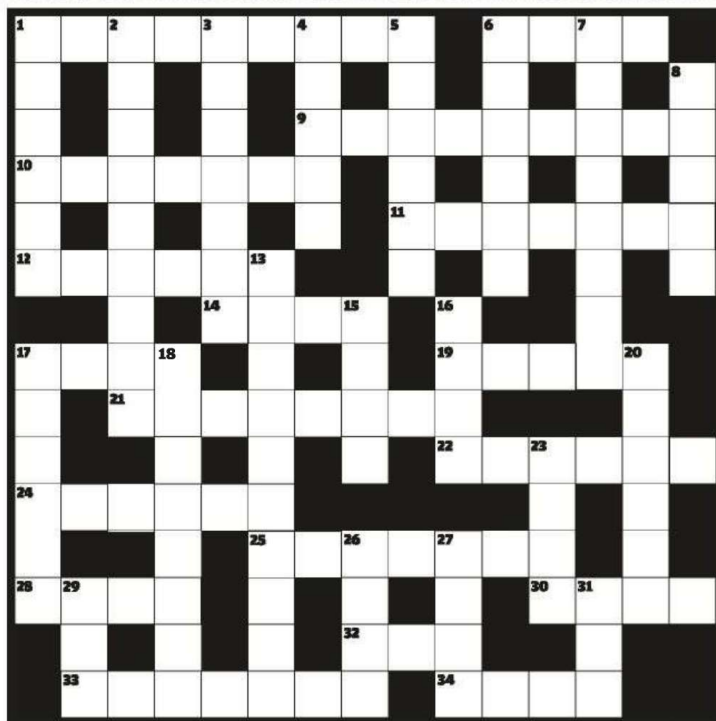
- 1 Promotion for The Palma Violets (4-2)
 2 Go! Team lay around getting Collapsed Lung (3-2-4)
 3+25A Banned criticisms of an Ian Brown and Sinead O'Connor collaboration (7-7)
 4 (See 6 across)
 5 Single connection between Ellie Goulding and Interpol (6)
 6 Embrace with Tom Odell (4-2)

- 7 A riff may spoil this Kirsty MacColl song (2-6)
 8 A gem of an album from the legendary Janis Joplin (5)
 13 Red Hot Chili Peppers' single should be a freebie (4-2-4)
 15 At a stroke, Caribou took the plunge with an album (4)
 16 US soul singer _____ Lynn who had '70s pop success with 'I'm Gonna Run Away From You' (4)
 17 Carter USM's singer with same name as character in TV series The Waltons (3-3)
 18+34A John Lee Hooker only wanted to see into the future (4-4-4)
 20 (See 11 across)
 23 Mull Historical Society didn't make any money from this album (4)
 26 Part of the statue is for Russian duo who had Number One hit with 'All The Things She Said' (1-1-1-1)
 27 'Lend Me Your _____' as requested by the moptop Beatles during their Cavern/Star Club days (4)
 29 Midnight _____ who found their 'Beds Are Burning' (3)
 31 1983 album by the reformed '60s group The Animals is found in Brixton Market (3)

MARCH 16 ANSWERS

ACROSS
 1+19A Whispers In The Dark, 9 Pompeii, 10 Inhaler, 11 Opposites, 12 Flutes, 13+14A That's Not My Name, 17+28D The Man Who, 23 Roll Up, 25 Utter, 27 Phranc, 30 Dusk, 31 X-Men, 32 Echo

DOWN
 1 Wipe Out, 2 In My Place, 3 Please Stand Up, 4 Raintown, 5+29A I Miss You, 7+16D Elliot Minor, 8 Crass, 12 Fame, 15 Now, 17+6D The Road To Hell, 20+18A Aphex Twin, 21 Keane, 22 Lucy, 24 Lies, 26 True



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 30, 2013, to: Crossword, NME, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

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



COLLECTORS' CORNER

BOB DYLAN

Here are the gems that no Bob Dylan fan should be without



MIXED-UP CONFUSION (1962)



Originally recorded for Dylan's self-titled debut album of the same year, this track failed to make the cut and was instead released as his first single in his native USA in December of that year. It was backed by a traditional blues song called 'Corrina, Corrina', which dates back to the 1920s.

Need To Know: Dylan is famously reported to have composed the A-side while in a cab on the way to the recording session at Columbia's in-house studio.

GREAT WHITE WONDER (1969)



This has passed into history as the world's first widely known bootleg, selling in tremendous quantities despite it being an unofficial release. This was mainly due to the inclusion of a chunk of material Dylan wrote with The Band during his period of seclusion in upstate New York in the summer of 1967.

Need To Know: Many of the tracks Dylan recorded with The Band were eventually given an official release as 'The Basement Tapes' in 1975.

EAT THE DOCUMENT (1969)



After being filmed by DA Pennebaker on his 1965 tour of the UK for *Dont Look Back*, Pennebaker did the same the following year for this follow-up. After his infamous motorbike accident, editing was delayed before Dylan completed the job himself. However, ABC, who had commissioned it, rejected Dylan's cut. As a result, it has never gained an official release.

Need To Know: Bootleg versions feature a drug-addled John Lennon and Dylan in a taxi.

THE BOOTLEG SERIES VOL 4: LIVE 1966, THE "ROYAL ALBERT HALL" CONCERT (1998)



The semi-official release of Dylan's most famous concert. Recorded at Manchester Free Trade Hall (and not in London as was widely thought, hence the wry title), the notorious incident comes when Dylan and The Hawks' electric set offends an acoustic purist.

Need To Know: The aforementioned *Eat The Document* features the famed 'Judas' incident.

FANMAIL

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

Edited by Gavin Haynes



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Letter of the week

The best of the NME mailbag



BLOOD FROM THE STONES

From: Seb James

To: NME

Some might say that in comparison with the Stones' 1969 Hyde Park gig, somewhere between £95 and £300 for a ticket is a lot. Is it? Is it really? The greatest rock'n'roll band that ever graced this Earth are allowing us the privilege of witnessing them in the flesh, and you're complaining? [I am complaining, Seb! But then again, that is why I got into music journalism. For the complaining and the hot sex - GH]. Now I'm not saying £300 is cheap, but I want it!!!! You've got to want it!!!! I want to witness the drug-fuelled legacy they hold pulsing through their eyeballs. I want to embrace Mick's flying saliva that has graced many a groupie's mouth, as well as other places [For crying out loud, I'm trying to eat a Kit-Kat! - GH]. I'm gonna steal a piece of Keith Richards' soul! These are some of the greatest people that have ever lived and others are complaining that they have to pay to see them? The Smiths would charge if the elusive reunion ever did occur. But the Stones keep on going! So stop complaining and suck it up!

NME's response...

The boomers are now the last generation left with real money, Seb. They bought cheap houses and went to free universities and graduated into times

of full employment. They even had free Rolling Stones concerts in Hyde Park, come to think of it. A mere £300 is nothing to them - it's what their

house prices go up by on a daily basis. And now they're using that leverage to price younger generations out of the greatest rock'n'roll return

since, er, last year's shindig at Heaton Park? Beyond contempt. Let's have a revolution and spill all their brains on the pavement - GH

WIN!
LETTER OF THE WEEK WINS
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Spotify
spotify.com

WHO THE FUCK IS WOLF ALICE?

From: Joseph Paul

To: NME

I could write a dissertation on manufactured pop and how our brains are being sucked of anything original, but I imagine you get so much crap like that every week that even complaining about that is getting a bit 'mainstream' [True. Anyway, that's 41 words gone on what you're not going to tell me. Continue... - GH]. Therefore I will talk of brighter times and the emergence of lovely-sounding lo-fi slacker pop that is epitomised in your *Radar* feature on Wolf Alice and their mates Swim Deep. Across the pond Waves have been making nice noises for a few years and it is good to see Jaws and Splashh coming through over here too. [I'm noticing a water theme - GH]. I for one am welcoming songs that sound like a mix of 'I Wanna Be Adored' and The Beach Boys with a whole load of other nice things thrown in, and can't wait for the summer to be soundtracked by lazy indie-pop. Us teens in quiet towns need something to listen to while sipping our warm ciders.

From: NME

To: Joseph Paul

Why are you drinking warm cider? Is that 'hip' now? Hang on, here's someone with the opposite opinion. 'A debate', no less - GH

GIRLS, GIRLS GO AWAY

From: Lewis Twine Roberts

To: NME

I'm shocked by yet another review of annoyingly average, sunny, all smiles, warm guitar-chorded girl-band bollocks (Bleached, 8/10). Maybe during this period which lacks new, meaningful, interesting music (except Palma Violets perhaps) this wave of new drivel has been seen as a sort of idyllic, sensuous piece of melodic

heaven to our corrupted ears, but to me all I hear is a load of lazy, uninteresting, naive chords and a silly girl singing over the top. I'm bored, dulled senseless by the likes of Haim and multiple other bothersome 'surfer rock' bands or whatever they are known as. When I listen to Haim or Bleached a sort of lull lays over me like a pall, I fall into a pit in the corner, crack out into sweats and a state of paraplegic nonsensical shivering moves across me. I'm not being sexist but will these sort of girl groups really lead our small indie following to a Bohemia of blissful sound? Girl groups were the epitome of idiosyncrasy among flutey-tutey garbage before, but recently, although loved and cherished by some silly NME writers, they have crept into a dead end of sound. Same sound, lack of emotion, lack of passion, lack of panache or charisma? Crap. Compare it to The Runaways? Joan Jett? Poly Styrene? Siouxsie & The Banshees? Patti Smith? Even Hole? Bring back the same passion and rawness to girl groups and I will happily listen away like a young boy to the sound of his grandfather's dulcet tones. I hope this stint in girl-punk or surf or rock or whatever ends soon and an evangelical new rowdy girl group with something to say appears. I know NME will manage to pass this email by, perhaps it's a bit too offensive and full of prejudice towards the longing of punk girl bands [It is a bit, but it's a slow news week, so hey - GH], but I hope you manage to read this and come to your senses - don't be complacent with this poo.

From: NME

To: Lewis Twine Roberts

Lewis, when I listen to Bleached, I don't get what you describe: "a sort of lull lays over me like a pall... tracking out into sweats and a state of paraplegic nonsensical shivering". It's more like... I should just get up and put something else on. Spooky - GH

NEW PHASES

From: Leonor Galão

To: NME

Stop comparing all of The Strokes' discography to 'Is This It'. What would be the fun if they tried to recreate their debut album over the last 12 years? That would be just be a sad waste of time. Happily, they don't really care if their CDs sell well, if the fanbase is going to like it, if the music will be played on the radio [Wow, they're pretty nihilistic - GH]. They just want to do what they think is right. In Julian's words: "If we don't get better, I don't want to hit some kind of fame. I just want to do something good. That's the only way I'm going to be satisfied." Like most, I just discovered they had a new album when it came out since they didn't do any publicity or even announce shows. So I didn't have time to create expectations. When I first heard it I just didn't know what to do, so I just panicked [Never panic about muddling indie rock, Leonor. Rock safety rule #1 - GH]. The first song I heard from 'Comedown Machine' was 'One Way Trigger' and I hated it, I just didn't understand why Julian was doing that falsetto. But today after a full day listening to it on repeat I am really growing into it. Here's to a new phase, a phase where they will do what they think is right and not what the numbers tell them they should be doing.



STALKERS

From: Emily Boyes

To: NME

This is me and my boyfriend Matthew after Exclamation Pony's UK debut at Brudenell Social Club in Leeds. They were really cool!

From: NME

To: Leonor Galão

Revisionist criticism from Leonor. And while he's not quite the David Irving of indie rock, it's clear that he's pissing in the wind a bit here judging by the beatings delivered to 'Comedown Machine' from some quarters of the press. And what's so bad about that? I'm certainly with him in spirit: The Strokes are too good a band to get snuffy about, whatever their present creative slump. A bit of patience and you can still core some great nuggets out of 'Comedown Machine' - GH

SLAM DUNK TO PUNK

From: Johnny Pryde

To: NME

You came darn close to nailing the 50 Albums That Built Punk right on the head. Take out

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Web Slings

The highlight of this week's NME.COM action

BABYSHAMBLES BACK IN THE GAME

After five years of limbo, trials, splits, sackings and general inactivity, Babyshambles seemed to be finally back in the hunt this week, when the band - Pete, Drew, Mik and a new drummer also called Adam - played a bunch of new songs at a Paris show. Long-heralded recording sessions seemed to be destined for a second Pete solo album, but it has since been confirmed by the band's label Parlophone that they will comprise part of a forthcoming third Babyshambles record, the first since 2007's 'Shotter's Nation'. Indeed, the band are reportedly holed up in a Parisian studio this month honing their wares. At a suitably intimate gig at La Fontaine, they showed off reggae-tinged newie 'Dr No' in its full-band glory for the first time - and when the video inevitably made its way onto the web, fans were quick with their reaction on NME's Facebook page...



Best of the responses...

Good to see these lads back at it! Music is better for it.
Beau Kochmanz

Once a shitty singer, always

a shitty singer.
Jens Prüwer

Ffffffffff fuck yeah!
Simon Robeyns

Wouldn't mind seeing Babyshambles live, since I was too young the first time round.
Matt Crisp

Not sure about this song at all.
Sam Redfern

How is that man still alive???
Frida Hansson

power-poppers Blink-182, Green Day and The Strokes (WTF?) and replace them with Dead Boys/Stiv Bators, The Dictators and The Vibrators, and you have a perfect Top 50. Great magazine, really enjoyed it.

From: NME

To: Johnny Pryde

Big shout out for The Dictators. If you want another slight wild card, what about Radio Birdman? Or even The Hellacopters? Also: you're wrong. 'Is This It' is definitely the greatest punk record since The Offspring's 'Americana'. Speaking of which... - GH

ALIEN ANT FARM'S FAN WRITES

From: George Hirst

To: NME

I'm slightly surprised that there's been no mention of Alien Ant Farm recently [Christ. You are? Really? You must gasp every time you see the sun rise - GH].

A multi-platinum band, reformed and using PledgeMusic to self-release a new album [Must make a change from using Pledge to polish tables at their waiting jobs - GH]. They're really cool to the fans too: AMA's on Reddit and they even do random Skype calls to fans, usually when they're wasted. Just thought it'd be cool if they could get a bit of credit for the great way they operate, for the fans rather than their pockets! Also, before it's pointed out, this isn't a last resort - they're sticking it to their label for them trying to change the sound.

From: NME

To: George Hirst

Best of luck to them I say, but I still hope they die horribly [How charming, Gav - Compassionate Ed]. Always been more of a Papa Roach kinda guy, personally - the Happy Mondays to the AAF's Stone Roses - GH

HARRY VIOLENT, SUPERSTAR TRADESMAN

From: Jade Byrom

To: NME

I was wondering if you've heard of Harry Violent? I'm not sure what his official job title is but he appears to be the merchandise guy for Palma Violets and he's one of the best people I've ever met. I've ran into him twice now, once at the NME Awards Tour and a second time at a Palmas gig at Middlesbrough Empire, and not only does he do a great job of selling band merch to the audience but he also appears to be as loved as Palma Violets themselves. When Chilli Jesson asked the audience at the Middlesbrough Empire "Where the fuck is Harry Violent?", he emerged from the crowd onto the stage and joined Palma Violets and their support act Baby Strange for a stage invasion. Then after the show several people asked for photographs with him. I noticed that even Fred



STALKERS

From: Meg Rhys-Challis

To: NME

This is me with Miles Kane at the NME Awards Tour afterparty in Brixton recently. He was so lovely and his set was incredible!

Macpherson from Spector tweeted after the NME Awards show asking his followers if Harry had a Twitter account.

From: NME

To: Jade Byrom

Readers: have you met Harry Violent? Send us a pic and a reason why he is amazing and I will send you a freebie I haven't thought of yet - GH

DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

BRIAN FALLON THE GASLIGHT ANTHEM

QUESTION 1

Which *Mighty Boosh* character shares its name with one of your songs?

"The Spirit Of Jazz!"

Correct. Were you aware of the link at the time?

"Hell yeah! That's where we got the name."



Johnny Borrell's style makeover is complete

QUESTION 2

Name two of the other artists who performed on your episode of *Later...*

With *Jools Holland* in 2010.

"Sheryl Crow..."

Wrong.

"No, she definitely did! She played, but she wasn't aired on the show."

Sure. Who else?

"I can tell you that Duffy played and Heaven 17 played. Why did they cut Sheryl Crow, though? We were staring at her the entire time. She's Sheryl Crow, man!"

Correct

QUESTION 3

What piece of jewellery features on the cover of your single 'The Diamond Church Street Choir' (right)?

"It's a diamond necklace, like a necklace shaped like a diamond. I'm surprised I know that. Singles are hard for me because I don't really remember them afterwards. When the record is done, I'm done."

Correct

QUESTION 4

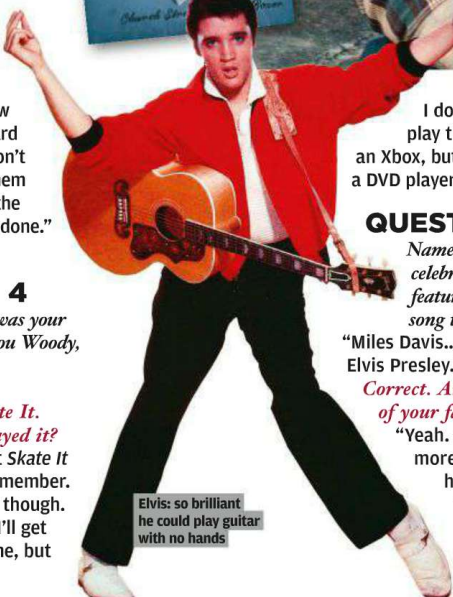
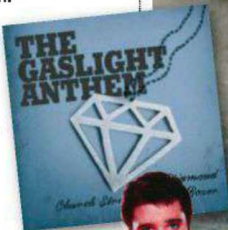
What video game was your song 'I'da Called You Woody, Joe' used on?

"Skate 2? Yeah?"

Correct. Also Skate It.

Have you ever played it?

"I don't know what Skate It is, but Skate 2, I remember. I haven't played it, though. Every year or two I'll get really into one game, but



Elvis: so brilliant he could play guitar with no hands

I don't really play them. I've got an Xbox, but I use it as a DVD player."

QUESTION 5

Name two celebrities that feature in your song titles.

"Miles Davis... and Elvis Presley."

Correct. Are they two of your favourites?

"Yeah. Miles Davis more because he's a legend than because of his actual

music; I don't really listen to his music. Elvis is Elvis - everybody's gotta love Elvis!"

QUESTION 6

Where did your second album 'The '39 Sound' figure in NME's 2008 end-of-year album poll?

"I have no idea."

It came in at Number 47

"OK, 47 out of the whole year? So we were Top 50. That's not bad; that's respectable."

QUESTION 7

Who filled the slots between you and Bruce Springsteen at *Hard Rock Calling* in 2009 and what song did you and Bruce play together at the festival?

"We played 'No Surrender' during his set.

Now, I wanna say Dave Matthews Band was one of the two bands. Was the other one Ben Harper? No, wait... I don't know."

Wrong. The other was James Morrison

"Oh yeah, James Morrison. What's he doing now?"

QUESTION 8

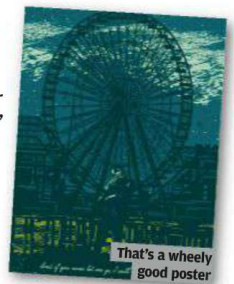
What lyrics are written on the special poster you sold to raise money for Hurricane Sandy relief?

"It would probably be 'And if you never let me go, I will never let you down'."

Correct.

Why did you choose that?

"I didn't. The artist chose it, but I'm fine with it."



That's a wheely good poster

QUESTION 9

You named your other band *The Horrible Crowes* after an old Scottish poem called *Twa Corbies*. What's its first line?

"I don't know. I have no idea."

Wrong. It's 'As I was walking all alone/ I heard two crows making a moan'.

"It's not my favourite poem. Sometimes you just grab things: 'Yeah I'll take that'."

QUESTION 10

In the video for 'Handwritten', what does the featured artwork for the single look like?

"Oh gosh... It's like a sun, like a red circle with a yellow band on it. It looks very Revelation Records circa 1990."

Correct. It looks like the Nurofen logo

"Oh yeah! (Puts on English accent) 'I've got a blinder...'"



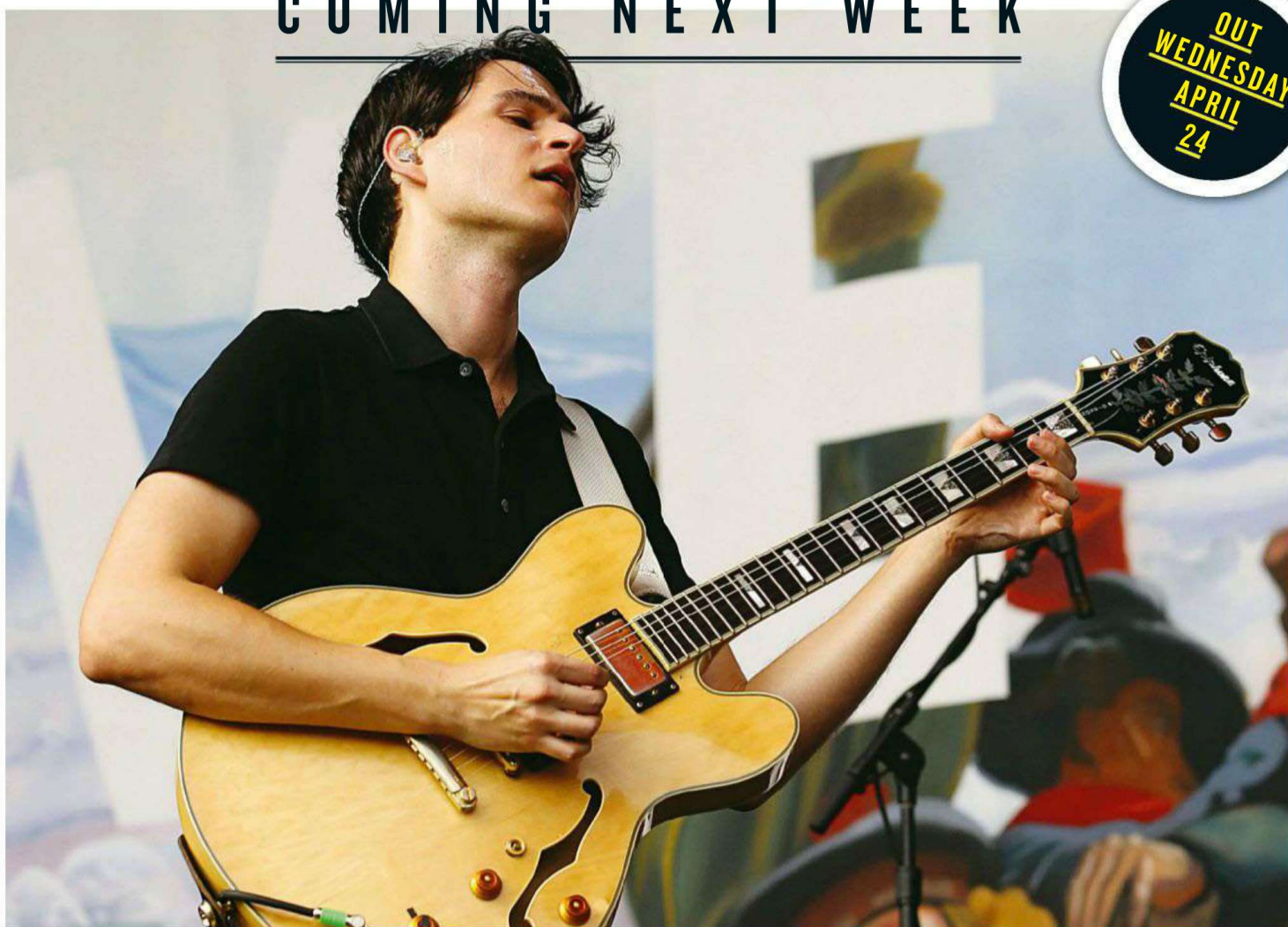
Look at the logo... look deeply... you are feeling sleepy

Total Score
7/10

"Not bad. I'm happy with that. They weren't as hard as I was expecting."

COMING NEXT WEEK

OUT
WEDNESDAY
APRIL
24



“We’ve had an identity crisis”
VAMPIRE WEEKEND

DEATH, DOUBT AND RELIGION
IN THEIR MOST REVEALING INTERVIEW EVER

Plus

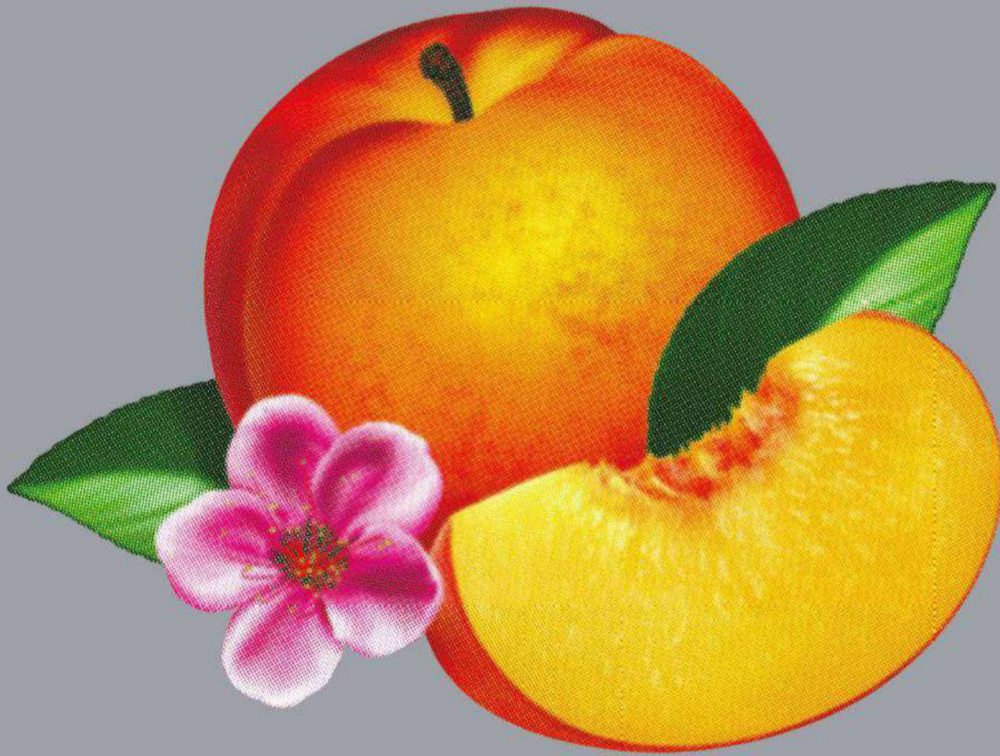
“I got shot, like, a million times.
I got shot in the mouth”

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