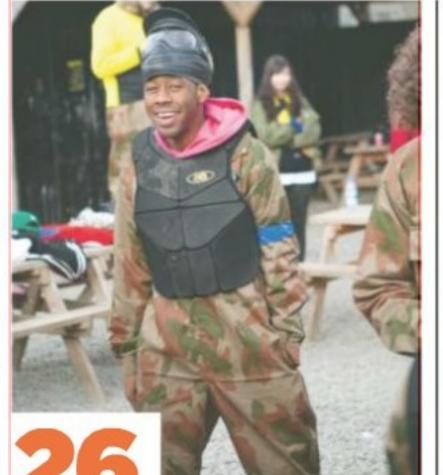




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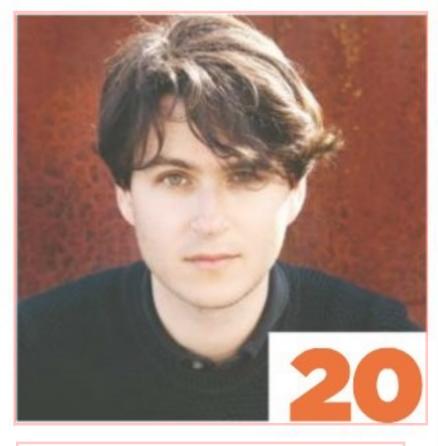


## INSIDE ITALS



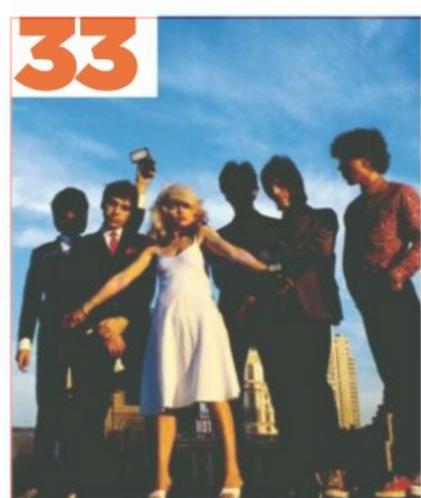
"I WANT TO DO **ARCHITECTURE** AND SHIT"

TYLER, THE CREATOR WILL BUILD AND DESIGN HIS OWN EMPIRE



"I DAYDREAM ABOUT LAW SCHOOL'

YOU WANT ROCK'N'ROLL? HELLO, VAMPIRE WEEKEND'S EZRA KOENIG



**GANGS OF NEW YORK: POSTERS** 

THE BIG APPLE'S MOST BADASS **GROUPS EVER** 

## WEK

27/4/2013



Dre, Noel... and Joe Lean?

THE ALBUMS YOU'LL PROBABLY NEVER HEAR - AND WHY



"THIS ALBUM COMES **OUT OF KNOWING** WHAT YOU WANT"

NO MESSING ON NOAH AND THE WHALE'S NEW ALBUM



"I AM MORE POWERFUL THAN THE WIND IN YOUR FACES"

**BUT IS THERE MUCH WIND AT** COACHELLA, FATHER JOHN MISTY?



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BRAINCELLS

PLUS ON REPEAT **UPFRONT** PIECES OF ME 17 RADAR 42 REVIEWS 57 BOOKING NOW 58 GIG GUIDE 62 THIS WEEK IN...

"WE'RE REALLY CONFUSED. JUST AS CONFUSED AS **EVERYONE ELSE"** 

TO PUT IT SIMPLY, MOST OF WU LYF ARE NOW LOS PORCOS



## OR REPEAT

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





TRACK OF THE WEEK

#### **DAFT PUNK** Get Lucky

We always knew it would happen: the robots have taken over - and they've been toying with us like a cat batting a half-dead mouse around the doormat. Just as Justin Bieber can send Twitter into meltdown by tweeting the word 'hello', Daft Punk have had music lovers of a certain stripe on high alert since posting a picture of their helmets (no, not in the Grindr sense) alongside the Columbia logo back in February. Since then, they've been teasing us with snippets of info, images, sounds and video relating to forthcoming album 'Random Access Memories', which might, or might not, be revealed in May at

We have been on high alert since they posted a picture of their helmets

Dan Stubbs, News Editor

a country show slap bang Wee Waa, New South Wales. Last week, the track 'Get Lucky', which aired before their mates

Phoenix took to the stage at California's Coachella festival. And then - hallelujah! - the whole track arrived on Friday. So what's new? Well, everything except the chrome. With vocals from king of cool Pharrell and wicka-wacka guitar from disco don Nile Rodgers, 'Get Lucky' is old-school, 1978 D-I-S-C-O with a gut-rumbling Daft Punk bassline and dance-music drops and then the robots start to sing. Lovers of vocoder vocals and ice-cool pop rejoice: Daft Punk have found their voice again.

in the middle of nowhere: androids finally treated us to a real taste of their new sound – a short clip of new

#### FLORENCE + THE MACHINE

Over The Love

On this slice from the long-awaited The Great Gatsby soundtrack, Florence is at her most dramatic, hollering "Now there's green light in my eyes" (a lyric about dreams that feature in F Scott Fitzgerald's original book) at champagne glass-shattering levels. She was made for a job like this.

Siân Rowe, Assistant Reviews Editor

#### **EMPIRE OF THE SUN**

Alive

Stupid hats and blusher at the ready-Aussie synth dandies Empire Of The Sun are back with some lush electro-pop that's almost childlike in its wide-eyed wonder at the power of lurrye. Awww. "Say hello to the future!" beams Luke Steele, and for a moment you'll feel all optimistic too.

#### Matthew Horton, writer

**BASEMENT JAXX** Back 2 The Wild

Basement Jaxx return with a single that proves it's not just hip things Major Lazer who can make banging dance tunes by fusing frantic drumbeats and sonic distortion. But is all this talk of going back to nature just an excuse for them to tell us to get naked? Almost definitely yes. **Kevin EG Perry, Assistant Editor,** NME.COM

#### **SWIM DEEP**

Simmer

Last year they told us not to be lazy. Now, on balmy new B-side 'Simmer', Swim Deep are asking us how it feels "to lie down that much". At the rate these Birmingham boys are touring their blissfully dazed pop, they've probably long forgotten what it's like to loaf around doing nothing. Rhian Daly, writer

#### JANELLE MONAE

Queen

On her debut album, Monáe styled herself as 'The ArchAndroid', a messianic robot from the future with a thing for sharp, theatrical pop songs. Now she's 'The Electric Lady' and holding court

with Erykah Badu on this spacey funk track. It's powerful, inspiring and should make everyone feel like queens. **Emelie Joy, writer** 

#### **POLICA FEAT. JUSTIN VERNON (BON IVER)**

Tiff

Justin Vernon may drop in for a cameo, but the bearded misanthrope is playing second fiddle here, because no-one's pilfering Poliça's Channy Leaneagh's spotlight on 'Tiff'. It's the beautifully grubby score to some as yet unwritten film-noir thriller, with Channy the formidable, smoke-voiced femme fatale. Ben Hewitt, writer

#### **DISCLOSURE FEAT. ELIZA DOOLITTLE**

You & Me

Brothers Guy and Howard deliver another hit with the soon-to-be clubdominating 'You & Me'. Eliza Doolittle may seem like an unlikely collaborator (she hasn't had a hit since 2010's 'Pack Up'), but she delivers a confident vocal on a track that further establishes Disclosure as new kings of the dancefloor. **David Renshaw, News Reporter** 

#### **LAURA MARLING**

Master Hunter

The second cut from the 23-year-old's upcoming album, and she's sharpening her claws. "You want a woman who will call your name? It ain't me, babe", she rails over her ever so slightly 'Led Zeppelin III' acoustic guitar, "I am a master hunter". Refreshed. Rejuvenated. Dangerous. Laura Marling in 2013 is gonna tear you to shreds.

**Tom Howard, Reviews Editor** 



#### **CHARLIE BOYER AND** THE VOYEURS

Be Glamorous

The Strypes might be getting all the retro-rock kudos, but this one from Heavenly Records' new signings shows that the battle to be kings of old-school guitar heroics in 2013 isn't a one-horse race. CBATV haven't been pictured with Noel Gallagher in a stairwell yet, mind. **Jamie Fullerton, Features Editor** 



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## CAN YOU TEACH AN OLD DOGNEW TRICKS? Let's hope the doors

HMV is saved – but now that people have said their goodbyes, is there still room for it on the high street, asks **Dan Martin** 

MAIN **EVENT** 

Record Store Day may have been a big musical talking point last week, but it wasn't the biggest story in the troubled

world of music retail. Three months after collapsing, the UK's last surviving record-store chain HMV was saved from extinction by investors Hilco. The deal, worth an estimated £50million, will save 132 stores, nine branches of Fopp, and 2,500 jobs. But the new HMV is likely to look very different.

Everyone we spoke to, on or off the record, agrees about where HMV went wrong: it racked up too much debt,

had too much real estate and tried to lance the boil by stretching itself too thin. When your local record store (and for a majority of people, HMV was their local record store) starts hiding its records upstairs or at the back and gives the most prominent shelf space to iPads and headphones, it follows that you're going to be less likely to go there to buy music. The debate that rages on is whether there's even a place for a physical music shop at all any more. Kim Bayley, Director General of trade body the Entertainment Retailers Association (who also organise Record Store Day) insists that there is.

"If you look at the first-quarter sales of music this year, they're going up not down," Bayley says. "CDs are declining very slightly, but it's marginal. Customers have shown that they actually want to buy physical music, and the fear of customers that HMV was suddenly going to disappear from their high street has actually brought them back to the high street."

She believes it echoes what happened with BBC 6Music: listening figures were poor, but if you threaten a musical institution with closure, fans are quick to mobilise. 6Music doubled its audience under threat of the axe, and there's a sense that a similar thing might be happening with HMV.



The overwhelming response from readers on NME's Twitter feed would prove that suggestion right. Chris Bailey says: "Almost saved isn't good enough. Hopefully a collective sigh of relief will be audible once it's 100 per cent secure. High streets NEED HMV." Adam Payne reckons: "Fantastic it has survived but I am fearful for its long-term future. Can



"The fear of HMV going has brought people back"

KIM BAYLEY, ERA

downloads ever really be restrained?
For me there is nothing more satisfying than owning a physical CD/vinyl."
Judith Williamson simply laments:
"Tamworth store has gone, nowhere locally to buy CDs, really miss it. We still need the stores."

People tend not to think of investment groups restoring the heart of beloved institutions, but there are reasons to be optimistic. While the Irish HMV chain has closed for good and Northern Ireland is looking shaky, key sites like Manchester Market Street and Edinburgh Princes Street have been saved, and the situation is "nothing like as apocalyptic as it was looking a few months ago," as one insider puts it.

With the ink still wet, HMV and their new owners are saying nothing: there is a feeling that the situation was not helped by a level of scrutiny from the media that would be unheard of with most other businesses. Still, it's helpful to look at the situation in Canada,

where Hilco's intervention has revitalised the national arm of HMV and the signs are encouraging. In 119 stores across nine provinces, HMV has seen

a resurgence resulting from a back-tobasics approach, refocusing on their heartland of music and film. Chasing the gadgets market has been regarded

as a wrong move the profit margins on tablets require a much higher turnover than the market currently demands to be worth it for retailers. Stocks of rarer catalogue releases have been replenished, with pop-up stores opening for the pre-Christmas period, and there is a feeling of bringing back the idea of "your local HMV".

Kim Bayley calls
it "bringing back the
theatre". She doesn't know
Hilco's strategy, but says every study
she's read suggests people want an
"experience-based store" to visit on
Saturday afternoons. The Rough Trade
stores in London have become beloved

destinations
thanks to their
listening booths,
coffee shops
and hectic
programme
of in-store
performances.
Freed from its
debts, HMV

front + music to

the back = not good

can now invest in tarting up the stores and working better with artists and the industry, with more in-store appearances and promotions. jobs as part of the restructuring, that's scant consolation. One former store manager, who left three weeks ago when his branch closed (and has asked not to be named), remembers the period as a miserable time. Hilco had come in to buy off the debt in January (before officially taking over last week), but there was a grave lack of communication. "People were finding out their stores were closing on the news on TV. I had staff I had to lay off, but nobody had told me that I had to." Ironically, he's optimistic about the likely new business model. "I think everybody there would welcome the move to catalogue. If you're going into HMV you're probably looking for something more specialist because you can get everything else in Tesco. And I don't think any

For the 400-odd people losing their

of us really enjoyed our little adventure in technology." Last week there was an announcement of more lay-offs of checkout staff. Our source thinks that could be the undoing of the whole strategy. "To make the catalogue thing work you need

people there to help. And we were so short-staffed as it was: we didn't have enough staff to serve people quickly, so they went elsewhere."

Nothing delights a certain kind of music fan as much as

a major record company getting in trouble. There's a sense that there's an element of payback in HMV's failure, because they got fat off the CD goldrush in the 1990s. The majors themselves were among the first with the stretchers when HMV hit the rocks in January, offering generous deals on stock to help keep it afloat. And it's testament to how much they need a healthy record chain that they too are part of Hilco's wall of silence, reluctant to speak to NME about a company with which they're still negotiating. Funny to think that after just a few short months, the romance people feel about Record Store Day is starting to extend to music's mega-chain. For now, HMV has saved its place on the high street. It remains to be seen if it can keep its place in people's hearts.

### FIVE WAYS TO MAKE HMV TOTALLY AMAZING

NME's **Tom Howard** thinks he knows just what HMV needs...

#### **BEDS!**

What's the comfiest thing in the entire world? A bed. Where's the best place to listen to your favourite hits? In bed. Where's the only place it's alright to enjoy music when you're naked? Bed. And yes, that would be OK even in a shop.

#### **IN-STORE GIGS!**

If Rough Trade shops have taught us anything it's that having CDs all around you when a band's playing is the perfect antidote to them busting out 'the quiet one'.

## POP-UP FOOD STALLS!

You're in a shop. You're browsing the discount bins. You've got £1.99. Your stomach's rumbling. McDonald's is 30 seconds away. THERE'S ONLY ONE WINNER. The solution: a person in an airy corner of

your record shop
cooking marinated
chicken kebabs over an
open fire and selling them for £1
a pop. That's 99p left over for the
new Toy single.

#### **PLAY AREAS!**

Indie kids *love* to dick about. It's what indie's all about. Growing your hair, doing nothing, telling everyone it's better than having a real job while going round and round on a roundabout. Pander to them.

#### **BOOZE!**

You can stick your Buy One Get Another One For Slightly Less offer right up yer bum. Buy One Get A Jägerbomb Free more like. Amiright? High five!

#### A MAGICIAN!

"Just pop your card in the machine." Not so fast, brother, 'cos you've been had on the way to the cashier by HMV's in-house magician, The Awesome Archibald. Boom! Shopping just got dangerous.

ERS, RICHARD JOHNSON, LONDON NEWS PICTURES, MIRROR PIX, TOM MARTIN, ALAMY



Heavenly took Manic Street
Preachers, Saint Etienne, and
Flowered Up to Paris to fly
the flag for British music.

As well as introducing the French
capital to a new wave of British bands,
the trip was notable for chaos: Flowered
Up tried to hire a prostitute to strip
onstage and then let off CS gas in
posh restaurants.

Now, 22 years later, Heavenly is back to wreak havoc on Record Store Day, or Disquaire Day as it's known en Français. Heavenly's new class are to play two showcases at a pop-up Rough Trade shop in a fashion outlet, then cap the trip off with a gig at the sold-out, 500-capacity La Maroquinerie venue. NME is along for the ride on an unruly coach that's heading ever closer to the Channel. A wine bottle is opened before label staff have even done a head count. It's like a school trip without the teachers and, of course, the coolest kids have taken over the back

seat – in this case long-haired psychgazers Toy. A few rows down, Fall-like scamps Charlie Boyer And The Voyeurs are stood in the aisle, passing whiskey around, while Temples are taking them up on the offer. Liverpool's Stealing Sheep have taken the front seats and are well-behaved for now. Label founder Jeff Barrett is dancing away to a psychedelic mix playing full blast from the tinny overhead speakers. The magical mystery tourbus is rocking, and it's only 11am.

"We're fucking lucky. We're working with absolutely brilliant groups. The label is stronger now than it's ever been before," says Jeff to us later, and he's right – there's camaraderie between everyone onboard and a shared appreciation of each other's talents. "Temples are going to be massive. In my mind they could be as big as The Vaccines, but far more interesting – a really worthy big band," says Charlie Boyer. A Eurotunnel delay means we're two hours late and members of Toy are having to share eyeliner to get glammed

first venue. These bands aren't just about partying hard: they play hard too – too hard for this tiny boutique store. Temples shake the walls with psychedelic riffs and the outfits hung on the sides appear to be dancing with the vibration. "It was a bit weird in there. It's not a real venue but I think it went well," says Temples man James Bagshaw, on their first-ever show outside the UK. Charlie and co are in trouble – a box of wine they balanced precariously on a shelf has fallen victim to the noise and exploded of

victim to the noise and exploded over hundreds of euros' worth of garments. He'd be thrown out if he wasn't next on. They play so loud their screeching guitars manage to drown out the drums. Despite being noticeably unhappy with the heavy mix they make up for the lost layers by oozing stage presence.

What's supposed to be a quiet night before the big showcase tomorrow

turns into anything but. "I'm going to an absinthe bar. It's pretty expensive in there but you probably won't remember how much you've spent by the end of it," says Toy bassist Panda. More

an absinthe bar. It's pretty expensive in there but you probably won't remember how much you've spent by the end of it," says Toy bassist Panda. More booze keeps appearing and the night ends with people heading back to the wrong hotels. We awake to find Charlie spooning one of The Voyeurs in the bed next to ours, and the hotel threatens



to kick everyone out because of an all-night party in Toy's room.

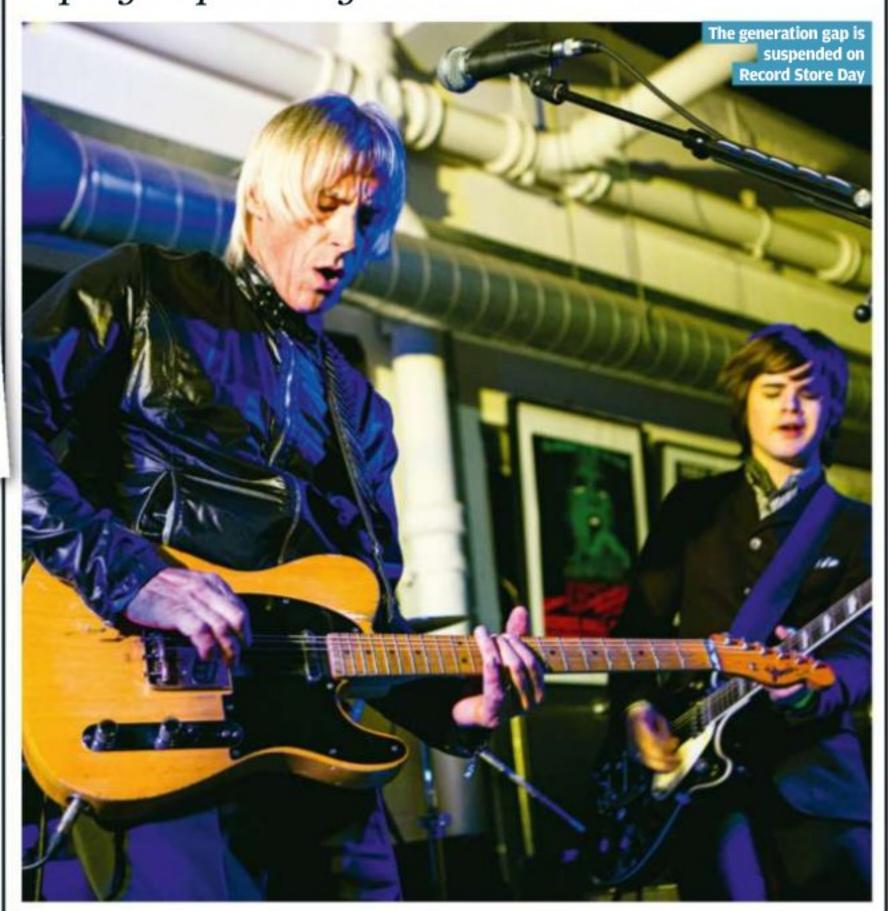
We're back in the Rough Trade pop-up for Toy and Stealing Sheep. The place is rammed and buzzing with excitement: "You just don't see bands like this in Paris. We've got some brilliant electro here but nothing as, how do you say... violent... as this," says Parisian Julian Holder. Label boss Barrett herds Stealing Sheep together, and they play the best of their debut plus new track 'A Real Clown', released as a Record Store Day exclusive today.

After signing records for fans and a stop-off for a baguette it's au revoir to the in-store performances and on to the main event. La Maroquinerie is a dark, grungy space with massive speakers and a lowered floor beneath the stage that's perfect for cultivating a moshpit. "It's great to set up our gear in an actual venue. Tonight will go off," Bagshaw declares after the soundcheck. He's not wrong: Charlie Boyer goes on first, looking like something from Stanley Kubrick's A Clockwork Orange with his demonic stare. Afterwards, he's full of enthusiasm. "That was great! We should do a Heavenly Roadshow across Europe..."

Temples hit hard with a raucous set, the T Rex-style stomper 'Keep In The Dark' the highlight. Stealing Sheep get the crowd dancing and Toy come out soon after with a hefty set that has the venue's sound limiter peaking in the red throughout. Then NME become impromptu roadies, piling gear into a confused taxi driver's car boot. A French girl has taken a shine to Adam Smith from Temples and invited him to a house party. "She said I could bring a few people. Come down," he offers - to everyone. Soon, 40-plus people, including bands and friends, are trekking across town to gatecrash the party, only to be refused entry on arrival. The French adventure ends here. C'est la vie!

## THAT'S FREE ENTERTAINMENT!

Paul Weller and The Strypes form a one-off supergroup at Rough Trade East



ith people queuing from 4am for wristbands, today's Record Store Day stay headline set at London's Rough Trade East was always going to be special. It's not often you get to see the Modfather play to around 150 people amid racks of CDs.

Weller's RSD performance turns out not to be merely an exercise in nostalgia, but a chance for a bona-fide musical legend to give the nod to the next generation too.

Who's that onstage with him? Weller's grandchildren?! No, it's The Strypes! Well, two of them - guitarist Josh McClorey and bassist Pete O'Hanlon, plus Miles Kane's drummer Jay Sharrock.

"We supported [Weller] at Abbey Road last year and that's how we met," explains McClorey. "It's good that there's a buzz about today - it's cool for people to queue up and take time to buy records. It means more."

Weller was also fully behind the

collaboration, calling McClorey "fucking brilliant" and going on to explain the importance of Record Store Day. "We're going to miss the days of browsing if we're not careful," he says. "It's not the same looking at the internet."

And today's set is certainly something we've never seen or heard before, the crowd's age range mirroring that onstage, from David, 17, who has come for The Strypes and wears indoor shades like singer Ross Farrelly, to older couple Joyce

and Craig, who have followed Weller around the world and queued since 5am this morning. They and the rest of the fans lap up a 30-minute set that includes old Jam hit 'In The City', RSD release 'Flame-Out', and 'Slow Down', a rock'n' roll classic famously covered by The Beatles. And when the band come back onto the stage with Weller providing rhythm guitar for The Strypes' cover of 'Route 66', it seems the torch has well and truly been

passed on.

## STORE DAY FOR YOU?

HOW WAS RECORD

Mark Dickens,

Cambridge

"I queued for over

an hour to get in

today. I got one of

the things I wanted

which was the last

one left: a Rob

Zombie single on

coloured vinyl. I've

been here for three

years and this is the

busiest it's been."

#### Tom Savidge, Camden

"I queued for about an hour and half, which isn't so bad. Bat For Lashes was gone - there's a lot that's gone - but I got the Flaming Lips vinyl. It's important

> to support independent shops."

### **VINYL DESTINATION**

What else happened on Record Store Day?

#### **BERWICK STREET BOOGIE**

With a queue stretching around the block to enter Sister Ray records and a crowd stretching down the street to catch free outdoor gigs from Steve Mason, Frank Turner and Wire, Berwick Street was central London's bustling Record Store Day hub. There were impromptu busking sessions, DJ sets and so much sun that no-one minded waiting for two hours to find that the Bowie seven-inch they were after had already sold out.



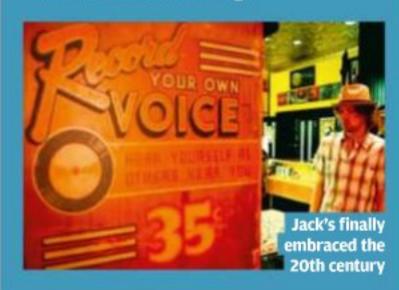
#### **DISCO 2013**

Jarvis Cocker woofing into a microphone during a disco remix of 'I Wanna Be Your Dog' is not a thing that happens often. But to celebrate Soulwax's RSD remix of Pulp's 'After You', that's exactly what happened at east London's Shacklewell Arms. Even Florence was spotted dancing in the corner. "I can see your pineapple," Jarvis intoned to no-one in particular while rapping over 2 Many DJs' set.



#### **NASHVILLE CUTS**

Record Store Day customers at Jack White's Third Man store in Nashville were able to record their own album to vinyl using a Voice-O-Graph, a record-pressing booth dating back to 1947. "Jack's been looking for one of these machines for a long time," says Third Man's Ben Blackwell. "He finally crossed paths with one and it was a no-brainer to get it up and running for our Novelties Lounge."



## RETURN OF THE MAC

Home alone? Not right now – Macaulay Culkin is on tour with Adam Green and Binki Shapiro. But why?

or the past couple of weeks, Adam Green & Binki Shapiro, the new project featuring former Moldy Peaches man Green and Little Joy's honey-

voiced singer Shapiro, have been treating the odd British town and city to a touch of Hollywood star power – Home Alone actor Macaulay Culkin has been joining the band onstage.

"I don't think the people of Bristol knew it was Macaulay Culkin," says Adam

Green, describing the moment the guy renowned for playing Home Alone's Kevin McCallister joined him onstage for an encore of The Beach Boys' 'Kokomo'. Green was playing the Thekla venue solo as Shapiro was ill that night. "He was my stunt double," laughs Binki. "People presumed I was well again and had just cut my hair."

The former child star later repeated the trick in Brighton, and has been spotted following Green and Shapiro to Glasgow, Leeds and Manchester. But what is Macaulay Culkin doing on the tour in the first place?

"Mac's our moral compass," explains Green as he takes up



Mac doesn't have this problem with aftershave any more and Adam Green

good friends and we're making an Aladdin movie together. This tour was our only chance to talk about it."

the story.

In 2010, while on a solo tour, Adam Green filmed *The Wrong Ferrari*, a "screwball tragedy" shot on an iPhone and inspired by ketamine, which starred, among others, Macaulay Culkin and Pete Doherty. Culkin was with the band for the duration of their UK tour, but no filming took place this time around.

"We're discussing budgets and crunching the numbers backstage but it will be shot on my phone. I'm going to be playing Aladdin." Could this be Macaulay

Culkin's triumphant comeback? Um, watch this space...



as Adam Greei

steps on a

FELIX DA HOUSECAT VS POP TARTS MONEY,

SUCCESS, FAME, GLAMOÚR'
Taken from Party Monster,
in which Mac plays real-life
party promoter Michael
Alig, this features Culkin
singing and wearing kinky
lederhosen in the video.

#### **MAC'S MUSIC MOMENTS**

This isn't Macaulay Culkin's first brush with the music world...

### THE TEMPTATIONS 'MY GIRL'

Fans of family tearjerkers will be well aware of the 1991 film My Girl starring Mac and Anna Chlumsky. But the lesser-known music video for the title track is pure gold.

#### MICHAEL JACKSON 'BLACK OR WHITE'

Afer the first Home Alone
Mac was in Jacko's 'Black
Or White' video (right) as
a dad-agitating rapper. The
pair apparently enjoyed
playing tricks on director
John Landis during filming.

#### **SONIC YOUTH 'SUNDAY'**

Directed by Harmony
Korine of Spring Breakers
fame, the video stars
a teenage Mac kissing his
future wife Rachel Miner.
Singer Thurston Moore
was "shocked" that Culkin
agreed to appear.

## WIN! VIP TICKETS TO SEE JAKE BUGG, THE VACCINES AND MORE AT EVOLUTION FESTIVAL

Start your festival season early at the northeast's quayside extravaganza

ank Holiday season
is upon us, and in
May it's double fun,
because it's the start
of the festival season too.
Evolution Festival takes
place on the second May
Bank Holiday weekend (May
26 and 27) on the Newcastle/
Gateshead Quayside, and
it's your chance to see
The Vaccines, Jake Bugg,
AlunaGeorge, Bastille and
those much-buzzed-about
Irish scamps The Strypes in

the open air. Evolution are offering one NME reader the chance to win a pair of VIP tickets plus two nights at Jury's Inn Gateshead (twin or double) and the train fare.

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## THE BEST OF VIDEO.COM THIS WEEK



KILLING TIME

http://ow.ly/jZFJp
Echo And The Bunnymen frontman
Ian McCulloch talks us through the
recording of 'The Killing Moon'.
CLICK: 3:16 - "The Beatles never
got anywhere near it."



#### CLOSE TO THE BONE

http://ow.ly/jVCed
Bonehead looks through the NME
archives and remembers the first
Oasis cover.

CLICK: 2:27 - Drunk in a pool is still only 6/10 on the Oasis scale.



**BRUCE'S BONUS** 

http://ow.ly/jYf8j
Gabriel Bruce reveals how saying
"I love you" to someone other than
his mother for the first time
inspired 'Cars Not Leaving'.
CLICK: 3:19 - Fred Spector sax solo!



KING JARED

http://ow.ly/kOdxZ

Jared Leto of 30 Seconds To Mars explains how 'Kings And Queens' was written at either end of a flight to South Africa.

CLICKS 2:09 - Jared's into Crank Mob.

The electronica whiz's new album is inspired by his globetrotting adventures

Chelmsford and making beats in his parents' house between shifts at the record shop he worked at for minimum wage. One acclaimed breakthrough debut album later, and everything has changed for the 28-year-old. 'Lucky Shiner', released in 2010, and its shimmering lead single 'You' - recently mined for samples by Radar star Charli XCX, transformed him from a reclusive bedroom producer into one of the most acclaimed, exciting names in electronic music, and with all the touring that ensued

"That album took me all over the world, to the craziest of places and situations," the producer says. "One minute you're driving through beautiful south central Mexico, the next you're being held at a checkpoint by police with anti-tank missiles looking ready for a war. I could have done a travel guide after touring

that record." So, as well as channelling his globetrotting experiences into follow-up album 'Half Of Where You Live', he's done exactly that.

he's also become the

Michael Palin.

glitch-house answer to

Here's Gold Panda's guide to the places that inspired the album...

#### **SÃO PAULO**

"There's an excitement of the unknown in São Paulo. That city is insane. It looks like a dystopian future with its old tower blocks battered by storms. The class divide is terrible. We were drinking \$35 cocktails at the top of this glass building, looking out on slums. It's a pretty weird and terrifying place, and it's the spark behind the track 'Brazil' on the record."

#### **ENOSHIMA**

"Enoshima is this crazy island, an escape from Tokyo. It's where the old haiku

ot so long ago, Berlinbased electronic maverick Gold Panda was living in Chelmsford

São Paulo: very

poets
used to
go to get
drunk and
spend time
thinking and

spend time thinking and composing. It's a cool place – quite spiritual, but then you look around and civilisation is creeping in.

You look at what you think is a temple and it turns out it's a Starbucks."

#### **JUNK CITY**

"Some of the places on the album are fictional. I wrote 'Junk City II' about a '90s Japanese city after the economy became this monster and people had

### "I was basically playing to a row of Chinese policemen"

**GOLD PANDA** 

so much money and were almost disgustingly hedonistic. It's a city lost in sleaze. It has skyscraper bars with glass ceilings, the idea being that people can look up waitresses' skirts."

#### **SHANGHAI**

"There was one occasion I was playing with Mount Kimbie in China and there was this line of policemen in front of me as I played, between the stage and the audience. But the stage wasn't very high, so I was basically playing to a row of Chinese policemen's backs. I don't know what they were doing. Maybe they thought we were going to say something political. It was pretty mental."

#### **PECKHAM**

"I grew up in south London in the '90s, and I think a lot of the sounds of that era have stayed with me and found their way into this record. There's something of a resurgence there at the minute with Disclosure and all that, which isn't my sort of thing but I'm glad they're doing well out of it and someone's finally doing something exciting. I believe in music like that a lot more than all the other tripe on the radio at the moment, like David fucking Guetta."

travelling's no excuse

for poor grooming

## SPECTOR, SPLASHH AND MORE TO PLAY SPECIAL EVENTS

And now Ray-Ban want to turn your fantasy event into a reality...

s festival season approaches, our thoughts turn to music, sunshine and shades. Which is why Ray-Ban, makers of every rock star's favourite sunglasses, are putting on a series of five extra-special gigs in unusual locations in cities across the UK – and you could be there.

Taking place in May and June, the four events announced so far include Spector at Manchester's Deaf Institute on May 14 and rhythmic indie types Theme Park at West Country Boxing Club in Bristol on May 25 - where the band will be performing in a boxing ring. The following month, Splashh will perform at Nation Of Shopkeepers in Leeds on June 6 and rockabilly revivalist Willy Moon plays on a Birmingham canal barge on June 13 for an audience of just 20. The fifth event is, at this point, being kept a tantalising secret.

To be in with a chance of attending one of these five events, you need to let your imagination run wild and upload your vision for the perfect marriage of band and venue at Ray-Ban.com. You've got until the end of June to contribute, then in September, Ray-Ban will choose



one of the coolest, most extraordinary ideas and make it a reality. Uploading your vision is the only way of getting into one of the five one-off events. So what are you waiting for?

## LYF GOES ON

Wu Lyf return, minus singer Ellery Roberts, as "disco house pigs" **Los Porcos**. It could get messy...

u Lyf is dead to me," wrote raspy vocalist Ellery Roberts alongside a shock

YouTube upload on November 24. If it was news to us, it was bigger news to his bandmates, who had no idea he was planning to publicly pull apart the band. There ended the short story of a cult band with huge potential, but one hung by a refusal to play by the rules. But Lyf goes on. Ex-Wu members Tom McClung (bass), Joe Manning (drums) and Evans

Kati (guitar) are now making "disco house pigs" of themselves, according to the SoundCloud description of new project Los Porcos.

"We wrote the first [Los Porcos] song 'Do You Wanna Live?' back in September," McClung explains in a Manchester bar. "We were still trying to make it work with Wu Lyf at the time, and we had a spare day in the practice room." He and Manning listened to Earth, Wind & Fire for inspiration before making the track, and it shows it's a tongue-in-cheek slice of funky '80s

### "It should be catastrophic, but I feel it's going to click"

TOM McCLUNG

disco, written and recorded in two days. Shortly after, Manning was hanging out with Radar favourites FAMY in London and they randomly suggested forming a disco band. "I put the song on and it was weird because we'd already done what they wanted to do," laughs Manning. Three members of FAMY are on board in the seven-strong project, which is completed by moonlighting solo artist Profundo.

But let's grab the elephant in the room by the tusks. They've been evading questions on Wu Lyf since we sat down. When did they realise Wu Lyf wasn't going to last? "We all knew it wasn't working," Manning admits succinctly. McClung adds: "There's no one explanation for it. There's a million reasons that don't amount to much more than it just didn't work. No-one is trying to cover anything up. If it doesn't work it's going to break eventually."

When pressed about the current state of their relationship with Ellery, they flatly refuse to answer, saying it's too personal. They do admit they had no idea he'd quit so publicly. "None of us knew that was going to happen before we read it on the internet... There's nothing cryptic in that message for me; it's personal, and I don't know why he had to do it like that," says McClung.

He's still puzzled as to what brought it on. "We're really confused. We were just as confused as everyone else, maybe more so because we were in it all. We thought it was OK, and then it wasn't. We thought we would understand it, but we don't."

It's telling that their new direction is so playful and uplifting. After Ellery's departure, they're having fun. Already, 11 Los Porcos songs are being worked on, an album title is decided -

> 'Porco Dio', which translates as 'God Is A Pig' - and their debut gig at The Salon in London takes place this week (April 25), despite the fact that

all seven members haven't yet been in the same room at the same time. "It should be catastrophic because we've never played these songs together but I feel it's going to click. There's no musical differences here," laughs McClung.

HOT NEW BANDS ADDED TO READING & LEEDS BILL

The cream of 2013's new acts join the line-up for the summer bash

minem, Biffy Clyro and Green Day may have already claimed the heavyweight top spots at this summer's Reading and Leeds Festivals, but the Festival Republic stage looks set to be where you'll find the hungry young challengers to the future headline throne.

We can exclusively reveal that riff-heavy sibling duo Drenge, psych wunderkinds Temples, Glasgow's Chvrches and rattling, Modern Lovers-esque quartet Parquet Courts will all be heading to the Festival Republic tent during the course of the weekend. Joining them will be your soon-to-be new

favourite band Merchandise and recent Radar stars Half Moon Run, while Australian indie-rave pioneers Jagwar Ma will also be appearing on the Dance Stage.

"It's a legendary festival. It's one of the oldest ones around and when you're asked to play it you're aware of the legacy of all the great bands that have played there," enthuses Drenge's Eoin Loveless of his band's forthcoming Reading and Leeds

debut. "It's great now when they start announcing all the new bands. Those are the exciting things to see,

> it's not just about Eminem and Green Day."

The singer also divulged Drenge's plans (or lack thereof) for winning over the festival crowds at this year's event: "We've played a lot of support

slots and there's always that element of trying to win

someone over or annoy someone, so it's just that

but on a much larger scale," he jokingly explains. "We're playing lots of festivals round the country, but we've not got any real plan because it's our first bunch."

This newest wave of additions follows a host of announcements already confirmed

for the Bank Holiday weekender. Joining the headliners on the Main Stage are Foals, Nine Inch Nails, Frank Turner and White Lies,



among others, while the NME/ Radio 1 Stage will feature the likes of Alt-J, Phoenix, Skrillex, Peace and Tame Impala. Roll on August!

the microwave

will sort him out

## HEADS ARE GONNA ROLL

**Two Door Cinema Club** lose their heads in a bizarre new video

hi bl

hile you were blasting your newly bought single from *The Wizard Of Oz* 

and dancing around the living room, theatrically turning your back on a televised hearse in a display of tacky sacrilege, the real musical controversy of the past few weeks has been brewing in a more unexpected place. Before now, Two Door Cinema Club's name was not one associated with the phrase "the video MTV tried to ban". Yet the Ulster indie-poppers have joined a short but distinguished list of verboten videos that includes Aphex Twin and The Horrors, thanks to the promo for new single 'Handshake'.

The video, which was released on the web on Tuesday (April 23), is a hammy horror take on the fictional sport of human head bowling. "But that's great," says the band's Kevin Baird, talking down the line from Mexico City, having just finished Coachella and about to play to 8,000 Mexican fans, "because we've never had anything banned before!" The clip is a cheery, pitch-black-humoured attempt at outrage. Heads reside in fridges. Skulls get smashed against lane gutters. The heads that roll include those of the three band members: Kevin plus Sam Halliday and Alex Trimble.

Conceived by director Sam Pilling, it took hours of filming in a Finsbury





Park bowling alley and some tricky and time-consuming post-production techniques to detach the band's heads from their bodies. But for all the effort, TDC are chuffed with the results. "It's a bit of a break with the past. I think we've done one or two very good videos and a couple of very average ones. We wanted to do something a bit spectacular this time, and I honestly do think it's the best thing we've ever shot," says Kevin. Pilling's previous includes videos for SBTRKT and Wu Lyf – and, incredibly, David Lynch. "I think the important thing about this video was that we didn't want something that synched literally with the song," Kevin continues. "We just wanted a great piece of film that complemented it."

### "We've never had anything banned before!"

#### **KEVIN BAIRD**

While it may be banned right now, unlike 'Ding Dong The Witch Is Dead', this is one vid that's guaranteed to reach across the aisles, pleasing both those who enjoy seeing the band's dismembered heads pounded into wooden pins, and those who just love well-accompanied toe-tapping indie pop. Truly, where there is discord, Two Door bring harmony.

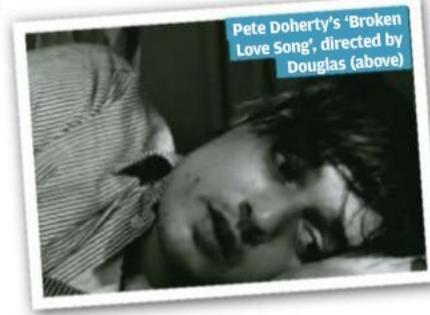
## "WE'RE IN A GOLDEN AGE OF MUSIC VIDEOS"

Less money to play with means more creativity, reckons video director **Douglas Hart** 

former member of The Jesus And Mary Chain, Douglas Hart now directs music videos for acts including Palma Violets, The Horrors and Pete Doherty. Due to present a selection of his work at Filmic 2013, a festival celebrating the relationship between film and music, at Watershed, Bristol on April 25, he tells *NME* why the two worlds marry so beautifully – and why we're in a golden age of music videos.

Douglas: "My two main obsessions in my early teens were music and film, and I'm not alone – all of my friends in music are obsessed with films too. The Jesus And Mary
Chain signed to Creation Records
after I sat down and talked to
Bobby Gillespie about music in
films for two hours. Years later,
with Pete Doherty, one of the
things that really got us friendly
was talking about films.

"There's less money in the music



industry
these
days,
meaning
that the budgets
for music videos
have gone down
incredibly and
people have to be
more creative.

It's a good thing in a way because now the business is more accessible to young kids.

"I think we're in a golden age
of music videos now, because
they're so much more available
than they used to be. In the
'90s, you had to have MTV
or watch *The Chart Show* on
Channel 4 and later ITV to see

any. Now, you can find everything on YouTube. And that's good news for me, because it's how bands like Palma Violets find me – they see my work online and seek me out.

"My approach to making videos is quite like the Mary Chain's approach to music - there's a lot of noise. The last one I did for The Horrors was shot on video, but then I re-photographed it off an old television. I put magnets around the screen, which totally fucks the colour up and warps the image. You can spend a lot of time and money trying to fuck it up to make it look rough, but I do it that way. Maybe I'm just a lazy fucker..."



In his guise as super-producer to the stars, and as the man behind Major Lazer, **Diplo** has friends in high places. Welcome to his world...

t's 5pm in Santiago de Chile, and Diplo has just woken up. "I partied a little last night," he croaks. "It was a great night. I think." The 34-year-old super-producer is here as part of roaming festival Lollapalooza, and hangovers are a fact of life. After all, he is the most well-connected man in music, whether he'd admit it or not. Since providing the breezy, narcotic beats for MIA's 'Paper Planes' in

2008, he's been sought out by everyone from Beyoncé to Justin Bieber to Yorkshire's Rolo Tomassi,

but he insists he's still a regular dude.

"I just work with a lot of people. It's all about chemistry," he explains, which is fitting for a man who previously worked as a substitute teacher, lecturing on science in Philadelphia schools. "I don't really care who you are, whether you're famous or not. Because I'm a producer, having people feature on records is part and parcel of what I do, and there needs remains a good friend – features the

to be a certain spark for it to work. But me, I'm not much of a pop star."

So much so, he'd rather hide behind the guise of a cartoon Jamaican dancehall commando named Major Lazer than claim the spotlight for himself on 'Free The Universe', his sun-soaked, reggae beach-party of a solo album released earlier this month. Or maybe that's just Diplo's trademark dry sense of humour - he even has his own

> internet meme, with 600,000 Twitter followers continuing to tweet pictures of themselves

in compromising positions under the hashtag #expressyourself as a salute to the artwork for his 2012 EP of the same name.

'Free The Universe', his second outing as Major Lazer after 2009's 'Guns Don't Kill People... Lazers Do' - this time without collaborator Switch, whose "heart wasn't in it any more" but who

above) Bruno Mars

likes of Vampire Weekend frontman Ezra Koenig, Bruno Mars and Danielle Haim. It was recorded in exactly the blaze of booze you'd expect from the year's silliest, sunniest party album: "There was a lot of rum. A lot. Everyone was drunk the whole time, pretty Diplo's debauched, punch-drunk dub world...

much," he laughs. But let's see who's who in

## A DIPLO WHO'S WHO

"I'm in the middle of

something for Beyoncé

at the moment..."



#### **SNOOP DOGG**

Or Snoop Lion, to be precise: Diplo oversaw the Long Beach rapper's transformation into a Rastafarian reggae king on Snoop's new album 'Reincarnated'. "It was sort of an indescribable experience," Diplo says.



MIA Diplo made his name making beats for the Sri Lanka-born singer after

meeting her at London's Fabric club, but their relationship since seems to have cooled. That's what happens when you accuse someone of "glamourising terrorism", as Diplo did. "She's kind of gone really crazy," he says.

#### BEYONCÉ

Having borrowed a Major Lazer hook for her 2011 single 'Run The World (Girls)', Beyoncé again enlisted Diplo for her hotly anticipated follow-up to '4', due later this year. "I'm in the middle of finishing something for her at the moment," he tells NME. Girls may run the world, but Diplo's in charge of the beats.



### JUSTIN BIEBER

Bieber: brilliant

at everything

Diplo worked on Bieber's 2012 'Believe' album and came out very much a Belieber. "The craziest thing about Justin Bieber is that the kid is crazily good at everything. He's really good at ping pong, the kid can rap, he has awesome hair, he's super cool and super nice," according to the Philadelphia man. Steady now...

#### SKRILLEX

Ever agreed to something while drunk that you otherwise might not have got on board with? Well,

Diplo signed up for a 2012 tour of Canada in a train with Skrillex. "We got really drunk at the Sasquatch! festival in 2011 and he asked me about it. I was like, 'Yeah, totally!' And then I saw it in my schedule like a year later."

#### AZEALIA BANKS

Diplo delivered the sizzling backing to Azealia's 'Fuck Up The Fun', but then found himself on the receiving end of a Twitter attack from the '212' emcee. "You're a real fucking snake, you owe MIA everything you have," she tweeted after being replaced on a remix of Baauer's 'Harlem Shake' orchestrated by the DJ.

#### EZRA KOENIG

"Ezra's massively into reggae and dub, which is something not a lot of people expect," says Diplo. "He's a really cool guy. I'd been waiting to work with him for a while, and getting him on the record was a big deal for me." Aww.



#### SHAGGY

"Shaggy's from the same place as me in Florida -Fort Lauderdale - and we have the same eclectic taste in music," says Diplo. "He came to me as a fan wanting to get involved and we sort of instantly clicked. It was cool."

#### ROLO TOMASSI

Diplo: is there anyone

"Diplo mentioned our name in an interview and from there arose the possibility of him doing a remix for us," explains Tomassi screamer James Spence, "but then he said he'd much rather be involved on a bigger level." Cue 2010's 'Cosmology', the Sheffield band's unlikely but brilliant astro-rock album with Diplo at the controls.

#### VYBZ KARTEL

There's always mischief when Diplo's in the studio, but some people take troublemaking further than others. "Err, Vybz Kartel ended up on a murder charge right after working on 'Free The Universe', so that was weird," Diplo says. "I've spoken to him since, and he's still making records in prison, so it's kind of business as usual for him, almost."

### TALKING HEAD

## SURPRISE SURPRISE

Album releases seem to be all about surprise 'drops' or long, drawn-out teaser campaigns. But does it all get in the way of listening to the finished thing, asks **Matthew Horton** 



We looked a right bunch of Charlies, didn't we? Played for fools by a Jai Paul album leak. It all started promisingly

when some observant soul spotted 16 tracks uploaded to Paul's Bandcamp page early on Sunday morning, then spread the word so we could all enjoy a bit of post-dubstep electro-soul with our Weetabix. And the songs certainly sounded like Paul - 'BTSTU' and 'Jasmine' were there - so it felt like an unexpected treat. But then the buzz-killers swooped in. By Monday lunchtime, cynical gossip had turned to dreary reality as Paul sent out messages talking about illegal leaks and stolen laptops, and discouraging us from paying our seven quid to... well, who exactly? Maybe we'll never know, but one thing is certain: in our bug-eyed eagerness to grab something new, we've all been trolled like a billy goat.

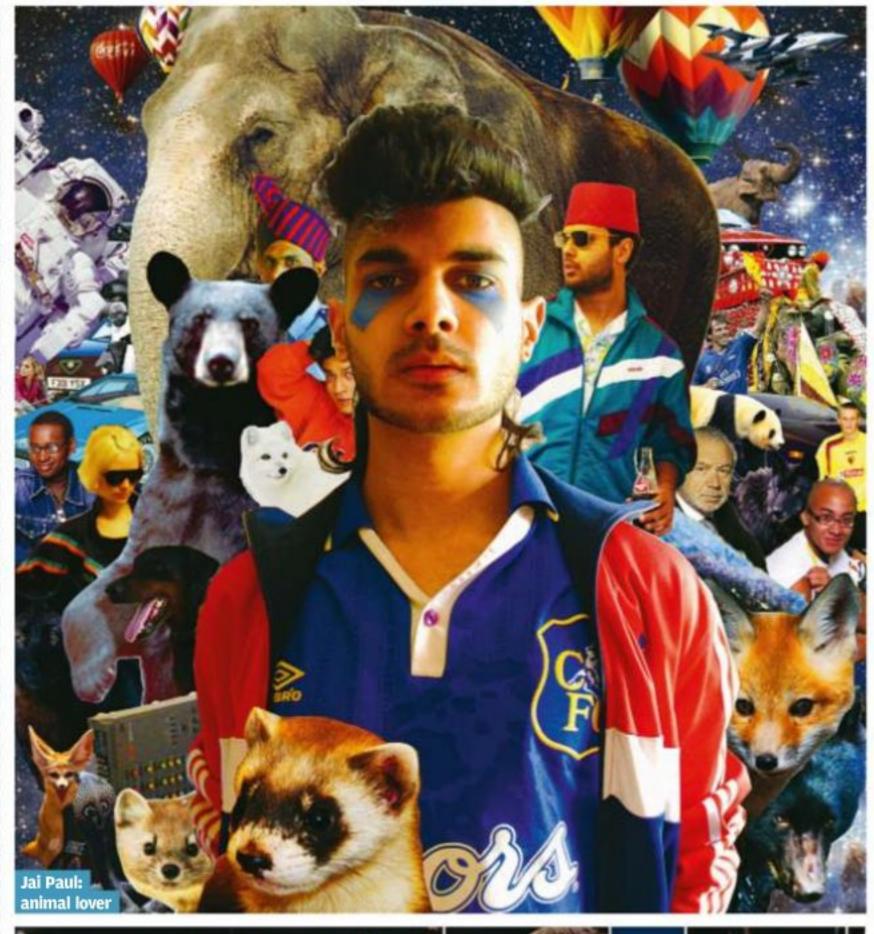
You can see how we got here. The album-release model has become so confused we don't know whether we're getting that hot new platter in five minutes or at the end of a six-month viral teaser campaign. What we've come to want is something - anything - right now, and we want to brag about hearing it first on Twitter, too. Whether it's a whole album or 15 seconds of funky guitar loops, we'll take what's going. It's the thrill of the chase reduced to a few sweaty seconds. Do we really appreciate what we've got when we've got it? Or is early adoption enough in itself? The Jai Paul fiasco is just a symptom of our disgraceful lack of patience.

So far, 2013 has spoilt us with albums coming out of nowhere with such regularity we're in danger of 'surprise

fatigue'. If it wasn't My Bloody Valentine springing 'm b v' on us with just a few days of rumour (and, OK, 20 years of tapping our watches) behind it, it was

watches) behind Bowie rolling away the stone like a revived messiah and announcing that he hadn't just been loafing around dying for the last few

years but had, in fact, been rather industrious, thanks. Add in other "secret" recordings such as Justin Timberlake's three-hour sleazeball





There's nothing so thrilling as the sudden arrival of a new album by your favourite band

chat-up line 'The 20/20
Experience' and Fall Out
Boy's hopeful 'Save Rock
And Roll' and you've got
one big trend, and one
big pain in the neck for
album reviewers. Firstworld problems, yeah.
The flipside of the

The Next Day

album campaign coin is the slow-burning teaser.
Daft Punk are doing this with

adroitness right now, at least

until we get pissed off waiting.

Similarly, Beyoncé is busy getting up her fans' noses, only this one involves no useful information and a Pepsi advert masquerading as

a new track. We'll take Coca-Cola, ta.

With these dashing new pretenders showing their hand, is the old-school way of releasing an album on its last legs? We may become sick of surprises eventually, but right now it seems like they have the upper hand: we can beat ourselves up about our lack of patience, but there's nothing so thrilling as the sudden arrival of a new album from your favourite artist, beamed onto your hard drive the minute you're aware of its existence. It spices up the game. Just make sure you actually listen to it too.

## NEWS THE WEIRD

#### FROM THE NME NEWSROOM

#### **SHOCK PARTY**

Bloc Party frontman Kele Okereke revealed that his wildest night ever saw him wake up naked from the waist down on top of a piano in the Playboy mansion. Lindsay Lohan would call this "a quiet Tuesday".

#### **HIPS DON'T SUE**

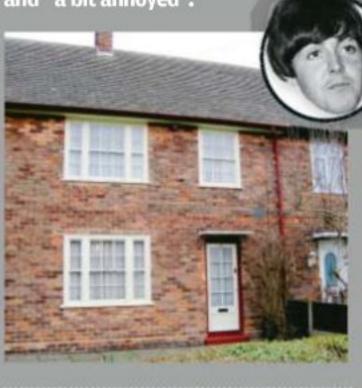
Shakira is at the centre of a legal drama with her ex-husband claiming he is owed £65m after telling her to record the hit single 'Hips Don't Lie'. Presumably said hips will be called upon to provide unquestionable evidence in court.

#### **MANE EVENT**

US rapper (and Spring Breakers actor) Gucci Mane has been arrested the day after being released from jail for a separate incident. Saves on rent, at least.

#### HARD DOOR'S NIGHT

The front door of Paul McCartney's childhood home has sold for £5,000. The current residents have reacted to the sale by stating they are "cold" and "a bit annoyed".



#### SYKED OUT

Bring Me The Horizon say the weirdest thing that has ever happened to them at a gig is when a "midget" got onstage and asked to be tossed back into the crowd by frontman Oli Sykes. The same thing happened to The Enemy and they made him the singer.



## Pieces Of ME JAMES SKELLY

The ex-Coral frontman gone solo on watching Bowie in action, swinging bars in Texas and trying to learn how to play 'Wonderwall' on the guitar

### My first album QUEEN - 'A KIND OF MAGIC'

"I used to watch the film Highlander all the time and this was the soundtrack. It's a belter of a film. It's about people who are immortal and the only way you can kill them is by chopping their heads off."

#### My first gig DAVID BOWIE AT THE ROYAL COURT THEATRE, LIVERPOOL, 1997

"He was doing drum'n'bass though, whereas me and my mate were into 'Ziggy Stardust'. I remember not being sure about the drum'n'bass stuff, and his guitarist couldn't play the riff to 'Rebel Rebel', so it was sort of confusing. I wanted him to do 'Starman'. He did play 'Quicksand' though, which is my favourite, and he did a few hits."

## The first song I fell in love with BEN E KING - 'STAND BY ME'

"My dad had an Atlantic soul box-set - that was on it and The Temptations' 'My Girl' was on it. I loved all the songs, but that was my favourite. I still think it's the best song ever. Sometimes you have a song and it's magic the first time, but years later you just hear it as a song. Whereas this still sounds just as magic."

## The first song I learned to play JIMMY CLIFF - 'I CAN SEE CLEARLY NOW'

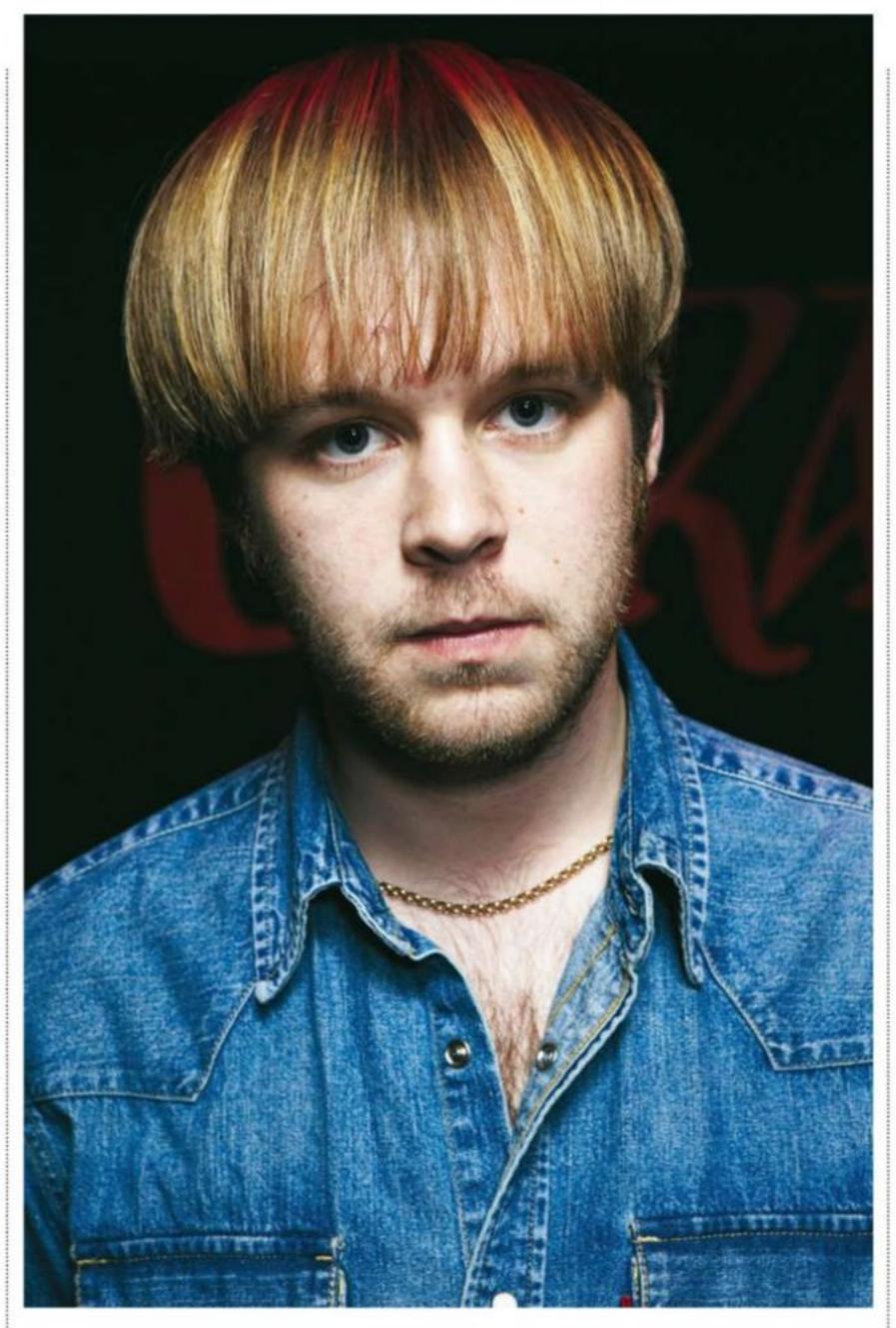
"I tried to learn 'Wonderwall' but I couldn't get it, so in the end I went for 'I Can See Clearly Now'. 'Wonderwall' is kind of easier, but there are two fast changes that I couldn't get. I was probably about 17 when I first started playing. Oasis and The Beatles, Bob Marley, The Doors... they were all the kind of things I was into at the time."

## My favourite book THE OLD MAN AND THE SEA BY ERNEST HEMINGWAY

"Alan from [The Coral's record label]
Deltasonic gave it to me when I first met him. It did something to me - it changed my perception. There's something about the moral of it, the way that he has to capture the fish and keeps going for it even though in the end it's almost pointless. I can't even really remember the end of the book, but it had a real effect on me. It was the first really brilliant book I ever read."

### Right now I love THE SUNDOWNERS

"I've just produced their EP that's coming out. There's two girl singers in the band and they do this R&B, psychedelic thing



and some bluesy stuff - it goes across the genres. How do I know them? My brother's in them..."

#### My favourite possession MY RICKENBACKER GUITAR

"Definitely my Rickenbacker. It's a '60s one and I bought it in France on the last European tour that The Coral did. It was one of those times where I just couldn't walk out of the shop. I couldn't leave it in there."

## My favourite TV programme

"I'd always wanted to find a TV programme that had the depth of a book, but I'd never seen it until I saw *Mad Men*. You can get so much deeper into things in a book than in a film or a TV show. You don't have the time in a film to develop characters in that way and in most TV series it's all cut really fast, but in *Mad Men* they really develop the character subtly."

### My favourite place

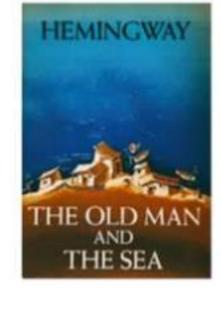
"When we toured [The Coral's 2003 album]
'Magic And Medicine' we went around
America and went to Texas. We weren't
there for long, but we went to this bar and
there was a girl swinging on this swing above
everyone. It was so surreal, like something
out of a film. We were only there for a day,
but it's one of my best memories."











Clockwise from main:
James, hopefully not in
double denim; David
Bowie live circa 1997;
a scene from Mad Men;
Jimmy Cliff; James'
favourite book; and
his Rickenbacker in
all its glory

## RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson



## **CHILDHOOD**

#### The feelgood four-piece have dreams of ruling England

ounging about backstage at Brixton Electric, Childhood guitarist Leo Dobsen and singer Ben Romans-Hopcraft are feeling good, sipping beers and looking forward to supporting Palma Violets. Declaring the vibe in the camp as "wavy", Ben is happy that his life is a whirl of recording sessions with producer and former Test Icicles man Rory Atwell. Hanging with his mates beats the lectures and essays he was used to this time last year.

Both Ben and Leo were finishing degrees (American Studies and History Of Art respectively) at university in Nottingham. Now they're a band full time, and they've already got a tour with Palma Violets under their belts. "It made us feel like we owned England," says Ben, relishing more of the same to come.

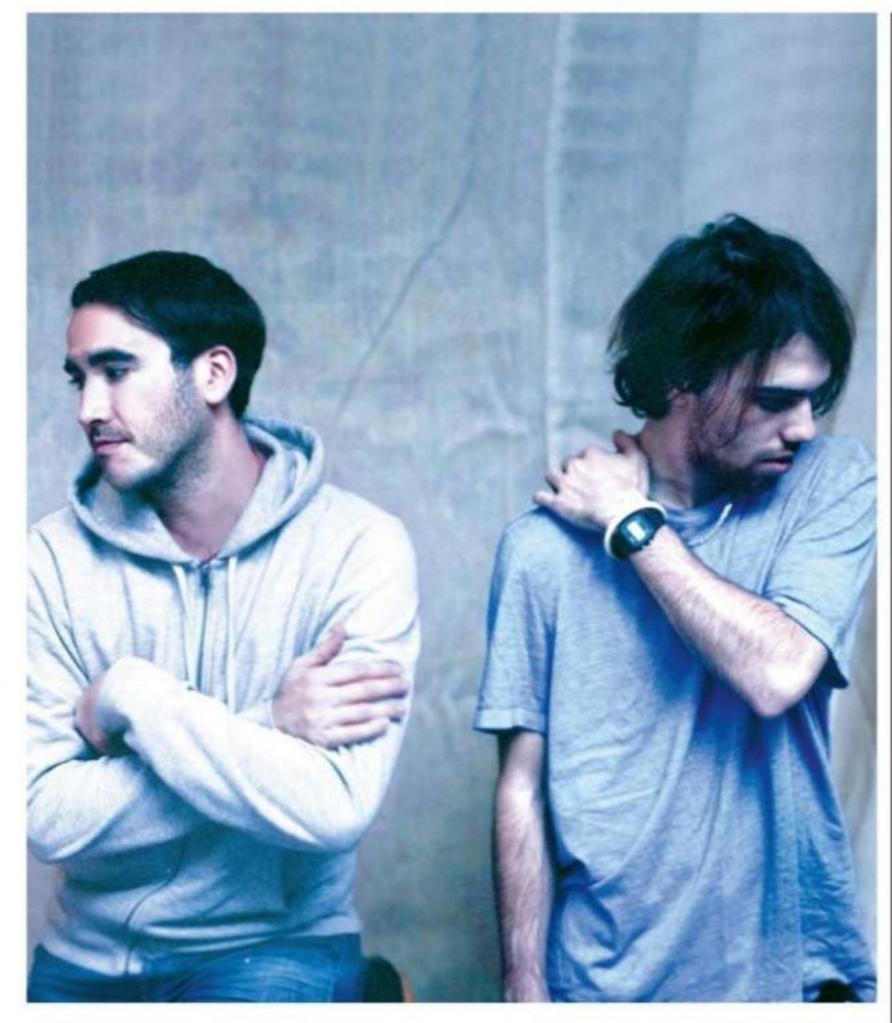
'Solemn Skies' is the first taste of what's in store. It's a striking reintroduction to the four-piece (the band is now completed by bassist Daniel Salamons and drummer Chris O'Driscoll), a song that's as bright and dreamy as a thousand sunrises. "I had this John Lennon moment when it came to me in a dream and I had to get up and just record it in my pants," says Ben. "We're two songs away from finishing the album and we want it out before the end of the year. All the songs are there. The next single we do after 'Solemn Skies' will lead into the album. We're talking to labels but it's a lot of chat at the moment and I don't really do chatting," he says, speaking non-stop for five minutes.

Guitarist Leo is the silent partner in this. He and Ben became friends over a mutual love of Deerhunter, talking in Nottingham nightclubs where, he says, "Joy Orbison seemed to be playing every week". Musically the pair are perfectly matched, as proven by the band's live shows – coming together on songs like 'Haltija' and 'Blue Velvet', Leo's shoegazey sonics are subtly lifted by Ben's carefree vocals. The combination even saw the band win over a small French village with one show. "We just played in a newsagents. It was a shop full of French hipsters and old people. It was great – we became like local heroes."

Later that night, Brixton is feeling a lot like that village. But when 'Solemn Skies' arrives Childhood are destined to be much more than mere local heroes. *David Renshaw* 

#### NEED TO KNOW

BASED: London
FOR FANS OF: Real Estate,
Deerhunter
BUY IT NOW: 'Solemn Skies'
is released on iTunes on
April 29, and on seven-inch
on June 10
ON NME.COM: Listen to
'Solemn Skies' now
BELIEVE IT OR NOT: Pete
Kember, aka Spacemen 3's
Sonic Boom, has remixed
'Semester' for a future B-side



## JAGWAR MA REVEAL DEBUT ALBUM 'HOW LIN"

The Gallagher brothers' favourite new band will also play the Radar Stage at The Great Escape



After performing his Teenage Cancer Trust gig at the Royal Albert Hall last month, Noel Gallagher told NME the subject

of performing with brother Liam never arises because they're "too busy talking about fuckin' Jagwar Ma".

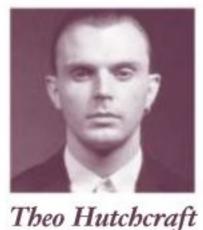
"Oh, wow!" gasps Gabriel Winterfield, one half of the Aussie duo, down the line from Australia. "That's ridiculous. Noel was my hero growing up." Since making their first trip over to the UK in February, things have become progressively crazier for the Oasis brothers' new favourite band. There have been tours around Europe and their homeland with Foals and The xx respectively, festival billings (including a dream slot at Glastonbury) and the newfound love of fans and bands alike.

"I'm starting to get a little bit freaked out by people knowing who I am," laughs Gabriel. "It doesn't happen that often though. I was walking in Stoke Newington with Yannis [Philippakis] and he gets recognised every five seconds. I'm sure it gets annoying at some point but it's pretty cool."

With their debut album due out in June on new label Marathon Artists, it doesn't look like it'll be long before Jagwar Ma are hitting similar levels of recognition. Recorded in rural France, it promises to be one of the summer's most exciting releases, filled with the spirit of sunny Sydney days and strobelit Berlin nights.

"The album is called 'Howlin"," says Gabriel. "It summed up a lot of things for me. When we were in France, there were dogs everywhere and we were howling with a Siberian husky. We did that pretty much every day." Before they unleash their LP though, the boys return to the UK in May for more headline shows and a slot on NME's Radar Stage at Brighton's Great Escape festival. Jagwar Ma might not know what to expect but they're looking forward to it: "I don't know much about Brighton or the festival," Gab admits, "but I'm happy playing in front of anybody. I can't wait!" Rhian Daly

BAND CRUSH



from Hurts on his new favourite act "Saint Lou Lou have just come on tour with us and I watched them every night. They're these Swedish twins and they're fantastic. I've got a great relationship with their music, it's got a very similar mood to ours. They look brilliant and there's a great melancholy in their music. They write fantastic pop songs. I came across them on the internet; there was just a song and a picture which I thought was cool in itself. They already had me at that."

## The Buzz

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



#### **VACATION**

We've been keeping our eye on Cincinnati trio Vacation since the back end of last year, when their gloriously frantic take on scuzz-punk first started causing serious ripples. Now, label of the moment Don Giovanni (Waxahatchee, California X) has come on board, releasing the 'Candy Waves' album on June 18 and premiering the pulverising 'Pyro Hippies' online now. While the rock fraternity in much of north and midwestern America is busy concerning itself with the, ahem, serious art of nu-grunge, this lot have a far simpler plan of attack: concentrate on short, sharp, irresistible bursts of Dead Kennedys-style guitar and loads of Rocket From The Crypt-type vocals. It's a potent combination.



#### 2 BLESSA

Inspired by authors Frank O'Hara and John Berger as well as Chromatics and Chairlift, Blessa's glacial melodies come with added intellect. New track 'Pale' even doffs its cap to The Cure. Graduating from uni this year, you can catch them live in Manchester and Sheffield.



#### **3 BLAUE BLUME**

Meaning 'blue flower' in German - symbolic of desire and striving for the unreachable - Copenhagen's Blaue Blume were hardly going to deal in club bangers. Instead, debut 'On New Year's Eve' is a masterclass in fatalist, orchestral pop, punctuated by an elastic falsetto that would turn even Wild Beasts' Hayden Thorpe green with envy.



#### 4 JED NAYEF

Modern life is rubbish in the US of A, or at least it is according to NYC's Jed Nayef. Venting his frustrations via a Cash-cum-Bowie drawl on debut 'Freaks', the latter's fingerprints are all over the exotic synth stabs and glitzy guitar riff, too. It's textbook Ziggy really, and a promising start for the self-professed "strange motherfucker".



#### **5 MIKILL PANE**

Hackney's Mikill Pane has already tapped up Graham Coxon to work on his LP, and has his eye on the indie-meets-hip-hop mainstream bracket that's worked so well for Example. With lyrics not a million miles away from Lily, Jamie T and The Streets, he might even bring some credibility too.

## SCENE REPORT

## HUW STEPHENS

## The BBC's music maestro on his favourite SXSW-flavoured tunes



Hi, NME readers. This band from Immingham called **Ming City Rockers** have got a brilliant demo, full of short, ramshackle punk tunes that I love. They're like a young Cribs; you can tell they're making the music because they have to. Listen to 'She's A Wrong'un'

for an idea of where their Stooges-inspired tunes are coming from. Also, the debut album by **Trwbador** sounds so good. They're a duo from Carmarthen, west Wales, who make glitchy, intricate, beautiful electronica and wrap it up with subtly piercing vocals. They've got great ideas and a really beautiful style; they're not afraid to experiment in the studio but it's not overly produced. At SXSW recently I saw this young Texan singer songwriter called **Conner Youngblood**. He was probably the least-hyped artist playing there, and had one gig, as opposed to 10 like some of the bands there. He's a singer-songwriter who makes heartbreaking, remarkable songs sound effortless. Definitely one for Bon Iver fans. Another SXSW highlight was **Waxahatchee**, led by Alabama's Katie Crutchfield. She's a great songwriter, quite punk and DIY in ethos but with these hooks and riffs that draw you in. There's

Huw's Top 5

Ming City Rockers 'She's A Wrong'un'

> Trwbador 'Trwbador'

Waxahatchee 'Cerulean Salt'

Laura Welsh 'Unravel'

'Rumour'

an album called 'Cerulean Salt' on the way, but live they have an added punk spirit. There's something exciting about Glasgow's **Holy Esque** too. I love the name, which is a good place to start, and they have a striking timelessness about them and their songs. I'm also in love with the song 'Unravel' by **Laura Welsh**. Dev Hynes produced it, and it has this beautiful groove throughout which makes it sound shiny and warm. Grittier but equally charming is 'Rumour' by **Chlöe Howl**, who sings about growing up with everyone else making your life a misery. We've all been there.

NEXT COLUMNIST: Max Petrek from Howler To SEE

This week's unmissable new music shows



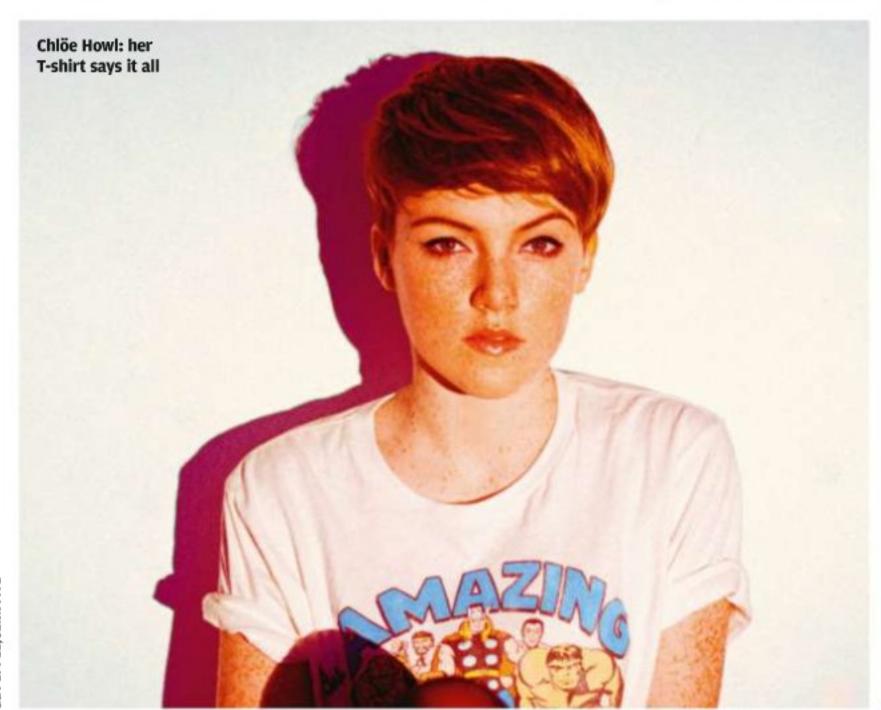
PET MOON Cellar, Oxford, Apr 24

JAMIE ISAACS Bussey Building, London, Apr 25

GIRL BAND Registry, Portsmouth, Apr 26

GHOST OUTFIT Roadhouse, Manchester, Apr 26

(pictured) The Cookie Jar, Leicester, Apr 30





## SHEA STADIUM, BROOKLYN, NY WEDNESDAY, APRIL 10

RADAR LIVE

Until 2008, Shea Stadium was the home of the New York Mets baseball team. It was demolished in 2009, but its name lives

on as the joint practice space of raucous punks Titus Andronicus and The So So Glos. It also doubles up as one of the city's best places to see up-and-coming bands strut their stuff. Tonight, Big Ups really strut – flamboyant bleach-blond singer Joe Galarraga prances, paces, sneers, blows raspberries, screams, shouts, flails, and runs through the crowd while drummer Brendan Finn, bassist Carlos Salguero and guitarist Amar Lal

Incredibly tight yet coming off deliriously slapdash and casual, the New York four-piece begin their set with the slow-burning introductory riff of 'Hard To Care', before song and band explode in a frenetic whirlwind of snide, disaffected punk. So begins the constant power struggle between playing slow or fast, quiet or loud. The extremes battle each other for prominence within the songs, which each clock in at around the two-minute mark. But that antagonism is what makes them work.

It's the sound of restless youth sticking a middle finger up at the world they live in. As the Melvins-esque sludge of 'TMI' (which is about our obsession with modern technology and telling the world about everything we're doing, eating, and looking at on Twitter) or the sinister, snarling shockwaves of 'Fresh

## The band explode in a frenetic whirlwind of disaffected punk

Meat' demonstrate, Big Ups are going to do things their way and only their way. Which is absolutely fine by this audience.

To finish, Galarraga runs circles around the room while the others collapse in a crumpled heap by the drumkit. The set is all too short, but by the end of it, the clever combination of humour and slackerdom, of punk, sludge and rock'n'roll is bouncing off the walls. Mischa Pearlman





have strolled through album three, but were consumed by self-doubt and existential angst.

They tell *BEN HEWITT* how they managed to make it

PHOTOS: MATT SALACUSE



# PSYCHOSIS

udging by the gleeful grin that's plastered all over his face, something's really tickling Ezra Koenig. But this might just be one gag that you don't want any part of. "I sunk into this malaise," he smiles dreamily. "A weird, early Bret Easton Ellis type malaise... I had a slight identity crisis."

Crikey. Just picture it for one second: nice young chap Ezra Koenig, secretly channelling the spirit of American literature's most amoral wordsmith. Bright-eyed, bushy-tailed Ezra Koenig sacking off work on the follow-up to second album 'Contra', and sinking deep into some devilish spiral of booze, drugs and one-night stands. Or even darker still: polite, well-mannered Ezra Koenig slicking his hair back à la Patrick Bateman and merrily skipping off into darkened streets, hunting a new victim...

The truth's a little less grizzly, but not much less bizarre. Ezra spent the weeks before Vampire Weekend were supposed to start work on their third album floating in a hazy LA hinterland, contemplating leaving rock'n'roll behind and getting a proper job instead.

"I met a lot of people who worked in movies and TV," he confides. "And I thought, 'Well, if I just started out as a writer's assistant, I could start a new job at the very bottom.'

And why not? What's permanence in your life? There's a void and the momentum stops. I still loved music, but I had this weird feeling."

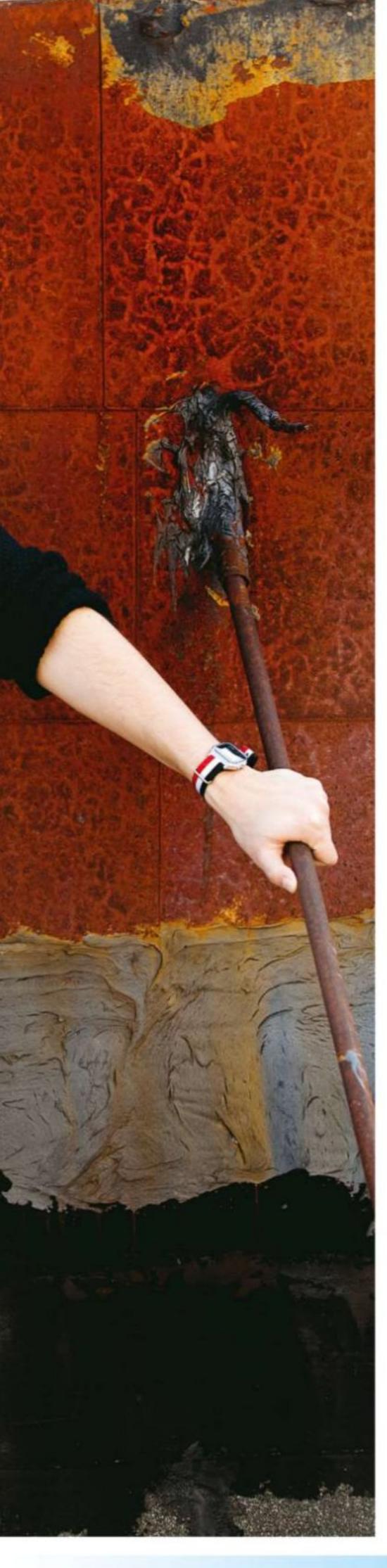
Fast-forward a few weeks: Ezra and co are in Austin, Texas for the South By Southwest festival, debuting a pocketful "I STILL LOVED MUSIC, BUT I HAD A WEIRD FEELING" EZRA KOENIG

of songs from new LP 'Modern Vampires Of The City', their first since 2010's Number One album 'Contra'. Frat boys are slamming into one another; girls are bellowing at lung-busting volume; Juno actress Ellen Page and True Blood hunk Alexander Skarsgård look on. And the new tracks are going down a storm: one of them, 'Diane Young', is less than four minutes old to this audience's ears, and it's already inspiring singalong rapture. You'd have to be bonkers to leave all this behind, surely. Did he seriously think about jacking it all in?

"At times," shrugs Ezra. "But when I say I daydream about going to law school, or becoming a freedom fighter instead, it's not because I'm brave, but because I'm restless. And when I start to feel the walls closing in on me – like, I'm this dude, who's going to live this type of life – it depresses me."

et us all rejoice in Vampire Weekend's restlessness, then. Because, of course, we've been burned by sons of New York before. From The Strokes to MGMT, many other groups of finely cheekboned inhabitants of the Big Apple have been struck down by bouts of can't-be-arseditus or pretentious arse-climbing in their prime. But not Vampire Weekend. What makes '...Vampires...' such a stonking triumph is their disdain at the idea of just riding





the 'Contra' gravy train again, and spooning out stodgy, ersatz lumps of what's gone before.

There's the stuttering, hook-laden brilliance of 'Diane Young', the ramshackle porch-stomp of 'Obvious Bicycle', the woozy, reggae-like slowjam of 'Ya Hey'. It's their simplest and most adventurous album so far: witty but self-doubting, bubbling with optimism yet plumbing darker depths, more experimental but boasting some of their most straightforward songs yet. Identifiably Vampire Weekend, but bigger. Braver. Better.

Today, sitting outside his swanky hotel in Austin, Ezra's keen to downplay talk of any jitters ("Did I say identity crisis?" he frowns. "That sounds a little overdramatic"). But each of the band still solemnly swears that '...Vampires...' was the hardest album to make so far. Or, as multi-instrumentalist bandmate Rostam Batmanglij admits, the flashes of inspiration didn't come so easily and they "had to work twice as hard to make something half as good" and "scrap so many songs".

"We had to prove why we deserved to still be in a band," declares Ezra. "Because I don't think it's enough that if you went on tour, some people would show up. It would be taking them for granted, to give them the same old bullshit."

Which means Ezra wasn't the only one with doubts before hitting the studio, either. "I remember one of the last things we did for 'Contra' was go to South America," remembers Rostam. Compared to Ezra's garrulousness, Rostam is fond of peppering his conversation with massive pauses. It'd be possible to whip up a novel of War And Peace proportions in the gaping chasms of silence. "And Ezra said to me, 'I know in the past you've said you might want to focus on producing for other artists, or writing for other people, or you weren't sure about touring. I want us to feel like this is a project we can keep pursuing together for the rest of our lives, and I want to know you feel the same way too."

Did he? Trademark gargantuan gap. "I think I did at that point, and I still do." But in the past you weren't sure? "Yes, there were times [when I doubted it]. Like, with 'Contra', my favourite songs weren't the singles. They were the slower, weirder songs that I thought were the best we'd done. I wanted us to play them more, and at times that was frustrating to me. But ultimately, it [the partnership] has survived and evolved and grown."

And, as just a few spins of 'Modern Vampires Of The City' makes clear, boy it's grown. All those insecurities and anxieties and identity crises have seeped into the record – but, crucially, for all the soul-searching, there's no maudlin 'what does it all mean?' humdrumness. Ezra's lyrics will be swirling round your synapses and embedding themselves deep in your brain for ages. Because, more than ever before, this is Vampire Weekend taking on the big topics: life, death, love, identity, faith and politics.

"I've certainly felt more interested in heavier themes," confirms Ezra. "For a long time, I've always thought the worst sin is to be corny or sentimental or schmaltzy. It's the worst thing you could possibly do. But with this album, I felt less need to be a smart-ass."



brain has been a fool's errand, like being trapped in a clever-clogs' playground and hopelessly hunting for the breadcrumbs of meaning hidden beneath all those oddball ticks: the nonsensical gibbering about obscure punctuation ('Oxford Comma'), the *infra dig* tales of hanging out with the spoilt brats on campus (the aptly named 'Campus'). Now, it feels like his cranium's been split fully open for the first time, and we've got a proper glimpse of the cogs whirring inside.

There's fretting and to-ing and fro-ing aplenty – still playful, but more plaintive, too. He worries about growing up on 'Diane Young' ("No-one knows what the future holds/It's bad enough just getting old") and about life rushing past on 'Hannah Hunt' ("Count the seconds, watch the hours"). Then there's all the worrying about being alienated by religion on 'Unbelievers' ("We know the fire awaits the unbelievers") and about US politics on

## "EVERYONE GETS SUED AFTER A WHILE..."

After the 'Contra' cover controv, Ezra reveals how they avoided making the same mistake

"We had to think carefully. And you know what? We crossed every 't' and dotted every 'i'. There's buildings in the artwork that are trademarked, so we had to clear those. Put it in the paper! It's all cleared. The



way we look at it is this: 'How are you not going to get sued?" **Everyone gets** sued after a while. The last record we were literally deceived. It was complicated. Does it still annoy me? No. **Everything ended** up working out. It's very unique with buildings that have

a profile: the Chrysler



Building, the Flatiron Building. There's just a handful that are so unique that as soon as you see them, their likeness demands clearance."

'Ya Hey' ("America don't love you, so I can never love you").

"When I think about a song like 'Don't Lie', which is begging someone to come and kick it with you and telling them 'don't settle down yet'," he says. "That's a real feeling. Everyone's got to do what feels right for them, but it's scary when it doesn't feel like it's your choice any more. When the years just disappear, it's strange and scary.

"When you're between 14 and 25, you go through so many life changes. Most people have sex for the first time, you do drugs for the first time. When you hear old people saying, 'Where did the last 30 years go?', that doesn't make sense to a 19-year-old. But then, suddenly, the first time you see that time vanish, and you get that first whiff of it happening to you."

Which, presumably, explains Ezra's itchy feet. Given the behemoth that 'Contra' became the till-pinging album sales, the mammoth tours, the lawsuit from Ann Kirsten Kennis, the star of its cover art who said they never got permission to depict her – it must have felt like a global conveyer belt. So if you can spot an opportunity to slam the 'STOP' button and jump off, even if it's just a fleeting fantasy.

"Yeah," nods Ezra. "I love music, and I love making music, but to imagine that the rest of life would just be making an album, touring it, making another one, touring it - something about that doesn't seem quite right."

#### NME: Was it hard, then, to keep the dynamic in the band fresh?

Ezra: "It boils down to the same old thing: me and Rostam writing songs and everybody performing them. But it's important that everybody continues to find new interests." Like side-projects? You've guested with Chromeo, Theophilus London and Duck Sauce among others...

"Sure. For me, that hasn't been something I've particularly needed. But even a song here and there I do with other people gives me a little perspective on what's going on with Vampire Weekend. But Rostam and I have always been on the same page: we have very different tastes in some ways, but we're both committed to the idea of taking things to the next level."

#### Do you think, because of that fear, that this is the most honest you've been on any album?

"I don't think we've been dishonest on any record. But when we first came out, I thought people would get us immediately. The way we dressed, our whole approach to being a bunch of kids in college, and being both insiders and outsiders: there was a sense of humour in it. I thought that was obvious. But then I realised:

'No, some people totally don't get it.' I was writing about interacting with rich people - songs like 'Oxford Comma' and 'Kids Don't Stand A Chance' are literally about being in college, and being surrounded by wealth, and starting

"ULTIMATELY WE'VE SURVIVED, EVOLVED AND GROWN" ROSTAM BATMANGLIJ





to wonder how you fit into all that. On the first album, there was a lot of surrealism and sarcasm. On this record, I felt more interested in communicating more straightforwardly." So you're less of a smart-arse now, then... "Oh, I'm still totally a smart-ass. But I feel more in control of the ways of expressing myself. Ultimately, everyone has the same concerns: are

they really happy? Terrified of being lonely and dying? I think before there were songs about love and relationships and identity, sure, but I wouldn't have known how to express certain feelings without turning really corny."

Do you think you were hiding a bit before? Masking all the insecurities behind the strangeness and surrealism?

"Well, I think this record has a sense of humour, too. There are still mysteries and riddles to solve. I wouldn't exactly call it

confessional. But different things do come out of you. When I was 22... you sometimes feel like you don't have emotions, and even when I was experiencing really painful stuff, I was surprised by it. I wasn't ready to deal with emotions yet. Now it's more natural. There's stuff on this record about growing older, and worrying about time running out. Someone who's 50 will say to you, 'Don't worry, time's not running out yet', but it's really difficult to take people's advice seriously."

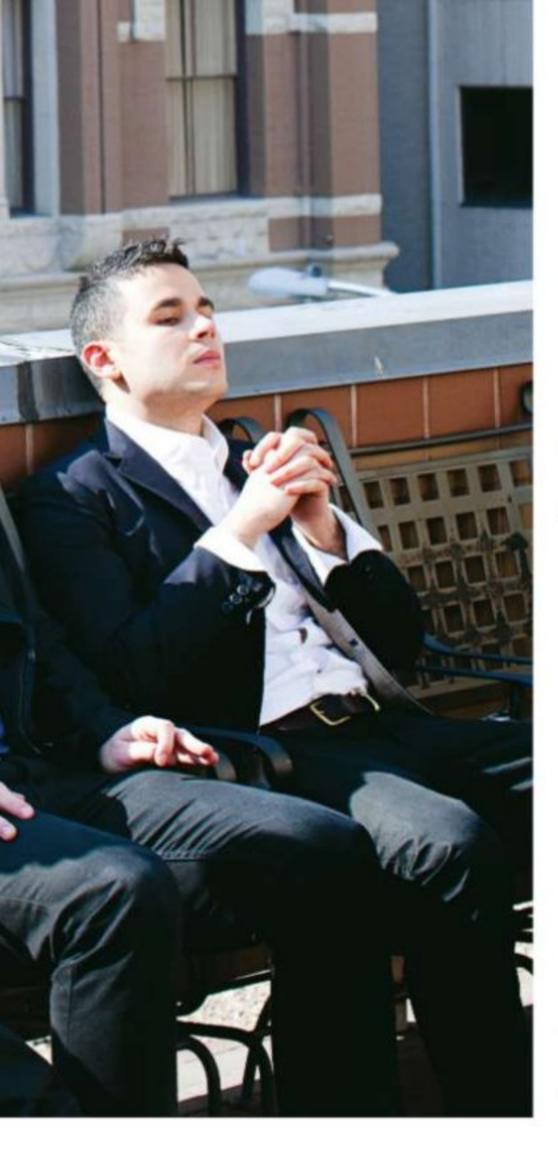
Which is why time is such a recurring motif on the album, right? There are so many references to ticking clocks, time running out, worrying that you're not making the best choices...

"Probably. I didn't mean for it to be - I didn't even realise it at first."

Does the ticking clock bother you?

"Sure. I don't wanna die, usually. Everyone has a bad day sometimes. But no, I don't want to die."

hich is good news. Obviously. But 'Modern Vampires Of The City' doesn't just deal with the thoughts solely rattling around Ezra's subconscious. On the frenetic acoustic strum of 'Worship You' (a flagship song in itself purely because, Rostam points out, strummed acoustic guitars were a big no-no in the past), there's the fairly damning chorus: "We worshipped you, your red right hand/Won't we see you once again?/In foreign soil, in foreign land/Who will guide us through the end?". And then there's the seemingly bitter apathy of 'Ya Hey', too. Given that when the young Vamps visited the NME office back in 2008 for interviews they were excitedly filling out proxy voting forms for Obama like kids



sending off their letters to Father Christmas, has the optimism faded somewhat?

"Things haven't changed in a massive way since Obama was made President," concedes Ezra carefully. "Probably even Obama would agree with that. But that sense of hope people had when he was first elected has dissipated. You realise there's certain things so ingrained into the fabric of how our government works that to expect one man to change that is a little bit naïve. That makes you feel even worse, because the whole system's predicated on people waiting every four years to pretend that one person is going to change those things.



That makes me feel like the whole system's broken. So, on that level, of course there's disillusionment.

"But, another funny thing has happened," he adds. "Which is that I feel more American than ever before. As complicated as it is, there's no other place that I really feel at home."

But on some of the songs, like 'Worship You', with those lyrics, "We worshipped you/Your red right hand/Won't we see you once again/In foreign soil, in foreign land/Who will guide us through the end?", it sounds a lot like you're criticising American foreign policy.

"Look, it's not a dirty secret: anybody with a brain is critical of American foreign policy. You can be the most patriotic American and still be deeply disturbed by it. But 'Worship You', more than anything, is about really believing in something that vanishes, and then you're left alone. What comes next? That feeling transcends politics."

Rostam, though, is a little more forthcoming on it all. "It seems like if you really pay attention to what's going on, there's so many things that are easy problems to solve, but can't be for reasons of greed, or stubbornness, and that's frustrating," he says.

"I think as a person whose heritage is in the Middle East [his parents are Iranian], it's very difficult to pay attention to the news and not cringe," he continues. "You watch certain John Hughes movies, and there's all this racism against Asian people, and no-one would bat an eyelid. There's huge periods of American history where racism towards black people was OK, and there was no-one saying anything about it.

"The truth is: that's happening to Middle Eastern people all the time. There's no-one really protecting the identity of Middle Eastern people, and there's a racism that plays itself out – not just in news coverage, but fictionally or culturally. Eventually, I think people will look back at certain things that are happening today, and feel shameful about it. And rightfully so."

eavy stuff. But, lest it all seems a little too much like political finger-jabbing, Vampire Weekend are just too ruddy smart and slippery for anything so one-dimensionally clunky. More than anything else, 'Modern Vampires Of The City' is a tribute to thumbing your nose at the status quo, digging deeper than ever before to unearth the gold buried among all the lead, and refusing to let anything get in the way of delivering the goods. Even if that obstacle happens to be you.

"Who are the vampires?" grins Ezra, in reference to the album's title. "Usually you'd think there's some enemy of whatever's good, but with us there's always a bit of self-criticism. Maybe it's because of where we've come from, but it's rare that you feel totally blameless about everything. So with every situation, whoever is fucking shit up in the world today, you have to approach it with a degree of humility."

He laughs again. "Modern Vampires Of The City'... it applies to everyone." Who even cares that he might be turning into an American Psycho? Right now, his brain's one of the most interesting places any of us could hope to rattle around inside.

## 'MODERN VAMPIRES OF THE CITY' TRACK BY TRACK

Rostam and Ezra talk us through their difficult third album in its entirety

#### OBVIOUS BICYCLE

Rostam: "It started with really hectic drums, like Aphex Twin, but we got rid of them, and it's inspired by the Dollar Brand record 'Good News From Africa'."

#### UNBELIEVERS

Ezra: "This came during a period where we hadn't written anything we were excited about, so it was a perfect moment. The lyrics and American-ness are new for us."

#### STEP

Ezra: "It's got a hip-hop element: it's a sample from a [rapper] YZ song, and I came to know his lyrics through a Souls Of Mischief song called 'Step To My Girl' – and the melody they sampled is from a '70s song called 'Aubrey' by Bread."

#### DIANE YOUNG

Ezra: "The narrator's voice is critical: 'You're fucking around doing all this shit.' But then they have their own doubts: 'I live my life in self-defence/I love the past because I hate suspense'. And that felt very true of a certain type of person - which, sometimes, I think is me - who is ultimately a coward and maybe secretly envious of people who really don't give a fuck."

#### DON'T LIE

Ezra: "It's tapping into something older that we haven't done as much. People may think of us as a band that have lots of layers of meaning, and twists and turns in a song – and I'm not saying this doesn't have that – but the first thing you hear is just the simplicity of the music."

#### HANNAH HUNT

Ezra: "We first started writing it in college. The chorus feels like it has an important line for the album. 'Though we live on the US dollar/You and me, we got our own sense of time'. Two people enjoying their youth, but maybe there's the first seeds of discontent popping up..."

#### EVERLASTING ARMS

Ezra: "I'd been obsessed with this 19th century American hymn 'Leaning On The Everlasting Arms', where they talk about how the stability the singer gets from their faith, but with our song there's a darker riff on the same idea – someone who's maybe in a bad place and yearning for that."

#### FINGER BACK

Orthodox Jewish girl. She fell in love with one of the Arab guys who worked at a nearby falafel shop, and it scandalised their family, but she was willing to deal with it. That's a Romeo and Juliet story."

#### WORSHIP YOU

Ezra: "Foreign policy has been increasingly on my mind, and it leads you to ask what America means for the whole world. There's been time in the last 10 years where people say they're ashamed to be American, a lot of big talk about people moving to Canada..."

#### YA HEY

Ezra: "The line 'America don't love you' is like that line from 'Hannah Hunt': you're identified as part of that country, but does that mean that everything America does is representative of me? It's a resigned feeling."

#### HUDSON

Ezra: "It's from an old poem
I wrote, and it follows New York's
history. I was always struck that
he was this white man who finds
all these places and they become
named after him. And the weirdest
one is Hudson Bay, because that's
where his crew mutinied and left
him to die."

#### YOUNG LION

Rostam: "It's the first song that I sing on my own. Before, we've always had a long song at the end of the record, but after 'Hudson', which is pretty dark, we thought it was good to have something with a little bit of hope."

## ALL GROWN UP?



Tyler, The Creator claims he's moved on from his homophobic lyrics and is tackling adult themes. But can we ever really take him seriously? Al Horner fires the questions

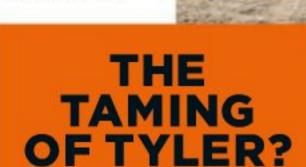
RHHHHH!" Tyler, The Creator is standing in a windswept Essex meadow, where he's just sent a war cry shaking through the sky, scattering birds from trees. "Some serious shit is about to get seriously real," he booms, bouncing on the spot in his camouflage jumpsuit, cradling a M16 paintball rifle. Most rappers would choose a hotel suite or cosy bar to woo journalists with details of their latest record. But Tyler isn't most rappers, and today he has packed a London double-

decker bus full of writers off to the middle of nowhere to do battle with members of his Odd
Future band of brothers.

"I've been paintballing before, but never with journalists," he says. "So at least when I read that my album fucking sucks I have the satisfaction of knowing I shot at a couple of them." His slack-jawed expression thaws into a smile. "No offence."

We meet a few days before the release of third album 'Wolf', a massive make-or-break moment for the 22-year-old. It's been two years since 'Goblin', the slow, searing breakthrough album on which Tyler kicked and cussed his way onto mainstream radars with rhymes that sent newspapers scrambling into moral panic mode, with lyrics like "Rape a pregnant bitch, tell my friends I had a threesome". They're just words, a laugh, a joke, insisted Tyler at the time. Since then, he's courted controversy miming fellatio on the red carpet at last year's MTV Awards, seen his songs become the target of a Gay and Lesbian Alliance Against Defamation campaign against homophobia and had his T-shirts banned from a Connecticut school for standing "for something vile". He's also been outshone by members of the Odd Future collective he's supposed to lead: backing singer turned solo soulsearcher Frank Ocean won a Grammy, Hodgy Beats and Domo Genius stole the show from underneath Tyler on 2012's Odd Future album, 'The OF Tape Vol 2', and early glimpses of Earl Sweatshirt's incoming debut album proper suggest it'll carry all the chills and thrills of Tyler's music, but with fewer cheap shocks and a more charismatic flow. Is the world growing tired of Tyler? Is his joke wearing thin?

"There's a thousand sides to Tyler," his manager Christian Clancy tells me. "But they're all Tyler. Everyone has multiple personalities. With him, all of them are to the extreme." Which maybe explains why there's no half measures when it comes to the rapper, whether he's making twisted skaterap anthems, designing Odd Future's lucrative clothing line, helming his own absurdist sketch show (*Loiter Squad*) or running at journalists with a rapid-fire paintball gun, screaming "I'm-a tear you up, niggas!"



'Wolf' finds the Odd Future man in introspective mood. Is this the turning of a new, politer leaf for the Californian? His lyrics, then and now...

Instead of shanking them in the throat, Tyler downgrades his maiming of squeaky-clean pop stars on 'Wolf' to simply threatening them with pistols and making them smoke PCP. That's sort of progress, right?

#### THEN

"I'll crash that fucking airplane that faggot nigga BoB is in/And stab Bruno Mars in his goddamn oesophagus" ('Yonkers')

#### NOW

"Now me and Justin [Bieber]
smoke sherm and been
talking 'bout freeing perms/
Purchasing weapons, naming
them and aim 'em in One
Direction" ('Domo23')

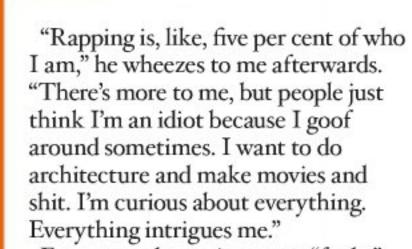
Instead of violence against women, 'Wolf' is full of sad, solemn references to an important female figure in Tyler's life: his grandmother, who died after the release of 'Goblin'.

#### THEN

"Don't got a problem with smacking a bitch/Kidnapping, attacking, with axes and shit" ('Transylvania')

#### NOW

"Golf Wang M-O-B, mopping niggas ante up/ Ain't been this fucking sick since brain cancer ate my granny up" ('Cowboy')



For a guy who registers 219 "fucks" on new album 'Wolf' and invites you to "lick my dick, how does that sound?/
Smell my gooch, you can kiss my buns" ('Tamale'), Tyler is surprisingly articulate. Sensitive, too. But dig beneath the shocks and swears of 'Wolf' and you'll find the same thing, from his imagined phone call with the father who abandoned him on the swoonsome 'Answer' to his tender telling of teen romance on 'Awkward', all the way to the sad, sombre tribute to his dead grandmother that closes the record ('Lone').

"I'm still rapping about how I don't have a dad, boo hoo," he says, twisting his face up and pretending to cry. "There's songs where I'm just fucking around, yelling for no reason and acting a dick, like 'Tamale'. But then there's 'Pigs', which wonders what the kids [responsible for the] Columbine [school massacre in 1999] were thinking, what was going through their heads." It's

a topic that has landed Tyler in trouble before, after he tweeted in 2011 that the shooters Eric Harris and Dylan Klebold were "prolly cool niggas". With the dust still settling on last year's Sandy Hook school killings, it could have been a recipe for disaster. Instead it's one of Tyler's most insightful moments

to date.

Maybe he's coming of age. "I tried to write a song from their perspective, to try and figure that out. Those kids were nerds, fucking dweebs. I'm intrigued as to how they thought, not what they did. How do regular kids become what they became?"

"Suck on this, Harr

Speaking of regular kids, Odd Future are still basically the same rag-tag bunch of skaters and slackers they were before becoming one of the world's biggest hip-hop groups, Tyler claims. "We will always be a group 'cos we're a family. Whether I stop doing music in a year or whatever, that's never going to change."

If they're a family, what sort of sibling rivalry is there? Has the success of Frank Ocean and Earl Sweatshirt made Tyler raise his game?

"Not really, it's more of a supportive thing. It's like, 'Hell yeah, you go and do that, I'm fucking stoked for you that that's going well'." Especially so with close friend Ocean, he explains, who came out before the release of his debut album in a poetic blog post last summer – another twist in a long 'homophobia' saga that has followed the rapper around since day one. Words like "faggot" he suggests, are robbed of their meaning the more liberally he uses them.

"It's like when you use the term 'retarded' or 'stupid', does that mean you hate kids who are autistic? No-one says anything about that. But if I call someone a 'faggot', when I'm not even thinking about their sexuality, it's a big deal. It's ridiculous to me." He's hunching forward in his seat now. "When Frank came out, everyone was like, 'Wait, I thought this Tyler guy was homophobic? Why are you hanging out with a gay-basher, Frank?"

With Frank and the other members of Odd Future, Tyler has built an impressive merchandising empire. "Make a quarter million off of socks" he boasted recently on a guest verse for Earl Sweatshirt's 'Woah', with a nod to the 16 different types of socks available in their online store, priced \$13 each. "It's probably way more than that now," he says. Underneath his I-don't-give-a-shit slacker exterior, there's a sharp entrepreneurial side to the rapper. "I don't buy shit. You know why? People could stop liking my shit tomorrow. I don't want to go broke, you have no idea." Tyler's difficult adolescence – he was moved from 12 schools and forced into therapy after a teacher discovered a list he'd compiled of people he'd like to torture – still lingers over him, it turns out.

"It was pretty shitty. Remembering how tough it was drives everything I do." He pauses, the conversation a little too frank for his liking. "Can you excuse me a minute?" he asks, but it's not really a question – he's already leaping out of the door towards his OF croney Jasper Dolphin, play-wrestling him to the floor. In seconds he's switched from calm introspection into a rampaging loon. But that's Tyler, The Creator for you: one half kicking and cussing rap brat, the other half tender, tortured artist. Just no half measures.

Eighteen months, plenty of Twitter spats and many fashion parties after blowing up in our faces with '212', there's still no sign of **Azealia Banks**' album. What the hell's going on with it? And if it ever comes out, asks **Mark Beaumont**, will she have left it too late for it to matter?

"Why you procrastinate girl?/
You got a lot but you just waste all yours/
And they'll forget your name soon/
And won't nobody be to blame but
yourself" - Azealia Banks, '212'

nock knock. Azealia Banks. That's showbiz! Ask 'The Second Coming', Elastica's 'The Menace' or Axl Rose and they'll tell you that frustrated anticipation can often breed contempt, that it's best to strike with a red-hot iron. As we write, two weeks after the slated release date of Azealia Banks' ludicrously long-awaited debut album 'Broke With Expensive Taste' and with still no sign of anything 'dropping' besides the nation's interest in her, she appears to be wielding an iron measuring absolute zero - even her label is busier denying industry rumours that she's been dropped than providing release details beyond "the album will be released this year". Over 18 months after her dazzling debut with '212', all hype and excitement has faded, all hope for a bright new fem-rap superstar dissolved; Banks' career seems stalled at the starting line, dead in the traps, over before it's been arsed to begin.

It's difficult to imagine such gleaming potential being handled worse. Late in 2011 Azealia was an eruption of sassy, sweary raverap cool, raising eyebrows as much for '212"s masterful merging of hip-hop and cuttingedge electronica as for its frank demands for
immediate cunnilingus. She topped NME's
Cool List, won our Philip Hall Radar Award
and hit the Top 20. A major-label scrum
developed and she signed to Interscope in
January, recorded with Paul Epworth,
released two new online tracks in quick
succession and became the foul-mouthed
diva queen of the NME Awards Tour.
Anything, particularly intense oral
gratification, seemed possible.

Then: nothing. Missed deadline after schedule rewrite after broken promise, the debut album failed to materialise. Summer festival dates were scrapped due to "recording commitments" (really, who schedules studio time to clash with lucrative festival performances?), there was a virtual press blackout. Besides a short UK tour of very short sets, a smattering of online tracks and stopgap releases of an EP, '1991', and a mixtape called 'Fantasea', Azealia seemed to be focused more on fashion

than music, hanging with Lana Del Rey at London Fashion Week, playing for Chanel's Karl Lagerfeld, modelling for Alexander Wang and releasing her own limited-edition Mac lipstick. Azealia was trying to become a brand before she'd even proved herself as a reliable rapper, attempting to sell before she can strut.

ne stumbling block appears to be Azealia's prickly attitude towards those she works with. Her original signing to XL Recordings fell apart in 2011 when she fell out with head honcho Richard Russell, claiming: "It was almost the day I signed to XL that they started checking out. There were a good seven to eight months where I was just sending them texts and no-one would say anything or pick up the phone or respond to my emails. Nothing. And it started to ruin me. So I started harassing Richard. Like, 'Dude, I'm going to chop your neck off. Answer my emails!' I was like, this is not what I worked so hard my entire life to do – to be rejected by some English guy in West-Bumblefrickin'-nowhere London, telling me I'm amateur or something like that. So I just said, 'Screw you!"

Her second single 'Esta Noche', slated for release last September, was scrapped after a dispute with producer Munchi and her signing with Lady Gaga's manager Troy Carter was short-lived, with neither her work with Gaga or Kanye's GOOD Music project yet seeing the light of day. All signs, like her bullish appearance on Zane Lowe's show, of a turbulent talent.

Need more proof? Turn to Twitter, where following her is a bit like living next door to an angry alcoholic with a penchant for bouts of night shouting. A beef with Angel Haze developed into an online slagging match involving Perez Hilton, whom Banks branded "a messy faggot"; when the Gay & Lesbian Alliance Against Defamation called her out on it, she called the organisation "fucking complete bullshit" and asked, "Why are all these other things like murder and sex and violence and all these other things accepted, but as soon as I call one gay white man a faggot, his feelings are more important?"

A disastrous Australian festival show led to a string of tweets calling Rita Ora "Rihanna's understudy" and claims that The Stone Roses

## NME's still incredibly excited about Azealia's album... but does anyone else still care?

were in league with her sacked tour manager to ruin her set by soundchecking through it. "You've got an established band trying to sabotage my lil rap bitch shine," she wrote. "A bunch of old white men trying to bully a young black girl... Fuck those old saggy white niggas Stone Roses. I wish them nothing but excrement and death." In that order, presumably.

Nicki Minaj, TI, Kreayshawn, Iggy Azalea, Shystie, producer Baauer ("may you drown in faggotry"), NME's very own writer Sam Wolfson... Banks'
Twitter targets have been many and plentiful, and all the while her debut album loiters in the wings, its sparkle wilting by the month. "Azealia's finishing up [the

"Azealia's finishing up [the album] in LA now," claims producer and friend OWWWLS

(aka Christopher Lare). "You know how labels are: the material may all be done [but] then you have to wait on mastering, clearances, marketing, etc." NME is still immensely excited about the release of 'Broke With Expensive Taste', which OW WWLS predicts will land in the summer "at the very, very latest", following this month's emergence of a new rave-rap single 'Yung Rapunxel'. The question, however, is: at this late stage will anyone else really care?

FIVE OTHER ALBUMS WE'RE STILL WAITING FOR...

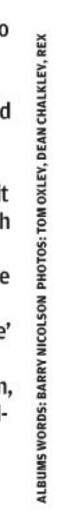
1 NOEL GALLAGHER AND AMORPHOUS ANDROGYNOUS

Noel Gallagher's collaboration with psychedelic pirates Amorphous Androgynous was made public at the press conference announcing his solo album. "It's fucking far out," The Chief warned us at the time. "Some of it's krautrock, some of it's soul, some of it's funk - and that's just the first song." Immediately, it became the Gallagher solo record everyone wanted to hear.

Yet aside from one track ('Shoot A Hole
Into The Sun') no-one has. Gallagher has
described the album, on which new songs
were to sit alongside reworked versions
of '...High Flying Birds' tracks, as being one
which "100 per cent relied on the mixes,
because they weren't songs. And the mixes

weren't right. And I didn't have time to go back in and remix it." The success of '...High Flying Birds' was the record's undoing: too

knackered from touring to complete it and feeling that "the moment had passed", it was shelved last year, despite Gallagher spending a "fortune". Would it have scared the High Flying Birds crowds away, destroying the good work of 'The Death Of You And Me' and Noel's current cultural rehabilitation, or was it simply branddamagingly bobbins? Well, we'd still love to find out.





#### 4 JOE LEAN & THE JING JANG JONG

Joe Lean & The Jing Jang Jong were 2008's anointed ones. They had the mouthy frontman, they had the cheekbones, they had... well, the mouthy frontman and the cheekbones. Oh, and a few songs that sounded like Razorlight, in a not-completely-horrible sort of way. Nevertheless, they have become a cautionary industry tale: their debut album was shelved the week before it was due to go on sale (NME had already awarded it 8/10), and despite promising that they'd re-record it, the band were never heard from again.

What might indie have looked like if it had been released? Well, we'd have had a cracking debut album that might conceivably have inspired a whip-smart second wind in the garage-pop assault of the time, and we'd almost certainly have had a few years of wickedly entertaining interviews before the ceremonial

### "I want my music to relate to Papua New Guinea tribes"

#### Joe Lean

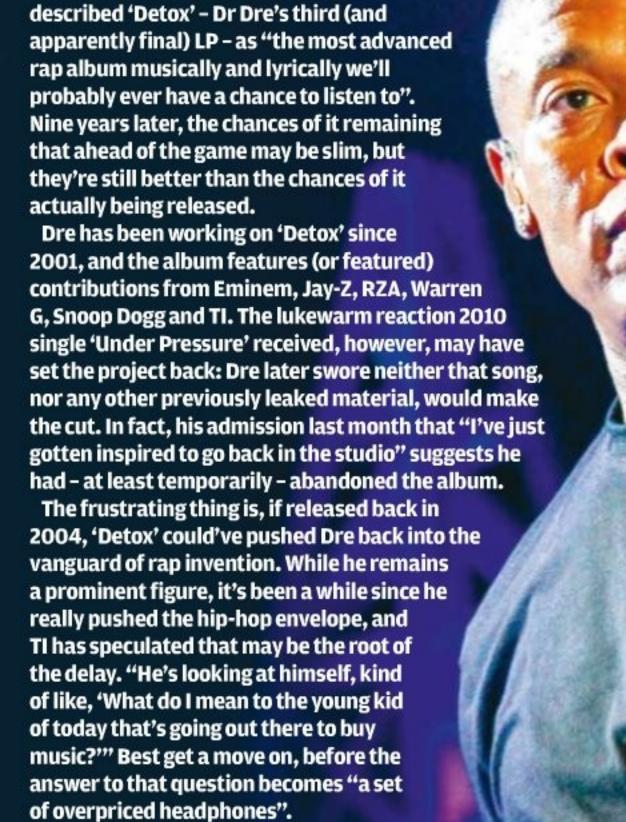
kicking to death of the 'stadium-ready'
third album. On the whole, however, we
probably didn't miss out on much: Toy, the
band formed from the ashes of the Jing
Jang Jong, are a superior concern, while Joe
Lean himself, though prone to saying ridiculous
things like "I want to make music that a tribe in
Papua New Guinea can relate to", was always
just a posher Johnny Borrell. No harm, no foul.

#### **5 D'ANGELO**'s 'JAMES RIVER'

Blessed with the voice of a young Marvin Gaye and a torso of Apollonian proportions, if D'Angelo had bothered to follow up 2000's 'Voodoo' in a timely fashion, there's little doubt that he would have

become one of the biggest stars in the world.
In fact, had he and fellow neo-soul superstar
Lauryn Hill got their shit together in the early
'OOs, R&B might be in a very different place
today. Instead, the wait for 'James River' goes
on, though hopefully not for much longer.

Since he started playing live again last year, there has been a sense of momentum building around D'Angelo's third album, which - after 13 years of drugs, booze, rehab and arrests - hasn't come a moment too soon. Featuring cameos from Prince, Kanye, Mark Ronson, Busta Rhymes and more, a handful of songs have leaked over the years, and its legend is such that Questlove, who has been intimately involved in its recording, has described it as "the black version of 'Smile'". As of January, however, he claims that "we're just tightening up loose ends", and the album is due for release later this year. Like it was in 2010. And 2009. And 2007.



**3 DR DRE**'s 'DETOX'

Back in 2004, co-producer Scott Storch

# GET SET FOR THE SUMMER

If you head down to H&M to spruce up your wardrobe for this year's festival season, you may be lucky enough to catch the likes of Sky Ferreira, Carl Barât or Tribes brushing up on their big-field bangers

ou might have bagged your tickets, you may think you can get away with wearing the same bandana you wore last year and you've probably had a look at some long-range weather forecasts, but... are you really ready for festival season 2013? With a sensational summer of fun ahead, it's vital you have your gameplan in order, which is why NME have teamed up with H&M to help both you and your heroes get ready for the action with a series of exclusive in-store gigs. That way, you can get

all your essential festival garb while watching some top performers perfect those all-important chord changes ahead of their festival slots.

See, whether you're a rock star or a punter, it's these crucial months before Arctic Monkeys take to the stage at Glastonbury that will ensure maximum fun. NME Showcases invited Camden rockers Tribes to shake up one of Manchester's H&Ms in order to practice their festival setlist, and next in store is Libertines legend Carl Barât, who plays Glasgow. The third

and final addition to the line-up, Sky
Ferreira, will put the finishing touches
to pop bangers such as 'Everything
Is Embarrassing' at the Oxford Street
branch of H&M in London on June 25.
Chatting about the summer ahead, Sky
says: "I love festivals. I can't wait to get
to England and play. Maybe I'll dive in
the mud to get in the spirit of it all."

Due to months of buzz, all eyes will be on the US starlet when she hits stages later in the year, so testing her material on live audiences and figuring out her setlist is paramount. "I'm playing most of the songs from the new album and some from the 'Ghost' EP too. I like to make the live versions quite different to the recorded stuff. It keeps things interesting," she says.

But forget Sky for a second, how are you going to spruce up? While you're in store for the gigs, you can browse for all your festival must-haves and get 10 per cent off. A leather jacket to give you that Alex Turner/ Alexa Chung vibe? Check. Glow-in-the-dark T-shirts for a night in the dance tent? Covered. Waterproof poncho so you don't have to take shelter in a stinking bog? Look no further. NME Showcases is serious about making sure you and your favourite artists have the best summer ever.

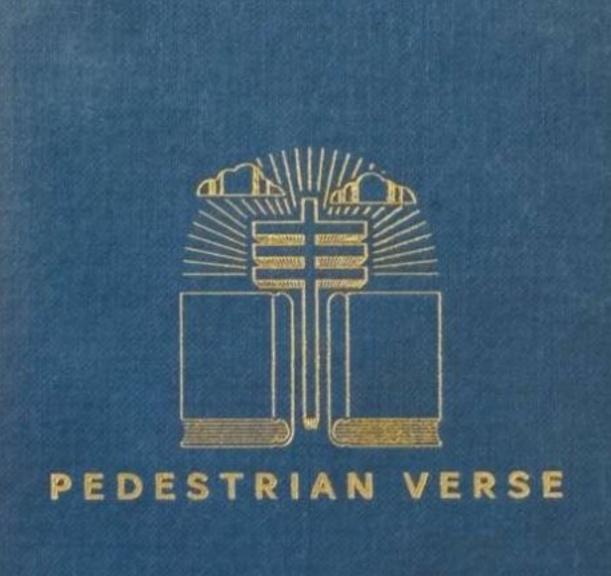
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They have their own set of rules, usually made up by passionate lunatics, and they've given us much of the greatest music ever created. Welcome to our rundown of the greatest independent labels of all time



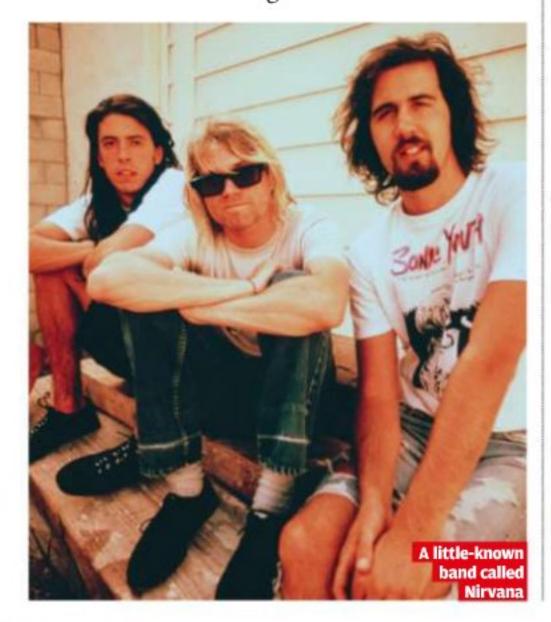


Founded by: Bruce Pavitt and Jonathan Poneman. They named the label after a fanzine Pavitt started called Subterranean Pop that was about independent US record labels.

Based: Seattle

Years active: 1986-present

History: Their ethos, according to Pavitt, was to focus on all "this primal rock stuff that was coming out". So they signed Soundgarden, Mudhoney, Tad and a little-known band called Nirvana, and soon became the epicentre of the grunge explosion. Pavitt left in 1996 after a decision to go into partnership with Warner. The label is still independent though, and these days they're all about success with Fleet Foxes, Beach House and No Age.



#### NIRVANA - 'LOVE BUZZ' (1988)



The first track released as part of the Sub Pop Singles Club was the trio's bass-driven

debut single. Not a bad bit of talentspotting that, eh?

#### **MUDHONEY - 'SUPERFUZZ BIGMUFF PLUS EARLY** SINGLES' (1990)



The band's debut EP plus covers of Sonic Youth's 'Halloween' and The Dicks' 'Hate

The Police'. Also includes the archetypal grunge single 'Touch Me I'm Sick'. The birth of a genre.

#### THE POSTAL SERVICE - 'GIVE UP' (2003)



One of Sub Pop's most successful albums, this saw Death Cab For Cutie's Ben Gibbard

teaming up with electro man Jimmy Tamborello for a US indie classic.

#### THE VASELINES – 'THE WAY OF THE VASELINES: A COMPLETE HISTORY' (1992)



After Nirvana had their way with 'Son Of A Gun', 'Molly's Lips' and 'Jesus Doesn't Want Me For

A Sunbeam', Sub Pop put out this compilation of Eugene Kelly and Frances McKee's finest moments.

#### NO AGE - 'NOUNS' (2008)



Spectacularly noisy and fuzzy debut from American duo Randy Randall and Dean

Spunt. Modern experimental rock done properly.





ESSENTIAL BUYS

Founded by: Richard Russell, Tim Palmer and Nick Halkes. Halkes left in 1993, and Palmer retired the following year, leaving Russell in charge. **Based:** London

Years active: 1989-present History: XL Recordings began as an offshoot of the Beggars Group, specialising in rave, but has developed into one of the UK's most successful indies. They're also among the most discerning: XL sign very few artists, and those they do sign have total creative freedom -Jai Paul has been given years to perfect his debut for the label. They have also provided a home to ageing legends such as Gil Scott-Heron and Bobby Womack. There's also the small matter of Adele's '21' which increased their bank balance from £3million to £32million in just one year.

#### DIZZEE RASCAL – 'BOY IN **DA CORNER' (2003)**

A blistering talent who, with this, helped take grime overground.

#### • GIL SCOTT-HERON - 'I'M NEW HERE' (2010)

A passion project of label boss Richard Russell, Gil's final album was also one of his - and XL's - best.

#### • THE WHITE STRIPES - 'WHITE BLOOD CELLS' (2001)

The first Stripes album on XL, and the one that broke them in the UK.

#### PRODIGY – 'THE FAT OF THE LAND' (1997)

The first XL album to shift over a million copies, the Prodigy's third LP saw them at their creative peak.

#### • THE XX - 'XX' (2009)

A record symbolic of XL's ethos: the trio were left to develop at their own pace, resulting in a modern classic.





Founded by: Greg Ginn. Black Flag's guitarist started the label to release the group's 'Nervous Breakdown' EP in 1979.

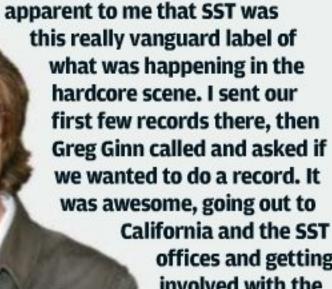
Based: Long Beach, California Years active: 1978-now (sort of)

**History:** Ginn had his own electronics business, Solid State Transmitters, by his early teens. In the late '70s he dropped the soldering iron and SST became a label, with a strict anti-establishment ethos that began releasing out-there records by Minutemen and Meat Puppets. Throughout the '80s they put out all kinds of noisy masterpieces (from the likes of Sonic Youth, Screaming Trees and Dinosaur Jr) that defined America's alternative scene until grunge, and whispers of bad business practice, sent SST back to obscurity.

# "THERE WAS SOMETHING BEAUTIFUL ABOUT IT..."

SONIC YOUTH'S THURSTON MOORE ON SST

"In Manhattan I would read Flipside and Slash magazines, interviews with Black Flag and Minutemen and Saccharine Trust. They were all on this label, SST. It became



offices and getting involved with the touring faction of it. We'd tour 60 days in a row. You don't stop. There was something really beautiful about that."

#### ESSENTIAL BUYS

#### **BLACK FLAG - 'DAMAGED'** (1981)



The hardcore pioneers' debut album rattles through 15 songs in just 35 minutes, all sprinkled

with new singer Henry Rollins' bile. Probably the defining album of the West Coast hardcore scene.

#### **MEAT PUPPETS - 'MEAT PUPPETS II'** (1984)



Arizona's deep-fried freaks leave behind the thrash of their debut and embrace spindly

country, psych and rockabilly. 'Plateau', 'Lake Of Fire' and 'Oh, Me' were covered by Nirvana on their live album 'Unplugged In New York'.

#### HÜSKER DÜ – 'ZEN ARCADE' (1984)



It might gallop along at a ridiculous speed, but the Minneapolis punks' third is a world away

from the stripped-down hardcore scene - as well as being a double concept album, it embraces thentaboo psychedelic textures.

#### SONIC YOUTH - 'SISTER' (1987)



'Daydream Nation' is more famous, but many reckon its scuzzy, Philip K Dick-inspired

predecessor is the New Yorkers' best. SY later wrote a song about the SST Superstore, 1994's 'Screaming Skull', Thurston drawling: "Let's go there, 'Sister"s there ... "

#### DINOSAUR JR - 'YOU'RE LIVING ALL OVER ME' (1987)



J Mascis and co find their feet on their second album, which mixes hardcore's

aggression and distortion with the irresistible melodies and slacker shyness of indie rock.



Founded by: Bristol pair Clare Wadd and Matt Haynes, two figures entrenched in the city's fanzine culture whose ultimate goal was to release 100 of the greatest pop records the world had ever seen.

**Based:** Bristol **Years active:** 1987–1995 History: Sarah's legacy is in thinking gloriously, unrealistically big, and their belief that a label is more than just a catalogue of disparate releases. They spanned everything from jangly, C86indebted guitar pop to '70s DIY, but from East River Pipe to The Field Mice to The Orchids to Another Sunny Day, all their releases shared a knack for wide-eyed melodic vulnerability. After their 100th release, and with their mission accomplished, they took out half-page ads in NME and Melody Maker announcing their demise with the slogan "We don't do encores".



#### ESSENTIAL BUYS

#### ANOTHER SUNNY DAY – 'I'M IN LOVE WITH A GIRL WHO DOESN'T **KNOW I EXIST'** (1988)

Singles were Sarah's lifeblood and this one is more or less the essence of the label's ethos.

#### • HEAVENLY - 'ATTA GIRL' (1993)

Heavenly ditched the fey innocence they'd brought from their old band, Talulah Gosh, to get dark.

#### THE FIELD MICE – 'EMMA'S HOUSE' (1988)

An instant nostalgia rush, all windswept promenades, desolate harbours and weepy loneliness.

#### EAST RIVER PIPE - 'POOR FRICKY' (1994)

A rare US act on the roster, the second LP from ERP, aka Frederick Cornog, was full of lo-fi spirituality.

#### VARIOUS – 'THERE AND BACK **AGAIN LANE'** (1995)

Sarah's swansong and its 100th release: a 21-track compilation featuring its most revered bands.



Founded by: Ivo Watts-Russell and Peter Kent. The latter left in '81 to establish another label, Situation Two, but Watts-Russell remained the label's president until 1999.

Based: London

Years active: 1979-present

**History:** Originally birthed as a testing lab for Beggars Banquet, Watts-Russell and Kent bought the label outright in 1980 and established it as a workshop for alternative alchemists, courtesy of gloom-purveyors Bauhaus and Cocteau Twins. But it was by pilfering a crop of talent from over the pond - most notably Pixies - that 4AD showed its greatest strength: constant evolution, always shifting its gaze and expanding its horizons.





#### ESSENTIAL BUYS

#### PIXIES - 'DOOLITTLE' (1989)

'Debaser', 'Monkey Gone To Heaven', 'Gouge Away', 'Here Comes Your Man', 'Wave Of Mutilation'. One of the 20th century's finest records.

#### • GRIMES - 'VISIONS' (2012)

Claire Boucher proclaims herself a brilliantly bonkers pop star with this genre mash. A unique talent.

#### THE NATIONAL – 'HIGH VIOLET' (2010)

The National's fifth studio album is a melancholy tour de force, finding solace in twinkling lugubriousness.

#### THE BIRTHDAY PARTY -**'PRAYERS ON FIRE'** (1981)

"We spend our lives in a box full of dirt", Nick Cave growls on his pre-Bad Seeds gutter-punk peak. Scintillating, scabrous stuff.

#### COCTEAU TWINS – 'TREASURE' (1984)

Atmospheric splendour aplenty as the Scottish troupe nail their dreamy aesthetic perfectly.



Founded by: Alan McGee, a Glaswegian punk and veteran of a number of early-'80s indie bands. Based: London

**Years Active:** 1983–1999

History: Creation changed immeasurably during its lifetime, going from a champion of doomedto-obscurity indie acts to being the biggest and most celebrated label of its era. Two things made this possible: assimilation by Sony in 1992 (the label was on the verge of My Bloody Valentineinduced bankruptcy at the time); and the advent of Britpop, with which its legacy is irreversibly entwined. Along the way, however, they also released some of the most seminal records of the '80s and '90s.



#### ESSENTIAL BUYS

#### PRIMAL SCREAM -**'SCREAMADELICA'** (1991)



After years as jangly C86 also-rans and MC5-aping rockers, **Primal Scream** 

reinvented themselves as indie-dance trailblazers.

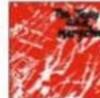
#### MY BLOODY VALENTINE -'LOVELESS' (1991)



Kevin Shields' perfectionism almost bankrupted Creation, but the results were

undeniably worth it: 22 years after its release, 'Loveless' still hasn't been bettered.

#### THE JESUS AND MARY CHAIN - 'UPSIDE DOWN' (1984)



The single that put Creation on the map. The Mary Chain's debut was a blistering assault

of white noise and girl-group melody.

#### OASIS - 'DEFINITELY MAYBE' (1994)



Oasis' debut revitalised British rock'n'roll and turned Creation's fortunes around.

#### FELT - 'FOREVER BREATHES THE LONELY WORD' (1986)



Before all the bluster and self-mythologising of Britpop, Creation housed one of indie's

most enigmatic and elusive figures: Felt frontman Lawrence.

#### "WE WERE MENTAL TOGETHER"

**CREATION BOSS ALAN McGEE ON THE FIVE STEPS** TO BECOMING A GENIUS LABEL BOSS

#### **LEARN THE PROCESS**

I "I was a bass player in a band called Newspeak, and I moved to London in 1980. I just learned on my feet: I recorded our single and took it to a mastering plant, then pressed it up and did a deal with Rough Trade. I learned the process by default by just asking questions. There's a process for every generation."

#### BE A DICTATOR...

"Running a label put me in a mental institution for three months. That's what rehab is - a mental institution for people with money. But I wouldn't change the singlemindedness. I signed every single band. That's the only way it works."

> ...BUT STILL TAKE ADVICE "In 1987 we took the Primals to Warners, I was breaking up with my wife, the Mary Chain sacked me. But Tony Wilson talked me out

of packing it in. I didn't, and it was the best decision I ever made."

#### **KEEP YOUR FRIENDSHIPS**

The bond was huge. Bobby G was in the Scream but was basically our A&R manager. We were all truly mental together."

5 "At the end there are "At the end there was nowhere else for us to go. We were such a 'brand' of white-boy indie guys that play guitars. That's what it was. It ran out of steam. It starts, the idea's brilliant, you get big, it ends."



Founded by: Dr Dre, revered for his groundbreaking productions with NWA, provided the musical chops. And Marion 'Suge' Knight Jr brought the business acumen his entrepreneurial successes allegedly included dangling Vanilla Ice over a hotel balcony by his ankles until he signed over royalties to 'Ice Ice Baby'. Based in: Los Angeles Years active: 1991-present History: Batshit-crazy megalomaniacs tend to hog the spotlight, don't they? Which makes it tricky to divorce Death Row's reputation from Suge's foibles

- mainly, his thuggish streak that escalated the feud with East Coast rival Bad Boy Records and culminated in the deaths of rappers 2Pac and Notorious BIG. But musically Death Row's story is one of dynamite-charged brilliance: an unstoppable force shaking up mainstream hip-hop by releasing career-best records from a Who's Who of West Coast rap's biggest stars including Dre, 2Pac and Snoop. Suge sold the label in 2009 after filing for bankruptcy, but Death Row's legacy still lies in the hands of the master craftsmen who changed the game for everyone that's followed since.

#### ESSENTIAL BUYS

Alan McGee: boss of

Creation and

pork-pie hat

connoisseur

#### DR DRE – 'THE CHRONIC' (1992)

Behold the birth of G-funk: Dre turned hip-hop upside down with his debut LP, pioneering his fat, whistling beats and blunt, lazy basslines - and introduced the world to Snoop Dogg.

#### SNOOP DOGGY DOGG -'DOGGYSTYLE' (1993)

Snoop's debut stuck to the mellow, ganja-hazed formula established by 'The Chronic', but it's his delivery that made him a star: a languid, pipesmoking drawl that made him seem the coolest muthafucker around.

#### 2PAC - 'ALL EYEZ ON ME' (1996)

The first full-length double album in rap history, and 2Pac's first release after being bailed out of prison; a masterpiece of don't-give-a-fuck

anger, with two killer singles ('2 Of Amerika's Most Wanted', 'California Love') to boot.

#### 'MURDER WAS THE CASE' (FILM SOUNDTRACK) (1994)

DR artists soundtrack a film chronicling the death and subsequent Lucifer-aided resurrection of Snoop. Includes 'Natural Born Killaz', the brutal collaboration between Dre and old NWA cohort Ice Cube.

#### THA DOGG POUND - 'DOGG FOOD' (1995)

Debut album from duo Daz Dillinger and Kurupt, with cameos from Snoop on the East Coast-baiting 'New York, New York', and Nate Dogg and Dre's old flame Michel'le on the raunchy 'Let's Play House'.



**Founded by:** Mike Sniper. Brooklyn-dwelling chap big on raggedy guitars and self-effacing earnestness over glitzy glamour.

Based: Brooklyn

Years Active: 2008-present

History: Sniper started off his label promoting old-school values: taking a punt on emerging bands and giving every release a physical format. Like all the best labels, getting hooked on Captured Tracks – which started because Sniper, who'd run a couple of similar but less successful operations in the past, wanted to put out a Dum Dum Girls EP – is like being part of an under-the-radar club who'll clue you up on what you should be listening to, from Mac DeMarco to DIIV.





#### ESSENTIAL BUYS

#### • DUM DUM GIRLS - 'DUM DUM GIRLS' (2009)

A four-track release which includes the barnstorming, Patti Smithpilfering 'Catholicked'.

#### • WILD NOTHING - 'GEMINI' (2010)

A chance to slip inside Jack Tatum's candyfloss-coated mind with Wild Nothing's debut album.

### • THE SOFT MOON - 'ZEROES' (2012)

Post-punk gets a pop-flavoured shot in the arm, as Luis Vasquez cottons on that catchy melodies don't mean you can't get deliciously dark, too.

#### • DIIV - 'OSHIN' (2012)

Tune into the blissed-out frequency of frontman Zachary Cole Smith's brain, as the Brooklyn bunch create the wooziest, trippiest rock'n'roll imaginable.

#### • MAC DEMARCO - '2' (2012)

NME's favourite Montreal-based rapscallion seems like he's constantly taking the piss, but we can forgive him the odd joke when he's cranking out albums like '2'.



Founded by: Slim Moon, a man devoted to left-wing, feminist and anti-war underground punk bands in the early '90s. Based: Olympia, Washington and Portland, Oregon Years active: 1991–present **History:** The label's first ever release was 1991's totally brilliant self-titled compilation featuring Nirvana ('Beeswax'), Courtney Love ('Don't Mix The Colors') and Bikini Kill ('Feels Blind'). The origins of riot grrrl and grunge are to be found right there. Kill Rock Stars has always been big on female icons, and four Sleater-Kinney albums came out on the label, as well as the first three Gossip albums (in the US) including the gigantically successful 'Standing In The Way Out Of Control'. Other noted acts have inclued Marnie Stern, The Thermals, Shy Child and Comet Gain.



#### ESSENTIAL BUYS

### • VARIOUS - 'KILL ROCK STARS' (1991)

Nirvana, Melvins, Bikini Kill and more: a who's who of early '90s bands worth caring about.

### • ELLIOTT SMITH - 'EITHER/OR' (1997)

Smith's third album is his best. Very quiet but worth the close attention.

#### • SLEATER-KINNEY – 'DIG ME OUT' (1997)

The Olympia trio's third album was their first on KRS. Thirteen punk-rock riot grrrl tracks full of righteous fury.

## • THE DECEMBERISTS 'PICARESQUE' (2005)

The moment Portland songwriter Colin Meloy took his band to the big time with the hit '16 Military Wives'.

### • THE GOSSIP - 'STANDING IN THE WAY OF CONTROL' (2006)

Beth Ditto went from being singer in a punk band to a global celebrity.



Founded by: Dave Robinson and Jake Riviera. Riviera had managed pub-rock also-rans Chilli Willi And The Red Hot Peppers, while Robinson had been Jimi Hendrix's tour manager.

Based: London

**Years Active:** 1976–1985; 2007–present **History:** Though Stiff has come to be associated primarily with punk and new wave, the label and many of its artists had their roots in the pub-rock scene of the mid '70s – it was started with a £400 loan from Dr Feelgood's Lee Brilleaux. Founder Jake Riviera described Stiff's philosophy as "very simple indeed. Basically, we want to put out singles that are two and a half minutes long and have two and a half chords in them".

#### STIFF STUNTS

FIVE OF THE BEST PUBLICITY TRICKS PULLED OFF BY THE LABEL

- Stiff's first release was the debut single by Nick Lowe. Looking to get the label off to a good start, the seven-inch sleeve was stamped with a rather unique catalogue number: BUY 1.
- In 1985, a new label called Magic Records released an LP called 'The Wit And Wisdom Of Ronald Reagan', which was completely silent on both sides, yet still sold 30,000 copies. Magic Records, of course, was an alias for Stiff.
- Stiff had a number of mottos and slogans, but among the most famous was 'If You Kill Time You Murder Success'. They were so fond of it, in fact, that they pressed a series of promotional vinyl clocks emblazoned with it (the other side was playable, and featured a compilation of tracks by Stiff artists).



• To promote the first
Stiff tour - which
featured Elvis Costello,
Nick Lowe, Ian Dury,
Wreckless Eric and
Larry Wallis - the label
took the unusual step
of taking out four-page
adverts in both NME and
Melody Maker, something
that was unheard of then
(and now).

#### ESSENTIAL BUYS

#### THE DAMNED - 'NEW ROSE'

(1976)



The single that kickstarted British punk. The Damned's recorded output is patchy, but this

song is their undying legacy.

#### THE POGUES - 'RUM SODOMY & THE LASH' (1985)



The Pogues' second album was their commercial breakthrough and

also probably their best, with Shane MacGowan coming into his own as a songwriter.

## IAN DURY - 'NEW BOOTS AND PANTIES!!' (1977)



'New Boots...' perfectly captured the unique character that was Ian Dury, an artist without

precedent in pop.

#### ELVIS COSTELLO - 'MY AIM IS TRUE' (1977)



The album that introduced a bespectacled Declan Patrick MacManus to

the world and established him as the new wave's poet laureate.

#### MOTÖRHEAD – 'LEAVING HERE'/'WHITE LINE FEVER'

(1977)



The A-side of the 'Head's debut single was a Motown cover, but it's the B-side that people

remember, and rightly so: this is some of the meanest, nastiest, most disreputable rock'n'roll ever made.



# REVIEWS

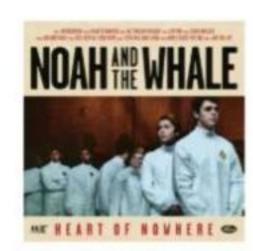
#### THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard



**HEART OF NOWHERE MERCURY** 

The band's quaintness and early plod is gone forever. Instead, Charlie Fink's written an expertly crafted ode to growing up



ime has served Noah And The Whale well. For frontman Charlie Fink, life since 2008 might not have been all sunshine, whistling and fun, fun, like it was in the chintzy video for the London band's debut single '5 Years Time', but after the weep-fest of 2009's 'The First Days Of Spring' and the sleek Americana of 'Last Night On Earth' in 2011, the band emerge with fourth album 'Heart Of Nowhere'. It's a record of rare precision; the kind that comes from figuring out exactly what you want. The kind that comes from being all grown up.

One of the weirdest things about growing up is that the person you used to be starts to seem like a stranger. The only way to look back at that person is to look for little clues from the past that might tell you how things came

to be. When Fink, now 26, sings "I was looking for 'Harvest', but I only found 'Silver & Gold" on 'Silver And Gold' in the middle of the album, he finds one such clue. It's the story of a 15-year-old Fink trying to get his hands on Neil Young's classic album from the '70s, but discovering instead the thoughtful acoustic album Young released at the age of 55. Fink decides you might not always get what you're expecting, but sometimes it can work out for the best anyway. The

song itself, 'Silver And Gold', feels like the older cousin to that other old Noah And The Whale singalong, 'Give A Little Love' from their first album. Back then the band were writing big, plodding anthems full of promises -"I will always be the sun and moon to you" - that grown-up Noah And The Whale knows it

can't keep. Fink has stopped asking for love, and started asking for the truth. "Love may not always be the cure," he sings, "so just show a little faith in me".

There's not an ounce of the band's early

plod on this album, and none of the glassy studio production that made 'Last Night On Earth' sound like it was made to be played on a long drive down Highway 101. Instead, 'Heart Of Nowhere' is full of space created less by production and more by expert playing - from the clean, bone-like tapping of xylophone keys in the intro, to the strings behind Anna Calvi's vocal in the triumphant title track. Calvi sings like she's got four lungs, and Noah And The Whale are writing songs that stand up to the sound.

Most of 'Heart Of Nowhere' bears little trace of the quaint folk-pop that Noah And The Whale once pushed. 'All Through The Night' has the pulse of Springsteen's 'Born To Run', racing headlong into the future with a heady carelessness that comes from surviving bad times and realising you're going to make it. 'Still After All These Years' has a key change to make The Divine Comedy's Neil Hannon jealous, while 'There Will Come A Time' pits staccato guitars against a loud, wandering bass that nods to Talking Heads.

The album finishes on a lilting lullaby, 'Not Too Late', in which strings reappear to wrap up proceedings while Fink moans about finding his own way to be a man. But you wonder if the album wouldn't have been better finishing on the penultimate track. 'Now Is Exactly The Time' is this record's mission statement - all ticking hi-hat and dancing basslines that sit like a coiled spring behind Fink preaching, half to you, half to himself. It's a song about how he's learned to forgive himself for the things that went wrong in his life, learned to love his friends despite their faults, to be patient with his parents. The past is still a foreign country to him, but there's solace in knowing

that even though there were some shit bits, things turned out alright. It might just be the best song Noah And The Whale have ever written. Hazel Sheffield

BEST TRACKS: 'Now Is Exactly The Time',

'Heart Of Nowhere', 'Silver And Gold'

The band have made a short film to accompany the album. Also called Heart Of Nowhere, it's written and directed by Charlie Fink, who shot a film for Noah's second album, 'First Days Of Spring', as well

CHARLIE'S

FILM FOR

THE ALBUM:

THE DEETS

The film is a sci-fi film



The adolescent characters in the film are rounded up and

carted off to an island known as Teenland, until they are deemed grown up enough

to return

Teenland is not a real place

But that's exactly what someone sending teens to Teenland would say, isn't it?

Which is dark

#### RUDIMENTAL

**HOME ATLANTIC** 



You already know 'Feel The Love', Rudimental's massive signature tune, but delving into their debut record shows there's more to this London quartet

than drum'n'bass. It's like rifling through the biggest moments in contemporary pop, from the SBTRKT/xx influence on 'Spoons' to Angel Haze's ice-cool rhymes on 'Hell Could Freeze'. This being a snapshot of contemporary radio concerns, Emeli Sandé appears not once but twice, but don't expect to hear these tracks on Radio 2. Head for 'Home' if you want to hear where drum'n'bass, dubstep, garage and old-school jungle meet in 2013, but really just pick it up if you're looking for more bangers than a barbecue at a firework factory. *Kevin EG Perry* 

**BEST TRACK: 'Feel The Love'** 

!!! THR!!!ER WARP



!!! in 2013 are a different prospect to the !!! whose frat-party funk once saw them support Red Hot Chili Peppers. The New Yorkers' sound has, over

five albums, evolved into something smuttier. The sexy sax on 'Get That Rhythm Right' has 'swingers' written all over it, and 'One Girl/One Boy' features one-time MC Hammer singer Sonia Moore letting rip alongside frontman Nic Offer like it's cruise-ship karaoke. Offer's vocals have changed, too. He no longer lurks like a man with a constant boner, instead taking on a Jarvis Cocker role with lines such as "Friends told her she was better off at the bottom of a river than in a bed with him" from 'Even When The Water's Cold'. It's still party music, but for a different kind of party. Tom Howard

BEST TRACK: 'Get That Rhythm Right'

## SNOOP LION REINCARNATED RCA



Snoop Lion né Dogg's reinvention from Death Row rapper to reggae Rastafarian is described on recent documentary *Reincarnated* as a

spiritual adventure. Which is all well and good, but the musical results feel more like a touristy package holiday through Jamaican dub history. Blunt smoke-soaked organ lines slink around booming bass, as the Long Beach man muses on peace, love and lighting up. 'Tired Of Running' paints in vivid colours a man disillusioned with thug life, while 'No Guns Allowed' borrows piano samples from Beirut and a verse from Drake. However, from a man who stamped such a mark on West Coast hip-hop, this Wailers homage is disappointing. *Al Horner*BEST TRACK: 'Here Comes The King'

## GHOSTFACE KILLAH TWELVE REASONS TO DIE SOUL TEMPLE



The Wu-Tang Clan veteran has clearly found a new sonic chum in composer Adrian Younge, not least because his obsessions - Ennio Morricone,

spaghetti schlock, baroque instrumentation – aren't a million miles away from Ghostface's previous sonic chum RZA. The rapper's 12th album is billed as companion music to a '60s Italian-styled horror film and it sounds like it, all harpsichords and sepulchral organs, eerie lady vocals and reverb-soaked guitars. Ghostface calls upon most of the remaining Clan members, switches the formula occasionally and hey presto, yet another minor Wu-Tang classic 20 years on from their debut. *Pete Cashmore*7

BEST TRACK: 'Beware Of The Stare'

FACES TO NAMES... Three reviewers, three questions



Favourite track
at the moment?
"For the next week I'll
only be listening to the
sound of The National's
Matt Berninger purring
my name over again on
'Fireproof' from the
amazing hunk of
gloom-rock that is



JAMIE FULLERTON
Favourite album
at the moment?
"I once described
Vampire Weekend
as 'wet blanket music'.
Turns out new album
'Modern Vampires
Of The City' is cuddly
duvet music."



AL HORNER
Summer festival
you're most looking
forward to?
"GLASTONBURY, DUH!
I haven't lost my shoes,
contracted trenchfoot
or been accosted by
pilled-up hippies trying
to sell me dreadlocks
for two years now.
No idea how I made it
through summer
2012 without it."



#### PRAXIS MAKES PERFECT LEX

Gruff Rhys and Boom Bip combine to produce an electro homage to the rich communist who published Dr Zhivago



What would Italian multimillionaire and communist revolutionary Giangiacomo Feltrinelli say if he was told that, four decades after his mysterious death at the foot of a high-voltage

power line, allegedly from an exploding pack of malfunctioning dynamite he was carrying at the time, Super Furry Animals frontman Gruff Rhys and hip-hop producer Boom Bip would record a postmodern electro-pop paean to his incredible life? Probably "what's electro-pop?", then possibly, "I have better things to be worrying about, like radical left-wing politics and not getting blown up under power lines."

If you're scratching your head, don't worry. This is not a political broadcast by the Socialist Workers Party. It's just that Neon Neon's conceptually dense second album exists purely to tell the story of a historical figure you're not expected to know much about, channelling the very real struggles of his life from the '50s to the '70s through the detached medium of '80s synth-pop and shaggy indie. It's as unlikely but inevitable as Dennis Rodman hanging out with Kim Jong-Un in North Korea. So just roll with it. Following 2008's excellent 'Stainless Style', which sonically reimagined the life and times of car manufacturer John DeLorean, the wittily titled 'Praxis Makes Perfect' pushes the life-ina-concept-album format into a whole different

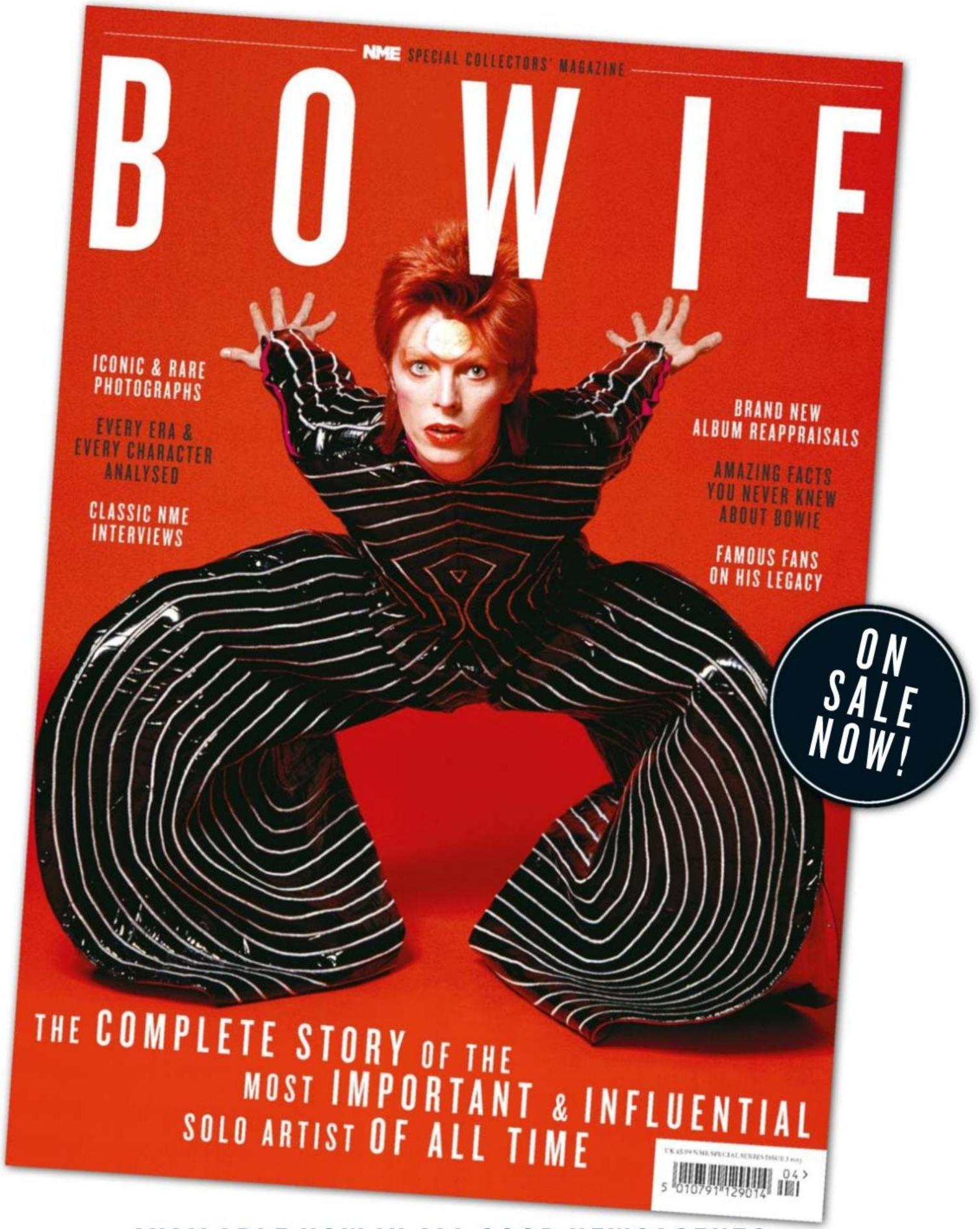
arena. Feltrinelli, its protagonist, was a daring

publisher and thinker who taunted the Soviet Union in 1957 by publishing *Doctor Zhivago*, and later hung out with Che Guevara and Fidel Castro on a righteous search for some heady, next level socialism. Both are recounted here in the sweetly catching 'Dr Zhivago' and 'Hoops With Fidel'. The latter sounds like a hazy, 'Love Kraft'-era SFA cut, and is a key part of a record that's heavy on intrigue and curveballs. Here's another: über-boobed retro pin-up Sabrina Salerno, the woman behind queasy novelty '80s hit 'Boys (Summertime Love)', pops up on the twinkling 'Shopping (I Like To)'. It's all a bit too much.

Ironically, the depth of the source material shows up the problem with concept albums — no matter how great the idea, it still needs killer hooks. 'Stainless Style' did this effortlessly with tracks like 'Belfast' and 'Raquel' etching themselves into your mind instantly, but tracks here such as the merely competent 'Mid-Century Modern Nightmare' require you to spend an afternoon with Wikipedia before their content can be fully appreciated.

Ultimately the confusion and convolution is all part of the charm on this adventure into a world of history and imagination. It doesn't hit the peaks of 'Stainless Style', but is still a record worth investing time in. At the very least, you'll learn to be more careful with dynamite around power lines. Alex Hoban

BEST TRACKS: 'Dr Zhivago', 'Hoops With Fidel', 'The Leopard'



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#### **OS MUTANTES**

FOOL METAL JACK KRIAN MUSIC GROUP



On which the Brazilian Tropicália legends best known for sunshine anthem 'A Minha Menina' and loved by everyone from Kurt Cobain to

Flying Lotus tackle issues such as the American housing crisis and war. The results on their 10th studio album are pleasingly baffling: opener 'The Dream Is Gone' is the spit of Arcade Fire's 'The Suburbs', and the title track is a dour metallic stomp, punctuated by Hammond organ burps. The odd misstep apart - 'Ganjaman' is a horrid attempt at reggae - it's testament to the band's quality that they sound equally at home with the Beatles-y 'To Make It Beautiful' as with the bossa-esque 'Eu Descobri'. Ben Cardew **BEST TRACK: 'To Make It Beautiful'** 

#### SEASICK STEVE

**HUBCAP MUSIC POLYDOR** 



Two years after last album 'You Can't Teach An Old Dog New Tricks', beardy Californian bluesman Seasick Steve is back, and this time he's made

an instrument out of two hubcaps and a garden hoe. You'd have thought the 71-year-old two-time Brit-nominated major-label artist might have made a trip to Denmark Street to get himself a proper guitar by now, but the purring pickup truck at the outset and conclusion remind us just how down-at-heel and blue-collar he really is. Questions of authenticity are irrelevant when tracks such as 'Down On The Farm' deliver the kind of boogie-woogie twattery Shania Twain would have her writing team skinned for. Avoid this tosh at all costs. Jeremy Allen **BEST TRACK: 'Over You'** 

#### **DEAN BLUNT**

THE REDEEMER GENEPOOL



It's rare to hear an album that sounds like it's not of this world. The twists and turns on Hype Williams producer Dean Blunt's follow-up to 2011's 'The

Narcissist II' seem like they're from anywhere but Earth, and evoke a strange sonic world. The Londoner combines neurotic voicemails and crashing waves ('Walls Of Jericho') with harp, choral vocals, slide guitar and classical strings ('I Run New York'), then occasionally slings his own sing-rap weariness on top of it all. These disparate noises are all brought together to create a concept album about the end of a relationship. A strange record, but an intriguing planet to 6 get sucked into. Lucy Jones

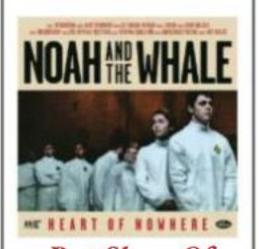
**BEST TRACK: 'Demon'** 

#### SHOUT OUT LOUDS **OPTICA MERGE**

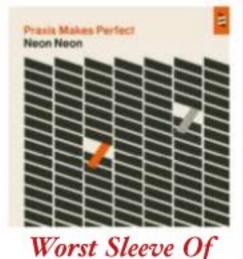


"Disney on drugs"? A record "like warm mayonnaise"? That's how Stockholm's Shout Out Louds are underselling their fourth album.

Layers of psychedelic brass and pastoral strings create a psych-pop gateau of Tame Impala and The Shins on 'Sugar', while 'Illusions' oozes the gorgeous gang vibe of Metric or Grouplove. '14th Of July' is so Hurts it hurts, and 'Blue Ice' mimics Noah And The Whale's '80s AOR. It's delivered with panache, and come the warped sonic pop of 'Glasgow' and 'Circles' they're sounding, alright, not unlike bathing in warm mayonnaise. OK, at Disneyland. Yes, on drugs. Mark Beaumont **BEST TRACK: 'Sugar'** 



Best Sleeve Of The Week **Noah And The Whale** - 'Heart Of Nowhere' The Whale travel to a dystopian future where every band has to wear plastic onesies. Might as well give it a go...



The Week Neon Neon - 'Praxis **Makes Perfect'** Design nostalgia courtesy of Gruff Rhys and producer Boom Bip. Like those '70s chemistry videos you got shown at school, even though you went to school in the '00s.



# DEERHUNTER

**MONOMANIA** 4AD

Bradford Cox continues to defecate all over the mundane with a record that veers from punk clatter to hazy pop



"I am a terrorist," said Deerhunter frontman Bradford Cox in a recent interview in response to a question about one of his band's recent live shows. "As a homosexual, my job

is to simply sodomise mediocrity."

You see, Deerhunter don't deal in the mundane, in the constraints of genre, in the banality of space, time and etiquette. They've been defecating all over it for almost 12 years now. Veering seamlessly from the punk clatter of their debut album 'Turn It Up Faggot' to the post-rock-infused 2007 breakout album 'Cryptograms', its Can-meets-Fugazi followup 'Microcastle' and the hazy pop of 2012's 'Halcyon Digest', they've shape-shifted their way to where we are now: 'Monomania'.

The jagged guitars and distorted growl of opening tracks 'Neon Junkyard' and 'Leather Jacket II' nod to the aggression of their earlier recordings, but the pace soon shifts to the ambient soundscapes of 'The Missing'a natural follow-up to their last album. That's not to say 'Monomania' is a regurgitation of old Deerhunter. From the hushed acoustic strum of 'Nightbike' to the Woody Guthrie on-the-road blues of 'Pensacola' and 'Dream Captain' (the latter features the line "I'm a poor boy from a poor family", which may or may not be pinched from Queen's 'Bohemian Rhapsody'), the range of Cox's musical scope is laid bare.

A thread that runs through all Deerhunter's albums is the introspection of Cox's lyrics. Even the title, 'Monomania', refers to a pathological obsession with one thing. And while Cox is no stranger to gut-spilling, it feels as poignant as ever on this record. "Tip me all apart, so I can see the pieces", he coos on 'The Missing', setting aside his Julian Casablancas drawl for an almostwhisper. Then there's the spitting vocal of album closer 'Punk (La Vie Antérieure)', which harks back to Cox's lost days of youth, searching for an identity, be it punk, queer or the simple frustration of trying to "find some release".

But outside his own head, there's also an acknowledgement of Cox's role in the world as artist and musician. "I've been looking for some harmonies, some words to sing that could really bring the lonely-hearted some company", he confesses on the jangly indie-pop of 'Sleepwalking': evidence that his desire to defecate on all things boring isn't just a self-indulgent art project, but a means to connect with an ever-growing audience. And that's always been Deerhunter's best trick. For all their experimental tangents, they've always been able to write a decent hook. So maybe Bradford Cox's monomania is just that - an ongoing obsession to carve Deerhunter's future place as one of the great American rock'n'roll bands. Long may it continue. Jenny Stevens

**BEST TRACKS: 'Leather Jacket II',** 'Sleepwalking', 'Monomania'





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**READY TO DIE FAT POSSUM** 

#### The original punk rocker is still loving his primal urges



Iggy Pop's last two albums (2009's 'Préliminaires' and 2012's 'Aprés') were jazz-based records with lyrics sung in French. Both were passed over by most, because funnily enough

some people don't think jazz albums with lyrics sung in French by the 66-year-old frontman are essential listens. 'Ready To Die', Iggy's first album with The Stooges since 2007's 'The Weirdness', is a different beast, and much more like the balls-on-the-board gutter-rock that made his name. It's a fat, satisfying slab of Iggy punk-rock steak. Exactly what we ordered.

The most significant thing about the album is the return of guitarist James Williamson following the death of Ron Asheton in 2009. Williamson was responsible for the licks on 1973's 'Raw Power', and on 'Ready To Die' he brings a similar dirty vigour. He smothers lead single 'Burn' with riffs that sound cranked out by fingernails not cleaned since '73, and

gives the track vein-popping ferocity. The cowbell stomp of 'Job', meanwhile, sees Iggy bemoaning having a "job" that "don't pay shit". This seems ludicrous in the light of those insurance ads, but Williamson's guitar still makes it sound thrilling.

Ig, though, is the main focus. Spitting lines about the primal urge of rock'n'roll on 'Sex And Money' ("sex and money, sex and money", he explains) he's just about beyond self-parody despite the straightforward subject matter. The guy pretty much invented rock'n'roll, after all. On 'Dirty Deal' his voice sounds brilliantly husky and parched, somewhere between Marilyn Manson's malevolent croak and the untethered yelp of the Iggy of yore. It's impressive that singing about the careless abandon of life seems as natural as ever for him, even as he hurtles towards 70. \*Jamie Fullerton\*

BEST TRACKS: 'Burn', 'Sex And Money, 'The Departed'

## THE PIGEON DETECTIVES WE MET AT SEA COOKING VINYL



Originality has never been West Yorkshire's The Pigeon Detectives' 'thing'. They are a band who've stuck to the indie formula first concocted on

their 2007 debut 'Wait For Me' (a record that, lest we forget, went to Number Three in the charts), which was full of big hooks and tales of one-night stands and break-ups. Four albums later and it's more of the same, minus the big hooks. 'We Met At Sea' is so generic it sounds like they've ripped themselves off, and when frontman Matt Bowman sings "It's not by chance/We both know the moves to this dance" on 'Animal' it nicely sums up the banality of 'We Met At Sea' as a whole. Simon Butcher

**BEST TRACK: Best not** 

#### HANNI EL KHATIB

**HEAD IN THE DIRT** INNOVATIVE LEISURE



With Grammy-festooned producer and Black Keys man Dan Auerbach riding sidecar, it comes as no surprise that Los Angeles art-greaser Hanni El

Khatib's second album is an engine-revving dose of filthy, leather-clad blues. For the most part, his rasping punk is a sexy but grotty treat, with the album's strutting title track and 'Pay No Mind' driving you to the woods for some aural dogging while The Sonics blast on the car stereo. Yet when stacked against the corrosive 'Psycho Killer' stomp of 'Can't Win 'Em All' and slow-sizzling Southern groover 'House On Fire', the trite 'Penny' is disappointingly anaemic. Leonie Cooper

BEST TRACK: 'Head In The Dirt'

THE Riper

What we're streaming, poring over and shelling out for this week



Webcast
Vampire Weekend
Can't wait 'til this
week's cover stars hit
the UK? Actor and
friend of the band Steve
Buscemi directs a live
stream of the band's
performance at NYC's
Roseland Ballroom.
Watch: Free, on VEVO,
April 28



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of 'Elephant', Third
Man are releasing
a double LP (red &
white vinyl, natch) and
a photo book of the
recording sessions.
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thirdmanrecords.com/
vault



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Paul Smith For
David Bowie

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THIS WEEK'S SINGLES

Reviewed by NME's DAN

**STUBBS** 



#### PALMA VIOLETS

WE FOUND LOVE ROUGH TRADE



Rihanna found love in a hopeless place. Palma Violets found it in Lambeth, which is way harder. This '180' offcut is a rock rabble-rouser

with phlegm-bubbled vocals and dirty organs and was written, the band say, while one of them was loudly having a wank. Will it be a global smash like the Ri-Ri track? Don't be daft!

#### BIG BLACK DELTA

SIDE OF THE ROAD MASTER OF BATES



Seventies prog-pop titans ELO are a little-cited influence on modern music. But this ace track could be the work of their bearded frontman/

production genius Jeff Lynne himself, right down to the 'Diary Of Horace Wimp'-style vocoder. Punk bores will tell you ELO were the devil. The defence presents 'Mr Blue Sky' as proof otherwise. Big Black Delta know the truth. The revival starts here!

#### **SKATERS**

I WANNA DANCE (BUT I DON'T KNOW HOW)

WARNER BROS



Wish Fidlar were a bit more like The Strokes? Try Skaters' ragged post-punk racket. And in answer to the title's conundrum, here's how

you dance to this one: jump up on the spot, allow gravity to pull you back down, repeat 'til giddiness (or puking) ensues.

## SERAFINA STEER DISCO COMPILATION STOLEN



Harps haven't played much of a role in pop music since the days when men wore tights. Serafina Steer (and more famously Joanna Newsom) are

on a course to set this straight. Steer plucks away here as a disco beat and electro-synth throb rise up like a monster from the deep. Superfan Jarvis Cocker likes it so much he did a remix.

#### PITBULL FEAT. CHRISTINA AGUILERA

FEEL THIS MOMENT RCA



Going on holiday in Europe this summer? Be prepared to hear this song a lot. It's got a hideous, squeaky version of the riff from A-ha's 'Take

On Me' on it. And Xtina's pipes. And bad rapping. It's as if DJ Otzi, Dappy, David Guetta and will.i.am combined to create a megazord named Pitbull that shits out incendiary Europop missiles. Dodge it if you can.

#### **DUTCH UNCLES**

**BELLIO** MEMPHIS INDUSTRIES



A masterwork of orchestration, plinking pianos and Kit-Kat Chunky-sized basslines, 'Bellio' is taken from the Manchester band's

"look-Mum-we're-good-now" third album, 'Out Of Touch In The Wild', which I have been waxing lyrical about all year. Buy it now and appease your inner Peter Gabriel fan.



INDIO, CALIFORNIA FRIDAY, APRIL 12-SUNDAY, APRIL 14

A topless Action

Bronson sets the

semi-nude theme

#### And so the festival season begins. Biffy and Blur both bring it, Jake Bugg can't even crack a smile

here's nothing as annoying as a badly kept secret. So when R Kelly strides onstage with Saturday night's Coachella headliners Phoenix, it doesn't matter that he isn't the 21st century's greatest ever soul singer. It doesn't matter that he's not a Marvin Gaye hologram. It doesn't even matter that he had the audacity to name his autobiography Soulacoaster. What matters is that not

a single person in the crowd knows he's going to pop up and proceed to lead an immense karaoke session through the mighty 'Ignition

(Remix)' as Phoenix mash it up with their own '1901'. A surprise appearance without spoilers is truly a glorious thing - take note UK summer festivals.

This year, California's annual desertbased beautiful-people party started dazzling glitter-punk carnage from Yeah Yeah Yeahs aside - with a UK day

on the Friday, the likes of Jake Bugg leading a charge of pasty, guitar-clutching Brits both legendary and new-school onto the picturesque Empire Polo Field. Bugg doesn't crack a single smile throughout his set, which includes a new number that sounds like an Ritalinaddled Elvis Costello, but Johnny Marr seems to have lots more fun. The Godlike Genius's dutiful versions of 'Stop Me If You Think You've Heard This One Before', 'There Is A Light...' and

a shuddering finale of 'How Soon Is Now?' might not quite be the same without Morrissey's tremulous vocals, but they still bring the Mojave Tent to its knees, where it

stays for Alt-J. Sounding beefier than ever, the band's deliciously dense sonics make 'Fitzpleasure' the first bona-fide banger of the weekend, a sea of flailing arms heralding its EDM-friendly beats. Reading & Leeds: get ready.

Palma Violets might not yet have cracked the States as effectively as Alt-J,

but they do give it a damn good seeingto. As the tangerine sun settles on the pink mountaintops that surround the site, the band - who've been digging deeper into Nicky Wire's floral wardrobe - gleefully bound into 'Step Up For The Cool Cats'. "You got me dancing in the sun",

croons Sam Fryer, totally legitimately. "Beautiful," swoons co-frontman Chilli Jesson, pointing at the sky. "We don't get that in London."

Damon Albarn also makes a point of mentioning the eternal winter that recently beset the UK, during Blur's triumphant set. Mixing indie-pop hits with the more wilfully esoteric side of the band, they balance 'Parklife', with

sports-bar scree of 'Song 2' against the proggy fuzz of 'Caramel' and some fabulously dirty guitar from Graham Coxon during a chest-swelling 'Tender'. Every Brit here seems to have shown up for The Stone Roses' headline set. It's

VIEW FROM THE CROWD HIGHLIGHT OF THE WEEKEND?

Tiffany, 23, Los Angeles "Seeing The Postal Service live was amazing. We were at the front singing every single song at the top of our voices like it was karaoke."



you too, Wu-Tang Clan

Phil Daniels' cockney bark, and the

Carlos, 28, San Diego "I'm too fucked up to answer. I like hip-hop but Phoenix blew me away. R Kelly - that was sick! He fucking tore it up. I expected Daft Punk!"



Lauren, 26, California "I hadn't heard of The Stone Roses before, but I thought they were awesome! I'm going to check out their music when I get home!"









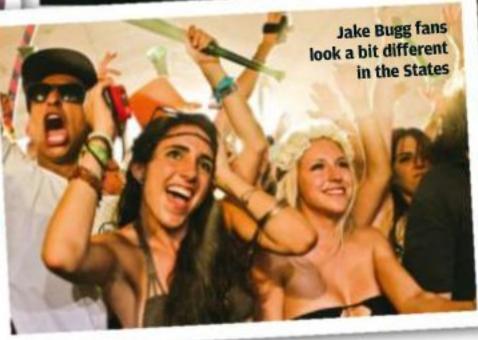






warmer climes

putting a mic down her pants?



rhythm of 'Pon De Floor' everyone's so buzzed they turn to complete strangers and tell them they love them when the band suggest it. As

the sun sets, Solange lends some sophistication to proceedings, slinking onstage with The xx after The Postal Service bring out guest singer Jenny Lewis to reduce overgrown US college kids into blubbering wrecks by bringing out everyone's inner tortured, Myspaceaddicted teen.

Sporting the unofficial Coachella uniform of denim cutoffs and the skimpiest of underwear, home-state heroes **Deap Vally** open up the festival's final day with their trashcan Zeppelin riffs. The healing properties of Smith Westerns' sad-eyed psychedelia and strung-out '60s shakedowns are quickly undone by The Gaslight Anthem, whose lovesick neon punk sounds just as epic in the afternoon glare as it does in the seedy bars that Brian Fallon evidently had in mind while penning the anthemic likes of 'Mulholland Drive'. That there's no cover of darkness doesn't stop numerous make-out sessions in the crowd and the band leave the festival the coolest guys in town.

From beneath her Paramore-orange undercut, Grimes does her best to turn Coachella into Burning Man, pirouetting as much as her tusk-helmet-sporting backing dancer before finishing up with her guest spot on an out-and-out pop blinder, Blood Diamonds' genius 'Phone Sex'. Tame Impala and Vampire Weekend's evening sets are dampened by rising winds and an encroaching sandstorm, but Father John Misty battles the elements, saying, "I am here to prove

that I am more powerful than the wind, right in front of your fucking faces." The crowd is so densely packed for Wu-Tang Clan's triumphant second stage closer that extreme weather isn't an issue. Drawing one of the biggest crowds of the whole weekend, 'Shame On A Nigga' and 'Bring Da Ruckus' still sound viciously vital. Leonie Cooper

#### just a shame that this still only amounts to a couple of thousand people. Yet while the endless stream of Spring Breakers extras are twerking to Earl Sweatshirt, the Manchester icons prove that even Ian Brown's less than perfect vocal can't dent the majesty of 'I Wanna Be Adored', 'Fools Gold' and 'This Is The One'. Saturday starts in visceral fashion, as

Tyler, The Creator hijacks Trash Talk's raucous lunchtime set to leap off the stage before swiftly being swallowed by a sweaty circle pit. A topless Action Bronson sets the afternoon's seminude theme, followed by brothers in shirtlessness Biffy Clyro. Despite their gargantuan rock-god status back home, Biffy are still something of a cult concern in the States. Not that you'd be able to tell from their performance. For these guys every show is a stadium show and they play a hard, fast and utterly heroic set full of songs from new album 'Opposites'.

The biggest and wildest crowd of the afternoon are shaking their asses to Major Lazer. After the relentless

## **FOUR THINGS WE LEARNED AT COACHELLA**

#### KAREN O: GODDESS

She arrived onstage in a spangly pope hat and then swallowed most of the mic. But only after putting it down her pants.

#### 2 WHITE TROUSERS: **ACCEPTABLE FESTIVAL WEAR**

Just ask Father John Misty and **Biffy Clyro** frontman Simon Neil, who both sported spotless pairs.

#### 3 NICK CAVE: FREAKS OUT RHCP FANS

As fans waited for Red Hot Chili Peppers, Cave screamed about sex and vicious murder as The Bad Seeds destroyed their instruments.

# 4 R KELLY: ACTUALLY MAD

According to gossip he drove for three days to get there because of his fear of flying, and still hadn't arrived when Phoenix started.



FLORAL PAVILION THEATRE, NEW BRIGHTON; GRAND HALL, KILMARNOCK MONDAY, APRIL 15; TUESDAY, APRIL 16

The St Albans rockers take their pulverising live show and a new tune to venues off the normal touring circuit – and are rewarded with hysteria that results in a trail of battered bodies

verywhere we go people tell us the same thing," shouts Enter Shikari frontman Rou Reynolds, draping himself from a nine-foot-high lighting rig over a screaming crowd, as his bandmates Chris Batten, Rob Rolfe and Rory Clewlow stoke the band's simmering chug. "They say if you want to see a human pyramid, go to New Brighton. Let's fucking have it!" And dozens of bodies pile on top of each as the St Albans quartet launch into the deafening beat-down of 'Sorry, You're Not A Winner'.

Three hours earlier there was an eerie silence along New Brighton beach promenade, quiet but for the sea wind whistling through the turnstiles of a closed-down funfair. This is the Britain most touring bands don't see: sleepy suburbs, this one perched on the west coast of Merseyside, with skies that stretch forever without the skyscrapers you see in cities spoiling the view. But

it's a Britain that Enter Shikari know well. This is a band who played the 250-capacity Tunbridge Wells Forum in June last year to celebrate it winning Britain's Best Small Venue, just because they love it. They're celebrating 10 years as a band with a return to the sort of small venues and towns where they honed the madness of their live show. With a Top Five album (their third, last year's 'A Flash Flood Of Colour') and a reputation as regular festival main-stage conquerors, Shikari should have left spots like New Brighton's 600-capacity Floral Pavilion behind long ago. But there's something about smaller venues, Reynolds insists. "It's places like this, where not so much goes on, that fans really go for it, which is what keeps us coming back. You arrive somewhere that seems serene, then come showtime it's bloody mayhem."

Mayhem sounds about right. Crushed limbs, stuntman-style leaps from speaker stacks and near-riots are

regular occurrences at Shikari shows. But what's about to happen in New Brighton goes beyond regular punk-rock pandemonium. When there are moshpits for the build-up music on the PA, you know you're in for a lively evening.

Backstage, echoing chants of "SHIKARI! SHIKARI!" snake their way through the corridors. The band are clearly grateful as they stride onstage the only way they know how - with wild, wailing helpings of their weaponsgrade nuclear rock. 'System... Meltdown' throws the crowd into spasms of energy, bouncing fiercely as Reynolds screams and skanks while cosmonaut

synths swirl around guitarist Clewlow's riffs. The set draws to a caterwauling conclusion with another old favourite, 'Return To Energiser'. As fans depart the venue, they leave a trail of ripped, abandoned clothing. Outside, fans

#### VIEW FROM THE CROWD SHIKARI ROCK HARDER IN SMALL VENUES, RIGHT?



Paige Willers, **New Brighton, 18** "I'm going to have a few bruises -I almost got strangled at one point."



Lucy Hargreaves, Chester, 17 "I got headbutted, and it hurt. My mouth was bleeding for half an hour."



Lewis Molyneux, Little Sutton, 17 "There's a great vibe when a band like them come to a small town like this."







trade survivors' stories. "I got punched in the face eight times and now I can't feel it," one grins.

For Shikari, this tour is a welcome opportunity to air the first new material since last year's album. "One song we're playing, 'The Paddington Frisk', is our shortest ever song," says Reynolds. "It's a description of being hanged in the 18th century, named after the dance the unfortunate soul being hanged would do as they struggled in the gallows."

The singer marks the song's appearance the night after New Brighton at the similarly-sized Grand Hall in Kilmarnock with more Tarzan-like swinging from lighting rigs, and an impromptu climb up into the theatre's balcony for the epic 'Mothership'.

"It's the only exercise we get," Rou laughs later. Tonight he tears down a barricade between the stage and the crowd, lugging it onstage and attacking bandmate Batten with it. Seconds later, he disappears backstage, emerging again with a tyre he found in a skip.

"Sometimes when I listen to the radio I want to saw off my pinky and hammer it into my ear," he declares before the encore, 'Zzzonked'. "Places like this and people like you are keeping good music alive." Al Horner

# RACHEL ZEFFIRA

THE ARCHES, GLASGOW SATURDAY, APRIL 13

Five things we couldn't help but notice in the company of the Canadian songwriter

#### A BIT OF DECORUM DOESN'T GO AMISS

As soon as Zeffira starts tinkling away at the opening notes of 'The Deserters', the audience stops chattering to watch from neatly arranged tables in a silence broken only by polite applause at the end of each song. It's certainly an unconventional set-up, but it serves the music well: Zeffira's tone poems demand a certain ambience you don't normally find at an indie gig. Weary of doing anything so uncouth as tweeting, texting or even speaking, your only alternative is to actually pay attention. Crazy, but it works.

#### YOU SHOULDN'T CALL HER A FOLKIE

"I'm not a folk artist," Zeffira insists afterwards. "But I think what I do isn't that different from Nick Drake. I don't like hearing people sing about their breakfast. I do like music with an otherworldly atmosphere." The Drake comparison is astute, even if Zeffira's medium is the piano, not the guitar. Like Drake, her music has more than a hint of the elemental about it (see the protagonist of 'Break The Spell' who "crosses the moon" with "fire in her hand", presumably on her way to a Florence gig). It also makes smart, understated use of orchestration - quite an anomaly in indie-rock circles and a throwback to her classical music background. In any case, from the wintry melancholy of 'The Deserters' to the haunted, heartbroken 'Letters From Tokyo (Sayonara)', "otherworldly atmosphere" is something she does well.

#### SHE KNOWS HOW TO COVER MBV

Zeffira happily admits she was only recently introduced to much of the

music she now loves by Cat's Eyes bandmate Faris Badwan. You imagine the first cover she plays tonight -The Beatles' 'Because' - doesn't fall into that category (it's The Beatles, after all) but My Bloody Valentine do. Her version of 'To Here Knows When' sounds like it was recorded by someone with a doctorate in MBVology, such is Zeffira's ability to coax melodies from the song that you didn't even know were there.

## SOMETIMES, YOU NEED A SECOND DRUMMER

Even though she's lugging a massive vibraphone around the country for the sake of two songs ('Because' and 'Waiting For Sylvia') in an hour-long set, this technically qualifies as a 'stripped-back' performance for Zeffira; at her London show last week, she was backed by an orchestra. Tonight her biggest extravagance is two drummers, although even she admits it's more of a 'want' than 'need' kind of situation: "My manager goes crazy at me because whenever I say, 'We'll do it with just me and a piano, and it'll be really cheap', I always end up demanding a tuba player, or another drummer."

#### THE NEXT CAT'S EYES ALBUM IS IN THE CAN...

...but you'll have to wait to hear it. "It's pretty much finished," Zeffira confirms, "but The Horrors' album is almost done too, and we want them to put theirs out first. So we'll probably put the Cat's Eyes record out in early 2014. It'll be different from the first one, but that's all I can say! It's constantly evolving, because we change our minds all the time - one of the songs, Faris and I have recorded, like, 20 different versions of it." Barry Nicolson



#### **ANYTHING GOES**

Sweaty Shikari

(I-r): Rou, Rob, Chris, Rory

Rou: "At small enues the crowd are up for anything, whether that's putting a ladder in the crowd or throwing a barricade around."

#### BETTER BOOZE

Rob: "The options on tap are way better. It's not just warm, shitty, watered-down Carling or Fosters for £4.90 in a paper cup."

#### NO CORPORATE BRANDING

Rob: "There are banners and billboards everywhere at bigger shows. And they demand 30 per cent of what you make on merchandise."

#### YOU'RE NOT **JUST ANOTHER** BAND

Rory picks a weird time to look for

his lost watch

**Rou and Chris** 

have a barrier

to overcome

Chris: "We were having a look at the venue's diary and it was something like 'bingo Tuesday, roller derby Thursday, arts and craft fair Saturday' and then us. There were even flyers for a Chuckle **Brothers** panto at last night's show."

#### **YOU CAN APOLOGISE TO** THE FANS YOU **BRUTALLY MAIM**

Rob: "Rou once accidentally threw a microphone in a girl's face and splattered her face open. At least in smaller places like this we can track 'em down to say sorry!"





t's 9.30 on a Friday night in Brooklyn. If you're in the mood for being young, dumb and full of intoxicating substances you're probably at Shea Stadium tonight. The booze is flowing (just \$3 for a beer) and, as bodies jostle for position before the stage, it already feels like tonight is going to be insane. That expectation isn't something openers Cheatahs capitalise on. There are moments of promise - namely the murky jangle of 'The Swan' - but the London-based quartet lack the energy or charisma to impress or turn the baying revellers up a gear.

Fidlar barely need to breathe for that to happen. "Come closer!" urges singer Zac Carper to a crowd who are beyond squashed. The LA four-piece then explode into the aptly titled 'Cheap Beer' – its jittery, garage/surf rock is splintered into jagged fragments by a strained PA – and the crowd lose it. It's followed by 'Stoked And Broke', at the end of which

Carper falls onto the packed bodies beneath him to finish the song. From there it's a free-for-all, bodies rolling over bodies as crowd-surfers compete for attention to the wild, frenzied noise of 'No Waves', 'Max Can't Surf', 'Wake Bake Skate' and the cover of Descendents' 'Suburban Home', which morphs into 'Whore'. It's so crazy a bouncer has to get onstage just to send flying bodies back into the fray. "Holy shit!" exclaims Carper at the eruption of pure hedonism. If Fidlar can summon the same energy for their UK festival appearances this summer, shit's gonna break.

At first, **Wavves** are similarly exciting, and fans going mental at the front continually knock frontman Nathan Williams' mic. Yet while the likes of 'King Of The Beach', 'Afraid Of Heights' and 'Beat Me Up' are joyous, scuzzy, ramshackle blasts of retro noise, the overall feeling is one of disconnection. Yes, it's full of energy,

and bassist Stephen Pope is an imposing, if somewhat ridiculous-looking figure, but apart from the gentle strains of 'Green Eyes' it all becomes a bit samey. Even Williams appears subdued and indifferent. It's ironic, because these are songs that need to be *felt* – they

should be visceral, physical jolts to the synapses and the sinews, full of passion and hunger. Yes, it's sweaty and messy and fun, but it also feels like Wavves are going through the motions. The perspiration might be real, but where's the inspiration? *Mischa Pearlman* 



# BRANDON SCHWARTZEL FROM FIDLAR ON...

#### ... ALL-AGES SHOWS

"We do the same show regardless of the crowd, but the all-ages shows are definitely more fun, because young kids get into it more. They're more reckless and not as reserved. They tend to not give a fuck."

## ...KEEPING THEIR ENERGY LEVELS UP

"On tour we sit in the van a lot, so when it's time to play a show, we have this stored-up energy. Alcohol helps, but that's the hour of the day we get to let loose. There are nights you're not feeling it, but you kind of just do it."

## ...BEING A FESTIVAL PARTY BAND

"[At festivals] there's a disconnect from the crowd because there's a barrier in front, but we try to get them involved. Whether it's a house party in LA or a festival in Europe we play the same."







# QUEEN ELIZABETH SATURDAY OLYMPIC PARK OLYM

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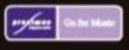
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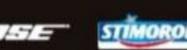


















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FRIDAY 03 MAY

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Tuesday 30 April Sheffield Leadmill Wednesday Ol May Bristol O<sub>2</sub> Academy

Thursday 02 May London O2 Shepherds **Bush Empire** 

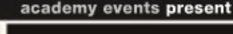
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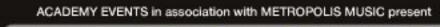
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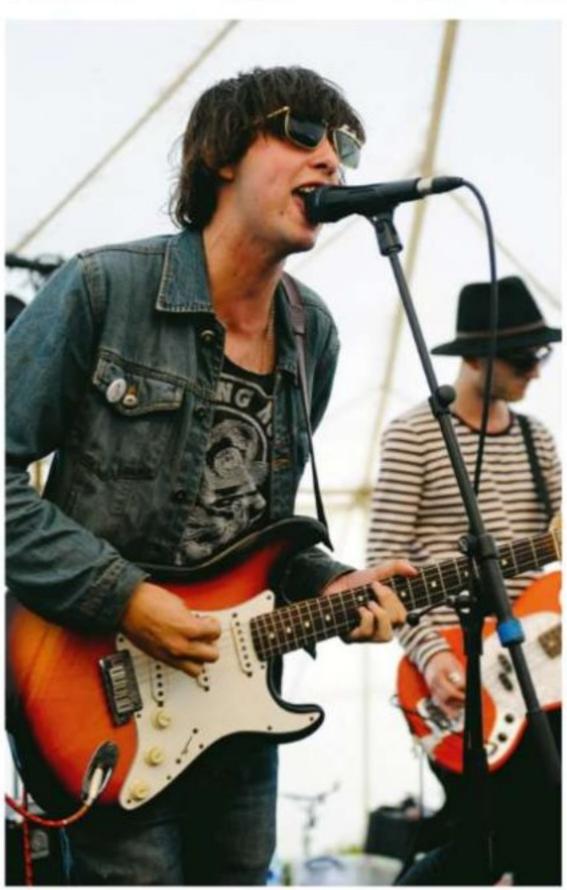
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# GIGGUIDE

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

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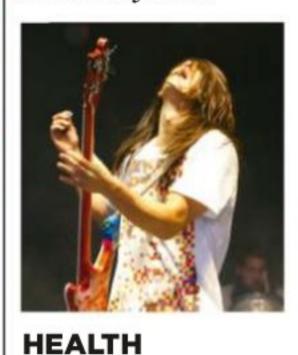


SPLASHH STARTS: Newcastle Think Tank, May 30

DON'T MISS When NME met Splashh last year, they had specific ideas about going on tour. "When we get to a bigger level," said singer and guitarist Sasha Carlson, "we're going to only request cocktail mixers and a recipe book on our rider." Drummer Jacob Moore had big plans too, imagining they'd "walk onstage with frozen banana daiquiris in hand, vibing out to some deep '90s house, like, 'Yo what's up Barcelona!" OK, so the east London via New Zealand (Carlson and Moore), Australia (other guitarist Toto Vivian) and the slightly less glamorous Telford (bassist Thomas Beale) band aren't playing their scuzzy but sunny grunge on a decadent world tour just yet, but they have announced the release of debut album 'Comfort' in June, and eight dates, kicking off in Newcastle and ending in Brighton on June 8.



STARTS: London
Dingwalls, May 7
Acclaimed US folk-rock
singer Lissie plays a small
show to launch her eagerly
awaited second album
'Shameless', which is
released on June 16.



STARTS: Leeds
Brudenell Social Club,
Jun 2
The LA noise band are
back, and heading off on
a big tour. Hear new songs
in Leeds and London's
Birthdays (Jun 3).



KENDRICK
LAMAR
STARTS: Birmingham
O2 Academy, Jul 8
Before he hits the
Wireless festival in
London the rapper plays
Birmingham, Manchester
(8) and Leeds (10).



MERCHANDISE
STARTS: London
100 Club, May 15
The Tampa band's first
UK visit sees them play
London, The Great
Escape in Brighton (16, 17),
End Of The Road (Aug 31)
and Bestival (Sep 7).



HEARTSTRINGS
STARTS: Leeds
Brudenell Social Club,
Jun 5
The Sunderland band
play a string of UK dates
in support of new album
'The Days Run Away'.

FRANKIE & THE



LOUNGE ON THE FARM STARTS: Canterbury Merton Farm, Jul 26 Tribes (above), Man Like Me, Willy Moon, Blaenavon and more play this Kent festival. Jessie Ware headlines the bash.



STARTS: London
Sebright Arms, May 21
Hotly tipped Londoner
Louisa Rose Allen plays
a one-off show at the east
London venue in support
of electro-pop single
'Beauty Queen'.



WAXAHATCHEE
STARTS: Manchester
The Ritz, Jun 8
Alabama-born Katie
Crutchfield will tour with
Tegan And Sara in June.
She visits Manchester,
Glasgow (9), London (11)
and Birmingham (12).



FLOW FESTIVAL STARTS: Helskini Suvilahti Power Plant, Aug 7 Grimes (above), Parquet Courts and My Bloody

Valentine join the bill for

a festival that takes place

at an old power plant.



WHEN SAINTS
GO MACHINE
STARTS: London
Concrete, May 29
As a build-up to festival
shows and new album
'Infinity Pool', the Danish
electro band play this
one-off London date.



Village Underground, Jun 25 The Canadians release their debut LP through Ben Mumford's label Communion, then play this pre-Glasto date.

HALF MOON RUN

STARTS: London



KINGS OF LEON STARTS: Belfast Boucher Playing Fields, Aug 14 The Followills will

headline the Wednesday of this city-based festival. Expect loads of new album tunes.

# PICK of the WEEK

What to see this week? Let us help



#### **NOAH AND THE WHALE**

STARTS: Bournemouth O2 Academy, Apr 27

NME PICK As you have read in this very magazine, Noah And The Whale's just-released fourth album 'Heart Of Nowhere' comes with its own film of the same name. "I wanted to make a sci-fi coming-of-age movie," frontman Charlie Fink told *NME* in February. "It's a story about a band's last gig. But it's slightly complicated because it's in this heightened reality world where teenagers are separated from society until they're considered mature enough to re-enter." Sounds smart, but what does this mean for their live shows? Will Fink be a hologram? Will the band be replaced by robots? Probably not, but there's definitely a theatrical element to the four-piece's return. As well as warming up at Bournemouth O2 this week, they'll start a four-week residency called A Month Of Sundays at London's Palace Theatre (Apr 28, May 5, 12, 19). Dates at Bexhill De La Warr Pavilion (May 1), Warwick Arts Centre (May 4) and Manchester Opera House (May 13) follow.



#### Everyone's Talking About BEYONCE

STARTS: Birmingham
LG Arena, Apr 26
Queen Bey may have
disappointed with her two
comeback songs (one of
which, 'Grown Woman',
was a Pepsi advert), but if
February's Super Bowl slot
was anything to go by, this
arena show will WOW.
The Mrs Carter Show
visits Birmingham (26,
27), London (29, 30, May 1,
3–5), Manchester (May 7,
8, 9) and Dublin (11, 12).



## Don't Miss

STARTS: London
Heaven, Apr 24
The Haim sisters return
to the UK for the first
time since those massive
Florence + The Machine
support dates. NME's
favourite tweeter Alana
Haim wrote recently, "If
I crowdsurf at the next
Haim show will someone
catch me?", so you can
expect a riotous runthrough of singles 'Falling'
and 'Better Off' and cuts

from the new album.



## Radar Stars **ELECTRIC GUEST**

STARTS: Manchester Ruby Lounge, Apr 29 Like early MGMT? Take Damon Albarn's opinion seriously? Then get to know this sparky LA duo endorsed by the Blur man when they hit the UK this week. They play twisted, soul-inspired guitar songs like 'This Head I Hold' in Manchester and London (30), then continue to Bristol (May 2), Birmingham (3), Leeds (4) and Glasgow (5).

# WEDNESDAY

April 24

#### ABERDEE

Chvrches The Garage 01224 587594 BELFAST

Duke Special Empire 028 9024 9276

#### BIRMINGHAM

Canterbury/LostAlone The Institute 0844 248 5037

Honey Ryder Hare & Hounds

0870 264 3333 Lovats/Caves 02 Academy 3

0870 477 2000

Low Glee Club 0870 241 5093 Metal To The Masses Roadhouse

#### 0121 624 2920 BOURNEMOUTH

Daughter Old Fire Station 01202 503888

#### 01202 503888 BRIGHTON

Chuck Prophet Green Door Store 07894 267 053

The Common Tongues Blind Tiger 01273 681228

Emperor The Stag/Thieves & Shadows The Hope 01273 723 568 Group Rhoda Prince Albert

Peace/Superfood Concorde 2

01273 673 311 Tom McRae Komedia 01273 647 100

#### BRISTOL

01273 730 499

Bobby Anderson Mr Wolf's 0117 927 3221

The Cavemen Croft (Main Room)

#### 0117 987 4144 Memory Of Elephants

Start The Bus 0117 930 4370 Mushy Callahan/Phoenix Club

Croft (Front Bar) 0117 987 4144

Ryan Keen Thekla 08713 100000 Silent Theatre/Sonic Sunrise Louisiana 0117 926 5978

Stick To Your Guns/First Blood

#### Fleece 0117 945 0996

CARDIFF Daytona Lights Buffalo Bar

#### 029 203 10312

Howl Gwdihw Café Bar 029 2039 7933

Minus The Bear Clwb Ifor Bach

#### 029 2023 2199 EDINBURGH

King Charles Electric Circus

#### 0131 226 4224 EXETER

House Of Kane Cavern Club

01392 495 370

Jackie Oates Phoenix 01392 667080

Chloe & The High Tides The Central

#### 0191 478 2543

GATESHEAD

#### GLASGOW

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

Matthew E White The Arches

#### 0141 565 1000 IPSWICH

Horse Party The Swan 01473 252485

#### Bromheads Cockpit 0113 244 3446

0113 2452222

Saxon O2 Academy 0870 477 2000 Storybooks Oporto 0113 245 4444 Wang Dang Doodle Smokestack

Washington Irving Brudenell Social Club (Games Room) 0113 2752411 LEICESTER

#### Adam Ant And The Good,

The Mad And The Lovely Posse 02 Academy 0870 477 2000

Get Cubs The Cookie Jar 0116 2531212 The Jitterbug The Basement

0116 254 5386

Nels Andrews Musician 0116 251 0080

#### LIVERPOOL

Frank Hamilton East Village Arts Club

KXP Camp & Furnace 0151 706 0600

Rudimental 02 Academy 0870 477 2000

#### LONDON

Attack! Attack!/Oceans Ate Alaska Barfly 0870 907 0999

Blackbird Blackbird Birthdays 020 7923 1680

Black Sands/Catrinas Macbeth 020 7739 5095

The Black Sparrows/Wrapped In Plastic Rhythm Factory 020 7247 9386

**Brasstronaut** The Lexington 020 7837 5387 **Dog Is Dead** KOKO 020 7388 3222

Drowning Pool Electric Ballroom 020 7485 9006

Dumb/Storms Hoxton Square Bar & Kitchen 020 7613 0709 Edwyn Collins Union Chapel

020 7226 1686 Eric Church The Forum

020 7344 0044 Fearless Vampire Killers

Underworld 020 7482 1932
The Growlers Shacklewell Arms
020 7249 0810

Haim Heaven 020 7930 2020 Hannah Peel Sebright Arms

020 7729 0937

I Am Giant/Wounds 02 Academy
Islington 0870 477 2000

Jazz Morley 12 Bar Club

020 7240 2622 Jonah Matranga/Katie Malco

Windmill 020 8671 0700 Laurel Halo/Kassem Mosse XOYO

020 7729 5959 **Lene Lovich** Cargo 020 7749 7840 **Melt Yourself Down** Corsica Studios 020 7703 4760

Miraculous Mule/Striplight

Bull & Gate 020 7485 5358 OneRepublic 02 Shepherds Bush Empire 0870 771 2000

Pink 02 0870 701 4444

Ralegh Long Strongroom Bar

Sam Smith St Pancras Old Church

Silas/Brightlight City Dublin Castle
020 7485 1773

The Staves Scala 020 7833 2022 While She Sleeps Peel 020 8546 3516

#### MANCHESTER

Bleed From Within/Heart Of A Coward Academy 3 0161 832 1111 Dead Belgian Band On The Wall 0161 832 6625 Get The Blessing Royal Northern College Of Music 0161 273 6283 Hadouken!/The Qemists Academy 2 0161 832 1111

Jamie N Commons Deaf Institute 0161 330 4019

**John Stammers** Common Bar 0161 832 9245

Mega Ran Kraak 07855 939 129 MIDDLESBROUGH

#### Drenge/Temples

Westgarth Social Club 01642 242164

NEWCASTLE

Dingus Khan/Rivals Heartattack &

Vine 07732 280185 Mallory Knox 02 Academy 2

The Outlanders Cluny 2

#### 0191 230 4474 NORWICH

NOTTINGHAM

0870 477 2000

#### Fossil Collective/Joe Banfi

Arts Centre 01603 660 352

Public Enemy UEA 01603 505401 Tied To The Mast Open 01603 763 111

We Are The In Crowd/Never Shout Never Waterfront 01603 632 717

#### Alessi's Ark Bodega Social Club 08713 100000

The Coathangers/...And You Will Know Us By The Trail Of Dead Rescue Rooms 0115 958 8484

OXFORD Sweet Baboo 02 Academy 2

#### 0870 477 2000 PORTSMOUTH

Lower Than Atlantis/The Xcerts

Pyramids 023 9235 8608 PRESTON

#### Bongripper/Conan Continental 01772 499 425

SALFORD Vinnie Caruana/Emma Hallows

Sacred Trinity Church 0161 834 2041
SHEFFIELD

Crashdiet/JettBlack 02 Academy 0870 477 2000

Danny Mahon Harley 0114 275 2288 Sam Forrest Greystones 0114 266 5599

#### STOKE ON TRENT

WREXHAM

Kate Nash Sugarmill 01782 214 991 ST ALBANS Lost Whilst Live Horn 01727 853 143

Threatmantics Focus Wales 2013 08444 771000



# THURSDAY

April 25

#### **ABERDEEN**

The Mouse That Ate The Cat/Das

McManus The Tunnels 01224 211121 The Twilight Sad Lemon Tree 01224 642230

#### BATH

Zoetrope Moles 01225 404445

#### BELFAST

Chelsea Wolfe Auntie Annie's 028 9050 1660

#### BIRMINGHAM

#### Escaping Vendetta/Boundary

Flapper 0121 236 2421

James 02 Academy 2 0870 477 2000 Luke Sital-Singh Hare & Hounds 0870 264 3333

Manouche Sunflower Lounge 0121 632 6756

Vinnie Caruana Asylum 0121 233 1109

#### BOURNEMOUTH

Attack! Attack! Sound Circus 01202 551802

Neffa T/Tempa T Old Fire Station 01202 503888

#### BRIGHTON

Dinosaur Pile-Up Prince Albert 01273 730 499

Edwyn Collins St George's Church 01273 279448

The Moulettes Haunt 01273 770 847 The New Union/Tigercub Green Door Store 07894 267 053

#### BRISTOL

Bongripper Exchange 0117 9304538 Kate Nash Fleece 0117 945 0996 Lucy Spraggan Thekla 08713 100000

The Tame Stag & Hounds 0117 929 7048

Thousand Fingers/Holding Tides Croft (Front Bar) 0117 987 4144

Wiley/Skepta/JME 02 Academy 0870 477 2000

#### CAMBRIDGE

Ryan Keen Junction 01223 511511

#### CARDIFF Bleech/Totem Terrors

Gwdihw Café Bar 029 2039 7933 The Correspondents 10 Feet Tall

We Are The In Crowd/Never Shout

Never University 029 2023 0130

#### CARLISLE

029 2022 8883

Claustro Brickyard 01228 512 220

#### COVENTRY

A Hawk And A Hacksaw

Dog & Trumpet 024 7622 1678 Thomas Truax Taylor John's House 024 7655 9958

#### DERBY

Tilted Smile Venue 01332 203545 **EDINBURGH** 

#### Dingus Khan Wee Red Bar

0131 229 1442 Drenge/Temples Sneaky Pete's

0131 225 1757

Two Door Cinema Club Corn Exchange 0131 443 0404

#### EXETER

Enemy Reign Cavern Club

01392 495 370 Martin Simpson Phoenix

#### 01392 667080

GLASGOW

Billy Vincent Nice'n'Sleazy 0141 333 9637

King Charles King Tut's Wah Wah Hut 0141 221 5279

#### GUILDFORD

Funeral For A Friend University Of Surrey 01483 689 223

Pariso Boileroom 01483 539 539

HOVE The Consoles/The Move-Ons

#### Brunswick 01273 735254

#### LEEDS

Andre Dune Wharf Chambers Bleed From Within Cockpit 0113 244 3446



Honey Ryder Cockpit Room 3 0113 2441573

The Imports Wardrobe 0113 222 3434 Willie Nile New Roscoe 0113 246 0778 Wooden Wand Brudenell Social Club

#### 0113 243 5866 LEICESTER

I Am Kloot O2 Academy 0870 477 2000

To The Bones O2 Academy 2 0870 477 2000

#### LIVERPOOL

Reperium Lomax 0151 236 4443 LONDON

oOoOO Birthdays 020 7923 1680 An Army Of Lights Troubadour Club

020 7370 1434 ...And You Will Know Us By The Trail Of Dead/Turbowolf 02 Academy

Islington 0870 477 2000 Big Daddy Kane Jazz Café

020 7916 6060

Chuck Prophet Assembly Hall 020 8577 6969 Damn Vandals Catch 020 7729 6097

Dexys Duke Of York 020 8806 0367 Frank Turner The Forum 020 7344 0044

Gaz Coombes Garage 020 7607 1818 Girl Band/Novella Notting Hill

Arts Club 020 7460 4459 Godsized Barfly 0870 907 0999

The Growlers/The Wytches

Shacklewell Arms 020 7249 0810 Hadouken! Electric Ballroom

020 7485 9006 High Windows/The Homosexuals Sebright Arms 020 7729 0937

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Phildel St Pancras Old Church Serafina Steer Bush Hall

020 8222 6955 Sir O Nambucca 020 7272 7366 Stick To Your Guns/First Blood

Underworld 020 7482 1932 Terminal GodsMother 020 7739 5949 Truls The Lexington 020 7837 5387

Wildflowers/Das Fenster Proud Galleries 020 7482 3867 MANCHESTER

Alessi's Ark Castle Hotel 0161 237 9485 Brother & Bones Jabez Clegg 0161 272 8612

Canterbury Deaf Institute 0161 330 4019

Coma Club Academy 0161 832 1111 Counting Crows 02 Apollo 0870 401 8000

I Am Giant Night & Day Café 0161 236 1822

My Extraordinary Dry Bar

Low Central Methodist Hall Matthew E White/Helado Negro Sound Control 0161 236 0340

0161 236 5920 OneRepublic The Ritz 0161 2364355

MILTON KEYNES

#### Black Manila Xscape 0871 200 3220 NEWCASTLE

The Other Shore Brandling Villa 0191 284 0490

The Wave Pictures/Nev Clay

Heartattack & Vine 07732 280185 NORWICH

#### Sam Carter Arts Centre 01603 660 352 NOTTINGHAM

Jamie N Commons/Dancing Years Bodega Social Club 08713 100000 Rudimental Rescue Rooms

0115 958 8484 OXFORD

Dog Is Dead 02 Academy 0870 477 2000 Pet Moon Cellar 01865 244 761 Scott Matthews Jericho Tavern 01865 311 775

#### PLYMOUTH

Fearless Vampire Killers White Rabbit 01752 227522

PORTSMOUTH Arrows Of Love/Is Bliss

One Eyed Dog 023 9229 3914 Martin Stephenson Wedgewood

Rooms 023 9286 3911 PRESTON

The Pigeon Detectives 53 Degrees 01772 893 000

#### READING

Peace/Superfood Sub89

0871 230 1094 Simple Minds Hexagon 0118 960 6060 SELBY

Wide Eyed Riverside Bar

01757 700656 SHEFFIELD

Ameira Harley 0114 275 2288 Bromheads Leadmill 0114 221 2828

Tripwires Old Fire Station 01142 792901 TUNBRIDGE WELLS

Mallory Knox Forum 0871 277 7101 WAKEFIELD

Dividing The Silence Snooty Fox 01924 374455

WOLVERHAMPTON Stone Foundation Robin 2

01902 497860 WREXHAM

Al Lewis/Bring The Soul/Deaf Club Focus Wales 2013 08444 77 1000 Wolves Saith Seren 01978 312551

#### YORK

Little Comets Fibbers 01904 651 250 Tom McRae National Centre For Early Music 01904 658338

# FRIDAY

April 26

#### ABERDEEN

Simian Mobile Disco Forum

#### 01224 633336 BELFAST

Disclosure Limelight 028 9032 5942

King Charles Stiff Kitten 028 9023 8700 BIRMINGHAM Beyoncé LG Arena 0121 780 4133

Dinosaur Pile-Up Flapper 0121 236 2421 Eat Y'Self Pretty Bulls Head Minus The Bear O2 Academy 2

0870 477 2000 My Girlfriend's Last Boyfriend 02 Academy 3 0870 477 2000 My Panda Shall Fly Adam & Eve

0121 693 1500 Zero Amigo/Before The Story Ends Actress & Bishop 0121 236 7426

BOURNEMOUTH Enemy Reign Sound Circus

#### 01202 551802

BRIGHTON Attack! Attack! Haunt 01273 770 847 **EME** The Hope 01273 723 568 Frankie & The Teardrops Sticky

Mike's Frog Bar 01273 749 465 Hadouken! Concorde 2 01273 673 311 Mallory Knox Audio 01273 624343

BRISTOL The ApplesThe Lanes 0117 325 1979 **Bleech/Falling Stacks** 

Croft (Main Room) 0117 987 4144 The Cavemen Five Stag & Hounds 0117 929 7048

Martin Stephenson Thekla 08713 100000 Riot:Noise/Heaven Asunder

02 Academy 0870 477 2000 Sheelanagig Fleece 0117 945 0996

BROMSGROVE Musical Youth Artrix 01527 572730

Vulgar Chorus Louisiana 0117 926 5978

#### CAMBRIDGE Anna Neale CB2 01223 508 503

#### CARDIFF Lau The Gate 0871 230 1094

#### Sub Focus University 029 2023 0130

COVENTRY Death Pedals/Thoria Taylor John's House 024 7655 9958

Gaz Coombes Kasbah 024 7655 4473 Gavin James Masons Bar 028 7136 0177

#### Rolo Tomassi/Penguins Kill Polar Bears Beat Generator 01382 229226

DUNDEE

EDINBURGH Bondax Cabaret Voltaire 0131 220 6176 Hellbound Hearts Wee Red Bar

0131 229 1442 Meursault Liquidroom 0131 225 2564 EXETER

#### The Computers Phoenix 01392 667080

GATESHEAD Low Sage Arena 0870 703 4555

#### GLASGOW Bleed From Within/Heart Of A

Coward Cathouse 0141 248 6606 Brown Bear & The Bandits/ Minature Dinosaurs King Tut's Wah Wah Hut 0141 221 5279

Counting Crows/Lucy Rose 02 Academy 0870 477 2000 OneRepublic 02 ABC 0870 903 3444

#### GLOUCESTER Dog Is Dead Guildhall Arts Centre

01452 503050 GUILDFORD Godsized Boileroom 01483 539 539

Community Centre 01483 533942

#### HATFIELD Enter Shikari/Don Broco The Forum 0844 477 2000

My Extraordinary Youth &

HOVE Glass Sines/Light Parades Brunswick 01273 735254

#### LEEDS

Arthur Rigby & The Baskervylles

The Library 0113 2440794 The Book Club/The Quangos Cockpit 0113 244 3446

Fossil Collective Brudenell Social Club 0113 243 5866

Juffage Left Bank 07869 107647 Move D Wire Club 0870 444 4018 Ty Wardrobe 0113 222 3434 Winterfylleth Temple Works

LEICESTER Get Cubs The Cookie Jar 0116 2531212 Joy Machine Basement 0116 254 5386 The Likely Lads/The Incidents

Soundhouse 07830 425555 Lucy Spraggan O2 Academy 2 0870 477 2000

Mark Morriss Firebug 0116 255 1228 Tony Hazzard Musician 0116 251 0080 LIVERPOOL Big Daddy Kane East Village Arts Club

James Yorkston/Pictish Trail Kazimier 0871 230 1094 Only Child View Two 0151 236 9555 Silent Sleep Leaf On Bold St



#### KOKO 0844 847 2258

LONDON After The Ice/The Red Lapels The Miller Of Mansfield 020 7407 2690

LEMAITRE

Alkerdeel/A Den Of Robbers The Unicorn 020 7485 3073 Black Orchid Empire/Age Of Pilots

100 Club 020 7636 0933 Dexys Duke Of York 020 8806 0367 Divided/Lovers & Gamblers

Queen Of Hoxton 020 7422 0958 Hope And Social/The Rezillos 229 Club 020 7631 8310 HIM Dingwalls 020 7267 1577

Lemaitre Club NME @ KOKO 0870 4325527 Matthew E White Queen Elizabeth

Hall 020 7960 4242 Nordic Giants St Pancras Old Church Peaches Indigo @ The O2 Arena 0870 701 4444

Psychemagik/Juan MacLean Nest 020 7354 9993 Redlight XOYO 020 7729 5959

Some Weird Sin/Dogbones

Buffalo Bar 020 7359 6191 The Starting Line/Pure Love The Forum 020 7344 0044 Van Susans/I Dream In Colour

Rattlesnake Of Angel 020 7354 0471 Wooden Wand/Ryan Koriya Water Rats 0207 813 1079 Youngsta Electric Brixton 020 7274 2290

MANCHESTER Darwin Deez/San Cisco The Ritz

0161 2364355

Death To The Strange Ruby Lounge 0161 834 1392

Ghost Outfit Roadhouse

0161 228 1789 Honey Ryder Castle 0161 237 9485

James/ Echo & The Bunnymen

Arena 0844 847 8000 Kill For Company Deaf Institute 0161 330 4019

KOAN Sound/Zane Lowe Sankey's 0161 661 9668

Luke Sital-Singh Cornerhouse

0161 228 2463 Magic Legs Common Bar

0161 832 9245

Rudimental Academy 2 0161 832 1111 NEWCASTLE Canterbury 02 Academy

0870 477 2000 Group Rhoda Star And Shadow

Cinema 0191 2610066 The Wave Pictures/Euan Lynn Heartattack & Vine 07732 280185

#### NORWICH

The Tracks Epic Studios 01603 727727 Violet Violet Arts Centre 01603 660 352

NOTTINGHAM Crashdiet/JettBlack Rock City 08713 100000

**Detonate Rescue Rooms** 0115 958 8484 Drenge/Temples Chameleon

Tripwires Spanky Van Dykes 0115 924 3730

Michael 01865 240940

0115 9505097

OXFORD A Hawk And A Hacksaw Church Of St

Chuck Prophet Bullingdon Arms 01865 244516 The Half Rabbits Jericho Tavern

01865 311 775 Mr Woodnote Cellar 01865 244 761 Peace/Superfood 02 Academy 2

#### PLYMOUTH

POOLE

0870 477 2000

White Rabbit 01752 227522 Secret Affair C103 01752 662586

The Physics House Band

The Moulettes Mr Kyps 01202 748945 PORTSMOUTH Girl Band Registry 023 9288 2981

#### We Are The In Crowd/Never Shout Never Pyramids 023 9235 8608

PRESTON Little Comets 53 Degrees

#### 01772 893 000 READING

Golden Tanks Facebar 0118 956 8188 SHEFFIELD Digits South Sea 0114 268 2992

Don't Spook The Horse Library

Theatre 0114 278 9789 Simple Minds City Hall 0114 278 9789 STOCKTON

#### Frank Hamilton/Cherry Head Green Room 01642 606525

STOKE ON TRENT Bromheads Sugarmill 01782 214 991 From Within Underground

01782 219944 SWANSEA

The Riff The Wig

WAKEFIELD The Vibrators The Hop 0871 230 1094 White Knuckle Bride Snooty Fox

#### 01924 374455 WOLVERHAMPTON

The Hummingbirds Slade Room 0870 320 7000 Two Door Cinema Club Civic Hall 01902 552121

#### WREXHAM

Cal Roberts & The III Gotten Gains/ Camera/Delta Academy Choir Focus Wales 2013 08444 77 1000 Gai Toms Saith Seren 01978 312551 YORK

Alessi's Ark Basement 01904 612 940

# SATURDAY

April 27

#### ABERDEEN

Dustin Zahn The Tunnels 01224 211121 BEDFORD

Chas & Dave Corn Exchange

01234 269519

#### BELFAST

Passenger Queens University 028 9097 3106

Ryan Keen/Gavin James Auntie Annie's 028 9050 1660

SBTRKT Stiff Kitten 028 9023 8700

#### BIRMINGHAM

Barn Owl/Grumbling Fur

St Paul's Church Beyoncé LG Arena 0121 780 4133

**Bleech** Sunflower Lounge 0121 632 6756

The Coopers/Gypsies And Thieves Roadhouse 0121 624 2920

I Hate You More O2 Academy 3 0870 477 2000

Luminance Flapper 0121 236 2421 Peace/Superfood O2 Academy 2 0870 477 2000

Silence The Weak Actress & Bishop 0121 236 7426

#### BOURNEMOUTH

Noah And The Whale O2 Academy 0870 477 2000

#### BRIGHTON

Bastards Of Fate/Joanna Gruesome Green Door Store 07894 267 053

The Blackfields Blind Tiger 01273 681228

Come The Spring/A Room Swept White Sticky Mike's Frog Bar 01273 749 465 Daniel & The Scandals The Haunt 01273 770 847

The Filaments Prince Albert 01273 730 499

Hop Alongs Mad Hatters 01273 722279

Jaguar Skills Coalition 01273 726858 Noisia Concorde 2 01273 673 311 **Rotait** The Hope 01273 723 568

Youngsta Volks Tavern 01273 682828 BRISTOL

David Rodigan/The Toddla T Sound Motion 01179 723111

Hadouken!/Proxies Fleece 0117 945 0996

Howlin' Lord The Oxford 0117 977 6494 The Roving Crows Louisiana

Serafina Steer Old Bookshop 0117 373 8907

The St Pierre Snake Invasion/Yes Rebels/Novella Noise Croft (Main Room) 0117 987 4144

Yes Sir Boss! Thekla 08713 100000

CAMBRIDGE

0117 926 5978

Josienne Clarke CB2 01223 508 503

#### CARDIFF

Mooquee Gwdihw Café Bar 029 2039 7933

The Physics House Band Buffalo Bar 029 2031 0312

CARLISLE Lucy Spraggan Brickyard 01228 512 220

Happy Martyr The Vic Inn 01332 740091

DUNDEE We Were Promised Jetpacks/ The Mirror Trap/Copper Lungs

Beat Generator 01382 229226

#### DUNFERMLINE

James Grant Carnegie Hall 01383 314000

**EDINBURGH** 

Brother & Bones Sneaky Pete's 0131 225 1757 EXETER

Dreadzone Phoenix 01392 667080

FALMOUTH Laish/Emma Gatrill Miss Peapod's 0871 230 1094

Wooden Wand Beerwolf Books 01326 618474

#### GLASGOW

For What You're Worth 02 ABC2 0141 204 5151

Low Classic Grand 0141 847 0820 Minus The Bear King Tut's Wah Wah Hut 0141 221 5279

Redlight Saint Judes 0141 352 8800 HULL

Drenge/Temples The Welly 01482 221113

Simple Minds City Hall 01482 226655



Anchored By Avarice/Void Of Ares

Eiger 0113 244 4105

Eddie & The Hot Rods Brudenell Social Club 0113 243 5866

Grappler/Cavalcades Santiago 0113 244 4472

Lucy Rose Metropolitan University SU Lurch/Hypnotic Disease Royal Park Cellars 0113 274 1758

Matt Woosey Duck & Drake 0113 246 5806

The Prowlers New Roscoe 0113 246 0778

Thomas Truax Fenton 0113 245 3908

Vom/Irma Vep Wharf Chambers LIVERPOOL

#### The Endings/The Basement Tapes

02 Academy 2 0870 477 2000 Honey Ryder Shipping Forecast

I Am Kloot 02 Academy 0870 477 2000 Mystery Jets East Village Arts Club

LONDON

Bandwagon/Cynotia Sebright Arms 020 7729 0937

Capital Collison Barfly 0870 907 0999

0151 709 6901

The Correspondents Jamm 020 7274 5537

Dexys Duke Of York 020 8806 0367 Eliza McCarthy Barbican Centre 020 7638 8891

Freedom Of The City/The Strangers Water Rats 020 7813 1079

The Great Malarkey The Finsbury 020 8809 1142 The Kid Kapichi/Weloveyouwinona

Underbelly 020 7613 3105 Loefah/Skream/Boddika Fire Club 020 3242 0040

The Man That Will Not Be Blamed For Nothing Borderline 020 7734 5547

Mark Ronson (DJ set)/Riton XOYO 020 7729 5959

The Monochrome Set Bush Hall 020 8222 6955

Oscar Wildstyle Shacklewell Arms 020 7249 0810 Scuba/Machinedrum The Forum

020 7344 0044 Sister Gracie/Courts Queen Of

Hoxton 020 7422 0958 Skinny Girl Diet/The Wharves/Girl Germs Power Lunches Arts Café

Two Door Cinema Club/Everything **Everything** Alexandra Palace 020 8365 2121

Two Jackals/The Spitfires The Social Zaphonic/Ministers Dead Hope & Anchor 020 7354 1312

16 Guns/The Vibrators New Cross Inn 020 8692 1866

#### MANCHESTER

Control/Gimp Fist Star & Garter 0161 273 6726

Cowtown/Tall For Jockeys Castle Hotel 0161 237 9485

Dinky/Laura Jones Warehouse Project 0161 835 3500 Fools Parade/Early Mojo NQ Live

0161 834 8180 Fossil Collective Night & Day Café

0161 236 1822 Kreator The Ritz 0161 2364355 Monkeys In Love Kings Arms

0161 832 3605 The Other Tribe Deaf Institute 0161 330 4019

#### The Suns Sound Control 0161 236 0340

NEWCASTLE

The Agency Heartattack & Vine 07732 280185

Bongripper/Divorce/Humanfly Star And Shadow 0191 261 0066 Dinosaur Pile-Up Hoults Yard

Nat Johnson/Emma Kupa Morden Tower 0871 230 1094

Parastatic/Baltic Fleet Cumberland Arms 0191 265 6151

Willie Nile Cluny 0191 230 4474

#### NORWICH

0191 265 4282

Mallory Knox Waterfront Studio 01603 632717

Matt Watson/Kayleigh Watson Arts Centre 01603 660352

#### NOTTINGHAM

A Hawk And A Hacksaw Bodega Social Club 08713 100000

Darwin Deez/San Cisco Rock City 08713 100000 Dear Superstar Doghouse Studios

0871 210 2040 Frankium/Dreaded Monkey Old

Angel Inn 0115 947 6735 Martin Stephenson Rescue Rooms 0115 958 8484

Sweet Baboo Chameleon 0115 9505097

OXFORD All The Clever Lines Port Mahon

01865 202067 Jamie N Commons/Dancing Years

Jericho Tavern 01865 311775 The Shapes/Greg Larkin Wheatsheaf 01865 721156

XXXY Cellar 01865 244761

#### PORTSMOUTH

Ezio Cellars 0871 230 1094 PRESTON

#### Dog Is Dead 53 Degrees 01772 893 000

READING Dan Le Sac/The Good Natured/A

#### Perfect Life/Sparrow Club Are You Listening Festival

SHEFFIELD

#### The Beat/Inner Terrestrials Corporation 0114 276 0262

Frank White New Barrack Tavern 0114 234 9148 Napoleon/A Season Of Secrets 02

Academy 0870 477 2000 The Pigeon Detectives Leadmill 0114 221 2828

Tom McRae Plug 0114 276 7093

#### STOCKTON Viv Albertine Green Room

STOKE ON TRENT Gaz Coombes Sugarmill

#### 01782 214 991 SWANSEA

01924 361300

01642 606525

Where's Wally The Vault 01792 456 110

WAKEFIELD Esper Scout Escobar 01924 332000 The Hoosiers Warehouse 23

#### WOLVERHAMPTON Jim Moray Newhampton Arts Centre

01902 572090 WREXHAM

By The Sea/Gallops/Golden Fable Focus Wales 2013 08444 77 1000 Samoans/The Bright Young People

The Adelines South Central

01978 358780

Paul Brady Duchess 01904 641 413

# SUNDAY

April 28



#### ABERDEEN

Bear Arms The Tunnels 01224 211121

#### BELFAST

OneRepublic Ulster Hall 028 9032 3900 BIRMINGHAM

#### Sweet Baboo Yardbird 0121 212 2524

BRIGHTON Fearless Vampire Killers/Fort Hope The Haunt 01273 770 847

Hatebreed Concorde 2 01273 673 311 The Physics House Band Green Door Store 07894 267053

#### **Wooden Wand** The Hope 01273 723 568 BRISTOL

The Cosmic Dead Croft (Front Bar) 0117 987 4144 Frank Hamilton Thekla

08713 100000 Jamie N Commons Louisiana

0117 926 5978 **Metal To The Masses** 

#### Croft (Main Room) 0117 987 4144 CAMBRIDGE

A Hawk And A Hacksaw Junction 01223 511511

CARDIFF Bastards Of Fate Undertone

029 2022 8883 The Rezillos The Globe 07738 983947

#### COVENTRY Peace/Superfood Kasbah

024 7655 4473

#### DERBY Dividing The Silence The Vic Inn

01332 74 00 91

#### DUNDEE The Twilight Sad 20 Rocks 01382 227080

**EDINBURGH** Brown Bear & The Bandits/Miniature

#### Dinosaurs Electric Circus 0131 226 4224 GLASGOW

Ancient Vvisdom Ivory Blacks 0141 221 7871

Barn Owl The Old Hairdressers 0141 222 2254 Ian Siegal Nice'n'Sleazy 0141 333 9637

Kalpaudlies Garage King Tut's Wah Wah Hut 0141 221 5279 KXP Broadcast 0141 332 7304

#### HOVE Funge Brunswick 01273 735254

LEEDS The Final Crisis Library 0113 2440794 Gary Valenciano O2 Academy 0870 477 2000

Ikestra/Mahogany Hand Glider Brudenell Social Club 0113 243 5866 King Porter Stomp HiFi Club 0113 242 7353

Purple Thread Packhorse 0113 245 3980 The Scopyons New Roscoe 0113 246 0778 LEICESTER

Girl Band The Cookie Jar 0116 2531212

The Moonlights Donkey 0116 270 5042 The Have Nots Musician 0116 251 0080

#### LIVERPOOL

Minus The Bear Kazimier 0871 230 1094 Tom McRae 02 Academy 0870 477 2000

LONDON Bongripper Underworld 020 7482 1932 British Sea Power Indigo @ The O2

Arena 0870 701 4444 Gets Worse New Cross Inn 020 8692 1866 Hop Along Old Blue Last 020 7613 2478

Hunter Valentine Bull & Gate

020 7485 5358 Jessica Mary York Stag 0871 230 1094 Kreator/Evile Forum 020 7344 0044 Noah And The Whale Palace Theatre

Steve Levine 02 Shepherds Bush Empire 0870 771 2000 Thomas Truax Vortex Jazz Club

#### 020 7254 6516 MANCHESTER

020 7434 0909

Fieldhead Bay Horse 0161 661 1041 Get Cubs Kraak 07855 939 129

0161 236 0340 William Control Ruby Lounge

King Charles Sound Control

#### 0161 834 1392 NEWCASTLE

Attack! Attack! 02 Academy 0870 477 2000

Damascus The Tyne 0191 265 2550

Alessi's Ark Hoults Yard 0191 265 4282

NORWICH Cash Waterfront Studio 0160 363 2717

NOTTINGHAM

#### Scott Matthews Glee Club 0871 472 0400

OXFORD Enemy Reign Wheatsheaf 01865 721 156

POOLE Adam Ant And The Good, The Mad

#### And The Lovely Posse Lighthouse 01202 685222

07919 896 636

PRESTON

Brother & Bones Mad Ferret

SHEFFIELD Henry Cluney Greystones 0114 266 5599

Lucy Rose Queens Social Club

#### 0114 272 5544 SOUTHSEA

01782 214 991

WREXHAM

My Extraordinary Fat Fox Atrium 023 9283 7078

#### STOKE ON TRENT The Pigeon Detectives Sugarmill

ST ALBANS Minnie Birch Horn 01727 853 143 WAKEFIELD

Ken Nichol Robin 2 01902 497860

Stranger Snooty Fox 01924 374455 WOLVERHAMPTON

#### Beecake Central Station 01978 358780 YORK Martin Stephenson Duchess

01904 641 413

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# MONDAY

April 29

#### ABERDEEN

Dinosaur Pile-Up The Tunnels 01224 211121

BELFAST

Audrey Horne Limelight 028 9032 5942

BIRMINGHAM

King Charles The Institute 0844 248 5037

OMD Symphony Hall 0121 780 3333

BRIGHTON

Coliseum/Narrows Green Door Store 07894 267 053

Jamie N Commons Komedia

01273 647 100 King Creosote The Basement

01273 699733

BRISTOL

Alumini Fleece 0117 945 0996 Low Trinity 01179 351 200 Simple Minds Colston Hall

0117 922 3683 CAMBRIDGE

Rob St John CB2 01223 508 503

CARDIFF

Al Lewis Glee Club 0870 241 5093 Hatebreed University 029 2023 0130 Mega Ran 10 Feet Tall 029 2022 8883 Post War Glamour Girls Undertone

029 2022 8883 **EDINBURGH** 

Malcolm Middleton Electric Circus 0131 226 4224

GLASGOW

Dingus Khan King Tut's Wah Wah Hut 0141 221 5279

GUILDFORD

Melt Yourself Down Boileroom 01483 539 539

#### LEEDS

Alessi's Ark Brudenell Social Club 0113 243 5866

Barn Owl Wharf Chambers Vanessa Chutturgoon Oporto

0113 245 4444 LONDON

Beyoncé 02 0870 701 4444

The Computers Rough Trade East 020 7392 7788

Chvrches Village Underground

020 7422 7505 The Elevaters Dublin Castle

020 7485 1773

Gramme Shacklewell Arms 020 7249 0810

Luke Sital-Singh Bush Theatre 020 7610 4224

Mallory Knox/Natives Borderline 020 7734 5547

Neck Deep/Hindsights Peel 020 8546 3516

Nia/Sophie Jamieson Old Queen's

Head 020 7354 9993 The Physics House Band

Old Blue Last 020 7613 2478 Sebastopol Barfly 0870 907 0999 Sparta 02 Academy Islington 0870 477 2000

Tanya Lacey Hoxton Square Bar and Kitchen 020 7613 0709

Temples The Lexington 020 7837 5387 The Unstoppables New Cross Inn 020 8692 1866

Young Lust Underworld 020 7482 1932

MANCHESTER

Beau/Little Sparrow The Castle 0161 237 9485

Bring Me The Horizon Academy 2 0161 832 1111

Chas'n' Dave NQ Live 0161 834 8180 Electric Guest Ruby Lounge 0161 834 1392

Fat Goth/Bad Grammar Wahlbar 0161 637 3736

Girl Band Trof Fallowfield 0161 224 0467

Minus The Bear Academy 3 0161 832 1111

R Stevie Moore Night & Day Café 0161 236 1822

Seagraves Band On The Wall 0161 832 6625

NORWICH

Attack! Attack!/Gavin Butler

Waterfront Studio 0160 363 2717 Darwin Deez/San Cisco Waterfront 01603 632 717

NOTTINGHAM

Johnny Foreigner/The Sidekicks Old Angel Inn 0115 947 6735

Stanley Brinks Spanky Van Dykes 0115 924 3730

PLYMOUTH

Kate Nash White Rabbit 01752 227522

PORTSMOUTH

SHEFFIELD

Dog Is Dead Wedgewood Rooms 023 9286 3911

Fossil Collective Harley

0114 275 2288 **Washington Irving Greystones** 

0114 266 5599

YORK

Sweet Baboo Basement 01904 612 940



# TUESDAY

April 30

#### ABERDEEN

Leon Hunt N-tet Blue Lamp

01224 647 472 BATH

**Brother & Bones Moles** 

01225 404445 BELFAST

Enter Shikari/Hacktivist

Queens University 028 9097 3106

BIRMINGHAM Chuck Prophet Hare & Hounds

0870 264 3333 Dividing The Silence/Tear Of Eden

Flapper 0121 236 2421

BRIGHTON

Barn Owl/A-Sun Amissa Green Door Store 07894 267 053

Laura Mvula Komedia 01273 647100 R Stevie Moore Blind Tiger

The Special Ks The Haunt

01273 770 847 BRISTOL

01273 681228

Alessi's Ark Louisiana 0117 926 5978

Cutting Corners/Encompass

Fleece 0117 945 0996 Iron Chic/Bear Trade

Croft (Main Room) 0117 987 4144 CAMBRIDGE

Beans On Toast Portland Arms

01223 357268 CARDIFF

Arcane Roots Clwb Ifor Bach

029 2023 2199 Dog Is Dead The Globe

07738 983947

Sweet Baboo Telford's Warehouse

01244 390090 COVENTRY

CHESTER

The Rocket Summer Kasbah 024 7655 4473

DUNDEE

Dinosaur Pile-Up Beat Generator 01382 229226

EDINBURGH

Fossil Collective Electric Circus 0131 226 4224

EXETER Bangers/Great Cynics

Cavern Club 01392 495 370 GATESHEAD

Bad Sign/The Devastator Three Tuns

0191 487 0666 GLASGOW

Death Grips SWG3

0141 357 7246

Washington Irving King Tut's

Wah Wah Hut 0141 221 5279 GUILDFORD

Frank Hamilton Boileroom

01483 539 539 HATFIELD

Breakout The Forum 0844 477 2000

HULL Wooden Wand New Adelphi

01482 348 216 LEEDS

Fort Worth Packhorse

0113 245 3980 Hop Along Royal Park Cellars

0113 274 1758

Minus The Bear Cockpit 0113 244 3446

Narrows/Coliseum Brudenell Social Club 0113 243 5866

Waking Wind/Blue Laurel Wardrobe 0113 222 3434

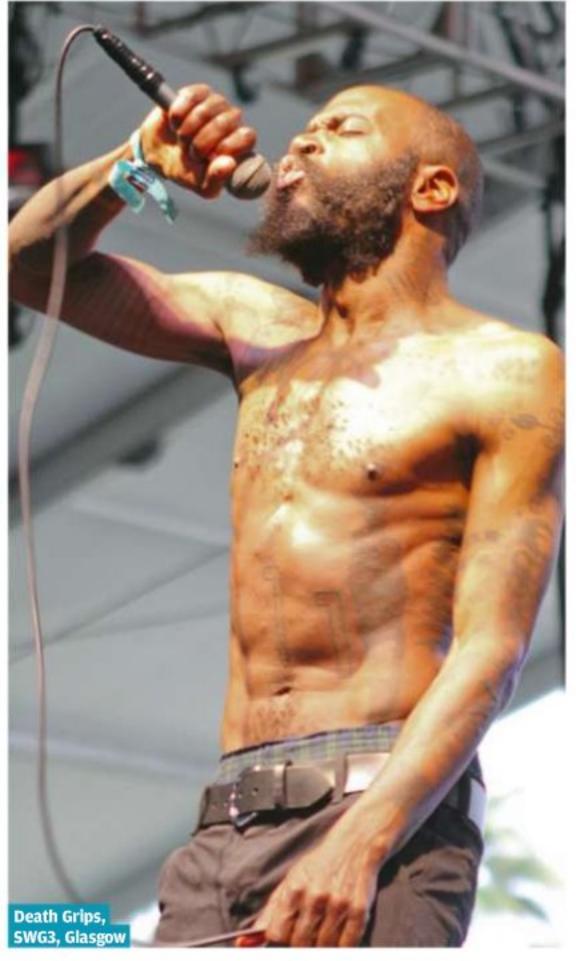
LEICESTER

LONDON

Jaws/Wide Eyed The Cookie Jar 0116 2531212

While She Sleeps 02 Academy 0870 477 2000

The Alternative Dubstep Orchestra XOYO 020 7729 5959



Beyoncé 02 0870 701 4444 Chilly Gonzales Cadogan Hall

020 7730 4500 Devlin KOKO 020 7388 3222 Electric Guest Scala

020 7833 2022 Fin/Natalie Lungley

Queen Of Hoxton 020 7422 0958 Jamie N Commons The Lexington

020 7837 5387 Jimmy Marples The Finsbury

020 8809 1142 Knocking Ghost Shacklewell Arms 020 7249 0810

Listing Ships/Deer Chicago Buffalo Bar 020 7359 6191

Low Barbican Centre

020 7638 8891 Minuteman/Cosines Bull & Gate

020 7485 5358 The Monday Project Dublin Castle 020 7485 1773

Mourning Birds Water Rats 020 7813 1079 Peace/Superfood Birthdays

020 7923 1680

Post War Glamour Girls The Waiting Rooms 020 8886 7781

Say Lou Lou/Enjoyed Madame Jojo's

020 7734 2473 The Story So Far/Gnarwolves Old Blue Last 020 7613 2478

Tim Hecker & Daniel Lopatin Queen Elizabeth Hall 020 7960 4242 Trapped Under Ice Peel

020 8546 3516 Treetop Flyers Dingwalls 020 7267 1577

MANCHESTER

0161 832 1111

Attack! Attack! Sound Control 0161 236 0340 Hatebreed Academy 2

Kristyna Myles/The Faux Pas Islington Mill 0871 230 1094

MIDDLESBROUGH Auctions For The Promise Club

The Keys 01642 782 534 NEWCASTLE

Bring Me The Horizon/Crossfaith University 0191 261 2606

NORWICH Marcella Detroit/Robert Vincent Arts Centre 01603 660 352

The Pigeon Detectives Waterfront 01603 632 717

NOTTINGHAM Chvrches/Young Fathers Rescue Rooms 0115 958 8484

Matt Woosey Guitar Bar 07770 226 926 OXFORD

Bicep/Waze & Odyssey

Bullingdon Arms 01865 244516 Count Skylarkin Cellar

01865 244 761 Rudimental O2 Academy

0870 477 2000 PORTSMOUTH Kate Nash Wedgewood Rooms

023 9286 3911 Simple Minds Guildhall

023 9282 4355 SHEFFIELD Darwin Deez/San Cisco Leadmill

0114 221 2828 Lumerians/Dead Sea Apes Harley

0114 275 2288

STOCKTON Ian Siegal Arc 01642 666600

WOLVERHAMPTON Singing Towards Disaster Slade Room 0870 320 7000

YORK Animaux The Duchess 01904 641 413 We Could Be Astronauts Fibbers

01904 651 250

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# THIS WEEK IN 2005

OASIS OF 'TRUTH', THRILLS BUSHWHACKED, LIBS FOREVER



## ALSO IN THE ISSUE THAT WEEK

LIAM AND NOEL

asis are just about to

make their comeback

with sixth album 'Don't

Believe The Truth' and

they're as cocky and

**SMACK DOWN** 

**SMACKHEADS** 

bile-fuelled as ever, as they tell NME

exactly what they think of Bloc Party

and Franz, how Oasis don't need to fit

in and explain why their Glastonbury

2004 headline performance wasn't as

"People say I sang bad," Liam argues,

referring to the average price of a ticket

to see Oasis. "£32.50 is nowhere near

"but I can never see that happening.

"I look at it this way," says Noel,

enough to come and see me play

my guitar. It should be £32.50 for

each member of the band, it's that

"What about The Libertines?"

asks NME, running for cover. "I'm

not into smackheads," Liam retorts,

"smackheads need slaps." Noel adds:

"If the kids like 'em, fair enough, but

Liam then leaves *NME* with a truth

it can believe in. "We're just a rock'n'roll

band. We never fitted in with Britpop,

either. I don't want to fit in because all

these young fookin' bucks today aren't

they're nowhere near like us."

bad as some people were saying.

Because I never sing bad."

FUCKING GOOD."

fit to wipe my shoes."

 Peter Hook and Bernard Sumner of New Order explain why they'll be voting for The Killers in the forthcoming UK general election. Hook says: "It doesn't matter who you vote for, the fuckers still get in, don't they? So I'm gonna vote for The Killers!"

· "It once seemed impossible that Eminem would ever make a bad record - until, of course, he made his first bad record." That'll be the review of Eminem's new single 'Mockingbird'. Better luck next time, Em.

 The Strokes are immortalised as Lego figurines by a Belgian citizen. You can even see Lego Julian wearing an authentic Ghostbusters T-shirt.

· Coldplay's Chris Martin jumps off the balcony of the 400-capacity Hackney Round Chapel during an encore at their gig there. "Everyone was overly worried about me," he says.



#### **SATAN'S ITUNES**

The content of US president George Bush's iPod is leaked and contains information on how much he loves Metallica and The Thrills. The Thrills singer Conor Deasy, however, is less than happy about it: "Some people would sooner forgive a band for winning the Eurovision Song Contest. We are understandably agitated."

#### LIBERTINES **REUNION?**

Carl Barât and Pete Doherty shock fans as they put their differences aside for an impromptu jamming session at the Boogaloo bar in north London. Of Pete also turning up at the pub, Carl says, "It might as well happen now, because it's going to happen sometime." Proper reunion soon, lads?

# THELEGENDARY NECROSSWORD

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

Compiled by Trevor Hungerford



# A BAG OF NME SWAG



#### **CLUES ACROSS**

1 Primal Scream on vinyl? Must be in satisfactory condition and up to scratch (3-7-3-2) 9 Can't these arrangements apply to Wiley's new

album? (3-6) 10 Brett Anderson and Bernard Butler's band in

the mid-noughties (5) 11 Bullet For My Valentine are doubly moody (6-6)

14 Oxide & Neutrino to perform their album - it's a killer (7)

16 Compose in reverse a melody for InMe (7) 17+27A "My buddies and me are getting real well known/Yeah, the bad guys know us and they leave us alone" (1-3-6)

18 Sound surprised that Kate Bush didn't have a flutter (3)

19 Colin gets upset with Eddie And The Hot Rods' drummer (5)

21 "\_\_\_\_\_ that happiness makes you cry?/\_ that everyone you know someday will die?", 2002 (2-3-7)

24 Producer who has worked with Muse, Smashing Pumpkins and Nirvana (3)

25 The spirit and soul of Gary Numan appearing on this live album (5)

26 Electronic dance music band who found 'Something To Do' last year (3)

27 (See 17 across) 28 There's time for a Kinks' record to be played (4) 29 "You gotta call me man, I'll be the biggest fan

#### CLUES DOWN

you'll ever lose", 2000 (4)

1 New young singer-songwriter Lewis Watson enters an uncivilized world (4-3-4) 2 Peter Gabriel song for when it's boiling (5) 3 Pay attention, here's some Gossip for you (6-2)

4+13D Personally there's nothing more agreeable to the senses than hearing this Jackie Wilson number (1-3-3-8-7)

5 Currently detest both Nas and Puff Daddy - and it's personal (4-2-3)

6 Not confined to listening to just Benjamin Francis Leftwich (2-3-4)

7 Just Arcade Fire included a Primal Scream number

8 Rock band whose albums include 'Unmasked' and

'Monster' (4)

12 Like music freshly squeezed from Notorious BIG and Wrecks-N-Effect (5)

13 (See 4 down)

15+20D "Sometimes everything is wrong, now it's time to sing along", 1993 (9-5)

22 Move along with someone going from The Kooks to The Ordinary Boys (5)

23 This has nothing to do with Yeah Yeah Yeahs (4) 24 Reilly, leader of the post-punk Durutti Column (4)

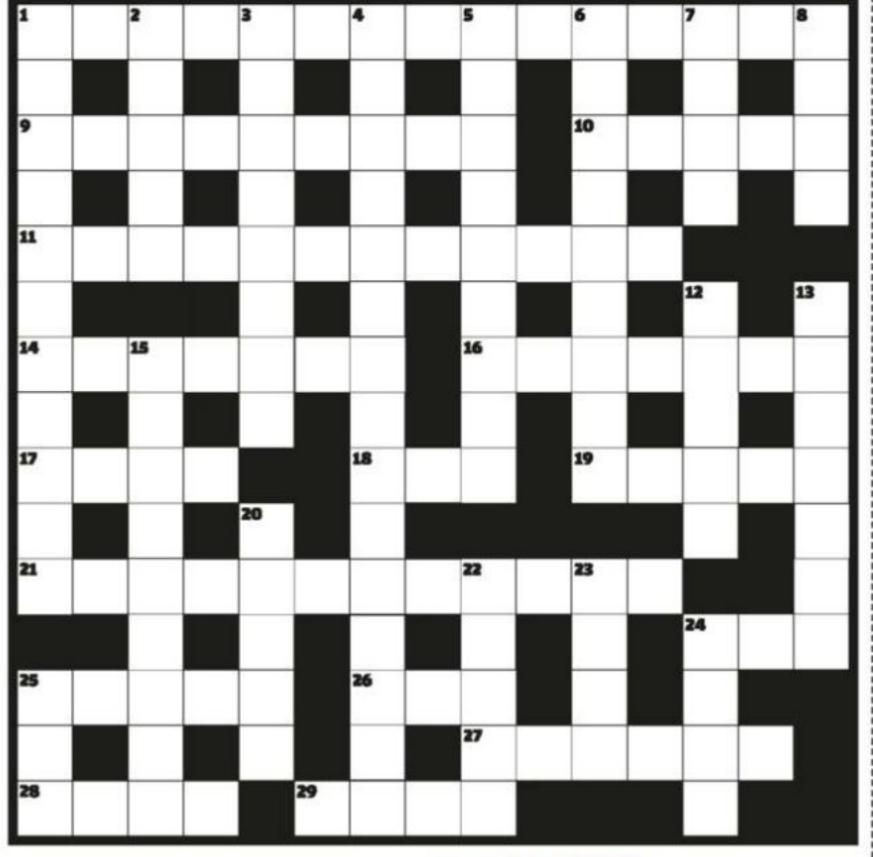
25 Tori Amos performance from the Reading Odeon (3)

#### MARCH 23 ANSWERS

1 Bad Mood, 5 Miracle, 9 Babel, 10+23D Sisters Of Mercy, 12+11A The Irish Rover, 14 Alex Party, 16 Night, 17 Jet, 18+31A Sky Blue Sky, 19+20D Straw Dogs, 20+4D Death Disco, 22 Smother, 25 Ends, 27 Green, 30 Leith

#### DOWN

1 Biblical, 2 Dubliners, 3+28A Only Happy When It Rains, 5 Mystery Jets, 6 Reef, 7 CSS, 8 Eiffel Tower, 12 Tiger, 13 Ants, 15 Reload, 21 Adele, 24 Twist, 26+32A Sam's Town, 29 Saw



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, May 7, 2013, to: Crossword, NME, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 OSU.

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

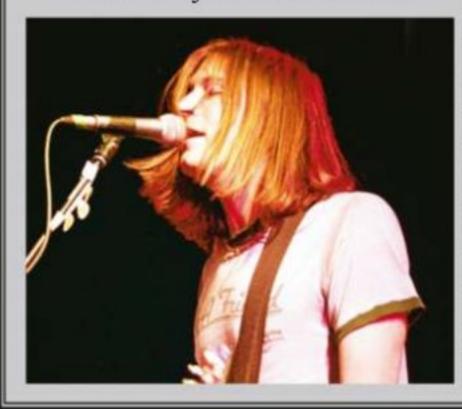




# CORNER

#### THE LEMONHEADS

Here are the gems that no Lemonheads fan should be without





The band's debut record, which features the original line-up of Evan

Dando, Ben Deily and Jesse Peretz, is far removed from the outfit's trademark jangly, melodic pop. It's a trashy, punky affair, with mainman Dando, the band's only constant member through the years, playing drums on some songs.

Need To Know: The original vinyl LP is now hard to find, although a 1992 CD reissue adds bonus tracks including the 1986 debut EP 'Laughing All The Way To The Cleaners'.

#### **FAVOURITE SPANISH DISHES (1990)**



This threetrack EP preceded the release of the band's fourth

album 'Lovey', although just one track from the album makes it onto the tracklisting - an acoustic version of 'Ride With Me'. The other two songs are 'Paint' and a revved-up cover of ex-Monkee Mike Nesmith's country classic 'Different Drum'.

Need To Know: The EP's producer Paul Q Kolderie went on to work with the likes of Buffalo Tom, Radiohead and Hole.

#### MRS ROBINSON (1992)



Released to promote the release of The Graduate on video, The

Lemonheads' version of the Simon & Garfunkel classic, backed with three new songs, gave them their first UK Top 40 hit and turned Evan Dando into a bone fide pop star.

Need To Know: Dando was supposed to be on the cover of NME around the time the EP came out, with Belly's Tanya **Donelly playing Mrs Robinson** in a Graduate-themed shoot, but trendy comedians Rob Newman and David Baddiel got the slot instead.

#### THE LEMONHEADS (2006)



After a belter of a debut solo album with 2003's 'Baby I'm Bored',

Dando decided to return to The Lemonheads name for the first time in 10 years with this eponymous record, which was put together with an entirely new line-up. As confirmed on the sleeve, the tracklisting for the album was sequenced by Dando's then-wife, the British model Elisabeth Moses.

**Need To Know: Special guests** on the album include The Band's Garth Hudson and Dinosaur Jr's J Mascis.

# FANMAIL

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

Edited by Emily Mackay







FACEBOOK.COM/ **NMEMAGAZINE** 

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# Letter of the week The best of the NME mailbag



#### From: Natalie Priscilla McGeehan To: NME

It was the fall of 2000, and I was living in Ocean City, Maryland. The nearest city to see Deftones was at the 9:30 club in Washington DC. After hearing the 'White Pony' album, I needed to see them live. The person I took did not like the concert. Needless to say the friendship did not last...

As I watched, listened and absorbed the raw, electrifying, intangible energy of Deftones, I just knew that THIS band was different! Their music was the missing piece of me that I was looking for. Seeing the synergic effect of lifelong friends coming alive when they perform has inspired me to do the same, motivating me to be my best in all areas of my life. They don't just 'perform' a show. They channel all of their energy, talent, love, pain and pieces of their soul, transform it into music and give it as gift. I have incorporated this gift of music into my life for 13 years. It's hard to explain how it feels when you carry these songs in your heart during times of happiness, sorrow and life-changing moments and on that special night when it all comes together and you share the same time and space with them at a concert, it's pure magic and you feel connected to something special. That's priceless.

#### NME's response...

Yes, Natalie - while I never attained your level of Deftones fandom, from their earliest days they were always a unique voice in metal - the heavy rock

band it was OK for snobby indie fans to like, but also just a really awesome metal band. Bassist Chi Cheng, who died last week following injuries

sustained in a 2008 car crash, was a big, charismatic part of that, and that he was taken from music and from his family so early is a terrible

shame. That he fought on for five years is testament to his strength. Here's to Chi. Now go stick on 'My Own Summer (Shove It)' really loud - EM

# FIELDS ROUND HERE, ETC

From: Sye Sanders To: NME

Before the internet, I was an avid collector of vinyl records. I do not believe that streaming music could ever recreate the memories that accompany my shelves of vinyl. The records that I own are not simply 'records' but moments in time which I will never forget, and memories which I will never be able to recreate. I do not feel that downloading/streaming music shows the respect the music truly deserves. There was a time when music production was an artform packaged and sold ultimately as artwork. Nowadays, this doesn't happen. Streaming music is to vinyl records what masturbation is to sex. It's NOT the same thing. I understand that we have to move with the times, but what pains me is that we will carry on feeding the machine of streaming and one day we'll look back at record stores with a tear of nostalgia in our eyes,

whimpering, "Why?" So please, I urge all music lovers to venture down to their local music store and buy a real piece of music, the way it was intended, if not for yourself, for your children, and for how it was truly intended to be listened to.

#### From: Ryan Lunn To: NME

There's this episode of *The* Simpsons where local hero Jebediah Springfield is proved not to be as heroic as anyone initially believed. I have the feeling there could be a similar end for online streaming. With purchasing a physical copy, whether it be vinyl or CD, there is something pulchritudinous about it and this is something online streaming can never live up to. Also, I feel that streaming is just a fad aimed at a teenagers that will soon wear down. I can't see some old bloke sat in his rocking chair,

with his pipe and slippers, updating his Spotify playlist, can you?

To: Sye Sanders; Ryan Lunn

As I clamber atop this bonfire

#### From: NME

of melting smartphones and flaming laptops, a proud tear in my eye, a seven-inch in my fist and a slightly scratchy song in my heart, I think of you, Sye. Then I think of that wank/sex/records analogy and I get upset and clamber down. And Ryan: despite the fact that you start on minus 10,000,000 points for gratuitous use of the word 'pulchritudinous', I confess that up until recently, I might have thought you'd have a point about the treasurability of physical records over files. With really-not-so-new (passing fad?! 'MON NOW) technology and music interacting in ever more exciting ways, and app albums like Björk's 'Biophilia' showing what the future might hold, now it feels downloads could become something to treasure. Also, that Simpsons episode ended with Lisa swallowing the awful truth about Jebediah for the sake of town morale, so, y'know. One of the things required for streaming to give the most to consumers and artists is, as in Sweden, for enough users to sign up to it. To sign up, they need to believe it's worthwhile. The time around Record Store Day always brings a flood of impassioned letters on the subject of, well, records, stores, downloads, artist revenues, consumer value and so on. Perhaps it would help if we stopped seeing vinyl and download as different sides of a war: one human and real, the other soulless and ephemeral. Is there anything more human and real about a disc of melted plastic as opposed to a file, really, or is it just another technology that's grown cosy with familiarity? Love and stroke your LPs all you want, but don't shut your mind and ears to other ways of listening - EM

#### **PURPLE PROSE**

From: Dan Judd To: NME

I went to see Palma Violets for the third time at Electric Brixton recently. It was the best time I'd seen them due to all four of them being in the crowd while the first supporting act was on. Chilli especially started this insane mosh. Palma Violets then went on to play another amazing set which included numerous stagedives and stage invasions. One of the support acts came on and joined them for a fucking encore - pure class.

#### From: Jasmine Hodge To: NME

I've listened to the Palma Violets album a lot of times. but imagine my excitement when I finally got tickets to see them! I went to see them in London, which is quite far from me, but I thought it'd be totally worth the trip. They smashed it! The whole place was one massive mosh (started by the band) and was filled with crowdsurfing teenagers! Even the band stagedived at the end! Chilli kicked me in the face and I definitely wasn't complaining when Will landed on top of me! Perfect night! Not too bad looking either!

#### From: NME

To: Jasmine Hodge; Dan Judd Oh really, Jasmine? I hadn't noticed. Anyway, yeah, they know how to have a good time,



#### **STALKERS** From: Alex Malliris To: NME

Here's me and James Bagshaw from Temples after my band Kobadelta supported them at Newcastle's Think Tank back in December. Amazing gig.

those boys. Just keep an eye where they're putting those spirit fingers (and feet) - EM

#### A HIPSTER **GETS HURT**

From: Michael Bower To: NME

As an avid NME reader I have grown to expect some articles that I don't agree with and some that are plain idiotic! But as a fan of the band Daughter, your most recent review is one of the most ridiculous I've read. NME have made out that the endless sadness of the record is something of a burden and continue to say 'Why not go embrace the mainstream', which is the most ridiculous statement ever. Do we really need another obvious girl singing about how her man needs to "put a ring on it"? Obviously I must sound like the world's biggest hipster

# Web Slinging

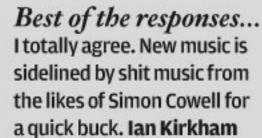
The highlight of this week's NME.COM action

# ARE WE IGNORING HOMEGROWN TALENT?

On his 20th anniversary as a radio DJ, Steve Lamacq (formerly of this parish, hem hem) decided to let rip on the lazy Londoncentricness of much of the music industry.

"I think we've had a bit of a history in Britain of ignoring our own music at times," he said. "It happened during grunge and again now. There is a weird fascination among some parts of the media with who's cool on the American blogs, at the expense of things on our own doorstep."

Get off your laptop and get down to your local venue then? Too right. "You need the appetite to investigate what's going on around the country. I'm not a man to make predictions, but I would say - just in the same way Britpop was quite underground during 1993 - there's probably loads going on that we're not really seeing." So, is he right? Are we too capital-bound? Is The New Sound waiting for us in a Morecambe pub?



Where's the young DJs? This

fella is as old as me and I know jack shit. Tina Owen

What's London got apart from Chas & Dave anyway? Steve 'Strider' Wood

All the best music at the moment is coming from Birmingham with bands like Peace, Jaws, Swim Deep and Superfood. Kieran Clark

I blame money and fashion. People pretend to love music because it's in vogue. It's like one fucked-up version of the emperor's new clothes. Kolonel Jamie Kasper



complaining about an album review but come on NME, don't give Mumford & Sons a six for their more or less identical follow-up album and then insult a brilliant album with a five!

#### From: NME

To: Michael Bower

Well, it's an oldie but a goodie but... NME REVIEWS ARE NOT ALL WRITTEN BY THE SAME PERSON. To say, "Oh, but this got this mark, and that got that mark, so how is that fair, o cruel world?", well, you're as well shouting, Lear-like, at the uncaring sky. I didn't review the Mumford & Sons album in question; I did, however, review the Daughter album. HIYA! If you'd quoted that full sentence, it looks a bit different: "They're not a very leftfield band, so why not go embrace the mainstream and write some songs that can swim?" What I was saying is that Daughter's album is quite conventional music trying to dress itself up as something clever by donning a cloak of

reverb and a pout of vague misery. If you prefer that to "obvious girl" Beyoncé with her world-straddling tunes, well... that probably says more about you than me or B. PS What it definitely does not say is that you are "the world's biggest hipster", so you can rest easy on that score - EM

#### **BANJO FURY**

From: Alastair Shuttleworth To: NME

So Arctic Monkeys are headlining Glastonbury 2013. This made me, a non-Glastonbury ticket holder, pretty depressed for two major reasons. First, Arctic Monkeys are without a doubt the most diverse, original and effortlessly cool British band to have made their debut in my lifetime, and to see them on the same bill as The Rolling Stones will be mind-blowing. I'm still bemused as to why those banjo-twiddling bellends Mumford & Sons are headlining (with only two albums under their belt) but no line-up's perfect.

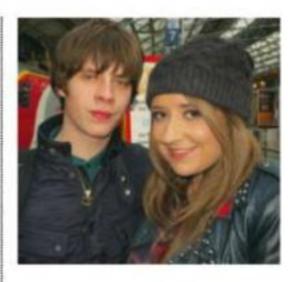
#### From: NME To: Alastair Shuttleworth

I'm with you on that Glastonbury line-up. It feels like, post-Olympics opening ceremony, the Monkeys have been waiting for a challenge like this, to really prove their prowess. And the Stones... well, it's the Stones, isn't it? One curl of Jagger's lip and every banjo in a 20-mile radius will burst into holy, cleansing flames - EM

#### SOME **HORMONES** WRITE

From: Francesca Langford To: NME

Connor's voice gives me shivers every time, it's like he's killing my insides (in a good way) when he sings, "I want you, I need you, yeah" ughhh yes Connor. Anyway, this track is so sweet, a little different to their others, but it's really getting me ready for summer. Birmingham's a great place to be music-wise at the moment, and these lads are making it better and



#### **STALKERS**

From: Ali Williams

To: NME

Here's me with the very lovely and very talented Jake Bugg. I was lucky enough to bump into him before his sold-out gig in Liverpool recently.

better. May I also add that their bassist Jake is the coolest person ever and is absolutely fab. And he's hot too and growls at cameras.

#### From: NME

To: Francesca Langford Thanks for that. Note to the confused: Francesca writes here to tell us of her love for the Birmingham band Jaws - EM



# DOES ROCKINIROLL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

#### **QUESTION 1**

How many aeroplanes are in the video to 'Airplanes' by B.o.B featuring, er, you? "I don't think there are any airplanes. Am I right?"

Correct



#### **QUESTION 2**

What have you got written on your T-shirt when you appear as a playable character in Guitar Hero World Tour? "Oh, god. I was like a foetus when I did that."

Wrong. 'Riot' "Ah, man!"

#### **QUESTION 3**

Which of your dresses is on display at the Rock And Roll Hall Of Fame in Cleveland, Ohio?

"It's the dress from 'Emergency' and it cost like, 10 bucks."

Correct



#### Murison

"Krissi, don't be mad at me! I feel like such a jerk."

#### **QUESTION 5**

Who did you play between at BBC Radio 1's Big Weekend in Bangor, Wales in 2010?

# HAYLEY WILLIAMS PARAMORE



there. I remember walking past Kelly Osbourne and we were

the same height and I was like,

"Yes!" Wrong. Jason Derulo and JLS

"I remember going 'Jason Derulo!' before we went on."

#### **QUESTION 6**

The lyrics to which Paramore song are currently available on a T-shirt from your website?

Wrong. 'Now' "I do remember approving that!"

#### **QUESTION 7**

You sat on the same toilet as which other tiny rock star while recording your new album at Sunset Sound studio in LA? "Prince." Correct. What was the

toilet like? Was it a big purple throne?"

"No. It's a very humble toilet. I could feel Prince's spirit. I was like, 'Is there a camera in here?""

#### **QUESTION 8**

Without cheating, where on your body are your eight tattoos?

"I've got a razor on my ankle that says 'Shave me', a cloud behind my ear that says 'Warped!', a cross on my thigh, 'TCB' on my left elbow, the Paramore bars on my wrist, a Johnny Mercer lyric on my wrist, flowers on my hip and I just got a hand holding an envelope on my thigh. I'm tatted up, bro!" Correct



#### **QUESTION 9**

Name three of your nicknames, according to imdb.com.

"Hayleyball - is that on there? H-bomb? What's the other one? Hayles? That's what my mum calls me. How do they know?" Correct. Also 'SpongeBob'

"When I was 16 our drummer Zac Farro called me SpongeBob because I have a gap in my teeth like SpongeBob. What a jerk!"

#### **QUESTION 10**

Which Paramore song has featured in both the Australian version of The Voice and an episode of Glee? "The Only Exception'."

Correct. Did you ever want to be in Glee? "Nah, not so much..."



Total Score 6/10

"I don't have as bad a memory as I thought. I was about to start taking ginkgo herbal extracts any minute but now I feel great!"

# COMING NEXT WEEK



Featuring rarities, bedroom recordings & songs not even the most diehard fans have heard!



THE GREAT GATSBY

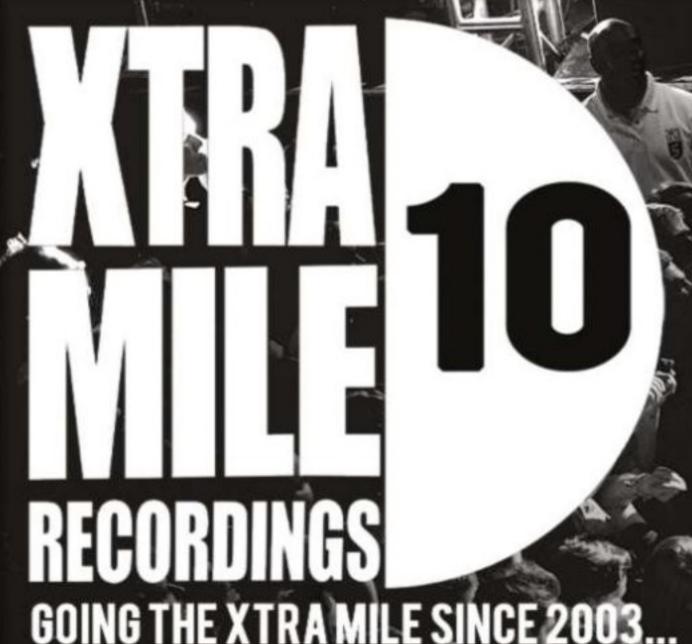
Movie genius **Baz Luhrmann** in the spotlight



"IT MAKES ME THINK, 'WHAT KIND OF MAN DO I WANT TO BE?"

Noah And The Whale look to the future

NME



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