

11 Mar 2013 £2.40

NME

UH-OH, WE'RE
IN TROUBLE...

PULP
BLUR
OASIS
SUEDE
ELASTICA
ASH
GENE
BIS
SLEEPER
MANSUN

SUPERGRASS
THE AUTEURS
MCALMONT & BUTLER
SUPER FURRY ANIMALS

The 100 greatest Britpop Songs



ROLL
WITH
IT?

Plus

**MODERN
LIFE IS
RUBBISH**



CELEBRATING
20 YEARS
OF BLUR'S
BRITPOP
MASTERPIECE

**WHO KILLED
BRITPOP?**
THE FINAL WORD BY
LIAM, COXON, McGEE
& MORE

19>
9 770028 636277
US\$6.50 | £5.37 | CN\$6.99 www.nme.com
£2.40 11 MAY 2013



SUNDAY BEST presents

HMS CURATED by JOSIE & ROB DA BANK

BESTIVAL

5—8th SEPTEMBER 2013
ROBIN HILL COUNTRY PARK, ISLE of WIGHT



All aboard HMS BESTIVAL OUR 10th BIRTHDAY *spectacular!*

LIVE MUSIC *from*

**ELTON JOHN AND HIS BAND
SNOOP DOGG • M.I.A
THE KNIFE • FRANZ FERDINAND
THE FLAMING LIPS • WU-TANG CLAN
BOMBAY BICYCLE CLUB • THE ROOTS
BELLE & SEBASTIAN • JESSIE WARE
DISCLOSURE • TOM ODELL • HOT NATURED
RUDIMENTAL • SINEAD O' CONNOR & many more**

DJ SETS *from* ROB DA BANK & FRIENDS

**RICHIE HAWTIN • CARL COX
ANNIE MAC • SETH TROXLER
A-YO! (MARK RONSON VS ZANE LOWE)
KNIFE PARTY • JULIO BASHMORE • MAYA JANE COLES
DAVID RODIGAN MBE PRESENTS RAM JAM
EROL ALKAN • DUKE DUMONT • DIXON • KERRI CHANDLER
EATS EVERYTHING • FAKE BLOOD • JOY ORBISON & many more**

BESTIVAL.NET • TEL. 0844 888 4410

FACEBOOK.COM/BESTIVAL • @BESTIVAL • #HMSBESTIVAL

proudly SUPPORTED BY **theguardian** **NME**



INSIDE THIS WEEK

11/5/2013



19

"I WROTE IN A PLACE WITH NO INTERNET AND NO PHONE SERVICE" NO WONDER WAXAHATCHEE SOUNDS LIKE SHE'S FROM THE '90S



12

"YOU NEED ANDI PETERS. BUT NOT FEARNE COTTON" FRED FROM SPECTOR HOSTS THE ULTIMATE GLAMOUR PARTY



42

"THERE ARE EVEN HEAVENLY CHOIRS OF ANGELS" EVERYTHING YOU DIDN'T EXPECT FROM A VAMPIRE WEEKEND LP



15

"Ronnie Wood tries to ram his guitar up Mick Taylor's arse"

WHAT HAPPENS IN A SMALL CLUB IN LOS ANGELES DOES NOT STAY IN A SMALL CLUB IN LOS ANGELES



22

"IT WAS A CELEBRATION, NAY A RECLAMATION OF SOMETHING" BLUR'S BRILLIANT 'MODERN LIFE IS RUBBISH' 20 YEARS ON

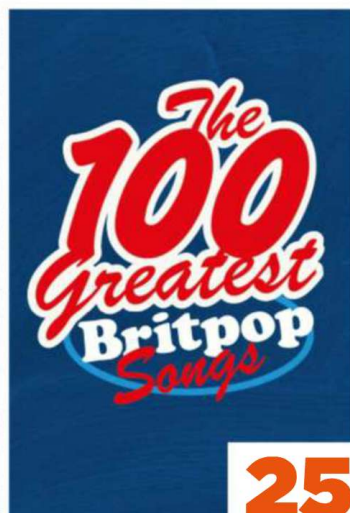


47

"SHUT UP AND PLAY 'SINGLE LADIES...' AGAIN, BEYONCÉ!" QUEEN BEY HITS THE UK, BUT WHERE ARE THE TUNES?

PLUS

4
ON REPEAT
6
UPFRONT
17
PIECES OF ME
19
RADAR
42
REVIEWS
57
BOOKING NOW
58
GIG GUIDE
62
THIS WEEK IN...
63
CROSSWORD
64
FANMAIL
66
BRAINCELLS



25

THE ULTIMATE BRITPOP LIST FIGHT! FIGHT! FIGHT! FIGHT!

SUBSCRIBE TO NME TODAY • SUBSCRIBE TO NME TODAY • SUBSCRIBE TO NME TODAY

SUBSCRIBE TO NME FROM £7.50!*

Subscribe now at
WWW.NMESUBS.CO.UK/ICXE

Or call now on 0844 848 0848 quoting code MDXR
Lines are open between 8am and 9pm, 7 days a week

*when you subscribe by UK monthly Direct Debit saving 30% off the full subscription price. Offer open to new subscribers only. Offer closes 31.10.13



ON REPEAT

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

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



BLACK LIPS

Cruising

"Keep the wheel straight, don't go over the line... Easy on the gas so the rubber don't burn". What is this – wild-ass rock'n'roll or a driving test around Stevenage? Thankfully, on this cut for Adult Swim's Street Records label, their garage-punk engine is still revving off the dial.

Mark Beaumont, writer

BEADY EYE

Second Bite Of The Apple

"Tickle my feet with the NME", sings Liam in this brass-parping, shaker-shuffling second track to be revealed from 'BE'. Liam, we're only too happy to oblige – pop round the office any time, we'll tickle under your armpits too. (Disclaimer: it's possible he's saying *"Tickle my feet with the enemy"*, but that makes even less sense).

Dan Stubbs, News Editor

CLAMS CASINO

Bookfiend

Mr cloud rap Clams Casino is so distinctive in his production style that any release following his two mixtapes ('Instrumentals' and 'Instrumentals 2') sounds like history repeating itself. So thankfully DOOM is here to rap over his glitchy beats about his unique standpoint on Netflix: *"Gets the chicks to the bed"*.

Eve Barlow, Deputy Editor

PET SHOP BOYS

Axis

Good evening. Hammering, glossy Euro-disco for sir? Don't mind if I do. The first taste of the Pet Shop Boys' Stuart Price-produced new album is just as disreputably banging as you might expect, spinning your head round its axis of amyl with a ferocious robo-house mid-section.

Emily Mackay, writer

WAXAHATCHEE

Swan Dive

Katie Crutchfield's way with a simmering melody and a snarky lyric is a breath of fresh air at present – she's a master of singing tunes with zero

pretension and a whole lotta feeling. 'Swan Dive' – all timid guitars and sad, battle-weary vocals – might just be the best thing she's released yet.

Danielle Reed, writer

ATOMS FOR PEACE

Magic Beanz

This little bonus from Thom Yorke's supergroup (please don't hit me) sounds like a nightmare in a folk club, with our creepy hero singing through a funnel over fizzing, clattering beats, eerie synths and lithe acoustic guitar. It will set your teeth nicely on edge, if he's left you with any.

Matthew Horton, writer

A\$AP FERG

Persian Wine

Hey dude, I don't know whether it's all this cough syrup I keep swigging but everything seems to be moving slowly today. Like reeeeeeeaaalllly slooooooowly. Hey, here's A\$AP Ferg, and he's preaching! Preaching without all the starry fireworks of his main man Rocky, but sometimes you don't need that. Sometimes slooooooow and steeeeeecadddy win the race.

Kevin EG Perry, Assistant Editor, NME.COM

ZOMBY

Soliloquy

On which the masked producer provides a snippet with a whole lot of bass from his upcoming 33-track super-mega-album. If you like music that makes the world ending sound like an event that'll be beautiful and terrifying in equal measure, you will dig.

Tom Howard, Reviews Editor



EARL SWEATSHIRT

Untitled

Earl Sweatshirt's star continues to rise with this new track that has, at live shows, featured pre-recorded rhymes from RZA. *"I'll fuck the freckles off your face, bitch"*, he raps over a sloping beat. Despite the morally – and anatomically – dubious lyrics, it's another appetite-whetter for his debut album, 'Doris'.

Lucy Jones, Deputy Editor, NME.COM

TRACK
OF
THE
WEEK

THESE NEW PURITANS

Fragment Two

He's a dab hand when it comes to twisting melons, is our Jack Barnett. And at smashing them, too: for These New Puritans' eerie 2010 LP 'Hidden' – a worthy recipient of NME's Album Of The Year gong – he took a sledgehammer to pieces of fleshy fruit covered in cream crackers in order to ape the sound of a skull being smashed into smithereens. He's not renowned for being Southend's sternest and strangest mind-bending auteur for naught, you know. But as far as we know, no foodstuffs were

harmed during the making of follow-up 'Field Of Reeds' (out this June). And judging by this first taster, Jack's marching on sparser, more intimate climes, too. Gone are the discombobulating sounds that populated 'Hidden' to be replaced

by something mellow, melancholy and disconcertingly simple. Which is exactly what makes it so bloody creepy: like being plunged into a kid's dark, dank nightmare, it's underpinned by disarming, nursery rhyme-like piano and brooding trills of bassoon, paving the way for Jack to get all moody and mournful. *"Crushed glass by the train line"* he sighs, hinting at some nefarious nighttime terrors. *"There is something there... something is there"*. Even without a sledgehammer, Jack's a dangerous foe.

Ben Hewitt, writer

*It's so creepy, like being
plunged into a kid's
dark, dank nightmare*

NEVER HIDE

MOD. RB 8301 COL. 019/M2 - MOD. RB 8307 COL. 002/M5 - MOD. RB 3916 COL. W0565



LONG LASTING

Crystal lenses treated to endure
wear and abrasion.

ray-ban.com

Ray-Ban

GENUINE SINCE 1937

Edited by Dan Stubbs



MAIN EVENT

6 *NME 11 May 2013*

So what do the primary sellers think? Chris Edmonds is the Managing Director of Ticketmaster UK, one of the biggest primary ticket sellers in the country. It gets ticket allocations from gig promoters to sell directly to fans. Ticketmaster's main objective, he says, is to sell "as many tickets to genuine fans" as possible, which is why it works with promoters to block out touts. "We go through multiple bookings on our records. Where it's clear that people have tried to exceed the limit by using the same card multiple times or multiple bookings from the same address, we will cancel those tickets."

But that's the smallest problem

Ticketmaster faces. Big-scale touts are increasingly using illegal hacking software to buy up swathes of tickets to sell on at a profit. "People use automated programs called bots to try and bypass our security systems and buy multiple tickets at once. That's one of the biggest battles we're facing and one we're investing a significant amount into responding to." It is, however, worth noting that Ticketmaster own Getmein!

NME reader Rob Spacy from Derby may well have fallen foul of the bots. He tried to get tickets to see Japanese band Perfume at the O2 Academy Islington in London this coming July. "They're a really niche band," he says. "Tickets went on sale at 9am and within 20 minutes they'd all sold out. I had friends in other parts of the country who were trying too and none of us got tickets. Minutes later I could see they were going at double the price on secondary ticketing sites. Even though there was a restriction that you couldn't buy more than eight tickets per person, some sellers were selling 20 at a time, so it was obvious they'd found a way to buy up a lot of them. It's really frustrating."

As secondary sites keep sellers' details anonymous, it's impossible to see who the big touts are. Simply, they don't see it as their responsibility. Asked if StubHub would ever limit the amount of tickets sellers could put on the site,



Some of these punters will have paid a lot more than others



Fiona Chow, Head Of UK And European Communications at StubHub, replied: "No. Because our business is a specialised ticket marketplace.

It would be like telling Tesco to limit the amount of baked beans it can sell... What we are doing is providing access to fans, and we can wax lyrical about where the tickets come from and who is to blame for that, [but] essentially, we make sure our transactions are safe and secure and that you get what you were promised." Viagogo's Ed Parkinson had a similar response:

"The overwhelming majority of people selling on the website are people selling a small number of tickets – that's usually fewer than five tickets a year. We obviously don't have exact information on their motivations, but where we fit into the equation is if someone has a ticket to sell we make sure that they deliver that ticket and that it arrives to the buyer."

When Channel 4's *Dispatches* went undercover at Viagogo, it found that not only were big promoters giving tickets directly to the site to sell, but that Viagogo staff were using multiple credit cards to buy tickets to sell on at a profit. Parkinson said that the

programme was filmed when they were a relatively new company, and that they were only buying tickets to make sure they had enough tickets to fulfill their guarantee in case something went wrong. "We absolutely don't buy tickets and it hasn't happened for a long time," he says. However, they do admit that they receive allocations from promoters. "From time to time an event organiser will sell tickets directly through our platform. It's certainly not every show or every event that takes place, but it happens."

NME spoke to a senior boss of one of UK's biggest live music promoters, who did not want to be named. He said the company does put tickets onto the secondary market, but that it's only a small number of the total available for most gigs. "The average is around 1.3 per cent of the total inventory. So yes, we do, but if we do it's 200 tickets out of 200,000 at most." The reason they do it is to claw back profits from the touts. Primary ticketing sites are "bombarded" by hackers each time a gig goes on sale, he says, estimating that as many as 90 per cent of the ticket allocation given by promoters to primary ticketing sites end up being resold on secondary sites. "An artist can feel they've been done over because

WHAT DO YOU THINK ABOUT SECONDARY TICKETING?

LIAM GALLAGHER



"I don't even know what 'secondary ticketing' means, but I believe in the ticket tout. If it wasn't for a ticket tout I wouldn't

have got to see the band that changed my life, and that was The Stone Roses. That's the way it is. You win some, you lose some, but I'm not going to sit here and be politically correct. All I know is, if you're meant to be at the gig, you're meant to be at the gig, and if you're not meant to be at the gig, you're not meant to be there. It's as simple as that. How would I feel if fans had to pay hundreds to see Beady Eye? That's not my problem, is it?"

CHARLIE FINK
Noah And The Whale



"It's pretty bad, to be honest. Now that the contact between a band and its audience is so easy and so direct with the

internet, the future of ticketing for gigs is surely directly between band and audience. I don't know why that isn't happening more. There's a comedian Louis CK who does all of his shows, he sells them from his website straight to the audience. You have to have enough success as a band to get to that position but I don't see why there have to be so many middlemen between a band and its audience. It's hard to say that tickets are under-priced – what do you pay to go and see The Rolling Stones these days? The money should either be in the hands of the audience or the hands of the band, it seems weird that the other hand has to be in there at all."

"There's not a concept of sold-out or not sold-out any more"

ED PARKINSON, VIAGOGO

somebody else has profited from their labours. We, as promoters, risk millions of pounds putting these shows on and for us to not get the benefits of those ticket sales, we could still be losing lots of money and these people are profiteering," he says.

Fellow promoter Melvin Benn – who owns Festival Republic, which puts on the Reading And Leeds Festivals

– says the knock-on effect is that fans will buy fewer tickets in the future. “If a fan pays twice as much to buy a ticket that means they’ll probably only go to one gig instead of two gigs – it’s taking money out of the music industry and we can ill afford to do that.” However, secondary ticketing sites like Viagogo and StubHub argue that 50 per cent of the tickets on their site go for face value or less. They also say that while tickets may initially appear on the secondary market at inflated prices straight after sale, in many cases prices fall closer to the event and it is possible to grab a bargain. And as they argue, a gig is only worth what you want to pay for it.

NME reader Dan Cox, from Worcester, used Viagogo to buy tickets to see The Stone Roses at Heaton Park last year – the fastest-selling gig in UK history, with 220,000 tickets snapped up in 68 minutes. He didn’t mind having to fork out £120 for a £55 ticket. “The price was over double face value but after waiting 20 years to hear the soundtrack of my life played live I didn’t mind shelling out if it meant I definitely got to see them.”

But for some, it’s a moral issue. When rocker Wilko Johnson announced that he was to undertake one last UK tour before his terminal cancer made it impossible, tickets sold out in hours. Johnson kept prices at a reasonable £17.50, but tickets were soon appearing on Viagogo for £167. A fan petition to stop touts profiteering on his farewell tour was backed by bosses at The Robin 2 venue in Bilston, West Midlands. “The lack of conscience in these touts really sickens us. To exploit the fans at such a level is unbelievable,” a spokesperson said.

Despite the criticisms, the market keeps growing. Viagogo now has partnerships with major festivals including Isle Of Wight and Sonisphere. It has also worked with big acts like Madonna to offer a dedicated place for people to buy and sell tickets for events. Earlier this year, eBay announced that it would no longer allow the trading of tickets for sports or entertainment on the site. All listings will now go via eBay-owned company StubHub, the biggest player in the US secondary ticketing market which was set up by one of Viagogo’s co-founders and launched in the UK last year.

The government has so far been reluctant to interfere in the secondary ticketing market. An investigation by a committee of MPs in 2008 concluded that primary ticketing agents needed to do more to stop people buying tickets to resell. It also said that any legislation would force the secondary ticketing industry back underground, to the detriment of those who found it a safe and convenient way to buy tickets. This position could be set to change after the publication of a damning report by Operation Podium, the special unit of the Metropolitan Police set up to combat ticket fraud and serious and organised crime around the Olympic Games, for which the resale of tickets was made illegal. It estimated ticket fraud to be worth over £40 million per year, and found

Glastonbury uses a photo ID system to prevent ticket resale



that those involved often have a hand in other types of serious and organised crime. It called on the government to introduce legislation to make the resale market more transparent so sellers know who they are buying from.

Some promoters are taking a stand against the practice. BBC Radio 1 have banned the resale of tickets to their free One Big Weekend event in Londonderry. “The view [here] is that it’s pretty poor,” says Neil Wyatt, Live



Mumford & Sons fans have been hit by fake tickets scams online

It’s a particularly bitter issue for Mumford & Sons. At the end of last year around 100 of their fans were left out in the cold in Portsmouth after buying fake tickets from secondary sites, including Viagogo. The company had to refund them and offer tickets for an alternative date.

Ticketmaster’s Chris Edmonds says paperless tickets and other initiatives could curb the rise of the secondary market. “As technology develops, I do see a situation where the means of entry into an event is not going to be a paper ticket, it’s going to be your mobile phone or credit card, or even an Oyster travel card. Increasingly the identity of the person who bought the original ticket will be involved in the process. That will have an impact on the number of tickets that are traded on the resale sector.”

So while the industry awaits the fallout of the Met Police’s report on ticket fraud, and all parties remain at loggerheads over whether anything could or should be done to stop the growing resale sector, it remains one of the most controversial issues in live music today. Supporters of secondary ticketing say that in a free market, sites are providing a valuable service. Meanwhile music fans are finding that the price on a ticket is rarely the price they pay, and bands and ticket sellers try and find ways to bypass the extra middleman. So what do you think? Are secondary ticketing companies rip-off merchants fleecing fans or a way to guarantee your place at a defining musical moment? We want your views. Email news@nme.com.

“In the future you’ll get into a gig by phone or credit card”

CHRIS EDMONDS, TICKETMASTER

Events Manager at Radio 1. “We don’t think it’s ethical and we’re really happy that auction sites like eBay and Gumtree agreed to work with us to take the tickets down.” Other responses have come from fans themselves – with fan-to-fan ticket exchanges like Twickets or Scarlet Mist. But they admit that they can’t – unlike the big companies – guarantee your ticket.

Bands too have been keen to try and stamp out the resale market. One unnamed promoter said that some artists ask promoters to flood secondary ticketing sites with cheaper tickets to keep prices down. Other artists – like Radiohead and Mumford & Sons – have adopted extra security measures like paperless tickets, similar to Glastonbury’s photo ID ticketing model, to make sure tickets can’t be sold on for a profit.



Madonna worked with Viagogo to allow ticket trading for her shows

A SERIES OF UNFORTUNATE EVENTS

*Emeli Sandé's debut album is a record-breaker. But it can't really be better than **The Beatles**, can it?*

Sacrilege! Emeli Sandé is bigger than The Beatles. Or rather, her debut album 'Our Version Of Events' is now bigger than the Fab Four's 1963 debut album 'Please Please Me', having spent 63 consecutive weeks and counting in the Top 10. She has been everywhere over the last year, but Emeli's album can't be better than The Beatles' debut, can it? We stacked them up side by side...

CULTURAL IMPACT

'Please Please Me' sparked the 'moptop' craze, inspiring a generation to grow their hair into shaggy bowlcuts. How many people have you seen strolling the streets with peroxide quiffs? Exactly – none.

Winner: The Beatles

ORIGINAL MATERIAL

OK, The Beatles didn't write all of the songs on their debut. In fact, six of the 14 tracks are covers. Having said that, we'll take a well-chosen cover over soul-pop dross any day.

Winner: The Beatles

BEST TRACK

At a drunken family wedding, the upbeat gospel of Sandé's 'Next To Me' is acceptable. But compared to 'Love Me Do', it's just an O2 ad. And that's not to mention 'I Saw Her Standing There', 'Twist And Shout' and the title track too.

Winner: The Beatles

WRITING

You've got to hand it to Sandé – she wrote a smash-hit album while studying neuroscience at the University Of Glasgow. The Beatles, meanwhile, only had epic sets in sweaty underground clubs to distract them from songwriting.

Winner: Emeli Sandé

RECORDING

The Fab Four famously recorded almost all of 'Please Please Me' in a day-long session on February 11, 1963. 'Our Version Of Events' took four years to make, which is roughly how long each song on it feels.

Winner: The Beatles

THE COMPETITION

Sandé replaced Lana Del Rey at Number One, and has jockeyed against big releases by Bowie, Biffy and the cast of *Les Misérables*. 'Please Please Me' had Cliff Richard & The Shadows, Johnny Cash and Chuck Berry to contend with. The Fab Four were eventually trumped by... themselves.

with their follow-up, 'With The Beatles'.

Winner: The Beatles

ARTWORK

'Our Versions Of Events' has a sleek monochrome cover. The Beatles' sleeve for 'Please Please Me', iconic though it is, makes the band look like they're about to gob on you in a multi-storey car park.

Winner: Emeli Sandé

OVERALL WINNER:

The Beatles, of course!



Emeli: the third brother in Jedward



The Beatles were also better at pogoing

NME MINISTRY OF INFORMATION

What To Do If You See Someone Buying 'Our Version Of Events'

DO

- Try to reason with them.
- Tell them that Adele will have a new album out eventually, so there's really no need to buy one by the budget Adele.
- Point them in the direction of Peace's 'In Love', Bowie's 'The Next Day' or another of the many better albums currently on the market.
- Remind them that if they love bland music, they could listen to Radio 2 all day for free.

DON'T

- Get too close. Love of soul-pop dross may be contagious.

WELCOME TO THE CUTTING EDGE

*Have **The Knife** created the strangest touring show ever?*



EYEVIEW, WEIRD

When The Knife announced their European tour earlier this year, fans were desperate to see the return of the lesser-spotted Swedish duo. However, if the challenging new album 'Shaking The Habitual' did not hint at what was to come, reports emerging from early dates of the tour, which hits London this week, suggest this might just be the weirdest tour ever.

Supporting on all dates is "master-teacher-guru-shaman-dictator-aerobics instructor-new age workshop leader" Tarek Halaby, who leads an Absurdist Aerobics class described as the "communal/political/conceptual/imaginational workout experience you always wanted". Fans are encouraged to join in and "taste the sweat".

When The Knife hit their hometown of

Stockholm later this month, they will be joined by Cool Pans – the biggest (and only) steel pan band in Scandinavia, according to the group's Hedvig Manswell. She tells *NME* that the band are honoured to be playing the gig as they normally perform at carnivals and weddings. "We hope The Knife will think we are fabulous," she says, adding that their set will include "a lot of reggae plus popular music too, like Rihanna's 'We Found Love' and a Doobie Brothers song". She reassures: "Everything sounds great on the steel pan." Also supporting in Stockholm are feminist art collective ÖFA Kollektivet and their 'danceoke', where the audience is encouraged to dance to music videos.

Finally, The Knife's own performances

have delighted and baffled in equal measure, with one online commenter in Bremen, Germany comparing it to "a poor student theatre show". Another commentator put it more succinctly: "I want my money back."



Cool Pans rinse out some massive tunes



Dress
£14.99



Vest
£3.99

H&M

THE GREAT FREDSBY

With *The Great Gatsby* soundtrack finally out, Spector's Fred Macpherson tells us what his ultimate *Gatsby*-esque party would be like

THE VENUE

"One of my favourite venues in London is the big Freemasons' Hall behind Covent Garden. The main hall has got this amazing fresco of the signs of the zodiac and it's one of the most ornate, beautiful ceilings I've ever seen. Anyone who is a mason would be a priority on the guestlist. Am I a mason? Well, obviously I wouldn't be able to answer that question..."

THE GUEST LIST

"You'd need some absolute legends in the building, probably someone massive like Stereophonics. You'd want some TV people like Andi Peters and Dave Benson-Phillips. You need girls there too, so you'd want Cara Delevingne and Suki Waterhouse to come, but then you probably couldn't have Miles Kane. Swim Deep and Peace can come, but not too many people from Birmingham because they can get a bit rowdy. I want Serge from Kasabian, too – any time spent with Kasabian is a bonus. Theo from Hurts is very *Gatsby* himself, so I'd have to check he didn't have a better outfit than me. The key thing at a party like this is you've got to not invite certain people, because it's also about who you keep out. Frank Turner and Fearnie Cotton can't come."

ENTERTAINMENT

"There'd be some kind of pre-dinner reception with a child or animal sacrifice. The MC for the evening would be Mr Mohamed al-Fayed, and he could do a talk on the Diana conspiracy. I like conspiracy theory bits and bobs. The crowning moment of the whole evening would be Craig Charles and Philippa Forrester hosting a *Robot Wars* special."

their classic house robots like Sir-Kill-A-Lot and Matilda and pit them against robots built by the guests. We'd all bet, and the winnings would go to the charity that wants to bring dodos back to life."

DECORATION

"We'd have some sort of water feature installed by Charlie Dimmock and the *Ground Force* team."

CHARITABLE DONATION

"You know how there's normally a charity donation if you're on a guestlist? As you enter my party you'd be obliged to buy a copy of the Spector CD. We're only a couple off going platinum, so this would help."

Your host, Fred Macpherson



A recent Spector aftershow party

STAFF

"Obviously you'd want a zero-tolerance drugs policy, so you'd need some pretty massive security. I'd get Bonehead from Oasis to do it, because he's a legend and he looks hard. I think most of my guests would be well behaved but I'd like to invite the master chocolatier from the Lindt adverts – I have suspicions he gets up to some dodgy stuff."

DRESS CODE

"I'd wear a really long top hat, with a couple of inches added on top, and a monocle. I'd put a steampunk or *Wild Wild West* twist on the whole thing."

MUSIC

"You need DJs to get a party going. I'd have Hudson Mohawke, TNGHT and Jamie xx, and Zane Lowe could do a nine-hour dubstep set in Room Two, aka the cloakroom. I'd have bands too: a Deltasonic showcase featuring the best of the Liverpool-based label, for anyone who remembers The Dead 60s, The Bandits and The Basement."

DRINKS

"There would be Champagne mixed with Ribena syrup. Then after the first glass I'd swap the champagne with cheap cava, and put the money I saved into terrorism."

FOOD

"That whole vogue for mini pizzas and mini burgers has really jumped the shark. So I'd have the high street chain Pret A Manger sorting all the food out at my party. I'd want the Super Club sandwich, the BLT, the hoisin duck wrap, as well as few of the new hot wraps that they've been doing recently. But we'd keep it totally kosher, so no crustaceans. I have an in-depth knowledge of Pret's menu. If anyone was wondering what being in an indie band gets you these days, it's a couple of trips to Pret and an interview about your ideal party, rather than your ideal party."

THE HOST'S QUARTERS

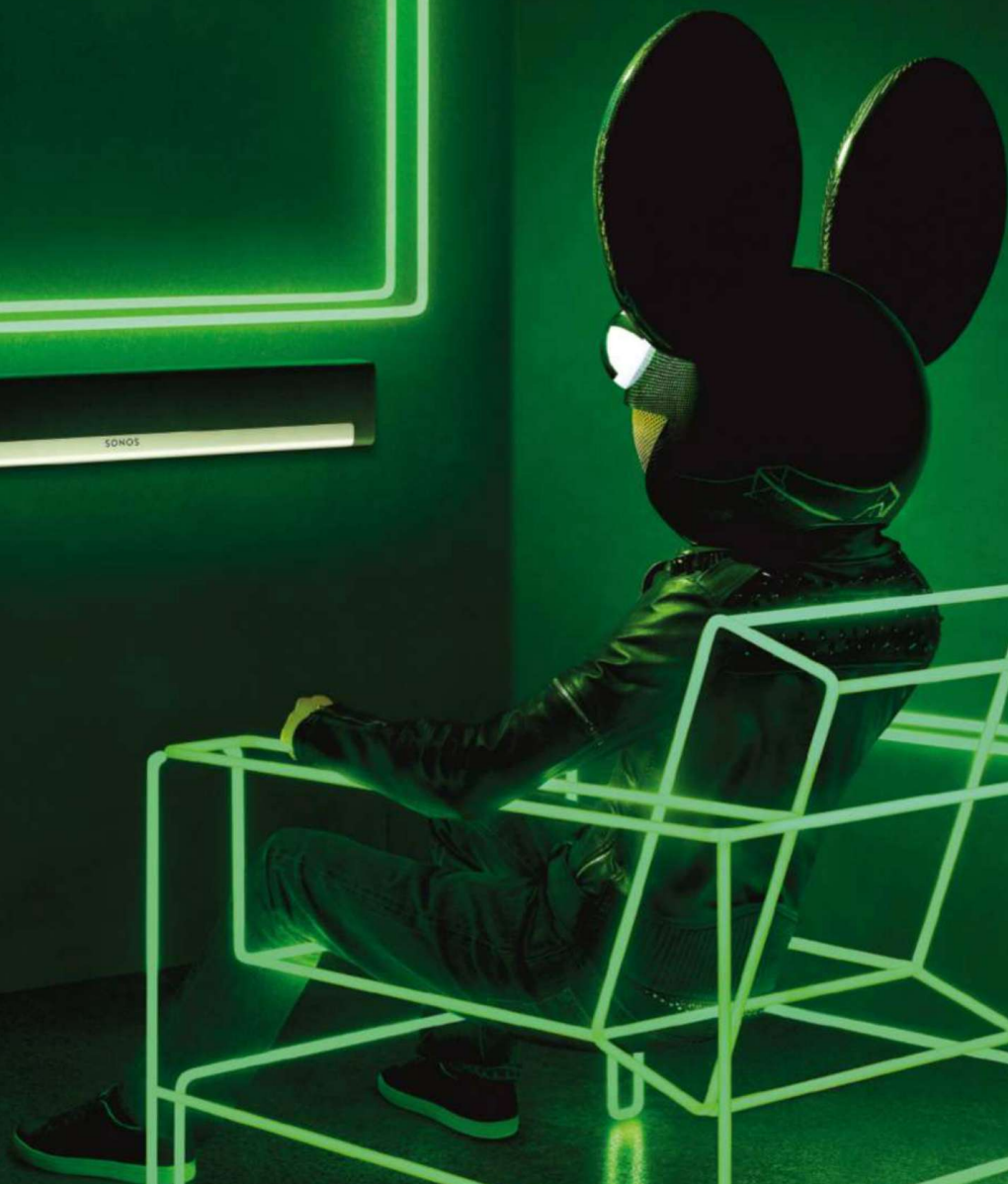
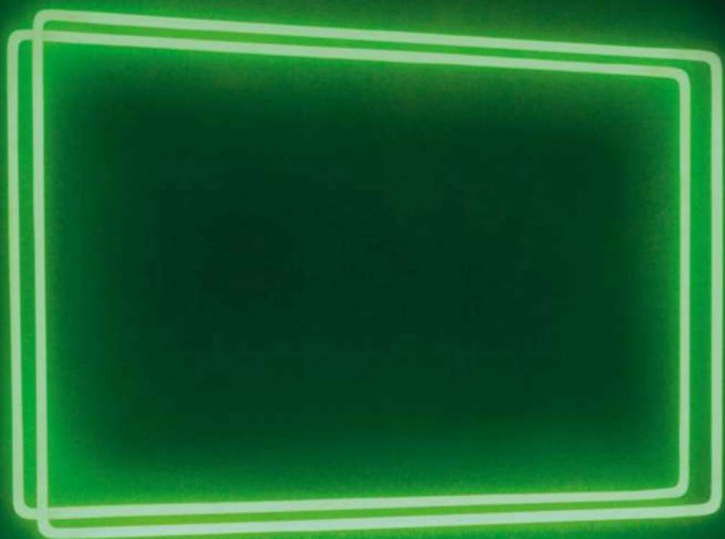
"As all this goes on, I'd be in a room playing *Bioshock Infinite* on the Xbox and crying, thinking of how life could have turned out."

Spector will be playing a special event for Ray-Ban at Manchester's Deaf Institute on May 14. "Manchester is always one of my favourite cities to play," says Fred, who is currently working on Spector's second album with the rest of the band. "We played the Deaf Institute on our way up, so it's only right we play it again on our way down."

DEAN CHALKLEY, DAN KENDALL, TOM O'LEARY, ALPHA, REV, PATRICIA BOARD



(L-R) Cara Delevingne, the Spector album, Fred's lunch, Jamie xx, TV's Andi Peters, Freemasons' Hall, Wild Wild West, Charlie Dimmock



SONOS

PLAYBAR UNLEASH YOUR TV SOUND. UNLEASH ALL THE MUSIC ON EARTH.

NEWS OF THE WEIRD

FROM THE NME NEWSROOM

EDDIE BANGERS

An OAP couple from Sweden have been arrested and charged with harassment for deliberately playing Iron Maiden songs at top volume until 4am as part of a long-running row with a neighbour, who's clearly more of a Megadeth fan.

ROCK'N'BALLS

Def Leppard are sponsoring Welsh under-10s rugby team Rhiwbina. The club is nicknamed The Squirrels – not the type of 'Animal' Def Leppard are used to, but at least they should be good at burying chances.



Rugby team Rhiwbina in their Leppard strip

LISTEN UP, SUCKER

Rapper Danny Brown reportedly received oral sex live onstage at a concert in Minneapolis. Critics were divided: some were blown away, others said the performance sucked.

ROYAL FLUSH

Beyoncé failed to recognise that a cringing Princess Eugenie was among the members of the O2 Arena crowd she picked on to sing along to her hit 'Irreplaceable'. Queen Bey clearly has no time for lesser royals.



"Your gran? Never heard of her"

ARCADE FIRE'S NEW RELEASE

Arcafe Fire's Win Butler and Régine Chassagne have welcomed their first baby into the world. Bet they find themselves having to 'Wake Up' earlier than they used to, amiright?

OPPOSITES ATTRACT

The Vaccines in an arena? The Stones in a grotbag club? Welcome to the week when the music world was well and truly flipped upside down...



THE VACCINES

O2 ARENA, LONDON THURSDAY, MAY 2

Backstage at London's O2 Arena, there's a small room featuring a wall of shelves stacked with vinyl and CDs. Excitingly, when Vaccines frontman Justin Young tugs on a handle by one of the records, a secret door opens, behind which guitarist Freddie Cowan and drummer Pete Robertson are being interviewed by a Spanish journalist. "Oh, so sorry for interrupting," Justin exclaims mildly, before quietly closing the door again. Justin, celebrating his birthday today (May 2), spent most of last week's *NME* cover interview talking about how he doesn't feel like a rock star, and his demeanour four hours before showtime confirms this outlook. But he must face facts: he is about to lead his band through the biggest show they have ever played, in Britain's biggest indoor venue. Three years into their career, The Vaccines are, officially, an arena band. "If you'd said to me three years ago we were going to headline here I'd have said that's ludicrous," he says, reclining on a sofa with bassist Arni Hjórvor. "It wasn't a goal." Typically understated, The Vaccines have not been making Beyoncé-like rider requests

despite headlining the venue she's been occupying for the past three days. Justin jokes that he asked for water at 20°C, in response to Beyoncé's reported preference for 21°C.

The performance is not quite so understated. Despite the lack of bells and whistles (there are just two big screens and no pyro) the band have assembled a mini-festival's worth of supports, including Temples, Toy and The Walkmen. With the crowd thoroughly warmed up by the time The Vaccines come onstage, 'No Hope' and 'Wreckin' Bar...' provide a frenetic opening salvo, and 'Wetsuit' induces the first singalong. Justin hasn't quite got a swagger yet, but he skids here and there like the confident kid at the school disco. New song 'Melody Calling' boasts a Smiths-y rush of chords, then 'Family Friend' ends the main set before the woody guitar whack of 'Nørgaard' ends the encore. "I'm a man of few words," declares Justin, eyes flitting around the crowd. "I've seen parts of the world I never thought I'd see. But there's nowhere quite like London."

And with that, they're off. Immediately you have to wonder what we can expect from them next, as a confirmed

arena band. Will it affect Justin's soul-scouring lyricism? "No, because 'personal' is universal," he considers, wiping the sweat from his brow. "Our lyrics will always connect with people because... we are people!"

VIEW FROM THE CROWD

WHAT DID YOU EXPECT FROM THE ARENA SHOW?



Tom Furse, The Horrors (brother of Vaccines guitarist Freddie Cowan)
"It's really great, I'm very proud... (slurring) I'm bursting with admiration for what they've achieved."



Richard Board, 21, London
"It's amazing that they're headlining the O2 Arena after such a short time, but they totally deserve it. They've got the songs too – you can't argue with tunes like 'Wreckin' Bar...!'"

It's like the last 50 years never happened...



THE ROLLING STONES

ECHOPLEX, LOS ANGELES SATURDAY, APRIL 27

After coyly revealing plans to play LA's teeny 700-capacity Echoplex on the morning of April 27, chaos ensues. Thousands race to join the \$20 (£13) lottery for Stones tickets. *NME*, meanwhile, is dispatched to Bruce Springsteen's favourite Hollywood hotel

to pick up a ticket nuzzling next to an envelope simply marked 'J Depp'. TV news crews and security guards line the Sunset Boulevard stretch of Echo Park – think London's Dalston but with more palm trees and less kebab shops – where the venue is situated, and awed ticket winners holler with delight as they wait outside. In addition

to Johnny Depp, the celebs are out in force. When doors open, Bruce Willis, Dave Stewart, Gwen Stefani, the Olsen twins, Skrillex and assorted Green Dayers can be seen milling around among the fans here to grab a peek at Mick Jagger's legendary strut and Keith Richards sticking two grizzled fingers



This week the Echoplex, next month Glastonbury

up at the smoking ban. There's something mind-blowing about seeing Ronnie Wood trying to ram his guitar up special guest Mick Taylor's arse during a beautifully jammed 'Midnight Rambler' and septuagenarian Charlie Watts

grinning like a teenager on a minuscule stage usually reserved for hype bands and chin-stroking indie acts.

THE SETLIST

- You Got Me Rocking
- Respectable
- She's So Cold
- Live With Me
- Street Fighting Man
- That's How Strong My Love Is
- Little Queenie
- Just My Imagination
- Miss You
- Love In Vain
- Midnight Rambler
- Start Me Up
- Brown Sugar
- Jumpin' Jack Flash

Ploughing enthusiastically through a 14-song, hour-and-a-half-long set as a warm-up for their run of US arena dates ahead of their massive, eagerly awaited Glastonbury and Hyde Park shows, the Stones' setlist is less than conventional but well received. Serving up classics such as 'Brown Sugar' and 'Street Fighting Man' alongside intensely soulful covers of tracks originally laid down by early influences Chuck Berry, Otis Redding and The Temptations, this is evidently as much of a treat for the band as it is the punters.

GO SKY HIGH WITH H&M

Win tickets to intimate in-store gigs – plus £1,800 to spend on clothes in H&M!

Looking forward to festival season? Sky Ferreira certainly is: "I heard there is lots of mud there, is that right?" It's still too early to say what this year's summer weather has in store but it's absolutely clear that things surrounding Sky are hotting up. Right now the 'Everything Is Embarrassing' singer is getting ready to play live at the H&M store in London's Oxford Street on Tuesday, June 25 as one of the NME H&M Showcases. These unique in-store gigs are just the ticket for festival-goers and headliners alike, and will allow Sky to perfect her festival tunes while you bag those all-important summer shorts and oversized T-shirts.

The 20-year-old Californian follows in the footsteps of Tribes, whose glorious one-off show took place in Manchester's Market Street store on April 18; and Carl Barât, who will be rocking at the Buchanan Galleries store in Glasgow this week (May 8).

You can still be in with a chance of winning a spot down the front at Sky's gig. But that's not all – there's also £1,800 worth



WIN!

of H&M gift cards up for grabs. So readers, if you're in need of a major festival remake and you just can't wait another month for some brilliant live music, this one's got your name on it.

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



The outlook's sunny for Sky Ferreira

TALKING
HEADBIG BANDS COULD SAVE
SMALL VENUES – AND
SO COULD YOU

*Tunbridge Wells Forum won the NME Britain's Best Small Venue award in association with JD Roots last year, but the Forum's **Chris Pritchard** reckons we should be celebrating small venues all year round*



Being named Britain's Best Small Venue in association with JD Roots has been really good for raising the profile of the

Tunbridge Wells Forum online and in the local community. We're hugely grateful for the support – but we need that all year round.

I'd love to say every show is packed to the brim now, but sadly that's not true. There are a lot of shows where it's the sound engineer, a man and his dog. It's only when a band gets to a higher level that people are coming to check them out. We had Palma Violets play twice last year. The first time, there was a degree of support from NME so people came to see what the buzz was about. It wasn't until they got the cover of the magazine and support from the BBC that more people made the effort to come and check them out.

We could promote a show with three local bands and push it 20 times as much as we do with a well-known band, but unless someone's heard them because NME or whoever have told them to listen to them, they're not going to come out. People aren't taking a gamble – they need to know the inside leg measurement of the bass player before they'll go see a band now. It's a really sad situation.

Another major problem that small venues are facing is that they now have to work to an almost seasonal set-up. We can have shows running from the beginning of January to the end of May but then in June, July and August it's almost as if we don't exist because there's a festival in every field across the country at the weekend. That kind of competition really knocks us back loads.

We talk about the plight of record shops and, slowly but surely, it's happening with music venues. The Croft in Bristol just closed. The Bull & Gate in Kentish Town is closing soon too. There's a pretty damn easy solution – big bands should go and play



Palma Violets at Tunbridge Wells Forum this January



Enter Shikari getting up close and personal at the Forum



"We wouldn't be able to nearly touch the ceiling at The O2"

them. If two or three big bands played a month, we'd see a lot more small venues. In NME recently all the bands have been talking about how much they love small venues, but they're not playing them. I understand playing

Tunbridge Wells is probably not as attractive as playing London, Manchester or Newcastle but it would do no harm to make a 15-date tour a 20-date one and add five small venues to it. We

need older bands to leave their egos at the door and make playing small venues normality – not novelty – so we can also put on new bands for people to discover.

Some of these venues have been there for so long that people get complacent

and think they're going to be there forever, but they need to get off the couch and come down to the venue. Once a venue is gone, people will realise the amazing opportunities they had to watch a band

before they're playing somewhere with a barrier 20ft from the stage. I'd sooner see the reactions in a band member's face than an extra spotlight. People are missing that chance of seeing a band up close and personal in a real venue. We'll struggle on, but with year-round support and the help of bigger bands, things would be so much better.



NME and Jack Daniel's JD Roots believe that small venues are the lifeblood of the UK music scene, hence the campaign to find Britain's Best Small Venue In Association With JD Roots. To tie in, JD Roots have taken Miles Kane and

Maximo Park back to their roots. Find out more and vote at NME.COM/smallvenues.

THE BEST OF
NME
VIDEO.COM
THIS WEEK

PHOENIX RISING

<http://ow.ly/kWBHG>

Experience what it's like to walk onstage with Phoenix at their Shepherds Bush Empire show. **CLICK: 1:01** – All great bands hug it out.



BYE BYE BONEHEAD

<http://ow.ly/kBgFM>

Bonehead looks back on the fateful day he quit Oasis – and the NME headline that broke the news to the nation. **CLICK: 0:26** – Noel's story.



EXTRA-
TERRESTRIAL
VID OF THE
WEEK

UP IN SPACE

<http://ow.ly/kwgT6>

Jared Leto of 30 Seconds To Mars on sending 'Up In The Air' to space. **CLICK: 2:09** – "Three out of the four boosters failed." Houston, we have a problem.



VACC-STAGE PASS

<http://ow.ly/kBhwW>

Go behind the scenes at our Vaccines covershoot and hear how Justin was feeling before their O2 mega-show (see page 14). **CLICK: 1:39** – NO. Not the O2!

PIECES OF ME

EVA SPENCE

ROLO TOMASSI

*The post-hardcore singer on DJing Miley Cyrus tracks, seeing *Hundred Reasons* in the flesh and why Brighton rocks*

My first album

ALKALINE TRIO - 'FROM HERE TO INFIRMARY'

"I think I was about 12 when I got that. I first heard it when our drummer lent me a copy. I heard the song 'Private Eye' on a tape that came free with a magazine and just loved that, so he lent me the album. I'm still a huge Alkaline Trio fan, so I listen to it all the time."

My first gig

HUNDRED REASONS, THE OCTAGON, SHEFFIELD, OCTOBER 2002

"They had Sparta supporting them. It was the first gig my mum let me go to because my brother and a big group of his friends were going. I'd been begging her to let me go to a ton of shows before. It was when 'Ideas Above Our Station' had just come out, so they played all of that. Before that, all I'd really known of bands was pictures in magazines and CDs I'd held in my hand, so to see them as real people onstage was quite overwhelming."

My favourite lyric

CIRCLE TAKES THE SQUARE - 'SAME SHADE AS CONCRETE'

"'There's so much hope buried underneath tragedy/it's the same shade as concrete'. I can just remember listening to it for the first time when I was quite young and those lyrics had such an impact. They were so creative and so different to the more straightforward lyrics I was listening to that were kind of about relationships or whatever. They're just so much deeper."

Right now I love

DRY THE RIVER

"I've just recently got into them and I can't stop listening to them. They're everything that I'm enjoying right now. I love the vocals, they're so beautiful. The harmonies are stunning. There's an almost gospel feel to some of it that I really love. I just like everything about them!"

My favourite song to DJ

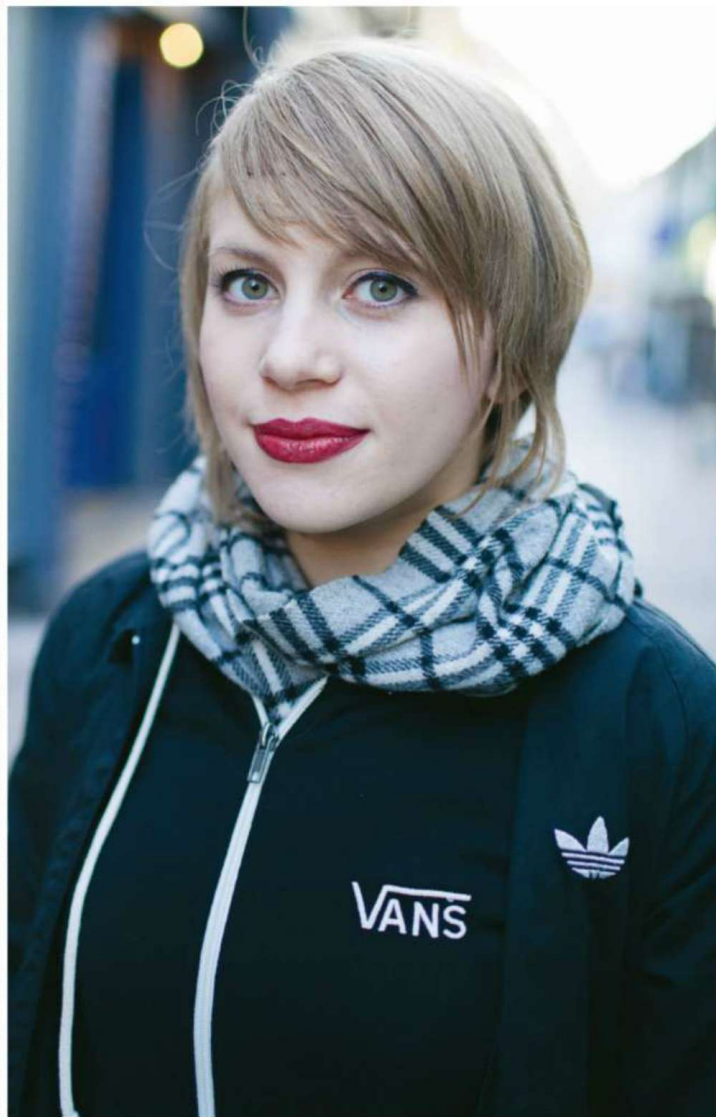
MILEY CYRUS - 'PARTY IN THE USA (NOTORIOUS BIG REMIX)'

"We used to play it quite a lot before we'd go onstage and now it always holds a dear place in my heart for DJing. I always want to put that on. Every time, people go pretty crazy for it!"

My favourite possession

OWL BUSH

"He's an owl soft toy. He's been all over the world with us. I've had him for a few



years now and he's just a comfort to me when we're away. Whenever we go on tour, I always take him with me. I got him as a gift when I was 17, so he's not a childhood toy, but I love him. He dresses up as well - right now he's dressed as a Jedi, but he's got a doctor's coat too."

My favourite film

ALIEN VS PREDATOR

"It's the film I've seen the most. After seeing all of the *Alien* films and all of the *Predator* films, I liked that *Predator* started helping the woman at the end. I'm a big fan

of *Predator*. I've seen it so many times, I can just put it on and watch it. I know it's not great, but I just enjoy it."

My favourite place

BRIGHTON

"Eventually I want to move down there. I like how good it is for creative people and the craft scene down there. It's so beautiful, too. The first time we played there was my 17th birthday and I just fell in love with it straight away. Of all the places we've visited in the world, I'm still always drawn to Brighton."



(Main) Eva Spence (From top) The Palace Pier, Brighton; Dry The River; Alkaline Trio's 'From Here to Infirmary' (2001); Circle Takes the Square's 2004 album 'As The Roots Undo', which 'Same Shade as Concrete' appears on; *Alien Vs Predator*; Miley Cyrus, the post-hardcore set's pop starlet of choice

NME IS NOW AVAILABLE ON iPad AND iPhone



THE WORLD'S GREATEST MUSIC MAGAZINE,
WHEREVER YOU WANT IT



RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson



ABOUT
TO
BREAK

WAXAHATCHEE

Syphoning the spirit of Conor Oberst and Evan Dando – meet America's newest anti-folk hero

My parents have this no-frills vacation home there," says 25-year-old Katie Crutchfield of the remote Deep South getaway Waxahatchee Creek, where she recorded last year's lo-fi, post-break-up bedroom-blues debut *'American Weekend'*. "There's no internet and no cellphone service. It's spooky at night, because you can't see anything. If anything bad happened, it would take a long time for help to come." Rather than freaking out about the fact that things could turn totally *'Texas Chainsaw Massacre'* at any moment, Katie decided to go full hermit, locking herself away to write and record stunning but scared anti-folk anthems about "the clumsiness of being on your own for the first time in a long time". Did her folks know what the hell she was up to in her room? "I don't know if they did. I don't think I knew I was recording an album!"

Katie returned to the Creek to record her second LP, the equally open-hearted, beautifully harrowing *'Cerulean Salt'*. Yet for some reason, the same crackly techniques didn't fit

the newer, gutsier material. It sounded "too raw and fuzzy", so she returned to her communal punk residence in west Philadelphia to lay down a far slicker but just as awesome offering on the basement's dirt floors.

The new album's searingly honest lyrics mesh dreamily with Katie's poignant variety of impassioned, scoured grunge pop. It's music to emote to while chewing on the ripped sleeves of your flannel shirt, wondering why that dude with the Kurt Cobain hair and beat-up skateboard hasn't called yet. From the moody melodies of *'Peace And Quiet'* to the jagged riff-laden *'Coast To Coast'*, Katie wears her heart on those sleeves, as well as – in tattoo form – her love for her high-school heroes Rilo Kiley and The Beach Boys.

Born and raised in Birmingham, Alabama, Katie also grew up listening to classic hillbilly ballads by the big-hearted and even bigger-haired likes of Tammy Wynette and Loretta Lynn. "I'm a really big country music fan. It's some of the best music that there is," she raves. "The women of that era wrote sad songs about men and it's what I ended up doing, too." *Leonie Cooper*

NEED TO KNOW

BASED: West Philadelphia
FOR FANS OF: Cat Power, PJ Harvey

BUY IT: *'Cerulean Salt'* is set for release on July 1
ON NME.COM: Listen to *'Swan Dive'* now

LIVE: Waxahatchee support Tegan And Sara on their European tour in June and play a headline show at London's Shacklewell Arms on June 13
BELIEVE IT OR NOT: Katie used to be in punk band PS Elliot with her twin sister, Allison. "I've considered starting a hardcore band in Philly," she says

RADAR
REVIEW

GOLD & YOUTH

BEYOND WILDERNESS ARTS & CRAFTS

Debut album from the Vancouver quartet strikes the perfect balance between pop and industrial



While everyone else is looking at Montreal and Arbutus' ragtag gang of whacked-out weirdos (here's

to you Grimes, Doldrums and Sean Nicholas Savage), over in Toronto, the Arts & Crafts label are carrying on quietly. Formerly the Canadian home of Phoenix and The Dears, it still boasts Broken Social Scene and Feist on its roster – and Vancouver quartet Gold & Youth.

If you're expecting twee indie-rock though, think again. With more in common with sludge synth lords Trust than Emily Haines and co, where you might expect Gold & Youth to pin their colours to the plaid mast, they turn up dressed all in black. A touch darker and more industrial than the glitter and innocence their name suggests, their debut album 'Beyond Wilderness' – released this week across the pond – is slathered in inky, metallic layers.

But there's still a pop heart somewhere in the centre of this record, doing its best to break into the downcast murk and spread a little light. Opener

'City Of Quartz' has a shimmer to its sorrow, cascading synths rippling under frontman Matthew Lyall's sullen Matt Berninger-esque croon, but lyrics such as "The gaudy malls of our new vocation/ the heady words, no inspiration" are always going to be hard to brighten up. Elsewhere, 'Cut Lip' is a monastic electro experiment, distant beeps and buzzes cutting through deep, eerie echoes. 'Tan Lines' is less exploratory but just as dark, the skeleton rattle of its sparse build lifted straight from Joy Division's vaults.

It's not all gloom though – 'Quarters' bursts with tropical spirit, 'Daylight Colours' is bright and breezy amid the clouds of grey, and 'Jewel' lets newest member Louise Burns take the lead with her gilded, luxurious vocals.

It's not until right at the end that Gold & Youth reveal their killer moment, the elegantly melancholic 'Time To Kill'. It's the perfect equilibrium between the band's twin instincts for light and dark; the final, glorious bow on a record that's packed with glitteringly despondent gems. *Rhian Daly*

BEST TRACKS: 'Time To Kill', 'Jewel'

BAND CRUSH



Ben Lovett from Mumford & Sons on his favourite new act

"Bear's Den are this London band we're all into and are really excited to have playing our Olympic Park gig this summer. They have similar sort of influences to us but also have these Fleetwood Mac guitars and vocal harmonies, kind of like Haim. They're pretty great."

8

The Buzz

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



1 TWIN PEAKS - 'STAND IN THE SAND'

It's a wonder Twin Peaks are even with us at all. The Chicago five-piece started getting noticed straight out of high school last year, self-releasing their demos before hitting the road for a DIY tour across the States. Then everyone moved away to uni and the band called it quits. At least, they did until the end of the first semester, when they all realised they'd made a huge mistake. 'Stand In The Sand' – one of those original tracks, now being released on debut LP proper 'Sunken' in July – sounds like all the best bits of Parquet Courts and Smith Westerns rolled into one true indie anthem.



2 PLAITUM

The sultry vocals and industrial echoes on Essex teenagers Matt and Abigail's witchy track 'Geisha' are enough to get us excited about their gothic electronica. No word yet on any official releases, but having already supported Bloc Party we expect there's plenty in the pipeline.



3 TRAAMS

Having recently signed to FatCat Records (Paws, Mazes) noisy Chichester trio TRAAMS will support Parquet Courts at their upcoming gig at London's 100 Club. Check out their SoundCloud for tunes recorded with MJ of Hookworms as well as the pop punk of new single 'Mexico', produced by Rory Attwell.



4 OLIVER WILDE

Woody to the core, but with an innate ear for a sweetly melodic pop hook, Bristol's Oliver Wilde comes on like Christopher Owens fronting Atlas Sound. Standout track 'Marleah's Cadence' is all underwater vocals and shimmering guitar lines and a forthcoming LP, due in July, is sure to expand on the formula even further.



5 BLESSA

Inspired by authors such as Frank O'Hara and John Berger as well as the likes of Chromatics and Chairlift, Blessa's glacial melodies come with an added intellect. Lead singer Liv Neller drowns her sorrows on new track 'Pale'. Catch them in Manchester and Sheffield this month.

BUZZ WORDS: MATT WILKINSON, LISA WRIGHT, DAVID RENSHAW, RACHEL ARRESTI PHOTO: ANDREW WHITTON

RADAR
REVIEWHOWLER'S
FUTURE
CLASSICS

Bassist Max Petrek reveals the acts turning him on right now



It's Max from Howler here to give you an insight into what I've had on rotation of late. On 'Castles', R&B songstress **SZA** laments her inability to escape adolescence over a seemingly infinite organ and chime loop. With romance, delay and heavy vocal processing, it's like an Aaliyah song accidentally produced by the Cocteau Twins.

Philippines-based artist **Eyedress** caught my eye with his minimal and spacious track 'Everything We Touch Turns Into Gold', and its video. With bragging lyrics sung in a voice that sounds sick of its own arrogance, hazy piano chords are offset by a lonely kick and reversed snare.

On 'Winners', Minneapolis rapper **Allan Kingdom** and his contemporary **Franklin** apologetically reminisce about taking home girls who are already spoken for. With a few little smirks amid the sadness, their lyrical flows creep and sprint over snappy 808s, sax and electric piano. It's a welcome triumph for organic hip-hop.

MAX'S TOP 5

SZA
'Castles'

Eyedress
'Everything We
Touch Turns
Into Gold'

**Allan Kingdom &
Franklin**
'Winners'

**Denzel Curry feat.
Yung Simmie &
Robb Bank\$**
'Threatz'

Beta Frontiers
'Hondo'

NEXT WEEK'S COLUMNIST:
Jack Savidge from Friendly Fires

5 TO SEE

*This week's
unmissable new
music shows*



PALE
Tipsy, London, May 8

DIRTY BEACHES
(pictured)
Shipping Forecast,
Liverpool, May 9

ERAAS
Exchange, Bristol,
May 10

SYRON
Rainbow,
Birmingham, May 10

WOMAN'S HOUR
Louisiana, Bristol,
May 11



"Oh no! I forgot to
put my dad on the
guest list!"

WARD ELL

**THE LIBRARY AT THE REDBURY,
LOS ANGELES** WEDNESDAY, APRIL 17

RADAR LIVE

Does sharing a bedroom as kids provide all of LA's music scene with the foundations for brilliance these days? It's worked

wonders for the Haim sisters, and now songwriting duo Theo and Sasha Spielberg also seem poised to reap the benefits. Stepping out of their father's shadow – he's made a film or two – the band formerly billed as Brother/Sister take to the stage at a hip West Hollywood hotel hangout with a cloudless sunset shining through behind them. It's a canny counterpart to their own natural warmth and summer vibes.

From the pop sensibility of opener 'Call It What You Want', Wardell's songwriting (Wardell is Theo's middle name, by the way) is crisp enough to draw the crowd in from the off. The band's only recorded offering so far is 'Opossum', which unsurprisingly draws the biggest response. It starts out sounding a bit generic, Sasha's lilting "oob"s and "aab"s pairing nicely with Theo's reverb-drenched guitar for a breezy, undulating feel. After a while,

though, it's evident that Wardell have been holding out on us. At the song's crescendo, drummer Ned Brower's beat turns into a two-step shuffle reminiscent of Arcade Fire at their most jaunty, while Sasha's vocals soar with spot-on elasticity and startling confidence, just waiting to be filed next to Jenny Lewis and Neko Case. The lost-love lyrics aren't as bubbly as their no-worries vibe would suggest, either – just

*Sasha's vocals soar
with elasticity and
startling confidence*

check the blues peaks on 'Uptown Era', in which Sasha croons, "I could smoke and dance/You could be happy for me" between nimble, expressive guitar licks.

Wardell are pleasant indeed. That they make it all look so effortless speaks volumes about their prowess as musicians. "More-dell!" shouts someone in the crowd at one point, to Sasha's obvious delight. If it's said that privilege hinders creativity, then Wardell are doing a very good job of breaking that mould. *Sonya Singh*

Beta Frontiers can do
amazing things with
bubblegum



Modern Classic

Twenty years ago **Blur**'s 'Modern Life Is Rubbish' changed the landscape of the UK music scene, making way for a new wave of British pop music. **Barry Nicolson** looks at the arrival and impact of this cultural behemoth

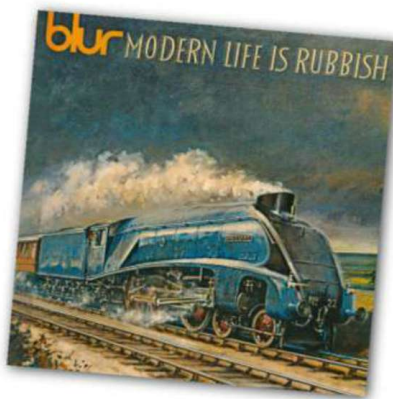
There was something in the wind during the summer of 1993. It didn't yet have a name, nor a fully articulated manifesto, but increasingly, it had a sound: a buoyant, melodic reaction against the myopic, Americanising influence of grunge. It was arch and knowing and ever so slightly louche in the way that English pop had been during its imperial phase of the 1960s and early '70s. If grunge had been about hiding your light under a bushel of angst, this new music was about parading down the street on a milk float, draped in the glories of the past, noisily proclaiming your own ascendancy.

NME's John Harris sensed the coming sea-change when he was sent to interview Blur in April of that year. At that time, the band were still regarded as baggy refugees whose raw potential hadn't quite been fulfilled by 1991's disappointing 'Leisure', but in his piece Harris remarked on how "loud, long-haired Americans have just found themselves condemned to the ignominious corner labelled 'yesterday's thing'. We're now getting in a lather about Suede and the less-lauded Auteurs, both of whom fit neatly into a lineage of clipped, sharp Anglo-pop. And now Blur – who once had a liking for a guitar sound that was influenced by Dinosaur Jr – have trailed an album that is unashamedly rooted in their home territory with a single that mixes up influences like Syd Barrett, David Bowie and The Move, and ends up sounding like a classic English record."

The single was 'For Tomorrow', the album was 'Modern Life Is Rubbish', and the word that seemed to be on the tip of Harris' – and everyone else's – tongue that summer was 'Britpop'. Yet while Blur's second album is what brought things into focus, it was merely the culmination of something that had been gathering pace since the release of 'Popscene' the previous year.

A between-albums stopgap, no-one was quite sure what to make of 'Popscene'. It was loud and obnoxious and very obviously full of itself. It made use of brass bands and wry humour, and it owed so little to the American mopery of the day that it almost sounded like a flat-earth vision of pop. Yet while it was undeniably retro, 'Popscene' was also a bold leap out of the indie mainstream, and one which – even more so than Suede's 'The Drowners' or The Auteurs' 'Showgirl' – helped to establish the parameters of this nascent, nameless movement. Today, its brass-necked vibrancy and cockiness sound like portents of the best aspects of Britpop, while lyrics like "*Everyone is a clever clone/A chrome-covered clone am I*" seem to hint at the rampant bandwagon-jumping that would be the movement's undoing. The band themselves were sure of the song's importance, but the critical reception was lukewarm, and the Number 32 chart placing qualified as a minor disaster. As Damon grumbled to *NME*, "We'd put ourselves out on a limb to pursue this English ideal, and no-one was interested."

It's to their credit, then, that they had the courage to follow through with it. In the wake of 'Popscene's' failure, Blur's label, Food, developed serious misgivings about the direction the band were headed in, shelving plans to release a follow-up single, 'Never Clever', and forcing them back into the studio for a rethink. 'Modern Life Is Rubbish' was made during a period of barely concealed enmity between band and label, and Albarn would later recall how "a lot of people around us were saying, 'Why are you trying to sound like this, why are you singing in such an English accent, why are you using brass bands, why aren't you rocking out a bit more?' Everyone was getting really nervous because record companies follow fashion; it never occurs to them that they



Rubbish Facts

Released: May 10, 1993

Label: Food

Tracklisting:

'For Tomorrow'

'Advert'

'Colin Zeal'

'Pressure On Julian'

'Star Shaped'

'Blue Jeans'

'Chemical World'

'Intermission'

'Sunday Sunday'

'Oily Water'

'Miss America'

'Villa Rosie'

'Coping'

'Turn It Up'

'Resigned'

'Commercial Break'

should set a precedent and back it... I remember going to speak to them and saying, 'In six months' time, you're going to be signing bands who sound English, because it's going to be what everyone wants.' They were very sceptical, but we persevered."

This new Anglocentrism was reinforced by Blur's torturous 1992 tour of America, a 44-date slog undertaken after discovering they were more than £60,000 in debt. For three miserable months the band drank and fought their way across the country, playing to disappointing crowds, becoming exhausted by their never-ending promotional duties, and seriously entertaining the idea of calling it a day. According to former *NME* journalist Stuart Maconie, tensions in the band at that point were running so high that "every time I saw them, they had black eyes that they had given





Suited and booted:
(l-r) Damon, Alex,
Graham, Dave

each other". Increasingly depressed by what was happening to his band and surrounded by the vapidness of American culture, Albarn began to pine for home.

"I just started to miss really simple things," he told John Harris. "I missed people queuing up in shops. I missed people saying 'goodnight' on the BBC. I missed having at least 15 minutes between commercial breaks. I missed everything about England, so I started writing songs which created an English atmosphere."

Cue 'Sunday Sunday', 'For Tomorrow' and 'Colin Zeal', a caustic character sketch of an Americanised Englishman who "*thinks in automatic*". "He lives in a new town in Essex, he's a modern retard, and he embodies a lot of what I'm talking about," explained Albarn. "He's got cable television, he goes to see the WWF wrestling... he represents this huge

wave of sanitisation which is undoubtedly linked to America. I'm talking about bubble culture: people feeling content in these huge domes that have one temperature and are filled with this lobotomised music."

These early sprouts of Britpop were exciting because they weren't just a reaction against something (in this case grunge, which Damon cheerily declared himself on a mission to "get rid" of), they were a celebration – or in this case a reclamation – of something. 'Englishness' had even begun to inform the way the band looked: out went the bowl-cuts, spacious jumpers and baggy jeans of old; in came

"I wrote songs which created an English atmosphere"

Damon Albarn

suit jackets, Fred Perry polo shirts and Doc Martens (with red laces, not white, lest anyone mistake them for fascists), all subtle nods to skinhead and mod culture.

The album itself attempted to reposition the capital as the centre of the musical universe in a way it hadn't been since the mid '60s: in the 'For Tomorrow' video, for example, Damon hung off the handrail of a London bus, while the band had a kickabout among the pigeons in Trafalgar Square. Today, Graham Coxon remembers it as the point when Blur began to realise "that Manchester wasn't the only city in England and that there's a huge wealth of heritage in London. We'd already known that with The Who and The Kinks, but as we got to that age, that resonated more with us. The violence of The Who was what made me want to play the guitar, but after a while the lyrics ▶



The writing was on the wall for Blur in 1993

start seeping in and it tallies up with similar experiences that you have and the accents of Pink Floyd and you think, 'These people are singing in my voice and they're the same age and having similar experiences as I am now', so you get absorbed into your own country and its own magic. There's no way I'm going to be an American rocker; I just can't do it and none of us could have done it if we tried."

At nuts-and-bolts level there was nothing intrinsically *new* about all this: even the album's title was a play on Damon's idea—which he modestly described as "perhaps the most significant comment on popular culture since 'Anarchy In The UK'" — that modern life is built on the rubbish of the past. The influence of bands like The Jam and The Kinks was unmistakable, particularly on songs like 'Star Shaped' and 'Sunday Sunday', but crucially, retroism had yet to become rock music's default setting. In a strange, postmodern sort of way, all of this looking backwards seemed quite forward-thinking, and the music itself sounded fresh and exhilarating.

Unfortunately, it was rather overshadowed by the meteoric rise of Suede, whose debut single had been released six weeks after 'Popsene', and met with far more acclaim. In 1993, 'Suede' became the fastest-selling debut album in British chart history, while 'Modern Life Is Rubbish' peaked at Number 15. Exacerbating the rivalry between them was the figure of Justine Frischmann: the Elastica singer had been fired from Suede when she left Brett Anderson for Albarn in 1991. The two *bated* each other, and they didn't care who knew it.

Britpop's proclivity for bitchiness and tribalism was another thing it had appropriated from the past. In the '60s, you were either Beatles or Stones; in the '70s, it was Pistols or Clash. In the '90s, a generation of kids would define

themselves by their loyalty to either Blur or Oasis. But while certain aspects of that feud had been engineered by the press, the Blur-Suede rivalry was founded on a genuine mutual dislike. After Suede won the opening exchanges, Damon proclaimed that he was out for "public vengeance and personal vengeance. I wanted to prove to myself that I could dethrone Brett and his group of cretins."

Although trading insults with your peers is a British musical tradition which endures to this day, it no longer occurs on quite the same scale, or with quite the same vehemence. But then so little about Britpop does: before the advent of file sharing fragmented and diversified our tastes, it was the last musical banner under which the nation would unite, and for that reason, it remains an important, even romantic period for pop music.

A few years later, many of the themes of 'Modern Life Is Rubbish' would be revisited by bands such as Bloc Party, Kaiser Chiefs and, especially, The

Libertines ("There are fewer more distressing sights than that of an Englishman in a baseball cap" from 'Time For Heroes' is a line that might have been written by Albarn himself). Across the pond, meanwhile, the music that started emerging from New York around 2001 – Yeah Yeah Yeahs, The Strokes, Interpol *et al* – can be seen as an American reply to Britpop's worship of its regional heritage: for The Kinks and The Beatles, read Television and the Ramones.

It was not until 'Parklife' that this idea became an ideology, and eventually a cultural phenomenon. In Graham Coxon's view, however, while "with 'Parklife' something crystallised a bit more, 'Modern Life Is Rubbish' was a better record, more warts-and-all, more of the salt from the bottom rather than the purified stuff that became 'Parklife'."

The detritus of the past had never sounded so vital as it did here.

"You get absorbed into your country and its magic"

Graham Coxon

What NME said in 1993

'Modern Life Is Rubbish' is a London odyssey crammed full of strange commuters, peeping Thomases and lost dreams; of opening the windows and breathing in petrol. Blur have reinvented themselves in the image of their youth, sullen and suburban; it's 'The Village Green Preservation Society' come home to find a car park in its place. Blur are pop eccentrics in the fashion of Syd Barrett and Julian Cope, and if they've made a mistake, then celebrate – at times it's a brilliant one.

Paul Moody

'Modern Life' is brilliant

The elements that made Blur's second a classic

THE CONCEPT

'Modern Life Is Rubbish' was the first of three Blur albums – dubbed the 'Life Trilogy' – which explored the themes of modern British culture through the prism of London. It made the city sound alive and exciting again.

'STAR SHAPED'

This should have been a single. It put the 'pop' in 'Britpop', and also features some ridiculously great backing vocals from Graham Coxon.

THE AESTHETIC

Drenched in *Just William* wartime romance – the speeding steam train, the Spitfires, the prim tea parties and hover-boy graffiti yobs of their British Image photo sessions – the album seemed both steeped in fond tradition and bristling with post-punk discontent.

'SUNDAY SUNDAY'

The album's brassy and ebullient third single wasn't much of a hit, but along with 'Star Shaped' and 'For Tomorrow' it was a clear signpost of the direction Blur would take on 'Parklife'. It also contained the maddest music-hall middle-eight ever.

THE SLAUGHTER OF SHOEGAZE

Grunge wasn't the only genre the album helped to make obsolete.

In the wake of the new(ish), quintessentially English sound of 'Modern Life...', the remnants of the scene that celebrates itself were forced to adapt or die.

'BLUE JEANS'

This woozy-headed track was Blur's best ballad to date, with a slightly surreal fairground feel. Yes, Britpop could blub.

THE LYRICS

Albarn once prided himself on his ability to make up lyrics on the spot. Sadly, the results were often terrible. On 'Modern Life...', however, he had a theme (Englishness) and a purpose (the eradication of grunge), and the record marked a huge step forward for him as a lyricist.

THE RIFFS

Previously, Coxon had been in thrall to the sound of American alt.rock, but on 'Modern Life...' he began to forge a musical identity of his own.

'ADVERT'

Like a slap in the face, driven along by motorik punk guitars and Albarn's gurning, spasmodic delivery.

INTERMISSION

The end-of-pier organ break gave the whole thing a saucy-postcard feel, like we were listening to the soundtrack to *Carry On Up The Kinks*.

The 100 greatest Britpop Songs

In the '90s, **Britpop** became a cultural phenomenon. **Mark Beaumont** explains why, and NME writers and famous fans pick the 100 best songs from the era that changed everything

The army of Britkids dressed in Fred Perry uniform and singing 'For Tomorrow' marching up the hill to Ally Pally in October 1994 knew we were storming history's gates. This was our *Qyadropenia*, our Waterloo, our Spike Island, and though the war cries ringing around the ornate vaulted ceilings were crude – "Ner-Na-Ner-Na-Ner-Na-PARKLIFE!", "POPSCENE!AWLRAAAAAIIGGHT!" – the music on show was sizzling, sublime. Supergrass roaring through their teenage rebel pop. Pulp wiggling and cavorting through witty kitchen-sink sex dramas. And scene kings Blur, all faux-

Cockney frivolity and summer-holiday sauce, fizzing with the ravenous pop energy of knowing they were at the forefront of a generational vanguard beating back the grotty grunge invasion. In the seemingly endless war between UK and US music, at Ally Pally Britain won.

Britpop: scene of champions. From the first inklings of a movement 20 years ago, when the gritty glamour of Suede rubbed up against Blur premiering 'Modern Life Is Rubbish' material at their most maniacal, drunk and punky at the Town And Country Club, to Ally Pally and beyond, it was a scene of ascending peaks. That same army descended to celebrate victory at Mile End, Maine Road, Pulp's Glastonbury 1995

show and, ultimately, Knebworth. We knew we were living through a musical movement akin to Merseybeat, psychedelia, glam, punk, acid house and Madchester, but what we didn't appreciate at the time was that Britpop was a culmination and combination of all of those scenes. As soon as Seattle started muscling in, we answered with a brilliantine cannon-blast of everything we'd achieved in the rock'n'roll era. Britpop was all about national pride – not in our Thatcher-decimated country, but in nigh-on half a century of exquisite and exploratory musical legacy, from The Beatles to The Stone Roses.

Over the coming pages we look back at the tunes that rocked a decade, from the thumping of the most noble Sleeperbloke to the warbling of the most eloquent fop to the cockiest slayer of Knebworth; from peeping-tom dramas to hedonist anthems, cock-er-nee romps to tunes nicked wholesale off The Stranglers.

After that, everyone from Liam to Graham to NME's best Britpop brains ponder the ▶

The 100 Greatest Britpop Songs



Jarvis Cocker was an NME sub-editor before eventually finding fame with Pulp

100-51

conundrum of who or what killed the whole thing off. Our guess is a girl called Elsa, with the coke can, in the helicopter...

So just what *is* Britpop? Over the 20 years since 'Modern Life...' lit the fuse, history has diluted the scene, fuzzed the edges. Two decades of Chris Evans, clueless broadsheet hacks and lazy compilations have broadened the Britpop remit until it no longer has any defining characteristic; the term 'Britpop' has come to encompass pretty much any act that released music between 1993 and 1998, from The Stone Roses to the Prodigy to Underworld to Robbie Williams and the Spice Girls. To fucking *Reef*. But at the time, we knew exactly what the far narrower borders of Britpop were – so, after much furious argument and waving about of original ticket stubs from Suede at the Kilburn National, in compiling our list of the Top 100 Britpop Songs we've returned to the scene's roots and stuck by these few simple guidelines. The bands chosen had to be:

1 British through and through – it sounds obvious, but we're not just talking about excluding The Cardigans. True Britpop bands took their influences from previous British scene leaders, be they The Kinks, The Beatles, New Order, Bowie, the Pistols, Wire, The Clash, The Stranglers or The Smiths. Anyone draping themselves in a Union Jack while playing US blues or radio rock, Eagles folk, funk rock or

songs based around Indian chants they heard on a posh holiday was a cheat and a charlatan and should have been clapped in irons and heartily fined for jumping the Britpop barriers without a ticket. Sorry Kula Shaker, Reef, Radiohead, Skunk Anansie, The Seahorses, Ocean Colour Scene and Hurricane #1, but sling yer' looks.

2 Pop at heart – again, sounds pretty fundamental, but it's amazing how much techno, goth, space rock and grunge has been lobbed into the Britpop skip over the years, largely by dint of being on the *Trainspotting* soundtrack. Sheesh, they'll be calling 'Lust For Life' Britpop next. So Underworld, The Chemical Brothers, Placebo, Leftfield, Goldie and Northern Uproar: access denied.

3 Old, but into it – a dozen bands have been slapped with the Britpop tag just for, well, being around in the '90s. The Stone Roses, Primal Scream, Manic Street Preachers and The Verve don't want or deserve your Britpop love. Other bands, though, fully embraced the flow of the times and adapted their music to sit alongside it. So welcome aboard James, Paul Weller, Inspiral Carpets, Stephen Duffy et al.

Before the *Fanmail* inbox explodes with irate messages about 'Beetlebum' being better than 'Daydreamer': of course it is, but our list takes into account a certain piquance of 'Britpopness' in its ordering. Now we've laid the ground rules, let's dive into the '90s playlist of your dreams...

- 100 **James** Laid (1993)
- 99 **The Charlatans** Can't Get Out Of Bed (1994)
- 98 **Super Furry Animals** If You Don't Want Me To Destroy You (1996)
- 97 **The Lightning Seeds** Change (1994)
- 96 **Suede** Metal Mickey (1993)
- 95 **Sleeper** What Do I Do Now? (1995)
- 94 **Silver Sun** Lava (1996)
- 93 **Shed Seven** On Standby (1996)
- 92 **Denim** Middle Of The Road (1992)
- 91 **Space** Me And You Versus The World (1996)
- 90 **Shed Seven** Where Have You Been Tonight? (1996)
- 89 **Oasis** Champagne Supernova (1995)
- 88 **Supergrass** Mansize Rooster (1995)
- 87 **Saint Etienne** You're In A Bad Way (1993)
- 86 **Salad** Motorbike To Heaven (1995)
- 85 **Rialto** Untouchable (1998)
- 84 **Space** Female Of The Species (1996)
- 83 **Stephen Duffy** Natalie (1993)
- 82 **Gene** For The Dead (1994)
- 81 **Ash** Oh Yeah (1996)
- 80 **Marion** Time (1996)
- 79 **60Ft Dolls** Talk To Me (1996)
- 78 **Oasis** All Around The World (1997)
- Famous Fan Cavan, Swim Deep**
"I remember I was five or six the first time I heard it. I've always felt it's like Noel's take on 'Hey Jude' but probably better. I'm not the biggest fan of brass and horns but when they're done right they can be massive, and this is about as massive as it gets."
- 77 **Cast** Finetime (1995)
- 76 **Saint Etienne** He's On The Phone (1995)
- 75 **Lush** Ladykillers (1996)
- 74 **Mansun** Stripper Vicar (1996)
- 73 **The Boo Radleys** Wish I Was Skinny (1993)
- 72 **Dodgy** Staying Out For The Summer (1995)
- 71 **Catatonia** You've Got A Lot To Answer For (1996)
- 70 **Cast** Sandstorm (1995)
- 69 **Echobelly** Great Things (1995)
- 68 **Dubstar** Not So Manic Now (1995)
- 67 **Longpigs** On And On (1996)
- 66 **The Auteurs** New French Girlfriend (1994)
- 65 **Suede** Killing Of A Flashboy (1994)
- 64 **Pulp** Underwear (1995)
- 63 **Inspiral Carpets** Saturn 5 (1994)
- 62 **Ash** Kung Fu (1995)
- 61 **Shampoo** Trouble (1994)
- 60 **Blur** Song 2 (1997)
- 59 **Blur** Beetlebum (1997)
- 58 **Supergrass** Moving (1999)
- 57 **Oasis** Slide Away (1994)
- 56 **Super Furry Animals** Something For The Weekend (1996)
- 55 **Elastica** Stutter (1993)
- 54 **Black Grape** Kelly's Heroes (1995)
- 53 **Pulp** Do You Remember The First Time? (1994)
- 52 **Oasis** Shakermaker (1994)
- 51 **Blur** This Is A Low (1994)



The 100 Greatest Britpop Songs

50 Gene Olympian (1996)



At the hedonistic peak of Britpop, Gene's more melancholic, Smiths-indebted strains were a lad-free anomaly. With this, their first Top 20 single and the title track of their Top 10 debut, eloquent, mild-mannered frontman Martin Rossiter and co set their shtick from the off. Distinctly British, but with a vast, lovelorn heart at their centre, Gene were always a band that paired the epic with the emotional. The obviousness of their influences would be their downfall but 'Olympian' injected genuine heart into a scene that was, at times, becoming a caricature of itself. **LW**

49 Catatonia Road Rage (1998)

Famous Fan Justin Young, The Vaccines



"I was about 10 when it came out. My mum used to go to the supermarket on a Sunday and drop me off at Falcon Records next door. I'd speak to the guy and he knew I liked Oasis, so he used to point out loads of Britpop stuff to me. I remember buying two Catatonia records, and one of them was this. 'Road Rage' was one of the songs I was drawn to because it was so catchy. I used to think Cerys Matthews had a really sexy voice, which is odd for a 10-year-old."



48 Sleeper Inbetweeners (1996)



In 1993 Blur said 'Modern Life Was Rubbish'. In 1995, things didn't sound like they'd got any better. This super-catchy three minutes from the four-piece band who, as far as anyone can remember, only had Louise Wener in them (the name 'Sleeper' eventually gave rise to the term 'Sleeperblokes', aka the unremarkable out-of-focus blokes at the

back) told of hapless nobodies caught up in Blur's nowhere society, characters that are "nothing special, not too smart... not a work of art or anything". Ouch. Maybe most famous now for the fact that Dale Winton shakes cans of Pringles in the video. **SR**

47 Menswear Daydreamer (1995)



'Daydreamer' is as essential to Britpop as overpriced cocaine and videos of hairy student types riding beds around beaches. The only song the short-lived band had in their arsenal when they started, it turned out to be the only one they'd ever need - smarmy, arch, and featuring the kind of riff Graham Coxon would have swapped 'Song 2' for. **JF**

46 Shed Seven Getting Better (1996)

Famous Fan Harry Koisser, Peace



"My dad had 'A Maximum High' on CD and I used to listen to it quite a bit as a nipper. I like 'Getting Better' 'cos it's really noisy and all the melodies are catchy and it's got a huge riff and a face-melting solo. Also it has brass. Brass rules."



45 Blur Popszene (1992)



The messy birth of Britpop. Throwing big, bold brass up against freewheeling Graham Coxon riffs and intense, pummelling rhythms, the world just wasn't ready for this crazed, in-yer-face new scene, and needed to be artfully seduced out of its James T-shirt. In retrospect, this was the brilliant-white spark of thermonuclear fusion that created the entire Britpop universe. **MB**

Britpop's Top 20 Bestselling Songs

- 1 'Wonderwall' - Oasis 999,800
- 2 'Don't Look Back In Anger' - Oasis 761,900
- 3 'D'You Know What I Mean?' - Oasis 710,300
- 4 'Country House' - Blur 645,000
- 5 'Whatever' - Oasis 594,300
- 6 'Roll With It' - Oasis 563,200
- 7 'Some Might Say' - Oasis 490,900
- 8 'Common People' - Pulp 332,600
- 9 'Stand By Me' - Oasis 315,900
- 10 'Cigarettes & Alcohol' - Oasis 296,700
- 11 'Sorted For E's And Wizz/Mis-Shapes' - Pulp 295,000
- 12 'Alright'/'Time' - Supergrass 283,200
- 13 'Live Forever' - Oasis 281,100
- 14 'A Girl Like You' - Edwyn Collins 280,600
- 15 'Disco 2000' - Pulp 264,300
- 16 'Shakermaker' - Oasis 231,300
- 17 'All Around The World' - Oasis 223,700
- 18 'Supersonic' - Oasis 221,800
- 19 'Slight Return' - The Bluetones 214,000
- 20 'The Ballad Of Tom Jones' - Space & Cerys Matthews 208,000

44 Pulp This Is Hardcore (1998)



How do you follow an album like 'Different Class'? First you release a single called 'Help The Aged', about old people sniffing glue. Then you go deep on your band's obsession with twisted sex and bust out the dirtiest song of the era: "You are hardcore, you make me hard". Jarvis Cocker you bonk-addicted maniac. **TH**

43 Suede Trash (1996)



By 1996, Suede had already released their eponymous mission statement ('Suede', 1993) and their decadent and stormy critical success ('Dog Man Star', 1994). But 'Trash' - the lead single from 'Coming Up' - marked the glorious junction where Suede's dandyish, outsider manifesto met its buoyant, commercial peak. "We're the litter on the breeze/We're the lovers on the streets", sighed Brett Anderson, and a thousand TOTP viewers frantically began searching for the nearest black blouse. Oasis and the rapidly accelerating lad culture may have been at their height, but with 'Trash', Suede made being a glamorous weirdo seem like the most appealing thing in the world. **LW**

42 Blur The Universal (1996)

Famous Fan Jeremy Pritchard, Everything Everything



"By 1995 Blur were already distancing themselves, and predicting a kind of *fin de siècle* ennui that didn't arrive in earnest until New Labour started to look like a sham later in the decade. The bathetic optimism in 'It really, really, really could happen', sums up a slowly curdling hopefulness, set in an imagined dystopia where even the future is privatised, exemplified by the advent of the National Lottery. Whatever 'it' is, you get the feeling that it probably won't happen, a carrot on a stick you'll never quite reach. And, lest British Gas make us forget, the tune's gorgeous too."



41 The Auteurs Showgirl (1992)



Luke Haines' band are thought by many to have helped give birth to Britpop - they went on tour with Suede, were London-based and this, their debut single, brought an arch, wry Britishness to its story of marrying a stripper that was very rare at the time but would be everywhere a year later, albeit in a more garish, populist manner. Note that Haines was more comfortable referring to a "health shop" than a chippy. **AW**



The 100 Greatest Britpop Songs

40

Bis

Kandy Pop
(1996)



Scottish indie trio Bis were never destined to be Britpop's biggest stars. However their 1996 offering 'Kandy Pop' showed the scene's irreverent and playful side, a wonky mix of relentlessly upbeat guitars and knowingly meaningless lyrics about sweeties. **LW**

39

Paul Weller

The Changingman
(1995)



Meeker souls than Paul Weller would have just sat out the '90s getting sozzled on their own self-importance. But The Modfather cranked up the fuzzy snark with 'The Changingman' – a taut, strutting beast that seemingly sneered, "You think I'm a has-been? I'll show you, you wet-behind-the-ears cunts." **BH**

38

Oasis

Wonderwall
(1995)



It became the crossover Britpop anthem that broke Oasis into the mainstream, got voted the best song of all time by Virgin Radio in 2005 and invented stoolrock. But perhaps 'Wonderwall's' greatest achievement is that it has entered rock legend, enduring on terraces, in pub lock-ins and at skinhead-heavy weddings to this day. **MB**

McGee speaks

"The first time I heard 'Wonderwall' I just knew it was a fucking anthem. I ran into Noel after they had recorded it – the sessions had ended early because Liam got hit by Noel with a cricket bat. Noel told me that I should get in touch with the studio because there was something I needed to hear. I knew this was the song that would make them one of the great bands."



37

Longpigs

She Said
(1995)



With gritty bass, clattering drums and the best flickering lead guitar line this side of the Pixies' 'Where Is My Mind?', Longpigs' anthemic debut single had it all. Maybe it was their time on the road with Radiohead before hitting the recording studio that shaped the song's icy, introspective feel, not to mention singer Crispin Hunt's soaring falsetto. The standout from their '96 debut album 'The Sun Is Often Out' and Britpop at its most histrionic, 'She Said' launched not one of the scene's most successful bands (they never really lived up to all of those "new U2" expectations) but certainly one of its most intriguing. **AH**

36

Suede

The Wild Ones
(1994)



There's a reason why this clash of acoustic guitar, organ and elegiac vocals remains Suede's most soulful song nearly 20 years on. Stirring and anthemic, it's an emotional tour de force, one singer Brett Anderson claims embodies "the message of Suede". **AH**

35

Babybird

You're Gorgeous
(1995)



Calling Stephen Jones (aka Babybird) a one-hit wonder is a touch unfair – he's actually had a hugely long career of largely brilliant albums. But he was never going to better this soaring peak, the seedy lyrical tale of a model's exploitation cutting bittersweetly against the childlike twinkles of melody. **JF**

34

Gorky's Zygotic Mynci

Patio Song (1997)



Gorky's singer Euros Childs' impossibly cherubic voice and his sister Megan's tear-tuggingly mournful violin remain two of the most distinctive – and underappreciated – sounds of the '90s. Never were they combined more sweetly than on this daisy-mowing song, which is about love, not a patio. **JF**

33

The Bluetones

Slight Return
(1996)



Britpop at its catchiest and most melodic. No laidness or sexual undertones here, just a next-level jangly pop tune featuring a video with some women running with prams and Bluetones singer Mark Morriss legging it down the street eating a sandwich. Charming. **TH**

32

Supergrass

Alright
(1995)



Ah, the joys of being young, when a set of gleaming pearly-whites were the only credentials required to spend your days smoking, drinking and pissing about with your pals. Which is why Supergrass' ode to teenage kicks – an infectious, buzzy nursery-rhyme tribute to keeping one's teeth "nice and clean", being promiscuous and writing off an old banger by crashing it into a wall, among other things – still stands up today as a celebration of having fuck all to do, but making it feel like the most important stuff in the world. "It isn't supposed to be a rallying cry for our generation," Gaz Coombes later sniffed of Britpop's cheeriest moment. Proof that you don't need to kick against the pricks to soundtrack a million teenage years. You can just have fun instead. **BH**



31

The Boo Radleys

Wake Up Boo!
(1995)



Full of handclaps, sun-soaked vocal harmonies, upbeat drums and blasts of brass, no song better captures the rosy optimism of the Britpop era than 'Wake Up Boo!'.

"Twenty-five, don't recall a time I felt this alive", sings Sice, securing these previously sonic screw-loosers a Top 10 smash. Not a great song to play at full volume when you're still up at 7am if you want to keep all of your teeth, however. **AH**

30

Edwyn Collins

A Girl Like You
(1995)



Edwyn Collins can certainly lay claim to being one of the artists who paved the way for Britpop, his band Orange Juice's ramshackle, jangly pop being one of the prime influences. And appropriately he scored his biggest hit during the mid-'90s with this '60s-indebted handclap-heavy stomper. **AW**



Supergrass:
they never did pass
their cycling
proficiency tests

29 Kenickie

Punka
(1996)



Lauren Laverne is well known to radio listeners and TV viewers now, but in the mid-'90s she came to prominence as the frontwoman of this spiky Sunderland four-piece whose colourful, witty and in-her-face attitude caught the attention of John Peel and Saint Etienne (who got them signed to EMI). 'Punka's hook-laden sarcasm remains one of their finest songs. **AW**

28 Blur

Parklife
(1994)



The track that came to epitomise the sound and aesthetic of Britpop might have had far less cultural impact without the seminal narration from Him Out Of

Quadrophenia, as Graham Coxon explains: "Damon was just going, 'It don't feel right doing this', so I said, 'Why don't we get someone else to do it, like Phil Daniels'. So we got him in and it worked." **LW**

27 Pulp

Mis-Shapes
(1996)



On which the geeks inherited the Earth and Jarvis Cocker's rage boiled over into a war on stupid people. "What's the point of being rich if you can't think what to do with it? 'Cos you're so bleedin' thick" and "We'll use the one thing we've got more of - that's our minds" are surely two of the finest put-downs to ever make it into a song. **TH**

26 The Boo Radleys

Lazarus
(1992)



It sounded like someone had slowed 'Popsene' down to 12rpm, stuck a deep dub bassline on it and turned it up to 111, and it was truly spectacular. 'Lazarus' - the peak of The Boo Radleys' 1993 masterpiece 'Giant Steps' and arguably the best song of the '90s - gave Britpop permission to swathe itself in pomp and circumstance when it saw fit. **MB**

The Rise Of Britpop: Timeline

March 30, 1992
'Popsene' released; reaches Number 32

April 25, 1992
Suede appear on the cover of *Melody Maker*

May 11, 1992
Suede release debut single 'The Drowners'

July 23, 1992
Blur and Suede play together at London's Town & Country Club

March 29, 1993
'Suede' released; becomes fastest-selling debut album ever

May 10, 1993
Blur release 'Modern Life Is Rubbish'

May 31, 1993
Alan McGee sees Oasis at Glasgow's King Tut's Wah Wah Hut

April 11, 1994
Oasis' debut single 'Supersonic' released

April 25, 1994
Blur's 'Parklife' out; reaches Number One

August 29, 1994
Oasis' 'Definitely Maybe' becomes new fastest-selling debut album ever

October 7, 1994
Blur, Pulp and Supergrass play London's Ally Pally

October 10, 1994
Suede's second album 'Dog Man Star' released

March 14, 1995
'Elastica' released; reaches Number One

June 17, 1995
Blur headline Mile End Stadium in east London

June 24, 1995
Pulp headline Glastonbury

August 12, 1995
NME runs its Blur Vs Oasis cover

August 20, 1995
'Country House' wins the battle of Britpop for Blur

October 2, 1995
'(What's The Story) Morning Glory?' out; sells 22million copies

August 10 & 11, 1996
Oasis play to 250,000 people at Knebworth

25 Suede

Stay Together
(1994)



Brett's often slightly snooty about 'Stay Together', insisting it doesn't scrub up to Suede's usual standards. He's talking out of his hoop: here, the squalid tug o'war between his seedy, glam falsetto and Bernard Butler's swirling grandiosity results in sleazy friction and swirling nuclear bombast. **BH**

24 Blur

Chemical World
(1993)



A last-minute addition to 'Modern Life Is Rubbish', 'Chemical World' epitomised Blur's knack for a subtle social observation. Strung together with Graham Coxon's inimitable guitar-work, it introduced Blur MkII's British cultural fixation with aplomb. **LW**

23 Blur

To The End
(1994)



Blur showed their softer side on the second single taken from 'Parklife'. 'To The End' was a tender telling of a broken-down romance. "Been drinking far too much", pines Damon Albarn over lush orchestration, before a choral cameo from Stereolab's Laetitia Sadier. Britpop's mirrorball slow-dance. **AH**

22 Oasis

Don't Look Back In Anger (1995)



There is a very good reason why Noel Gallagher ends every one of his High Flying Birds gigs with this song. It's the sound of every hair-tingling high of the '90s, and the only song that begins with John Lennon's 'Imagine' piano chords and actually improves on them. **JF**

Liam speaks

"I just love it, I think it's a great song. It don't make me cry, it just makes me feel good. I'm not even playing on it so it's got to be a good song if I'm saying that."

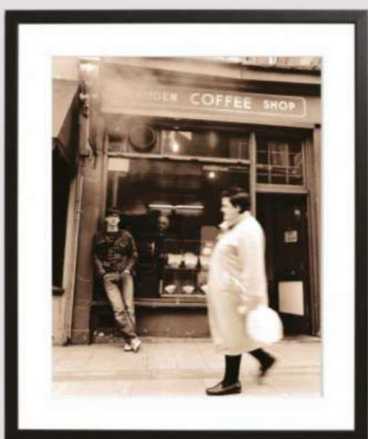
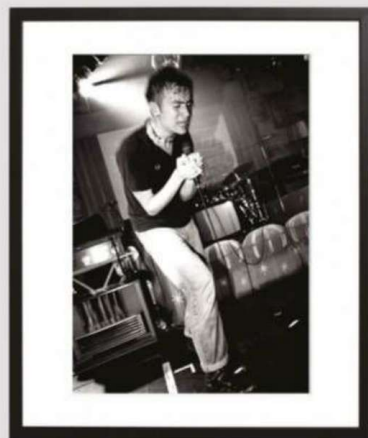
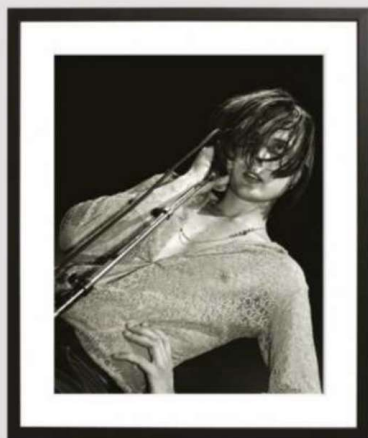


21 Supergrass

Caught By The Fuzz
(1994)

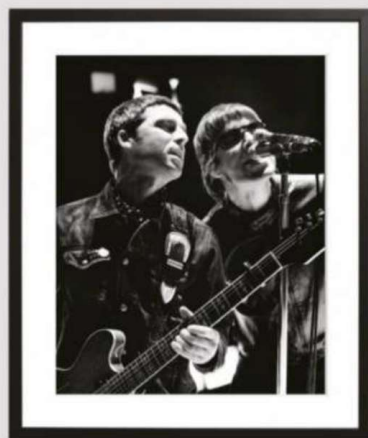
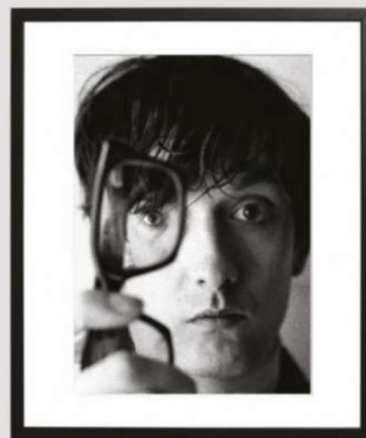
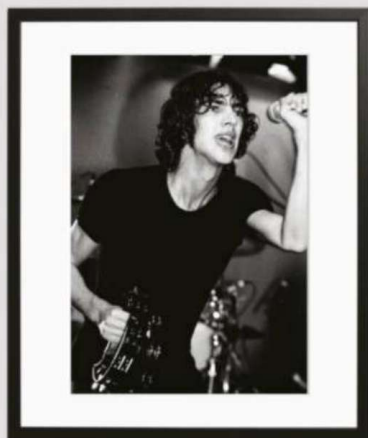
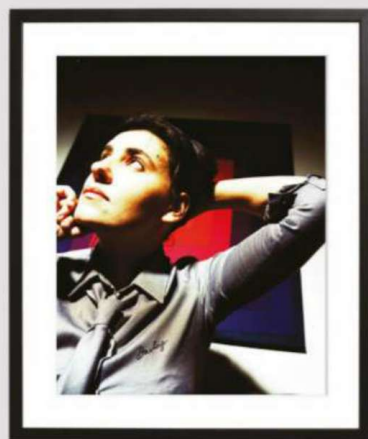


The point where Britpop was half-inched by Da Yoof, the Oxford trio's breakthrough single was a rampaging two-minute tribute to their teenage tearaway days, with singer Gaz Coombes remembering being "in the back of a van, with my head in my hands" after being busted for cannabis possession aged 15. **AH**




SONIC EDITIONS

NME



Sonic Editions presents The Britpop Collection

25 exclusive prints of the greatest artists from the era.
Including Blur, Oasis, Suede, Pulp, Elastica and many more.

All prints are hand printed and framed, limited edition and individually numbered. From only **£45** unframed, **£75** framed.

Visit www.SonicEditions.com/NME

The 100 Greatest Britpop Songs

20 **Elastica** Waking Up (1996)



Nicked largely from The Stranglers' 'No More Heroes', today's meekest indie stars could do with taking note of Justine Frischmann's "If I can't be a star I won't get out of bed" attitude, while that chorus, "Waking up and getting up has never been easy" is as timeless as their all-black clothes. Make a cup of tea and put this record on. **SR**

Justin (drummer) speaks

"It had this bassline that was on another planet to everything else. We were really into The Stranglers then, so that keyboard line was lifted from them and popped into our own song."



19 **Suede** The Drowners (1992)



If 'Popscent' was the Big Bang of Britpop, blasting shards of horns and riff out into the ether with no idea of what it was inventing, 'The Drowners' was that celestial moment when Britpop cohered behind a sleazy, seductive glam writhe about guns, lines, infatuation and intoxication that made everyone who heard it want to instantly drop everything to pull on a blouse, beat their arse blue with a microphone and run with the dogs chasing the dragon under nuclear skies tonight. Britpop's 'Starman'. **MB**

18 **Mansun** Wide Open Space (1996)



Neo-glam, neo-prog space travellers are supposed to be beamed

down to Earth from some flamboyant, far away galaxy; a distant nebula that's more grandiose and psychedelic than our own. They're sure as fuck not supposed to be four blokes from Chester. But lo, from Chester Mansun did come, to lead a revolution against Britpop's tired and traddier practitioners, sacking off knees-up bonhomie and Cool Britannia bobbins to exist, like Suede or the Manics, as a glorious anomaly. And 'Wide Open Space' was their uneasy masterclass, a swirling, brooding dust-cloud of loneliness, paranoia and alienation. Coming from Chester will do that to you, mind. **BH**

Ash's favourite ladies were out of this world



14 **Ash** Girl From Mars (1995)



By 1995 the joyous tendrils of Britpop pervaded every corner of our fair isles, even making smiley young cider monsters in Downpatrick, Northern Ireland want to jump off their rooftops and run away to join the Blurcus. Hence the insanely catchy smoking-cigars-with-the-alien rampage of 'Girl From Mars', the biggest hit yet from maniacal tearaway rock tykes Ash and as good an argument for inter-planetary romance as Britpop produced. And that includes 'Female Of The Species' by Space. **MB**

13 **Blur** For Tomorrow (1993)



In which Blur transformed themselves from baggy-lite trend-hoppers into quintessential chroniclers of the British condition, as Graham's choppy, Kinks-aping guitar - all quaint, la-la melodies and slick '60s swagger - gives Damon a platform to don his Town Cryer outfit and serenade our capital. **BH**

12 **Pulp** Disco 2000 (1995)



Famous Fan

Frank Turner
"I'm the right age for Britpop. I was 13, at that point where it would be the formative event of



my life. However, I'd just discovered Minor Threat and Black Flag so I home-made a T-shirt with a marker pen that said 'SHITPOP' and wore it to school where everybody hated me anyway. I got my arse kicked by Blur and Oasis fans who bonded by beating me up. Pulp are one of the greatest pop bands of all time. I was of an age and a music scene where the idea of anything vaguely danceable was not cool, and then suddenly they did a dance song that was really cool. It had off-beat hi-hats, which was the mark of the devil, but it was alright! I danced to it in a lot of shit discos."

11 **Super Furry Animals** The Man Don't Give A Fuck (1996)



One of the Britpop era's finest singles was certainly a unique one. The main hook was lifted from a song by '70s US smartarse AOR peddlers Steely Dan, and the refrain in question contained a choice expletive that resulted in this track becoming the most profane-strewn Top 40 hit in UK chart history. And to think it was going to languish as a B-side until the Furies' label boss Alan McGee realised its potential and insisted that, despite the certainty of a complete lack of radio play and its anti-establishment message, it was a hit. He was right, as he was about quite few things in that period. **AW**

17 **Super Furry Animals**



Ice Hockey Hair (1998)
Britpop's ultimate destination, the feedback-dunked wig-out of 'Ice Hockey Hair' is so head-muddling it practically gives you whiplash. Here wilful, pill-full weirdness meets monstrous guitar crunches for one of the Welsh cult legends' most transcendent moments. No-one outside SFA knows what ice-hockey hair actually is, mind [It's a mullet - '70s Sports Hair Ed]. **JF**

16 **Pulp** Babies (1992)



Charlie Fink, Noah And The Whale
"I love Pulp, I love Jarvis, he's one of the best songwriters. It really inspired me that there was an English-sounding band that wasn't irritating. 'Babies' is such a good song, and kinda creepy, but a little bit of creepiness doesn't hurt anyone. It's always good when you manage to sneak a song out as a pop hit that's also a really dark tale. You're dancing in a club and you go, 'What the hell am I dancing to?'"



15 **Oasis** Live Forever (1996)

Noel speaks



"It was written in the middle of grunge, and Nirvana had a tune called 'I Hate Myself And Want To Die'. I was like, 'I'm not fucking having that'. Kids don't need to hear that nonsense. Here was a guy who had everything and was miserable about it. We had fuck all, and I still thought getting up in the morning was the greatest fucking thing ever."



Liam's hobbies in Oasis' early days? Drinking and knitting sweaters





10 Pulp

Sorted For E's & Wizz (1995)

Famous Fan Chilli Jesson, Palma Violets

"Sorted For E's & Wizz' is a perfect epitaph to one of the most romance-drenched times of the modern age, both in terms of the time itself and the time in our lives we associate it with. It takes you from naivety to corruption all in the space of a few minutes. I implore you to find a better line than 'Mother, I can never come home again/Cos I seem to have left an important part of my brain somewhere... in a field in Hampshire'. Plus try and evoke the elusive and intangible feelings of a festival in any art form: Pulp did it."



'Sorted...': The Facts

- When The Stone Roses were forced to pull out, Pulp took Glastonbury's 1995 Pyramid Stage headline slot, where they played 'Sorted For E's & Wizz' for the first time.
- The CD single had a diagram on the inlay which allegedly showed

how to fold a drug wrap from a piece of paper, leading to a front page *Daily Mirror* headline that said 'BAN THIS SICK STUNT'.

• In response, Jarvis Cocker was quoted in the paper the following day saying, "Drugs? I'd rather pedal my bicycle." He also elaborated in a separate interview that "origami does not lead to drug addiction, as far as I know - I might be wrong".

• The single (which was released as a double-A-side along with the less controversial 'Mis-Shapes') gave Island Records their highest pre-order sales (over 200,000) in the label's history. The single itself then went to Number Two - the band's equal-highest chart position alongside 'Common People'.

• The 'scandal' surrounding the single was later spoofed on TV news satire *Brass Eye*, with Pulp-esque band Blouse releasing a song about Myra Hindley. *LW*

9 Suede

Animal Nitrate (1993)



Famous Fan Johnny Marr

"I remember when 'Animal Nitrate' came out, it was one of those great singles that comes at a time when there was already a buzz on the band and they needed to step into the light somewhat. They'd done a couple of things that were pretty cool, and they were getting the right people talking about them. The really great bands have a way of delivering on that moment that they've been creating. And with Suede you knew of 'The Drowners' and 'Metal Mickey', and then you have that moment. When 'Animal Nitrate' came out, the video, the sleeve, the performance of the band and just the sound of it all delivered exactly what everybody wanted from that band. From the very first note it took you with them into their world. And you have to be really, really good to do that. It still sounds great now."



Brett speaks

"The idea for 'Animal Nitrate' came when I was going through a period when drugs were taking the place of people. Sex was just a hollow, vacuous thing which was made full and three-dimensional by the fact that I was taking a huge amount of drugs. It wasn't actually anything to do with amyl nitrate, it was other sorts of drugs - coke, ecstasy. My mind was in a stormy period, I was going quite insane."

"It definitely has a veneer [of gay sex] but there's a very sad undertone. People think about gay sex and never really think about it romantically. They see sadness, romance and loss as purely a heterosexual thing. There's a definite domestic violence feel to 'Animal Nitrate'. But behind that there's a real sadness."



The 100 Greatest Britpop Songs

There were Grape expectations for Shaun and Bez in 1995



8 Black Grape

Reverend Black Grape (1995)



Britpop wasn't just about the vanguard of brand new bands spunking forth from Camden's Good Mixer pub. It was also about older acts tweaking their sound to hop on the gravy train – hence Teenage Fanclub, James, The Charlatans and many more enjoyed a career-topping second wind. One of the most surprising comebacks was that of Shaun Ryder, whose Happy Mondays had collapsed in a drug-fuelled stupor at the fag end of Manchester madness. Returning as frontman of Black Grape, he was bouncing back to form, baiting organised religion and spouting brilliantly mad lines like, “*You do nothing but*

socialise/And become a menace/Put on your Reeboks man/And go play funky tennis”. Black Grape's formula was, essentially, the same as Happy Mondays: Ryder's Mancunian spaceman poetry over funk-influenced grooves, but here with the addition of rappers Kermit and Psycho. Their career burned out quickly, but the cheekily titled ‘It's Great When You're Straight... Yeah’ album remains one of Britpop's best. And in Ryder's two expletive-filled *TFI Friday* appearances, he gave us two of the best bits of Britpop-era TV too. Can you feel the spirit of the lord? **DS**

7 Oasis

Supersonic (1994)

Looking down the hall backwards, everything seems lined up in a perfect perspective that leads towards Oasis' megastardom. You look at the cover of their debut single, ‘Supersonic’, at Liam's bold, what-the-fuck-are-you-looking-at stare under the spotlights, and think, ‘Of course they were going to be huge.’ Oasis' best early songs are all about casually catching once-in-a-lifetime chances and swaggering through them as if you were born for it and barely even care. ‘Supersonic’, the ultimate in white-hot chutzpah, remains Noel's favourite Oasis single, and you can see why. The electric excitement of that first string-scrape still tenses muscles all over your body; the irresistible sexiness of that loose, low-slung guitar line... those *terrible* lyrics. It set the tone for a whole brass-necked era, but no-one else did it with such danger and darkness, timed it so perfectly or styled it out so supremely. ‘Supersonic’ was written in a day, the lyrics in minutes.

It only made it to Number 31, but within a year, Oasis were megastars. One anagram of Supersonic is ‘super icons’. Chance? We don't think so. Look at the way he's standing in that photo... **EM**



McGee speaks

“I remember trying to decide on a single for ‘Definitely Maybe’ and no-one could agree. I wanted ‘Bring It On Down’. Then one night I was in the studio with Noel and, well, let's just say we'd taken a lot of Colombian export, and he just said, ‘Fuck it, let's put ‘Supersonic’ out.’ People talk about it as a vintage example of Britpop, but the riff is almost heavy metal. It broke down genres.”



YOU WHAT NOW?

Those enigmatic lyrics led to a lot of guessing games. What's really going on? Our guess is probably as good as Noel's...

“I know a girl called Elsa/She's into Alka Seltzer”

The identity of Elsa, Oasis' own dark lady, has been guessed at by many. One story that does the rounds is that Elsa was a farty dog owned by the studio engineer. Oh, sure.

“She's sniffin' in her tissue/Selling The Big Issue”

Both Noel and Liam have admitted to glue-sniffing in their youth. Not selling *The Big Issue*, though, which was only founded three years before this song came out.

“You make me laugh/Give me your autograph/Can I ride with you in your BMW?”

Classic grabbing at the trappings of stardom from the gutter. Rumour has it that Noel was given a lift to the

‘Supersonic’ session in his manager Marcus Russell's BMW.

“She done it with a doctor/On a helicopter”

The line that most suggests the song references teenage prostitution, although we've all done a bit of this, haven't we?

“My friend said he'd take you home/He sits in a corner all alone/He lives under a waterfall/Nobody can see him”

Aha! A double reference (or similarity, maybe) to both The Beatles' ‘The Fool On The Hill’ and The Stone Roses' ‘Waterfall’, we spy. But who is this mystery man? Online analysts have posited lengthy theories proving him to be either Noel's alter-ego, an invisible underwater ogre or Batman.

6 Blur

End Of A Century (1994)

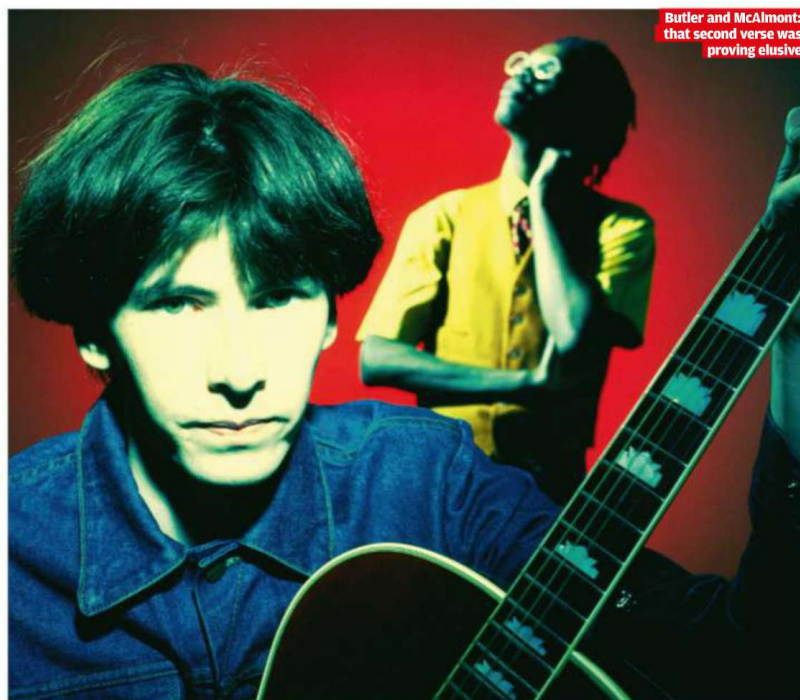
It opened like a soap opera. A crisp *Crossroads* jingle of Graham's guitar like a scene-setter to a shot of a couple settling into passionless companionship; shrouded in the technological blankets of the close of the 20th century, distracted from the ant infestations at their feet by TV sex and the frustrations it sends rattling around their televisually castrated

minds. Dry kisses at bedtime, a life rendered tragically un-special. Inspired by Damon and Justine's mellowing relationship, ‘End Of A Century’ was the heart and soul of ‘Parklife’, a state-of-the-millennium address dripping insight, ennui and modern-day mundanity. A kind of musical *Lost In*



Translation, ‘End Of A Century’ made soullessness sound sumptuous.

The beauty of the song, though, was in its defiant sense of triumph over all of this blank, dead staring at the ripping of bodices. Blur, via the vehicle of Britpop, were inviting us to celebrate the death of the Sedated Century, to find closure in the folds of its chest-beating chorus and face the next millennium with optimism, valour and a will to escape. Like so many of the best Britpop songs, ‘... Century’ found pride and collective joy in the bleakest of situations. How ironic, after the true horrors of the early 21st century, that it now feels like an echo from a brighter, less fearful age. **MB**



5 McAlmont & Butler

Yes (1995)



The origins of this landmark tune are more traumatic than most. Bernard Butler had flounced out of Suede after recording 'Dog Man Star', unable to take any more of Brett Anderson's smacky posturing. David McAlmont's rock'n'soul outfit Thieves had collapsed in swathes of even heavier acrimony. Between them, the pair were harbouring an ocean of resentment when they hooked up on the musical rebound.

But the glorious catharsis when they purged it all into 'Yes' could not have been predicted: a barely concealed fuck-you to former bandmates, told through the narrative prism of a gay love story gone wrong.

'Yes' is one of the bitterest songs in the pop pantheon. But that bitterness forms the nexus of its power, and it also emerges as one of the greatest. Where Suede had a romantic soul beneath the murk and fancy talk, the dark heart of 'Yes' strides along upon a wave of beauty, both men walloping everything they have into its every flourish. Freed from Anderson's noir, Butler goes the full Phil Spector, burnishing the wall of sound with more layers of amber, while McAlmont delivers a melodramatic vocal that wouldn't sound out of place if it came out of Motor City or Muscle Shoals. Oh, yes. **DM**

Bernard speaks

"It was the first piece of music I wrote after I left Suede. I wrote it as an instrumental. Everything was in place, but it didn't have the voice. I wanted to write a piece of music that made me feel good. I'd just left the band and it was a frightening time."

"Everything I'd done in the past six months had been really dark. I'd come out of a very sad situation and lost a lot of friends, so it was a very liberating song. I met David at the Jazz Café in Camden and said, 'I've got this song, do you wanna try it out?' He came back to me two days later and sang the first verse. He had no second verse, so I just said 'Sing the first one again'. How many good songs do you get when the singer's too lazy to write a second verse?"

It isn't indie, it isn't pop, it's outside all of those things. I wanted it to be like a great piece of '60s vinyl. I love that it's a genuinely pure piece of music."



4 Elastica

Connection (1994)



Bam. Ba-dam bam, bam. Ba-dam bam bam. Ba-dam-bam, WEEEEOOO WEEEEOOO!

It might not look much written down, but what you have there is the most magnetic, and also the most controversial riff in Britpop. And it carries it off so casually.

The band who, er, assembled that riff, Elastica, were the most crush-inspiring gang of the '90s. Their DMs, eyeliner, jeans and leather jackets non-look set a new standard in what-the-fuck-you-staring-at attitude, while singer Justine Frischmann's legendary fringe became a haircut almost as copied as Jennifer Aniston's. She was a girl heartbreakingly cool enough to inspire some of the era's anthems, such as Suede's 'Animal Lover', and later, after the death of the Britpop party, Blur's 'Tender' and 'No Distance Left To Run'.

And 'Connection' was Elastica's biggest song. At the time, and still today, that crude, blaring, reptile brain-irresistible riff caused heads to instantaneously snap and limbs to jerk in the direction of the nearest danceable surface.

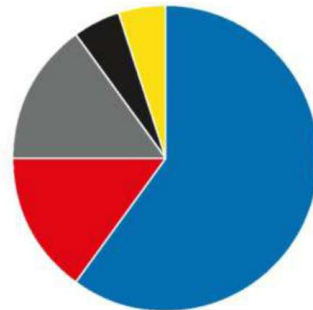
Miserable grumblers accused Elastica of pulling a few dirty tricks of their own; some similarity, not to say identically, was noted between The Riff and Wire's track 'Three Girl Rhumba' from the muscular and stripped new wave monolith that is 'Pink Flag'. People will always cry derivative or fraud, especially at bands largely peopled by hot women, and sadly, the case ended up in legal nastiness, with the band eventually settling with Wire out of court.

An undignified and silly episode, because 'Connection' is one of the most undeniable proofs of how borrowing from your influences is, must always be, a good thing. Rock history, from Elvis to the Stones to the Smiths to hip-hop is built on borrowings and thefts and buildings on foundations. Not just 'Connection' but all Britpop was blunt and blatant about its debt to and love for British music history. Elastica weren't trying pass anything off; they were trying to pass it on with a loving nod. **EM**

A 'Connection' is made...

...from the following ingredients

- 60% Wire
- 15% Sass
- 15% Sex
- 5% Grumpy bassist
- 5% Dom Joly dressed as a massive fighting squirrel



Justin (drummer) speaks

"That song was all about the riff. It was a Britpop song but to me it felt almost like a Nirvana track, the way everything followed the same melody. In the beginning of the band we had this little Yamaha drum machine which also had guitar sounds, and being big fans of Wire,

we just stuck it on top of an amp and experimented around it. For a long time I didn't think it stood up alongside some of our other songs, but when we got in the studio it came back sounding massive."



3 Oasis

Cigarettes & Alcohol (1994)

Everyone knows that 'Cigarettes & Alcohol' sounds like nights out, like downing beers and playing pool in a pub with your mates, but more than anything, every time it swaggers into your ears it takes you straight back to being a teenager lying on a sofa watching the music video on MTV2 and paying special attention to the sage observation: "Is it worth the aggravation/To find yourself a job when there's nothing worth working for?" It made working for a living sound like a terrible idea (and now I'm a music writer, so I seem to have dodged that).

Just as much as booze and fags, 'Cigarettes & Alcohol' is about class. It's a snarling, strutting response to being young and poor under a Tory government. Oasis' manager Alan McGee wasn't far wrong when he called the aforementioned lyric "one of the greatest social statements of its time", especially when coupled with the optimistic libertarianism of the "you gotta make it happen" refrain. This was the sound of Britpop brushing away grunge: no more

moping. Whether they became rock'n'roll stars or just ended up spending their Friday nights down the local, it didn't matter; the Gallaghers were having the time of their lives and they were going to let you know about it.

Add to that the fact that if you're going to waltz in and nick the riff from 'Get It On' right from under T Rex you've got to have balls bigger than Dr Ian Malcolm. You've also got to be higher than I am right now to try and get a line like "You could wait for a lifetime/To spend your days in the sunshine/You might as well do the white line..." past the BBC censors. Oasis took it all in their wide-legged stride.

Their fourth single after the relatively psychedelic 'Supersonic', 'Shakermaker' and 'Live Forever', this was Oasis at their bluntest and most direct. A working-class anthem that made you feel like a star whether you were in a Manchester boozier or gatecrashing the Ivy. It was part of Noel's manifesto. He once



The Cost Of 'Cigarettes & Alcohol'

Cigarettes
(average price of a pack of 20)
1994: £2.52
2013: £7.98

Alcohol
(average price of a pint of lager)
1994: £1.84
2013: £3.19

said, "I've pretty much summed up everything I wanted to say in 'Rock 'n' Roll Star', 'Live Forever' and 'Cigarettes & Alcohol'. After that I'm repeating myself, but in a different way." Turned out he was right all along: even at this year's Brits he spent his time getting pissed and berating Muse for not smoking properly. Even after all these years, all he needs is cigarettes and alcohol. **KEP**

Liam speaks

"It always used to go off. Yeah, it's a complete and utter T Rex rip-off, but I loved it. And all Oasis tunes - it was good times! It's a nothing song, it's a get-up-and-fucking-jump-around song, you don't have to scratch your chin to it. Actually I don't even know how the chorus goes now, just the verses, haha."



Daisy and Clover did backing vocals

2 Blur

Girls & Boys (1994)

Graham Coxon tells us about Blur's crowning achievement - taking Britpop down to sunny Greece for a disco anthem of holiday excess



"We made a demo of it, which was a bit more rough and ready. At that time it was so different musically. We were based in drum beats and rhythms and we'd get inspiration from all kinds

of different things to what you would now. We had a drumbeat which was based on 'Where Are You Baby?' by Betty Boo and things like that. But I think this one, we found it hilarious that we were using a disco beat. We were just trying to make ourselves laugh, probably. And then because it was a bit disco beat then Alex was getting a bit Sister Sledge on it, so I wanted to go the opposite way. There's a tension between this disco beat and me trying to square off the swing. Alex is trying to swing the swing and so you get this awkward tension which is quite English in a way. And with the subject matter we thought, 'Well, it's about holidays so it had better be disco.' It was just a laugh really.

"It's kind of typical of a song that you find funny and which audiences respond to. Mainly because

there's nothing too complicated about it and it's got a chanty sort of chorus and it has these strange sexual connotations. It's a disco beat with lyrics about holidays and sex; it's a total laugh. I mean it's quite cynically put together, I suppose; or not really, we just thought it was fun. I guess one of our strengths and downfalls was that we weren't afraid of that and we wanted to entertain ourselves.

"This and 'Parklife' are our lager songs"

Graham Coxon

What we thought was funny, other people would think was not particularly funny, but quite poignant. All the songs that we took a lot more seriously weren't really released as singles; they didn't become part of what I call the high street. My warped idea of what the general public and record labels would like was very different to the reality. 'Girls &

Boys' and 'Parklife', they're just lager songs, aren't they, really, pretty much. It's all conjectural. We don't know these people. We'd never been on Club 18-30 holidays or any of those things. We're writing about characters that you see and you make up stories about them; there's not a lot of first-hand experiences."

7 Pulp

Common People (1995)

Alraaigh! From its opening bars, tripping out of the speakers at its Reading Festival premiere in 1994, 'Common People' instantly defined Generation Britpop. Like the scene itself, it was a builder: from a twinkly electro-pop hook it grew in stature, verse by verse, to a crescendo that just wouldn't quit – when you thought it couldn't get any bigger or more ecstatic, Jarvis pulled more breathless power out of his twig-like lungs and boosted the tune further towards the heavens. It was all taut desperation, a song for howling in the face of poverty and under-privilege, and when it closed the now legendary Glastonbury 1995 headline set, the expectant build-up to the final howl of "Common people like... YEEEEOW-WO-WO-WO-WO" was the ultimate unifying moment of the '90s, the mate-hugging kick-off of the decade, the pinnacle of the Britpop era. In celebratory generational-anthem terms, it made 'Three Lions' sound like a Tindersticks song about knitting.

And besides its hyper-addictive dynamic, the song spoke more poetically than any other about the rubbish modern life that had spawned the scene. Jarvis's story of giving a rich, patronising student a short-sharp-shock tour of the roach-infested bedsit deadlands of Real British Life united Blur and Oasis fans alike with the truth that the art-school intelligensia were often from similar working-class backgrounds and lived in just as much squalor as the ladrock luddites, and were struggling just as hard through post-Thatcher Britain "with no meaning or control". 'Common People' made Britpop less 'me against you', more 'us against them'. Makes you shiver just thinking about it, eh?

So, inevitably, Pulp's class-crossing, roach-crushing classic is our pick of the Britpop bunch – here, our writers, celebrity fans and Jarvis himself discuss the genius of the only pop song ever written about a class tourist from Greece.

Our common people speak...

The Grateful Nerd

Dan Stubbs, News Editor



It's long been the way of bands to make out that they're cooler than you. Pulp, on the other hand, made you feel they were just as nerdy, awkward, weird, pervy and uncool as you, and when Jarvis sings about the pushy rich girl in 'Common People', he's singing with the same incredulity as we all would. The fact that it's got one of the most explosive choruses ever doesn't hurt either. When Pulp replaced The Stone Roses at Glasto 1995 it was this song – at that point just a month old – that made people think, The Stone who?

The Dancefloor Destroyer

Tom Howard, Reviews Editor



On the surface Jarvis went on a date with a Greek girl and got annoyed when she started playing at being poor. Dig deeper and it makes a mockery of anyone who's ever pretended to be something they're not, which is all of us. But, really, the reason it's the greatest is the dancefloor moment. When the intro kicks in and everyone recognises and adores it, knows all the words and shouts them in your face, wants to hug and kiss and jump all over the place. No snobbery, no nothing. It's the ultimate leveller.

The Jarvis Wannabe

Kevin EG Perry, Assistant Editor, NME.COM



He came from Sheffield with a flair for language. He studied Fine Art and Film at St Martin's College. That's where he, caught my eye. He lived like common people. He did whatever common people did. Then he wrote a song about it, summing up inside six minutes everything you needed to know about Britain in the Britpop years: about rich and poor, boys and girls, singing and dancing. It was funny but fuelled by righteous anger; it made me want to dress like him, dance like him, write like him. Eighteen years on, it still does.

The Converted Grunge Kid

Dan Martin, Writer



Britpop was wallpaper to me. Neither the boorish stuff nor the Camdenite stuff was as aggressive, camp or funny as the music my 14-year-old self, still in mourning for Kurt and Richey, truly loved. But Pulp gave me something I could get behind. It gave Britpop bite, its takedown of an art-school princess firing up a scene that had felt a bit silly, while remaining effortlessly danceable. Pulp were the greatest Britpop band, and while this isn't their best song or from their best album, they gave it its greatest anthem.

The legendary video features an early cameo from Sadie Frost



The Indie Celebrity Fan Steve Lamacq



"'Common People' was a vindication of what Britpop was, and a confirmation of how far it'd come. Musically, it's just genius. When it hit the Top Five, I thought, 'Wow, it's happened. We've done it – the inmates have taken over the asylum!'"





Jarvis on his anthem...

We'd done our first album for Island, and that had done alright. We had a chart success with 'Do You Remember The First Time?', which had gotten into the top 30s, then 'Babies' was re-released and did alright as well. We were still kind of getting bigger, but then the thing was that we didn't have any songs left, so we had to write some new ones to try and do better. That's always hard when you're a group. When you sit down

and go, 'Hmmm, better write a hit,' you never manage to do it. It's a recipe for disaster. When I wrote the song, when I first came up with the idea of it, I never really thought that it would be a hit. It was long, and it only had three chords. I saw it more as a live song that would go down OK.

"I'd met the girl from the song many years before, when I was at St Martin's College. I'd met her on a sculpture course, but at St Martin's you had thing called Crossover Fortnight, where you had to do another discipline for a couple of weeks. I was studying film, and she might've been doing painting, but we both decided to do sculpture for two weeks. I don't know her name. It would've been around 1988, so it was already ancient history when I wrote about her.

"This was in the days before people had home computers. Movements seemed to happen spontaneously. There was a feeling that there was a change coming, but I can't say exactly why that was. I thought it was exciting. We played the song at Reading in 1994, and it went down amazingly well. I remember writing most of the words the night before the gig. I think there is a recorded version from then, and I get a lot of the words wrong because I hadn't properly finished writing them. Usually when you play new songs live,

people just look at you vacantly because they just want to hear things that they know. But that crowd were really into it, and we kind of realised that, quite by accident, we'd written a popular song. We were very pleased. So we set about trying to record it, and that was difficult. In those days, when record companies were quite powerful, you were supposed to have a whole album's worth of material ready before you went into the studio, otherwise it didn't make economic sense. But

we felt that song had to come out before somebody else beat us to capturing that moment.

"I'm quite proud it's that song, because I think it still has something

about it. I still manage to get into it when we play it. It's a good song to play – everybody knows what's going to happen in it, but there's still a satisfaction in the way it gradually builds, then you've got the moment at the end of the second verse where it goes into another gear. It's great to play live because the audience get really involved in it, and I get to hit a big drum really hard. I've accepted it now, it provides a good climax to the whole thing. All the way through the gig you know it's coming – it's like a destination."

"I still get really into it when we play it live"

Jarvis Cocker

CLASS SIGNIFIERS IN 'COMMON PEOPLE'

POSH

Greece
Sculpture degree
Rum and Coca-Cola
Loaded dad
Phone call to wealthy parents to "stop it all"

COMMON

Flat above a shop
Haircut
Job
Roaches on the wall
Not smiling "in here"
Smoking fags
Watching life "slide out of view"
Laughing at rich people trying to be poor
Playing pool
Lack of education
Dancing
Drinking

Supermarkets
St Martin's College
Sex



Who killed Britpop?

By the end of 1997 Britpop was gasping its last – but whatdunnit and why? In NME's own Britpop Broadchurch, we asked the major players and finest criminal minds to discover how the music met its maker

KNEBWORTH

TOM HOWARD, REVIEWS EDITOR



It was over the weekend of August 10–11, 1996 that Britpop peaked. When Noel, Liam, Bonehead, Guigsy and Alan White played Knebworth Park, in front of 125,000 each night. Over two and a half million people tried to get tickets. It was – until Robbie Williams trumped it at the same venue in 2003, that is – the biggest gig in UK musical history. Neither the genre nor the band spearheading it would recover. A year later, Oasis' third album 'Be Here Now' came out, and became a symbol of everything that would go wrong with Britpop. Too many drugs. No quality control. Songs that were nine minutes long because no-one was telling Noel Gallagher they shouldn't be. The trouble was, it sold 350,000 copies on the day it came out and was the UK's fastest-selling album ever. If you were a young band at the time, you'd want a bit of that magic pie, wouldn't you? And at the same time the labels were queuing up to sign Oasis-aping Zep-rock by the skipload. Hurricane #1, The Seahorses – anything with sunglasses, a wonky walk and a 'Supersonic' fuzz pedal got snapped up in droves and the borders of Britpop were flooded. The scene stopped being about artful, arch British pop music and became endless parades of Noelrock dullards. In the end, M'Lud, Britpop drowned on its own dreary rock vomit.

GRUDGES

GRAHAM COXON, BLUR



I think it's similar to what happened in the '60s. It reached a height and then it dribbled out. There were other groups to compare Blur to – there was Oasis and then Radiohead and there were constant comparisons. It's just the British obsession with constantly spring-cleaning the house, the house of what they think is suave. So what you get is this conveyor belt of hollow rubbish going along. In America and England in the '90s it just seemed like a constant struggle. In England you're getting pitted against each other and slagged off and in America people are like, 'What is this?' and have got a grudge against it, so even at home you're getting treated like shit. So I think that's why a lot of people just sod off to America in the end and just play their game; I guess it's just a lot easier.

THE WORD 'BRITPOP'

GEM ARCHER, OASIS



The minute you define anything, its days are numbered. When you hear the word 'Britpop' you don't instantly think of the music. You actually think of Tony Blair, the Spice Girls, etc., etc. The media is changing, but when it was just print there had to be an easy way for people to want to buy it and read about it then move on to the next thing, so there had to be a new term. Really it was a bunch of bands who happened to make music that people could link together. It'll always happen.



Nice to see Oasis making an effort to dress up for Knebworth



Northern Uproar sacked their guitarist when he decided to bomb Iraq

TONY BLAIR

AL HORNER, WRITER



Britpop came swaggering into existence not long before Tony Blair took office, and together they were supposed to symbolise the dawning of a new Britain: one of confidence and cool, youth and libertarianism. The New Labour leader was a sprightly 41-year-old when he came into power in 1997, the youngest Prime Minister since 1812, and even played the guitar! It seemed a dream match and Blair played up the connection, inviting Oasis, Alan McGee and other leading Britpop figures to Number 10 to co-opt the scene for his own PR means. Besides instantly destroying any credibility Britpop had – there's nothing less counterculture than Noel pulling up to Downing Street in a brown Rolls-Royce – the alliance soon became a nightmare as Blair's Britannia slowly came undone. Britpop was the

"There was so much coke... people were talking bollocks"

Steve Lamacq

sound of a country discovering hope again, stumbling out of the hardships of Tory politics into a bright, new vibrant age: the economy was no longer in ruins and

everything seemed rosy. But the New Labour years were to become more full of violent slaughter of Arab children than Blair had let on in the campaign trail, funnily enough, and Britpop suddenly felt dirty – hopped upon by spin doctors to seduce young voters, a cog in the New Labour con.

COCAINE

STEVE LAMACQ, BBC DJ



Cocaine hit Britpop hard. By a certain point, there was so much coke in the music industry that, honestly, so many people were talking so much bollocks.

There were a lot of bands getting signed who artistically weren't really all that good, and a crazy amount of money being thrown around. John Niven's book, *Kill Your Friends*, is spot-on about just how dysfunctional the music industry had become. It was like a mad cokehead had stolen the keys to a car with no brakes, speeding to disaster. If bands had only experimented with their sounds like they experimented with Class As maybe more of them would have made it past the third album mark. Britpop had such a signature sound that by the end, the music had become hackneyed, and where bands like Radiohead, who were swept up in the Britpop phenomenon but had the foresight to experiment with sound and style, went on to do great things, others just faded. Like that, it all fell apart for Britpop. ▶

There goes Oasis' royalties

By 2013, Damon was falling for Noel



Radiohead overcame Britpop hangovers by wearing shades

NOEL AND DAMON'S COLLABORATION

LIAM GALLAGHER



What killed Britpop? The fucking fakest cuddle [that's happened] in my entire life, that's what fucking killed Britpop. Noel and Damon

Albarn killed Britpop. Why? Because they thought they invented it, that's why. And when? You know when, haha. I'm into the Teenage Cancer Trust, but that was bollocks. If you think that was genuine you must be living on the fucking moon. Why do I know that? Because I know my brother. That's how I feel. He's full of shit. I think Damon's alright. Graham [Coxon] sees right through it. But you know Our Kid. It'll be Robbie Williams next.

LAD CULTURE

BEN HEWITT, WRITER



Curse the pubs. Curse the off-licences. Curse the lager-swilling meatheads with a well-thumbed lads' mag in one hand and a can of Stella in the

other, for drowning all that was right and holy about Britpop in a hellish homebrew distilled from loutish sexism and 'OI OI, GEEZER! WALLOP!' bullshit. Because like any musical movement worth its salt, Britpop was at its finest, and purest, when it was an intoxicating counterculture: Brett Anderson pouting and arse-slapping his way through 'Pantomime Horse', a song about man-on-man slap and tickle, or Justine Frischmann archly slagging off groupies on 'Line Up'. Or Jarvis insisting on the liner notes to 'Different Class': "We don't want no trouble, we just want the right to be different. That's all." Fuck fitting in. Because, like all of the best rock'n'roll and pop music, being different to everyone else was *supposed* to be the point: a celebration of misfits, providing succour for us poor souls alienated by brainless bullies. And Britpop was fucked when it turned its back on its weird outsiders and became embraced by the nork-ogling troglodytes

instead, chewed-up and regurgitated as some cartoonish extension of the mainstream that had no ideals or aspirations, save for getting sloshed and nicking Liam Gallagher's wardrobe wholesale. Booze, banter, boorishness – all of 'em helped killed Britpop's braincells, and it couldn't do much without them.

TOO MANY GENIUSES

ALAN MCGEE



By 1997 Britpop had just run out of steam. People like Jarvis Cocker and Damon Albarn had started to expand their sounds and do different things because they're geniuses and that's what geniuses need to do. Damon's one of those people who can do Britpop one week, then turn around with a hip-hop album and that'd be fucking brilliant too. He's a lot like David Bowie in that respect. Liam and Noel on the other hand were fucking rock stars, but they were real people. After the '80s, people were tired of all the club shit and the state of things politically. They wanted real people who said real things, who said it was how it was. Maybe there wasn't so much of a need for that the further we got away from the '80s, I don't know. But it was one hell of a party while it lasted. It was a working-class phenomenon that for three or four years was this amazing debauched party across the whole of Britain. If you were 21–25 and pissed, Britpop was the time of your life.

MENSWEAR

LISA WRIGHT, WRITER



While you only need to look at the video for 'Country House' to know that Britpop had a tendency to display some cartoonish qualities, at its beginning and at its best the movement was a reactive, intelligent and impassioned kick out against the

slovenliness and introspection of grunge and an instruction to shape up or ship out. The scene may have operated in a world of extremes, but these extremes were grounded in genuine beliefs – whether that be decadent outsiderdom or working-class grit. So when Menswear rocked up in 1994, a tailor-made poster-boyband with a £500,000 publishing deal and zero integrity, it finally marked the point when Britpop had eaten itself. Borrowing stylistically from Elastica and Blur, foppish frontman Johnny Dean and co were touted as the movement's crowning amalgamation, but it didn't take long for their style-over-substance shtick to be rumbled. Though early single 'Daydreamer' and debut LP 'Nuisance' earned them relative praise, the Camden six-piece soon descended into teenybopper *Smash Hits* fodder – a watered-down, parent-friendly band that ticked all the surface boxes, but had nothing substantial to say. By 1997 Menswear had already been dropped and Britpop's real linchpins had realised that their future lay in vastly different directions.

LACK OF CASH

JUSTIN WELCH, ELASTICA



The money just ran out, didn't it? I remember towards the end being on tour with Elastica in North America and while the crew were making £150 or something a day, we were signing on. There had been so much cash thrown around when Britpop first started, all these new bands getting massive record label deals all the time. You would stand next to someone holding a guitar at a bus stop, and three weeks later you'd see him on the cover of *NME*, it was honestly like that. I remember meeting Menswear on the Tube, and the next thing I know, they're this massive band. The money eventually ran out, as it was always going to – it was parted away. I remember being in a curry house with friends and us realising that Britpop was dead. A lot of musicians' tastes were changing too: after a couple of years I was



Menswear: Britpop's own Grim Reapers

really into electronic music, my drumming style had changed and we were getting further and further away from where Britpop was supposed to be. But while it lasted, Britpop was an absolute riot, an amazing moment in time for British music.

RADIOHEAD

MARK BEAUMONT, WRITER



Forget San Fran in '68, New York in '75 or Stourbridge in '89, London in '94 was the time to be alive. Cracked up, stacked up and psycho for sex, glue, cheap speed and grotty club wine, Generation Britpop – every boy either Liam, Jarv or Damon, every girl a Frischmann or Wener – raced from dancefloor to dancefloor, shaking our various meats to the beat of incredible, incredibly danceable new singles from Supergrass, Pulp, Blur and, er, still not Elastica every week. Between '93 and '96 the UK music scene gushed pure guitar pop gold and London got soaked to the Fred Perry undercrackers in it. Then, early in 1997, something disastrous happened. In some sweaty Camden basement, between 'Razzmatazz' and 'Line Up', a DJ started playing this slow, siney guitar thing about hearing chicken noises in your head. There was a cool Rage Against The Machine bit about Gucci pigs or something and a couple of minutes where it sounded like the guitar was trying to claw its way off the disc and out of the CD deck to beat up the bouncers, but then it turned into a wafy operatic plod that long outlasted our speed buzz. 'Paranoid Android' had arrived and, to our dread, we slowly realised we were actually expected us to *dance to this*. The following month we were expected to frug dutifully along to a big orchestral clanger called 'Bitter Sweet Symphony' by The Verve; before long it was 'All You Good Good People' by Embrace and then Stereophonics. By the end of 1997 'OK Computer' had stomped killjoyishly on any buzz around new albums by Longpigs, Suede, Boo Radleys and Gene, all London indie clubs were dreary, droning dens of dullness and Britpop was ruined by a load of miserable, boring old bastards who weren't having any of the fun in the first place. Roll on, The Strokes.

PATSY KENSIT

JENNY STEVENS, DEPUTY NEWS EDITOR



'London swings again!' the coverline squealed beneath a semi-naked and presumably post-coital Liam and Patsy 'Britpop Yoko' Kensit reclining on a Union Flag-clad bed. That was the moment Britpop went high society – a 25-page special report in upmarket glossy magazine *Vanity Fair* on how 'London got its groove back'. When Patsy became the aristocracy's postergirl of Britpop, it was all downhill from there.

THE NEW ACOUSTIC MOVEMENT

JAMIE FULLERTON, WRITER



Remember the New Acoustic Movement? Maybe the memories have been banished to the lower chasms of hell, like many of its artists' careers. But between Oasis releasing 'Be Here Now' and 'Standing On The Shoulder Of Giants', Travis released 'The Man Who', sitting on stools rather than sneering down mics became the norm, Turin Brakes became totems of British guitar-rock and the supposed alternative flipside was epitomised by Badly Drawn Boy. A year later, the namby-paminess had gone terminal. It wasn't just decadence-sapped blokes sat strumming on stools any more – years before the stadium euphoria of 'Paradise et al', Coldplay took the wetness into full

band mode and the template for the hip-swinging, groupie-fucking, collapsed-nostrilled Britpop band was shattered further with every wail of "It was aaaaaaall yellooooooo" until all

we had was a pile of albums your parents would overhear and ask you to "tape" for them.

HARD DRUGS

DAN STUBBS, NEWS EDITOR



Drugs have given us whole, brilliant music scenes, from E-fuelled acid house to speed-propelled garage-rock. But the combo needs to be right. Britpop's drug menu should probably have included amyl nitrate, cheap lager, cheaper amphetamines, weak weed and a subsequent whitey. But the drugs got harder and the music got weaker. Excessive cocaine use gave us Oasis' 'Be Here Now', almost the perfect musical embodiment of a person pumped up on Colombian candy. It was overblown, self-important and – man alive! – did it go on and on. The Bolivian marching powder also contributed to the paranoid comedown sleaze of Pulp's 'This Is Hardcore', the sound of the party slumping to a close in dampening trousers. At the other end of the spectrum, heroin gave us Blur's woe-filled, introspective, scene-killing '13', which made the idea of Alex James riding a pig in the 'Country House' video seem a bit silly in hindsight. Drugs sucked the fun from Britpop like so many powder-coated nostrils. Don't do it, kids.

Have your say

Disagree with our list? Think we've got it all wrong? Head to NME.COM/ratemy from Wednesday, May 8 to rank our Top 50 in the order you think they should appear. Alternatively, drop us a line at letters@nme.com and tell us what you think should be Number One.

Britpop Heroes Where are they now?

Oasis and Blur went on to greater things, but what happened to these other players?

JUSTINE FRISCHMANN, ELASTICA

After Elastica split, Frischmann turned to art, moving to San Francisco to study Contemplative Art. She now exhibits her artwork across the States. "In many ways, I regret not disbanding after the first album and moving over to painting earlier," she said recently. "Elastica was a one-album project. The dynamic and personalities in the band were too unstable and volatile to keep it together. But at the time it felt like there was a lot of pressure to just keep going and make another record no matter what."



Dodgy name, dodgy poses

DODGY

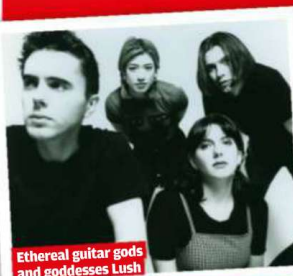
After a 10-year hiatus in which singer Nigel Clark pursued solo projects, and a delayed reunion after bassist Andy Miller chipped a bone falling out of bed, Dodgy reformed in 2008 and have since released the critically acclaimed album 'Stand Upright In A Cool Place' and embarked on a tour playing their 1993 debut 'The Dodgy Album' in full.

SLEEPER

Frontwoman Louise Wener has gone on to a career in writing, publishing four novels and an autobiography covering her time in the band. Having become a dab hand with the pocket rockets, she also teaches courses in poker. As for the unknowable Sleeperblokes, several eye-witnesses attest that they simply melted into the air the instant the band split.

THE BOO RADLEYS

The Boos' main songwriter Martin Carr has continued writing and recording since the band split in 1999. He released six albums under his Brave Captain moniker and has begun releasing albums under his own name, starting with 2009's 'Ye Gods (And Little Fishes)'. Singer Sice Rowbottom has recently returned to music with a new band called Paperlung.



Ethereal guitar gods and goddesses Lush

LUSH

Disbanding in the wake of the suicide of drummer Chris Acland, both singer Miki Berenyi and bassist Phil King have since manned desks at IPC Media, NME's publishing mothership, the latter while moonlighting in The Jesus & Mary Chain. Guitarist Emma Anderson formed Sing-Sing, who disbanded in 2008.

GENE

Splitting on a relative high in 2004, having logged the biggest online audience of the early internet era for a streamed show from LA's Troubadour, guitarist Steve Mason and drummer Matt James continued in music, forming Palace Fires. Martin Rossiter, meanwhile, moved to Brighton to manage ATM Studios. Returning to music last year, he released his debut solo album in December.



Gene genius Martin Rossiter

REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard



VAMPIRE WEEKEND

MODERN VAMPIRES OF THE CITY XL

Out go the synths, the electronica and Africa. In come the American heartland and heavenly choirs of angels



Vampire Weekend had the misfortune of arriving in 2008, just as the landfill-indie boom was hitting its peak. Clean-cut and puppyish, the New Yorkers were often dismissed as poster boys for indie music's most rapid incarnation: the giggly-wiggly, *T4 On The Beach* pig-noise peddled by the likes of The Wombats (eugh), The Hoosiers (gah) and Scouting For Girls (just kill them). But to align the quartet with such dumbfoolery was to miss the point. What we suddenly had in Vampire Weekend were the cleverest kids in the indie classroom: true innovators possessed of formidable intelligence; unprecedented mergers of Afrobeat and songwriting refinement whose self-titled debut brought together New York high society and the dusty wilds of Paul Simon's African avalor, the hallowed 'Graceland'. Then, in 2010 came the follow-up, 'Contra'. The New

Yorkers' second album blew their sound wide open, somehow transforming their debut's Upper West Side homage into a kind of urban pop music, brilliantly geeky and dense with R&B-style production detail.

Which brings us to 'Modern Vampires Of The City' – a pretty, moving and perfectly nourishing album almost entirely devoid of the sonic smarts that made them. Frontman Ezra Koenig said of 'Contra' recently: "We had more to say musically", and in the same interview revealed that "distinct because it's instinctive" was to be their guiding mantra in the making of the new record. They're thinking with their guts this time. Consequently, out go the synths, the electronica and, for the most part, the guitars. Even Africa

has been replaced by a more American heartland feel. There are now heavenly choirs of angels.

Like, all the time. One such choir is on

opener 'Obvious Bicycle' (bicycles: so often obvious). Kind of a hymn for the Ivy League set, it's anchored by a piano (a Vampire Weekend first), lending the song stateliness. But when its simple vistas open into the angelic chorus, the effect is cloudbursting. 'Hannah Hunt' wavers between piano-bar singalong and blissful torch song, and 'Step' sounds like one of Arcade Fire's sad ballads. It's representative of what is the Vamps' most languorously paced album.

Album highlight 'Ya Hey' is a thing of unique grandeur in indie. Koenig yodels before the track is met with a mighty choral wave, like the sound of a million men chanting from a mountain top. 'Don't Lie' has rock organ, big strings and smashing drums driving the song toward an uncharacteristically uninhibited crescendo, while 'Everlasting Arms' bumps their debut's more Strokesian moments up a notch, making for a surging pow-wow of orchestral indie.

There's some idea-recycling on the poor man's 'A-Punk' of 'Unbelievers', and though 'Diane Young' is the band's best party track to date, its cyber-billy stylings are a tad dodgy. But otherwise, 'Modern Vampires...' is a consistent Vampire Weekend album. In line with its spirit of simplification ('Contra' was busy), Koenig's vocals dominate, defining the tone and personality of the music while basically carrying the rest of the album. It also reveals Koenig to be a melodist of almost matchless pedigree in indie. His lyrics, however, are quite generic this time around, stripped of that novelistic detail so evocative of the world of moneyed New Yorkers.

The woodwind and martial-drummed darkness of 'Hudson' and the gallop-beat driven 'Worship You' prove they've still got ideas, but when on the one occasion they properly hit the sonic laboratory the result is 'Finger Back' – by some distance the worst track here. It's Frankenstein-like, and this from a troop of one-time alchemists who made Auto-Tune sound like the best thing that ever happened to violins. This is a gorgeous album,

but sacrifices had to be made. They've undeniably lost something that made them special in the first place. *John Calvert*

BEST TRACKS: 'Step', 'Ya Hey', 'Hannah Hunt'



WHO ARE THE MODERN VAMPIRES OF THE CITY?

Ezra Koenig sees them everywhere...

...IN THE JUNIOR REID SONG 'ONE BLOOD'

"I was in Brooklyn and there was a kid on his bike playing a song that sampled 'One Blood' on loop – 'BLOOD, BLOOD'. There's something so weird and scary about the word 'BLOOD' sung over and over by a 12-year-old on his bike. It felt like a David Lynch movie."

...IN REGGAE

"The Bob Marley song 'Babylon System' goes, 'Babylon system is the vampire of the empire'. I realised how much vampire imagery there is in reggae. Rasta imagery has always interested me."

...IN PEOPLE EVERYWHERE

"Every situation you think about, you have to approach it with a degree of humility. So 'Modern Vampires Of The City'... I can think of a few people it refers to."

7

MATT SALCUBE

DUNGEONESSE

DUNGEONESSE SECRETLY CANADIAN



Jenn Wasner is best known as half of Baltimore indie-folk duo Wye Oak, and John Ehrens as electro-man White Life. But as Dungeonesse they want to "reclaim pop" and "place it squarely in the hands of a couple of regular nerds". This ignores the best things about pop (its glorious over-the-topness, and the fact its greatest stars such as Lady Gaga or Prince are anything but a regular occurrence), but there's enough to like here on 'Dungeonesse'. 'Shucks' is bubbly and cute, and on 'This Could Be Home' Wasner lets loose, trilling the words "I feel amazing" in a way that'll make you feel the same in an instant. The slow jam ('Show You') is less successful - a sort of awkward hug rather than a lustful deep grind - and on 'Wake Me Up' they don't do wistful as well as that other indie-via-R&B crew, Poliça. Ultimately the one thing truly lacking on 'Dungeonesse' is the bright spark that makes pop stars so entertaining to obsess over. **Siân Rowe**

BEST TRACK: 'This Could Be Home'

7

BORN RUFFIANS

BIRTHMARKS YEP ROC



Eternal nearly-men, Ontario's Born Ruffians were once signed to Warp, performed on TV show *Skins*, and have released three records in the past five years, with only glancing success. 'Birthmarks' makes it easy to see why they were tipped in the first place with its well-wrought mix of Fleet Foxes, Dirty Projectors, mid-'70s John Lennon, and all Canadian music ever. It also makes it easy to see why they have never picked up much heat: just lying there, an inert, low-passion slab of twangle that even Local Natives fans would probably say they really liked then only ever play on their stereo once. They've clearly tried to step it up. Last gasp 'Never Age' generates enough 'White Album'-style chamber-psych power to help Luke Lalonde achieve a brief breakthrough in his ongoing anonymity problem. But true ruffians are born, not made, and these are just a nice bunch of kids who should be going to gastropubs at weekends with their steady girlfriends, jogging to TED Talk podcasts and paging listlessly through *Wired* magazine. **Gavin Haynes**

BEST TRACK: 'Get That Rhythm Right'

6

THE FALL

RE-MIT CHERRY RED



"'Re-Mit' is going to absolutely terrify people. It's quite horrible," announced the now 56-year-old Mark E Smith to the world in a recent interview. "The Fall have had enough and we're coming for you." His entrance on this album, 'Sir William Wray', lives up to that sinister billing. He appears to be doing some sort of demented impression of a dying helicopter. Still, his band's 30th studio album to date has a lighter touch than 2011's bile-fuelled 'Ersatz GB'. It's almost - dare we say - playful. 'Jetplane' is a masterfully written and funny tale set in an airline queue, while 'Hittite Man' is full of slow-burning menace that terminates with a drawn-out wheeze. 'Irish' contains the intriguing couplet: "James Murphy is their chief/They show their bollocks when they eat". He's got me there. And some tracks, like 'Noise' and the brilliantly titled 'Pre-MDMA Years' seem like underdeveloped sketches (the latter is partially reprised on 'Victrola Time'). Far from being terrifying, it sounds like E Smith is actually having fun. **Kevin EG Perry**

BEST TRACK: 'Jetplane'

7

FACES TO NAMES...

Three reviewers, three questions

**NICK LEVINE**
Favourite album at the moment?

"'Ice On The Dune' by Empire Of The Sun, because it's making me want to sack off work and go and get pissed on Pimm's in a park somewhere."

**LUCY JONES**
Favourite track at the moment?

"'QOTSA's 'My God Is The Sun' has a riff so badass it makes me wonder why I ignored them for 20 years."

**TOM HOWARD**
Best ever Britpop moment?

"Michael Jackson. Brit Awards. Jarvis Cocker's arse. Obviously."



(Clockwise from top left) Wiley, Shy One, Darq E Freaker, Prettybwoy



VARIOUS ARTISTS

GRIME 2.0 BIG DADA

What the genre did next. Thirty-five tracks from legends and newcomers that puts grime back at UK music's frontier



It's a decade since grime - one of the most innovative and experimental of all genres - bubbled up from London's council estates and overflowed into the mainstream. With Dizzee

leading the charge, the transition opened the door for a handful of MCs like Tinchy Stryder and Tinie Tempah to reclaim Britpop as a primetime concern. But it was at a cost.

With every Calvin Harris collab attributed to a former grime MC, the scene floundered, and the promise of this complex new sound and its under-represented point of view coming from a marginalised corner of British society was sidelined in favour of making quick bucks with pop hooks. Meanwhile the stereotype of grime being a bunch of aggy men in tracksuits shouting at each other in basements became wearisome common. After the initial thrill of Dizzee's 'Boy In Da Corner', it became the responsibility of the producers to keep things forward-facing, and gradually instrumental grime took precedence.

Finally, we're getting compilations like 'Grime 2.0', 35 vocal-free tracks that act as a perfect entry point for music fans looking for something invigorating, while anointing grime music with the vote of confidence it has long sought. Alongside the outputs of the pioneering Butterz, Hyperdub and Rinse labels, 'Grime 2.0' expertly represents a generation of internet-enabled producers (based everywhere from east

London to east Asia) who have moved out of the basements to articulate the possibilities of grime with a surprising amount of feeling.

There's scene legend Wiley's 'Logic Pro'; Darq E Freaker, who has already captured attention in America with his vaudevillian bass experiments, being vocalised by Danny Brown; and lesser-known artists like Glaswegian producer Inkke, whose featured track 'L-O-K' is the shutter-click of Duran Duran's 'Girls On Film' shredded through a JG Ballard car crash. With every step this challenging record shows how grime can respond to and inform other genres while always remaining a force unto itself.

Disc One makes you do the hard work, with a sparse, moody landscape that stays closer to grime's untrusting, insular roots - typified by Faze Miyake's trap-styled, sirens-blaring '5000' but lightened by 'Vinyls VIP' from Preditah, the most prolific producer of the moment. Disc Two explodes in a non-stop melée of dumbfoundingly diverse energy - Mooney's 'Winner', Mr SnoWman's 'Frosty Lake' and Japanese producer Prettybwoy's 'Kissin U'.

By revealing that grime is now something closer to an essence and ethos than a technical spec, 'Grime 2.0' places itself at electronic music's avant-garde frontier, and shows that grime is a product of the British music scene that we can all be proud of. **Alex Hoban**

8

BEST TRACKS: Mooney - 'Winner', Mr SnoWman - 'Frost Lake', Darq E Freaker - 'Trojan'



THE CHARLATANS

MOUNTAIN PICNIC BLUES

A band coming to terms with the death of keyboardist Rob Collins as they make their 1997 album 'Tellin' Stories'

FILM OF THE WEEK



'Everything Must Go'. New Order's 'Movement'. 'Let It Bleed'. Everything by Tupac since 1996. And The Charlatans' 1997 album 'Tellin' Stories'. There's nothing like tragedy to elevate a great album to the status of legend, its very existence a profound, trembly-lipped statement of nobility in the face of band-shattering grief. On July 22, 1996, while driving back to Monnow Valley Studio from a band pub session in Monmouth, Charlatans keyboardist Rob Collins died in a car accident on the narrow country roads, part-way through recording the band's fifth album and barely a week before their biggest ever gig supporting Oasis at Knebworth. *Mountain Picnic Blues* charts the devastation, unity and endurance that saw the Charlies live through their darkest hour and emerge with the most accomplished album of their lives. The album which, according to drummer Jon Brookes, "mixed The Who with Bob Dylan and got away with it".

But before the heartbreak, *Mountain Picnic Blues* offers light relief. In a summary of The Charlatans' career up to 1996 we learn that the band formed after Jon and Martin Blunt were crushed between Morrissey and Marr's monitors at a Smiths gig in the '80s, and that they first discovered Tim Burgess rolling around

a stage topless as singer with a support band called The Electric Crayons – "I was the best thing about that band," Burgess modestly grins. Via a swathe of pouty teenage footage beside which The Strypes seem positively gnarly, they gradually become the most rock'n'roll band in rock'n'roll, leaving destroyed roadies in their wake across Europe and making Primal Scream look like Channel 4 programme *Coach Trip*.

Rob Collins' erratic behaviour looms large over the film. Making third album 'Up To Our Hips' they survive his four-month prison stretch for assisting an armed robbery in 1992, but his release finds him a changed man who's into hard drugs, guns and flipping personas, variously described in the film as "the most unpredictable guy I ever met in my life", "placid one moment and terrifying the next; unhinged" and "a rock'n'roll rebel". With the pastoral rock brilliance of 'North Country Boy' and the dance-flecked monstrosity 'One To Another' given a suitably hallucinogenic airing, his death approaches with a crushing tread. Its aftermath – the arrival of synth saviour Martin Duffy, the 'coptering in to Knebworth for the most passionate gig of their career and the defiant completion of the album – is what gives *Mountain Picnic Blues* its emotional crunch and The Charlatans their enduring class. You're also left grateful for the brazen enjoyment they get from playing 'Tellin' Stories' in full at a recent Glasgow Barrowland show on a bonus disc because, at the time, it was a work of deeply painful pride. **Mark Beaumont**

8

MARK LANEGAN & DUKE GARWOOD

BLACK PUDDING HEAVENLY



Kurt Cobain, PJ Harvey, Nick Cave, Queens Of The Stone Age – you name 'em, 48-year-old Mark Lanegan's worked with 'em. From his early days fronting grunge band Screaming Trees, through six solo records and a trio of albums with ex-Belle & Sebastian singer Isobel Campbell, he's one of music's most prolific serial collaborators. This time he's working with London-based bluesman and multi-instrumentalist Duke Garwood, whose lush fingerpicking makes songs such as 'Pentecostal' much softer than most of Lanegan's back catalogue, which he himself describes as "death dirges". The warped screech of 'Thank You', with the growled lyrics "I've been crawling through disease and it just keeps on raining", falls back on his trademark grit. But as ever with Lanegan, it's the grizzly burr of his voice that seems so intertwined with a life story of smack abuse, prison and homelessness that makes this a startling listen. **Jenny Stevens**

BEST TRACK: 'Pentecostal'

7

MIKAL CRONIN

MCII MERGE



Cult Californian garage-punk star Ty Segall may finally be getting recognised as the whirlwind of talent that he is, but sometime collaborator and backing band member Mikal Cronin seems stuck with the role of playing the under-appreciated Brendan Benson to Segall's Jack White. What Cronin's new album proves, however, is that you don't necessarily have to shout the loudest to hit the hardest. Like Benson (and at times, such as on the rootsy, harmony-heavy peaks of 'Am I Wrong', 'MCII' really does sound a lot like The Raconteurs man), Cronin understands the weight of emotion that can come packaged in a blissfully sweet pop punch. 'Shout It Out' manages to sound unbearably lovelorn while trading on epic crescendos; 'See It My Way' provides some squalling, riffing balls; and closer 'Piano Mantra' ends it all with a misty-eyed sucker punch not far from the tender work of a Perfume Genius album. 'MCII' is too good for Mikal Cronin to remain in anyone's shadow for much longer. **Lisa Wright**

BEST TRACK: 'Shout It Out'

8

SLEEVE NOTES



Best Sleeve Of The Week
The Fall - 'Re-Mit'
Is that Mark E Smith reclining while the rest of the current Fall line-up stand and crouch at his feet? Yes, it absolutely is.



Worst Sleeve Of The Week
Vår - 'No One Dances'
Quite Like My Brothers'
Not only is this basically blank, it also denies fans of Vår's creepy melancholic electronica the chance to gaze at Elias Rønnefelt's handsome face. So unfair.

ALEX BLEEKER AND THE FREAKS

HOW FAR AWAY WOODSIST



Who would have ever thought that Real Estate – a band so turgid they probably find laying cement more exciting than the greatest shag ever – could produce such a touching side project? Alex Bleeker's second album away from his main cash cow is tantalising from start to finish, packed full of mainstream Americana that will rightfully draw comparisons to 'New Slang'-era Shins while wrongfully geeing up the overly deep, always-too-sentimental Yank blogosphere claptrap about depth and meaning and importance. Sod that. This album's strengths lie wholeheartedly in its fine melodies (all pure gold in the way 'Casadega'-era Conor Oberst was a few years back) and the personality within which its singer casts his pearls of lamented gloom. Here is a man who isn't cool, who isn't popular and who isn't afraid to wear his heart on his sleeve. **Matt Wilkinson**

BEST TRACK: 'Rhythm Shakers'

8



VAR

NO ONE DANCES QUITE LIKE MY BROTHERS SACRED BONES
Elias from Iceage creates some heavy, heady electronica

If all you've heard about Iceage and their friends on the Copenhagen scene is frothing discussions about knives and Nazis, the debut album from Vår might take you by surprise. Born out of an intense friendship between Iceage frontman Elias Rønnefelt and Loke Rahbek, founder of Copenhagen label Posh Isolation, Vår are far removed from Iceage's blasts of fear and fury. Jagged guitars and flailing drums are replaced by electronic beats and cloudy, droning synths. In place of aggression, there is vulnerability and sensuality. In photos, Elias and Loke hold hands, or kiss. In the project's earliest days, it was called War, but now they've changed their name to the gentler Vår, Danish for 'spring'. Now expanded to four with the addition of Lower's Kristian Emdal and Lukas Højlund of Redflesh, Vår recorded their debut album on borrowed equipment in the Bushwick record shop of Sean Ragon, frontman of New

York's Cult Of Youth. The result smears together synth-pop, goth and martial folk, with a prevailing sense of beautiful, doomed desolation. On 'Begin To Remember', Elias croons over cresting synths and beaten toms straight out of Joy Division's 'Atmosphere'. 'Into Distance' imagines black-clad bodies adrift in a baking desert, powered by acoustic guitars and doomy trumpet peals. At times, it nears straight-up electro-pop, although Loke's apocalyptic baritone on 'The World Fell' casts a shadow across the dancefloor. 'Motionless Duties' is a duet between Elias and Loke. It *might* be a love song, of sorts, but it's hard to be sure. 'No One Dances Quite Like My Brothers' feels engorged with meaning, though it's tricky to unpick. But not since The Cure's 'Faith' has a group pulled off such a feat of heavy, heady melancholy. **Louis Pattison**

8

BEST TRACKS: 'Motionless Duties', 'Begin To Remember', 'The World Fell'

BIBIO SILVER WILKINSON WARP

Who doesn't like a surprise? Stephen Wilkinson aka Bibio sure does. That's why on his seventh album's opening track, 'The First Daffodils', he lulls you into thinking that what you're about to experience will pay homage to Brian Eno's brand of ambient plinky-plonk. Then come the soft vocals and plucked guitar on 'Wulf', before the album bursts into life with the single 'A Tout A L'Heure', sure to be banging out of car radios all summer long. Things take a turn for the experimental again with the treated vocals and crunchy synths of 'Business Park'. And it's then you realise that the man from Wolverhampton really knows how to work it. **Lucy Jones**

BEST TRACK: 'A Tout A L'Heure'

7

ADULT. THE WAY THINGS FALL GHOSTLY INTERNATIONAL

With bombastic American EDM at one end and the lo-fi filth of Death Grips at the other, it's getting harder to find space to explore if you're in the business of nasty-sounding electronica. Detroit duo Adult. operate on an outdated version of this battleground, peddling knackered 808ism that sounds cheap rather than raw, and straight out of 2005. The deliberately distant intonations of singer Nicola Kuperus quickly become tiresome, as does the pedestrian backing of sleazy synths and low-level aggro drum machines. Unmemorable and oddly dated. **Thom Gibbs**

BEST TRACK: 'Nothing Lasts'

4

THE RIDER What we're reading, watching and wearing this week



Book
2Pac Vs Biggie: An Illustrated History Of Rap's Greatest Battle
Experts Jeff Weiss and Ewan McGarvey present all-new angles on how 2Pac and Notorious BIG changed the face of hip-hop.
Buy: £14.44, amazon.co.uk



DVD
Sound City: Real To Reel
Missed it in cinemas? Then take Dave Grohl's love letter to the LA studio home. Features Josh Homme, Trent Reznor and lots of warm, fuzzy feelings.
Buy: £10.99, amazon.co.uk



Trainers
Odd Future Vans
Another day, another OFWGKTA merch opportunity. This time they've collaborated with skate brand Vans to create shoes with the words 'Golf' and 'Wang' written on them.
Buy: price tbc, www.vans.co.uk

THIS WEEK'S SINGLES

Reviewed by NME's
BEN HEWITT



BURNS LIMITLESS DECONSTRUCTION

Imagine the Cybermen from *Doctor Who*: soulless robots hell-bent on assimilating the Earth's population by turning us into blank-faced shells. Now they've created the ultimate weapon, and his name is Burns – an android-like DJ whose characterless bangers are devoid of joy, fun and hope. This is how the world ends: not with a bang, but with an almighty WHOMP.

FOXES BEAUTY QUEEN NEON GOLD

Can you comprehend how terrible it would be to be attractive? To have people gaze upon you with desire, rather than recoil at the sight of your grotesque mug? Here are London's Foxes belting out a lesson on how beauty is "only skin deep", which is exactly the sort of patronising waffle that only good-looking people say. It's like Girls Aloud's equally condescending 'Beautiful 'Cause You Love Me', but with added faux-goth sounds.

SWIM DEEP SHE CHANGES THE WEATHER CHESS CLUB

Right now, Swim Deep are showing serious mettle in the fight to lord it over B-town. And if they some day triumph in their quest, this'll be the tune playing when they're crowned monarchs of West Midlands: a grandiose slow-burner with groove-bubble guitars and Austin Williams cooing "She makes me feel like I can see for miles".

STOOSHE SLIP WARNER

Stooshe are like a naff '60s plastic soul equivalent of 14th century Scottish king Robert The Bruce. According to legend, he was inspired to victory against the English after watching a spider trying to spin a web in a cave. That spider didn't give up, Robert didn't give up, and Stooshe won't give up either. Here, they honk their way through a Lambrini-chugging ode to the pitfalls of having a rubbish boyfriend.

JESSIE WARE IMAGINE IT WAS US PMR

Jessie Ware is so brilliant that she's actually gone and invented time travel! And she's teleported back to some upmarket '90s nightclub! Which is a bit unimaginative, given she had the whole of space and time to choose from, but she can be forgiven for plundering the past when she's sounding as slinky as this.

TAFFY TUMBLING CLUB AC30

Japan's Taffy have never left the '90s. They're stuck there forever, with nothing to do but perfect their homage to decades-old, jingly-jangly British guitar bands. But it's damn good, too, popping with sexy swagger that'd make Echobelly or Sleeper weep with envy.

LIVE

FROM PUBS TO ARENAS,
THE WEEK'S TOP GIGS

Edited by Tom Howard



TEMPLES/DRENGE

CHAMELEON ARTS CAFÉ, NOTTINGHAM FRIDAY, APRIL 26

Two brilliant bands + one tiny venue = psychedelic thrills and bare-bones rock'n'roll chaos

When Palma Violets and Savages set out on a co-headlining tour last summer, the pairing made little sense apart from it being a kind of Tesco Value, buzz-band BOGOF. Palmas, a hedonistic pack of wide-eyed ragamuffins; Savages, riddled with nihilistic intensity. Imagine the awkward backstage chat. But onstage you were pretty much watching the future. The same applies tonight. Though both Temples and Drenge will inevitably be lumped in with the resurgence of the all-encompassing 'guitar music' non-genre, in reality they couldn't be more different, or more exciting.

Castleton brothers **Drenge** take the early slot tonight (the bands have been switching billing throughout the tour). In the ridiculously cramped, living-room-like surrounds, their bare-bones rock'n'roll feels intense and feral; opener

'People In Love Make Me Feel Yuck' is as much a snarling come-on as a spitting kiss-off to the crowd getting all up in singer Eoin Loveless' grill. The propelling, off-kilter rhythms of recent single 'Bloodsports' find the frontman careering into the crowd and starting the world's most confined moshpit, while 'Dogmeat' sees the two-piece using their drums/guitar set-up as forcefully as any three, four or five-piece band would. Unsurprisingly for any riff-heavy duo, Drenge have a certain White Stripesy

swagger, but the unassuming siblings are no rip-off. 'I Wanna Break You In Half' runs on

guitar lines so taut and lyrics so vitriolic that Jack and Meg would need a cold flannel, while the fact that 90 per cent of their numbers clock in around the two-minute mark means the pace of tonight's set never drops below relentless.

Drenge's pace never drops below relentless

Dogged by technical issues, **Temples** are anything but relentless, and for 15 minutes the sound simply doesn't work. To add to their woes, mic stands fall over, audience members career into monitors and every other problem that could occur occurs. Even though the wait between songs is painful, when the Kettering quartet unleash their psychedelia it's near-perfect. 'Prisms' is wrapped in acid-soaked '60s whimsy before building

to a heaviness made for spaces 20 times this size; 'Keep In The Dark' shows off the band's T Rex-indebted glam side. But it's with next single 'Colours To Life' that Temples prove themselves. Bursting with ideas, it marries about four different choruses with singer James Bagshaw's velveteen vocal, a slew of harmonies and kaleidoscopic melodies that should be impossible in a venue this rickety. *Lisa Wright*

TEMPLES ON DRENGE

James Bagshaw (vocals, guitar): "They make a hell of a racket for just two brothers; they've got some great ideas. They'd be even better in bigger venues. Their set-up is basic so it relies on the sound in the venue being good, but it works."

Thom Warmsey (bass, backing vocals): "They're sonically intact. They cover all bases."



DRENGE ON TEMPLES

Eoin Loveless (vocals, guitars): "Our friend Matt bullied us into doing the tour. He always asks my opinion on music. I said Temples were alright and he made us go on tour together. I've watched their set every night. There's a great diversity in their tracks. They cover all targets in the psychedelic market."



BEYONCÉ

THE O2, LONDON MONDAY, APRIL 29

Spouting cobblers? Deffo. Captivating anyway? Ish

It has to be the worst kept coup ever. For months now, Queen B has been parading her intentions as regards dominion over our sceptred isle: I own you. Bow down, bitches. It's a done deal before she even issues a royal command. The arena is rippling with hysterical Mexican waves and screams of her name and then, of course: 'Run The World (Girls)'. Beyoncé's magnetism and moves transform what's essentially an MIA album track and make the strutting tribal rhythms of 'End Of Time' a moment.

As the night rolls on, though, a paucity of material peeks through. The likes of 'Get Me Bodied', 'Freakum Dress' and the frankly just bad 'Naughty Girl' are not the sort of hits you expect a woman so worshipped to be packing, and there's only really a small handful of stone-cold killers: 'Crazy In Love', 'Single Ladies (Put A Ring On It)', the sunny, cheesy 'Love On Top' and Destiny's Child's 'Survivor'. Of the ballads, the Frank Ocean-penned 'I Miss You', delivered with slow burn from under a black fedora on a bar stool, vies for most affecting with 'If I Were A Boy', which is laced with

the strings used on The Verve's 'Bitter Sweet Symphony' this evening. Does it matter that, as proper massive tunes go, that's about it? All pop stars depend to some degree on how well they package the idea of themselves rather than the reality. It's a question of balance. But Beyoncé has one of the best voices of her generation. She dances like libido on legs. So why does it seem that the abstract idea of her is so dominant?

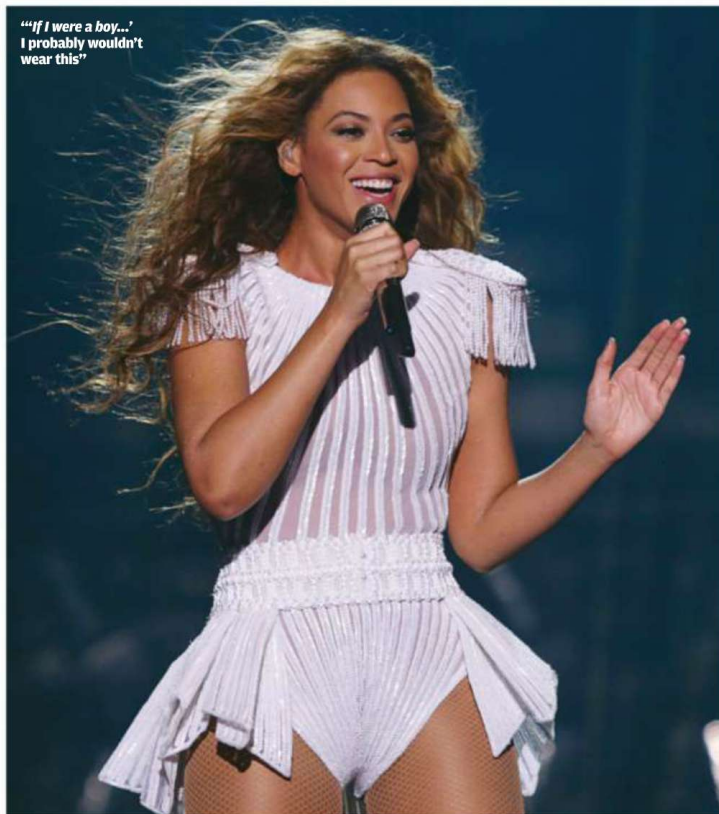
The pretentious interlude films don't help, Bey intoning 'empowering' yet sorta weak cobblers like: "When you become a woman, you celebrate who you

She only plays a small handful of stone-cold killers

are, and know that sensuality is a gift... this gift gives you power. This power can manipulate, this power can celebrate... what would you do with

this power?" Right now Beyoncé, I wish I could use it to get you to shut up and play 'Single Ladies...' again. Still, even when she's talking guff, she's captivating. When she's jumping with glee as an overwrought 'Halo' closes the show, or when she's flying through the arena on a wire in a cloud of glitter, you can't help but watch her. If only it was the case that you couldn't help but listen, too.

Emily Mackay



"If I were a boy..." I probably wouldn't wear this"

TOM MARTIN, JOEL RYAN



Alex: "Release the balloons..."

TWO DOOR CINEMA CLUB

CIVIC HALL, WOLVERHAMPTON
FRIDAY, APRIL 26

Lasers, jet sprays and big balloons. The Northern Irish trio bring the good shit to the Midlands

I think we'll have fun tonight. What do you reckon?" asks frontman Alex Trimble one song in. Even before the doors open a queue is blocking traffic 100 metres from the venue. Inside, the crowd are so excited that even a warm-up DJ playing Limp Bizkit and '90s dance is cheered. As the lights dim a shrill collective shriek echoes like a siren, then air-raid-style searchlights swirl across the room as the trio hit the stage to the drumbeat of 'Sleep Alone'. It's enough to make a heavily pregnant woman at the front jump around so hysterically she's in danger of taking this sold-out show over capacity.

Their affable indie may have a populist sheen, settling inoffensively into The Wombats/Ting Tings/Vaccines bracket of chart-hungry tunes used on adverts, but they do it incredibly well. Their stage set-up is equally large, befitting a band with ambition.

Huge balloons are held in a net above us, jets spray from the floor whenever a big chorus kicks in, and hefty lasers dazzle.

Highlights? Well, during 'Pyramid' each band member is trapped in a prism of light – like in *Spinal Tap* but without any comical hiccups. But the band do struggle to play amid the balloon invasion, as they all



You should see the giant ping-pong bats

end up onstage. Sam Halliday tries to kick one away but it hits Alex in the face and spins off like a pinball. Then streamers fire from the stage to the balcony during encore 'What You Know'.

"This was pretty good for our first time here, right?" asks Alex at the end. The streamers and balloons everywhere tell you the answer is a resounding yes.

Simon Butcher

VIEW FROM THE CROWD WHAT WERE THE BEST BITS?



John Kilmartin, 18, Dudley
"The lasers and lights were amazing. It's the best gig I've ever been to."



Anastasia Nolan, 18, Birmingham
"It felt like a festival. I caught a balloon! I don't know how I'll get it home though."



Joel Willey, 22, Australia
"Pyramid" with the lasers was ace. The balloons dropping on us too, what a show!"



NOAH AND THE WHALE

PALACE THEATRE, LONDON SUNDAY, APRIL 21

A stripped-back set AND a homemade film AND a proper gig. Charlie Fink knows how to please

The grand unveiling of 'Heart Of Nowhere' is a razzmatazz extravaganza. An introductory stripped-back set. The premiere of the band's coming-of-age sci-fi flick of the same name. And *then*, a gig. Throw in the fact that the staff are wearing the same boiler suits sported by the film's angsty adolescents, and it's clear they've gone vaudeville bonkers.

And it works. Because it feels as if NATW have now fully perfected their schtick. While they've skittered from polite folk-pop to bruised melancholia to shiny FM rock, *this* is the skin they wear best.

Tonight's opener, 'Heart Of Nowhere', sees Charlie belting out "If I don't belong with you/I don't belong anywhere" with zeal, and while months rehearsing new songs may have been a bore, it's reaping buffed-

up spoils now. 'All Through The Night' is a sleek behemoth, all Fleetwood Mac guitars and propel-your-innards-skywards melodies; and if there's a template for NATW nowadays, it's laid bare in 'There Will Come A Time', an ode to seizing the day with a smooth yet monstrous

soft-rock crescendo.

If there's a snag to them pulling off the new material so seamlessly, it's that the oldies sound erm... *old*. '5 Years Time' is greeted with whoops, but its pleasantness is hard to square with Charlie purring "One more night to hold you closely/One more night to hear you scream" on the slinky 'One More Night' like a courteous Springsteen – enough of a scoundrel to whisk you away, but considerate enough to get you home for supper. If 'Heart...' is a tribute to youth, then tonight is a celebration of how far NATW have come – and how good they've become – since those salad days. Or, as Charlie croons on string-laden closer 'Lifetime', "It was only a few years ago, but it feels like a lifetime". Ain't that the truth. **Ben Hewitt**

CHARLIE FINK ON...

...PLAYING A FILM AT A GIG

"It's like Woody Allen's quote about death: 'I'm not scared of it, but I don't want to be there when it happens!'"

...THE NUCLEAR TOADS (THE BAND IN THE FILM)

"My brother and Urby were in a band called The Nuclear Toads aged 12. I would listen to them downstairs. I was never allowed to join."

...MUSIC VS DIRECTING

"There's a lot more decisions to get right when making a film."



A\$AP ROCKY

PRUDENTIAL CENTER, NEW JERSEY
SUNDAY, APRIL 28

The Harlem rapper puts his silliest clothes on to prep for his UK tour in May

We're all trying to shine" are the last words to come out of tonight's hype man A\$AP

Ferg before the lights dim. Then: the ominous sample of church bells. The nightclub strobes. The screens on either side of the stage showing half-naked women dancing. The opening thunderclaps to 'Long Live A\$AP'. All of a sudden we're in A\$AP Rocky's world.

"I thought I'd probably die in prison", raps the 24-year-old New Yorker, decked out in a black and white two-piece tracksuit that matches the throne behind him. Everything about the guy looks expensive. As the song progresses his movements around the stage become more animated, even though he's confined to a raised triangular area. Such are the restrictions when you're on a North American tour with Rihanna – a jaunt that's exposing the not-yet-a-superstar A\$AP to arena-sized crowds, and giving Rihanna cool points for playing with Harlem's hip-hop hero.

The vibe changes for 'Wassup', a song

from A\$AP's 2011 debut mixtape, that brings with it a blast of purple lighting. The room instantly feels druggier and more sexualised, and couples in the crowd begin dancing closer together. A\$AP strips off his jacket and looks less cartoonish, before the night's strongest moment, the grinding 'PMW (All I Really Need)'. It's introduced by A\$AP warning the crowd, "This song is for those of you who are 18 and older," and, "I'm gonna try and sing for you motherfuckers, but you know I can't sing," before he delivers the chorus of "Pussy, money, weed/that's all a nigga need".

He's right, he can't sing. But that doesn't stop him going on about it. "I know my singing sounds better when you're drunk or high... but I bet half of you already are," he says before 'Purple Swag'. The whole room laughs. He ends with the double-header of 'Peso' and 'Fuckin' Problems', pumping out the latter with A\$AP Ferg. The words "sleaze please" flash on either side of the stage, and when it's over Rocky takes a bow. He just about deserves the applause. **Maria Sherman**





This little piggy went to market (and bought rubbish sunglasses)

LOS PORCOS

THE EMBASSY, LONDON THURSDAY, APRIL 25

Five things we couldn't help but notice at the ex-Wu Lyf members' first gig

1 SINCERITY IS OUT, LAUGHING IS IN

As great as Wu Lyf were, they took things seriously. Now that Tom McClung, Evans Kati and Joe Manning have parted ways with Ellery Roberts and hooked up, instead, with three members of London's FAMY plus solo artist Profondo, they're putting laughter back into their lives. Tonight, they're wearing matching New Pork City T-shirts (all based on John Lennon's famous white NYC vest) and playing tropical disco that would make a boozeless cruise down the murky waters of the Thames seem like the best party on Earth. Speaking to *NME* afterwards, the word "fun" keeps cropping up. Ask them anything – from how the gig went, to the idea behind the uniform – and it comes tumbling out like a happy form of Tourette's.

2 THEY DON'T DO REHEARSALS

Los Porcos have only played together in the same room a couple of

times, but their six-song set flows as naturally as a band who live on the road. "It's cool 'cos they're jammy songs so we can just go with it and feel it for hours," shrugs singer Bruce Yates.

3 MAYFAIR ISN'T JUST FOR THE SUPER RICH

Sure, The Embassy feels like the kind of place the *Made In Chelsea* cast would come to live out their latest drama, but it's the perfect setting for tonight's gig. "You can create your own feeling here," Bruce reckons. "It's always good to play somewhere strange that suits your vibe." He's got a point – as soon as the sultry funk of 'Jones' Disco' slinks in, the red, glittery walls and mirrored tiling all start to make sense. It's a step up from the sticky floors of the Barfly anyway.

4 THEIR JOYFULNESS WILL WIN YOU OVER

Minutes into the opening duo of 'Jones' Disco' and 'Jesus Luvs U Baby'

there are some tentative glances being thrown around the back of the room, as if a few curious onlookers are already writing the band off. Then the bounce of 'Sunshine' bursts out and sends a wave of sonic joy across the room, and the band immerse themselves in the crowd. Resistance is futile.

5 THEY LOVE DISCO

It might not be in keeping with whatever's 'on trend' in east London's dive venues, but Los Porcos just love disco. 'Do You Wanna Live?' was written after listening to Earth, Wind & Fire, plus there's a falsetto on every track and the strobing lights

of '70s New York never feel too far away. It's a commitment they plan to pour into their recordings too, declaring plans to "do some 12-inches" but "keep it disco, so they play them in clubs". *Rhian Daly*



"Ha ha yeah Ellery was a right twerp"



Los Porcos: we are the pigs

VIEW FROM THE CROWD

DID YOU DIG WU LYF'S NEW LEASE OF LIFE?



Lewis Varrilly, London, 25
"They improved with every song. The last one was my favourite – cool bassline."



Deborah Chang, London, 25
"I didn't think it was possible to have this much fun on a Thursday in Mayfair."



Benjamin Gregory, Hampshire, 16
"I heard the demos so knew it was going to be sweet. I had to come."

ROCK WERCHTER 2013

45 JULY
67

festivalpark
WERCHTER
Belgium

WWW.ROCKWERCHTER.BE

A DAY TO REMEMBER • AIRBOURNE • ALL TIME LOW •
ALT-J • ANGEL HAZE • ASAF AVIDAN • AZEALIA BANKS •
BALTHAZAR • BAND OF HORSES • BASTILLE •
BEN HOWARD • BIFFY CLYRO • BLACK REBEL MOTORCYCLE CLUB •
BLOC PARTY • **BLUR** • BOYS NOIZE • C2C • CHARLES BRADLEY AND
HIS EXTRAORDINAIRES • **DEPECHE MODE** • DISCLOSURE • DIZZEE RASCAL •
DJANGO DJANGO • EARL SWEATSHIRT • **EDITORS** • FIDLAR • **FRANK OCEAN** •
GARY CLARK JR • GOGOL BORDELLO • GOOSE • GRAVEYARD • **GREEN DAY** •
JAKE BUGG • JAMES BLAKE • JAMIE LIDELL • JESSIE WARE • JOHN LEGEND •
JONATHAN JEREMIAH • KESHA • KENDRICK LAMAR • **KINGS OF LEON** •
LAURA MVULA • LIANNE LA HAVAS • MAJOR LAZER • MATTHEW E. WHITE •
MODEST MOUSE • MODESTEP • **NETSKY (LIVE)** •
NICK CAVE & THE BAD SEEDS • ODD FUTURE •
OF MONSTERS AND MEN • PALMA VIOLETS • PASSENGER • **PHOENIX** •
RAMMSTEIN • RICHARD HAWLEY • RUDIMENTAL • **SIGUR ROS** •
TAME IMPALA • THE BLACK ANGELS • THE BLOODY BEETROOTS • THE BOTS •
THE GASLIGHT ANTHEM • THE HIVES • THE LUMINEERS •
THE NATIONAL • THE SCRIPT •
THIRTY SECONDS TO MARS • TOM ODELL • TRASH TALK •
TWO DOOR CINEMA CLUB • **VAMPIRE WEEKEND** •
VINTAGE TROUBLE • VITALIC VTLZR • **VOLBEAT**

more to be announced

INFO&TICKETS

WWW.PROXIMUSGOFORMUSIC.BE

TWITTER
#RW13



Scan with your
smartphone for
latest festival
updates.



SUBSCRIBE TO UNCUT AND SAVE UP TO 36%

- * CONVENIENT HOME DELIVERY EVERY MONTH
- * GET THE NEW ISSUE BEFORE IT HITS THE SHOPS
- * RECEIVE A FREE CD EVERY MONTH*
- * PLUS READ UNCUT ON YOUR IPAD AT NO EXTRA COST*

SUBSCRIBE NOW AT
WWW.UNCUTSUBS.CO.UK/NME
OR CALL **0844 848 0848**
(FROM THE UK)
+44 (0)330 3330 233
(FROM OUTSIDE THE UK)
AND QUOTE CODE 15T
(Lines are open between 8am and 9pm, 7 days a week - UK time)

*We regret that the free CD is not available to subscribers in the EU due to licensing laws. Offer open to new subscribers only. Please allow up to six weeks for delivery of your first subscription issue (up to eight weeks overseas). Offer closes 31.05.2013. To access your iPad edition go to the Appstore and search for Uncut magazine app. Please note iPad editions are supplied to subscribers at no extra cost for the initial term of your subscription or for the first 12 months of a Direct Debit subscription.



TEMPLES

JUNE

WED 19 BIRMINGHAM HARE & HOUNDS
THU 20 LONDON BOSTON ARMS
FRI 21 MANCHESTER DEAF INSTITUTE
GIGSANDTOURS.COM • 0844 811 0051

An SJM Concerts & Metropolis Music presentation in association with 13 Artists

TICKETS ON SALE 9AM FRIDAY 10TH MAY

KOKO

Every Friday

CLUB NME

10 MAY

LE GALAXIE

JACKIE ONASSIS

DJ ED WILDER

DJ ALANA B DEVOTION

10PM - 4AM. FIRST 100 FREE ENTRY / £5 B4 11PM £7 AFTER
TICKETS - 0844 847 2258 / WWW.KOKO.UK.COM

DRINKS OFFERS
JAGERBOMBS X 3 - £12
BECKS CAN - £2.80
SOURZ SHOT - £1.20

17 MAY

BASS DRUM OF DEATH

24 MAY

IN THE VALLEY BELOW

07 JUN

PARACHUTE YOUTH

"The nearest thing
you can get to watching
a gig on the moon"
The Evening Standard

30 June

Sigur rós

plus special guests

Eddie Izzard 3 June
Kaiser Chiefs 29 June
The xx 2 July
Jessie J 13 July
Jessie J 14 July Sold Out

www.edensessions.com

eden project

The Eden Project, Bodelva, St Austell, Cornwall, PL24 2SG
Tel: 01726 511972 Registered Charity No. 1093070

eden sessions

JUNE / JULY 2013

ACADEMY EVENTS in association with METROPOLIS MUSIC present

TWO EXCLUSIVE HEADLINE SHOWS

BEE
MUSIC OF QUALITY AND DISTINCTION
LIVE

ADDITIONAL SPECIAL GUESTS ADDED

FEATURING

MARTYN WARE // BERENICE SCOTT // BILLIE GODFREY
KELLY BARNES // ASA BENNETT // JULIAN CRAMPTON

SPECIAL GUESTS INCLUDE

SANDIE SHAW // ANDY BELL // KIM WILDE
GLENN GREGORY // GREEN GARTSIDE // SHINGAI SHONIWA
KATE JACKSON // SARAH JANE MORRIS* // DAVID J ROCH**

Plus
Support

ECHOES

Plus DJ
MARK JONES BACK TO THE FUTURE

Friday 17th May 2013

LONDON O₂ SHEPHERD'S BUSH EMPIRE

Saturday 18th May 2013

SHEFFIELD O₂ ACADEMY

*LONDON ONLY
**SHEFFIELD ONLY

0844 477 2000 / TICKETWEB.CO.UK
facebook.com/BritishElectricFoundation

FROM NASHVILLE, TENNESSEE

STACIE COLLINS

APPEARING **LIVE!**

SOUTHERN ROCKIN'

HARP-HOWLIN'

TWANG-BANGIN'

ROCK 'N' ROLL!

plus support **KERRI WATT****DAVID SINCLAIR TRIO**

Thursday 30th May 2013

O₂ ACADEMY2 ISLINGTON

0844 477 2000 / www.ticketweb.co.uk

staciecollins.com

An ACADEMY EVENTS presentation

www.facebook.com/academyevents

NME
SHOWCASES
brought to you by
H&M MUSIC

CARL BARÂT
SKY FERREIRA

NME has teamed up with H&M to bring you a series of exclusive instore appearances plus the opportunity to get your hands on the best festival fashions this summer

WIN TICKETS TO SEE SOME OF THE UK'S MOST EXCITING ARTISTS INSTORE!!

Wednesday 8 May 2013 - Carl Barât & Friends - Glasgow H&M Store • Tuesday 25 June 2013 - Sky Ferreira - London Oxford Circus H&M Store

To be in with a chance of winning free tickets and to get involved visit

NME.COM/SHOWCASES



NME

TICKETS

YOUR ONE STOP SHOP FOR TICKETS

GIGS FESTIVALS COMEDY & MORE

WWW.NME.COM/TICKETS

FOLLOW US ON TWITTER FOR NEW TOUR ANNOUNCEMENTS & TICKET OFFERS **twitter** @NME



UNCUT

THIS IS OUR MUSIC



FREE CD!

**AND IN THIS MONTH'S 39-PAGE
ESSENTIAL REVIEWS SECTION:**

VAMPIRE WEEKEND, PRIMAL SCREAM,
PAUL MCCARTNEY, THE STONE ROSES,
REM, MARK LANEGAN, MIKAL CRONIN,
VAN DYKE PARKS, THE STRANGLERS,
BOB MARLEY AND GINGER BAKER

ON SALE NOW!

VISIT UNCUT.CO.UK FOR DAILY NEWS AND REVIEWS

MARKETPLACE

TUITION

**GET THE
VOCAL POWER
WITHOUT THROAT
PROBLEMS**

Metal/Rock/Rap/Pop
www.punk2opera.com
Tel: 020 8958 9323

RECORDING STUDIOS

Mill Hill Music Complex
Bunns Lane Works, NW7 2AJ
020 8906 9991

Recording - Great Live Room with
MacPro & Logic 9
Rehearsals - 10 fully equipped studios
from £3.50 hour inc Backline
Opening April 2012
New studio complex with six fully air
conditioned purpose built studios includ-
ing Dance studio with Harlequin Floor,
Private Piano practise room, Composer
room, Photo/video room with infinity wall
- full details & pics at studio blog on
www.millhillmusiccomplex.blogspot.com
5 mins walk from Mill Hill Thameslink,
10 mins drive from M1/M25 J2, many
local bus routes and ample parking

For all other studio detail

www.millhillmusiccomplex.co.uk

CHAT

DATE CHAT
MEN: 0871 908 9919
GAY: 0871 908 9944

18+. Hidden 0845 944 0844.
0871 + 10p per min. Network extras
apply. Live calls recorded. SP: 4D.
WOMEN CALL FREE*
0800 075 9128

**CHAT OR
DATE**
10p
PER MIN
0872 100 1002
18+. Helpline 0844 944 0844. Network extras
apply. Live calls recorded. SP: 4D.

WANTED

BEXLEYHEATH METALS LTD
Scrap Metal Merchants & International Metal Traders

**ALL SCRAP
METAL
BOUGHT
COMPETITIVE
PRICES
PAID**
020 8304 8615

www.
bexleyheath
metals.co.uk

STORAGE

Really Useful Box

Music Storage Solutions

CD Storage

Size	CDs	Price inc VAT
1000	50	£11.00
2000	100	£16.00
4000	200	£26.00

DVD Storage

Size	DVDs	Price inc VAT
1000	50	£11.00
2000	100	£16.00
4000	200	£26.00

CD Singles

Size	CDs	Price inc VAT
1000	50	£11.00
2000	100	£16.00
4000	200	£26.00

CD Cassettes

Size	Cassettes	Price inc VAT
1000	50	£11.00
2000	100	£16.00
4000	200	£26.00

Reaching Available

Size	Price inc VAT
1 Bay 10"	£242.00
2 Bay 20"	£291.00
3 Bay 30"	£340.00

Buy direct from the manufacturers

Really Useful Products Ltd
Unit 2 Network North
Fosbridge Way
Normanton
West Yorkshire WF5 1TN
email: enquiries@reallyusefulproducts.com

Tel: +44 (0)1924 896477
Fax: +44 (0)1924 895588

SOLAR CHARGERS

www.mobilesolarchargers.co.uk

MSC
Mobile Solar Chargers



RECHARGE ON THE MOVE

IN NEED OF A PHONE BATTERY THAT CAN GO THE DISTANCE?
TRY OUR ESTABLISHED RANGE OF SOLAR POWERED CHARGERS
PERFECT FOR OUTDOOR PURSUITS, FESTIVALS, TRAVEL & LIFE
TO FIND OUT MORE VISIT OUR WEBSITE OR CONTACT US AT:
enquiries@mobilesolarchargers.co.uk

FOR SALE

TSHIRT GRILL

**Simply Superb
T-Shirts & More!**

Nick Cave
90's cartoon

The Smiths
Tour 1984

Santa Carla
BOARDWALK
AMUSEMENT PARK
California

Santa Carla
(Lost Boys)

National
Sarcasm Society
Ladies slimfit

VW Low 'n' Slow

100's of Exclusive T-shirts
and Hoodies from £4.99 each
Colour Catalogue available
Secure On-Line Ordering
Full Money Back Guarantee

Call FREE on:
0800 035 0241
www.tshirtgrill.com

Get 15% discount!
just type in 'nme56'
at checkout

FESTIVALS

VEGFEST UK

VEGFEST UK BRISTOL
MAY 24TH 25TH 26TH 2013

**HAPPY MONDAYS
CARAVAN PALACE
THE FARM - 808 STATE
PETER HOOK DJ SET
THE ABYSSINIANS - MACKA B
THE BOXETTES - KITTEN & THE HIP**

125 STALLS - CATERERS - BARS - JUICE BARS
KIDS AREAS - CINEMA - PERFORMANCE STAGE
BETA ROCKER SOUND SYSTEM - CRAZY GOLF

ADMISSION SET
WWW.BRISTOLVEGFEST.CO.UK/ADMISSION
EVENINGS ADVANCE TICKETS ONLY - FROM
WWW.THETICKETSELLERS.CO.UK
24 HOUR ORDER LINE
0844 870 0000
DAYTIME ADMISSION £2 - PAY ON GATE

COMING SOON...
VEGFEST UK LONDON OCTOBER 5TH 6TH
WITH COMEDIANS DAVE SPIKEY, JAMIE KILSTEIN
LUCY PORTER, ANDREW O'NEILL + MORE TBC
WWW.LONDONVEGFEST.CO.UK

SUBSCRIBE TO **NME** TODAY • SUBSCRIBE TO **NME** TODAY • SUBSCRIBE TO **NME** TODAY

SUBSCRIBE TO **NME** TODAY FROM £7.50 A MONTH!*



**OVERSEAS
SUBSCRIBERS
SAVE 30%!**

Subscribe now at
WWW.NMESUBS.CO.UK/ICXD
Or call now on **0844 848 0848** quoting **MDXQ**

Lines are open between 8am and 9pm, 7 days a week

*When you subscribe by UK Direct Debit.

Offer open to new subscribers only. Direct Debit offer is available to UK subscribers only. Subscribe for 1 year and pay only £97.40, saving 25% on the full price of £129.90. Subscribe for 2 years and pay only £160.99, saving 38% off the full price of £259.80. Please allow up to six weeks for delivery of your first subscription issue (up to eight weeks overseas). The full subscription rate is for one year (51 issues) and includes postage and packaging. If the magazine ordered changes frequency per annum, we will honour the number of issues paid for, not the term of the subscription.

Offer closes 31.10.13. For enquiries from the UK please call: 0844 848 0848, for overseas please call: +44 (0)330 3330 233 or e-mail: ipcsubs@quadrantsubs.com.

GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Siân Rowe

FOR
TICKETS
GO TO
**NME.COM/
TICKETS**
NOW!

BOOKING NOW



READING AND LEEDS FESTIVALS

STARTS: Richfield Avenue, Reading and Bramham Park, Leeds, August 23–25

DON'T MISS

Melvin Benn's a clever bugger. Lesser mortals would quake given that Glasto's back and they've snagged The Rolling Stones, but Reading And Leeds is shaping up to be a belter if the latest slew of names added are anything to go by. Fidler, Spector, Merchandise (pictured above), Parquet Courts, Splashh and Tribes will bring the riffs, and there'll be dance bangers courtesy of AlunaGeorge, Charli XCX and Chvrches. Other additions include British Sea Power, Lucy Rose, Gallows, Chapel Club, Kate Nash, MS MR, Pure Love, Tim Burgess, Jagwar Ma, Frightened Rabbit, Cerebral Ballzy and The Family Rain. All these new names join Biffy Clyro, Green Day, Eminem, Nine Inch Nails and Frank Turner for this year's bash.



MOUNT KIMBIE

STARTS: London
Bussey Building, May 22
Catch the electronic duo bringing their soon-to-be-released new album 'Cold Spring Fault Less Youth' to London for a one-off gig.



THESE NEW PURITANS

STARTS: London
Heaven, June 19
How will the new TNP album 'Field Of Reeds', shape up live? Find out when they hit London's Heaven for a one-off show.



GLASVEGAS

STARTS: Newcastle
The Cluny, June 18
James Allan and co play Newcastle (18), Manchester (19), London (20), Aberdeen (27), Edinburgh (28) and Glasgow (29).



VAMPIRE WEEKEND

STARTS: Portsmouth
Guildhall, June 28
Ezra Koenig's band will warm up for Glasto with two shows in Portsmouth and Bournemouth (29).



ALL TOMORROW'S PARTIES ICELAND

STARTS: Asbru, Kefaliki, Iceland, June 28
Nick Cave And The Bad Seeds (pictured) headline ATP's first Iceland blowout.



MODEST MOUSE

STARTS: Brighton
Concorde, July 8
Before they hit T In The Park and Latitude, the US college rock favourites line up eight shows this July, wrapping up in Birmingham (18).



EDWARD SHARPE AND THE MAGNETIC ZEROS

STARTS: Glasgow
SWG3, July 15
Edward Sharpe brings his easy-going indie-folk to the UK for a three-date tour this July.



WE ARE SCIENTISTS

STARTS: London XOYO, July 25
They're beaver away on a new LP – see if it makes the grade at their shows in London and Manchester (30).



BEACONS FESTIVAL

STARTS: Skipton, North Yorkshire, August 16
Melody's Echo Chamber (pictured), Julia Holter and Dutch Uncles join Temples, Solange and John Talabot in Yorkshire.



SUEDE

STARTS: Leeds O2 Academy, October 26
Suede's second coming shows no signs of fatigue as they prepare a jaunt to Leeds, Glasgow (27), Dublin (28), Manchester (30) and Birmingham (31).



DEPECHE MODE

STARTS: Glasgow Hydro, November 11
The elder statesman of electro-goth will play five arena dates in November, in addition to this month's extravaganzas at London's O2 (May 28, 29).



DISCLOSURE

STARTS: Bristol O2 Academy, November 16
With debut LP 'Settle' out soon, the dance duo will play 15 dates this winter ending in their biggest gig yet at London's O2 Academy Brixton (Nov 28).

PICK of the WEEK

What to see this week? Let us help



FOR
TICKETS
GO TO
**NME.COM/
TICKETS
NOW!**

ALT-J

STARTS: Birmingham O2 Academy, May 5

**NME
PICK**

Break-ups are always hard work, aren't they? Especially when your ex gets hitched to a new flame and you're forced to watch them making googly eyes at one another while bitterly insisting that you don't care. But you *do* care, which is why it's been so heartbreaking seeing the US put their grubby mitts all over Alt-J: going mad for 'Breezeblocks', lapping them up on *Conan*, falling head over heels for that same sensitive brainiac shtick that conquered our hearts. But no more! For the Mercury Prize-winning bunch head back to Blighty this month determined to win our forgiveness by serenading us with 'An Awesome Wave' all over again. And, naturally, we'll take them right back into our beds without a second thought. They'll start the grovelling at Newcastle, before heading to Glasgow (May 6), Newcastle (8), Manchester (9), Leeds (10), Liverpool (11), Nottingham (13) and Cambridge (14).



Everyone's Talking About LANA DEL REY

STARTS: Birmingham O2 Academy, May 12 Lana's turn on *The Great Gatsby* soundtrack is a corker – but how will she fare when swapping the classy cocktail environs of F Scott Fitzgerald's novel for some lager-sticky sweatboxes instead? Find out when she visits Birmingham (May 12, 13), Glasgow (16), London (19, 20), Manchester (23, 24) and Dublin (26, 27).



Don't Miss THE KNIFE

STARTS: London Roundhouse, May 8 Sweden's finest electronic oddballs bring new album 'Shaking The Habitual' to the UK – and things are gonna get wonderfully weird. "We have put on our glitter, we are ready to sparkle," they say of their live plans. "If we were birds (maybe we are) our feathers would shine (they do)." Anyone? No? Still, their two London shows are not to be missed.



Radar Stars RDGLDGRN

STARTS: Glasgow O2 ABC2, May 11 The Washington trio have garnered an almighty rawk seal of approval by snaring Dave Grohl as star sticksman on their debut LP. And they hinted to *NME* they'd been "talking about" the Fools man joining them for their debut UK tour. Damn teasers, eh? See if Dave's in tow in Glasgow (May 11), Leeds (12), Manchester (13) and London (14).

WEDNESDAY

May 8

ABERDEEN

Nell Bryden Lemon Tree
01224 642230

The Story So Far/The American
Scene The Tunnels 01224 211121

BELFAST

Fight Like Apes/Empty Lungs
Limelight 028 9032 5942

BIRMINGHAM

Giles Robson & The Dirty Aces
O2 Academy 3 0870 477 2000

Katmen Hare & Hounds
0870 264 3333

Laura Mvula Glee Club
0870 241 5093

Unknown Mortal Orchestra The
Green Door Store 0894 267053

BOURNEMOUTH

Savages Old Fire Station
01202 503888

BRIGHTON

Gramme The Haunt 01273 770847

Milk And Biscuits/Saturday Sun
Green Door Store 0894 267053

Sinead O'Connor Dome
01273 709709

Woody Pines Prince Albert
01273 730499

BRISTOL

Chas & Dave Fleece 0117 945 0996

The Pigeon Detectives Thekla
08713 100000

Tom Copson Croft (Front Bar)
0117 987 4144

Tom Mitchell/Louise Parker
Louisiana 0117 926 5978

CAMBRIDGE

Athlete Junction 01223 511511

Still Corners Portland Arms
01223 357268

CARDIFF

Thee Oh Sees/Threatmantics Clwb
Ifor Bach 029 2023 2199

DERBY

Fang Island The Vic Inn
01332 740091

EDINBURGH

Then Jerico The Liquidroom
0131 225 2564

Treetop Flyers Electric Circus
0131 226 4224

GATESHEAD

Loudon Wainwright III Sage Arena
0870 703 4555

GLASGOW

Arcane Roots Cockpit Room 3
0113 2441573

Avarus Wharf Chambers
Caligari Left Bank 07869 107647

Deafheaven The Library
0113 2440794

James Coley The New Conservatory
0113 246 1853

Neuschlaufen Fox & Newt
0113 243612

Why? Brudenell Social Club
0113 243 5866

Zeitgeist Smokestack 0113 2452222

LIVERPOOL

Lucy Spraggan O2 Academy 2
0870 477 2000

LONDON

Amplify Dot Barfly 0870 907 0999

Apostille/BBBlood Catch
020 7729 6097

Bill Ryder-Jones/By The Sea The
Lexington 020 7837 5387

The Computers/The Dead Formats
100 Club 020 7636 0933

Crossfaith Underworld
020 7482 1932

The Darlings Nambucca
020 7272 7366

Deco Pilot Rattlesnake Of Angel
020 7354 0471

Descravity The Unicorn
020 7485 3073

De La Soul The Forum
020 7344 0044

MANCHESTER

Beyoncé Arena 0844 847 8000

Emmylou Harris Bridgewater Hall
0161 907 9000

Lordi The Ritz 0161 2364355

Rat Attack Sound Control
0161 236 0340

Rudimental Academy 0161 832 1111

MILTON KEYNES
Martin Turner's Wishbone Ash
Stables 01908 280800

NEWCASTLE
Alt-J O2 Academy 0870 477 2000

Sweet Baboo/By Toutatis
Heartattack & Vine 07732 280185

William Control Trillians
0191 232 1619

NORWICH
Skykelig Englen Brickmakers
01603 441 118

Under The Influence Waterfront
01603 632 717

OXFORD
John Grant O2 Academy
0870 477 2000

PORTSMOUTH
Obsessive Compulsive Edge Of The
Wedge 023 9286 3911

PRESTON
Bo Ningen Mad Ferret
07919 896 636

SHEFFIELD
Sheffield Manoeuvres City Hall
0114 278 9789

SOUTHAMPTON
Wild Smiles Joiners 023 8022 5612

ST ALBANS
Alaska Campus Horn 01727 853 143

WOLVERHAMPTON
Enuff Z'Nuff Slade Room
0870 320 7000

YORK
Sharks The Duches 01904 641 413

Tess Of The Circle/Fairy And The
Monkeys St Pancras International
020 7843 4250

Thea Gilmore Queen Elizabeth Hall
020 7960 4242

Trinidad James/DJ Semtex Village
Underground 020 7422 7505

Wayward Daughter Garage
(Upstairs) 0871 230 1094

Willy Moon Electric Ballroom
020 7485 9006

YORK
Sharks The Duches 01904 641 413

JOE MALONEY EMILIE BAILE, JENN FIVE, RICHARD JOHNSON, TOM MARTIN, DAN DENNISON, AMY BRAMMALL, DEREK BREMNER

GABRIEL BRUCE Tippy, London

JOE MALONEY EMILIE BAILE, JENN FIVE, RICHARD JOHNSON, TOM MARTIN, DAN DENNISON, AMY BRAMMALL, DEREK BREMNER

JOE MALONEY EMILIE BAILE, JENN FIVE, RICHARD JOHNSON, TOM MARTIN, DAN DENNISON, AMY BRAMMALL, DEREK BREMNER

JOE MALONEY EMILIE BAILE, JENN FIVE, RICHARD JOHNSON, TOM MARTIN, DAN DENNISON, AMY BRAMMALL, DEREK BREMNER

JOE MALONEY EMILIE BAILE, JENN FIVE, RICHARD JOHNSON, TOM MARTIN, DAN DENNISON, AMY BRAMMALL, DEREK BREMNER

JOE MALONEY EMILIE BAILE, JENN FIVE, RICHARD JOHNSON, TOM MARTIN, DAN DENNISON, AMY BRAMMALL, DEREK BREMNER

JOE MALONEY EMILIE BAILE, JENN FIVE, RICHARD JOHNSON, TOM MARTIN, DAN DENNISON, AMY BRAMMALL, DEREK BREMNER

JOE MALONEY EMILIE BAILE, JENN FIVE, RICHARD JOHNSON, TOM MARTIN, DAN DENNISON, AMY BRAMMALL, DEREK BREMNER

JOE MALONEY EMILIE BAILE, JENN FIVE, RICHARD JOHNSON, TOM MARTIN, DAN DENNISON, AMY BRAMMALL, DEREK BREMNER

JOE MALONEY EMILIE BAILE, JENN FIVE, RICHARD JOHNSON, TOM MARTIN, DAN DENNISON, AMY BRAMMALL, DEREK BREMNER

JOE MALONEY EMILIE BAILE, JENN FIVE, RICHARD JOHNSON, TOM MARTIN, DAN DENNISON, AMY BRAMMALL, DEREK BREMNER

JOE MALONEY EMILIE BAILE, JENN FIVE, RICHARD JOHNSON, TOM MARTIN, DAN DENNISON, AMY BRAMMALL, DEREK BREMNER

JOE MALONEY EMILIE BAILE, JENN FIVE, RICHARD JOHNSON, TOM MARTIN, DAN DENNISON, AMY BRAMMALL, DEREK BREMNER

JOE MALONEY EMILIE BAILE, JENN FIVE, RICHARD JOHNSON, TOM MARTIN, DAN DENNISON, AMY BRAMMALL, DEREK BREMNER

JOE MALONEY EMILIE BAILE, JENN FIVE, RICHARD JOHNSON, TOM MARTIN, DAN DENNISON, AMY BRAMMALL, DEREK BREMNER

JOE MALONEY EMILIE BAILE, JENN FIVE, RICHARD JOHNSON, TOM MARTIN, DAN DENNISON, AMY BRAMMALL, DEREK BREMNER

JOE MALONEY EMILIE BAILE, JENN FIVE, RICHARD JOHNSON, TOM MARTIN, DAN DENNISON, AMY BRAMMALL, DEREK BREMNER

JOE MALONEY EMILIE BAILE, JENN FIVE, RICHARD JOHNSON, TOM MARTIN, DAN DENNISON, AMY BRAMMALL, DEREK BREMNER

JOE MALONEY EMILIE BAILE, JENN FIVE, RICHARD JOHNSON, TOM MARTIN, DAN DENNISON, AMY BRAMMALL, DEREK BREMNER

JOE MALONEY EMILIE BAILE, JENN FIVE, RICHARD JOHNSON, TOM MARTIN, DAN DENNISON, AMY BRAMMALL, DEREK BREMNER

JOE MALONEY EMILIE BAILE, JENN FIVE, RICHARD JOHNSON, TOM MARTIN, DAN DENNISON, AMY BRAMMALL, DEREK BREMNER

JOE MALONEY EMILIE BAILE, JENN FIVE, RICHARD JOHNSON, TOM MARTIN, DAN DENNISON, AMY BRAMMALL, DEREK BREMNER

JOE MALONEY EMILIE BAILE, JENN FIVE, RICHARD JOHNSON, TOM MARTIN, DAN DENNISON, AMY BRAMMALL, DEREK BREMNER

JOE MALONEY EMILIE BAILE, JENN FIVE, RICHARD JOHNSON, TOM MARTIN, DAN DENNISON, AMY BRAMMALL, DEREK BREMNER

JOE MALONEY EMILIE BAILE, JENN FIVE, RICHARD JOHNSON, TOM MARTIN, DAN DENNISON, AMY BRAMMALL, DEREK BREMNER

JOE MALONEY EMILIE BAILE, JENN FIVE, RICHARD JOHNSON, TOM MARTIN, DAN DENNISON, AMY BRAMMALL, DEREK BREMNER

JOE MALONEY EMILIE BAILE, JENN FIVE, RICHARD JOHNSON, TOM MARTIN, DAN DENNISON, AMY BRAMMALL, DEREK BREMNER

JOE MALONEY EMILIE BAILE, JENN FIVE, RICHARD JOHNSON, TOM MARTIN, DAN DENNISON, AMY BRAMMALL, DEREK BREMNER

JOE MALONEY EMILIE BAILE, JENN FIVE, RICHARD JOHNSON, TOM MARTIN, DAN DENNISON, AMY BRAMMALL, DEREK BREMNER

JOE MALONEY EMILIE BAILE, JENN FIVE, RICHARD JOHNSON, TOM MARTIN, DAN DENNISON, AMY BRAMMALL, DEREK BREMNER

JOE MALONEY EMILIE BAILE, JENN FIVE, RICHARD JOHNSON, TOM MARTIN, DAN DENNISON, AMY BRAMMALL, DEREK BREMNER

JOE MALONEY EMILIE BAILE, JENN FIVE, RICHARD JOHNSON, TOM MARTIN, DAN DENNISON, AMY BRAMMALL, DEREK BREMNER

JOE MALONEY EMILIE BAILE, JENN FIVE, RICHARD JOHNSON, TOM MARTIN, DAN DENNISON, AMY BRAMMALL, DEREK BREMNER

JOE MALONEY EMILIE BAILE, JENN FIVE, RICHARD JOHNSON, TOM MARTIN, DAN DENNISON, AMY BRAMMALL, DEREK BREMNER

JOE MALONEY EMILIE BAILE, JENN FIVE, RICHARD JOHNSON, TOM MARTIN, DAN DENNISON, AMY BRAMMALL, DEREK BREMNER

JOE MALONEY EMILIE BAILE, JENN FIVE, RICHARD JOHNSON, TOM MARTIN, DAN DENNISON, AMY BRAMMALL, DEREK BREMNER

JOE MALONEY EMILIE BAILE, JENN FIVE, RICHARD JOHNSON, TOM MARTIN, DAN DENNISON, AMY BRAMMALL, DEREK BREMNER

JOE MALONEY EMILIE BAILE, JENN FIVE, RICHARD JOHNSON, TOM MARTIN, DAN DENNISON, AMY BRAMMALL, DEREK BREMNER

JOE MALONEY EMILIE BAILE, JENN FIVE, RICHARD JOHNSON, TOM MARTIN, DAN DENNISON, AMY BRAMMALL, DEREK BREMNER

THURSDAY

May 9

ABERDEEN

Alasdair Roberts The Tunnels
01224 211121

Public Service Broadcasting Lemon
Tree 01224 642230

BATH

Skaters Moles 01225 404445

BELFAST

Fossil Collective Auntie Annie's

028 9050 1660

Lucy Rose Oh Yeah Music Centre

028 90 310 845

BIRMINGHAM

John Grant The Institute

0844 248 5037

VeXXen O2 Academy 3 0870 477 2000

Wolf People Hare & Hounds

0870 264 3333

BOURNEMOUTH

Obsessive Compulsive The Anvil

01202 295898

BRIGHTON

AKDK/Das Fenster Green Door Store

07894 267 053

Dance Gavin Dance/Closure In

Moscow The Haunt 01273 770 847

The Herbaliser Concorde 2

01273 673 311

Mad Jack & The Hatters Blind Tiger

01273 681228

BRISTOL

Athlete O2 Academy 0870 477 2000

Beng Beng Cocktail Croft (Front Bar)

0117 987 4144

Luco/Mutant Vinyl Fleece

0117 945 0996

CAMBRIDGE

The Caezars Man On The Moon

01223 474259

Tom Copson Portland Arms

01223 357268

CARDIFF

Backtrack The Moon Club

Whistling Wind Dempseys

029 2039 7933

Prosperina Undertone 029 2022 8883

Whistling Wind Dempseys

029 2025 2024

William Tyler 10 Feet Tall

029 2022 8883

DERBY

The Telephones Venue 01332 203545

EDINBURGH

Lordi Picture House 0844 847 1740

Magic Arm The Caves 0131 557 8989

Rat Attack Electric Circus

0131 226 4224

GLASGOW

Old Man Luedeck Admiral

0141 221 7705

The Phoenix Foundation Oran Mor

0141 552 9224

The Specials Barrowland

0141 552 4601

The Story So Far King Tut's Wah Wah

Hut 0141 221 5279

MOVE

Rue Royale Brunswick 01273 735254

HULL

Jaya The Cat/Counting Coins Adelphi

01482 348216

LEEDS

Authority Zero Brudenell Social Club

0113 243 5866

The Dissociates Milo 0113 245 7101

The DOT Stylus 01132 431751

Gaslamp Killer HiFi Club

0113 242 7353

Midnight Special Duck & Drake

0113 246 5806

OMD O2 Academy 0870 477 2000

Wolfmoon New Roscoe 0113 246 0778

LEICESTER

The Pigeon Detectives Dingwalls

0800 783 9933

LIVERPOOL

Dirty Beaches Shipping Forecast

0151 709 6901



Savages, Ministry Of Sound, London

LONDON

Animal Kingdom Hoxton Square Bar

& Kitchen 020 7613 0709

Arcane Roots Electrowerkz

020 7837 6419

Canvas The Unicorn 020 7485 3073

020 7344 0044

Cold War Kids The Forum

020 7713 6262

Daylight Robbery Nambucca

020 7272 7366

Deafheaven/The Secret Borderline

020 7734 5547

Elk/English Sporting Defeat St

Pancras Old Church

Emmylou Harris Hammersmith

Apollo 0870 606 3400

Femi Kuti And The Positive Force

KOKO 020 7388 3222

Franco/Dave J Giles Garage

(Upstairs) 0871 230 1094

Gilles Peterson Oval Space

020 7033 9932

Grass House Old Queens Head

020 7354 9993

The Hard Ground Slaughtered Lamb

020 8682 4080

Her Name Is Calla Club Surya

020 7713 6262

Killer B's Half Moon 020 7274 2733

The Knife Roundhouse 020 7482 7318

Larry Gus Shacklwell Arms

020 7249 0810

Lau Union Chapel 020 7226 1686

Misty Miller The Lexington

020 7837 5387

Nosaj Thing Plan B 08701 165421

Oh Sister Ritzy Cinema 020 7733 2229

Our Party With Mad Eyes Queen Of

Hoxton 020 7422 0958

Pigeon Detectives Dingwalls

020 7267 1577

Q-Block/Polari Caps Proud Galleries

020 7482 3867

Savages Ministry Of Sound

020 7378 6528

Sharks/Bleach Blood Barfly

0870 907 0999

Still Corners/Woman's Hour XOYO

020 7729 5959

Supreme Dicks/Platinum Vision

Victoria 020 8399 1447

Thee Oh Sees Scala 020 7833 2022

The Twang/Cast O2 Shepherds Bush

Empire 0870 771 2000

Voodoo Six Garage 020 7607 1818

Why? Assembly Hall 020 8577 6969

The Wood Brothers Power's Bar

020 7287 3834

MANCHESTER

Alt-J Academy 0161 832 1111

Northong & Punisher Roadhouse

0161 228 1789

Dave McPherson Ruby Lounge

0161 834 1392

Die Hexen Dulcimer 0161 860 0044

Exhumed Star & Garter 0161 273 6726

Feldspar Castle Hotel 0161 237 9485

GagReflex Kraak 07855 939 129

Sweet Baboo/Phil Beckett Irish

Association Social Club 0161 881 2898

Vondelpark Islington Mill

0871 230 1094

We Are The In Crowd Academy 2

0161 832 1111

We Butter The Bread With Butter

NQ Live 0161 834 8180

MILTON KEYNES

Show Of Hands Stables 01908 280800

NOTTINGHAM

The Abyssinians Cluny 0191 230 4474

Drive Through Therapy O2 Academy

2 0870 477 2000

Treetop Flyers Cluny 2 0191 230 4474

NORWICH

Calligula Brickmakers 01603 441 118

Woody Pines Arts Centre

01603 660 352

NOTTINGHAM

Katmen Rock City 08713 100000

OXFORD

Duke Special O2 Academy

0870 477 2000

RhymesKeemz Cellar 01865 244 761

PORTSMOUTH

023 Model Army Wedgewood Rooms

023 9286 3911

SHEFFIELD

The Computers Harley 0114 275 2288

Daavid Allen Greystones

0114 266 5599

STOKE ON TRENT

Lucy Spraggan Sugarmill

01782 214 991

YORK

The Fall Fibbers 01904 651 250

FRIDAY

May 10

BATH

Ahab Chapel Arts Centre
01225 5404445

BIRMINGHAM

Bondax/Syron Rainbow Warehouse

0121 772 8174

The Book Club Sunflower Lounge

0121 632 6756

Dave McPherson Eddie's Rock Club

0121 643 2093

Daylight Robbery Route 44

0121 708 0108

Emmylou Harris Symphony Hall

0121 780 3333

Franco/Dave Giles The Institute

0844 248 5037

Hellrazor Roadhouse 0121 624 2920

Nine Dart Finish Actress & Bishop

0121 236 7426

Still Corners/Woman's Hour

Rainbow 0121 772 8174

BRIGHTON

The Art Department The Haunt

01273 770 847

Fractured The Hope 01273 723 568

One Roots Blind Tiger 01273 681228

The Pigeon Detectives Coalition

01273 726858

Shuggie Otis Concorde 2

01273 673 311

BRISTOL

The Haxan Cloak/ERAAS Exchange

0117 9304538

Julie Doiron Tekla 08713 100000

Moriarty Mother's Ruin 0117 925 6969

The Ramona Flowers/The

Slumbertones Louisiana

0117 926 5978

Rue Royale Grain Barge

0117 929 9347

Son Of A Nun Fire Engine

07521 974070

The Twang/Cast O2 Academy

0870 477 2000

The UK Subs Fleece 0117 945 0996

CARDIFF

The Common Tongues/ Billy The Kid

Dempseys 029 2025 2024

King Tuff/Joanna Gruesome Clwb

Ifor Bach 029 2023 2199

CARLISLE

The Computers Brickyard

01228 512 220

DERBY

Marcus Bonfanti Flowerpot

01332 204955

DUNDEE

Altres Beat Generator 01382 229226

The View 20 Rocks 01382 227080

EDINBURGH

The Dirty Rivers Voodoo Rooms

0131 556 7060

FALMOUTH

Hiss Golden Messenger Beerwolf

Books 01326 618474

GLASGOW

Drengie Nice'n'Sleazy 0141 333 9637

Loudon Wainwright III Royal Concert

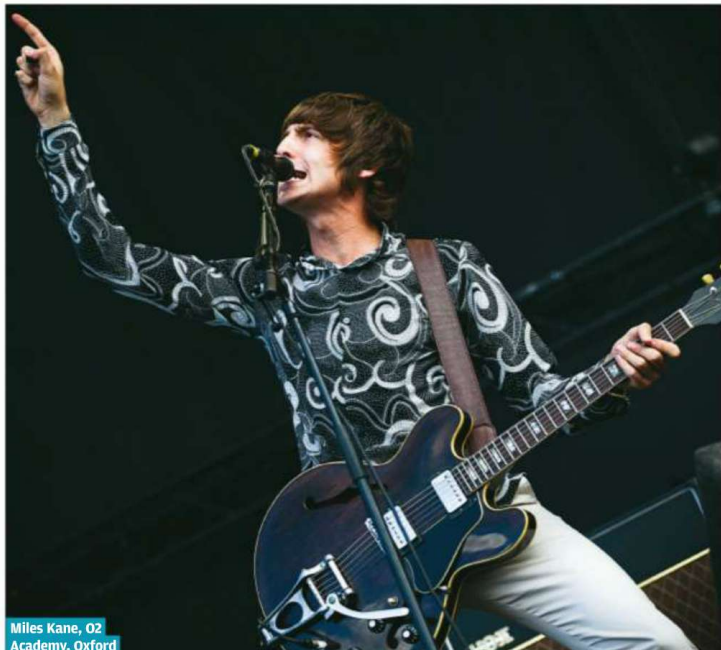
Hall 0141 353 8000

The Specials Barrowland

0141

SATURDAY

May 11



Miles Kane, O2 Academy, Oxford

ABERDEEN

Delta Mainline The Tunnels
01224 211121
Loudon Wainwright III Aberdeen
Music Hall 01224 641122

BATH

Dick Valentine Moles 01225 404445

BELFAST

Surgeon Stiff Kitten 028 9023 8700

BIRMINGHAM

Captain Horizon Asylum

0121 233 1109

Jake Bullit Hare & Hounds

0870 264 3333

Sylvia Actress & Bishop

0121 236 7426

Title Fight/Dead End Path The

Institute 0844 248 5037

The Tricks O2 Academy 2

0870 477 2000

BRIGHTON

The Consoles/The Flip Flays The

Hope 01273 723 568

Deptford Goth Unitarian Church

01273 330520

The Destroyers/DJ Yoda Concorde 2

01273 673 311

Get Cubs Audio 01273 624343

Junip The Haunt 01273 770 847

The Murrmurtrons/Pocket Drummers

Green Door Store 07894 267 053

Parlour Flames/The Vinyls Sticky

Mike's Frog Bar 01273 749 465

The Wideboys Coalition

01273 726858

BRISTOL

Lewis Watson/Meadowlark Fleece

0117 945 0996

Still Corners/Woman's Hour

Louisiana 0117 926 5978

Wolf People Exchange 0117 9304538

CARDIFF

Pete Roe The Moon Club

Sweet Baboo Club Ifor Bach

029 2023 2199

COVENTRY

Artifact Carey's Bar 07714 105091

DERBY

The Watch Flowerpot 01332 204955

DERRY

Rebecca Storm Waterside Theatre

028 7131 4000

EDINBURGH

Allan Johnston & Friends Captain's

Bar 0131 6682312

Revere Voodoo Rooms 0131 556 7060

EXETER

Skaters Cavern Club 01392 495 370

FALMOUTH

Brooke Sharkey/Philip Henry

& **Hannah Martin** Miss Peapod's

0871 230 1094

GLASGOW

Chelsea Wolfe King Tut's Wah Wah

Hut 0141 221 5279

The Dirty Rivers Maggie May's

0141 548 1350

RDGLDGRN O2 ABC2 0141 204 5151

HULL

The Temperance Movement Fruit

Hull 01482 221113

LEEDS

City Of Lights Cockpit 0113 244 3446

The Cut Ups Fox & Newt 0113 243612

Delirium Theory Elger

0113 244 4105

Eureka Machines Brudenell Social

Club 0113 243 5866

John Grant LMUSU

King Bee Wardrobe 0113 222 3434

Pixel Fix Cockpit Room 3 0113 2441573

9bar New Roscoe 0113 246 0778

LEICESTER

Attack! Attack! O2 Academy 2

0870 477 2000

Damo Suzuki/The Sound Carriers

Quad Studios 0116 251 2516

Skam/Slander Soundhouse

07830 425555

Skinny Lister Donkey 0116 270 5042

LIVERPOOL

Alt-J O2 Academy 0870 477 2000

Drive Through Theory O2 Academy

2 0870 477 2000

Heights/Heart Of A Coward Picket

0151 708 5318

The Phoenix Foundation Kazimier

0871 230 1094

LONDON

Adam Ant And The Good, The Mad

And The Lovely Posse Roundhouse

020 7482 7318

Affairs Roadtrip 020 7253 6787

Allo Darlin'/Fever Dream Buffalo Bar

020 7359 6191

Artful Dodger/Darq E Freaker/My

Panda Shall Fly Scala 020 7833 2022

Atoms/The Jetstream Tower Tavern

020 7636 9737

The Electric Soft Parade/Kav Queen

Of Hoxton 020 7422 0958

Fella/Idol Bones Zigfrid Von

Underbelly 020 7613 1988

Hamidou Cargo 020 7749 7840

Hex Hope & Anchor 020 7354 1312

Hollie Cook/The Jim Jones Revue

Sebright Arms 020 7729 0937

Jaya The Cat Borderline

020 7734 5547

Move D Fabric 020 7336 8898

Mungo's HiFi Plan B 08701 165421

Odd Block Dublin Castle

020 7485 1773

People People Silver Bullet

020 7619 3639

Rolo Tomassi/Bastions Electrowerkz

020 7837 6419

Stigma Underworld 020 7482 1932

The Telescopes/Life Model Victoria

020 8399 1447

Threshold Hippodrome 020 85414411

Vandals Nambucca 020 7272 7366

Yiwa Wirling Moustache

MANCHESTER

Athlete The Ritz 0161 2364355

The Computers

Deaf Institute

0161 330 4019

Dirty Beaches Soup Kitchen

0161 236 5100

Flight Of Arrows Kraak

07855 939 129

Franko Sound Control 0161 236 0340

FIGMO Dry Bar 0161 236 5920

Kishi Bashi/Francis Lung Trof

Fallowfield 0161 224 0467

Liam Frost International

Anthony Burgess Foundation

0161 235 0776

The Pineapple Thief NQ Live

0161 834 8180

Purescence Gorilla 0161 832 1111

Shovels And Rope Night & Day Café

0161 236 1822

Steve Diggle FAC 251 0161 27 27 251

Will Tramp Common Bar

0161 832 9245

MIDDLESBROUGH

Public Service Broadcasting

Westgarth Social Club 01642 242164

NARBETH

Paper Aeroplanes Queens Hall

01834 861212

NEWCASTLE

Eagleowl The Literary And

Philosophical Society 0191 232 0192

Serious Sam Barrett Cluny 2

0191 230 4474

Then Jerico O2 Academy

0870 477 2000

Vindicatrix Star And Shadow Cinema

0191 2610066

NORWICH

Bo Ningen/Deaf Club Waterfront

01603 632 717

Dressed To Kill Waterfront Studio

01603 63 2717

Phil Rayfield Arts Centre

01603 660 352

NOTTINGHAM

Kry Wolf Stealth 08713 100000

Random Hand Bunkers Hill

0115 910 0114

The Story So Far Rock City

08713 100000

OXFORD

Mausi Cellar 01865 244 761

Miles Kane O2 Academy

0870 477 2000

Spiro Old Fire Station 01865 794494

PORTSMOUTH

The Pigeon Detectives Wedgewood

Rooms 023 9286 3911

SHEFFIELD

Book Club Leadmill 0114 221 2828

Girl Unit/Hawaii Werewolf Harley

0114 275 2288

King Tuff/Best Friends The Bowery

0114 2723487

New Model Army Plug 0114 276 7093

Silverjet/Blacklist Saints

Corporation 0114 276 0262

Take The Seven/The Ruckus O2

Academy 2 0870 477 2000

SOUTHSEA

Red Shoes RMA Tavern

023 9282 0896

STOKE ON TRENT

Rat Race Sugarmill 01782 214 991

WAKEFIELD

The More I See Snooty Fox

01924 374455

WOLVERHAMPTON

Delain/Visions Of Atlantis Robin 2

01902 497860

Jez Lowe Newhampton Arts Centre

01902 572090

SUNDAY

May 12

ABERDEEN

Roddy Woomble Lemon Tree

01224 642230

BATH

Miles Kane Komedija 0845 293 8480

BELFAST

Frank Turner Limelight 028 9032 5942

BIRMINGHAM

Athlete O2 Academy 2

0870 477 2000

Lana Del Rey O2 Academy

0870 477 2000

The Temperance Movement Hare &

Hounds 0870 264 3333

Tom Copson Flapper 0121 236 2421

BRIGHTON

Dick Valentine Prince Albert

01273 730 499

Hurray For The Riff Raff Green Door

Store 07894 267 053

Wolf People Blind Tiger 01273 681228

BRISTOL

Howlin Lord Tobacco Factory

0117 902 0344

Matt Berry Fleece 0117 945 0996

My Story/Race Car Hearts Louisiana

0117 926 5978

Pete Roe Folk House 0117 926 2987

Sharks/Bleach Blood Croft (Main

Room) 0117 987 4144

CARDIFF

Julie Doiron Undertone

02

MONDAY

May 13



Rolo Tomassi, Cluney, Newcastle

BATH
Magic Arm Porter Cellar Bar
 01225 404445
Miles Kane Komedia 0845 293 8480
BIRMINGHAM
Andy Cairns Hare & Hounds
 0870 264 3333
Eric Clapton LG Arena 0121 780 4133
Lana Del Rey O2 Academy
 0870 477 2000
Valerie June Glee Club 0870 241 5093
BRIGHTON
Bass Drum Of Death/Boneyards
 Green Door Store 07894 267 053
Innercity/Tidal Prince Albert
 01273 730 499
The Levellers Komedia 01273 647 100
Pete Roe/Hot Feet The Greys
 01273 680734
The Phoenix Foundation Audio
 01273 624343
Suuns The Haunt 01273 770 847
BRISTOL
The Defiled/Malefic Exchange
 0117 9304538
Old Man Luedecke St Bonaventure
 0117 929 9008
CAMBRIDGE
Lord Huron Junction 01223 511511
CARDIFF
Dimensions/Hog Slayer Dempseys
 029 2025 2024
CHESTER
Sharks The Compass 01244 344890
DERBY
The Generators The Hairy Dog
DUNDEE
Open Jam 20 Rocks 01382 227080

EDINBURGH
Lucy & Amy Captain's Bar 01316 682312
GATESHEAD
Orchestral Manoeuvres In The Dark
 Sage Arena 0870 703 4555
GLASGOW
Exhumed Audio
Paper Aeroplanes School Of Art
 0141 353 4530
The Pineapple Thief/The Red
Paintings O2 ABC2 0141 204 5151
Tesseract Ivory Blacks 0141 221 7871
Title Fight King Tut's Wah Wah Hut
 0141 221 5279
LEEDS
Broken Fences Oporto 0113 245 4444
King Tuff Brudenell Social Club
 (Games Room) 0113 2752411
Public Service Broadcasting
 Brudenell Social Club 0113 243 5866
LONDON
Catherine Wallace Water Rats
 020 7813 1079
CSS Hoxton Square Bar & Kitchen
 020 7613 0709
Dave Tamkin 12 Bar Club
 020 7240 2622
Eat More Cake Garage (Upstairs)
 0871 230 1094
Emma Stevens Dublin Castle
 020 7485 1773
Finntroll Underworld 020 7482 1932
Hurray For The Riff Raff The
 Lexington 020 7837 5387
Jim Lockey & The Solemn Sun
 Borderline 020 7734 5547
Junip Village Underground
 020 7422 7505

Mark Kozelek O2 Shepherds Bush
 Empire 0870 771 2000
Menomena Garage 020 7607 1818
Skaters Sebright Arms 020 7729 0937
Suffocation O2 Academy Islington
 0870 477 2000
William Tyler Café Oto 0871 230 1094
MANCHESTER
The Bad Plus Royal Northern College
 Of Music 0161 273 6283
The Elwins Castle Hotel 0161 237 9485
Julie Doiron Kraak 07855 939 129
Noah & The Whale Opera House
 0161 242 2509
RDGLDGRN Night & Day Café
 0161 236 1822
Then Jerico Academy 2 0161 832 1111
NEWCASTLE
Rolo Tomassi Cluney 0191 230 4474
The Specials O2 Academy
 0870 477 2000
NOTTINGHAM
Alt-J Rock City 08713 100000
Fields/The Tricks Rescue Rooms
 0115 958 8484
OXFORD
Stagecoach/Salvation Bill Cellar
 01865 244 761
READING
Matt Berry Sub89 0871 230 1094
SHEFFIELD
Hang The Bastard Corporation
 0114 276 0262
SOUTHAMPTON
The Story So Far Joiners
 023 8022 5612
WAKEFIELD
Hulk City Snooty Fox 01924 374455

TUESDAY

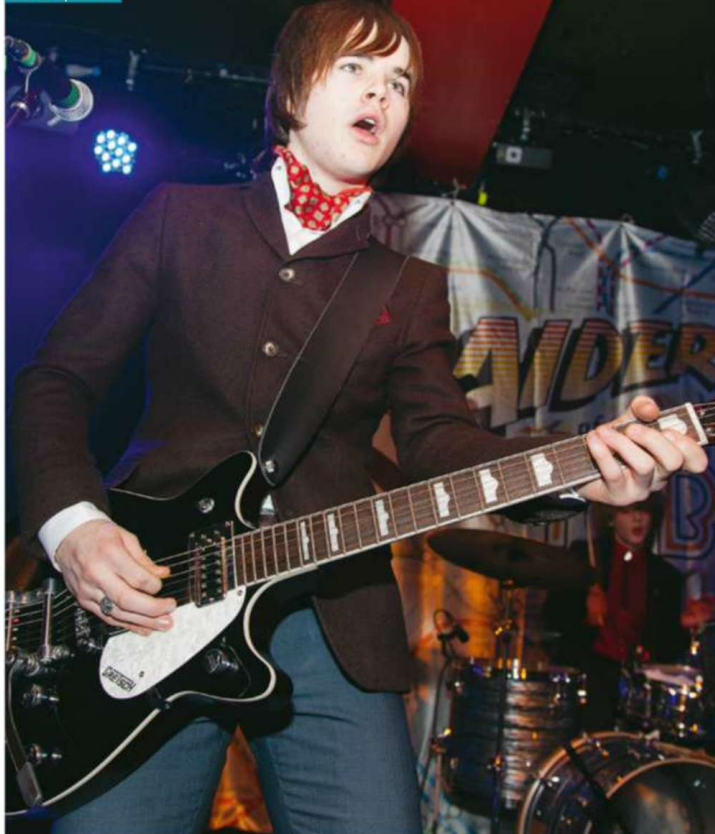
May 14

BELFAST
Meat Loaf Odyssey 028 9073 9074
BIRMINGHAM
Faithful Darkness Roadhouse
 0121 624 2920
King Tuff Hare & Hounds
 0870 264 3333
BRIGHTON
Suffocation Audio 01273 624343
BRISTOL
Balthazar Louisiana 0117 926 5978
Mini Attack Fleece 0117 945 0996
CAMBRIDGE
Alt-J Corn Exchange 01223 357851
CARDIFF
The Levellers Coal Exchange
 029 2049 4917
EDINBURGH
The Zombies Queens Hall
 0131 668 2019
GLASGOW
Julie Doiron Broadcast 0141 332 7304
Steve Hackett Royal Concert Hall
 0141 353 8000
Valerie June King Tut's Wah Wah Hut
 0141 221 5279
HULL
Bo Ningen Adelphi 01482 348216
LEEDS
How To Dress Well Brudenell Social
 Club 0113 243 5866
Title Fight Cockpit 0113 244 3446
LEICESTER
Nottingham Firebug 0116 255 1228
Old Man Luedecke Musician
 0116 251 0080
LIVERPOOL
Curtis Stigers Philharmonic Hall
 020 730 1094
CSS East Village Arts Club

Matt Berry Kazimier 0871 230 1094
Orchestral Manoeuvres In The Dark
 Empire 0844 847 2525
Rolo Tomassi/Bastions Camp &
 Furnace 0151 706 0600
LONDON
Beach Fossils Boston Arms
 020 7272 8153
Burns Nest 020 7354 9993
The European Catch 020 7729 6097
Ha Ha Tonka The Lexington
 020 7837 5387
Kathryn Williams Old Queen's Head
 020 7354 9993
Krystle Warren Slaughtered Lamb
 020 8682 4080
Lord Huron Scala 020 7833 2022
Lucy Rose O2 Shepherds Bush Empire
 0870 771 2000
The Phoenix Foundation Electric
 Ballroom 020 7485 9006
Prizeday Dublin Castle 020 7485 1773
RDGLDGRN Electrowerkz
 020 7837 6419
Shugo Tokumaru Hoxton Square Bar
 & Kitchen 020 7613 0709
The Strypes 100 Club 020 7636 0933
Suuns XOVO 020 7729 5959
This Many Boyfriends Sebright Arms
 020 7729 0937
The Wolfnotes/My Sad Captains
 Madame Jojo's 020 7734 2473
Woodkid Roundhouse 020 7482 7318
MANCHESTER
Dance Gavin Dance NQ Live
 0161 834 8180
Eric Clapton Arena 0844 844 1000
John Grant The Ritz 0161 2364355
Leona Lewis O2 Apollo 0870 401 8000
Little Boots Gorilla 0161 832 1111

Public Service Broadcasting Sound
 Control 0161 236 0340
Tesseract Roadhouse 0161 228 1789
MILTON KEYNES
Arcane Roots Crauford Arms Hotel
 01908 313864
The Oil Brown Band Stables
 01908 280800
NEWCASTLE
The Big Figure Cluney 2 0191 230 4474
Exhumed Trillians 0191 232 1619
Paper Aeroplanes Cluney
 0191 230 4474
NORWICH
Sleeping With Sirens Waterfront
 01603 632 717
NOTTINGHAM
Then Jerico Rescue Rooms
 0115 958 8484
PORTSMOUTH
The Former Members Cellars
 0871 230 1094
SHEFFIELD
Dick Valentine O2 Academy 2
 0870 477 2000
SOUTHAMPTON
Walk The Moon Unit 02380 225612
ST ALBANS
The Nameless Three Horn
 01277 853 143
TRURO
The Computers Bunters Bar
 01872 241 220
YORK
The Generators/The Francense
 Fibbers 01904 651 250
Miles Kane/Drenge The Duchess
 01904 641 413
Mulholland Victoria Vaults
 01904 654307

The Strypes, 100 Club, London

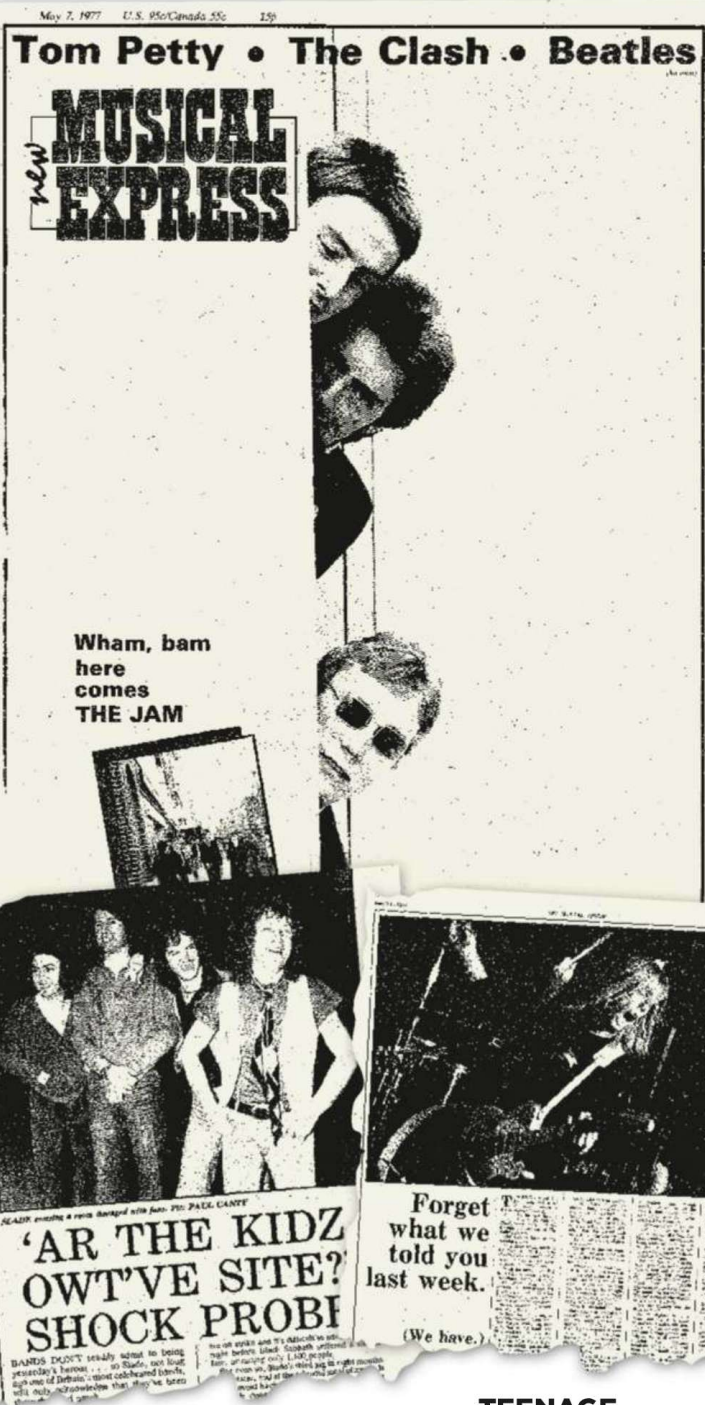


Propaganda
 YOUR ROCK 'N' ROLL PARTY
FIND YOUR LOCAL PROPAGANDA:
WWW.THEPROPAGANDA.COM

FREE ENTRY VOUCHER!
 x
VALID UNTIL 18/5/13
 ONE VOUCHER PER PERSON

THIS WEEK IN 1977

WELLER VOTES TORY, ERIC CLAPPED OUT, SLADE OLD HAT



SLADE SPAYED?

The punk graffiti is on the wall for glam-rockers Slade. "You could say the material wasn't strong enough," muses bassist Jim Lea of their failed crack at America, "but it was a hit everywhere else. We've worked a lot there now and we're probably doing ourselves harm by being away. But it's one big circle, people come back all the time."

TEENAGE HEARTBREAKERS

Hot young US rockers Tom Petty and The Heartbreakers are interviewed on a university tour where they're staying in vans and living on a diet of pizzas and stolen wine. "I've always played for chicks... I'm an outlaw, a gunfighter," Petty grins, adding, "Just because you cater to teenagers doesn't mean you have to unload some mindless shit on them."

HERE COME THE MODS!

The next big deal is... The Jam" screams the headline to a cover story introducing the slick-suited three-piece to the post-punk world. *NME*'s Steve Clarke first saw them throwing thrilling Pete Townshend shapes at Islington's Hope & Anchor pub, where Weller seemed "tough-looking [and] taut, as if he's about to explode". Yet Paul Weller claims Otis Redding as his major source of inspiration and drummer Rick Butler even admits to liking Genesis. "We're the black sheep of the New Wave," says Weller, but *NME* reckons he "stands out like a king amongst princes" and predicts big things for the band.

From the off, Weller is a quote machine. "I don't dig hippies but they achieved something in the '60s," he snarls. "They brought about a more liberal thinking. We're all standing and saying how bored we are and all this shit. But why don't we go and start an action group, help the community? How many people can you see getting off their arses? Not fucking many."

Surprisingly though, he claims the Queen is "the best diplomat we've got, an example to our country" and declares he'll be voting Conservative at the next election. "This change-the-world thing is becoming too trendy."

ALSO IN THE ISSUE THAT WEEK

• Sales of an album described as "the most explicit sex record ever issued in Britain" are rocketing, despite being banned by record stores. The album 'Xaveira!' by former prostitute Xaviera Hollander is made up of suggestive groans and "intimate chats".

• With the Queen's Silver Jubilee approaching, a celebratory concert to be headlined by Cat Stevens is called off, suggesting that music won't be high on the agenda for the occasion. Fingers crossed no stinky punks go and ruin it.

• Eric Clapton interrupts his show at London's Rainbow Theatre to claim he's feeling "tired and emotional". As *NME* points out, "this phrase has often been a euphemism for anyone blitzed on drugs and booze."

• Reviewing a re-release of 'Walk On The Wild Side', *NME*'s Tony Parsons calls Lou Reed "a rock'n'roll Old Fart who shows little respect for either his audience or the vintage Velvet Underground catalogue." Boosh!

NME

NME EDITORIAL
(Call 020 3148 + ext)

Editor Mike Williams
Editor's PA Karen Walter (ext 6864)
Deputy Editor Eve Barlow (ext 6854)
Reviews Editor Tom Howard (ext 6866)
Assistant Reviews Editor Siân Rowe (ext 6860)
News Editor Dan Stubbs (ext 6858)
Deputy News Editor Jenny Stevens (ext 6863)
New Music Editor Matt Wilkinson (ext 6856)

Art Director Mark Neil
Deputy Art Director Tony Ennis
Designer Kat Goddington
Picture Director Marian Paterson (ext 6889)
Picture Editor Zoe Cassick (ext 6889)
Deputy Picture Editor Patricia Board (ext 6888)

Production Editor Tom Muirgidge
Chief Sub-Editor Sarah Litherington
Senior Sub-Editors Alan Woodhouse,
Kathy Ball
Sub-Editor Nathaniel Cramp

NME.COM

Editor Greg Cochran
Deputy Editor Lucy Jones
Assistant Editor Kevin EG Perry
Producer Jo Weakley
Video Producer Andrew Rawson
News Reporter David Renshaw
Picture Desk Emily Barker (ext 6852)

ADVERTISING

6th Floor, Blue Fin Building, 110 Southwark Street,
London SE1 0SU
Creative Media Director Matt Downs (ext 3681)
Creative Media Director's PA Tribha Shukla (ext 6733)
Head of Creative Media - Men & Music
Rob Hunt (ext 6721)

Deputy Head of Creative Media Neil McSteen (ext 6707)

Digital Business Director Chris Dicker (ext 6709)

Display Ad Manager Tim Collins (ext 6703)

Creative Media Managers

Adam Bulleid (ext 6704), Jade Bousfield (ext 6706),
Matthew Chalkley (ext 6722)

Live & Labels Senior Sales Executive

Emma Martin (ext 6705)

Display & Online Sales - Record Labels

Stephanie Folquet (ext 6724), Ed Rochester (ext 6725),
Stephanie McLean (ext 6723)

Creative Media Project Manager

Elisabeth Hemphill (ext 6726)

Director of Insight Amanda Wigginton (ext 3636)

Regional Business Development Manager

Oliver Scull (0161 872 2152)

Ad Production Laurie King (ext 6729)

Classified Sales Manager Robina Shahid (2540)

Classified Sales Executive Patrick Denison (2533)

Classified Ad Copy Susan Rowell (2626)

Syndication Manager Lisa Hagenmeier (ext 5478)

Senior Subscriptions Marketing Executive
Laura Harries (ext 86325)

INNOVATOR - INSERT SALES

Ad Manager Zoe Freeman (ext 3707)

Account Executive Roxanne Billups (ext 3709)

PUBLISHING

Group Production Manager Tom Jennings

Production Controller Lisa Clay

Head of Marketing & Events Ellie Miles (ext 6775)

Digital Marketing & Events Executive Benedict Ransley
(ext 6783)

Marketing Assistant Charlotte Treadaway (ext 6779)

International Editions Bianca Foster-Hamilton (ext 5490)

Acting Publisher Ellis Croft

Publishing Director Emily Hutchings

Acting Publishing Director Tracy Cheesman

PA to Publishing Director Hollie Bishop (ext 6848)

© IPC Inspire

Production of any material without permission
is strictly forbidden

IPC INSPIRE When you have finished with it

SUBSCRIBE TO NME. Call +44 (0) 844 848 0848. Subscription rates:
one-year rates (51 weekly issues) UK £129.90; Europe £154.40; United
States (direct entry) \$233.15; rest of North America \$307.15;
rest of the world £92.70 (prices include contribution to postage). Payment
by credit card or cheque (payable to IPC Media Ltd).

Credit card hotline (UK orders only): 0844 848 0848. Write to:
NME Subscriptions, IPC Media Ltd, PO Box 772, Haywards Heath, West
Sussex, RH16 3PS. All enquiries and overseas orders:
+44 (0)330 3330 233 (open 7 days a week, 9am-9pm UK time),
fax +44 (0)845 675 9101, email enquiries@quadrantpubs.com.
Periodicals postage paid at Rahway, NJ. Postmaster: Send address changes
to NME, 365 Blair Road, Avenel, NJ 07001, USA.

BACK ISSUES OF NME cost £1.50 (the UK £5.50 in the EEC, £6.50 in
the rest of the world) including postage and are available from John Denton
Services, The Back Issues Department, PO Box 772, Peterborough PE2 6WJ.
Tel 01733 385170, email backissues@johndentonservices.com or visit
mags-uk.com/IPC

LEGAL STUFF NME is published weekly by IPC Inspire, 9th Floor, Blue Fin
Building, 110 Southwark Street, London SE1 0SU. NME must not be sold at more than
the recommended selling price shown on the front cover. Registered at the Post
Office as a newspaper. All rights reserved and reproduction without permission
strictly forbidden. All contributions to NME must be original and not duplicated to
other publications. The editor reserves the right to shorten or modify any letter or
material submitted. IPC Media or its associated companies reserves the right to reuse
any submission, in any format or medium, printed by Wyndham Peterborough.
Origination by Rhapsody. Distributed by IPC Marketforce. © 2013 IPC Media Ltd.
England, UK agent: Mercury International, 365 Blair Road, Avenel, NJ 07001.

THE LEGENDARY NME CROSSWORD

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

Compiled by Trevor Hungerford

Win!

A BAG OF NME SWAG



CLUES ACROSS

- 1 Frank Turner's vital organ beat may have gone fast forward and then on pause, but he's made a 'Recovery' from that (4-4-5)
 9 Hunting for a Suede record? (11)
 10+19D Carly Amos arrangement on a Steely Dan album (5-4)
 11 Old 45 from new wave band The Photos makes a comeback in Tenerife (5)
 12 Green Day sod around with an album (3)
 14 "____, please let me explain/I never meant to cause you sorrow or pain", John Lennon (5)
 18 Band that reformed for the 2010 Reading and Leeds Festivals (10)
 20+32A Connection between Kodamine, Reef, Offspring, Skunk Anansie and Purescence (3-1-4)
 22+23A This underground transformation is just Gossip (4-2-8)
 24 Arctic Monkeys' man is rather dull on the surface (4)
 26 A new single from Empire Of The Sun is in existence (5)
 28 Wire single put them in an advantageous position (5)
 30 From Georgia to Michigan, somewhere within is the sound of Blondie (6)
 31+23D The Kinks in confrontation with one another on album (4-2-4)
 32 (See 20 across)

CLUES DOWN

- 1+25D "But it's not tonight, no not tonight", Noah & The Whale (5-4-4-1-4)
 2 (See 7 down)
 3 Irish band who joined the Pogues for a rendition of 'The Irish Rover' (9)
 4 Rapper who lived in a 'Gangsta's Paradise' (6)
 5 It's difficult to see how These New Puritans perform this music (6)
 6+21D See pop star Neil get upset with US indie rock band (6-2-6)
 7+2D Gary Lightbody and Peter Buck among others were weary of getting the nag (5-4)

8 Band who have won 15 NME Awards (5)

- 13 Hopeless to include this Syd Barrett album (4)
 15 Sam and Bert get confused together over a Mogwai album (2-5)
 16 Dot Allison was a single bird while recording with this alternative dance group in the 90's (3-4)
 17 Have a jog around with drummer from Black Rebel Motorcycle Club (4)
 19 (See 10 across)
 21 (See 6 down)
 23 (See 31 across)
 25 (See 1 down)
 27 Hope Of The States album has not been brought along, and that's not right (4)
 29 Do a Jay-Z number? Well, that's what it says (1-1-1)

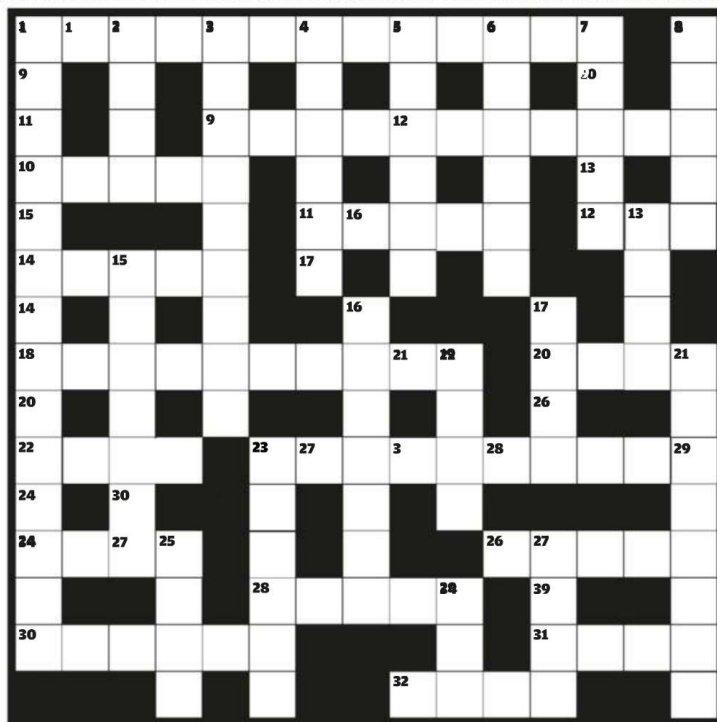
APRIL 6 ANSWERS

ACROSS

1 All The Time, 6 Zero, 8 Explosions, 9 Baby, 10+11A Fat Larry's Band, 13 Pace, 14 My House, 17 Sea, 19 Dutty, 20 Hourglass, 21 Stars, 22 No Rain, 26 Creep, 28 Rosie, 29+28D The Rat, 30 TV, 31 Anna, 32+3D Mott The Hoople

DOWN

1 Ace Of Spades, 2 Lipstick Traces, 4 This Rhythm, 5 Money To Burn, 6 Zebra, 7 Rab, 12 Doves, 15 Sugar, 16 Eyes Open, 17+23A Say It's Over, 18 Ash, 24 Etta, 26+25D Cut Here, 27 Gem



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 21, 2013, to: Crossword, NME, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

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



COLLECTORS' CORNER COLDPLAY

The musical gems that no Coldplay fan should be without



SAFETY

(1998)



The band's first release is thought to be their most sought-after rarity, with copies seen on eBay for astronomical sums of money. The three-track EP was intended as a demo to be issued to potential record companies, and cost around £200 to put together. Around 500 copies were manufactured and only 50 of those went to record shops, as most were given away.

Need To Know: All the songs featured appeared on future Coldplay releases.

BROTHERS & SISTERS

(1999)



Coldplay's first single proper was released after Simon Williams, NME writer and owner of tiny indie label Fierce Panda, saw the four-piece play a London show and offered to put it out for them. According to the sleeve notes, recording took only four days and cost just £400. It was eventually released as a vinyl-only single, with only 1,500 copies made available.

Need To Know: The single reached 107, the band's first UK singles chart entry.

PROSPEKT'S MARCH

(2008)



This EP consists of a bunch of leftover tracks from the sessions for fourth album 'Viva La Vida Or Death And All His Friends'. Included are 'Life In Technicolour II', a version of the album's instrumental opener with lyrics; and 'Lost+', another revamped album track with help from their pal Jay-Z.

Need To Know: One song recorded by the band during the sessions, 'Famous Old Painters', has never been given an official release.

LEFTRIGHTLEFT RIGHTLEFT

(2009)



This live album was given away for free by Coldplay to fans attending concerts on the Viva La Vida Tour following its release in May 2009. It was also made available for a time on the band's official website, where it was downloaded an incredible 3.5 million times in just six days.

Need To Know: The title comes from an uncompleted song from the 'Viva La Vida...' sessions, and was one of the early contenders for the album's title.

FANMAIL

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

Edited by Lisa Wright



FACEBOOK.COM/
NMEMAGAZINE



TWITTER.COM/
NME



LETTERS
@NME.COM

Letter of the week

The best of the NME mailbag



THE WRONG WAY TO 'BE'?

From: Sean Haughton
To: NME

Liam Gallagher says he decided to leave his vocals unedited for the new Beady Eye album 'BE' in an attempt to prove his critics wrong. Admirable to be honest, but as a Liam fan I can't help but think that, based on the songs made public so far ('Flick Of The Finger' and 'Second Bite Of The Apple'), the album may suffer as a result. His vocals aren't poor by any means, but 'Flick Of The Finger' deserved atmospheric vocals and the lack of double tracking leaves the song incomplete in my opinion. I remain enthusiastic about the album and feel that the songs mentioned are a good sign that 'BE' will be better than 'Different Gear, Still Speeding', certainly on an instrumental front at least. I just hope Liam's 'pride' hasn't degraded the record.

NME's response...

Hey Sean. Difficult one, this. As you point out, Liam's intentions are admirable and, let's face it, pretty brave. In an age where Auto-Tune is depressingly commonplace, making a stand to lay your vocals completely bare seems as eyebrow-raisingly revealing as a Vogue cover

model telling Photoshop to fuck off. Also Liam is hardly at the point in his career where he really needs to worry about appeasing anyone - he certainly hasn't bothered until this point, that's for sure. But, as you rightly point out, it kind of seems like the decision has been made to fluff Liam's

pride rather than for the greater good. The reason Gallagher Jr hasn't ever bothered testing out this particular trick on any of his many, many, many previous vocals is probably just because it, well, doesn't sound as good. And that's no slight on his singing ability, simply an acknowledgement of what

suits the song. After all, no-one ever called Kevin Shields a shit guitarist just because he was fond of a bit of reverb. Whether the rest of 'BE' stands up to the test remains to be seen, but I guess at least we can all be glad that, 22 years into his career, Liam's still not content to rest on his laurels - LW



NOASIS

From: Dylan Brady

To: NME

Alright NME, this letter is concerning the ever-present cries for Oasis to jump on the reformation bandwagon. I want you to stop it. I want my friend down the pub stop it, I want Twitter to stop it, I want the tabloids to stop it and I want myself to stop secretly wanting it as well. You know why? I'll tell you why. We don't really want Oasis to get back together. Do we actually want those two to get back in the studio and make another album? What we actually want to see is Liam and Noel and whoever plays bass and drums for them nowadays to play the first two albums live. We're so infected by nostalgia and are so afraid to embrace the present and the future that we forget that after 'Definitely Maybe' and 'What's The Story' Morning Glory?' we were given a handful of mediocre albums with a few standout songs à la 'The Importance Of Being Idle'. Are we truly expecting these

same guys to replicate the tunes and the energy they had back in the early '90s? It's not going to happen. There isn't the hunger and the thirst to be bigger than Jesus any more. They've been there, done that, got the Pretty Green T-shirt. So take Noel's advice and listen to some new music like Temples and Jagwar Ma rather than talking about some reunion, eh? To paraphrase, I don't believe that anybody feels the way they did about them now.

From: Rachel Simpson

To: NME

I'm not 100 per cent certain that I want Oasis to reform. Let's face it, it would be fucking phenomenal. Tickets would sell out quicker than for Bieber. Another Knebworth would be awesome. But, you have to think about Noel and Liam. Liam is so caught up with

everything Beady Eye are doing and Noel has his own things to be getting on with. Noel has made it relatively clear he doesn't want to do it and I really wouldn't want to buy a ticket and be standing in the crowd just to be told I won't be seeing the band because Liam threw the fruit bowl at Noel.

From: NME

To: Dylan Brady, Rachel Simpson

Is 'threw the fruit bowl' some kind of metaphor or are we literally talking about a nectarine-based standoff here? If it's the latter, I say we just stick a hidden camera in the dressing room and project that out to the Knebworth masses. Either way, Noel's apparently "too busy talking about Temples and Jagwar Ma" (good man) and Liam wants £30 million before he'll even think about a reunion. So I wouldn't spend too much time dwelling on your standpoint just yet - LW

PEACE AND LOVE

From: Juliette Rowse

To: NME

After seeing Peace in Birmingham I will never be the same again. When they swaggered onstage with King Koisser taking his mighty place in front of all his fellow people, the crowd was something else entirely. "This is where it all started," he informed us, and there wasn't a dry eye in the house. It was impossible to breathe, impossible to move without getting battered and impossible to see anything with the strobe lighting that had us all fixated. However, Peace were untouchable. Everyone joined together to form a massive dysfunctional family full of denim jackets and '90s haircuts. Certainly, it's one thing reading about the B-Town movement in the pages of NME, but actually witnessing it in person is something entirely different. Welcome to B-Town, we hope you enjoy your stay.

From: **NME**

To: **Juliette Rowse**

Ah Juliette, great to hear that Peace's party ship of good vibes and free love is still steering full steam ahead. I remember the first time I saw the band too; I immediately texted pretty much everyone I knew to wildly proclaim that I had just witnessed "the future of music". That might be a bit of an exaggeration, but as your hyperbolic missives attest, Peace make you get that excited. - LW

'ALIEN...' INVASION

From: **Sam**

To: **NME**

Have you heard this new MGMT song 'Alien Days'? Seriously, I know the guys had moved to a freakier 'out there'-type style on that second album but MAN this is an insane trip. I listened to it on loop for a few hours in the green, green grass of the countryside and my mind has been expanded beyond belief [We'll have what he's having -LW]. I got so into it it was unbelievable, I started to see children coming up over the hills around me dancing and playing Ring-A-Ring-A-Rosie in a big circle, like the bloody *SOUND OF MUSIC*, man [Yep, definitely still want some of this - LW]. I'm super hyped for the full album whenever it arrives. In fact, you could say I'm psyched. Geddit? HAHAAHAHA.



STALKERS

From: **Niamh Kerins**

To: **NME**

This is a picture of me and Deap Vally at their Manchester Deaf Institute gig after they took me and my sister backstage, where we chilled out and talked for a bit! They're amazing!

From: **NME**

To: **Sam**

Sam, you are a total hero. *NME* are delighted you're on the same page as us in terms of the mind-bending brilliance of this first taster from a new MGMT record. In fact, we're so into your letter we even laughed at your dreadful joke. - LW

THE BASTILLE STORM

From: **Billy-Jo Perry**

To: **NME**

I have recently read a review about Bastille that was completely ridiculous (*NME*, March 2). The article was ill-written and based purely on personal opinion. No real facts were taken on board and the article I believe has offended many people. The band have made it themselves and have

Web Slings

The highlight of this week's NME.COM action

ROBBIE WILLIAMS: "WE NEED MORE ARTISTS LIKE BILLY BRAGG"

In a statement akin to Rihanna declaring that pop stars should start covering up a bit more, pop panto king Robbie Williams recently claimed that more musicians these days should start rebelling against the government. "There has not been that same spirit ever since [Britpop]," the singer explained. "There used to be something to rebel against. I think there is plenty to rebel against right now, especially with what is happening with the world, with how people are being treated by governments and the recession. Normally this is the time of great upheaval and great voices that rise and say, 'No we are not fucking having this!'" Williams then went on to point to Billy Bragg and The Clash as examples of musicians who have fought the political cause, before jokingly adding, "Not that I'm doing anything about it - I'm in a mansion in Los Angeles. What do I know?" But while it's easy to roll your eyeballs at Williams (last time we checked, 'Rudebox' was no 'Know Your Rights'), does ol' Rob actually have a point?



Best of the responses...

Maybe, but it's a bit rich coming from him. Every time he says something 'out of line' he retracts it the day after. **Liam McClelland**

His sentiment is spot on, it's

a pity it's him that's saying it. **Ian Pritchard**

How can Robbie Williams say that when he appears on talent shows like *The X Factor* and performs at

the Queen's Diamond Jubilee. These are the things Billy Bragg is against. **Luke Roby**

Yes he's right. When will he admit that Barlow is part of

that same rot that needs rebelling against? **Pagan Patsy**

Tenner says he's never heard a Billy Bragg album. **Andrew Hague**

not stolen fans from any other fanbases. You should be ashamed of slating a band that have made it from the bottom to the top on their own and now have a sturdy fanbase and successful tours.

From: **Laura McQuade**

To: **NME**

I read Jamie Fullerton's article about Bastille and I disagree very strongly. I feel there have been inaccurate things said about the band that are more than personal opinion. First of all they do not want anyone to like them and they do not promote themselves as highly as other artists. All the stuff about wanting other fanbases to like them are also false. They do not force themselves onto anyone. They got 'Pompeii' into the charts themselves. All their songs have hidden meanings like any other artist's songs. Their songs are lyrical geniuses. They've had their own successful UK and European tour, so I don't think they're weaning off other bands' fanbases.

From: **Emily Dimond**

To: **NME**

I am very disappointed in the review given about Bastille by Jamie Fullerton. It was a poor representation of the band, making them sound as if they only make music to steal other people's fans. Not the case. In fact Bastille are very modest and don't try and get fans at all. Also all of their songs have a strong meaning and they definitely don't copy other artists. I would also like to add that they have not mentioned how lovely the band are and how much sass they have.

From: **NME**

To: **Billy-Jo, Emily, Laura**
Just a tiny sample of the bulging mailsack of pissed-off letters we got from irate Bastille fans this week. Honestly - there's nothing like a bit of street teaming gone feral is there? Though, technically, they're not angry at you Jamie; they're just disappointed. Now go to your room and think about what you've done - LW

CHILI BILLY

From: **Elizabeth Walsh**

To: **NME**

I'm a little confused. Have I missed a beat? Your review of Coachella (*NME*, April 27) was excellent, as your live reviews almost always are, and it sounds like the line-up delivered some excellent tunes out in the desert - but there was one rather glaring omission. It seems you have totally ignored the appearance of the third headliner. From what I saw on the live stream, Red Hot Chili Peppers absolutely mashed people's faces. Most notably, Flea bounced like a maniac and Anthony... well, Anthony fucking PERFORMED, as usual. But were they so much as mentioned? No. Not even a tiny picture to remind us of their existence. I don't get it. Have they committed a heinous crime, resulting in this neglect? Or are they just no longer 'cool'? Because last time I checked, they've written some incredible stuff over the last 29 years.



STALKERS

From: **James Winstanley**

To: **NME**

Here's me with Rory, the drummer from Drenge. I met him at their sold-out gig in Nottingham recently - top bloke!

From: **NME**

To: **Elizabeth Walsh**
Nah, none of the above, Elizabeth. Fact is our subs desk have just used up all their chili-related puns on Chili Jesson in the Palma Violets pieces we've run this year. So everyone just ordered the deletion of the RHCP section instead. It was for the greater good, trust me - LW

SUBSCRIBE TO **NME** TODAY • SUBSCRIBE TO **NME** TODAY • SUBSCRIBE TO **NME** TODAY

SUBSCRIBE TO NME FROM £7.50!*

Subscribe now at
WWW.NMESUBS.CO.UK/ICXE

Or call now on 0844 848 0848 quoting code MDXR
Lines are open between 8am and 9pm, 7 days a week



DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week BJÖRK

QUESTION 1

You appeared on the cover of NME in December 1993 under the headline 'Venus And Dopehead'. Who else was on the cover?

"Hmmm, I can't remember... was it the guy from Stereo MCs?"

Wrong. It was Evan Dando, frontman of The Lemonheads

QUESTION 2

What's been your highest charting UK single?

"Ha! I really don't know."

Wrong. 'It's Oh So Quiet' (which hit Number Four in November 1995)

QUESTION 3

What were you wearing when you performed at the 2004 Athens Olympics opening ceremony?

"It was an ocean-themed dress by [Greek fashion designer] Sophia Kokosalaki."

Correct. Kokosalaki had to make the dress in an airport hangar because it was so big



Miniature Björk toilet roll holders in a store near you

QUESTION 4

What song did you perform with comedian Steve Coogan (in full Tony Ferrino guise) in 1997 for Comic Relief (pictured below)?

"I don't remember. Actually, was it 'Au Pair Affair'?"

Close, but wrong. It was 'Short Term Affair'. Can you



remember any of the lyrics? "No, but I know they were funny."

QUESTION 5

Which animal is mentioned in your 2000 collaboration with Thom Yorke, 'I've Seen It All'?

"Hmmm... I don't remember."

Wrong, it's an elephant

QUESTION 6

What are the three things that you say The Moomins need in your 2010 track, 'The Comet



Song' (taken from the movie Moomins And The Comet Chase)? "I know this. It's bed, hot milk and..." **Nearly. Milk, cakes and a warm bed. Sorry, but it's another wrong answer** "No!"

QUESTION 7

Which famous singer remixed your 1993 song 'Venus As A Boy'?

"Michael Hutchence. It was Derek's [Birkett, founder of One Little Indian] idea. I'm totally innocent!"

Wrong. Astonishingly, it was Simply Red frontman Mick Hucknall

QUESTION 8

What was your face surrounded by on the original cover for your 1995 album 'Post'?

"A pack of cards?"

Incorrect. Silver balls

"Oh, I'm not doing very well here, am I?"



Björk has the world's biggest collection of ball bearings

QUESTION 9

Who was the jazz barpist who appeared on your album 'Debut' who also played piano for Frank Sinatra, Tony Bennett, Billie Holiday and James Brown?

"That's Corky Hale. She's so amazing."

Correct. She also played with George Michael, Barbra Streisand and Peggy Lee

QUESTION 10

Which item of food do you rub all over your face in the video for 'Venus As A Boy'?

"It's an egg. I know this one is right."

Correct. It's an egg still in its shell



If you wanna make an omelette, Björk...

Total Score

3/10

"It's not the best score but to be fair, the interview was conducted in the middle of a festival in Iceland, so I think I can be excused..."

COMING NEXT WEEK

OUT
WEDNESDAY
MAY
15

EXCLUSIVE DAFT PUNK INTERVIEW

The inside story on the most
eagerly awaited dance record in history

Plus

RANDOM ACCESS MEMORIES

The definitive verdict on the album
everyone is desperate to hear

PRIMAL SCREAM MORE LIGHT



THE NEW ALBUM OUT 13TH MAY

"AS INVENTIVE AND RELEVANT AS THEY'VE EVER BEEN" 8/10 NME

**"PRIMAL SCREAM'S MOST SATISFYING ALBUM
SINCE SCREAMADELICA" ★★★★★ MOJO**

**"PRIMAL SCREAM HAVEN'T SOUNDED THIS
VITAL IN AT LEAST A DECADE" 4/5 Q**

INCLUDES IT'S ALRIGHT, IT'S OK & 2013

primalscream.net