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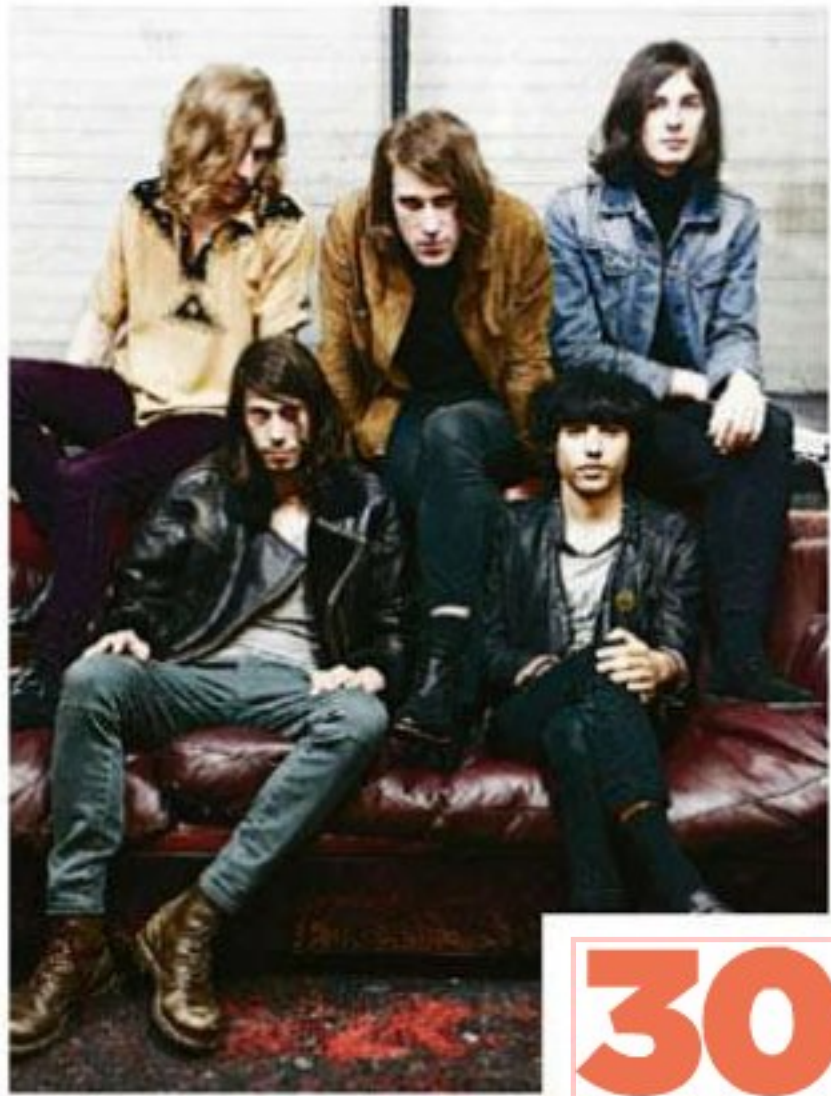
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INSIDE THIS WEEK

8/6/2013



30

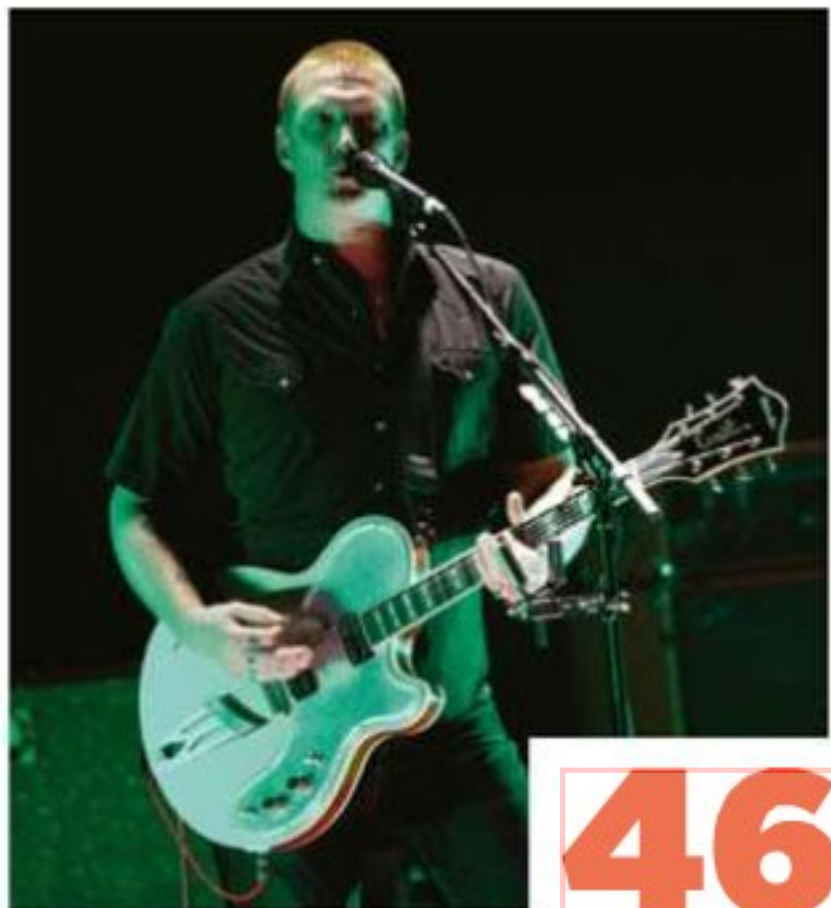
"I'D LIKE TO HAVE A BADGER IN A SONG"

CHARLIE BOYER REVEALS HIS FRANKLY BESTIAL OBSESSIONS



42

"SUDDEN, DISCOMBOBULATING RUSHES OF NOISE"
THESE NEW PURITANS CARE NOT FOR YOUR DELICATE EARS



46

"THERE'S DANGER OF SPONTANEOUS PREGNANCY"

LET'S HOPE GOTSA'S LIVE SHOW IS WELL INSURED, THEN



6

"They've gone beyond musical touchstones now. The Roses are the last great rock'n'roll band"

ON THE RED CARPET FOR THE GRAND PREMIERE OF MADE OF STONE: THE STONE ROSES



32

"A DOOR OPENED AND PRISONER LL5217 STEPPED OUT"

PETE AND CARL'S POST-PRISON REUNION REMEMBERED



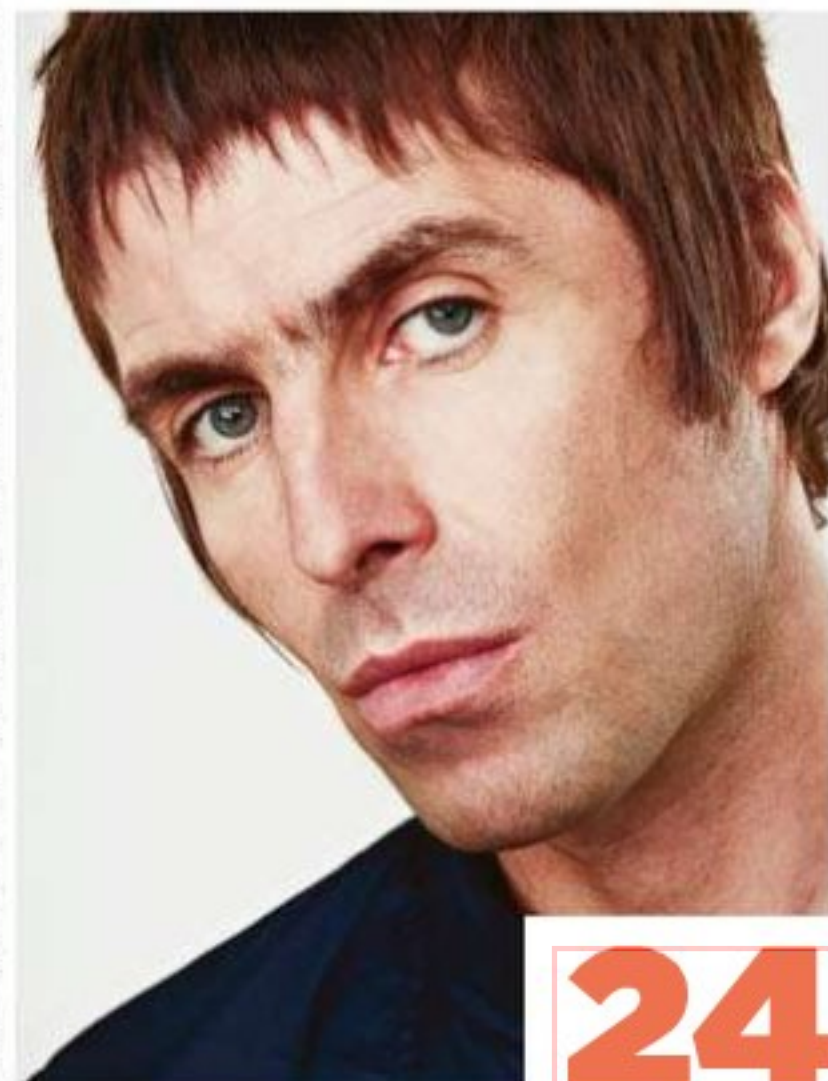
14

"IS THERE ANY WAY YOU COULD DO A READERS' POLL?"

KLAXONS ARE MAKING GREAT PROGRESS WITH ALBUM THREE

PLUS

- 4 ON REPEAT
- 6 UPFRONT
- 19 PIECES OF ME
- 20 RADAR
- 24 FEATURES
- 40 REVIEWS
- 57 BOOKING NOW
- 58 GIG GUIDE
- 62 THIS WEEK IN
- 63 CROSSWORD
- 64 FANMAIL
- 66 BRAINCELLS



24

"ACTING LIKE WE'RE OASIS? WE'RE NOT ACTING ANYTHING"
YOU DIDN'T EXPECT ANY APOLOGIES FROM LIAM, DID YOU?

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ON REPEAT

THE SOUNDS RATTLING ROUND THE SKULLS
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TRACK
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THE
WEEK

FUCK BUTTONS

The Red Wing

As anyone who's seen a Fuck Buttons live show will tell you, they're a duo whose music has a very physical effect on people. Despite looking like they're just pressing buttons and twiddling knobs onstage, Ben Power and Andrew Hung are capable of battering audiences with emotion, making you feel like you're heading for a cardiac arrest. On the first track from the Londoners' upcoming third album 'Slow Focus' they repeat the trick. Nasty grooves, grizzled noises, muscular jungle groans and unsettling chimes all suggest

that Fuck Buttons have listened back to 2009 track 'Surf Solar' (which was played at the start of last summer's Olympic Opening Ceremony) and decided to make something just as direct. "It has a sense of fear and

It's all nasty grooves, grizzled noise, groans and unsettling chimes

of loneliness, as if deserted in an abandoned city," says Power of 'The Red Wing'. "The feeling of malevolence is something we hadn't really explored in our music". And doesn't that sound mind-meltingly inappropriate for their slot headlining the Park Stage on Saturday night at Glastonbury? Just make sure you're as up for it as they are. "We're looking forward to it hugely," says Andrew Hung. "I'm hoping the Glastonbury crowd will be up for being raucous."

Siân Rowe, Assistant Reviews Editor



JOEY BADA\$\$

Word Is Bond

Seeing as everything Kanye puts out right now sounds like it's been produced by angry robots, it's nectar for the ears hearing Joey Bada\$\$ drop a track with a piano intro and some old-school scratching. The 18-year-old harks back to the best bits of 1994 hip-hop, and 'Word Is Bond' bodes outrageously well for his 'Summer Knights' mixtape in June.

Tom Howard, Reviews Editor

SURFER BLOOD

Gravity

Frustrated that Weezer keep on making weird albums in Japanese and would rather play their old albums on a boat than write perfect alt-pop songs? Me too. Don't worry, because Surfer Blood are here to save the day, and 'Gravity' is more 'Green Album'-era Rivers Cuomo than a pair of NHS specs and a hash pipe.

David Renshaw, News Reporter

ANGEL HAZE

No Bueno

This writer is not usually a fan of strings on rap music, but the fiddle on this track adds something special to Angel Haze spitting fire. Is 'No Bueno' about the loss of her hazelnut cream-filled wafer with a tasty chocolate covering? Probably not.

Kevin EG Perry, Assistant Editor, NME.COM

DAVID BYRNE & ST VINCENT

Cissus

Cissus is a tropical plant that cures malaria. It is also a previously unreleased gift from David Byrne and St Vincent's 'Love This Giant' sessions that soothes any wet summer blues away with harmonic clarinets and Annie Clark's effortlessly cool vocals.

Lucy Jones, Deputy Editor, NME.COM

WHITE LIES

Getting Even

White Lies have gone all Muse for their bombastic comeback single. Check out frontman Harry McVeigh dramatically wailing, "I can forgive and we

can forget, you're getting even" over synths and clomping guitar riffs. The album is named 'Big TV', but they're clearly aiming for big venues.

Damian Jones, writer

ARTHUR BEATRICE

Carter

Missing Wild Beasts? Fret not, London's Arthur Beatrice more than fill the void. Having been away for a year honing their debut album, the four-piece return sounding more beguiling than ever. Co-vocalist Ella Girardot takes charge on this one – fraught as ever, rattling off lyrics concerned with fate, trust and "the dust unsettling".

Matt Wilkinson, writer

BOARDS OF CANADA

Reach For The Dead

Graphic design boys the planet over shuddered a reedy note of pleasure at the oh-so-long-awaited return of Boards Of Canada, but there are those who'd argue they've spelled the first word of their name wrong. To you we say: loosen those shoulders! Relax into the pulsebeats building smoothly, the synth washes. You are licensed to chill.

Duncan Gillespie, writer

CROCODILES

Cockroach

On 2012 album 'Endless Flowers' the San Diego noiseniks rubbed off some of their earlier sonic silt for something a bit shinier. The first track from its follow-up, due this summer, is another slick garage-pop affair complete with a dreamy Doors-esque organ solo that would make the late Ray Manzarek proud.

Jenny Stevens, Deputy News Editor



GOAT

Stonegoat

Less than a year after the release of debut album 'World Music', Sweden's pagan psych-rockers Goat are back with a non-album single. 'Stonegoat' follows the band's penchant for including the word 'goat' in song titles – and for issuing wah-wah pedal freak-outs.

Dan Stubbs, News Editor

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UPFRONT

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

Edited by Dan Stubbs



THE ROSES REUNION'S SECOND COMING

One year on from Heaton Park, The Stone Roses are back on stage and screen this week. But where is that new album? And what can we expect from the shows? **Barry Nicolson** deals with the big questions

MAIN EVENT

How do you prolong a resurrection? That's the question facing The Stone Roses as they prepare to return to British

stages this weekend for a series of massive gigs at Finsbury Park (June 7 and 8), Isle Of Wight festival (14) and Glasgow Green (15). It's been almost a year since the Heaton Park shows, three mega-gigs that few thought would ever happen and even fewer thought would live up to the hype, let alone become the defining musical moment of the decade so far. While the band themselves will be more visible than ever over the coming weeks – not only with the upcoming shows, but with the release

of the Roses-themed *Spike Island* movie and Shane Meadows' long-awaited *Made Of Stone* documentary – they've yet to say more than a few mumbled words to the press about *any* of it. In the absence of an official line, we tracked down the people in the know, including longtime band-insider John Robb, Simon Spence, author of definitive biography *War And Peace*, Chris Coghill, writer of *Spike Island*, and The View's Kyle Falconer, who will open the Glasgow show – to find out the answers to the big questions about this weekend, the new album and beyond.

HOW ARE BAND RELATIONS?

Since the incident at Amsterdam's Heineken Music Hall last June, where

Ian Brown called Reni a "cunt" after the drummer failed to return for an encore, there have been no further public spats and no outward signs of disharmony. But, tellingly, John Squire walked away from reporters at last week's *Made Of Stone* red carpet when asked what *really* happened in Amsterdam. As the newly updated paperback edition of *War And Peace* reveals, in the aftermath of that show, Brown, Squire and Mani braced themselves for the possibility that Reni might quit.

"Once you've agreed to do this thing," says Simon Spence, "there are contracts and responsibilities, and they were prepared to replace Reni at one point. I don't know exactly how it panned out, but what I will say is that after the 'incident', Simon Wolstencroft [Brown's

best mate and the band's original drummer] was around quite a bit. He was travelling with the band to a lot of the gigs, because, basically, the show would have had to go on." Wolstencroft himself could not be reached for comment. Despite the tension, Spence believes that the band "are in a good place at the minute, and that bodes well for the future".

HAS COACHELLA KNOCKED THEIR CONFIDENCE?

Following the rapt reception at Heaton Park, the band's subsequent appearances at festivals worldwide were hit-and-miss in terms of crowd response. The nadir came with their appearance

Last year's triumphant return at Heaton Park



Roses in bloom and all smiles at last year's Heaton Park shows

about Ian and John. But actually, there are a lot of people who think it's Mani and Reni who should ditch the other two, and do their own thing! There was a lot of money involved in playing Coachella, so I wouldn't say it was a disaster. But it wasn't a phenomenal success, either."

WHAT CAN PEOPLE EXPECT FROM THE NEW SHOWS?

Heaton Park probably wasn't the time or place to debut new material. As Liam Gallagher said recently, the shows, for him, were "a nostalgia trip". But one year on, there'll still be nothing new in aired in Glasgow, London or the Isle Of Wight. "We won't be playing any [new material] until we've recorded it," said John Squire at the *Made Of Stone* premiere. John Robb agrees that now isn't the right time. "The problem with playing new songs live is that they end up all over YouTube, and when the record comes out, the whole mystique is blown," he says.

Yet with the shock of the reunion itself faded, how can the Roses keep things fresh? Well, there are a number of crowd-pleasers from their back catalogue – tracks like 'One Love', 'What The World Is Waiting For' and 'Elephant Stone' – that haven't been played live yet, and it's possible that one or two of those could make their way onto the setlist.

"The grapevine says that

'Elephant Stone' is rehearsed, but will they play it?" wonders John Robb. "The whole point of going to the gigs is to find out! I would love to hear 'Breaking Into Heaven' – those moments when the band are allowed to get fluid and that amazing rhythm section comes out to play with John's guitar are mind-blowing."

HOW WERE THE SUPPORT ACTS CHOSEN?

As with Heaton Park, the bills for Finsbury Park and Glasgow Green have been hand-picked by the band, drawing from a mixture of old mates and up-and-comers. Some aren't much of a surprise – Primal Scream played Heaton Park, The Courteeners share the Roses' management company and Jake Bugg supported the band in London last year – but others, like Dizzee Rascal and The Strypes, are more surprising.

Dundonian rockers The View will kick things off at the Glasgow show. "We were genuinely gutted not to play Heaton

Park last year, being pals with Mani through Primal Scream and that," says frontman Kyle Falconer. "When we found out about Glasgow Green, I was like, 'I fucking *knew* you wouldn't let us down.' Every time we've met Ian Brown, he's been an absolute legend, sound as fuck. It's a big deal for us: it's The Stone Roses, you know?"

View To A Scream: Bobby and Kyle are this year's Roses support acts



FAMOUS FANS AT THE 'MADE OF STONE' PREMIERE

Ex-Clash man Mick Jones and rock photographer Pennie Smith give their thoughts

WHAT DID YOU THINK OF 'MADE OF STONE'?

Mick Jones: "I thought it was fantastic, a real fan's film. Once in a generation, a group comes along who are special. When you get the right four or five guys get together, it's magical. This is a film about what it's like to be that band, I think. And to be a fan of that band. If it's a band that really means something, they'll tell you how they live their lives and how you might possibly live yours. Are they up there with The Clash? Obviously they are! After The Clash weren't gonna reform, it fell upon The Stone Roses to do it. They were the one. I used to say in interviews, 'We're not getting back together, but The Stone Roses should.' I think it's great that they overcame all the bullshit."

WHAT'S NEXT FOR THE BAND?

Pennie Smith: "That's their affair, really. It's up to them. If they've got the songs, if the material's there, they really could do whatever they wanted. But albums are so difficult, being real about it. It's different when you're kids and you've got shared street experience together. Hopefully they want to make more noise together. They have unfinished business."



Ian gets the red carpet treatment at the premiere



Ian Brown feels the love at Heaton Park



CAN GLASGOW GREEN 2013 TOP GLASGOW GREEN 1990?

The Stone Roses at Spike Island in May 1990 may have been Manchester's defining moment, but it was at Glasgow Green three months later that the band turned in what many regard as their greatest-ever performance. As Mani himself has put it: "When we were onstage that day, we all looked at each other, and then we just went up another level."

Going back there 23 years later and expecting to better it is an act of classic Roses bravado, but can it ever live up to the legend? John Robb thinks so. "More than any other band, their career is defined by these classic gigs and it makes sense for them to claim ownership of them. Of course they'll pull it off!"

WHAT'S GOING ON WITH THE NEW ALBUM?

The news that the band had signed a two-album deal with Universal and would be recording a new album was almost as much of a shock as the reunion itself. We know they've been writing new songs, and a scene in *Made Of Stone* confirms they've been rehearsing them, but as yet, there's no word on when we'll get to hear them. Squire's comments at the film's premiere added another layer of confusion: "We're not going to record a whole album, we'll do it like we did the first record and go in when we're ready to do them," he said. But when will that be?

"I hear rumours from people, talk of new stuff existing and being rehearsed," says John Robb, "but this is a band that works under their own rules. If it's frustrating for fans not to hear new stuff, they have to understand how the band works – it took five years to make their debut and five years to make their second. They will release it when they are ready and on their own terms."

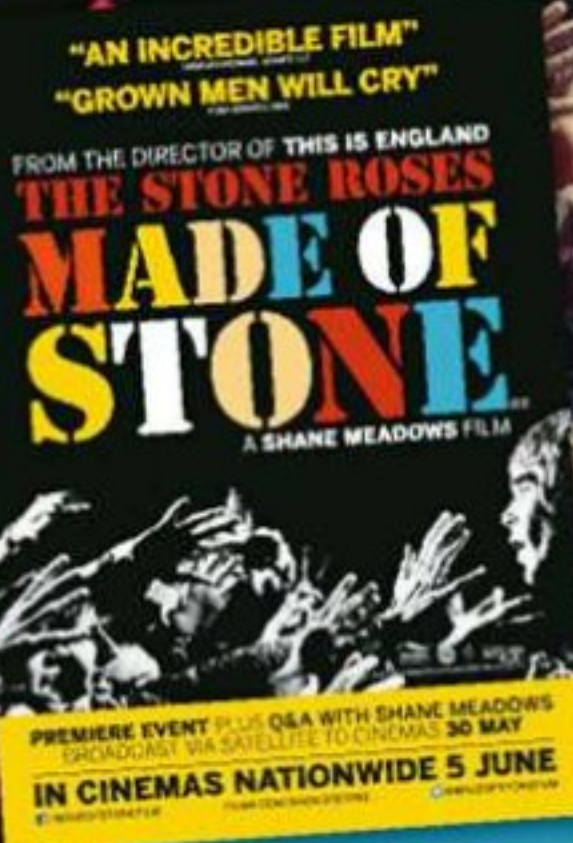
The band's spokesperson would not comment on long-term plans for a new album. But Simon Spence says the fact that the Roses have no further dates scheduled after two Japanese festivals in August is a sign that work on album three is to begin in earnest. "As far as I know," he says, "they're going into the studio to record the album after these dates. That's what I'm led to believe."

Given the vacuum of information, there's no word on what the new songs sound like, though the way that familiar songs have been changed to incorporate long guitar jams in live shows may hint at where the band's heads are at. Last year, Brown told John Robb it would be "psychedelic pop music".

WILL IAN BROWN GO SOLO AGAIN?

All signs point to yes... eventually. For a long time, the success of Brown's post-Roses career seemed like one of the major obstacles to a reunion. While a follow-up to 2009's 'My Way' isn't on the cards yet, Simon Spence believes it's just a matter of time.

"Before the Roses reformed, Ian had signed a two-album deal with Polydor, and he's got one left," he says. "For Ian, career-wise, the reunion was a shot in the arm. His solo career was a success, but he'd reached the point where it was like, 'What next?' Undoubtedly, there will be more of a fanfare about his next solo album. I think it'll be very good for Ian's career."



HOW WAS THE 'MADE OF STONE' PREMIERE FOR YOU?

HOLLY BEE, 25, SOMERSET



What would you like to see the band do next?

"I want them to play a secret Glastonbury show. I think they've got a gap in their schedule, so it could happen!"

STEFAN JUNIPER, 41, MANCHESTER



Did you like the film?

"It brought back so many memories. I was at Heaton Park last year, but I actually DJed at Spike Island. I was close to tears at one point!"

MATT KEYES, 37, MANCHESTER



What would you like to see the band do next?

"New stuff. In the film, you see a song called 'Newie' on their blackboard, but it never came to fruition, did it?"

SARAH LEWIS, 31, CARDIFF



What did you think of the film?

"It was great. I liked the old interviews the most, although it didn't look very pleasant for the interviewer!"



Meadows, Reni and Squire making *Made Of Stone*

Ian Brown at the Roses' 1990 Glasgow Green gig



IS 'MADE OF STONE' THE ULTIMATE ROCK-DOC?

In some respects, *Made Of Stone* falls between two stools – it's neither a concert film nor an in-depth history of the band, but the story of the unfolding of the reunion itself. Simon Spence's book was used for background research. "The archivist came to see me and I asked her, 'What's going on? What are they doing?'" he says. "And she told me that it was very difficult working with them because you never seem to get all four of them in a good mood on the same day!"

Of the technical challenges involved in making the film, director Shane Meadows told *NME*: "It was completely different to how I'd normally make a film but at the same time really similar because I never used a script, so it wasn't actually as hard as you would think."

Although some people have complained that there's not enough footage from Heaton Park, which was filmed with 35 separate video cameras for the movie, reaction to Meadows' film has generally been positive. At the premiere, Richard Hawley told *NME*: "It's a very honest film in a lot of ways. I've always viewed the Roses as England's Velvet Underground, because they inspired and galvanised so many people. But the film really shows you the frustrations they all went through."

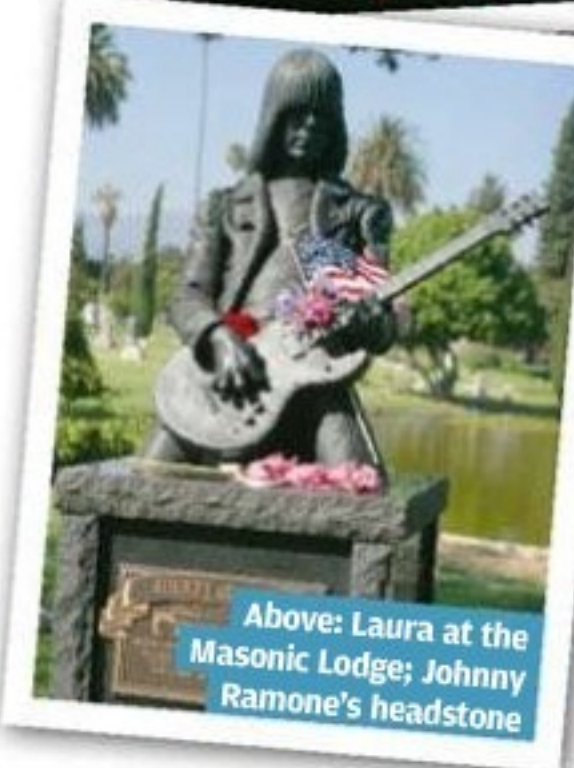
CHAPEL CLUB

Leonie Cooper finds Laura Marling launching album number four in the world's most glamorous graveyard

NME is edging down the sketchier end of LA's Santa Monica Boulevard on a mission to meet Laura Marling – in a cemetery. But before you assume that the golden girl of UK folk has switched her Joni Mitchell records for Fields Of The Nephilim, Laura has definitely *not* gone goth. In fact, Hollywood Forever is the most rock'n'roll graveyard in the world. In its grounds, you'll find punk legends Dee Dee and Johnny Ramone at rest alongside countless screen stars. It's where, last year, Rick Rubin held a funeral for his DEF label, lowering vinyl into an open grave as mourners including Tom Petty and members of Slayer looked on. Recently, it's been the scene of shows from The Flaming Lips and The xx.

Tonight, it's the turn of Laura Marling, who is now a full-time LA resident, but only for "a change of scene". "I'm not homesick yet, but I love London and I love England," she says. We meet Marling upstairs in the cemetery's Masonic Lodge, which is scattered with Buddhist statues and Venetian masks, and is a little more liberal than a lodge Laura visited in the past. "I played a Masonic Lodge in Montreal when I was on tour with Mumford & Sons and I wasn't allowed to walk around the building unaccompanied because I was a girl," she reveals. "It was really weird..."

Playing a selection of songs from her new album, the masterful 'Once I Was An Eagle', Laura has chosen Hollywood Forever not because of its morbid indie cred, but



Above: Laura at the Masonic Lodge; Johnny Ramone's headstone

because of what's going on under the feet of the fans – and we don't mean the corpses. "I do like to play in interesting-

sounding rooms, and this is a very interesting-sounding room," Marling says, oddly giddy about the fact that she's playing a venue with carpet in it. "Rooms like this work well when it's just me on guitar."

Like tonight's show, Marling's album is – bar the input of producer Ethan Johns – an entirely solo effort. It's also very possibly her most

accomplished album to date, which must have come as a pleasant surprise to her label, who didn't hear it at all until it was mastered. "We obviously weren't dropping a punk record or anything – nothing that crazy," she says, "But they still took a bit of convincing that we had everything under control."

Tonight, Marling opens the show with the same epic, seamless, four-part suite that kicks off her fourth LP – the majestic tumble of 'Take The Night Off', 'I Was An Eagle', 'You Know' and 'Breathe'. The hushed, seated audience burst into wild applause when it finishes nearly 20 minutes later. "That's a long opener, so I hope none of you needed the bathroom or anything," says Laura with a smirk after the cheering dies down.



Still reminiscing about the time she was an eagle

A gig in a cemetery isn't the only strange performance that Laura's going to be turning in this summer. From June 13 to 21, she'll be back in the UK and heading to a secret east London location for a run of 'immersive' live shows produced in collaboration with Secret Cinema, who screened *One Flew Over The Cuckoo's Nest* in a mental hospital and *Prometheus* in a reconstructed version of the film's set near Euston.

"It keeps the juices going," says Laura of the project. Though careful not to spoil the surprise of what fans can expect from events, she does say they will recreate the world of the album for fans to travel through, using musicians, actors, dancers and artists to dig into the album's themes. But what are those themes? "The usual – the big questions," says Marling. "And there's some water. And a bird!"

«READING
LEEDS»
2013

READING & LEEDS LINE-UP GROWS

Savages, Diiv and Mount Kimbie lead new names on the lineup

ALSO ON THE BILL...

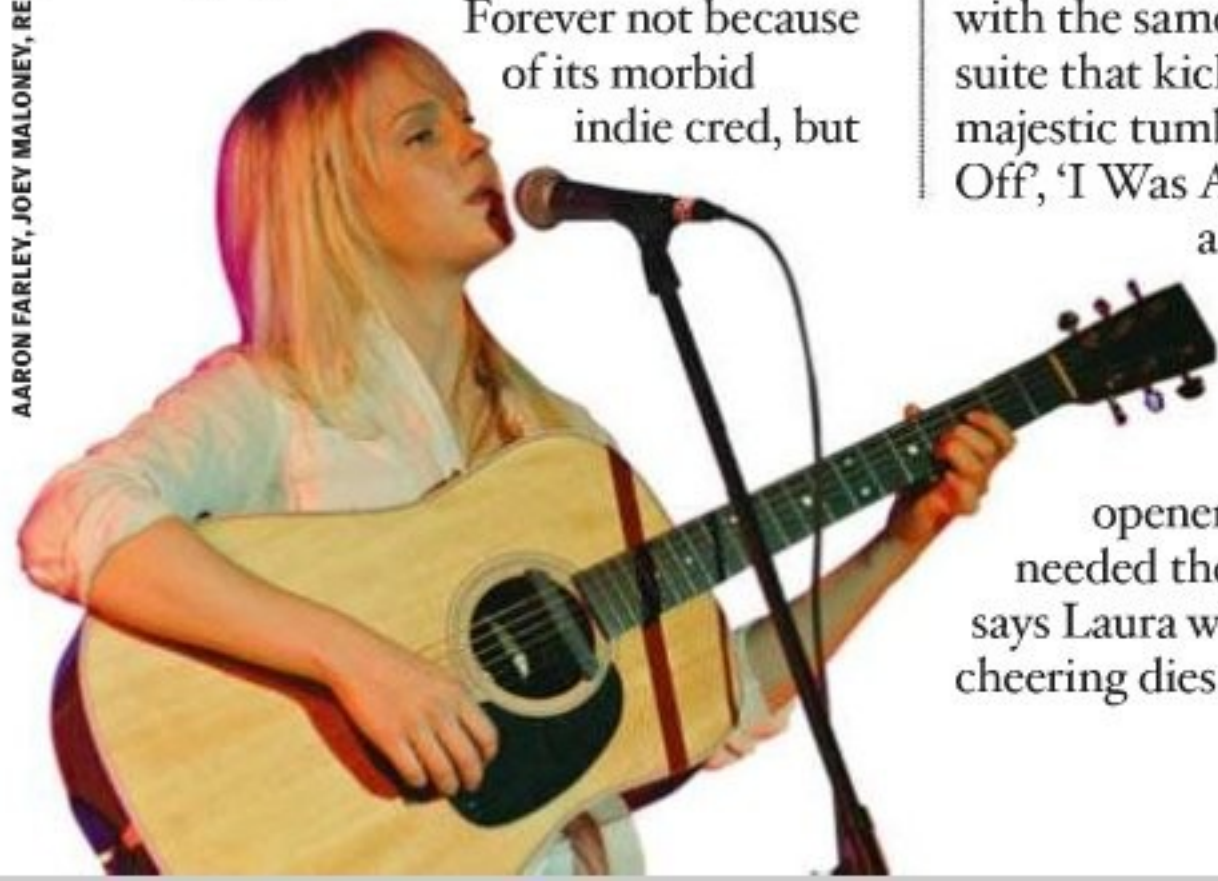


Diiv's Zac takes a well-earned rest on stage

There's less than three months to go until Reading and Leeds kicks off on August 23. But don't go laminating your list of bands to see just yet, because *NME* has more acts to announce. On the Main Stage, bruisers Don Broco will play between Hadouken! and Editors, while the *NME*/Radio 1 Stage adds Deaf Havana, Darwin Deez, Villagers and Wavves. On the Festival Republic stage, Savages will perform before British Sea Power, while Diiv and Mount Kimbie will also appear. The full list of 34 new additions is as follows, or head to readingandleedsfestival.com

Don Broco
The Pretty Reckless
Deaf Havana
Darwin Deez
Villagers
Wavves
Alvin Risk
Feed The Rhino
The Creepshow
Rat Attack
Palm Reader
Gnarwolves
Papa Charlie Boyer & The Voyeurs
Savages
Diiv
Dan Croll

Sons & Lovers
Mount Kimbie
In The Valley Below
China Rats
San Cisco
Itch
Chance The Rapper
Post War Years
Pegboard Nerds
Sonic Boom Six
Off With Their Heads
Chuck Ragan
Anti Vigilante
Sharks
Great Cynics
The Virginmarys
Beware Of Darkness



DAMON GOES IT ALONE

Two weeks after hinting at new Blur material, **Damon Albarn** announces a solo record too



Damon reveals how many projects he's got on the go

After the longest procrastination in rock history, the man of a thousand projects has given in. Putting cartoons, soul legends, kung-fu monkeys and Alex James aside, Damon Albarn has announced his first solo album proper.

But what will it sound like? Influenced by Noel's solo success, will Damon bring out an album of arena ballads? Or, as Peace dredge up baggy, will the record be a set of 'There's No Other Way' rewrites? Probably not. "It's sort of folk-soul," Albarn has said, explaining that XL Records head Richard Russell is producing. "Richard does the rhythmic side, and I do everything else."

Folk and soul have been two of Albarn's biggest recent interests – so expect wonky R&B in the vein of newcomer The Child Of Lov (whose album features Damon), or Bobby Womack, whose 'The Bravest Man In The Universe' was produced by Russell and Albarn last year. As for the folk side, he's more likely to pursue the groovier 'Out Of Time', from Blur's

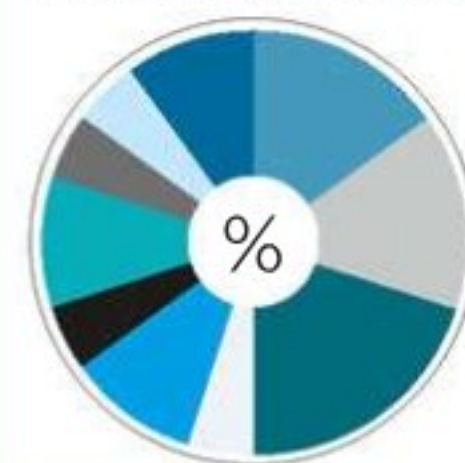
'Think Tank', than the medieval stylings of last year's 'Dr Dee' opera.

Gorillaz's huge success in America, meanwhile, proved Albarn can still write massive pop tunes, but his solo work is likely to leave the world of 2D and Murdoc behind and take a more

personal tack – perhaps returning to his Kinks-y roots, as on 'Under The Westway'. Damon's more experimental side, as on his lo-fi demo collection 'Democracy' and his schizophrenic soundtrack for *101 Reykjavik*, could also surface, as could his love of world music: "Africa changed me profoundly," he told *The Guardian* last year.

If he did go 'pop', though, even with Albarn's impressive contacts, it's unlikely there'll be many guest stars. "I had 70 musicians, I toured around the world," he told *Rolling Stone* of Gorillaz's star-studded 2010 tour. "I made about 20 pounds by the end of it, so I won't be going on another of those..." Whatever route he chooses, we've heard enough from Damon over the last two decades to know it'll be a triumph – just maybe leave Flea's bass-slapping on the B-sides, OK?

WHAT DAMON'S SOLO ALBUM MIGHT SOUND LIKE



- 15% ACOUSTIC GUITAR
- 15% ANALOGUE SYNTHS
- 20% LOVE FOR LONDON
- 5% ILL-ADVISED FLEA BASS-SLAPPING
- 10% MALIAN KORA PARTS
- 5% CONGOLESE RAVE BEATS
- 10% RAY DAVIES-INFLUENCED SONGS
- 5% TONY ALLEN'S DRUMS
- 5% ANTI-WAR SENTIMENTS
- 10% SONGS THAT WOULD BE GREAT ON A NEW BLUR ALBUM

FRIGHT LIES

White Lies thought about making a horror film. Instead, they made a killer new album

First the lights start flicking on and off. Then doors slam, pans fly off shelves, and before you know it your lead singer's rocking back and forth in the garden. That, White Lies would have us believe, is what it's like sharing Belgium's ICP Studios with the paranormal.

"We actually gave some genuine thought to making a documentary in the studio where we mock up a *Paranormal Activity*-style haunting," says bassist Charles Cave. "Lie, 'Recording's going really well, but I was really freaked out last night...' and slowly introducing ghosts into the studio... It would've been so good but the label didn't approve it."

When White Lies weren't dreaming up cheap horror flicks, they've been busily making what they reckon is the album of their career. Stripping their equipment of the bells and whistles that have cluttered previous releases, but borrowing Suede's

'Blade Runner' synth for its "wonderful '80s sound", they set about recording between ICP, a small studio in Kentish Town, and producer Ed Buller's kitchen. Written during cottage retreats over the latter half of 2012 and recorded between January and May this year, the result is a third album focused on strong melodies rather than eyeball-bursting epic noise. "It's still quite a full-on sound, it's just that with less guitars, and less of everything in general, you could hear things being played," singer Harry McVeigh says.

"Anyone that was into us from the start and has seen us develop is going to really bloody love this album," says Charles. "Songs like [first single] 'There Goes Our Love Again' are not quite punk rock, but closer to that than we've gone before."

The album, titled 'Big TV' and due for release on August 13, loosely tells the story of a girl splitting up with her boyfriend



Charles Cave isn't getting down from that amp until the studio's exorcised

in order to leave her Eastern European town for a cosmopolitan city to track down her errant father. While the sprawling synth of pre-album track 'Getting Even' is "classic White Lies, constantly moving through different sounds," the stunning pop spangle of 'There Goes Our Love Again' is a sure-fire radio smash. Right guys? The

band recoil. "Don't jinx it! We'd love it to go Top 30," says Charles.

Jack continues: "It always remains to be seen when you release an album sort of how it connects with people, but it certainly feels that this is the strongest White Lies album by a long shot." Perhaps that horror film will have to wait, then...

tanfyy

Lixivate

ON TOUR IN JULY

12th - Bridport Electric Palace*
13th - Scarborough Spa Complex*
14th - Doncaster The Leopard
15th - Newcastle Think Tank
17th - London Black Heart
18th - Bristol Thunderbolt
19th - York The Basement
20th - Glasgow King Tuts

* Supporting The Wedding Present

The new album "Lixivate", out 17th June on Vinyl & CD.
The AA single "Tumbling" / "Boys Don't Cry" out now on 7".

AVAILABLE FROM THESE FINE INDEPENDENT RECORD STORES:

Aberystwyth - Andy's, Belfast - Head, Brighton - Resident, Bristol - Head, Bristol - Rise, Bromley - Head, Cardiff - Spillers, Cheltenham - Rise, Dublin - Tower, Edinburgh - Monorail, Glasgow - Love Music, Guildford - People Independent, Kingston - Banquet, Leamington - Head, Leeds - Crash, Leeds - Jumbo, Leigh-on-Sea - Fives, Liverpool - Probe, London - Rough Trade East & West, London - Sister Ray, Manchester - Piccadilly, Marlborough - Sound Knowledge, Newcastle - Reflex, Norwich - Soundclash, Oxford - Truck Store, Preston - Action, Taunton - Black Cat, Tolnes - Drift, Weston Super Mare - Head, Wimborne - Square, Witney - Rapture, Worcester - Rise... and on mailorder from Norman Records and Amulet.



Cerebral Ballzy onstage at
the Joiners in 2012

WE HAVE A WINNER!

The wait is over, the votes have been counted and NME can now proudly announce that the winner of Britain's Best Small Venue campaign in association with Jack Daniel's JD Roots is...

Great venue, piss
poor seating planOnce second home to the
Manics, Artics, The Libs and
The Vaccines. Congrats!

THE SOUTHAMPTON JOINERS!

Hold onto your seats, readers, because in just under a week, no fewer than 76,000 votes were cast as live music fans rushed to support their favourite venues. The result? Southampton Joiners has been anointed the new winner of 2013's campaign to find Britain's Best Small Venue in association with JD Roots. "We're stoked to have won!" says Ricky Bates, head of booking and promotion at the 150-capacity venue, which first opened its doors in 1968 and has played host to early gigs from bands including Manic Street Preachers (who signed their record deal in the basement) Oasis, Blur, The Libertines and Arctic Monkeys. The latter described the

venue as "a place where you *have* to play to get started".

The win is particularly triumphant given that the Joiners has been under threat from closure over the past two years. It came closest to shutting its doors in December 2012, when the venue owed £30,000 in rent arrears, but a benefit gig by The Vaccines in January raised much needed funds and awareness in the local community. "I don't think I've ever seen anything like it. It was like an arena show in a 150-capacity place," says Ricky of the 'Support The Joiners' shows. "They helped massively in turning people's heads back to the venue. Some people who came down hadn't been in two years – they were the kind of kids who used to go to the Joiners and forgot about it." To celebrate their victory,

THE TOP TEN

How the regional winners stacked up

1. JOINERS, SOUTHAMPTON
2. THE SUGARMILL, STOKE
3. THE BASEMENT, AYR
4. LE PUB, NEWPORT
5. TRADES CLUB, HEBDEN BRIDGE
6. CONCORDE 2, BRIGHTON
7. BAND ON THE WALL, MANCHESTER
8. ARTS CENTRE, NORWICH
9. LIMELIGHT, BELFAST
10. 12 BAR CLUB, LONDON

Joiners together with NME will now host an exclusive intimate gig with DIY posterboy and troubadour hero Frank Turner on Monday, June 24. Turner himself previously played a Support The Joiners gig in November 2012. "Frank Turner is an old friend and it's really cool to have him back here," says Ricky. The necessity of supporting small venues is ever-vital. Reflecting on 2013's campaign, NME Editor Mike Williams says, "It's never been more important to get behind the small venues up and down the UK who do such an amazing job of nurturing and supporting new music and local scenes. Hats off to Southampton Joiners for picking up this year's title. If ever a venue deserved recognition for fighting the good fight, it's the Joiners." Let's give it up for our winner, Southampton Joiners!

LET'S HEAR FROM OUR WINNING VENUE HEADLINER, FRANK TURNER!



Frank Turner plays the Support The Joiners gig in November 2012

Frank Turner has played venues both tiny and huge. This summer he'll be playing to massive audiences. But first, Frank will be playing the winning venue thanks to *NME* and Jack Daniel's JD Roots at Southampton Joiners. Ahead of the show, *NME* investigates the difference between playing tiny toilets and arenas straight from the horse's mouth...

THE PRE-GIG RITUAL

"In the old days I was running my own merch table, so I'd be working my arse off until 30 seconds before we were due on stage. These days we've got a bit more time to prepare. Me and The Sleeping Souls have a beer in the dressing room and everybody high-fives everybody else."

WORKING THE CROWD

"In a small show you're never going to be more than 20 or 30 metres away from any person in the room. The disadvantage is, if somebody's gonna heckle you, it can get pretty personal. You can't really have individual conversations with 10,000 people at the same time!"

SPECIAL EFFECTS

"I had a confetti-canon on one tour, which was loads of fun, but an eye-wateringly expensive thing to carry

around. Venues charge clean-up fees, and I still find bits of pink confetti in my guitar cases to this day. At small shows there's less opportunity, but there's less need, because you're right there in peoples' faces."

MEETING THE CROWD

"Hanging out with people after the shows is important to me, I'm on a level with the people I play to – I don't consider myself to be different to them. I hate it when you get bands you can buy a VIP meet-and-greet package for – fuck that!"

NME EXTRA WIN TICKETS! SEE FRANK TURNER LIVE AT BRITAIN'S BEST SMALL VENUE!

To celebrate this year's Britain's Best Small Venue campaign in association with JD Roots, Frank Turner will return to Southampton Joiners on Monday June 24 for an exclusive, intimate performance. It's a rare chance to see the former Wembley Arena headliner rock out in the legendary Joiners, playing tracks from his new album 'Tape Deck Heart'. To be in with the chance of winning tickets visit nme.com/extra.

HOW TO ENTER

Download and launch a QR reader app for your smartphone, then scan the QR code below. You'll be redirected to exclusive *NME* features, info and video footage. Mobile network and/or wi-fi charges may apply. No smartphone? Head to *NME.COM/win*.



OVER TO YOU, RICKY...

Ricky Bates, head of promotion and booking at Southampton Joiners, makes a speech!

"I go to venues all over the country and I've not been to another where everybody is so versed in music. Everyone here is so involved, from owner Pat Muldowney to the bar staff. It's not a part-time job, it's their passion and what they love doing. Some people get into the music industry because they think it's fun or will make money, but nobody here is being paid a great amount. They just get to do something they love. We still have guys coming down who are in their '50s and '60s and they've been going to the venue since they were 20! It's an important place to the music community as a whole. Everyone is in this together. We know a lot of other small venues and this is a great platform to shout about them – Exeter Cavern, for example, has similar shows to us, and it's an important place because not a lot of bands go that



Ricky Bates in The Joiners (winner of Dirtiest Stairwell 2013)

far west. Even if I didn't work at The Joiners, I'd be impressed by it. It's survived for 45 years, which in this day and age is insane. Venues turn over in a couple of years now. It's really, really good to see that hard work pays off!"

FAMOUS JOINERS FANS PAY TRIBUTE

JUSTIN YOUNG, The Vaccines



"There are venues like The Joiners in every town and every year there'll be someone who's played here that's gone on to bigger things. They're a part of every musical landscape all over the world. I've seen so many and played so many shows at Joiners. My college band played and my drummer got barred 10 minutes before we were going on for letting people in through the roof. We had to go on without a drummer."

MATT HAYWARD, Band Of Skulls



"Growing up as a band in Southampton, The Joiners was like our O2. To get ourselves on the bill for any show there was a huge deal. It put us in front of a crowd, record company scouts and the bigger bands that would be headlining that night. The Joiners has relentlessly supported local artists and given them that first leg up... We cannot wait to play there on August 1 and support them as they have us."



It was a painful chord to play

'WE WANT TO BLOW PEOPLES' MINDS'

After the celeb wedding and the disappointing second album, **Klaxons** are back with a new record and plans to hit the road, finds **Kevin EG Perry**

When Klaxons made their return to the UK festival stage at The Great Escape last month, almost half of their 11-song set was made up of new material. The songs – 'Children Of The Sun', 'Invisible Forces', 'Love Frequency', 'Rhythm Of Life' and 'New Reality' – are all expected to appear on the London band's forthcoming third album, and all retain their urgent, irresistibly danceable sound. The as-yet-untitled record could well be released this year, three years after 2010's 'Surfing The Void'. Having picked up 2007's Mercury Prize for debut album and defining artefact of the new rave scene, 'Myths Of The Near Future', the disappointing reaction to its follow-up record now puts Klaxons in the difficult position of being dismissed by some as a band who've already had their time in the sun. Early reports on the new album suggest they're going all-out to right that wrong, with DJ Erol Alkan and Tom Rowlands of The Chemical Brothers on production duties, plus input from LCD Soundsystem's James Murphy. We sat down with the band to find out more on their new ventures.

How did your approach to this record differ from the previous two?
James Righton, keyboards: "We spent a lot of time working on melodies for this album, so you could just play the songs on a piano or an acoustic and it would stand up for itself. It was only then that we took it to people like Tom and Erol." **And what did Tom and Erol bring to the mix?**

Jamie Reynolds, bass: "It's changed our job slightly, which has been great. Our job has become being songwriters, primarily. That feels like a progression for us. We're honing our craft." **What's James Murphy's involvement?**
Jamie Reynolds: "We did a couple of days in the studio with him which was really fun really early on, just as a bit of fun. Out of that I think there are a couple of tones that we've used for a few songs."



James failed to convince the others that Riverdance was where it's at now

"We might call it 'One Foot In The Rave'"

Jamie Reynolds

Has it been a slow process over the last couple of years?

Jamie Reynolds: "It's been meticulous!"

James Righton: "We're at the stage now where we are just trying to sew

it all together. What I really like about the new Daft Punk album is it's got such a great flow, and that's why it helps to work with people like Tom and Erol. As

DJs, they stitch songs together for a living."

Do you feel under pressure this time after 'Surfing The Void'?

James Righton: "I think you've always got something to prove after every record. It doesn't matter who you are, with each new record you're back to the back of the queue again, so you've got to impress people and blow peoples' minds. Within the band we always have a

pressure to write newer and better songs." **Are you going to create a new wave of new rave?**

Jamie Reynolds: "It's weird because it's not exactly dancefloor-orientated but it definitely has absolute euphoria in it. It has electronic beats but it's got synthesizers all over it."

James Righton: "I think playing it live the last couple of nights we've seen that people are definitely moving to it – which is a good sign!"

James, do you think your marriage to actress Keira Knightley will attract a different sort of attention to the band this time?

James Righton: "I just fell in love with someone who happens to be amazing. We had a beautiful wedding and there was a lot of love. The music is the music. That thing is going to be there because of who she is but I'd say we're a pretty established band."

Jamie Reynolds: "The wedding was the greatest day ever, by the way. We're still high from it two weeks on. It was a big party."

When should we expect the new material to get a release?

Jamie Reynolds: "Ideally something summery will come out towards the end of June and then the rest of it later, maybe even early next year."

Are there plans to tour?

Jamie Reynolds: "I think before the new

album comes out we want to do a proper UK tour. A really extensive one of small places we haven't been to. I think it's important that we reconnect with the UK again. We did it so much the first time round, but then second time we didn't really tour that much.

That's our focus. We'll do that come September, after our festival shows. And finally, do you have a title for the record yet?

Jamie Reynolds: "We're torn between three: 'Kings Of Neon', 'One Foot In The Rave' or 'It's Coming'. What do you reckon? If there's any way you could do a reader's poll, then we'll go with that!"



Debuting new songs at May's Great Escape

LET'S GET CRITICAL

NME sponsors Critic Of The Year at this year's Guardian Student Media Awards

Can you capture the energy and magic of the best gig you've ever seen in two sentences? Have you got a gutsy critique of the new Daft Punk album that'll ruffle the feathers of fans and the media alike? **NME's** critics have been on the frontline of all music's generation-shifting moments – that's why we're sponsoring the Critic of the Year category at this year's Guardian Student Media Awards.

The awards have been going for 35 years now, and every year sees a panel of expert judges pick the brightest young journalists of their generation. Entries are open from now until June 28, 2013 – so what exactly are you waiting for? The winner will receive one week's work experience at **NME** (no tea-making involved – we promise), plus a pair of tickets to the **NME Awards 2014**, where rock'n'roll dreams

will come true. For a full list of categories and to enter the awards visit: guardian.co.uk/sma2013

The Guardian
Student Media Awards
2013 in association with **NME**

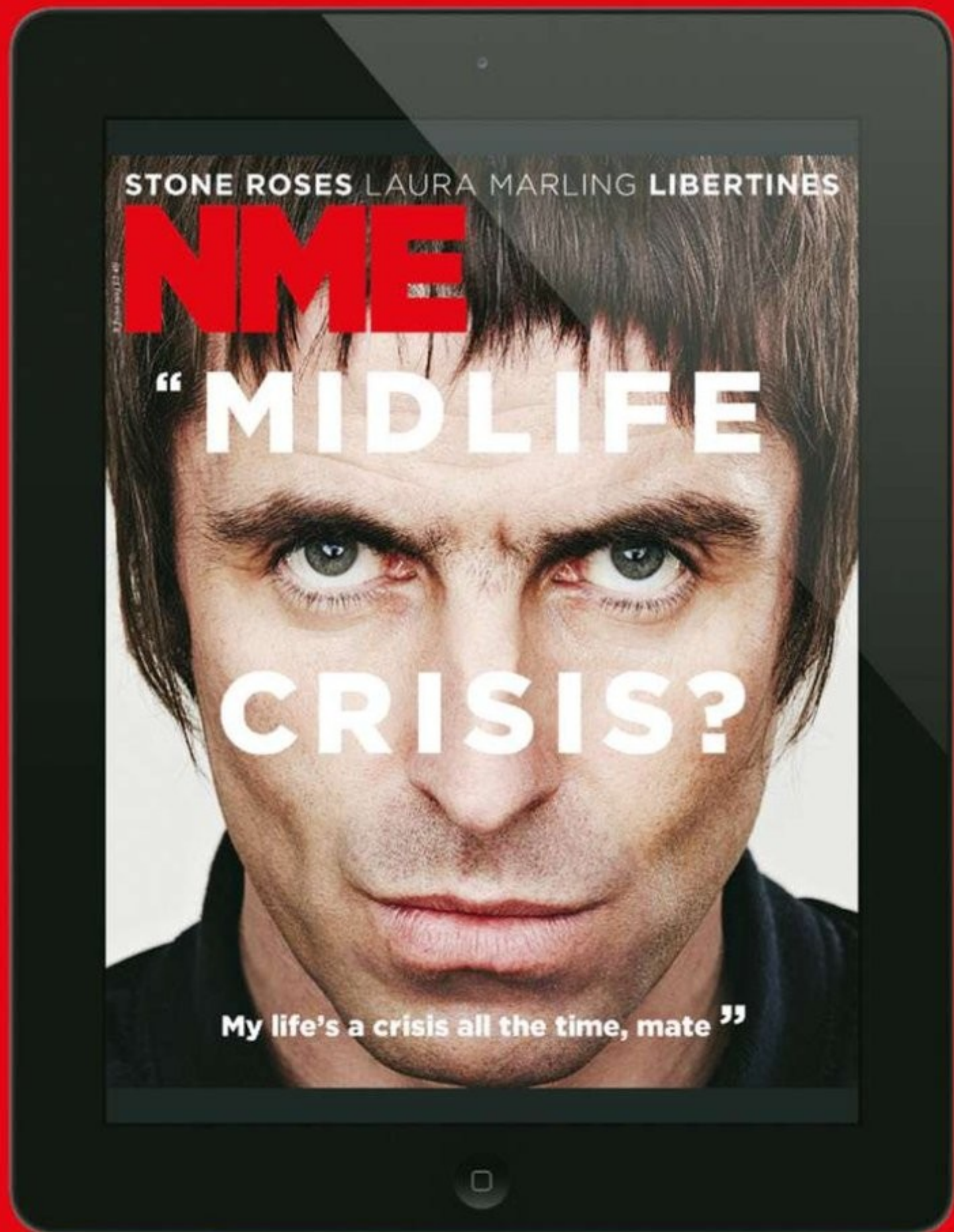
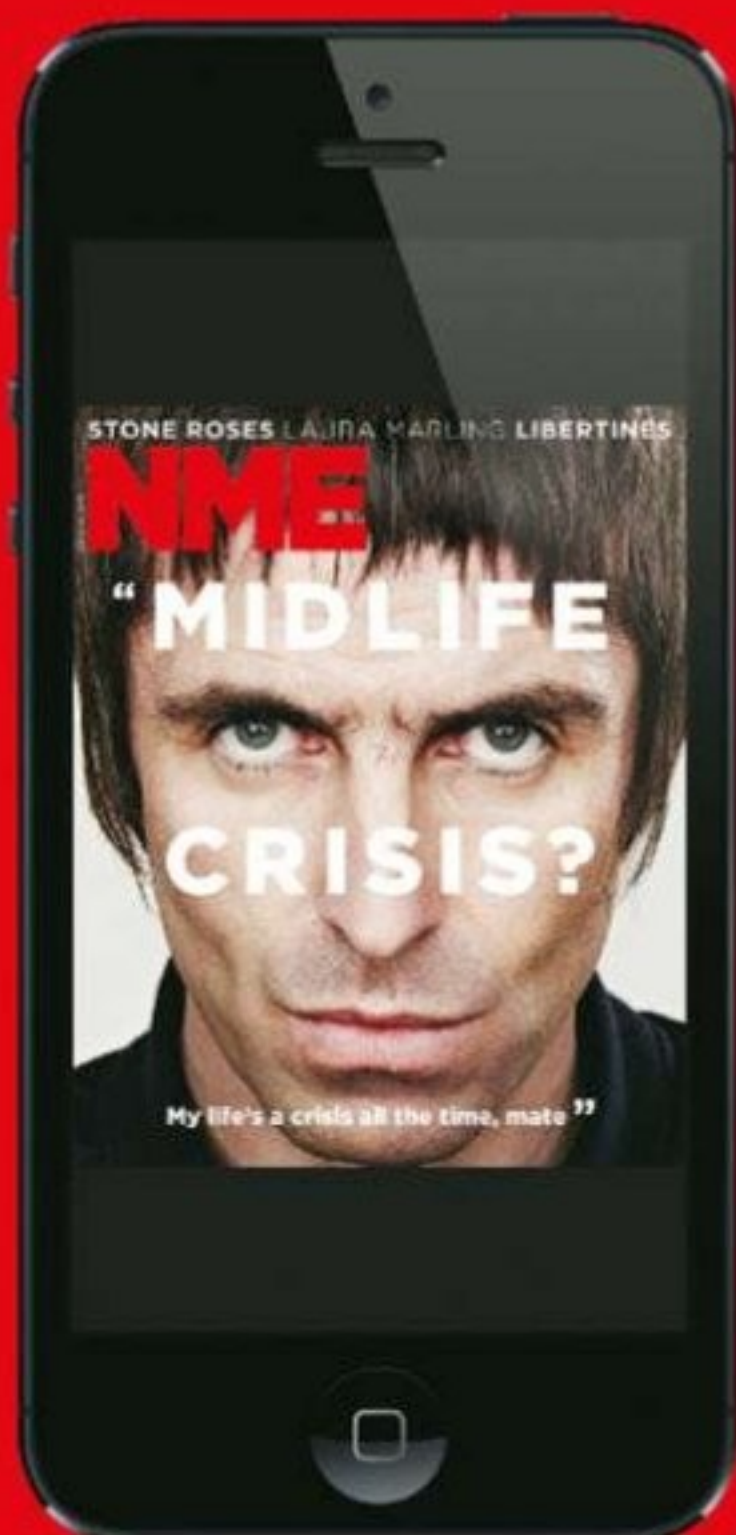
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CRATE DIGGING WITH... KURT VILE

Vinyl addict Kurt Vile took us record-shopping in his native Philadelphia. He made quite a few purchases...



DOC WATSON
'SOUTHBOUND'
"This is one of my dad's favourite records, and he played it a lot when

I was a kid. Doc Watson is a blind guy, and the realest flatpicking guitar player ever. One of my favourite songs of his is 'Shady Joe' which he plays with the banjo. It's not on this record but I listened to it recently and it took me right back. He's from Appalachia somewhere, and he's pretty old now [actually, he died on May 29, 2012], but I got to see him a couple of times."



PENTANGLE
'SOLOMON'S SEAL' AND 'CRUEL SISTER'
"Pentangle is Bert Jansch's first band. They're hugely influential British folk types. I really love Bert Jansch. I got into Pentangle recently –

there's a song on 'Solomon's Seal' called 'Willy O' Winsbury', which is one of my favourite old folk songs. I have this Pentangle 'Best Of' tape and there's a song ['Rain And Snow'] on there that goes "I ain't got no use for your red apple juice"! I don't think either one of these has it, but I'm a collector – an obsessive-compulsive consuming machine."



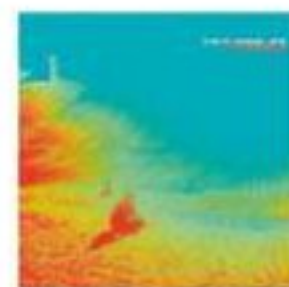
THE ROCHEs
'THE ROCHEs'
"This is the one I got turned onto by Steve Gunn, who is an auxiliary

member of my band The Violators at the moment, because he's opening a lot of our shows. The band is three sisters who harmonise in a way that's so ethereal it just pulls out your heartstrings. The whole record may not be the best but 'Hammond Song' is folky and angelic, weird and very working-class, not, like, hip or anything. It was our Coachella Weekend One theme song."



THE B-52's
'WHAMMY!'
"The B-52's – and this album, 'Whammy!', in particular – is all exciting party music, but I've picked it up for this one song, 'Whammy Kiss'. Before

I started recording the new album, which we recorded up at this place called Dreamland, I had a vacation in the Catskills, New York. My wife and daughter met me up there and we stayed at this place called Kate's Lazy Meadow, and it's Kate from The B-52's. I went on a deep B-52's craze after that."



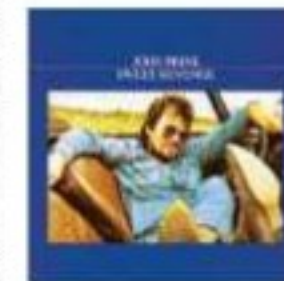
THE FLAMING LIPS
'THE TERROR'

"This is The Flaming Lips' latest album and I heard it's really sad. But I heard really good things about it too. I fantasised about texting [Flaming Lips] Steven Drozd to tell him that I like it, but the other day he texted me and said he liked my album, so he beat me to it. But I'm going to do it anyway. I'm excited to hear it. I like them a lot, and they obviously always do really interesting things."



STEELY DAN
'GAUCHO'
"My friend Stella from Warpaint, who drummed on a lot of my record, got me into Steely Dan and I'm endlessly grateful for that. I think this album comes after 'Aja', which is obviously a massive Steely Dan record, and I think,

critically, it might have been a bit of a let-down. I think it's super-technical at the expense of emotion, but I'm only getting that from *Allmusic.com*."



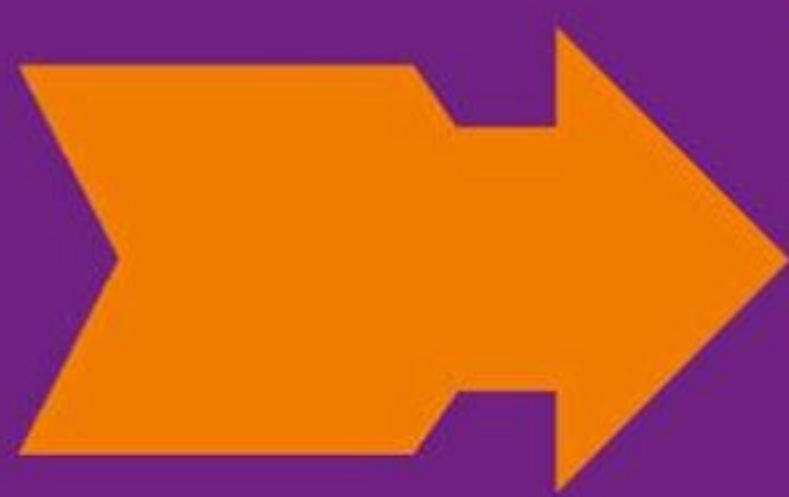
JOHN PRINE
'SWEET REVENGE'
"John Prine is an amazing songwriter in the vein of Dylan or Townes Van

Zandt or whatever, but a little later. He's got really great lyrics, he's a great finger picker and he writes really good heartbreakers. He's just one of those honest songwriters who matures with age. This has got a great album cover too – he's lying in his car with a cigarette hanging out of his mouth because that's just the way he likes to be."



ZZ TOP 'TEJAS'
"I got heavy into this at the beginning of the 'Smoke Ring For My Halo' tour when we were on the West Coast – someone left a CD copy of it in the hire van. On the CD they did all this digital post-production that's kind of cheesy, but because we played it so much I got used to that. When I listen to the vinyl, I miss the cheesy digital production of the CD, although I didn't really want to admit it!"

His lens has captured some of the greatest icons of our time, from the Queen of England to the Queen of pop. Co-founder of the seminal style magazine of the 90s, he has exhibited in galleries the world over and continually seeks to push the boundaries of creativity – with an unmistakable style and flair that has become synonymous with contemporary culture. Everybody who's anybody knows his name. **And it all started here.**



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NEWS OF THE WEIRD

FROM THE NME NEWSROOM

GOLDIE-LOOKING JUBILEE

London Mayor Boris Johnson has rocked the hip-hop world by telling Will Smith that he's written a rap about the Queen's Jubilee. Takes his mind off stealing Cameron's job...

PSY-CHE!

A man enjoyed A-list treatment at the Cannes Film Festival by donning sunglasses and convincing the glitterati he was 'Gangnam Style' man Psy. On being rumbled, he made a swift getaway on an imaginary horse.



MADEJSKI WORLD

A Paloma Faith gig was interrupted by Reading FC chairman John Madejski, who stumbled on stage and tried to hug the singer. A football exec should know that the pitch invasion happens after the action.

ZOO MUCH, ZOO YOUNG

Justin Bieber's monkey Mally is now settled in a German zoo. Being cared for 24/7 while flinging his own shit around, Bieber is said to be happy his former pet is in the hands of experts.



THE HARDY BOY

Hardman Tom Hardy is reportedly being lined up to play Elton John in new biopic *Rocketman*. His role in *Inception* would likely be good research for some of Elt's legendary '70s benders.



HAIM: SLAPPING BEYONCE'S ARSE? NOT COOL

After a fan smacked Bey's behind onstage in Denmark, the Haim sisters take the music industry's attitude to task



TALKING HEADS

Last month, we asked if Grimes' blog post on her experience of music industry sexism had inspired a new wave of feminism amongst artists. A week later, Beyoncé was smacked on the backside by an audience member in Copenhagen. Haim tell Eve Barlow about their take on what it's like to be women musicians in 2013.

Este: "We just heard about how Beyoncé did a show and some guy slapped her ass. Who has the balls? I feel like Beyoncé has a forcefield around her. What a dick."

Alana: "If anyone slapped Este's ass at a show... dead man walking. Someone said something at our show in Glasgow and I don't know what they said but it must have been bad because the crowd started booing. Este was like, 'What did you say?' And there was no response. So she said, 'That's what I thought'. And the crowd were like, 'YEARGH!!!!'. Girl power."

Danielle: "The things Grimes talks about in her blog do ring true for us. When we were playing out in LA for the first five years we were a band, we'd get to a venue and we'd always be the first slot. Every time we'd get a guy who'd look at us and be rude and like,

'Oh, a girl band.' Maybe it's an attitude to every opening band, but because we were women I think we always got shit. And then after we played it'd be like, 'Oh, I wasn't expecting that, you guys are actually good, *for a girl band*.' And we'd be like, 'Fucking thanks.' And stylists always want to dress us up in really girly shit. We always bring our own shit to shoots now."

Alana: "It's hard, because you think it's gonna be the best thing ever but then you get in and they have lines and lines of heels and long dresses and skirts and stuff. And I'll be like, 'I have my signature black shorts'. And they're

like, 'OK, we'll do that later'. They just think, 'Oh, they're a girl band, they wanna be in a field with daisies. They wanna be in *The Virgin Suicides* with white dresses and long hair.' That's literally the last thing I wanna do. We dress ourselves in male clothing, and it's our choice if we want to dress like dudes. We are the biggest Grimes fans, and you have to admire her for speaking out about the way female musicians are treated and, beyond that, saying how people make fun of her for liking pop because she's supposed to be super-indie-credible. Grimes has good taste. Grimes got balls."

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PIECES OF ME NILE RODGERS

The legendary guitarist and producer on working with Daft Punk, James Brown's lyrics and growing up as a beatnik

The first record I fell in love with **ELVIS PRESLEY - 'BLUE SUEDE SHOES'**

"When I was five-and-a-half my grandmother gave me the record and got me some blue suede shoes to go along with it, which was pretty damn incredible! I'd been listening to modern jazz, bebop and big band in my house forever, but the rock'n'roll of 'Blue Suede Shoes' felt like the modern extension of everything I'd heard before. It's pretty much the blues, but it sounded more modern than the sophisticated stuff I was listening to. Simplicity became cutting-edge."

My first gig **NINA SIMONE, GREENWICH VILLAGE**

"I grew up in Greenwich Village and my family were beatniks. We would go and see music almost every night, so I saw Miles Davis, Thelonious Monk, John Coltrane... I saw Nina Simone a lot but I'm not sure which one came first. My childhood was flooded with that music. It would be in hip jazz clubs, packed with people and cigarette smoke. Everything was taking place in this opaque, sexy, diffused lighting. How could you grow up around that and not become a musician?"

Favourite lyric **JAMES BROWN - 'HOT PANTS'**

"When he sings, 'Thinking of losing that funky feeling? Don't' it reminds me of James Joyce. Did you ever read *Finnegans Wake*? It's that kind of wacky sentence structure. When I heard James sing that it made me obsessed with trying to come up with something so simple and yet so damn profound."

Favourite place **VENICE, ITALY**

"If I had to choose one place on earth to be and I could never go anywhere else, I would say Venice. The food, the people, my friends. I just love the place. It's so old-school and yet so current. We have to preserve it for as long as humankind exists. It's the past, present and future, a bit like Daft Punk's new record."

If I could only read one book again

MOBY-DICK BY HERMAN MELVILLE

"*Moby-Dick* is just as complicated today as when I first read it. I was in a children's hospital when I was five and they only had one classroom, so I was learning with kids who were 14 or 15. When I started school at six-and-a-half I was reading at the level of a teenager. I read *Moby-Dick* at about eight or nine but of course I didn't fully comprehend it. It's still one of the hardest books ever written to fully, fully comprehend."



Favourite film **BEN-HUR**

"I love the moment when Judah Ben-Hur is chained to the galley, and the commander of the Roman fleet tells him, 'Row well, and live.' I love that as a motto. That's a great credo to live by. When I saw that film as a child I adopted that: always do a good job."

Favourite television show **THE TWILIGHT ZONE**

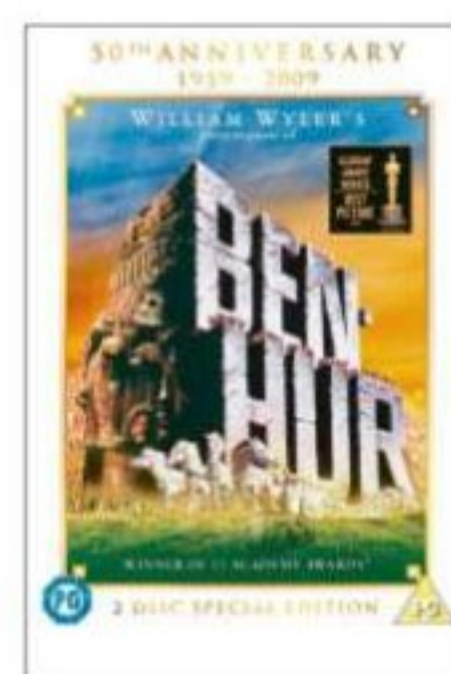
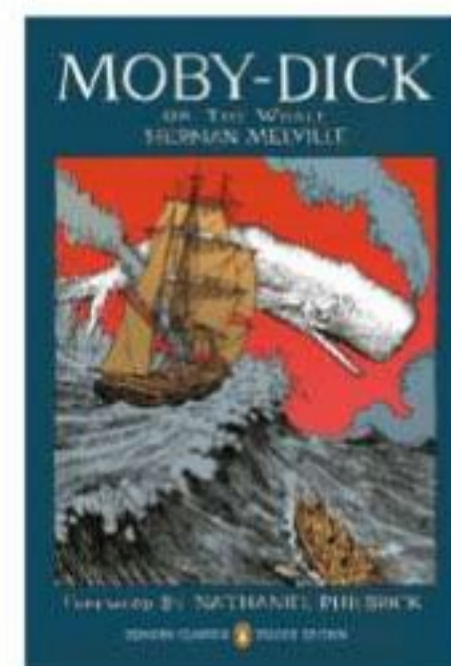
"Every episode that I can remember had an unbelievably profound life message. It wasn't just what you saw on the surface. I love subliminal messages because I hear them as loud and profound. It was a show for dreamers, and I'm the kind of person who turns those dreams into reality."

Favourite possession **1959 FENDER STRATOCASTER**

"It's called The Hitmaker. I could live without everything else but to lose that would break my heart. I wouldn't know what to do without it. I carry it everywhere myself. My guitar tech knows that he has to give me my baby back."

Style icon **MILES DAVIS**

"He was a cutting-edge fashionista before most people cared about that kind of stuff. When most jazz musicians were wearing suits and ties because, being black, it was hard enough to be accepted, Miles didn't give a shit. He just wore the clothes he liked and thought were cool."



(Clockwise from main): Daft Punk's bezzie and icon Nile Rodgers; cool cat Miles Davis; surreality abounds in *The Twilight Zone*; classic novel *Moby-Dick*; the epic movie *Ben-Hur*; Nile's treasured Strat

RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson



ABOUT
TO
BREAK

JACCO GARDNER

Acid-drenched creations from a drug-free Dutchman? You'd better believe it...

Jacco Gardner recreates the music-box tinkle and garden-path dream palettes of Syd Barrett and The Zombies so bloody perfectly he may well have been built by machines. But all isn't what it seems with the 25-year-old psych pixie. Everyone from Temples to Toy to Beady Eye might have brought swirling visuals and 'Nuggets' rarities back into the limelight over the past 12 months, but buried beneath his sizeable keyboard collection back in Holland, Jacco hardly noticed the resurgence going on over here.

It was only when Bill Roe, of noted Chicago label Trouble In Mind, heard Jacco's first single 'Clear The Air' and immediately signed him up to release his debut solo album that things changed. "He sent me a package of all this psych stuff and I really liked it," says Jacco. "I didn't know anything about new psych music at all! I was surprised to find all these new bands doing '60s-inspired stuff, but in a cool way."

Needless to say, Jacco's way with a pensive lyric and gorgeous, hazy melody fitted in perfectly on these shores. Interest was piqued early on by The Skywalkers, his raucous garage two-

piece, who came over to play at The Horrors' Cave Club in London last summer. As with that project, his solo material taps into the spirit of 1967 with all the maniacal detail of a *Mad Men* interior. "It all started with Syd Barrett and early Pink Floyd, when I was 13 or so," Jacco explains. "When I was younger I didn't like my surroundings that much, so psychedelia was a new way to express myself. I started playing the clarinet and I didn't like that so let it go and found another instrument. I didn't feel like I belonged to one, so I just collected whatever I wanted."

While these acid-casualty influences and the diesel-grade hyperdrive of his early offerings might have you convinced that the guy must be some kind of folkloric dope fiend, it turns out that Jacco is actually rather earnest and considered in person. Winding down involves yet more music, not a mountain of illicit substances. His hometown of Hoorn is a sleepy satellite of Amsterdam, a former old East India Company thoroughfare trailing a dark imperial shadow. "Probably the weirdest thing about me is that I don't really do drugs and all that stuff," he laughs. Fair enough: the music's the true trip here. *Edgar Smith*

NEED TO KNOW

BASED: Hoorn, Amsterdam
FOR FANS OF: The Zombies, Foxygen

SEE HIM LIVE: He tours the UK this week (beginning June 4)

WHAT TO BUY: Jacco's debut album 'Cabinet Of Curiosities' is out now

ON NME.COM: Win tickets to see Jacco on tour via the @NME_Radar twitter

BELIEVE IT OR NOT: Jacco once worked in a tulip processing plant: "I was the guy who peels off the petals to make them look pretty." Psychedelic!

NICK HELDERMAN



Temples were disappointed the barber's was closed

TEMPLES TO GET 'EXPERIMENTAL' ON NEW EP

"Everything's on the cutting room floor," the hotly-tipped Kettering band tell us

RADAR NEWS

What do you do when you're the hottest ticket in town and your debut seven-inch is selling for 10 times its RRP?

Well, if you're Kettering's psychedelic new sons Temples, then you head back into the studio to try out a whole bunch of brand new tracks that potentially sound nothing like that single. For their forthcoming release – which the band say is due out at some point after the festivals – the quartet revealed to *Radar* that they're heading back into their tiny home set-up, dubbed Pyramid Studios, to test out some possible new directions.

"We're doing a month of recording now and choosing what's going on there," explains bassist Tom Warmesley. "We're just trying to put in every kind of song that we want to get across. It's difficult because we're recording at the moment so it's hard to say what's what – everything's on the cutting room floor. But we're experimenting a lot more with different sounds and trying

to explore longer ideas as well as writing pop songs."

Suffice to say, however, that even though the band might be experimenting, there are still some constants that'll keep them roughly on the same sonic course they've been travelling on up until this point in their fledgling career. Despite admitting that they are "open to working with other people", they'll still be keeping proceedings insular for the time being. "At the moment we're looking to record it all ourselves and do as much as we can with what we've got. It's worked so far so we don't want to fix what isn't broken," Warmesley continues. "We're just taking our time and making sure everything's right."

Meanwhile, if the prospect of holding out another few months for more Temples tracks seems like an insufferable wait, then the group's second single 'Colours To Life' (complete with new, glam-infused B-side 'Ankh') is due to be released on June 24. Judging by the sum their last effort is fetching, we'd suggest you get in there early. *Lisa Wright*

BAND CRUSH



Tarik Badwan of Loom on his new favourite band

"We played with Towns a while ago. There are so many bands getting shoegaze wrong – the melodies are what makes shoegaze, and the way you use the guitar to make certain sounds. You can really hear real shoegaze in what they do. They're underappreciated. They should be given far more attention."

The Buzz

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



1 RADKEY

You may have noticed there's a lot of talk about "psych" in these pages this week. Radkey are *not* a psych band. Three teenage brothers from St Joseph, Missouri, they're about to rival Pond as purveyors of the best riffs in modern rock. Check out the brilliant 'Cat & Mouse', which includes not one but THREE amazing Thin Lizzy-via-Ramones segments all spliced together. Dee, Isaiah and Solomon Radke (no 'y' in their surname) have been playing spit'n'sawdust venues across the states for a couple of years now, clearly gorging on as many Hendrix bootlegs as possible while they're at it. Canny Download promoters booked them for the festival next week, and they also play London's Barfly on June 17.

DALLY AUSTON

Move over Chicago Town frozen pizzas, the Windy City has a new calling card – gauzy rap. Following Chief Keef and the recent rise of Chance The Rapper and Tree comes Dally Auston, the latest Chi-town emcee to cause a stir. New mixtape 'The Wood' is as smooth as they come.



CLUB KURU

Working under the name Club Kuru, Londoner Laurie Lisle crafts lo-fi bedroom pop with a sense of urgency and melody often sorely lacking from his peers. Fans of Youth Lagoon will find a bit of solace in loner lullaby 'Long Drive', while 'Loot' comes on like a much cheerier version of Deptford Goth.



TURNIP KING

Formerly known as Beach Moms, Turnip King have ditched the surf moniker. However, the tunes more than make up for the shame you'll feel when telling your friends that this new band from New York – the one who sound like Deerhunter mixed with The Organ – are named after what sounds like a vegetable wearing a crown.



THE SOFT WALLS

When he's not perfecting krauty noise-pop with Cold Pumas or running Faux Discx, Brighton-based Dan Reeves busies himself with The Soft Walls – a solo project that combines drone-rock with folk influences. Keep an eye out for the live band he's put together to play the material.



RADAR
REVIEWALT-J'S
DIAMONDS
IN THE
ROUGH

Drummer Thom Green selects the best new acts blowing his mind



I have this unstoppable addiction for electronic music at the moment. I'd like to tell you about **District**, a dubstep producer from Coventry. His beats are low-end monsters with enough size and power to really hold their own in the club scene.

The production on the bass is essential with sounds like District's, as that's essentially the track. It's not easy to do, create sounds for clubs on a laptop, so well played to him. Another bass producer I'm addicted to right now is **Clams Casino**. He's been making instrumentals for Lil B, MF Doom and ASAP Rocky for a while now. I've never heard anything like him, original and highly emotive melodies over playful yet solid beats. I rank his music up there with the best songwriters – a must listen for anyone interested in being moved.

Let's talk about something a bit louder – the newest track from solo artist **Pharmakon**, 'Ache'. It's *intense*, basically. I like being challenged and think that once you realise there is nothing scary about music, really, you open yourself to different kinds of audible experiences. There's beauty in even the most haunting sounds, and I'm pretty interested in the production on this track. I'm also quite into female vocals right now, like the new

THOM'S
TOP 5

District
'Transmission'

Clams Casino
'Bass'

Pharmakon
'Ache'

oOoOO
'Mouchette'

Daithi
'Waves'

track by **oOoOO** titled 'Mouchette'. I don't know what she's saying (if anything) but I like the movement of the voice bobbing around on top of the deeply synthetic instrumental. It's 'walking around on a shit day' kind of music, which everyone needs to do now and again – perspective. I'll end with a bit of fiddle I think. Yep, fiddle. Check out **Daithi**. Apparently his instrumentals are all based around a fiddle. The sounds produced are highly enjoyable structures of all kind of influences. A good example of what an imagination combined with technology can achieve.

NEXT WEEK'S COLUMNIST:
Lee Spielman from *Trash Talk*

5
TO SEE

*This week's
unmissable new
music shows*



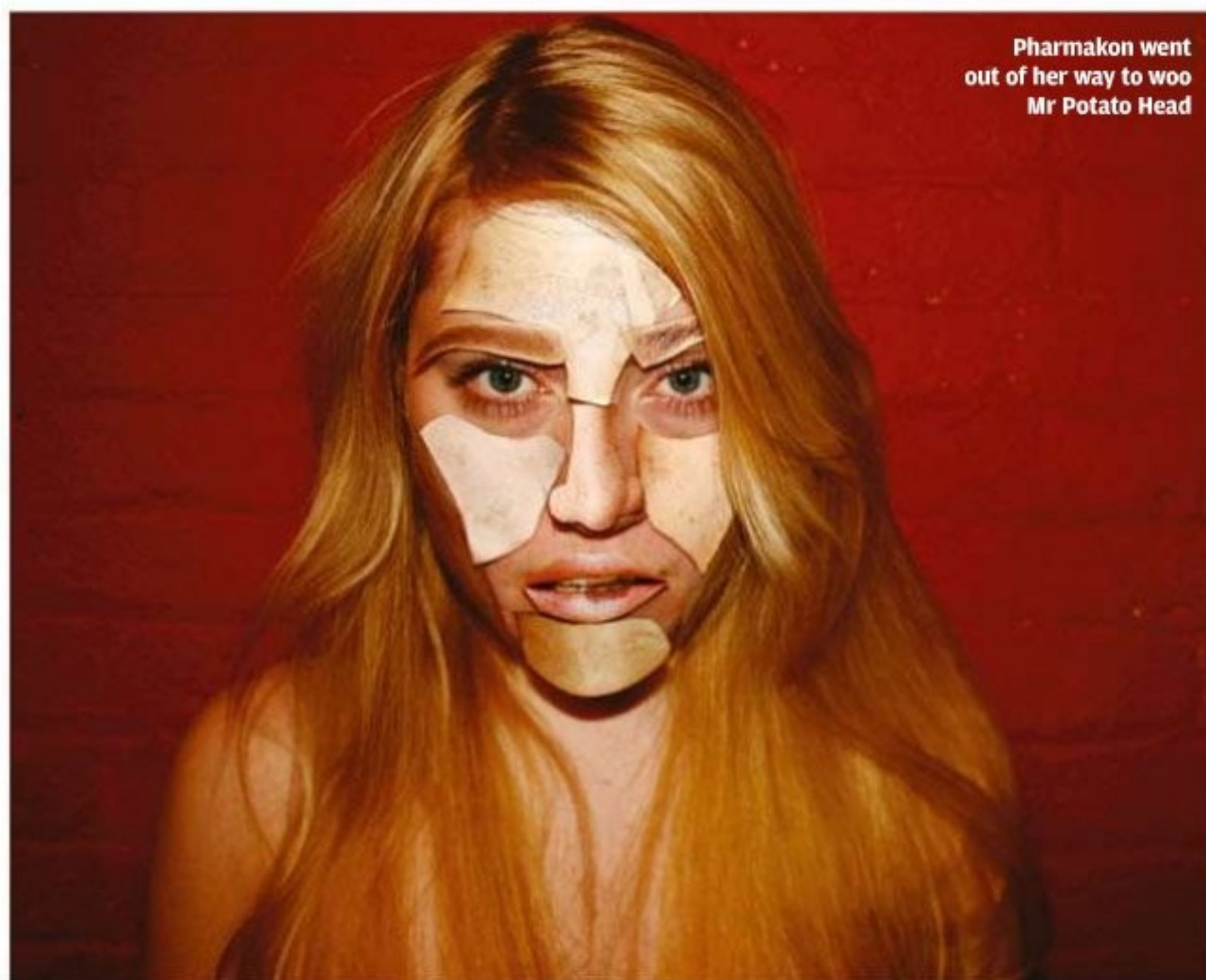
PIGS PIGS PIGS
PIGS PIGS PIGS
PIGS
Continental, Preston,
June 7

DRENCE
Louisiana, Bristol,
June 7

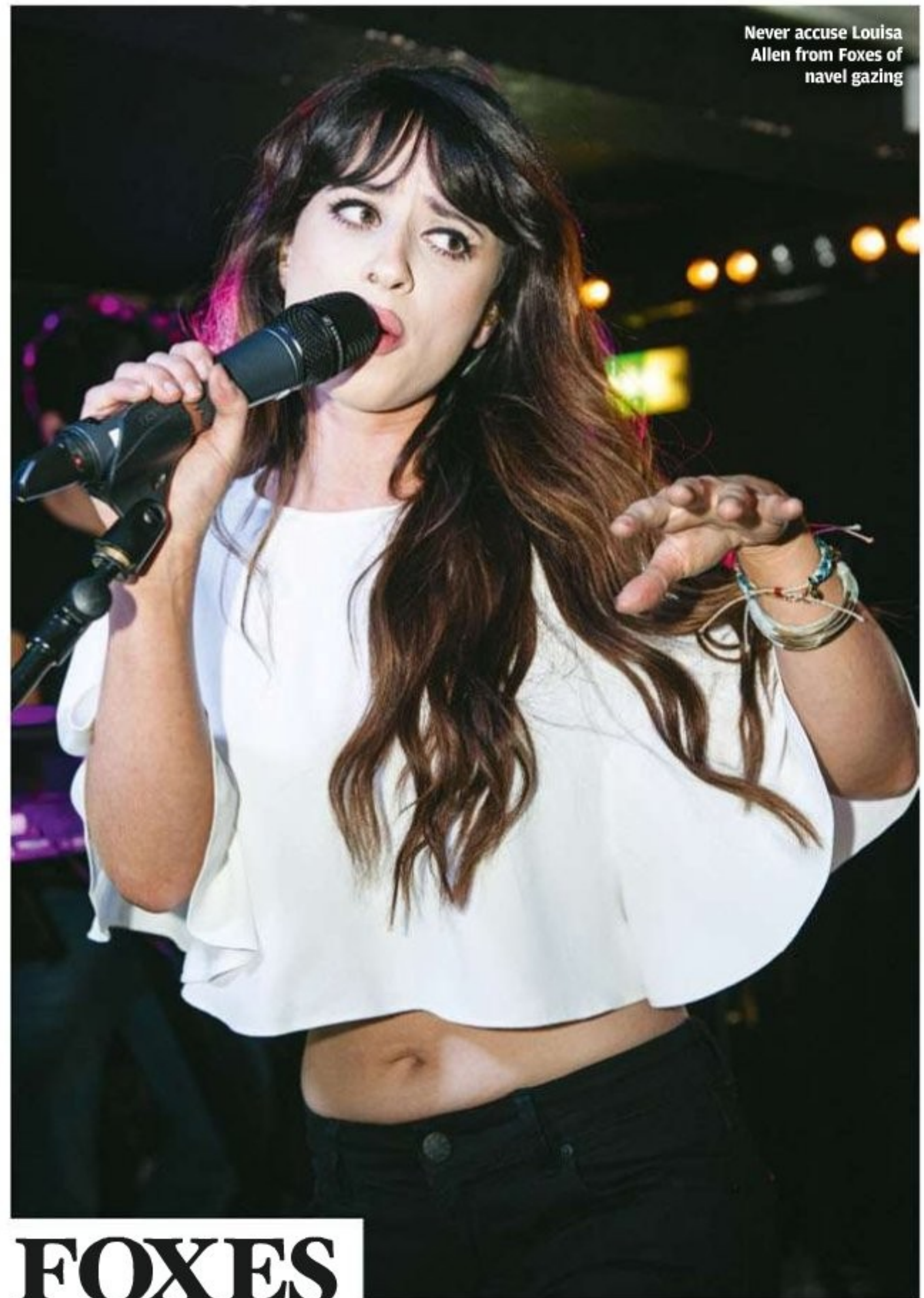
CHILDHOOD
Corsica Studios,
London, June 10

MONEY
(pictured)
Leaf On Bold St,
Liverpool,
June 11

THE WEEKS
Sebright Arms,
London, June 11



Pharmakon went out of her way to woo Mr Potato Head



Never accuse Louisa Allen from Foxes of navel gazing

FOXES

SEBRIGHT ARMS, LONDON TUESDAY, MAY 21

RADAR
LIVE

This year hasn't been treating Foxes too badly so far. As if getting a guest spot on the hugely successful Rudimental album

wasn't enough, Louisa Allen later cropped up on Fall Out Boy's latest effort. Add to that chart flirtation with Zedd collaboration 'Clarity' and it's all looking rather positive for the Southampton-born singer.

Stepping out of the guest vocalist shadow tonight, she emerges into the light of this tiny east London pub with every ounce of sheen you'd expect from a major label pop star in waiting. However, things don't go entirely to plan. She's almost immediately let down by a fluffed opening to first track 'Beauty Queen', leaving things hanging awkwardly in the balance. Later, technical issues again thwart a stripped-back version of 'Clarity', distracting from the song as it gets cleansed of its EDM bombast and revealed to be more than capable of standing on its own two feet.

Forget these hitches and things look a lot more positive. 'White Coats' and

'Night Owls, Early Birds' both impress, the latter sounding easily like a future hit, while 'Echo' has the rising drama and intensity of Florence Welch at her grandest, and 'Glorious' would surely leave Ellie Goulding feeling green that she's missed out on recording it.

As a focal point for the music, though, Allen does need to be more self-assured. Throughout tonight's set she seems uncomfortable with the attention and

*At just eight songs,
Foxes' welcome is not
particularly outstayed*

throws out platitudes like "you all look so gorgeous" to a crowd who themselves are looking for a unique personality up onstage. And at just eight songs, her welcome is not particularly outstayed. She ends on a high, though: the finale of 'Youth' seeing her loosen up a great deal as the track comes to a crashing climax. Foxes might not be the next big thing quite yet, but if tonight proves anything, it's that there is certainly life beyond being a 'featured' artist. *David Renshaw*

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A PORTRAIT OF THE PISS ARTIST AS A ~~YOUNG~~ 40 YEAR OLD MAN

Back in the tabloids, back on the road and back in your face, Liam Gallagher is 'avin it once more. **Dan Stubbs** finds out why he's acting up

PHOTOS: **DEAN CHALKLEY**



M

aybe it's because he's one of the few celebrities who didn't sue during The Leveson Inquiry. Maybe he's bored. Maybe it's because he's got a make-or-break new album to promote.

Whatever the reason, we've been seeing a lot more of Liam Gallagher in the papers lately. He's been hanging out with stars of *Made In Chelsea*, arguing with tramps, even riding a dog in a pub – though he swears he can't remember doing that. At the age of 40, it seems like the hellraising Liam of the '90s is back, making double Vs and 'aving it, even if his main hours of bad behaviour have shifted from Saturday, 3am in the West End to Sunday, 3pm in a posh Hampstead pub. Is he having, dare we ask, a midlife crisis? "A midlife fucking crisis?! That's just how I roll, mate. I could never have one. It's just a crisis all the time..."

At Beady Eye's rehearsal room in Islington, Liam the hellraiser is nowhere to be seen. He seems reserved, withdrawn. He lights a cigarette. Someone asks whether you're allowed to smoke inside, and he says, "I am – I'm Liam fucking Gallagher," then heads outside to the terrace. Drummer Chris Sharrock asks Liam what he did last night. "Nothing," he replies. "I had a bowl of Coco Pops and went to bed." Someone asks if he played with the spaceman. Liam says no, he played with the spaceman this morning instead. "Code for having a wank," explains Sharrock.

Beady Eye have been rehearsing for weeks, despite having just three UK gigs and a handful of festivals on the books. "Gets me out of the house," explains Liam, mournfully. "If I were at home, I'd only have the wife finding jobs for me to do." When he's not working, he says, he's mostly "pottering about the house waiting for something spectacular to happen". He spends school holidays in New York, where he has an apartment in a hotel. "New York takes all the shit out of my head," he says. "I'm a thinker, you know what I mean? So when I'm there I don't fucking think." What's he thinking about? "Just life, man. Life. But life's not getting me down. It's getting me up." Yesterday, guitarist Andy Bell let slip that tour prep is costing the band £250,000 – seems like an expensive way of getting out of the house. "I suppose, in many ways, we still behave like a much bigger band than we are," he admits.



Liam striking the same pose since 1991

"I FUCKING HATE HAVING MY PICTURE TOOK ON MY OWN, I FEEL LIKE A FUCKING KNOB"

LIAM

Back in the studio, Liam is having close-up pictures taken as Sharrock and the rest of Beady Eye – Liam's fellow Oasis survivors Bell and Gem Archer (both guitars) plus new bassist Jay Mehler, of Kasabian's touring band – set up in the plush rehearsal space downstairs. Liam strikes a Liam-esque pose and holds it, stock still, almost like a waxwork. "I fucking hate having my picture took on my own," he confides afterwards. "I feel like a fucking knob, you know what I mean?" But I'm not sure I do. The popular image of Gallagher is of a rock'n'roll loon. He's the motor-mouthed quote machine whose star quality and snarl helped Oasis to rock's top rung. You don't think of him feeling like "a fucking knob" in front of the camera lens, or bowing down to bandmates, management or producers. Nor do you think of him taking big risks with his meat-and-potatoes music. Yet recently, Gallagher has been doing all of the above. His band, Beady Eye, recorded new album, 'BE', out next week, with experimental auteur and TV On The Radio man Dave Sitek. He was overruled on the title by his bandmates and label (Liam wanted 'Universal Gleam'), and shares songwriting equally with Bell and Archer ("I'm a part-time songwriter," he later admits, "But I'm getting better every day."). Together, they've turned in an album that's a bit weirder than you might expect from Liam and co, and a bit less weird than you might expect from Sitek. The producer himself had no expectations – he claimed he'd never even heard of Oasis...

NME: You're Liam Gallagher. You walk into the studio and the producer claims he hasn't heard of you. That must be a knock to the ego...

"It didn't do my head in at all, man. Not everyone's heard of Oasis. But I knew he had, because he told me later he'd tried to get tickets when we played at Madison Square Garden in New York. He might have been trying it on. I don't mind."

Is there not an expectation that your reputation precedes you?

"Maybe for other people, maybe that's what I give off, but I don't give a fuck whether you've heard of Oasis or not. I have, and they were great."

Dave Sitek has a rep for being a bit of an odd one. Did he do anything in the studio that raised your eyebrows?

"Well, he was burning a lot of sage when he was in there. Apparently it wards off evil spirits. But I don't really mind the odd evil spirit – it certainly makes for an entertaining evening."

And what do you make of the finished album? It's a bit more 'out there' than people might expect...

"Fucking love it. Absolutely fucking love it."





Where does it stack up alongside the other albums you've been involved in?

"For me, personally, it's the best album I've ever made. It's the most free album I've ever been involved in, because we've stood back and let the producer call the shots. In Oasis, Noel would never let that happen. He'd be trying to do it all himself and you'd say, 'You're not a fucking producer, man – sit down.' Whether it becomes the biggest or the lowest selling record I've ever made, I don't give a fuck."

Honestly?

"I want it to sell healthy fucking copies, but I'm not in it for the money. I don't need the fucking money. It's already good in my head. We've opened a door that we wouldn't normally have opened, and instead of being frightened of it, we've stayed for lunch, know what I mean? Next time we might stay for dinner and dessert and that."

There doesn't seem to be as much of an appetite for rock'n'roll right now as there has been in the past. Why is that?

"Fuck knows, man. Just one of them times."

What do you think of the new breed of NME cover bands?

"Palma Violets don't do it for me and I'm not having that Peace, man. There's something about them. It's not my thing."

The '90s Liam would've had a proper pop at them.

"Yeah, well, they're not getting it this time. It's sad out there, man. There's no-one to have a pop at any more, which is very fucking disturbing. I like that Emeli fucking Sandé. I think she's cool, man. Bruno Mars' new single is mega, that ballady one on the piano."

The hellraisers of today are bands like One Direction...

"They're just living their life. Harry Styles? Fucking good on him man. It'll end soon, won't it, and he can look back and go, yeah, I had a fucking good time. He's riding the wave, man."

You recently said you might knock it on the head if you were "barking up the wrong tree" with Beady Eye...

"I was just in one of them moods those days. I'm fucking totally confident in everything I do. I just meant I might just have a little break from music for a bit, just fucking not go straight into doing another record. We've made records now pretty much off the back of... what's that last Oasis fucking thing called... 'Dig Out Your Soul', straight into 'Different Gear, Still Speeding', straight into this."

And are you not getting the response you wanted?

"I have a feeling people are just going, 'Fuck Beady Eye, we want Oasis back'. I feel sometimes people are boycotting Beady Eye because they think the quicker I get the needle with it, the sooner I'll be going round knocking on Noel's door. They've got it all wrong."

The other guys said you live beyond your means as a band. You have a stadium rock lifestyle on an Academy-sized career.

"Oh yeah, we're keeping it real, man, at the moment. You are where you are. We've been there man. Even if the album sold 900 million copies, which it ain't, I'd never go back to the way it was in Oasis because it was just fat and it had lost its leanness."

But they suggested that, lifestyle-wise, you're acting like you're still in Oasis.

"We're not acting. We're not acting anything. When they turn round and say, 'What hotels do you want to stay in, you don't say, 'Shit ones, please!' I don't go on the road to come back with a big pot of money. I go on the road to have a good time, do great gigs and enjoy being

in a band. And that means staying in good hotels and flying business class and shit like that. I don't want a fucking Mini picking me up at the airport, I want a nice fucking car picking me up, and if I come back and I've made no money on that tour because it's all been spent, then I'm happy with that. Other people might not be, but I do what I fucking want. I'll live how I live."

What does your wife think if you come home with no money?

"She's got enough, mate. I don't go on the road to make money, I do it to have a good fucking time." "Did you have a good time on the last tour, in 2011?" "Obviously it was a bit of a... playing smaller gigs and that. You're meant to be where you're meant to be."

Are you not thinking, 'I've played Knebworth'?

"I play Knebworth every day in my head, mate. When I'm rehearsing down there, it's Knebworth. It's bigger than Knebworth. So whether I'm playing The Ritz in Manchester or some shithole in America, it doesn't matter. When I'm on that stage and the lights go down, there's 900 million people there. In fact, you can't even count them. It's beyond numbers. So that's where my head's at."

But it's not Knebworth in real life...

"I'm part of something a lot more fucking organic, more rootsy and real."

JUST SAYING PART ONE

ON THE ALBUM THAT WASN'T

GEM ARCHER

"At one point, we were going to go to Nashville with Dan Auerbach of The Black Keys. The timing didn't work out, but that would have been a completely different tangent."

ANDY BELL

"If we'd have worked with Dan Auerbach on this album we might have done the same songs, but taken them in a different direction to what we did with Dave Sitek. But the important thing for Beady Eye was that we were open to a direction that would take us somewhere else. It was like, 'We wanna bounce off somebody, work with somebody'."

ON LIAM'S SONGWRITING TECHNIQUE

ANDY BELL

"He'll have a song or a riff in his mind that you'll hear him playing over weeks, every time he's got a guitar in his hand, or when he's just sitting warming up. Then you'll tend to hear two or three tunes that he's got on the go, and then eventually he'll have a couple of lyrical things going on, then you'll get to hear where his head's at."



Are you happier now?

"I don't know if I'm happ-ier. But I'm happy."

Happier than the last days of Oasis?

"Beyond, mate. It got far too sensible for me. There were lots of little glasses of wine getting poured. Ooooooh, I'm having a little glass of wine tonight. It's like, 'Oh, you fucking lightweight, I'm having a tequila and getting off me fucking box so I'm going to leave this room because the party is in the next room'. So yeah, it got a little too sensible man, far too sensible for my liking."

The same can't be said of your recent behaviour. You've been in the papers a lot...

"I haven't asked to be though, have I?"

That's what I was wondering.

"I don't know where the stories come from. I go to the pub with my family on a Sunday afternoon and have a couple of bevies. You start getting a bit 'Wheey', people start taking pictures and say, 'Oh, you're pissed'. And you say, 'Yeah. You fucking square'. It's not consciously going, 'Right, I'm going to go out and start being rock'n'roll again'. It's not even rock'n'roll. It's usually on a Sunday afternoon."

Let me run some stories past you. Did you really ride a dog in a pub?

"I don't know where that came from. It might have happened, but I'd like to see the evidence. They had a picture of me in the pub, so why didn't they have a picture of me riding a dog? You tell me. It made me laugh. Fucking nutters. Someone's tripping more than me."

Andy and Gem say they suspect you did do it, because you were copying the film Ted...

"Does he ride a dog in that? I've seen the film. I've actually got Ted the teddy bear. There's only a few of them been made, man."

Is it yours or the kids'?

"I bought it with my fucking money man, so it's mine. I let them play with it. It's mega, you press its hand and it tells everyone to fuck off. I'm going to get it a flight case and bring it on tour with me. I'll take it on TV shows and say, 'Here's me new brother'."

JUST SAYING

PART TWO

ON LIAM'S HELLRAISING

ANDY BELL

"Obviously Liam is perceived as a bit of a cartoon character. There are a lot of preconceptions about him. But that's not the Liam I know. I know a different guy. But that's not to say those sides to him aren't there..."



GEM ARCHER

"When people actually meet Liam they have a different opinion of him. You get into a cab and the driver says, 'You know what, I had Liam in and he's a really top fella'. Liam's an icon, so wherever you go people will say hello to him. He'll spend all night having his photo taken with kids and fans - that side of Liam isn't reported on."

ON THE RIFT WITH NOEL

GEM ARCHER

"As far as I know, they still don't see each other. But it's a family, man. Families are very, very complicated and it can't just be left in limbo. I've said before, it would take 20 seconds to sort out, but it's finding that right 20 seconds. To get them back on speaking terms is not for anybody to do, apart from maybe their mum. The rest is down to them, man, and they're happy being their own way, in their own worlds, doing their own things."

Have you ever ridden your own dog?

"I've rode a couple of fucking dogs in my life, mate, leave it at that."

Do you still keep sausage dogs?

"Yeah, man. Them little fuckers man, they are bossy. 'Fucking food, water, over there, now! Fucking clean that shit up, take me for a walk, wipe my fucking arse! Stroke me! Fucking hell...'"

Next story: you were kicked out of a pub on Mother's Day?

"I might have got asked to leave."

Were you upsetting mums?

"Nah, that ain't me, man."

Have you been back to that pub?

"I'm not going back there, mate."

I could tell when I walked in, because he had a funny fucking cardigan on him. He had that look about him, as if to go, 'I'm going to show this dude'."

Have you got a problem with cardigans? Wasn't that your problem with Idris Elba after the NME Awards, when you tried to knock his bobble hat off?

"I have got a bit of an issue with cardigans. They're shit aren't they? I'm not going to start a world war on cardigans but, you know..."

So he had a bad cardie on. Did you say so?

"No, I looked at him like, [whiny voice] 'Wah wah wah', and he looked at me as if to say, 'Are you fucking looking at my cardigan?' Then he tells the fucking papers he kicked me out. You fucking knob. If that's what gets you off, then crack on."

Another story: you were kicked out of a Roses show in Dubai for pouring beer on the mixing desk.

"Nope, the Roses aren't two-faced. If they had a problem with me they'd just say it to my fucking face. The only

thing I can say is they've got a couple of dicks working for them who used to work with Oasis and still work with Noel, and I might have had a bit of a ding-dong with them about summat."

Next one: you tried to get tickets to Chelsea Flower Show.

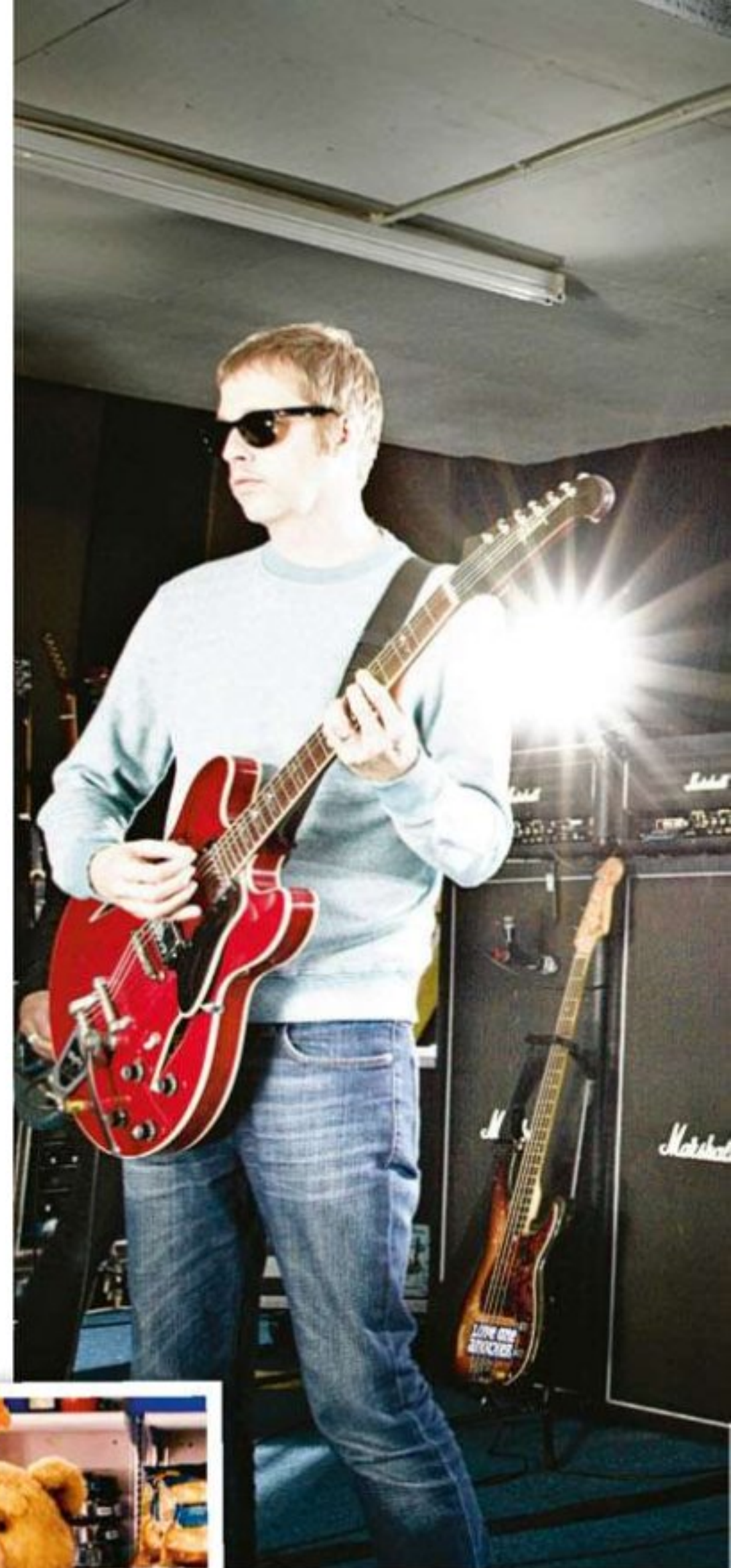
"Have I fuck. Why would I want to go to fucking Chelsea Flower Show? Apparently they rang up Pretty Green and asked them to design a gnome because Elton John, Rod Stewart and Ringo were doing one. Someone at Pretty Green went, 'Nah, that ain't fucking cool', but I actually think it's cool. I would've done one."

What would your gnome look like?

"It'd be a fucking rock'n'roll gnome man. It'd look like me. Nah, it'd look like our kid - same fucking size and everything."

Another one: you squared up to a tramp for putting his crutches in your bin.

"Right, the tramp dude, he's a busker and he's always outside my house. He presses the buzzer one day and he's gone, 'Liam, I've got this fucking tune, come and hear it'. So I've gone



out me fucking way, and he's played 'Wonderwall'. I've gone, 'Yeah, fucking tune, I've heard that one a million times'. Then he's come back a couple of fucking weeks later, pressing the buzzer at four in the morning, smashing his guitars up outside my house, waking the kids up, dogs going and

everything. So I've had a word with him and I've asked him to stop freaking me kids out and shit. Then I was putting out the fucking recycling one day and he's come up and he's thrown his fucking crutches in the bin."

In the wrong bin?

"No, in the main bin. And I said to the fucking geezer, 'Look man, you're being a cunt, stop being a fucking idiot'. I didn't hit him, I didn't have a fight with him, I just talked to him."

Do you get a lot of visitors to your house?

"Loads of people. I don't mind it. Fans turn up wanting pictures. It's cool, man."

Don't you worry about nutters?

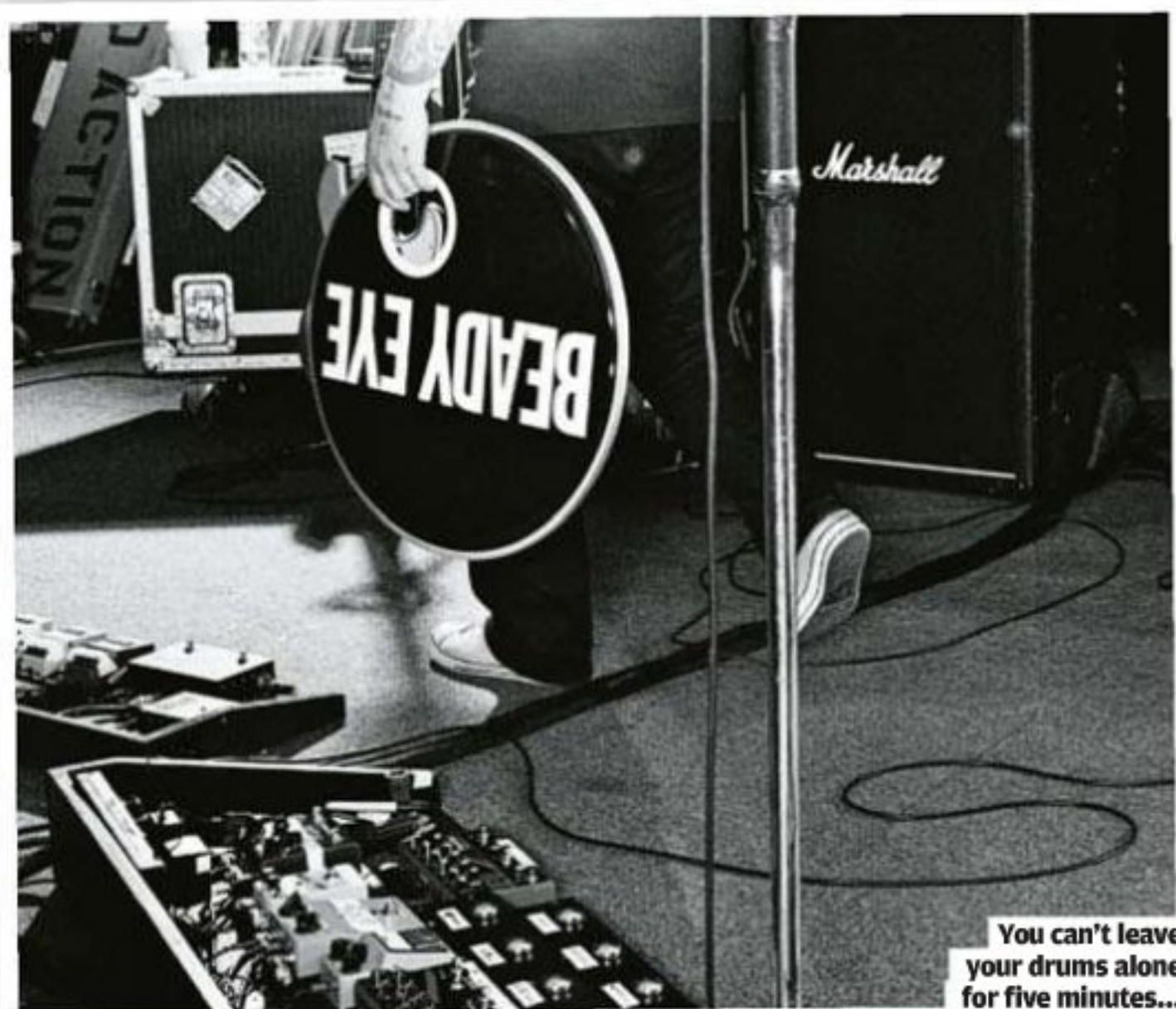
"No-one's tried to kill me yet. But bring it on!"

A peanut M&M nearly ended you recently...

"That peanut, man, it nearly tipped me over the edge. It was a fucking blue one and all, the cheeky bastard. I had a fucking M&M and it felt like I'd been shot in the mouth. Head started feeling weird, throat started feeling weird. Carried on. Went to pick the kid up from school the next day, had one of them healthy fucking nutty bars and it happened again. Now I've got a peanut allergy and I've got to carry these stupid fucking needles around with me all the time. I've got to do



Ted from Ted.
Liam's new pal



You can't leave your drums alone for five minutes...



"Good evening, Hollywood Bowl!" Liam gives it some PMA

"I LIKE THAT EMELI FUCKING SANDÉ. I THINK SHE'S COOL, MAN"

LIAM

all that. 'Is there any fucking nuts in this?' People'll be like, 'You fucking cock'."

Nearly taken out by a peanut. How does that feel?

"Nutty. For two weeks I was walking round the house like Ozzy Osbourne, just totally fucking fucked."

One thing that doesn't make the papers so much now is the rift with Noel - he doesn't seem to be fuelling it any more. He told NME that he likes your new stuff...

"Good. It's good music. But he'll say anything to you. Deep down he probably hates it, but he's never gonna tell you the truth. He just walks around in wolf's clothes, man. I wear my heart on my sleeve. Or maybe he's mellow and it's just me."

He won an Ivor last week.

"Bet he's happy with that, isn't he?"

And you?

"I don't give a fuck what awards he gets. Ivor Novello Award? What is it?"

Oasis won two of them. It's the industry award.

"Don't want anything to do with that shit."



His jacket was only one colour at the start of the night

He got it for his song collection. What would that mean to you, to be recognised as a songwriter?

"I've got a lot to learn about songwriting, but I'm learning fucking fast man, believe you me. I just want people to dig my songs, I don't need an award for it."

Noel seems to have been welcomed into rock's elder statesmen club, that sort of Ray Davies, Roger Daltrey, Paul McCartney world, where you haven't.

"Yeah, poor bastard. He wears it well, all that gear. He's a civilised kind of chap. He doesn't want to know about that rock'n'roll stuff any more."

You don't see what he does as rock'n'roll?

"Not one bit, mate."

Do you hate Noel?

"I like Noel outside the band. Human Noel - that's my brother - I fucking adore him and I'd do anything for him. But the geezer that's in this fucking business, he's one of the biggest cocks in the universe."

You don't see either Noel though.

"I see him at the [Manchester City] match and he shits it. He drops his arse. He's a mouthy cunt but when I walk in the room the cat's got his tongue."

Gem and Andy both still hang around with him. Does that bother you?

"They didn't fall out with him did they? I just say, 'Say hello to the cunt from us'. That'll be about it."

Noel was The Chief in Oasis. Beady Eye is a democracy. Why didn't you put yourself in a position where you could call the shots after all those years?

"I'd rather fucking jump off that building than be in charge of

anything. It's not what I'm about. I don't like the baggage. It's just not in my make-up to be a boss."

What baggage?

"Carrying the weight of a band. If there's four people making decisions and some of 'em ain't right then we all take the blame. We're all drinking from the same cup, Andy, Gem, Chris and me. I can't remember one situation we've had where we've had a ding-dong about anything."

You're playing V Festival this year - scene of Oasis' dramatic last act. Have you got a score to settle?

"Yeah, I've got unfinished business there this time. I want to get back there and smash its head to fucking pieces man, let people know we're the bollocks."

Will you play Oasis songs at future Beady Eye gigs?

"Yeah man. Just two. We've been playing 'Morning Glory' and 'Rock 'n' Roll Star', so they're in the bag to drop at any time. I'd like to give 'Rockin' Chair' a spin out because we never sang that. Not doing 'Wonderwall'. I don't know, maybe some mad, obscure ones."

Will that satisfy the fans?

"People shouldn't be coming to the gigs to hear Oasis songs. They should be coming to hear Beady Eye. There'll be nights when we'll go, Look, you don't deserve it so you're not getting any of that '90s shit."

Does it still feel right playing Oasis songs?

"Yeah, without a doubt. There's unfinished business there. People ask would I get Oasis back together. I'd do it for nowt, but if someone's going to drop a load of fucking money, I'd do it for that too. I don't think we'd ever make another record. I doubt we'll ever get back together again. If we do, it'd be nice to do that fucking thing that's coming up [the 20th anniversary of 'Definitely Maybe', next year] - I'd be up for that. But I'd still go back to Beady Eye and Noel would go back to his thing. We could bury the hatchet for a quick lap of honour..."

The next day, there's a playback of Beady Eye's new album at a posh hotel in Soho. There's a small audience of journalists, the band and - oddly - Prodigy man Keith Flint. Liam is dressed in a Pretty Green suit, working the room and necking shots nervily. Buzzing around, he has an odd habit of moving people out of his way by poking a finger in their bottom. Nobody knows if you're supposed to applaud after each track, and after the first nervous ripple, a disembodied Liam voice shouts "You're fucking welcome" from the back of the room. Later tracks are completed with shouts of "Tune!" and "Fucking 'ave it!" During the last track, the tellingly titled 'Start Anew', the unmistakable silhouette of Liam appears on the screen, dancing. Both hands are sticking two fingers up. Afterwards, the party moves on to a members' club, where Liam gets drunker and louder as it gets later and later. "The things is, right..." he slurs, prodding his finger into my collar bone toward the end of the night, "Thing is, right, there's one, isn't there? There's one. And I'm the fucking one. Right? I AM THE EGGMAN - GOO GOO GA-JOOB!"

Liam, it's good to have you back.

Turn to page 40 for NME's verdict on Beady Eye's 'BE'



“American punk is

DIRTY...

we can relate to that”

Glam ain't all feather boas and Marc Bolan – fast-rising Londoners **Charlie Boyer And The Voyeurs** school **Ben Hewitt** in their kind of seedy beauty

English punk seems to dwell on stage aggression and the politics of the time,” sniffs a dapper Charlie Boyer, lazing inside the office of Heavenly Recordings, home to his band Charlie Boyer And The Voyeurs. “What I like about old American punk is that it has a really strong sexuality; it’s got dirt to it,” he continues, flicking his lanky hair, the spit of Television’s Tom Verlaine. “I can relate to that more: it’s about boys and girls and sex and drugs. The stuff everyone knows about.”

Frontman Charlie’s fetishising of ’70s US punk thousands of miles and a handful of decades removed from CBGB’s sleazy sizzle might seem faintly ridiculous. After all, the boys and girls and drugs and sex that Charlie Boyer And The Voyeurs know about are lit by the stark light of a drizzly UK in the year 2013.

And yet, the quintet consisting of Charlie, guitarist Sam Davies, bassist Danny Stead, drummer Samir Eskanda and keys man Ross Kristian, are hellbent on reviving the glam NYC art-punk scene of 40 years ago.

“You can’t just cover a band,” retorts Charlie. “What we took from those influences was that you can just use the same chords – D to G – and as long as you do it with a personal instinct, whatever it is you’re bringing: it’s yours.”

Since forming last year and signing a deal with Heavenly (also home to Temples and Toy) after their first gig, the band have quickly carved out their own filthy, glitzy world. Decamping to east London, they live in a bubble filled with dreams of Television and Lou Reed, and spend their days rehearsing in Whitechapel’s weird and wild Cable Street Studios. Just like how Manic Street Preachers – a poster of whom, fittingly, looms over



Charlie and Sam while they deliver their manifesto – didn’t let growing up in backwater Wales stop them from re-imagining themselves as an even more bombastic Guns N’Roses, Charlie and co have given drab, dour and dismally strait-laced reality a swift boot up the arse.

“It’s the idea of not living in the real world, and creating your own one instead,” nods Charlie. “And then defending it: not with your



“A BIT OF FAKE DECADENCE IS FAR MORE INTERESTING THAN A SONG ABOUT A FORD MONDEO”

Charlie Boyer

There may be a notable absence of gilded reptiles for The Voyeurs today, but other, less scaly reasons for excitement have been coming thick and fast. Since signing with Heavenly, they’ve bashed out songs at a rate of one a week and steamed through recording debut LP ‘Clarietta’ with Orange Juice legend Edwyn Collins. “It’s not brain surgery, is it?” shrugs Charlie. “If a song works, it works: all you’ve got to do then is make it rock’n’roll. “The idea was to cut off any fat and keep things as pure as possible,” he adds. “Edwyn was really enthusiastic. We’d push him to make it more raucous, he’d push us to make it tighter, and those two things would come together.

You can get quite lost in a studio, it could easily get self-indulgent. We didn’t want to sound apologetic or misleading. We wanted to be loyal to our idea.”

It’s that hell-for-leather gumption that makes ‘Clarietta’ such a primitively brilliant racket, from the rickety statement-of-intent ‘Be Glamorous’ – all razing, white-hot simplicity and Charlie’s yelp of “*There’s monsters on the street*” – to the Modern

Lovers rattle of ‘I Watch You’

and the mushroom cloud-swirl of ‘Things We Be’. It’s full of hormones and debauchery and Charlie yelling, “*Sucking on my ding dong*”, and...

“I got quite into talking about animals,” interjects Charlie. “Not in a pretentious, metaphorical way – I just think they’re really interesting. I like the idea of listening to a song and an animal popping into your head.

“I really like geese,” he continues, delving deeper into his bizarre fascination with the wild. “When I was young we had a barn, and I used to keep geese there. I’d herd them round, and every evening I’d herd them back inside so they wouldn’t get eaten by foxes. After a few months they’d just follow me, and I’d walk through the garden with a great line of ganders behind me while the foxes just watched.

They’re really aggressive, but because they knew I used to change their hay and keep them safe, they were very loyal.”

Right. “The badger in *The Wind In The Willows* is an amazing character,” he ponders after a pause. “I haven’t got a badger in any of my songs yet... but I’d like to.”

Er... back to the ’70s sleaze, then. The band rehearse in the XXX-rated Cable Street Studios in east London’s Limehouse: an old sweet factory that’s rented out by, among others, an S&M fetish dungeon and a transvestite club called Stunners. “It definitely ties in with the ideas of the band,” says Charlie. “I’ve never seen a place in London that’s the same. I’m not sure they’d want us talking about it, but our rehearsal room is directly opposite, so there’ll be these amazing girls...”

“...Or guys,” interrupts Sam.

“Yeah. These 6-foot guys, with little businessmen hanging around them. It’s pretty dirty. But the bouncer said he really enjoys listening to our rehearsals, so that’s nice. It’s near Canary Wharf, so some weird businessmen turn up. They’re almost more interesting. The transvestites are there because that’s the scene. But the men who turn up and buy them drinks? I’d like to have a chat with them and see what they’re about.”

With such distractions, it’s a wonder they ever get around to any work.

But though ‘Clarietta’ is less than a month old, Charlie’s already talking up album Number Two (“starker, and could be influenced by Spacemen 3 and The Jesus And Mary Chain”), which he wants to release next year. At this stage, though, the priority is to keep things seedy, raw and most of all, glamorous.

“If you’re attracted to that kind of thing, you just are,” declares Charlie. “It’s just interesting, isn’t it? Just like how I’m interested in farmyard animals. I’m not comparing farmyard animals and transvestites, obviously, but things that are exciting, things you want to turn your head to look at: car crashes, fights, animals, transvestites. Not normal, not straight; exclamation marks. Anything but kitchen sinks – that’s what we’re interested in.”

fists, necessarily, but with your head. A little bit of fake decadence is far more interesting than a song about a Ford Mondeo.”

“I’m not interested in all that,” he continues, helping himself to a fag from a packet foolishly left behind by label boss Jeff Barrett. “There’s a writer called [Joris-Karl] Huysmans, who studied under [Victor] Hugo and the realistic writers of the time, who wrote about divorce and politics. And then he just changed his mind and wrote this book called *Against Nature*. He inspired me to do something along those lines.

“It’s so much more exciting to create your own world: there’s a chapter where he buys a carpet lined with gold, and that’s not good enough, so he thinks ‘OK, I’ll get a tortoise’. And that’s not good enough, so he gets it gold-plated. It’s those little tickets to making life a bit more interesting...”

CHARLIE’S TOP 5 GLAM HEROES



TODD RUNDGREN

SONGWRITER/
PRODUCER

Charlie: “Inside the gatefold of ‘A Wizard, True Star’ he’s in hotpants with his arse out. He has this jokey glam side contrasted with heartbreak songs. He’s singing sad ballads to a non-existent woman... with his arse out.”



SYD BARRETT

PINK FLOYD

“Syd was really glamorous. There was no fanfare or gimmicks, just a man sitting there – but he exudes something innate. And all the strange stories that you hear about him add to that, but it’s really just his face. He had such an amazing face.”



JARVIS COCKER

PULP

“Jarvis has got something really amazing. There’s no intergalactic nonsense; he’s got a romantic, sleazy Serge [Gainsbourg] thing going on, because he knows it’s funny. He’s a bedsit poet, and that’s dead glamorous.”



KEVIN AYERS

SOFT MACHINE

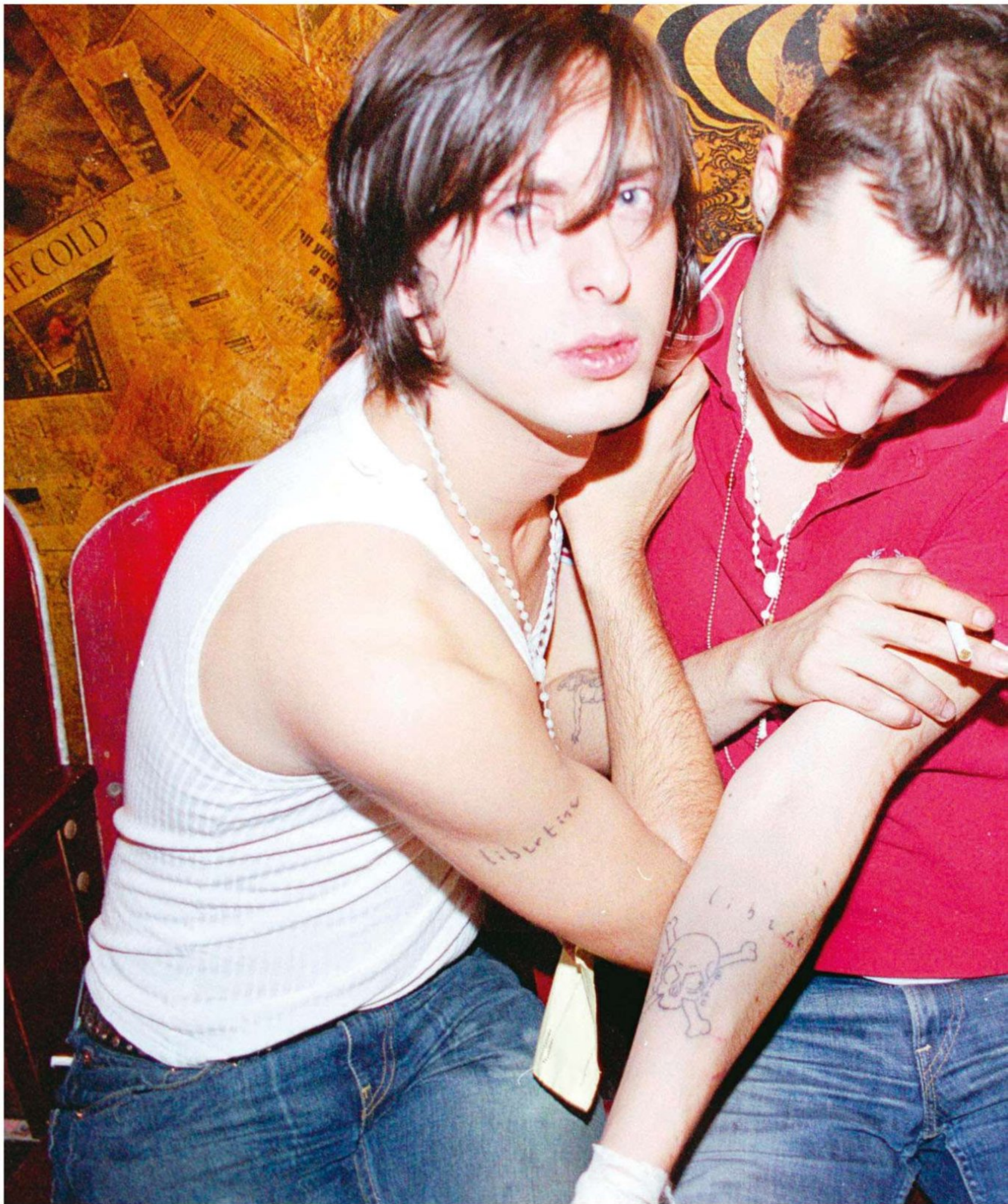
“He lived in Ibiza before everyone else went there. There’s a real lazy decadence: there’s city-glam, of course – grimy-glam – but if you take yourself away from all that and go to some rural area and just live drenched in sun and red wine, that’s also great.”



THE JESUS AND MARY CHAIN

SCOTTISH
PSYCH PUNKS

“They were so blunt and so antagonistic in interviews. I like that idea of being primitive in a smart way; one of the main elements of being glamorous is to only take what you need and still make it work.”





"YOU KNOW THE PHOTO... IT'S THE GREATEST EVER TAKEN OF THE LIBERTINES"

The story
behind the shot

Taken the day Pete was released from prison, this extract from ex-NME journalist **Anthony Thornton's** Libs bible 'Bound Together' sets the scene for the legendary snap

PHOTOS: ROGER SARGENT

What they don't tell you is how long you'll have to wait. The small group of well-wishers assembled in the early hours outside the enormous, stark, studded gates of Wandsworth Prison.

Despite his doubts, Carl had weighed up how he felt and decided to greet Peter at the gates. He had to, if there was to be the slimmest of chances of sorting everything out. He arrived at 8am on the dot. A guard confirmed that 'that Libertarian bloke' would be coming out today. There was nothing to do but wait. And wait.

Then at 10.30am, a tiny door opened in the massive gates and prisoner LL5217 stepped out into the light, a battered guitar case in one hand and a polythene bag stuffed with clothes and letters from friends and fans in the other. Among them, Carl's solitary postcard has pride of place. The gaunt, shaven-headed prisoner-of-war look that characterised the weeks before his trial and conviction had gone. In its place was a healthier Peter, a little fuller in his once-skeletal face, not quite yet ruddy, but a little colour in those cheeks all the same.

Carl had no idea what would happen – despite his best efforts, he hadn't made it to see Peter in prison. Would he walk out and thump him, embrace him or the very worst of all – like the climax of *The Third Man* – simply walk directly past him, avoiding eye contact, aloof at some unintended betrayal or another? That would be the end of their shared vision and everything they'd fought for and, for some months, lost.

But Peter saw him, smiled a broad, beaming grin, and with a wavering voice said simply: "It's

Biggles." Mutual doubts evaporated. Once again the strength of their relationship had won out. The soul brothers of Albion cast aside doubts, fears, issues and problems. They embraced. "I'm not going back, that's for sure," promised Peter.

All the vestiges of problems vanished. Forgiveness and fraternity were the order of the day. "Well, not in a hurry, anyway," he finished ominously. And then, in true British fashion, they resolved to go and get extremely drunk.

The good news spiralled around family, friends and the internet, courtesy of the ever-attendant NME.COM: 'Peter Doherty is a free man.' But there was something else in the offing. Dean Fragile, confidante and penfriend, had been in correspondence with Peter to sort out a gig. People had attempted to talk him out of the idea – many friends of the band believed that a gig announcing Peter's precise location would attract the shadowy elements on the fringes of Peter's group of friends, who would turn up bearing bountiful supplies of opium and other narcotics. And to the more cynical onlooker it could be read that Peter had fallen straight off the wagon after prison and straight into the murky gutter of gigs and drugs.

It was a deep, troubling risk and Dean prevaricated, but ultimately decided that, in order to lift Peter's spirits, he should do it. Peter wrote to him on September 20 on paper with 'Libertine 4 eva' scrawled on the top and an anchor above, saying how joyous the news was that there was to be a gig with The Bandits in support and the dependable Rabbi ready to bludgeon the poor suffering tune 'Sally Brown' ▶

Pete Doherty and Carl Barât, shot by Roger Sargent for NME at the Tap 'N' Tin, October 8, 2003

into submission once again. He added: "Perhaps we should just make it me, you, Rabbi, Bandits + 500 birds (oh, lord preserve me, I'm corroding into a drooling con)."

Tony Linkin [Libertines publicist], James Endeacott [Rough Trade records A&R man] and Roger Sargent [NME photographer/co-author of *Bound Together*] had planned to accompany Carl on the train down to Chatham as Peter went off to meet up with friends. Dean, meanwhile, who'd spent the day fretting over every detail, hadn't anticipated a sudden change of heart.

"About 6pm Carl phoned me," he recalls. "He said things like, 'Dean, you're a fucking idiot, I don't even know you. What kind of a person do you think you are that you can announce a gig like this as soon as he gets out of prison, you think you can organise a reunion?' He kept the conversation going for so long. I was nearly in tears, walking around the pub with people staring at me. And then he went, 'I'm only joking. I'm outside.' I was so angry – but then I saw him and it was fine. He was so pissed."

Yeah Yeah Yeahs' 'Pin' played as Carl staggered into the Tap 'N' Tin: a picture of chronic inebriation. Cautiously making his way upstairs to the middle level, The Libertines started playing on the jukebox.

"They're all taking the piss out of me by putting that on," an under-the-weather Carlos said to Dean. Dean assured Carl that it wasn't the case and went about getting him exactly what he needed: a drink.

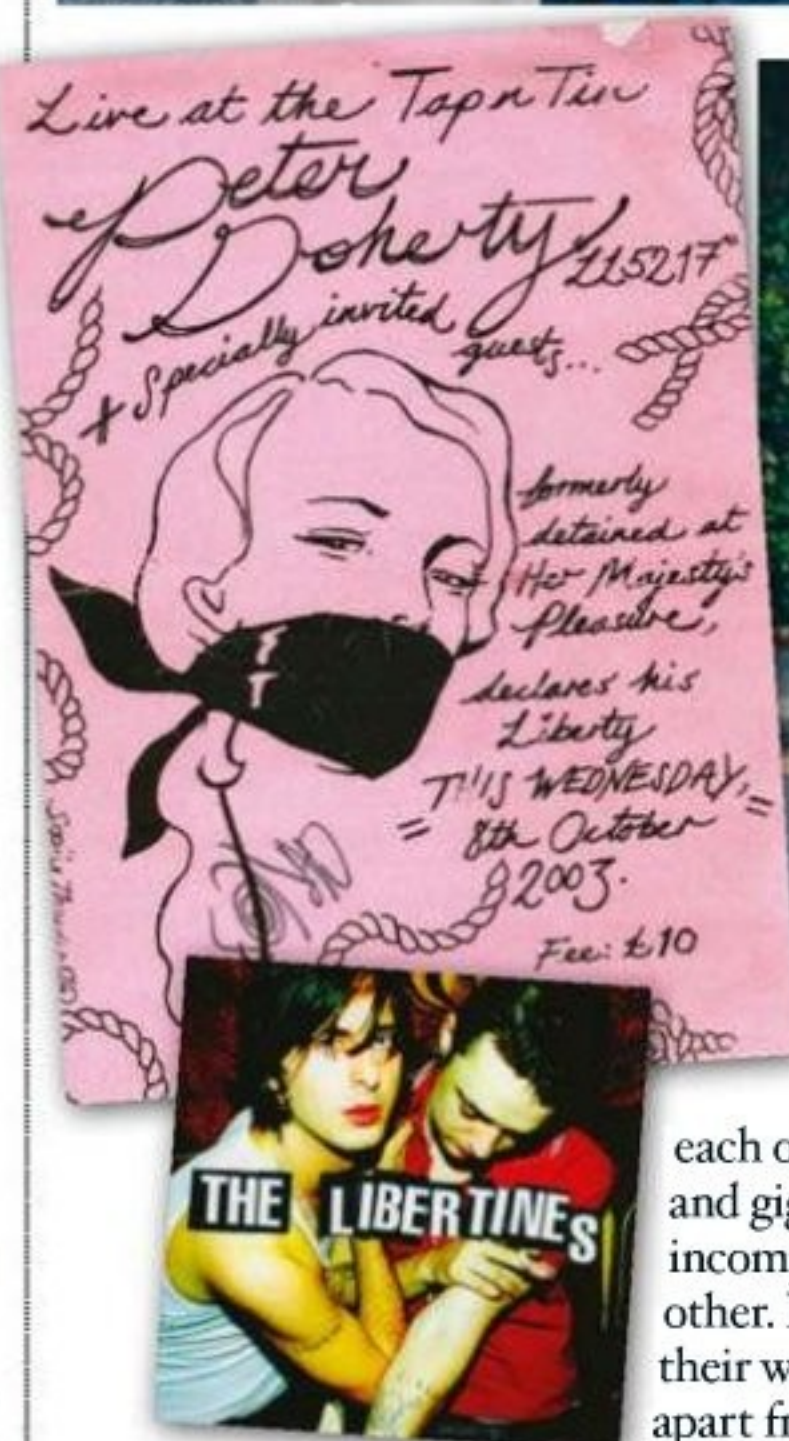
James Endeacott arrived with fellow Libertines John Hassall and Gary Powell. But getting them there hadn't been so simple. Peter's rants on the internet against them had hurt them both deeply. They couldn't face the Tap 'N' Tin as the fans began to circle, so instead went for a quiet drink at the pub up the road, a grim-looking edifice. Carl may have made up with Peter, but they hadn't and they weren't in a rush to, but or some reason, they'd decided to head over. Dean had convinced them to come and give Peter the best possible start after prison, but although they were only yards from the pub, emotionally they had miles to go.

The Bandits drove for six hours from Liverpool to get to the gig; they weren't the main attraction, but they were going to do the best job they possibly could for their friends.

Peter arrived having travelled down independently. Peter and Carl reunited. Roger was keen to do the photos straight away – he knew that the chances of actually doing a photo session worthy of an NME cover was nigh-on impossible. Meanwhile, I had an interview to do with a reunited pair of completely inebriated fellows. They were bursting with high emotion, flaunting their fondness for each other like reunited lovers. They were completely on



Reunited, and it feels so good: The 'Freedom Gig', Chatham Tap 'N' Tin, October 8, 2003



"PETE AND CARL WEREN'T AWARE OF ANYTHING APART FROM EACH OTHER"

ANTHONY THORNTON

each other's wavelength; their mumbles and giggles and sighs and shouts were incomprehensible to everyone but each other. Everyone else watching was outside their world – they weren't aware of anything apart from each other. Roger knew that

this would be the only chance of getting a decent picture of them together – he was familiar with their eccentricities and their ability to shut out the rest of the world, hiding under a carapace of shared

jokes and catchphrases. He knew it was going to be difficult; he had to temporarily pierce the bubble surrounding them, if for no other reason

than to get both of them to look at the camera at the same time. He coaxed in a way that he'd employed before. By shouting. Abusively. "Peter! Carl! ... Look at me. No, look AT me. Oi, Carl, Carl. No, look at me. Look at me. Bastard. Pete, LOOK AT ME. Stop being such a fucking knob. Look at me."

They were both wearing rosaries by this time. They also had a single plastic flower garland draped around both their necks binding them tightly together. The shoot was plucked from the mits of impossibility through a mixture of coaxing and good luck. Their grinning faces, deliriousness and cheery expressions proving that they could forgive and forget. Carl with a whisky and Coke in one hand and Peter's prison label in the other; Peter lost in the embrace of his bandmate, unaware of the camera. They could put everything behind them.

'IT WAS ONE OF THE MOST EXCITING MOMENTS OF MY LIFE...'

Q&A with *Bound Together* author Anthony Thornton

NME: You were with Carl the day before Peter got released – how was he bearing up?

"He didn't know what to do. He hadn't seen Peter inside, because he'd not made it to the prison – he'd gone to the wrong one, hilariously. That's the thing that people tend to forget:

there's all the tragedy, but it was always absolute tragedy, absolute comedy or absolute excitement."

What are your memories now?
"The gig was fucking phenomenal. One of the most exciting moments of my life. I didn't want it to end. They even played 'Sally Brown' with

their old friend the Rabbi. They always murdered that song, that was the point! There is apparently video footage, which I'd love to see."
Are you surprised the gig actually happened?
"I didn't go into too much detail in the book, because I didn't want to seem like I was

bigging myself up, but it says that Carl had a chat with a friend the day before Peter came because he didn't know who this bloke Dean was, and he was a bit worried about the whole thing. Well, it was me who he spoke to, and I told him Dean was cool and that it was something he should do."

"So, I think the second album should be mainly written on washboard..."



CLASSIC COVERS

The stories behind three other iconic album sleeves



BEATLES 'RUBBER SOUL'

The Fabs stumbled on the softly psychedelic

stretched image that adorned their 1965 opus by complete accident. Robert Freeman mistakenly tilted the slide backwards while showing the band some projections of possible sleeve contenders – elongating their faces and chopping their bodies off diagonally. They loved it.

OASIS 'WHAT'S THE STORY (MORNING GLORY)?'

Initially, the 1995 image was going to feature a Molotov cocktail after Noel Gallagher told designer Michael Spencer Jones that Oasis had been making “riot music”. Only after hearing the likes of ‘Wonderwall’ and ‘Cast No Shadow’ was a more serene set-up concocted – shot early in the morning sun on Berwick Street, Soho, starring DJ Sean Rowley and Oasis producer Owen Morris.



THE STROKES 'IS THIS IT'

Colin Lane's snap featured the posterior

of his ex-girlfriend, shot on a whim after she got out of the shower. Two years later, while snapping The Strokes for *The Face*, the band discovered the image while flicking through his portfolio. The rest is history (except in the prudish US, where the bum was replaced with an image of particle collisions).



either a friend of Doherty or one of his dealers. As Roger sat on the slope, this Albion-like Fagin in his Sunday best kept whimpering and making pleading noises to Peter. It was unnerving and more than a little distracting. Roger took Dean to one side and told him that he thought he was a dealer and should, under no circumstances, be allowed inside the Tap 'N' Tin. Dean nodded mutely.

We headed back in, interview done and my job still intact. And then the bouncers did their job as Fagin attempted to gain access. Two large and consummate professionals barred his entry.

Peter was already inside and disappearing from Fagin's vision. It was going to be fine.

“Peter, Peter,” he croaked.

And Peter turned around. “What’s going on?” he demanded, raising a quizzical eyebrow.

The bouncers said that he wasn’t allowed inside as he was suspected of bringing in drugs. Peter looked appalled.

“He’s not a dealer. He’s a poet!” he said. “You’ve got to let him in.”

Suddenly the celebratory atmosphere cooled. “If you don’t let him in I won’t play.”

Fagin looked pitiful with his downcast eyes peering over the shoulders of the bouncers, pleading for Peter to intervene. The bouncers wouldn’t budge. Peter attempted to coax them

And then Roger took the photograph. You know the one. The one on the cover of The Libertines’ self-titled second album and the one that adorns the front of this book. Many, many photos were taken by Roger, and many of them are classics. But this was the greatest photograph ever taken of the pair. Roger persuaded them to show their tattoos, both etched in Carl’s handwriting in New York. A very simple thing really, but Roger caught Peter while he was still lost in the pair’s interior world while Carl stared defiantly at the camera. Carl appears to be the tough guy gazing through a fringe, defending his delicate friend from an unseen foe or simply the harsh glare of publicity.

More prosaically, it could have been the effect of Roger dishing out a stream of swear words to tease the pair of them to look into the camera, with Carl finally realising what he was being subjected to. Whatever, it is one of the classic rock images of the past decade.

Job done. It took less than three minutes in terrible lighting and that was that, for Roger at least. I, meanwhile, had to get an interview and time was slipping away. Well-wishers were crowding the pair of them. If I tried to wait until after the gig it would be too late.

We did it on the grass outside, in the quiet. Roger shot a few more pictures of the pair with prison swag bag in hand as they sang a chorus of ‘Any Old Iron’ and a mauled refrain from *Treasure Island*: “Ten Roger Sargents on a dead man’s chest, yo ho ho and a bottle of rum.”

What didn’t make the pages of the *NME* was the appearance of a Dickensian-looking gent who, depending on whom you believed, was

but they stonewalled him. It was getting out of hand. Roger intervened, explaining that nothing could be done if they’d decided he wasn’t coming in and that it would be foolish to jeopardise

Pete’s big night over this. Peter wasn’t happy but conceded. He shook hands with Fagin over the shoulder of the shorter bouncer.

Disaster had been averted and the shadow of drugs had been repelled, for the moment. A similar scenario would be played out 10 months later, but with less happy results.

Meanwhile, upstairs at the Tap ‘N’ Tin where the gig would take place, anticipation was building. Fans from all over the country had flocked to Chatham. They knew by now that both Peter and Carl were in the building. They thought (and prayed) that Carl might join Peter onstage, but nobody dared believe that this would turn out to be a band reunion. Even when rumours circulated that Gary and John were in the building, it was too much to hope for. And then they appeared in the top room – people were in tears as soon as they saw them, were desperately hugging each other before they’d even taken the stage. Even as they pushed their way through the crowd to take strategic positions sipping pints with one eye on the stage. It seemed impossible that this was actually happening. Here. In Chatham. Carl: “I remember walking into the upstairs room and Peter had already gone in. And there’s these two Japanese ladies going, ‘It’s true. It’s true.’ They were so elated.”

From the moment the gig started, the flash of cameras was so numerous it looked like strobes. Carl seemed more to the fore than ever before. Certainly the opening ‘Seven Deadly Sins’ (with his Django Reinhardt swing and picking) and ‘Death On The Stairs’ were showcases for him. From the outset the pair of them clicked back into what they’d always been, though, swapping vocals, sharing the mic as Gary and John kept everything grounded and driving. There seemed to be an intensity as they sang and held eye contact. By the end of ‘Death On The Stairs’ they were bouncing off each other. The gig was a little rough around the edges but the emotion and energy would be remembered forever by everyone who witnessed it.

Roger was shooting behind the stage; on the verge of tears he put his arm around Dean and said, “I can’t believe this has happened.”

And then there was ‘Albion’, a hymn to the Arcadian idyll of a Britain with a touch of the kitchen sink. It never sounded more beautiful. It normally featured a virtual tour of unglamorous British locations: Deptford, Digbeth, Watford, London Fields. This time, however, the tour included Wandsworth and Chatham. The cheers could probably be heard across the Channel.

‘The Good Old Days’, a celebration of the present and a rejection of nostalgia, was perhaps the most heartfelt moment. The couplet “If you’ve lost your faith in love and music/ Oh, the end won’t be long” seemed particularly poignant. Then, as ‘Up The Bracket’ finished, the crowd surged forward on to the stage. The Libertines attempted The Beatles’ ‘She Loves You’ but the force of people clambering over one another in an attempt to get near the band made it impossible. An energetic start became a plaintive “Yeah, yeah, yeah” as the stage was swamped. And that was that.

Inevitably, it became *NME*’s Gig Of The Year. It would have taken a special degree of incompetence to pick something else.

*BEHIND FES



Doug from Peace: typical Brit abroad double-necking it all the way



We're sure this is what the inventors of Spandex had in mind in 1959



Peace's setlist ahead of their slot, Primavera 2013

Peace have a problem. It's a little over an hour until they're due onstage at Primavera and they can't find their guitarist, Doug. He was last seen swimming naked in a rooftop hotel pool with a mysterious man named Joe as the sun came up over Barcelona. "Last night was eventful," explains singer Harry Koisser. "It's our first festival appearance of the summer, so if Doug shows up that'll be a good sign. It's not looking good. The meeting time was about an hour ago and he isn't here. I don't even have his number any more. You get four chances to be in my phonebook, and he's lost four phones. I'm not putting another number in for Doug Castle. He's had his chance."

I've come to Spain to find out what makes seeing music live at summer festivals such a trip, and it's clear Peace have an intimate understanding of the tribal significance of people coming together to party under the full moon.

"Festivals were the first time I went on a weekend bender without parents and with just the lads," says Harry. "We just watched some bands and had a good time."

That's why it's weird that this year we're playing them and it feels like we're on the other side of a one-way mirror. I hope that people who come and see us are having the same sort of experience that we had. I discovered a lot of bands at festivals. Reading, especially. The first time I went to Reading was when I was 16, and I had to beg my parents for a ticket for my birthday. I went, and the person I was meeting was called Hezzy, and when I found him he was in his underpants

in an upside-down shopping trolley with three litres of Strongbow on his back. I had a blast. I don't know if it was just a thing about being from the Midlands, but a group of about 50 people would all go. You'd know people all over the shop, and people would introduce you to new bands all the time. It's cool to think that people might come to see us from a group looking to have a fantastic time."

Unsurprisingly, going to festivals as a band hasn't changed their attitude to having a fantastic time, even if their group of friends has grown steadily more surreal.



Tragically, this young brave fell victim to hipster scalpers before sunrise

"We fucking got wasted last night," Harry continues. "And then Harry Styles came to my party. He gave me a cheeky congratulations on my engagement. Fair play. Last night was a total... I got carried home by our manager. Apparently there were police and shit. I got way too into the festival spirit way too early. This morning was one of the hardest mornings of my life."

Life backstage at a major international festival is both less glamorous and more fun than you might imagine. It is less glamorous because instead of hot tubs, gourmet chefs and monkey bartenders, all you get is a series of stark grey cabins and toilets only marginally more sanitary than the shitholes

TIVAL LINES*

Backstage at Barcelona's hedonistic Primavera Sound, **Kevin EG Perry** crashes the party with Peace, Tame Impala, Phoenix and more in a vision quest into the ever-growing appeal of European festivals



Believe it or not, this is Tame Impala enjoying themselves

outside. It's more fun because the free beer is literally on tap.

Eventually, Peace's guitar tech turns up with Doug in tow, full of stories about the enigmatic Joe: "He was a beautiful man. He wears lipstick. He's got a lovely hairdo. Great personality, great legs and we went for a little swim... from seven to 10 this morning." He pauses, and thinks for a minute. "If I see him today it'll be so, so awkward. The last time I saw him I was naked." Still, he has a pretty unanswerable defence for his adventures: "This hotel is full of bands," he points out. "The question is: why am I the only one swimming naked at 10am?"

If the backstage area isn't quite as glamorous as you'd hope, the rooftop of the four-star Zero Hotel opposite

the site more than makes up for it. You can look down over the Parc del Fòrum site, from the main stage and the ferris wheel to the smaller stages out by the sea. With a bit of a following wind you could probably get a decent distance on a punted TV set. Up here, Tame Impala are in relaxed mood, despite the fact that this festival trip has taken them further than probably any other band. They've come from all over the world, with Kevin Parker flying in from Australia and drummer Julien Barbagallo driving from France. "And we're just doing this one festival," points out Kevin. "We literally came all this way just to do Primavera, which shows how good we think it's going to be!"

Julien chips in: "Where I come from in France, Primavera is the highlight of the year festival-wise.

Every year it's the best line-up that's near France, so everyone comes here."

With so many people coming from so far away and planning on having the best weekend of their year, can the bands actually feel the difference when everyone's really up for it? "Ah no, we can totally tell the difference," says Kevin. "We never lie when we tell the audience they're the best crowd of the tour or something. I would never just say that. Each gig is its own kind of episode. The funny thing is, it's super-psychological. Even within the band. Sometimes we'll get offstage and someone will say, 'Man, that crowd didn't give a shit.' Then someone else will say, 'No man, they were totally transfixed.' That seems to be the keyword. It just proves that it's completely



Kate and Wills love Primavera and like to go every year



Mac DeMarco: great songs, and he'll check your oil after



NME's Kevin EG Perry (centre) and backstage interloper are eyed suspiciously

subjective. The crowd could have been dead, or it could have been transfixed, and transfixed is like the best possible thing because they're so into it they can't even move. How you interpret it depends on how you're feeling."

Sitting by the pool across at the equally luxurious Princess Hotel are festival headliners Phoenix. If anyone knows what a surreal trip music can take you on, it's the men who stunned Coachella by bringing out R Kelly halfway through their set. The whole experience was made even more strange by the fact that he turned up so late they didn't even meet the guy until they were already onstage.

"It's true!" says guitarist Laurent Brancowitz with a wide, playful grin. "We prepared everything, but from a distance. We didn't meet beforehand. We were onstage and we still didn't know when he was going

"This place is crazy! You get to play in front of the ocean and there's a bajillion people and it's outside and it's beautiful. It's so sick!"

MAC DEMARCO

a genius, he's just hiding it in a very unique way."

Laurent's own musical journey has been particularly odd, taking him from playing in garage band Darlin' with the members of Daft Punk to headlining festivals alongside bands he once slept outside just to catch a glimpse of: "One of the first festivals I went to was an NME one, a long time ago in the '90s," he says. "Blur and Ride, the shoegaze band, played. I went to London with my backpack and a few friends and we slept in the

to turn up. As time went by I thought he wasn't going to get there, so when he arrived with his cigar, his mobile phone and his diamond-encrusted microphone... I felt happy! We were almost as surprised as the crowd. We felt very lucky because we are part of the small community of people who worship R Kelly. We talked to Thomas from Daft Punk about it and he's part of this community as well. Some people realise that he's

streets. It was at The Marquee. We were very poor, and really cold, I remember. Now we are playing a festival along with Blur! It's bizarre."

Maybe it's this sense of the magic of the occasion that makes the band appreciate festival shows so much. "There is something in the air, you know?" says Laurent. "It's like the Olympic Games or something. At these events people know that it will only happen for one night or two nights, and then it's gone. Not every festival gives you that feeling, but the *Grand Chelem* do, the Grand Slam: Glastonbury, those kind of festivals. Everybody is taking a small part in the history of entertainment. We love also to play under the full moon. There's something pagan about it that connects us to our ancestors. We are very excited, so we come up with stupid ideas. We asked one of our favourite artists, Richard Prince, to design fake dollar bills for us." He reaches into his bag and pulls out a stack of notes. "This is what he came up with. It's really crazy. We're going to fire 40,000 of those into the crowd. They're going to be blown into the air during the song 'Bankrupt!'. This guy is so big we never thought he would say yes, but he did. I think he liked the fact that we have a captive audience. This is the dream we had as kids. You can use the power that being in a band gives you to get a lot of

How to headline a festival

BY LAURENT BRANCOWITZ
PHOENIX



►► “My technique is to remember that we’re standing under the stars, under the same moon that saw Napoleon. That should inspire you! You have to have a power set, or else people will be distracted by the sandwich stalls. The best thing is to not really be sure. We don’t know what we’re doing. When you figure it out everything becomes very boring. It feels weird to see our names that big on the line-up, for sure, but it’s better than being too small. There was something good that we miss about being the challengers or the outsiders, but we still feel like the challengers among the headliners. Even if we tried not to we would always feel like outsiders. That’s the way the universe is built. There’s a level that you reach on the bill when there aren’t a lot of bad things any more. The only bad thing is that you can be on the outskirts, so it’s a bit like the TV show *The Prisoner*. You are trapped. Unless you’re at a city festival you can’t go to the museum or buy a book. Usually at a festival you can’t buy a beer that costs less than £10. They want you to be far from everything so they can feed you expensive fish and chips or tortilla. I guess that’s the explanation, but you tolerate it because the line-up is good!”

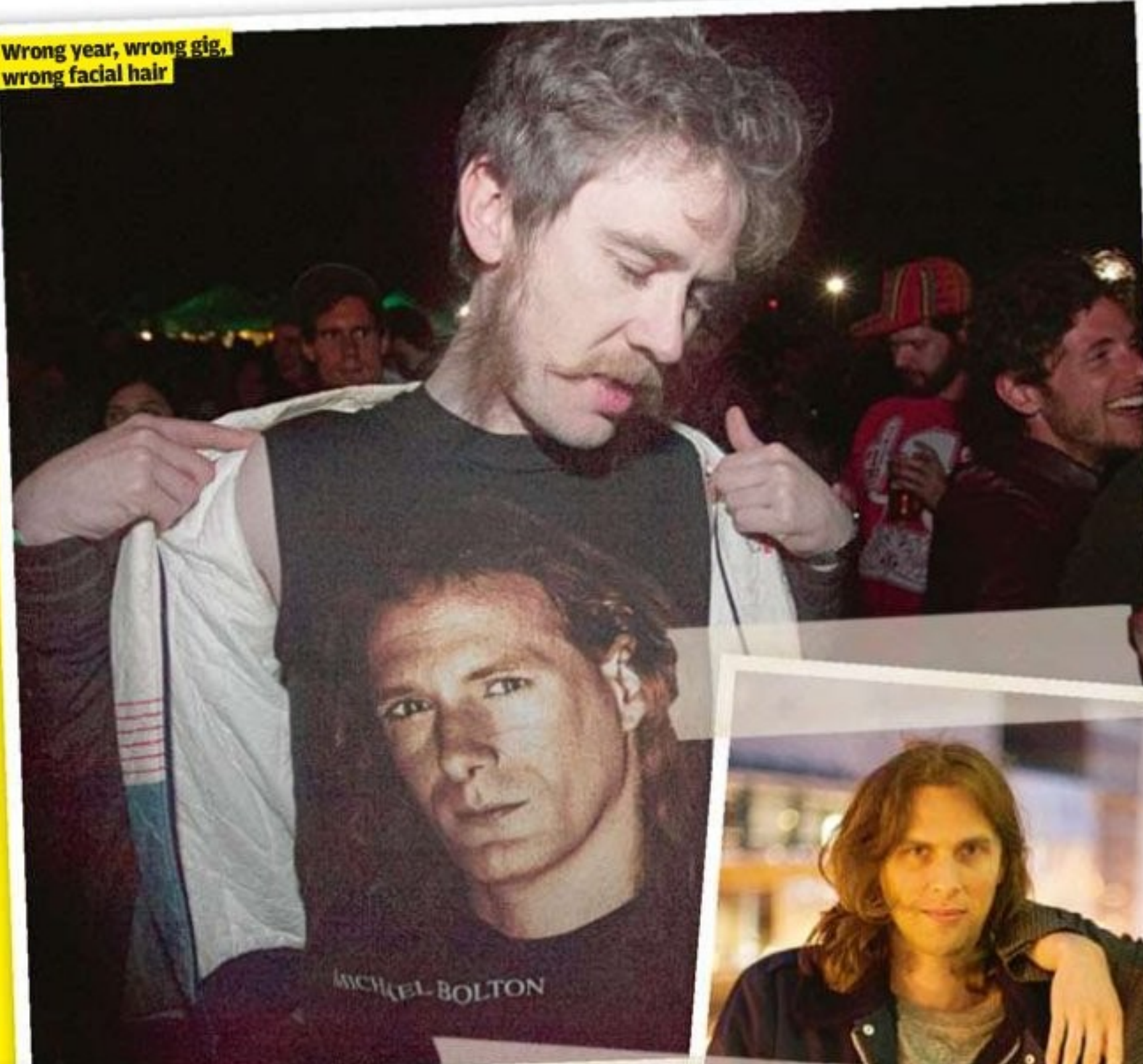
hookers, or you can use it to contact Richard Prince. You have the choice!”

It’s all well and good to prepare for a headline slot from the comfort of a four-star hotel, but to really find the beating heart of a festival you have to get down and dirty with a hardcore touring band, and there’s nobody more down and dirty than Mac DeMarco and his troupe. I head down to the Pitchfork stage to see them play the funniest and coolest set of the weekend, then try to head backstage to hang out. A muscle-bound security guard with a crew-cut is having none of it, and I’m firmly turned away.

Not to be denied, I find a friend with a VIP pass who’s leaving and cut the wristband off his arm. Then I head offsite to buy some tape and stick it onto my wrist.

Backstage at the Pitchfork Stage is a series of dressing rooms which look like swimming pool changing rooms. The clean white tiles and panelled doors give the impression of hanging out in a bathroom stall, which seems somehow fitting given the massive amount of recreational narcotics being consumed in there. I find Mac and his band. Just outside there’s a bar with a pricelist which includes this listing for beer: “Cerveza – €0”. We’re in the Promised Land.

Wrong year, wrong gig, wrong facial hair



Oh wait! Sorry, man pictured above, Michael Bolton is here after all



Phoenix: “What camera? This is just how we stand...”



Harry from Peace: probably shouldn’t be in charge of even light machinery

Mac is buzzing about having made his Primavera debut. “This place is crazy,” he says. “It’s like we’re being told: ‘You get to play in front of the ocean and there’s a bajillion people, and it’s outside and it’s beautiful. Welcome! It’s so sick. It’s crazy. It’s hard before you have to play because it feels so overwhelming and you’re thinking about the fact that you have to play later, and then as soon as you’re done it’s like, ‘Fuck yeah! I can do whatever I want!’”

I can see the crew-cut guard from earlier eyeballing me. He knows I’m a fraud, but I’m inside now and he knows in his heart I’ve already penetrated his inner sanctum. “People are coming here to party,” Mac continues. “I didn’t realise it goes to like four in the morning, which is fucking crazy. I’m just glad they didn’t slot us in at, like, 3.30 in the morning. I just wouldn’t be able to stay sober. It would be a very funky show. They know to put the dance-y, feel-good-in-the-middle-of-the-night stuff in the middle of the night.”

We head out into the night to see My Bloody Valentine over on the main stage. Mac’s ginger-bearded bassist Pierce McGarry is alternating between playing chicken with the security cars that rumble past and, perhaps relatedly, worrying that the drip-drip-drip he

can feel in his pants is his own piss.

‘Loved up’ would be a generous description of the general mood. ‘Wasted’ would be a more accurate one.

It’s approaching dawn when a man dressed in a tuxedo, wielding a novelty wand and calling himself The Magician finally gives into the unstoppable psychic energy of the summer and plays ‘Get Lucky’. “Come on, dude, they’re playing Daft Punk,” shouts Pierce as he leads Mac and the band towards the dancefloor. It seems so fitting, because like the thousands of other people still awake on this spit of land jutting into the Mediterranean, we’re up all night and it’s impossible not to feel lucky. It doesn’t quite feel like real life though – maybe just a backstage we’re going through.

REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard



BEADY EYE

BE COLUMBIA

With Dave Sitek at the controls, Beady Eye are bound for a bold new future. But do they have the ideas to stoke the engine?



The problem with Beady Eye is they were born with a point to prove – but only to their lead singer. The band's debut album 'Different Gear, Still Speeding' matched or exceeded most people's tempered expectations for it, but only Liam Gallagher ever seriously entertained the notion that they would become "bigger than Oasis", and only Liam would have been surprised when Noel's record outstripped their own, critically and commercially. Clearly, when you've spent all of your adult life in one of the biggest bands in the world, the indignity of being in Just Another One takes some getting used to.

In interviews, Liam's defiance in the face of dissenting opinion has been replaced with out-of-character admissions about 'DGSS's shortcomings and hints that he might call it a day if he's "barking up the wrong tree" with

its follow-up. The subtext seems to be that he doesn't *need* to do this. He could happily retire to a life of designing desert boots and riding dogs around pubs until the inexorable Oasis reunion of 2018. Coming from a man who once claimed to be possessed by the spirit of John Lennon, however, we have to wonder: since when does he care which tree he's barking up?

On their second album, Beady Eye have attempted to do what their old band never could: evolve. When it came to producers, Oasis hired craftsmen, not visionaries, because their comfort zone was exactly where their fans liked having them. Beady Eye, not having that luxury, have turned to TV On The Radio's Dave Sitek, a sonic maverick who surely numbers among the least likely candidates for the task.

Sitek's presence on 'BE' goes beyond mere stunt casting, and when the band fully submit to his whims the results are extraordinary. 'Flick Of The Finger', with its dreadnought horns and propulsive swagger, is the best thing they've ever recorded, and the glam-soul strut of 'Second Bite Of The Apple' isn't far behind. Sitek is all over both, cranking the levers and steering them into the areas of the map marked Here Be No Beatles.

Yet while he adds much-needed texture and detail, Sitek is too often constrained by the material he's given to work with.

Once again Beady Eye have promised a balls-out rock'n'roll record, and once again they've delivered something top-heavy with sweet, slight acoustic whimsy. Much will be read into the lyrics to 'Don't Brother Me', Liam's passive-aggressive olive branch to you-know-who, which oscillates between gentle mockery, accusatory finger-pointing and grudging placation, but the music is dull, and bears an unwelcome resemblance to 'Little James'. 'Ballroom Figured' and 'Start Anew', meanwhile, may be pleasant in their own right, but on a record that's supposed to be about challenging themselves, they're the sound of a band only pushing things as far as the first hurdle.

Shame, because the infrequent glimpses of what Beady Eye *could* be are tantalising. 'Shine A Light' is surprisingly effective, cheekily appropriating the riff to The Stooges' '1969' and refashioning it into a demented semi-acoustic raga, thick with menace and excessive piano breaks. 'Iz Rite' is more straightforward, a hippyish meditation on some unspecified cosmic bollocks which coasts along on sheer infectiousness. It also boasts what is by far the album's best "SHEEEIIINE" moment, if you're into that sort of thing.

Is it enough? Well, just about. 'BE' is certainly an improvement on 'Different Gear...', but it's more

of a tentative step in the right direction than a great leap forward. There's a sense Beady Eye are unwilling or unable to abandon the old fallbacks, and so you end up with a song like 'I'm Just Saying', which seems to pride itself on sounding like 'Morning Glory', 'Hello' and 'The Swamp Song' all at once. There's a future for this band that needn't end with reliving their past. They just have to want it. **Barry Nicolson**

BEST TRACKS: 'Flick Of The Finger', 'Second Bite Of The Apple', 'Shine A Light'

'BE' IN LIAM'S WORDS

ON DAVE SITEK

"I knocked on the door of the studio to go to work. He just looked mad. He looked like he meant business. He'd been working on 'Flick Of The Finger' already and it was cool. We just had a fucking splendid time, man."

ON WORKING FAST

"What I liked about him is he goes, 'Look, I'm here to work fast.' Go in there and do three takes. A lot of producers have you singing all fucking day."

ON 2001: A SPACE ODYSSEY

"We didn't go in there saying, 'We're going to make a cosmic album.' We were watching a lot of 2001: A Space Odyssey and it fitted with 'Soul Love' at the time."

CSS

PLANTA SQUE MUSIC



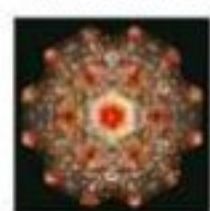
When they formed in São Paulo in 2003, this hilarious bunch of baile-funkin' art-pop pranksters took their name from a Beyoncé quote: CSS is short for Cansei De Ser Sexy, or "I got tired of being sexy" in Portuguese. Ten years later, the Brazilians aren't quite so up-to-the-second on popular culture. Where their 2005 debut had a zeitgeisty track called 'Meeting Paris Hilton', album four features one with the title 'Frankie Goes To North Hollywood'. Now reduced to a four-piece following the departure of guitarist-producer Adriano Cintra (who wrote the bulk of the band's earlier hits) CSS have drafted in TV On The Radio's Dave Sitek to produce 'Planta', but he's been given a thin soup to season. The recipe is basically stale electro-pop sprinkled with rock and reggae – and CSS include just two chunks of satisfying tuneage: 'Into The Sun', which is genuinely anthemic, and the lusty 'Too Hot', a rare glimpse of sexy on an album that mostly just feels tired. **Nick Levine**
BEST TRACK: 'Into The Sun'

5

GOLD PANDA

HALF OF WHERE YOU LIVE

GHOSTLY INTERNATIONAL



Gold Panda returns in majestic form on this, the follow up to his 2010 stunner 'Lucky Shiner'. 'Half Of Where You Live' sees the Essex-born producer continue his policy of taking samples from different lands and cultures and weaving them together into something approaching a unique globetrotters handbook. 'Brazil', inspired by \$35 cocktails and the slums of São Paulo, chimes in with a repetitive, looped vocal over skittering beats, while 'Community' ups the BPM and creates the album's highlight in the process. Elsewhere, 'An English House' exemplifies Gold Panda's subtle use of melody and tone while 'Flinton' is reminiscent of debut album cut 'You'. Warm, thoughtful and special, 'Half Of Where You Live' furthers Gold Panda's winning streak, impressing at every juncture and moving its creator further toward the light. Surely this is the album that will see him make his well-deserved and long awaited breakthrough. **David Renshaw**
BEST TRACK: 'Community'

8

BOARDS OF CANADA

TOMORROW'S HARVEST WARP



They may both be camera-shy electronic music duos with long-awaited new albums, but 'Tomorrow's Harvest' shows Boards Of Canada to be essentially the anti-Daft Punk. While the Parisian robot duo's 'Random Access Memories' is full of sunshine, light and high-profile collaborations, 'Tomorrow's Harvest' is a dark, often uncomfortable affair, more nuclear winter than summer anthem. Their first new album since 'The Campfire Headphase' in 2005, it harks brilliantly back to the dark, Satanic feel of 2002's 'Geogaddi' – no-one does ominous like these guys – but retains the clarity of '...Headphase'. The granular murk of earlier albums is gone, allowing the band's brilliant melodies and intricately textured sounds to sparkle darkly. Such precision also lends a filmic quality to the record: 'White Cyclosa's' combination of *Apocalypse Now*-esque helicopter samples and *Close Encounters Of The Third Kind* melodies tailor-made for tense moments on the big screen. Listen with the lights on. **Ben Cardew**
BEST TRACK: 'White Cyclosa'

8

FACES TO NAMES...

Three reviewers, three questions



DAN MARTIN

Favourite Liam Gallagher quote?

"Wayne Rooney looks like a fucking balloon with a fucking Weetabix crushed on top" – Liam proving he's the master of simile."



JENNY STEVENS

Favourite album at the moment?

"I'm obsessed with the new Mikal Cronin album – fuzzy indie-pop of lazy summer days and lost romance"



MISCHA PEARLMAN

Favourite track at the moment?

"The National – 'Sorrow'. An oldie, but after seeing part of their six-hour 'Sorrow' fest, I can't shake it."



BLACK SABBATH

13 MERCURY

Sabbath's return is hardly subtle – but the Brummie heavy metal pioneers remain diabolical in all the right ways



Black Sabbath's history, like their mightiest songs, is long and complicated. Formed in Birmingham in 1968 by guitarist Tony Iommi, bassist Geezer Butler, drummer Bill Ward

and singer Ozzy Osbourne, the metal pioneers have undergone numerous transformations. The first, and most significant, came in 1979. After the band had finished touring eighth album 'Never Say Die!', Iommi kicked Osbourne out of the band because of his alcohol problems, replacing him with Ronnie James Dio. For years, apart from one-off shows and 1998 live album 'Reunion', that was that for the original line-up responsible for classic albums like 'Paranoid' and 'Master Of Reality'. '13' marks the first time Osbourne, Iommi and Butler have released new material together since the late '70s. It's big news.

But the road to reunion has been rocky, and Bill Ward has been left out of this exercise in heavy metal make-up sex. He claimed he was never offered a "signable contract", leading Ozzy to suggest his former bandmate was simply not up to the job. Plus, deservedly or not, Ozzy can no longer be seen outside the prism of *The Osbournes* (which ran from 2002 to 2005), and the rumours that his marriage to Sharon is on the rocks after another relapse casts a shadow over the record. In a moment of real-life – and indeed possible death – drama, Iommi was last year diagnosed with lymphoma cancer.

The good news is that '13' is an amalgam of everything you'd want from a new Black Sabbath album featuring three of the original members. This is Sabbath of the melodramatic 'Iron Man' variety, and Ozzy is in shockingly decent voice, amping up the drama with couplets worthy of Noel Gallagher. Witness: "Out of gloom/I rise from my tomb/Into impending doom". Anyone who's heard the energetic bombast of the single 'God Is Dead?' will realise the addition of Rage Against The Machine drummer Brad Wilk has not dampened this band's very British flame. But there is gentleness too, with 'Zeitgeist' coming across sombre with its occult melancholy and wood-block drumming.

'Age Of Reason' amps up the doom metal, a classic 'War Pigs' tour de force, while 'Damaged Soul' pushes things the furthest, as serpentine riffs unfurl all over and Ozzy roars, "I don't mind dying/Cos I'm already dead/Pray not for the living/Cos I live inside your head". To criticise Sabbath for a lack of subtlety is pointless, and as things career to a close with revenge tragedy 'Dear Father' ("the cataclysm of an evil messiah!") the record is elevated once more, this time into a metal gallop that finally collapses under a storm of thunderclaps and chiming. How much sense can Black Sabbath possibly make in 2013? Precisely the amount they did in 1978.

Dan Martin

BEST TRACKS: 'Age Of Reason', 'Damaged Soul', 'Dear Father'

7



THESE NEW PURITANS

FIELD OF REEDS INFECTIOUS

More confounding than astounding, the Southend sonic adventurers' follow-up to the mighty 'Hidden' is tough to love



Genius is a lonely road. Somewhere in the US lurks 14-year-old boy wonder Jacob Barnett: a wunderkind with a higher IQ than Albert Einstein who's blowing minds with his Big Bang theories. But still his mum worries he'll find it hard to make friends. Thousands of miles away in Southend-on-Sea, there's frighteningly stern auteur Jack Barnett (no relation): dreaming up impossible ways of making These New Puritans sound like no other band on the planet. Picture him now, making classically trained orchestras cower, yelling: "FOR FUCKSSAKE, CLIVE. You stick the crackers on the melons like *this*, and then you smash them with a sledgehammer like *that* and it will sound exactly like a human skull being split open. It's not hard, you simpleton."

Three years ago, TNP seemed to have nailed the tricky task of marrying staggering intellectualism with gut-grabbing violence on the dreadnaught-like, Armageddon-heralding noises of 'Hidden', NME's Album Of The Year 2010. Now, though, after allowing us to cling onto his highfalutin coattails last time around, Jack's yanked them away on 'Field Of Reeds'. Devoid of easy access points, it's sparser and stranger, filled with eerie lulls and sudden, discombobulating rushes of noise. Anyone hankering for a visceral body-and-mind-fuck *à la* 'Hidden: Part 2' is going to feel alienated.

Despite the fog, though, 'Field Of Reeds' finer moments border on being stupendously

iridescent. 'Fragment Two' is creepily magnificent, all nursery rhyme piano determined to trip you up and leave you stranded in darker, bassoon-heavy climes as Jack laments "Crushed glass by the train line... there is something there" like a wicked kids' storyteller. 'V (Island Song)', meanwhile, is a nine-minute epic that builds from spooky piano to a squelchy, head-spinning groove.

Some of the album's charms only emerge when you search hard for them, as on the disjointed gloom of 'The Light In Your Name' or the dankness of 'Spiral', and there are a few ponderous cold spots. Rather than nerve-jangling wonder, 'Nothing Else' feels more akin to flat, dirge-heavy mithering, while 'Dream', with its guest vocal from fado singer Elisa Rodrigues, comes on like a less feisty reimagining of 'In The Bleak Midwinter'. And while both are undeniably grandiose, there's still a nagging sense that you're waiting for something to smash through the dithering, seize your innards and give them a good shake.

Ultimately, one's reminded of Radiohead in their post 'OK Computer' and 'Kid A' uncertainty: following up a stone-cold classic by ploughing headfirst into murkier waters and coming up with something as befuddling as it is brilliant. Lauding 'Field Of Reeds' for its scale, scope and ambition is a doozy. Loving it like you loved 'Hidden', though? Not so easy. **Ben Hewitt**

BEST TRACKS: 'Fragment Two', 'V (Island Song)', 'Spiral'

6

SLEEVE NOTES



Best Sleeve Of The Week

Jagwar Ma - 'Howlin'
Want adorable? You've got cute childhood pics of Jono Ma and his brother to coo over. Want awesome? Hey, there's a drunken-looking dragon hanging out in the background! Sorted.



Worst Sleeve Of The Week

CSS - 'Planta'
We know CSS have always been a little bit batshit, but they normally retain at least a hint of cool while being so. This just looks like they've spent five minutes on PhotoShop, given up and skipped off to do something, y'know, wacky instead.

HOUNDMOUTH

FROM THE HILLS BELOW THE CITY

ROUGH TRADE



Straight from the Edward Sharpe And The Magnetic Zeros school of boy/girl vocals and college Americana they might be, but there's something more ballsy than twee about Indiana's Houndmouth. The four-piece's debut is a forcefully soulful affair, from the bawling organ on 'Long As You're At Home' to the indelible twang of Katie Toupin's idiosyncratic voice. The Southern gospel groove of 'On The Road' and 'Casino (Bad Things)' even recall Kings Of Leon when they still had girly hair. Beyond these charms however, the overly jaunty 'Hey Rose' and the endless Johnny Cash clichés of railroads, cocaine, whiskey and rain soon start to grate. **Leonie Cooper**

BEST TRACK: 'Casino (Bad Things)'

6

JON HOPKINS

IMMUNITY DOMINO



Londoner Jon Hopkins is best known for his collaborative work with Brian Eno and Coldplay, but this is the fourth album of an impressive solo career that's been bubbling away for more than a decade. Structured to resemble the peaks and troughs of an epic night out, the first half of 'Immunity' is a continuous build to the crunching nine-minute techno opus of 'Collider', before the second half winds down to the title track, which features the mollifying vocals of King Creosote, another frequent collaborator. 'Immunity' is expertly paced, and as good for coming down as it is for coming up. **Barry Nicolson**

BEST TRACK: 'Collider'

8

TUNNG

TURBINES FULL TIME HOBBY



A decade in the subtly skewed, mildly mind-bending folk-pop game, Tunng have progressed from English eccentrica draped in wilful weirdness to a more inclusive, warm pastoral songcraft. Exciting, huh? Well, while Mike Lindsay and crew will never have you hanging on to your hat with the likes of 'So Far From Here' with its mournful twang and rattle and sudden pockets of sproinging African rhythms, or the space-burbling psych wash of the seriously misnamed 'Heavy Rock Warning', their fifth album (strung together by a loose concept about an imagined village you needn't worry about) is as softly satisfying as a bobbly old jumper. One with thumbholes. **Emily Mackay**

BEST TRACK: 'Once'

7

VARIOUS ARTISTS

AFTER DARK 2 ITALIANS DO IT BETTER



So Daft Punk's 'RAM' was pretty much the biggest thing since sliced *Saturday Night Fever*. Splendid, but it would be nice if a little of this acclaim could be reserved for Italians Do It Better. Like Daft Punk, Italians - an imprint co-helmed by New Jersey DJ Mike Simonetti and production savant Johnny Jewel - make a nocturnal disco-for-aesthetes with a squeeze DIY attitude. This state-of-the-label address might not have had a launch party up the Shard, but is every bit an immaculate collection, from the Blondie-on-tranqs joy of Glass Candy's 'Warm In The Winter' to the murder-on-the-dancefloor noir drone of Farah's 'Into Eternity'. **Louis Pattison**

BEST TRACK: 'Into Eternity' - Farah

8



JAGWAR MA

HOWLIN MARATHON ARTISTS

The Aussie duo's trippy, yet daredevil, guitar-dance debut



"The future of the galaxy depends on the Temples and Jagwar Ma records," Noel Gallagher told *NME* last month. "If those two records are right, the imperial forces will be defeated." No pressure, then. Luckily Jono Ma and Gabriel Winterfield were compiling 'Howlin' on the other side of the world in Sydney, unaware of the expectant gaze of a man of whose patronage Winterfield has said: "That's ridiculous. Noel was my hero..."

If Winterfield is an Oasis fan, it's not apparent in Jagwar Ma's sound, which fuses dance and guitar music in a way that hasn't been done for 20 years. Their album lives on some retro-futuristic dancefloor where the DJ drops old-school piano house, The Beach Boys and 'Screamadelica' in quick succession. If that makes it seem like 'Howlin' just references genres your dad got off his tits to, be happy that its origins are in a different place. In 'Backwards Berlin' and more, we hear hints of chillwave in

the band's DNA – perhaps that movement was good for something after all.

The best – and simplest – trick Jagwar Ma have pulled off is delivering an album with no rubbish on it. The first three tracks alone give us the trippy repetition of 'What Love', the plucked rubber-band synths of 'Uncertainty' and the chiming cacophony of former single 'The Throw'. Before long, the next element of Jagwar Ma's sound arrives: 'Come Save Me', like 'Let Her Go' later, has a strain of '60s pop that evokes images of Austin Powers flouncily chasing a go-go dancer down Carnaby Street.

Then it's on to the danciest track on the album, 'Four', with its echoes of A Guy Called Gerald's 'Voodoo Ray'. The album continues in this vein, teetering on that line between guitar pop and dance. It's a tightrope across a canyon down which many a pie-eyed baggy daredevil has fallen. Jagwar Ma make it look effortless. **Dan Stubbs**

BEST TRACKS: 'What Love', 'The Throw', 'Come Save Me'

TAFFY

LIXIVATE CLUB AC30



For some, Japanese four-piece Taffy will be another excuse to bemoan music's retromania wagon. On 'Lixivate', those dusty wheels creak into action and take Britpop to Tokyo. Singer Iris' popsicle insouciance captures the spirit of Elastica's Justine Frischmann, but there's more to the band than that. 'Sweet Violet's Breeders-like distortion and 'Train's Stereolab motorik shows that Taffy have cast their net a whole lot wider, while their cover of 'Boys Don't Cry' injects The Cure's pop lilt with a fresh whack of Sonic Youth noise distortion. It'll blow the cobwebs off all the '90s revivalist naysayers. **Jenny Stevens**

BEST TRACK: 'Snowberry'

JIMMY EAT WORLD

DAMAGE DINE ALONE



No matter your age, angst remains a powerful muse. Jimmy Eat World have been channelling theirs into catchy emotive rock – don't call them emo! – since their 1994 debut, coming to prominence with the catchy, poppy hooks of 2001's 'Bleed American'. There are plenty of those on these 10 songs, notably the infectious title track, lead single 'I Will Steal You Back' and the scornful spite of 'How'd You Have Me'. There are a couple of duds, ('Book Of Love', 'Please Say No'), but, as forlorn closer 'You Were Right' ably demonstrates, few bands do heartache with as much majesty. **Mischa Pearlman**

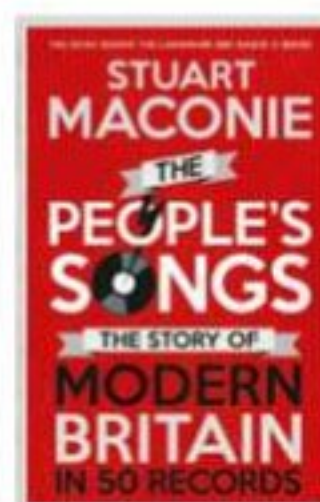
BEST TRACK: 'I Will Steal You Back'

THE RIDER

What we're reading, wearing and putting on our phones this week



Hat
The Stone Roses
Off to see the Roses at Finsbury Park? Show Reni some love with this logo-adorned hat. Practical and awesome.
Buy: £14.99
Amazon.co.uk



Book
The People's Songs: The Story of Modern Britain in 50 Records
How've Dizzee Rascal's 'Bonkers' and Amy Winehouse's 'Rehab' changed Britain? Stuart Maconie investigates their – and 48 others – influence on the country.
Buy: £20,
Randomhouse.co.uk



Tech
Splash-proof speaker for smartphone
Blast all your favourite tunes in the shower or by the pool without the danger of killing your fancy smartphone.
Buy: \$69.50 Muji.us

THIS WEEK'S SINGLES

Reviewed by *NME's*
MARK BEAUMONT



BRING ME THE HORIZON GO TO HELL, FOR HEAVEN'S SAKE RCA



What one finds within the third single from the fourth album by Sheffield grunthers BMTH is pummeling cinematic puff topped by some bloke with asbestos tonsils gargling quasi-religious platitudes over it. It's amazing anyone still makes music like this, seeing as Brand New perfected it with 'The Quiet Things That No One Ever Knows' in 2003.

POLICA FEAT. JUSTIN VERNON TIFF MEMPHIS INDUSTRIES



Polica is the new brainchild of Ryan Olson of Gayngs, the US indie supergroup tribute to '80s soft rock. 'Tiff' is a po-faced and icy channeling of Chicago, Foreigner, Sade and Godley & Crème, that sounds all the better when aligned with the sounds of 'Tango In The Night', Hurts and The xx. All very glacial and that, but haven't we sucked the '80s dry enough?

WILEY FEAT. ANGEL & TINCHY STRYDER LIGHTS ON ONE MORE TUNE/WARNER



Last year Wiley scored a Number One with major label single 'Heatwave', a formulaic Euro-rave summer anthem about poolside shagging. Then he scurried back underground to lick his wounded cred. Cue the milking of his album 'The Ascent', starting with this formulaic Euro-rave summer anthem about post-club shagging. Welcome to the big league, Wiley. The soul you left at the door is non-refundable.

GLASS ANIMALS

BLACK MAMBO KAYA KAYA



The growing practice of 'cult' bands attempting to recreate some old-school mystery by making it impossible to Google them is starting to backfire. Because a) nobody ever hears about you and b) everyone knows they're going to sound like Alt-J. Enter the 'mysterious' Glass Animals: minimalist, soulful, into Burial. Given three words to describe their music they choose "occult bunny lagoon", and they're not far wrong; 'Black Mambo' is placid R&B noir drizzled with fluffy xylophone plinks and soft voodoo wails, a floatation tank Portishead.

KODALINE

LOVE LIKE THIS B-UNIQUE



Hello, Indie Pest Control? I need to report an infestation of Mumfords. Yeah, they're everywhere, nibbling through the muesli packets, they've even got into all my cabinets, I think they're looking for Brit Awards. This Irish lot sound like they've been crossbreeding with Bastille. Is there a commercially available poison that works or shall I just kill them with hammers? What? They're protected? So what can I do? Just sit tight and wait it out, they'll be gone in six months? You people are useless! SLAM!



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H&M

LIVE

FROM PUBS TO ARENAS,
THE WEEK'S TOP GIGS

Edited by Tom Howard



QUEENS OF THE STONE AGE

THE WILTERN, LOS ANGELES THURSDAY, MAY 24

The scent of man-riff is heavy in the air as Josh's boys unleash their new album in LA – but they'll always be classier than your average rock pig

When the cream of the past 30 years of guitar music is in the crowd, you know you're at a special show. With Morrissey, Jack White, Trent Reznor and Alex Turner in the star-spangled audience for Queens Of The Stone Age's first California gig in almost two years, it's evident tonight isn't just a hot ticket, but akin to having molten lava running through your fingers.

The evening's fans, friends and family tone is set early with an unannounced mini-set from Queens associate Alain Johannes, but his tiddly tin guitar does nothing to prepare one of Los Angeles' most beautiful venues for the onslaught that follows. The doomy graphics of the '...Like Clockwork' artwork, by Liverpudlian artist Boneface, look even more epically evil on a massive screen,

and as animated glass shatters across the stage, Queens strut on and slink into the rapacious riff of 'Keep Your Eyes Peeled'. The wonderfully ominous opener quickly makes way for a barrage of classic brutality with 'You Think I Ain't Worth A Dollar, But I Feel Like a Millionaire', 'Sick, Sick, Sick', 'First It Giveth' and 'No One Knows' strung together like a necklace made from the teeth of the band's barroom brawl victims. The stage is set for a unrepentant take on comeback song 'My God Is The Sun'.

A proper man-band, the testosterone flies so wildly across

the stage tonight that any women in the front rows are in danger of spontaneous pregnancy over the course of the evening. Bassist Michael Shuman is wearing leather-look trousers, for goodness' sake, while a week after celebrating his 40th birthday, Josh Homme is looking butcher than ever, shorn of his quiff, a stark army buzzcut in its place. The band's new drummer, former Mars Volta sticksman Jon Theodore, adds to the air of thundering, rampant

machismo, easily plugging into the relentless heavy groove that the band have staked out as their own in the topology of contemporary rock'n'roll.

"This is being recorded for NPR, so be on your best behaviour,"

says Josh sarcastically of tonight's global livestream, before knocking back an

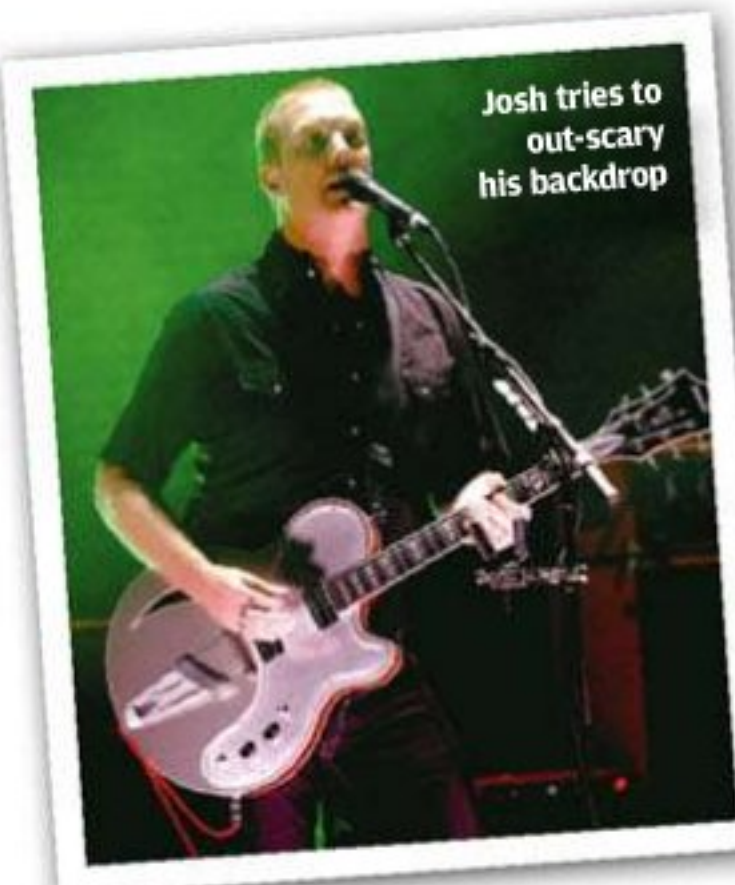
imaginary drink. Would you expect anything less from the ultimate bad-behaviour band? He later raises a toast of real, non-specific liquor to the audience before cracking out a hip-swivelling shimmy that really should have been cut above the waist for decency's sake during 'I Think I Lost My Headache'.

But the yearning 'The Vampyre of Time And Memory' sees Josh take to the piano, showing they're not just all about axe-murdering licks and brain-bashing blues. Later, '...Like Clockwork' swoops and swoons to reveal tender flashes of emotion behind the sheer manliness on display. Much more than just snorting, riffing brutes, tonight Queens Of The Stone Age confirm their status as true rock royalty. Long may they reign.

Leonie Cooper

THE SETLIST

- Keep Your Eyes Peeled
- You Think I Ain't Worth A Dollar, But I Feel Like A Millionaire
- Sick, Sick, Sick
- First It Giveth
- No One Knows
- My God Is The Sun
- I Sat By The Ocean
- The Vampyre Of Time And Memory
- I Never Came
- Kalopsia
- If I Had A Tail
- Turnin' On The Screw
- Burn The Witch
- Make It Wit Chu
- Smooth Sailing
- Little Sister
- I Think I Lost My Headache
- Go With The Flow
- I Appear Missing
- ...Like Clockwork
- Feel Good Hit Of The Summer
- A Song For The Dead



MUSE

EMIRATES STADIUM, LONDON

SATURDAY, MAY 25

Giant robots! Banker breakdowns! Petrol suicides! Muse are in town and have something to say

Matt Bellamy lies on his back, crooning the words to 'Blackout' as a huge inflatable lightbulb floats high above his head. Next thing you know, a white-clad sky-dancer is dropping out of the screw cap and spins through a graceful aerial ballet.

This is the magic of Muse in 2013 – everything they imagine comes true in an instant. A banker having a breakdown to illustrate the financial feeding frenzy condemned in 'Animals'? Here he comes, down the aisle of Block 5864, flinging £13 notes in the air and charging through the crowd only to die from a heart attack on the podium in the centre of the stadium. An ironic statement on the globe's feel-bad addiction to oil during the feel-good 'Feeling Good'? A desk is on one wing of the stage where a business-woman strides to the podium and drinks herself to death from a petrol pump.

Muse are total theatre. Having relaxed into being a stadium band, they've realised these shows can be more than retina-melting sci-fi visuals and UFOs, that there can be serious points made among the dazzle. So the concepts of global chaos, financial ruin and energy depletion that underpin their sixth album 'The 2nd Law' are played out on a stage decked out like an industrial factory complex spewing flames from chimneys during an opening 'Supremacy',

as if its *Bond*-theme bombast is exploding through the pipes under the intense pressure of Chris Wolstenholme's hammering bass riffs.

But Muse's music matches their showmanship. Classics like 'Plug In Baby', 'Time Is Running Out' and 'New Born' are proven eaters of festivals and you've never seen an entire stadium try to pogo itself to rubble until you've seen 'Knights Of Cydonia' live, *Tekken*-style screen lyrics and all. And for all its occasional nods to Queen ('Survival', the 'I Want To Break Free' solo in 'Madness') and Bonnie Tyler ('Follow Me'), 'The 2nd Law' holds its own amongst such titans, albeit with its tongue rammed stoutly in its cheek. The Scissor Sisters-esque 'Panic Station' comes with an animated video of Obama, Cameron, Putin and Merkel breakdancing on the globe backed by a horn section of lizard royalty, while 'The 2nd Law: Isolated System' sees a huge clockwork robot roam the stage barking "UNSUSTAINABLE!" like a crap Dalek.

It's all testament to the laff-a-minute exuberance and lack of ego that have made Muse everyman heroes. Witness Matt slapping hands with the mile-long front row throughout 'Undisclosed Desires' and stopping off under the stage to pay his respects at the coffins of the banker and the businesswoman who died for their art. For a band this comfortable with their ridiculousness, stadium life is seriously sustainable. **Mark Beaumont**



Matt Bellamy just realised his jean colour isn't the correct shade of global angst he'd ordered



Wolf Alice: still a big fan of Girl Power

DOT TO DOT

VARIOUS VENUES, MANCHESTER

FRIDAY, MAY 24

For one day, dozens of bands played across 11 venues in Manchester. But who were the five best?

1 SKATERS, ZOO, 18.15

These NYC punks wear customised green trenchcoats and caps, and frontman Michael Ian Cummings has a camera taped to the rim of his headgear. They take The Strokes' early sound and run with it. Cummings is as nonchalant as Casablancas, casually doing pull-ups during 'Schemers' and getting guitarist Josh Hubbard in a headlock as he tries to play 'Nice Hat'. Last month's single 'I Wanna Dance (But I Don't Know How)' is a biggie live.

2 THE BOTS, ZOO, 19.15

Teenage brothers Mikaiiah and Anaiah Lei nearly have a family feud while keeping their hardcore-punk-meets-gritty-blues-rock set together. Mikaiiah jerks around the stage in pink shades and a safari hat while drummer Anaiah grits his braced teeth. "This one's going to get a bit heavy," says Mikaiiah as if to suggest we've been listening to Coldplay for the last 20 minutes, then '5:17' shakes bones with a squealing, Hendrix-style riff and looped layers of guitar aggression.

3 WOLF ALICE, DEAF INSTITUTE, 21.45

These ex-folksters have gone electric and gained heaps of praise, so The Deaf Institute is rammed when the London four-piece emerge. Ellie Rowsell's softly sweet Harriet Wheeler-esque smooth vocals contrast with the jangling rhythm section, giving a glimpse into their past and future direction.



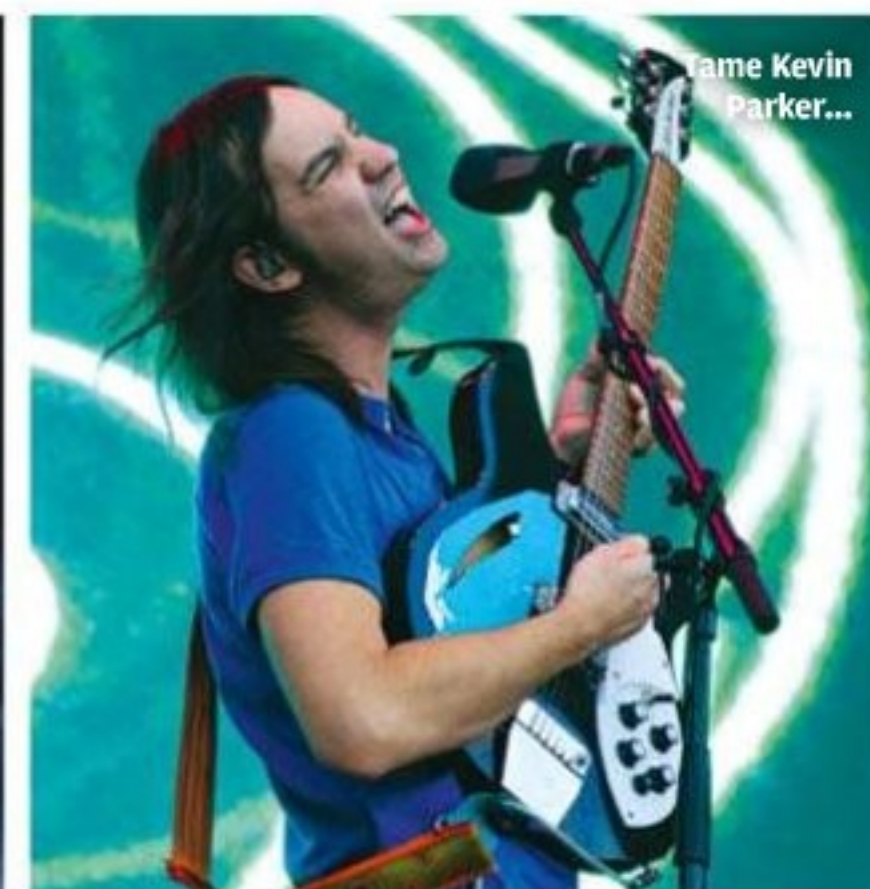
There's shades of Elastica and Hole in an eight-song romp that goes from husky and stripped-back to C86 jangle via shoegaze ('Fluffy').

4 MØ, GORILLA, 00.00

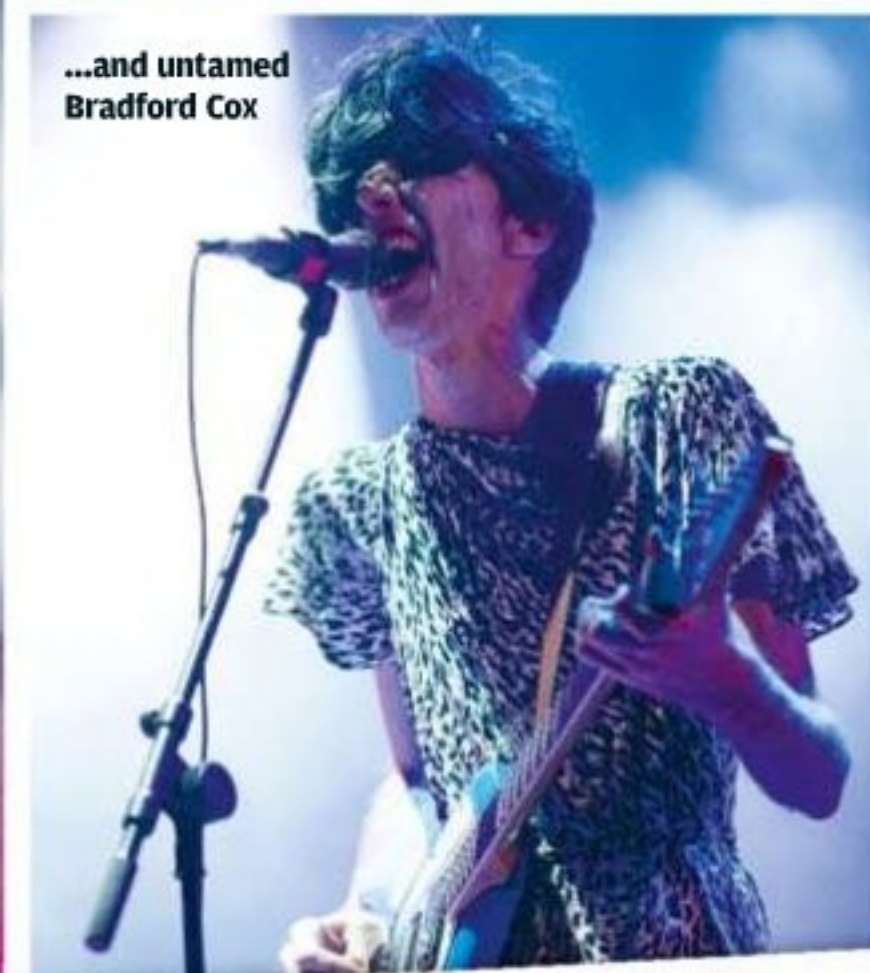
At which Karen Marie Orsted proves she isn't just a Scandinavian version of Grimes. Hypnotising visuals of destructive tornados and whirlpools accompany the bass surge of opener 'Pilgrim', and the intimacy of 'Maiden' builds the intensity. But it's 'Glass' that captivates, with its glitchy beats and pulsating throb.

5 DEAP VALLY, ZOO, 01.30

They're glammed up as usual, and throw some new songs into the mix. One, 'Walk Of Shame', is about what you'll be up to tomorrow. Another, 'Bad For My Body', goes deep on whisky. Both are big, bold and soaked in the blues. **Simon Butcher**



...and untamed
Bradford Cox



PRIMAVERA SOUND

PARC DEL FORUM, BARCELONA MAY 23 - 25

Barcelona's beachside bash is so sunny, even Savages smile. And when the sun goes down, Damon Albarn transforms everyone into lunatics

Side-effects of too much sun: a big red face, heat exhaustion, rashes. But not if you are **Savages**, whose usually stern lead singer Jehnny Beth reacts by walking onstage at Primavera Sound sporting a beaming smile. Her face returns to normal for 'Shut Up' and 'City's Full', but things get playful when Gemma Thompson's guitar malfunctions and Jehnny and bassist Fay Milton fill time with riffs and some goofy dancing. It adds warmth to a band often criticised for being cold and distant.

Tame Impala, meanwhile, deal entirely in warmth. This is their first show without bassist (and Pond frontman) Nick Allbrook, but you'd do well to notice. If Kevin Parker can write more songs as gigantic as 'Elephant' everyone will want bare feet and a keyboard for Christmas. Unless

they prefer **Deerhunter**, and want a dress and a wig instead. Bradford Cox's crew start with oldie 'Agoraphobia' before working into newbies 'Neon Junkyard' and 'Dream Captain', stitching together '70s rock, post-punk and Arcade Fire indie with squawks and chaos. See also: **Death Grips**. MC Ride is a fine frontman, bouncing around wide-armed like a pterodactyl. Paired with producer Andy Morin and drummer Zach Hill their sound is technological warfare. This doesn't help **Phoenix**, whose tunes come over like jaunty TV adverts in comparison.

Day two begins with **Peace** being beaten by the wind, and their finest moment – the bit where Harry Koisser goes high-pitched for "you could be my ice age sugar" in 'Wraith' – is blown away like a delicate Britpop

flower. **Django Django** fare better, and are all about the percussion. 'Skies Over Cairo' gets everyone dancing, and by 'Hail Bop' they're still going. No-one dances for **The Breeders**, who are greeted with knowing nods as they play 1993 album 'Last Splash'. Trouble is you know what's coming next, and a third of the crowd drifts off after 'Cannonball'. To where? To **Blur**. They've built intrigue for tonight by hinting that they're recording new stuff, but this is a greatest hits occasion. 'Girls & Boys' to start, 'Song 2' to finish, 'Tender' in the middle. Damon gets chatty at one point, asking the crowd to "Say 'hola' to la luna" when he spots a full moon watching the

band. Mother Nature loves a singalong. A louder than ever **Melody's Echo Chamber** see in the final day, and

beefed up versions of 'I Follow You' and 'Crystallized' soundtrack Melody stomping about. The grand finale, though, is left to the old dudes. **Wu-Tang Clan** bust out the biggest of the big – 'CREAM', 'Gravel Pit', 'Protect Ya Neck' – and DJ Mathematics does some mixing with his feet. Which leaves **Nick Cave & The Bad Seeds**, who thrust about like men with full heads of hair. Cave is every bit the gothic sex pest throughout 'Red Right Hand', 'Jack The Ripper' and 'Tupelo'. He ends on his knees, and he's not the only one.

Tom Howard

WHAT TWITTER THOUGHT

@fredmacpherson
Primavera really is the best festival in the world

@the_chez
Tame Impala are now part of my five a day. Blinding performance last night

@Elyse
Wu-Tang Clan are the only band at Primavera that could get away with spraying champagne at the audience

@forestswords
Death Grips were so loud that they made my face go numb last night
#Primavera



Savages' Jehnny Beth chills out

THE POSTAL SERVICE

BRIXTON ACADEMY, LONDON MONDAY, MAY 20

Ten years since 'Give Up'. Maybe they should have

It's an honour that you guys came here all these years later," says Postal Service frontman Ben Gibbard. He's so drenched in sweat, his shirt looks like it's melting. "It really means a lot." It means a lot to the fans tonight, too, here to see the return of the short-lived collaboration between Gibbard (of Death Cab For Cutie) and Jimmy Tamborello (who usually goes by the DJ name Dntel) that resulted in one album, 2003's 'Give Up'. The album grew into something of a cult hit, beloved by drippy teens for its sugary lyrics ("Will someone please call a surgeon/Who can crack my ribs and repair this broken heart?") and sleek electronic melodies. The Postal Service hardly toured it, so many of its teenage fans never got to hear these songs live. Until tonight. The Academy is filled with a lot of clean-shaven men in their late 20s. They grin at the gangly form of Gibbard like it's the resurrection. Not of this indie frontman himself, but of the sanitised bleeps that open 'Such Great Heights', the stuttering beats that underpin 'The District Sleeps Alone Tonight' and those lovelorn lines. Tonight they are reliving the baked bean cans, broken hearts and OC-watching of their adolescence. At least, they're trying to. But the performance keeps getting in the way. To Gibbard's left, Jenny Lewis (of Rilo Kiley) has cocked a knee and is pouting at a microphone. When she sings a verse on 'Nothing Better' (originally sung by Seattle-based solo artist Jen Wood) her voice is captivating, but Gibbard keeps trying to engage her in a sort of Sandy and Danny from *Grease* routine, shimmying over to her and

acting out the lyrics like he's doing karaoke. Lewis is squinting at him like he's an embarrassing uncle. Two new songs get a muted reaction – one of the peculiarities of coming to see an album, not a band – but a cover of Beat Happening's 'Our Secret' is glorious, each of them completely absorbed in the song. It highlights that in the rest of the set, there is always someone onstage who seems to be at a loose end, with Gibbard papering over the gaps in action with a lot of chicken-dancing. On record 'Give Up' was remarkable for its sense of space. Live, that seems to create problems. At the end, Gibbard conducts the crowd as they football-chant the last line of 'Brand New Colony', "Everything will change," over and over again. Everything has changed. Everyone's grown up. Though there's strange glory in resurrecting a cult album, there's something to be said for letting its secrets stay within the private grooves of the record. *Hazel Sheffield*

VIEW FROM THE CROWD DID IT LIVE UP TO YOUR EXPECTATIONS?



Matt Gibson, 27, Leeds
"Underwhelming. I'd listened to their album for 10 years. I kept asking myself if I was feeling it yet."



Jason Howmans, 23, Midlands
"There was a lot more dancing than I was expecting! This album got me through a lot."



Ben Gibbard and co still hold onto their teenage angst, and have a little help...

...from best bud Jenny Lewis



Wayne prepares his mic/binocular set-up for take-off

THE FLAMING LIPS

THE ROUNDHOUSE, LONDON TUESDAY, MAY 21

It's like spaghetti and meatballs, but in space. That's right, Wayne Coyne and co are in town

He's just testing the mic, but his one-tuos turn into a talk about the morality of The Flaming Lips' psychedelic freakshow. The previous night, a tornado killed 24 people in Moore, a suburb of his hometown Oklahoma City. While the band and crew's family were unharmed, tonight's mood is heavy. "I don't mean to demean anything, but sometimes things happen in the world that make you realise this isn't that important," says Wayne, glistening in a metallic blue leather suit. "This is a silly show." But Wayne's adamant that the gig still goes ahead and by now, he's convinced himself that actually, tonight is pretty crucial. "If anybody gives you bullshit, just say 'Dude, you missed the most important show the world has ever seen.'" A hefty chunk of the set draws from 'The Terror', The Flaming Lips' 13th studio album. It marks their 30th anniversary but it's no party record. The product of addiction, collapsed relationships and existential panic, this is clapped-out metal machine music. While the Lips have always flirted with hopelessness, there's something unrelentingly desperate about 'The Terror'. Tonight, the confetti is

black. In a scene from a demented nativity play, Wayne cradles a baby, fixes her clothes and puts her fingers in his mouth, all while singing about the apocalypse on 'Look... The Sun Is Rising.' The drums squelch. The synths sound toxic. But the record's numb gloom doesn't always work onstage. It's hard to appreciate the repulsiveness of 'Try To Explain', with distracting strobe lights. For once, you're left craving less. A cover of Bowie's "Heroes" pulsates with static charge. 'Race For The Prize' is slowed down and dragged out. Wayne's throat shrieks. "There may be some notes that are just a bunch of shit," he warns. Only on a sinisterly saccharine 'Do You Realize??' does his larynx really seize up, leaving it to the crowd to guide him through. Proof that Wayne Coyne is human after all. *Paul Smith*

WAYNE COYNE ON...

DOING 'THE TERROR' LIVE
"It's the first time we've been able to make the sounds from the record live, 'cos we've got iPads!"

THE BABY
"It felt like it had a special power, tonight."

BEING ILL
"When my throat got bad, the crowd took

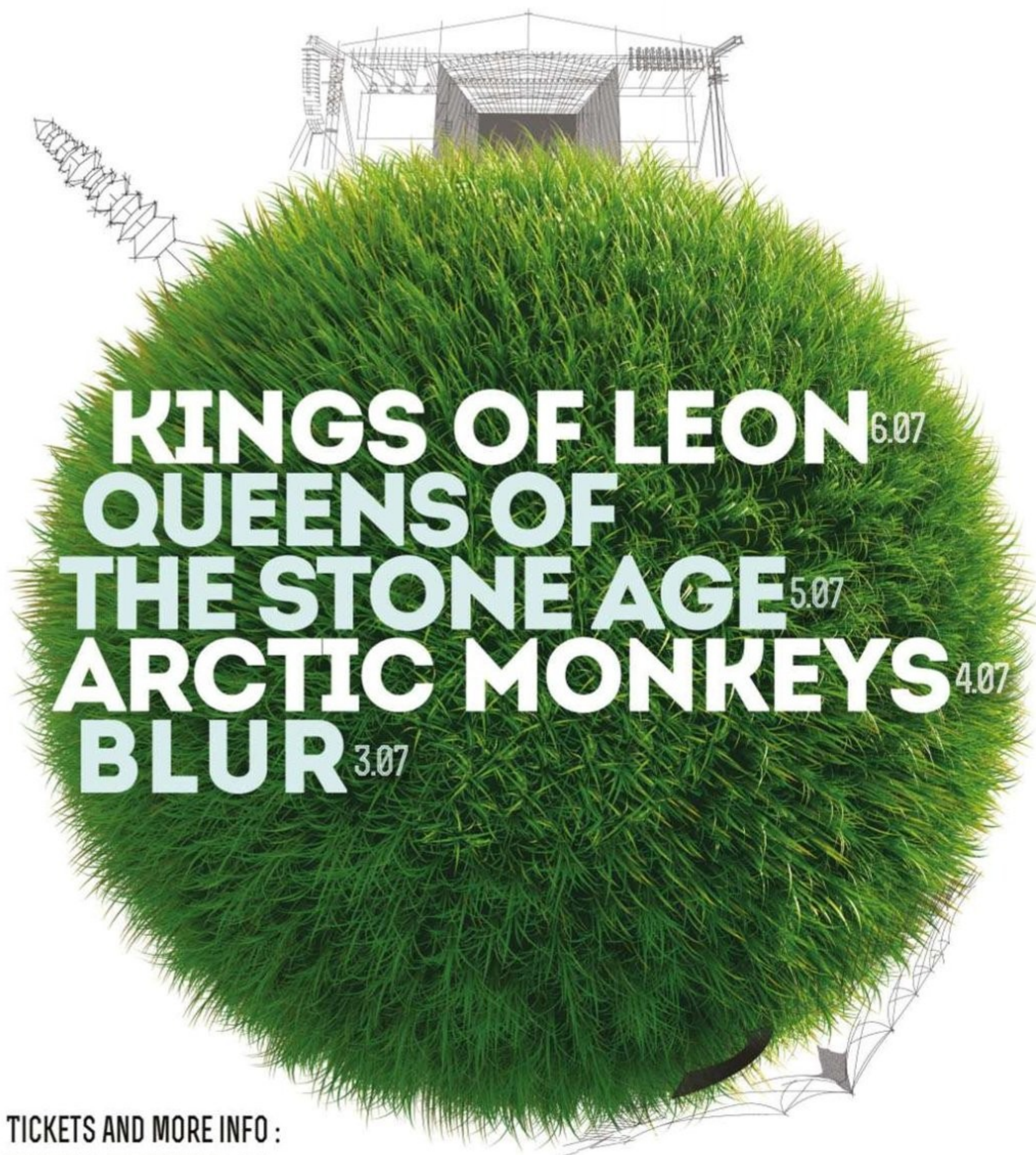
over. It was amazing. You couldn't script that."

One freaky man and a baby



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LAURA MARLING

STARTS: London, Secret Location, Jun 13

In collaboration with Secret Cinema, Marling will play immersive shows to show off fourth album 'Once I Was An Eagle'. It ends on June 21.



JAWS

STARTS: London, Garage, Jun 14

London's newest indie club night Bloodshake will host performances from Jaws (14) and Superfood (21) during June. A very special headliner is still TBA.



HALF MOON RUN

STARTS: London, Village Underground, Jun 25

The Montreal quartet attempt to break the UK with this tour. See them in London, Brighton (26) and Manchester (Jul 2).



BECK

STARTS: London, Barbican, Jul 4

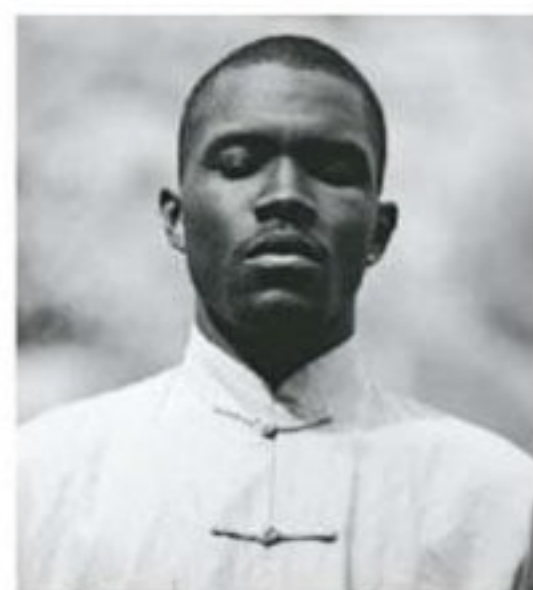
Cult hero Beck will play his 'Song Reader' album with guests Jarvis, Franz Ferdinand and Charlotte Gainsbourg at this unmissable occasion.

HAIM

STARTS: Glastonbury Festival, Pilton Farm, Jun 28

DON'T MISS

Some tours make perfect sense. Mudhoney and Nirvana in 1989. The Rollercoaster tour in 1992 with The Jesus And Mary Chain, My Bloody Valentine, Dinosaur Jr and Blur. Savages and Palma Violets. Sometimes, however, pairings can be surprising. As well as playing festivals, this summer LA trio Haim will be opening for... Rihanna. Even though they used to perform with their parents and worship at the long-haired, floppy-hatted figures of Fleetwood Mac, Este, Danielle and Alana will be taken on a European tour by the Barbadian R&B star, including two dates at Manchester Arena (Jul 15, 16). The other dates, following Glastonbury, are Summer Stampede at the Queen Elizabeth Olympic Park, London (Jul 6), T In The Park (12), Leeds Festival (Aug 23) and Reading Festival (25).



FRANK OCEAN

STARTS: London, O2 Academy Brixton, Jul 9

As well as being a special guest at Wireless and at T In The Park this year, Frank comes over to the capital to headline the Brixton venue.



TRUCK FESTIVAL

STARTS: Stevenston, Hill Farm, Jul 19

The Horrors (pictured), The Bots and Frankie & The Heartstrings are all set to play the Oxfordshire two-day event this July.



ARCTANGENT FESTIVAL

STARTS: Bristol, various venues, Aug 29

The three-day festival features Fuck Buttons, Future Of The Left, Tall Ships and Rolo Tomassi (pictured).



GIANT DRAG

STARTS: Leeds, Brudenell Social Club, Sep 12

The LA band led by Annie Hardy tour 'Waking Up Is Hard To Do' at eight dates this September. Ends in Brighton, 19.



ELLIE GOULDING

STARTS: Sheffield, O2 Academy, Oct 3

Second album 'Halcyon' gets a run out in Sheffield, York (4), Wolverhampton (6), Newcastle (7), Cardiff (10), Manchester (11) and London (17).



DEERHUNTER

STARTS: Belfast, Empire Music Hall, Oct 12

Bradford Cox and co also hit Glasgow (13), Manchester (15), Leeds (16), Liverpool (17), Cardiff (18) and Brighton (19).



WARPAINT

STARTS: Leeds, O2 Academy, Oct 27

Get your hands on tickets now for dates in Leeds, O2 ABC in Glasgow (28), Manchester Academy (29) and O2 Academy Brixton (30).



ATP: END OF AN ERA

STARTS: Pontins, Camber Sands, Nov 22

Mogwai, Godspeed You! Black Emperor, Dinosaur Jr and Ty Segall (pictured) will all play the final two holiday camp weekends.

PICK *of the* WEEK

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MILES KANE

STARTS: London, Dingwalls, Jun 7

NME
PICK

Last week's cover star may be winding up his UK tour but, as he revealed in our interview, he's still on a rock-heroic mission. Bolstered by the arrival of Jake Bugg and The Strypes, Miles has thrown on the sharp-cut mantle of leader of the beat-rock revival, a man out to prove he's not in the shadow of any Arctic Monkey but a formidable frontman in his own right. And, on a more personal level, he's ready to regain his mojo after a somewhat difficult period in his love life. With second album 'Don't Forget Who You Are' mixing up muscular Merseybeat, twisted glam and whisky-bar crooning to commanding effect, he's got plenty of new tricks and polished pop prowess to show off. Take your last chance before Glastonbury to see what the fuss is about in London, Northampton (10) and Bedford (11) – or catch him supporting The Stone Roses at London's Finsbury Park (8).

Everyone's
Talking About
THE WEEKSSTARTS: Bristol,
Louisiana, Jun 10

The first band to get a UK release on Kings Of Leon's label Serpents & Snakes play their swampy punk in Bristol and London's Sebright Arms (11) before two shows supporting the Followills at the O2 (12, 13) and additional headline shows at Nottingham (15) and Milton Keynes (18). There's a ton more dates in July, too.

Don't Miss
DANNY BROWNSTARTS: London,
Scala, Jun 11

The formerly dick-joking Detroit rapper has promised that new record 'OLD' is more mature so listen up for profound lines as well as new collaborations with Warp producer Rustie, Purity Ring and A\$AP Rocky. He also plays Brighton (12), Bristol (13), Birmingham (14) and Glasgow's Numbers night on Jun 15.

Radar Stars
MONEYSTARTS: Birmingham,
Hare & Hounds, Jun 9

The ghostly Manchester four-piece (who finally release album 'The Shadow Of Heaven' this year) have played gigs lit only by candles, performed at altars and handed out pamphlets and essays between songs. Expect this week's dates in Birmingham, Glasgow (10) and Liverpool (11) to be surprising but beautiful.

WEDNESDAY

June 5

BATH

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The Paperboys Black Box

00 35391 566511

Silhouette Stiff Kitten 028 9023 8700

Zebra Katz Limelight 028 9032 5942

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Nick Jackson Yardbird 0121 212 2524

Seapony Hare & Hounds

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BOURNEMOUTH

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BRIGHTON

Dam Maier Latest Music Bar

01273 687 171

Javelin Green Door Store

07894 267 053

Toro Y Moi Concorde 2 01273 673 311

BRISTOL

Allison Gillies Colston Hall

0117 922 3683

Baron Greenback/Death Of Orion/

Spider Kitten Fleece 0117 945 0996

The Postman/Andy Tokyo/Finnerz

O2 Academy 0870 477 2000

CAMBRIDGE

Katmen Junction 01223 511511

CARLISLE

Parlour Flames Brickyard

01228 512 220

CHATHAM

Suggs Central Theatre 01634 403868

DERBY

Catfish & The Bottlemen Victoria

Inn 01332 204 873

EDINBURGH

Ben Marwood Pivo Caffe

Toby Goodshanks/Lach Henry's

Cellar Bar 0131 221 1288

EXETER

I Divide/We Are Fiction/Attention

Thieves Cavern Club 01392 495 370

The Searchers Corn Exchange

01392 665866

GLASGOW

Black Cobra Ivory Blacks

0141 221 7871

Gentorium Oran Mor 0141 552 9224

Mudhoney/Meat Puppets O2 ABC

0870 903 3444

MMX King Tut's Wah Wah Hut

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North Atlantic Oscillation/

Tomahawks For Targets

Nice'n'Sleazy 0141 333 9637

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Scott Ian The Arches 0141 565 1000

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GLOUCESTER

Fairport Convention Guildhall Arts

Centre 01452 503050

GUILDFORD

Eliza Carthy/

Jim Moray G Live 0844 7701 797

HULL

Lulo Reinhardt New Adelphi

01482 348 216

LEEDS

Blood Command Cockpit Room 3

0113 2441573

Chapel Club Cockpit 0113 244 3446

Early Hominids Wharf Chambers

Frankie & The Heartstrings

Brudenell Social Club 0113 243 5866

Terri Shaltiel Smokestack

0113 2452222

LEICESTER

The Jeffrey Lewis & Peter Stampfel

Band Musician 0116 251 0080

Olafur Arnalds Cathedral

0116 253 2569

LINCOLN

Sarah Gillespie Drill Hall

01522 873894

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Animal Kingdom Birthdays

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A Day To Remember KOKO

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Billy Bragg Union Chapel

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Charlie Parr Slaughtered Lamb

020 8682 4080

City And Colour/Twin Forks Bush

Hall 020 8222 6955

The Crunch Garage 020 7607 1818

Douglas Hart Griffin 020 7739 6719

Dreng Barfly 0870 907 0999

Elvis Costello & The Imposters

Royal Albert Hall 020 7589 8212

The Fallen Leaves/The Lone

Groover/The Phobics 12 Bar Club

020 7240 2622

The Family Rain Borderline

020 7734 5547

Fol Chen Shacklewell Arms

020 7249 0810

The Graphite Set/Emperor Yes

Sebright Arms 020 7729 0937

Great Cynics Black Heart

020 7428 9730

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Jacco Gardner The Lexington

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Joanne Joanne/The Devices Cargo

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Mariam The Believer Servant Jazz

Quarters

Marnie Stern/Sky Larkin/Trash Kit

Garage 020 7607 1818

Mechanical Elephant Underbelly

0207 613 3105

Miles Kane Rough Trade East

0207 392 7788

Mokoomba Jazz Café 020 7916 6060

Neon Neon Village Underground

020 7422 7505

Peter Brame/Mark Wynn/Dark

House Dublin Castle 020 7485 1773

Sean Paul O2 Shepherds Bush

Empire 0870 771 2000

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June 6



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Fofoulah Blind Tiger 01273 681228
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BURY ST EDMUNDS
Ginger Baker Apex 01284 758000
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Robin Phillips/Albert Garza Quartet Hidden Rooms 01223 514 777
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Blood Command/Flood Of Red/Verses Clwb Ifor Bach 029 2023 2199
The Lemonads/Kimberely Steaks Gwdihw Café Bar 029 2039 7933
COVENTRY
Nick Harper Taylor John's House 024 7655 9958
DERBY
The Kickliner/Babe Shadow Venue 01332 203545
DERRY
Lau Culturlann Ui Chanain 028 7126 4132
DEVIZES
Henry Girls Corn Exchange 01380 725614
EXETER
Thomas Truax Cavern Club 01392 495 370
GATESHEAD
Face The Republic/Need More Brains Three Tuns 0191 487 0666
GLASGOW
Breabach Oran Mor 0141 552 9224
Fair Ohs Mono 0141 553 2400
Martha/Spoonboy Bar Bloc 0141 574 6066
One Last Secret King Tut's Wah Wah Hut 0141 221 5279
Todd Rundgren O2 ABC 0870 903 3444
HASTINGS
OPM Carlisle Hotel 01424 420193

LEEDS
Ed Harcourt Holy Trinity Church 01132 454268
The Elgo Live Band HiFi Club 0113 242 7353
James Skelly & The Intenders Brudenell Social Club 0113 243 5866
Splashh Nation Of Shopkeepers 0113 203 1831
LEICESTER
Dawson Smith & The Dissenters Musician 0116 251 0080
Ghandi's Flip Flop Shed 0116 262 2255
Jacco Gardner O2 Academy 0870 477 2000
Scholars/Coastline Soundhouse 07830 425555
LIVERPOOL
Dan Haywood's New Hawks Leaf On Bold St 0151 707 7747
Wolf Alice Shipping Forecast 0151 709 6901
LONDON
Batalj/Zoetrope MacBeth 020 7739 5095
Beardyman KOKO 020 7388 3222
Camera Obscura Heaven 020 7930 2020
Charlie Boyer & The Voyeurs/LOOM Shacklewell Arms 020 7249 0810
Elvis Costello & The Imposters Royal Albert Hall 020 7589 8212
Jackdaw4 Borderline 020 7734 5547
Megadeth O2 Academy Brixton 0870 477 2000
Miles Kane Banquet Records KT1 1EE
Miles Kane McCluskys 020 8541 1515
Neon Neon Village Underground 020 7422 7505
The New Union/Kill Moon/Earl Grey Book Club 020 7684 8618
Pins The Lexington 020 7837 5387
Rap 6/Charlie Sloth/Manny Norte Scala 020 7833 2022
Rod Stewart O2 0870 701 4444
Turin Luck Queen Of Hoxton 020 7422 0958
Twenty One Pilots Garage 020 7607 1818
Whales In Cubicles Hoxton Square Bar and Kitchen 020 7613 0709
Woody/A&E Ritzy Cinema 020 7733 2229
Young Fathers Birthdays 0 20 7923 1680
Zebra Katz XOYO 020 7729 5959
MANCHESTER
Colorama Irish Association Social Club 0161 881 2898
Frankie & The Heartstrings Deaf Institute 0161 330 4019
Liam Winter Jackalope 0161 862 9911

North Atlantic Oscillation/Tomahawks For Targets FAC 251 0161 27 27 251
Olof Arnalds Takk
Sean Paul The Ritz 0161 2364355
The WandsThe Castle 0161 237 9485
Young Kato Sound Control 0161 236 0340
MILTON KEYNES
Funeral For A Friend Crauford Arms Hotel 01908 313864
NEWCASTLE
Mudhoney/Meat Puppets O2 Academy 0870 477 2000
NORWICH
The First Waterfront 01603 632 717
The Jeffrey Lewis & Peter Stampfel Band Arts Centre 01603 660 352
Josienne Clark & Ben Walker Epic Studios 01603 7272727
NOTTINGHAM
Islet Chameleon 0115 9505097
The Smoking Hearts/A World Defined Rock City 08713 100000
OXFORD
The Drifters New Theatre 0870 606 3500
POOLE
Wren Band Lighthouse 01202 685222
PORTSMOUTH
Derrin Naurendorf Cellars 0871 230 1094
SHEFFIELD
Dead Belgian Lantern Theatre 0114 255 1776
Heart In Hand/Demoraliser/Palm Reader Corporation 0114 276 0262
SOUTHAMPTON
Dreng Joiners 023 8022 5612
Johnny Marr Brook 023 8055 5366
SOUTHSEA
Ben Poole Bullfrog Blues Club 023 9286 3911
ST ALBANS
Mark Morriss Horn 01727 853 143
WAKEFIELD
Untouchables Snooty Fox 01924 374455
WARRINGTON
Cannon/Campbell/Watchorn/Oconnor Parr Hall 01925 442345
WARWICK
Lulo Reinhardt Arts Centre 024 7652 4524
WOLVERHAMPTON
Midge Ure/Cole Stacey/Joseph O'Keefe Robin 2 01902 497860
WREXHAM
Catfish & The Bottlemen Central Station 01978 358780
YORK
Sworn Amongst Fibbers 01904 651250

FRIDAY

June 7

ABERDEEN
Lewis Watson Lemon Tree 01224 642230
Stillpoint Moorings Bar 01224 587602
BATH
Danny Byrd Moles 01225 404445
The Stack Shakers Chapel Arts Centre 0122 5404445
BEDFORD
Wolf Alice Esquires 01234 340120
BELFAST
Disclosure (DJ set) Limelight 028 9032 5942
Lau Black Box 00 35391 566511
BIDEFORD
Ruarri Joseph Palladium 01237 478860
BIRMINGHAM
Cat Chin/Snooty Bobs O2 Academy 2 0870 477 2000
Toro Y Moi O2 Academy 2 0870 477 2000
BRIDPORT
Johnny Marr Electric Palace 01308 428354
BRIGHTON
Abi Wade/Olof Arnalds Unitarian Church 01273 330520
Ghostpoet The Haunt 01273 770 847
John Foxx/Vile Electrodes Concorde 2 01273 673 311
OPM Sticky Mike's Frog Bar 01273 749 465
Pins Green Door Store 07894 267 053
We.Are.Lizards/Afrika Bambaataa/Scroobius Pip The Haunt 01273 770 847
BRISTOL
Andy C/Loadstar/P Money/Joker Motion 01179 723111
Dreng Louisiana 0117 926 5978
Islet Exchange 0117 9304538
John Cooper Clarke Colston Hall 0117 922 3683
Stachursky Fleece 0117 945 0996
The Zen Hussies/Mr Tea & The Minions Thunderbolt 07791 319 614
CAMBRIDGE
The Jeffrey Lewis & Peter Stampfel Band Portland Arms 01223 357268
CARDIFF
Among Brothers/Scriber Buffalo Bar 02920 310312
The Moody Blues St David's Hall 029 2087 8444
Sarah Gillespie Chapter Arts Centre 029 2031 1050
Straight Lines/The People The Poet/Safari Gold 10 Feet Tall 02920 228883
COVENTRY
Bored Spies/Smallgang Taylor John's House 024 7655 9958
Code9 Dog & Trumpet 024 7622 1678
DERBY
Riding The Low/The Third Round Victoria Inn 01332 204 873
DERRY
Desert Voice Calling/Jude Hill Waterside Theatre 028 7131 4000
EDINBURGH
The Banter Thiefs/Jack Rowberry/The Nature Boys Voodoo Rooms 0131 556 7060
Todd Rundgren Picture House 0844 847 1740
EXETER
Chas & Dave University 01392 263519
FALMOUTH
GLASGOW
Colorama/Big Hogg/Robin Adams Broadcast 0141 332 7304
Delta Mainline Pivo Pivo 0141 564 8100
Eldritch Scanty O2 ABC 0870 903 3444
Eugene Twist King Tut's Wah Wah Hut 0141 221 5279

Half Man Half Biscuit O2 ABC 0870 903 3444
Rico Rodriguez Oran Mor 0141 552 9224
GUILDFORD
Funeral For A Friend Boileroom 01483 539 539
HEBDEN BRIDGE
Scott Hub Trades Club 01422 845265
HULL
This Is The Kit New Adelphi 01482 348 216
LEAMINGTON SPA
Gary Numan The Assembly 01926 313774
LEEDS
Camera Obscura Cockpit 0113 244 3446
God Damn Santiago 0113 244 4472
James Taylor Quartet Brudenell Social Club 0113 243 5866
Styckleback New Roscoe 0113 246 0778
LEICESTER
Random Hand/Anti Vigilante/The Karma Party Soundhouse 07830 425555
LIVERPOOL
Cable Cars O2 Academy 0870 477 2000
LONDON
Action Bronson KOKO 020 7388 3222
AME/Mark E/Youandewan/Tusk/Pional Corsica Studios 0207 703 4760
Bad Manners/Max Splodge & The Pukes Grand 020 7223 6523
Benga/Black Sun Empire/Spectrasoul/Scratch Perverts Fabric 020 7336 8898
Blood Command/Flood Of Red/Verses Barfly 0870 907 0999
Bulldoze/Broken Teeth Underworld 020 7482 1932
Digitalism/Leftfield/Squarepusher/Cassius/Kavinsky/Gary Numan/Booka Shade/The Orb O2 Academy Brixton 0870 477 2000
Folks Islington 020 7609 4917
Hot Chip/Public Service Broadcasting British Library 0870 444 1500
Johnny Brown/The Nuis@nce Band Buffalo Bar 020 7359 6191
KRS-One Garage 020 7607 1818
Miles Kane Dingwalls 020 7267 1577
Mt. Wolf Union Chapel 020 7226 1686
North Atlantic Oscillation/Tomahawks For Targets The Lexington 020 7837 5387
Only Real Garage 020 7607 1818
Paloma Faith/Laura Mvula O2 0870 701 4444
Parachute Youth Club NME @ KOKO 0870 4325527

The Plea/Sync The Bismarck/Gentlemen Duke Dublin Castle 020 7485 1773
Richard Youngs & Luke Fowler/Cam Deas/Jack Allett Café Oto 0871 230 1094
Rodriguez Hammersmith Apollo 0870 606 3400
Rolled Up 20s/The Otherness 100 Club 020 7636 0933
Sisterhood/High Hopes/Frau & Midnight A Go-Go Queen Of Hoxton 020 7422 0958
The Stone Roses/Dizze Rascal/The Courteeners/Rudimental Finsbury Park 0870 166 3663
The Tea Street Band/The Bibelots/Phil Smith Nambucca 020 7272 7366
Theo Parrish/Benji B XOYO 020 7729 5959
The Time and Space Machine/Atom Eye Shacklewell Arms 020 7249 0810
Viv Albertine/Laetitia Sadier Sebright Arms 020 7729 0937
LUTON
Tribes (DJ Set) Edge 01582 897486
Young Fathers Edge 01582 897486
MANCHESTER
Andrew Weatherall Islington Mill 0871 230 1094
Mudhoney/Meat Puppets Academy 0161 832 1111
MARGATE
Coco & The Butterfields West Coast Bar 01843 571684
MIDDLESBROUGH
Oilly Murs/Amelia Lily Centre Square
MILTON KEYNES
Midge Ure Stables 01908 280800
NEWCASTLE
Jacco Gardner Cluny 0191 230 4474
Randolph's Leap/Kid Canaveral Heartattack & Vine 07732 280185
NORWICH
Black River Falls/Darkstar Brickmakers 01603 441 118
Cocos Lovers The Birdcage 01603 633 534
Sub Focus UEA 01603 505401
Voodoo Ghost Town/Dying Breeds Brickmakers 01603 441 118
NOTTINGHAM
Si Tew/Ling Peng Contemporary 0115 948 9750
Valhalla/Ten Tides/Nekrofeare Rescue Rooms 0115 958 8484
PORTSMOUTH
Kassassin Street Cellars 0871 230 1094
PRESTON
The Cosmic Dead/Pigs Pigs Pigs Pigs Pigs Pigs Continental 01772 499 425
READING
Hazard/Magistrate/Pressure Sub89 0871 230 1094
SHEFFIELD
Genticorum/The Melrose Quartet Shakespeare 0114 234 9636
Hey Sholay Queens Social Club 0114 272 5544
Jakwob The Room 0114 276 6082
James Skelly & The Intenders O2 Academy 0870 477 2000
SOUTHAMPTON
Dead Rabbits/The Wands Bent Brief 023 8032 2151
Splashh Lennons 023 8057 0460
WAKEFIELD
James Coley Escobar 01924 332000
WOLVERHAMPTON
Chris Farlowe Robin 2 01902 497860
Diamond Lil Slade Rooms 0870 320 7000
YORK
Black Lit City/The Faraday Concept/Magnot Fibbers 01904 651250
Delphic The Duchess 01904 641 413



SATURDAY

June 8



Islet, Chapter Arts Centre, Cardiff

ALDERSHOT**The Family Rain** West End Centre 01252 330040**BATH****Dead Belgian Chapel** Arts Centre

0122 5404445

Ingested Moles 01225 404445**BIRMINGHAM****False Pretence/Headwires** Actress & Bishop 0121 236 7426**Forloco/Kastella/Chaos Parade** Sunflower Lounge 0121 632 6756**Those Without Hope/Rise Of My Empire** Flapper 0121 236 2421**We Are Saviours** O2 Academy 2 0870 477 2000**Zero Amigo/Maximum Zero/Club Phobia** O2 Academy 3 0870 477 2000**BOURNEMOUTH****Scholars/Coastline** The Anvil

01202295898

BRIGHTON**Devilman/Devize/DJ Escape** Volks

Tavern 01273 682828

Liars The Haunt 01273 770 847**The Mice** World's End 01273 692311**Splashh** The Hope 01273 723 568**Sub Zero/Funtcase/Benny Page**

Concorde 2 01273 673 311

Viv Albertine/Laetitia Sadier Sticky Mike's Frog Bar 01273 749 465**The X-Rays** Prince Albert

01273 730 499

BRISTOL**Ben Marwood/Oxygen Thief/Chris****Webb** Louisiana 0117 926 5978**Bigtopp** Mr Wolf's 0117 927 3221**Billy Ocean/Howard Jones/ABC/Go****West/Altered Images** Blaise Castle

House Museum

Dennis G/DJ Neev/Steve Smart O2

Academy 0870 477 2000

Doreen Doreen Fiddlers

0117 987 3403

The Egg Thekla 08713 100000**Limewax/Panacea** Lakota

0117 942 6139

CAMBRIDGE**ColvinQuarmby** CB2 01223 508 503**CARDIFF****Colorama** Clwb Ifor Bach

029 2023 2199

Islet Chapter Arts Centre

029 2031 1050

DERBY**The Idle Hands** Flowerpot

01332 204955

The Smears The Hairy Dog**EDINBURGH****The Little Kicks/Behold The Old****Bear/Very Well** Voodoo Rooms

0131 556 7060

Nick Harper/Carol Laula/Gavin**Moore** Voodoo Rooms 0131 556 7060**Young Kato** Sneaky Pete's

0131 225 1757

EXETER**OPM** Cavern Club 01392 495 370**GLASGOW****Bulldoze** Ivory Blacks 0141 221 7871**Emmy-Kate & Marie** Admiral

0141 221 7705

Frankie & The Heartstrings King

Tut's Wah Wah Hut 0141 221 5279

The Pegpies/Carnival/The Little**Illusions** Maggie May's 0141 548 1350**Stanley Odd/Hector Bizerk** Oran

Mor 0141 552 9224

Toro Y Moi The Art School**GLOUCESTER****Danny Howard** Subtone

01242 575925

HARTLEPOOL**Pete Greenwood/The Broken****Broadcast** The Fishermans Arms**HEBDEN BRIDGE****Laurel Canyons** Trades Club

01422 845265

HOVE**House Of Hates/Emily Baker/****Cordelia** Gartside Brunswick

01273 735254

HULL**Kingmaker XIII Allstars/Mammal****Hum/Matty Rose** New Adelphi

01482 348 216

LEEDS**Alice Moving Under Skies** Fenton

0113 245 3908

Allusondrugs The Library

0113 2440794

Folks Cockpit Room 3 0113 2441573**Vessels** Brudenell Social Club

0113 243 5866

LEICESTER**Echolocation/Gestalt/Dinnernanny**

The Cookie Jar 0116 2531212

Graffiti Classics Y Theatre

0116 255 6507

LIVERPOOL**James Skelly & The Intenders** O2

Academy 0870 477 2000

Katie Melua/The Christians/Jack**Savoretti/Thea Gilmore/Leddra****Chapman** Pier Head 0151 709 1693**The Words** Shipping Forecast

0151 709 6901

LONDON**Ben Klock/Mosca** Fabric

020 7336 8898

Colleen/Directorsound/Aine**O'Dwyer** Café Oto 0871 230 1094**Deadbeat Echoes/Mercury 13/Phil****Smith** Nambucca 020 7272 7366**Debian Blak/Real/Tuesday****Born/TACHES** Shacklewell Arms

020 7249 0810

Ekim/Raku/Autom Inspiral Lounge

020 7428 5875

Eliza McCarthy Barbican Centre

020 7638 8891

Funkagenda/Sheldon/Tom Swoon/**Loops Of Fury** Ministry Of Sound

020 7378 6528

Gesaffelstein/Louisahhh!!! XOYO

020 7729 5959

Grim Reaper/Widow/Midnight**Messiah** Water Rats 0207 813 1079**Hot Head Show/Paper Boats/****Bambi/Amber States** Borderline

020 7734 5547

Joe D'Urso & The Stone Caravan/**The Micky Kemp Band** Half Moon

020 7274 2733

Machine Rox/XMH Electrowerkz

020 7837 6419

Model Village/Ace Bushy**Striptease/Themakingof/Anguish****Sandwich/SEABIRDS/City Yelps**

Power Lunches Arts Café

Mudhoney/Meat Puppets/Metz The

Forum 020 7344 0044

New Town Kings Underworld

020 7482 1932

N.U.M.B./Tom Figgins/Sophie Ray/**Matthew Wilson** Troubadour Club

020 7370 1434

Philip Glass Coliseum 020 7379 1264**Secret Guests/She Bangs The****Drums/Soul Boy** Mystic Collective

Queen Of Hoxton 020 7422 0958

The Stone Roses/Public Image Ltd/**Miles Kane/Johnny Marr** Finsbury

Park 0870 166 3663

The Talks Cargo 0207 749 7840**Tinmen/Megafone Sister/****Tommy Turntables/Adore** Barfly

0870 907 0999

Trigger EffectFighting Cocks

020 8546 5174

The Wands Victoria 020 8399 1447**LUTON****Fair Ohs** Edge 01582 897486**MANCHESTER****Jacco Gardner** Soup Kitchen

0161 236 5100

John Doyle Waterside Arts Centre

0161 912 5616

RagTag/Wara/Jali Nyonkoling**Kuyateh** Band On The Wall

0161 832 6625

Rook & The Ravens Deaf Institute

0161 330 4019

Samuel James Routledge The Castle

0161 237 9485

Sex Hands/Base Ventura Trof

Fallowfield 0161 224 0467

Thirty Aethrys/Eternal Quarter/**Motions** Dry Bar 0161 236 5920**Tigerside** Academy 0161 832 1111**MILTON KEYNES****The Time and Space Machine**

Crauford Arms Hotel 01908 313864

NEWCASTLE**Alex Butler/Kredo** Head Of Steam

0191 232 4379

NEWCASTLE UNDER LYME**John Power** Full Moon 01782 255703**NORWICH****Bad Manners** Epic Studios

01603 727727

The Emma Hall Big Band

Brickmakers 01603 441 118

NOTTINGHAM**The Red Dirt Skinners** Doghouse

Studios 0871 210 2040

Some Skeletons/To The Bears Rock

City 08713 100000

OXFORD**MMX** Jericho Tavern 01865 311 775**We Aeronauts** O2 Academy

0870 477 2000

PLYMOUTH**By Dmitry/Plymouth** Pilgrimages

University 01752 663337

PORTSMOUTH**Kojak's Revenge** Cellars

0871 230 1094

SHEFFIELD**Elvis Costello** City Hall 0114 278 9789**I Set The Sea On Fire** O2 Academy

0870 477 2000

Markus Schulz O2 Academy

0870 477 2000

Tracer/Cage The Gods Plug

0114 276 7093

SHOREHAM**TV Smith/Barnstormer** Duke Of

Wellington 01273 454960

SOUTHAMPTON**Duke Dumont** Ocean Village**STOCKTON****Half Man Half Biscuit** Arc

01642 666600

Lewis Watson/Frank Hamilton

Georgian Theatre 01642 674115

STOKE ON TRENT**Heart In Hand/Demoraliser**

Underground 01782 219944

The Likely Lads Sugarmill

01782 214 991

SWANSEA**The Shakes** The Wig**WAKEFIELD****Lupine** Snooty Fox 01924 374455**WARWICK****Cliff Richard** Castle 01926 495421**WATFORD****The Muttz Knuttz** Horn

01923 225 020

YORK**Rodeo Falls** Fibbers 01904 651250**Skin The Lizard** Bay Horse

01904 627679

SUNDAY

June 9

BELFAST**Lilygreen & Maguire** Oh Yeah Music

Centre 028 90 310 845

BIRMINGHAM**Bon Jovi** Aston Villa FC 0121 327 5353**Luke Wyld & The Japes**Yardbird

0121 212 2524

Money/Epic 45 Hare & Hounds

0870 264 3333

BRIGHTON**Stark/The Folk/Nick Williams**

Latest Music Bar 01273 687 171

UK Subs/Brutal Regime/Brain Jelly

The Haunt 01273 770 847

BRISTOL**Anima/Broken Jaw/The Plot****Thickens** Fleece 0117 945 0996**Joe Gideon & The Shark** Louisiana

0117 926 5978

Mudhoney O2 Academy

0870 477 2000

CARDIFF**Bryn Terfel** St David's Hall

029 2087 8444

Fist Of The First Man Gwdihw Café

Bar 029 2039 7933

Reaper In Sicily Clwb Ifor Bach

029 2023 2199

DERBY**Subhumans** Victoria Inn

01332 204 873

MONDAY

June 10



Mykki Blanco, Village Underground, London

BELFAST

The Who Odyssey 028 9073 9074

BIRMINGHAM

Bulldoze/50 Caliber/No Second Chance/All Will Suffer Rainbow 0121 772 8174

Mudhoney/Metz The Institute 0844 248 5037

BOURNEMOUTH

Nordic Giants The Winchester 01202 552 206

Scott Ian O2 Academy 0870 477 2000

BRIGHTON

Blood Command/Flood Of Red/Verses The Haunt 01273 770 847

Dave McPherson Prince Albert 01273 730 499

BRISTOL

The Weeks Louisiana 0117 926 5978

CARDIFF

Rihanna/David Guetta Millennium Stadium 029 2022 4488

GLASGOW

Jurassic 5 O2 Academy

0870 477 2000

Money/Life Model/Napoleon's Dogs King Tut's Wah Wah Hut 0141 221 5279

GUILDFORD

Young Kato Boileroom 01483 539 539

LEEDS

Cable35 Packhorse 0113 245 3980

Tim Ot Oporto 0113 245 4444

LIVERPOOL

Elvis Costello Philharmonic Hall 0871 230 1094

LONDON

Childhood Corsica Studios

0207 703 4760

David Grubbs/Andrea Belfi/Stefano

Pilla Café Oto 0871 230 1094

The Fresh & Onlys Cargo

0207 749 7840

Hold The Suspect/False-Heads/

Harper Dublin Castle 020 7485 1773

Husky Rescue Hoxton Square Bar and

Kitchen 020 7613 0709

Johnson Jay/Tom Moriarty/

Rosabella Gregory/Emma Jane The

Forge 020 7383 7808

Josef Salvat Sebright Arms

020 7729 0937

Maggie Reilly Troubadour Club

020 7370 1434

Mykki Blanco Village Underground

020 7422 7505

MMX Old Blue Last 020 7613 2478

Neils Children Shacklewell Arms

020 7249 0810

Sallie Ford & The Sound Outside The

Lexington 020 7837 5387

Tracer Scala 020 7833 2022

The View Borderline 020 7734 5547

The Winter Mountain Band Barfly

0870 907 0999

MANCHESTER

Lewis Watson Sound Control

0161 236 0340

MILTON KEYNES

Patent Pending Crauford Arms Hotel

01908 313864

NEWCASTLE

Joe Satriani City Hall 0191 261 2606

NORTHAMPTON

Miles Kane Roadmender Centre

01604 604222

NORWICH

Malick Pathe Sow/Bao Sissoko Arts

Centre 01603 660 352

READING

Justin Martin/Bowler/Caddoo

Sakura 0118 958 6839

YEovil

Scholars/Coastline Quicksilver Mail

01935 24721

YORK

Ed Harcourt/Catherine AD National

Centre For Early Music 01904 658338

Jacco Gardner Basement

01904 612 940

Lisa Stansfield Grand Opera House

01904 671818

Mud Morganfield Fibbers

01904 651250

TUESDAY

June 11

BATH

Josh Porter Komedia 0845 293 8480

BEDFORD

Miles Kane/Findlay Corn Exchange 01234 269519

BIRMINGHAM

Bonnie Raitt Symphony Hall

0121 780 3333

James Skelly & The Intenders The

Institute 0844 248 5037

Jurassic 5 O2 Academy 2

0870 477 2000

Neil Young & Crazy Horse LG Arena

0121 780 4133

Sean Stewart/Ian Bourne Band/

Mezzotonic Yardbird 0121 212 2524

BLACKPOOL

Ben Howard Empress Ballroom

01253 625928

BRISTOL

Frankie & The Heartstrings/

Spectrals Louisiana 0117 926 5978

Mark Owen O2 Academy

0870 477 2000

CAMBRIDGE

Fair Ohs Portland Arms 01223 357268

CHESTER

The Fresh & Onlys The Compass

01244 344890

EDINBURGH

Lisa Stansfield Queen's Hall

0131 668 2019

EXETER

Night Engine Phoenix 01392 667080

Patent Pending Cavern Club

01392 495 370

GATESHEAD

Todd Rundgren Sage Arena

0870 703 4555

GLASGOW

The Darlington's Broadcast

0141 332 7304

Immortal Technique O2 ABC

0870 903 3444

Nina Nesbitt King Tut's Wah Wah Hut

0141 221 5279

Trigger Effect Bar Bloc 0141 574 6066

GUILDFORD

Brotherhood Of The Lake Boileroom

01483 539 539

Mikill Pane University Of Surrey

01483 689 223

HEBDEN BRIDGE

Lewis Watson Trades Club

01422 845265

HULL

Valentine/Cable35/Sara Sanchez

New Adelphi 01482 348 216

LEEDS

China Rats Oporto 0113 245 4444

LIVERPOOL

Joe Satriani/Matt Schofield

Philharmonic Hall 0871 230 1094

M O N E Y Leaf On Bold St

0151 707 7747

LONDON

Aki Onda/Akio Suzuki Café Oto

0871 230 1094

Bad For Lazarus/Wild Smiles/The

Diamond Lights Hoxton Square Bar

and Kitchen 020 7613 0709

Chapel Club/Brolin/Boxed In Cargo

0207 749 7840

Danny Brown Scala 020 7833 2022

Emika Birthdays 0 20 7923 1680

The Innocent Water Rats

0207 813 1079

The James Hunter Six 100 Club

020 7636 0933

Kate Nash Barfly 0870 907 0999

The KVB Madame Jojo's

020 7734 2473

Maggie Reilly Troubadour Club

020 7370 1434

Naam/Sedulus/Gurt Borderline

020 7734 5547

Patch & The Giant/Sophie

Jamieson/Lazy Heart Parade

Hackney Attic 0871 902 5734

Shystie/Shimmy/Tanika Queen Of

Hoxton 020 7422 0958

Swiss Lips XOYO 020 7729 5959

Tegan & Sara/Waxahatchee Troxy

020 7734 3922

The Weeks Sebright Arms

020 7729 0937

MANCHESTER

Big Deal Soup Kitchen

0161 236 5100

David Rovics Night & Day Café

0161 236 1822

Gold Teeth Deaf Institute

0161 330 4019

NORWICH

Banjaxeld Brickmakers

01603 441 118

Ed Harcourt/Catherine AD Arts

Centre 01603 660 352

Liz Lawrence Bicycle Shop

01603 625 777

NOTTINGHAM

Blood Command/Flood Of Red/

Verses Rescue Rooms 0115 958 8484

PORTSMOUTH

Emily Baker/Sam Taylor Cellars

0871 230 1094

SOUTHAMPTON

Young Kato Joiners 023 8022 5612

ST ALBANS

Subhumans Horn 01727 853 143

WAKEFIELD

Adam Bomb Snooty Fox

01924 374455

WOLVERHAMPTON

Michael Katon Robin 2 01902 497860

Scholars Slade Rooms 0870 320 7000

Frankie & The Heartstrings, Louisiana, Bristol



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HELEN THE HIPPIY, WAITS WILTS, 'LAYLA' SLAYS 'EM



TOM WILTS

Playing a "slothful" gig at Ronnie Scott's, Tom Waits is faced with heckles and agrees with most of them. "I've been riding on the crest of a slump lately," he admits. Due to his "sawmill" voice, reviewer Fred Dellar can't make out much of Waits' mumbling, but does pick out "They say 'Waits, you so ugly, you enough to make a freight train take a dirt road'". He then flicks a lit cigarette into the crowd. Punk rock!

THE VOTES ARE IN!

The 10,000 votes for *NME* Readers' Top 100 Singles Poll have been counted and verified and here are the results: The Rolling Stones have nine entries to The Beatles' seven. Bowie, Bob Dylan, Queen, The Doors, The Who and Jimi Hendrix all have multiple entries. And at the top of the list? Derek And The Dominoes' 'Layla', with The Who's 'My Generation' coming in second.

MIRREN MIRREN ON THE WALL

It's not often *NME* has a future (faux) monarch on the cover, but this week we track down Helen Mirren, playing the female lead in a West End revival of David Hare's celebrated play *Teeth'n'Smiles* which "follows the escapades of loser hippie musicians". Mirren, a 30-year-old "unconventional Shakespearian actress", plays Maggie, a drunk and manipulative '60s singer, and is described by *NME*'s Andrew Tyler as "a performer of some class and intelligence". He asks if she's a good actress. "I would say, yeah," she responds, "I'm a fantastically good actress... but then I often get into a situation where there's some awful transparent barrier, in that you seem to be pouring it out and nothing seems to be communicating."

The play poses the question, "What's happened to rock'n'roll?". Mirren has some idea, and it's to do with the commercialisation of The Rolling Stones who she saw being praised as "mind-blowing" on the previous night's news. "Suddenly [rock culture has] been accepted as part of the mainstream of life". *NME* concurs, stating The Stones' personal dread was "of becoming absorbed". "It's very ironic," says Mirren, "that at the moment of their height is the moment they slip... the moment of your great success is the moment the mainstream and bureaucracy swallow you up."

ALSO IN THE ISSUE THAT WEEK

- Rod Stewart's 'A Night On The Town' album gets a less than complimentary review. Or at least the cover sleeve does - it's a copy of Renoir's painting *Bal du Moulin de la Galette* but with an added Rod in the foreground. "Perhaps it just takes our hero closer to immortality than his music's ever going to take him," writes reviewer Bob Edmonds.
- Elton John gets a bucket of ice tipped over him at an industry party. *NME* speculates that the ice is a new form of hair restorer.
- Across town, Roger Daltrey hugs Liz Taylor at a party, then gets uppity about snapshots of the moment, taken by his cousin, appearing in the *Daily Mirror*.
- Neil Diamond smashes box office records set by Elton John and Billy Graham in Christchurch, New Zealand, as 10 per cent of the city's inhabitants turn out for his gig.

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THE LEGENDARY NME CROSSWORD

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

Compiled by Trevor Hungerford

Win!

A BAG OF NME SWAG



CLUES ACROSS

- 1 And on its way up from number 13 to number 7, it's Daft Punk (3-5)
 5 The xx with their heavenly bodies (6)
 10 The 'Comedown Machine' won't shoot back up in the other direction with this on board (3-3-7)
 11+18A "We _____, together we crawl, forever we'll be _____", 2005 (6-3-4)
 12+28A It's 'The Only Place' to hear a surf pop band for shore (4-5)
 14 Hoping to include a bit of Yeah Yeah Yeahs' music (3)
 16 The Coral greeted their chart career in 2002 with this song (7)
 18 (See 11 across)
 21 1950s hit for Little Richard, also the title of an '80s TV series about a rock'n'roll band starring Robbie Coltrane (5-6)
 22+29D Rock band formed by brothers Malcolm and Angus Young (2-2)
 25 Last seen wandering those 'Streets In The Sky' (5)
 26+9D Lola drinks nice concoction to celebrate Lonnie Donegan's first hit (4-6-4)
 28 (See 12 across)
 30 The _____, Leeds lads who made us 'Welcome To The North' (5)
 31 "I'm sitting here talking with my baby over cigarettes and _____", Etta James (6)
 32 Burning _____, reggae musician certainly had a point when declaring 'Jah Is Real' (5)

CLUES DOWN

- 1 The Chapel Club - they're actually not bad as a group (4-8)
 2+17D It mattered greatly to Oasis that as little work as possible should go into their recording... (3-10-2-5-4)
 3+6D ...whereas Razorlight didn't get to bed until recording was finished (2-3-5)
 4+27D Her last album was full of 'Girl Talk' (4-4)
 6 (See 3 down)

- 7+23D Stranglers' single - somehow get me a free one, Paul (8-6)
 8 James eventually include their own album (5)
 9 (See 26 across)
 13 A shining example of what Cat Power can do (3)
 15 "I used to roll the dice, feel the _____ in my enemy's eyes", from Coldplay's 'Viva La Vida' (4)
 17 (See 2 down)
 18 Ain't a remix of an Autechre EP (4)
 19 "Who's gonna plug their ears when you scream", 1984 (5)
 20 Basement Jaxx were fortunate to get a celebrity on this recording (5-4)
 23 (See 7 down)
 24 Pendulum swung their music with a crashing noise (4)
 27 (See 4 down)
 28 Alexis Korner's band whose version of 'Whole Lotta Love' was used for *Top Of The Pops* theme in the 70's (1-1-1)
 29 (See 22 across)

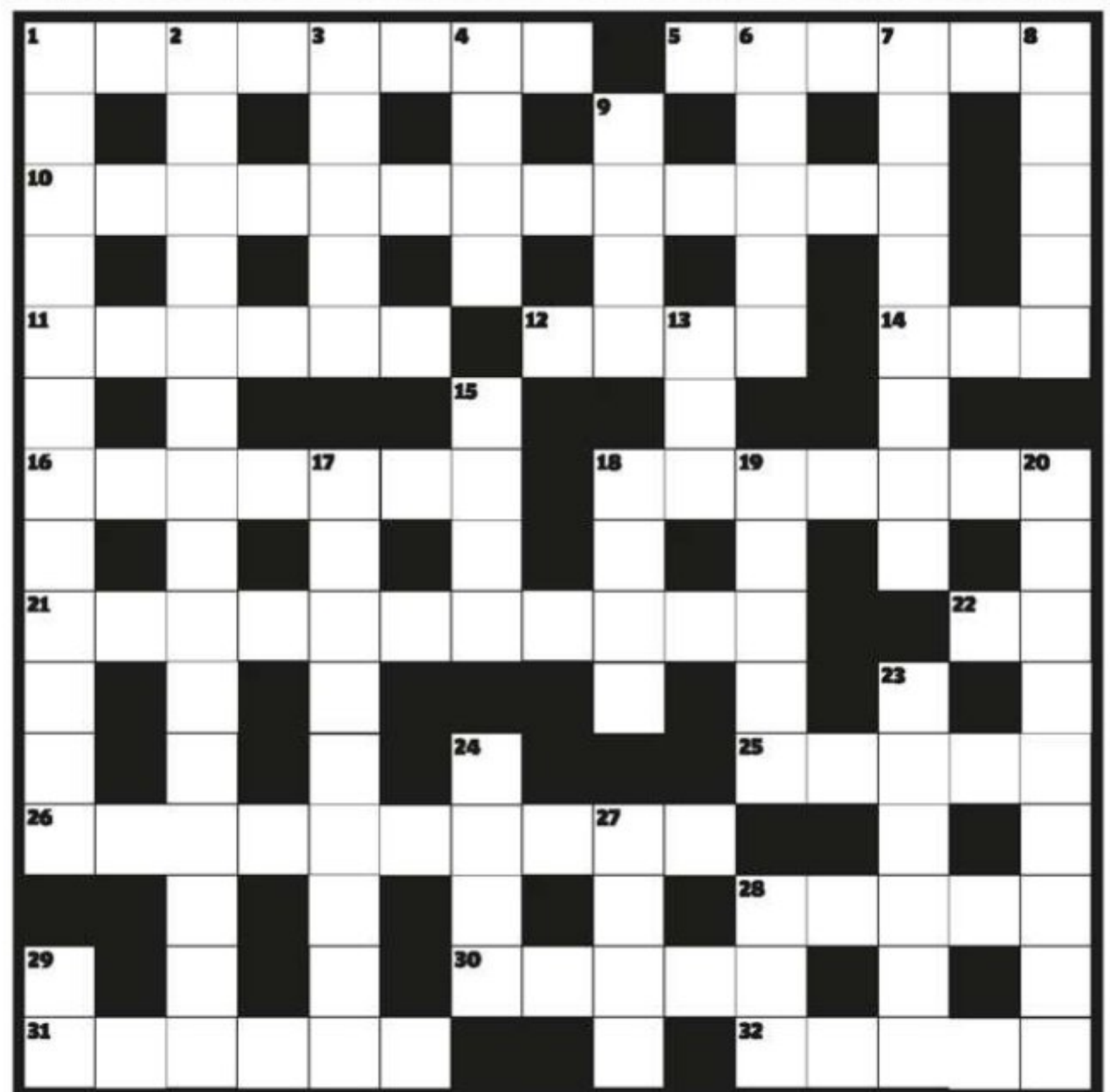
MAY 4 ANSWERS

ACROSS

1 Do It Again, 6+21A Given To Fly, 9+10A All I Want, 11 Loser, 12+18D Elevate My Mind, 13+33A Are You Normal?, 14+15A Open Hearts, 16 I Am, 19+7D Night Visions, 24 B.o.B, 25 Iommi, 26 Grohl, 27 Bee, 28 Ini, 29 Vivid, 31 Sweet, 32 MOR

DOWN

1 Diane Young, 2+23A I'll Never Get Over You, 3+5D Animal Nitrate, 6 Golden Retriever, 8 Nero, 16 It's Blitz, 17+4D Maybe I'm Amazed, 20 Sunburn, 22 F.L.M., 26 Gish, 30 Ill



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COLLECTORS' CORNER

T.REX

The musical gems no T.Rex fan should be without



TYRANNOSAURUS REX - A BEARD OF STARS (1970)



Still known by their 'full' name, the band's fourth album

was their last before they abbreviated and started a period of chart domination. It was the first LP on which the hippyish Bolan started to use electric guitars.

Need To Know: Four of the tracks were written with original bandmember Steve Peregrin Took, but the band re-recorded them after his departure and included them on the record.

RIDE A WHITE SWAN (1970)



After trying out an electric sound on 'A Beard Of Stars' and one-off single 'King Of The Rumbling Spires', Bolan decided it was the future. He shortened the band's name and adopted the new approach, helping invent glam-rock. This was the band's first release as T.Rex, scoring them a Number Two UK hit single.

Need To Know: The song which stopped 'Ride A White Swan' reaching No 1 was novelty record 'Grandad' by *Dad's Army* actor Clive Dunn.

BORN TO BOOGIE (1972)



This hysteria-capturing concert movie was filmed at the Empire Pool - now Wembley Arena - in London at the height of T.Rex mania in the UK. The movie was directed by Bolan's pal, Ringo Starr, and was released on The Beatles' Apple Films label.

Need To Know: Some of the fantasy sequences, including the 'tea party' scene, were filmed at John Lennon's Tittenhurst Park estate, where Lennon had shot the promo for his 'Imagine' single a year earlier.

DANDY IN THE UNDERWORLD (1977)



Bolan's 12th and final album came in a period where he seemed to be getting his life and career back on track after a string of flops and an addiction to cocaine. But this record, concurrent with a tour with punks The Damned and his own music TV show, *Marc*, saw the T.Rex man back in rude health, and was hailed by critics as a return to form.

Need To Know: Tragically, Bolan was killed aged 29 in a car crash just six months after the album's release.

FANMAIL

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

Edited by Barry Nicolson



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Letter of the week

The best of the NME mailbag



DON'T WANNA KNOW?

From: Louis Kempson-Seaton

To: NME

There are very few men on this earth who could persuade my sexuality with such little effort, the primary culprit being one Mr Alex Turner. I won't pretend that the Monkeys not releasing anything for a year hasn't left me bereft of happiness. With 'Suck It And See' the man bruised my emotions. Deep, black bruises. When my heart told me that I was just about ready to handle the inevitable two-year break that followed 'R U Mine?' dropped and brought with it another glaucoma of pure agony. But with the year that's passed the glaucoma has lifted, and those bruises have faded through the yellows to a pale green, creating a spectrum of magnificent heartbreak. But yesterday I caught wind of a live recording from their show in California. A new song. The chance to hear a new-born form of Alex Turner's voice. And a snippet of what's set to be my most favoured possession of the next two years. It begins, "Have you got colour in your cheeks?" and embarrassingly, Alex, yes I do. I've missed you, Mr Turner.

NME's response...

For anyone wondering what's got Louis coming over all *Fifty Shades Of Turner*, Arctic Monkeys debuted a new song at a show in LA the other week, and nothing, but nothing, seems to get your glaucomas throbbing quite like that. Needless to say, reaction to 'Do

I Wanna Know?' has run the gamut, from Louis' purple prose to some of the less complimentary comments you'll read across the page. As for me, I honestly don't have much of an opinion: the recording is so abysmal, I'm not even sure there's anything there to base

an opinion on. I will say, however, that I've always admired the Monkeys' refusal to compromise and make the same record twice, a stance which (going by this week's mailbag) seems to annoy some long-time fans. As someone who thinks everything they've

done since 'Humbug' has outstripped everything they did before it, I'm happy for them to get as weird and heavy and out-there as they feel the need to be. It's when they revert to writing chippy ditties about indie discos and taxi queues that I'll start to worry - BN

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YET MORE MONKEY BUSINESS

From: Ben Kelly

To: NME

All new Arctic Monkeys songs, just like all new Strokes songs, always disappoint. When I first heard 'R U Mine?' I was so disappointed I thought this next album would be the end of the band I loved. When it came on the radio a while back, I began to wonder if this was the same song I had heard three weeks ago. Now it is one of my favourite Arctic Monkeys songs. When I saw the link to 'Do I Wanna Know?' on Twitter, I instantly triple-clicked with pure excitement, and it left me experiencing angst, unrest and total shock. Although I really disliked the song, I have a feeling by June it will have really grown on me and by July will be starred on Spotify. I pray to god this new album won't be another 'Angles' or 'Suck It And See' and will be the album we all wanted.

From: Sarah Collins

To: NME

The initial freak-out when I first heard the recording of the new Arctic Monkeys tune was inevitable, I was so bloody excited. But I'm even happier to say that I'm still listening to it. Even though it's only a (fairly bad quality) live video I can tell that, if this track is anything to go by, #AM5 is going to be my favourite so far. 'Do I Wanna Know?' reminds me of 'Humbug' and a slower 'R U Mine?' which, I think, was the way they said they were going to take it so I am pleased. Long live Arctic Monkeys.

From: Olivia

To: NME

'Do I Wanna Know?' is likely their most bland and lazy effort to date. Alex Turner said he wasn't going to lose his grit by moving to LA. Well, he's already lost it based on this tune. Really worrying for their new album.

From: NME

To: Ben, Olivia, Sarah

It's like I always say: there's nothing like making sweeping generalisations about a band's future based on your first listen to a muffled cameraphone recording of a new song that may or may not even be on their next album. Amirite, guys? - BN

SCREAMING INTO THE VOID?

From: Mark Riley

To: NME

As sure as I am that you probably receive mountains of emails every week disagreeing with a review from the previous week, I was rather bemused at Lisa Wright's 4/10 rating for Tribes' new album, 'Wish To Scream', so here are my humble thoughts: I get that it's different, it's not what people were expecting and it's not as good as 'Baby'. But to cast doubt over the band and wonder "if we had them wrong all along" is ludicrous! It's a move in the right direction, they've always been influenced by Americana and bluesy music, and they're gracefully embracing maturity as a band and as people, too. I'd much rather them make an album that is radically different in style, and only slightly less brilliant than 'Baby', than if they kept making the same album, over and over again. It's not as if the album lacks any real quality anyway - the likes of 'Shangri-La' and 'Sons & Daughters' are among the best songs released this year. The only thing "phoned in" about the album has been the review! Just give it a chance!

From: NME

To: Mark Riley

I hate to break this to you, Mark, but yours was the only letter - of complaint or otherwise - we received about Lisa's review this week. Which bodes rather badly for Tribes, I should think. They were never exactly boundary-

pushing iconoclasts, but 'going Americana' – on your second album, no less – is basically an admission that you're a gaping inspiration vacuum begging to be filled by the tired old shite of the past. Which I wouldn't even mind, particularly, if they'd only remembered to write some decent tunes along the way – BN

SHORT ACCESS MEMORIES?

From: Andrew Noel

To: NME

I fucking love Daft Punk's new album, although it seems to have split listeners. This surprises me. Daft Punk have done something completely different to any other electronic or dance act around at the moment, and have taken a risk doing it – bringing back disco music to a mainstream audience. Not only have they done something different and refreshing, but they've done it WELL. I had to stop myself from leaping up and dancing to 'Random Access Memories'; it's such a fun, energetic, alive record, I find it hard to believe that anyone doesn't like it! Bringing in all of the collaborators was a fantastic idea. I'm not usually a fan of an album that brings in loads of guests, but it all seems to work with this record! Needless to say, it's always a massive relief when 'Get Lucky' comes on in a club



STALKERS

From: Rhiannon

To: NME

Here's me pulling faces with Sam Koisser on the first night of Peace's tour at Manchester's Club Academy. He's so sweet! Even more so than his brother!

among the tripe that is most mainstream music. Totally worth the wait!

From: NME

To: Andrew Noel

It's a weird one, isn't it? What's surprised me most about the polarised response to 'Random Access Memories' was the speed and severity with which it arrived: I can remember when it was considered good manners to give a new album at least 24 hours to grab you before condemning it as irredeemably terrible. With 'RAM', however, that grace period seemed to be shortened to five minutes after it began streaming. Me? I think it's great, if not quite up there with 'Homework' or 'Discovery'. But that's Daft Punk's curse: they're not allowed to make great records, only exceptional ones – BN

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A PUN A DAY (KEEPS THE SUB-EDITORS AWAKE)

From: Jessica Hughes

To: NME

It's been too long since we last heard some robot rock and as soon as I came into contact with 'Random Access Memories' I knew they were doin' it right. Oh yeah, it is beyond epic – harder, better, faster, stronger than ever before. I expect to hear these fresh tracks around the world. Daft Punk are teachers and superheroes, they have given life back to music one more time. I just want to make love to this record, it brings out so much emotion within me (I am human after all!) 10/10 if you ask me! Oh and, excuse the puns...

From: NME

To: Jessica Hughes

Something tells me a long, soul-withering (and probably very successful) career in tabloid journalism beckons for you, Jessica... – BN

Web Slings

The highlight of this week's NME.COM action

BEADY EYE ON 'THE X FACTOR'?



It had to happen, didn't it? After Simon Cowell unsuccessfully approached Noel to serve on the judging panel of *The X Factor*, it was always inevitable that Liam would seek to make his own mark on the show, and the Beady Eye frontman confirmed last week that his band would appear on the next series. "We're doing *The X Factor*," Gallagher told *The Mirror*. "I think it's going to be on one of the live shows. I don't care, man, we're rock'n'roll stars and you can't argue that's a huge audience. You have to take that opportunity."

So, will it be another dilution of a once-proud rock'n'roll brand? Or will Liam bring some of the swagger, attitude (and viewing figures) the flagging show has sorely been missing? We put it to you, dear readers, and your responses were as follows...

Best of the responses...

He sounds like Alan Partridge chewing a sock when he sings live now and his songwriting skills are pretty shite! This for me is the nail in the coffin!
Mark Wilks

Beady Eye could do with more

publicity and this show goes out to millions of people. It's not selling-out, it's putting yourself out there.
Richard Tanner

Liam is like Orson Welles: began at the top, then

continually perishing.
Jerome Nguyen

Anyone else find it weird that Noel Gallagher keeps getting offered a job to go there and rejects it, but his brother Liam, right away,

accepts to perform there?
Gerardo Nunez

Be canny awkward. I love Oasis and like Beady Eye. But lets be honest, he can't fucking sing live any more.
Rhys Breen

WHEN THE MUSIC'S OVER...

From: William Webb

To: NME

I saw your tweet on The Doors' Twitter page saying you wanted to hear about Ray Manzarek. Well, here goes for me. The Doors had a big influence on my life. I'm 61 and it's hard to explain if you didn't live in the '60s, you really can't understand. For fellow ageing baby boomers like myself, we are losing our rock icons one every week, and Ray played a big part. His keyboards were such an important part of The Doors. They just flowed so naturally with Jim [Morrison] and Robby [Krieger]. The one thing I regret is I didn't see them in concert, but their music will be there forever. I'll miss you, Ray. See you on the other side, wherever that is.

From: Neil Renton

To: NME

I'm gutted Ray Manzarek has passed away. He was more

than just a keyboard player, he gave The Doors an edge that made them one of the greatest rock bands ever. It's hard to say that if it wasn't for him then things would be different today, but there's no denying the influence his sound has on music. He was well ahead of his time and music could do with more pioneers like him just now.

From: Rick Raven

To: NME

You never saw Ray Manzarek get all fat and die in a bathtub. Guy was a legend, that's why.

From: NME

To: William Webb, Neil Renton, Rick Raven
Hear, hear. My own experience of Ray Manzarek was a 30-minute phone interview he hung up on halfway through, owing to one too many questions about Jim Morrison. I'd been looking forward to it for ages, and I came away from it a bit gutted. Nevertheless, in the future, when my kid hits that



STALKERS

From: Ellen

To: NME

I met Will from Mystery Jets after their gig at the newly opened East Village Arts Club in Liverpool (formerly The Masque). Fucking great gig!

inevitable smoking-weed-and-quoting-Nietzsche phase, I'll take no small measure of pride in telling them how I was once berated and belittled by the man who made Jim's gibberish sound cool. Ray was the hinge on which The Doors swung; a total legend, and (fingers crossed) the only truly irreplaceable member of that band – BN

DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week BRIAN MOLKO PLACEBO

QUESTION 1

At which UK festival in 1997 did your monitors catch fire, prompting you to declare: "I just run those bitches too hard!"?

"T In The Park. It was an absolutely disastrous day, everything was going wrong from the start. There was a little incident backstage between myself and a stalker fan and I ended up pouring a beer over her head and the next day it was printed in *The Scottish Sun* that I had attacked her and thrown her to the ground and thrown rocks at her head while celebrities watched, a complete fabrication. Then we went onstage and the monitors caught fire - it was one of those days, man!"

Correct.

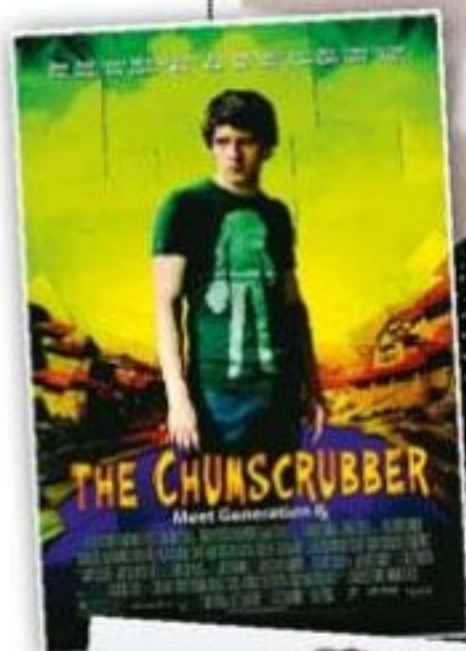
QUESTION 2

Which 2005 film featured 'Pure Morning' on its soundtrack?

"Is it a Spanish film? I think it was directed by Bigas Luna."

Wrong, it was 'The Chumscrubber'.

"NO! We're in *The Chumscrubber*?! I've seen that film, I didn't even fucking realise! I'm holding the DVD in my hands right now. I'm gonna have to go back and watch that again. It's a film with Jamie Bell and Ralph Fiennes and Carrie-Ann Moss, an American indie film. You got me, you bastard!"



QUESTION 3

Name all of the celebrity guest vocal appearances on your studio recordings in the order they appeared.

"OK - David Bowie, Alison Mosshart and Michael Stipe."

Wrong. David Bowie, Justin Warfield, Alison Mosshart, Michael Stipe.

"Is Justin a celebrity? He's a very good friend of mine and he's in *She Wants Revenge*. OK, he's a celebrity, I'll give you that one. Ye bastard!"

QUESTION 4

Complete the lyric from 'Black Eyed':

"Borderline bipolar..."

"...forever biting on your nuts'. Just me acknowledging the fact that I'm an irritating little shit at times. Winding people up the wrong way just seems to be part of my nature, even if it isn't intentional. It's something



David Bowie: nancy boys keep swinging

that I do without trying. It's my cross to bear but I'm learning to live with it!"

Correct.

QUESTION 5

In how many countries was 2006's 'Meds' album Number One?

"Four."

Wrong. Seven.

"Here I am forever underestimating myself! Shit, I'm doing really badly!"

QUESTION 5

Which venue were you prevented from playing twice - once because it was closed down

following a drug raid before you arrived and once because it was hit by a cyclone?

"The Bikini in Toulouse, France. We did play there once with Six By Seven. That was the second time we showed up at the place, the first time it'd been closed down and then we finally got to play and then the cyclone had taken it. They've since rebuilt it in a different place, where we've also played."

Correct.

QUESTION 7

Which band's T-shirt were you wearing during your first 'Top Of The Pops' appearance for 'Nancy Boy'?

"That was the AC Acoustics 'Stunt Girl' shirt. They were a very influential Scottish

band that never really broke through into any form of indie success. They were very influential on the Glasgow sound."

Correct.

QUESTION 8

What was the name of the fictional band you played in in 'Velvet Goldmine'?

"The Flaming Creatures, which is actually a film itself and obviously a great influence on Todd Haynes. It's an early gay film in the style of Jean Genet's silent films."

Correct.



Brian dresses down for Velvet Goldmine

QUESTION 9

Which single had your cover of 'Bigmouth Strikes Again' on the B-side?

"Hang on... (long pause, sound of CDs being shuffled)..."

Are you cheating, Brian?

"I am cheating! It's 'Nancy Boy'! Yay!"

Correct.

QUESTION 10

What unusual item are you playing on in the video for 'The Bitter End'?

"We're playing on Jodrell Bank, the big satellite dish the Americans used to spy

on the British public by checking their emails and text messages. I don't know if you remember that scandal about 10 years ago. It's also Cockney rhyming slang for masturbation."

Correct.



A massive wank, yesterday

Total Score

7/10

"I scored the same as Iggy, and I'm pretty happy about that. I just wanted to be up there with the Iggy. Actually I wanted to ace it, but the questions were too hard."

COMING NEXT WEEK

HISTORY REPEATED...?

THE STONE ROSES

AT FINSBURY PARK:
THE ULTIMATE VERDICT



ONE YEAR ON FROM HEATON PARK,
THE ROSES REUNION REACHES LONDON -
BUT CAN IT MATCH THE EUPHORIA OF LAST SUMMER?

MILES KANE

DON'T FORGET WHO YOU ARE



MOJO
★★★★★

03/06/13

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Q
★★★★★

