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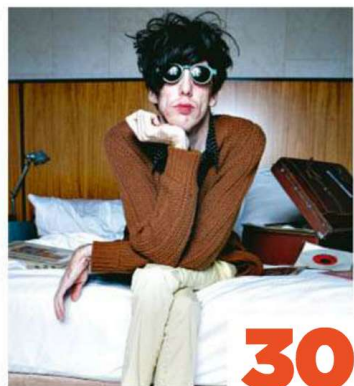
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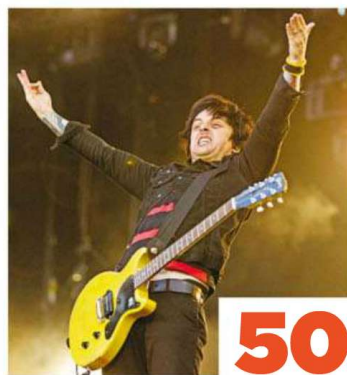
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ON REPEAT

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

LISTEN
TO EVERY
TRACK ON
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NOW!



SWIM DEEP

King City

This was the first song we heard by the Birmingham four-piece last year and here it is again, re-recorded and sounding huge on debut album 'Where The Heaven Are We'. "With the sun on my back, it's a nice day", sings Austin Williams simply over cooed backing vocals and a driving bassline from this summer's dreamiest band.

David Renshaw, News Reporter

WU-TANG CLAN

Family Reunion

Twenty years since their debut and the Staten Islanders are in a celebratory mood. 'Family Reunion' will almost certainly (like the already-heard 'Execution In Autumn') end up on the group's new album 'A Better Tomorrow', and it loops an O'Jays song of the same name into an easy summer jam that's just like "fresh lemonade".

Phil Hebblethwaite, writer

BECK

Defriended

What would make you 'defriend' someone on Facebook? Not hearing their voice since 2008? Finding out they're a Scientologist? You forgive Beck all that the moment you hear this dreamy electronic ballad with Postal Service beats wafting from your speakers.

Kevin EG Perry, Assistant Editor, NME.COM

HALF MOON RUN

Unofferable

"Give me an offer unofferable", says Half Moon Run's Devon Portielje on this new teaser for their debut album, 'Dark Eyes'. An understated, heart-wrenching tale of love "like an ugly disease", the Canadian four-piece use their instrumental fragility and tear-jerking vulnerability to turn that romantic turmoil into a simple stunner.

Justine Matthews, writer

HOT CHIP

Dark & Stormy

Hot Chip (plus This Heat drummer

Charles Hayward) are in classic bass-driven, hook-laden, head-noddin' form on this surprise single, a sign of interesting things to come. Be on earworm alert because the werewolf-style "oob"s are hard to shake out of your head.

Lucy Jones, Deputy Editor, NME.COM

PARQUET COURTS

Got Me Wondering Now

One of three new songs the hotly tipped four-piece recorded for US radio show World Café recently, 'Got Me Wondering' brings everything great about Parquet Courts to the fore – from the buzzsaw two-chord CBGB riff, to the sarcastic lyrics ("sunburn's better than heartburn") and frenetically brilliant twin guitars.

Matt Wilkinson, New Music Editor

WASHED OUT

It Feels Alright

Like all of us, Ernest Greene has moved on from chillwave. This dreamy teaser for his second album 'Paracosm', due in August, is all about the Beatles-y psych vibes, complete with strings, sitar and the sound of birds chirping. When he sings "it feels alright", it's impossible to disagree.

Nick Levine, writer

BASS DRUM OF DEATH

Crawling After You

Best garage-rock name out there? Definitely. Best song? It does all the right things. Taken from the Mississippi band's self-titled second album, it's got wickedly dirty "abbb abbb abbb"s, dive-bombing guitars and a drawl-along chorus that'll have you falling all over the place the next time they play the UK.

Siân Rowe, Assistant Reviews Editor



NINE INCH NAILS

Come Back Haunted

After four years away, Trent Reznor's band return with the first single from new album 'Hesitation Marks'. He's moved away from the challenging nature of the material he last released under the moniker, back towards a sound that recalls his early-'90s commercial peak.

Alan Woodhouse, Senior Sub-Editor

TRACK
OF
THE
WEEK

NATASHA KHAN & TOY

The Bride

With Bat For Lashes' mastery of haunting dramatics and Toy's unerring commitment to creating walls of noise, any collaboration between the two always had the potential to special. Here, for Natasha Khan's first new music since 2012's BFL stunner 'The Haunted Man', they join forces for the third release on Speedy Wunderground – a new seven-inch label from producer Dan Carey (who has worked with both acts in the past) – following singles from Steve Mason and Emiliana

Torrini, and Archie Bronson Outfit. Rewriting 'Aroos Khanoom', a track discovered by Toy and Carey on a compilation of pre-revolutionary Iranian psych, the song was recorded in just three takes but sounds as accomplished

as anything Khan and east London's finest new-psych gang have done in the past. Swooping from delicate quiet to howling noise, it pulses with urgency and heartache. Though it opens with elegant piano ripples and Natasha murmuring "Now my heart is singing in my chest with one to confide in", its restrained start soon gives way to more unbridled emotion, the Bat For Lashes star urging "children don't throw stones to this broken heart", as if she's trying to prevent the havoc she's about to wreak.

Rhian Daly, writer

*It's a collaboration that
pulses with urgency
and heartache*

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UPFRONT

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

Edited by Dan Stubbs

KANYE WEST IS 'YEEZUS' HIS GREATEST CHALLENGE YET?

*As Kanye West readies his sixth solo album, **Greg Cochran** asks whether this could be the moment that defines him as a modern icon. The pressure's on...*

MAIN EVENT

Next week (June 18) Kanye West is due to unleash his sixth solo album. 'Yeezus' has the potential to define his career, silence

any doubters and pave the way for an entirely new genre, just as he did with the introspective R&B of 2008's '808s & Heartbreak', which heralded a new dawn of broody R&B experimentalists willing to open up their hearts, from Frank Ocean to Drake to Miguel and The Weeknd.

The fact that Kanye has made it to June 2013 still as the most talked-about rapper in the world is *some* triumph. Still coming to terms with the death of his mother in 2007 (Donda West died of complications following cosmetic surgery), the media conflagration caused by his interruption of Taylor Swift at the MTV Awards ("I'm gonna let you finish, but..."), and lukewarm reception to '808s & Heartbreak', in 2009 he took himself away from the spotlight. He studied fashion, travelled to Japan and Italy and played baseball with UK singer Mr Hudson.

But, with a point to prove, he returned



KANYE WEST THROUGH THE YEARS

The birth, near-death, resurrection and re-resurrection of an icon

2001

After five years as a producer, Kanye is recruited by Jay-Z to work on 'The Blueprint'.

2002

Injuries from a crash inspire his first single, 'Through The Wire'.



2004

Creates GOOD Music (acronym for 'getting out our dreams') with Common and John Legend. Artists including Pusha T, Big Sean, Mos Def and Mr Hudson sign up.

2005

Post-Hurricane Katrina, he appears on a TV fundraiser and accuses George W Bush of "not caring about black people".



2007

Sampling Daft Punk's 'Harder, Better, Faster, Stronger', Kanye's single 'Stronger' gives him his first (and only) UK Number One chart single.

2008

West's fourth studio album '808s & Heartbreak' offers up a minimalist electronic take on a millionaire's pain and solace.





Kanye performing tracks from 'Yeezus' on Saturday Night Live. (Below) the minimalist packaging of the LP



Chief Keef says he's collaborating



Daft Punk told NME they've been working with Kanye



Hudson Mohawke has already played out some tracks from 'Yeezus'



from self-imposed musical exile with an all time masterpiece, 2010's 'My Beautiful Dark Twisted Fantasy'. "The same people who tried to blackball me/ Forgot about two things, my black balls" he spat on 'Gorgeous', as his competitors crawled back into their shells. On a roll, then came 2011's 'Watch The Throne' with Jay-Z – the hip-hop equivalent of Blur and Oasis doing a joint headline tour in their prime. It was a blistering success, especially once it hit the road. Kanye's response after that was to pull together the talent on his GOOD Music label. But the 'Cruel Summer' compilation at the end of last year, featuring Big Sean, 2 Chainz and Travis Scott, was a little... patchy.

WHAT DO WE KNOW?

So, here we are, on the cusp of his first new solo album in three

years. Considering we're just days away from hearing it, what anybody *actually* knows about Kanye's new album could be scribbled on your fingernail. It's called 'Yeezus' (we'll come to that). It's released on June 18. The artwork's out there – not a picture of Kanye on a crucifix, as rumours

"His legacy depends on this album. If it flops he'll forever be just Mr Kardashian"

online suggested, but a simple red sticker on a transparent sleeve. There's no tracklisting, no official single, no advance copies for journalists and DJs. Since Kanye still doesn't do sit-down interviews (he stopped in 2009), there's nothing more.

"He'll be working on the album until the very last moment," says Radio 1 and

iXtra DJ Semtex, who first met Kanye 10 years ago. "In an age when we take pride in airing everything across the social networks and the internet – less is more."

Indeed, security around the 'Watch The Throne' album was so tight, it was only recorded in hotel rooms and music was guarded on passcode-protected hard-drives up until release.

WHAT ABOUT THE MUSIC?

Well, as far as that's concerned, it's not *total* lockdown – some music is out there. There's 'I Am God', first performed at the Met Gala in New York at the beginning of May, but audience film footage online has since been taken down. A couple of weeks later, introduced by a confused-looking Ben Affleck, Kanye played a pair of tracks live on US TV show *Saturday Night Live*. There was 'New Slaves' (later to be projected onto buildings around the world) – which sees Ye hyperventilating over swathes of synths and robotic twirls. And 'Black Skinhead' – a hive of angry tribal drums, distorted vocals and snarling dogs. Both hint towards a confrontational sound that suggests he's been listening to less De La Soul and more Death Grips. Then there's the two new tracks he played at the Governors Ball festival in New York on Sunday, June 9.

What about collaborators? Well, Daft Punk have been confirmed as co-writers on 'Black Skinhead', which could have been expected after the duo's Thomas Bangalter told NME in April: "We're good friends and we've been experimenting and putting ideas together in our studio in Paris... It's still very strange for us, we work in the most secretive of ways and this is an ongoing project that's wide open. I can't really tell you more."

Other confirmed names include US MC Chief Keef and Glasgow producer and one-half of TNGHT, Hudson Mohawke, who's signed to Kanye's imprint and has already played out a

couple of tracks. Skrillex, Frank Ocean, Odd Future, John Legend and Jay Electronica have also been suggested, with 21-year-old rapper Travis Scott saying he's worked on four or five tracks.

WHAT'S AT STAKE?

But despite the featured artists, this *needs* to be The Kanye Show.

"He's known more at the moment for being a celebrity rather than a groundbreaking artist, so the stakes are high for this album," says BBC Radio iXtra DJ Mistajam. "His legacy depends on it. If he nails it, we are reminded that he's hip-hop's vanguard.

If he flops it, he'll be forever known as Mr Kim Kardashian."

DJ Semtex puts it in equally powerful terms: "The Blueprint" was Jay-Z's sixth album, but it was also his rebirth. He was sonically born again, creatively baptised with the help of Just Blaze and a pre-'College Dropout' Kanye West, and it is also one of Jay's best albums."

Kanye West in numbers

112

The total number of music awards Kanye has won, including 21 Grammys

2,400

Cost, in euros, of a night in the Deluxe Suite at the Hôtel Meurice in Paris, where 'Watch The Throne' track 'Ni**as In Paris' was recorded

2.7million

Total number of UK album sales, according to the Official Charts Company

30 million

The number of download sales Kanye's had in the US alone – making him the third biggest male solo artist in the world

49

The number of weeks 'Watch The Throne' spent in the UK Official Album Chart

WHAT ABOUT THE EGO?

Calling the album 'Yeezus' suggests Kanye is rising to the challenge, though. This, after all, is the man whose compared his villainisation in the media to Hitler (onstage at The Big Chill festival in 2011) and recently phoned a radio station to dispute his Number Seven position in MTV's World's Hottest MCs VIII list.

"Kanye knows what kind of a public perception he'll get from releasing those titles," says Mistajam. "If people are talking about the album, chances are they'll listen – he wants them to as he may have something to say this time."

So, once again, the floor is Kanye West's. He'll be looking to make a statement, prove he's more than just a rapper

on a reality TV star's arm and regain his seat on The Throne he's talked so much about. And his playing with religion? Well...

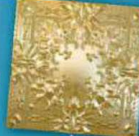
"There are times I get mad at God," he admitted three years ago. "But he's there pushing me forward."

2009
Taylor Swift-gate. Kanye invades the stage at the MTV Awards (right) and makes the speech that launched a thousand memes.



2010
Sets up a Twitter account and puts all other users to shame. One beauty, the now-infamous: "Fur pillows are actually hard to sleep on."

2010
Releases 'My Beautiful Dark Twisted Fantasy' to universal acclaim, making it THE rap record of the decade.



'Watch The Throne' before heading on an epic world tour.

2011
Teaming up with mentor Jay-Z, Kanye records the joint album

2012
Releases 'Cruel Summer', the first collective GOOD Music album. Among the tracks are 'Clique' and 'Mercy'. Follow-up 'Cruel Winter' fails to emerge.

2012
Kanye announces in December that he's expecting a baby with reality TV star Kim Kardashian. The world recites his 'Gold Digger' lyrics at him.

JAN-MAY 2013
Tweets suggest that 'Yeezus' will drop on June 18. Later premieres 'New Slaves' on 66 buildings around the world. He's back. Big time.



FESTIVAL SEASON BEGINS!

Download and Isle of Wight kick off a summer of festivities this weekend. The events' bosses pick their five must-see acts



ISLE OF WIGHT The 'Woodstock of Europe'

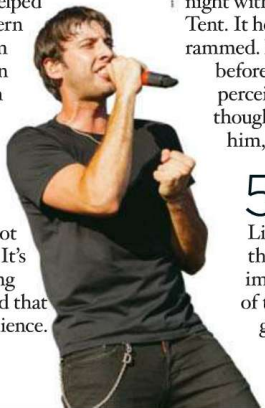
This year's Isle of Wight Festival is set to kick off the season with a bigger bang than ever. "We've got a larger dance tent and a lot more entertainment," enthuses Festival Director John Giddings. "There's the Intoxicated Tearooms; cabaret; we've got hot tubs, which are hilarious... I just want to make it better and more enjoyable every year." And with The Stone Roses, The Killers and The Maccabees on the bill, it looks like a pretty stellar introduction to the summer. Here are John's five unmissable picks for the weekend.

1 The Stone Roses

"It would be insanity to miss The Stone Roses (top). They're music for a generation. I don't think anyone of that era beats them; they helped shape the face of modern music. We've had them individually – Ian, John and Mani playing with Primal Scream – and now we've finally got them all together."

2 Bastille

"I think they've got modern-day anthems. It's obvious they're enjoying themselves onstage and that projects out to the audience."



We have music of past, present and future and it's important you spot the people that are going to be headlining stadiums in 20 years' time."

3 Ian Hunter & The Rant Band

"I grew up with Mott The Hoople. When Ian Hunter does 'All The Young Dudes', every person in that whole field will be singing along. I've had bands like The Zombies who some people have never heard of, and then they come along and think it's great. People like discovering music; they just appreciate someone being good."

4 Example

"One of the big ones will be Friday night with Example (left) in the Dance Tent. It holds about 5,000; I bet it'll be rammed. He's played the Main Stage before. He was worried because he perceived it as a rock festival and he thought the audience wouldn't like him, but he went down a storm."

5 Imagine Dragons

"They're really blowing up. Like Bastille, they're a group of the future and I think it's really important to give the groups of the future a stage. They've got a good attitude."

DOWNLOAD

The metal pilgrimage!

Over 100,000 metal fans will make the journey to Download – at Donington Park, a Midlands racetrack – this weekend. For the festival's 10th year, Slipknot will try to recreate the magic of their 2009 headlining debut, Iron Maiden are marking the 25th anniversary of their first set at Donington with a return to the Main Stage, and German industrial mentalists Rammstein are bringing their fire (literally) to Download for the first time. But with five stages to choose from, who to check out? From grizzled veterans to grime metallers, here's organiser Andy Copping's guide to the five must-see bands.

1 Iron Maiden

"The first time they played Donington Park was in 1988, 25 years ago, and they're playing the same setlist on this tour, so it was just common sense to get them. They're one of the biggest metal bands in the world, they always deliver, they're bringing a set full of hits and I think they're as big and as strong as they've ever been."

2 Queens Of The Stone Age

"They've never played at Download before and I've been courting them for a number of years, so it's great to finally have them on the bill. It's an exclusive performance and they told me they were keen to appear before Iron Maiden, so it's been fantastic to put them there. It'll be great to hear the songs from their new record too."

3 30 Seconds To Mars

"I've had them headline the second stage here before and they just killed the crowd, it was fantastic. To me, they're potential headliners and it'll be fantastic to see them out on the stage at Download again."

4 The Gaslight Anthem

"It's important that we have a mix of styles at the festival so we don't have too much of one



Iron Maiden: it's also 25 years since bassist Steve Harris last had a haircut

thing. With Gaslight, one minute they're supporting Bruce Springsteen, the next they're playing with Coal Chamber at our festival. They bring people together from all sides."

5 Hactivist

"The first time I saw Hactivist, I was completely blown away. Seeing them up on stage, I was reminded of a young Rage Against The Machine – they've just got that punk rock edge."

JARED LETO SPEAKS!



The 30 Seconds To Mars singer talks acting, lust and er... working with NASA

Do you still get that stigma of the actor forming a band?
"I think that conversation has gone very quiet. Consistency, commitment and results speak for themselves and I certainly don't think about it at all."

Your new album's called 'Love Lust Faith + Dreams'. Which is best?

"They all are equal and all essential, they lie on the same plane. Some people have a little bit more of one but I don't think one is better than the others."

Your single 'Up In The Air' was broadcast by NASA from space. How did that happen?

"You beg, basically. You present your idea and go through the motions. We had that big rocket launch and then we went back a week later for the launch day of the single. I talked to this astronaut about life in space, and in the middle of our conversation he grabs our CD and flicks the switch and spins around in zero gravity. That moment was unforgettable for us as a band."

The Mars Volta in happier times



MARS BOLTED

*Omar Rodríguez-López says his new project **Bosnian Rainbows** might have split **The Mars Volta**, but it won't break up **At The Drive-In***

When *NME* spoke to **At The Drive-In** axeman and **The Mars Volta** mainman Omar Rodríguez-López back in January about how much he was loving being in his new project **Bosnian Rainbows**, he also told us how his long-time partner in crime Cedric Bixler-Zavala was having a great time making his solo record. This left us with the assumption that everything was cool between the pair and they'd reunite as **The Mars Volta** soon enough. How wrong we were. Hours later, Cedric, who had been with Omar since 1997 in **At The Drive-In**, took to Twitter and promptly dissolved the band, raging, "Am I supposed to be some progressive housewife that's cool with watching their partner go fuck other bands?" Ouch.

Now the dust has settled, Omar confirms he's still not spoken with Cedric since his outburst. Instead, he's entirely focused on **Bosnian Rainbows**

– his project with **Le Butcherettes** singer Teri Gender Bender, keyboardist Nicci Kasper and former **Mars Volta** bandmate Deantoni Parks – who will release their self-titled debut album on June 28. We caught up with Omar to see how the new band is shaping up.

A lot's happened since we last spoke, Omar... "Well it might seem that way, but I've just been on tour. Nothing much has changed for me." Were you surprised by Cedric's decision? "In some ways I was and in some ways I wasn't. It was strange... it was especially strange for me because I'm not

on social media, I'm not in touch with the world that way. Eventually someone showed [the tweet] to me and I was like, 'Oh, right'. After I found out, I did think back and wonder if I could have communicated better, but it's done now." Have you spoken to Cedric at all since then?

"No, I've been on tour with my band, he's with his group, everyone's busy. It's weird, but the only time I really talk about him is in interviews. I understand why people want to know, but I'm not thinking about it, I'm living my life." When we spoke to you last you said that **The Mars Volta** were just on a break and you expected that you'd get back together at some point. What's the status with the band now? "I guess he's made up his mind. Cedric and I have known each other for a long time and I know he's an intelligent, steadfast person, which I respect. I thought we were taking time off, I thought he'd do his thing and I'd do mine, but it didn't go down that way." You'd just come off tour with **At The Drive-In** when this all happened. Has what's happened with you and Cedric affected things with them? "No, my relationship with the other guys has gotten stronger if anything. I live back in El Paso now so I hang out with them a lot more. We're just busy, Cedric's got his record, I'm on tour, **Sparta's** touring and Paul [Hinojos-Gonzalez, **ATDI** bassist] is working with **Red Hot Chili Peppers** right now."

How has it been touring with **Bosnian Rainbows**? "I'd been craving playing in a band like this, a band where we all feed off each other. I was inspired to do this after touring with **At The Drive-In**, to be in a band where everything is collective and collaborative. Being around that kind of collective really made me crave being in a band of equals again."

Omar's new band, **Bosnian Rainbows**Omar and Cedric in **At The Drive-In**

NME EXTRA WIN! A LOAD OF KINGS OF LEON SWAG!!

Kings Of Leon are back in a massive way this summer with arena shows in London and Manchester this month, Birmingham next month and headline sets at **V Festival** in August. Then comes their eagerly anticipated sixth album, due September, which has a sound even bassist Jared wasn't expecting. "I thought we were going to make a really mature

album but I'm amazed how youthful it sounds," he told *NME* recently. To whet our appetites even more, the band are giving one reader a bumper bundle of swag featuring an exclusive poster signed by all four members, a **Kings Of Leon** T-shirt and a copy of 'The Collection Box', a six-disc career-spanning set featuring all the band's albums plus a live DVD. Four runners-up will each receive

a copy of 'The Collection Box' and a T-shirt.

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NEWS OF THE WEIRD

FROM THE NME NEWSROOM

WELCOME TO THE JET SETT

Brian May's badger supergroup grows ever stronger with the news that **Slash** has worked on a song with the **Queen** guitarist called, wait for it, 'Badger Swagger'. David Attenborough is also involved, presumably bringing the swagger to accompany Brian May's badger 'do.



Badger: "That's just Brian with a bloody top hat, isn't it?"

THE WAR MACHINE

According to the Hollywood rumour mill, **Florence Welch** will star in the new **Star Wars** movie. Not to say sci-fi fans have taken this badly, but the number of self-inflicted plastic lightsabre injuries is currently as high as it was when **Yoda** appeared on TV advertising mobile phones.

APOCA-LIPS OWW

A **Rihanna** fan has claimed that she caught oral herpes after using a promotional lipstick being handed out at one of her gigs. That's the thing with **Rihanna's** stuff isn't it? Very catchy.

'TIL KINGDOM DRUM

Coldplay drummer **Will Champion** made his acting debut in an episode of epic TV shagfest **Game Of Thrones** and really tested himself by playing... a drummer. For, like, three seconds.

Your **Bafta's** in the post, Will

SMELLS LIKE TWEEN SPIRIT

Courtney Love reckons daughter **Frances Bean Cobain** turned down the lead in **Twilight**. Obviously we're taking this with crates of salt, but **Bean's** reaction to the script sounds pretty plausible: "That's a sexist Mormon piece of shit."

SMELLS LIKE TWIN SPIRIT

Sisters **Tegan And Sara** have ditched their angst-ridden indie-rock for a melodious pop sound. Here's their eight-point plan to crash the mainstream

Canadian twins Tegan And Sara made their name with their angsty, harmony-led indie-rock, but this year's pop-focused 'Heartthrob' has pushed them into the US mainstream. Here's how to go pop, the Tegan And Sara way...

FIND A NICHE

Tegan: "Sara and I are both influenced by what's happening in mainstream culture, but there was nothing like us there because we don't fit the mould. The alternative, indie-rock genre that we sort of fit into, there are some limitations and there's a definite ceiling. We had this borderline cocky moment where we thought, well, why couldn't we be mainstream artists? There should be something like us on pop radio for people like us. We should be represented!"

CHANGE DIRECTION

Sara: "I don't feel like we really had a choice to make – we both agreed that we needed to do something different. Then our label sat down with us and said, 'What are your dreams?' We were like, 'We really want to make a pop record' and they were like, 'OK, why won't you?' and we were like, 'We're indie-rock.' And they said, 'Do what the fuck you want!'"

Tegan: "The idea of making another record that had punk songs or thrashy guitars, I had zero interest in it. We had to make this record."

NEVER LOOK BACK

Tegan: "Our 2007 album 'The Con' is the one people always tell us was the soundtrack to their teenage years. It's a coming-of-age record, but we wrote it at 25, and you can't do that every time. Now, we purposefully look back at things that are appealing to any age, even if it's presented differently. We can't make another 'The Con', but we can still tap into those feelings and direct them in a different way."

DON'T GIVE TOO MUCH AWAY

Tegan: "As artists, we've always been such bleeding hearts. We put everything out there and made ourselves so vulnerable, right from our first show. We were so sincere in every interview, we cried over bad reviews... When 'Heartthrob' came out, a lot of our long-term fans grumbled that the lyrics were too sweet and simplified and not as dark or emotional or intense as the past, but it's so funny because Sara and I feel the opposite – it's the most vulnerable we've ever been because it's more direct. Our first record is like a Rubik's cube!"

Sister act: Tegan (left) and Sara



GIVE YOUR FANS THE BENEFIT OF THE DOUBT

Sara: "When you've got a fanbase like ours, putting out a record like 'Heartthrob' is a risk. There's always going to be a group of people who sort of wanted things to be the way they used to be, and there's a fear that you're going to hurt those people's feelings or they'll feel betrayed because you don't sound or look like the project they've always loved. But it's been so eye-opening because even old fans have been coming back and saying, 'Man, I haven't listened to you since 'The Con'."

TAKE OPPORTUNITIES

Sara: "A couple of months after [lead single from 'Heartthrob'] 'Closer' came out, we saw so many doors open. *Glee* covered the song, Ellen invited us on the show and Katy Perry was tweeting about how much she loves the song. Then David Guetta asked us to work with him... and we did!"

RECRUIT A SUPER-PRODUCER

Tegan: "I'm fascinated by pop producers like The-Dream, who did Rihanna's 'Umbrella'. So we got big pop producer Greg Kurstin, but made their best-known material with Death Cab For Cutie's Chris Walla. **ESSENTIAL PURCHASE:** Fans agree that 2002 album 'If It Was You' and 2004's 'So Jealous' are the places to start."

soundtrack. We wanted to make a record that was like what we grew up listening to."

THEN SIT BACK AND HOPE PEOPLE FINALLY STOP ASKING YOU ABOUT BEING TWINS

Tegan: "People find twins endlessly fascinating, and it's never really gone away for us. We've always been referred to as a 'twin act', as if we'd been in a Petri dish until we were 18. But it made us stand out – it gave us an edge. We just had to accept we were twins, reel them in, then play a fucking great show. People still ask if we're like Liam and Noel, always punching each other. And occasionally, people have asked how we met."

Need To Know

WHO: Tegan and Sara Quin
BASED: Alberta, Canada
FAMOUS FOR: Folk guitar pop. The sisters recently underwent a pop makeover with super-producer Greg Kurstin, but made their best-known material with Death Cab For Cutie's Chris Walla.
ESSENTIAL PURCHASE: Fans agree that 2002 album 'If It Was You' and 2004's 'So Jealous' are the places to start.

BELIEVE IT OR NOT: In 2009 LA punks NOFX wrote 'Creeping Out Sara' about Sara Quin. She wasn't that keen, tweeting: "NOFX + T/S = lots of email/texts/blogs/phone calls. I think 'Punk In Drublic' [NOFX's fifth album] is a great record. We r lesbians. Sara was creeped. I AM cooler." That last sentence refers to a line in the song that suggests Tegan is the cooler one.

THE BEST OF NME VIDEO.COM THIS WEEK



RIGHT HERE

<http://ow.ly/luT8R>

Franz Ferdinand talk us through new album 'Right Thoughts, Right Words, Right Action'.

CLICK: 2:01 – "I like music I can get an instant buzz off."



SEX APPEAL

<http://ow.ly/IF0HO>

The Vaccines' Justin and Arni tell the story of 'Post Break-Up Sex' and explain its universal appeal.

CLICK: 2:09 – "We're all pretty similar, aren't we?"



TV NEWS

<http://ow.ly/ILICU>

Harry and Jack from White Lies announce new album 'Big TV' and tell us what we can expect from it. **CLICK:** 2:55 – Party in a festival field, anyone?



JUSTICE FOR ALL

<http://ow.ly/lpx8i>

Gaspard and Xavier of Justice tell us the story behind the making of their huge tune 'Civilization'.

CLICK: 1:48 – No buffalo were harmed in the making of this video.

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The Lonely Island (l-r): Akiva Schaffer, Jorma Taccone and Saturday Night Live's Andy Samberg

ISLANDS IN THE SCREEN

From Gaga to Green Day, US comedy trio *The Lonely Island* get the biggest names in showbiz to send up their own songs

Bum. Jizz. Tits. This holy trinity of profanity may hold zero intellectual value, but it's something that comedy troupe The Lonely Island have employed to brilliant effect since their Emmy-winning 'Dick In A Box' track in 2006. Made up of US weekend late-night TV staple *Saturday Night Live* alumni Andy Samberg and show co-writers Akiva Schaffer and Jorma Taccone, the group have forged an entire career built on parodying popular music and filling their verses with toilet humour. From sex with

mums ('Motherlover') to jizzing in pants (err, 'Jizz In My Pants'), the kings of viral video specialise in making the po-faced famous look frivolous. Following two Grammy nominations, platinum single sales for rap parody 'I'm On A Boat', a gazillion YouTube views and two albums filled with celebrities such as Justin Timberlake, Natalie Portman and Rihanna, the trio have stealthily become major showbiz players.

Their third record, 'The Wack Album', will feature a selection of contemporary culture's finest, either snagged from the *SNL* set or recorded via Skype

sessions. Timberlake is back, joining Lady Gaga on the track '3-Way (The Golden Rule)'; Green Day frontman Billie Joe Armstrong guests on 'I Run NY'; and Adam Levine and Kendrick Lamar take over lead single 'YOLO'.

"When we get guests in it's the thrill of hearing someone with a serious persona saying something ridiculous," says Andy. "Our dream is to get Bill Clinton playing sax. When that happens we can retire." So what's life like when your job is getting celebrities to make tits out of themselves? Andy, Akiva and Jorma tell us what the talent are really like...



Famous friends: Lady Gaga and a dapper Kendrick Lamar

MICHAEL BOLTON'S A BAD SPORT

Jorma: "We gave him a version of 'Jack Sparrow', which was rather aggressive. Sadly he was meeting with the Pope the next week so thought he should tone it down."

Andy: "We created a character called Lord Bolton. He was violent and sexually aggressive. Recently we grabbed drinks with Michael Bolton. We went to a hotel in LA and really got into the Don Julio 1914 [tequila - Alcohol Ed], Lord Bolton's drink of choice."

PRINCE IS A FAN OF HIMSELF

Jorma: "We went to Prince's afterparty once - he kept screaming, 'Let's party like it's 1999!'"

KENDRICK LAMAR LOVES HIS IPHONE

Andy: "He's a super sweet dude. He came in, said hi and sat in the corner on his phone for about 15 minutes. You could cut the comedy tension with a knife. We weren't sure if he was

emailing on it or writing a verse, then he hopped up and was like, 'OK, I'm ready'. We stood there with baited breath and he proceeded to kill it."

GAGA IS GAGA

Akiva "She's very silly. I was surprised as I didn't know what to expect. She was wonderful and super goofy and fun. It was like hanging out with a friend."

BILLIE JOE ARMSTRONG IS A MASSIVE BURRITO FAN

Andy: "He's pretty fun. He's from the Bay area also so we grew up going to the same burrito places. Never at the same time. But he'd go, 'Have you been to this burrito place?' and we'd say 'Yes', and he'd say 'It's really good' and we'd say 'We know.'"



Fucked Up's Pink Eyes has an aversion to coach travel

FUCKED UP CALL IT A DAY

Hellraisers say their next album may be their last

Canadian hardcore punks Fucked Up have been tearing up the world since 2001 with their incendiary live shows and uncompromising, ear-battering records. In 2009 their album 'The Chemistry Of Common Life' was awarded Canada's answer to the Mercury, nabbing the much-coveted Polaris Music Prize. So why are they now suggesting the band is heading towards its final curtain?

Speaking after a typically sweaty and chaotic gig at Manchester's Sound Control venue (May 29), bare-chested frontman Damian 'Pink Eyes' Abraham described the current period as "the closing chapter for the band".

"We're on the other side of the mountain

with Fucked Up," he explained. "We're closer to retirement than we were to getting together. I don't think we'll ever break up in the 'fuck you guys' sense but I think this is where it comes together for us. I feel very much at peace with it all now. It's not like in two months from now we're going to break up but it's an acknowledgement and an acceptance that things are winding down."

The end might be edging ever nearer for the band but Damian is still talking about doing one last record, one that reflects on the six-piece's last 12 years and all that they've seen and experienced on their journey.

"I think we have one record of relevance left. I think the theme is going to be self-

referential, looking at this band and what bands are at this point anyway. The role of bands in culture has changed. [It's going to be about] the way the world has changed around us and the way we've played a small part in changing our immediate environment."

Having just completed a UK tour with fellow countrymen Metz and New Jersey punks Titus Andronicus (see our review on p48), chances to see Fucked Up rip it up live may now be few and far between.

"This tour, being here with these bands, it almost feels like a victory lap," says Damian. "I never wanted to be in a pop band. This is as big as I've ever wanted to be. I wanted to be Poison Idea size. I don't really like stadium bands. We're going out before people get sick of us."

FROM TINSELTOWN TO TOILET VENUES

Malcolm In The Middle star Frankie Muniz has ditched acting to play drums for the band Kingsfoil. NME catches up with him on the group's UK tour

Hollywood history is strewn with the fallout of former child stars going off the deep end.

Just look at the recent travails of Amanda Bynes, or Macaulay Culkin's odd-couple domestic setup with Pete Doherty in Paris.

You're usually far less likely to find them playing the drums in mid-table indie bands, but this is exactly how life has turned out for Frankie Muniz, who played the titular brainiac for six years in madcap noughties sitcom *Malcolm In The Middle*. He has joined Pennsylvania's country-tinged indie-rockers Kingsfoil, and has spent most of the last year in a splitter van touring their second album 'A Beating Heart Is A Bleeding Heart'. NME caught up with Frankie as they rounded off a run of UK shows last month, and it sounds like he couldn't be happier.

"I just wanted to do something else," he said. "I've been playing drums since I was 13, always enjoyed it and always wanted to be in a band, but as a drummer I needed other guys, it's not like I could just play guitar. I joined my first band about three years ago. A guy wrote to me on MySpace and asked if I wanted to jam. That led to this and it was awesome. I consider myself very lucky as a drummer."

Frankie taught himself the drums, playing along to Hanson videos on MTV.



(Top) *Malcolm In The Middle*. (Above) Frankie Muniz on the left, with his new bandmates

But when he quit Hollywood and moved to Arizona after *Malcolm In The Middle* ended in 2006, his first stab at a new career was as a racing driver, until an injury forced him to stop. From racing driver to rock star, is Frankie something of a thrillseeker?

"No, I dunno, these are the things I like to do and I always say after this, the next thing I wanna do is be an accountant, so I would definitely say I'm not a thrillseeker at all.

Unless I was gonna steal their money and hide!" And how did he avoid that other car-crash of the stereotypical child-actor fuck-up?

"I don't know. I'm 27 years old and 27 years sober! I never really got into that world, and I never allowed Hollywood to suck me in. I just did what I had to do;

it was a job that I wanted to do well. I don't know what it is exactly but so many people do just go off the deep end. It was all there, but I kept to myself."

For now, there's more touring ahead of the album's UK release this autumn. But while his former screen Dad, actor

Bryan Cranston, is enjoying global acclaim as the lead in *Breaking Bad*, he says he'd never rule out a reunion. But what would Malcolm be up to these days?

"He'd probably be a US Senator – hating everything, but there because that's where he's smart enough to be."

HOW TO PULL OFF A HOLLYWOOD ROCK PROJECT

Frankie's guide to making the transition from big screen to tiny stage

STAGECRAFT

"I feel like I'm animated – I try not to be but I can't help it. But my facial expressions... I've seen so many pictures of me with this crazy face, so I've tried to be more calm in the face. Because otherwise it's just ugly!"

ROCK'N'ROLL BEHAVIOUR

"We're literally the most boring band in the world when it comes to being rock stars. We're in bed early, we don't do anything. My bedtime at home is like 8.30pm. So this is crazy. When we come offstage, it's bedtime!"

SLEEPING ON A BUS

"I enjoy it, it's fun. We've pretty much been on the road non-stop since I joined the band. So the fact that we can be in a van together, messy, and it smells, for so long and still enjoy each other's company is good. Because that's hard just as humans. There's eight of us in the van."

FANS

"Tim [bass] and Jordan [vocals] have girls queueing up. Tristan [guitar] and I, we're just the other members. Tim has massive muscles, and he gets a lot of attention. Mostly from dudes."

LOOK

"I don't think people can even see me behind the drums. I just wear whatever. The only rule in the band is no shorts, no sandals. Other than that, it's all fair game."



Bryan Cranston in *Breaking Bad*



Frankie onstage with Kingsfoil



TALKING HEADS

"CHARGING FANS TO MEET THEIR IDOLS IS A RIP-OFF"

From Ozzy to Bieber, a host of artists are cashing in on charging fans for meet-and-greets. So, are the punters being exploited? **Sam Halliday** of *Two Door Cinema Club* says they are



I can speak for all of us as a band when I say charging fans to meet their heroes is a pretty horrible thing to be doing.

Hanging out with artists and taking their picture is something that should be free. As a band we definitely always try to put the fans first when it comes to our shows and we try to make the tickets as cheap as possible – in fact I'm pretty sure most of our shows are cheaper than going to the cinema.

Paul McCartney and Ozzy Osbourne don't need any more money, let's face it. The worst thing about it is that they're probably thinking "I'm being great for doing this", but it's worse. It's bizarre, I don't know how you ever get to that point in life where you think you're worth £450 to shake someone's hand. I went to see Destiny's Child when I was younger, because I was a really cool kid. I went to see them and was down at the front and I ended up chasing their hands! Even though I thought that was brilliant, I can't imagine wanting to pay for it.

Coming from an indie background where you're used to not really having much money behind you, I can see the temptation – but I think it's just quite short-sighted. There are definitely better ways of being creative to make revenue, and it shouldn't come from charging your fans more. No-one likes corporate things, but I know it works better for us using some of our stuff in video games or commercials, and I'd rather do things like that than try to exploit the fans. We enjoy meeting our fans and always come out of the van to say hi to people when we're on tour. I think if people are polite and they're nice people then there's no way you can't be the same in return.

We have never been offered the option of charging to meet fans but we have been approached about selling VIP tickets and we've never gone for anything. It wouldn't be fair. I think we're pretty lucky in the



"That'll be £350, ta": Bieber (above), Alicia Keys (left) and Ozzy (below) have all charged fans to meet them



fact that our management company and our booking agent all come from a very musical background – they've been fans themselves and they're very conscious about that. They're always trying to make booking fees as small as possible too; there's not point us making tickets really cheap if someone's just going to put a £5 booking fee on

top of it, which is just ridiculous, but unfortunately there's no escaping the booking fee.

I think our fans would be against us charging for meet and greets, based on the fact that we've done competitions and we've given

it away for free before. When it's obviously something being done purely for money then it reflects badly on everyone.

However, if you did charge from the off, I'm sure some fans would think of that as, "Oh well, it's great that they're providing this opportunity." But that's sad. There are always better ways of making money than ripping off fans.

"Macca and Ozzy don't need the money"

SAM HALLIDAY

MEET & GREET PRICE GUIDE

The worst offenders when it comes to charging fans for 'VIP packages'

BEYONCÉ £1,250

She ain't Queen Bey for nothing. A VIP package at Birmingham's NIC, which included a post-show meet-and-greet, cost more than most people earn in a month.



GANG OF FOUR £950

To hell with poverty, eh? The Leeds post-punkers offered fans the chance to travel with them, via helicopter, to Glastonbury 2010 for £950.

BLACK SABBATH £506

Ozzy and co are back and they're cashing in. It'll cost you £506 to meet them when they play London in December – or £450 without a gig ticket!

ALICIA KEYS £400

Just a snip above Boyzone, the singer-songwriter charged fans £400 to meet her on her UK tour last month, at The O2 in London.

BOYZONE £372

Another aged boyband prepping their pension funds, the Irish crooners charge a whopping £372 for their meet-and-greet package at The O2.

BLUE £140

You could have Antony Costa, Simon Webbe et al on their The Big Reunion tour at Newcastle's O2 Academy in April for a mere £140.

HAWTHORNE HEIGHTS £98

The US emo band offered fans the chance to spend an entire day with them for £150, telling *NME* it "would be a really memorable experience for a diehard fan".



PIECES OF ME GABRIEL BRUCE

The hipster gloomcrooner on cleaning to Madonna, wearing Elvis' ring and how his mum cooked for monks

My first album **MADONNA - 'THE IMMACULATE COLLECTION'**

"I bought it under the Westway [in west London] when I was very young, probably about five. I think my sister and I put our pocket money together. My mother played 'Like A Prayer' a lot at home; we'd listen to it while we cleaned the house. 'The Immaculate Collection' is some of the best pop music ever written. I still love it."

The first song I ever fell in love with

JOANNA NEWSOM - 'EMILY'

"There are songs that I definitely fancied and songs that I fooled around with, but the song that had the biggest effect on me was 'Emily' by Joanna Newsom. The first time I heard it was on a mix CD I was given by Sara who runs Young And Lost Club Records. It had the whole of 'Ys' on at the end. I remember just walking round listening to it, completely amazed that someone who was young and alive was making such genius music."

My favourite lyric **LIFT TO EXPERIENCE - 'JUST AS WAS TOLD'**

"It's 'Don't you boys know nothing?/The USA is the centre of Jerusalem' and it's just an amazingly intelligent lyric. 'USA' is the centre of 'Jerusalem', if you write it down. That's the kind of lyric that really amuses me. I actually had the pleasure of meeting [former LTE guitarist] Josh T Pearson at Latitude last year and I completely fanboyed out at him. I told him it was the best lyric ever written and he went, 'Gee, thanks. I worked real hard on that one.' It was the coolest thing in the world."

Right now I love **STAY BLESS**

"George Cassavetes is my keyboard player. He's making really wonderful music and he's a good man. It's sort of dreamy pop music. It's very emotionally brazen, which is something I admire in musicians. I think he's a very talented boy and I love him dearly."

My favourite possession **ELVIS' RING**

"It's a diamond ring that belonged to Elvis and it was given to me by someone I'd never met before. He said he liked my songs and he wanted me to have it. I was a bit sceptical but, when I saw it, I got completely Gollum about it. It wasn't until later on that I realised I'd accepted a quite valuable gift from a stranger. I tried to give it back but he was quite adamant that I kept it. I swear to God it has magical properties. When I wear it I do feel more powerful."



My favourite place **BROMPTON ORATORY**

"You can listen to the organist practise most afternoons. I like to sit there, it's just a pleasure to sit and listen to the place vibrate. I started going as a child. My mother cooked for the monks - she was sort of like the pantry boy there for a while. I would go with her and run around. I'm a big fan of cereal and I have these memories of their cereal collection and me being really jealous of it. It's enough to turn you to God, almost."

My favourite album sleeve **BARRY WHITE - 'CAN'T GET ENOUGH'**

"It's got four pictures of him on the front sleeve of the record, which I think is totally hilarious. They're all paintings of him and they're in these bubbles. It's kind of so completely shit that it's actually amazing. On the back, it says 'Cover art concept - Barry White'. His concept was just like, 'I want pictures of myself looking really sexy and I'm gonna have them in bubbles'. It's just so good."



(Clockwise from main): Gabriel Bruce; Elvis, probably lamenting his missing ring; the Barry White sleeve so adored by Gabriel; Joanna Newsom; Madonna's 'The Immaculate Collection'; Josh T Pearson in Lift To Experience, 2001



RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson



ABOUT
TO
BREAK

MONEY

Another great band from Manchester whose singer doesn't mind showing a bit of flesh...

The world wants to destroy you. It doesn't care who you are," says Money frontman Jamie Lee with a wry smile. "Once you learn to overcome that sense of betrayal, that's when you get real freedom." He's explaining one of the many themes at play on upcoming debut album *'The Shadow Of Heaven'*. We're trying to work out whether he's a poetic mastermind or a madman. "At parties it's fun to get knives and play with them. I like it," he tells us later. The truth is Lee's something of an eccentric genius. He's a deep thinker who's responsible for the ideology informing one of the most intriguing bands to come from Manchester in years. "What is the essential value of a work of art? That's what I want to know. Fuck the financial and social value – what worth does it actually have?" This question is exactly what Money are about, viewing music as art without the frames that hype and fashion place around it, seeing it for its inherent merit. Instead of playing traditional venues where "you adhere to other people's specifications of what's possible", the band

set about spearheading their very own subculture by working closely with independent Salford label Sways. In early 2012, they took over the label's DIY headquarters The Bunker – a cavernous space with a wooden cage inside it where bands play (and in which Money are photographed for *Radar*'s shoot). "There's no place like it on the planet. It's our home," Lee says of the space. In the midst of a bunch of near-legendary shows the band curated there (Savages and fellow Mancs Pins played), Sways released their debut seven-inch, *'Who's Going To Love You Now?'* "Goodnight London". Jamie appears totally naked on the cover. "I wanted to say that this is everything. I'm not afraid," he says, convincingly. Fast-forward 12 months and Money are finally ready to take the spirit of those Bunker shows beyond Manchester. Freshly singed to Bella Union, they'll debut *'The Shadow Of Heaven'* in full at Manchester's International Festival next month. They promise that like everything they've done so far, the gigs will be audacious. "There aren't enough mad people around," Jamie mutters before leaving. Too bloody right. *Simon Butcher*

NEED TO KNOW

BASED: Manchester
FOR FANS OF: Foals, Wu Lyf
BUY IT NOW: Debut album *'The Shadow Of Heaven'* is out in August on Bella Union
SEE THEM LIVE: In London and Hebden Bridge this week and at Manchester International Festival on July 12 and 13
ON NME.COM: Hear their track *'Blueberry Fields'* remixed by Illum Sphere
BELIEVE IT OR NOT: Their album was self-produced in an obscure London studio that was formerly used to record the music for porn films



Drengé: Eoin (left) and Rory Loveless

DRENGÉ SHUN THE HYPE

The Loveless brothers want fans to enjoy their debut album without the fanfare

RADAR NEWS

Despite their early singles 'Bloodsports' and 'Backwaters' setting up Drengé as one of the UK's most exciting new bands, Eoin and Rory Loveless aren't really in the mood to shout about their forthcoming debut album. "I'd just quite like it to come out and for there to be not that much fanfare," shrugs singer Eoin when quizzed by *Radar* about the fuss that's building around the record. His reasoning? "You don't see painters saying, 'Go and look at my painting!' It's like, I'll enjoy it on my own terms." Luckily, though, Eoin is willing to reveal a few more details about the record. Due out "sometime near the end of August", it will feature the band's two singles to date, plus favourites from their live set including 'People In Love Make Me Feel Yuck', 'I Wanna Break You In Half' and one newie. "A lot of the songs were written in the mindset that they were going to

go out on EPs, so there's no overarching idea. And sonically, we get technically better as we get towards the new stuff," the frontman explains. With a hint of irony, he adds that the new track "was written in the last session in a very weak attempt to tie up the entire record and add some clever chin-stroking message that arches the first track to the last track. You'll have to listen to find out what it is..."

If you're more excited about Drengé's album than Drengé themselves appear to be (and trust us, you really should be), there are still plenty of treats in store this summer – they're confirmed to play a host of festivals including Reading & Leeds, Latitude and Kendal Calling. As for the brothers themselves? Well, they are at least feeling a tad more chipper about their *future* recording endeavours. "We feel a lot stronger about songwriting now – we're really excited about doing new stuff!" laughs Eoin. There you go, boys – a bit of enthusiasm never hurt anybody, did it? *Lisa Wright*

BAND CRUSH



Leo Dobson from Childhood on his new favourite band
"Outer Limits Recordings is an off-kilter pop genius. He feels like he should be a huge superstar but he just put out this amazing album and packed it all in. People need to listen to him – he's like Ariel Pink."

The Buzz

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



1

ROYAL BLOOD

With the sheer number of Jack'n'Meg-influenced duos currently doing the rounds (from Deap Vally to Drengé), you might think it'd be difficult to stand out from the crowd. Not so for Brighton's Royal Blood, who've got a whole heap of industry bigwigs freaking out over their ace 'Figure It Out'. With drums and vocals to the fore and not a hint of reverb, they're a welcome break from the lo-fi stylings that practically every other British band is employing at present. White Stripes comparisons will undoubtedly abound when they poke their heads above the parapet, but you could easily add early Muse to the mix too. "Nothing here to see", they tell us in the first line of 'Figure It Out'. They're lying.



2 JUNGLE - 'PLATOON'

Not much is known about Chess Club's newest signing (the sleeve art features a small boy, who we assume isn't Jungle), but the low-slung groove of 'Platoon' is smart and intriguing. Full of silky vocals, funk-tinged drums and atmospheric nuances, it smacks of effortless style.



3 HAPPY FAMILIES

Burying your tunes under massive walls of noise is not a new idea, but this new band formed by Lawrence Chandler (once of '90s New York experimentalists Bowery Electric) do it so well and so LOUD it's hard not to sit up and take notice. Happy Families' debut single 'New Forgetting' is out in July.



4 PØLTERGHØST

Formed by Fanzine members Jock and Kit after their sun-drenched fuzz-rock project lost its fizz, Pølterghøst are an entirely different beast. They're still showing a lot of reverb love but the hazy melodies have been swapped for brazen riffs and spiky percussion. Debut track 'Holy Smoke' oozes Suede at their sexed-up, drugged-up peak.



5 STICKY FINGERS

Hailing from the suburbs of Sydney, this bunch of surf-pop misfits are currently kicking up huge waves in Oz. Landmark party anthem 'Australia Street' is the tune to check out – and the video, which sees the fivesome spraying booze across the streets of Newtown, ain't bad either.

**RADAR
COLUMN**

TRASH TALK'S LEE HITS THE HARD STUFF

*LA's resident punk and metal expert
rips up Radar with his top tips*



I saw **Obliterations** play their first show about a week ago at a dingy little house in east LA. It was packed with sweaty punks slamming around, drinking beers and having a good time. They played like they have been going for years. I had no idea what to expect and they slayed, sounding like a mix between Black Flag and Poison Idea with a bunch of catchy stuff thrown in to keep your attention.

A band I can't really put my finger on are **SQRM**. They sound fucked up. They have influences coming from all over the place to give you a weird creepy sound. If their shows are anything like their recordings it's bound to be a shit show – loud, noisy and pissed. **Shirtless Thugs** released a cassette at the end of last year called 'Ripped You Off' which comes on like a quick blast to the face. Fast, short punk with loud guitars and snotty vocals – I love it. They feature members of Cult Ritual and Salvation, so if you're familiar with those bands it should give you a pretty good idea of where they're coming from. Check out the track 'Cream Of Foot' – it's 15 seconds long. **Dad Punchers** is the solo project from Elliot

Babin, the drummer of Touché Amoré and DNF. The band is ridiculously pretty sounding. It sounds like the perfect soundtrack to a bad break-up or the worst day of your life and I mean that in the best way possible. I was caught off guard by the project because of Elliot's other endeavours.

A new band I rate out of Los Angeles are called **Coming**. Our old roadie AJ English plays drums in them and they rip. The singer has a lot of range in his voice, which adds plenty of dynamics to them. They're a little bit more experimental than the other bands I've talked about in this column – for fans of Swans and Iceage.

LEE'S TOP 5

Obliterations
'Kick Against
The Pricks'

Shirtless Thugs
'Cream Of Foot'

SQRM
'I Can't Find My
Knife'

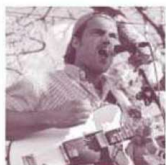
Dad Punchers
'Redwoods'

Coming
'Slip'

NEXT WEEK'S COLUMNIST:
Toddla T

5 TO SEE

*This week's
unmissable new
music shows*



MAVEN FICTION
Fibbers, York,
June 15

CASUAL SEX
The Cookie Jar,
Leicester, June 17

LOOM
Shipping Forecast,
Liverpool, June 18

**MIKHAEL
PASKALEV**
(pictured) The Hope,
Brighton, June 18

WAMPIRE
Shacklewell Arms,
London, June 18



Just another
average day for
Shirtless Thugs



Telegram:
Bill Gates specs
not pictured

TELEGRAM/ WEIRDS

BIRTHDAYS, LONDON MAY 31

RADAR LIVE

"There's usually four of us..." mutters Telegram's perturbed frontman Matt Saunders. "Has anyone seen our guitarist?"

Matt Wood eventually emerges through the crowd, his neat moustache complementing a pair of jumbo Bill Gates spectacles.

Blame Bryan Ferry and Brian Eno for this shambolic glamour: Wood and bassist Oli Paget-Moon once played covers in Proxy Music. Now they're half of Telegram, the new band whose name is travelling at illegal speeds after a recent standout BBC 6Music session.

'Follow' arrives with a wallop intro, its mission blatant. "There's no turning round!" trills Saunders, in a Super Furry Welsh brogue, his broken phrases packing a sharp shock. 'Eons' recalls early Supergrass and 'There Is Nothing' shows flecks of kraut and CBGB post-punk.

'Folly' is three songs stuck together, all shifting time signatures and chaotic guitar solos. It's a deadly end to their fourth proper gig. Telegram haven't even

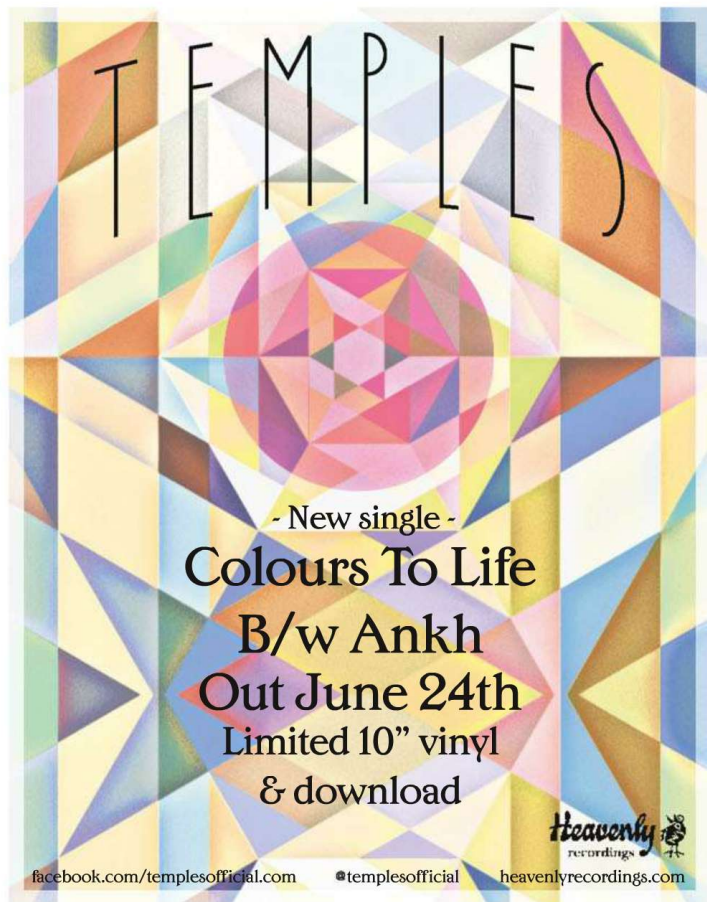
recorded any demos yet, but you'd be smart to start following them right away.

Tonight's headliners Weirids, meanwhile, make psych music that's as compulsive as it is repulsive (their debut single, a double A-side of 'Crocodile' and 'Yolk', was recently released on Nottingham's Denizen label and produced by Hookworms' MJ).

"Hold back the bile", spits singer Aidan Razzall, on 'Yolk', his voice retching with

Blame Ferry and Eno for Telegram's shambolic glamour

the venom of 500 salmonella-infected eggs. On 'New Age', Zachary Thomas contorts his guitar with the vigour of a vulture ravaging a corpse, not unlike Micachu if she was playing with Queens Of The Stone Age. They finish on a callous instrumental, with Zachary stalking his guitar, now strewn on the floor, and Aidan – face framed by the bushiest of ginger beards – threatening to headbutt the entire room. They're not only weird, but scary too. **Paul Smith**



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PLANTA

JUNE 10.

SQ



NEW ISSUE

BRUCE In Springsteen we trust...

Tame Impala The new gods of psych rock

GEORGE CLINTON 'We still kicking ass!'

WHAT NEXT FOR RODRIGUEZ THE SUGAR MAN?

ROBIN HITCHCOCK on his best LPs

The Charlatans make 'One To Another'

Farewell to GEORGE JONES

YOUR QUESTIONS PUT TO JOHN FOGERTY

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THESE NEW PURITANS, BLACK SABBATH, SCOTT WALKER, QUEENS OF THE STONEAGE AND YEAH YEAH YEAHS



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“The only thing we apologise for? THE HAIRCUTS!”

As **The Who** prepare to bring their classic album ‘Quadrophenia’, the bible for mods, to the stage in its full splendour, **Alan Woodhouse** talks to Roger Daltrey to assess its legacy and influence on British culture



n July 8, The Who will bring their touring ‘Quadrophenia’ show to Wembley Arena. By this point, it will have been performed in front of tens of thousands

of people across the UK, including two sold-out nights at London’s O2 this weekend. The tour is shaping up to be one of 2013’s major cultural events and it’s proof enough that ‘Quadrophenia’ is more than mere nostalgia – to think that is to miss the point about the mod culture it concerns. Mod is simply short for modern, and although the subculture will forever be rooted in its early-to-mid-’60s heyday, it was The Who that reinvigorated the mod aesthetic for future generations of British rock icons.

The legacy of The Who’s 1973 double album and the 1979 film that it inspired is undeniable. There’s more chance of Oasis cheering on Manchester United than writing a rock opera, yet they brazenly adapted the attitude and imagery of ‘Quadrophenia’. Where do you think Noel Gallagher got the idea for his Union Jack guitar? It certainly wasn’t from right-wing political parties. Liam Gallagher’s Pretty Green label makes clothes inspired by the mid-’60s era that ‘Quadrophenia’ reflects upon. Just compare his parkas to the one featured on the original album cover. Arctic Monkeys’ frontman Alex Turner is a big fan of the forensically observed characterisation that was fundamental to Who guitarist and songwriter Pete Townshend’s lyrics. Blur even roped in Phil Daniels, who played the main character in the film adaption to guest on the title track of 1994’s ‘Parklife’. And what about The Strypes? All teenagers, they seem almost obsessively dedicated to mod-era R&B. Not to forget Paul Weller, who

has openly based his entire career on mod – even now, almost 40 years into his career, he’s still trying to push the aesthetic forward.

The Who themselves are still inextricably drawn to ‘Quadrophenia’, as frontman Roger Daltrey readily admits: “It’s a piece of work we haven’t done since the ’90s [they toured it in 1996], apart from a charity Teenage Cancer Trust show in 2010, where we kind of aired the old stage version of it [with Kasabian’s Tom Meighan as Ace Face, the character played by Sting in the film]. It’s good to revisit your music as you get older, because you discover new things in it, and we’re lucky in the fact that Pete’s writing doesn’t seem to age. We age! But the songs haven’t dated and the pieces are so deep on many levels, but still so rock and so pop on others. It’s timeless, so that’s the reason why we’ve struggled for four years to get it into a new form rather than carrying around narrators and all that crap!”

The word ‘Quadrophenia’ relates to both the condition of schizophrenia and the then-fledgling idea of quadraphonic sound. The album (and subsequent film) is a story set in the mod strongholds of London and Brighton in the

mid-’60s and concerns a character called Jimmy, whose four distinct personalities are representative of the four very different people that made up The Who and also, in a more general sense, their fans. The current

**“OUR SONGS
HAVEN’T AGED
AT ALL. BUT
WE HAVE!”**

ROGER DALTREY

show, which has already toured in America, slims things down, focusing more on the music than presentation, although imagery on big screens pays homage to The Who’s mod heritage, as well as paying tribute to the sadly ▶

MILES KANE



What’s the state of mod culture in 2013?

“Mod is coming into fashion again. The high-street shops are selling the skinny suit and paisley shirt. I don’t know if it’s something that stems from the music, but lads do wanna look smarter these days.”

How should you be a mod today?
“You’ve got to be comfortable. I don’t think you can dive in at the deep end and wear outrageous stuff if you don’t feel you can pull it off. For me, a classic fitted navy suit with some smart shoes or some crazy shoes, you could rock that

with a roll-neck or a Fred Perry, so you don’t feel too shirt-tie. Fitted trousers are a good start.”

The mods are the wildest kids at your shows – why?

“We’ve just done Birmingham and Manchester and they were proper in them places, like a little army, like in *Quadrophenia*.”

What’s the influence of the film on today’s scene?

“That sense of escapism, of going out with your mates. That’s why if you watch that film now, most people go through that at that age and you’re in your little gang. People will relate to that forever.”

BEING A
MOD
IN 2013

Are The Who the definitive mod band?

“When they started, for sure. ‘Quadrophenia’ sits perfectly.”

Why has their legacy lasted?

“Because they’re still absolutely having it now, doing arenas. It all comes down to great songs and solid songwriting. Wherever a career goes, there’ll be a period where they may not be popular, but at the end of the day if they have solid songs that’s what gets you through and that’s what’s done it for them. It’s entertaining as well – you’re not gonna get bored sitting there for an hour watching them.”



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lling fascinat

The Who (l-r): Daltrey,
Townshend, Moon
and Entwistle

departed drummer Keith Moon and bassist John Entwistle.

"There was a simple idea that the group was a kind of metaphor for our audience, so it could have been any one of them named Jimmy," explains Daltrey. "There are so many different emotional buttons that are being pushed. There's so much anger, arrogance, pathos – all kinds of stuff going on, and to do it well you have to touch those moments inside you as a singer. You have to know exactly who you are."

Even though the story was rooted in time a decade earlier, the music didn't reflect that and owed more to the arena rock sound of the early-'70s. But that's the whole point of mod – something that was pure retro pastiche would have betrayed the entire project. It had to push things forward. The likes of tracks 'The Real Me', '5.15' and 'Bell Boy' certainly shared some of The Who's early R&B toughness, but this was very much the work of a band existing in the here and now.

In essence, the story is an attempt to chronicle the febrile atmosphere of a period in British culture when youth culture exploded from black and white into glorious Technicolor and the rise of the 'teenager' accompanied the emergence of several subcultures. Indeed, as far back as Colin MacInnes' acclaimed 1959 novel *Absolute Beginners*, the modernist concept referred to style-conscious young people – though, at that time, MacInnes mainly spoke about finger-clicking hepcats listening to jazz. As youth culture developed, as well as the burgeoning British beat music scene, it became more about black American soul and R&B or Jamaican ska songs, which were extremely danceable and hard to track down (this was a bit of a badge of honour with mods, who wanted to find stuff for themselves and create their own identity). By the time The Who exploded onto the scene in the early-'60s, their look (heavily influenced by pop art – lots of bright colours), sound (knowingly styled as 'maximum R&B') and habit of destroying their instruments onstage was a perfect package for the mods. They looked the part, they were full of adolescent rawness and energy and, as if to ram the point home, they regularly covered songs the kids were dancing to while off their heads on amphetamines at West End clubs like The Discothèque and The Scene.

The Who's music developed throughout the '60s and they began to move away from mod, which many felt was dying out. In the wake of The Who and the Small Faces' success, it became commercialised and taken

TOM MEIGHAN



What's the state of mod culture in 2013?

"It's nothing like what it used to be! People had something to go out for. They communicated with each other rather than just sitting in front of a fucking computer. It was almost like a gang culture. Everything about it: the dress sense, how you were and what music you were into."

How should you be a mod in the modern age?

"Well, I believe I'm a mod! I wanted a scooter when I was 18, but my mum wouldn't let me have one in case I killed myself, which is fair enough."

Do you get mod kids going wild at your shows?

"Yeah, we get a few parkas, mate, yeah! There's a Kasabian scooter, which won best scooter of the year in a magazine! There's a painting of us on it. It's got me shackled up screaming and Serge as a doctor. It's nuts! That's mod culture right there."

What's the influence of 'Quadrophenia' today?

"I think 'Quadrophenia' is just one of those moments in time. It's stood the test of time. I don't think The Who will ever top that. It's such a strong story, with Jimmy fucking up because he does too many drugs and then getting kicked out of his house. They just don't make records like that any more, mate."

Are The Who the definitive mod band?

"I think The Who are the greatest, to be honest. I love being able to say I was in The Who [when they played 'Quadrophenia' at the Royal Albert Hall]. You can't really fuck with that, mate. Roger actually asked me to go out and do 'Tommy', but it's a tour for three months. I said: 'I'm in a fucking rock band, Rog, I haven't got time!' But it was an honour to be asked. I get on with him really well. Pete wrote me a really lovely letter after 'Quadrophenia', it was really sweet of him."

Why has their legacy lasted?

"They don't stop. It's what they know, isn't it? If you love something that much, like the Stones, then you keep doing it until you die. No-one fucks with The Who, man."

overground. Clothing companies started creating their own mod fashions, rather than the look being put together in an individual way. And it wasn't just the mods that moved on – so did The Who. As the decade progressed, it became more about the album than the single, longevity craved over immediacy. It was cooler to immerse yourself in a listening experience. Their 1969 concept album 'Tommy' – the first noted example of a rock opera and the first Who album to be turned into a film – was a huge step forward for them (and rock music) and a massive critical and commercial success. Then 1971's 'Who's

Next' (itself derived from another overblown Townshend concept called 'Lifehouse') made them hoary arena gods alongside Led Zeppelin and The Rolling Stones, with US success putting them in the superstar bracket.

Which makes 1973 seem a strange time for Townshend to revisit the band's past and use it as the core idea for 'Quadrophenia'. As Daltrey recalls, "We were trying to find the next thing to make a film out of; we wanted to be more than just a rock band, a bit like maniacs."

"You've got to dare to be different and that's what we did. That's one thing about us I really

BEING A
MOD
IN 2013



Townshend: "Ere, you sure this is Brighton Pier?"

35 years since Keith Moon's last ever gig

FAST FORWARD five years from The Who's release of 'Quadrophenia', and you reach a less salubrious anniversary. May 25, 1978 would see the band play in public with Keith Moon for the last time – within months the sticksman would be dead of an



Playing live for the last time with Keith Moon

overdose from prescribed drugs to help him kick his ferocious booze habit. He'd already parted ways with his confidante, bodyguard and minder Peter 'Dougal' Butler who, after a decade trying to keep the drummer on track, had phoned manager Bill Curbishley to tell him that his friend was just too far gone. The final gig, which took place in front of an invited audience at London's Shepperton Studios, serves to back

up that claim. Coming about purely because The Who needed some new footage to include in their best-of



DAVE GROHL on his favourite drummer's style "If Moon was judged by fusion drummers they'd say, 'Your timing's not great and your cymbal work is sloppy...'"

rockumentary *The Kids Are Alright*, the footage isn't the greatest of swansongs. Moon appears bloated and rusty, a shadow of the boisterous manchild he was. There are hints of greatness, with the final orgasmic outro to 'Who Are You?' still awe-inspiring. Squint and you can see a glimmer of the Moon of old.



The Who struggle to find the play button in Ramport Studios, Battersea, London



Roger on the 'Quadrophenia' tour, 1973, and (right) the album sleeve



am proud of – we weren't generic; we were a thing on its own. Pete's guitar style, for instance – there's nothing else like it. People say the best guitarists are Page, Clapton; yeah, they're fantastic, no doubt about it – amazing – but are they original? I would say they are derivative of Robert Johnson and all those people. But you hear Townshend with a power chord and the things he does with a guitar, which was copied by Hendrix, and it's totally original. You think, 'Where the fuck did it come from?' I think the real root of it came because he was a banjo player before he was a guitarist. Then you start to see that make sense."

'Quadrophenia' became a defining Who album and the group's legendary status owes a hell of a lot to it. Their live show during that period was "storming", says Daltrey, adding: "I don't think that there was any band to hold a candle to us, and that includes Zeppelin. You might like their music better because it's easier on the ear in 1979, it's easier because it's a little bit more commercial. The energy that used to come out in our stage show was terrifying. The only thing we can apologise for is the haircuts!"

Townshend openly admits that it's the last truly great record they made, but the story didn't end with the album. Just weeks after Keith Moon passed away in September 1978, filming began on the Franc Roddam-directed movie of the same name, which was only loosely based on the record. When released in September 1979, it was an instant success and is now one of the most celebrated British films of all time. In many ways, it's the movie rather than the album which has helped 'Quadrophenia' to endure. As Daltrey says, "The film just tackled a story to it, but people identify with it, you know."



Roger with his double on the set of Tommy

the '70s but with new technologies," he replies, somewhat surprisingly. "They're great musicians and they perform brilliantly."

And after the 'Quadrophenia' tour is complete, do The Who plan on shaking things up again? After all, you're now 69 and Townshend is 68.

"The end of this year is our 50th anniversary, just like the Stones. They're on the road again – we could have never out-Stoned the Stones. Are we going to do one more 'something' or do we

"NO BAND COULD HOLD A CANDLE TO US. NOT EVEN ZEPPELIN"

ROGER DALTREY

just retire, gracefully? Or disgracefully, I don't know. Or do you just say, 'Thank you very much,' to a great night? I think that's tragic in music – I don't think you should ever say, 'This is the last time'. Music isn't like that. You'll

be sitting there not wishing to get onto a stage again for maybe two, three, four, five months, or maybe a year, then suddenly you'll wake up and feel like you've got to do it again. It's in the blood and I never say never."

Is that the kind of advice you would give to the young bands of today?

"Yes, dare to be different. When you read a bad review, act like a duck; just go 'quack' and let it roll off your back. But do what you want to do, have fun and don't sign your publishing away!"

Ah, the words of a true mod. Do it differently, but make sure you've got a few quid in your pocket. In the best possible way, The Who haven't ever really changed at all.

"That's what I feel the present shows are," concludes Daltrey. "Yes, we're looking back, but 'Quadrophenia' has also moved forward, and in that sense it's timeless. It's classic. It's classical music in a rock manner, but it's classical music in every sense of the word."

What can we expect from the Quadrophenia shows?

SPECIAL GUESTS

Every frontman wants to be Ace Face. Tom Meighan played the part when The Who performed at the Royal Albert Hall in 2010, and there are rumours of similar appearances this year, despite Daltrey's claims to the contrary.



Kids, this is what playing too much pinball does to you

THE MOD ARMY

The Who are still the daddies when it comes to mohair suits and scooters. Expect everyone from Weller to Miles Kane to back this up.

WINDMILLS GALORE

Townshend, now 68, might not be as energetic as he was, but that doesn't mean he can't still bust out his trademark move.

THE CLASSICS

As well as the LP in full, the band have also played everything from 'Pinball Wizard' to 'Baba O'Riley' at recent gigs too.

PETE AND ROGER GETTING ON?

If Mick and Keef can speak again, so can Pete and Rog. In reality, the pair have been on amicable terms for a while now.



"We are the mods":
Sting as Ace Face on
Brighton seafront

Immortalised on film

The movie adaptation of 'Quadrophenia' has eclipsed the original album in importance and longevity.

Barry Nicolson explores its continued relevance



f all The Who's forays into film, *Quadrophenia* was without doubt the most artistically successful. Since

its release in 1979, Franc Roddam's movie has gone on to become even more influential than the album it was based on, which is pretty remarkable when you consider that the death of Keith Moon two weeks before the start of filming almost forced the band to abandon it entirely.

Moon's physical decline had meant the gradual cessation of The Who as a touring entity, and it was this – coupled with the success of Ken Russell's *Tommy* – which led the band to focus on their cinematic ambitions. 'Quadrophenia' naturally lent itself to a big-screen adaptation, but while the record itself was a rock opera, the resulting film was not even really about music, per se. Ultimately, the film is about youth culture; music – along with fashion, drugs and the teenage urge to stand out by fitting in – is just one facet of that.

With its relatively straightforward narrative and gritty realist streak, *Quadrophenia* slots comfortably into the ageless British tradition of kitchen-sink drama. That's one

of the reasons why it continues to be embraced by subsequent generations. Another is that while the battle-lines may not be so sharply drawn these days, any teenager who's ever belonged to a tribe can relate to Jimmy's story. *Quadrophenia* is universal. As a tale of youthful angst, alienation and disillusion, it's up there with the likes of *Rebel Without A Cause* and *A Clockwork Orange*.

The Britpop generation was just the right age to have seen the film when it was first released, and for bands like Blur, Oasis and The Stone Roses, it served as an introduction to mod culture. It was also largely responsible for birthing the scooter boy scene of the early '80s, in which punks, mods and skinheads came together over their love of the vehicles themselves. The look was a little different – MA1 jackets, Sta-Prest jeans and Doc Martens had become the uniform by

that time – but the idea was much the same. One scooter run – to Keswick in July 1981 – ended in a pitched battle between police and scooterists, not unlike the Brighton riot the film depicts. Among the scooterists laying waste to the Lake District that day was an 18-year-old Ian Brown.

There's never been another film quite like *Quadrophenia*. Over the years, there has been inevitable talk of a sequel (or, even worse, a remake), but thankfully it's never amounted to anything. Why ruin one of cinema's greatest endings by going back and spelling out what Jimmy did next?

The Who's other movies

TOMMY (1975)

Ken Russell's surreal, star-studded adaptation of The Who's classic 1969 album was a big box-office hit. Russell really went to town on the visuals, but the film is marred by Townshend's rather nebulous narrative. It's a fascinating watch, but the album is miles better.

THE KIDS ARE ALRIGHT (1979)

This riotous, often hilarious, documentary collage of The Who's early career up to the late '70s was put together by American fan Jeff Stein, who convinced the band to fund the project despite having no previous filmmaking experience.

McVICAR (1980)

More of a Roger Daltrey solo endeavour (although the soundtrack album did feature contributions from Townshend and Entwistle), this was the true-life story of John McVicar, a 1960s armed robber who later became a respected journalist.



WHO ARE YOU?

Phil Davis, who played Chalky, on the making of a cult classic



How did you get the job on *Quadrophenia*?

"I was a bit older than the other lads, I had a bit more experience. It was one of these films all the young actors – especially

working class actors – wanted to be in. I got an interview, and then I screen-tested for the main part, Jimmy, along with Phil Daniels and John Lydon. Anyway, Phil got Jimmy and they offered me Chalky."

Did you know much about mod culture prior to working on the film?

"My older brother was a mod, although he didn't have a scooter. I knew something of the music, but I was a bit young for it, really."

Any favourite memories of the shoot?

"We had such a laugh. We started off doing the Brighton sequence – we were there for two weeks, filming the riots, the beach, the scooter going over the cliff, Sting and all the bellboy stuff. I don't think I went to bed the night before we started because I was up all night having fun. We also had lessons on how to ride the scooters, because we kept falling off."

Were the band around much for the making of the film?

"Not a lot. They kind of left us alone, and left it all to Franc, the director. I guess they might have been watching the rushes that came in each day. But they didn't have a lot to do with it, to be honest. They came down once or twice and waved at us. Like royalty!"

Did you form a strong bond with your fellow mods?

"We stayed friends. Mark Wingett [Dave] I see occasionally, along with Phil Daniels and Toyah [Willcox, Monkey]. But the thing is, when the film came out, it didn't really make a splash. It didn't make us all stars. Phil did a couple of movies afterwards, but that was all. We all went back to our day jobs in the theatre! But five years after it had been and gone, people were still talking about it and watching it. Then 10 years after, 15 years, 20 years, 25 years... it very gradually turned into this cult film that speaks to adolescent boys of all generations."

How do you think it holds up today?

"It has tremendous energy and vitality. It's about a kid who's not the coolest dude on the block; he can't get the girl, he's not the best looking, he's got problems at home, he doesn't know who he is or what he wants to be. He's full of self-doubt and self-loathing, and that's all of us when we're adolescents. And that really speaks to people."





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THE SHOP THAT FRANKIE BUILT

Swapping guitars for spirit levels and drums for saws, **Frankie & The Heartstrings** tell **Jamie Fullerton** why they opened a record store in Sunderland offering free gigs and own-brand beer

PHOTOS: TOM MARTIN

Sorry, this place is kind of living up to the cliché,” says bedraggled singer Frankie Francis from beneath his raincoat hood, stood outside Sunderland’s Park Lane Metro station and gesturing upwards to the pissing rain. He and motormouth drummer Dave Harper, fringe-heavy guitarist Michael McKnight and quiet bassist Steven ‘Denn’ Dennis (guitarist Mick Ross couldn’t make it) have met me in their hometown to show me a little project they’ve been working on: the opening of their own record shop, venue and art space. But first, there are a few other sights to see.

Strolling towards the store site on Fawcett Street, past several loan shops, a man selling unrefrigerated bacon laid out on a wooden table and another flogging black market cigarettes from a microwave, Dave points out a now-closed nightclub called Pzazz. “There was an old porn DVD doing the rounds,” he explains in his forceful Mackem cackle. “It was made entirely from CCTV footage of people fucking, taken from round the back of the club. That’s what people do round here for entertainment.”

A few more streets along, as Dave lifts up the security shutters and punches in the alarm code, you

can’t help but notice how hard the recession has hit here. “Money-lending shops, payday loans, Cash Generators... but lots of Greggs,” Dave sighs as we walk into the impressively large space. Plaster is splattered on the floor. Tools are propped up against walls. “This is where the counter will be,” exclaims Frankie, pointing at a ragged sheet on the ground. “It was a Tourist Information Centre before we got it. Not much need for that here now...”

If you thought there was a more DIY indie band than Frankie & The Heartstrings in the UK right now then go to B&Q, buy a hammer, and smash that thought from your head. As well as releasing their own music through their Pop Sex Ltd label and putting on their own gigs and club nights, they’ve been fitting out the soon-to-open Pop Recs Ltd record store. It’s not been easy. And it’s not normal behaviour for a band who really should be getting ready to promote their Bernard Butler-produced second album, ‘The Days Run Away’.

The plan is this: the store, with the



Bassist Denn misunderstood the term ‘cutting a record’



Pop Recs Ltd, 51 Fawcett Street, Sunderland

tenancy organised by the business investment team on the local council, will be staffed by band members and their friends and family, all unpaid. Records will be stocked on a sale-or-return basis. Local rehearsal space The Bunker is loaning a stage on which acts including The Futureheads, Edwyn Collins, Bernard Butler and Badly Drawn Boy will play free shows. The band’s own brands of coffee and beer will be sold. On the walls, shots by album artwork photographers Keith Pattison and Paul Knox



Pop in to get your copy of Frankie's album

FRANKIE GOES TO HOMEBASE

F&TH's top DIY tips!

1 AVOID SURFACE COATER – ARTEX

Michael: "It's this bobbly plaster-type thing used loads in the '80s..."

Dave: "Denn spent a couple of years trying to get some off his wall."

Denn: "(Scowling) Hmm."

2 DON'T USE GLOSS PAINT, OR MATT

Dave: "Never use fucking silk finish paint. One coat of gloss never works for me."

Denn: "Steer clear of matt, I'd say..."

Dave: "Hmm... Matt and gloss? Matt Goss? Wasn't he in Bros?"

Frankie: "Ignore this one."

3 RAID THE LARDER

Dave: "Use brown sauce to polish brass fittings."

4 GET A DOG

Denn: "If you've got a rabbit, get a dog to eat up all of its shit."

Dave: "You'd need more animals to do the same for the dog though. An elephant?"

Frankie: "This has got nothing to do with DIY!"

5 AND SOME VINEGAR

Frankie: "Use white vinegar to clean windows."

Dave: "We should do some adverts. Anyway, how do you get blood off gloves?"



Frankie likes to roll with it



Even HMV started out this way

"EVERYTHING THAT COMES OUT OF SUNDERLAND IS BORN OF ADVERSITY"

DAVE HARPER

will be exhibited. It'll be open for between a month and a year, depending on how successful it is. It sounds like a total ballache to organise. It's also completely inspiring.

"Everything that comes from Sunderland is born of adversity," shrugs Dave as we regroup in The Ivy House pub. Later on, Ross from The Futureheads will text to ask him if he'll stock their records, then a passing acquaintance will grab him and ask if he needs any free cafetières for the store. "That's not because there's any romance to it," he continues. "That's just the way it fucking is. We don't have the facilities other people have. But we do have friends and we've got big mouths."

But still, why take on such a huge challenge? They're skint. The money they got from soundtracking a Domino's pizza ad with single 'Hunger' in 2011 ran out after three months ("And we only got six pizza vouchers on top of that," they moan). "HMV looked to be on its back; we thought, 'What the fuck are we gonna do?'" explains Michael. "Everyone in Sunderland goes to HMV to buy their music. Then someone said, 'Why don't we open a record shop?'"

I point out that a cynic might alert him to the popular service known as iTunes. A look



Dave: "Hello, NHS Direct? I seem to have drilled my arse onto a black stripy line"



Indie's modern-day Chuckle Brothers

crawls across Dave's face that suggests I've just spat in his pint. "Cynics would say that," he bullishly agrees. "This store *is* our reaction. You can have that argument about how easy it is to sell music [digitally], but we're doing this because we *want* to, because we've got the arrogance that we can do it."

The band may be fiery about DIY values and keeping things physical, but they insist they're not just old-school. They're using this store to shout louder, and they want to reach new ears. "We want Joe Bloggs to come in," says Michael, pointing out that the site they chose is on the main high street next to a Post Office. "Creativity struggles to be expressed in a town like Sunderland," adds Frankie. "But if we expose people to it every day, with big windows and people sitting around drinking coffee and watching amazing bands for free... we're not just doing this for 25-year-old indie kids."



Frankie says buy records, then relax! L-R: Denn, Michael, Frankie, Mick and Dave

"THE SHOP IS OUR WAY OF TRYING TO HELP. WE ARE A 10-LEGGED INDIE JESUS!"

DAVE HARPER

The store is an extension of the underdog mentality that's driven them since they formed in 2008. It's intrinsically tied to 'The Days Run Away'. "We sing about things that have happened in our lives," says Frankie. "And as much as the shop's been a pain in the arse, so has the record!"

This is typified by lead single 'Nothing Our Way'. The band tried to record the album last summer in London with Butler, but could only finish half of it because they couldn't afford accommodation due to the Olympics, so had to finish it in Newcastle. "We fell out with Bernard," admits Frankie. "Mainly about him being right 85 per cent of the time," concedes Dave. "Losing A Friend" became Coldplay, then went back to being really minimal. Actually, it was a fucking hip-hop record when we started!"

It's not like they had the cash to head into town and unwind in the evenings, either. "We could afford a 12-pack of Kettle Chips," remembers Frankie. "We mixed them up in a saucepan so we didn't know what flavour we

were going to get. We did that, got a bottle of poppers, and watched *Road House* on DVD."

"We got up the next day with the worst headaches ever," Michael giggles. "There were loads of Twitter comments, like, 'That's the weirdest picture ever'. Turns out we'd tweeted a picture of us with our tops off and our pants down..."

They battled through the disagreements and poppers-induced migraines to complete a record that crackles with vibrancy, tunes and enjoyably Strokes-y guitars. It feels like a step forward from their 2011 debut 'Hunger', which unexpectedly charted in the Top 40. Did they feel pressure to top it?



STOP PRESS! Band do work



OPEN FOR BUSINESS

Catching up with Frankie after the toil is done

How has this week been?

"I haven't slept. We've been sorting out all the artwork, we had a stage brought in, getting stock in, getting our own coffee and beer made. We went from start to finish in three weeks, from rubble to a fully functioning shop."

What's the layout like?

"The shop is 20m by 10m and there's a collage of all our artwork done by Keith Patterson. He has done everything completely free. Everything is being begged, borrowed or stolen. It's basically Rough Trade for rough arseholes."

Who is the handiest member of Frankie & The Heartstrings?

"It's me! The only way to get the rest of the band down here is to tell them a photographer will be here. Then watch them fucking move."

Who will be playing live in the shop?

"Ross Jarman from The Cribs is DJing and we're going to be the first band playing after the weekend. We've got Badly Drawn Boy, who is playing for a bottle of Jack Daniel's. He texted me from Alton Towers the other day, which was fucking weird."

Any special performances planned in-store?

"Bernard Butler is forming a supergroup with David Brewis from Field Music and Jackie McEwan from 1990s to do a krautrock thing. It's essentially Band Aid for wankers."

Are you optimistic for the future?

"We wouldn't do this if we weren't optimistic. I think that if you put this much work in then you deserve to be rewarded. Whether that's with money or not remains to be seen but at least we can say we've done this."



"I'll have one of those vanilla bullshit latte things"



The Cribs' Ross Jarman and Frankie need you!

"Yes," says Dave, bluntly. "Anyone who makes their second album and feels no pressure, well, I want to see their fucking dealer. We've done the hype thing, that's not going to happen again. So this has got to be better."

You'll be able to judge for yourself imminently. A trip to Sunderland to Pop Recs Ltd might not be feasible for all of their fans, but the band are hoping that for a good whack of them buying 'The Days Run Away' it won't be just a case of clicking and downloading. "We're taking that excitement of meeting a band at the merch table and doing it in town," enthuses Michael, as thoughts return to that rapidly approaching opening day. "Rather than 'I got the Frankie album off iTunes', it'll be, 'I got the Frankie album off Frankie!'"

"There'll be art all over the walls," says Frankie, going dreamy-eyed. "People coming in and seeing all these great acts for absolutely nothing..." adds Dave.

"People here are told so much that they shouldn't be having a good time," he continues. "That's got to change. This is our little way of trying to help." Then for the first time this afternoon he stops himself, thinks carefully about what he's about to say, grins, then says it anyway. "We are a 10-legged indie Jesus."

Well, JC did have a bit of carpentry in his blood, didn't he...

THE JOURNEY FOR SMALL VENUES ISN'T OVER. IT'S ONLY JUST BEGUN...

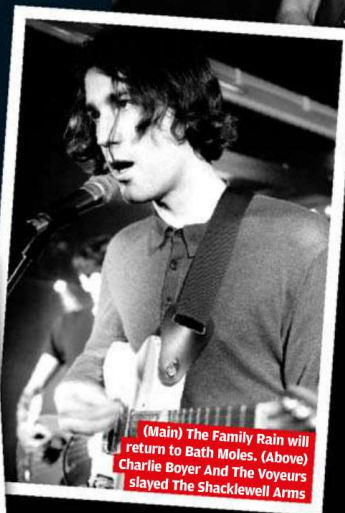
The winner may have been announced, but the love-in continues with more Jack Daniel's JD Roots homecoming gigs



The search to find Britain's Best Small Venue in association with Jack Daniel's is complete. Southampton Joiners emerged victorious and some fierce competition was fought off. But it doesn't all end there. For the 76,000 music fans who voted, the affection for their favourite small venues is something they feel passionately about the whole year round. In order to keep the spirit of the campaign alive, Jack Daniel's have organised a further series of intimate homecoming gigs with some of the most exciting new acts in Britain.

London psych-goths Charlie Boyer And The Voyeurs and bratty upstarts Loom slayed their local, The Shacklewell Arms, on June 6, and there are still two more special homecoming gigs to come. Blues-rock brothers The Family Rain (made up of twins Will and Tim Walter and elder brother Ollie) will revisit the venue where they first played, Bath Moles, on June 13. "We love playing our hometown. The crowd is *always* totally on your side, because we've grown up with them! Plus you can walk home," says Will. "We used to do the Battle Of The Bands there every year. We pretty much went through puberty at that venue! In those small places you get the same crowds going back each week, and you make friends there. It becomes a home from home."

Another much-tipped pair of brothers, Rupert and Henry Stansall, otherwise known as mop-topped '60s revivalists Ruen Brothers, will play the Priory Hotel in their hometown of Scunthorpe a week later, on June 21. Don't miss out on seeing some of the best new bands in Britain play the places closest to their hearts.



(Main) The Family Rain will return to Bath Moles. (Above) Charlie Boyer And The Voyeurs slayed The Shacklewell Arms



Ruen Brothers will hit Priory Hotel, Scunthorpe

WIN TICKETS

Make sure you get the chance to see The Family Rain and Ruen Brothers return to their roots for Jack Daniel's JD Roots homecoming gigs. Head to NME.COM/extra to win tickets to the shows now!

THE FAMILY RAIN

Supported by Pylo
WHERE Bath, Moles
WHEN June 13

RUEN BROTHERS

Supported by Ming City Rockers
WHERE Scunthorpe, Priory Hotel
WHEN June 21

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“I TALK TOO MUCH... ESPECIALLY IN INTERVIEWS”

Until now, **Deerhunter** frontman Bradford Cox has been intentionally secretive about the stories behind his band's new album 'Monomania'. Finally, he lets his mouth run away with him in front of **Barry Nicolson** on the love that nearly killed him...

PHOTOS: JENN FIVE



he fly in the soup, the salt in the wound, the turd in the pool: that's the Bradford Cox I expect to find when I walk into the lobby of his Barcelona hotel, where his nasal, high-pitched voice instantly cuts through the hubbub of comings-and-goings, check-outs and arrivals. The Deerhunter frontman has a well-earned reputation for irascibility, outspokenness and unpredictability. Last year, he made headlines at a solo gig when he sought to prove some unspecified point to a heckler by performing The Knack's 'My Sharona' for an hour. More recently, he's declared that Morrissey "makes me want to wear fur" and performed the title track from his band's new album 'Monomania' on Jimmy Fallon's US talk show while looking like Norma Bates' reanimated corpse. He is, I've been forewarned, "a bit of a character".

Yet by the time I leave his company, after one of the most candid, warts-and-all interviews I've ever conducted, I realise that Bradford Cox isn't a character, so much as a calling. "Rock'n'roll needs to contain enough vinegar to descale the lime-encrusted walls of culture," he tells me. "The trade-off is that I don't know that you can be happy and be vinegar. At this point,

I've devoted my whole life to it. I might have made a mistake, but I have to live with it."

Cox is far less acidic than he seems in print. You may be surprised to learn that he is, in fact, disarmingly sweet. One of the first things he does after our introduction is offer to pay for our photographer's flight home to be changed to the following day, lest her shoot be rushed by his tendency to ramble during interviews. He's also well-loved here in Barcelona, where he has an invitation from the organisers of Primavera Sound to play the festival every year. Of his shit-stirring, quote-spewing public persona, he simply shrugs that "it's like a scientific experiment: the goal is always to prove a hypothesis. When people meet me and they have this idea that I'm a fucking dilettante, or that I'm egocentric, then that's what they're gonna write. The problem is that it puts a wall between me and the future. My future is controlled by a mythology."

One of the criticisms that's always been levelled at Cox is that you can never be sure how serious he's

being. He freely admits this flaw, laughing off those Morrissey remarks as "just me talking shit" and confessing that, "a lot of the time, I don't wanna be taken seriously". As our interview nears the 60-minute mark, however, he starts talking about something that leaves me in no doubt as to his sincerity, and makes the remainder of my questions feel utterly redundant.

In July 2011, Cox suffered a "mental incapacitation" that began with a series of festival dates he didn't want to play, and ended with the arrival in his life of "this germ, this sociopathic fucking cunt" who inspired 'Monomania'. In recent interviews, the normally garrulous Cox has been

uncharacteristically evasive about the details of the album despite

attesting to its brilliance, but today – becalmed by the Catalan sunshine, or perhaps still on a high from Deerhunter's incredible Primavera performance the night before – he suddenly decides he's going to give me "the truth, without self-awareness. I'm not giving you 'my' side of the story. I'm just gonna give you facts." ►

"I'VE DEVOTED MY LIFE TO ROCK'N'ROLL. I MIGHT'VE MADE A MISTAKE"

BRADFORD COX

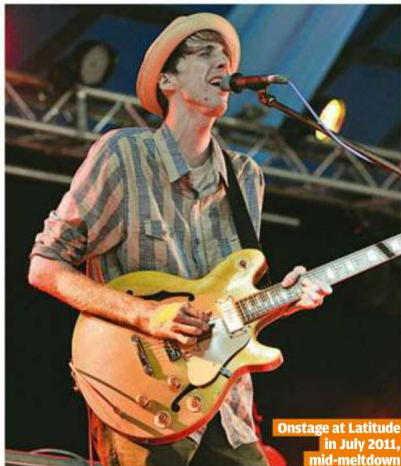


Bradford! You've
got some seaweed
on your head!

It went down like this: shortly after Cox finished recording the third Atlas Sound record, his Deerhunter bandmates were anxious to play a lucrative run of festivals in Norway, England and Chicago. Cox was against doing it, but he was outvoted ("as I often am, because, contrary to popular belief, Deerhunter is completely socialist") and so the dates were duly booked. He arrived in Norway having had no sleep and headed directly to the Slottsfjell festival, where "the death-rattle drums were beating and there were ominous skeletal hallucinations against a saturated sky of orange and red. I wore white face make-up for the first time and I don't know why. I looked like a ghost. I physically felt like I was going to die, but it didn't happen."

Next, Deerhunter flew to the UK to play Latitude, "which was so unsanitary that the dust ended up impregnating my lungs, causing me to have a severe infection, which led to a fever, which led to hallucinations in the van back to the hotel. [Deerhunter's manager] Martin had to lead me by the hand to my hotel room. I called my sister and I was crying, telling her that I was scared, that I didn't feel right. Then I called my bandmates, and... Look, I'm just gonna give you the facts: they didn't give a shit. I told them I thought I was dying, and they were like, 'Just go to sleep, dude.' Next thing I know, I'm wandering the halls wearing only a pair of sweat-soaked boxer shorts. I wander down to the lobby, where there are all these businessmen coming out with their newspapers and coffee, and there I am, collapsed on the floor. I started sobbing. The hotel staff asked what was wrong, and I told them, 'I just wanna go home. I'm so tired, I'm so tired, I'm so tired.'"

The following day, en route to Chicago's Pitchfork festival, Cox "wanted to kill my bandmates. I hated these people; they weren't my brothers, they were selfish thieves, living off of my fucking songs. I had a 104° fever. Lockett [Pundt, guitarist] was sitting next to me and didn't say one word to me the entire flight, he just looked out the window and tried to avoid me. When we arrived in Chicago, I said if I didn't see a doctor immediately I would never speak to any of them again. I told them, 'You have ruined my body. This is unfair. This is greed.' There were paramedics at the side of the stage in case I passed out and died. I don't understand anything about it, but that day,



Onstage at Latitude
in July 2011,
mid-meltdown

"I FELT LIKE I WAS GOING TO DIE, BUT IT DIDN'T HAPPEN"

BRADFORD COX



Deerhunter played what I feel to be the most blistering, hallucinogenic and intense set we've played in our entire lives. It was wild and spiritual and weird. I went home the next day, and that's when the boy called me and changed my life forever. Normally, my response would've been, 'Who are you? What do you want from me? Leave me alone.' But when you're on the bathroom floor with vomit running down your chin and shit leaking out of your ass and there's no-one to take care of you, you think, 'What did I do wrong?' You don't want to die alone. That's why I allowed that person into my life. He's a germ, and I didn't wash my hands after pissing."

Though he has refrained from talking about it until now, the gnarled, knotted roots of 'Monomania' lie in the relationship that began the day after Cox returned from Chicago, when he became involved with the person he refers to as (among others things) "the boy". Unbeknown to him, the boy also had a girlfriend, and their intentions towards him, Cox now believes, were always shady.

"Lots of dumb white people have written dumb white love songs about having their dumb white hearts broken," he sneers. "And I was dumb to get taken advantage of by someone who was so clearly out to use me. With my boy, it was delusional; two boys riding around on motorcycles, punk rock records on the floor, Talking Heads, body odour. It was an aesthetic that I really enjoyed, and it became an emotional addiction. And it turns out it wasn't real."

The reason why Cox is telling me all this, I think, is that he wants people to listen to 'Monomania' for what it is: an open sore of a record, one which exposes deep personal reservoirs of fear, confusion, anger and revulsion. I suspect he's worried that people are misunderstanding the meaning of songs like 'Blue Agent', 'Leather Jacket II' or 'Nitebike', which was written on the night he fell from his partner's motorcycle. That was the point at which he began to realise that "even though I was excited about what was going on in my life, that I'd found this relationship... it was totally not possible."

He says that during the recording process he felt like "a documentarian going into a warzone. I had never opened myself up to a human relationship like that. I had never made myself so vulnerable. The reason the album has distorted vocals is because I was screaming so hard into the microphone that I overloaded the circuit on the eight-track. It's not an effects pedal: it's rage. When I'm screaming 'Monomania', I vomited after recording that."

I ask him if everything that has happened makes him think that he'll never be able to experience love again.

"You know," he says, "my uncle died holding my hand, and he



Only Bradford is allowed to look at the camera

said, 'The only thing that's important in life is love. Find yourself someone as good as Joyce,' who was his wife. That was in my nihilist phase, when I thought there was no truth, no love. But when you have someone on their deathbed grab you by the hand, look you in the eye and tell you something heavy like that with their dying breath, you listen."

So you haven't, then?

"I think I have severely traumatised myself. Monomania is a disease. It's a mental illness. I've been on anti-depressants and they've made me weird. Sometimes I feel like I talk too much, especially in interviews. The medicine makes my filters go a bit weird – shouldn't we just be talking about snare drums? I get tired of all the attention, but then I talk about stuff that's very personal. But yes, probably, I have given up. What I want to find now is a woman to have a non-sexual relationship with. I need a woman with a certain type of country knowledge, that can smack some sense into me."

Though the making of 'Monomania' was an agonising experience for Cox personally, it did come with one very important silver lining:

the renewed sense of kinship between him and his bandmates. He entered into that doomed relationship as a fuck-you to them for putting him through those aforementioned festival shows, but when he needed them most, "I saw them fight for me. They showed me that they really cared about what I went through. Our brotherhood is now unchallengeable."

After our interview, Cox and I go out onto the balcony, where we smoke a cigarette and admire his panoramic view of Barcelona.

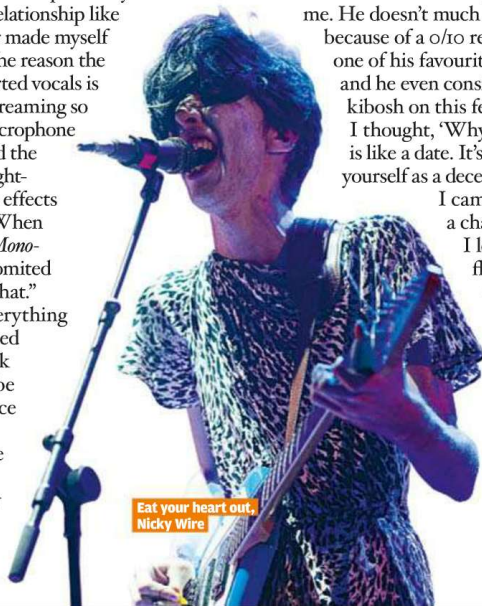
I can tell he's worried by everything he's told me. He doesn't much care for *NME* –

because of a *o/t*o review we once gave one of his favourite bands, Stereolab – and he even considered putting the kibosh on this feature. "But then I thought, 'Why not?' Every interview is like a date. It's a chance to present yourself as a decent fellow."

I came here expecting a character, a sideshow.

I leave hoping that this flawed, fascinating and charismatic man finds a way to be happy, and be vinegar.

"I'm an entertainer," he says. "I'm a minstrel. I'm a joke, in a way. What I should be doing is..." Bradford Cox pauses, then smiles. "Dot. Dot. Dot."



Eat your heart out, Nicky Wire

BRADFORD'S BEACH BUDDIES

Deerhunter are curating ATP and Bradford has an opinion on everyone he's invited to play...

THE BREEDERS

"The Breeders' 'Last Splash' was the first album I owned. I was 11 at the time; now I'm 31. I think it's just a classic American record, end of story. They were never trying to be artificially 'this' or artificially 'that', they didn't have some played-up, pompous image, they were just a band playing songs together. And they can still summon that. They're also great friends, and they're also very loving and fun people to be around."

BLACK LIPS

"They are our brothers. They're a band a lot of people have misunderstood, although that's mainly their fault. But when I think of the Black Lips, I think of one of the greatest rock'n'roll bands of our time. I've seen them where it was scary. Back in Atlanta, in the early days, they were a shocking group. They were like a tornado onstage. They were noise, power, teenage lust and rock'n'roll. I don't like how their image has been shaped by certain people into this mock-jock-fratboy-party band. They have so much more depth than that."



STEVE REICH

"He's just a great composer. He's also someone I was surprised to get: the idea of inviting him to take a flight to England, it's like inviting Venus De Milo to your party. Maybe it's the allure of the classic avant garde, but to me, he's just not of our world. Like he belongs behind glass, or something. I'm sure he's a normal guy, but..."



TIM GANE & LAETITIA SADIÉ

"*NME* can permanently suck my dick for their treatment of one of the greatest rock albums of our entire generation, Stereolab's 'Cobra And Phases...'. You awarded it a zero and compared it to Hitler. Johnny Cigarettes, who wrote that review, is invited to ATP, where I will urinate in his mouth, free of charge. Stereolab are now sadly defunct, but I'm really excited to see what Tim and Laetitia are doing on their own. Sometimes you just have to accept that things pass and look forward to what might happen afterwards."



BLUE ORCHIDS

"Now I'll say positive things about *NME*. Blue Orchids and all those Rough Trade groups like Scritti Politti are an example of something that *NME* helped out a lot. When I first heard that 'C81' cassette with all those bands on it, it blew my mind."

30 YEARS OF



LIPS SERVICE

As **The Flaming Lips** celebrate three decades in the business, **Mark Beaumont** asks **Wayne Coyne** to look back on the psych-pop cult of one of the most outlandish bands of all time

PHOTOS: DEREK BREMNER

More static!" barks the white-haired tramp-wizard in the ill-fitting suit and eye-jewels. He's jumping down from his silver space podium – which sprouts tendrils of electronic brain veins – mid-soundcheck, while directing the lighting guy on how best to present a new song they're adding to their set in London tonight. "More smoke! More strobes! More psychedelic! It's gotta really cut your head off!" It's with this kind of wild-eyed fervour that Wayne Coyne has driven The Flaming Lips through 30 years of chaos. Though their current show, based around new album 'The Terror', is a more intense experience perhaps reflecting Coyne's recent divorce, traditionally the Oklahoma surrealists have been the ultimate freakout party band, filling stages with dancing aliens, rolling over moshpits in giant bubbles and throwing out all the glitter cannons, balloons and psychedelic bells and whistles from song one. They're less gigs, more what Christmas looks like when it explodes. In 2487.

Offstage, they've been just as experimental and inspiring, building a psych-pop cult around records called 'What Is the Light? (An Untested Hypothesis Suggesting That The Chemical [In Our Brains] By Which We Are Able to Experience The Sensation Of Being In Love Is The Same Chemical That Caused The "Big Bang" That Was The Birth Of The Accelerating Universe)' And 'Talkin' 'Bout The Smiling Deathporn Immortality Blues (Everyone Wants To Live Forever)'. They've made albums you can only listen to on four stereos at once, or which came buried in marijuana-flavoured gummy skulls and foetuses. They've made videos with naked cyclists and bizarre genitalia experiments. Not to mention the venues they've set on fire, the car parks they've turned into impromptu concert halls and the inter-species onstage Santa/alien sex they've encouraged. Theirs has been the weirdest, wildest trip in modern rock history. Over to Wayne to wormhole back through three spectacular decades surfing the outer edges of the pop universe...

just be a bunch of shit 'cos you'd play too conservatively. The real way to do anything is to make today really count. And if it's here tomorrow, fine. Fuck it, make today count. I think that's part of my personality. This type of stability, family, creative environment, this love. Not all groups have that. Or want that."

Has turning 30 given you a new lease of life?

"In a sense, but I don't think of it that way. When you see a group like The Rolling Stones, they play to about a million people, but they're playing music that is mostly from a small time in their lives. With us, I always feel like it's about the music we're doing right now, and then we fit stuff around that. We're like a band that could have formed a year ago. Even if this doesn't last forever, we're already living on extra time, but we don't have that much fear left."

Did you do psychedelic shows when you started out playing to drug addicts and drag queens in Oklahoma transvestite clubs in '83?

"The very first couple of things we bought were smoke machines, strobe lights and Echoplexes for a couple hundred bucks. In the early '80s,

those were the things nobody wanted any more, everybody was buying the latest digital keyboards. People were fuckin' fascinated with the smoke machine, they couldn't believe it! Then they started to make these bigger, high-powered strobe lights and film projectors. That was the only place at the time that had drag queen shows in Oklahoma City and you could go there and there could be a man sitting next to you dressed as a woman. That didn't seem absurd to us 'cos we never thought that

our world would just be Oklahoma, it would be the world, and that didn't seem that weird for the world."

Where did your props come from – the rubber nun, the giant hands and the space bubble?

"In the beginning, I felt a little self-conscious about standing there singing. We were only playing to a couple

hundred people, so I could do this little thing where the nun is singing and everyone could see it. I think someone gave it to us. The hands I had made, I don't even remember why. I just liked the idea that I could have these giant hands, then it occurred to me I could put lasers in them. [With the bubble] I thought it'd be great if I walked on top of people then sang a song. It's something you'd think of in a dream: 'I dreamed that the singer from The Flaming Lips descended down from space in a bubble.'"

Warners signed you when they saw you set a venue on fire – what happened?

"We were doing shows with the Butthole Surfers where they would light a cymbal on fire with lighter fluid, and we would do that as well. We'd play really loud and just light shit on fire and play with it. When Warners came to sign us in Oklahoma, we thought, 'Fuck, man, let's just burn the place down.' It's so stupid when you think about it. We felt like, 'We know we're out of control but somebody will put it out.' The front of the monitors burned off – there's pictures of it, it was insane. People would watch it like, 'Fuck, that's cool.' It could have been one of those stupid stories you hear about where 90 people are killed, and I would have been one of them. Luckily, my older ▶

"THE SECRET TO OUR BAND IS THAT A LOT OF THINGS GO UNSAID"

WAYNE COYNE



NME: Did you think you'd make it to 30 years?

"No – I didn't think anybody would want to. If you built it like it's going to last it would

Wayne regretted asking for spaghetti on the rider at the Roundhouse in London last month

brother grabbed a fire extinguisher and started to put it out."

How did having a 1994 hit with 'She Don't Use Jelly' change things?

"We'd been a band for 10 years and after a while you just wanna have other things happen to you. So when Warners wanted to release that as a single we were like, 'Fuck, go for it!' We got asked to do *Beverly Hills 90210*... if you'd talked to us even a week earlier, we'd have said, 'We don't do no fucking *Beverly Hills 90210*'. But little things change in you and suddenly you go, 'Fuck yeah, I'll do *Beverly Hills 90210*!' because it's absurd. We started to think it didn't all have to have artistic meaning. That was a great thing 'cos then you make so much money so fast. As a group we probably made \$50,000 the previous year, then we went to making \$1m. And the IRS calls you up – 'What's happening here?!'"

Your 1997 album 'Zaireeka' – made up of four CDs that had to be played simultaneously – grew out of parking lot experiments where you'd get dozens of car stereos to play tapes all at once. Was that a nightmare to organise?

"That was a bit of a clusterfuck! Luckily, I had friends who had big stereos in their cars at the time. We were getting bored of doing rock. We were into Portishead and Björk. I started to make music that didn't have to be played by a group, trying to do these songs that had dogs, marching bands and wind in them. We didn't think it was Flaming Lips music, just us dickin' around. Then we were in a parking lot that fucking sounded great. I thought, 'What if we play this music in this atmosphere at this time?' Some of it was even in the winter. It just had a different vibe, you could hear stuff in the distance, it felt more like a movie soundtrack. That was the beginnings of me being the dictator. It really cumulated with one in Austin where a couple thousand people showed up, a lot of cars, and a lot of fucking people. People were ready to do something insane."



Old habits die hard



By 2010 Wayne was like a postmodern Bernie Clifton

As The Flaming Lips' 'dictator', have you ever gone too far?

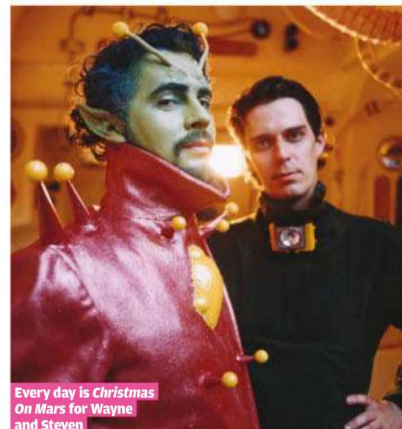
"I hit Steven [Droz, guitarist] when we were making 'The Soft Bulletin'. Steven was addicted to drugs and I was relentless, the music was in my blood. We'd been scheduled to see [producer] Dave Fridmann for the 10th time, and each time it was less organised. Steven was horribly addicted. We were 10 hours late and he apologised, he'd been looking for drugs. I don't think I hit him, I threw a bottle at him or something, just the two of us in the car. The minute that I lashed out at him, I think it changed him. The secret to The Flaming Lips is a lot of things go unsaid. You can't demand too much, or people don't want to go on. It was just enough to demand that from then on we had to be different. Steven went into rehab."

Around the 'Yoshimi...' album, your stage show exploded with the aforementioned singing rubber nun puppets, massive hands and space bubbles – how did your gigs end up becoming such huge parties?

"We'd see groups and like the encore, and think, 'If they'd done that at the beginning



In 2006 they were 'At War With The Mystics' – and their stylist



Every day is Christmas On Mars for Wayne and Steven

we'd have liked them a lot more!' It's not an arc, we start at 10 and if we can stay at 10, why not? We did an experiment during 'The Soft Bulletin' tour with 'How Will We Know (Futuristic Crashendos)'. We had movies behind us and I told the audience, 'When the rocket ship takes off I want you to go insane.' They start clapping, we're singing, and I can tell the rocket ship's going and they fucking explode! Every second of it was completely contrived. Not a moment was spontaneous. But, for the rest of the night, the crowd went crazy. It unleashed this *thing*. The thing that most excites the human ear is the sound of another excited human. If you're standing next to someone who's going absolutely apeshit, it takes a lot of restraint for you not to. We would get the crowd so crazy you couldn't hear us."

How did you get people to dress up as Santas and aliens and dance onstage with you?

"The first time we did that was when we played with Beck. We bought tiger and elephant costumes and asked the audience if they wanted to dance with us. We gave them flashlights and they'd be part of the lightshow. They'd want to fuck on the side of the stage. People would pee in those costumes, it gave them utter freedom. At some points, everybody could come onstage. Shit was going crazy: confetti, smoke, strobes... everything going all at one time, it adds another level."

Did it ever get out of hand?

"There was a one-day festival in Seattle with a pretty radical, rock-star audience, and they got too rowdy. There were fights, and I went out in the space bubble, the bubble was pulled apart, and people got trampled in the moshpit. The last time we played Scotland, it was really

LIFE IN WAYNE'S WORLD

STEVEN DROZ

Guitar, drums, bass, keyboards and vocals, 1983–present



What's been the most insane moment?

"Playing *Beverly Hills 90210* in 1995. We reckon they must've had a list of 20 bands they were trying to get first and we must've been number 21. We got to hang out on the set with all these fucking wankers."

You almost had your arm amputated from drug use. What happened?

"I thought it was a spider bite but it was an abscess from an injection. Wayne wrote 'The Spiderbite Song' about it. My wife was like, 'I'm pretty sure it's from where you were shooting heroin.' I was in the hospital for four days, hooked up to an antibiotic IV line. It was touch and go for 24 hours. They thought they'd have to amputate my hand."

What's it like touring with Wayne?

"He's pretty mellow these days. He has a pretty serious work ethic. About two years ago it got too much for me, I was right at the edge and Wayne sensed that."

How has turning 30 changed the band?

"Do we put out retrospective stuff and start doing oldies shows? No. We're actively trying to go the other way!"

MICHAEL IVINS

Bass, 1983–present



What are your memories of the early gigs?

"I'd have to say I mostly remember the time I got caught on fire. We were on tour in Florida and had homemade pyrotechnics where they'd take a metal AC outlet, fill it up with cement, make an indentation and basically a fuse. We'd fill that with... well, it wasn't gunpowder but it was some kind of explosive stuff. I had this little board that would turn lights on and off and it would send a current through the little wire and set this stuff on fire. We were playing in Kansas City and it went off and a big clump of it came down and it caught my hair on fire! I'm like, 'That smells like burning hair', then somebody from the audience dumped a beer on me."

How's Wayne been to tour with?

"It's beyond a marriage, it's more than family, it's a gang, a band of brothers. He might have some crazy ideas but over the course of 30 years I never doubted Wayne because his ideas are always awesome, whether it's the *Christmas On Mars* movie, the four records you play at the same time or the parking lot shows."



Wayne's shortcut to the bar never fails

hot and people were in costumes, insanely drunk and the strobe lights went, and they had epileptic seizures. One bad night there were three people having them at one time. That's like, 'Whoa, let's stop.'

You've been making lots of naked videos for your songs recently...

"I've got my own production company, we just do our own thing. I think the most absurd one is the one I did in Portland with the people on the bicycles. It was a couple of hundred people for a couple of days in one heavily guarded park, and then another one at a private nude beach. There's just no reason to have any rules left. None of it is very sexual."

Indeed, on your 'Embryonic' tour you arrived onstage through a gigantic psychedelic vagina.

"I didn't think people would like it, but now we're starting to play more of these fucking fun hippy festivals, it just seemed perfect. 'Yeah man! You're born and you play music!'"

In 2011 you released records on flash-drives embedded in gummy brains inside life-sized gummy skulls. And a 24-hour-long song encased in a real human skull in a limited edition of 13...

"We ran into a guy who has a gummy factory and he wanted to make them with us. Steven had a song that went on for 25 minutes, and someone had suggested we make it six hours.

"THERE IS JUST NO REASON TO HAVE ANY RULES LEFT"

WAYNE COYNE



We thought we could do that. Then, Steven and I realistically talked about making a song that would last a month. You get into a state of mind where it seems not just possible, but normal. Then we thought a month is really too long, but a song that lasts for a week, we could do that. Dave Fridmann simply said, 'You've lost your fucking minds, it will be 24 hours long.' He discovered that the total running length of these new computer systems is 24 hours. It's 23.99, and that's the end of it. It crescendos, it rolls and it collides."

What do you think of the current wave of psych bands?

"I don't think of them as being all that experimental, but they're great. We're playing shows with Tame Impala and we tried to play some shows with Foxygen. We live in probably the best times for music. If you're a freak artist musician, there's nothing in the world telling you you shouldn't do your thing. That's fucking cool."

Do you have new goals now?

"We just made 'The Terror' and part of me goes, 'Man, why don't we just make 10 more records like this,' but I know when we go to sit down Steve'll hit something and I'll be like, 'What was that?' and it'll start urges around a new corner."

Wasn't there a rumour

going around recently that you were going to work with Jimmy Page?

"I hold out... I know Jimmy Page has heard some of our music and likes it, so I'll try again."

What's been your biggest mistake over the past 30 years?

"That I don't always think it had to have very much meaning. We do a lot of silly things and I can see from an audience's standpoint why it could be hard to love something as precious or powerful as 'The Soft Bulletin' then four years

THE UNMISSABLE RECORDS

DO YOU REALIZE?? (2002)



The celestial, choral high-point of 'Yoshimi Battles The Pink Robots', the heart-bursting 'Do You Realize??' beamed in the face of

mortality with its simple, life-affirming message that every single one of us is a) stunningly attractive, b) galactically insignificant, and c) soon to cark it.

THE SOFT BULLETIN (1999)



NME's Album Of The Year in 1999, 'The Soft Bulletin' was their commercial and creative breakthrough, built on the warped genius

of 'Waitin' For A Superman' and 'Race For The Prize', the catchiest song about a life-threatening contest to cure a disease threatening all mankind, like, ever.

SHE DON'T USE JELLY (1993)



Their first and biggest hit, this sublime piece of nonsense grunge-pop from 1993's 'Transmissions From The Satellite Heart'

is generally accompanied at live shows by Wayne inflating a giant balloon until it bursts confetti over the front row.

ZAIREEKA (1997)



Four CDs designed to be played simultaneously, on its arrival in the NME office it had the entire staff wandering

in a hypnotic trance between the four computers playing it, chasing the ever-shifting dogs and birdsong.

IN A PRIEST DRIVEN AMBULANCE (1990)



The pick of the early Lips catalogue, this concept album about religion featured short-term member Jonathan Donahue

of Mercury Rev. Riveting psych-rock about Jesus - is it any coincidence that Spiritualized were formed the same year?

later listen to a stupid song like 'The Yeah Yeah Yeah Song', which is void of anything. I think the world's a better place for that, but we could do anything, why did we have to do that?"

And your proudest moment?

"I'm very proud of the song 'Do You Realize?'. A part of you makes it and you don't really think that much of it. Then someone comes up and says, 'We used that song at my mother's funeral.' You can say it's just a dumb song, or you can say, 'I understand.'"

REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard



EMPIRE OF THE SUN

ICE ON THE DUNE VIRGIN

The futuristic costumes and fairytale theatrics can't disguise the basic four-to-the-floor pop on the Sydney duo's second album



Luke Steele's career has rarely made much sense. Even when the Australian was in The Sleepy Jackson he'd sing about wearing miniskirts into town, priests with sewn-up eyes and Satan trespassing in his back garden. In interviews he'd go on about his songs being surfboards he rides into the ether to kiss God's balls, or some such hallucinogenic crazy-talk. So when The Sleepy Jackson went on hiatus in 2007 and Steele re-emerged dolled up like a 28th century shamanic wizard from Planet Whiteyes as the Emperor with Empire Of The Sun – alongside Pnau's Nick Littlemore, aka The Prophet, decked out in wolfskin waistcoats like a feral, space-age Wolverine – it actually seemed like a natural progression. Album one, 'Walking On A Dream', came in 2008. And it was good.

For album number two, there's a bullshit Zelda-style backstory. One that asks: has an evil force

for darkness stolen the jewel from the Emperor's crown, robbing him of his powers to guide rivers and direct rain, demolishing his temple and casting his four animal spirit priests to the far corners of Earth? How can we track down this wicked King Of Shadows, defeat him in worthy battle, reclaim the jewel and save the world? Okaaaaay.

The problem is, when you project a futuristic, magical and otherworldly image, you'd better have the sounds to match. And unfortunately, 'Ice On The Dune' is a four-to-the-floor electro-pop album that has literally nothing to do with the cheesy fable invented to go with it. After a mood-building cinematic splurge of an intro called 'Lux', EOTS's attempt at a theme to *The Mummy*, it's straight into 11 repetitive bursts of whoomp-laden chart pop pitched

firmly between Calvin Harris and Wiley's 'Heatwave', every track crying out to be used on a Coke advert. When they're not recreating the shimmering synth sheen of a million Molly

Ringwald roller-skating scenes for the dubstep era ('Concert Pitch', 'Awakening', 'Old Flavours') they're hooking their unicorn-skin space-boots to the bandwagon of acts ripping off Fleetwood Mac's 'Everywhere' (the reverb-swamped ballad 'I'll Be Around'). It smacks of La Roux and Ladyhawke, of 2009 trying to be 1984. The last thing a 28th century shamanic wizard should sound is dated. Let alone double-dated.

'Ice On The Dune's' saving grace is Steele's airy falsetto, occasionally adding cred to what is otherwise a spiked Bacardi Breezer of a record. On 'Alive', he's joined by a schoolyard choir of the ilk that made Justice's 'DANCE' so infectious, and his multi-tracked lilt helps 'DNA' boast a little of Daft Punk's sizzling disco magic. The downside is that much of his lyrical oddness is buried in hiss and phase, with only vague romantic platitudes about running away, always being together and hearts never beating the same breaking through the overwhelming stench of Example. Despite the Day-Glo Ming The Merciless visuals, on radio Empire Of The Sun want to blend right in, spouting all the usual meaningless, anodyne pop chorus lines – there's even Auto-Tune on 'Celebrate', for fuck's sake. They build an expectation of fantasy weirdness, blazing originality and cosmic sonics, but give us an album so Fearne Cotton-friendly they might as well have called it 'Shopping With Willoughby'.

And there's the crux. Steele was far more outré, edgy and inspired when he was splashing alt. pop with his crazed poetic fancies with The Sleepy Jackson. In trying to reinvent himself as a Bowie-esque future-glam Pop Star, he's been sucked into the sub-Gaga blandness of mainstream music, his aesthetic so costume-party comical it's an unknowing pastiche that takes itself far more seriously than even he seems to realise. His once-intriguing eccentricity has become cartoonish desperation.

At best, he's making a comment on image-over-content pop-pap culture. At worst, he's trying to crack a joke he doesn't know is actually on him. **Mark Beaumont**

BEST TRACKS: 'Alive', 'DNA'

LUKE STEELE'S BEST BITS



'GOOD DANCERS' (2003)
The lush centerpiece of The Sleepy Jackson's 2003 'Lovers' album, 'Good Dancers' is glorious alt. pop that sounds like a stack of ELO albums melting in the sun. Bliss.



'VAMPIRE RACECOURSE' (2003)
The Sleepy Jackson's most dancefloor-friendly number, this track (also taken from 'Lovers') pounds along with a head full of Television, The Strokes and Sebadoh's 'Flame'.



'DEVIL WAS IN MY YARD' (2006)
A slide-guitar crooner pastiche from SJ's second album 'Personality - One Was A Spider, One Was A Bird', 'Devil Was In My Yard' is about Satan trespassing, then being chased off with a rake.

MAC MILLER

WATCHING MOVIES WITH THE SOUND OFF
ISLAND

Back in 2011, Mac Miller's 'Blue Slide Park' became the first independent debut album to hit Number One in America since 1995. Fast-forward to 2013 and Miller is back with an album boasting guest spots from Odd Future duo Tyler, The Creator and Earl Sweatshirt as he looks to build on his reputation as one of hip-hop's biggest new names. Now in possession of a clearer sense of his own identity, the stoned haze of cloud-rap engulfs Miller's rhymes as he undercuts the fug with animated lyrics and a keen sense of humour, comparing himself to *Eastbound & Down* character Kenny Powers and actor David Duchovny along the way. Ultimately, however, it's hard not to notice that the production outshines the delivery, with Pharrell and Diplo beats topped only by the slick 'SDS' courtesy of Brainfeeder boss Flying Lotus. At least it all diverts attention from that naked album cover, mind. **David Renshaw**

BEST TRACK: 'SDS'

7

AUSTRALIA

OLYMPIA DOMINO



The propulsive doom-disco of album opener 'What We Done'; the '80s electro funk of 'Painful Like'; the '90s Chicago house jam of 'Annie (Oh Muse, You)'; yup, Canadian six-piece Australia's second album 'Olympia' is a tender love letter to any music that's crammed sweaty bodies onto heaving dancefloors over the years. It's a much more complicated affair than their 2011 album 'Feel It Break', both emotionally and instrumentally. Katie Stelmanis' macabre Enya operatics are bolstered by deft, intricate production worthy of The Knife on 'We Become' and the Warpaint-evoking 'Fire'. On the latter you even get a choral intro that breaks into a glorious, charging synth assault complete with unexpected windchimes and woodwind. The band take on a more sombre, reflective mode on 'Home', with its bruised lyrics about a lover who doesn't come, and on 'I Don't Care (I'm A Man)' with its dark, cut-throat tale of "quiet indoor fighting". But ultimately this is an album to dance, not cry, to. **Jenny Stevens**

BEST TRACK: 'Forgive Me'

7

ELECTRIC SOFT PARADE

IDIOTS HELIUM



Returning after an electric soft hiatus of six electric soft years, the Electric Soft Parade are electric soft back! 'Idiots' initially invites a description - winsome, sparkling, Beatles-y - that sets alarm bells ringing, but the album thrives when the brothers White play to their strengths. These include restrained power pop, as on unfuckwithable opener 'The Sun Never Sets Around Here', and woozy slow-burn epics like 'The Corner Of Highdown And Montefiore'. Their impeccable impression of 'Summerteeth'-era Wilco, best exhibited by 'Brother, You Must Walk Your Path Alone', is also a total treat. Sadly there's a deal-breaking second half to this album, exemplified by a regrettable harmony overload on the cloyingly twee meltdown 'Mr Mitchell', a song so drippy it's as unlistenable as a million malfunctioning taps. When the energy levels fall off entirely on the maudlin piano-powered closer 'Never Again', 'Idiots' early signs of promise seem a pleasant but distant memory. **Thom Gibbs**

BEST TRACK: 'The Sun Never Sets Around Here'

6

FACES TO NAMES...

Three reviewers,
three questions

LISA WRIGHT

Favourite album at the moment?

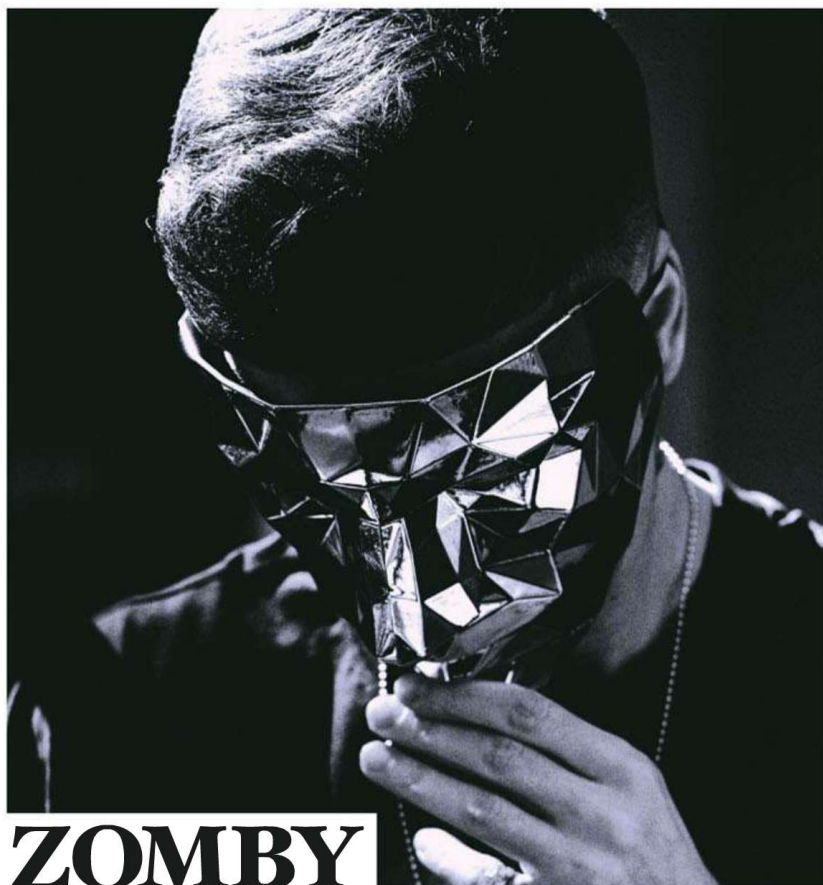
"Queens Of The Stone Age, '...Like Clockwork'. Sexy and heavy and angry and sad all at the same time, QOTSA occupy a space that pretty much no-one else can fill. Plus, Josh Homme: still not sure why, but just... yes."

DAVID RENSHAW
Favourite track at the moment?

"I'm a bit addicted to Ace Hood's 'Bugatti' after seeing TNGHT drop it during a live set and A\$AP Rocky jumping around in Jesus robes to it at a recent gig."

ALEX HOBAN
Who is your acoustic guitar hero?

"Kings Of Convenience's Erlend Øye. He helps me understand the emotional depths of Scandinavian furniture."



WITH LOVE 4AD

Misunderstood genius or genre-hopping troll? The divisive producer's third album reveals the man behind the mask



Divisive, enigmatic, mask-wearing Zomby will probably be chuffed to read a review of his third album 'With Love' that opens with such mysterious adjectives - ones that play right into the myth of elusiveness that electronic music's most self-important producer wants to foster. But you know what? He might be all of those things, but he's also a massive attention-seeker running a sideline career in being the biggest dickhead on Twitter, which is a far less poetic decoration. And though it shouldn't matter, his neurotically self-aggrandising and unself-aware timeline reveals more about the record's motivation than you'd expect.

The title, 'With Love', ostensibly suggests a gesture of the producer's willingness to enter into a heartfelt communion with the record's listeners, and the opening 8-bit plucks of 'As Darkness Falls' slide into a reassuring two-step shuffle that promises so much. But two minutes later we've already passed into track two, 'Ascension', which itself expires in under a minute, and before you know it the record has descended into a montage of variously engaged dance cuts, none longer than a Tweet.

It begs to be compared to 'Richard D James'-era Aphex Twin. But that would be an overstatement of Zomby's ability, and 'With Love' is too pompously curated and lacking in the empathy that fuels all great dance music

to deserve the accolade. Individually, each track contains a germ of greatness ('Orion' could potentially have been spun into a full-on trap anthem), but in quick succession they become a bite-sized cacophony. What starts out intriguing ends up irritating, as each track drops with a shortsighted selfishness that never lets the listener ride with it. Rather than uniting listeners in shared ecstasy it ends up feeling like the sonic equivalent of Zomby having a naked, coke-fuelled power-wank while admiring himself in the mirror of a three-star apartment in Ibiza while everyone else is having fun elsewhere.

Disc two is the flipside of this narcissism, when the misunderstood genius goes home to wallow in his disaffection and alienation from the world. It's much better and probably should have been released on its own - not least because it actually feels honest. Closer to the ghostly embrace of 2011's heartache-imbued 'Dedication', tracks like 'I Saw Golden Light' roll with the lilt of what's come to be known as Sinogrime, and the final 16 tracks on 'With Love' command this review's sympathetic final score.

But all these conflicting ideas ultimately break down Zomby's ruse. What could be mistaken for something approaching a masterpiece reveals itself as far more hollow - the sound of a genre-hopping troll demanding the world acknowledge his perceived greatness, regardless of its validity. **Alex Hoban**

BEST TRACK: 'I Saw Golden Light'

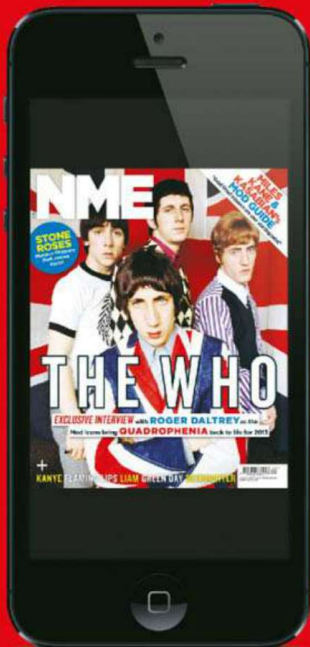
6

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POLTERGEIST

YOUR MIND IS A BOX (LET US FILL IT WITH WONDER) 92 HAPPY CUSTOMERS



Now that's one presumptuous album title. Mind you, Poltergeist ought to be well-versed in braggadocio – all three members have done time in Echo &

The Bunnymen, proto-indie icons who didn't shy away from the grand gesture. More modestly, they envisage this debut album as a tribute to the '70s krautrock greats – and up to a point, they succeed. The songs are wordless and average seven minutes long, and their repetitious, eerily reverbed, mid-paced chug feels like a soundtrack for a long motorway journey in midnight rain. Neu!, Can et al were reshaping rock, however; Poltergeist, by contrast, are working with cookie cutters. **Noel Gardner**

BEST TRACK: 'The Book Of Pleasures'

6

SWINDLE

LONG LIVE THE JAZZ DEEP MEDI



Ever wondered what Herbie Hancock or Charles Mingus would sound like had they been born 50 years later and raised on a diet of UK bass music?

Probably not, but the second album from London grime/dubstep luminary Swindle gives you a good idea anyway. A classically trained jazz musician, Swindle has a love for all music, rather than the fads and fashions that often afflict the dance underground. As such, 'LLTJ' works by tempering disgusting basslines and lurching rhythms with soothing musicality and vocal turns, making for a unique and invigorating record from an astonishing talent. **Jon Cook**

BEST TRACK: 'Ignition'

8

TRIPWIRES

SPACEHOPPER FRENCHKISS



Tripwires, from Reading, Berkshire, follow in the early '90s jangling shoegaze footsteps of former pioneering bands from the Thames Valley area – Chapterhouse, Slowdive, Ride – and frontman Rhys Edwards shares the nasal vocal style of one Neil Halstead. But make no mistake, Tripwires are no tribute act. 'Plasticine' adds a Strokes '12:51'-style guitar solo and a slamming near-grunge breakdown to the aesthetic, and even when they do start to teeter dangerously close to pastiche with 'Shimmer', it's a good lesson in wailing riffs and melodic vocals. The album begins to lag toward the end as the slower tracks drag their heels, but it's still an impressive debut. **Simon Butcher**

BEST TRACK: 'Shimmer'

7

DINOSAUR PILE-UP

NATURE NURTURE SO RECORDINGS



It's not that Leeds band Dinosaur Pile-Up have changed that much since they formed in 2007, they've just grown up. This happens to everyone, of course. But just like Weezer before them, DPU are at their best when they're being naive and sparky, not all mature. When Matt Bigland, Mike Sheils and James Sacha hit their ball-busting, subtlety-be-damned stride, as on the riff-heavy sass of 'Heather' or 'Summer Gurl', there are mighty kicks to be had. But without the youthful abandon of 2010 debut 'Growing Pains', tracks such as 'White T-Shirt And Jeans' lack a certain euphoric rush. **Lisa Wright**

BEST TRACK: 'Heather'

6

SLEEVE NOTES



Best Sleeve Of The Week

Empire Of The Sun – 'Ice On The Dune'
It's one part Disney's *Ice Age*, one part glam rock and every part completely ridiculous, as Empire Of The Sun make more effort with their cover than all the music put together.



Worst Sleeve Of The Week

Mac Miller – 'Watching Movies With The Sound Off'
Get naked if you feel like it, Mac Miller. Just have the balls not to look so terrified while doing so. It's unsettling.



SURFER BLOOD

PYTHONS WARNER

The Florida band turn their backs on their surf-rock roots – but do they have the chops to pull off a college-rock homage?



It's not easy imitating Pavement-era college rock. Plenty of bands – take, say, Yuck or Underground Railroad – have taken it on with admirable results. But to excel involves capturing

the feeling of the late '80s and early '90s, rather than just imitating the music. Surfer Blood, after a hellish year that saw frontman John Paul Pitts accused of – but not charged for – domestic battery, are bouncing back and doing it right.

On 'Pythons', the Floridians have ditched the surf rock of 2010 debut 'Astro Coast' and, instead, plundered college rock for all it's worth. That the outcome is as elegant as this is surprising for two reasons. Firstly, Surfer Blood always dealt in broad emotional strokes and basic songs, and were surf rock's least subtle band. Secondly, if you follow up a surf rock album by adopting the next indie fashion then you're trend-chasers, and usually trend-chasers are merchants of style over substance.

But the band's finely nuanced and understated treatment of the era works on 'Pythons'. Aided by Foo Fighters and Pixies producer Gil Norton, Surfer Blood conjure college rock's feeling of youthful, nostalgic melancholy without using any of the sub-genre's gimmicks, such as reverb and faded vocals. They temper sadness with sunny music, aware that this is the way to render it doubly poignant (Elliott Smith was the master of this). Listen to 'Squeezing Blood' and frontman Pitts' bleak line "Wash away/The ashes from today" to see how one of 'Pythons'

many vocal harmonies and power-pop choruses transform his desolation into a tattered hope. Add the pop nous carried over from their debut and you get highlight 'Say Yes To Me': breathless radio rock that's consistent with 'Pythons' air of whimsical sadness.

The sound and techniques employed here are uncannily reminiscent of the time Surfer Blood are exploring, when classic rock meant Guns N' Roses, hair metal and power ballads. 'I Was Wrong' is Ray Davies put to college rock, crunchy guitar (which is everywhere, replacing the picked fretwork of their lighter debut), while 'Blair Witch' apes the '60s-inspired grunge-lite of The Lemonheads. 'Weird Shapes', recalls alt. pop also-rans Semisonic, and features the line "I'm younger today than yesterday" – the marvellous mantra on which alt.rock was built. This is the world according to Generation X: those aimless 20-somethings resisting adulthood and the lives their boomer parents led. It's no coincidence the primary influence on 'Pythons' is Guided By Voices, the Peter Pans of college rock. 'Gravity', with its Big Star melodies and guitar solos, is pure GBV: classic rock by innovative dreamers.

The record is not without the occasional lapse in ingenuity though. Take the one-note 'Slow Six', or 'Needles And Pins', which is just a formless waltz prone to random crescendos. But neither track detracts from what it is, essentially, an utterly charming album. **John Calvert**

8

BEST TRACKS: 'Say Yes To Me', 'Squeezing Blood', 'Is It Wrong'



SIGUR RÓS

KVEIKUR XL RECORDINGS

Celestial post-rock behemoths go malevolent and metallic



For almost 20 years, across six albums, celestrial string swells and sweet, soothing post-rock have been the cornerstones of Sigur Rós' sound. It's a formula that's seen them become Iceland's

biggest ever band. And one that, in 2005, saw them creep into the mainstream when BBC nature documentary producers cottoned on to their soaring, dewy-eyed symphonies, and borrowed their songs to soundtrack long, lingering shots of the wild in all its majesty on *Planet Earth*. 'Hoppipolla' from the band's fourth album 'Takk...' was used on its trailers and it became a single due to public demand.

There's none of that this time around, not from this dark and disturbed change of tack – unless David Attenborough turns his eye to slathering demon-eyed hell monsters. On seventh album 'Kveikur', Sigur Rós are at their blackest and most sinister, sounding not so much reborn as in the ferocious throes of an almighty exorcism.

Despite being reduced to a trio after the recent departure of long-serving keyboardist Kjartan 'Kjarri' Sveinsson, remaining members Jónsi Birgisson, Georg Hólm and Orri Páll Dýrason sure know how to make a racket. Opener 'Brennisteinn' is covered in motorik krautrock stomps – an instant shock after the percussion-free choral ambience of their 2012 album 'Valtari' – and the sort of dissonant howls you'd expect to hear echoing in the abandoned lair of a horror-film psychopath. Equally cinematic

is 'Hrafninn', building around eerie rattles of percussion to a blustering cello and brass climax which seeps creepily into a chilling funeral conclusion.

Singer Jónsi spoke out in 2010 about his love of "getting totally shitfaced" while listening to Metallica and Iron Maiden. Three years later, those metal influences seem to be snaking their way into songs like 'Stormur' and the album's menacing title track, with its booming shades of Mastodon. Even the album sleeve, in a move away from the pastoral colours of recent releases, features a nightmarish Wilhelm scream. There are gentler moments, such as the brooding 'Ísjaka' and the rickety piano sonata 'Var', while 'Blápráður' and 'Yfirborð' are more traditional, harking back to the slow, mewing sound of their 1999 breakthrough, 'Ágætis Byrjun'. On the cover of that album was a child in the womb. 'Kveikur' feels like that child all grown up, with a fierce malevolent streak.

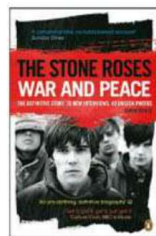
This is an album no-one anticipated Sigur Rós would make. This is a band whose frontman now scores Hollywood films (Cameron Crowe's *We Bought A Zoo*), whose household name status was confirmed when they recently cameoed on *The Simpsons*, who in recent years have dealt more in bright, bouncy orchestral indie (2008's Arcade Fire-ish 'Með Suð Í Eyrum Við Spilum Endalaust') than the dark experimental fare they made their name with. So 'Kveikur' comes as a violent but welcome surprise. **AH** **Horner**

8

BEST TRACKS: 'Brennisteinn', 'Var', 'Kveikur'

THE RIDER

What we're reading, plugging our phones into and listening to this week



Book
'The Stone Roses War and Peace' by Simon Spence

Off to Glasgow Green or the Isle Of Wight? Bone up before you go. Includes a new chapter charting the highs and lows of the reunion.

BUY: £7.99 from Waterstones.com



Festival Kit
Solar Chargers
Phone always running out of juice before the festival headliners? This solar charger will keep it going all night.

BUY: Festival pack including power bank and two chargers £59.95 from Mobilesolarchargers.co.uk



Box-set
The Breeders - 'LSXX'
Limited-edition vinyl box-set of the classic '93 album that Kim Deal's band have reunited to take on tour, featuring a 24-page book with writing from Kim Gordon and J Mascis. **£75.99 from Piccadillyrecords.com**

THIS WEEK'S SINGLES

Reviewed by NME's
EMILY MACKAY



AVRIL LAVIGNE

HERE'S TO NEVER GROWING UP EPIC



Is it punky-poppy party time? Or running-mascara angstballad time? Neither, for our Avril has tired of both guises, and is now morphing quickly into Taylor Swift before the inexplicable fuss dies down. Nearly manages, only... Avril! Hssst! Your stripy socks are showing, poppet.

DIZZEE RASCAL FEAT. ROBBIE WILLIAMS

GOIN' CRAZY DIRTEE STANK



A whimpered full stop to the debate as to whether or not Dizzee's lost it. Williams acquits himself decently with a wearily soulful vocal, but, oh, Dizz... "Living for the weekend/Caught in the deep end/Trying to tread water/Do it for my unborn daughter/Lamb to the slaughter..." And I suppose you'd like a pint of porter? Fix up, or fuck off.

LONDON GRAMMAR

WASTING MY YOUNG YEARS



METAL & DUST
Backs to the wall! The pallid creatures they're calling 'the new xx' have designs on your spines. As Hannah Reid's icewater-pure voice pools in your ears and twangy guitars drip lazily, a vertebrae tingle begins, but it's all too poised to ever move from nape to gut. "Maybe I'm wasting my young ears", ponders Reid, ethereally. Does sound a bit like it. Make some mess, hell's teeth.

THE DOT

BLOOD SWEAT & TEARS COOKING VINYL



Some vile eruptions spurt along the genre faultline between "chilled out beats" and "maudlin acoustic ballad". That's how the likes of Ed Sheeran and this post-dumping mope-fest are formed. Rob Harvey's voice has undeniable soul, but the fundamental dearth of ideas means that, by the end, he's just boring the tits off you.

DEAP VALLY

BABY I CALL HELL UNIVERSAL/ISLAND



"Baby do you LOOOOVE MMEEEEEEEEE?" yowls Lindsey Troy like a fox in the bins. Oh, do I love you, Lindsey! Vally deap, mounting high. This Zep-fixated, raunchy, grinding, hellcat-on-a-hot-tin-strut ain't radical, but it's the way they wear it, with a L7-ish toughness and a whipsmart wit.

CATFISH & THE BOTTLEMEN

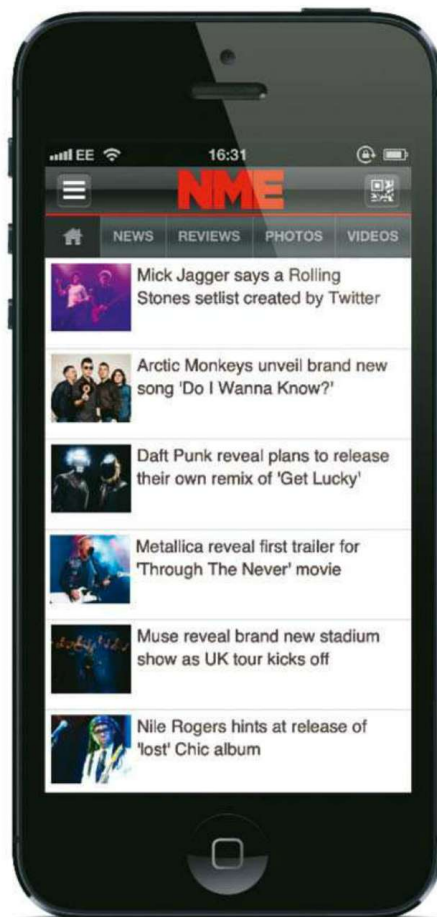
HOMESICK COMMUNION



On which a quartet who've adopted an old man's bluegrass name attempt to master the Kings Of Leon angry-sex song. Result: a bare two and a half minutes of gauchely thrusting I-said-she-said. It's "I only ever put out for you" that really tears it though. In this country, boys, 'put out' is an adjectival phrase meaning 'annoyed or upset'. My face is demonstrating it for you.

The new look

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LIVE

FROM PUBS TO ARENAS,
THE WEEK'S TOP GIGS

Edited by Tom Howard



THE STONE ROSES

FINSBURY PARK, LONDON FRIDAY JUNE 7, SATURDAY JUNE 8

The Mancunian baggy legends bring their reunion tour to London for two outdoor shows at Finsbury Park. Four NME writers, all with a different history with The Stone Roses, have their say...

FRI, JUNE 7
TOM HOWARD
THE LONG-TERM
BELIEVER

It begins how Stone Roses reunion shows always begin, with the band walking on after The Supremes' 'Stoned Love' and Mani rolling into the rumbling bass of 'I Wanna Be Adored'. It ends how Stone Roses shows always end, with the extended version of 'I Am The Resurrection'. In the history of music no two songs have ever been more perfect for opening and closing a gig, and that's what Reni, Mani, Ian Brown and John Squire deal in: perfect moments. Hearing 40,000 people sing "I don't have to sell my soul/He's already in me" back at Brown is one. The frontman replicating the gun sound from 'Elizabeth My Dear' is another. The band playing

'Elephant Stone' in the UK for the first time since 1990 is a third. This is the Roses though, so calamity is close. On three occasions Brown seems to miss his cue to sing: at the start of 'Made Of Stone' and '...Resurrection', and for a chorus of 'She Bangs The Drums'. Plus there are noticeable lulls in the set for less loved tunes 'Going Down' and 'Something's Burning'. But really, it's just the sound of a crowd preserving their energy for what's to come. Because for every bum note or setlist misstep there's the opening riff of 'Love Spreads' or the sight of groups of friends bouncing up and down shouting "THIS IS THE ONE" or "SOMETIMES IIIIIII..." at each other. And there's magic in the fingers of Reni, Mani and Squire tonight. 'Fools Gold' is the centerpiece for everyone to show off and wig out. Squire

gets an opportunity to live out every single one of his Jimmy Page fantasies during 'Breaking Into Heaven' to ram home the point. They've got the musicianship, the tunes, the iconic singer. Tonight can't match Heaton Park, because the allure of seeing a once-dead band resurrected no longer exists. But the band's power to achieve perfection does.

DAN STUBBS
THE DOUBTER WON OVER
AT HEATON PARK
Last year at Heaton Park, The Stone Roses did the impossible: they lived up

to the hype. Then, at a string of festival appearances around the world in the year that followed, they phoned in performances to increasingly indifferent crowds. It proved one thing: Heaton Park

*They've got the
musicianship, the
tunes, the icon*

wasn't just for the fans, it was made by them. Finsbury Park is the moment to recapture that magic. A massive outdoor gig, sold on the band's name

alone, is a chance to prove that Roses mania is more than a one-off nostalgia hit. But boy, do the local authorities try their best to neuter it. Because of a 10.30pm curfew, most of the gig takes place in bright sunshine – hardly the best conditions to create a sense of messianic



Ian Brown salutes the crowd, Finsbury Park, Saturday June 8

John Squire plays another thrilling solo

Ian Brown: still an icon

Mani and his Toby jugs on Friday

Reni's on a roll on Saturday

self-importance. Then there is the sound. It's wrong to review a show based on how loud it is, but tonight it's impossible not to. They begin not so much with a bang as a whisper, and the famous bass intro to 'I Wanna Be Adored' is as menacing as a baby fart on the breeze. One of the reasons for Heaton Park fans to return tonight was the chance to see them play hits left off the setlist at those shows, yet 'Elephant Stone', arguably the band's catchiest single, is lost to the crowd chatter. During the first half of the set we also witness a nonplussed reaction when the Roses play meandering B-side 'Something's Burning', a setlist staple since the reunion tour started, but which could easily be left out (especially as 'Sally Cinnamon' is not played). But as the sun sets

the band find their groove. Squire's solos, now even more noodly after a year on the road, are thrilling. And the rearranged setlist ('Ten Storey Love Song' played early, most of their debut album coming in the second half) iron out saggy moments from the 2012 shows. Most importantly, just like Manchester, the fans make it. We dance, we drink, we drown out Ian Brown's wobbly bits; and tens of thousands sing along to 'I Am The Resurrection' and believe every word. It won't go down in history like Heaton Park, but it's a victory.

SETLIST

'I Wanna Be Adored'
'Elephant Stone'
'Ten Storey Love Song'
'Standing Here'
'Going Down'
'Shoot You Down'
'Fools Gold'
'Something's Burning'
'Waterfall'
'Don't Stop'
'She Bangs The Drums'
'Love Spreads'
'This Is The One'
'Made Of Stone'
'Breaking Into Heaven'
'Elizabeth My Dear'
'I Am The Resurrection'

SAT, JUNE 8 EVE BARLOW THE FAN AT HER FIRST ROSES GIG

With Reni's undefeatable drumming, John Squire's mind-altering guitar, Mani's

headthumping basslines and Ian Brown's godlike command, The Stone Roses' two albums created an enduring utopia for all fans. For some, the only experience of the band will be contained within the grooves of those records – towering tomes that transport you to a pastel-coloured world comprised of rhythmic genius and psychedelic oneness where love lasts forever and nothing can be wrong. Until... "Oi love, was that beer or piss?" jeers one Roses acolyte, receiving his first overhead showering of *something* during tonight's second track, 'Elephant Stone'. Moments later, his mate takes out his penis. Then during 'Waterfall' they all moon. Is it unfair to assess a band on the crowd's behaviour? Well, here's the thing: these gigs are not about The Stone Roses or their music. No matter how praiseworthy their musicianship tonight (which, Brownie aside, is phenomenal), it's insane to pretend it's about anything other than a bygone community's definition of the Roses. Crawling out of the '90s woodwork and filling the air with Lynx

deodorant and Reni hats, this is about nostalgic devotees making a pilgrimage back in time to worship at the altar of Ian Brown, who nods in his Tae Kwan Do uniform, shaking his two tambourines the way Moses might have held the tablets atop Mount Sinai. Without the love of his believers, the Roses don't exist in 2013. Remember their Coachella crowd? Oh wait... there wasn't one. It's because of this dedication that the band don't bother working for their followers' – or anyone else's – affections. You're either inside or you're not. Once they've played signature opener 'I Wanna Be Adored' and 'Ten Storey Love Song' everything falls flat until a final act where the hits roll out, by which point you have a stranger's piss in your hair. But for those who've listened to the undying lyrics of 'Love Spreads' ("I've had a dream, I've seen the light") waiting for the moment to finally see it played live, Finsbury Park tonight is not the vision imagined. It's a nightmare, rendering The Stone Roses unforgivably mortal. ▶

Down on the front
on Saturday...



...and one fan's
getting very excited



MARK BEAUMONT THE DISILLUSIONED OLD GUARD

Anyone who witnessed The Stone Roses headline Reading Festival in 1996, when Ian Brown's bilious bellow was so loud and painfully out of tune it would've brought down any passing aeroplanes, enters Finsbury Park with trepidation – like an experiment-centre rabbit approaching an

electrified food bowl for the second time. We unlucky lot grit our teeth through the opening swirl of 'I Wanna Be Adored', praying that the famous band will finally be worthy of all the adulation. And heavens be felched, with immense elation we find that thanks to some kind of alchemy or via intense hypnotism sessions with Derren Brown – *Ian Brown can actually sing*. No longer are these legendary songs mercilessly murdered by the honkings of

Roses tickets: even
better than beer



The songs shine and soar like the good lord intended

an alpha-male moose; instead they shine and soar as the good lord always intended. Confident in their freshly polished abilities, they make the 40,000-strong crowd wait for the leap-on-yeer-mates moments. Early dashes through 'Elephant Stone' and 'Ten Storey Love Song' give way to a smattering of B-sides, followed by a downbeat 'Shoot You Down' and a loose-grooved 'Fools Gold'. The latter, if anything, finds the band letting Brown down with their indulgent prog solos and lengthy attempts by Reni to justify his 'best drummer ever' tag. But as an incomparable second half kicks in – 'Waterfall', 'She Bangs The Drums', 'This Is The One', 'Made Of Stone' – all tired big-gig clichés are forgotten in a roar-along celebration you could probably hear 150 miles away in Manchester. Tonight's not just about a new generation of virgins getting their Roses rocks off, it's also about the disillusioned old guard having their faith renewed. Truly, an absolute triumph.

VIEW FROM THE CROWD

WAS FINSBURY PARK BETTER THAN HEATON PARK?



Nick and Kate, 40 and 38, London
"It was awesome. We didn't go to Heaton Park. I had heard that it might not be that good in terms of the music but it was fantastic."



Jonesy and Hannah, 31 and 29, London
"It was better than Heaton Park. You know what though? I'm gutted 'Sally Cinnamon' wasn't in the set tonight."



Ian Patterson, 31, London
"I didn't go to Heaton Park. The fact they were playing on my doorstep made it the best thing ever in my life."



Nina Odes, 37, London
"This is the first time I've seen them. I think it was just like a big karaoke – everyone was part of the anthems."

SUPPORT BANDS



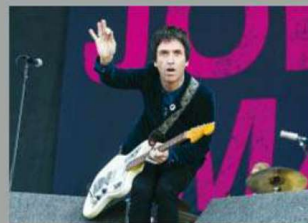
DIZZEE RASCAL FRIDAY

Newbies 'Bassline Junkie' and 'Goin' Crazy' slot in alongside oldies 'Fix Up Look Sharp' and 'Bonkers' to create the soundtrack to dozens of Brits giving it large on a Balearic island this summer. Wallop! **TH**



MILES KANE SATURDAY

Strutting and snarling through 'Come Closer', Miles owns Finsbury Park as only a man convinced he's actually headlining can. His nu-beat rock'n'roll sounds like grunge blasting out of a festival PA: all meat and ballast. **MB**



JOHNNY MARR SATURDAY

Merging Smiths classics – 'How Soon Is Now?', 'There Is A Light...' – with melody-gushing cuts from his recent debut solo album 'The Messenger', Marr cements his Godlike standing with panache. **MB**



PI.L SATURDAY

PI.L elicit a field full of blank looks from a crowd seemingly baffled by new wave experimentalism. Only the pop lope of 'Rise' and the electro charge of 'Open Up' manage to stop people heading off for a burger. **MB**

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FUCKED UP/TITUS ANDRONICUS/METZ

SOUND CONTROL, MANCHESTER WEDNESDAY, MAY 29

A triple-header of physically punishing punk-rock thrills. It's loud, it's brutal, it's incredibly sweaty and – sometimes – it's got no top on

When a sign behind the bar reads "For your own safety earplugs are available on request" it's probably because of shows like this – three deafening punk bands on one epic bill. It's the kind of night where you don't just hear the sound, but *feel* it and, as Metz open to around 200 people, the floor is already trembling. The Toronto three-piece might be first on but they play their distorted Seattle-in-the-'90s grunge as though it's a headline slot. Three songs in and frontman Alex Edkins is drenched. You can't fault their effort, or their distorting blasts of pugnacious aggression. The helter-skelter of 'Wasted', the shuddery 'Wet Blanket', and 'Rats' from last year's self-titled debut album are big hitters, with hooks and melodies as well as grit, proving that while any band can throw themselves around and break stuff, not many do it with songs as good as these.

Next up, Titus Andronicus have plenty of people bouncing from the moment they open with 'A More

Perfect Union'. This is a co-headline tour so there are plenty of people here who've come to see just the Glen Rock five-piece and Patrick Stickles on banterous form. "This is a song that wasn't released on this continent, and didn't sell well in America, so don't feel like you have to sing along. But tell your peers about it and they'll feel inferior to you," he laughs before the grand jig of seven-inch-only track 'Upon Viewing Oregon's Landscape With The Flood Of Detritus'. There's even a cheeky cover of Oasis' 'Champagne Supernova' later on, which leaves the crowd slightly bemused. Not everyone in Manchester is in love with the Gallaghers. On 'Food Fight' Stickles cavorts on the crush barrier and causes a ruckus.

And when Fucked Up are headlining where do you even put the moshpit? It can't be at the front facing the stage because that's the last place you're likely to find gruff vocalist Damian Abraham. He charges around the room without his shirt, a 300-pound wrecking-ball causing destruction wherever he lands – which occasionally is on unfortunate audience members when he attempts to

crowdsurf. Never before has a man with moobs been groped by so many screaming people. Everywhere he goes the pit moves with him. You're afraid to go to the bar just in case he follows you with an army of 400 people pulverising each other. He stands atop the sound desk when 'The Recursive Girl' is played, he's coiling the mic around his skull as though trying to asphyxiate himself during 'The Other Shoe', and ends the night catching crowdsurfers who dive over the barrier during the final song, 'Police'. He truly puts his body on the line for the party every time and, tonight, the bruises are worth it. *Simon Butcher*



Titus Andronicus get plenty of support from the crowd



Metz get the sweats

DAMIAN ABRAHAM ON...



Moobs: so underrated

unemployable. We share a practice room and have watched them go from a local band to being international."

...THE NEXT ALBUM

"The theme is going to be self-referential, looking at this band and the role of other bands in culture. We're about five or six songs in."

...CATCHING CROWDSURFERS

"I've been that guy whose job it is to catch these kids. When I was a 25-year-old dude I wasn't in favour of barricades or security but now as a parent with kids I don't want to see anyone get hurt except myself."

...THE OTHER BANDS

"This tour feels like a victory lap. We're playing with our friends. Titus Andronicus we've known for ages – we met in New Jersey in 2008, we're from the same scenes. Chris from Metz tried to get me a job in HMV when nobody else would hire me. I didn't get it, I was

HEALTH

BRUDENELL SOCIAL CLUB, LEEDS
SUNDAY, JUNE 2

No time for chat, just a non-stop noise assault from LA's loudest. Alice Glass approves

LA electro-noise band Health spend so long preparing the stage tonight by playing with wires and double-checking effects, that it feels like their first UK tour since 2011 will have a safe, gentle start. Then, suddenly, they deliver a strong-armed hammer blow. On 'Zoothorns,' from their self-titled 2007 debut, BJ Miller is a ballistic cannonball of drumming. Bassist and pedal-king John Famiglietti takes centre-stage, bent double, his long hair spinning like a Catherine wheel as he lurches around the stage. The venue is by turns blindingly lit and plunged into darkness, creating a disorientating effect and confusing the senses.

For a band that haven't released a studio album since 2009's 'Get Color', the set is reliant on old material (and, no, there's none of the *Max Payne* 3 soundtrack they released last year) with 'Goth Star' and their original version of 'Crimewave' still the most energetic. Alice Glass, skulking in the audience, looks on appreciatively. It begs the question: have Health been too busy designing their distinctive merch and putting plans in motion for internet TV show *HealthVision* to work on some new music?

Not so. The newer material, when it finally arrives, is notable for its relative lightness of touch, threading melody through their canvas of chaos. Frontman Jake Duzsik's vocals are soft and tuneful, bringing a rare human element to an otherwise caustic and abrasive, machine-heavy sound.

That's not to suggest that Health have gone soft. Each moment is thoughtfully choreographed in order to deliver maximum brutality. There's no idle banter, no chit-chat. Nothing breaks the momentum except the unsettling silences between tracks. There is constant movement as they play, in the crowd and on the stage.

Guitarist Jupiter Keyes appears physically pained by each burst of noise, as though every sound is being forced through his flesh. Famiglietti convulses like a human target caught in the crossfire of his bandmates' noise assault. They leave the stage after the dancefloor-styled 'USA Boys' and it seems for a moment that Health are going to end up on a high. As if. Their final surprise is 'Girl Attorney', a 30-second fuck-you encore. They don't conform to tired norms, they subvert them until it hurts. And the crowd love them for it. *Hayley Avron*

WHAT TWITTER THOUGHT

@backseatpete

"Feels amazing to be back at @Nath_Brudnell's gaff. Fucking love this place and amazing to see my buddies @HEALTH_"

@nickrowan27

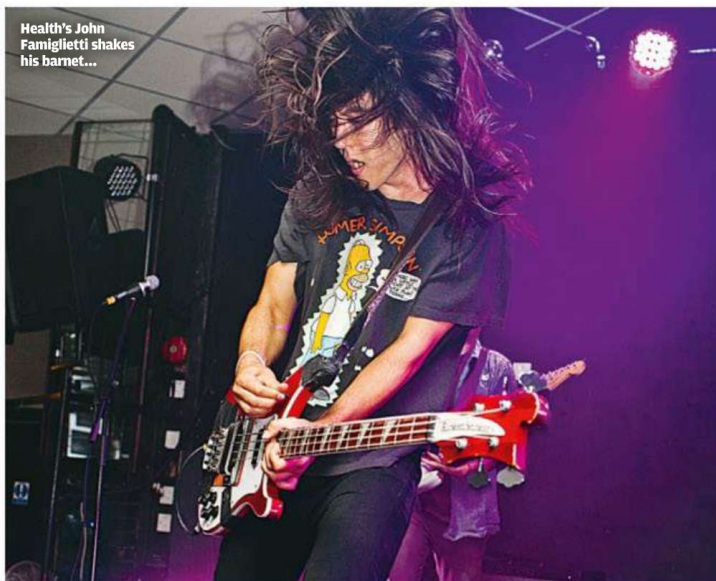
"Now that's what I call an encore. #health"

@shudder71

"Great sounds and first time I've ever copped a pre-gig seat #thoseboyskick #health"

@54Zero

"Okay so why was Alice Glass at Brudenell today, that's pretty cool!"



Health's John Famiglietti shakes his head...

JENN FIVE, TOM MARTIN



...while Haim let their locks hang loose

HAIM

HEAVEN, LONDON TUESDAY, MAY 28

Still no album, but the sisters are killing it live

It's a bit harsh to suggest that Haim have a question mark hanging over their heads tonight, but there's definitely one looming in the back of the room. This gig was supposed to happen a month ago, until the LA sisters told us they were "putting the finishing touches" to their debut album and needed to postpone it. It is a little troubling that the album *still* has no release date or title as Alana, Danielle and Este bound onstage to play the set that UK crowds have been loving for almost a year now.

But Haim have built up a mighty live reputation in that time, and tonight they eventually prove it's with good reason. After charging in with old favourite 'Better Off', they play crowd-pleaser 'The Wire'. Its '80s drivetime radio vibes and pop chorus are instantly grabbing. Another cruising track, 'Honey & I', speeds up cleverly halfway through before they launch into Fleetwood Mac's 'Oh Well'. This used to seem like a set-filler, the band very unsubtly pointing out their influences, but now reinforces just how hard they can play.

Recent single 'Falling' follows, everyone clapping along to its infectious mantra of "Never look back, never give up". Then the sisters get the lights turned down for 'Go Slow'. With its echoes of early fun-loving Cyndi Lauper, this song is a perfect example of Haim's appeal: they blend retro-pop sweetness with guitar crunch and renewed swagger.

By the one-two punch of singles 'Don't Save Me' and 'Forever', the crowd have *really* found their dancing feet. Haim reward them with an encore featuring the epic, drum-led 'Let Me Go'.

When Este's not pulling her famous 'bass face' she's being wickedly inappropriate, recalling the time she gave out her number onstage – and inviting anyone who has it saved to "send me a dick pic". Luckily (or not) the venue's reception is pretty patchy.

Haim are *such* a laugh that they get away with doing little that they haven't done before. But once they've been scrubbed up in the studio, their new songs will slay on the radio. And when they have a whole album to play live, they're going to be unstoppable. *Nick Levine*

ALANA HAIM ON...

...TOURING WITH RIHANNA

"We've always loved Rihanna's music. If we didn't like her music it wouldn't be a tour we'd wanna be on. I think the audience is just gonna be really confused. It's us, David Guetta and then Rihanna! It's gonna be the craziest tour I've ever heard of. It'll be a party every night."

...WHERE THE ALBUM IS
"I say GET IT OUT. There are new songs that we really want to play live. There's one song in particular that I'm super-excited to play because every time I listen to it, it brings me

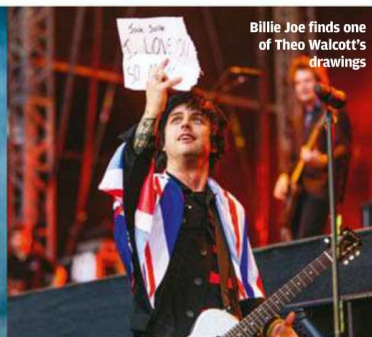


The album cover in full (possibly)

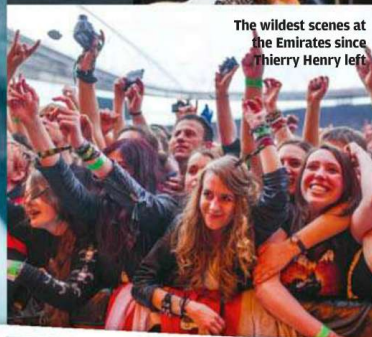
to tears. It's my favourite song on the album."

...THE SOUND

"It's a mixture of rock and electro-pop. We laugh about it because it reflects our lifestyle. There are so many different genres. Some songs are more on the electric side, some are more rock."



Billie Joe finds one of Theo Walcott's drawings



The wildest scenes at the Emirates since Thierry Henry left



For once the pink bunnies weren't just in Billie Joe's mind

GREEN DAY

EMIRATES STADIUM, LONDON SATURDAY, JUNE 1

Three months since his post-rehab comeback, Billie Joe's back to his bogroll-blasting best

It's 15 minutes after Billie Joe Armstrong has roamed the stage with a bogroll Gatling gun spraying paper over the front row, 10 minutes after he's fired a T-shirt cannon into the audience, and five minutes after he's let drummer Tré Cool do a solo version of 'Shout' dressed in a basque, large pink shades and a granny hat that Billie Joe's antics reach a climax. Lying flat out on the stage, he sings '(I Can't Get No) Satisfaction' while a man-sized booze bunny attempts intercourse with him. And you think to yourself, who's having the 21st century breakdown here – him or us?

Fresh from rehab and with the grand folly of three new Green Day albums, 'Uno!', 'Dos!' and 'Tré!', to somehow cram into the set, you could understand how things might be getting on top of Billie Joe, even without the randy pink rabbit. He's taken the concept of pop-punk as far from the grotty garage as it's possible to go, deep into the realms of hour-plus anti-war concept albums, Broadway musical adaptations and stadium gigs full of confetti cannons.

His three-minute power-punk anthems are now stretched to six minutes apiece by lengthy interludes after every second chorus where he makes jokes about the British summer, encourages the crowd inside the Emirates Stadium to separate into enemy ranks and charge at each other like a Somme full of emos and does the Freddie Mercury call-and-response thing to an obviously time-filling degree. His revolutionary political diatribes against Bush, religion, the media and a human race numbered into subservience by medication are lost beneath the enormogig crowd-pleasing clichés; during more emotive lonely-punk songs like 'Boulevard Of Broken Dreams' or 'Jesus Of Suburbia' his band even seamlessly transform into Bon Jovi.

But, overall, Armstrong's twelfth step, it seems, is to laugh rather than cry. A rousing, enthused presence where you might expect a broken post-rehab wreck, he ditches the stadium pyro for low-tech novelty gimmicks – the loo-roll gun, more carnival cross-dressing during 'King For A Day' – and enough crowd participation to make the Emirates feel like a pub open-mic night.

A pink-haired punk girl is taught the chords to their cover of Operation Ivy's 'Knowledge' inside 30 seconds, instantly transforming into a monitor-leaping guitar goddess; a random punk-pop wannabe is plucked from the front to sing the end of 'Longview' and makes the whole 'Being Billie Joe' thing look a piece of piss. Sweetest of all, a small boy is carried up onstage in order to stand stock-still holding up a home-made sign saying 'GREEN DAY ROCKS' throughout 'Boulevard...'. Posing for photos mid-song and treating every participant with respect and affection, Armstrong gives the night the feel of a Christmas family game of *SingStar*.

The mid-song antics are welcome, too, stopping the show becoming a relentless two-and-a-half hour onslaught of rampaging melody. And as an opening chunk of back-to-basics new-

albums material – '99 Revolutions', 'Stop When The Red Lights Flash', 'Stay The Night' – gradually gives way to swarms of hits sandwiching 'Dookie' favourites ('When I Come Around', 'Welcome To Paradise', 'Basket Case', even a rare outing for 'Sassafras Roots') and the wild folk-punk jig of 'Minority' between power-riff-spewing chunks of 'American Idiot', the songs become the spectacle, easily outshining the costume-box comedy.

Finally back on track, back on top and, like the kid says, GREEN DAY ROCKS. **Eddie Smack**

VIEW FROM THE CROWD HAVE GREEN DAY STILL GOT IT?



Ali, 31, London
"It was awesome, they put on a great show. They could've done a better encore with some of their hits but overall it was awesome."



Sam, 30, London
"I work on the tourbuses so we go to a lot of gigs but this was the best yet. We went to Lady Gaga and this was far better."



Conor, 14, London
"Yes! They were amazing. It was my first time but I'll come and see them every time they play now. The costumes were hilarious."

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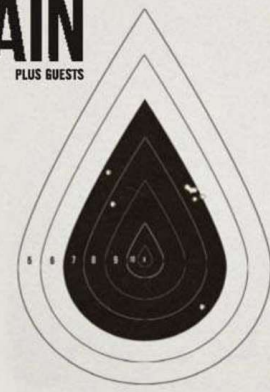
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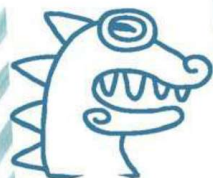
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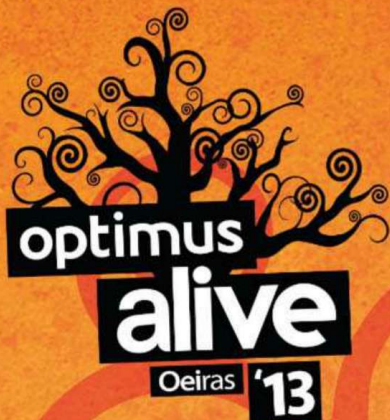


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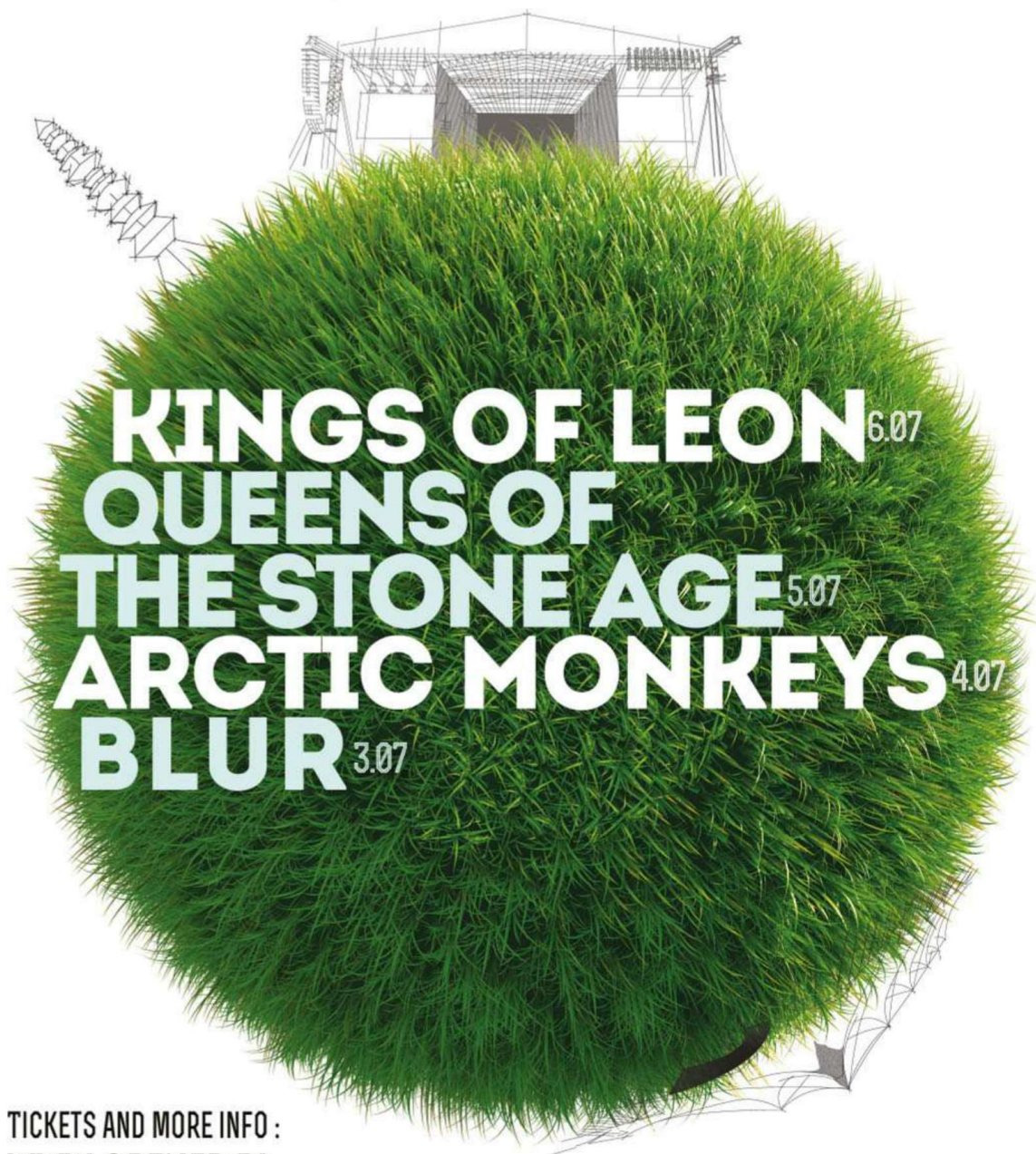


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| 250 | £2.75* |

Box 1" 294" Price inc. VAT

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| 1000 | £11.00* |
| 500 | £5.50* |
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Box 1" 300" Price inc. VAT

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| 1000 | £11.00* |
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| 250 | £2.75* |

Box 1" 306" Price inc. VAT

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Box 1" 312" Price inc. VAT

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Box 1" 318" Price inc. VAT

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Box 1" 324" Price inc. VAT

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Box 1" 360" Price inc. VAT

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| 1000 | £11.00* |
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Box 1" 366" Price inc. VAT

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Box 1" 372" Price inc. VAT

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Box 1" 402" Price inc. VAT

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Box 1" 408" Price inc. VAT

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Box 1" 432" Price inc. VAT

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Box 1" 474" Price inc. VAT

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Box 1" 480" Price inc. VAT

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Box 1" 486" Price inc. VAT

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Box 1" 498" Price inc. VAT

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| 1000 | £11.00* |
| 500 | £5.50* |
| 250 | £2.75* |

Box 1" 504" Price inc. VAT</

GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Siân Rowe

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MOUNT KIMBIE

STARTS: Brighton Concorde 2, November 6

DON'T
MISS

London duo Mount Kimbie's second album 'Cold Spring Fault Less Youth' is well worth getting excited about. On the follow-up to 2010's 'Crooks & Lovers' they've left behind the repetitious laptop loops and focused on writing sharper, better songs, and added a live drummer. Kai Campos has stepped up to sing on some tracks (check out lilting single 'Made To Stray'), and big fan King Krule appears on two more. There's a renewed confidence in the wholly electronic tracks too, from the bright and optimistic 'Break Well' to the surprisingly sprightly 'Slow'. Now see if they can cut it live as they play the album this November in Brighton, Manchester (7), Glasgow (8), Bristol (11), Leeds (12), London (14) and Norwich (15). Some horns even made an appearance at a recent warehouse gig. Take that, dubstep.



SWIM DEEP
STARTS: Glastonbury Festival, Jun 28
The hotly tipped Brummie boys play summer dates including T In The Park (Jul 12), Latitude (18), Benicàssim (19) and Bestival (Sep 6).



BORN RUFFIANS
STARTS: Manchester Soup Kitchen, Sep 18
The Canadian four-piece will play songs from their recently released album 'Birthmarks' in Manchester, London (19) and Brighton (20).



LONDON GRAMMAR
STARTS: Norwich Open, Oct 15
The soulful pop trio have announced an 11-date UK tour for autumn. Ends at The Cluny in Newcastle (Oct 28).



BAT FOR LASHES
STARTS: London O2 Shepherd's Bush Empire, Aug 13
The artist otherwise known as Natasha Khan takes a break from the festival circuit to play this one-off gig in the capital.



SAM SMITH
STARTS: Glasgow King Tut's Wah Wah Hut, Sep 24
The 21-year-old Disclosure collaborator will embark on a tour to Glasgow, Manchester (25), London (26) and Bristol (30).



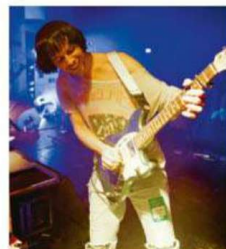
KURT VILE
STARTS: London O2 Shepherd's Bush Empire, Dec 11
Vile will bring the summery feel of his latest album 'Wakin On A Pretty Daze' to this winter date.



DAVID BYRNE & ST VINCENT
STARTS: London Roundhouse, Aug 27
The former Talking Heads frontman and friends have announced new dates in London, Birmingham (28) and Glasgow (29).



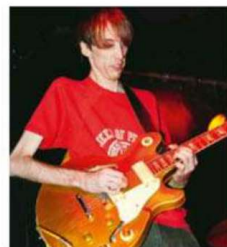
LIVERPOOL PSYCH FEST
STARTS: Liverpool Camp & Furnace, Sep 27
Ty Segall's new band, Fuzz, play this year's psych love-in alongside Hookworms, Jacco Gardner (pictured) and Moon Duo.



THE WEEZER CRUISE
STARTS: The Bahamas, Weezer Ship, Feb 13, 2014
The Cribbs (pictured) and Palma Violets jump aboard alongside *Radar* favourites, Chicago's The Orwells.



BESTIVAL
STARTS: Isle Of Wight, Robin Hill Country Park, Sep 5
The island festival has now added Hudson Mohawke (pictured) and psych-pop trio Crystal Fighters to the line-up.



DEERHUNTER
STARTS: Belfast Empire Music Hall, Oct 12
Bradford Cox's band play Belfast, Glasgow (13), Manchester (15), Leeds (16), Liverpool (17), Cardiff (18) and Brighton (19).



PRIMAVERA SOUND 2014
STARTS: Barcelona, Parc De Forum, May 29, 2014
Neutral Milk Hotel have been announced as the first name for next year's Primavera Sound festival.

PICK of the WEEK

What to see this week? Let us help



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KINGS OF LEON

STARTS: London O2 Arena, Jun 12

NME
PICK

The band have been cagey so far, but details of the follow-up to Kings Of Leon's 2010 ballad-heavy album 'Come Around Sundown' have started to leak out. In March, bassist Jared Followill let slip that the Tennessee four-piece set out to make something "really mature", but ended up with a mix between their rock'n'roll-heavy 2003 debut 'Youth & Young Manhood' and 2007's 'Because Of The Times'. In a Twitter Q&A late last month he also explained that the album was "musically complicated", and a grittier new song called 'It Don't Matter' made its way into the band's set at the Bottle Rock festival in California in May. The band start a European tour this month. Start looking for hints of what's to come (as well as enjoying the hits) at two London dates this week (12, 13). The Followills return to the UK later in June to play Manchester Arena (24, 25) and Birmingham's LG Arena in July (9, 10).



Everyone's Talking About RIHANNA

STARTS: Manchester Arena, Jun 12
RiRi drags herself away from designing fashion lines to continue the mammoth Diamonds World Tour, with plenty of costume changes, pyrotechnics and bangers. She visits Manchester (12, 13), London Twickenham Stadium (15, 16) and Birmingham LG Arena (17). Next week she takes on Sunderland (20).



Don't Miss WAXAHATCHEE

STARTS: Birmingham The Institute, Jun 12
The Breeders are touring their 1993 album 'Last Splash' this week, and they're not the only ones bringing back the '90s. Step forward Katie Crutchfield, aka Waxahatchee, who'll be playing her album 'Cerulean Salt' at London's Shacklewell Arms (13) and Dalston Roof Garden (14). She'll also support Tegan & Sara in Birmingham.



Radar Stars THE WYTTCHES

STARTS: Leeds Nation Of Shopkeepers, Jun 12
Following the release of 'Beehive Queen'/'Crying Clown' (their first double A-side single for Luv Luv Luv's nastier little brother Hate Hate Hate), must-see Brighton trio The Wytches are back touring their hypnotic surf-doom this week. Convulse along in Leeds, Liverpool (13), Manchester (14) and Glasgow (15).

WEDNESDAY

June 12

ABERDEEN

The Magnets Lemon Tree
01224 642230

BELFAST

Walking Papers Voodoo

BIRMINGHAM

Boxes Hare & Hounds 0870 264 3333

Fair Ohs Bulls Head

Tegan & Sara/Waxahatchee The

Institute 0844 248 5037

Todd Rundgren O2 Academy

0870 477 2000

BRIGHTON

Danny Brown The Haunt

01273 770 847

Los Explosivos Prince Albert

01273 730 499

Tallulah Rendall Green Door Store

07894 267 053

BRISTOL

Bobby Anderson Mr Wolf's

0117 927 3221

Ellie & Bailey Louisiana

0117 926 5978

Joe Satriani Colston Hall

0117 922 3683

Tracer/Cage The Gods The Tunnels

0117 929 9008

Trophy Wife/Motherhood Start The

Bus 0117 930 4370

CAMBRIDGE

Dry The River Portland Arms

01223 357268

CARDIFF

Bon Jovi City Stadium 0845 345 1485

Fjords/Radstewart Buffalo Bar

02920 310312

Jacco Gardner Gwdihw Café Bar

029 2039 7933

Terri Walker Glee Club

0870 241 5093

Young Kato/Briggs Clwb Ifor Bach

029 2023 2199

CHELTENHAM

Levellers Town Hall 01242 227979

COVENTRY

John Munro Taylor John's House

024 7655 9958

EDINBURGH

Jack Badcock Captain's Bar

01316 682312

GATESHEAD

Elvis Costello & The Imposters Sage

Arena 0870 703 4555

GLASGOW

The View King Tut's Wah Wah Hut

0141 221 5279

The Who SECC 0141 248 3000

GLOUCESTER

Kate Nash Guildhall Arts Centre

01452 503050

HULL

David Rovics New Adelphi

01482 348 216

LEAMINGTON SPA

Night Engine/evil Alien Zephyr

Lounge 07779 072175

LEEDS

Blue Rose Code Oporto

0113 245 4444

Half An Abortion Fenton

0113 245 3908

Intelligence Brudenell Social Club

0113 243 5866

Joe D'Urso New Roscoe

0113 246 0778

KRS-One University 0113 244 4600

Little Victories The Library

0113 2440794

Mendiant's Smokestack 0113 2452222

The Wytches Nation Of Shopkeepers

0113 203 1831

LEICESTER

Frankie & The Heartstrings O2

Academy 2 0870 477 2000

LONDON

Allo Darlin' Gingly 020 8749 2310

Babeshadow Shacklewell Arms

020 7249 0810

Ben Howard Hammersmith Apollo

0870 606 3400

Blind Pilgrim MacBeth

020 7739 5095

Chromatics/Glass Candy KOKO

020 7388 3222

The Claw/Wet Nuns Hoxton Square

Bar and Kitchen 020 7613 0709

Colorama The Lexington

020 7837 5387

Dead Souls Dublin Castle

020 7485 1773

Deep Sea Arcade Buffalo Bar

020 7359 6191

Echobelly Surya 02075610030

Emily & The Woods Wilmington

Arms 020 7837 1384

Fimber Bravo The Waiting Room

020 7241 5511

Gold Panda/Dam Mantle Electric

Brixton 020 7274 2290

Isbells Slaughtered Lamb

020 8682 4080

James Skelly & The Intenders

Dingwalls 020 7267 1577

Jon Hopkins/Nathan Fake Village

Underground 020 7422 7505

Kings Of Leon O2 0870 701 4444

Lem And The White Fire Troubadour

Club 020 7370 1434

Maighread Water Rats

0207 813 1079

Matt Churchill Good Ship

020 7372 2544

Newsted 100 Club 020 7636 0933

Oren Ambarchi Café Oto

0871 230 1094

Pete Rock Jazz Café 020 7916 6060

Sample Answer Amersham Arms

0208 469 1499

Scanners/The Machine Room

Birthdays 0 20 7923 1680

Time Attendant Catch

020 7729 6097

Trigger Effect Old Blue Last

020 7613 2478

Zaz Scala 020 7833 2022

MANCHESTER

Blood Command/Flood Of Red

FAC 251 0161 27 27 251

The Fresh & Onlys Soup Kitchen

0161 236 5100

Swiss Lips Deaf Institute

0161 330 4019

NEWCASTLE

Big Deal Hoult's Yard 0191 265 4282

Biscuit Head And The Biscuit

Badgers Dog & Parrot 0191 261 6998

NEWPORT

OPM 200 Club 07866 152543

NORWICH

Skin, Red White & Blues Waterfront

01603 632 717

OXFORD

Naam Wheatheaf 01865 721 156

REDDITCH

Becky Neale Palace Theatre

01527 65203

ST ALBANS

Patent Pending Horn 01727 853 143

YORK

Skin The Lizard Roman Bath

01904 620455



Kate Nash, Guildhall Arts Centre, Gloucester

THURSDAY

June 13

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| ABERDEEN |
| The Winter Tradition The Tunnels 01224 211121 |
| BEDFORD |
| Levellers Corn Exchange 01234 269519 |
| The Run-Up Esquires 01234 340120 |
| BIRMINGHAM |
| Night Engine Hare & Hounds 0870 264 3333 |
| BRIGHTON |
| Lucy & The Scamps Mesmerist 01273 328542 |
| Pete Rock Concorde 2 01273 673 311 |
| BRISTOL |
| Beyond Rivers Mr Wolf's 0117 927 3221 |
| Danny Brown Fleece 0117 945 0996 |
| I Am Horse Thunderbolt 07791 319 614 |
| Johnny Borrell/Zazou Louisiana 0117 926 5978 |
| Sandi Thom Colston Hall 0117 922 3683 |
| Todd Rundgren O2 Academy 0870 477 2000 |
| The Void Exchange 0117 9304538 |
| CARDIFF |
| Catfish And The Bottlemen 10 Feet Tall 02920 228883 |
| Colum Regan The Yard 029 2025 5520 |
| Dr Freud's Cabaret Chapter Arts Centre 029 2031 1050 |
| Little Angels University 029 2023 0130 |
| Statuses Of Us Dempseys 029 2025 2024 |
| CHESTER |
| Loom The Compass 01244 344890 |
| DERBY |
| Micro Jupiter/A Plastic Rose Venue 01332 203545 |
| EDINBURGH |
| Folks Electric Circus 0131 226 4224 |
| King King Voodoo Rooms 0131 556 7060 |
| EXETER |
| Delay/Spoonboy Cavern Club 01392 495 370 |
| GLASGOW |
| Big Deal Broadcast 0141 332 7304 |
| Boxes King Tut's Wah Wah Hut 0141 221 5279 |
| The Static Cut Bar Bloc 0141 574 6066 |
| Walking Papers Stereo 0141 576 5018 |
| GUILDFORD |
| Ghostpoet Boilerroom 01483 539 539 |
| HOVE |
| The Massive Mellow Brunswick 01273 735254 |
| HUDDERSFIELD |
| Ian Hunter Holmfirth Picture Drome 01484 689759 |
| INVERNESS |
| The Darlingsons Hootananny 01463 233651 |
| ISLE OF WIGHT |
| Happy Mondays/Jaguar Skills/ A-Trak Isle Of Wight Festival 0871 230 1094 |
| LEAMINGTON SPA |
| Fair Ohs Zephyr Lounge 07779 072175 |
| LEEDS |
| Melt Yourself Down Brudenell Social Club 0113 243 5866 |
| LEICESTER |
| Joe D'Urso Musician 0116 251 0080 |
| John Power Donkey 0116 270 5042 |
| Lewis Watson O2 Academy 0870 477 2000 |
| LIVERPOOL |
| The Fresh & Onlys East Village Arts Club |
| Matt Corby Kazimir 0871 230 1094 |
| The Wytches/The Shook Ups/Beach Skulls Shipping Forecast 0151 709 6901 |

Big Deal, Broadcast,
Glasgow

| |
|--|
| LONDON |
| Adrian Roy & The Exiles Borderline 020 7734 5547 |
| Ben Howard Hammersmith Apollo 0870 606 3400 |
| Cymbals Sebright Arms 020 7729 0937 |
| Dinosaur Pile-Up McCluskeys 020 8541 1515 |
| Dowsing/Annabel Black Heart 020 7428 9730 |
| Fledgins Windmill 020 8671 0700 |
| Frankie & The Heartstrings/ Spectralis Village Underground 020 7422 7505 |
| Ghost In The Static Mother 020 7739 5949 |
| The Intelligence Men The Lexington 07837 5387 |
| Jurassic 5 O2 Academy Brixton 0870 477 2000 |
| JJ Doom/Kutmah Fabric 020 7336 8898 |
| Kings Of Leon 020 870 701 4444 |
| Kwes/Dam Funk XOYO 020 7729 5959 |
| Lit KOKO 020 7388 3222 |
| Madame So Troubadour Club 020 7370 1434 |
| MONEY The Waiting Room 020 7241 5511 |
| Nina Nesbitt Barfly 0870 907 0999 |
| Our Party With Mad Eyes Queen Of Hoxton 020 7422 0958 |
| Penny Black Remedy Water Rats 0207 813 1079 |
| Philip Glass Coliseum 020 7379 1264 |
| The Ratells New Cross Inn 020 8692 1866 |
| Revere Cargo 0207 749 7840 |
| Shout Out Louds XOYO 020 7729 5959 |
| Sir. O Club Surya 020 7713 6262 |
| Slaves/Love Buzzards Power Lunches Arts Café |
| Sophie Delila Jazz Café 020 7916 6060 |
| Soweto Kinch Rich Mix 020 7613 7498 |
| Thalia Zedek Buffalo Bar 020 7359 6191 |
| Travis Assembly Hall 020 8577 6969 |
| Trophy Wife/Motherhood Birthdays 020 7923 1680 |

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| Warrior One Basing House 020 7033 1900 |
| Waxahatchee Shackwell Arms 020 7249 0810 |
| MANCHESTER |
| Bells In The Birches Kings Arms 0161 832 3605 |
| Blue Rose Code Castle Hotel 0161 237 9485 |
| Frances Wood Roadhouse 0161 228 1789 |
| Holy Esque Dulcimer 0161 860 0044 |
| KRS-One/Immortal Technique The Ritz 0161 2364355 |
| Low Sea Dry Bar 0161 236 5920 |
| MILTON KEYNES |
| David Thomas Broughton Watershed 07935 641 660 |
| NORWICH |
| Madaz Brickmakers 01603 441 118 |
| OXFORD |
| The Heatwave Bullingdon Arms 01865 244516 |
| PONTYPRIDD |
| Skin Muni Arts Centre 0871 230 1094 |
| PORTSMOUTH |
| Edwina Hayes Cellars 0871 230 1094 |
| REDHILL |
| The Manfreds Harlequin Theatre 01737 765547 |
| SHEFFIELD |
| Valentine O2 Academy 0870 477 2000 |
| SOUTHAMPTON |
| Trigger Effect/The St Pierre Snake Invasion Joiners 023 8022 5612 |
| ST ALBANS |
| The Slaves Horn 01727 853 143 |
| SUNDERLAND |
| Bon Jovi Stadium Of Light 0871 230 1094 |
| The Unthanks Sunderland Minster 0191 565 4066 |
| WAKEFIELD |
| Utone Snooty Fox 01924 374455 |
| WOLVERHAMPTON |
| Joe Satriani Civic Hall 01902 552121 |
| UK Subs Robin 2 01902 497860 |
| YORK |
| Jeff Warner Black Swan Inn 01904 686 911 |
| Tracers Fibbers 01904 651 250 |

FRIDAY

June 14

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| BASINGSTOKE |
| Scholars/Coastline The Sanctuary 01256 352622 |
| BATH |
| Lewis Watson Moles 01225 404445 |
| Smallaxe Komedia 0845 293 8480 |
| Violentango Chapel Arts Centre 0122 5404445 |
| BEDFORD |
| Ghostpoet Esquires 01234 340120 |
| BELFAST |
| The Late Twos Stiff Kitten 028 9023 8700 |
| BIRMINGHAM |
| A Love From Outer Space Hare & Hounds 0870 264 3333 |
| Big Deal Rainbow 0121 772 8174 |
| Black Rose Villain O2 Academy 2 0870 477 2000 |
| Danny Brown The Institute 0844 248 5037 |
| RID Flapper 0121 236 2421 |
| Sankara Asylum 0121 233 1109 |
| BRIDGEND |
| Escape The Fate Hobos 0871 230 1094 |
| BRIGHTON |
| Cyril Hahn Audio 01273 624343 |
| Dorey The Wise Sticky Mike's Frog Bar 01273 749 465 |
| The Inca Babies Green Door Store 07894 267 053 |
| Knifeworld Prince Albert 01273 730 499 |
| Martin Rossiter Dome 01273 709709 |
| BRISTOL |
| Anta The Cube 0117 907 4190 |
| Cautioners/Hello Lazarus Louisiana 0117 926 5978 |
| James Skelly & The Intenders Thekla 08713 100000 |
| Kode9 Thekla 08713 100000 |
| KRS-One/Pete Rock Motion 01179 723111 |
| Mark Morriss Fleece 0117 945 0996 |
| Repo Man Exchange 0117 9304538 |
| CARDIFF |
| The Gramercy Riffs The Yard 029 2025 5520 |
| Matt Corby The Globe 07738 983947 |
| Signor Funk Gwdihw Café Bar 029 2039 7933 |
| We'll Die Smiling/Let's Talk Daggers Buffalo Bar 02920 310312 |
| CASTLE DONINGTON |
| Download: Slipknot/Bullet For My Valentine/Papa Roach/Converge/ We Are The Ocean |
| CHELTENHAM |
| Rook And The Ravens Frog & Fiddle 01242 701156 |
| CHEPSTOW |
| Madness Racecourse 01291 622260 |
| CREWE |
| OPM The Box 01270 257 398 |
| DERBY |
| Chris Helme The Hairly Dog |
| DUBLIN |
| The Breeders Vicar Street 00 3531 609 7788 |
| EDINBURGH |
| Delta Mainline/Exit Calm The Caves 0131 557 8989 |
| Pac O'Rogues Captain's Bar 01316 682312 |
| Rising Souls Electric Circus 0131 226 4224 |
| GLASGOW |
| A New International Broadcast 0141 332 7304 |
| Ben Glover CCA 0141 352 4900 |
| King King Oran Mor 0141 552 9224 |
| Tracer O2 ABC2 0141 204 5151 |
| Ultrasound King Tut's Wah Wah Hut 0141 221 5279 |
| GUILDFORD |
| The Alternative Dubstep Orchestra Boilerroom 01483 539 539 |

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| HEBDEN BRIDGE |
| MONEY Trades Club 01422 845265 |
| HOVE |
| The Cloggs Brunswick 01273 735254 |
| ISLE OF WIGHT |
| Isle Of Wight Festival: The Stone Roses/Paul Weller/Jake Bugg/Palma Violets |
| LEAMINGTON SPA |
| Bondax Smack 01926 422223 |
| Ian Hunter The Assembly 01926 313774 |
| LEEDS |
| The Big Naturals/Bilge Pump Brudenell Social Club 0113 243 5866 |
| Glassbod Wardrobe 0113 222 3434 |
| Seth Lakeman Howard Assembly Room 0113 243 9999 |
| Travellin Band New Roscoe 0113 246 0778 |
| LIVERPOOL |
| Night Engine Cavern Club 0151 236 1964 |
| LONDON |
| Alex Metric XOYO 020 7729 5959 |
| Art Of Burning Water Black Heart 020 7428 9730 |



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| Baltic Fleet Southbank Centre 0844 875 0073 |
| The Barbequies Camden Head 020 7485 4019 |
| Benjamin Jackson/Scrase Power Lunches Arts Café |
| Brodinski Nest 020 7354 9993 |
| Bronze Medallists King's Head 020 7293 2830 |
| Charles Bradley Assembly Hall 020 8577 6969 |
| Chelsea Light Moving Village Underground 020 7422 7505 |
| The Cotton Club Ginkling 020 8749 2310 |
| East London Bass Club Queen Of Hoxton 020 7422 0958 |
| The Electric Dominion Barfly 0870 907 0999 |
| Hope Through Hostility Cavendish Arms 0207 627 0698 |
| Josh Groban O2 0870 701 4444 |
| JAWS Garage 020 7607 1818 |
| Kelpe Electrowerkz O2 7837 6419 |
| Lime Headed Dog Windmill 020 8671 0700 |
| Little Comets Borderline 020 7734 5547 |
| Maxixe Shackwell Arms 020 7249 0810 |
| The Mispers/Pest Cargo 0207 749 7840 |
| Monsters Build Mean Robots Hope & Anchor 020 7354 1312 |
| Nile Rodgers/Seth Troxler The Forum 020 7344 0044 |
| Soccer96/Gum Takes Tooth Victoria 020 8399 1447 |
| The Strangers 229 Club 020 7631 8310 |
| Sunday Waits Troubadour Club 020 7370 1434 |
| Yoko Ono Plastic Ono Band Royal Festival Hall 020 7960 4242 |
| 10 Thousand Ghosts Water Rats 0207 813 1079 |
| MANCHESTER |
| City Of Lights Academy 3 0161 832 1111 |
| The Domestic Gullivers 0161 832 5899 |
| Frances Wood Roadhouse 0161 228 1789 |
| Iyanya Kukure The Ritz 0161 2364355 |
| Melt Yourself Down Ruby Lounge 0161 834 1392 |
| The Wytches Trof Fallowfield 0161 224 0467 |
| MIDDLESBROUGH |
| The Jar Family/The Quangos Town Hall 01642 242561 |
| MILTON KEYNES |
| Trigger Effect Crauford Arms 01908 313 864 |
| NEWCASTLE |
| The Karma Heart/Great Man Theory Hoults Yard 0191 265 4282 |
| Los Chinchies Cluny 2 0191 230 4474 |
| Symphonic Pictures Cluny 0191 230 4474 |
| NEWPORT |
| Tom Hingley Le Pub 01633 221477 |
| NORTHAMPTON |
| The Temperance Movement New Roadmender 01604 231688 |
| NORWICH |
| Mister Pink Brickmakers 01603 441 118 |
| NOTTINGHAM |
| Peter Murphy Rescue Rooms 0115 958 8484 |
| OXFORD |
| Trophy Wife O2 Academy 2 0870 477 2000 |
| PRESTON |
| Catfish and the Bottlemen 53 Degrees 01772 893 000 |
| READING |
| Jackdaw With Crowbar Rising Sun 0188 957 2974 |
| SHEFFIELD |
| Ezlo Greystones 0114 266 5599 |
| Folks Harley 0114 275 2288 |
| Holy Esque/Heart-Ships The Bowery 0114 2723487 |
| SOUTHAMPTON |
| Willy Mason Joiners 023 8022 5612 |
| STOCKTON |
| The Hitchers Georgian Theatre 01642 674115 |
| STOKE ON TRENT |
| Gravities/A Plastic Rose Sugarmill 01782 214 991 |
| STOWMARKET |
| Babe Shadow/Revere John Peel Centre 01449 774678 |
| TOTNES |
| Matthew & Me Ariel Arts Centre 01803 869202 |
| WAKEFIELD |
| Missing Andy The Hop 0871 230 1094 |
| WOLVERHAMPTON |
| The Stringer Bessant Band Slade Rooms 0870 320 7000 |
| YORK |
| Boxes The Duchess 01904 641 413 |
| Johnny Borrell Fibbers 01904 651 250 |

SATURDAY

June 15



The Killers, Isle Of Wight Festival

ABERDEEN
Blue Rose Code The Tunnels
01224 211121

BELFAST
The Breeders Limelight
028 9032 5942

BIRMINGHAM
Million Empire 02 Academy 3
0870 477 2000
Panacea/Against The Wheel Actress
& Bishop 0121 236 7426

BOLTON
Reckless Heart Railway Venue
01204 306 450

BRIGHTON
The Art Club Sticky Mike's Frog Bar
01273 749 465
Hold Fire Blind Tiger 01273 681228
Loom The Hope 01273 723 568
The Temperance Movement Audio
01273 624343

BRISTOL
Koffin Kats/Radio Nasties Louisiana
0117 926 5978
The Ravons Thunderbolt
07791 319 614
Running Numbers Mr Wolf's
0117 927 3221
Shoot The Moon Fleece
0117 945 0996

CARDIFF
Fair Ohs/Kutosis The Moon Club
Right Hand Left Hand/The Jelas
Dempseys 029 2025 2024
Yr Ods Clwb Ifor Bach
029 2023 2199

CASTLE DONINGTON
Download: Iron Maiden/Queens Of
The Stone Age/Motörhead/Enter
Shikari/Jimmy Eat World

CHESTER
Catfish And The Bottlemen Telford's
Warehouse 01244 390090

CHESTERFIELD
Tom Hingley Royal Oak
1246 277854

DERBY
Ferocious Dog The Hairly Dog

DUBLIN
Neil Young & Crazy Horse RDS
00 3531 668 0866

EDINBURGH
Cauldstane Slap Captain's Bar
01316 682312
The Darlingsons Bannermans
0131 556 3254
Naam/The Cosmic Dead Citrus Club
0131 622 7086
Thirteenseven/Valentine Wee Red
Bar 0131 229 1442

EXETER
Big Deal Cavern Club 01392 495 370

GLASGOW
John Wean King Tut's Wah Wah Hut
0141 221 5279
Limp Bizkit 02 Academy
0870 477 2000
Misty In Roots 02 ABC2 0141 204 5151
The Stone Roses/Primal Scream/
Jake Bugg Glasgow Green
0115 912 9000
The Wytches/The Fresh & Onlys
Broadcast 0141 332 7304

HOVE
Willie & The Bandits Brunswick
01273 735254

HULL
Moscow For Pleasure Fruit Hull
01482 221113

ISLE OF WIGHT
Isle Of Wight Festival: The Killers/
Bloc Party/The Macabees/Sub
Focus/Night Works

LEEDS
The Blueniks New Roscoe
0113 246 0778
Etran Finatawa Howard Assembly
Room 0113 243 9999
Little Victories Carpe Diem
0113 243 6264
Pteroglyph The Library 0113 2440794
Section 25 Cockpit 0113 244 3446
These Monsters Wharf Chambers

LEICESTER
Dizraeli And The Small Gods
Soundhouse 07830 425555

LIVERPOOL
Betray The Blessed 02 Academy 2
0870 477 2000

LONDON
Bruce Springsteen & The E Street
Band Wembley Stadium
The Bug KOKO 020 7388 3222
Chantel McGregor 100 Club
020 7636 0933
Chapel Club/Polly Scattergood
Queen Of Hoxton 020 7422 0958
Clouds/Tessela Basing House
020 7033 1900
Damian Lazarus Fabric
020 7336 8898
Feastem The Unicorn 020 7485 3073
Florence Joelle's Kiss Of Fire The
Lexington 020 7837 5387
Ghost Mice/Spoonboy Threshold
Centre 020 7729 2961
Glass Sines Barfly 0870 907 0999
Hackman Plan B 08701 165421
Halfbeak Water Rats 0207 813 1079
Hey Sholay Windmill
020 8671 0700
James Holden/Heatsick Corsica
Studios 0207 703 4760
Maverick Sabre/Tribes/The Milk
Electrowerkz 020 7837 6419
Motor City Drum Ensemble Plastic
People 020 7739 6471
NikNikNik Birthdays 0 20 7923 1680
Octopuses Power Lunches Arts Café
The Pukes/Hard Skin Grosvenor
0871 223 7992
Rihanna/David Guetta Twickenham
Stadium 020 8892 2000
Ship Of Gold Hope & Anchor
020 7354 1312
Siouxie Royale Festival Hall
020 7960 4242
Todd Rundgren 02 Shepherds Bush
Empire 0870 771 2000

MANCHESTER
Folks Soup Kitchen 0161 236 5100
Horse Meat Disco 2022NQ
James Skelly & The Intenders Gorilla
0161 832 1111

Macka B Club Academy 0161 832 1111
Maysa Band On The Wall
0161 832 6625

NEWCASTLE
Crooked Hands Cluny 2
0191 230 4474
Holy Moly & The Crackers Star And
Shadow 0191 261 0066
Ultrasound Cluny 0191 230 4474

NORWICH
Liqueur Waterfront 01603 632 717

NOTTINGHAM
The Weeks Rescue Rooms
0115 958 8484

OXFORD
Spring Offensive St John The
Evangelist Church 01865 245879

PORTSMOUTH
Simon Kent Cellars 0871 230 1094

READING
Burnt Tomorrow/The August List
Rising Sun 0118 957 2974
Dry The River South Street Arts
Centre 0118 960 6060
Youngsta/Kryptic Minds/Serail
Killaz Outlook Launch Weekender

SHEFFIELD
British Sea Power Crucible
0114 276 9922
Fallen Trees Plug 0114 276 7093
Joe Satriani City Hall 0114 278 9789
The Producers Greystones
0114 266 5599
Sankara Corporation 0114 276 0262

SLANE
Bon Jovi Slane Castle
00 35341 982 4207

WAKEFIELD
John Power/Chris Helme Warehouse
23 01924 361300
Random Hand The Hop
0871 230 1094

WHITEHAVEN
Night Engine Civic Hall 01946 852821

WOLVERHAMPTON
The Skirr Slade Room 0870 320 7000

YORK
Maven Fiction Fibbers 01904 651 250

SUNDAY

June 16

ABERDEEN
Melt Yourself Down The Tunnels
01224 211121

BELFAST
In This Moment Oh Yeah Music
Centre 028 90 310 845

BIRMINGHAM
Johnny Borrell Hare & Hounds
0870 264 3333
Steve Forbert Glee Club
0870 241 5093

BRIGHTON
Fair Ohs Prince Albert 01273 730 499
Feastem Green Door Store
07894 267 053

BRISTOL
Big Deal Louisiana 0117 926 5978
Bo Bruce/Boxes Fleece 0117 945 0996

BURY ST EDMUNDS
The Manfrees Apex 01284 758000

CARDIFF
Violas Buffalo Bar 02920 310312

CASTLE DONINGTON
Download: Limp Bizkit/Airbourne/
Modestep/Heaven's Basement/
Sonic Boom Six

CHELMSFORD
Missing Andy Hylands Park
01245 495028

EDINBURGH
Elvis Costello Festival Theatre
0131 529 6000
Funeral For A Friend Electric Circus
0131 226 4224
Vasquez Jekyll & Hyde 0131 225 2022

FROME
Dizraeli And The Small Gods/The
House Of Commons Cheese &
Grain 01373 455420

GLASGOW
The Bedroom Hour Broadcast
0141 332 7304
Naam 13th Note Café 0141 553 1638

GLOUCESTER
Bad Manners Guildhall Arts Centre
01452 503050

GUILDFORD
Pete Doherty Boilerroom
01483 539 539

INVERNESS
The Manic Shine Hootananny
01463 233651

ISLE OF WIGHT
Isle Of Wight Festival: Bon Jovi/
Blondie/I Am Kloot/Paloma Faith/
LEEDS

The Fresh & Onlys Brudenell Social
Club 0113 243 5866
Orange Cockpit 0113 244 3446

LEICESTER
Steve Howe Musician 0116 251 0080

LIVERPOOL
British Sea Power/Exit
International/The Mono LPs
St Luke's Church
Eric Wilson Ship & Mitre
0151 236 0859

LONDON
Among Brothers/Yo'True Birthdays
0 20 7923 1680
Andy Blake Presents World
Unknown The Lambeth
Boy Jumps Ship 02 Academy
Islington 0870 477 2000
The Flex/Forsaken Sebright Arms
020 7729 0937
The Great Park Victoria
020 8399 1447
Her Parents/A Plastic Rose Old Blue
Last 020 7613 2478
Immortal Technique Royal Festival
Hall 020 7960 4242
Jimmy Eat World KOKO
020 7388 3222
Muncie Girls/The Rivalries Windmill
020 8671 0700
Rihanna/David Guetta Twickenham
Stadium 020 8892 2000
Stephanie Rearick Boogaloo
020 8340 2928

MANCHESTER
Josh Groban 02 Apollo
0870 401 8000
The Luka State/This Is How We Fall
Castle Hotel 0161 237 9485
Wolfbait/Gnod Kraak 07855 939 129

NEWCASTLE
Misty In Roots Cluny 0191 230 4474

NOTTINGHAM
John Power Doghouse Studios
0871 210 2040

PORTSMOUTH
Joe Satriani Guildhall 023 9282 4355

SHEFFIELD
The Demon Barbers Library Theatre
0114 278 9789
Echobelly Greystones 0114 266 5599
The Unthanks Crucible 0114 276 9922

SOUTHAMPTON
Loom Joiners 023 8022 5612
The Temperance Movement Talking
Heads 023 8055 5899

YEovil
Lewis Watson Westland
01935 703810

YORK
Sankara The Duchess
01904 641 413



Loom, Joiners, Southampton

GET IN THE GIG GUIDE!

DO YOU WANT TO GET YOUR BASH INCLUDED IN THE NME WEEKLY GIG GUIDE? GO TO NME.COM/GIGS AND SUBMIT YOUR LISTING FOR FREE. YOU MUST SUBMIT DETAILS AT LEAST THREE WEEKS BEFORE THE GIG DATE

MONDAY

June 17



Pete Doherty,
Mr Kyps, Poole

ABERDEEN
Funeral For A Friend The Tunnels
01224 211121

BELFAST
Red Fang Speakeasy 028 9027 3106

BIRMINGHAM
Josh Groban Symphony Hall
0121 780 3333

Peter Murphy O2 Academy
0870 477 2000
Rihanna LG Arena 0121 780 4133

BRIGHTON
The Electric Soft Parade Green Door
Store 07894 267 053
The Fresh & Onlys The Haunt
01273 770 847

The Great Park/Tandy Hard Prince
Albert 01273 730 499
Overhead Wires Latest Music Bar
01273 687 171

BRISTOL
Chelsea Light Moving Fleece
0117 945 0996

Poltergeist Louisiana
0117 926 5978

CARDIFF
The Revintention Dempseys
029 2025 2024

EDINBURGH
Ewen Forfar Captain's Bar
01316 682312

EXETER
Lewis Watson Cavern Club
01392 495 370

GLASGOW
The Breeders O2 ABC 0870 903 3444
Masters Of Reality Cathouse
0141 248 6606
Melt Yourself Down Broadcast
0141 332 7304

Terry McDermott King Tut's Wah Wah
Hut 0141 221 5279

LEEDS
Adam Andrew Oporto 0113 245 4444
The Blue Aeroplanes Brudenell
Social Club 0113 243 5866

KT Tunstall City Varieties
0845 644 1881

LEICESTER
Casual Sex/Cruel Tongues
The Cookie Jar 0116 2531212
Johnny Borrell Lock 42

LONDON
Austra Hoxton Square Bar &
Kitchen 020 7613 0709

Barb Wire Dolls Barfly
0870 907 0999

Elvis Costello Barbican Centre
020 7638 8891

Hyetal/WIFE Birthdays
0 20 7923 1680

Jamie & The Martyrs The Social
Joe Satriani O2 Shepherds Bush
Empire 0870 771 2000

J Applah/Blizzard XOYO
020 7729 5959
Mikhael Paskalev Sebright Arms
020 7729 0937

Motörhead Airbourne/ Indigo @ The
O2 Arena 0870 701 4444

Neil Young & Crazy Horse O2
0870 701 4444

Nick Mulvey Slaughtered Lamb
020 8682 4080
Nizlopi Borderline 020 7734 5547

Philip Glass Coliseum 020 7379 1264
POD Electric Ballroom
020 7485 9006

Siouxsie Royal Festival Hall
020 7960 4242
Surfer Blood Electrowerkz
020 7837 6419

Sweet Billy Pilgrim The Lexington
020 7837 5387

NEWCASTLE
Bo Bruce O2 Academy 2
0870 477 2000

Night Engine Cluny 0191 230 4474

NORWICH
Boy Jumps Ship Brickmakers
01603 441 118

John Lee Hooker Waterfront
01603 632 717

POOLE
Pete Doherty Mr Kyps 01202 748945

SHEFFIELD
Matt Corby Leadmill 0114 221 2828

WAKEFIELD
Simone Felice The Hop 0871 230 1094

YORK
Emily & The Woods The Duchess
01904 641 413

TUESDAY

June 18

ABERDEEN

Simone Felice The Tunnels
01224 211121

BELFAST

Parkway Drive Queens University
028 9097 3106

BIRMINGHAM

Cara Luft Kitchen Garden Café
0121 443 4725

We'll Die Smiling Flapper
0121 236 2421

BRIGHTON

Adam Bomb Green Door Store
07894 267 053

Dry The River The Haunt
01273 770 847

Mikhael Paskalev The Hope
01273 723 568

Naam Sticky Mike's Frog Bar
01273 749 465

BRISTOL

The Electric Soft Parade Louisiana
0117 926 5978

Matt Corby Fleece 0117 945 0996
Peter Murphy O2 Academy
0870 477 2000

Russian Winter Mr Wolf's 0117 927 3221

CAMBRIDGE

The Temperance Movement
Portland Arms 01223 357268

CARDIFF

Immortal Technique The Globe
07738 983947

Rhys Williams Gwdihw Café Bar
029 2039 7933

COLCHESTER

Ulrich Schnaus Arts Centre
01206 500900

EDINBURGH

Blue Rose Code Voodoo Rooms
0131 556 7060

GLASGOW

Bodhi Buff Club 0141 248 1777
Bo Bruce King Tut's Wah Wah Hut
0141 221 5279

Bruce Springsteen Hampden Park
0141 620 4000
Ron Sexsmith O2 ABC 0141 204 5151

GUILDFORD

Hoodlums Boileroom 01483 539 539
HARTLEPOOL
Night Engine Studio 01429 424440

LEEDS

Chelsea Light Moving Brudenell
Social Club 0113 243 5866

Emily & The Woods Cockpit
0113 244 3446

LEICESTER

Sproatly Musician 0116 251 0080

LIVERPOOL

Barb Wire Dolls Lomax
0151 236 4443

Blondie O2 Academy 0870 477 2000
Loom Shipping Forecast
0151 709 6901

LONDON

Bob Wayne Barfly 0870 907 0999
Doldrums/Black Gold Buffalo
Madame Jojo's 020 7734 2473

Fair Ohs The Lexington
020 7837 5387
Grouplove Dingwalls 020 7267 1577

Imperial Teen Scala 020 7833 2022
Joe Satriani Indigo @ The O2 Arena
0870 701 4444

Johnny Borrell 100 Club
020 7636 0933

Julianne Barwick Purcell Room
020 7960 4242

Knuckledust Underworld
020 7482 1932

Kyla Stroud Water Rats
0207 813 1079

Manu Delago Village Underground
020 7422 7505

Masters Of Reality O2 Academy
Islington 0870 477 2000

Melt Yourself Down Electrowerkz
0207 837 6419

Most Thieves MacBeth
020 7739 5095

Patti Smith O2 Shepherds Bush
Empire 0870 771 2000

Pet Shop Boys O2 0870 701 4444
Reggie Watts Royal Festival Hall
020 7960 4242

Scout Niblett Corsica Studios
0207 703 4760

Surfer Blood Rough Trade East
0207 392 7788

Valentine Dublin Castle
020 7485 1773

Wampire Shackwell Arms
020 7249 0810

MANCHESTER

The Blue Aeroplanes Deaf Institute
0161 330 4019

The Breeders The Ritz 0161 2364355
Emma Elizabeth Castle Hotel
0161 237 9485

MILTON KEYNES

The Weeks/Orange Jonny Craufurd
Arms 01908 313 864

NEWCASTLE

David Thomas Broughton Star And
Shadow 0191 261 0066

Glasvegas Cluny 0191 230 4474
Mike Oldfield's Tubular Bells Tyne
Theatre 0191 265 2550

NORWICH

James Frost Bicycle Shop
01603 625 777

NOTTINGHAM

Orange Rescue Rooms 0115 958 8484

OXFORD

The Indelicates Cellar 01865 244 761

PORTSMOUTH

Skinny Molly Cellars 0871 230 1094

READING

Hayseed Dixie Sub89 0871 230 1094

SOUTHAMPTON

Lanterns On The Lake Joiners
023 8022 5612

POD The Cellar 023 8071 0648

ST ALBANS

Badd Blood/Filthy Visuals Horn
01727 853 143

WOLVERHAMPTON

John Lee Hooker Robin 2
01902 497860

YORK

Josh Savage The Duchess
01904 641 413

Lucinda Williams Grand Opera House

Patti Smith, O2
Shepherds Bush
Empire, London

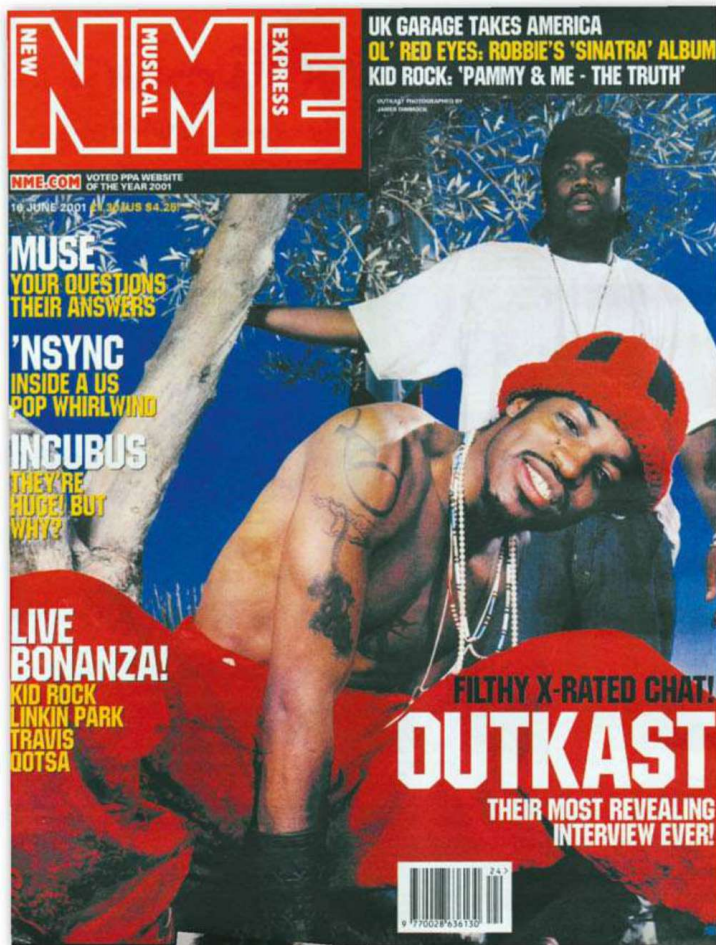


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THIS WEEK IN 2001

GAY RAP DEBATE, MUSE VS KELLY JONES, PRODIGY RETURN



OUTKAST AND PROUD

With hip-hop awash with homophobia, *NME* turns to flamboyant rap aliens OutKast, to celebrate the release of their new single 'So Fresh, So Clean' and the success of their 'Stankonia' album, which appears to buck that dreadful trend. We find André 3000 shimmying in front of a German TV audience in a short blond wig. *NME's* Sylvia Patterson applauds him for having worn a dress onstage, claiming he's the first hip-hop transvestite.

"Some people be doin' it for shock value," Dré replies. "I be doin' it 'cos I think that shit look right." Talk soon turns to the topic of homosexuality and hip-hop, with Big Boi chipping in, "If you're gonna be gay, be gay – but you ain't gotta try push that shit off of everybody else... I just read something in *Vibe* magazine about gay rappers. That shit craaaaaazy. People you wouldn't even think! Just some regular niggas with hoodies and Timberlands, bein' in a gay club, talking crazy, 'I just might let him suck ma dick, I just might fuck him an' leave...'"

"I get tripped on for wigs and shit," says Dré, "but it's a whoole nuther story from talkin' 'bout fuckin' a nigger in the ass!" So far, so surprisingly Eminem. Dré thinks there is a gap in the market though: "There's gonna be a crowd for it, but it's not gonna be the hip-hop crowd you know, it's gonna be a gay crowd." There's a long, long way to go to Frank Ocean...

ALSO IN THE ISSUE THAT WEEK

• UK garage is invading the US as new songs from 'NSync, Britney and Madonna all come over a bit Craig David. 'NSync's Justin Timberlake claims their latest single 'Pop' "took it where we think music is going".

• Robbie Williams announces plans to release an album full of big-band covers as a follow-up to 'Sing When You're Winning' (to be called 'Swing When You're Winning'). The world rolls over and farts in its sleep.

• Blink-182's latest release 'Take Off Your Pants And Jacket' receives a scathing review from Steven Wells due to its "grunge-pop juvenilia". "Their one saving grace," he continues, is "the frequency with which they say 'fuck'."

• Ahead of their second album 'Iowa', Slipknot announce a full UK tour. Rumours that one of the band's masked men is Cliff Richard are swiftly denied.



FIRE RE-STARTERS

The first photo of The Prodigy's new line-up (minus Leeroy Thornhill) appears in *NME*, as details of the follow-up to 'The Fat Of The Land' emerge. Speaking from his studio while putting the finishing touches to the new LP, Liam Howlett announces the title as 'Always Outnumbered, Never Outgunned' and enthuses: "We're dying to get back on the road." The album won't hit the shelves for another three years.

STERE-NO-PHONICS

With new album 'Origin Of Symmetry' receiving 9/10, Muse are set for big things. In *NME*, Matt Bellamy admits that "we've got bigger than I thought we ever would" and dispels rumours they asked for a lot of money to support Stereophonics. Their reaction to Kelly Jones saying they were "up their own arse"? "Mostly laughter. We couldn't have done it anyway. We have an exclusive thing with V2001 and T in The Park. We don't know why he said that."

NME

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THE LEGENDARY NME CROSSWORD

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

Compiled by Trevor Hungerford

Win!

A BAG OF NME SWAG



CLUES ACROSS

- 1+16A He's in The National, but it sounds like he's going to soon be in Dire Straits (7-4-4-2)
 9 Rare USA-only mix of a Morrissey album (4-7)
 10 Angry at the marking given to Justice's debut album (5)
 11 Queue stats somehow add up for Sleeper (10)
 13+24D "Sorry, sunshine, it doesn't exist, it wasn't in the Top 100 list", 2007 (5-6)
 15+20D New York accommodation for John Squire when performing solo (4-2-8)
 16 (See 1 across)
 18 Louts ruined an REM performance (5)
 21 (See 23 across)
 23+21A+3D "Educated with money, he's well dressed, not funny", 2003 (5-3-4)
 24 Did Aerosmith get an inflated opinion of themselves after this album? (4)
 26 Chris ____, who drove 'The Road To Hell' (3)
 28+6D This is ex-Cranberries Dolores O'Riordan with a solo album. I said, this is... er, excuse me... (3-3-9)
 29 Unable to stay in when Busta Rhymes is performing (3-3)
 30 'Life Is Peachy' for a US nu-metal band (4)
 31 (See 34 across)
 32 Swiss synthpop band Yello wanted to attract some attention with this album (4)
 33 Billy Idol is in with a shout as a resistance fighter (5-4)
 34+31A Texas looking pleased with this hit, but not outwardly (5-5)

CLUES DOWN

- 1 It's not country music from The 1975 (3-4)
 2 A city comes to a pause when Vampire Weekend play (6-5)
 3 (See 23 across)
 4 Album from heavy metal band Uriah Heep that went right the way around the world (7)
 5 Similar sentiments expressed by Summer Camp, Inspiral Carpets and Bob Dylan (1-4-3)
 6 (See 28 across)

7 One of the Skelly brothers in The Coral (3)

8 Joe ____, had a Number One hit in 1980 with 'Shaddup You Face' (5)

12 Multi-instrumentalist Mike Oldfield set sail on '2' with his album (1-1)

14 People in general have a George Harrison single (3)

17 Great! Yes, I cavort around to Ryan Adams' music (4-5)

19 Make a verbal agreement with Blood Arm (3-3)

20 (See 15 across)

22 Somehow rid Hull of an American R&B group (3-4)

24 (See 13 across)

25 His singles include 'Paisley Park' and 'Rock And Roll Love Affair' (6)

27 Varying range of a guitarist formerly with Razorlight (5)

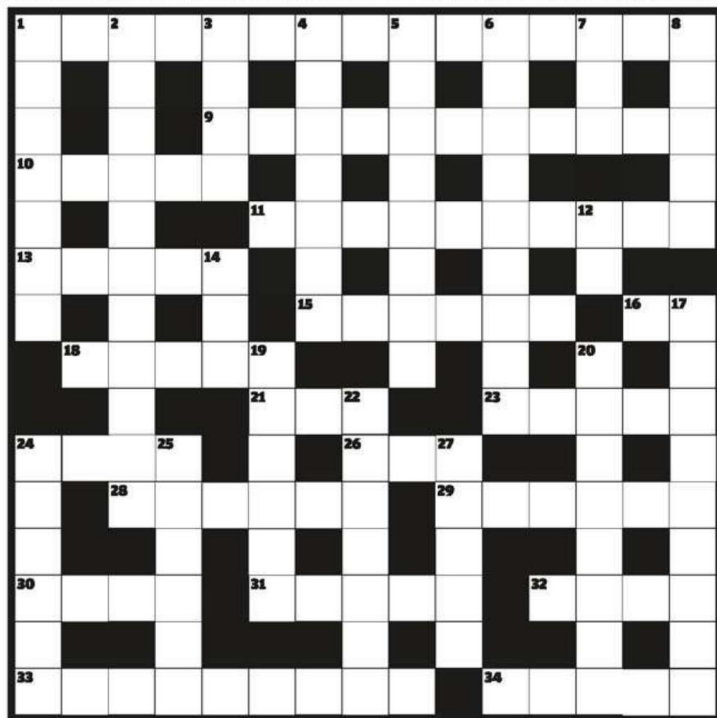
MAY 11 ANSWERS

ACROSS

1 Tape Deck Heart, 9 Bloodsports, 10+19D Royal Scam, 11 Irene, 12 Dos, 14 Woman, 18 Libertines, 20+32A All I Want, 22+23A Coal To Diamonds, 24 Matt, 26 Alive, 28 Ahead, 30 Atomic, 31+23D Face To Face

DOWN

1+25D There Will Come A Time, 3 Dubliners, 4 Coolio, 5 Hidden, 6+21D Apples In Stereo, 7+2D Tired Pony, 8 Oasis, 13 Opel, 15 Mr Beast, 16 One Dove, 17 Jago, 27 Left, 29 DNA



Normal NME terms and conditions apply, available at NME.COM/terms. Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, June 25, 2013, to: Crossword, NME, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

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



COLLECTORS' CORNER

NINE INCH NAILS

The musical gems no Nine Inch Nails fan should be without



DOWN IN IT (1989)



The band's first single, which was initially released on

vinyl only, was the first song NIN mainman Trent Reznor ever wrote, and saw his band mired in controversy from the beginning. The video reportedly sparked an investigation and a flurry of criticism from the FBI, who were concerned that Reznor's character in the promo appears to commit suicide.

Need To Know: The song was used in a TV advertisement for sports drink Gatorade in the early '90s.

FURTHER DOWN THE SPIRAL (1995)



The massive commercial success of their 1994 album

'The Downward Spiral' (recorded in the house where Charles Manson's followers went on the rampage in 1969) was followed up by one of the bestselling remix albums of all time. Among the guests reconfiguring the record are Dave Navarro, Rick Rubin and Aphex Twin.

Need To Know: Aphex Twin's contributions are new recordings and not remixes - he admits to having never heard the original album.

YEAR ZERO (2007)



Reznor's last release for the Interscope label was

his most ambitious project yet - a concept album that criticised the Bush administration in power in the US at the time by presenting a dystopian vision of North America in the year 2022. Most of the record was put together on the road during the With Teeth world tour in 2005.

Need To Know: An alternate reality game, also called Year Zero, was set up to coincide with the album's release.

GHOSTS I-IV (2008)



An almost entirely instrumental record with no track

titles, Nine Inch Nails' first independent release was also one of their most challenging. The initial plan to release a five-track EP was soon scrapped and in the end 36 tracks featured. The record was initially released on the band's website without any fanfare, taking many by surprise.

Need To Know: Despite the unorthodox nature of the release, it was nominated for two Grammy Awards.

FANMAIL

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

Edited by Rhian Daly



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Letter of the week

The best of the NME mailbag



ROBOTS DON'T ROCK!

From: Nik Thierry
To: NME

I'm sorry, *NME* – I've been reading your wonderful literature for years now, and in that time you've steered me towards some amazing music (and books and films), and I've created quite the collection from buying things blindly, based on reviews. A few albums, here and there, haven't quite lived up to my expectations but there has usually been a track or two that has blown me away, even on the most disappointing records. But Daft Punk's new album... what a big bag of bollocks. It should come with a free coffee table. It's not a good dance album, it's a jazz-jazz pastiche of weak, vocodered drivel. I've not been so excited to hear an album in a long time (those elusive 10/10 scores are as rare as a pregnant panda) and I understand that your reviews are a single person's opinion, but I'm pretty sure that this time, your reviewer is just wrong (*NME*, May 18) – that certainly WASN'T the future of music I was listening to.

NME's response...

Wait, does this mean people who don't like 'Get Lucky' actually exist?! Surely that piece of disco serotonin counts as one track that'll blow you away? Get all your mates round, dim the lights, down a few Jägerbombs and then put

it on. Trust me, you'll soon be changing your mind. Either way, we're sorry to have disappointed you, Nik, but you know what they say – you can't please all of the people all of the time. Whether 'Random Access Memories' is the future of

music remains to be seen – I'm personally all about the 'wait 18 months' rule before making decisions like that – but as much as Kevin EG Perry's review gave it the perfect score, he was far from the only person to fall head over heels for the

French masterminds all over again. Saying that, if the tides are now turning and the backlash against them is beginning, at least Daft Punk have got those snazzy robot helmets to shield them from all the cruel words – RD

THE DEATH OF PUNK

From: Sarah Vorce
To: NME

All this fuss around Daft Punk had me so excited to hear their new album, but after listening repeatedly over the past week or so I've got to say I'm shocked at how crazy people are going for their new stuff. I loved the band's old material but for me, the tracks on 'Random Access Memories' just don't do it. Everything seems too forced, from the vocal effects to the phoned-in special guests. It's like they've tried to tick every box but forgotten to add a bit of soul into the proceedings, and I for one would like to register my disappointment with the album not being as astounding as every reviewer seems to think it is.

From: NME

To: Sarah Vorce
Phoned-in guest appearances? I think Messrs Rodgers and Moroder might have something to say about that, Sarah. As stated

previously, I do think you and Nik are being a little harsh on the album – at least give it a bit longer to sink in before declaring it DOA. For me, the big thrill now is gonna be what Daft Punk do next. Here's hoping for a live comeback that's every bit as exciting as the album release – RD

TOUT AND ABOUT

From: Kerry McCarthy MP,
John Robb, Matt Booth,
Martin Leay

To: NME

Pop & Politics is a new initiative that brings together those who work in the music industry with those who sit in Parliament in order to facilitate discussion about the most pressing issues in music today. We read with interest *NME*'s recent article on secondary ticketing (May 11), a topic discussed

at great length at our last meeting. Secondary ticketing companies assume that gig-goers are willing to pay through the nose for the luxury of choosing when they buy their tickets. They fail to recognise that not all music fans are able to sit by their computers at 9am on a work or school day. And those who are have no guarantee of being able to get a ticket because of digital ticket touts bolstered by illegal hacking software. It is the fans who are losing out by having to pay exorbitant fees, not through choice but as a last resort, to see the bands they love. However, the Consumer Rights Bill is a real opportunity for Parliament to address this by protecting music fans from the murky world of secondary ticketing. Government regulation to limit mark-ups on tickets that are resold will make ticketing more transparent and enable artists and promoters to protect fans from excessive profiteering. Legislation worked well to protect Olympics tickets, so why can't it for music events?

From: NME

To: Kerry McCarthy MP,
John Robb, Matt Booth,
Martin Leay

Guys, you raise some great points. If the government can stop tickets for major sporting events being resold at ludicrous prices, why can't they do the same for gig and festival tickets? Hopefully the Pop & Politics initiative will succeed in making some positive changes and experiencing live music will be fairer – and cheaper – for everyone – RD

ALEX TURNER – STYLIST?

From: Natasha Wetton

To: NME

I need to ask you a question about the shirt Josh Homme wore when he was on the front cover (May 25). Now it might sound a tad crazy or odd, but I want to know: is

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Josh's shirt the same one Alex Turner wore when he took to the front cover of your Record Store Day issue in April last year? Because seeing as they are mates after all, what with Josh producing Arctic Monkeys' 'Humbug' and Alex appearing on the fantastic new QOTSA album, they must share clothes with each other from time to time. I just really want to know, it's been bugging me all week. Please put me out of my misery.

From: NME

To: Natasha Wetton

As well as gearing for the Monkeys' fifth album, has Alex Turner been trying his hand at styling? Possibly. After doing a quick shirt comparison, I can tell you they're not actually the same, just very similar. Is this Alex trying to keep some distance between him and Josh in the fashion stakes or the Queens frontman's attempts to imitate his friend? Add it to the list of indie's greatest mysteries - RD

MILES HATE

From: Johnny Hartley

To: NME

Any championing of Miles Kane's career is irresponsible. There is solid logic behind why he has failed in the past - perhaps because he is terrible, and a vacuum of any individual talent. Why are we propelling the career of another one of these 'sunglasses indoors' types,



STALKERS

From: Sam Taylor

To: NME

Here's me and Murph from The Wombats, me and my friend Joe sprinted just to catch up with him, nice man!

when we should've been edified violently by the mistake of Liam Gallagher? Let's take a step back, listen to the things he says ("I wanna lead the rock revival!"), contemplate his album, which is not immediately 8/10 because Turner and Weller say so, and finally, actually comprehend the last NME cover, in which he cements his image as the next big cretin. You say he "has trimmed the fat from his sound", but this has uncovered a rancid outcut, in a world where we all ought to be vegetarian.

From: NME

To: Johnny Hartley

So Miles wants to lead the rock revival. Whether he actually will or not remains to be seen, but what's so wrong with wanting to be at the forefront of something? Just think how boring life would be if

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Web Slings

The highlight of this week's NME.COM action

BRITISH POP VS 'X FACTOR' CULTURE

Not long ago, Jake Bugg declared he was "keeping that *X Factor* shit off the top spot" and Brian May called *The Voice* the "ultimate insult to music". Now, the Arts Council have announced a new fund intended to help artists break into the music industry, as a measure to combat "*X Factor* culture". Lucy Jones gave her opinion on NME.COM, writing: "Let's hope the backlash against the seeming monopoly of music today continues organically. *The X Factor* isn't killing our children but it could well be constipating the country's creativity." Is this the thing to save British pop from *The X Factor* and does it even need saving at all?



Best of the responses...

I'm against *The X Factor* as it capitalises on the idea that to be a musician you need to have the 'whole package' and neglects creativity. These shows need to be stopped NOW.
Constantino

I take talent shows for what they are - a bit of light-

hearted entertainment. If I hear an artist I like the sound of, it's fun to see how they do each week. Doesn't mean I don't have time to research 'credible' new music as well.
Jenny Davies

Of course it does, this crap needs to be violently purged

from the world in general.
BoosterGold22

This tacky show isn't anything to do with music, it's about attention-seeking and grabbing TV viewing figures. I wouldn't be so disgusted if the 'artists' produced by this show weren't clogging up radio

playlists and preventing real musicians and artists from breaking through to a wider audience.
MrBPScott

Even pop can be infiltrated. Adele didn't become popular because she was forced down our necks.
Ishouldcoco

everyone went around mumbling about how happy they were "just to be a part of things". Sod that. Also any band that writes a song as good as The Little Flames' 'Put Your Dukes Up John' is not a failure in my book - RD

LUSTY MONKEYS

From: Barrie Nelson

To: NME

One of the most enticing and exciting moments in the British music calendar is when news begins to filter through that Arctic Monkeys are ready to embroil the nation with their talent once more. As you reported in your previous issue (June 1) we already have reason for our tongues to be wagging - the slow-burning, lusty-sounding 'Do I Wanna Know?' and the sleek, almost omnipotence of their live presence. This anticipation culminates in what is sure to be a homecoming showpiece spectacle for Britain's rock'n'roll darlings at Glasto.

How many bands of our generation have this kind of pulling power? I propose none. Arctic Monkeys are really one of a kind.

From: Larnie Probert

To: NME

As soon as Arctic Monkeys posted their live version of new track 'Do I Wanna Know?', I knew it was going to be good. It's Arctic Monkeys, of course it would! I started seeing people posting about it saying how it was "average". I do not understand where they got this from. I'm a massive fan of the Monkeys and I think it sounds great! I loved how it sounds like their track 'R U Mine?'. I just don't understand how people think it was "average".

From: NME

To: Barrie Nelson, Larnie Probert
Agreed, Barrie - the Monkeys really are one of a kind and surely headlining Glastonbury is going to be the perfect way to welcome them back into

our hearts. Larnie, I thought 'Do I Wanna Know?' sounded more like a slowed-down 'Crying Lightning' personally, but let's reserve judgement until the recorded version is out, shall we? Perhaps that's something those calling it average should try as well. Maybe it isn't as in-er-face immediate as '...Dancefloor' but compared to the likes of the throwaway 'Brick By Brick', I think it's golden - RD

GABRIEL THE GRAFTER

From: Paul Lazarus

To: NME

Good to see your kind words for Mr Bruce (NME, June 1), but I can't help feeling it was faint praise. There's far more to him than "grafting". His performance on your very own stage at The Great Escape was one of the highlights of a terrific festival and everyone I know who hears 'Love In Arms' adores it. I saw Miles Kane recently and he hasn't half the talent of Gabriel Bruce.



STALKERS

From: Claas

To: NME

Me with Chilli from Palma Violets after their Hamburg show. I told him my girlfriend broke up with me even after I got her a ticket to see them!

From: NME

To: Paul Lazarus

I'm pretty sure Jamie Fullerton's comment about Gabriel's grafting wasn't intended as faint praise but I'm happy to make up for it, just in case. How amazing is Gabriel?! In a perfect world, 'Love In Arms' would be Number One and Gabriel would be worshipped by all - RD

DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

LIAM GALLAGHER

QUESTION 1

On the cover of 'Definitely Maybe', which film is playing on the TV?

"The Good, The Bad And The Ugly."

Correct

"It's a top film, innit. Whose decision was it to put that film on the TV? Oh, it was obviously Noel's..."

QUESTION 2

Complete this lyric: "Gotta get me a doctor with a remedy..."

"What song's that? Don't know that. I wasn't involved in any of that nonsense."

Wrong. It's "I'm gonna take me a walk with the Monkey Man" from Oasis' 'Bag It Up'.

QUESTION 3

What sort of event did Oasis play at in the video for 'Lyla'?

"It was meant to be a rock'n'roll circus thing, like the Stones, but it turned into some Culture Club shite."

Correct. It was a masked ball

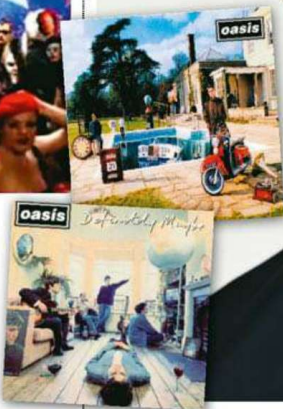


QUESTION 4

On the cover of 'Be Here Now' a calendar reads August 21, but what day of the week?

Wrong. Thursday

"Don't know if there was any significance to that. If there was, I'm sure Noel came up with it."



QUESTION 5

In which town was the Oasis Leisure Centre which, when listed as a venue on an Inspiral Carpets gig poster, gave the band its name?

Correct.

"It wasn't just that though. There was a shop in the Manchester Arndale Market called Oasis that used to sell cool clothes too, and there was a taxi fucking rank round the corner called Oasis. It meant that we were out there,



because we were different. It was a shit name, but most band names are shit. Look at Beady Eye - shit fucking name."

QUESTION 6

Which daytime Channel 4 show were you rumoured to be in talks to appear on weekly in 2007?

Wrong.

It was **Countdown**.

"Don't know about that. Chick's alright though, the one that

gives out the numbers and that. Carol Vorderman was fit too."

QUESTION 7

Before he was in Oasis, which band was Alan White in?

Correct. Apparently he also played

with Dr Robert from The Blow Monkeys.

"Didn't know that, but I remember them. I don't think I ever heard Starclub."

QUESTION 8

If everyone who applied online for a ticket had got one, how many nights would you have sold out at Knebworth?

Wrong. Twenty nights.

"Wow, we must have been big. That is absolutely mental. We should have done that, shouldn't we? I remember the first night getting completely off me fucking box. I was with Patsy [Kensit]. I woke up because someone was knocking on the door and saying, 'Come on, you've got to do it all again.' I was like, 'What?!' I forgot we had another night. Imagine what I'd have been like after 20."



QUESTION 9

Who briefly replaced Guigsy on bass when he left Oasis in 1995 citing nervous exhaustion?

Correct. Scott McLeod. Geezer. No idea what happened to him."

Correct



QUESTION 10

An in-flight row over which foodstuff led to you being banned for life from Cathay Pacific?

"A scone. Everyone else was getting scones, even the fucking road crew. I said to the bird, 'Ere y'are, can I have one of them fucking scones?' She's like, 'No', so I said, 'Fuck you then' and it all went off."

Correct

Total Score
6/10

"I didn't think I'd do that well. I don't remember a lot. Not like our kid - he can remember everything, can't he? Remember that Creation film? So called druggie rock stars of the '90s with fucking great memories..."

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