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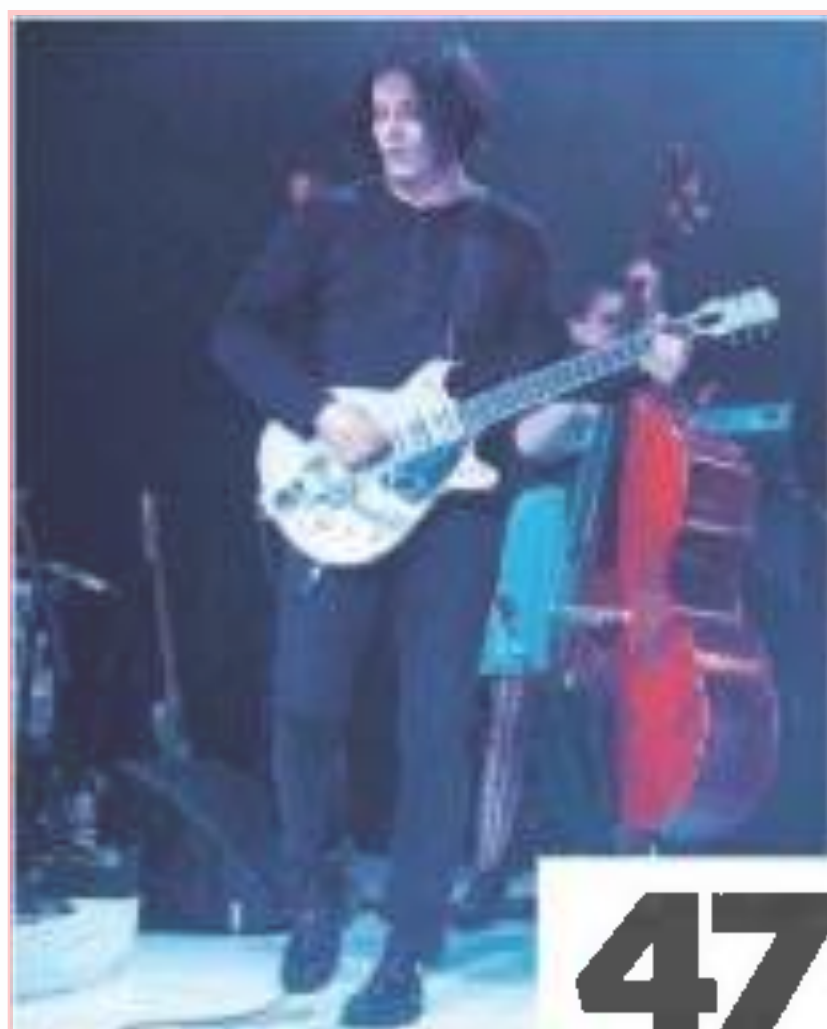
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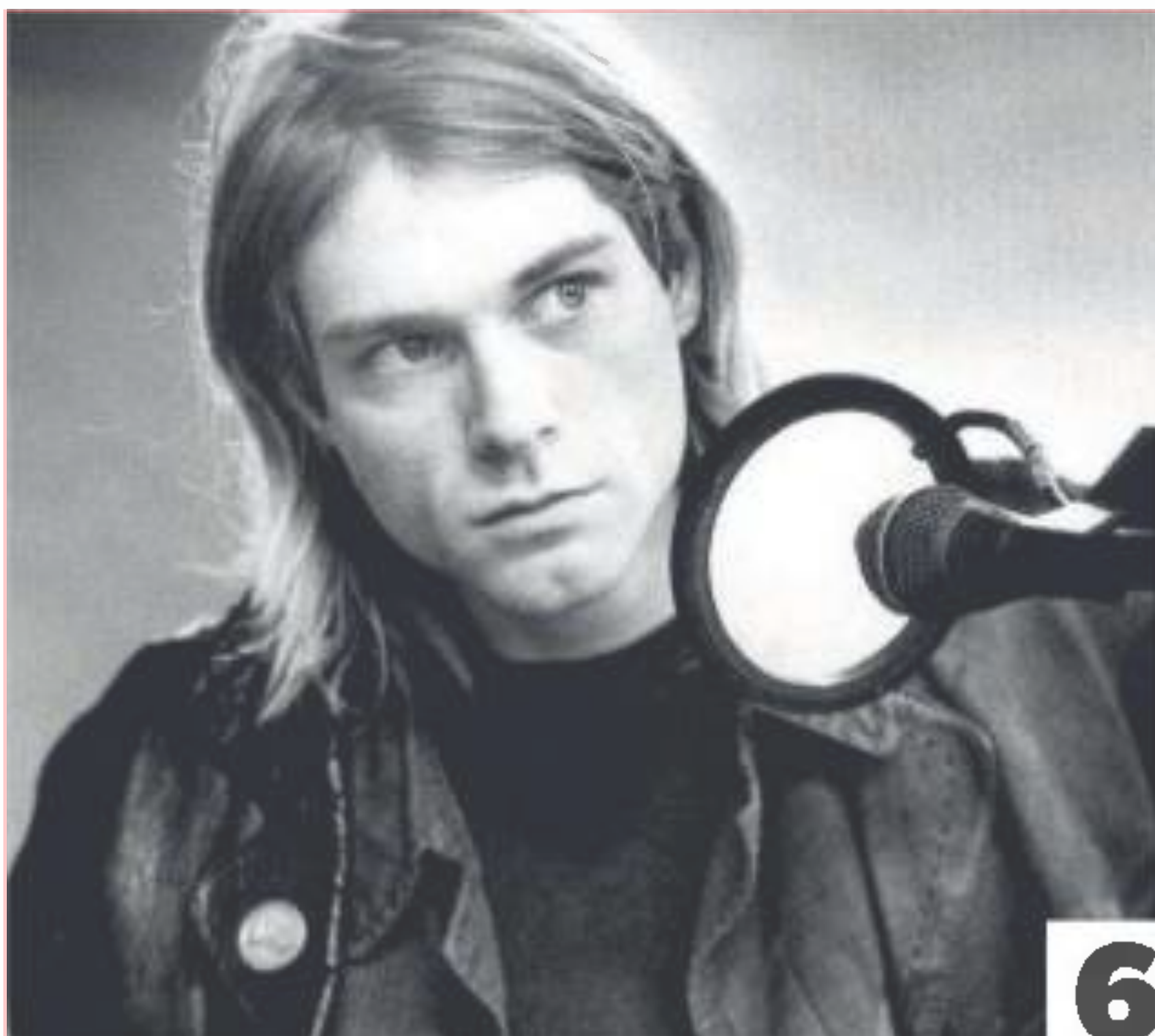
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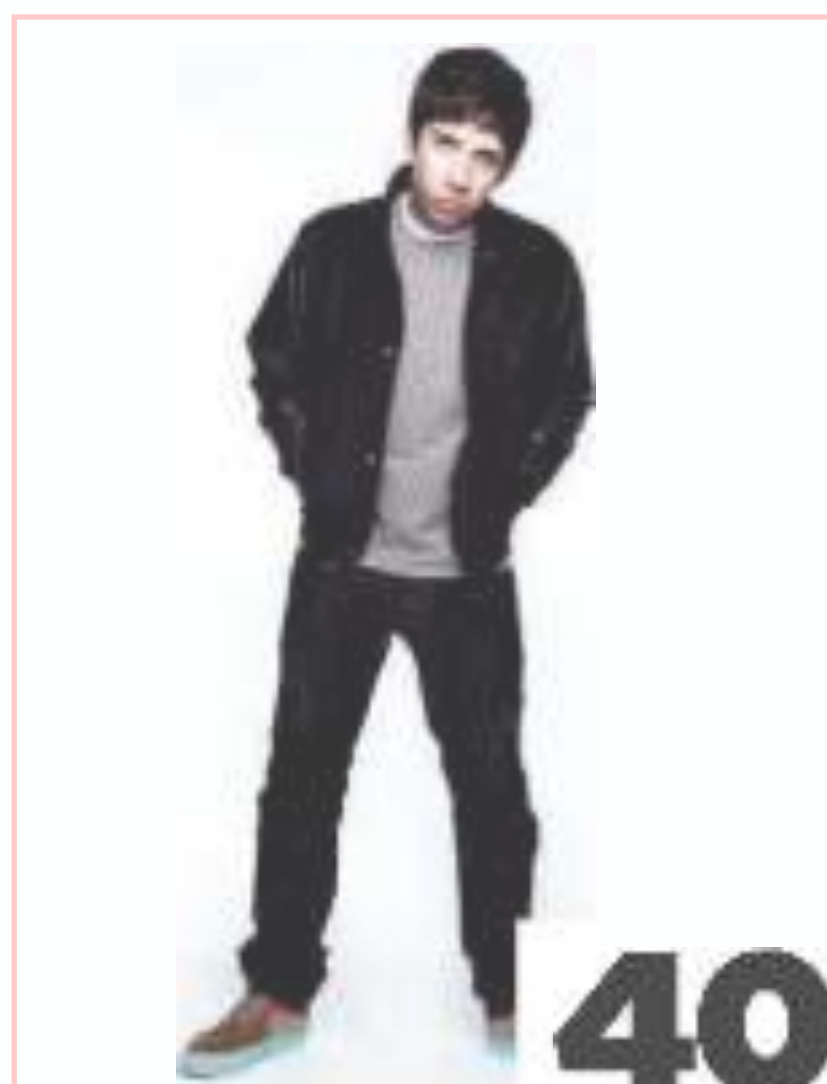


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ON REPEAT

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



PURE LOVE

Bury My Bones

"I'm so sick of singing about hate/ It's time that I made a change", Frank Carter bellows in the kind of ultra-melodic brogue he probably used to have about as much disdain for as he did for shirts. And what is that change exactly? Going as Gaslight Anthem-go-AC/DC as Pure Love's first gigs promised. This could be big.

Jamie Fullerton, Features Editor

MONEY

So Long (God Is Dead)

There are a lot of people out there trying to do transcendental, echo-laden Sigur Rós-when-they-were-good type space-hymns, but this is one of the best. Takes forever to get going (obviously), but if you can make it up to the two minutes, 22 seconds mark, you'll experience something quite special.

Hamish MacBain, Assistant Editor

THE FLAMING LIPS FEAT KESHA

2012 (You Must Be Upgraded)

A couple of years back Foals declared pop robot Ke\$ha the enemy of music; the sentient world nodded in agreement. Yet somehow, thanks to the ingenious oddities of Wayne Coyne *et al*, '2012...' is actually... good? Full of pouty, krunky bits and a weird, swirling, psychedelic mid-section, this is the starlet at her most tolerable. Which is no mean feat.

Lisa Wright, writer

LADYHAWKE

Anxiety

Given that it's taken her nearly four years to follow up her debut, this endlessly fretful Kiwi should by rights be a mere footnote from the summer 2008 electro revival by now. But by returning with the top-down, wind-in-the-hair chorus displayed here, Pip's blasted firmly back on the radar.

Rick Martin, News Editor

ANIMAL COLLECTIVE

Transverse Temporal Gyrus

Expanding on the more experimental parts of 2009's 'Merriweather Post Pavilion', this sonic canter through the various studio cuts and live material

from a performance at New York's Guggenheim Museum marks Animal Collective at their most creative – a brilliantly superfluous and utterly bonkers soundscape of electronic skits, rasping vocals and dotted birdsong.

Jenny Stevens, Deputy News Editor

WIZ KHALIFA

Work Hard, Play Hard

The first track from Wiz's new album ('ONIFC', due out in August) is – unsurprisingly – all "diamonds", "champagne" and "rolling up". It just about works 'cos the beat's good, but then comes the chorus – 'Black And Yellow' big, but completely mismatched with the verses either side. Record label bods are pulling Wiz in two different directions, and it shows.

Tom Howard, Reviews Editor

ST VINCENT

Krokodil

As jagged and unkempt as anything she's ever done, Annie Clarke's guitar snaps like the "sweet crocodile" of the lyric as a world of acid-tinged synths bubble below her. In fact 'Krokodil' is as joyfully unabashed and brittle as 'Strange Mercy' was warm and fuzzy. It makes you wonder what direction she'll go in next.

Priya Elan, Assistant Editor, NME.COM

FEAR OF MEN

Green Sea

The Brighton quartet's return after an extended stint in the studio is a welcome one. 'Green Sea' veers into subsonic levels of DIY kookiness, starting out as an acoustic pavan to The Kinks before turning wholly more Cocteau-esque in time for the chorus. Promising stuff.

Matt Wilkinson, New Music Editor



BJORK

Thunderbolt (Death Grips remix)

Twisting the already bonkers electronic parp and whistle of 'Biophilia's' best track through a sinister mangle of white noise and something resembling the cries of terrified children, this 30-second snippet is one of those brilliant-on-paper ideas that actually works. Expect the full-length version any day now.

Mike Williams, Deputy Editor

TRACK
OF
THE
WEEK

NIKI AND THE DOVE

All That Youth

Man alive, when are we finally going to get our grubby mitts on that Niki And The Dove debut LP in all its full glam-glory? It's been two bloody years since we heard 'DJ, Ease My Mind' for the first time and instantly declared Swedish duo Malin Dalstrom and Gustaf Karlöf the greatest electropop savants in aeons, and all we've had in return has been a few (admittedly killer) singles and a couple of (admittedly brilliant) EPs. Pull your fingers out, you two!

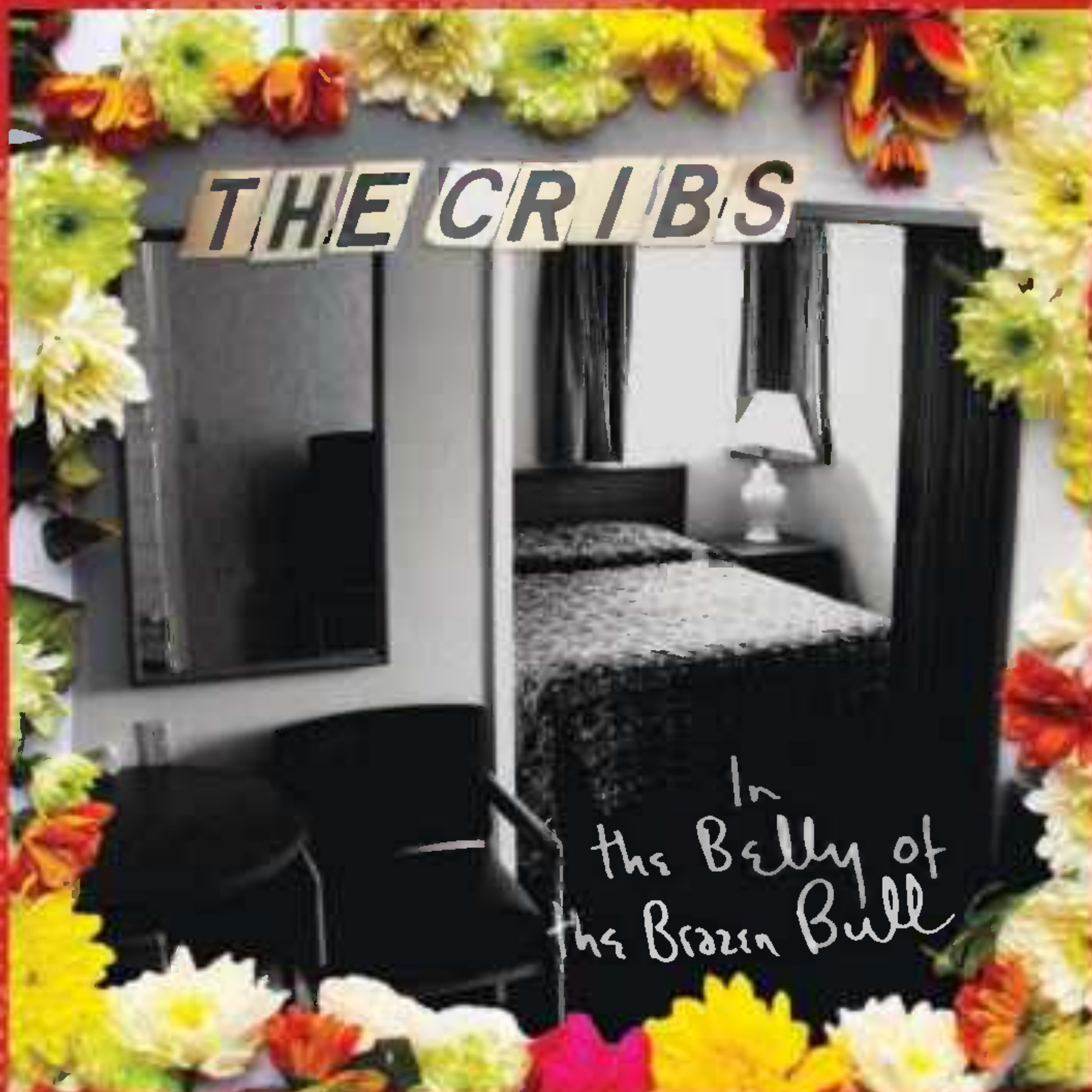
Of course, this is all part of Niki And The Dove's masterplan:

tickling our frustrations so our appetites are wholly whetted, and making sure they truly deliver the goods when 'Instinct' finally drops on May 14. And if 'All That Youth' – a cut from the special edition

If this is anything to go by, debut 'Instinct' will be a right old stormer

version of the album – is anything to go by, then they've got a right old stormer on their hands. It starts off chillingly sparse, just a woozy and wonky beat with frosted glass vocals, before the 21 glitter-gun salute of the chorus explodes: a giant scrape of guitar, bone-thwacking drums and some sweet n'saucy lyrics: "The anxious lips, and the first kiss/ Will set us free". Malin and Gustaf, all is forgiven: if 'Instinct' is bursting with bangers like these, then we won't begrudge the *Waiting For Godot*-like kicking of our heels one little bit.

Ben Hewitt, writer



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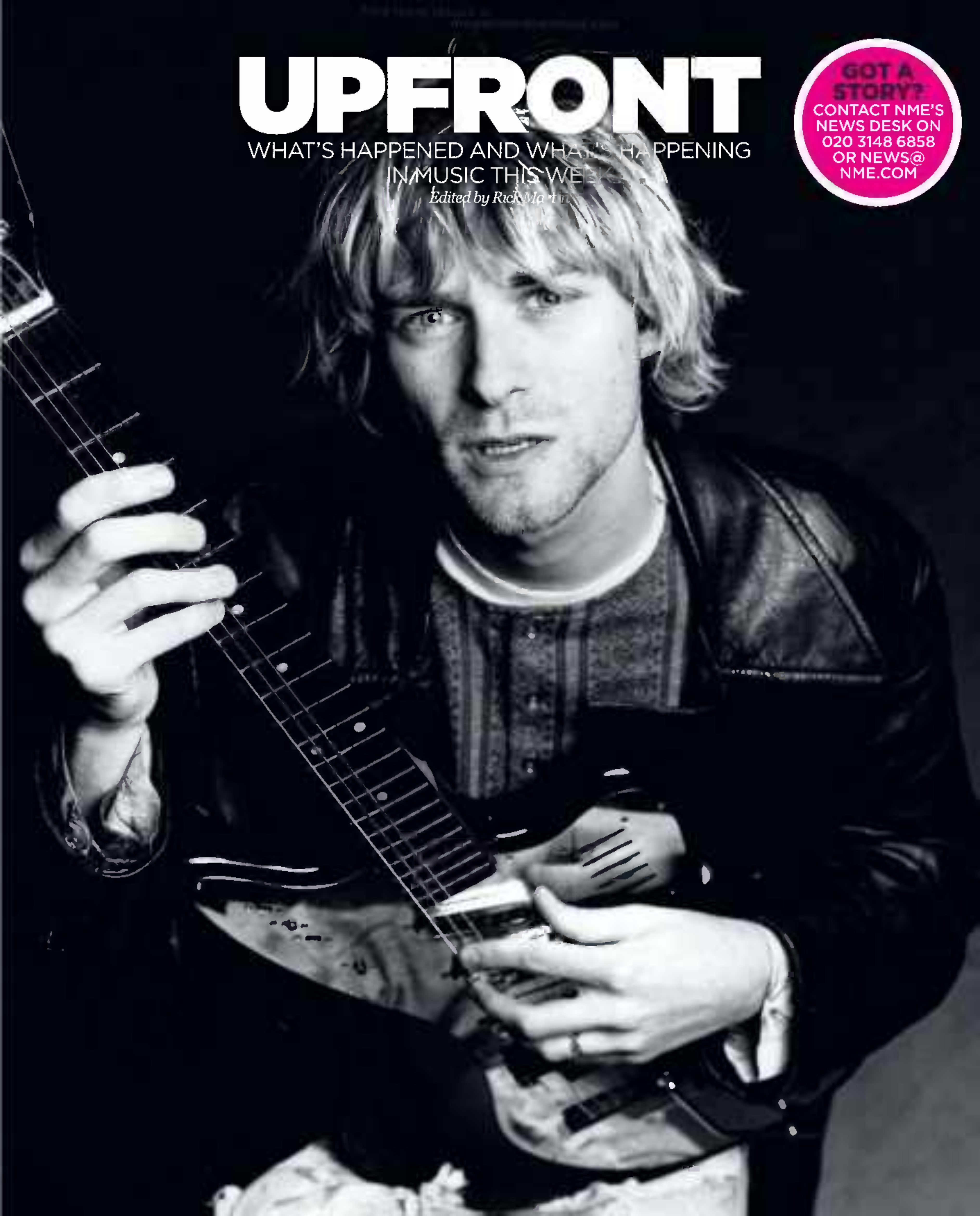
UPFRONT

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

Edited by Rick Martin

**GOT A
STORY?**

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KURT COBAIN'S LOST 'SOLO ALBUM': THE MYSTERY DEEPENS

Does a whole LP of unheard material exist? And is there a Beatles cover on there? Ex-Hole guitarist Eric Erlandson sets the record straight to NME

MAIN EVENT

The premise was simple: speak to former Hole guitarist Eric Erlandson to clear up his comments about a 'lost' album by

written." Of the cover version that he mysteriously said Kurt was trying out, he will say simply "think mop tops".

It's well documented that Kurt was sketching songs with sometime Nirvana guitarist Pat Smear – among a handful of people to hear these works in progress. Eric, whose new memoir, *Letters To Kurt*, sees him use his close friend as a muse, is adamant that these exist in physical form. "There are tapes of him working

out ideas in his bedroom on a shitty handheld cassette recorder," he declares. "He didn't go in the studio to work

on songs, but he was working on ideas, and that's what I was talking about. It's raw, personal, intimate stuff. I don't own them, I don't know where they are. But I've heard most of them and there are some magical moments. Someday someone might come up with a raw acoustic collection, but that's just speculation as well, I don't know if that will ever happen, I don't have control

over his music, I don't have control over his estate. Just like the journals

(Kurt's diaries, published by Courtney Love in 2002), I took them out of the house, but I didn't make the decision to publish them." So if some

scratchy material does exist in some form, the question is not could it ever be released, but *should* it?

"I'm not sure

because I think mainstream people can have a certain sensibility in the mainstream music world – I have friends who heard the [20th anniversary of 'Nevermind'] box set and thought a lot of that stuff sounds too rough. I don't know, I love that, the rawer the better. But at the same time I was against the publication of the journals, and some people love them. I just thought they were private moments. These were letters to people that were never sent, for a reason. So to have those published? I'm against that, but I don't mind hearing someone's creative process when they're making music."

Of course, there are plenty of naysayers when it comes to Erlandson's claims about 'lost' material – none bigger than 'Nevermind' producer Butch Vig. "He was working on songs, but they were just in his head," the Garbage drummer told *NME* last week. "He might have just played some songs to Eric." Courtney Love has said nothing publicly about Erlandson's book or the claims, but tacitly endorsed the book by appearing with her former Hole bandmates in Williamsburg last month. Silva Artist Management, which represents Nirvana's affairs as well as those of Foo Fighters, had no comment to make when contacted by *NME*.

But with Kurt's legend still burning bright 18 years after his death, it's unlikely the tapes will be allowed to be left alone forever. Once again, it's a tantalising watch this space...



Eric's got the Hole truth

"There are tapes on a handheld recorder"

ERIC ERLANDSON

Why it's time to finally lay Kurt to rest

NME's Dan Martin argues that even if scratchy material does exist, fans should be careful what they wish for



We went through all of this quite recently with Amy Winehouse. When examining the process behind 'Lioness: Hidden Treasures', we quizzed musicians about the rights and wrongs of it. A good many of them admitted that they'd probably want their friends to rifle through their old demos. Would Kurt? You can't disregard that. Most people who

knew him will say the biggest misconception is that he wasn't wildly ambitious and business-minded. But the point is, this isn't our call to make. Unlike Amy, who was indeed trying to complete a third record amid the storm of her personal life, there's no evidence that Kurt had any such plans. How disrespectful to a gifted, damaged artist like Kurt, who once wrote, in the diaries which were published, "don't read my diary after I'm gone," to

pick over his musical scrapbook like vultures. As a fan, I'm not sure I want to hear it and those who do should be careful what they wish for. Last year's 20th anniversary of 'Nevermind' failed to become the event many hoped for because, even two decades on, it's not yet the territory of sniffy music heritage magazines and BBC4 documentaries. It still sounds far too alive for that. And for that to continue, we need to let its creator stay dead.

LOCKED AWAY FOREVER?

A look at the other famously 'lost' albums

MY CHEMICAL ROMANCE UNTITLED FOURTH RECORD

Before 'Danger Days...', the band scrapped an entire record. They've claimed it might one day see light. Actually they're fibbing: *NME* heard five tracks – they all survived on 'Danger Days...' in some form.



Erlandson's not the only

PLAN B 'THE BALLAD OF BELMARSH'

The sequel to 'The Defamation Of Strickland Banks' was supposed to see him return to hip-hop but stay in character. The crooning tour went on for two years, and by that time he'd come up with 'Ill Manors'.



Don't hold that, Dan

PRINCE 'THE BLACK ALBUM'

Not strictly 'lost', but legend has it that in 1987, spangled on

ecstasy, the Purple One decided his new record was evil and shelved it. It was replaced by 'LoveSexy', so that was all fine. When it finally emerged in 1994, it wasn't all that.

WEEZER 'SONGS FROM THE BLACK HOLE'

Rivers Cuomo and co made their masterwork with 'Pinkerton', itself a grand concept thing based on *Madame Butterfly*. But before that they'd already ditched an even grander sci-fi opera.



Weezer: lost in space

U2 UNTITLED REDONE ALBUM

Faced with the failure of the woozy 'No Line On The Horizon', Bono and his boys apparently laid down a record with the Swedish hitmaker behind Gaga's 'Just Dance' and Nicki Minaj's 'Starships'. Perhaps wisely, they've scrapped it all.

PUNK DEMOS SWEEP THE GLOBE

Members of Russian punk band **Pussy Riot** remain in prison – but their supporters won't lie down quietly

The campaign to free members of revolutionary Russian punk band Pussy Riot came to London last Monday (April 23).

In Russia, a judge has ruled that the women – Maria Alekhina, Nadezhda Tolokonnikova and Ekaterina Samucevich – must remain behind bars without trial for a further two months. They stand accused of being part of a 'punk prayer' – essentially a one-minute gig – in a Moscow cathedral to protest against president Vladimir Putin's recent controversial election victory.

Film-maker Mike Lerner was at the hearing, where at least 13 fans were arrested just for supporting the band. He

Protests outside the Russian Embassy in London on April 23

told *NME*: "The girls' attitude is amazing – they're not crying, they're defiant and hopeful that they'll get justice."

Their plight has brought worldwide attention to Pussy Riot, an anonymous collective promoting women's and LGBT rights and free expression. Since their arrest, gigs, demos and fundraisers have taken place around the world in solidarity.

At the Free Pussy Riot demo outside the Russian Embassy in London protestors wore balaclavas and chanted, "Pussy Riot must be free".

Oksana Chelysheva, a human rights

campaigner in Russia, accuses Putin of taking "personal revenge on the band" by ordering their arrest. "The case has been given priority as though they were terrorists," she told *NME*.

But will their actions – and the protests – make any difference? Anna Zobnina, who is running the Free Pussy Riot campaign, thinks so: "The girls believe they've had a huge impact on Russia – from a religious, political and feminist viewpoint. One of their main aims was to achieve visibility for their goals. And from this viewpoint they've succeeded."

FIGHT FOR THEIR RIGHTS

The key moments in Pussy Riot's struggle for freedom

SEPTEMBER 2011

Pussy Riot form after Vladimir Putin announces he'll stand for presidency again. His reign has been marred by corruption allegations and loss of civil rights.

FEBRUARY 2012

Pussy Riot sneak into Moscow's principal cathedral to conduct a 'punk prayer', with their song 'Holy Shit, Putin's Pissed Himself'. They play for less than a minute before being ejected.

MARCH 5, 2012

Putin is controversially re-elected. Maria Alekhina and Nadezhda Tolokonnikova are arrested, but deny

taking part in the performance.

MARCH 1, 2012

Ekaterina Samucevich is arrested.

APRIL 19, 2012

At least 13 protesters are arrested outside a Moscow court, while the judge rules that the trio must stay in police custody pending trial until June 24.

APRIL 23, 2012

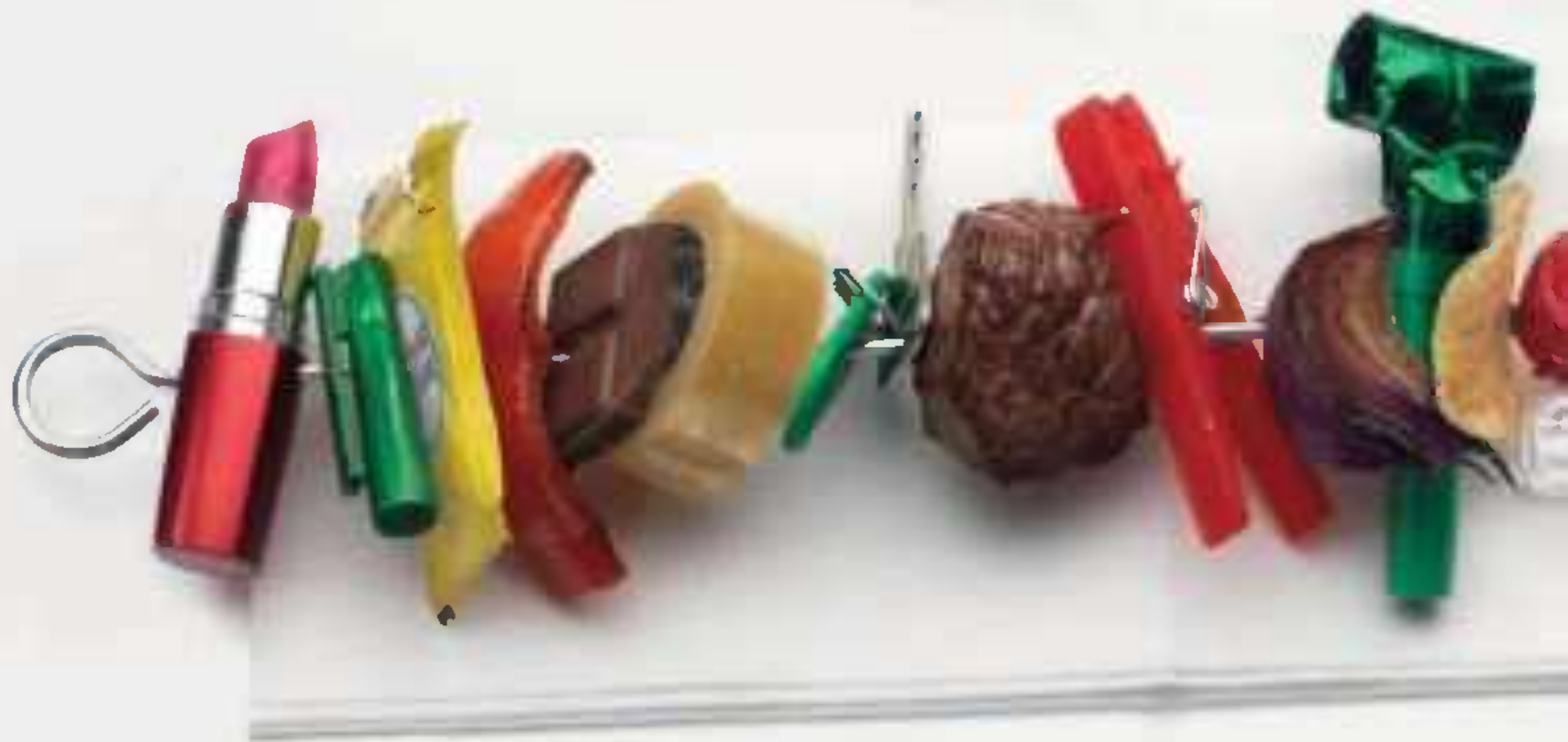
Head of Russian Orthodox Church says they are under attack from groups like Pussy Riot. He calls for a "severe" sentence.

APRIL 23, 2012

Protests outside the Russian Embassy in London in support of Pussy Riot.

WORDS: JENNY STEVENS. ADDITIONAL REPORTING: PATRICK REVEAL. PHOTOS: WILL IRELAND, AFP

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POLITICS? NAH, LET'S PARTY!

He started out as an angry voice of the people – but now, with a new album around the corner, *The Enemy's* Tom Clarke tells us why having a message was his band's worst, um, enemy

As The Enemy prepare their comeback with new album 'Streets In The Sky', there's more than enough to talk to them about: the way they're launching it by playing on the roof of Wembley bloody Stadium; the input of their new producer, The Bronx frontman Joby Ford; their admission that it's a make-or-break album.

But there's a much bigger elephant in the room. Namely The Enemy, once one of Britain's most politicised bands, doing a massive U-turn. Speaking to *NME*, frontman Tom Clarke admits their days of dissing the government are over. But this is the band who were banging on about youth unemployment, the impending threat of riots and bemoaning Labour, let alone a Conservative-led coalition, in *NME* back in 2007.

Five years on, there's some backtracking going on. "We took an interest in politics, but no-one else did," frowns Tom. "People missed what we were talking about. So the second album was born



of that frustration." So what are they saying this time around? Behold Tom's new manifesto...

DON'T BE TOO CLEVER

"There were moments on 'Music For The People' where it stopped being social commentary and became a full blown political agenda. This time people understand that we can be political and still have our heads screwed on. But what we enjoy is taking a snapshot of society and finding humour."

CELEBRATE BRITAIN'S BEAUTY

"Even when we were struggling for work, life was amazing, but the politics of the time were shit. That's what we want to point out to people: let's look for the beauty and enjoy ourselves."

LIVE FOR THE WEEKEND

"'Saturday' is about comparing weekdays to weekends. We got our Twitter fans to send us photos of what they do on their Saturdays. It's a snapshot of 2012."

But given the million unemployed 18-24-year-olds, the student riots and serious social unrest, does 'Streets In The Sky' risk being a massive missed opportunity to soundtrack the times? "The whole album is about the brilliant, colourful light of working-class life," Tom concludes. "Everyone deems working-class life to just be greyscale and boring – and it's not. There's serious beauty in life."

THE WAY HE WAS

Here's what Tom Clarke had to say in an *NME* cover feature in 2007

"BRITAIN IS SHIT. There's more unemployment than the government's letting on, and the people who are employed are working for too little money. Where are the unions? They used to be the voice of the people. When people lose their voice, you're at the mercy of the government. When we wrote our songs, it was just about our mates in Coventry – but when we went on tour to places like Hull, Newcastle and Liverpool, we realised everyone's in the same shitty boat all over Britain."



today?



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WHO'S NME'S ULTIMATE ICON?

**PAUL SMITH
VOTES FOR...
BJORK**

*As the semi-finals of our search near, the **Maxïmo Park** man states the case for the chameleonic Icelandic singer to be our greatest star*



"She's endlessly inventive and a feminist icon as well as a pop icon; she stands for doing exactly what you want but also

making brilliant pop. Björk's involved with every aspect of what she does – it's not just about the music, it's the visual side as well, and no one thing is more important. She believes in the entire concept of pop as art and I appreciate that. One of my favourite records is 'Vespertine' – it's really intimate, and when I write songs I try to have some intimacy and be honest about feelings. Whether you're writing a thrashy pop record or doing dreamy synthesised music, she manages to do whatever she wants but it's always with intimacy. It's also about the way she sings; people said to me when we first started, "When I first heard you sing in your own accent it sounded weird", which in turn sounded weird to me because I'd never thought of doing anything else.

Growing up with people like Björk and Robert Wyatt, it feels like when they sing that's their voice and it's not something they've put on. I'm not in their bracket but I think you have to be honest and sing from the heart; other people do other things really well, but people like Björk are my guidance."

DID YOU KNOW?

Björk released her self-titled debut album at the age of 12 way back in 1977, after first being heard singing on Icelandic radio through her music school

WE NEED YOUR VOTES!

So now you've read Paul Smith's argument in favour of Björk, it's over to you. Head to NME.COM/ultimateicon, where you can vote for your favourite from a list of 60 and watch video interviews with the likes of Florence and Metronomy on who they're backing. And pick up next week's issue of *NME* to find out who's made the semi-final shortlist.



Finally, Rastamouse was unmuzzled

TOM OXLEY, ANDY WILLISHER, GETTY



FANCY JAY-Z'S THUG LIFE?

If a new game based on the rapper's rise from the ghetto isn't enough, we've got some more ideas...

Have you got the wits to go from selling crack on street corners to banking half a billion and having Beyoncé all lathered up at home? Of course you haven't. But now you can pretend you have thanks to Jay-Z's new Facebook game, *Empire*, in which you try to recreate Hova's rise from the projects to wealth and success in hip-hop. It got us thinking – who should star in their own games next?

GRAND THEFT P.DO

You are Pete Doherty, and your mission is to collect your drugs from a Whitechapel squat and then get arrested as many times as possible on your journey home.

You might try disorderly driving, filling in your tax return incorrectly, walking an unmuzzled pitbull in a children's playground or finding yourself accidentally in the vicinity of a sudden death. Gain extra points for stringing along passing journalists with news of a possible new album.



AXL ROSE: THE WAITING GAME

Set in a Portakabin backstage at a major international music festival, you play Axl Rose trying to see how long you can make an audience

wait for you to come onstage without them a) bugging off to watch The Maccabees or b) torching the place. Succeed in keeping more than 12 people in the moshpit past curfew and you unlock Level Two: The Album, wherein you can try to beat Axl's personal best of keeping his fans waiting 15 fucking years for a new record.



DJ HERO: SKRILLEX EDITION

Following the cues on-screen, you must take drills, sandpaper, hydrochloric jelly and your forehead to the special decks-shaped joystick until the crowd shrug and leave. Fifty extra points every time you make a broadsheet journalist say, "I don't get it".



The Pistols at
the legendary
100



WHAT IS BRITAIN'S BEST SMALL VENUE?

As The Crips, The Horrors and Twin Atlantic prepare for hometown gigs, NME and JD Roots' search enters its final phase

Where's the best place in Britain to get up close and personal with the next big thing?

Once again this year we asked you to tell us, with thousands voting in NME's search for Britain's Best Small Venue in association with JD Roots. We can now reveal the 10 regional winners making up this year's shortlist for the overall accolade – see

right for the full list. The decision's in the hands of our expert panel: small venue star

turned Wembley headliner Frank Turner, Reading and Leeds boss Melvin Benn, Radio 1's Huw Stephens, promoter Geoff Ellis (of last year's winner Glasgow King Tut's) and UK Music Chief Executive Jo Dipple, plus NME Editor Krissi Murison, Deputy Editor Mike Williams and Luke Lewis, Editor of NME.COM.

As the thousands of votes cast at NME.COM/smallvenues already prove, there's still a huge amount of love for Britain's small venues – but many are still

facing an uphill struggle to survive in these tough economic times. So how can they thrive? According to Geoff Ellis, it really is important for venues to stay true to their roots: "King Tut's is an organic venue. We updated the PA but we've never changed the fabric of the building – it's a place bands like to hang out in." Nothing, he says, beats seeing future festival headliners right up close in small venues. "It's great for fans to see a band

at that stage of their career," he says. "If you were there and end up seeing them in a

stadium you'll always remember when there were 300 people there. That's the lifeblood of small venues."

Of course, if you were lucky enough to bag a ticket to one of the special gigs JD Roots are holding to coincide with the campaign, you'll soon know exactly what Geoff's talking about. The shows kick off this week as Scottish rockers Twin Atlantic return to King Tut's

(May 3), with The Horrors heading back to Southend's Chinnerys (May 9) and The Crips hitting Wakefield's Theatre Royal on May 16. Read an all-access report from the Twin Atlantic gig in next week's NME, where we'll also be making another HUGE announcement about this year's search for Britain's Best Small Venue in association with JD Roots.

"King Tut's is organic, a place bands hangout"

GEOFF ELLIS, PROMOTER



Above: Rolo Tomassi at Norwich Arts Centre. Below: Bristol's Thekla



Remembering THEIR ROOTS

The bands playing this year's JD Roots homecoming shows recall their very first gigs

TWIN ATLANTIC



"It was in this tiny club in Glasgow in April 2007 called the Buff Club. It was for a friend's club night called Club O. We were expecting about 10 of our friends, but it ended up being busy."

Glasgow, King Tut's Wah Wah Hut, May 3

THE HORRORS



"We put it on ourselves at the Spread Eagle in east London in August 2005. We'd only

done two rehearsals, but we invited a few mates and it ended up being completely rammed."

Southend, Chinnerys, May 9

THE CRIPS



"The first show we ever did was at an all-day at Players in Wakefield in 2002, alongside a load of

noise bands. We played with a degree of passion, and if you do that you don't have to play well."

Wakefield, Players Theatre, May 16

THE SHORTLIST

Thousands voted – here's the 10 vying to be the overall winner

SOUTH EAST:

TUNBRIDGE WELLS FORUM

SOUTH WEST: BRISTOL THEKLA

WALES: BRIDGEND HOBOS

MIDLANDS: STOKE SUGARMILL

LONDON: 100 CLUB

EAST ANGLIA:

NORWICH ARTS CENTRE

NORTH EAST:

LEEDS BRUDENELL SOCIAL CLUB

NORTH WEST:

HEBDEN BRIDGE TRADES CLUB

SCOTLAND:

EDINBURGH CABARET VOLTAIRE

NORTHERN IRELAND:

BELFAST LIMELIGHT

SHOULD BANDS PLAY TO BACKING TRACKS?

Performers at London Olympic shows won't be completely live – but does it really matter? Here, two of indie's most opinionated voices argue it out

When they haven't been attempting to book 34 years dead Who drummer Keith Moon, the organisers of this summer's Olympic gigs have been sparking debate among live music fans about the use of backing tapes. Performers at the gigs will be forced to play along to them – which might sound surprising until you realise it's actually common practice among bands of all levels, from stadium smashers to toilet circuit dwellers.

But does it actually matter if bands get a little help from a tape? We got two of indie's most opinionated motormouths to argue the toss. Ding ding, round one.

STEVEN ANSELL, BLOOD RED SHOES:

"The Rolling Stones are rumoured to be playing one of the Olympic gigs, which makes it all the more depressing. Can you imagine them playing to a backing track in the '60s? I've seen footage of their early shows and they're all over the place – playing too fast and too slow – and that's what made them so exciting. I haven't seen Spector live yet, but I watched them on *Jools Holland* last year and it was pretty obvious they were playing along to a backing track – you could see the drummer's concentration face as it was pumped through his earphones."

FRED MACPHERSON, SPECTOR:

"We don't hide the fact we use backing tracks. We use laptops in our music because I make a lot of the stuff electronically, and if we were to perform it all live it would require a few other members. If you make expansive pop music and you don't have nine members of your band, you've got to trigger samples in the same way that

Jay-Z and Kanye West do. If it's OK for them, it's OK for me."

STEVE:

"I don't really care about pop acts using backing tracks – that's nothing new. It's a totally different world to rock'n'roll where spontaneity, chemistry and freedom are important.

Spector seem to be calling themselves an out-and-out pop band. If they want to do things that way who cares? It's not my world."

"We're a pop group like The Beatles or One Direction"

FRED SPECTOR

FRED:

"Yeah, we're a pop group like The Beatles or One Direction. Idealised concepts of rock'n'roll and what it should or shouldn't be is an outdated argument, and I wouldn't feel comfortable making music without electronics in a world where technology is so prevalent. If there are people interested in recreating the sounds of yesteryear forever, that's something I can respect too, so good luck to Blood Red Shoes and all the other bands who are flying the flag for rock'n'roll."

STEVE:

"It comes down to this: labels simply don't want things to go wrong – they want their bands to sound perfect and reliable every night, because they have this in-built fear that people won't buy any records – and every show counts as a promotional opportunity to sell the product. But great live music's about spirit and chemistry. You can't truly achieve that by playing along to a backing track, whether you're performing in a stadium at the Olympic closing ceremony or starting out down the Barfly. For me, that's just soulless karaoke."

SO, WHO'S RIGHT?

Are you with Steve or Fred? Let us know

Do you mind if bands play along to backing tracks? Would you prefer a band to sound great rather than authentic? Should Spector be aligning themselves with One Direction? Join the debate by emailing letters@nme.com or go to facebook.com/nmemagazine.



Battle of the bands: (l-r) Fred and Steve

THE BEST OF
NME
VIDEO.COM
THIS WEEK



THE VACCINES – 'WE'RE A POP BAND'

As part of the London 2012 Olympic closing ceremony, the band will perform a medley of their songs. They're not alone – other acts like The Vaccines and The Libertines are also performing.



KASABIAN'S SERGE – 'I'M A ROMANTIC'

Serge will be performing at the London 2012 Olympic closing ceremony. He's not alone – other acts like Kasabian and The Libertines are also performing.



RECORD STORE DAY – WHY IT MATTERS

Record Store Day is a special event where independent record stores across the country host exclusive releases and live performances. It's a chance for fans to support their local music scene.



TAKE A CAB WITH A\$AP ROCKY

A\$AP Rocky will be performing at the London 2012 Olympic closing ceremony. He's not alone – other acts like A\$AP Rocky and The Libertines are also performing.

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BEHIND
NME
LINESBRIGHT SIDE
OF THE MOON

It's LA 1975 and **Nick Kent** is already partying hard with Led Zeppelin. And then **Keith Moon** literally swings by...

It was March 1975 in Hollywood. I was a roving freelance reporter for NME – basically a troublemaker. I went to LA for two months just to make a change from London. Led Zeppelin's 'Physical Graffiti' had just been released and they were on the first leg of an American tour. They'd established themselves on Sunset Strip in the Continental Hyatt House – the 'Riot House', it was nicknamed – and they had a private plane. I'd been in a club one night and almost got really badly beaten up by John Bonham and [Led Zep tour manager] Richard Cole. He could be a really nice guy, Bonham, when there were three pints in him; when there were eight or nine it was a different story. I ended up with a drink thrown on me. Peter Grant, Led Zeppelin's manager, called me saying, "We want to make it up to you, come with us on the plane, we're going to Oakland, a 20,000-seater venue." That was an interesting experience, if only for the fact that the promoter of the concert pulled a gun on Grant halfway through the show because Grant was shouting at him. It was interesting watching Grant with a gun pointed at his chest, walking towards the guy saying, "OK,

shoot me you cunt, because I'm so fat that before one of your bullets hits one of my vital organs I'll have pulled your eyes out!"

We were back in Hollywood by half midnight. Grant took me up to his suite in the Hyatt to continue having fun and both Bonham and Cole arrived. I think Jimmy Page was there, in another part of the suite. All of a sudden the bay windows burst open and Keith Moon swung in on a winch. Him and a roadie had created this winch and the roadie

had hoisted Moon, who was completely bladdered, down. If he'd made the wrong move he'd have fallen into the main road 16 floors down.



So Moon swings in wearing the same suit that Robert Redford wears in *The Sting*, says, "How you doing mate?", and then goes into his Keith Moon act, telling jokes, being the life of the party. It was great because at that time in Moon's life he was not

a happy man. Hollywood had increased his alcoholism and drug taking, and he'd broken up with his wife.

Moon was the funny one; Bonham wasn't a great wit

But he was in great form; he and Bonham loved each other, there was a big mutual appreciation society there. Moon was the funny one; Bonham wasn't a great wit, shall we say. It was great to be drinking with two of the best drummers ever. There was a famous actor from the '50s and '60s in England called Robert Newton, whose main role was as Long John Silver in *Treasure Island*, and Moon endlessly parodied Newton; he had the voice. Until five o'clock in the morning I was just snorting cocaine and watching them drink, because I wasn't a big drinker. I then left; I didn't want to find myself in a car with them driving 90mph down some one-way street.



Top: Keith Moon or The Joker? You decide... Inset: Romones-era Nick Kent

THIS
WEEK'S
TOP 20THE
NME
CHARTNME
RADIO

Hear the chart
rundown first every
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and learn more about
each artist online
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NEW TO
NME RADIO
PLAYLIST

• **JACK WHITE**
Tracks from
'Blunderbuss'
• **GET CAPE. WEAR
CAPE. FLY**
'Daylight Robbery'
• **PAUL WELLER**
'When Your Garden's
Overgrown'

- 1 1 FRANK TURNER
'I STILL BELIEVE'
Atari
- 2 18 TRIBES
'WE WERE CHILDREN'
S&P
- 3 13 MYSTERY JETS
'SOMEONE PURER'
Fresh Trade
- 4 5 NOEL GALLAGHER'S HIGH
FLYING BIRDS 'DREAM ON'
See Above
- 5 8 ARCTIC MONKEYS
'R U MINE?'
Jordis
- 6 6 TRIBES
'CORNER OF AN ENGLISH FIELD'
S&P
- 7 4 BOMBAY BICYCLE CLUB
'HOW CAN YOU SWALLOW
SO MUCH SLEEP?'
Klay
- 8 3 DRY THE RIVER
'NEW CEREMONY'
TEA
- 9 2 MILES KANE
'FIRST OF MY KIND'
GARNAGE
- 10 21 PAUL WELLER
'THAT DANGEROUS AGE'
S&P
- 11 15 ALABAMA SHAKES
'HOLD ON'
Fresh Trade
- 12 NEW HOT CHIP
'NIGHT A DAY'
DROGUE
- 13 20 JACK WHITE
'SIXTEEN SALTIMES'
DROGUE
- 14 10 HOWLER
'THIS ONE'S DIFFERENT'
Fresh Trade
- 15 NEW THE BLACK KEYS
'DEAD AND GONE'
HARDY
- 16 29 BASTILLE
'OVERJOYED'
EMI
- 17 NEW KASABIAN
'MAN OF SIMPLE PLEASURES'
GARNAGE
- 18 NEW SPECTOR
'CELESTINE'
Island
- 19 39 GOSSIP
'PERFECT WORLD'
GARNAGE
- 20 37 TEMPER TRAP
'NEED YOUR LOVE'
Thrush

The NME Chart is compiled each week by NME Radio and is based on how many times each track has been played on the station over the previous seven days.





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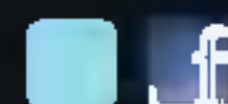
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RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Matt Wilkinson



ABOUT
TO
BREAK

HAIM

LA sisters walking the tightrope between classic rock and sultry R&B

Are you kidding me? It's like all of our wet dreams!" Danielle Haim (pronounced "high 'em"), dialling in from her native Los Angeles, will have you know that she and her two sisters have indeed seen the Drake clip for 'Hyfr', depicting a Bar Mitzvah of lavishly epic proportions. And judging from her animated response, it's safe to say it's got a fair number of repeat viewings in the Haim household. "Honestly, I'm trying to figure out how we'll top it. Maybe we should make an Israeli Jewish wedding video?"

Danielle's band, which includes her Bar Mitzvah'd sisters Este and Alana, might have a way to go before they're able to amass the budget for their very own 'November Rain', but live, the band are already proving to have few peers. Even amid the roaring din of this year's SXSW, Haim's muscular brand of classic rock stood out, converting sceptics by the dozen with their boldly percussive sets.

While the band's fiercely unhinged performances have led

to them being – deservedly – noticed, Danielle admits that the studio has always posed more of a challenge. Namely because, she says, recording devices are notoriously ill-equipped to capture unbridled rawness. Since their inception, Haim have entered the studio on three separate occasions and failed to emerge with *any* songs suitable for release. Not until February's 'Forever' EP did the band finally crack the code. The secret, apparently, was to ditch the idea of using their studio surroundings and instead to record, essentially, a high-fidelity bootleg.

And so we are left to reconcile the shapes of two distinct, duelling bands: the sultry, R&B-cnamoured Haim we hear on record, and the fire-breathing, lip-pouting, spit-stirring, KoL-having-their-heads-kicked-in-by-Patti Smith live incarnation. It's a gulf that Danielle shrugs off for the time being, saying only that live "is a different thing" for the band. But you get the sense that if you stick around just a little while longer, Haim might just pull off the unholyest of matrimones... *Jonathan Garrett*

NEED TO KNOW

BASED: Los Angeles
FOR FANS OF: Patti Smith, Fleetwood Mac

SEE THEM LIVE: Haim's first UK dates are next week, in London (May 9, 14) and at Brighton's Great Escape (12, 13)

ON NME.COM: Listen to 'Forever' and win tickets to one of the London shows

BELIEVE IT OR NOT: Pre-Haim, Danielle was a session musician, most notably in Julian Casablancas' solo band. "I've never seen someone so focused," she says. "The Strokes were a huge influence so it was so weird!"



Gangs Of
New York: The
Hipster Years

FRIENDS' STRESS AND SHAME OVER DEBUT

Frontwoman Samantha Urbani says she's "bummed out" over lack of funk in new tunes

RADAR NEWS

"I went through all the songs we'd recorded and all of a sudden I felt this hit of shame and disappointment because there was

nothing funky enough to show my dad..." Friends' frontwoman Samantha Urbani says the above quote with half a laugh, half a sigh. The singer is telling *Radar* about the conception of her band's forthcoming single, 'Mind Control' – a song she'll describe as "absolutely not" her favourite Friends track and, lyrically, "really earnest, which bummed me out".

Debut LP 'Manifest' might be a transatlantic smash waiting to happen, full of the kind of effortlessly cool floorfillers New Young Pony Club would chop their arms off for, but Samantha, it seems, isn't exactly overjoyed with the results. "There's something about the sound of it and the production quality that feels like a compromise to me, and it feels like six people trying to fit together,"

she continues. "The album was recorded across the whole timescale of being a band, at different times with different levels of morale. It's my first time doing anything like this, trying to make a whole record with five people and an engineer who was actually my ex-boyfriend who half of these break-up songs are about. That was a bit awkward..." So, er, do you actually like your own album then? "I'm not saying it's *bad*, but I'm just looking forward to the next thing," she shrugs.

But while Urbani and co might not be too great at self-promotion, they're at least vaguely aware that a fair few other people are crushing on Friends all the same right now. "I don't wanna sound conceited, but I feel like I have a good sense of intuition and seeing the future. And I can hear that our songs are catchy and good pop songs," she nods. Let's hope the band'll learn to love themselves a little more too... *Lisa Wright*

Friends play Radar's stage at The Great Escape on May 10

BAND CRUSH



Zulu Winter's Will Daunt on his favourite new band

"Friends of ours, BrooHaHa, make this astonishingly amazing music that sounds like 'Low'-era Bowie. But it's the kind of thing that's so out-there and unusual, that you're not sure whether it'll ever get picked up. I sure hope so though!"

The Buzz

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



1 VIRALS

Good as they were, Shaun Hencher's last project *Lovvers* never truly got going (unless you count endlessly playing Camden Barfly as doing such). *Virals* is his new jam, and it's a step up from the lacksadaisical outlook of yore. Instead, the four tracks that make up debut EP 'Coming Up With The Sun' have a more sun-kissed, polished vibe to them – taking tips from Girls, Hüsker Dü, Pavement and pretty much every other alt US great. Weirdly recalling a more focused version of fellow *Radar* stars Gross Magic, it's the most exciting thing Hencher's ever put his name to. The EP's out digitally now, and gets a physical release on Tough Love on May 21.



2 [ME]

[Me] make massive, Queen-indebted, stadium-ready pomp-rock, sometimes while wearing Tudor outfits onstage. No, really. Their critics say they sound exactly like Muse – but then again in Matt Bellamy and co's earliest days everyone said they sounded too much like Radiohead. And look what happened there...



3 FRACTURES

Surefire winners if there were ever to be a Suede-soundalike contest (no bad thing, in our book), Fractures return with a nicely beefed-up, re-recorded version of their early favourite 'Ride'. It's the one that features frontman Freddie Murray cooing cattily about how he's gonna "do it cheap" on "the corner". The perv.



4 THE HEAT TAPE

Fresh from the talent-spotting agency that is, erm, Jordan Gatesmith from Howler comes this troupe of fellow Yanks with a penchant for straight-up boombastic rock'n'roll. They haven't made it into the studio yet, so you'll have to do with the demos they've made available on their Bandcamp – which aren't half bad at all.



5 OPOSSOM

"Listen to this," the email said. "It's the brother of Ruban from Unknown Mortal Orchestra and we think you'll like it." One listen to the aquatic, lysergic dream that is 'Blue Meanies' later and we were in total agreement. Check out the track, along with other Buzz favourites, on NME.COM/radar now.

SCENE
REPORTTODDLA T'S
BEATS AND
BANGERS

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



The first artist I'm going to talk about is **AraabMuzik**. He's a hip-hop producer known for his work with The Diplomats and Cam'ron, and he recently produced a track for ASAP Rocky and Swizz Beatz too. He's an absolute don on the MPC, and he's sending the hip-hop world crazy right now. I think if he does a solo record it's going to be murder.

Roses Gabor is probably best known for her appearance on Gorillaz' 'Dare', but since then she's had super-classic collaborations with SBTRKT, Buraka Som Sistema, Redlight and Shy FX. With her mad fusion of hip-hop, soul and dance, I think this year is going to be her time. People don't know this yet, but she can really rap – go get her mixtape and see for yourself. Next up we have a Dutch DJ outfit known as **The Partysquad**. Their latest release on Diplo's Mad Decent was next level, and they also worked on Major Lazer's last single, 'Original Don'. One thing I've been playing on my new Radio 1 show is 'Go Down Low' from 'The Badman Rave' EP, which is amazing. Looking further ahead, it's good to see **Hudson Mohawke** doing so well at the moment. With any luck his

TODDLA T'S
TOP 5
TRACKS

JAI PAUL
'Jasmine'

**ROSES GABOR X
DIZZEE RASCAL**
'Loco Freestyle'

THE PARTYSQUAD
'Go Down Low'

ARAABMUZIK
'Lost In A Maze'

HUDSON MOHAWKE
'Pleasure'

co-production on the new Kanye record should see him go sky-high.

Finally, I absolutely cannot ignore **Jai Paul** right now. Signed to XL and managed by super-don Ben Palmer (the man responsible for Jessie Ware and producers I-Vis 1990 and Julio Bashmore), it's a steezy affair. When his new track 'Jasmine' got uploaded to Soundcloud I was in the boozier and my Twitter was going mad. I was like, "I need to check this out!" so I went to the toilet and streamed it and I realised why. My man is some mad cross between Prince, J Dilla and D'Angelo – but twisted up on acid. We are looking at a very big star. **Jai Paul** – your time!

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

5
TO SEE

*This week's
unmissable new
music shows*

ALUNAGEORGE
(pictured)
Digital, Newcastle
May 6

**BASS DRUM
OF DEATH**
Old Blue Last,
London
May 7

HOODED FANG
Club Academy,
Manchester
May 7

PERFUME GENIUS
Captain's Rest,
Glasgow
May 8

PORCELAIN RAFT
Shipping Forecast,
Liverpool
May 8



PALMA VIOLETS

PALMA VIOLETS' HOUSE, LONDON
SATURDAY, APRIL 21

CAUGHT
LIVE

OK, yes, you might think we at NME have a tendency to get over-enthusiastic about bands sometimes. But listen: we've been down here, to this

strange house in south London, a few times now, and kept our mouths shut for a couple of months. We wanted to make double sure that Palma Violets are all we thought they were.

They are. And it's time to get very excited.

Here's the sketch: you locate a nondescript building not far from Elephant & Castle tube station, pull the bit of rope attached to the door, go down

into a dangerously stuffed, low-ceiling'd basement. Soon, no-one can get in or out, and your ribcage is squeezed from all sides. Some guy shouts "PALLLMA VIOLETS!!!!" like he's onstage at Wembley and the room erupts with an enthusiasm that suggests everyone here is already in on this, totally sold on the four pretty boys in front of them.

What we're all falling in love with in here is a sound centred around echo-laden

guitars, Spiritualized-style Farfisa organ and basslines picking out instantly euphoric, simple chord sequences. Oh yeah, and singer Sam Fryer's voice – Ian McCulloch, Jim Morrison – and the way it rises into ecstatic shrieks that launch the band into similarly ecstatic psych-garage freakouts. There are already five or six awesome songs – direct, clever/simple, totally fresh'n'new-sounding fired-up rock'n'roll of the type we've been waiting for. They finish with a cover of Eddie Cochran's 'I Remember', and then everyone

We've been to this strange house a few times now – and it's time to get very excited

screams, so they play another tune that goes, "I've got a brand new song, I've got a brand new song". Except literally everyone here knows all the words already.

Palma Violets are smart, too. They haven't put every available tape of them tuning up/making cups of tea up online. In fact there's only one song you can hear – on our mixtape (see page 25). And we literally had to beg them for it. **Hamish MacBain**



Roses Gabor is five seconds away from the realisation someone's stolen her mic

my bloody valentine



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isn't anything - re-mastered from the original tapes

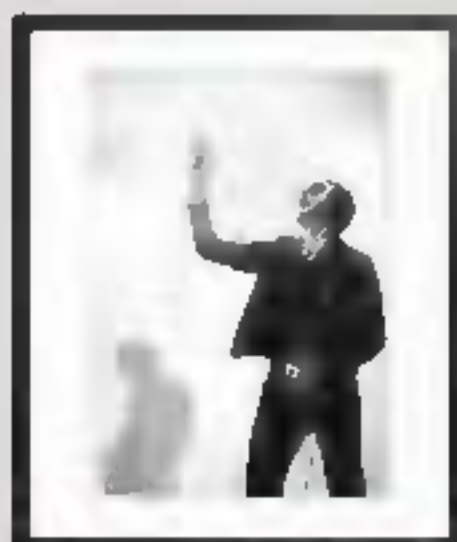
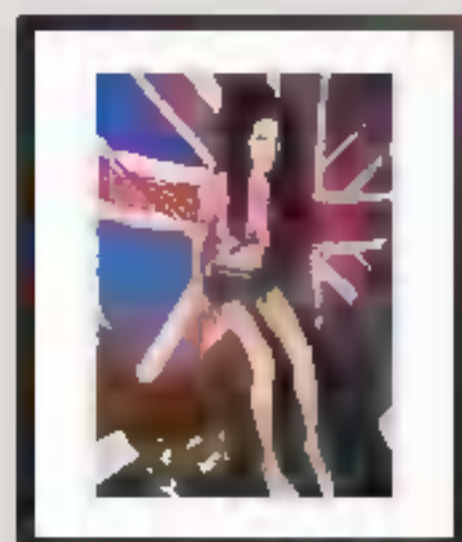
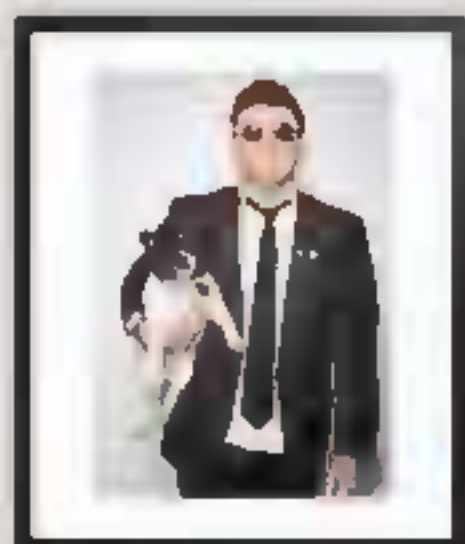
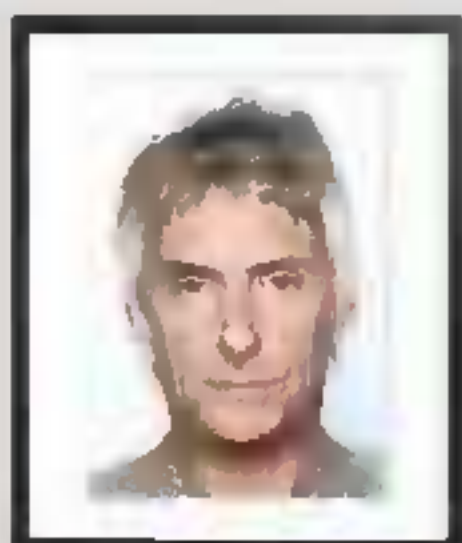
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THE ULTIMATE FESTIVAL GUIDE 2012

From Biffy, Mumfords and Prodigy exclusives, to what the hell to expect from Nicki Minaj's debut on the fields, to how to do it on the cheap – your summer is here, over the next 20 pages

THE **10**
MOST EXCITING
ALBUM UNVEILS
OF THE SUMMER

1 TWO DOOR CINEMA CLUB

Guitarist **Sam Halliday** says festival season will be the ultimate preview of album two



NME: Sam! How's your summer shaping up?

"Well, we're hoping to release a single before the festivals. This is our third summer playing stuff off the first album so we need to do something different."

Does that mean there'll be a lot of new material cropping up?

"We're not gonna play the *whole* of the new album. But we've completely recorded it. It'll be out after the summer."

Around Christmas you were talking about listening to Drake and loads of hip-hop

– can we expect any surprises?

"A few. There's still a lot of upbeat pop songs, but there's a few slower ones, and different styles in there. There's a track called 'The World Is Watching'. It's our ballad."

Do you feel like a fully fledged festival band now?

"It's always strange playing to that many people, but we've played so many over the years. We love the record – we just hope we're not in our own little world with it."

This summer Two Door play T In The Park (July 6-8), Reading and Leeds (August 24-26), Bestival (September 6-9) ▶

A photograph showing a large, dense crowd of people gathered outdoors. Many individuals are holding up flags, with a prominent Union Jack visible in the foreground. The scene suggests a public event, protest, or celebration. The image is somewhat blurry and has a low resolution.



"No, not another bloody banya solo, you bastard!"



It was Biffy's time to judge the 'Best Flag' competition



Someone took 'Firestarter' a bit too literally

6 PRODIGY

Liam Howlett's ready to go toe-to-toe with Sabbath



NME: Do you feel comfortable playing a metal festival like Download, Liam?

"Yeah man. Download, the fans, they're not there to fuck about.

People are into loud, uncompromising shit."

Are you looking forward to seeing the likes of Metallica and Sabbath...?

"Nah. I won't be staying. I won't hang around."

Will there be new songs?

"The idea is that we'll turn up at Download playing some new shit. But playing festivals helps with the music. I'm best if you pull me offstage and throw me right in the studio, otherwise you're not

thinking about where the music is going to end up. I'm into the idea of sticking something out, just a track. Just something to remind people we're still around. But nothing's set in stone."

How's it sounding?

"We're really excited about it. The last record was... kind of a party album, I guess. We were all happy to be back together again. But the best tunes on that album are the ones that have less of that. It's definitely going heavier, darker. The title we're working with is 'How To Steal A Jet Fighter'. But that might change. Who knows?"

Download (June 8-10)



If Tinie didn't have that water onstage he would pass out

7 TINIE TEMPAH

Tinie's 'gone Coldplay' as he prepares for a massive summer

NME: Tinie! Which songs are definitely going on your summer setlist?

"There's one called 'DO To The OD' that kind of has the same qualities as 'Pass Out' and 'Frisky'. It's a really gritty vocal and quite explicit as well."

Anyone exciting cropping up on the new album?

You said you wanted to work with Dizzee and Chris Martin before...

"Everybody who I've said [before] and who you've mentioned I've been in with, whether they've vocal-ed something or listened to something or even mentored. Chris Martin has been quite an influence on this album."

Does that mean it sounds like Coldplay?

"It's definitely a lot more progressive in the quality

of the sound. I've been listening to Lykke Li and Lana Del Rey, songs like 'Love Out Of Lust' and 'Dark Paradise', the dynamics of the sound, how big and anthemic it gets."

You're a fashion-conscious man - is the dirty aspect of a festival a turn-off?

"I'm the person watching people get dirty, I don't really have to engage in it. As long as you make sure you always have your essentials with you, baby wipes and hand gel and stuff like that, it's all part of the spirit."

Isle Of Wight (June 21-24), Radio 1 Hackney Weekend (23-24), T In The Park (July 6-8), Global Gathering (27-28), V Festival (August 18-19)

8 THE VACCINES

Justin Young guides us through the new songs the festival favourites will play

"This is a self-conscious, introspective song about self-confidence. It's confident and upbeat but it's also very tongue-in-cheek. We've been playing it during our recent tour of South America and it has been going down really well."

'NO HOPE'

"This is our coming of age song. It's about growing up and getting old. The reason we have picked this one to be included in the first three is because it fits so well into the set. It's not really a massive departure, but it has potential to start circle pits."

'BAD MOOD'

"This song is quite self-explanatory; it's about being in, um, a bad mood. That one was inspired by me - I'm always in a bad mood. I'm a fucking moody person. The song is a warning to anyone who crosses my path."

Field Day (June 2), Chazzstock (10), Isle Of Wight Festival (21-24), Manchester Heaton Park (29), T In The Park (July 6-8), Reading and Leeds (August 24-26)



Justin finds there's a festival the band haven't played

9 WRETCH 32

Festival season has given the rapper a kick up the rump

Wretch: "Going to festivals and performing for the first time last year was a really different experience; the energy I got then was like it was the last show in the world, like nothing outside this tent matters. It's a mad feeling and it inspired me to write a few tracks on the new

record, to select the instrumentals differently and certain beats. If I had my way I'd put it out in about four weeks but it'll be near the end of the year. I wanted to try and get beats on it that work in a club and at festivals too. At one point in everybody's set they have that rock star energy and I'm excited about playing 'Blur'."

RockNess (June 8-10), Beach Break Live (14-18), Isle Of Wight (21-24), Radio 1 Hackney Weekend (23-24), V Festival (August 18-19)



Think you can leave the shades at home when you play RockNess, Wretch



Ang! Benga just can't seem to find his decks. Nightmare!

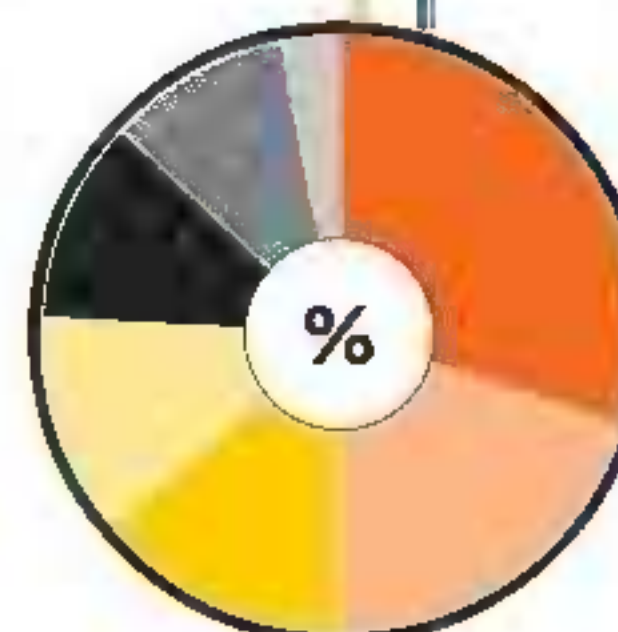
10 BENGAL

The dubstep star is ready to scorch the dance arenas

Not content with ruling the dubstep roost as part of Magnetic Man with Skream and Artwork, this summer Benga's setting out to own the dance tents all by himself. "I wouldn't say it's a million miles away from what I've done previously but yeah, it's different," enthuses the producer of his forthcoming solo record. But with a new, commercial sheen (including planned guest appearances from vocalists Marlene Strand and P Money), is Benga still going to be able to match the raw power of his festival competition? "Energy translates anywhere man; when you

go to any type of concert it's all about the energy and the vibe," he shrugs. That'll be a yes, then.

Lovebox (June 15-17), Beach Break Live (14-18), Isle Of Wight (21-24), Radio 1 Hackney Weekend (23-24), T In The Park (July 6-8), Tramlines (20-22), Kendal Calling (27-29), Creamfields (August 24-26), SW4 (2-1-26)



TALES FROM THE FIELD

SERGE PIZZORNO Kasabian



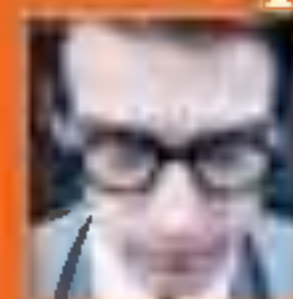
What was your craziest festival experience?

"One year our dressing room was next door to the Wu-Tang Clan's at T In The Park. We thought it'd be a good idea to go into their cabin. One of the guys had a golf glove on and my cousin, who plays golf, was showing them

his swing. Fucking mad." What are you looking forward to this summer? "T. The first time we played it we were the first band on and people were skidding down the hill towards the stage. It was like one of those medieval towns where they chase cheese down a hill."

T In The Park (July 6-8), Reading and Leeds (August 24-26)

FRED MACPHERSON Spector



What was your craziest festival experience?

"There was a time when me, Faris from The Horrors and Dev Hynes were at Glasto. Everyone was gurning and we all just went to a Winnebago, got into bed together and held onto each other."

What are you looking forward to about this festival season? "I ask Laura Marling to marry me."

Great Escape (May 10-12), Field Day (June 2), Evolution (3-4), Parklife (9-10), Isle Of Wight (21-24), Lounge On The Farm (July 6-8), T In The Park (6-8), Tramlines (20-22), Camp Festival (26-29), Kendal Calling (27-29)

POLL TRUTH

Readers vote on NME's Facebook

Whose new songs are you most excited about hearing at the festivals?

- Two Door Cinema Club (30%)
- The Vaccines (20%)
- The Killers (14%)
- The Prodigy (12%)
- Mumford & Sons (11%)
- Biffy Clyro (10%)
- Others (3%)

NEW BAND MIXTAPE 2012

New Music Editor **Matt Wilkinson** reveals the 20 best new festival acts – plus hear them all free

1 POND

FOR FANS OF: Led Zeppelin, Black Sabbath, chaos
The Tame Impala spin-off five-piece have released one of the albums of the year in 'Beard, Wives, Denim'. Live, they're a mesh of Bowie-meets-Iggy-meets-Mick'n'Keef brilliance.
MIXTAPE SONG: 'You Broke My Cool'
The Great Escape (May 10-12), *Liverpool Sound City* (May 17-19), *Field Day* (June 2), *Dot To Dot* (2-4)



Simon Ansell was unsure about his new band

2 MILK MUSIC

FOR FANS OF: Nirvana, Wipers, SST Records
Continue hoping that Milk Music actually make it to these shores. The Olympia grunge heroes still aren't signed, but have bagged an appearance at The Great Escape.
MIXTAPE SONG: 'Out Of My World'
The Great Escape (May 10-12)

3 HAIM

FOR FANS OF: Fleetwood Mac, Patti Smith, spring break
The LA sisters took SXSW by storm and are visiting the UK for the first time. Going on the insta-popularity of their Fleetwood Mac-style rumblings, it won't be their last.
MIXTAPE SONG: 'Forever'
The Great Escape (May 10-12)

4 PALMA VIOLETS

FOR FANS OF: Echo And The Bunnymen, The Doors, The Libertines' house parties
It's early days for the south London four-piece, recently signed to Rough Trade. Their sound? Libs-meets-WU LYF, with a bit of Nick Cave chunked in. Their time? Now, you'd hope. See our review on p17 for more.
MIXTAPE SONG: 'All The Garden Birds'
The Great Escape (May 10-12)

5 WILLIS EARL BEAL

FOR FANS OF: Portishead, Cat Power, Charles Bukowski
After the hype, crooner Willis has

got something to prove. Should be no sweat for him though, judging by the rabid response to his debut UK shows here in March.
MIXTAPE SONG: 'Monotony'
Liverpool Sound City (May 17-19), *Dot To Dot* (June 2-4)

6 SAVAGES

FOR FANS OF: X-Ray Spex, The Slits, ripped jeans
All-girl four-piece Savages have become one of London's buzziest new bands, their taut post-punk shoutiness slaying all who've witnessed it so far.
MIXTAPE SONG: 'City's Full'
Live At Leeds (May 4-7)

7 PEACE

FOR FANS OF: WU LYF, The Vaccines, skating
The pride of BTown (that's Birmingham, if you were wondering), Peace are looking likely to end up the busiest new band on this whole list...
MIXTAPE SONG: 'Follow Baby'
Camden Crawl (May 4-6), *Live At Leeds* (4-7), *The Great Escape* (10-12), *Dot To Dot* (June 2-4), *Tramlines* (July 20-22)

8 OBERHOFER

FOR FANS OF: Arctic Monkeys, Fab Moretti's hair
Brad Oberhofer's troupe of Strokes-alikes are in rude health at present, toasting the initial success of debut album 'Time Capsules II'.
MIXTAPE SONG: 'oDoO'
Summer schedule TBA

9 BRETON

FOR FANS OF: Foals, Tom Vek, smoking weed
Breton are likely to be one of this summer's crossover acts. With Gorillaz having bitten the dust, the bleepy, indie-for-knob-twiddlers accolade is now theirs for the taking.
MIXTAPE SONG: 'Edward The Confessor'
Latitude (July 12-15)



Willis Earl Beal is confident about the festival weather

10 CITIZENS!

FOR FANS OF: Gang Of Four, Talking Heads, guynier
Produced by Alex Kapranos, Citizens! could steal Franz's dance-rock thunder.
MIXTAPE SONG: 'Reptile'
The Great Escape (May 10-12), *Field Day* (June 2)

11 WILD BELLE

FOR FANS OF: Lily Allen, The Upsetters, sunny afternoons
Bringing a much-needed sense of glitz and glamour to indie-pop crossover, with a hefty dose of soul jazz-style reggae thrown in.
MIXTAPE SONG: 'Keep You'
The Great Escape (May 10-12)

12 DIRTY BEACHES

FOR FANS OF: Willis Earl Beal, Elvis, lone rangers
Canadian troubadour Alex Zhang Hungtai is a one-man-band of Velvets-style lo-fi awesomeness.
MIXTAPE SONG: 'Lord Knows Best'
End Of The Road (August 31-September 2), *Bestival* (September 6-9)

13 FRIENDS

FOR FANS OF: ESG, Summer Camp, Brooklyn hipsters
NYC's finest may loathe their debut (as they recently admitted), but we don't. It's all kinds of triumphant.
MIXTAPE SONG: 'Mind Control'
The Great Escape (May 10-12), *Field Day* (June 2)

14 OUTFIT

FOR FANS OF: The Beta Band, David Byrne, geek-chic
The Liverpool oddities stagger out of the dark armed with a bracing collection of new tunes, including the sullenly baggy 'Drakes'.
MIXTAPE SONG: 'Drakes'
Field Day (June 2), *Beacons Festival* (August 17-19), *End Of The Road* (August 31-September 2)

15 THE MEN

FOR FANS OF: Sonic Youth, Buzzcocks, '77 punk
Brooklynites who helped make grunge cool again late last year, although judging by latest album 'Open Your Heart' they've been gorging on Buzzcocks since.
MIXTAPE SONG: 'Turn It Around'
Field Day (June 2), *Dot To Dot* (2-4)

16 JESSIE WARE

FOR FANS OF: Katy B, Portishead, bigtime soul
With '110%' she's proved she's not

just SBTRKT's backing vocalist.
MIXTAPE SONG: '110%'
Live At Leeds (May 4-7), *Field Day* (June 2), *Love Saves The Day* (3), *Evolution Festival* (3-4), *Parklife* (9-10), *Nova Festival* (July 5-8), *Beacons Festival* (August 17-19), *Bestival* (September 6-9)

17 THIS MANY BOYFRIENDS

FOR FANS OF: The Cribs, The Maccabees, Steve Lamacq's iPod
Ryan Jarman's fave new band have honed their old-school indie ideals.
MIXTAPE SONG: '(I Should Be A) Communist'
Live At Leeds (May 4-7), *Sounds From The Other City* (6), *Long Division* (June 1-3)

18 MADEON

FOR FANS OF: Skrillex, Pendulum, gurning
He's 17, he's France's new king of electro and he's already racked up over 10 million YouTube hits.
MIXTAPE SONG: 'Icarus'
The Great Escape (May 10-12)

19 JACUZZI BOYS

FOR FANS OF: Black Lips, The Vaccines, Bill & Ted
Last we heard was that the new Black Lips are scheduled to make it back over to the UK this August.
MIXTAPE SONG: 'Glazin'
Radfest (August 19)

20 MONEY

FOR FANS OF: WU LYF, Bombay Bicycle Club, moodiness
It'll be interesting to see how their piano-assisted howls go down in a field surrounded by Portaloos.
MIXTAPE SONG: 'So Long (GODISDEAD)'
Live At Leeds (May 4-7)

Listen now

Fill your ears with NME's new band festival mixtape by heading to NME.COM/blogs or scanning the QR code below (see p10 for instructions)



NICKI'S GONNA GET YA!

As **Nicki Minaj** prepares to conquer the UK this festival season, **Priya Elan** finds a star also ready to take over the world of rap, hip-hop and rock, one exorcism at a time

Arriving at Nicki Minaj's suite in London's swanky W Hotel, an air of clammy tension hangs in the air. It's two hours past our planned meeting time. Then we hear the screams from inside her room.

"I'm like Gaga? What the hell do you mean?" she shrieks in her Queens drawl. We accidentally slam the door behind us and one of her lackeys shhhs us, gesturing for us to get the hell out of there. "Just to let you know – she's sick of talking 'bout Gaga, Diddy 'n' Kim," they whisper to us. OK.

Once we're ushered in, she's in leopard-skin tights and with green hair – kind of an anti-angel atop a Christmas tree. But we're not fooled. In a couple of months at T In The Park, V and Wireless, the crowd won't know what's hit 'em, if her *Exorcist* meets *Sound Of Music* Grammys performance of 'Roman Holiday' was any indicator.

There was enough Catholicism-baiting (including levitation and dancing monks) to make Madonna proud. But it was just one in a chain of events (including selling so many copies of her new album 'Roman Reloaded' that US stores ran out) that suggested the former Onika Maraj had left the hip-hop pantheon to become The World's Biggest Pop Star.

After two years of collabs with Rihanna, Kanye, Jay-Z, Madonna, Mariah *et al*, Minaj is everywhere, and 'Roman Reloaded' amps up the drama of her career further. Combining harder, deliriously boastful material ('Come On A Cone', 'Beez In The Trap') with the chart-ready club bangers (the 'Bonkers'-like 'Pound The Alarm', single 'Starships') it's a people-pleasing album where 'mixtape Nicki' meets the 'Perry/Gaga hybrid Nicki'. Its actual merits don't matter when measured against the rise of Minaj Inc.

Her arrival in London earlier in the week was met by such breathless headlines as "Nicki Minaj 'nearly faints' as hordes of fans greet her at Heathrow!" – accompanied by snaps of Minaj soaked in VIP glamour, as a mass of fans attempted to get closer to her. But the look on her face was one of discomfort. Those photos begged the question of how she was coping after making the leap from hip-hop star to full-on pop phenomenon – and how she'll cope when it lands into our festival season.

NME: How does it feel to knock Madonna off the top of the album chart, making you the world's biggest pop star?

"Oh god... I've heard so many things about myself that I don't know who I am anymore. World's biggest pop star? People call me 'pop star' as a diss. But pop stars shouldn't be disrespected because they make amazing music."

You looked like the world's biggest pop star when you arrived at Heathrow...

"Well, I wanted to see my fans, but 'cos the paparazzi swarmed up we had to leave through a different door." Did you feel hounded by these people? In your new song 'Marilyn Monroe' you say: "I don't want to end up losing my soul".

"So much is taken out of you that you lose yourself. I feel like I've set the bar too high, so I always have to be 'on'. I can identify with Marilyn in that people saw a beautiful woman, but inside was a fragile little girl."

Is that why you took a break from Twitter (Minaj quit after falling out with a fan, writing, "There's only so much a person can take. Good fucking bye")? "Yeah, too much was taken from me. I enjoy Twitter, but in that very moment I needed it to stop."

But there's another side isn't there? A song like 'HOV Lane' where you're the boss in the male hip-hop world...

"That's got so many meanings. It's the 'HOV lane', which is the fast lane on the highway, and 'Hov' is Jay-Z and it talks about him being a male mogul who's done so much. That's what I want to do."

Is the industry sexist?

"I don't know if it's 'sexism' or if it's just that women haven't tried to pursue the goals of being a mogul before. I can only say that I'm attempting to become a mogul and doing things I've seen guys in this business do."

What about those people who say you've 'gone pop'?

"It's fucking rubbish. My album is 85 per cent rap, so what the fuck are they talking about? NEXT!"

There are a lot of different styles on there...

"You'd have thought I'd been elected President! It's like, 'It's just three genres! Who gives two shits?' Listen to the radio – you hear different music; why not on one album?" Do you think it loses focus though?

"No, the heart of the album is where I came from, mixtapes, and the features – Nas, Weezy, Drake and Beanie Man – all represent that."

You're playing V, T In The Park and Wireless. Are you excited?

"I didn't know how big they were... I'm excited." What will there be? Onstage exorcisms...?

"They'll have the same theatrical elements. But there's going to be more of us wearing crazy outfits and having a good time."

Some of the festivals can be a bit more 'rock' orientated. Do you see that as a challenge?

"Oh my god, you're making me afraid now. So, wait, they're gonna be rock audiences?"

Well, a bit...

"(Looks over to entourage) Nobody told me that, nobody tells me anything... (turns to NME) Why did you tell me that?"

Um... Rihanna played V last year and it was great. "Yeah, but she doesn't rap. Will they boo me?"

But our time with Nicki has come to a close before we can answer, as the same lackey who shh'd us earlier is miming a 'wrap it up now' sign. But the answer, obviously, is resolutely 'No'. See you at the live exorcism.

T In The Park (July 6-8), Wireless (7), V Festival (August 18-19)

"IT'LL BE ABOUT CRAZY OUTFITS AND GOOD TIMES"

Nicki Minaj

Fiery boobs! Space! Trains!

Four recent festival spectacles Nicki's show could compete with

LADY GAGA GLASTONBURY 2009

After five costume changes, once fire shoots from your boobs you go from singer to princess of pop.

DAFT PUNK WIRELESS 2007

Hugely expensive laser shows, amazing robot suits and a can't-deny-this-is-amazing number of medleys made this show oh-so memorable.



Chris Martin never hit this when Coleplay headlined last year

AC/DC DOWNLOAD 2010

An actual train lurching out of the stage. Need we say more?

U2 GLASTONBURY 2011

Only U2 can manage to 'out-U2' themselves year after year, this time by getting astronaut Mark Kelly to say "Hello Glastonbury!" from space.



Please mind the gap between the train and the... schoolbag



All hail the new Queen of Lollipop

BLEEDING HEAVY!

Sonisphere has been cancelled, but there are still plenty of bands out there intent on making your ears hurt this festival season. Here's our guide to the loudest – complete with handy 'earbleed rating'



METALLICA

Will their Download show involve pig slaughtering again?

By way of atonement, perhaps, for last year's shit-sandwich-y Lou Reed collaboration 'Lulu', Metallica unveil a rare fan-pleasing move: a play through 1991's 'Metallica' – or, as it is known, 'The Black Album' – in its entirety. Horns up.

LARS SPEAKS!

NME: Lars! Whose idea was it to play 'The Black Album'?
Lars Ulrich: "The Download bosses. In 2006 we played 'Master Of Puppets' in its entirety at Download. I think it was an anniversary."

Can you out-heavy Black Sabbath?
"Well... any time you're in earshot of the words Black Sabbath, that's obviously an honour. But playing at Donington... I came of age through that festival in the '80s. It's about as hallowed ground as it gets."
Do you remember your first Donington?
"The first was 1985. ZZ Top were headlining. We were on very early, and this was back when the bottle-throwing – the pissing in bottles – was in full effect. The fucking stage looked like a war field... I think a pig's head ended up onstage too. But, rewind that! Some fucker somewhere

had that idea. Then there has to be a pig involved. The slaughter, and the severing of the head. The bringing of the pig's head from, say Newcastle, or Aberdeen. Then you've got to sit there through the support acts with a pig... then Metallica and, finally, the pig's head is up there onstage. I just think, wow, that's quite a journey."

Download
(June 8-10)



BLACK SABBATH

Not even the indignities of four seasons of reality TV and a bout of contractual wrangling leading to the absence of drummer Bill Ward can tarnish Sabbath's dark grandeur. Their songs are the building blocks of metal.

Download (June 8-10)



AT THE DRIVE-IN

Don't expect the reunited Texas post-hardcore lot's set to be hits-packed – the lyrically oblique 'One Armed Scissor' is as near as they get to an anthem – but their sheer kinetic energy should carry things.

Reading and Leeds
(August 24-26)



PULLED APART BY HORSES

'Tough Love' might have found these Leeds hardcore shriekers maturing, but mellowing? Pull the other one, it's called 'Wolf Hand' and goes "When I was a kid I was a dick/And nothing changes".

Dot To Dot (June 2-4), **Isle Of Wight Festival** (21-24), **T In The Park** (July 6-8), **2000 Trees** (12-14), **Reading and Leeds** (August 24-26)



DEATH GRIPS

This Californian trio unleash a barrage of machine-gun MC-ing, abrasive synths and strobing beats that sound like Rage Against The Machine retooled, RoboCop-style, to

explode a cow at 300 paces.

Stag & Dagger (May 19), **ATP I'll Be Your Mirror** (25-27), **Field Day** (June 2)



ENTER SHIKARI

Bodies pressed against bodies, singer Rou Reynolds wriggling somewhere in the fleshy mayhem – that's the chaos Enter Shikari's rave-hardcore breeds.

Isle Of Wight Festival (June 21-24), **Radio 1 Hackney Weekend** (23-24), **T In The Park** (July 6-8), **Reading and Leeds** (August 24-26)



CANCER BATS

As befitting a band who played a run of gigs forming the shape of a pentagram, Cancer Bats are not of a wildly sunny disposition. If they toss in that cover of Beastie Boys' 'Sabotage' they can expect to win converts.

Download (June 8-10), **Reading and Leeds** (August 24-26)



Death (metal) by DZ

Simon from DZ Deathrays' summer metal picks

ICED EARTH

"These guys have been in the game for so long. It's classic metal with vocals you can throw horns and sing along to."
Bloodstock
(August 9-12)



ORANGE GOBLIN

"This is old school hard rockin' metal you can party so hard to you may wake up next to a fat goth chick/dude that looks like a woolly mammoth the next morning."
Morrowfest (May 13), **Bloodstock** (August 9-12), **Full Moon Dog Festival** (October 13)

SATURNIAN

"Epic. If Michael Bay decided to start a metal band it would sound like this. Apocalyptic symphonic metal to destroy worlds to."
Bloodstock (August 9-12)

SKRILLEX

Sorry Moore has the stage show – playing from the peak of a dance fortress, his moves mimicked by a parade of aliens and zombies. He has the candy-coloured rave melodies to pull in punters from distant fields. And he has fat tentacles of bass that squeeze you hard round the chest. He unites the two tribes of rock and dance in one sweaty, drooling moshpit mess.

Skrillex: sweaty

T In The Park (July 6-8), **Global Gathering** (27-28)



TALES FROM THE FIELD

SKREAM



What was your craziest festival experience? "Meeting Paul Weller at the Exit Festival. He walked around and met everyone, and the day after, Johnny Rotten turned up and banned everyone from backstage. What an arsehole, but Paul Weller was such a legend. I just kissed arse basically."

What are you looking forward to this summer? "Bestival - me and Benga have got four hours on Friday night. In the big top to curate a line-up. I can't wait to headline the dance area at Isle Of Wight with Magnetic Man too. I wanna see New Order at T₁ and The xx."

Beach Break Live (June 14-18)
Lovebox (15-17),
Hideout Festival (29-July 1), T In The Park (July 6-8), Creamfields (August 24-26), SW4 (25-26)

JORDAN GATESMITH Howler



What was your craziest festival experience? "Watching my grandmother crochet as we watched Devo play at Coachella last year. She loves Devo so I decide to take her for her 85th birthday. She loved it, but we both left after Devo, she didn't have enough energy for any more."

What are you looking forward to this summer? "I wanna give Thom Yorke a big chest rub. I'm also looking forward to seeing The Stone Roses and giving them a pat." You're quite into touching, then... "I met Jarvis once but didn't know what to say, so I brushed his back."

Live At Leeds (May 4-7), The Great Escape (10-12), T In The Park (July 6-8), Latitude (12-15)

2,400
The approximate number of minutes the Roses will spend onstage in total this summer

This is the one

The Stone Roses' reunion festival run could be one of the most epic tours of all time. Here are the numbers that matter for them this year



17

Number of festivals (including Heaton Park) The Stone Roses are scheduled to play this year

All the gigs

Those Roses festival dates in full

Hultsfred Festival Sweden (June 14-16), Northside Festival Denmark (15-17), Hurricane Festival Germany (22-24), Southside Festival Germany (22-24), Heaton Park Manchester (29-July 1), Phoenix Park Dublin (July 5), T In The Park Balado (6-8), T In The Park Spain (12-15), Opt mus Alm F Portugal (13-15), F F F Japan (27-29), F F F South Korea (27-29), Sziget Festival Hungary (August 6-13), Norway (7-11), Romania (11-12), F F F Chelmsford/Staffs (18-19), Virel Belgium (16-18), Northern Ireland (21-22)

...And here's the non-festival shows they're playing
Barcelona (June 8-9),
Heaton Park (July 1), Amsterdam (12), T In The Park des Fourvières Lyon (25), Arena Civica Milan (July 17), Indoor Stadium Singapore (22), Asia World Arena Hong Kong (24)

58

Number of days between this magazine coming out and the band walking onstage at Heaton Park

12

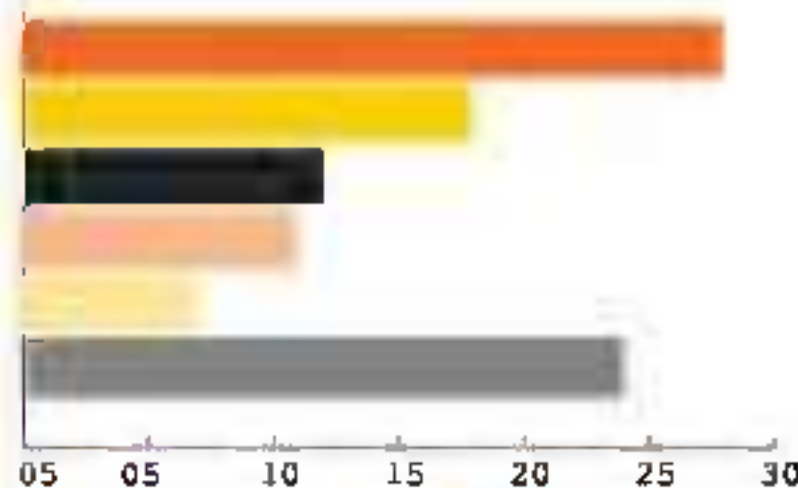
The number of festivals the Roses have played worldwide, ever (including 1990's Spike Island and Glasgow Green shows). They've never made it to Glastonbury...

5,772

The number of days that will have passed between the band's last festival, Reading 1996, and the first festival show of their reunion tour

46

Number of times Ian Brown will sing the word "resurrection" during 'I Am The Resurrection' all summer. The song was voted the track most fans want to hear live on our Facebook page. Here's the results...



'I Am The Resurrection' (28%)
'I Wanna Be Adored' (18%)
'Sally Cinnamon' (12%)
'She Bangs The Drums' (11%)
'Made Of Stone' (7%)
Other (24%)

90

The age Reni said he'd be before he'd rejoin the Roses. Then he wore an 'I am 90' badge at the press conference. He'll actually be 48 years, 59 days at the first comeback festival show

28,542

The total miles the band will travel between gigs this summer

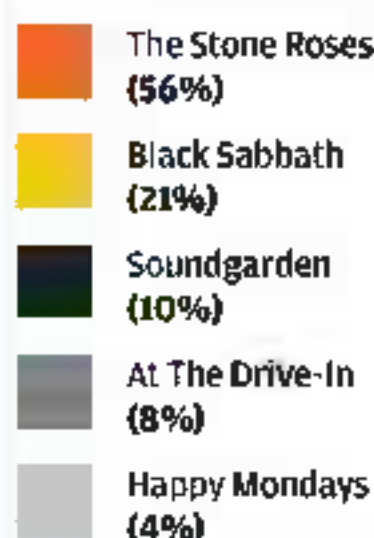
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The number of original members (Ian Brown and Mani) onstage at the band's last gig, Reading 1996

POLL TRUTH

Readers vote on NME's Facebook

Which festival reunion are you most excited about?



The resurrection revisited

Johnny Cigarettes wrote in NME that Reading '96 should have been the Roses' full stop. He's changed his mind



In August 1995 the Roses had played their first show in the British Isles for five years at Feile Festival in Ireland. They were majestic.

Fast forward 12 months to their Reading headline show, and Squire was replaced by Aziz Ibrahim, and a bloke called Nigel on keyboards. Reni had been replaced by the swaggering, ebullient Robbie Maddix. Even the founder members seemed surly and uninterested. Ian Brown's vocals had always been imbued with such charisma that we could forgive his tendency to

enjoy an open relationship with the right notes. But now he was just shouting.

In between songs, Ian started making intermittent monkey noises. The new boys did their best with guitar frills and MOR-ish keyboard trills. A mini-skirted female dancer came on and began throwing shapes. People were visibly upset to see their heroes with feet of clay.

My review concluded: "Please, no more resurrections." But it has just made this resurrection beyond vital. Simply, it's a chance to right this wrong and go out on a high. I reckon they can pull it off.

PSYCHED UP FOR SUMMER

As 'Skying' returns to festival fields once more, **The Horrors** tell **Leonie Cooper** what they can see with their, er, "open third eye"

The backstage pens at California's Coachella festival are the stuff of mucky tabloid dreams. Katy Perry cavorts with bewildered-looking British indie guitarists, recently rehab-ed 300 actor Gerard Butler takes a "mystery brunette" on a romantic trip to the bogs, Rihanna gets everyone in a tizz over her mystery white powder Twitpic and David Hasselhoff swaggers about like a creepy dad who's somehow found himself at a halls of residence house party.

Fist-pumping his way through Arctic Monkeys' set, the *Knight Rider* and *Baywatch* star also ended up taking a stroll past The Horrors' tourbus during the first weekend of the festival, much to the delight of the band. "Coffin Joe is known as The Coff in some circles," explains bassist Rhys Webb of bandmate Joe Spurgeon's nickname. "The Coff had to meet The Hoff." And so it came to pass that this extremely odd couple posed for a chummy photograph and nattered about the Berlin Wall.

"It impressed Mr Hasselhoff so much that he walked off and walked straight into a car," titters guitarist Josh Hayward. "He got run over by a parked car."

We meet The Horrors in LA, midway between their two Coachella slots. Well, some of them, at least. Thanks to 'voice issues' frontman Faris Badwan isn't doing any chatting and Joe is at a Hollywood tattoo parlour getting the Plough constellation inked on his arm (not, sadly, a portrait of his new buddy David). Sipping milky tea in their dressing room at the grand Henry Fonda Theater ahead of a co-headline show with psych stoners The Black Angels, things seem surprisingly calm. This is despite the fact that they've been touring 'Skying' for nearly 10 months, including a stint on the road supporting Florence + The Machine where, Josh informs us, Flo's fans "showered us with flowers and Cadbury's Roses".

After launching 'Skying' at last summer's Glastonbury, the band are now diving boots first into another year of festivals, with slots booked at T In The Park, Latitude, Reading and Leeds and Bestival, as well as at a host of European weekenders. So, how has the show progressed since the release of the album? "It's really weird, when you're writing a record it exists in one place – in the

studio and in your head," explains Rhys. "As soon as you start playing live the songs transform – especially with us. Some songs will speed up, some will slow down." Tom is in agreement: "After you've played a song a few hundred times, it ends up a little bit different."

They're right, of course. The show tonight sees album tracks taking on a far heavier character, drawing an appropriately leather-jacketed and tat-covered crowd to their uncompromising sound. In a paisley blouson, onstage Faris seems to be channelling both a 1960s Eurovision contestant and Pete Townshend at Woodstock, leading the five-piece through deep,

proggy moments such as on an extended, exhilarating 'Moving Further Away'. How do they know, though, when to reel in these experimental flourishes? "Our roadie went on tour with Pink Floyd in their worst, most self-obsessed era, so if it ever reminds him of that, his eyes start to glaze over," explains Josh.

Being a touch glazed over neatly sums up the band's

"AT GLASTO I SAW PEOPLE TURNING INTO ANIMALS"

Josh Hayward

approach to festivals as well, as Josh tells us his weirdest ever onsite experience was at Glastonbury, "When everyone started to turn into animals. That was quite fun." Oh, do go on. "Some people turned into snakes and other people turned into rainbows or wolves and stuff." And what brought that about, we ask. "A very open third eye," is his diplomatic response.

With no Glasto this year, The Horrors will have to seek such psychedelic strangeness elsewhere, such as on their return to T In The Park. "The level of debauchery there really took me aback," recalls Josh of their last visit to Balado. "I've never seen so many naked people. Ever." Tom, meanwhile, has hazy memories of getting their mates in The View to try Pimm's. "I'm pretty sure Kyle said something offensive about it and then went back to beer." Intoxication, Tom later adds, is key to surviving any festival. What's the perfect level, we wonder? "Space station," he answers frankly.

Though Reading might hold a special place in Tom's heart, being the first festival he ever went to – where, he shamefacedly admits, he set fire to a bin – perhaps the most significant one for the band this year is Chazzstock, which has been set up in memory of Charlie Haddon of Ou Est Le



"It'll be emotional"

The Vaccines' Justin Young on why they're joining The Horrors at Chazzfest



he was in a band with Charlie. What greater

"It means a lot to us, particularly for Freddie [Cowan, guitarist] as

way is there to honour a musician and music fan than by putting on a festival in his memory? It'll be really special – a fitting tribute. Ultimately, it's a festival for people to have fun but there'll be moments when it'll be emotional too. Everyone who is playing has someone in the band who was close to Charlie. It'll celebrate his life."

Where: Stanford Hall, Leicestershire
When: June 9-10
Line-up includes: The Horrors, The Vaccines, Tribes, Man Like Me
Website: chazzstock.org



Chazzfest in honour of Ou Est Le Swimming Pool's Charlie Haddon



The delivery men were shocked when they unloaded a psychedelic UK indie band



The 'Status Quo look' is gonna be big this year

Swimming Pool, who committed suicide in 2010. Haddon was a schoolmate of Tom's and his brother Freddie Cowan of The Vaccines, as well as members of Tribes. All three bands will be playing the two-day Leicestershire event in June.

"It's a festival in memory of my friend Charlie, who me and my brother went to school with," explains Tom of the event, organised by Charlie's dad, Steve. "He's really taken the bull by the horns," adds Tom proudly. "Me and Freddie were just really up for helping him out."

Once the festival crowds of 2012 are conquered, the band are itching to get back into the studio. "We really are," nods Rhys. "It's really exciting."

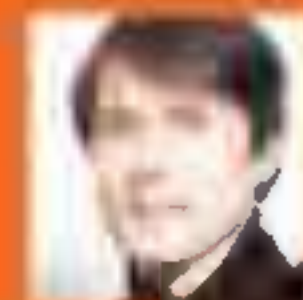
Everyone's already writing their own bits and pieces – "but it's not The Horrors unless everyone is in on it," explains Tom. It won't be long until they head to their Dalston studio, which is set to expand when the band take over the room next door, which has been used by Jack Pate, The xx and Wild Beasts.

But what will album number four be like? "If you open your mouth, you completely jinx it," sighs Josh. "I've been telling everyone it's gonna sound like Hawkwind, which is not going to happen now." However when it comes out, you can bet on one thing: it'll sound bloody marvellous in a field.

Chazzstock (June 9-10), T In The Park (July 6-8), Latitude (12-15), Reading and Leeds (August 24-26), Bestival (September 6-9)

TALES FROM THE FIELD

BRETT ANDERSON *Suede*

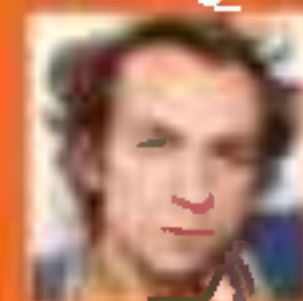


What was your craziest festival experience?
"Scandinavian festivals are interesting. It doesn't get dark so no-one goes to bed. By the end there are casualties, people crawling around on the floor with Castrol GTX cans of homemade vodka."

What are you looking forward to this year?
"We've got a new song called 'Snow Blind' which we might play. We've been writing a lot and only just started recording some of the stuff in a studio out in Belgium. The main thing has been getting to the stage where we're happy with the songs."

Hop Farm (June 29-July 1)

WILL REES *Mystery Jets*



What was your craziest festival experience?
"We came across this place at Glasto called the Slumberave. You were given slippers. The people running it had gone to sleep so we ended up manning the bar. Kai [Fish, former Jets' bassist] was serving drinks dressed in a silk

gown. Then we had to rush to our Park Stage show having not slept for two days."

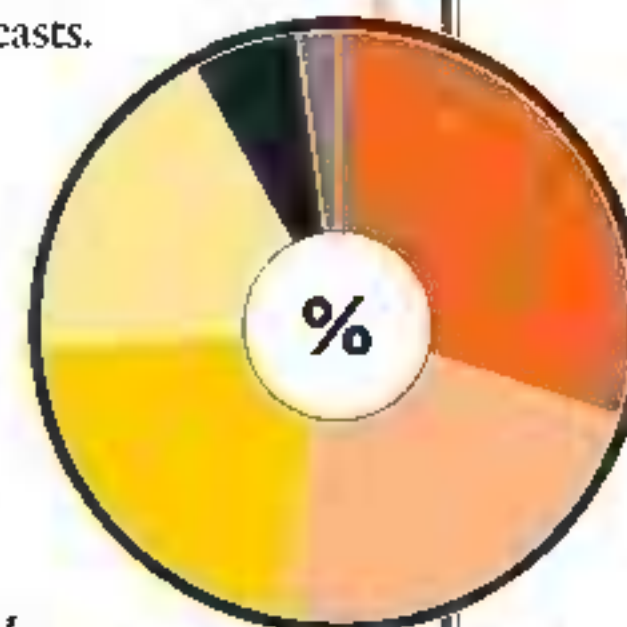
What are you looking forward to this year?
"Leeds. They've got dodgems."

Great Escape (May 10-12), Liverpool Sound City (17-19), RockNess (June 8-10), Lee Fest (29-30), Lounge On The Farm (July 6-8), Truck Festival (20-21), Reading and Leeds (August 24-26)

POLL TRUTH

Readers vote on NME's Facebook

Which of these headliners are you most looking forward to?



- The Stone Roses (30%)
- Kasabian (23%)
- The Cure (21%)
- Foo Fighters (18%)
- The Killers (6%)
- Snow Patrol (2%)

Why Liam's right to play Oasis songs again

The **Beady Eye** man has finally said that he'll be gearing up Oasis tunes this summer – **Rick Martin** says it's perfect timing



"Do ya wanna hear a Beady Eye song now?"



After three years of heading up Pretty Green, you could just about call Liam Gallagher a businessman. And like all good

businessmen, he knows what people want. Scarves, parkas and bucket hats, all at eye-watering prices. And Oasis songs.

It's taken Liam more than a year of playing live with Beady Eye to reach that last conclusion – and it's Noel who carried out the research. While The Chief's been smashing arenas with a mix of High Flying Birds material and Oasis classics, Beady Eye have been sliding towards the UK's second division venues.

So Liam's decision to play Oasis songs again this summer (Beady Eye are doing Hop Farm along with supporting the Roses at Heaton Park) hasn't come a moment too soon. And there are reasons for this beyond it being fun to throw our pints around to 'Champagne Supernova'.

For a start, while Noel's been playing the odd originally-Liam-sung tune – 'Wonderwall', 'Supersonic' – he hasn't touched balls-out rock'n'roll gems like 'Rock'n'Roll Star'. Given that Noel's heralded Oasis circa 2009 as the band's "classic" line-up, and that Beady Eye is that line-up minus Noel but still fronted by The Voice, the way couldn't be clearer for them to start firing out the hits.

Oh, and there's the fact it'll almost definitely save Liam's post-Oasis musical career. "The time is right," he said in

March. "We've done some good gigs, we've done some shit gigs. And it's time to drop them in now. I feel they're just as much my songs as they are Noel's. And if people don't like it, go to the bar or fuck off. If

they do like it, jump up and down, let's have a good time."

We think we're going to like it very much indeed.

Hop Farm Festival (June 29-July 1)
Manchester Heaton Park (June 30)

"THEY'RE JUST AS MUCH MY SONGS AS NOEL'S"

Liam Gallagher

"It's not desperate"

Readers have their say on Liam's decision

JAMIE REEVE
"He has as much right to play them as Noel. It's not desperate. Half of Noel's setlist is made up of Oasis songs; at least Beady Eye played their first tour on their own merit."

JACOB VON BIRD "You wouldn't criticise Paul or Ringo for playing Beatles songs. You don't want to hear Oasis songs? Don't go and see them. You'd be missing out."

GAZ HUNTER
"Fair enough, play the songs written by Liam, Andy or Gem, but if they start doing 'Live Forever' and the like, forget it. I've seen Noel twice solo and the worst bit was the Oasis songs he did."

CHRIS LANGE
"Who would I rather see live? Who put the fire in Oasis? Beady Eye get my vote. Better band!"

Join in the debate at NME.COM/artists/beady-eye

FESTIVAL BLAGGING

Four steps to summer survival on a budget

1 DITCH THE TRAIN

With train fares soaring, car shares are a cheaper – and often more fun – option for festival travel. Save money. Leave whenever you want. Make new friends. Register on a car share website, search for your festy, hop in – go with a friend to stay safe. Sites to try: liftshare.com/uk, carpooling.co.uk, gocarshare.com

Hate cars? Biggreencoach.co.uk is a special music-centric coach company that'll still save you money.

2 BEEF UP YOUR DIET

We asked nutritionist Dr Carina Norris (carinanorris.co.uk) about how to save money by eating food that'll keep you full for ages. Here are her tips:



BURGERS ARE GOOD "Eat low GI foods, which provide slow-release energy and keep you full for longer. Wholemeal bread, noodles and meat."

A burger in a bun or chicken noodles will fill you up more than a muffin." **DOUGHNUTS ARE BAD** "High GI foods are bad because they'll give you a quick buzz of energy but it won't last. This is generally the sweet stuff."

TAKE BREAD AND FRUIT "Make sandwiches or wraps using wholemeal bread. Fruit is healthy and filling."

3 BAG SOME CHEAP GEAR

We've scoured the web for the cheapest festie essentials:

- Goggles, £4.85, Amazon (tinyurl.com/chwg4ey);
- Wellies, £9, Wynsors (tinyurl.com/ydas94k);
- Tent, £14.95, Play (tinyurl.com/c8x7hug);
- Sleeping bag, £11.99, Argos (tinyurl.com/d6wnwzu)



There's a boy in the mud. Ready... GO!

4 WIN FREE BOOZE

Win our competition to get 20 crates of Brothers cider delivered to your door, which should see you and all your mates through the whole festival season, unless you're Shane MacGowan. Head to NME.COM/extra to enter (visit brotherscider.co.uk/news/bff for more offers).



CRYSTAL CASTLES

PARKLIFE WEEKENDER (June 9-10)
LOVEBOX (June 15-17)
ISLE OF WIGHT FESTIVAL (June 21-24)
READING AND LEEDS (August 24-26)

NIME

**FLORENCE &
KASABIAN**

TIN THE PARK (July 6-8)
READING AND LEEDS (August 24-26)

DEAN CHALKLEY

PETE DOHERTY

TIN THE PARK (July 6-8)

THE MACCABEES

T IN THE PARK (July 6-8)
READING AND LEEDS (August 24-26)



NME



TALES FROM THE FIELD

RYAN JARMAN *The Crips*



What was your craziest festival experience? "I went to Reading '98 - I got my nipple pierced... twice. I hadn't really considered that I'd be in moshpits for the next three days; suffice to say I was just stemming the bloodflow for the rest of the weekend."

What are you looking forward to this year? "I never really take notice of who else is playing. I do enjoy festival season though. Reading is always my favourite 'cos that's the one I always used to go to when I was growing up, even when Leeds started. I've been every year since 1997."

Reading and Leeds (August 24-26)

JOHNNY LLOYD *Tribes*



What was your craziest festival experience? "We were in Tokyo last August at Summer Sonic. Me and [drummer] Miguel walked in on Flea and Chad from the Chili Peppers in next door's dressing room. Chad is Miguel's childhood hero, so he duded him - high fives and

stuff. They were saying all these hippy ideals about taking love with you. We were really pissed." What are you looking forward to this year? "Reading and Leeds... and starting our new record in September. No-one does festivals like the British, really."

The Great Escape (May 10), T In The Park (July 6-8), Kendal Calling (July 27-29)

Grohl-ing back the years

As Dave Grohl returns to Reading and Leeds for the ninth time, headlining with **Foo Fighters**, he talks us through his most memorable UK festivals

READING FESTIVAL, 1991 NIRVANA

"I was talking to the Mudhoney guys and I was like, 'What's the biggest show you've played?' Danny the drummer said, '40,000 people', and I was like, 'Where the fuck was that?' 'Reading.' I had butterflies for at least a week before that gig. But I looked out at this sea of people bouncing around to songs they hadn't even heard yet and from then on, Reading was my first love."

READING FESTIVAL, 1995 FOO FIGHTERS

"The first time Foo Fighters played Reading. We wanted to play the side tent, headlining it. It was our first real show in England and it got crowded! People were passing out 'cos it was so hot, and the promoter was like, 'You

gotta stop'. I turned to the mic and said, 'This guy just told me we have to stop', and they went, 'Booooo!', so we kept on playing."

READING FESTIVAL, 1998 FOO FIGHTERS

"The first time Foo Fighters played the Main Stage was a big moment. When you take something you record on a demo tape to three years later playing the Main Stage at the love of your life and having your family on the side of that stage, that was amazing."

GLASTONBURY, 2002 QUEENS OF THE STONE AGE

"We fucking smoked that place, man. I was never nervous to walk onstage. We'd just invent stuff onstage that we'd never played before, which just relied on this ESP we had

between us. I love being behind a drumkit, man, it's a nice way to watch a show."

T IN THE PARK, 2005 FOO FIGHTERS

"Of all the T In The Parks we've played, that's probably my favourite. Although I'm suffering now. It's like, 'Ooh jeez, I'm gonna sound like Lemmy for the rest of my life...'"

HYDE PARK, LONDON, 2006 FOO FIGHTERS

"The line-up was hand-picked. From Motörhead to QOTSA to Juliette And The Licks, they're all friends. It was like a BBQ at home, except with 85,000 people. It was surreal, but I'd do it again in a heartbeat."

LEEDS FESTIVAL, 2009 THEM CROOKED VULTURES

"[Speaking before the show] I just want to make it through the set without having a stroke. It's not easy at 40 to play like you're 21. But that's what my enthusiasm for this forces me to do."

Reading and Leeds (August 24-26)

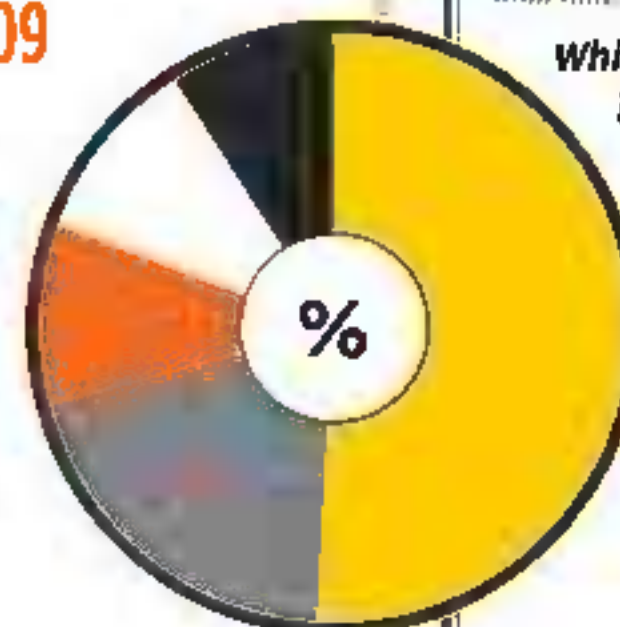
"They go hand in hand"

Why Reading and Leeds are a special relationship...

NEIL PENGELLY, READING AND LEEDS BOOKER: "It's been seven years since Foo Fighters last played here, so they were top of the list. They're not the kind of band

who'll take your money and play disinterestedly for half an hour. There's something about the history of Reading and Leeds, with him playing with Nirvana and Foo

Fighters working their way up the bill, where Grohl and the festival go hand in hand. They're probably a bigger live draw now than ever - long may it continue."



POLL TRUTH

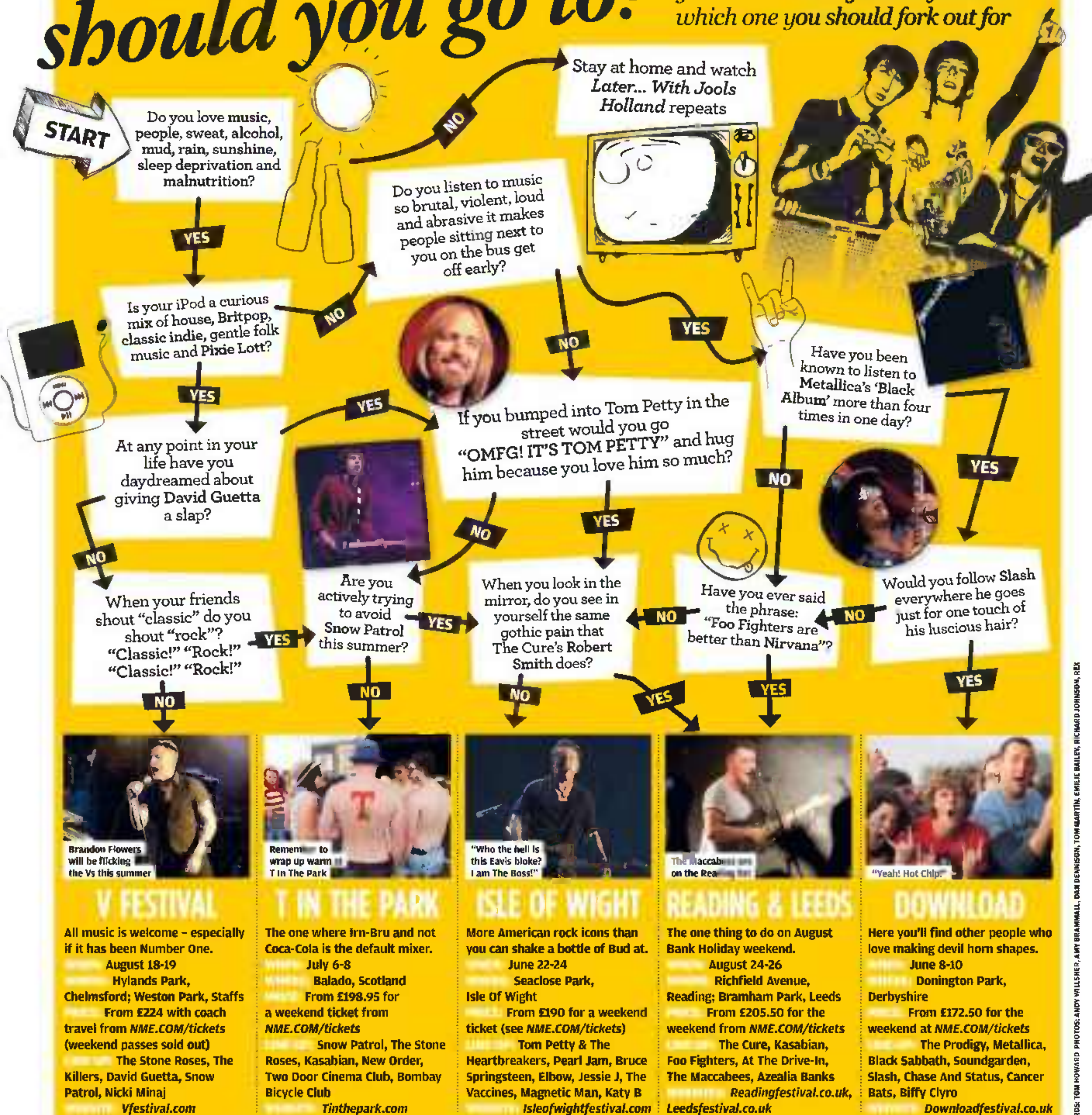
Readers vote on NME's Facebook

Which solo veteran will own the festival fields this year?

- Bob Dylan (51%)
- Bruce Springsteen (20%)
- Stevie Wonder (10%)
- Peter Gabriel (10%)
- Tom Petty (9%)

Which festival should you go to?

A poll on NME's Facebook suggested that most fans will only be able to afford to go to one big festival this year. Follow our guide to find out which one you should fork out for



THE BEST OF THE FESTS

From beachside mash-ups to inner-city takeovers, here's our pick of the rest of this year's festivals

THE GREAT ESCAPE



WHERE: Brighton **WHEN:** May 10-12
PLAYING: Maximo Park, Alabama Shakes, Django Django, DZ Deathrays, Slow Club
WEBSITE: escapegreat.com

Paul Smith:
Maximo Park
"This is the first time we'll have performed there, but it's got such a good reputation for alternative bands and newer bands, which is a nice scenario to be in as we haven't played for so long."

We'll probably do a couple of new songs that people will recognise, like the new single. As well as seeing all different types of bands, I like the idea of going back to a bed with a roof and brushing my teeth. I like eclecticism coupled with cleanliness."

2000 TREES

WHERE: Upcote Farm, Gloucestershire **WHEN:** July 12-14
HEADLINERS: 6DaysOfStatic, Guillemots
ALSO PLAYING: Future Of The Left, Pulled Apart By Horses
WEBSITE: twothousandtreesfestival.co.uk

WHERE: Minehead **WHEN:** December 7-9
HEADLINERS: The National (curators)
ALSO PLAYING: The Antlers, Sumins, Sharon Von Etten
WEBSITE: atpfestival.com

WHERE: Alexandra Palace, London **WHEN:** May 25-27
HEADLINERS: Slayer, Mogwai, The Afghan Whigs
ALSO PLAYING: Dirty Three, Melvins, Yuck
WEBSITE: apgfestival.com

BEACH BREAK LIVE
WHERE: Pembrey Country Park, Wales **WHEN:** June 14-18
HEADLINERS: Chase & Status, Dizzee Rascal, Friendly Fires
ALSO PLAYING: The Maccabees, Nero, Wretch 32
WEBSITE: beachbreaklive.com

BFACONS FESTIVAL
WHERE: Funtank Estate, Skipton **WHEN:** August 17-19
PLAYING: Wild Beasts, Roots Manuva, Factory Floor
WEBSITE: greetingsfrombeacons.com

BEAUTIFUL DAYS
WHERE: Escot Park, Devon **WHEN:** August 17-19
PLAYING: PJL, Frank Turner, Inspiral Carpets, Reef Big Fish
WEBSITE: beautifuldays.org

BELLADUNN
WHERE: Leauly, Inverness-shire **WHEN:** August 3-4
HEADLINERS: Travis, The Wombats
ALSO PLAYING: We Are Scientists, Slow Club, Beverly Knight
WEBSITE: tartanheartfestival.co.uk

BLISS FIELDS
WHERE: Vicarage Farm, Winchester **WHEN:** June 29-July 1
HEADLINERS: Nolwelles, Patrick Wolf
ALSO PLAYING: Spector, Toddla T, Dreadzone, Lucy Rose
WEBSITE: blissfields.co.uk

BLOC FESTIVAL
WHERE: Pleasure Gardens, London **WHEN:** July 6-7
HEADLINERS: Orbital, Snoop Dogg
ALSO PLAYING: Squarepusher, Battles
WEBSITE: blocweekend.com

BLOODSTOCK
WHERE: Frodsham, Cheshire **WHEN:** August 9-12
HEADLINERS: Alvvester, Behemoth
ALSO PLAYING: Sepultura, Hatebreed, Paradise Lost
WEBSITE: bloodstock.uk.com

WHERE: Vaterngate Bay, Newquay **WHEN:** August 8-12
HEADLINERS: Ed Sheeran, Dizzee Rascal
ALSO PLAYING: Maximo Park, The Ting Tings, Maverick Sabre
WEBSITE: boardmasters.co.uk

WHERE: Camden, London **WHEN:** May 4-6
HEADLINERS: Death in Vegas, The Cribs
ALSO PLAYING: Spector, Gaz Coombes, The Milk, Flaxers
WEBSITE: thecamdencrawl.com

WHERE: Lulworth Castle, Dorset **WHEN:** July 26-29
HEADLINERS: Hailey Mondays
ALSO PLAYING: Hot Chip, Koolhaas, The Gang
WEBSITE: campbestival.net

WHERE: Civic Hall, Wokingham **WHEN:** June 10
HEADLINERS: The Horrors, The Vaccines
WEBSITE: chazzstock.org

WHERE: Daresbury, Cheshire **WHEN:** August 24-26
PLAYING: Paul Van Dyk, Example, The Chemical Brothers DJ set
WEBSITE: creamfields.com

DOT TO DOT
WHERE: Bristol, Nottingham, Manchester **WHEN:** June 2-4
HEADLINERS: The Drums, Pulled Apart By Horses
ALSO PLAYING: Pond, Willes Earl Beal, Lucy Rose
WEBSITE: dottofestival.co.uk

DURHAM PUNK FESTIVAL
WHERE: Dunelm House, Durham **WHEN:** September 10
HEADLINERS: Buzzcocks, Sham 69, Penetration, The Business, UK Subs
ALSO PLAYING: Leatherface, Zounds, Gimp Fist, Control
WEBSITE: tinyurl.com/c6653py

WHERE: Larmor Tree Gardens, Dorset **WHEN:** August 31-September 2
HEADLINERS: Granddaddy, Grizzly Bear, Tindersticks
ALSO PLAYING: Anna Calvi, Villagers, Jeffrey Lewis, Perfume Genius, Beach House
WEBSITE: endoftheroadfestival.com

WHERE: Spillers Wharf, Newcastle **WHEN:** July 27-28
HEADLINERS: Dizzee Rascal, Deadmau5, Maximo Park
ALSO PLAYING: The Boy Least Likely To, Submotion Orchestra, Fingathing, Man Like Me, Trophy Wife
WEBSITE: evolutionfestival.co.uk

FARM FESTIVAL
WHERE: Gilcombe Farm, Somerset **WHEN:** July 27-28
HEADLINERS: Dizzee Rascal, Deadmau5, Maximo Park
ALSO PLAYING: The Boy Least Likely To, Fingathing
WEBSITE: farmfestival.co.uk

FIELD DAY
WHERE: Victoria Park, London **WHEN:** June 2
HEADLINERS: Franz Ferdinand
ALSO PLAYING: SBTRKT, Metronomy, Django Django
WEBSITE: fielddayfestivals.com

WHERE: Glanusk Park, Wales **WHEN:** August 17-19
HEADLINERS: Van Morrison
ALSO PLAYING: Feist, The Walkmen, King Creosote & Jon Hopkins, Of Montreal
WEBSITE: glanusk.net

WHERE: Titchfield Warren, Guernsey **WHEN:** June 23-24
HEADLINERS: Kaiser Chiefs
ALSO PLAYING: Macy Gray, Josh Kumra, Kassidy, Dom Duff
WEBSITE: guernseyfestival.gg

WHERE: Guildford **WHEN:** July 13-15
HEADLINERS: Jools Holland, Oily Murs, Bryan Ferry
ALSO PLAYING: The Struts, Tulisa, Gary Numan
WEBSITE: guildfest.co.uk

HARD ROCK CALLING
WHERE: Hyde Park, London **WHEN:** July 13-15
HEADLINERS: Soundgarden, Bruce Springsteen And The E Street Band, Paul Simon
ALSO PLAYING: Iggy & The Stooges, Guillemots
WEBSITE: hardrockcalling.co.uk

HATFIELD ROCK HELL
WHERE: Pontlin's, Prestatyn Sands Holiday Park **WHEN:** November 29-December 3

HEADLINERS: Ace Frehley
ALSO PLAYING: Molly Hatchet, Blackfoot, The Dogs D'Amour
WEBSITE: hardrockhell.com

HEVY FUNK FESTIVAL
WHERE: Port Lympne Wild Animal Park, Kent **WHEN:** August 3-6
HEADLINERS: De La Soul
ALSO PLAYING: Converge, Municipal Waste, Cancer Bats
WEBSITE: heavyfunk.co.uk

WHERE: Padbrook Wood, Kent **WHEN:** June 29-July 1
HEADLINERS: Peter Dinklage and the New Blood Orchestra, Bob Dylan, Sleaze
ALSO PLAYING: Primal Scream, Maximo Park, British Sea Power, Beady Eye, My Morning Jacket
WEBSITE: hopfarmfestival.com

WHERE: Ripley, Yorkshire **WHEN:** July 6-8
PLAYING: Veronica Falls, The Vaselines, Summer Camp
WEBSITE: indieintheatre.co.uk

KENDAL CALLING
WHERE: Lowther Deer Park, Lake District **WHEN:** July 27-29
HEADLINERS: Dizzee Rascal
ALSO PLAYING: James, Maximo Park, Feeder, The View
WEBSITE: kendacalling.com

WHERE: Henham Park, Suffolk **WHEN:** July 12-15
HEADLINERS: Bon Iver, Elbow, Paul Weller
ALSO PLAYING: Laura Marling, Metronomy, Richard Hawley
WEBSITE: latitudefestival.co.uk

WHERE: Highams Hill Farm, Surrey **WHEN:** June 29-30
HEADLINERS: Mystery Jets, Cosmo Jarvis, Raf Daddy
ALSO PLAYING: Ghostpoet, Slow Club
WEBSITE: leafest.org.uk

WHERE: Newton Abbot Racecourse, Devon **WHEN:** June 30
PLAYING: Hard-Fi, Cosmo Jarvis, The Moons
WEBSITE: newtonfest.co.uk

WHERE: Various venues, Leeds **WHEN:** May 4-7
HEADLINERS: The Enemy, Marina And The Diamonds, Ladyhawke, Los Campesinos!, The Subways
ALSO PLAYING: Friends, Dot Rotten, Spector, Stoshe
WEBSITE: liveatleeds.com

WHERE: Various venues, Liverpool **WHEN:** May 17-19
HEADLINERS: Professor Green, The Temper Trap, James Vincent
ALSO PLAYING: Mystery Jets, Niki & The Dove
WEBSITE: liverpoolsoniccity.co.uk

WHERE: Merton Farm, Canterbury **WHEN:** July 6-8
HEADLINERS: Emeli Sandé, The Wombats, The Charlatans
ALSO PLAYING: Fake Blood, Mystery Jets, Slow Club
WEBSITE: loungeonthebeach.co.uk

WHERE: Victoria Park, London **WHEN:** June 15-17
HEADLINERS: Hot Chip, Friendly Fires, Grace Jones
ALSO PLAYING: Crystal Castles, Kells, Lana Del Rey
WEBSITE: lovebox.net

MAGIC LOUNGEABOUT
WHERE: Broughton Hall, Yorkshire **WHEN:** July 27-29
HEADLINERS: The Charlatans, Lucy Rose, Benjamin Francis Leftwich, Chic
ALSO PLAYING: Juan Zelada, Jenny O, Lets Buy Happiness, The Loose Salute, Cashier No 9
WEBSITE: themagicloungeabout.net

MEADOWLANDS
WHERE: Glynde Place, East Sussex **WHEN:** June 1-3
HEADLINERS: Lamb, Speechie Debelles, LTJ Bukem
ALSO PLAYING: Porfiro Quartet, Grand Union, Funk
WEBSITE: meadowlandsfestival.com

WHERE: Scone Palace, Perth **WHEN:** July 20-22
HEADLINERS: All Campbell's UB40, Holly Johnson
ALSO PLAYING: Village People, Squeeze, Average White Band, Jimmy Somerville, Midge Ure
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"FANCY DRESS IS FOR D**KHEADS"

Baron of bosh-pop **Example** is an expert at festival survival – here are his essential dos and don'ts to help see you through the season safely (and without being "swallowed by the floor")

DO

BE ORIGINAL

"I went in the wrong tent by accident once because they all look the same – they're all green or blue and from Millets. I got woken up at 4am by some bloke patting me on the shoulder saying I was in the wrong place."

BRING YOUR OWN FOOD

"All food at festivals is shit. Avoid all that. A barbecue is a good idea but most people get really fucked and forget, then they end up going home with a load of rotting meat."

TALK TO STRANGERS

"You can't be too fussy at festivals. If the queue for the bar is massive and a 20-minute walk away, but there's a guy next to you who looks like he might have some MDMA in his drink, it's worth the risk."

MAKE YOUR OWN TOILET

"You should shower once – if you're there for three or four days, do it once around the middle. And avoid pissing and shitting in the toilets and go behind the toilets – although if other people start to

do that then you just end up turding on top of other turds."

KEEP YOUR LOYALTIES ON THE DOWNLOW

"You can't take a flag into a Portaloo. You can't go to a beer tent with a flag. It's nice that people feel proud to represent their football team or their country or whatever, but it's a waste of time."

DRINK WET WIPES

"If you run out of water you can drink a wet wipe. There's water in it and you can squeeze it out, so in an absolute emergency you can drink it. And bring a dubstep DJ. I always bring Skream to festivals with me."



This year's festival must-wear

DON'T

BREAK INTO THE VIP AREA

"The VIP areas usually have decent food, but chances are there's gonna be some cunt there from *The X Factor* or *Big Brother 4*. They're gonna want me for a picture with their godson. So you weigh up how hungry you are versus how many cunts you wanna have pictures with."

SET YOUR TENT ON FIRE

"The best thing is to hang a lantern above your tent so you remember where it is – maybe not a lantern 'cos you don't want to set fire to everything, but you want a beacon, a beacon of hope."

TAKE KETAMINE

"The only music that sounds good on ketamine is someone awful like Arcade Fire. Don't

watch Dizze Rascal on ketamine – I did that once and I felt like I was getting swallowed up by the floor."

BUY DRUGS FROM RANDOMS

"If you want to get drugs at a festival, only ever buy them from dubstep DJs. Otherwise, it won't be real drugs."

WEAR FANCY DRESS

"Fancy dress makes you look like an attention-seeking dickhead; just go in normal clothes. It's clear you're at a festival, everyone knows you're at a festival, you don't need to try and advertise the fact by dressing like a fucking smurf."

TALK TO SQUADDIES

"Avoid squaddies – they'll fuck you up."

Example plays Isle Of Wight Festival (June 21-24), T In The Park (July 6-8), Wireless (6-8), V Festival (August 18-19), Creamfields (24-26)

WIN! VIP Reading and Leeds tickets

Enjoy the ultimate R&L experience for free...

Example has said the VIP areas aren't for him (see above) – but we're giving you the chance to judge for yourself: we've got two VIP tickets for both the Reading and Leeds festivals (August 24-26) up for grabs so you can see the likes of The Cure, Kasabian and the Foo's.

Simply answer the following question: **The Libertines played Reading and Leeds in 2010 – but who played after them on the bill?**
A: Paramore
B: Arcade Fire
C: Muse
D: Little Man Tate

Then scan the QR code alongside or head to

NME.COM/extra to enter. Competition closes midnight, May 13.

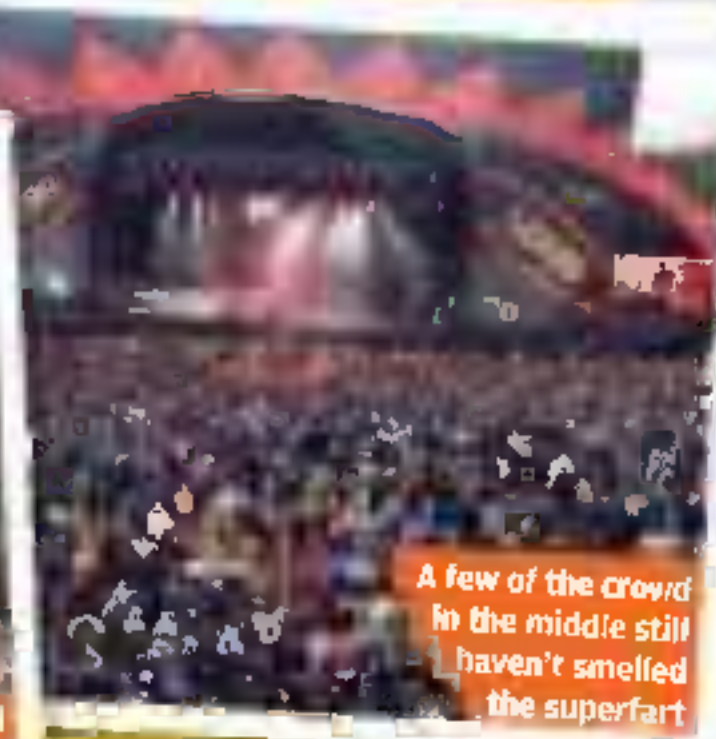


READING 2012

LEEDS 2012



VIPs can avoid wrestling with these delightful creatures



A few of the crowd in the middle still haven't smelled the superfart

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REVIEWS

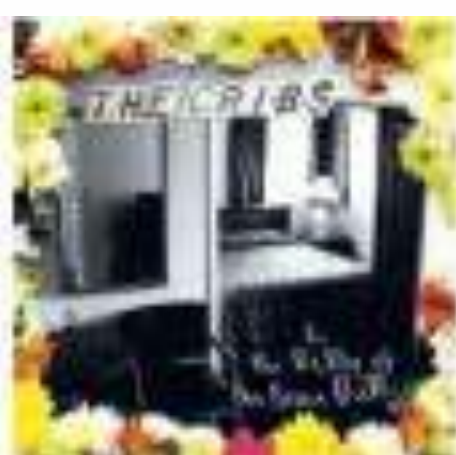
THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard



IN THE BELLY OF THE BRAZEN BULL WICHITA

What do you get when you cross outsider spirit with brilliant songwriting? The Jarman brothers' best album yet, that's what



Ten years into their career, The Cribs are still one of the most misunderstood bands in Britain. Their problem – and it's always plagued the Wakefield trio – is that the innate outsider ethos which they embody has always been at odds with the fact they can't help but write fucking great pop songs.

While their self-titled 2004 debut revelled in rough edges and the DIY-est of spirits, it was also riddled with hooks and the straight-shooting playfulness of a pop record. Same with their third album, 2007's 'Men's Needs, Women's Needs, Whatever', which is full of festival-baiting choruses, but counteracts them with 'Be Safe', a sprawling, spoken-word monologue from Sonic Youth guitarist Lee Ranaldo. Then, ahead of 2009's 'Ignore The Ignorant', came Johnny Marr to lend his fretwork to a canon of angsty tracks about the disillusionment of watching

scenesters posing down the indie disco, probably while dancing to The Smiths. The Cribs' hearts lie in the underground, but Gary, Ross and Ryan Jarman are too exciting and too downright brilliant at writing tunes to stay there. It's a confusing dichotomy, but now is when it all clicks into place.

'In The Belly Of The Brazen Bull' – their fifth record – is the clearest summation of everything the trio are about. It still defiantly goes against the grain, but also explodes with immediate, attention-grabbing riffs. And it marries these elements together by calling on the best bits from their previous albums (scrappy punk spirit, experimental quirks, genuine instrumental proficiency...) and whittling them into a concise manifesto. Take the Ryan-led

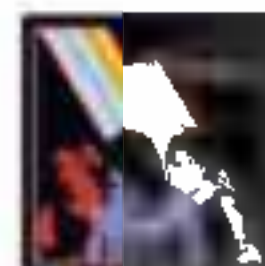
'Chi-Town', which spits by on punk thrashes and ramshackle, live-sounding vocals, with all the deadpan, straggly ends left in. Then take 'Anna' – on which Gary takes the helm – which peels back the intensity and pits the bassist's reined-in,

shimmering melodies alongside one hell of a redemptive pay-off ("I'm not yet who I want to be/So help me to change"). The presence of albums past is clear ('Chi-Town' could fit happily alongside any of 'The New Fellas', while 'Anna' wouldn't be out of place on 'Ignore The Ignorant'), and in less capable hands it would push '...Brazen Bull...' into the realms of a kind of pseudo-Best Of. But the intrinsic viewpoint at the core of the band – the marriage of outsiderdom and pop – means there's always enough Cribs-iness to pull it all together.

'Jaded Youth' explores the brothers' go-to gripe of fashionistas who value style over substance ("Dye your hair red 'cos it's back in fashion..."), but pairs it with chords so sprightly you'd hardly notice the weird and wonky structural see-saw they're wrapped around. 'Come On, Be A No-One' bounces around self-deprecating, downbeat lyricisms ("I was trying so hard to enjoy everything/That I ended up enjoying nothing") before a howling, nihilistic crescendo. It's miserable, but by God it sounds great. Then there's the epic and scuzzy 'Back To The Bolthole' – a paean to mortality and possibly the year's most depressing anthem. 'Uptight' follows, which hits a direct melodic punch. The album ends with a four-track closing gambit – an opus that ducks between instrumental flourishes and full-on anthemics, closing with the majestic 'Arena Rock Encore With Full Cast'. "Sorry that it's taken years/We were victims of our own ideals/But I'd rather be tied to myself than to anyone else", they sing in unison on the record's final strains.

After years of doing their own thing and never tying themselves to anyone, The Cribs have finally found a point where they're no longer victims of their own ideals. They are masters of them. **Lisa Wright**

The Cribs: album by album



THE CRIBS, 2004
We said: "Its supreme pop melodies are lo-fi, hi fun"
8/10



THE NEW FELLAS, 2005
We said: "These songs will soundtrack every drunken snog and intoxicated shimmy"
8/10



MEN'S NEEDS, WOMEN'S NEEDS, WHATEVER, 2007
We said: "For disillusioned Libs fans"
8/10



IGNORE THE IGNORANT, 2009
We said: "The most vulnerable The Cribs have ever sounded"
8/10

DOWNLOAD: 'Come On, Be A No-One', 'Back To The Bolthole', 'Uptight'

Read our track-by-track guide to 'In The Belly Of The Brazen Bull' at NME.COM/blogs

THIS IS HARDCORE

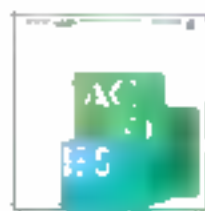
what our numbers add up to

0	1	2	3	4	5	6	7	8	9	10
Not-even-funny bad	Barely one saving grace	Actively terrible	Woefully bad or lazy	Depressingly substandard	Dead-on average	Better than average	Really good	Exceptionally good	Of-the-year good	Of-the-decade good

BRACKLES

RINSE PRESENTS BRACKLES

RINSE



Rob Kemp's journey to releasing an album as Brackles with a 'Rinse Presents...' prefix is a fairly standard one. He first jumped behind the decks in his bedroom at the age of 15, before decamping from Nottingham to London, becoming a regular at legendary dubstep night FWD>> and landing his own weekly show on Rinse FM. This happens all the time. However, his reputation is one of gliding through genres, predominantly UK funky and garage, all of which come through on his debut album and follow-up to last year's single, '12" Number One'. Female vocalists add layers to some of the tracks – from Terri Walker melting over 'DPMO' to Katy B identikit Cherri V buzzing about the summer beat of 'Chasing Crazy' – and tracks like 'Squarehead' and 'Too Much' prove that Kemp is as concerned with 4am as he is with sunshine. But there's something missing here, and that something is soul. **Will Gilgrass**

DOWNLOAD: 'Too Much'

6

OFF!

OFF! VICE



With its instantly familiar Raymond Pettibon artwork, OFF!'s caustic, brain-blasting debut chucks you back to the Black Flag-helmed glory days of West Coast punk before you're slammed against the wall by its grubby thrashing. It's fitting, as this LA four-piece is a hardcore hall of fame, with members of Circle Jerks, Rocket From The Crypt, Burning Brides and Redd Kross in its ranks. Buckled together by 16 muscular but brief tracks – most loiter around the one-minute mark and many are significantly shorter – it's a bolshie, unapologetic barrage of electroshock rock'n'roll that's as snarlingly pissed off as it is inanely entertaining. OFF! might be a one-trick pony, but they don't dare give you enough time to complain about it. There's also something mighty pleasing about hearing a 56-year-old yelling alongside jackhammer drums on tracks with names like 'Toxic Box' and 'Feelings Are Meant To Be Hurt' and not sounding like your dad doing Sham 69 at karaoke. **Leonie Cooper**

DOWNLOAD: 'Wiped Out'

8

SLUGABED

TIME TEAM NINJA TUNE



Slugabed (aka a man called Greg) said in an interview recently that "fannies, pubes and nervousness" inspired this, his debut album. Lulz. This might be true, but Aphex Twin, J Dilla, computer games and space also inspired it, because 'Time Team' is intergalactic, ambient, Rustie-ish drug music set to snare kicks and sturdy hip-hop beats that at its best is deliciously mind-bending. 'Moonbeam Rider' is a puzzle and hurts to listen to, while 'Unicorn Suplex' and 'Sex' are playful but sound wilfully complicated. Listening to music you actually have to *work out* sure makes a train journey fly by. Song titles like 'Mountains Come Out Of The Sky' hint at Slugabed laying tracks down using a mind that is operating on a higher plane. Remarkably there's only one bit of total madness, on 'Grandma Paints Nice', which sounds like sleazy lift music. But bearing in mind the song title, there's a good chance it's not meant to be taken too seriously. **Tom Howard**

DOWNLOAD: 'Sex', his ODB 'Got Ya Money' remix

6

FACES TO NAMES...

What the reviewers are doing this week



TOM HOWARD

"Discovering, making and drinking loads of White Lady cocktails (at home), plus watching Brad Oberhofer do his 'thing' (in a bar). It's a good 'thing'."



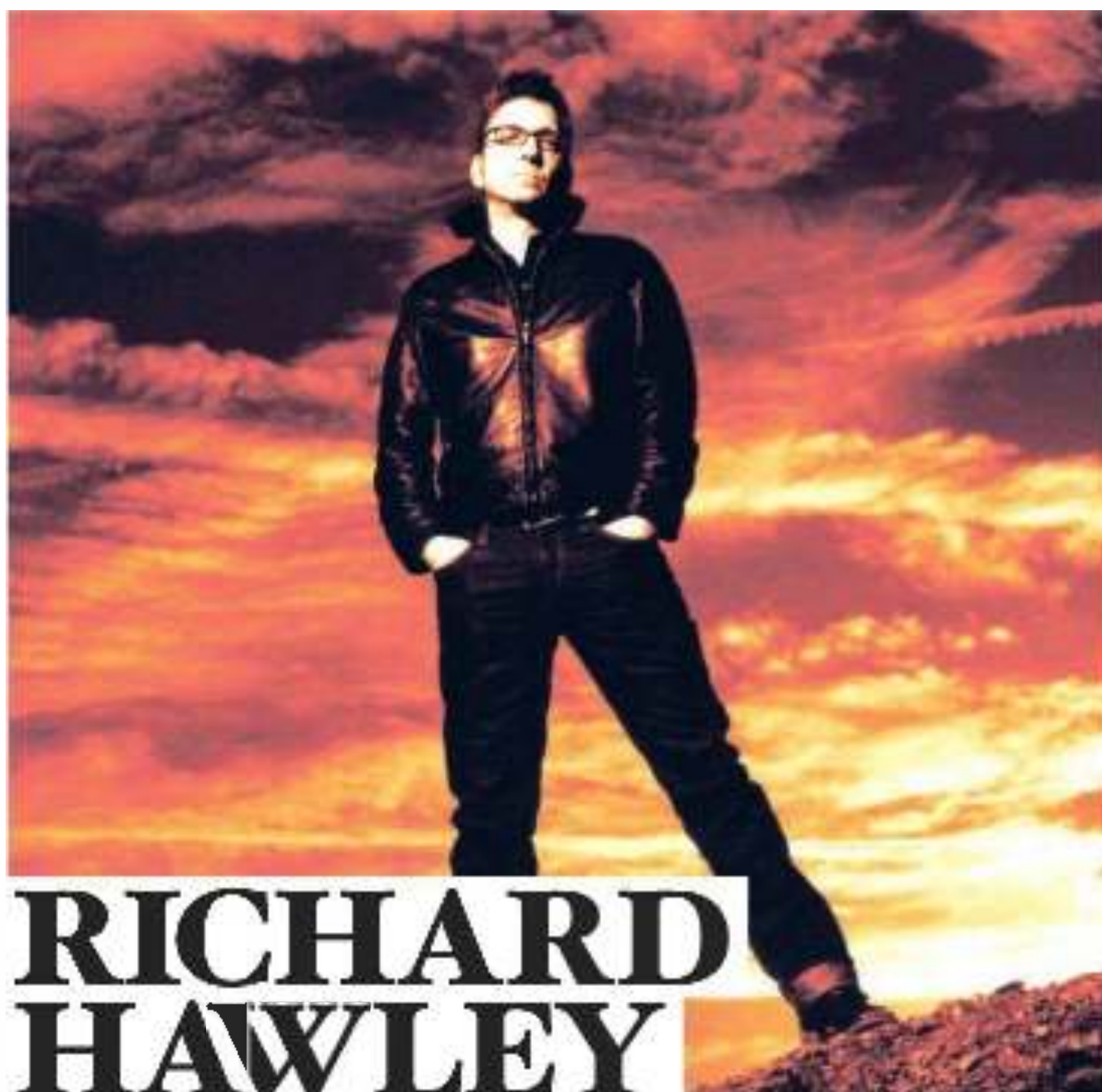
MATT WILKINSON

"Randomly, I won an iPad so have been staring at it blankly, wondering what to do other than use it as a portable mirror. Little help?"



MARK BEAUMONT

"The Vaccines at the 100 Club. Switch at XOYO. Sufjan Stevens at the Barbican. Someone's set my week to 'shuffle'."



RICHARD HAWLEY

STANDING AT THE SKY'S EDGE PARLOPHONE

Straddling a mushroom cloud above his hometown, Hawley has discharged a beautiful storm of brimstone



The slashers, the gamblers, the thieves; Sky Edge in Sheffield wasn't the celestial scene the name suggests. In the 1920s the Flying Squad came to Yorkshire to clean

up the gang warfare and gambling that blighted this lawless promontory overlooking the city. And it's to his hometown's crow's nest that Richard Hawley – Bard Of Steel City – has come to gaze down upon the degradation below.

Short-sighted commentators might argue that MGMT and The Horrors rejuvenated psych rock for the 21st century. In reality they've just reminded the likes of Hawley and Paul Weller to dig out their 13th Floor Elevators albums and revisit their real roots. Hawley has always had a telescopic view of rock history, discarding the modern pop frivolities of his guitar work with Longpigs and Pulp to record Mercury-nominated, string-shrouded albums in thrall to Lee Hazlewood, Nancy Sinatra, Scott Walker and Duane Eddy. Now he finally feels nostalgia's gotten old, and for this seventh album he's sacked the string section, fired up the psychedelic wah-wah and splurged on the nuclear sunset sounds of early Floyd, The Stooges, and – if we're to allow him more modern references – early Verve and Spiritualized. Hawley himself claims more visceral influences: it was, he says, the realisation there's no afterlife combined with how hot he finds his wife that made him cram

'Leave Your Body Behind You' and 'She Brings The Sunlight' with sounds like nebulae fucking.

The latter is a love song to Hawley's wife so cosmic and cataclysmic he must've stolen Andromeda off of Thor. The title track is an urban murder ballad denouncing Sheffield knife crime via a *Sopranos*-theme thump, *American Gothic* guitars and the delta swamp fog of a poltergeist Afghan Whigs – so creepy it makes a wet Tuesday in Pitsmoor sound like a *True Blood* gore orgy. The serrated sea-screed of 'Time Will Bring You Winter' envisions a *Marie Celeste* voyage manned by Rhys Webb, while 'Down In The Woods' is all seismic MC5 garage punk featuring such astral imagery as "my eyes are blinded by solar flares" and credited with – a first for a Richard Hawley album – the playing of 'rocket noises'.

But it's not all Grecian gods farting gusts of gold, mind. Old-school Hawley fans will be appeased with the lilting ballroom ballad 'Seek It', the mirrorball meander of 'Don't Stare At The Sun' (imagine if the Sonic Cathedral label did lounge-style public service announcements) and the noir-folk tribute to an ancient Sheffield monument, 'The Wood Collier's Grave', which he steepes in invented legend and import. It's the psychotropic noise blasts like 'Leave Your Body Behind You' that will make '...Sky's Edge' one of 2012's most celebrated albums though, and Hawley – alongside Weller – one of its most unexpected space cadets. **Mark Beaumont**

DOWNLOAD: 'Don't Stare At The Sun', 'Time Will Bring You Winter', 'Leave Your Body Behind You'

8



DZ DEATHRAYS

BLOODSTREAMS HASSLE

You won't find much technical virtuosity here... just the raucous, pulsing joys of a scuzz-spattered house party



Co-produced by Richard Pike of Aussie electro rockers PVT, DZ Deathrays' debut album, 'Bloodstreams', was recorded in Queensland in less than two weeks.

Rumour has it that Simon Ridley (drums/vox) and Shane Parsons (vox/guitar) perfected 14 songs in 14 days, the outcome of which is a furiously energetic rumble of sweaty, scratched-throat dedication and a semi-DIY dissection of punk rock's egoless fun side.

From the moment you hear the bassless, guitar pedal-wielding 'Intro', 'Bloodstreams' beckons you to embrace a cocktail of condensation-raining ceilings and nose bleeds that you don't mind splattering over your favourite Black Flag tee. 'Teenage Kickstarts' sounds out a sticky grunge riff, the sort found lurking in the coolest basements of dire towns, and 'Cops Capacity' is a clear example of how a band born from playing secret house parties in their native Brisbane couldn't be kept under wraps forever. This album has the potential to make your little sister want to shave her head and invest in mock leather hotpants. It's the penned seduction of a weekend of irresponsibility and a Monday full of inferior excuses.

DZ's debut EP, 2009's 'Ruined My Life', was recorded live at a house party and that

'anything goes' vibe is still present throughout this polished full length. If you're somewhat unfamiliar with their tone, conjure up the eager grittiness of Pulled Apart By Horses met by Bill And Ted gatecrashing a DFA 1979 gig. A true gob full of zam, beer spilt, ruined sofa bliss. 'Play Dead Until You're Dead' hits a deeper, slower pace, gaining breath for 'Gebbie Street' which informs you "You know our bodies make the right conversation", swanning in and out of your carholes like a rather loud, dirty joke. 'Dollar Chills' hones in with a distinctive drum thud, relentless and string-manipulating at its peak. The delightful (no, really) 'Debt Death' gets noisier still, triggering rave ambitions and climaxing before the drone-infested carry on of 'Dumb It Down'.

Like Trash Talk, their label mates before them, DZ Deathrays have already stirred up adequate credentials with a 'no rules here' fever burning right off their skulls. For the cynics, perhaps this won't be the most technically challenging band you come across this year, nor can their studio work feign the notion, but they'll certainly be one of the most fun additions to your stereo should you choose to embrace them. And embrace them you should; for all that 'Bloodstreams' dilutes in musical theory, it smashes in invested enthusiasm. *Kelly Murray*

DOWNLOAD: 'Cops Capacity', 'No Sleep', 'Gebbie Street'

8

KEY NOTES



Best Sleeve Of The Week
The Crips, 'In The Belly Of The Brazen Bull'

A black and white photo surrounded by cut and paste flowers. This is the coolest teenage journal entry ever.



Worst Sleeve Of The Week
Brian Jonestown Massacre, 'Aufheben'
In a generally good week for artwork, this loses out by virtue of being predominantly shit-coloured. Soz.

I LIKE TRAINS

THE SHALLOWS ILR

Digesting a sodding treatise on today's technology-crazed world sounds as exciting as memorising your MacBook Pro instruction booklet, but I Like Trains have long had the knack for breathing the kiss of life into the bleakest of conceits. And so it is with 'The Shallows', which, for all its lofty attempts at deconstructing the digital age, spurns beard-stroking for a hefty whomp of steely-eyed beauty. Tomorrow's world may be unforgiving - as on the world-weary 'Beacons' or fading pulsar-twitch of 'We Used To Talk' - but there's little point in fretting; far better to warm yourself in the slow-burning embers of 'The Turning Of The Bones' and 'Mnesoyme', even as everything else crumbles away. *Ben Hewitt*

DOWNLOAD: 'We Used To Talk'

8

KEANE

STRANGELAND ISLAND

On which Keane reach that point that all bands reach around about their mid-thirties/fourth record. You know, they've done the "radical departure" album, they've done the EP with a guest rapper... and now they've remembered what people loved about them in the first place, and thought, "Fuck it, let's just do what we're good at". So here is the ultra-Keane album, with tinkling, histrionic, arena-ready piano motifs™, soaring, emotive vocals™ and songs called 'Day Will Come', 'In Your Own Time' and 'Silenced By The Night'. Keane are rather brilliant at being Keane, and we all know what Keane are about, don't we? *Hamish MacBain*

DOWNLOAD: 'Disconnected'

6

HERE WE GO MAGIC

A DIFFERENT SHIP SECRETLY CANADIAN

A different ship? You bet it's different. Fuck knows what they are, but let's call Thom Yorke faves HWGM the Yank Field Music. This is because like the brothers

Brewis, the Brooklyn-based quintet traverse an unplaceable pop-era on grooves, prog chops and a spellbinding ennui, sounding effortless throughout. A throwback to diffident mavericks of the '70s, with an unassuming pop nous 'I Believe In Action' gets tropical over a slow-release ascent, while 'Make Up Your Mind' conjures weird bliss from a Beefheartian boogie. But it's 'How Do I Know' that brings the house down - a weightless sprint stranded between joy and lonely disconnection. Intense and sublime guitar music. *John Calvert*

DOWNLOAD: 'I Believe In Action'

8

TAFFY

CARAMEL SUNSET CLUB AC30

Much has been made of Tokyo four-piece Taffy's debt to the classic British lineage of rock acts. Whether they know they sound like the best

bits of Coxon's Blur (circa '96), New Order's 'Ceremony' and - ooh, er - Britpop cult heroes Echobelly and Sleeper is beside the point, because like all those acts, they know their way around a pop hook like they know their way around their collection of 'Shine' compilations, and the results are nothing short of splendid. The quartet write anthems, and they sing them like Elastica used to sing them. Their eyes are wide open and they want you to sing along proudly with them. Are you in? *Ashley Raphael*

DOWNLOAD: 'Between'

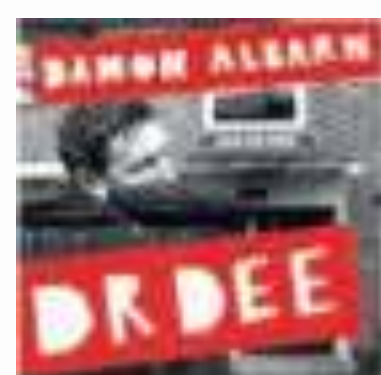
8



DAMON ALBARN

DR DEE PARLOPHONE

The Blur man's solo album-cum-operetta has its moments, but in the end, isn't medieval life rubbish?



With the clock running on the Blur reunion and Gorillaz on indefinite hiatus due to 'crayonist differences', Damon Albarn's first solo album seems like a chance to truly glimpse one of music's most adventurous minds. A new era of Albarnism? More like 16th-century Bedlam's inmates performing a musical adaptation of *Dr Faustus*.

Seems Damon's 'this is me' album will have to wait. 'Dr Dee' is his latest foray into operetta, backed by the BBC Philharmonic and choral group Palace Voices and set to be staged at the English National Opera this summer. It tells the story of Renaissance astronomer John Dee, adviser to Elizabeth I and a man rumoured to have been ensconced in dark secret rituals – so essentially the Jay-Z of his day. Albarn's gone to all this effort, you suspect, because the title might make people think he's written an opera about a hip-hop

producer. But this merely adds to the perverse fascination of the thing.

Musically, it runs the gamut from divine folk experiments to clunking classical cliché; 'Apple Cart' is a beautiful evocation of 16th-century pastoral England as civil war looms, and 'The Marvelous Dream' could be a minstrel Sebadoh singing about pillage and God-fire.

Later, though, Albarn fades to a bit-part and Dee's narrative is lost among baroque falsettos that sound like Gilbert & Sullivan doing *The Phantom Of Black Adder II's House* while ripped to the tits on wig powder. Clearly Damon is pleased to be carving a niche in the world of high art, but perhaps 'Dr Dre The Opera: Nuthin' But An ENO Thang' might have served his legend better. **Eddie Smack**

5

DOWNLOAD: 'Edward Kelley', 'The Golden Dawn', 'The Marvelous Dream'

Read our track-by-track guide to Damon's 'Dr Dee' album at NME.COM/blogs

GET CAPE. WEAR CAPE. FLY

MAPS COOKING VINYL



If you've read or heard anything from Sam Duckworth in the last few years, it's more than likely he'll have been bigging up the Occupy movement or raging at the coalition government rather than playing you any of his music. He clearly knows that politics is his calling these days – a figure in the Guy Fawkes mask synonymous with recent protests even pops up on the sleeve of 'Maps'. Musically, this is business as usual: clip-cloppy beats, acoustic musings, and lyrics equal part introspection and riotousness. It's passable, with the odd highlight like 'Vital Statistics' along the way, but to stay in the limelight it looks like he's going to have to keep to championing those causes. **Tom Goodwyn**

5

DOWNLOAD: 'Vital Statistics'

THE BRIAN JONESTOWN MASSACRE

AUFHEBEN A RECORDS



Nearly 10 years since the infamous documentary *DIG!*, The Brian Jonestown Massacre continue to plough their whimsical psychedelic furrow. Mainman

Anton Newcombe is now sober, and here has made his best album since 2003's '...And This Is Our Music'. Cohorts include Will Carruthers (ex-Spacemen 3 and Spiritualized) and returning member Matt Hollywood (last seen storming offstage in *DIG!*), who sings one of the highlights, the fantastically titled 'I Want To Hold Your Other Hand'. The album title is more appropriate, though, German for contradictory meanings: either 'abolish' or 'preserve'. On this evidence, it's the latter. **Nathaniel Cramp**

8

DOWNLOAD: 'I Want To Hold Your Other Hand'

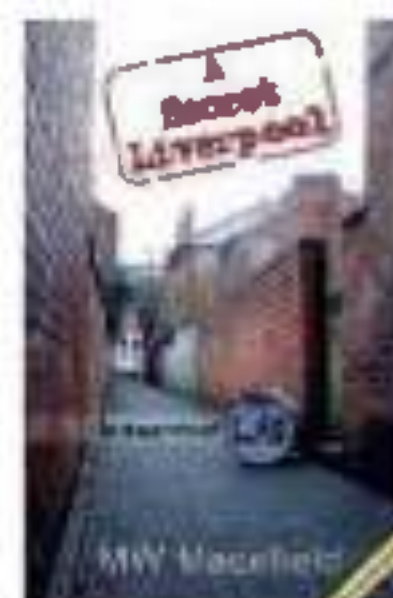
THE RIDER

What we're reading, playing with and watching this week



Toy Dudebox

These collectible toys for adults feature collaborations with artists including Peter Fowler, who recently worked with The Horrors.



Book

A Secret Liverpool - In Search Of The La's
The essential story of Lee Mavers and co gets a re-issue, featuring previously unseen new material.



Shirt

Crosstown by Fly53
With a natty Navajo print and quirky inside-out colour palette, this shirt will make you stand out in even the most fashion-conscious of crowds.

THIS WEEK'S SINGLES

reviewed by NME's
JENNY STEVENS



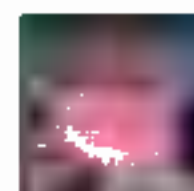
THE MAGNETIC FIELDS

QUICK! DOMINO

Anything but a speedy romp, Stephin Merritt's typically acute lyrics – "What a waste of all those years/What a waste of all those tears" – would leave you sobbing into your gin if it wasn't for the ludicrously uplifting synth bassline that sounds like a spaced-out Nelly The Elephant tramping through CBeebies.

TRAILER TRASH TRACYS

LOS ANGERED DOUBLE SIX



Good luck trying to decipher this lyrical minefield. The vocals are wrapped in so much reverb you'll be reaching for the smelling salts by the end of it. But such frivolous details as whether the protagonist is "killing" or "kissing" are small fodder. It's like Kate Bush meets This Mortal Coil, with purring guitars and mentally haphazard drum skits that sound like a stray toddler bashing the shit out of a Casio.

DIAGRAMS

GHOST LIT FULL TIME HOBBY



This gushing, psychedelic trip of beard-stroking-knob-twiddling utopianism is such a dazzling haze of sonic wizardry, it's easy to miss the rather sinister undercurrent: "We are killing ourselves with the softest smiles" swoons Sam Genders, like some sort of folktronic Brother Grimm ready to snap you out of a hook-induced euphoria by boiling your bones for breakfast.

RITA ORA FT TINIE TEMPAH

RIP ROC NATION



"Sexy siñorita, I feel your aura/I'll make you call me daddy, even though you ain't my daughter". Oh Tinie. With such tender missives, how do you spare the time to think of any lyrics at all, such must be the magnetic pull of your oft-thrusting groin? Match that with Ora's bleats of "I'm ready for you" and you've got a winning combination of mass-market pop fodder.

GOSSIP

PERFECT WORLD COLUMBIA



Beth Ditto does Bonnie Tyler. Christ alive, is the world ready for such an Earth-realigning moment? Close your eyes, grab your fists and find some strategically placed crepe fabric to swish through, because this is three minutes and 49 seconds of the most ridiculous, gothic-window-silhouetted, arm-flailing, candlelit power balladry the world has seen since 1983.

THE SUBWAYS

KISS KISS BANG BANG COOKING VINYL



For the love of God, somebody please call up The Subways and tell them it's 2012. We've got the first black president in the White House. The Arab Spring happened. Aung San Suu Kyi was released from prison. The world has moved on. And the only decent thing to do is kiss kiss and bang bang this monosyllabic, landfill-indie incarnate drivel back to the mid-noughties.

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LIVE

FROM PUBS TO ARENAS,
THE WEEK'S TOP GIGS

Edited by Tom Howard



JACK WHITE

HMV FORUM, LONDON MONDAY, APRIL 23

Jack's back, blazing a lonesome trail. Oh, apart from his concubines

So here he is, back from nowhere land, in front of a UK audience for the first time as a solo artist.

Around him is an all-female band on drums, double bass, steel slide guitar, violin, tambourine and organ. Jack's in black, the band are in pale blue dresses, and behind him on a stage drop are three enormous white stripes. There's no red. All of that is gone.

It's the day Jack White's album 'Blunderbuss' is out, but he's a contrary bugger, to open with 'Dead Leaves And The Dirty Ground' given the full band treatment, with 'I didn't feel so bad until the sun went down' handed over to backing singer Ruby Amanfu. With Jack having recently divorced his wife, there's something harem like about his band. He approaches them during

songs, like he used to with Meg, and looks them in the eyes. It's sexually suggestive, a bit 'treating his wives equally' and, as his ambiguous sister/wife relationship with Meg was, perverse. But that's his thing. He's a weirdo. A beautiful freak. And when he tears through 'Freedom at 21', 'Missing Pieces' and 'Love Interruption' (all from 'Blunderbuss'), we're reminded how much better he is on his own than in The Dead Weather or The Raconteurs.

He plays 'Top Yourself' from his time with the latter, but it's unfamiliar to the crowd and drags, so when 'Hotel Yorba' busts out the Forum creaks into action. There's a violin solo, and the original's punk undertones are replaced with a hop, skip and a shuffle. Part of the intrigue of seeing White this summer will be which White Stripes songs he

rolls out. The opening riff to 'Screwdriver' gets a brief and ferocious airing, before turning into The Dead Weather's 'Blue Blood Blue', which itself morphs into 'Ball And Biscuit', at which point Jack allows himself the freedom for a searing guitar solo before strolling offstage.

They return, of course, for one of 'Blunderbuss' highlights, 'Sixteen Saltines', which is an updated version of 'The Hardest Button To Button' injected with HELL. As he yelps "Who's jealous who's jealous who's jealous of who", it feels like he's goading the women around him. He hops onto the piano for

WHAT TWITTER THOUGHT OF JACK WHITE

@mmccrohan
"I'm still a bit
deaf from that
sizzling guitar..."

@kosmopolit
"Awful sound."

@JoBiddiscombe
"Mr Jack White
at the
Forum. Genius.
Speechless. Can't
wait for the
June shows."

@david_t_cox
"Everyone has a
look on their face
that translates
as, 'Did I just see
that!?' What a
fucking BLAST!"

'Take Me With You When You Go', before a rocked-up 'My Doorbell'. An epic (long) and dramatic (boring) version of The Raconteurs' 'Carolina Drama' follows, but it's not what anyone's here for. The crunching and gritty opening notes of 'Seven Nation Army' absolutely are, which he turns into something grand as the leader of his own seven-person army. The night ends on 'Goodnight Irene', a Lead Belly classic that leaves a cloud of innocence

in the air after the delicious sordidness of everything before it. Jack's back, and he's got company. *Tom Howard*



PROFESSOR GREEN

O2 ACADEMY, GLASGOW
MONDAY, APRIL 23

Has he sold out? Well, tonight there's enough evidence to suggest he's turned to the dark side

Professor Green is a fucking sell-out. Or is he? It really depends on what you think is the more genuine representation of the Hackney rapper. If you've been keeping a keen eye on gossip columns you'll know that Stephen Manderson is currently dating Millie Mackintosh from TV's vilest snobfest, *Made In Chelsea*, but that blossoming relationship has been bothering some Pro fans. They fear the one-time rap battle champ is being changed by a celebrity lifestyle and is no longer a voice they can relate to. But then there's Green's "grimy" collaboration with Slipknot DJ Sid Wilson – hardly the work of someone chasing Number Ones.

So tonight is about discovering the real Pro Green: is he addicted to the fame game? Or still the subversive rap star Mike Skinner signed to The Beats?

Green has a way with the ladies and judging by the pitch of the voices bellowing his name when he steps onstage, there's a healthy gaggle here tonight. As the lights flicker and the bass kicks in, the excitement rushing through the crowd is palpable: Pro's opening salvo of 'At Your Inconvenience', 'City Of Gold' and 'Oh My God' melts in the heaving mass of people as they swell towards the front. The

screams of the crowd only die down after a great 'Just Be Good To Green'.

Things begin to get silly during a thrumming 'Remedy' when Felix Billion, Green's hype man, bounds on stage in a kilt and pours everyone up there a dram of whisky. Of course he messes up the patronising skit by pouring from a Jack Daniel's bottle rather than genuine Scotch malt. It's badly judged. In his head, Pro thinks he's a rebellious force, fighting out against the system that has failed others like him. But in reality, he's a materialistic goon with pound signs flickering beneath his eyelids.

Look at 'Monster'. Tonight the crowd go mental when its rib-shaking bass drops, but it's brain-drain generational

culture at its purest: it nullifies rather than inspires. When he gives the crowd a taster of a half-written newbie, which so far consists of lyrics about "trousers all the way up to my nipples", there's an ear-piercing screech when he says "nipples". So he says it again, and milks the crowd's response six times. Despite finishing with the impressive 'Read All About It', there's little to send Pro Green away with a glowing report. We'll be surprised if that Slipknot collaboration produces more than a one-off album track. Let's face it, he's reality TV's bitch. *Jamie Crossan*

VIEW FROM THE CROWD



Austine Courtney, 19, Glasgow
"I love Professor Green, he's my boy. He's not a sell-out. I've been waiting all year to see him and he was awesome."

MAJOR LAZER

O2 SHEPHERDS BUSH EMPIRE, LONDON
THURSDAY, APRIL 19

An evening with Beyoncé and MIA's knob-twiddlers is relentless – but also brilliant fun

Walshy, can you stagedive without any music?" asks Major Lazer's DJ Jillionaire of his new livewire MC. We're one song in, and Walshy Fire has already got rid of most of his clothes, having misjudged the occasion somewhat by turning up dressed as a '50s mobster. Not only does he seem more than ready to stagedive without any music, he looks as if he would happily stagedive without any crowd. "I'm going to jump right on you motherfuckers!" he warns the front row. Then he jumps, Diplo drops 'Mash Up The Dance', and the whole place erupts.

This is the Major Lazer experience in a nutshell: relentless, remorseless and more than a little ridiculous. If someone had told us in advance that before the end of the night we'd be whooping uncontrollably to snatches of 'Like A G6' by Far East Movement and Chaka Demus & Pliers' chirpy '90s dancehall hit 'Murder She Wrote', we probably would've stayed in the pub to avoid embarrassment.

But Major Lazer aren't about being cool, they're about getting dumb. Initially a vehicle for Diplo and the absent Switch (who's still, apparently, part of the band) to indulge their love of Jamaican dancehall, the project now seems like a repository for all the beats even Azealia Banks rejected for being a bit

over-the-top. 'Mr Marshall' is typical of their new tracks, as it begins as a reggae skank but soon explodes into a ludicrous brostep banger. The place erupts, again.

No-one even cares when they do their best to sabotage their most popular tunes by mashing-up 'Pon De Floor' (the one in 'Run The World (Girls)') with 'The Banana Boat Song' or dragging a poor, innocent boy from the crowd and forcing him to strip to his boxers during 'Hold The Line'. Nor do they care that when the lasers occasionally stop flickering, all you can see on stage is two nerdy DJs, a pot-bellied MC and a couple of gleefully uncoordinated female dancers kicking a beach ball around. Everyone's too busy stripping off, grinding the person next to them or firing imaginary rounds of ammunition into the air. Like we said: relentless, remorseless, ridiculous.

Sam Richards



DAN DENNISON, ROSS GILMORE

DRY THE RIVER

CLWB IFOR BACH, CARDIFF THURSDAY, APRIL 19

G lance past the beards, tattoos and post-hardcore history, and there's something inescapably Radio 2 about Dry The River's air-punching, folk-rock stylings. Live, they're a rather different prospect. It's not like watching Converge, but the London quintet's lilting ditties are improved no end by losing some of the sheen that swamped them on their debut album 'Shallow Bed'. They've drawn flak for shamelessly hitching a ride in the Mumfordian slipstream, but tonight's brief set catches fire outside of that, when they operate at the extremes of 'very quiet' and 'quite loud'. The poignant, un-amplified opening of 'Weights & Measures' permeates the deathly-hushed room with its weightlessness, and the final passages of 'Lions Den' see the boys give it some welly and revert to their oft-trumpeted noisenik roots. If anyone came tonight for exploding codpieces or dwarves being shot from cannons, they left disappointed. But DTR do the soaring, confessional thing well. A sold-out Ifor Bach seems to agree. *Kristian Dando*

LADYHAWKE

KOMEDIA, BRIGHTON MONDAY, APRIL 23

N oted wallflower Pip Brown has never seemed at ease with being a pop star, and with her second album – the none-too-positively titled 'Anxiety' – imminent, you'd be forgiven for expecting a performance akin to watching someone stand in front of a particularly well-lit firing line. It's a pleasant surprise, then, to find that while Pip might not challenge Nicki Minaj levels of flamboyance, she actually seems to be enjoying herself. Throughout a set that takes in every track in the Ladyhawke canon, from the opening drum flourish and slinking bassline of 'Blue Eyes' through the tense synth stabs of 'Anxiety's' title track to the final, familiar strut of 'Paris Is Burning', Pip is a confident proposition, if not fully self-assured then at least several steps closer. 'Sunday Drive's' icy tales of lust are delivered with a coolly nonchalant passion (try perfecting that hybrid – it's hard), while an encore of 'My Delirium' breeds full-on, axe-wielding rock moves. Far from anxious, Ladyhawke seems more comfortable now than ever. *Lisa Wright*

THEESATISFACTION

ART SCHOOL, GLASGOW SATURDAY, APRIL 21

W hen they're onto a good thing (which is often), THEEsatisfaction's startlingly short debut album 'awE naturale' can be a weirdly frustrating listen. At just 30 minutes' long, it feels like a work-in-progress collage of ideas. Lasting almost twice as long as that record, the Seattle duo's live UK debut makes a far more amorphous and satisfying sort of sense. Bumping hips in synchronicity, Stasia Irons' savvy feminist rhymes and Catherine Harris-White's '70s-soul vocals combine – on tracks like 'Queens' and 'Sweat' – to form something simultaneously post-modern and old-fashioned. And people are going mad for it. Well, the girls are: within a few songs every female in the room is grinding by the front of the stage. The males, a pastiche of modern white hip-hop audiences, hang back and nod approvingly. In any case, Seattle – and Sub Pop, to whom both THEEsatisfaction and Shabazz Palaces are signed – is back. But mercifully, there's not a plaid-wearing guitarist in sight. *Barry Nicolson*

JOKER/JESSIE WARE

KOKO, LONDON SATURDAY, APRIL 14

B rixton girl Jessie 'will win a Brit Award one day' Ware looks like she's been teleported from the '80s. Long dark hair dangles down her back alongside elaborate tassels protruding from her oversized shoulder pads. With a hint of Florence Welch's stage presence, a booming voice bursts from her slender frame and new single '110%' is enormous compared to its delicacy on record. Teenage duo Disclosure join her for the set's climax, 'Running', the Ware track the brothers remixed this year. Their contribution was a punch to Ware's gentle sparring. What she lacks in thunder, Bristolian dubstep juggernaut Joker makes up for with his trademark wobble wobbles. His remix of Simian Mobile Disco's 'Cruel Intentions' and own tune 'The Vision' (for which Ware reappears) are welcomed in the form of crowd surges and yelps. Then comes the party, as Mr Oizo's 'Flat Beat', Roni Size's 'Brown Paper Bag' and Jay-Z and Kanye West's 'Niggas In Paris' become bass-heavy monsters. He's less of a joker tonight, more of a crowd-pleaser. *Will Gilgrass*



STOOSHE

PROUD CABARET, LONDON TUESDAY, APRIL 17

A Jekyll and Hyde evening of joyful karaoke and slick polish suggests the future isn't quite crystal-ball-clear for the girls...

This is Stooshe's first ever headline gig, and such was the demand for the brat-pop trio that it's been split into two – an underage slot at 7.30pm, and an over-18s reprise at 10.30pm. Proud Cabaret is a strange location to have chosen for the shows. Its faded glamour is more Wapping than Weimar Berlin, and there's a man whose sole function seems to be walking around with a set of crystal balls.

Amid all this, Stooshe arrive at the back of the room, crashing through the crowd and onto the stage, shrieking the intro to 'Betty Woz Gone'. It's scrappy, electric, and feels like the bit on the hotel steps in the video for The Spice Girls' 'Wannabe'. There's a joyful, cackling glee in the band at having made the song and gotten away with it.

'Inbred City' is their bash at The Supremes, and there's an unpolished patina that does its best to gloss over their powerful vocals. By the time it comes to set highlight 'Kiss Chase' (think Josie And The Pussycats covering Le Tigre) the stage is all theirs. During

the chorus, the girls cajole the crowd into a call and response, making the room feel like the best karaoke session ever.

There are two versions of Stooshe on show tonight. One is the rough'n'tumble matey grot-soul gang, the other the well-styled urban girl group with profesh vocals. Though they do their best to meld the two, it's when one side wins over the other that

the charm slips. 'Put Your Hands Up' is Motown Week on *The X Factor*, while single 'Love Me' – with its copied-and-pasted ad-libs – is about as subtle as a sext from Frankie Cocozza.

But a sweet cover of TLC's 'Waterfalls' draws the closest professional parallels. When the girls break into a three-part harmony breakdown of Lisa 'Left Eye' Lopes' rap, there's a whoosh of excitement that runs through the room. Even the dude with the crystal balls raises an eyebrow. If they can keep their edge and dial down the smut-schtick, they'll be less Saturdays and more Sugababes i.o. At that point – count us in. *Ailbhe Malone*

SETLIST

- Betty Woz Gone
- Hoochie Mama
- Money Money
- Inbred City
- Shame
- Kiss Chase
- Drunken Detour
- My My Music
- See Me
- Like This
- Waterfall
- Black Heart
- Love Me



NOAH & THE WHALE

ROYAL ALBERT HALL, LONDON MONDAY, APRIL 16

Are Charlie and the boys ready for the grandiose venue? The way they bring the whole hall to tears with heartbreaking arrangements – and such apparent ease – suggests they were made for it

From the first time we saw them – four years ago, in a small tent at Cambridge Folk Festival – Noah & The Whale have done nothing but surprise us. But tonight, watching Charlie Fink and the boys lope suavely onto the stage of one of the nation's most iconic venues doesn't even seem shocking. You need confidence as well as big songs to fill this daunting architecture, and bands usually need a song or so to settle into it. Not Noah. As the lights flicker with the palpitating drums at the start of 'Life Is Life', the hall is theirs. Charlie jumps casually from monitor to monitor, flashing red socks. Only the wired tension in his limbs as he leans into the microphone gives away how much this means to them. "I guess a venue like this makes for a much more attentive

audience, which is a lot more pressured," he tells us afterwards. "But the great thing about today is that you can feel the crowd getting progressively louder... When you need to work for it a bit, it's more satisfying."

Working for it they may be, but they make it look so bloody easy. 'Give A Little Love' blooms its heartbreak up to the hall's acoustic 'mushrooms', and the way the guitars twine on 'Blue Skies' is just lovely, that gutting line "I don't think that it's the end/But I know we can't keep going" reducing fans to tears in the seats in front of us. The weeping doesn't let up during a Spiritualized-intense "special Royal Albert Hall" version of 'Old Joy'. Charlie

ambles to the front of the stage, pumping his elbow as the riff from 'Tonight's

The Kind Of Night' lands. Then it's a mass clapalong to '5 Years Time'. "You up there and you over there," cries Charlie. "There's something you should know... *Oh, there'll be love, love, love...*"

A moment as sunny as this feels even sweeter after the darker shades of their second album, proving that one of the many things that make Noah RAH-ready is their range. They close on a feelgood note, with 'Waiting For My Chance To Come' and 'LIFE GOES ON', before a truly jaw-dropping encore of 'The First Days Of

VIEW FROM THE BOX



Winston Marshall, Mumford & Sons
"I was enthralled the whole way through. 'Give A Little Love' was incredible; that arrangement is heartbreaking. I forget how many ridiculously good songs they've got."

Spring', stunning in its emotional power. Next up for the band are the festivals. Will they be playing new stuff there? "Never say never," grins Charlie. Oh, don't worry – we know by now to expect nothing and everything where these boys are concerned. *Emily Mackay*

See our gallery of exclusive Noah & The Whale pics from their Royal Albert Hall show at NME.COM/photos



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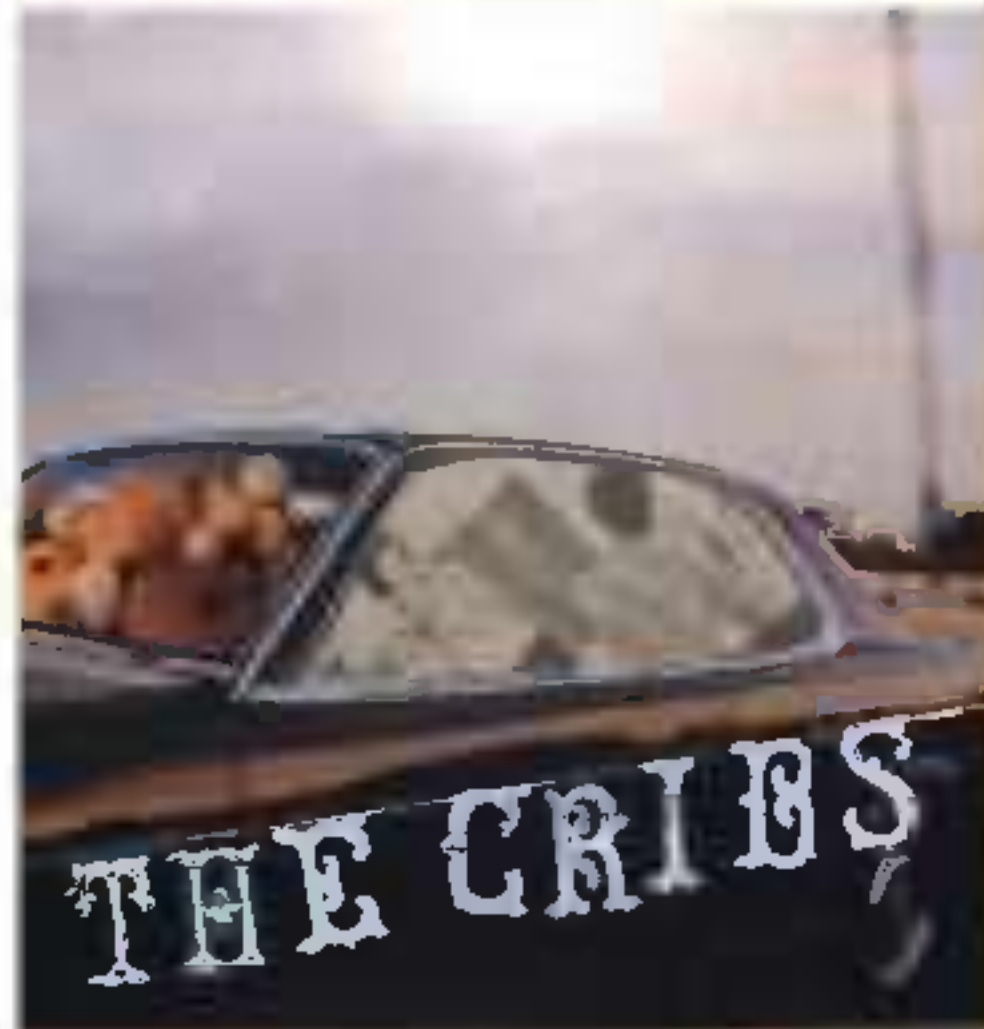
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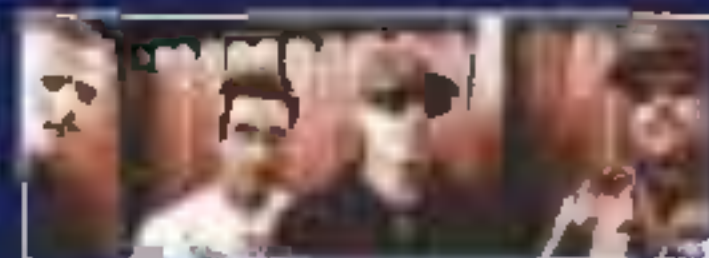
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FRANK TURNER

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Following his mammoth gig at Wembley Arena last month, folk-punk troubadour Frank Turner returns for an extensive UK tour. With Wembley offering a 10,000-strong crowd, a guest appearance from Billy Bragg and even a new tattoo to mark the occasion, Turner will have to go some way to top his biggest gig to date, but there are sure to be some tricks left in the singer's arsenal. "[Wembley] was a different kind of intense to doing a Barfly show, which is more immediate and in-your-face," said the singer. "That's more of a sugar rush moment, whereas that was like eating a steak." Frank will kick off the 18-date stint in Nottingham, before heading north to Scotland and working his way back down the country, winding up in Bath on December 11. Here's hoping he finds a satisfying culinary middle ground this time round.



TANLINES

STARTS: Brighton The Great Escape, May 10
With the Julian Barratt-directed video for 'All Of Me' upping their profile, the duo head back to the UK for two shows in Brighton and London (18).



LIVERPOOL SOUND CITY

STARTS: Liverpool Various Venues, May 17
Pond (pictured), Theme Park and D/R/U/G/S are added to a bill that already includes Mystery Jets and Niki And The Dove.



DEATH GRIPS

STARTS: Glasgow Stag And Dagger Festival, May 19
The hardcore California trio head to the UK in support of new record 'The Money Store', finishing up with an appearance at Field Day.



BRETON

STARTS: London Cargo, Jun 5
The south Londoners leave the shelter of bretonLABS for a full UK tour this summer, providing a pretty brilliant antidote to the Foals-shaped hole.



PRIMAL SCREAM

STARTS: Inverness Ironworks, Jun 14
They might be one man down, but Primal Scream are most certainly not out, as this three-date mini-tour around Scotland is sure to prove.



ACTIVE CHILD

STARTS: London Village Underground, Jul 5
Pat Grossi follows debut 'You Are All I See' with a date in London, supported by The Invisible and Radar faves NZCA/LINES.



WIRELESS FESTIVAL

STARTS: London Hyde Park, Jul 6
Santigold (pictured) and Metric have been added to the Hyde Park soiree, headlined by Rihanna, Drake and Deadmau5.



FAITH NO MORE

STARTS: London Hammersmith Apollo, Jul 8
The reunited metalheads play a one-off date in London, the day of their cancelled Sonisphere performance.



Y-NOT FESTIVAL

STARTS: Peak District National Park, Aug 3
Pulled Apart By Horses (pictured), Slow Club, British Sea Power, Dinosaur Pile Up, Fixers and more sign up for the Peak District festival.



STRUMMER OF LOVE

STARTS: Somerset Secret Location, Aug 17
Ten years after Joe Strummer's death, this memorial event stars Frank Turner, The Pogues, Billy Bragg (pictured) and more.



MILES KANE

STARTS: Warrington Parr Hall, Aug 17
The retro-influenced singer heads north for a one-off warm-up show on Friday night before hitting the V Festival stage at the weekend.



PATTI SMITH

STARTS: O2 Academy Newcastle, Sep 4
The punk legend goes on the road in support of forthcoming LP 'Banga', taking in six dates before ending up at London's Troxy (13).

PICK of the WEEK

What to see this week? Let us help



NEW ORDER

STARTS: London O2 Academy Brixton, May 2

NME
PICK

Sound the reunion klaxon! Joining the list of old-but-goodies taking up the baton again, the indie icons are back with their first UK tour proper since Peter Hook's departure in 2006. The legendary bassist may be absent from the band's current incarnation, but with nine albums under their belt, the five-piece are still sure to be well worth watching. They'll continue this set of dates with a two-night header at O2 Academy Brixton before stopping off at Glasgow (5), Edinburgh (6) and Newcastle (8) in preparation for a slew of summer festival dates (including T In The Park and a headline appearance at Bestival). Then it's all eyes on Hyde Park as the quintet line up under fellow reunited legends Blur at BT London Live, the Olympics Closing Ceremony Celebration Concert in August. Rule Britannia.



Everyone's Talking About PERFUME GENIUS

STARTS: Sheffield Lantern Theatre, May 7
Last time Perfume Genius hit these shores, his emotional gigs were filled with the muffled sniffs of actual grown men crying. This time round the singer, who'll take in seven dates across the country ending up in London on May 14, has got the added ammunition of recent heartbreaker 'Put Your Back N 2 It' in his cannon. Make sure you pack the tissues.



Don't Miss GRIMES

STARTS: Bristol Simple Things Festival, May 6
This year's been a big one for Claire Boucher. With third album 'Visions', the lady better known as Grimes has vaulted out of the underground and stamped her impish footprint, pairing sprightly pop with Nite Jewel-esque experiments. Catch her lining up alongside Death In Vegas and Squarepusher at Bristol's Simple Things Festival, and then heading out on her own.



Radar Stars HOODED FANG

STARTS: Bristol Simple Things Festival, May 6
Canadian quartet Hooded Fang's recent LP 'Tosta Mista' was a 20-odd minute burst of ramshackle, clattering energy, veering between instrumental oddities and indie gems with nary a pause for breath. Live, they're an even more direct proposition (think Black Lips, minus the the snogging and genital flashes) – see for yourself at the band's whistle-stop five-night tour this month.

WEDNESDAY

May 2

BOURNEMOUTH

Rizzle Kicks O2 Academy
0870 477 2000

BRIGHTON

Flats Green Door Store

07894 267 053

Michael Chapman/Hiss Golden

Messenger Prince Albert

01273 730 499

Slow Club The Haunt 01273 770 847

The Staves Ballroom 01273 605789

BRISTOL

Dan Mangan/Zeus Louisiana

0117 926 5978

CARDIFF

Imelda May St David's Hall

029 2087 8444

The Qulreboys Clwb Ifor Bach

029 2023 2199

CHELMSFORD

Sloe Gin Hooga 01245 356 811

DERBY

Exit International Victoria Inn

01332 204 873

EDINBURGH

Cashier No 9 Electric Circus

0131 226 4224

Witness Sneaky Pete's 0131 225 1757

GLASGOW

The Others Cavern Club

01392 495 370

GLASGOW

Chuck Prophet & The Mission

Express King Tut's Wah Wah Hut

0141 221 5279

LANCASTER

Team Me Library 01717 3942651

LEEDS

Polar Cockpit 0113 244 3446

LIVERPOOL

The Coronas O2 Academy 2

0870 477 2000

Karlina Francis Eric's Club

Welrd Dreams Parr St Studios

0151 707 3727

LONDON

Arbouretum/Hush Arbors Cargo

0207 749 7840

Best Friends Garage (Upstairs)

0871 230 1094

The Caulfield Beats Power Lunches

Arts Cafe

The Daytonas Ace Cafe

020 8961 1000

Dead Empires New Cross Inn

020 8692 1866

Dry The River Electric Ballroom

020 7485 9006

The Fallen Leaves/The Mobbs 12 Bar

Club 020 7240 2622

Gwilym Gold Sebright Arms

020 7729 0937

Hot Water Music/Sharks Old Blue

Last 020 7613 2478

Lewis Watson St Pancras Old Church

Lois & The Love/Beans On Toast

MacBeth 020 7739 5095

Lonsdale Boys Club Borderline

020 7734 5547

Newton Faulkner Scala

020 7833 2022

New Order O2 Academy Brixton

0870 477 2000

North Atlantic Oscillation Tabernacle

020 7243 4343

Of Monsters And Men The Lexington

020 7837 5387

Polarsets Hoxton Square Bar and

Kitchen 020 7613 0709

Rachael Yamagata Bush Hall

020 8222 6955

The Rapture O2 Shepherds Bush

Empire 0870 771 2000

Royseven Monto Water Rats

020 7837 4412

The Shutes Barfly 0870 907 0999

Tawiah/Szjerdene CAMP Basement

0871 230 1094

Twenty Twenty/Room 94/

Futureproof Garage 020 7607 1818

Versus The World O2 Academy

Islington 0870 477 2000

MANCHESTER

Bouncing Souls/The Menzingers

Moho Live 0161 834 8180

Jake Morley Deaf Institute

0161 330 4019

Ladyhawke Ruby Lounge

0161 834 1392

Simple Plan HMV Ritz 0161 236 4355

We Are Augustines Academy

0161 832 1111

10CC Bridgewater Hall 0161 907 9000

NEWCASTLE

Blancmange O2 Academy 2

0870 477 2000

The Funeral Suits Cluny

0191 230 4474

NORWICH

Blood Red Shoes/The Cast Of

Cheers Waterfront 01603 632 717

NOTTINGHAM

Simone Felice/Simi Stone Glee Club

0871 472 0400

PLYMOUTH

Of Mice And Men White Rabbit

01752 227522

READING

Professor Green Rivermead

0118 901 5001

Veil Of Maya Sub89 0871 230 1094

SHEFFIELD

Alkaline Trio Leadmill 0114 221 2828

Hans Chew Greystones 0114 266 5599

SOUTHAMPTON

Lostprophets/Modestep Guildhall

023 8063 2601

WOLVERHAMPTON

Sylosis Slade Room 0870 320 7000



STEW CAPPER, ANDY WILKIN, RICHARD J. GUY EPPLE, VICTOR FRANKOWSKI, EMILIE BAILEY, DAN KENDALL

THURSDAY

May 3



BATH

Hans Chew Chapel Arts Centre
0122 5404445
Molotov Jukebox/Beans On Toast
Moles 01225 404445

BELFAST

Example Odyssey 028 9073 9074
BIRMINGHAM

Newton Faulkner 02 Academy

0870 477 2000

Twenty Twenty HMV Institute

0844 248 5037

BOLTON

Francis Railway Venue

01204 306 450

BRIGHTON

Boxes Sticky Mike's Frog Bar

01273 749 465

Mikowski Prince Albert

01273 730 499

The Sadies The Hydrant

01273 608 313

Simian Mobile Disco Concorde 2

01273 673 311

2ManyDJs Digital 01273 202407

BRISTOL

Arbouretum/Hush Arbors Fleece

0117 945 0996

Dear Prudence Thekla 08713 100000

Trembling Bells/Bonnie Prince Billy

Trinity 01179 351 200

CAMBRIDGE

Simone Felice Junction 01223 511511

CARDIFF

The Miserable Rich 10 Feet Tall

02920 228883

The Others Gwdihw Cafe Bar

029 2039 7933

Professor Green University

029 2023 0130

CHELMSFORD

The Argonauts Hooga 01245 356 811

COVENTRY

The Subways/Royal Republic/

Turbowolf Kasbah 024 7655 4473

EDINBURGH

The Funeral Suits Sneaky Pete's

0131 225 1757

EXETER

Rizzle Kicks University 01392 263519

GATESHEAD

The Lovely Eggs The Central

0191 478 2543

Cashier No 9 Stereo 0141 576 5018

Gemma Ray Captain's Rest

0141 331 2722

Simple Plan/We The Kings 02 ABC

0870 903 3444

HATFIELD

Anti-Flag The Forum 0844 477 2000

LEEDS

Bowerbirds Brudenell Social Club

0113 243 5866

Vell Of Maya Cockpit 0113 244 3446

LEICESTER

Jim Lockey & The Solemn Sun

Soundhouse 07830 425555

LIVERPOOL

Howler Kazimier 0871 230 1094

Polar Shipping Forecast

0151 709 6901

The Thesplans Zanzibar

0151 707 0633

Tribes 02 Academy 2 0870 477 2000

LONDON

Alabama Shakes Electric Brixton

020 7274 2290

Anathema KOKO 020 7388 3222

Bad Wolf New Cross Inn

020 8692 1866

Blood Red Shoes/The Cast Of

Cheers Heaven 020 7930 2020

Crippled Black Phoenix Garage

020 7607 1818

Dan Mangan/Zeus Bush Hall

020 8222 6955

Dan Whitehouse Slaughtered Lamb

020 8682 4080

Ghosts Of December Garage

(Upstairs) 0871 230 1094

I Am Vexed Club Surya 020 7713 6262

Josephine Lloyd Wilmington Arms

020 7837 1384

Man/flu/Vuvuvultures The Lexington

020 7837 5387

Marina And The Diamonds

Tabernacle 020 7243 4343

Mystery Jets Hippodrome

0208 5414411

New Order 02 Academy Brixton

0870 477 2000

Of Mice And Men/Bury Tomorrow

Underworld 020 7482 1932

Papier Tigre/Cantaloupe Old Blue

Last 020 7613 2478

The Quireboys Borderline

020 7734 5547

Scroobius Pip MacBeth

020 7739 5095

Shigeto Birthday's

Siren Shacklewell Arms

020 7249 0810

This Club Barfly 0870 907 0999

Tinariwen/Jose Gonzalez

02 Shepherds Bush Empire

0870 771 2000

Train HMV Hammersmith Apollo

0870 606 3400

Trim The Barber 333 020 7739 5949

Various Cruelties ULU

020 7664 2000

We Are Augustines Dingwalls

020 7267 1577

MANCHESTER

The Coronas Night & Day Cafe

0161 236 1822

Karlina Francis Ruby Lounge

0161 834 1392

Team Me Soup Kitchen 0161 236 5100

Weird Dreams The Castle

0161 237 9485

MILTON KEYNES

The Atrocity Exhibit Watershed

07935 641 660

NEWCASTLE

Chuck Prophet & The Mission

Express Cluny 0191 230 4474

Happy Mondays/Inspiral Carpets 02

Academy 0870 477 2000

Jake Morley Cluny 2 0191 230 4474

NORWICH

The Rapture/Chew Lips Arts Centre

01603 660 352

PORTSMOUTH

Death In Vegas Wedgewood Rooms

023 9286 3911

ST ALBANS

The Zipheads/Fella Horn

01727 853 143

FRIDAY

May 4

BELFAST

Gemma Ray/Kitty Daisy & Lewis

Black Box 00 35391 566511

BIRMINGHAM

Blood Red Shoes/The Cast Of Cheers

HMV Institute 0844 248 5037

BOLTON

Berenice Scott Railway Venue

01204 306 450

BOURNEMOUTH

Chapter 24 60 Million Postcards

01202 292 697

BRIGHTON

British Sea Power The Haunt

01273 770 847

Here We Go Magic/Fanzine Green

Door Store 07894 267 053

Simone Felice Coalition 01273726858

BRISTOL

Lianne La Havas Trinity 01179 351 200

The Miserable Rich Thekla

08713 100000

The Sadies Polish Club 0117 973 6244

Tellison Croft (Main Room)

0117 987 4144

CAMBRIDGE

Professor Green Corn Exchange

01223 357851

CHELMSFORD

Wild Combination Hooga

01245 356 811

COVENTRY

Niki & The Dove Kasbah

024 7655 4473

EDINBURGH

The Imaginairs Sneaky Pete's

0131 225 1757

GLASGOW

The Boscors Maggie May's

0141 548 1350

Happy Mondays/Inspiral Carpets 02

Academy 0870 477 2000

Karlina Francis 02 ABC2

0141 204 5151

The Others Captain's Rest

0141 331 2722

Reverend & The Makers Oran Mor

0141 552 9224

Stone Foundation King Tut's Wah Wah

Hut 0141 221 5279

LEEDS

Alkaline Trio Metropolitan University

0113 283 2600

King Charles Cockpit 0113 244 3446

SBTRKT/Floating Points Mint Club

0113 244 9474

LEICESTER

Rizzle Kicks 02 Academy

0870 477 2000

LIVERPOOL

Arbouretum/Hush Arbors Kazimier

0871 230 1094

Black Moth Shipping Forecast

0151 709 6901

LONDON

Aziz Ibrahim Monto Water Rats

020 7837 4412

Boxes The Lexington

020 7837 5387

Cauchemar/Anwilet Old Blue Last

020 7613 2478

Citizens!/Singtank Club NME @ Koko

0870 4325527

Cold In Berlin Hope & Anchor

020 7354 1312

Flats Electric Circus 020 8530 6796



Imelda May Royal Albert Hall

020 7589 8212

Jamie George XOYO 020 7729 5959

Little Boots XOYO 020 7729 5959

Lostprophets/Modestep 02

Academy Bnxtion 0870 477 2000

Rebel Truce Dingwalls 020 7267 1577

Skinny Machines 229 Club

020 7631 8310

Sulphur Purple Turtle 020 7383 4976

The Vacations Barfly 0870 907 0999

Various Cruelties/Portasound 93

Feet East 020 7247 6095

We The Kings Scala 020 7833 2022

Will And The People Club Surya

020 7713 6262

MANCHESTER

Bowerbirds Deaf Institute

0161 330 4019

SATURDAY

May 5

Ladyhawke,
Live At Leeds**BELFAST**

Tribes Stiff Kitten 028 9023 8700

BIRMINGHAM

The Lines O2 Academy 2

0870 477 2000

Train O2 Academy 0870 477 2000

2ManyDJs Gibb Street Warehouse

BRIGHTON

Bowerbirds The Haunt

01273 770 847

The Coronas Sticky Mike's Frog Bar

01273 749 465

DRUGS The Hope 01273 723 568

The Miserable Rich Green Door

Store 07894 267 053

BRISTOL

Ivyrise Thekla 08713 100000

Newton Faulkner O2 Academy

0870 477 2000

Yes Sir Boss! Fiddlers 0117 987 3403

Young Kato The Cooler

0117 945 0999

CAMBRIDGE

Slow Club St Paul's Centre

01223 354 186

CARDIFF

We The Kings Club Ifor Bach

029 2023 2199

CARLISLE

The Beat Brickyard 01228 512 220

CHELMSFORD

Gringo Star Hooga 01245 356 811

DUNDEE

Transmission Doghouse

01382 227080

EDINBURGH

The Kiks Studio 24 0131 558 3758

EXETER

Trash City Cavern Club 01392 495 370

GLASGOW

New Order O2 Academy

0870 477 2000

Vagabond Poets O2 ABC2

0141 204 5151

LEEDS

Dan Mangan Holy Trinity Church

01132 454268

LIVE AT LEEDS The Enemy/Los

Campesinos!/Marina And The

Diamonds/Ladyhawke/The

Subways Various 0671 230 1094

Example/Wretch 32 Millenium

Square

Jim Lockey & The Solemn Sun Royal

Park Cellars 0113 274 1758

LEICESTER

Exit State Soundhouse

07830 425555

LIVERPOOL

10CC Philharmonic Hall 0871 230 1094

LONDON

Brooke 100 Club 020 7636 0933

Chase And Status (DJ Set) Ewer

Street Car Park

Dan Sartain The Lexington

020 7837 5387

Delta Unit Nambucca 020 7272 7366

CAMDEN CRAWL The Futureheads/

The Big Pink/Veronica Falls/Trophy

Wife/Actress/Clock Opera/Theme

Park Various 0871 230 1094

Here We Go Magic Sebright Arms

020 7729 0937

The Lost Cavalry Club Surya

020 7713 6262

Miss Terry Blue Purple Turtle

020 7383 4976

Pendragon Coronet 020 7701 1500

Primaldial O2 Academy 2 Islington

0870 477 2000

Professor Green O2 Academy Brixton

0870 477 2000

Visions Garage 020 7607 1818

You Slut! The Horatia 020 7503 9421

MANCHESTER

Alkaline Trio Academy 0161 832 1111

Blood Red Shoes/The Cast Of Cheers

Academy 2 0161 832 1111

Happy Mondays MEN Arena 0844

847 8000

Mr Scruff Band On The Wall

0161 832 6625

Papier Tigre Night & Day Cafe

0161 236 1822

Tellison Sound Control 0161 236 0340

Transition Baby Roadhouse

0161 228 1789

Twenty Twenty Academy 3

0161 832 1111

MILTON KEYNES

The Portraits Stables 01908 280800

NEWCASTLE

The Exploited O2 Academy

0870 477 2000

Veil Of Maya O2 Academy 2

0870 477 2000

NORWICH

CoCos Lovers Arts Centre

01603 660 352

SHEFFIELD

Errors Skate Central 0114 272 3037

SOUTHAMPTON

Mama's Lips Lennons 023 8057 0460

SOUTHSEA

The Caesars Cellars 02392 826249

STOKE ON TRENT

Polar Underground 01782 219944

WARWICK

Trembling Bells/Bonnie Prince Billy

Arts Centre 024 7652 4524

SUNDAY

May 6

BELFAST

Danny & The Champions Of The

World McHugh's 028 9050 9999

BIRMINGHAM

The Coronas The Ballroom

0121 448 0797

Ladyhawke Glee Club 0870 241 5093

We Are Augustines Hare & Hounds

0870 264 3333

We The Kings O2 Academy 2

0870 477 2000

BRIGHTON

Stanley Brinks Green Door Store

07894 267 053

Visions/No Consequence The Haunt

01273 770 847

BRISTOL**SIMPLE THINGS FESTIVAL**

Squarepusher/Death In Vegas/

Simian Mobile Disco/Grimes/

Ghostpoet Various

CARDIFF

2ManyDJs Cardiff University SU

CHELMSFORD

Dot Rotten Hooga 01245 356 811

DERBY

Cobra Skulls Victoria Inn

01332 204 873

EDINBURGH

Karima Francis Voodoo Rooms

0131 556 7060

New Order Usher Hall 0131 228 1155

The Subways/Royal Republic The

Liquidroom 0131 225 2564

GATESHEAD

Albert Hammond Sage Arena

0870 703 4555

GLASGOW

Dexys Cottiers Theatre

0141 334 9214

Lianne La Havas Oran Mor

0141 552 9224

Red Sky July King Tut's Wah Wah Hut

0141 221 5279

Tellison Captain's Res 0141 331 2722

LEEDS

Dan Sartain Brudenell Social Club

0113 243 5866

LIVERPOOL

Janice Graham Band/Silk Magnet

0151 709 6969

LONDON

AlunaGeorge Hearn Street Car Park

Amber States/Savoir Adore/Let's

Buy Happiness Notting Hill Arts Club

0207 460 4459

Artmagic/The Penelopes/

Toy Horses Old Queens Head

020 7354 9993

CAMDEN CRAWL The Cribs/

Glasvegas/Peace/Spector/Niki &

The Dove/Gaz Coombes Various

0871 230 1094

Hidden Orchestra XOYO

020 7729 5959

NotSensibles New Cross Inn

020 8692 1866

Pilgrims Way Green Note

0871 230 1094

Spraynard Windmill 020 8671 0700

Trembling Bells/Bonnie Prince

Billy Union Chapel 020 7226 1686

MANCHESTER

The Heartbreaks Ruby Lounge

0161 834 1392

Here We Go Magic/Porcelain Raft

Deaf Institute 0161 330 4019

Train Academy 0161 832 1111

Veil Of Maya Mono Live

0161 834 8180

Walls/Islet/Shigeto/Loney Dear

Islington Mill 0871 230 1094

MILTON KEYNES

Chris T-T Watershed 07935 641 660

NEWCASTLE

The Beat O2 Academy

0870 477 2000

Friends Digital 01912 619755

SHEFFIELD

Happy Mondays/Inspiral Carpets

O2 Academy 0870 477 2000

SOUTHAMPTON

The Xcerts Joiners 023 8022 5612

WOLVERHAMPTON

Everybody Looks Famous/Paper

Tigers Slade Room 0870 320 7000

2 Many DJs,
University,
Cardiff

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

May 7

Marina And The Diamonds, Queens Hall, Edinburgh



BIRMINGHAM
Holy State Rainbow 0121 772 8174
Vell Of Maya O2 Academy 3 0870 477 2000
Zulu Winter Hare & Hounds 0870 264 3333
10CC Symphony Hall 0121 780 3333

BOURNEMOUTH
Errors 60 Million Postcards 01202 292 697

BRIGHTON
The Vaccines/Iceage/SCUM Centre 0870 900 9100

BRISTOL
The Coronas Thekla 08713 100000

CHELMSFORD
Marc Halls/Jakob Deist Hooga 01245 356 811

EDINBURGH
Alkaline Trio HMV Picture House 0844 847 1740
Marina And The Diamonds Queens Hall 0131 668 2019

EXETER
The Xcerts Cavern Club 01392 495 370

GLASGOW
Friends King Tut's Wah Wah Hut 0141 221 5279
Loney Dear School Of Art 0141 353 4530
Train O2 Academy 0870 477 2000

HULL
Ghostpoet Fruit Hull 01482 221113

LEEDS
Male Bonding/Young Magic Brudenell Social Club 0113 243 5866
We The Kings Cockpit 0113 244 3446

LIVERPOOL
Blood Red Shoes/The Cast Of Cheers Zanzibar 0151 707 0633
Porcelain Raft Shipping Forecast 0151 709 6901

LONDON
I Like Trains Borderline 020 7734 5547
Bass Drum Of Death Old Blue Last 020 7613 2478
Cargo Cargo 0207 749 7840
Comet Gain The Lexington 020 7837 5387
The Hype Theory/Franko Garage 020 7416 1616
Keep Shelly In Athens Birthday's Richmond Fontaine Cecil Sharp House 020 7485 2206
Savoir Adore Queen Of Hoxton 020 7422 0958
Stanley Brinks Windmill 020 8671 0700

MANCHESTER
Cobra Skulls Star & Garter 0161 273 6726
Flats Sound Control 0161 236 0340

Hooded Fang The Castle 0161 237 9485
Howler Club Academy 0161 832 1111

NEWCASTLE
Karima Francis Cluny 2 0191 230 4474
Lianne La Havas Northumbria University
Twenty Twenty O2 Academy 2 0870 477 2000

NOTTINGHAM
Chris T-T Maze 0115 947 5650
The Cribs Rock City 08713 100000
Ivory Bodega Social Club 08713 100000

READING
Slow Club Sub89 0871 230 1094

SHEFFIELD
Perfume Genius Lantern Theatre 0114 255 1776
Tribes Leadmill 0114 221 2828

SOUTHAMPTON
Marionette Joiners 023 8022 5612
Visions The Cellar 023 8071 0648

STOKE ON TRENT
Admiral Fallow Sugarmill 01782 214 991

WOLVERHAMPTON
Open To Fire Robin 2 01902 497860

WREXHAM
Boy Friend Central Station 01978 358780

TUESDAY

May 8

BIRMINGHAM
Tellison Rainbow 0121 772 8174

BRIGHTON
Chris T-T Friends Meeting House 01273 731743

BRISTOL
Brother & Bones Croft (Main Room) 0117 987 4144
Cashier No 9 Thekla 08713 100000
Slow Club Fleece 0117 945 0996
Zulu Winter Louisiana 0117 926 5978

CARDIFF
The Coronas Clwb Ifor Bach 029 2023 2199
The Xcerts Clwb Ifor Bach 029 2023 2199

CARLISLE
The Ocean Between Us Brickyard 01228 512 220

CHELMSFORD
The Real Reason/My Heroine Hooga 01245 356 811

CHESTER
Richard James Telford's Warehouse 01244 390090

COVENTRY
Alkaline Trio Kasbah 024 7655 4473

EXETER
Holy State Cavern Club 01392 495 370

GLASGOW
Keep Shelly In Athens Nice'n'Sleazy 0141 313 9637
Marina And The Diamonds O2 ABC 0870 903 1444
Perfume Genius Captain's Rest 0141 331 2722
Twenty Twenty King Tut's Wah Wah Hut 0141 221 5279

LEEDS
Grimes Brudenell Social Club 0113 243 5866

LIVERPOOL
Boy Friend Parr St Studios 0151 707 3727
Futures O2 Academy 2 0870 477 2000
Porcelain Raft/Boy Friend Shipping Forecast 0151 709 6901

LONDON
Avalanche City MacBeth 020 7739 5095
A Place To Bury Strangers Cargo 0207 749 7840
Beush Bull & Gate 020 7485 5358
The Cribs Troxy 020 7734 3922
Defta/ Alaska Old Queens Head 020 7354 9993
Dexys O2 Shepherds Bush Empire 0870 771 2000
Exit International O2 Academy 2 Islington 0870 477 2000
Fanzine The Waiting Rooms 020 8886 7781
Glitches Club Surya 020 7713 6262
Halls/Raisa Madame Jojo's 020 7734 2473
Hans Chew Windmill 020 8671 0700
Howler Garage 020 7607 1818
Jim Lockett & The Solemn Sun/The Din 93 Feet East 020 7247 6095
La Femme Jazz Cafe 020 7916 6060
Lightships The Lexington 020 7837 5387
Lilles On Mars Buffalo Bar 020 7359 6191
Mini Mansions Garage (Upstairs) 0871 250 1094
Mz Bratt Barfly 0870 907 0999
Red Sky July Green Note 0871 230 1094
Trailer Trash Tracys Hoxton Square Bar and Kitchen 020 7613 0709
Yacht XOYO 020 7729 5959
Young Magic Birthday's

MANCHESTER
Ahab Deaf Institute 0161 330 4019
Devlin The Castle 0161 237 9485
Friends Academy 3 0161 832 1111
Reverend & The Makers Club Academy 0161 832 1111
The Subways/Royal Republic/Turbowolf HMV Ritz 0161 236 4355

NEWCASTLE
Blood Red Shoes/The Cast Of Cheers Cluny 0191 230 4474
Cobra Skulls Trillians 0191 232 1619
Newton Faulkner Tyne Theatre 0191 265 2550
New Order O2 Academy 0870 477 2000
Richmond Fontaine Cluny 2 0191 230 4474

NORWICH
Ladyhawke Waterfront 01603 632 717

NOTTINGHAM
Flats Bodega Social Club 08713 100000
Tribes/Sharks Rescue Rooms 0115 958 8484

OXFORD
Errors Jericho Tavern 01865 311 775

PORTSMOUTH
Wretch 32 Pyramids 023 9235 8608

PRESTON
Karima Francis Mad Ferret 07919 896 636

SHEFFIELD
Polar Corporation 0114 276 0262

SOUTHAMPTON
The Heartbreakers Joiners 023 8022 5612

STOKE ON TRENT
Maximo Park Sugarmill 01782 214 991

WREXHAM
Marionette Central Station 01978 358780



Friends, Academy 3, Manchester

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+5A** What on earth... there's absolutely nothing wrong in saying that! It's just a piece of Gossip (7-5)
9 Guitarist from Bauhaus is in fashion (3)
10+11A "My scarecrow dreams when they smash my heart into smithereens", 2012 (7-5)
12 In 1983 this song raised Joe Cocker and Jennifer Warnes to their rightful place (2-5-2-6)
16 Sir, I have returned The Goo Goo Dolls' record (4)
17 'Tomorrow Morning' came for them two years ago (4)
21+27D How odd! Aren't remixes put on a Van Morrison album? (4-3-4)
22+34A To be honest, a revolver was responsible for a Million Dead (5-6)
25+3D "You in that dress my thoughts I confess verge on dirty", 1982 (4-2-7)
26 (See 4 down)
28 The Fall's own short-lived record label '... Sinister' has a tooth missing (3)
29 Not even ashamed to include a guitarist from Frankie Goes To Hollywood (4)
30 Letting nothing go to waste, The Bees did '... In The Rain' (4)
31 Possibly totally surprised to hear that Paul McCartney sang 'Maybe I'm ...' (6)
33 Album title used by Nas, Pete Townshend and Earth Wind & Fire (1-2)
34 (See 22 across)
35 Punk vocalist who featured on Leftfield's 1993 hit 'Open Up' (4-5)

CLUES DOWN

- 1** Old movie showing of Benjamin Francis Leftwich's album (8)
2+28D The hill I'd crawled around with Iggy Pop (4-4-5)
3 (See 25 across)
4+26A A little sympathy shown as this song's position is twice pointed out to Radiohead (5-5)
5 Mark ..., guitarist with Pulp since 1995 (6)
6 Hordes going wild as manager of The Clash appears (6)
7 Dangerous start followed by a quick knock out for member of The Band (5)
8 (See 14 down)

- 13** "I'm going to ..., far from this opera for evermore", from The White Stripes' 'Seven Nation Army' (7)
14+8D Huge article on a Duran Duran album (3-5)
15 "My eyes were stabbed by the flash of a ... light that split the night and touched the sound of silence", Simon And Garfunkel (4)
18 More specifically it could be an album by Chairlift or song by The Beatles (9)
19 Headphones only half working while playing Cage The Elephant (2-3-3)
20 Rock band whose hits in the '70s included 'Wishing Well' and 'My Brother Jake' (4)
23 American group, renowned for their version of 'Louie Louie', are among the bookings mentioned (8)
24 No US act turns up for Zola Jesus recording (7)
27 (See 21 across)
28 (See 2 down)
30 Experimental rock band making an appearance in *The Inbetweeners* (4)
32 'For Emma, Forever ...', Bon Iver album (3)

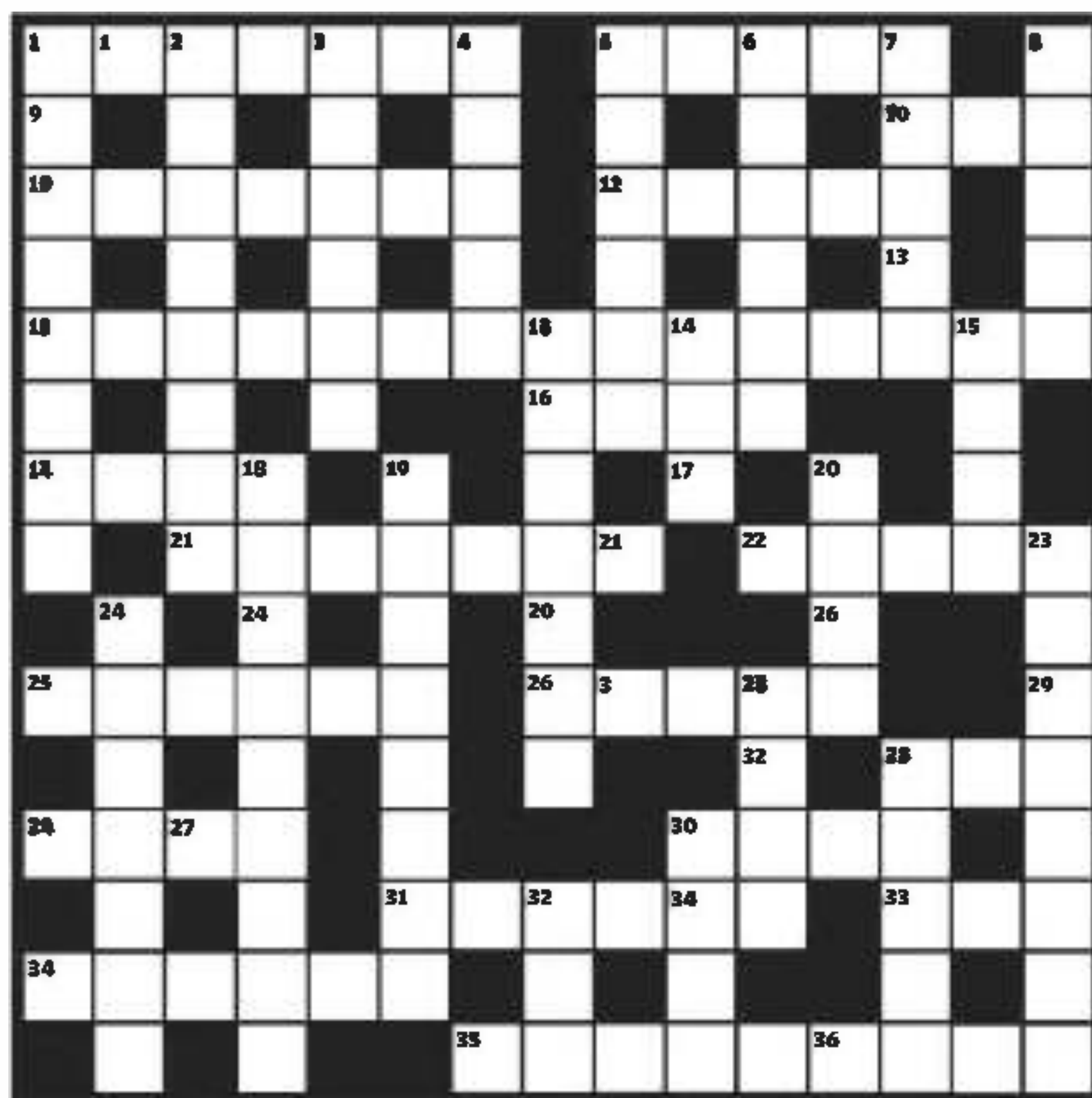
Normal NME terms and conditions apply, available at NME.COM/terms. Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, May 8, 2012, to: Crossword, NME, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

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

APRIL 7 ANSWERS

ANSWERS ACROSS
 1+23A Someone Purer, 5 Damaged, 9 Never Let Me Go, 10+11A Tony Bennett, 12 Red Alert, 15 China Drum, 16 Anbcs, 18 Myths, 21+25D No Way Out, 22 Flame, 24 Coolio, 28 Sky, 29 Tigers

ANSWERS DOWN
 1 Songbird, 2 Moving To New York, 3 Our Velocity, 4+17D Electric Soft Parade, 6+14A A Certain Ratio, 7 Another Day, 8+26A Daryl Hall, 13 Touch, 18+27A Me Plus One, 19 Terror, 20 Street, 21 Nice



COLLECTORS' CORNER

KRAFTWERK

Call yourself a superfan?
Here are the gems that no Kraftwerk obsessive should be without



ORGANISATION - TONE FLOAT (1990)



A band who released only one album, but it's significant because the

line-up featured Kraftwerk duo Ralf Hütter and Florian Schneider. The album was very briefly available in the UK after its release, but sales were minimal and the group were dropped shortly afterwards.

Need To Know: An unofficial reissue of the album features a bonus track taken from a German TV performance featuring future members of both Kraftwerk and fellow krautrockers Neu!

RALF UND FLORIAN (1981)



Kraftwerk's third studio album featured just Ralf Hütter and

Florian Schneider in terms of personnel. The record is almost entirely instrumental, and features more prominent synth work than on their first two efforts. None of the band's first three albums have ever seen an official release on CD.

Need To Know: Drummer Wolfgang Flür joined Kraftwerk after playing with Hütter and Schneider during promotional appearances for the record.

THE MIX (1990)



Many have this down as a 'remix' album, although it was actually

a compilation featuring brand new versions of previously recorded songs. The inspiration for its release reputedly came after Kraftwerk started touring again in 1990 after a nine-year break, and the rehearsals for the jaunt saw them tinkering with their old classics.

Need To Know: After its release, the band did not release another album until 2003's 'Tour De France Soundtracks'.

WOLFGANG FLÜR - I WAS A ROBOT (1980)



A member of Kraftwerk from 1973 until 1987, Flür's book about his time

in the secretive band caused much controversy upon its release. Although a lot of his revelations into the outfit's inner workings are innocuous, the remaining members served him with various injunctions attempting to cease publication.

Need To Know: Flür was once the drummer in The Spirits Of Sound, which also featured another one-time Kraftwerk member, Michael Rother.

FANMAIL

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

Edited by Mark Beaumont



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The Big Issue

What everyone's talking about this week



LETTER OF THE WEEK RECORD STORE NAY?

From: James Kellett
To: NME

Looking down the Record Store Day queue, which stretched out into the street, many people asked what the queue was in aid of. When we replied that we were waiting to buy records the response was generally one of bemusement. Which led me to ponder the following: are we (music lovers) just geeks? I had always assumed that the general public look on our musical obsessions with an air of respect and mild admiration. Though perhaps I think I see now that we are actually more akin to stamp or comic collectors than the rock stars that we idolise. Either way, buying the limited-edition Bob Dylan 'Singles Collection' was quite a buzz!

NME's response...

The general public, James, phone in to vote for contestants on *The X Factor*, buy Adele albums by the skipload, consider Mumford & Sons "this great new band I've just discovered" and have absolutely no interest in killing and dismembering Jessie J. They don't care about music. The general

public are a selfish horde of consumerist vampires who consider paying for records to be a practice as medieval as shovelling your own shit out of a window, who will happily see music downloaded into the sewer of history and won't even miss it much when it's gone. Forget respect and

admiration, they think you're weird, like people who go to see foreign language films. You are a geek, yes, but a proud and noble geek. Staple your Bob Dylan receipt to your forehead as a sign and standard of your eminent sophistication, mystery and allure among us fellow geeks, but know

this: the general public are much more likely to have sex with you if you're camping outside Waterstones dressed as Dumbledore. And I speak from experience - MB

Winners should email letters@NME.COM to claim their limited-edition Sonic Editions print

RECORD STORE YAY!

From: Edwin Mitchell
To: NME

We stand in line for hours in the cold and the rain. Our feet hurt. We're tired from how early we had to get up. Queuing for overpriced vinyl. Alas, when we get in the store, we find out that the one LP we wanted has sold out, yet it doesn't matter. The yearly pilgrimage undertaken by many to Record Store Day is as important as it ever was. It's a celebration of music and a never forgotten, and perhaps, better era. In the days of high-speed internet, we have access to literally thousands of albums, EPs and singles, all at the click of a button. We cannot bond with music any more due to how oversaturated we've become with it. Back in the day, we would have only had a limited amount of vinyl, and those records would be remembered with fondness. We would have learned every word due to hundreds of repeated plays, and formed real emotional attachment with them. The internet is great for finding new music, but due to this phenomenon, we have become less attached to our music. Let's hope Record Store Day continues for many years to come - a constant reminder of the good old days.

From: Samantha-May Robson
To: NME

Queuing outside David's Music in Letchworth with my dad at 6.30am, there were already a couple of people there, waiting for the shop to open at 8am. By the time product lists were handed out at 7am we were highlighting the records we wanted and clutching NME in

one hand, with a cuppa in the other. It was good to see so many people proving that vinyl is far from dead. By the time we were served the likes of The Vaccines, Arctic Monkeys and Bowie had already gone, and we were near the front of the queue. Luckily we still managed to get the Loose Tapestries, Civil Wars, Simple Minds and Noel Gallagher releases we were after. One thing's for sure - I will be playing these records no matter how much it decreases their value. Maybe I'm naive at 14, but for me the point of vinyl is seeing it spin on the turntable while watching the equaliser go up and down. You don't get that with CDs or MP3s. I don't see the point in buying a record just to look at it. It was a great morning spent swapping gig memories and other music anecdotes. Can't wait 'til next year!

From: NME
To: Edwin Mitchell; Samantha-May Robson
Now I'm no webophobic luddite leading a mob of flaming torches to storm the gates of Spotify, but I can't help but feel warmed to the icy core by these many tributes to Record Store Day resoundingly doing its job, i.e. enlightening pockets of Generation Genius Bar to the bounteous additional pleasure, value and meaning a piece of music can have when you've invested time, tears and tithes into owning an actual, physical slab of it. But I do hope that everyone takes Samantha's lead and actually plays their purchases, otherwise vinyl ownership just becomes another sideline for all those emotionally stunted twats on *Antiques Roadshow* who never unboxed their Jabba The Hutts. It's rock'n'roll, rack it up - MB

NIRVANA: THE LOST TAPES?

From: Russell

To: NME

So a new album by Kurt Cobain has magically been found, has it? And just at the time Eric from Hole has a new book to promote! How strange, NME! I don't quite believe it, in fact. Honestly, what a load of rubbish. Is there any other artist in history whose image has been sold out as much as dear old Kurt? Poor old sod, he doesn't deserve this constant pillaging.

From: Morgan Bradley

To: NME

This album by Kurt Cobain that's been found, I reckon it should be left in respect. I'd love to hear it as much as any other person, but surely he would've released it if he wanted to?

From: NME

To: Morgan Bradley;
Russell

Morgan, have you ever, in the history of music, heard of an unfinished bucket of drug-mumbled toss that a famous dead rock star failed to flush properly not being released for mass consumption? Me neither. I fully expect to see a hologram of Kurt performing this album in its entirety as headliner of Reading and Leeds 2013, probably as a collaboration with some sort of re-animated robo-Mozart. And for any suicidal rock



STALKER

From: Neil Wilkinson

To: NME

"Hi NME, here's a picture of me and Willis Earl Beal keepin' it real at Trof Fallowfield, Manchester"

stars with an album they never want the world to hear, I have two words: Mount Doom - MB

REVIEWS: WHY WE'RE WRONG

From: Aiden Lisney

To: NME

I recently purchased a copy of Maps & Atlases' latest effort, 'Beware And Be Grateful' and have been thoroughly enjoying it thus far. In my excitement, I decided to look up reviews on (you mean 'of' - MB) the new album, in hopes (in the hope - MB) that everyone has been (everyone is - MB) enjoying it as much as I am. I immediately stumbled upon your poorly written and researched 100-word article. It's hard to believe that the author listened to the album longer (for longer

Web Slings

The highlight of this week's NME.COM blogs

'LATER... WITH JOOLS HOLLAND' – TIME FOR A RETHINK?

It's hardly controversial to point out that music TV is in a desperate state right now. Top Of The Pops and Popworld are never coming back. MTV despises music, and has long been the home of drack like I Just Want My Pants Back. Sure, the BBC have become adept at exploiting their phenomenal archive but all that stuff caters to the tastes of oldies. Where does new music get a look in? These days, Later... With Jools Holland is the last man standing. Its 40th series kicked off boasting a line-up including Paul Weller, The Maccabees, Willis Earl Beal,

Blue Nile frontman Paul Buchanan, and "Brazilian sensation" Cex. And, hoo boy, what a white-knuckle thrill-ride it wasn't. This is a show in parlous need of a shake-up. The format is so well worn it's self-parodic. You always know what you're going to get. Cult icon on the comeback trail? Check. Token indie band? Check. Random gamelan-playing troupe who, let's be honest, no-one has heard of, or will ever hear of again? Same time next week? It's become the Downton Abbey of music TV... Read Luke Lewis' post in full on NME.COM



Best of the responses...

It's the best programme on TV. It boasts such diversity but you have nothing else to criticise in order to promote discussion. Why not give it the credit it deserves? Rather than being dicks? Dan Kemp

Why on earth does it need a 'rethink'? How many different ways of producing it are there? Ben Dandy

It'd be good to have each band play their 2-3 songs back to back, have five

artists on each week for an hour-long show. Would be a refreshing change. Matt Shaw

I think the problem isn't the show, it's the variety of acts at the moment. Can't see the show embracing

the crap in the charts too much and you haven't got much else to choose from. Elliot Moir

I only wish we had something half as good here in the US. Charlie Patterson

- MB) than the 30-second preview that iTunes allows its customers. This is probably due to the fact (that - MB) its predecessor is entitled 'Perch Patchwork', not 'Perks And Patchwork'. It may also be the misspelling of 'Old And Grey' which is actually (spelt - MB) 'Old And Gray'. Both are elementary mistakes that any reporter, or editor, could pick up on. The comparisons to Vampire Weekend are completely unfounded, and not even close to the sound that Maps And Atlases have perfected over the years. The complexities and unique style far transcend any such bubblegum band like the aforementioned. The two come from completely different genres. But excuse me, you must think all independent rock sounds the same. This incorrect information makes me question your credibility as a reporter. If you couldn't take five seconds to google (Google - MB) their previous

album title, what leads me to believe you gave this album the time of day? Perhaps you took other critic's (critics' - MB) opinions and just slapped your name on it. You are just meeting a deadline after all, am I right? I understand that bad reviews happen, and can't be avoided. However, your careless mistakes are condescending in nature, and hurt the band in many ways. Perhaps you should think about actually reviewing the material you are writing about before publishing it. And, you know, maybe issuing a retraction.

From: NME

To: Aiden Lisney

Phew, having worked my way through your letter, Aiden, I have a new-found respect for the arduous, back-breaking work our sub-editors put in to get a readable magazine out of the illegible gibberish our team of trained chimp reviewers hand in every week, written

in crayon, blood and urine on the backs of half-chewed gig tickets and snapped promo CDs. It seems the subs desk isn't just there to cut my best jokes out "for legal reasons" after all. Make no mistake, the sub responsible for our 'Perks And Patchwork' humiliation is being humanely destroyed by hammer as I write, but as for the 'grey/gray' thing, have you never fallen foul of auto-correct? I once wrote an entire book about Muse in which this annoying cartoon paper-clip bastard 'corrected' the name of their label boss Safta Jaffery to 'Santa' throughout. That said, our bad, but the sentence "in hopes that everyone has been enjoying it as much as I am" suggests you weren't actually interested in reading our review of the record, but should instead have been checking out the extensive Maps & Atlases coverage on lagreewithaidenlisney.com - MB

From: John Hadcroft

To: NME

Bit heavy on Marina And The Diamonds. 'Primadonna' isn't that bad, surely? Take a pill...

From: NME

To: John Hadcroft

If only we could get all our reviewers to write everything on ecstasy, John, but they just end up masturbating furiously and shredding their swinging tyres - MB



STALKER

From: Kristi

To: NME

"This is me and Noel Gallagher taken on set for the video shoot of 'Dream On' in the armpit of Los Angeles"

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DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

PELLE ALMQVIST THE HIVES

QUESTION 1

You provided vocals to 'Time For Some Action' on NERD's 'Seeing Sounds'. What NERD track did the other Hives members contribute instrumentals for?

Correct. 'Windows'

QUESTION 2

Name three things Cyndi Lauper has done to you according to the lyrics on your 2008 duet, 'A Christmas Duel' (below)?

"She set my record collection on fire. She went down on my mother. And she bought no tree this year."

Correct. She also slept with your brother and wrecked your daddy's car. Did any of these things actually happen?

Correct. 'Windows'

QUESTION 3

You recently posted anagrams of the names of the 12 songs from your new album 'Lex Hives' on your Facebook page. What was the prize for the first person to unscramble them?

Correct. What's this one then:

'TSHETALCHLESRATECGIALTES ES PCNOEVES'

"These Spectacles Reveal The Nostalgics."

QUESTION 4

How much, in euros, does a Hives faux fur hat with metal shield pin cost from your website?

"The Russian fur hat? The ushanka as it's called. I would assume it was something like €60."

Close enough.

€61.90. Do you wear one?

"I do at times wear one. It's very handy for the Swedish weather from October to May."

QUESTION 5

Alan McGee signed you after seeing you perform which song on German TV?

"Hate To Say I Told You So". I specifically remember him saying, 'They have the best bass player in rock. He's mental. He has a



moustache.' The moustache has since become very popular."

QUESTION 6

What did you contribute to The Raconteurs' (left) last album?

"Actual footsteps. I jumped on some

boards. I think they might have used other footsteps than mine because I was wearing rubber-soled Converse. I don't think it made much of a noise but they seemed very happy with it at the time."

QUESTION 7

What did you have to do to Ewan McGregor when you met him on Friday Night With Jonathan Ross in October 2004?

"Ewan McGregor had this life vest for motorcycle riding that would inflate this air bag thing if you fell off. I had to set it off by pulling a cord that was attached to his belly."

Correct

QUESTION 8

Which animals did you confess to NME you were most worried about performing in front of when you played at the Port Lympne Wild Animal Park in Kent in July 2008?

"I remember meeting black and white monkeys and a huge Siberian tiger. I imagine it was the monkeys."

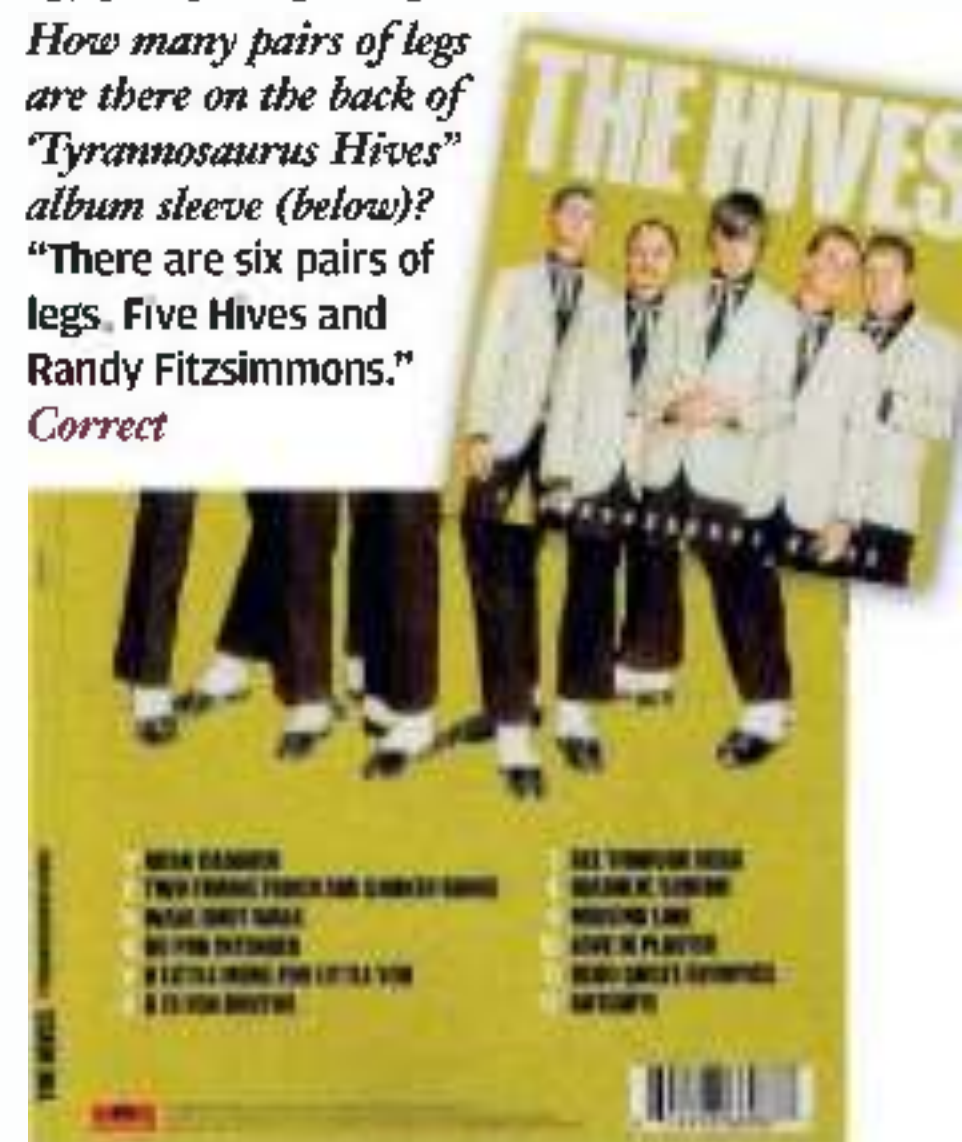
Wrong. You said, "We're a bit scared that the gorillas will start a riot if we don't play the right songs." As everybody knows, a monkey is a monkey but a gorilla is an ape. "That's true. Gorillas are the most human-like of all the animals. They're the most difficult to please."

QUESTION 9

How many pairs of legs are there on the back of 'Tyrannosaurus Hives' album sleeve (below)?

"There are six pairs of legs. Five Hives and Randy Fitzsimmons."

Correct



QUESTION 10

In what year did you win Best Dressed Band at the NME Awards?

"I'm going to guess 2005."

Wrong. 2003

"Sorry about that. I think it should be every year though."

Total Score
8/10

"Woo-hoo! I have to be extremely happy with that"

OUT
WEDNESDAY
MAY
9

Coming Next Week

**JACK WHITE LOVES THEM
RUSSELL CROWE THINKS THEY'RE "FUCKING GREAT"
THEY'RE THE MOST EXCITING NEW BAND ON THE PLANET
AND THEY LAND IN THE UK NEXT WEEK**

ALABAMA SHAKES

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*Also in
this issue...*

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