

# NME

NEW MUSICAL EXPRESS

## THE STONE ROSES HEATON PARK PREVIEW SPECIAL



# THIS IS THE ONE!

STONE ROSES GET READY FOR  
THE GIGS OF THE MILLENNIUM!

THE  
SUPPORT  
BANDS  
SPEAK!

THE  
VACCINES  
EXPOSED!

MEET THE  
NEW MANI  
**PRIMAL  
SCREAM**  
UNVEIL NEW  
BASSIST

'WHY  
THE ROSES  
MATTER MORE  
THAN EVER'

BY KASABIAN,  
BOMBAY BICYCLE CLUB  
& MILES KANE

HISTORY  
IN THE  
MAKING!

LIAM  
★ SINGS ★  
OASIS!

★ BOB  
MARLEY ★  
RESURRECTED!

**ALSO INSIDE: JARVIS COCKER SAVES THE WORLD**  
**FOALS MAKE A MIXTAPE! | CRYSTAL CASTLES' EVIL COMEBACK**

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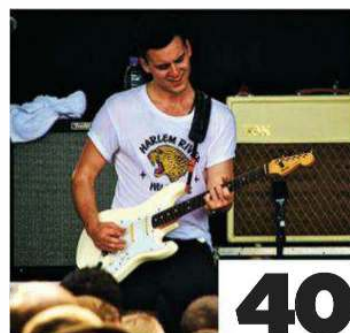
*"Alice stomps her foot on the monitor and puffs on a cigarette between ear-bleeding shrieks"*

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# ON REPEAT

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



## JESSIE WARE

Wildest Moments

Momentarily ditching the throbby dance-pop that's had her dubbed the downbeat Katy B, on 'Wildest Moments' Jessie's *so* 'Ceremonials'-style Florence it makes us want to don big white nighties and run round barefoot. And you can't really argue that this tactic will do anything but fire her straight up to UK pop's top deck.

**Jamie Fullerton, Features Editor**

## PURITY RING

Fineshrine

Beware Purity Ring's Megan James, all: it may sound like her breathy, sugary voice is cooing innocently in your ear, but she's dripping poison in there instead. "Get a little closer, let fold/Cut open my sternum and pull", she coos over a gorgeously glassy chorus. Marvellously twisted stuff.

**Ben Hewitt, writer**

## UNKNOWN MORTAL ORCHESTRA

I'll Come Back 4 U

Plenty more treasures are set to come as part of the Adult Swim's summer singles series, but first up is this disjointed exactly-three-minutes psych-pop beauty, full of Wire-y guitar lines and an insistent, instantly likeable groove.

**Hamish MacBain, Assistant Editor**

## CHAPEL CLUB

Sleep Alone

One to file under 'bands we always wanted to come good, finally coming good'. In the wake of a dreary debut album they sound glad to see the back of, London's poetic indie folk five-piece crank out an eerie, funky and rather irresistible sex jam.

**Dan Martin, Writer**

## LUCY ROSE

Watch Over

Still thinking of Lucy Rose as 'that folkie girl who does pretty backing vocals for Bombay Bicycle Club'? This track from her forthcoming debut 'Like I Used To' ought to make you look again. Itchy, playfully rhythmic finger-picking and Lucy's dreamy vocals range through

surprising shifts to climax in charged, not-so-sweet riff-strop.

**Emily Mackay, writer**

## JAKE BUGG

Taste It

Notts newcomer Bugg is undoubtedly the best of the bunch in 2012 when it comes to channelling the great lineage of British pop into his own concoctions. 'Taste It' is his finest tune yet, beginning with a fine burst of La's guitar, bass that's pure Entwistle, Lennon-esque snarl and, finally, a Noel G one-note solo.

**Danielle Reed, writer**

## BON IVER

Who Is It (Björk cover)

Justin Vernon and co have been playing this Björk cover live for a while, but now it's finally available to download as part of a special iTunes EP. It's not a great departure from the (brilliant) original – but with Vernon's sultry falsetto over shimmying drum skits, plus the addition of a sax solo, it's given a snazzy new sheen.

**Jenny Stevens, Deputy News Editor**

## JOEY BADASS FEAT CAPTAIN STEEZ

Survival Tactics

Two minutes into this highlight from the 17-year-old rapper's mixtape '1999' the beats drop and he delivers some killer lines. "Riding on hoverboards, wiping out motherboards", he flows. "Start spitting fire because my lung is scorched", he adds. Ending with a gunshot, it silenced the NME office, and if you're a fan of confident, swaggering hip-hop inspired by Common and Wu-Tang, you'll be blown away too.

**Siân Rowe, Assistant Reviews Editor**



## YEASAYER

Longevity

Yeasayer. Of the 'Ambling Alp' PARTY HIT. Yeasayer. Of the bongo drum hippy freak show 'Sunrise'. Yeasayer, now of the Gold Panda-esque pop ballad with BAAAAASS, some little moments inside of it that sound like they're going backwards, and a cheeky little string section solo. Slow and sticky, like a mudslide.

**Tom Howard, Reviews Editor**

TRACK  
OF  
THE  
WEEK

## ENTER SHIKARI

Call Me Maybe (Carly Rae Jepsen cover)/Juggernauts (acoustic)

Given they've made their name by meshing together crunching hardcore, fluoro-tinged electro and metallic guitar riffs, Enter Shikari are quite literally the last band on Earth you'd expect to be able to translate what they do into an acoustic session. But somehow, last week in NME's own headquarters, they totally pulled it off. First they took their piledriving live favourite 'Juggernauts' and stripped away the steel-enforced riff and halcyon-covered keyboard refrain,

replacing it with just an acoustic guitar and some gentle bongos. As well as somehow sounding angrier, it's surprisingly beautiful, in a sort of campfire at 5am in a field kind of way. And then we have the real curveball,

*They're the last band  
you'd expect to go acoustic,  
but they pulled it off*

the cover of chart behemoth Carly Rae Jepsen's recent Justin Bieber-approved earworm 'Call Me Maybe'. While it's bizarre to see Rou Reynolds cooing rather than lecturing us about the downfall of humanity, him and the boys do a surprisingly good take on the monster hit. Playing it dead straight and keeping the giggles back, the softer tracks on 'A Flash Flood Of Colour' have clearly got the noiseniks' harmonies nicely in tune. Saying all that, they're unlikely to bring it out during their string of festival sets, so you best head to [NME.COM/video](http://NME.COM/video) to see them perform.

**Tom Goodwyn, writer**





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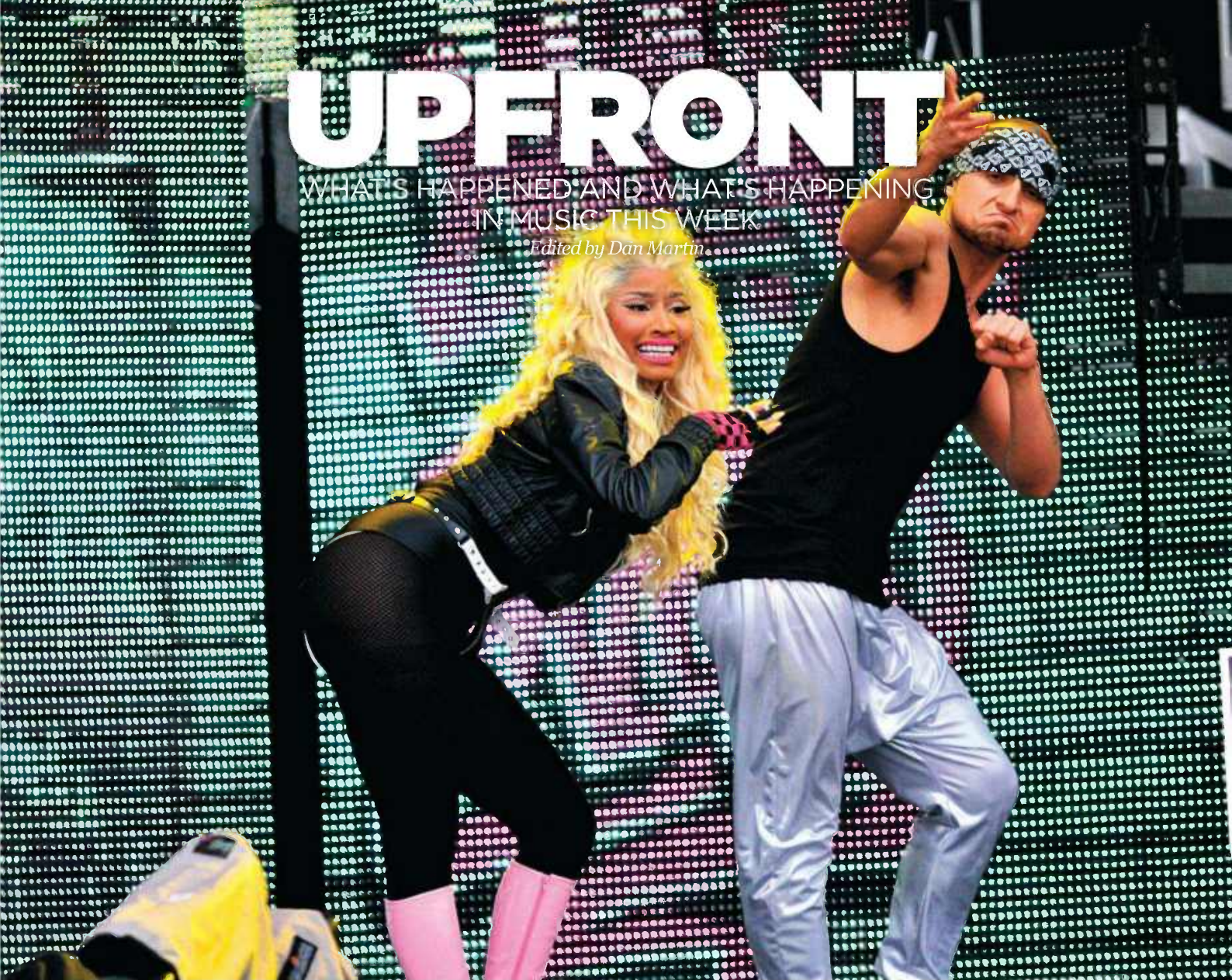
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# UPFRONT

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

Edited by Dan Martin



## MINAJ PAINTS HACKNEY PINK

*Nicki's first ever UK show is the big story at the Hackney Weekend – but Jay-Z's star-studded set, Dizzee's surprise appearance and Kasabian's greatest hits aren't far behind*

### MAIN EVENT

Hackney Marshes is normally host to amateur football matches and the occasional disposable

barbecue. This weekend (June 23-24) it's holding Radio 1's Hackney Weekend, the biggest free music festival in British history, with 100,000 people flocking to

see acts including Rihanna, Jay-Z and Jack White.

The two-mile queue to get into the festival becomes a walking tour of the area, weaving round residential houses and council estates, with enterprising locals selling jerk chicken, rum punch and permission to use their lav.

The queues mean the crowd are still finding their feet during **Rita Ora's** early show. But when she reappears as a guest in **DJ Fresh's** set the place erupts,

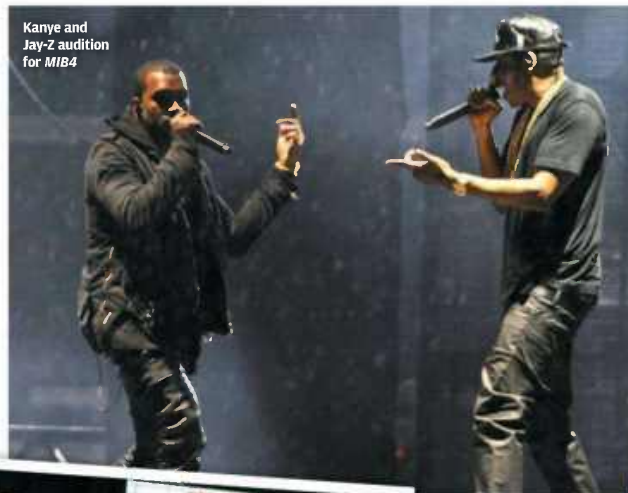
and 'Hot Like Now' becomes the first anthem of the day.

Expectation is running high for **Nicki Minaj's** first proper live show in the UK. She arrives in a hooded monk's robe, flanked by breakdancing clergymen. Trumpeted by her own rabid barks, she drops the robe to reveal a multi-belted contraption, seemingly custom-built to contain her rear end. Her opening rap-heavy numbers, including 'Beez In the Trap', are given a '90s hip-hop feel as

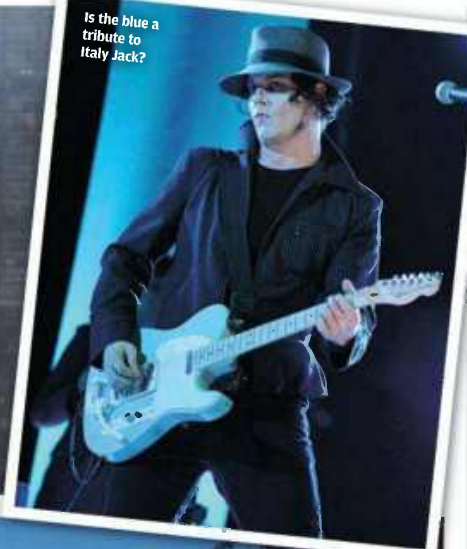
her dancers adorn silver harem pants and backwards bandanas. Next, she turns the main stage into a carnival soundsystem, lining up her guest verses one after the other. But the set, much like Minaj's career, loses focus in its latter stages as she goes from rapper to Club 18-30 holiday rep, failing to convincingly mime to her hits and throwing T-shirts into the crowd from plastic tupperware.

**Kasabian** might seem out of place at a dance-oriented festival, but as they arrive



Kanye and Jay-Z audition for *MIB4*

Is the blue a tribute to Italy Jack?



one Banks not currently in crisis



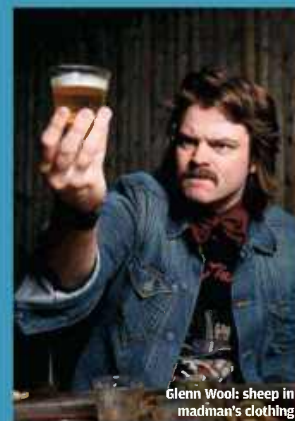
rumour spread that Chris Moyles would quit live onstage



Rihanna asks if anyone wants to share a cab back into town



Glenn Wool: sheep in madman's clothing



to squelching synths and Ian Matthews' pummeling beats, they give Swedish House Mafia – who, incidentally, announce their split the next day and play at the same time – a run for their money. "Raise your hands to the sky," orders Tom, channelling a Hacienda spirit, before launching into a greatest hits set that includes storming versions of 'Empire' and 'LSF'.

Over on the In New Music We Trust stage is **Jack White**, looking more like a Tim Burton character every day, and playing tracks from 'Blunderbuss' in between Raconteurs and Dead Weather favourites and impressive rock wigouts. But it's the occasional White Stripes track the sends the crowd into overdrive, with 'Hotel Yorba' screamed back by pogoing fans.

Throughout the day, collaborating acts lend the festival a sense of camaraderie. **Disclosure** join **Jessie Ware** for a live remix of 'Running', while **Labrinth** and **Lostprophets** manage a ballsy cover of 'Earthquake'. It's **Jay-Z**, though, who shows everyone else how it's done, first bringing out **Rihanna** for a commanding rendition of 'Run This Town' before **MIA** pops up to run through 'Bad Girls' and 'Paper Planes'. **Kanye** helps Jay close the set with an apparently endless encore of 'Niggas In Paris'. Beyoncé, meanwhile, spends the

entire show in front of the security barrier, moshing with her entourage.

Sunday starts with local boy **Plan B** playing a set in three acts, starting in a suit for a couple of Strickland Banks smoothies, before changing into a T-shirt for some bizarre beatbox covers of 'Kiss From A Rose' and 'Stand By Me'. But it's act three, 'Ill Manors', that

wows. It's undoubtedly a song that was made for this stage.

**Dizzee Rascal**, Sunday's surprise special guest, makes the festival his own and debuts new song 'I'm A Bassline Junkie'. Standing amid lights and lasers onstage in a park where he probably used to bunk off school, Dizzee laps up his crowning moment.

## BACKSTAGE WITH AZEALIA

She's bounced back from a failed record deal, had a Twitter spat with just about everyone under the sun and become the new darling of the fashion world. **NME** caught up with the '212' singer before her storming set...

**NME:** You tweeted earlier that you won't be able to say 'cunt' or even 'kunt'. Do you even have it in you for a 'clean' set?

**Azealia:** I saw this thing in my dressing room saying, 'No foul language'. I was like, how am I going to survive?

**How long have you been in London?**

**Azealia:** "I got into town last night! I've just been sleeping and looking forward to performing. I never go out, I perform so much – it's just photoshoots, onstage, at a fitting..."

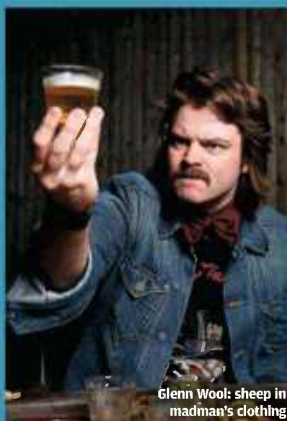
**What have you got planned for the rest of the year?**

**Azealia:** "I'm going to Japan and then Asia, then coming back to the UK in September. I'm putting out my mixtape – it's inspired by mermaids but it's witchy hip-hop

with some rave shit. I cover The Prodigy on there [her DJ played 'Out Of Space' as a warm-up to her set]. I don't have a producer. I just hit people up and say, 'Yo, can I use this?' Luckily nobody has told me no!"



## LEEDS 2012 READING 2012 Reading and Leeds announce Alternative Stage



**Al Murray, Stephen K Amos and Jason Byrne lead the latest additions**

**T**his summer, Reading and Leeds festivals already boast a stellar musical line-up. Now with the announcement of the Alternative Stage, there's a host of extra comedy and cabaret goodness for your non-rocking needs.

Heading up the line-up are funny men Stephen K Amos, Reginald D Hunter, Glenn Wool, the pub landlord himself Al Murray (Leeds only, sorry Reading), Holly Walsh and a string of others. As an added bonus, Lee Nelson will be debuting a new show named 'The Well Good Party' at the events. As well as this, Kid Koala and Scroobius Pip will deliver sets alongside a string of DJs, including the Propaganda guys.

The full line-up for the Reading and Leeds Alternative Stage is Reginald D Hunter, Lee Nelson's Well Good Party featuring The Petebox, Jason Byrne, Stephen K Amos, Seann Walsh, Al Murray, Glenn Wool, Chris Ramsey, Holly Walsh, Katherine Ryan, Doc Brown, Jimmy McGhie, Naz Osmanoglu, Nathan Caton, Martin Biggip, Damo Clark, Tom Deacon, Joel Dommett, Abandoman, Popcorn Comedy, Late Gimp Fight, Kid Koala, Scroobius Pip, Secret Cinema presents La Haine, Propaganda.





How does Jarvis find the time to take his geography class?

## “A NEW PULP ALBUM?” JARVIS TELLS ALL

*Mr Cocker discusses his plans – but is unsure about the band’s next step*

**L**ord Cocker has a new editing gig and has been off trying to save the Arctic. So where does that leave the Pulp reunion? We caught up with him to find out.

### SOLO PLANS

“I’m always thinking about songs and I’m always writing ideas down,” says Jarvis. “But I thought I’d take a bit of time off and see what happened. When it comes to songwriting, I know some people do have a routine, and I really admire that. I’ve never been able to do that.” Instead, he’s learned a few sneaky ways of upping his productivity. “I always have to play little tricks on myself in order to make myself write a song. I have to trick myself into not even noticing that I wrote one. I am still tempted to make music, but whether or not I will inflict it on anybody else... that remains to be seen.”

### THE PULP REUNION

The last we heard from Pulp on these shores was their Teenage Cancer Trust show at London’s Royal Albert Hall in March. But they’ve been enjoying themselves so much that they’ve decided to plough ahead. “We have got a few more dates. We’re not playing the UK because we did that a lot last year. We’re playing a few places we didn’t have the

chance to play last year, like America, Romania, the first ever Pulp show in Italy. We are doing a few shows, but not as many as last year. I’d guess that we’ll probably stop at the end of the year.”

### THE END FOR PULP?

So could that mean, shock horror, that this could spell the end of one of the most thrilling reunions of our time? Say it ain’t so! “Oh, I never like to say things like that! It’s like James Bond, innit?” Phew. “You’ve got to leave it open. If you say ‘For good’ then it... it’s like when we took that big break in 2002, we never actually said we’d split up. We just stopped for 10 years. But we can’t keep doing it indefinitely.”

### ANOTHER PULP ALBUM?

Of course, there’s an elephant in the room when it comes to the status of the reunion – when are they going to start writing some new Pulp songs? “I don’t know about that,” says Jarvis. “I mean, I’ve enjoyed doing these shows because the idea was, could we manage to do it again, to make it feel like it was worth doing, and make it sound right? And I think we managed to do that. I suppose once you’ve done that, the next thing is: would you make some new music? I’ve enjoyed the fact that we haven’t been doing

any new stuff, because I feel that’s kept it quite simple. It’s a hard one. We haven’t been in the studio or anything, certainly. I don’t know what will happen in the future.”

### EXTRA-CURRICULAR FUN

Meanwhile, Jarvis has taken it upon himself to join up with Greenpeace to save the Arctic from being plundered. “I’m just gonna save the world,” he quips. “No, not really. I’ve taken a break from my 6 Music radio program, but I’m going back to that at the start of September. I’ve had the summer off from that, and I’ve been producing an album for a girl called Serafina Steer, who’s a harp player. I helped her to make an album, and that’s almost finished now. I got appointed by Faber to be an editor-at-large, and I still haven’t actually edited anything yet, so I’m trying to get a couple of books published for them. Just bits and pieces, really.”



This is hardcore weather, eh Jarvis?

## THE BEST OF NME VIDEO.COM THIS WEEK



### WHAT’S THE BEST SONG OF NME’S LIFETIME?

[tinyurl.com/d3w4jf8](http://tinyurl.com/d3w4jf8)

The likes of Graham Coxon, The Maccabees and Alabama Shakes pick their song of the last 60 years.



### ENTER SHIKARI LIVE IN THE NME OFFICE

[tinyurl.com/bqyxgmz](http://tinyurl.com/bqyxgmz)

Rou and his gang of politically conscious punks treat us to an acoustic set – and an unexpected cover of ‘Call Me Maybe’.



### WALK ONSTAGE WITH SCISSOR SISTERS

[tinyurl.com/cztfq6k](http://tinyurl.com/cztfq6k)

Pop on some glad-rags and indulge your disco-pop fantasies as we walk on with Scissor Sisters at the O2 Shepherds Bush Empire.



### MAXIMO PARK’S ‘RELUCTANT LOVE’

[tinyurl.com/bw9y2hm](http://tinyurl.com/bw9y2hm)

Another exclusive session from the NME office as Maximo treat us to a special performance of tracks from new LP ‘National Health’.



# BROTHER: BEYOND!

*The Britpop revivalists are reinvented as pop act Lovelife*

Indie rock was shook to its very foundations last week when it emerged that Viva Brother had reinvented themselves... as a boyband! Or had they? Just months after Lee and co fell on their swords, three tracks have emerged from a band called Lovelife, who sounded like a shimmery Hurts by way of Justin Timberlake. The duo pictured comprised Lee Newell and one Ally Young, formerly of Mirrors, the tracks were pretty good... but closer inspection of their Tumblr revealed the other three members of Brother larking about in Brooklyn. Could this be true? Almost. The line that they're sticking to is that the band is indeed a duo, but the other guys had been drafted in to bolster the live set-up. We don't mind, the idea of Viva Brother going 'Disco Lento' was too delicious to let pissy details get in the way. "The only thing I've heard since we put the tracks out is that it's Brother rebranded," complained Ally when *NME* got in touch. "But I wasn't even in Brother. I didn't care much for them."

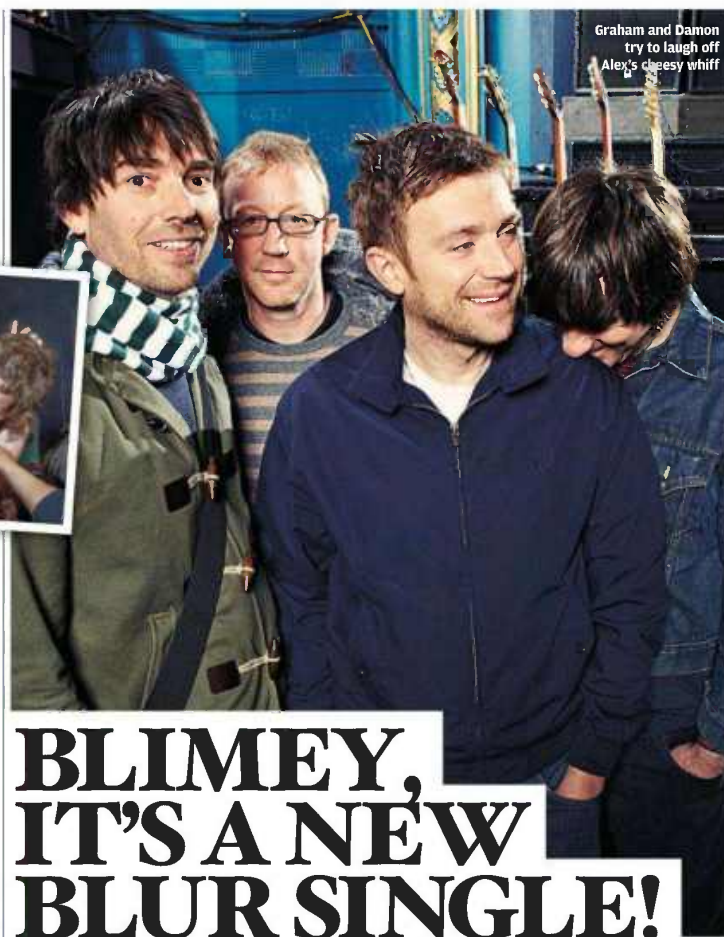


## The NME Music Photography Awards with Nikon 2012

NME and Nikon will be inviting entries from both professional and amateur photographers. Entries will be judged by a specially selected expert panel including Photo Director of NME and NME.COM Zoe Capstick, alongside renowned music photographers and photo agency Getty. NME readers and NME.COM users will be invited to rate the entries throughout the competition and the scores will be considered in the final stage of voting by the panel. See next week's issue or check *NME.COM* for more details.



DEAN CHALKLEY, RICHARD JOHNSON



# BLIMEY, IT'S A NEW BLUR SINGLE!

*As Hyde Park gig approaches, Britpop heroes come back with brand new material*

It was hardly a secret that they'd been writing new songs, but Blur are only actually going and releasing a new single! Two new tracks, 'Under The Westway' and 'The Puritan', have been played live in various capacities, but now they're actually getting released.

The band will be the first ever to play a gig live on Twitter, where they'll perform the tracks through a live video stream via @blurofficial. At 6.15pm the first track goes out, followed by an exclusive interview with the band. Right after that, the tracks will be available to download,

followed by a limited-edition seven-inch single release.

Damon Albarn said: "I wrote these songs for Hyde Park and I'm really excited about getting out there and playing them for people."

In the run up to their London show, the band will release 'Blur 21: The Box' on July 30. It features seven studio albums plus five and a half hours of unreleased material including 65 tracks, three DVDs, a book and special limited-edition vinyl from their original band Seymour.

## NME GET UP CLOSE AND PERSONAL WITH KASABIAN AT T IN THE PARK

*You can watch the band's headline set from the side of the Main Stage*

It's the top, money-can't-buy prize in our T competition - you and a mate can watch Kasabian from the side of the Main Stage at Scotland's biggest festival. We also have 14 pairs of VIP weekend camping tickets to give away. For the full line-up and to buy tickets, go to [www.tinthepeak.com](http://www.tinthepeak.com).

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# PRIMAL SCREAM'S BEAUTIFUL FUTURE

Bobby Gillespie tells *NME* about *Heaton Park*, the new album and life after Mani

**I**n the run-up to their set supporting the Roses this Friday, Primal Scream have been busy. Following their 'Screamadelica' shows – which finished up on New Year's Eve in Edinburgh, with Mani's final gig – work on the follow up to 2008's 'Beautiful Future' has continued at speed. So much so that when *NME* caught up with Bobby Gillespie, he admitted: "Me and Andrew [Innes] were so busy with the new record, we kind of left the bass player thing to the last minute..."

But with a show in Japan, then a trio of triumphant Scottish dates, and then Isle Of Wight last weekend, the new addition to the Scream Team is now very much broken in. MBV's Debbie Googe was announced at the end of April and, after some intensive rehearsals, is "working out fantastic". Bobby continued: "Everyone's really excited in the band at the moment, it sounds amazing. And we're really happy to be doing Heaton Park – I think we were the first band they thought of, which is really nice, and we just wanna help make it a great day."

**NME:** So has playing with Debbie been different to playing with Mani?  
**Bobby:** "Well, they're all well written and well-crafted songs, so she's not coming in and rewriting the basslines or anything. I would say maybe that she plays a bit punkier. She's got her own groove, and Mani has his own groove, and they both work in the context of Primal Scream. So it's been great." And you've been playing two new songs. One's called '2012'...  
"Yeah. Well, that's what it's called at the moment – it might be called something different next year! And the other has got a working title 'Relativity'. We always have working titles, and then end

**"Everyone's really excited in the band at the moment"**

**BOBBY GILLESPIE**

up calling them something different when the album comes out. But yeah, we decided if we were gonna do some gigs this summer, we had to put some new songs in the set."

**How have they been sounding?**

"We've been starting the set with '2012',



which has been going down really well. It's about 10 minutes long. And the other one, 'Relativity', that's about nine minutes long, I think."

**Is that a good indication of the next album? The last one was quite concise and poppy, is this one going to be more sprawling?**

"Yeah, might be a triple album or something (laughs)! We've got a lot of great songs, and it's quite experimental and psychedelic. There are some long songs, seven, eight or nine minutes, but they feel as if they're three minutes, they're so exciting. There's all sorts of things on there. Those two tracks we play live, nothing else sounds like them, they all sound really

different. We never repeat ourselves." And you must be looking forward to seeing the Roses at Heaton Park? When was the last time you saw them?

"The last time I saw the original band was at Spike Island. I saw

them a few times when Reni had left, and they were still great, but you just wanted him to be there. I'm glad he's back, because he's just fucking brilliant. And Mani says that it's all been sounding amazing."

**So you've still been in touch with Mani a lot?**

"Oh yeah, he texts me all the time! Just funny texts at all hours of the day. I talk to him a lot. And I saw him a few weeks ago at a birthday party for Innes. He DJed, and I DJed, and Brendan Lynch DJed. I had a good laugh with him then. He's always on good form, isn't he?"



## GOOD WEEK

**Paul McCartney**

The former Beatle turned 70 and enjoyed tributes from Paul Weller, Chris Cornell, Fiona Apple... and Yoko Ono.



**Bloc Party**

Kele and co debuted seven new songs from forthcoming album 'Four' in Glasgow – their first show in three years.

**Lily Allen**

She's been tweeting that she's out of pop retirement and back in the studio with producer Greg Kurstin.

**Take That**

How deep is your pocket? Gary, Mark and Howard were accused of tax avoidance after investing in a music biz partnership scheme.



**Kate Nash**

The singer endured a troll attack after 'going punk' with new track 'Under-Estimate The Girl', written and recorded in 24 hours.

**The Voice UK**

After winner Leanne Mitchell's poor chart showing, the singing show's entire UK tour was then cancelled due to lousy ticket sales.

## BAD WEEK





Alex wasn't convinced by the band's new robot member



producer Jackknife Lee keeps his eye on Kev's work



Alex and Kev celebrate the building of a three-door cinema club

# TWO DOOR'S 'BEACON' OF HOPE

*Two Door Cinema Club explain how Jay-Z and Motown helped to inspire their long-awaited new record*

**W**hen Two Door Cinema Club decided to put a beacon of light emanating from a woman's pants on the cover artwork of their new album, they weren't being filthy for the sake of it. No, the lady-light image is actually the perfect illustration of the emotional core at the centre of 'Beacon', the follow-up to 2010's 'Tourist History'. As bassist Kev Baird explains: "There's a lot of tracks saying 'I'm not with you now and I'm so busy but soon we'll get time to be together.' Then there are other tracks going 'this is over, it ended because I was away so much and I'm really sorry'. So we started to think about this analogy that we were almost stranded at sea and we had this distant point we were aiming for, this beacon. We'd sacrificed all relationships with girlfriends, hardly ever saw our families and lost touch with a lot of really good friends. The three of us were aimlessly headed towards this beacon to the detriment of everything else in our lives. We had no choice but to keep on going. That's kind of what the record is about: the whole underlying thinking was

we were incapable of prioritising anything else but the band and our success."

Indeed, after the chaotic squall of success and surrealism sparked by their 2010 debut 'Tourist History', scouting a clear musical direction for their second album was always going to be tough. Seclusion, it transpired, was the key to tracking their 'Beacon'. Before LA, the three TDCCs holed up together in a detached house on the outskirts of Glasgow last November, grabbing six rare weeks off tour to write and record demos. There, in the basement, they meddled with unknown (for TDCC) musical artefacts. "We had some straight-up

moments on this record where you can take a breath and have something that was more beautiful and laid-back."

When TDCC relocated to "genius" Jackknife Lee's secluded home studio overlooking a forest valley outside LA to finish writing and record through March and April this year, the album and particularly its closing title-track started to reveal a deeply reflective hue.

"It's a summation of everything that's happened to me in the past couple of years," explains Alex of the album's climactic moment. "That's the song where I've been most open, ever. But generally it's quite a positive record, it's not really about missing people at all."

The LA sessions, meanwhile, will not be forgotten in a hurry. "Everything was green," says Kev, "McDonalds even had green ketchup, it was crazy."

Turns out, though, it was just their first taste of St Patrick's Day, LA-style. "We went to somebody's house party and the whole house was green," remembers Alex. "Everyone was dressed in green, the food was green, the drinks were green."

You can take the boys out of Donaghadee, etc.

*"It's like nothing we've done before"*

ALEX TRIMBLE

pop songs, some more dancey numbers and a couple of slower epics, as close as Two Door Cinema Club can come to a ballad," says Kev, while frontman Alex Trimble even lays claim to touches of Jay-Z dazzle. "Watch The Throne" was been on repeat, the rhythms and the beats come from that and the sampling has had quite a big influence. 'Sun' has got this crazy hip-hop beat and there's trumpets and a little bit of a Motown vibe, there's a real swing to it, it's like nothing we've ever done before. The first record was a very energetic record and I wanted a few



## FIRST LISTEN

*'Beacon' unveiled*

### NEXT YEAR

The opener and one of 'Beacon's' 'big pop songs' (according to Alex), 'Next Year' is a desert-scape epic with a chorus like the electro-rock mothership descending over the Joshua Tree and Alex cast as the willing abductee: "I'll be home for next year, darling..."

### HANDSHAKE

Über-modern alt.pop that funks away the fears and follies of Bugged Britain and doesn't even press charges.

### WAKE UP

An intricate and skittering funk rock verse gives way to a Foals-esque chorus with a sunny, oceanic feel, like Yannis gone bodyboarding. With talk of

fistfights and people "lost to the night" and sleeping all day this is either a) a slight on mindless nocturnal hedonism, b) a warning about the dangers of addiction to *Max Payne 3* or c) a hint of Alex's secret past career as a Belfast bouncer.

### SOMEDAY

The track that Kev believes could soundtrack "a massive Tarantino fight scene", 'Someday' is a brutal break-up song - Alex sings "There is no time for wasting any time/This is the end of the line". It's crammed with planet-cracking riffs and beats like one of the Engineers from *Prometheus* is on drums.





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# PIECES OF ME WILL REES MYSTERY JETS

*The guitarist and co-singer with Eel Pie Island's indie mainstays on the meaning of life and his love of reggae and prog rock*

## My first album

**BOB MARLEY AND THE WAILERS, 'LEGEND'**

"It was Blaine's fifth birthday and Henry made a party bag for everyone and in it was a cassette of 'Legend' by Bob Marley. I was obsessed by it, completely soaked it up like a sponge. You've gotta love Bob Marley – he's kind of the Jesus Christ of music, isn't he? There's a reason why you go to any foreign country or beach in the world and they're playing Bob Marley."

## First song I fell in love with

**KING CRIMSON, '21ST CENTURY SCHIZOID MAN'**

"It's a kind of proto-metal song in some respects; it's about the world going insane and talks about machines taking over. It's about seven minutes' long and within that space you don't get bored once. There are some incredible bits of improvisation, and to someone who was 10 years old I'd never heard anything like it – actually I don't think I've heard anything like it since."

## The book that changed me

**MEMORABLE QUOTATIONS FROM HENRY MILLER**

"Something I've been reading a lot of recently is a book of Henry Miller quotations. It has opened my eyes. He was a big inspiration for the Beat generation. There's a quote I really like: 'Life has to be given a meaning because of the obvious fact that it has no meaning.' I find that really hopeful; it's kind of realistic. I like his attitude – he's very much about the individual and people making something of themselves in spite of the obvious meaninglessness of life."

## My favourite new band

**PEACE**

"They blend together interesting, different types of music. They have a grungey element to their sound and then there's the tribal, dancey feel to some of their songs. There's this sense that they don't go together or shouldn't, but they manage to put them together and it really works. They've got this new song called 'California Days', which I think is a stone-cold classic. When I first heard it, it reminded me of 'A Certain Romance' by Arctic Monkeys."

## My favourite film

**BUGSY MALONE**

"I was a big fan of *Bugsy Malone* when I was growing up. I watched it obsessively and then just recently I've come back to the soundtrack and I think it's one of the best

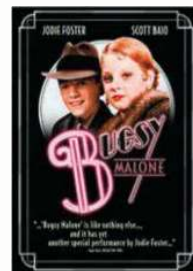


ever made. There's that song 'Bad Guys': 'We could've been anything that we wanted to be'... that's a great sentiment."

## My favourite place

**VARANASI, INDIA**

"My favourite place is Varanasi, a city on the banks of the Ganges in north India. It's an amazing place and a very holy city – it's where the Hindus go to burn their dead. It's beautiful and colourful, like Venice on acid. It just lives and breathes off a different kind of thing; they have different beliefs over there and a different way of looking at the world. I've met a lot of people there who are very charitable and gave me a lot of their time and showed me around and were very generous and for nothing in return. I think we don't do that in the Western world."



Clockwise from main: Will Rees; Varanasi in India – "Venice on acid"; King Crimson's 'In The Court Of The Crimson King'; Bob Marley And The Wailers' 'Legend'; the writer Henry Miller; *Bugsy Malone*; Brummie Afro-poppers Peace





# MYSTIC GAV

NME oracle **Gavin Haynes** looks deep into his pint glass to predict the events rocking the music world in the week ahead



## Wednesday YOU MAKE ME WANNA...WEAR INVISIBLE CLOTHES

After being snapped 'observing' the 'exhibits' at South Bank's Invisible Gallery, a comeback-bound Usher will be sold a top-of-the-range invisible suit by a Savile Row tailor. *MTV Cribs* will join the acclaim for his natty invisible wardrobe, and at the first show of his global arena tour, his bouncers will beat to a pulp the boy in front who points out that he is naked.

## Thursday HELP THE AGED STATESMAN

As Jarvis appears on a video on behalf of the Dalai Lama's visit to the UK, the charismatic elder statesman will grant an audience to the Tibetan spiritualist. Mr Lama will ask Jarv what the key to avoiding class envy is ("Everybody hates a tourist"), what the role of money in life is ("What's the point in being rich, if you can't think of what to do with it?"), how one knows when one has had enough seedy sexual encounters ("You cannot know. You can only... feel"), and what the key to enlightenment is ("Pointing at things while dancing"). Jarvis will support Free Tibet, but remain confused, as he "wasn't aware it was illegal t'gamble".

## The Stones will visit Glastonbury to return the live- giving holy grail

## Friday EVERY ROSE HAS ITS THORN

With the memory of Ian Brown calling Reni a "cunt" live onstage seered into their friendships, the Roses will head to the edge of breaking point when, at Heaton Park, Brownie will stick his foot in it by referring to John Squire as "an ex member of The Seahorses".



## Birthday Runes

MICK JONES (Born June 26, 1955)

I see you running, Mick, police on your back. What are you running from? Is it that unpaid parking ticket you got the last time you were in Acton? Mick, you're not above the law. Tell me, Mick, when the Ealing Borough Council come knocking on your door, how are you gonna come?

## Saturday INTRODUCING THE BLAND

As Bloc Party advertise a competition to watch them rehearse, other bands create comps to watch them do really mundane functions. Friends will have one with first prize watching them load into their touring van; second prize listening to an audio-recording of them talking about having loaded into it. The Cure fans will get the chance to hear Robert Smith punch his account number into the British Gas switchboard. The Maccabees will announce a competition to watch them fight a Bengal tiger in a neon cage armed with nothing more than a sharpened human rib, but managers will point out this will be too dull on account of The Maccabees element.

## Sunday HOLD MY LITTLE LION, MAN

With a newly broken hand to contend with on tour, classist, oikishly unsympathetic types in the press will force Marcus Mumford to actively defend his decision to employ a white-gloved man-servant to hold his penis whenever he goes to the urinal.

## Monday STONES AT GLAST!?

Scotching rumours that they were due to play Glasto, The Rolling Stones will announce there's a misunderstanding. Yes, they will be visiting Glastonbury town. But that is so that Keith can return the life-giving Holy Grail he's been drinking from since he stole it from the Abbey some 1,400 years ago.

## Tuesday LAGER WARS COME TO A HEAD

As Motörhead announce they are to release a lager, Lemmy will be visited by two large French gentlemen who want a word with him about what Kronenbourg spent their marketing budget on last year. Three cigarette burns and the untimely removal of a facial wart later, he decides he won't be moving into the beer business after all.

## THE NME CHART

1	17	ALT-J 'BREEZEBLOCKS' PIAS
2	37	THE GASLIGHT ANTHEM '45' Side One Dummy
3	10	HOT CHIP 'NIGHT & DAY' Domino
4	18	MAXIMO PARK 'HIPS AND LIPS' V2/Co-op
5	1	PASSION PIT 'TAKE A WALK' Columbia
6	19	ALABAMA SHAKES 'HANG LOOSE' Rough Trade
7	34	LITTLE COMETS 'JENNIFER' Dirty Hit
8	6	HOWLER 'THIS ONE'S DIFFERENT' Rough Trade
9	11	REVEREND AND THE MAKERS 'THE WRESTLER' Cooking Vinyl
10	5	DRY THE RIVER 'NO REST' RCA
11	35	THE HIVES 'GO RIGHT AHEAD' Columbia
12	27	THE MILK 'EVERYTIME WE FIGHT' UMG
13	4	THE VACCINES 'NO HOPE' Columbia
14	7	PAUL WELLER 'WHEN YOUR GARDEN'S OVERGROWN' Island
15	2	OF MONSTERS AND MEN 'DIRTY PAWS' Island
16	8	THE BLACK KEYS 'DEAD AND GONE' Warners
17	NEW	KASABIAN 'SWITCHBLADE SMILES' Columbia
18	13	JACK WHITE 'FREEDOM AT 21' Third Man
19	16	MILES KANE 'FIRST OF MY KIND' Columbia
20	20	ZULU WINTER 'SILVER TONGUE' PIAS

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# RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Matt Wilkinson



ABOUT  
TO  
BREAK

## DISCLOSURE

*The south London brothers using instruments to create bouncy house perfection*

**T**here's a Disclosure superfan on Twitter, @CarolynTickle. She posts every photo that's ever been taken of them, has an obsessive fan blog and natters away with Annie Mac about their new tunes.

"Oh, that's our mum," says Guy Lawrence, the elder brother of the familial dance duo (pictured above right). "She's documenting everything. If we ever need a press photo, she's got a massive scrapbook of all the clippings."

It's not surprising she's struggling to let go of her boys. Howard and Guy were both at school when they started Disclosure. Even now, they're ostensibly still living at home, although the past few weeks have seen them flying off to Bucharest, Krakow and Mannheim to play 4am live shows. It's getting harder to make it back for tea.

"I was doing my music technology A-level," says Guy on first making music with his brother. "One day I walked in on Howard making a beat on his laptop. I mixed it in the back of my car. That was the first single released on Moshi Moshi."

An obvious Chicago house influence is rewired through the breakneck whirr of early noughties bassline garage. "We hate that term 'bass music'," says Howard. "Our songs don't sound like normal house tunes – a beat, a drop and a beat. There are chords and melody in them; we play instruments in our live shows. We listen to bands and singer-songwriters and try to craft our music around that."

The two songs on single 'Flow'/'Tenderly' were chopped-up reworkings of their mates ad-libbing nonsense. Their stunning remix of Jessie Ware's 'Running' came about after they met her at a party. With new EP 'The Face', Disclosure are leading the charge as UK dance music swerves away from the womp womp and towards house and disco.

All that with just a music tech A-level between them. So does everything they touch turn to gold?

"You said it, not us, mate!" laughs Guy.

Young, cocky and talented, it's obvious Disclosure have ambitions way beyond the back seat of Howard's car. Mum had better get a bigger scrapbook. *Sam Wolfson*

### NEED TO KNOW

**BASED:** Croydon

**FOR FANS OF:** SBTRKT, Mount Kimbie

**BUY IT NOW:** Check out new EP 'The

Face' released on Greco-Roman

**SEE THEM LIVE:** They DJ at Visions in Dalston, London, on June 29 and play a host of Euro festivals this summer

**ON NME.COM:** Hear an exclusive remix from the band

**BELIEVE IT OR NOT:** Single 'What's In Your Head' was cut together with some softcore porn by a fan. It's now had 1,000,000 views on YouTube





# WILD BELLE SET OUT UK TAKEOVER

*Hotly tipped US siblings eye up move to London after signing deal with Columbia Worldwide*

## RADAR NEWS

Decisions, decisions. Chicagoan siblings Wild Belle had a tough one to make after this year's SXSW, where their sophisticated Del

Rey-esque strain of pop made them the festival's most buzzed-about – and chased-after – new band.

"We did a lot of bouncing around between meetings," says Elliot Bergman of the process that eventually saw them ink a deal with Columbia. "It was interesting because, even though we were in Texas, it was like a weird little mini-Britain. We only seemed to be hanging out with British people. I've done SXSW five or six times now with different bands, but this one was definitely... different."

Wild Belle's debut album – recorded over the past 18 months with producer Bill Skibbe at his studio in Benton Harbor, Michigan – is now finished and due for release in October. After all the hyperbole that first single 'Keep You' was met with a few months back, Elliot

admits that "we do feel a sense of urgency to get it out there. It seems kind of ridiculous how so many people can write so much about just one song. We had more attention from 'Keep You' than I've had in 10 years of putting out records combined. That song is cool, but it's only one small element of Wild Belle. There's a much broader spectrum and a lot more depth to the record. I think people are going to be surprised and excited to hear what we've done. I hope they approach it with open ears, and they'll fall in love with the rest of the songs in the way they have with 'Keep You'."

As yet, there are no set-in-stone live plans for the record, but with their UK profile growing, Elliot and his sister (and Wild Belle's singer) Natalie look set to become semi-permanent fixtures over here anyway.

"We're turning English!" he laughs. "I think we may have to move to London at some point. The pull of London is pretty strong for us. It's definitely calling. We've sort of been homeless for the past few months, and London might be a really nice place to land..." **Barry Nicolson**

## BAND CRUSH



*Brittany Howard of Alabama Shakes on her favourite new band*

"I love watching Lee Bains III & The Glory Fires. Terrific performers. Lee reminds me of a young Bruce Springsteen and The Glory Fires are relentless. The musicianship is incredible and I've learned a thing or two watching the way the guitars interact with one another. Nothing like good old-fashioned rock'n'roll. Touring with them was an absolute blast!"

# The Buzz

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



## 1 MERCHANDISE

The most DIY of DIY bands – second only perhaps to Milk Music – may be on the verge of being DIY no more. Rumour has it that Merchandise, hot on the heels of their sprawling phantasmagoric new record, 'Children Of Desire', are in talks with a bevy of top-shelf labels. *Radar* had the distinct privilege of catching them several weeks ago during their most recent Stateside trek, when the band played to a handful of lucky fans at a café in Minneapolis but refused to dial it back. No doubt the owners are still picking up the pieces after the Tampa outfit's JAMC-inspired din shook the makeshift venue to its very foundations...



## 2 SOCIETY

As soon as we heard Society's debut track, the majestic 'All That We've Become', we knew they were something special. Comparisons to David Axelrod, Richard Ashcroft and Scott Walker will be flung around, and justifiably. No-one knows much about the band yet, but there are whispers they're working with Roundtable Records.



## 3 DEATH AT SEA

They may have only played about five shows, but Liverpool's Death At Sea have already attracted interest from pretty much every label in the country. They recall early Idlewild and wholeheartedly shun mop-tops. The key track to check is 'Drag', and they're playing London's Old Blue Last with Splash on Saturday (June 30).



## 4 KEEL HER

Although Keel Her – aka Winchester-born Rose Keeler-Schäffeler – has only been recording for a relatively short period of time, she's already uploaded close to 90 songs to her SoundCloud. Now she's readying her debut LP for London-based label Critical Heights, with a debut 7-inch, 'Prize Catch', released on August 13.



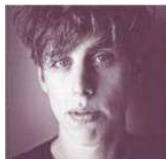
## 5 LAST DINOSAURS

After a full 28-month gestation period since the release of their ace 'Back From The Dead' EP, Aussie four-piece Last Dinosaurs have finally geared up to release a full-length album, 'In A Million Years', over here. They're the daddies of the indie-punk scene over in Brisbane, acting as big bros to recent *Radar* faves Step-Panther and Bleeding Knees Club.



SCENE  
REPORTHOWLER'S  
FUTURE  
CLASSICS

Mainman Jordan Gatesmith reveals  
the acts turning him on right now



Well hello *Radar*, Jordan from Howler here. I have scoured the land to do your job for you. Here are my findings. You're welcome. I met Gordon of *Teenage Moods* at a thrift store in Minneapolis when I was 14, showing interest in some music he was playing around the shop until he kindly gave me a demo of his then band. I proceeded to obsess about him and his musical endeavours ever since. There is nothing nostalgic about *Teenage Moods'* loose, subterranean lo-fi rock – in fact, it's in a world of its own...

**Friendship** Friendship are the kind of band I want to be in. A complete indie rock utopia. From Minneapolis, Minnesota, they are enthusiasts of free trade coffee, bathing the handicapped, and making sweet, sweet, sultry, softcore porn music. Their EP 'Bath Salts' will be self released on July 4 – get your crust-'stache on and prepare for a secret sexy surprise.

**Mainland** are from NYC and while their single is entitled 'Summer Sick', it oddly invokes feelings of EX GIRLFRIENDS. But that aside, the dreamscape that Mainland operate from is definitely worth a journey to.

I'm very excited about *Seaweeds* from Minneapolis. Lizzie Carolan has a voice so heartbreaking I have had to piece mine back together twice. The songs are simple but beautiful. Like me, right?

On a very personal note, I find most hipster electro bullshit soulless and cold, lacking any content or structure. And that's exactly what Minneapolis' **Joseph Stallion** is about to change. Clever, R&B-influenced electro tunes that front as pop, but are truly an exploration into the avant-garde – these visceral melodies inspire and haunt as the vocals seduce...

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

5  
To SEE  
This week's  
unmissable new  
music shows

NZCA/LINES  
Captain's Rest,  
Glasgow June 27

CHEATAHS  
(pictured)  
Shacklewell Arms,  
London  
June 29

BOS ANGELES  
60 Million  
Postcards,  
Bournemouth  
June 30

FRIDGE MAGNETS  
Cabaret Voltaire,  
Edinburgh  
June 30

SPLASHH  
Old Blue Last,  
London  
June 30

JORDAN'S  
TOP 5

TEENAGE MOODS  
'Tulip Tattoo'

FRIENDSHIP  
FRIENDSHIP  
'Do Your Best'

MAINLAND  
'Summer Sick'

SEAWEEDES  
'Fall Boi'

JOSEPH STALLION  
'How I Won  
The War'



Mainland's thought  
bubbles were  
somewhat limited

Daughn of  
the dead



## DAUGHN GIBSON

CAMEO GALLERY, NEW YORK THURSDAY, JUNE 14

RADAR  
LIVE

A fake jellyfish dangles its tentacles over Brooklyn's Cameo Gallery. There's a stocky fellow onstage, lurking beneath the shimmering

Technicolor strips of cloth. He has a half-shaven head, torn jeans, tattoos and a snarl to rival Stanley Kowalski's. Daughn Gibson and the jellyfish: an unlikely pairing. But, then, Gibson's songs are built upon unlikely pairings.

The sound of his debut LP, 'All Hell', emerged from late nights and early mornings, working as a trucker and rolling through rural Pennsylvania in an HGV. Gibson's tuner was locked on country stations, but while his chesty intonations are straight-up rural balladeer he also dabbles in electronic dub samples, not far from Burial or Jamie xx. It's Croydon-stetson or Brixton-bumpkin.

Undoubtedly, he plays up this persona. One hand on an invisible gearstick, the other clutching the wheel, at one point he does a service-station bodypop to 'In The Beginning'. Its looped piano line could

be nicked from Nicolas Jaar, with a drum machine and layered vocals slithering on top. Gibson croons sounds of remorse from the depths of his diaphragm. "It wasn't me, I'm not the same guy. You got it wrong, someone else made you cry", he pleads. But he's not pleading that hard. His smirk acknowledges that he could charm his way out of any domestic.

His song characters are the cast of shady B-movies: Tiffany Lou and her meddling dad, weary old men perched on dive-bar stools

*Daughn's smirk acknowledges that he could charm his way out of any domestic*

ogling younger girls. 'All Hell' starts with the unsettling sample of a Southern raconteur telling the tale of a possessed child heading for an exorcism. Gibson hits the play button on his MacBook and chuckles.

The more tender moments are just as disarming. 'Lite Me Up', introduced as a "song about touching", is his summer jam. On it, there's the saucy invitation to "drive all night until I burn out my headlights". Gibson has a licence for that. **Paul Smith**



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STONE ROSES' EPIC RETURN

"IT WAS BETTER THAN SEEN LIAH GILLESPIE HIS VERDICT"

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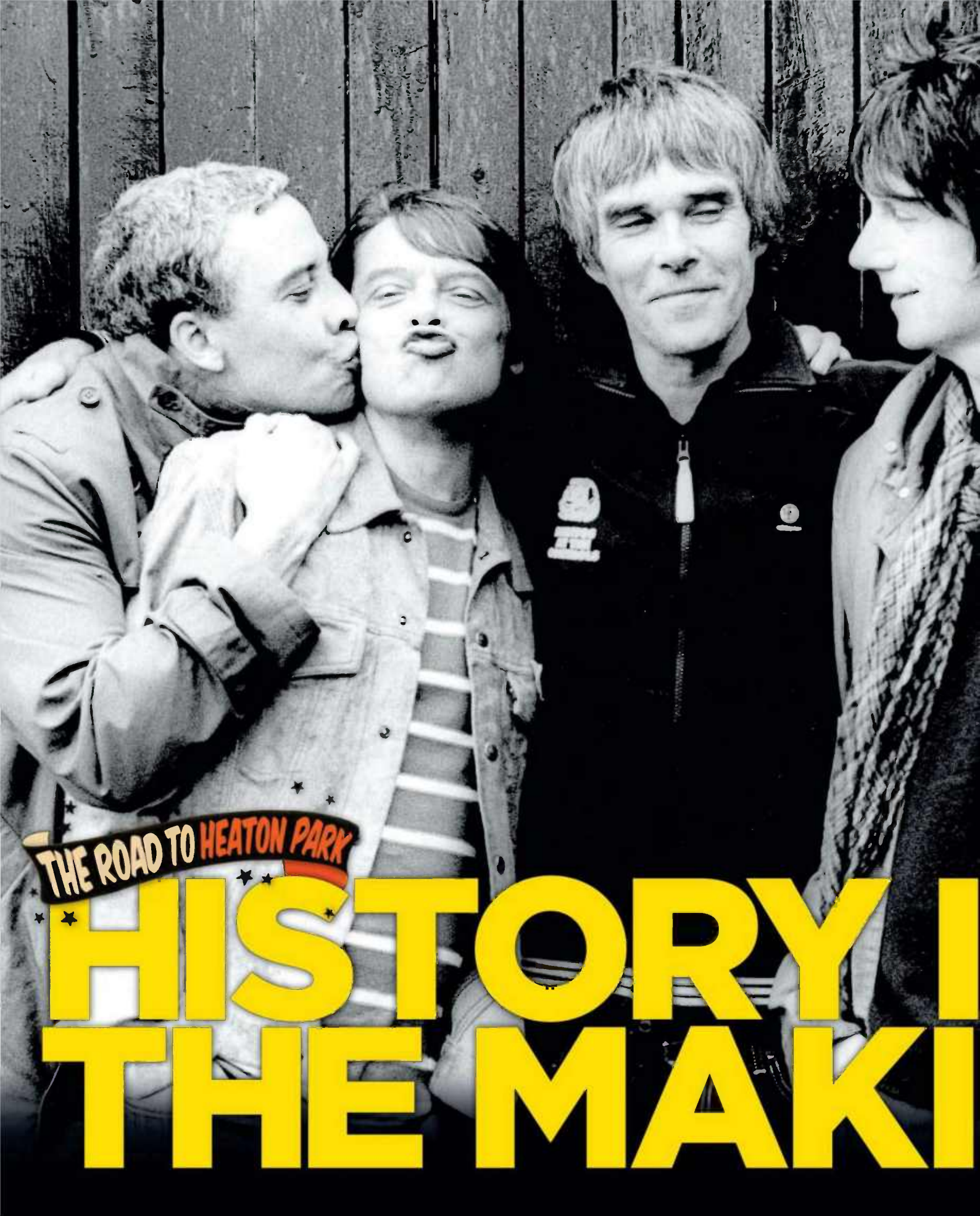
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THE ROAD TO HEATON PARK

# HISTORY I THE MAKI





At last... the gigs the world can't wait for. **Gavin Haynes** looks at the hype and history behind this weekend's epic **Stone Roses** reunion

**T**his one definitely went better than last time. The previous Roses press conference had been in 1996, just hours before they would detonate the final pillar of their careers at Reading. Sat in a stuffy press tent, as the remaining Roses set about introducing their newest member, Aziz Ibrahim, discussion turned into debate, which turned into a row, as hack after hack made it clear that the guitarist they were really interested in was the one who wasn't there. Ian Brown resorted to standing up and jabbing his finger to make his points.

Within five hours, the Roses had committed live hari kiri, making the soundtrack to the ritual disembowelling of a generation. As superfans Oasis bloomed in their ashes, the Roses era of cultural dominance was officially over.

This time round, it was different. The sound Ian Brown could hear as he entered Soho Hotel's conference room was applause from journalists. "I thought we might be facing a firing squad today," he said afterwards. "In light of our previous reunion comments..."

This was the unlikeliest of returns. Emphatically talked down for years, the protagonists had done virtually everything in their power to bury any rumours that flared up. But in early 2011, when Brown and John Squire were

said to have had an 'emotional reunion' at the funeral of Mani's mother, speculation about a Roses return quickly gathered more momentum. Squire had famously created an artwork a couple of years before that in which, inside his usual abstract art windings, he had written: "I have no desire whatsoever to desecrate the grave of seminal Manchester pop group The Stone Roses". Brown had spent years prefacing every journalist's stock questions about his new record with his stock answer about the

impossibility of a Roses reunion. Mani normally talked it up: this time even he was putting the knockers on it, while Reni still clung to silence.

This, after all, was the most severed of alliances. The Roses had spent 237 10-hour days locked together in the studio, grinding down their friendships

as they ground out 'Second Coming'. It would eventually lead to separate tourbuses. At least Morrissey and Marr have occasionally spoken since The Smiths split. Before the funeral, Squire and Brown had managed to avoid each other entirely since the day that Squire phoned to announce his intention to quit. In their own different ways, these were both men of fierce will and flinty pride. To get them to both back down, cool it, forgive, forget, renew? Unlikely.

But there again, what people underestimated was that these were both men who loved The Stone Roses an awful lot. No wonder when Roses biographer John Robb had bumped into Brown in Soho, just before eight on the morning of the press conference, he'd seemed "genuinely excited. Like he's the biggest fan of the band." Brown had wanted that alchemy back as much as anyone. "I'm flying at 50,000 feet," Brown told the press pack a couple of hours later. "There are no words for how I feel..."

"I hope," Squire grinned, "that this erection has subsided a bit by June."



...and their more celebratory 2011 return



**T**he awe in which the Roses had held themselves is both the reason they held off a reunion for so long, and the reason they ultimately had to go through with it. They more than anyone understand how precious their band's legacy is, and were less than keen to nix that with a cash-in tour. They understand only too well the magic that passes between them. In the end, it seems, the pull of trying to recreate it grew too strong.

"It was beautiful," Mani observed about the Squire/Brown reconciliation. "Even if the band never reformed I'd always want to remake the friendship. Rock'n'roll's more than music, isn't it?"

Three days after the press conference, lines opened for the three Heaton Park shows, kicking off June 29. They sold more tickets than the whole of Glastonbury in just 14 minutes. Then, just to ram the point home, they sold another 70,000 in the next 44: the fastest-selling shows in British history.



## THIS IS THE TIMELINE

*The countdown to the Roses' reunion so far...*

### OCTOBER 18

At the Soho Hotel press conference to announce their return, Ian Brown skewers a hapless hack from the *Daily Mail*, and Reni mounts an impassioned defence of U2.

### OCTOBER 21

Tickets go on sale. They sell 140,000 in 14 minutes. Then a final 70,000 in the next 44 as word filters out that they've released a third date. Resales will soon be doing £1,000 on eBay.

### DECEMBER 2

Brown and Squire perform onstage together at Mick Jones's Hillsborough benefit gig at the Manchester Ritz. It's the first time Brown and Squire have played together since the 1996 split.





Squire and Brown onstage together for the first time in 16 years (December 2, 2011)



Brown takes time to sign some cheques outside Warrington Parr Hall. May 23, 2012



The Roses perform in Barcelona on their 27-date reunion tour



Brown pays homage to local fans at the Hultsfred Festival

Before the full reunion, a preface: Squire and Brown joined each other onstage for the first time in 16 years at Mick Jones' Justice For Hillsborough benefit gig in December last year at the Manchester Ritz. They did a short version of their debut's shortest song: 'Elizabeth My Dear'. During this period, the band also continued to practise – often for eight hours a day. It was the same heavy work ethic that had driven the early Roses.

They also continued to work on the 'new songs' they'd trailed in that first press conference. Still under lock and key, John Robb got a taster of them: "brilliant and catchy," he reckoned. "Psychedelic pop" was the not terribly surprising descriptor Ian Brown gave to NME.

Intriguingly, the Roses are breaking the golden rule of tasteful latter-day reunions – namely that, from Pulp to the Pixies, new material can only sully the product. But, "the new songs are way more important than the shows," Squire enthused. "It's way too early to describe the sound, but be sure that we're aiming for classics." To them, the reunions would be pointless without the promise of fresh creativity (although they remain a promise – they haven't played any new songs live yet).

One unremarkable Wednesday in late May, word fell out of the sky that the Roses would be making their world re-debut at Warrington Parr Hall. One single tweet on @thesteros. Fans only. Bring a Heaton Park ticket, Roses T-shirt or CD. Another reminder of the canny eye they have for building a narrative: this was not only Ian Brown's home town – Ian's dad built the roof. And right from the first bass rumble of 'I Wanna Be Adored', it seemed his band were determined to undo

his father's work and tear that roof clean off. By the final Zep-up of 'Love Spreads' the 1,000 or so fans inside barely had the breath to sing along. There were giggles: a residual ricketiness, Ian's voice not always playing ball. But overall, as they took their final bow, the looks they gave each other said it all. We've done it. We can do it. "Better than sex," one starry-eyed punter, a Mr L Gallagher, said afterwards.

By the start of June, there were no more warm-ups.

Their first proper shows, a two-night stint in Barcelona, went very well – the next, in Amsterdam, not so. Reni had walked out before the final song – it looked like he was having trouble with his drums. Ian Brown had, for his troubles, called him a "cunt" after declaring that

"the drummer's gone home".

Twitter went haywire. Could they have fucked up their final chance for the final time? No – the furore calmed. Two days later, they were onstage at the Hultsfred Festival in Sweden, accompanied by a drummer with wild flowing dreadlocks. It wasn't Robbie Maddox. It was Reni in a silly hat. They had kissed and made up.

**T**hey're halfway there. Though throughout their return so far – one that includes more outdoor shows in one summer than in their entire career – a few doubts have lingered. It's no secret that Ian's past love of herbal cigarettes has left his voice in sporadic form. Reni has remained as masterful a spine as ever.

## THEY KNOW ALL TOO WELL THE MAGIC THEY POSSESS

They look great. They've got the passion for it. Yet they've sometimes struggled to reproduce that electric crackle of the records.

Now, the moment of truth. Is this for real? Does this narrative peak in front of 210,000? And just what about these fabled new songs? Could they ever hope to live up to the ones we've written in our imaginations?

You don't have to explain to these guys how important Heaton Park will be. Ian and Mani had to suffer the humiliation of '96. You thought it was bad being there – imagine what it was like onstage. As for John and Reni, you'd imagine the only thing worse than being there was staying away – they were making tea and pottering about with an easel on the very evening their legendary ex-band came to a juddering halt. That's the daily Vietnam these hatty ravers have flashbacked to for the past 16 years. Now, like any good heist, they have one last chance to get back together and take vengeance.

They held the world in their hands. And then they dropped it. You can be damned sure that come Heaton Park they'll pull some Rocky Balboa shit to make sure they don't drop it again.

*Follow the Heaton Park action with news reports, a bumper photo gallery and backstage interviews with support bands and fans at [NME.COM](http://NME.COM) this weekend*

## THIS IS THE TIMELINE

### MAY 23

It's on. A tweet at 4pm reveals that the Roses will play Warrington Parr Hall that night. By 9.15pm they are onstage. Short, sweet, no encore.

### JUNE 8

First tour gig in Barcelona, at the Razzmatazz, ending with a 10-minute version of '... Resurrection'. Liam Gallagher is there with Gem and... Bonehead.

### JUNE 12

"The drummer's a cunt," Ian Brown announces after Reni goes home from their Amsterdam gig, unwilling to do an encore, possibly due to sound issues.

### JUNE 14

At Sweden's Hultsfred Festival all seems forgiven as Reni takes to the stage in an impish Rasta wig, and Ian dances about the stage like an impish singer.

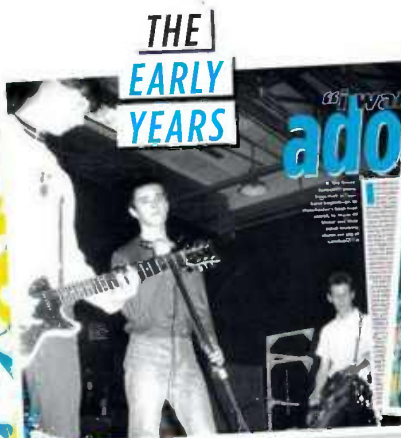
### JUNE 29

Three gigs of 70,000-a-night Heaton Park kicks off with support from Primal Scream, Beady Eye, Plan B and more. Spike Island Mark II maybe?



# NME SPECIAL SERIES

ON SALE NOW!



AND MORE...



It's the beard that  
really makes  
Serge's Audrey  
Hepburn look

**SERGE:**  
**"THE ROSES ARE**  
**GETTING PEOPLE EXCITED**  
**ABOUT MUSIC AGAIN"**



*This weekend a new generation of fans will experience The Stone Roses for themselves. This lot below missed them the first time too – here they tell us why they're so excited about the UK resurrection*

## SERGE PIZZORNO KASABIAN

"Ninety per cent of my mates are going to Heaton Park. It's gonna be incredible. I'm really good mates with Mani so my first feelings were that I was really happy for him to get his band and his brothers back.

"I was only eight when the Roses came out so I missed it, but people used them as a reference for how we sounded. I knew about Ian Brown and his solo records, so I came late in the day to it. The response to them reforming has been unbelievable, it's getting people excited about music again.

"Ian is one of the most charismatic frontmen of all time. He's a proper star in the Bowie or Marc Bolan sense, where they can go into a room and stop time, and the rest of the band are incredible musicians. Going to see that as a kid is gonna be massively inspiring. You're gonna want to go back to your bedroom and write a song.

"There's a romance to it that they've only done two albums, and they're such great records that still stand the test of time. It's right to do new stuff; I don't believe in the whole 'We're not gonna do it in case it damages anything' thing – if it feels right, you should do it. I always have this argument where people say that The Rolling Stones should have finished in '75, but who are these knobheads saying that? If they're in the studio and buzzing off each other and they wanna make tunes, brilliant. It should be that simple.

"[Bust-ups] happen, but there's a microscope on them. If you ask any band, at some point something like [Reni walking off in Amsterdam] has happened but no-one cares, whereas with them everyone's looking at them so it's gonna get blown up. When you've got strong characters in a band there's gonna be ups and downs, but isn't that why we love them?"

## BLAINE HARRISON MYSTERY JETS



"When I was growing up, the bands I liked looked like wizards. Then one day I heard 'I Am The Resurrection'. It completely changed my view. No matter how sceptical one can be about classic bands re-uniting for million-dollar

cheques, now is the time to make an exception."

## JUSTIN YOUNG THE VACCINES



"They're so important in dance music, so important in mainstream indie music. But then they've still got young fans – I mean, I like The Stone Roses. They'll be as

important now as they were then."

**"I'M ABSOLUTELY  
FUCKING FLATTERED  
TO HAVE BEEN ASKED  
PERSONALLY BY IAN  
TO DO THE GIG"**

**PROFESSOR GREEN**



**"I HOPE THEY MAKE  
ANOTHER RECORD –  
I DON'T SEE WHY IT  
WOULDN'T BE GOOD"**

**JOHNNY LLOYD TRIBES**

## FRED MACPHERSON SPECTOR



"I once interviewed Ian Brown for MTV2. He was talking about his trip to Jerusalem and this conversation he had with a rabbi, and talking about the Devil. We had a conversation about Islam for half an hour and it just blew my mind.

"My friends used to have a house by a lake that was called Fuck Mountain because you'd go there and get fucked up. At a certain time in the morning they'd always play 'She Bangs The Drums', and that stuck with me.

"I don't think it's a bad thing for bands to reunite – look at Michael Barrymore, he's still entertaining the masses. Every band from the Roses to The Smiths to Klaxons or Arctic Monkeys have a moment that can't be recaptured, but it doesn't make it wrong. There's a popular saying that money is the root of all good, so I can see why The Stone Roses would be making hay while the sun motherfucking shines. Don't get me wrong, I'd prefer a Toploader reunion, but who wouldn't?"

## JACK STEADMAN BOMBAY BICYCLE CLUB



"I'd love to see them. You could say they're very much a dance music band, but they had guitars – and that's kind of something that we're doing. They said they'd never get

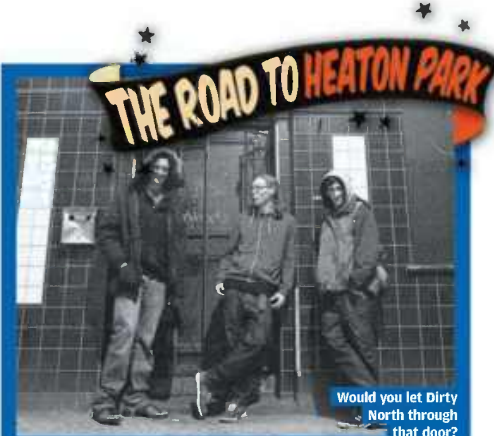
back together and I thought they hated each other, so that's part of the appeal."

## MILES KANE



"I was a bit young when they were around before,

but a couple of mates have been to see them since they got back together and they said it was good... it's gonna be great. If you like a band, you love them forever. They'll be buzzing."



Would you let Dirty North through that door?

## "WE'LL SMASH HEATON PARK"

*Meet Dirty North – the Manchester band picked out by Reni to support the Roses*

"We've done hundreds of Manchester gigs over the years. But we've never done anything like this – 75,000 people's gonna be a shock to the system," singer Johnny Gregory tells *NME* from his living room in Wythenshawe, one of the biggest housing estates in Europe, in south Manchester. It's the same spot where back in October he found out that his band, rap-reggae trio Dirty North, had just got the plug of a lifetime when Reni namechecked them at the press conference announcing The Stone Roses' long-awaited comeback after hearing their track 'Take Me Away' on YouTube.

"I was just making myself some lunch and my mate texted me and said, 'You'd better check your Facebook,'" he remembers. "I had about 100 messages from people saying, 'The Roses just said they like your band, mate!' We're now going to do one of the biggest gigs we ever could do. We're made up."

After meeting at college,

Dirty North have been plugging away on the Manchester circuit for five years with their brand of rickety dub and reggae, marked by Johnny's astute commentary. "Our lyrics aren't fantasy," he explains. "I just write stories about everyday life. You've got to be honest and open your eyes and look at what's going on around you. It's dead simple things like how everyone's skint nowadays and it's hard to keep a girlfriend and a job. We're talking about how life is for everyone."

But for a band who once got turned away from one of their own gigs because the bouncer thought they were a bunch of scroats up to no good, the Roses support will give them an audience well outside their local scene. They're practising night and day in anticipation. Any nerves? "The Roses have given us the chance for 75,000 people to hear our music," says Johnny. "We're not messing anything up. We're gonna smash it."

## DIRTY NORTH: *Need To Know*

**WHO ARE THEY?** Three hoodie-sporting lads from Wythenshawe playing eclectic funk and ska guitar jams, marked by Johnny's prickling commentary on everything from the arms trade to shagging.

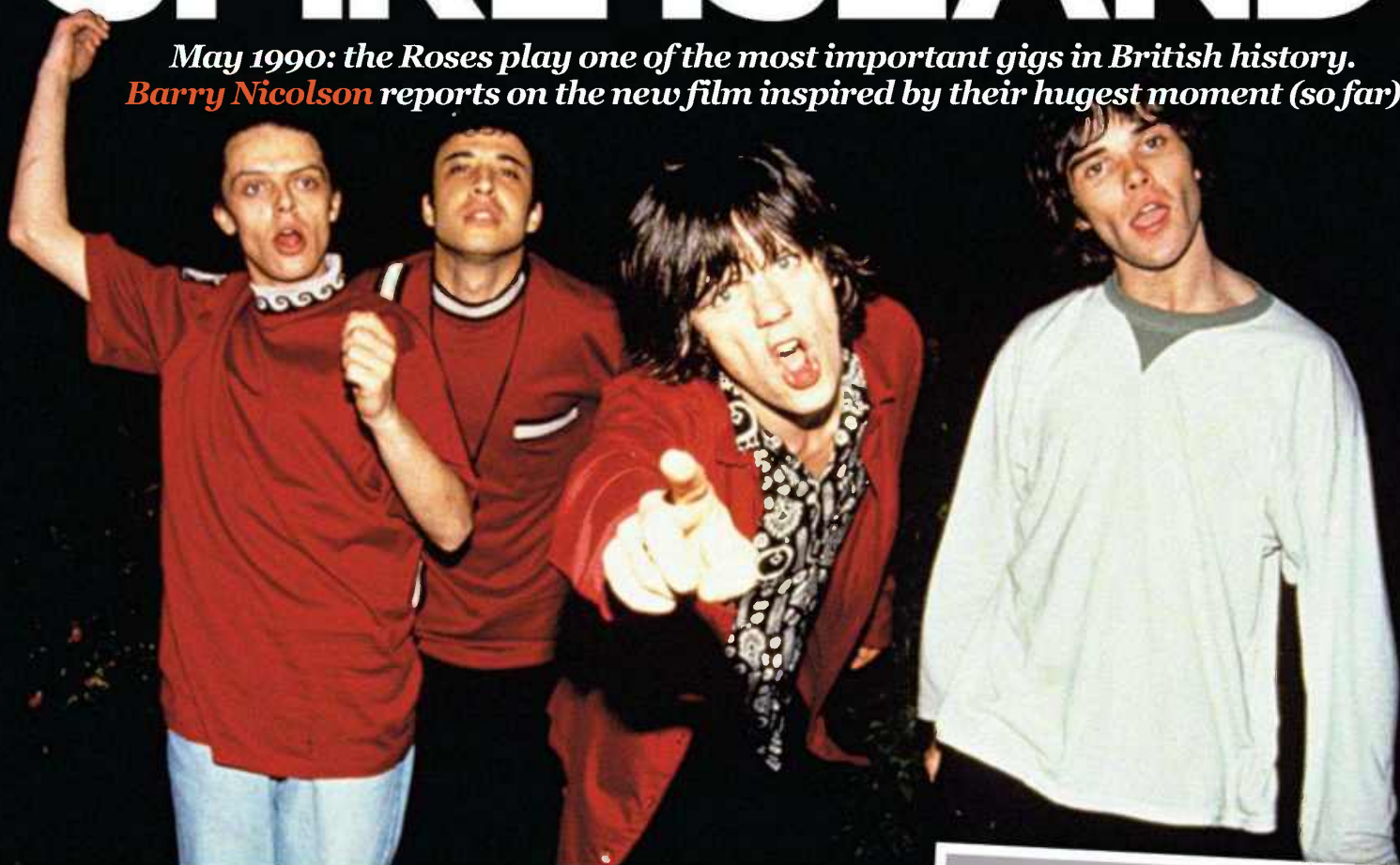
**MEMBERS:** Johnny Gregory (main vocals/guitar), Dave Cookson (drums/vocals), Carl Palmer (bass)

**FOR FANS OF:** Arctic Monkeys, Plan B, The Specials  
**BEST SONG:** 'Take Me Away'



# RETURN TO SPIKE ISLAND

May 1990: the Roses play one of the most important gigs in British history. **Barry Nicolson** reports on the new film inspired by their hugest moment (so far)



**J**ust over 22 years ago, on May 27, 1990, a reclaimed toxic waste site on the Mersey Estuary became the staging post for a musical revolution. They arrived at Spike Island in their thousands, baggy jeans trailing across the tarmac, pockets bulging with chemicals and whatever scraps of food the over-zealous security guards hadn't yet confiscated. It was, to trot out an overused phrase, the 'Woodstock of the Baggy Generation'. And Chris Coghill wasn't there. "A kid in the year above me told me he had a ticket that I could have," he recalls. "And he kept telling me that right up until the day before, but of course, it fell through. My memory of Spike Island is booting stuff around in my parents' house, being moody. But it was the pinnacle of the Roses' career, the pinnacle of Madchester. The original line-up only ever played one gig together after Spike Island. It was a real moment in time. It has that mythical status about it, especially for me, having not gone and regretted it ever since."

More than two decades on, Coghill has turned that disappointment into wish-fulfilment with his script for *Spike Island*. Charting the journey of a band of young Roses obsessives to the titular gig, the film – which is

slated for release at the start of next year – is his part-autobiographical love letter to being young and Mancunian in the summer of 1990. It's also, quite by accident, uncannily timely.

"People assume we're cashing in on the reunion," laughs Coghill. "But I'd been working on the script for years. I couldn't believe it when I heard it was gonna happen. I'm mates with Mani and normally, whenever a rumour would surface, I'd text him to ask about it, at which point he'd reply straight away and say, 'Nah, it's all bollocks'. But this time I didn't hear anything for three days..."

According to director Mat Whitecross, who also helmed the 2010 Ian Dury biopic *Sex & Drugs & Rock & Roll*, "The fact that the film has the best soundtrack of all time is just a bonus. I thought it might be too soon to do another musical film after *Sex & Drugs...*, but the music is really just a way to get into the story, not the story itself. It's a coming-of-age tale about five kids in a band in Manchester who can't afford tickets to Spike Island, so they decide to blag, steal and lie their way in by any means necessary. It's about their ups and downs – they fall in and out of love, they fall out with each other, one of their dads is



Spike Island, 27 May 1990. The baggy-era version of *Where's Wally?*

sick... all their hopes and ambitions seem just out of reach. Chris has done a really beautiful job, I think. It's a very bittersweet film. One of our big touchstones was [1986 Rob Reiner film] *Stand By Me*."

The band at the centre of *Spike Island* are not the Manchester band themselves, but Shadowcaster: a group of teenage indie hopefuls led by *Shameless* star Elliott Tittensor. Tittensor, like all but one of his





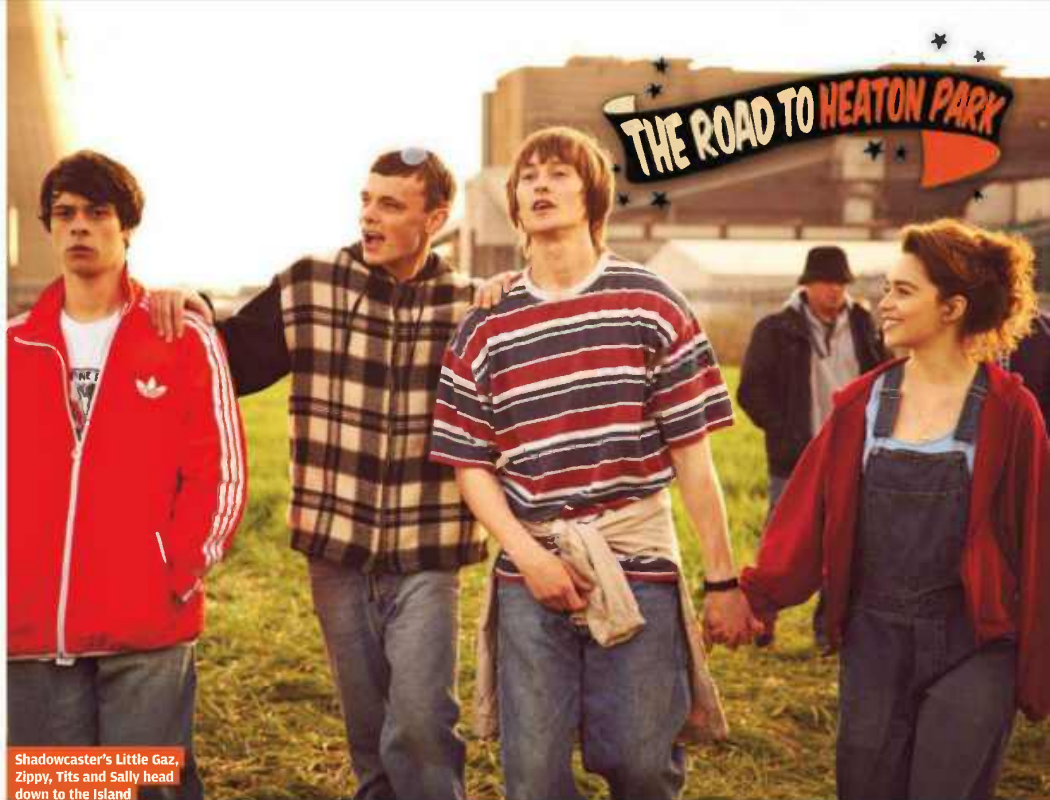
A bus? And no shit R&B playing through a mobile? Must be the '90s



Guys, if you think you look like idiots now, just wait 'til new rave



"I've heard of bad acting, but this guy's Made Of Stone." Honk!



Shadowcaster's Little Gaz, Zippy, Tits and Sally head down to the Island



It was the worst 60 Minute Makeover ever



"If this goes well, let's wait five years then make a shit sequel about 'Second Coming'"

onscreen bandmates (Jordan Murphy has since been "educated"), was already a huge Roses fan, but when it came to securing tickets for Heaton Park, his experience very nearly mirrored that of the teenage Chris Coghill's.

"I got up the morning they went on sale and rang through on the ticket line for hours, but I couldn't get through," he explains. "Then I went online and saw that they were selling tickets for the Sunday as well. I thought I'd managed to get four, and so I rang my mate Nico [Miralllegro], who plays Dodge in the film, to ask for his details. Then in the space of five minutes, they were all gone! Absolutely gutted, man. Luckily the producers managed to sort us out with tickets."

## "MANI WALTZED INTO OUR REHEARSALS"

*Elliott Tittensor, actor*

**S**pike Island was planned and shot with the Roses' blessing, but the band themselves haven't been overly involved in its production. They're not portrayed directly in the film – which is a good thing, reckons Coghill, "because I'd be terrified if we'd hired people to play them" – and haven't yet seen a frame, although Mani did stop by the rehearsal room last year to run the rule over Shadowcaster.

"We thought the director was coming by to see how

we were getting on with our instruments," says Tittensor. "But Mani waltzes in, going, 'Ca you keep it down, I'm trying to have a wank through there!' We were all just stood there, totally static and starstruck."

Spike Island's legacy was about a lot more than simply music – which is just as well, given that, by all accounts, the gig itself wasn't much cop. But the real question is, so many years removed from the height of the Roses'

success, can Heaton Park match it in terms of cultural impact? Coghill is adamant that it can.

"Any kid who has got a bit of taste and a bit of clout about them will have heard of The Stone Roses," he says. "And when this generation goes

down to Heaton Park to see what all the fuss is about, it could have the same knock-on effect that Spike Island did for all the kids of my generation."

Whitecross, meanwhile, has been inspired by the Roses' recent reformation and already has his sights set on a follow-up to the film.

"I'd like to think that, in the same way that we've done with Spike Island, in a few years time we'd be able to do something similar with Heaton Park," he laughs. "I honestly don't know of any previous reunion gigs that have had the same sort of buzz about it. Maybe in 10 years' time we'll do a Heaton Park sequel..."

## SPIKE ISLAND: THE MOVIE

*All you need to know...*

### THE STORY

Shadowcaster, a rising Manchester indie band, make their chaotic way to Spike Island to watch their idols The Stone Roses play their era-defining gig and hand them their newly recorded demo tape.

### STARRING

Elliott Tittensor (*Shameless*), Nico Miralllegro (*Hollyoaks*), Jordan Murphy (*Dr Who*), Emilia Clarke (*Game Of Thrones*).

### DIRECTOR

Mat Whitecross, whose previous credits include *Sex & Drugs & Rock &*



Roll, *The Road To Guantanamo*, and the soon-to-be released *Ashes*, starring Ray Winstone.

### SCRIPT

Chris Coghill, perhaps better known as *EastEnders* villain Tony King, wrote it. He also played Bez in *24 Hour Party People*.





**“One love – that’s what Marley was talking about”**

**T**he Stone Roses will bring plenty of 'vibes' to Heaton Park this weekend, but if that wasn't enough for you, we'll all be getting warmed up by the roots rock reggae of The Wailers, from Kingston, Jamaica.

founding member, died in 1987) still features Aston 'Family Man' Barrett, one of Bob's closest friends and collaborators, and newer recruits such as current lead singer Koolant Brown.

spread the messages to a corner of the Earth. And the message it is for all ages, and all kinds, of both past present future."





Marley 'Jamming' onstage with The Wailers in 1975 - Family Man is second left

get it. A believer says it is so but it is not so, but when you overstand then you know, because the greatest things is to know. So we're not into the understanding. We want to stand *over* things."

Or you could just listen to the classic tunes instead – so we got Aston and Koolant to talk us through some of the songs The Wailers will be bringing out.

## 'Jamming'

It has never been altogether very clear whether this 1977 Bob Marley & The Wailers classic is referring to a jam session, to smoking weed or just common-or-garden coitus. But Family Man is clear on one thing. "We're jamming the music in the name of the Lord," he says. "God almighty who creates Heaven and Earth and all living substance. I feel good when I play that... so the children all must unite. Life is worth more than gold and money and diamonds and all those precious stones, you know. Where there is life there is always hope. Everyone always reacts so good man, every time we play that song. They realise what we are doing, we give them hope and we give them strength."

The new Wailers with Family Man (left) and Koolant (right)



## 'No Woman, No Cry'

One of the most iconic tracks in The Wailers' catalogue was written about Bob's childhood in the Jamaican neighbourhood of Trench Town in the parish of St Andrew. "I didn't live in Trench Town," says Family Man. "Bob is from the west side, and I am from the east, and they say west is the best and the east is the least, but the middle is where the wise men came from. The song is about the strength in the mama of course, strength in the ladies. And we love a woman with a backbone. Something like a wishbone! They have to be like a she lion! Woman strong, you know, not depending on the man. Of course the man is there to help you, then for every successful man, there is a good woman."

## 'Is This Love'

Pop fact: in the video for this cut from 1978, Naomi Campbell made her first public appearance, just seven years old and yet to become terrifying. Koolant explains that the Y chromosome is also strong here. "When I'm singing that song, I am singing to the girls," he says. "They scream for this song because it is talking about all of them, is this love, you know? The whole setup, where you meet someone, and you say this is a perfect song for them. You really wanna know, is this love that you're feeling? Because love is tricky, and it can fade out very quickly."

## 'One Love (People Get Ready)'

The most iconic Marley song of all. "To me it means the universal love," says Koolant. "That is what Bob Marley was talking about. 'One love, let's get together and feel alright,' no matter what trials and tribulations that you face in your time. One love, get together and feel alright, no matter what the negative people out there remark, you know. Peace and love, because you can't deny peace and love and you care only for justice, love and peace and justice."

## 'Roots, Rock, Reggae'

From 1976, here is the rallying cry for the new strain of music that was being pioneered in Jamaica. "We want the people to see that we are bubbling over," says Barrett. "Roots, rock, reggae, because reggae is part of the concept for all music. That funk, that soul, that jazz, that rhythm and blues, and it's reggae, the beat of the people, the universal language of what reggae is."

## 'Could You Be Loved'

From their last album, 1980's 'Uprising', and one of The Wailers' poppiest cuts. To Koolant, the message still rings true. "Don't let them fool you or even try to use you," he says. "It's all about love you know, no matter what they have to say out there. 'Could you be loved?/And be loved'. It's a song that people like all over the world, even the rhythm, when you hear that in the beginning of the song you just keep moving and this music is captivating for the soul. We got a mind of our own so go to hell if what you think is not right." In the middle of the song, the backing singers quote Bob's first ever single, 'Judge Not': "The road of life is rocky/And you may stumble too/So while you point a finger, someone else is judging you".

## 'Redemption Song'

Rightly considered as one of the most seminal works of Marley, he already knew he was ill when he wrote it. Its inspirational lyric quotes Pan-African politician and orator Marcus Garvey. "It's a deep song," says Koolant. "Emanipate yourself of mental slavery'. Because they used to use the chains. Now they're using their brains. Some people in the world are still under slavery, but this time it's the brains, it's not necessarily chains. So we have to emancipate ourselves out of that. They have to know and start within, each of them, even the ones doing the work of the slavery, they have to go inside themselves with courage from there. I can't do it for you, like Michael Jackson said, the man in the mirror. You have to start with yourself."

## MEET BOB MARLEY'S SIDEKICK

Who is Aston 'Family Man' Barrett?



Aston Barrett is the elder statesman of The Wailers, having played bass on most of Marley's

most iconic hits and co-producing most of his albums. He's considered one of the most seminal bass players in the history of reggae and mentored Robbie Shakespeare from Sly and Robbie. The nickname? He claims that he was given it before actually having any children, being the band leader and daddy figure. But it could also have something to do with the 52 kids he has allegedly fathered since then...





Some things are bound to happen when **The Stone Roses** take over Manchester. Here they are. Find them all! Pat yourself on the back!



**THE ROAD TO HEATON PARK**

**BACKSTAGE AREA**

**ROSES!**

**I AM THE RESURRECTION**

**JUST IN CASE!**

**SEC**

**1** Ah yes, a big ol' pile of unsold 2012 edition Reni bandanas. Peeps don't want bandanas, bro. Peeps want HATS.

**2** Eyes peeled for Man City's Mario Balotelli tussling with security. The Roses are Man Utd 'til they die.

**3** Best way to become an era-defining band is to watch another one closely. See Serge and Tom Kasabian down the front, taking notes frantically.

**4** "I'll sell hot dogs," said Liam G when he heard about the Heaton Park shows. Stranger things have happened.

**5** Wherever Pro Green goes, his girlfriend - *Made In Chelsea's* Millie Mackintosh - goes too. Quaffing champers, probably...

**6** Check out Plan B flipping the bird to security.

**7** When Mani left Primal Scream to rejoin the Roses, Bobby G bit his lip and just said, "No worries man." Still mourning...

**8** All hail The Wailers. Watched, no doubt, by the ghost of their one-time bandleader, Bob Marley.

**9** This year The Stones Roses. Next year... who?

**10** Where there is music there is Miles Kane. Where there is Miles Kane there are girls. Lots of 'em.

**11** The Roses are making buckets of cash from their reunion. Who knows, maybe Morrissey and Marr will get ideas...

**12** Any band as volatile as the Roses needs some replacement band members on hand just in case. Oh hey, Robbie Maddix.

**13** Will "The drummer's a cunt" have made it onto T-shirts yet? Or its bitter rival, "The drummer's not a cunt"?

**14** Cressa. Dancing. He always is.

**15** Where the Roses go, some Jackson Pollock references will follow, even if it's just paint slopped on a wall.

**16** There will be at least one person dressed up as a massive Stone Roses lemon.

**17** Is that a pig flying? They said it'd never happen...

- 1** Ah yes, a big ol' pile of unsold 2012 edition *Reni* bandanas. Peeps don't want bandanas, bro. Peeps want **HATS**. ☐
  - 2** Eyes peeled for Man City's Mario Balotelli tussling with security. The Roses are Man Utd 'til they die. ☐
  - 3** Best way to become an era-defining band is to watch another one closely. See *Serge* and *Tom Kasabian* down the front, taking notes frantically. ☐
  - 4** "I'll sell hot dogs," said Liam G when he heard about the *Heaton Park* shows. Stranger things have happened. ☐
  - 5** Wherever *Pro Green* goes, his girlfriend - *Made In Chelsea*'s *Millie Mackintosh* - goes too. Quaffing champers, probably... ☐
  - 6** Check out *Plan B* flipping the bird to security. ☐
  - 7** When *Mani* left *Primal Scream* to rejoin the *Roses*, *Bobby G* bit his lip and just said, "No worries man." Still mourning... ☐
  - 8** All hail *The Wailers*. Watched, no doubt, by the ghost of their one-time bandleader, *Bob Marley*. ☐
  - 9** This year *The Stones Roses*. Next year... who? ☐
  - 10** Where there is music there is *Miles Kane*. Where there is *Miles Kane* there are girls. Lots of 'em. ☐
  - 11** The *Roses* are making buckets of cash from their reunion. Who knows, maybe *Morrissey* and *Marr* will get ideas... ☐
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  - 13** Will "The drummer's a cunt" have made it onto T-shirts yet? Or its bitter rival, "The drummer's not a cunt"? ☐
  - 14** *Cressa*. Dancing. He always is. ☐
  - 15** Where the *Roses* go, some *Jackson Pollock* references will follow, even if it's just paint slopped on a wall. ☐
  - 16** There will be at least one person dressed up as a massive *Stone Roses* lemon. ☐
  - 17** Is that a pig flying? They said it'd never happen... ☐



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**NME**



**THE STONE ROSES**

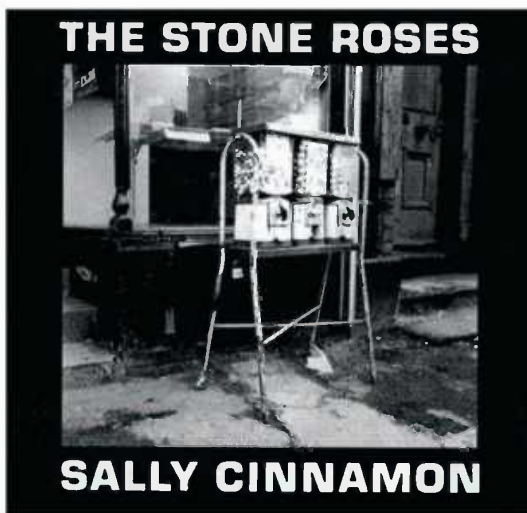
*Dennis Morris' Studio, London 1989*

*Photos: © Dennis Morris*





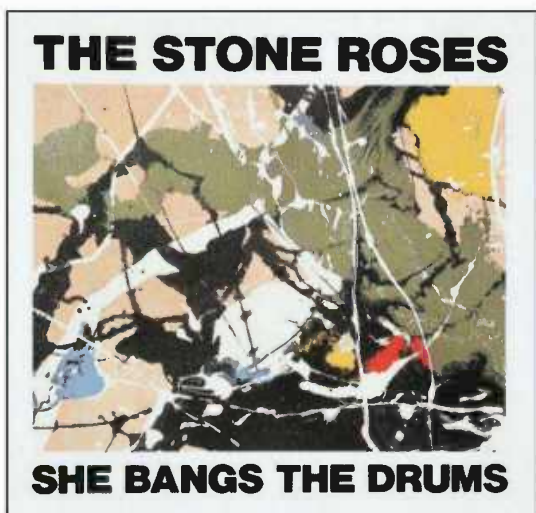
**SO YOUNG/TELL ME** September 1985



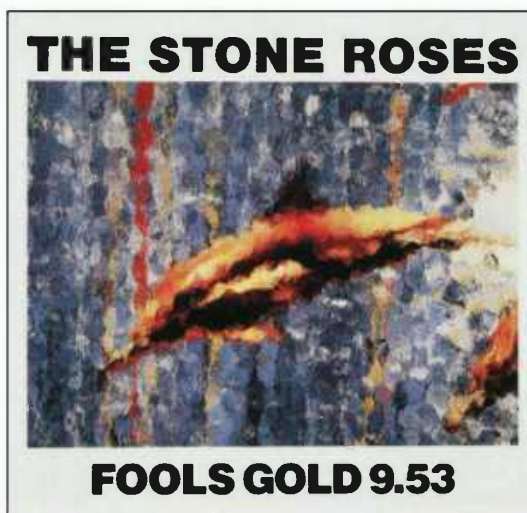
**SALLY CINNAMON** May 1987



**ELEPHANT STONE** October 1988



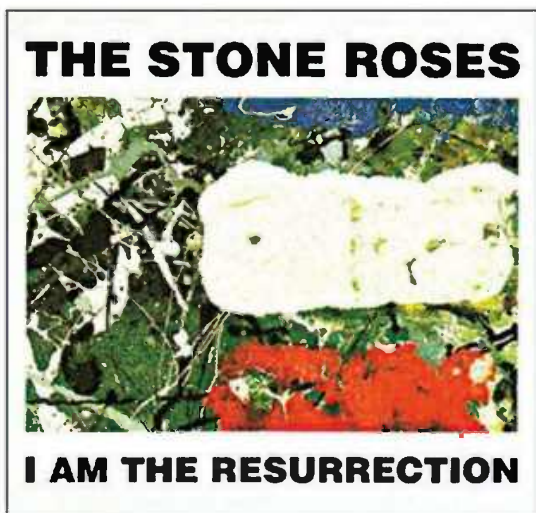
**SHE BANGS THE DRUMS** July 1989



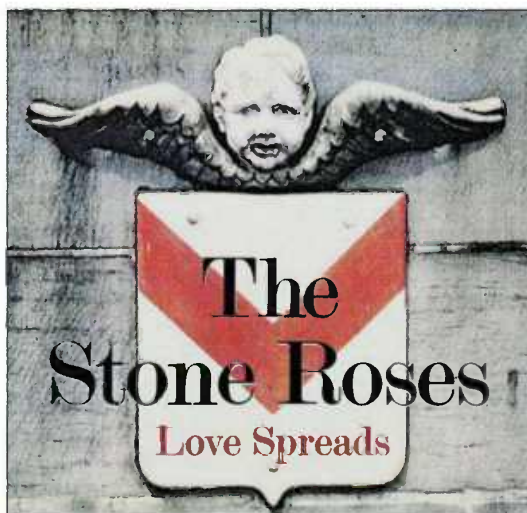
**FOOLS GOLD/WHAT THE WORLD IS WAITING FOR** November 1989



**ONE LOVE** July 1990



**I AM THE RESURRECTION** April 1992



**LOVE SPREADS** November 1994



**SECOND COMING** December 1994

# THE STONE ROSES *Discography*



**THE ROSES**



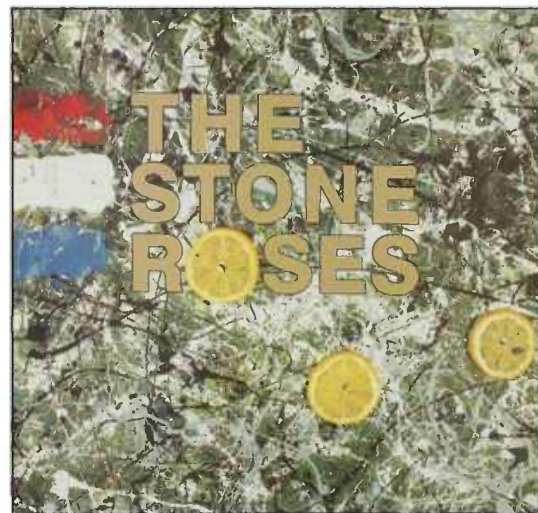
**T STONE**

**THE STONE ROSES**



**MADE OF STONE**

**MADE OF STONE** *March 1989*



**THE STONE ROSES** *May 1989*



**THE STONE ROSES**



**I WANNA BE ADORED**

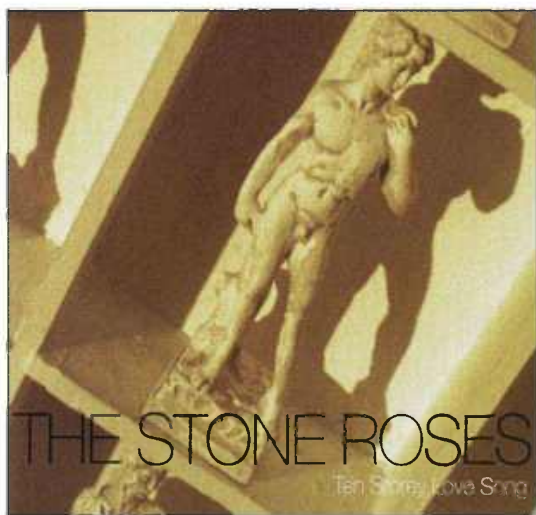
**I WANNA BE ADORED** *September 1991*

**THE STONE ROSES**

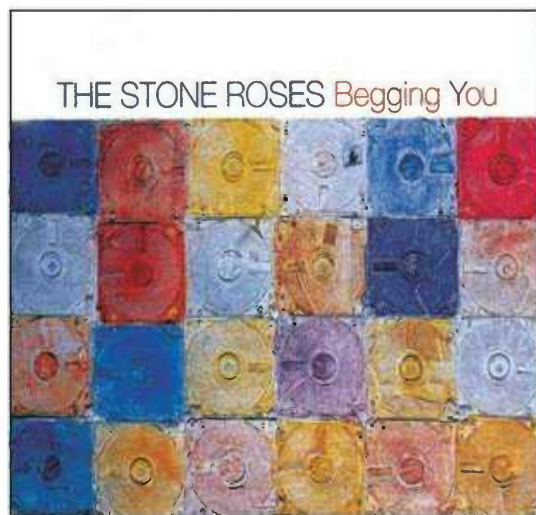


**WATERFALL**

**WATERFALL** *January 1992*



**TEN STOREY LOVE SONG** *March 1995*



**BEGGING YOU** *November 1995*

**NME**



**NME**

**THE STONE ROSES**

*Glasgow Green, June 1990*

*Photo: © Dennis Morris*





# HEATON CHEMISTRY

THE ROAD TO HEATON PARK

*Beady Eye* will play Oasis tunes at Heaton Park – but which ones? We asked fans for their picks at NME's Facebook page, and here are the results

1	ROCK'N'ROLL STAR	17.8%
2	LIVE FOREVER	16.9%
3	SUPERSONIC	12.5%
4	CHAMPAGNE SUPERNOVA	7.7%
5	CIGARETTES & ALCOHOL	6.4%
6	MORNING GLORY	5.3%
7	WONDERWALL	4.5%
8	SONGBIRD	3.7%
9	DON'T LOOK BACK IN ANGER	2.9%
10	I'M OUTTA TIME	2.6%
	Others	19.7%

## NME WILL BE SCREAMING FOR...

### MATT WILKINSON *wants* 'Champagne Supernova'

Knebworth Park, August, 1996. Oasis' greatest ever gig is drawing to a spectacular close, and only one man can lift everything just that little bit higher: John Squire. Invited on to play lead guitar by Liam and Noel, he proceeds to 'Jimmy Page' his way through eight minutes of shredded genius. With the Beady boys back (and, of course, Noel out of the picture), the time is ripe to relive that crowning moment of Britpop once again...

### EMILY MACKAY *wants* 'Rock'n'Roll Star'

Liam's never been shy in raving about how the sight of Ian Brown at the young Gallagher's first ever gig, The Stone Roses at Manchester's International 2, was the road-to-Damascus moment that made him instantly want to be a singer in a band. What better tribute to that epiphany than the song that more than any sums up the mystical, beautiful, casual arrogance with which they both redefined the rock frontman?

### JAMIE FULLERTON *wants* 'Wonderwall'

In last week's NME we declared 'Wonderwall' the 10th best song released in the magazine's history. And Heaton Park is an occasion – nay, event – that deserves such a song to be brought off ice. Because it's a moment of unparalleled beauty and grace that'll unite the 75,000 watching. Because when 'I Am The Resurrection' is coming up, a chorus any smaller than Oasis' biggest won't do. And because Noel won't ruddy play it these days.

### BARRY NICOLSON *wants* 'Supersonic'

Beady Eye shouldn't be playing old Oasis tunes based on sentimentality, but on what their setlist would actually be improved by including. And their setlist, since you ask, is crying out for 'Supersonic'. Noel might have written it, but Liam has always owned it, and given the preponderance of mid-tempo water-treaders in Beady Eye's set, some of its drive, swagger and lyrical gobbledygook would be a very welcome addition.





THE ROAD TO HEATON PARK

# THE KIDS ARE ALRIGHT

**Hollie Cook** – daughter of Sex Pistol Paul – is on Saturday's Heaton Park bill and leading a host of stars' children on the brink of breakthroughs. **Ben Hewitt** reports from the crèche of rock

## A PISTOL'S DAUGHTER

*Hollie Cook is Sex Pistol Paul Cook's offspring – and a solo and Slits star*



**WHO IS SHE?** Not just the daughter of ex-Pistols drummer Paul (above right) but already has her own punk pedigree: she quit her college course in 2006 to join The Slits on their reunion tour. After collaborations with Jamie T and Ian Brown, her self-titled album came out last July. And she's been handpicked by The Stone Roses to support them at Heaton Park.

**ANY GOOD?** She's all about languid and laid-back vibes: shimmering, summery anthems that touch upon old-school ska and reggae beats with a bit of dub and skittery psychedelia thrown into the mix.

**BEST SONG:** Her Shangri-La's 'Remember (Walking In The Sand)' cover

## IN HER WORDS

**NME:** Hollie, we hear you ran off to join The Slits...

**Hollie Cook:** "Yeah, I've known Ari [Up, late Slits singer] my whole life. I was at music college and said, 'Fuck it, this is like nothing else I've done'. I didn't want to go back so I didn't go home. It blew my dad's mind – he told me he didn't imagine in a million years that I'd join The Slits."

**Is having a Sex Pistol for a dad a help or a hindrance?**

"It was a huge help in a way, because he understood when I said I wanted to be a rock star. I don't think it was a hindrance – if I cared what other people thought about it, it might be, but I don't. And I don't think it's unusual that I don't sound punk – if my dad was a bus driver and I decided not to be a bus driver, would that be weird?"

**How did you first hear of your Roses support slot?**

"Ian [Brown] texted my dad saying they'd like me to play and my dad forwarded it on. I put my phone down and carried on watching TV – I was alone and in such shock. Ian has always been a supporter of the work I do with Prince Fatty, and to be on the bill is something I'm still getting my head around. Hopefully people will be into my music. If not, fuck it, I'm gonna have the time of my life."

## WU-TANG KID

*Can you guess who Young Dirty Bastard's dad was?*

**WHO IS HE?** Also known as Boy Jones, YDB is the son of the Wu-Tang's late Ol' Dirty Bastard, as well as RZA's cousin. He filled in for his dad on the Clan's 2007 tour and released his first solo album, 'Food Stamp Celebrity Vol 1', last year.

**ANY GOOD?** "I was in my Daddy's mitsack just rapping/The Wu-Tang fans better start the fucking clapping" spits

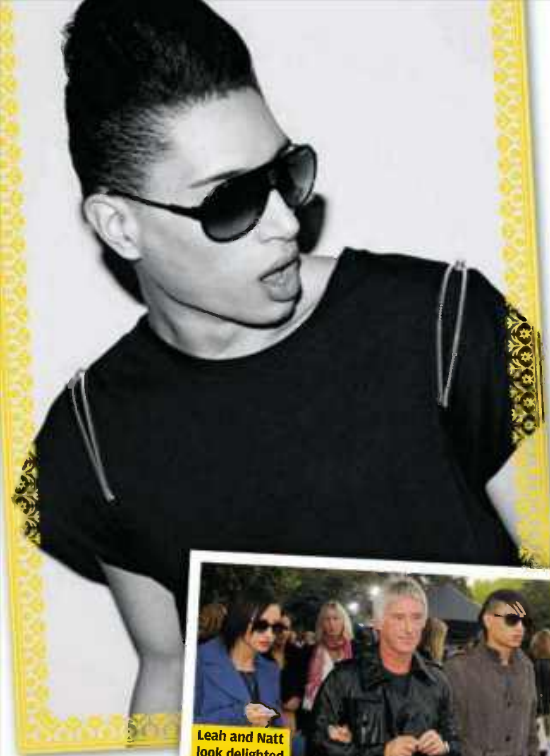
YDB on 'Son'. "I sound like him, so what?" His ADHD-style is more like an excitable labradoodle than a bad-ass – but you can hear his dad's DNA in his flow.

**BEST SONG:** 'Son'



Never mind the follicles... it's Hollie Cook





Leah and Natt look delighted to be out and about with Dad

## PAUL WELLER'S KID

*Natt's inspired more by Marilyn Manson than mods*

**WHO IS HE?** Natt Weller, the granite-cheekboned and lavishly coiffured son of Paul, moonlights as a model but his bread-and-butter is his music career: he's been in the US working with producer Kato Khandwala (Paramore, My Chemical Romance).

**ANY GOOD?** It's eyeliner and glam-goth rather than natty suits, and musically he counts Marilyn Manson and cult Japanese acts Malice Mizer and Gackt among his idols. His breathy, sleezy timbre rubs nicely with his dirty guitar-pop.

**BEST SONG:** 'Make It Louder'

## IN HIS WORDS

**NME:** Natt! What's the story behind your music?

**Natt:** "I've always liked blood, theatrics and drama.

Aside from Lady Gaga, I don't think there's many ways you can do that in pop."

**You do a spot of modelling...**

"When the price is right. It goes hand-in-hand with the music - I don't want to go onstage in a pair of jeans and a fucking jumper."

**You've got a different style to your dad - was that conscious?**

"That's just the way I turned out. I'd be criticised if I had a parka and sang with my hands behind my back like Liam. I may look different, but it's natural - nobody takes after their parents 100 per cent."

## GELDOF GEARS UP

*Bob Geldof's youngest, Pixie, isn't just a model - she's singer in newcomers Violet*

**WHO IS SHE?**

Daughter of Boomtown Rat and famine-tackler Bob, sister of shy, reclusive Peaches. She's a model, but earlier this year formed Violet, who released their debut single 'YOU' in March.

**ANY GOOD?** Better than you'd expect. Taking their

band name from a classic Hole track is a giveaway to their angsty lyrics ("My bones were rattled and shaking/ Every part of me breaking") but there's more going on than fingering Courtney's old poetry tomes: a wide-eyed heft reminiscent of Galaxie 500.

**BEST SONG:** 'YOU'



"Give us your fucking money, Dad"

## BORN TO AN IRON MAIDEN

*Austin Dickinson, son of Maiden singer Bruce, fronts rockers Rise To Remain*

**WHO ARE THEY?** Metal whippersnappers fronted by Austin, son of Iron Maiden's Bruce Dickinson. Like his dad, Austin serves up bilious dms to head-banging devotees - his debut album, 'City Of Vultures', came out last year.

**ANY GOOD?** Well, they're very loud. Melodic metalcore bumps heads with full-frontal shredding and Austin goes through a vocal identity crisis, aping Funeral For A Friend one second and then sounding like his larynx has been shredded the next.

**BEST SONG:** 'This Day Is Mine'

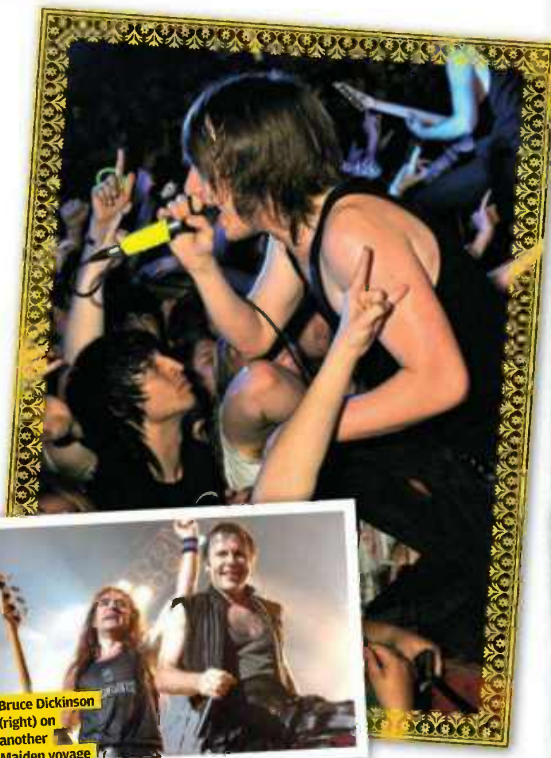
## IN HIS WORDS

**NME:** What's the story of Rise To Remain?

**Austin:** "My old band, The Oath, sucked. And we played a show with Ben [Tovey, guitar] and Will's [Horner, guitar] old band, Hours Past, and they also sucked. So we got together."

**How've you found the reaction given your dad's day job?**

"I think it can be a massive hindrance - the old Bruce Dickinson shtick can come off as an insult. It's not going to stop us. It puts fire in your belly when people don't want to believe."



Bruce Dickinson (right) on another Maiden voyage

## MACCA'S BOY

*James McCartney. Need we say more?*

**WHO IS HE?** Singer who reportedly mooted the idea of forming a new Fab Four with other kids-of-Beatles Sean Lennon, Dhani Harrison and Jason Starkey. He's played drums and co-written tracks for some of Paul's solo projects, before branching out in 2010 with his 'Available Light' EP. A follow-up, 'Close At Hand', came out last year.

**ANY GOOD?** Roping in dad to co-produce his EPs probably wasn't the wisest move if he was trying to

escape his shadow. And neither was releasing a track called 'I Love You Dad'. But James' music is mostly slick'n'stish radio-rock, impressively buffered but lacking pizzazz.

**BEST SONG:** 'Glisten'



Stella played a trick on you with that jacket, James



## And don't forget Sheeran's cousin!

*"Ed's fans might hate me," says Laura Sheeran*

Twenty-five-year-old Laura Sheeran previously played with leftfield collective Fovea Hex and now has a glut of releases under her belt, including her latest solo LP 'What The World Knows'. Don't expect 'The A-Team' v2: her record is brooding, dark electronica; she rates

Warp artist Leila and PJ Harvey among her influences and she's also recording an album with her "alien synth-pop" side-project Nanu Nanu, which she fronts with her boyfriend.

"We're friends and respect each other's music," she says of her cousin. "But Ed's fans

might hate my music. We're not going to have the same fans." But, she's keen to stress, there's no family rivalry. "I don't like it when people are down on him..." she adds.





# EXPOSE YOURSELF!

Loads of bands are letting fans into their worlds by sharing little square pics on the **Instagram** app. Starting with Heaton Park support act *The Vaccines*, here are the 10 acts posting the best shots

## 1 THE VACCINES

USERNAME: THEVACCINES

With good live pics among the backstage japey, their feed, updated by sound engineer James Gebhard, is a world-straddling insight into life on the road.

### A. WHERE'S OUR WETSUITS?

**JUSTIN YOUNG:** "This was for the *NME* cover when we were on tour with Arctic Monkeys. Roger [Sargent, photographer] asked us to get under the shower. My shirt turned transparent. It wasn't pleasant for anyone."

### B. FIERCE PANDA

"It was our guitar tech Shippo's birthday in Singapore, so we went to Universal Studios and met Kung Fu Panda."

### C. YACHT, YACHT, YACHT!

"When we got to Hong Kong the promoter told us he'd organised a boat trip. We stood around waiting to board, and then this massive yacht turned up with loads of waiters and stuff. I'm proud to say that no-one was low enough to crack the lonely island joke."

### D. FINGER-PECKING GOOD

"This was at the zoo in Singapore. You can go on a 'night safari' and drink beer and stuff."

### E. GRAND DESIGNS

"This is me at Columbia Records in Japan, trying to work out 'Chopsticks'."

### F. AND FREDDIE PLAYED GUITAR

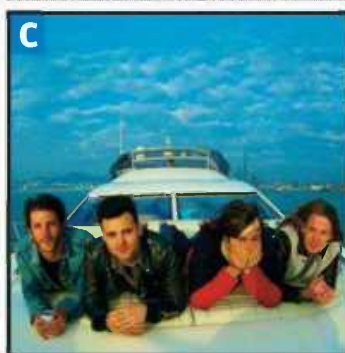
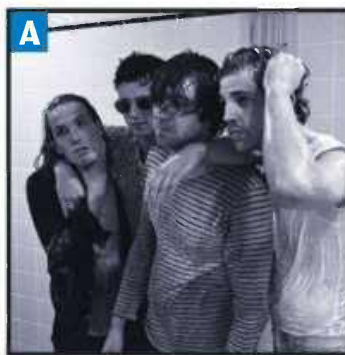
"This must have been Big Day Out in Oz. It was hard to get to and from the festival because Kanye needed something like 70 vehicles. Even though he came by helicopter."

### G. HOWLER IN THE RAW

"This is Freddie and Jordan from Howler in a bar in Japan. People always ask about the food. Like they've never had sushi."

### H. RIP UP THE SOUNDSYSTEM

"We DJ too. Quite often there are more people on stage with you trying to look important than there are people dancing."



*"We wanted to involve people"*

*The Vaccines and their fans: an Instagram bond*

The Vaccines got fans to send Instagram pictures in for their 'Wetsuit' video - here's Justin on why they did it.

"You always see bands talking about the connection they have with fans and it feels like such a 'go-to' sentiment. Very few bands actually do stuff to prove that. I thought it'd be fun to involve hundreds of

people who care about our band. So we got them to send in their pictures of the summer. The lyrics are kind of nonsensical on first listen, then a lot of people made sense of it. The pictures fit really well."





## 2 TOM COWAN, THE HORRORS

USERNAME: TOM\_FURSE

Tom's Instagram commitment is unshakable – whether he's meeting Pierce Brosnan for yoga chats, catching drummer Joe shirtless or examining new tattoos, he's always sure to capture it.

### A. STRANGE BREW

**TOM:** “Yorkshire came to us about this Yorkshire Tea tour advert they were doing. They drive round in a big ice-cream van thing serving tea, bring people cups of tea. They came to see us and gave Josh his own tea. He's a massive tea drinker, a big spokesperson in the world of tea.”

### B. BOND MATES

“Josh and I were waiting to go to some radio interviews in Coachella. Our tour manager was like, ‘It's James Bond over there.’ I asked for a picture and he said, ‘Yeah, but only if I can get a picture of The Horrors.’ He came down to our show in LA with his son, too. We talked about yoga. We didn't talk much Bond.”



### C. TAT'S IMPRESSIVE

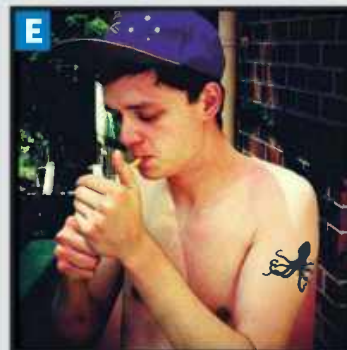
“That's Phil, the longest-serving member of The Horrors' road crew. Don't ever call them roadies. He's been talking about this tattoo for ages. He's got a Towers Of London tattoo and we were kind of jealous.”

### D. TEEN IDOL

“We were having some breakfast outside a café in Sao Paulo when all these schoolgirls rushed Faris. They showed particular interest in his watercolours.”

### E. GOT HIS MO JOE WORKING

“Well, he looks good, he looks good...”



## 3 JARED SWILLEY, BLACK LIPS

JJAREDSWILLEY

Jared's motto is to be “committed to perpetual adolescence” – hence his feed is full of bandmate Cole snogging mannequins in a bath and eating insects.



## 4 AZEALIA BANKS

AZEALIABANKS

With a dash of oddness (her with boxing gloves and a cat's head) among the ligging (pics with Kanye), Azealia's feed is a mainline to a girl partying like there's no tomorrow.



## 5 EZRA KOENIG, VAMPIRE WEEKEND

ARZE

No sneaky studio snaps, alas, but Ezra's arty take on the world (including a healthy amount of shots of his own face) is just as intriguing.



## 6 ALABAMA SHAKES

ALABAMA\_SHAKES

Bassist Zac Cockrell just can't help pulling funny faces in front of top tourist spots – plus you just don't get crocodile heads like that down Dalston way.



## 7 LEE RANALDO, SONIC YOUTH

LEERANALDO

Guitar whiz Lee takes arty snaps of his profile next to road signs all over the world to document his travels – and the occasional Smurf monster.



## 8 RUBAN NIELSON, UNKNOWN MORTAL ORCHESTRA

UNKNOWNMORTALORCHESTRA

Ruban Nielson's Instagram feed is as wonderfully surreal as you'd expect, coming from a mind as heroically fried as his.



## 9 LEE SPIELMAN, TRASH TALK

LEESPIELMAN

Lee's life is on Instagram: bloody noses, guns, skateboards, debauchery and the occasional snowy mountain. Looks like fun.



## 10 FRANZ FERDINAND

FRANZ\_FERDINAND

They don't update it that regularly, but when they do it's intriguing studio snapshots from the band who are currently refusing to actually talk about their new album.

# WE'RE ON IT, TOO!

Get your sneak peeks of NME

NME has also joined the Instagram revolution – our username is **nmemagazine**. Sign up for an insight into our daily rock'n'roll shenanigans, including plenty of all-access pictures of what we get up to behind the scenes with the bands you see in the magazine each week.





# REVIEWS

THE BIG OPINIONS ON THIS WEEK'S RELEASES

Edited by Tom Howard

MIXTAPE  
BONANZA



## FOALS

**TAPES** !K7

*The Oxford quintet's keyboardist, Edwin Congreave, shares the music he and his bandmates love, from house and disco to less classifiable gems*



German record label !K7 have been running their DJ-Kicks series since 1995, giving artists, producers and DJs (DUH!) the chance to showcase the music they love. Four Tet did one. Kode9 did one. Gold Panda did one. They were ace. Then, in 2008, !K7 decided to let guitar bands in on it, so they invented the 'Tapes' collection, a name presumably chosen to conjure the romance of putting together an actual mixtape on an actual cassette in your actual bedroom and drawing your own artwork in felt tip. The Rapture went first, in 2008, and relayed their love of Ghostface Killah and Cajmere. Then The Big Pink followed in 2010, focusing on obscure witch house. And now Foals, a quintet who've already gone from soundtracking *Skins* with the hyperactive noodling of 'Hummer', to making something that sounds like

"the dream of an eagle dying" (their words) on 2010's 'Total Life Forever'. So it's not totally surprising to find they're into new house, old disco, vintage finds and strange instrumental jams.

On Side A (OK, OK, the effect of sides is kinda lost on a CD), the posterboy for clevertronica Nicholas Jaar kicks things off with a cut from his recent 'Space Is Only Noise'. But the best of Side A is the deep-grooved emotional dance track 'Confusion (Ma Afrika)' by Condry Ziqubu that Foals singer Yannis Philippakis ripped from a tape that belonged to his mum in the '80s. At the other end of the spectrum, if you've been near a club in the past two years it's likely you'll have shared a moment to 'Teengirl Fantasy's' euphoric 'Cheaters', improved here by Barcelonian producer and all round-dance hero John Talabot. See him next time he's in town or die a miserable, Balearic dance-less death.

Side B, meanwhile, goes in deep. It begins with the "underground house music, broadcasting live from the

underground, we are buried alive" of Art Department's 'We Call Love', one of last year's biggest house tracks, and drifts into Cerrone's 'Give Me Love', remixed by Frankie Knuckles, which is a HUGE hitter. 'Battle For Middle You' by Julio Bashmore (of Jessie Ware's '110%' fame) follows.

'Tapes' begins with a voice saying "most consumers gave up on tapes years ago", which is true. But as The Horrors and The xx have already shown this year by sharing their favourite tunes via Facebook, there's something thrilling about a band encouraging us to take a chance and step outside musical comfort zones into something totally different. Yes, this is a mixtape of other people's tunes, like you've made in your bedroom dozens of times before. But it isn't nostalgia, it's very 2012. **Sian Rowe**

**DOWNLOAD:** Teengirl Fantasy's 'Cheaters', JR Seaton's 'Way Savvy', Sepalcure's 'Every Day Of My Life'

## EDWIN FOALS' FAVE 'TAPES' TRACKS...

**CLARK 'TED (BIBIO REMIX)'**

"We used to listen to this when we were touring in the red postal van playing tiny shows to no-one. We had this fierce way of listening to music. We'd listen to badly put-together mixes made half an hour before we left, and one of the tunes was always this tune. It's a guitar remix of Clark from Warp. Weird, but it works."

**CONDY ZIQUBU 'CONFUSION (MA AFRIKA)'**

"Three years ago for the second record, as a result of working with Dave Sitek, we started listening to afrobeat. This is from a compilation called 'Sounds Of Soweto'. I think Yannis stole it from his mum. It opens with the sound of, essentially, warfare. It's like a protest song, but it has amazing joy to it."

**TEENGIRL FANTASY 'CHEATERS (JOHN TALABOT'S CLASSIC VOCAL REFIX)'**



"A lot of people I know have heard it out and been like, 'What is this?' I think I heard it 10 times before I finally found out what it was. It's one of the best remixes ever; understated and euphoric. John Talabot it a genius."

**TONY ALLEN**

**'KILODE (CARL CRAIG REMIX)'**



"Me and Yannis bought this separately at the same time, which doesn't happen often as we have quite different music tastes. It crosses that divide between people who'll just get things that grab their attention, taking no notice of genre whatsoever, whereas I'm there looking through house music 12-inches and it's one of 10 that I like. It has that crossover."

**MARSHALL JEFFERSON VS NOOSA HEADS**

**'MUSHROOMS (JUSTIN MARTIN REMIX)'**



"It manages to tell a story while also being a huge club tune. I've never taken mushrooms, but I know other members of Foals certainly have and it's an incredible story that I think everyone can relate to in quite an abstract way. It manages to be both really light and really heavy at the same time."

**KONONO N°1 'PARADISO'**



"This is off the 'Congotronics' compilation. It sounds like a live take - it's just an endless jam that never gets boring. That sound was a big influence on our band briefly. We learnt to make a guitar sound a bit like the African thumb piano. Every time we play [Amsterdam venue] Paradiso I always think about Konono N°1 playing it."

**Louise Brailey**

8





## CLAMS CASINO

### INSTRUMENTAL MIXTAPE 2

*Hip-hop's most exciting producer laid bare*



Right now, Clams Casino is the shit-hottest producer in the world, the single point at which a clutch of America's most

cutting-edge trends converge. Basically, Michael Volpe is co-ordinating a rap renaissance on three fronts: LA's Lil B-fronted 'Based' revolution; Orlando, Florida's 'cloud-rap', spearheaded by Main Attrakionz; and New York's so-called 'hipster-hop', whose figurehead ASAP Rocky has Clams to thank for the epic 'Palace'. Considering, as well, Volpe's influence on Abel 'The Weeknd' Tesfaye – himself leading an R&B revolution – Clams is a man who's gonna have a big say in how 2013 will sound. Until then, he'll have to settle for being the sound of 2012, and the sound in question is a mix of heavenly and hallucinatory, translucent, but stodgeified with elephantine bass and cavernous beats. It's the menacing echo of screwed hip-hop and mutated pop quivering in a vortex of urban ambience. Imagine Cocteau Twins made entirely of codeine fumes or choral music crushed by power electronics. Or even an angelic Salem.

With the original tracks stripped of the MCing, 'Instrumental Mixtape 2' provides some explanation as to why an outsider auteur is working with the most progressive rappers in America, a unique voice in a homogenised mainstream. Partly accounting for

Clams' omnipresence is his sound's versatility as a fit-all atmospheric counterpoint to any rapper who has ever hijacked his instrumentals. It's almost illogical that screw-faced old hip-hop should be commandeering Volpe's tranquil beauty. But it works, adding formerly sectioned-off new dimensions to various genres. Bling-hungry rappers such as Soulja Boy gain the opulence chintzy synths can't convey (as on 'All I Need', from Clams' 'Instrumental Mixtape 1') and The Weeknd gets the air of drugged loneliness Tesfaye can only moan about ('The Fall'). And the best part is, it's accessible as hell. The aforementioned 'The Fall' makes use of the infinite fizz of Emeralds, while 'Angels' splits the difference between DJ Shadow and Enigma's 'Return To Innocence'. Then there's the Lil B tracks such as 'Unchain Me', featuring a crack-rap sample-twist on *The Lost Boys*' 'Cry Little Sister', and the Imogen Heap-sampling 'I'm God': conceivably the most gorgeous backing track of the decade. From the ASAP tracks, Main Attrakionz collab 'Leaf' displays a haunting, pitch-shifted mastery over cutting vocals into rhythm and texture, while the simply massive 'Palace' evokes rap dynasties, fallen kings and warring families. It's hip-hop's fetish for *The Godfather* re-imagined as a gangster Greek tragedy. But then everything seems mythical in the care of Clams Casino. Keepin' it real just isn't on the menu. *John Calvert*

DOWNLOAD: 'Palace', 'I'm God', 'Leaf'

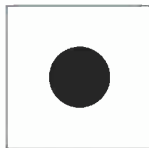
# BEST OF THE REST: 2012 IN MIXTAPES



## RUSTIE ESSENTIAL MIX BBC

For years Radio 1's Essential Mix was home to the big lads of house music – the likes of Paul Oakenfold and Erick Morillo – but recently a whole new set of DJs have been given a run out. Last year's game-changer was Jamie xx; 2012's is Glaswegian wunderkid Rustie on the back of his mind-fuckingly excellent album 'Glass Swords'.

KEY TRACK: Baauer's 'Harlem Shake'



## JAMES MURPHY BOILER ROOM

The live-streamed mix series Boiler Room – boilerroom.tv – is big news in the UK, but LCD Soundsystem leader James Murphy had no idea what it was until he took to the decks for a 50-minute mix earlier this year. Like a true pro, he lined up Todd Terje's 'Ragysl' next to David Bowie's 'Without You'.

KEY TRACK: Todd Terje's 'Ragysl'



## RICHARD RUSSELL UK HIP HOP 82/93 MIXTAPE

Recorded live in the XL Studio in west London for Record Store Day, Richard Russell and DJ friend Trevor Jackson's mixtape revisited the UK hip-hop scene of the late '80s and early '90s. A proper education if you weren't alive back then or were too out of it to remember WTF happened.

KEY TRACK: Trouble's 'I Get Hype'



## DIZZEE RASCAL DIRTEE TV

Dylan Mills kicked off 2012 with a big reintroduction to his Dirtee Stank label. Billed as "much longer", "much harder" and "much grimmer" than his recent chart-smashing work, it features big cameos from D Double E, Chronik and Scruftizer, plus skits from Zane Lowe and (obvs) Westwood.

KEY TRACK: 'Hype!'



## CHIEF KEEF BACK FROM THE DEAD

Like a rap fairytale for the times in which we live, 16-year-old Chicago dude Chief Keef went from a hero among Chicago teens to having Kanye West jump on his track in just a matter of months. Original producer Young Chop wasn't happy about being bumped for Yeezy.

KEY TRACK: 'I Don't Like'



## MAYA JANE COLES DJ-KICKS

!K7 The most recent of !K7's acclaimed DJ-Kicks

series shows the evolution of one of the most exciting young DJs and producers in the UK. Maya says she didn't even like DJing until recently, but sounds like she's really loving it now.

KEY TRACK: Nocturnal Sunshine's 'Meant To Be'



## HUDSON MOHAWKE VALENTINE SLOWJAMS

LUCKY ME Here's a top tip for all

you lovers out there: if you ever need to perk up your seduction playlist, Hudson Mohawke's annual Valentine's mix (now up to year five) is a total failsafe. Who said romance was dead? Best served with dimmed lights and salted caramel.

KEY TRACK: Tweet's 'My Place'



## HODGY BEATS UNTITLED EP

Record deals, comedy shows and a merch empire haven't stopped Odd Future from still doing what got them where they are: releasing free mixtapes. Hodgy's 'Untitled' – released back in February of this year – has the same laidback sound as his work in Mellowhype but with an extra helping of lyrical bite.

KEY TRACK: 'Bullshittin'



## WAKA FLOCKA FLAME TRIPLE F LIFE

DAT PIFF Waka Flocka FLAAAAME

followed up his 'Flockaveli' album with a characteristically SHOUTY WHUUUUUP mixtape, released exclusively through 'tape authority' DatPiff.com. Drake, Nicki Minaj and up and coming BOSS Meek Mill all feature. Great, apart from the token pop track.

KEY TRACK: 'Candy Paint & Gold Teeth'



## KWES AND MICACHU KWESACHU

Warp producer Kwes and Rough Trade's

Micachu are at their most wiggled-out experimental when they're working together, and the second mix in their Kwesachu series, which came out in April, is no exception. Having talented friends sure makes life easier.

KEY TRACK: 'Plastic Coins'





# MISSION TO LARS

Two siblings film their attempt to realise their brother's dream of meeting Metallica drummer Lars Ulrich

FILM OF THE WEEK

In the 2004 documentary *Some Kind Of Monster*, Metallica invited filmmakers into their inner sanctum to get a fly-on-the-wall insight into life in the world's biggest heavy metal band. From said fly's perspective, it looked like they were twats, actually. It featured a therapist, or "performance enhancing coach", called Phil Towle attempting to calm slanging matches between members while a drained James Hetfield was constantly in and out of rehab for alcohol abuse. So it would be understandable if these days they thought twice about replying to requests from documentarians. But then *Mission To Lars*, while being about Metallica, isn't really 'about' them. Instead, this self-financed, self-shot 74-minute film is the work of Kate and Will Spicer, two London meepa types who've struck on the idea of taking their learning-disabled brother to California to meet his hero, Metallica's diminutive Danish drummer, Lars Ulrich.

The first half-hour isn't too promising, planting it firmly in the whimsical 'let's go on a journey'-style so beloved of the modern documentary maker. There is packing. There are last-minute jitters. There are tears. But there is also an irritating note of faux-naïf to the whole affair. She's a newspaper journalist, he owns a production company, but for some reason (if you believe the plot arc) they only end up ping-ponging an email to Metallica's management mere days before they fly to Vegas. Add a soundtrack more reliant on fey

indie-folk than burly thrash-metal grunting and the tone is more Innocent smoothie than a line of flaming Jägerbombs. *NME* is minded to pen a whimsical road movie about reuniting The Moldy Peaches to a soundtrack of Slayer's 'Reign In Blood', but... well, that can wait for another day.

What saves *Mission To Lars* is Tom himself. He suffers from a type of autism called Fragile X, which makes him obsessive about routine, nervous in crowds, and terrified of loud music. The flipside to this is that he loves Metallica. Bloody fucking loves them – particularly, for some reason, Ulrich. And as the film unfolds, it turns out that the real story here is not in the broaching of Metallica's wall-of-management – indeed, they seem more relaxed about the idea than an international touring rock band might – but in the complexity of Tom's illness itself. As the Spicers stress, bicker and narrate every inch of their journey around California, Tom screws up his face, backs into corners and retreats into himself. His verbal tic, the "wanna meet Lars" that inspired the film, halts. He doesn't want to go to the rock concert. He just wants to go home.

It probably isn't spoiling things too much to say that there's a happy ending, and that the rock star ego on show in *Some Kind Of Monster* is nowhere to be seen. But then, *Mission To Lars* isn't really about Metallica. It's a little bit road movie and a little bit about living with, and dealing with, the disability of a loved one. But really, it's about the business of being a fan, of pledging allegiance to a band, and how doing so can make you feel on top of the world. **Louis Pattison**

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## FACES TO NAMES...

What the reviewers are doing this week



**JOE STANNARD**  
"Saw Sparks preview their 'Two Hands One Mouth' (vocal and keyboards only) concept at Bush Hall. Also been watching UFO documentaries."



**TOM EDWARDS**  
"I went to see a unique show in a tiny soundproofed sweat-box in the middle of a huge warehouse in the darkest depths of Bermondsey, London."



**SIAN ROWE**  
"Started the week well by seeing Purity Ring live and dancing at a Hyperdub night. Ended it by trying to win a pig's head-shaped cake in a raffle."

## ELTON VS PNAU GOOD MORNING TO THE NIGHT MERCURY



Stick around in pop long enough and your past will come back to haunt you. For 'Good Morning To The Night', Australian dance duo Pnau (aka Empire Of The Sun) were given access to the master tapes of what many see as Elton John's peak creative period, 1970-76 (although this leaves out gems such as 1978's 'A Single Man' and 1981's 'The Fox'), and encouraged to construct new compositions from them. The results range from danceable ('Phoenix', 'Sad') to unnerving ('Telegraph To The Afterlife', 'Sixty') and give off an atmosphere of ghostly melancholy that subtly subverts Elton's reputation as a cosy British institution. **Joseph Stannard**  
**Download: 'Foreign Fields'**

7

## BEAK> BEAK> INVADA



Creativity prospers in hard times. Take Portishead's Geoff Barrow. Since that act released their best album just before the 2008 economic crisis, he's transformed. Gone are the quiet mystique and long absences: he now rages on Twitter, mainly against Mark Ronson, and helms three additional bands. BEAK> is his krautrock outlet, but the trio's Neul-like pulsations are boosted by droning synths ('The Gaul'), crunchy guitar ('Wulfstan II'), suffocating bass ('Kidney') and disquietingly distant vocals ('Deserters'). Menacing and paranoid, this second album makes satisfying sense in 2012, and even leaves you grateful to live in a chaotic world. Unless you're Mark "Wrongson". **Niall O'Keeffe**  
**Download: 'Wulfstan II'**

8

## VARIOUS MODESELEKTION VOL 02 MONKEY TOWN



As producers, Berlin techno twosome Modeselektor bridge the gap between manual-memorising electronics and brick-subtle, MDMA-peppered bouncy abandon. Conveniently, this is also the music they like, and have once again compiled exclusively on their own label. They don't see why venerable IDmers (Clark, Mouse On Mars) shouldn't sit next to frightfully modern p'st-d'steppers (London's Addison Groove, Toronto's Egyprtrix). Monolake's dub-techno is, they insist, a logical foil to Prefuse 73's complicated hip-hop. They're often correct, although subtle lairiness can occasionally equate to decade-old nu-skoool breaks. **Noel Gardner**  
**Download: Addison Groove, 'Manic Miner'**

7

## SHRAG CANINES FORTUNA POP!/WIAIWYA



Bucking the trend of many a fast-imploding lo-fi press darling, Shrag come out with fists swinging on their third LP. There's some palpable songwriting muscle on show right from the off, with opener 'Tears Of A Landlord' delivering an unsettling, gothic footstomp underneath its disquieting refrain of "I think about death when you genuflect". Beyond the album's halfway mark, the one-two punch of 'You're The Shout' and 'That's Static!' have such direct, insistent hooks they could be mistaken for '90s indie darlings Lush at their most buoyant. One thing's for sure: Shrag may smile sweetly, but on 'Canines' they take no small pleasure in bearing their collective teeth. **Tom Edwards**  
**Download: 'That's Static!'**

8





# HAIM

**FOREVER EP** NATIONAL ANTHEM

*Fleetwood Mac meet En Vogue in a wonderfully warm tribute to the pure power of percussion and harmony*



Few years back, there was a band called Wildbirds & Peacedrums. They featured a frenzied Swedish frontlady with ace hair called Mariam Wallentin, and her husband Andreas

Werliin who played the drums in a muscular and bolshy fashion. That was it, and they made this awesome percussion-plus-vox racket that only occasionally got other instruments involved and was simple, enormous and thrilling. Their 2008 album *'The Snake'* is a belter, but they never became big. But now, in 2012, two bands have appeared who share very similar percussion-plus-vox ideals.

There's Friends, the Brooklyn quintet who combine sexual innuendo and funk to create highly suggestive boom pop. And now Haim, featuring three Californian sisters and their drumming buddy, Dash Hutton.

Haim's *'Forever EP'* (now available on CD and vinyl) opens with the sisters harmonising

*"I never wanna see you again/With the beating of my heart witness/I say no no no, I'm done I'm done"* on *'Better Off'*, before a snare-rim/bass-drum beat comes in. *'Forever'* too begins with drums, then bursts into something altogether more expansive. They have this Lindsey Buckingham-era Fleetwood-Mac thing going on, which gives their songs a pleasing sheen. There's nothing fuzzy here at all.

Third track *'Go Slow'* starts, again, with drums and focuses on the sisters' spectacular vocals, which is as silk-smooth as any of R&B's purest moments. Haim have spoken about a love of TLC, En Vogue, Brandy and Monica, and *'Go Slow'* sounds as much like having warm caramel poured into your ears as any of that lot. They're Destiny's Child with snare rims, cowbell, Ray-Bans and ripped denim shorts.

And there's something kinda cool about that. **Tom Howard**

8

**DOWNLOAD:** The whole thing, for free, from [haimtheband.com](http://haimtheband.com)

## O. CHILDREN

**APNEA** DEADLY PEOPLE



It would be easy to pigeonhole this London quartet's second effort into a box marked 'overly stylish Dalston doom-mongers', but that would be ignoring two facts. Firstly, vocalist Toby O'Kandi might have the kind of rumbling baritone generally pointed in the direction of Nick Cave, but his smooth timbre actually sounds way more Adam Green. And secondly, the flickering guitars around him are more subtle Horrors album two than squalling album one. So while *'Holy Wood'* or *'Red Like Fire'* cut a vaguely gothic shape, there's definite light at the end of this lot's tunnel – and it's a far more interesting balance than you'd first think. **Lisa Wright**

**DOWNLOAD:** 'PT Cruiser'

7

## REPTAR

**BODY FAUCET** LUCKY NUMBER



Named after the dinosaur from *Rugrats*, this four-piece from Athens, Georgia take the art of silliness very seriously indeed. They're a party band: the kind that would appear to make a mission out of irritating fans of serious music, simply because those (mostly) guys are no fun at all to be around. By consequence, debut *'Body Faucet'*'s laudably disrespectful hijack of the last decade's most revered sounds (think Vampire Weekend if they weren't so pleased with themselves) is both sublime and ridiculous – often at the same time. It over-stretches at almost an hour, but Reptar are seldom anything less than deft at being daft. **Edward Thomas**

**DOWNLOAD:** 'Orifice Origami'

6

## THE RIDER

*What we're taking pics with, sleeping on and reading this week*



**Camera**  
**Fujifilm Instax**  
Into Instagram but looking for something more 'physical' for this summer's festivals? Urban Outfitters have the solution.



**Pillow**  
**Bape Camo Banana**  
If you're camping this summer then make sure you sleep well with this giant designer banana pillow from A Bathing Ape, Medicom Toy and Andy Warhol.



**Book**  
**This Is The One**  
Two hundred and fifty never-before-seen Stone Roses pics by Dennis Morris tell the story of the band from back then to right now. Available from [whosaidit.co.uk](http://whosaidit.co.uk) at £295, and comes with an individually signed print.

## THIS WEEK'S SINGLES

reviewed by NME's  
**LISA WRIGHT**



### PLAN B

**LOST MY WAY** ATLANTIC



It begins with a soul-infused vocal. Then comes a pitch-shifted voice, some discordant pianos, a bitter rap about "mum and dad" who "never made much of themselves" and an ominous growl that sounds prime to drop at any point. It should be contrived, but it's just... not. At all. And as Ben Drew repeatedly spits "if you don't believe in something, then you'll fall for anything", we find ourselves falling deeper.

### GOSSIP

**MOVE IN THE RIGHT DIRECTION** COLUMBIA



The Beth Ditto that once graced NME's cover – edgy, naked, brilliant – would have fucking hated this. From the blindingly boring tropes about "getting better one day at a time" to the kind of vapid dancefloor beats Scissor Sisters would reject for being too obvious, this is everything the Gossip shouldn't be. Moving in the wrong... oh whatever.

### KATY PERRY

**WIDE AWAKE** CAPITOL



Poor Russell Brand. While it seemed odd that a man with a fondness for Oscar Wilde could pair up with a girl with a fondness for dressing up like a space age watermelon in the first place, you've gotta feel sorry for the guy in light of this one. "Falling from cloud nine," she sighs. "Crashing from the high..." And thus, a million fans tweet hate Russell's way, to help K-Pez through this hard time.

### THE GASLIGHT ANTHEM

**45** MERCURY



TGA have the kind of hyper-passionate fans that'll lynch you if you so much as insinuate that Brian Fallon might not actually be the second coming of Christ. So '45' is very much a Gaslight Anthem song that sounds quite like other Gaslight Anthem songs, but hey, that's fine! 'Cos, y'know, Gaslight Anthem, yeah? Yeah! (Please don't hurt me).

### FIELD MUSIC

**WHO'LL PAY THE BILLS?**

MEMPHIS INDUSTRIES



The brothers Brewis may peddle a line in geek chic that's just a tad too 'library' to ever be fashionable, but thank God for that. 'Who'll Pay The Bills?' is a delightfully small-town kind of wonky that dabbles in XTC oddities, then checks itself, realises there's no need for any of that nonsense and abruptly ends before anyone notices how weird it is.

### DIRTY PROJECTORS

**GUN HAS NO TRIGGER** DOMINO



Some dude singing an inspirational ditty about "finding" the "truth" and "knowing yourself" alongside a chorus of angelic girls might not sound appealing. And fair enough. This is not *New Christian Rock Express*. But for a quick fix of musical salvation that won't tell you you're going to hell for half a Marlboro Light, Dirty Projectors' latest will do nicely.



# LIVE

FROM PUBS TO ARENAS, THE WEEK'S TOP GIGS

Edited by Tom Howard



'Crystal Castles'  
Alice is rather  
lively when asleep

## LOVEBOX

**VICTORIA PARK, LONDON** JUNE 15-17

*Crystal Castles' comeback kicks off the party, Kelis and Lana Del Rey keep it swinging, The 2 Bears incite a stage invasion and grand dames Grace and Chaka Khan whip the carnival to its peak*

If 2012 is the year to celebrate great British accomplishments, then add Lovebox to the list of things to raise a glass to. This weekend marks a decade of the London festival, which is no small feat considering the slew of events being cancelled in these dark economic times. And to say its organisers, DJ duo Groove Armada, know how to throw a good party is a gross understatement.

As if a 10th birthday party wasn't reason enough to get hammered on warm beer and flail around wildly in a field, Friday presents us with Canadian noise punks **Crystal Castles'** first set in the capital since February last year. Sloping on stage during England's Euro

2012 match against Sweden, Ethan Kath and Alice Glass are greeted by a smaller crowd than they deserve, but those who've forgone patriotism for the duo's return aren't remotely bothered. Opening with the same (as yet untitled)

*As Alice Glass whips her lilac hair, rabid cheers greet Crystal Castles' every move*

new song they unveiled at Manchester's Parklife festival last weekend, they start as they mean to go on with Alice stomping her foot against the monitor and nonchalantly puffing on a cigarette between ear-bleeding shrieks. It's the

only unheard track in the set, but more than enough to bring back the giddy rush of excitement that befalls all those that allow Crystal Castles to assault their ears. A spring-loaded, euphoria-flooded homage to rave, it's the perfect reintroduction to the band. Rabid cheers greet their every move – from Ethan's hunched knob-twiddling to each whip of Alice's lilac hair – but, typically, they stay silent between songs,

shooting steely glares at each other, at the engineers side of stage and at the crowd. 'Baptism' and 'Crimewave' elicit zealous dancing from both band and fans, but it's final song 'Not In Love' that unites the two parties in one big,

soaring singalong. Its climax signals an abrupt end to a thrilling show, Ethan waving goodbye as he hurriedly follows Alice offstage. Elsewhere on the Friday, Dagenham rapper **Devlin** falls flat on the main stage with misguided lyrics about being "positive like HIV", while Joe Goddard makes his first of two appearances of the day with **The 2 Bears**. Their set is 100 per cent party fun and sparks the first stage invasion of the weekend, as half the crowd piles over the barrier to join him and Raf during 'Bear Hug'. Over in The Big Top, **Magnetic Man** team stadium-esque visuals with pounding dubstep before one third of the group, **Skream**, returns for his own headline set, inviting the tent onstage, much to security's fury. There's no such drama for **Hot Chip** as





*VIEW  
FROM THE  
CROWD  
Band of the  
weekend?*



**Laura, 28, Leeds**  
"Chaka Khan was great, she's just so sexy! I've only just moved to London TODAY so this is a great start."



**Rish, 25, Watford**  
"Booka Shade was fucking sick - good atmosphere, good crowd, good people. If you weren't there, you missed out."



**Bridget, 19 and Rowan, 17, Ireland**  
"We thought Magnetic Man were fantastic. They were just really great fun. The lights were amazing too!"

they finish the day's festivities, getting Victoria Park dancing to 'Over And Over', 'Night & Day' and 'I Feel Better', segued into a surprise cover of Fleetwood Mac's 'Everywhere'.

Saturday dawns, and if Lovebox's attendees are feeling a little worse for wear, they don't show it. BBC-endorsed grime star **Dot Rotten** is the first big hit of the day, performing tracks from his upcoming debut album 'Voices In My Head', but can't outshine **Kelis**, whose greatest hits set is one of the highlights of the weekend. Splitting her time between strutting around the stage and playing the drums, she races through her staggeringly good back-catalogue of 'Trick Me', 'Caught Out There' and 'Millionaire' before letting loose a mash-up of 'Milkshake', 'Girls Just Want To Have Fun' and Madonna's 'Holiday'. **Friendly Fires** might not have any mash-ups in their set but they still match Kelis for party atmosphere,

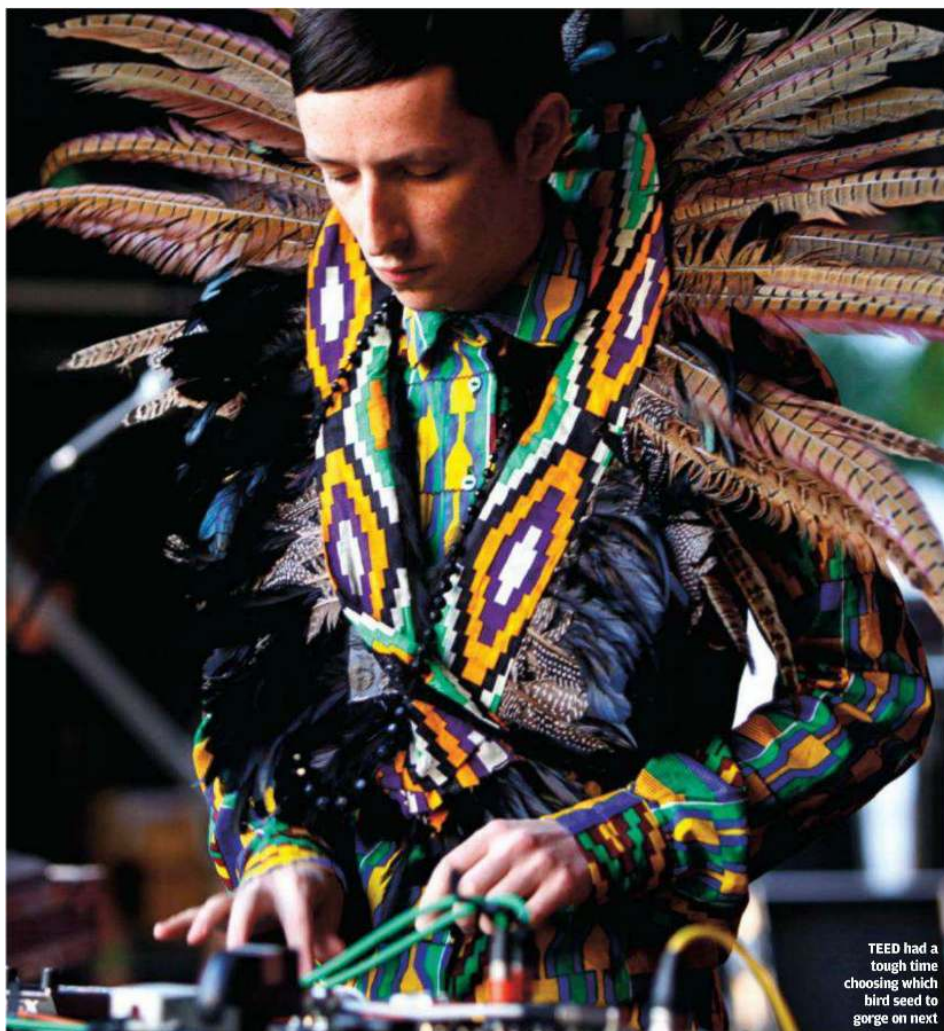
despite the weather attempting to dampen spirits. "Just pretend you're on a tropical island right now," instructs frontman Ed Macfarlane while shaking his hips and, with the power of visualisation and his band's calypso rhythms, we're transported somewhere sunnier and warmer than east London, before being brought back to reality as the last echoes of 'Kiss Of Life' ring out around Victoria Park.

Then comes Sunday, and it's positively carnival-esque, a riot of outlandish costumes, vibrant colours and garishly good fun. This sense of flamboyance comes across in **Patrick Wolf's** early evening set as he crawls across the stage seductively before jumping off and arching backwards over the barrier into the crowd. Back onstage, he nearly trips over some cables and almost plays 'Time Of My Life' twice ("I thought we hadn't done it," he blushes). Closing on a dance version of 'The City', it's an

**Clockwise from top right:** Friendly Fires say, "It was this big! Honest"; conjoined bellydancers, always a Lovebox favourite; Grace Jones really doesn't know she's 64; a flour-bomb gets Kelis right on her curly locks; Lana Del Rey sings to the oh-so-sweet ant perched atop her mic; Hot Chip are gonna wear that jacket over and over and over...

endearingly scatty performance that puts a smile on everyone's faces. Later on **Lana Del Rey** makes her UK festival debut, and after some heavily criticised performances throughout 2012, exceeds all expectations with a charming, if short, set. Predictably, 'Video Games' gets the biggest response, with Lana gushing afterwards "there really are no words". She needs to work on becoming more engaging onstage but, in time, there's the potential for her to become a great performer. Closing the festival in euphoric fashion, first a denim catsuit-clad **Chaka Khan** transforms Victoria Park into a '70s disco with classics like 'I'm Every Woman' and 'Ain't Nobody', before making way for **Grace Jones'** grand finale. Whipping out her hula hoop and baring more flesh than any 64-year-old should dare to, it's a jubilant end to the weekend and proof that Lovebox is a festival worth celebrating. **Rhian Daly**





TEED had a tough time choosing which bird seed to gorge on next



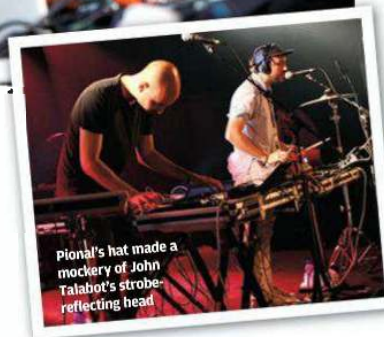
RSPB members attempted to catch a glimpse of TEED



Die Antwoord's Yo-Landi loved touching feathers



Flying Lotus spent his set catching up on Towie



Pional's hat made a mockery of John Talabot's strobe-reflecting head

# SONAR FESTIVAL

VARIOUS VENUES, BARCELONA JUNE 14-16

*Cutting edge beats, raving Spaniards and freak show rappers make for a perfect party at the Catalan electronic music and arts extravaganza*

If Sonar Festival didn't already exist, there's no way you'd ever think of inventing it. Divided into Sonar By Day and Sonar By Night, it marries cutting-edge electronic music and art with an almighty rave in a conference centre. It makes no sense at all.

## THE PARTY STARTER

This intriguing crossover between music and art means Sonar By Day is also one of the few places where L.A. hip-hop weirdo **Flying Lotus** can be guaranteed to start a party. He dutifully obliges, with an opening day performance that rampages from laptop abstraction to a bizarre live jam, where Thundercat on bass and Dorian Concept on keyboards join him to noodle along to Radiohead's 'Idioteque' and The Jackson 5's 'I Want You Back'. It works, somehow.

## THE DUDE WITH THE COSTUMES

The colourfully feathered **Totally Enormous Extinct Dinosaurs** follows, but Orlando Higginbottom's productions are vanilla in comparison and his vocals end up getting lost in the mix. Apart, that is, from a thundering 'Tapes & Money', which shows he certainly knows how to move a crowd when he wants to.

## THE LOCAL BOY DONE GOOD

Barcelona's **John Talabot** proves an early draw on Friday. Accompanied by serial collaborator Pional on vocals, percussion and electronics, his set furthers his reputation as the Depeche Mode of Balearic house, thanks to the blissful brilliance of tunes such as 'Destiny' and 'So Will Be Now...'

## THE SUPERSTAR DJs

**James Blake** and **James Murphy** follow, and the former is especially brilliant, with a selection of soulful, sometimes filthy post-dubstep beats that are more straight-laced and – dare we say it? – fun than his debut album. Looking oddly monastic, Murphy's set is the kind you'd expect from the former LCD Soundsystem man, full of dignified disco and house.

## THE ALL-TIME HEROES

New Order sum up Sonar's forward-thinking arty-party ethic better than anyone. Their hour-long Saturday headline set may be drenched in old hits such as 'True Faith' and even Joy Division's 'Isolation', but a 2012 polish of subtly buffed-up beats and shining electronics makes their appearance infinitely more than a nostalgia-fest.

## THE HIP-HOP INTERVAL

Following New Order is no easy task but **The Roots** try gamely. Their soul-infused hip-hop isn't an easy fit with the rest of the acts on the Sonar line-up, but there are few better live rap acts in the world right now. They certainly aren't going to let a room full of inebriated Catalans get the better of them, and so infuse their own hits with snatches of big classics such as 'Apache' and 'Move On Up' in a brutally effective party style.

## THE FREAKY FINALE

And then back to the future, as **Ninja** and **Yo-Landi Vi\$\$er** of **Die Antwoord** make a pretty decent fist of convincing us all that freaky rap-rave from Cape Town might soon be the pivot on which the world starts to turn. **Ben Cardew**



# PURITY RING

**MADAME JOJO'S, LONDON** TUESDAY, JUNE 12

*Blog favourites come out of hiding to put on a thrilling, visually stunning show. Result!*

Let's play a word association game. We say "Purity Ring", you say... "Jonas Brothers!" Not for much longer. Since 2011, Corin Roddick and Megan James have been laying dragon's eggs on the blogs: freaky-beautiful pop nuggets that drop without warning. As they prepare for tonight's show, only four of them have materialised. Will the rest

drum-programmer, but it looks like granny's sideboard covered in a tablecloth. Perched atop it are eight Chinese lanterns containing LEDs. Manipulating his sideboard-synthesiser, he's a hipster mad professor; she's a demented, drumstick-wielding marionette, bashing a bass drum to add another light to the show.

The music's as dazzling as the visuals. James sings like a little girl lost over dystopian electro and beats borrowed from Southern hip-hop.

*They sound like a childhood dream that's about to twist into a nightmare*

measure up? Will Purity Ring shine in person? And will they explain why they take their name from the one item of jewellery that *nobody* wants to own?

To the first two questions, the answer is "Yessiree!" This Canadian duo captivate us just by setting up. It's presumably some kind of synth-cum-

Purity Ring sound like a childhood dream that's about to twist into a nightmare – an effect so mesmerising, it's almost a shame when James breaks the spell to gush "Thank you". Nay matter though. Now, when you say "Purity Ring", we say... "Our new favourite band!" **Nick Levine**

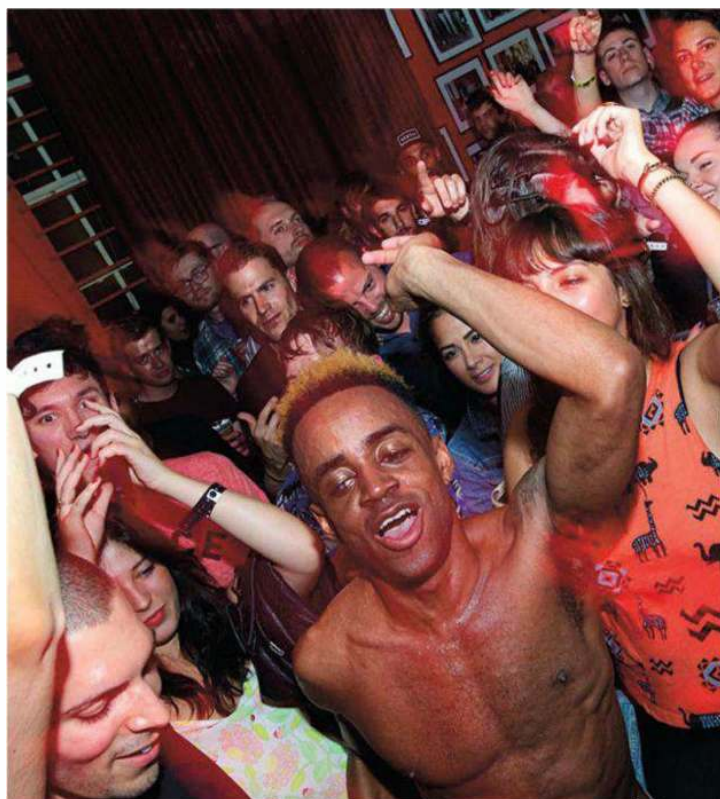


**FUTURE OF THE LEFT**  
**KING TUT'S WAH WAH HUT,**  
**GLASGOW** MONDAY, JUNE 11

It's almost worth going to see Future Of The Left for Andy Falkous' tangential between-songs banter alone. "Michael McIntyre will be booking you up soon," he groans at one heckler, while later, he bizarrely speculates on how, "Phil Collins is probably fantasising about a 14-year-old Thai girl even as we speak." But though he's an erudite extractor of piss, Falkous is even more adept when it comes to the brusque, brutal noise-rock that is FOTL's stock in-trade. The unforgiving likes of 'You Need Satan More Than He Needs You' make this a gloriously old-fashioned punk show, the sort where the band walk offstage soaked in sweat and a pint of blood lighter. **Barry Nicolson**

**LIARS**  
**XOYO, LONDON**  
TUESDAY, JUNE 12

All those picky sods with their gripes about Liars' 'dozy' performance at Field Day are having their loins rigorously girded by a besuited Angus Andrew. Because this eve, the intricate electro-patterns of new album 'WIXIW' are taking brutal shape. The trickiness is eschewed tonight for pulverising clatter: Andrew leers and looms throughout the sinister snake-charm of 'Octagon' and deftly insidious 'No 1 Against The Rush', while on 'Sisterworld' hangover 'Scarecrows On A Killer Slant' he's a wide-eyed, fist-pumping madman. "See someone doubting us", he howls on 'Plaster Casts Of Everything' but, right now, the non-believers are few and far between. **Ben Hewitt**



# AZARI & III

**CONVERSE GIGS @ 100 CLUB, LONDON**  
MONDAY, JUNE 18

*NYC's uplifting dance/pop hybrids prove hugely infectious – even when they're knackered*

Read the papers, and they'll tell you the new 'thing' in London is microclubbing: go to the pub at 7pm, down a couple of Jägerbombs, dance, get home in time for the shipping forecast. It's clubbing for people who'd go to Ibiza if you could get there on the Tube and didn't have to endure the bit where you wake up in a sticky mess on a hotel balcony to the sound of three people you just met vomiting into your suitcase.

Tonight feels like microclubbing, and slightly too early in the day for an Azari & III 100 Club show. The band aren't bothered, but mainly because they haven't been to bed since playing Lovebox. "We just kind of accidentally... went through," says vocalist Fritz Helder, covering his face. "NEED SUNGLASSES!" Fifteen minutes later, he and co-vocalist Cédric Gasaïda are squat-thrusting, voguing, popping limbs and ordering the crowd to "CLAP!" by raising their glistening arms above their heads in sync. This is how you do tired. They're helped by the straight-faced beats of producer Dinamo Azari. It's

a sound that's been written off as 'too '80s' by those who danced to it the first time, and as an unwanted throwback to Pete Tong by those who danced to it a little bit later.

But as the first lift of synths on 'Hungry For The Power' come in with a growl from Helder and a honey note from Gasaïda, it's all you can do not to lose your cool and feel your limbs loosen. It's a deeper, less old-time house-croon than on record, something borrowed from DJ Jamie Jones' stunner of a club remix. They thunder into 'Lost In Time', its vaulting dancehall rhythm freshening up the staccato electrics. They don't finish the night with the huge 'Reckless With Your Love' but it's

the climax anyway, with Helder and Gasaïda's praying mantis moves and hi-energy vogue-off showing why it's the song that made them. Yet it's 'Manic', with its knowing "it's a manic world" chant, which captures the best thing about dance music. Things in the world a bit shit right now? Making very little sense? It's OK, because the disco is here for you. **Siân Rowe**

## SETLIST

- Manhooker
- Hungry For The Power
- Indigo
- Lost In Time
- Manic
- Undecided
- Reckless With Your Love
- No Way Back
- Into The Night





Khan you believe it? It's Bat For Lashes!

# HULTSFRED FESTIVAL

HULTSFRED, SWEDEN JUNE 14-16

*Kasabian on fire, The Cure doing 'Boys Don't Cry' at dawn, The xx hitting the spot... in the eternal sunshine it's a weekend that should never end*

“**W**hat's 'thank you' in Swedish? 'Tack'?” questions Tom Meighan as the opening throb of ‘Rewired’ bubbles up. “Let’s make love... Tack.” They may be a couple of spots down from their increasingly customary top-slot billing, but **Kasabian** will be damned if they’re not going to play a headline performance anyway. It’s strange to see the quartet in daylight, but from the psychedelic swirls of ‘Days Are Forgotten’ to ‘Underdog’ (complete with Serge’s ad-libbed “*When I was a youth I used to smoke my weed*” mid-section) the band have as much clout at 7pm as they do under the atmospheric banner of evening. They’re astonishingly good. By the time we get to a climactic ‘Fire’, everyone is dancing so hard on the parched ground that they’ve formed an actual dust cloud. It looks like the festival is on fire, which is, metaphorically at least, true. Reading and Leeds: be prepared.

Before the Kasabian invasion, however, there’s plenty more treats to be found. **The Bronx**—like the American elder statesmen to *Pulled Apart By Horses*’

youthful charge—do hardcore for kids that don’t like hardcore (a compliment), **Breton** whip their tent into a mid-afternoon bouncing rave, then **Justice** round off the first night, greeted with their neon crucifix like a pair of actual French messiahs. Their set-up may not be the most visually exciting, but they still draw one of the biggest crowds of the whole weekend. Impressive.

**The Cure** close Friday with a set that few except Robert Smith could ever get away with. It’s three hours long, even less hit-friendly than usual and finishes at 4am, but when they end on ‘Boys Don’t Cry’ with the sun fully risen and about 500 people left dancing in the dust, this could be the best moment of our lives.

Saturday sees **The Vaccines** stick two fingers up to the rain with a promising glimpse into album two—newie ‘Bad Mood’, a needly Libertines-y ball of punk energy, might be their best yet—while **Bat For Lashes** breaks a seemingly endless silence with three new tracks that indicate a more synth-based direction. Full of Lykke Li-esque tribal beats, Natasha Khan does drama in the classicist of fashions, while in new offering ‘Laura’

she gives more emotion than anyone else today. **The xx** continue their return with a rapturously received, new material-heavy show that sets the trio up as a far more confident proposition than the meek performers of old. **Noel Gallagher**—never a man to be meek—mixes up his High Flying Birds arsenal with some Oasis classics (anyone not singing along to ‘Don’t Look Back In Anger’ clinically has no soul), and **M83** ends the weekend with a disarmingly well-attended set of soaring synth-pop. We could stay here forever. **Lisa Wright**



The xx lucked out when they found Liberty X's old stage set on Ebay



Justin Vaccines goes Captain Caveman



Elton John does a brief cameo for Kasabian



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## CHAT

**CHAT FLIRT DATE**

**10p**

**0872 100 1301**

18+ Helpline: 0844 944 0844. Live calls recorded. 0872 = 10p per min. Network extras apply. SP: 4D

**GAY CHAT**

Gay, Bi or just Curious you'll find plenty of GUYS to chat to here!

**0871 550 9578**

18+ Helpline: 0844 944 0844. Live calls recorded. 0871 = 10p per min. Network extras apply. SP: 4D

**DATE CHAT**

**MEN 0871 908 9919**

**GAY 0871 908 9944**

18+ Helpline: 0844 944 0844. Live calls recorded. 0871 = 10p per min. Network extras apply. SP: 4D

**WOMEN CALL FREE\***

**0800 075 9128**

\*0800 = Free from BT Landline

**CHAT OR DATE**

**10p**

**0872 100 1002**

18+ Helpline: 0844 944 0844. Network extras apply. Live calls recorded. SP: 4D



# GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Siân Rowe

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# BOOKING NOW



## ANIMAL COLLECTIVE

**STARTS:** London Roundhouse, Nov 4

DON'T  
MISS

If you think about it, Animal Collective and Justin Bieber fans have a lot in common. Neither set of followers would admit to liking the other, but they're devoted to their beloveds and boast encyclopedic knowledge of setlists, B-sides and potential significant others. In AC's case, fans debate the merits of the different side-projects – is Avey Tare's *Down There* a disappointment? When will Deakin's solo LP get a release? Is Panda Bear just a bit boring? – or wonder what bits of exciting gear will next be employed to make their music all wobbly and woozy. Come this autumn, they'll have something new to discuss as they follow-up 'Merriweather Post Pavilion' with 'Centipede Hz', and tour the UK. The four dates kick off in London on Nov 5 and conclude at Manchester's Warehouse Project on Nov 8.



### REFUSED

**STARTS:** London HMV Forum, Aug 12  
Back together after their break-up in 1998, Refused play two UK shows later this summer. "WE ARE NOT FUCKING DEAD," they told fans.



### RADFEST

**STARTS:** London Hackney Downs Studios, Aug 19  
DIIV, Fidlär (pictured) and Maria Minerva join Jacuzzi Boys, Virals and more in this celebration of general all-round radness.



### UNDERAGE FESTIVAL

**STARTS:** London Shoreditch Park, Aug 31  
Tribes (pictured), soul-inspired singer Jessie Ware and dance duo Disclosure have been added to the bill alongside Spector.



### 1234 FESTIVAL SHOREDITCH

**STARTS:** London Shoreditch Park, Sep 1  
Iceage, Savages (pictured), Holograms and Gross Magic join the bill alongside The Pop Group's Mark Stewart for 1234's fifth birthday.



### DAN DEACON

**STARTS:** London Scala, Sep 26  
The electronic wizard brings his audience participation-based show to the UK for three dates in support of new record 'America', out August 27.



### YEASAYER

**STARTS:** London O2 Shepherd's Bush Empire, Sep 27  
Following a fans-only secret show at the Lexington in July, the New Yorkers introduce their 'Fragrant World' on a three-date tour.



### TRIVIUM

**STARTS:** Manchester HMV Ritz, Oct 15  
"This is a metal tour for the real fans," says Trivium singer Matt Heafy of his band's forthcoming tour. Supports include As I Lay Dying.



### BAT FOR LASHES

**STARTS:** Inverness Ironworks, Oct 18  
Following tours with Coldplay and collabs with Beck, Natasha Khan is back on her own for a jaunt timed with the release of new album 'The Haunted Man'.



### DJANGO DJANGO

**STARTS:** Norwich Waterfront, Oct 20  
The colourful Scots follow up their second sold-out tour with another one. They'll finish with two shows at London's Heaven at the start of November.



### EMELI SANDE

**STARTS:** Glasgow Clyde Auditorium, Nov 6  
The Brit Award-winner and 'serious pop star' heads off on her biggest tour of debut LP 'Our Version of Events' to date. Proceeds from some shows go to charity.



### M83

**STARTS:** London O2 Academy Brixton, Nov 8  
The French shoegazer follows summer performances at Somerset House and Latitude Festival with a special one-off show this autumn.



### ALL TOMORROW'S PARTIES

**STARTS:** Camber Sands Holiday Park, Nov 30  
The Nightmare Before Christmas moves back to Camber with news that Shellac (of North America) are this year's headliners.



# PICK of the WEEK

What to see this week? Let us help



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## EXAMPLE @ EDEN SESSIONS

STARTS: Eden Project, St Austell Jun 30

NME  
PICK

In a recent interview with *NME*, Example spoke about how, two years ago, he was playing in Camden pubs and knocking back loads of MDMA (or eight cans of Stella) before he went onstage every night. Classy lad. But things have changed, and this summer he'll be charming plant lovers at the Eden Project with all those Number One singles from his Number One album. Who knows, maybe he'll properly get into the spirit of it and drink some lovely real ale before he takes to the stage? With his new stadium-friendly show now slicker than ever, expect those tracks from 'Playing In The Shadows' (and maybe even some collaborations...) to raise the biome and prove once and for all that he's now a proper pop star. The Eden Sessions continue into July with performances from Chase And Status, Plan B and Blink-182.



### Everyone's Talking About KATE NASH

STARTS: Brighton The Haunt, Jun 28

Kate Nash is back with a brand spanking new album later this year, but in time-honoured Nash tradition she's taking her four-piece band on the road to play it to all her real fans first. Named the Fast Pussycat, Run Run tour, it's inspired by living in LA, the (good) work of Tarantino, a bit of Riot Grrl, and classic '60s pop tracks.



### Don't Miss MJ COLE & FRIENDS

STARTS: Liverpool Binary Cell, Jun 27

The veteran(ish) house and garage producer heads up a tour of exciting new electronic talent in conjunction with the globe-trekking RBMA Academy. Listen up for recent grad Krystal Klear's remix of Crystal Waters' 'Gypsy Woman' (DJs including Annie Mac and Hudson Mohawke are fans) and cuts from Nightwave's stunningly dark and spacey 'Feel' EP.



### Radar Stars SPLASHH

STARTS: Bristol Thekla, Jun 27

Like cut-off denim, Ray-Bans, and a garage-rock drawl that comes from the south of England despite sounding, like, totally US? Then you've probably already gone out and, ahem, 'splashed out' on Splashh's recent singles, one of which comes in an actual pizza box. They tour with bands including the Mudhoney-ish Bos Angeles and the ractety Best Friends.

# WEDNESDAY

June 27

## BELFAST

Gomez Limelight 028 9032 5942

## BIRMINGHAM

Editors/Peace/Free School HMV

Institute 0844 248 5037

## BRIGHTON

Aqualassie and The Sky Pumas/Dead Cars/The Evil Son The Hope

01273 723 568

Fathoms/Napoleon The Hydrant

01273 608 313

Lightyear The Haunt 01273 770 847

## BRISTOL

Abandon Mute/Paper Horse/Open To Offers/Little Intentions Croft

(Main Room) 0117 987 4144

An Axe/Most Planes Land Croft

(Front Bar) 0117 987 4144

Brought into Being/Jessie Hardy

Band Fleece 0117 945 0996

Splashh Thekla 08713 100000

## CARDIFF

Marina & The Diamonds Coal

Exchange 029 2049 4917

## DERBY

Hudson Super Six/Airight The

Captain Venue 01332 203545

## EDINBURGH

Matt Norris & The Moon/All Shields/

Will Hanson Third Door 0131 225 6313

M83 HMV Picture House

0844 847 1740

Neil Thompson Captain's Bar

01316 682312

## GLASGOW

Death Angel Ivory Blacks

0141 221 7871

NZCA Lines Captain's Rest

0141 331 2722

## GUILDFORD

From Forests/Blaenavon Boileroom

01483 539 539

## HOVE

The Dials/The Modern Exposition

Brunswick 01273 735254

## HULL

The Chapman Family Adelphi

01482 348216

## LEICESTER

Page 44 Shed 0116 262 2255

## LIVERPOOL

MJ Cole/Krystal Klear/Nightwave

Binary Cell

## LONDON

Alanis Morissette O2 Academy

Brixton 0870 477 2000

Alec Kopyt Rich Mix 020 7613 7498

Beat The Poet/Rose Miller Club

Surya 020 7713 6262

Broken Boy Soldiers Electric Circus

020 8530 6796

Bromide/The Musgraves/The

Episodes Dublin Castle 020 7485 1773

Casiokids/Becoming Real/Sarah

Williams White Barfly

0870 907 0999

Dead Flamingoes Slaughtered Lamb

020 8682 4080

The DFC's/The Bermondsey

Joyriders/Stash 100 Club

020 7636 0933

Erykah Badu HMV Hammersmith

Apollo 0870 606 3400

Faye/Azure Blue Hoxton Square Bar

and Kitchen 020 7613 0709

The Fun Die Young/The Corinations

New Cross Inn 020 8692 1866

Gojira O2 Academy Islington

0870 477 2000

Head Creep/Three Corned Hat/

Manny Gentlemen Garage (Upstairs)

0871 230 1094

Howling Bells/Steve Smyth The

Lexington 020 7837 5387

Jamie Le Vack Bar Vinyl

020 7485 9318

Jozef Dumoulin/Lidl Boj Charlie

Wrights 020 7490 8345

Lambs/Illmigrant/Traffic Mother

020 7739 5949

## Macy Gray Jazz Café

020 7916 6060

Mila Falls/Hotsteppers/The

Kemistry Nambucca 020 7272 7366

Mind Museum Bull & Gate

020 7485 5358

Nordic Giants/Monsters Build Mean

Robots/Saturday Sunday Queen Of

Hoxton 020 7422 0958

Real Estate/Frankie Rose/The

Proper Ornaments Electric Ballroom

020 7485 9006

Saint Saviour St Pancras Old Church

The Telescopes/Lola Colt MacBeth

020 7739 5095

Texas In July/Auburn Underworld

020 7482 1932

Thomas Lehn/Tim Hodgkinson

/Hannah Marshall Café Oto

0871 230 1094

Tief/Pepe Bradock Corsica Studios

0207 703 4760

Widows/lbex/Throne The Waiting

Room 020 7241 5511

Zambri/Plant Plants Old Blue Last

020 7613 2478

## MANCHESTER

James Levy & The Blood Red Rose

Ruby Lounge 0161 834 1392

Mark Fell/Points Of Light/Larry

Goves Kraak 07855 939 129

Wooden Wand/J.Collin/Irma Vep

Night & Day Café 0161 236 1822

## NEWCASTLE

Ben Montague/Kristyna Myles O2

Academy 2 0870 477 2000

## NOTTINGHAM

James Morrison Royal Centre

0115 948 2525

## SHEFFIELD

Carrie Rodriguez Greystones

0114 266 5599

## TUNBRIDGE WELLS

Dan Adriano The Forum

0871 277 7101



Peace, HMV Institute, Birmingham



## THURSDAY

June 28



Nicki Minaj, O2 Apollo, Manchester

## BATH

Patti Smith Forum 01225 463993

## BELFAST

Boyce Avenue/ Ingrid Michaelson/ Tyler Hilton Waterfront 028 9033 4455

## BIRMINGHAM

The Neat Flapper 0121 236 2421  
Oceans Ate Alaska/Life Unwritten/ Moody Bomber O2 Academy 3 0870 477 2000

## BRIGHTON

Kate Nash The Haunt 01273 770 847  
Screama Ballerina/Nightworkers/ Beggars 267 053  
The Wallers Concorde 2 01273 673 311  
Wooden Wand/Red River Dialect Sticky Mike's Frog Bar 01273 749 465

## BRISTOL

Absent Me/Iron Chef/The Other Way Croft (Front Bar) 0117 987 4144  
Chew Lips the louisiana  
Gouranga/Dead Poets/Knifeman Croft (Main Room) 0117 987 4144  
Hope Remains Lost/Little Eris/TR Clemmett Mr Wolf's 0117 927 3221  
The Jim Johnston Band/The Blood Choir Thunderbolt 07791 319 614  
Of Kings And Cardinals/The Sum Of/Headless Cross Fleece 0117 945 0996

## CAMBRIDGE

The View Junction 01223 511511

## CHELMSFORD

Wild Combination/Fancy Dress Party Hooga 01245 356 811

## EDINBURGH

Henry Ibbis Captain's Bar 01316 682312  
Spider Octopus HMV Picture House 0844 847 1740

## LEEDS

Devlin Oceana 0845 293 2862

## LIVERPOOL

Ital/Forest Swords (DJ Set) Shipping Forecast 0151 709 6901  
Jesca Hoop Leaf On Bold St 0151 707 7747

## LONDON

A Silent Film/The Bronze Medal Barfly 0870 907 0999  
Combi-christ Electric Ballroom 020 7485 9006  
Damon Albarn's Dr Dee ENO 020 7632 8300  
The Datsuns Power's Bar 020 287 3834  
Death Angel Underworld 020 7482 1932  
Frankie Rose & The Outs The Lexington 020 7837 5387  
James Levy & The Blood Red Rose Hoxton Square Bar and Kitchen 020 7613 0709  
Kinkadee/Ygodeh/From The Ashes Camden Rock 0871 230 1094  
Lightyear/Tyrannosaurus Alan O2 Academy Islington 0870 477 2000  
Macy Gray Jazz Café 020 7916 6060  
Milk Maid Shacklwell Arms 020 7249 0810  
Morgan O'Kane Borderline 020 7734 5547  
Ned Evett/David Sinclair Trio/Matt Stevens Good Ship 020 7372 2544  
Rudi Zygadlo/Mafia Lights Sebright Arms 020 7729 0937  
Saint City/Hold Me Down/Butcher In The Fog Nambucca 020 7272 7366  
Saint Saviour St Pancras Old Church Scrimshire Florida 207 613 4228  
This Is The Kit Half Moon 020 7274 2733

Virals/Sserspress/Slaves Old Blue Last 020 7613 2478

Viva Las Vegas/MFC Chicken/The Rachel House Silver Bullet 020 7619 3639

Young Causeway/Emma Ballantine Dublin Castle 020 7485 1773

Zaimph/Astral Social Club Café Oto 0871 230 1094

## MANCHESTER

Foe/Vuvuvultures The Castle 0161 237 9485  
Lagwagon MoHo Live 0161 834 8180  
Mr Seb Valentine/Benatronic Common Bar 0161 832 9245  
Polar/Hades Chariot/Glory For An Idol Star & Garter 0161 273 6726  
Stooshe/Nicki Minaj O2 Apollo 0870 401 8000

The 99s/Matt Woolf and The Bleedin Hearts Band/Denise Morgan Ruby Lounge 0161 834 1392

## NORWICH

Enigma/Caligula/Kings & Crows Brickmakers 01603 441 118  
NOTTINGHAM  
Splashh Rescue Rooms 0115 958 8484

## SOUTHAMPTON

Dan Adriano/Brendan Kelly The Cellar 023 8071 0648  
Futureproof Joiners 023 8022 5612  
ST ALBANS  
The Moons Horn 01272 853 143  
SWINDON  
MJ Cole/Nightwave/Krystal Klear Suju 01793 430444  
YORK  
Utah Saints/Anne Marie Hurst/The Chapman Family The Duchess 01904 641 413

## FRIDAY

June 29

## BEDFORD

All The Young Esquires 01234 340120

## BIRMINGHAM

Delilah's No.10/Sugar Razors/Gucci Pimp O2 Academy 3 0870 477 2000  
The High Commissioners Actress & Bishop 0121 236 7426  
Splashh Rainbow 0121 772 8174

## BRISTOL

Dan Adriano/Brendan Kelly Croft (Main Room) 0117 987 4144  
Dirty Old Town No 51 07786 534666  
The E.M.E Live band/Cut Capers Mr Wolf's 0117 927 3221  
Firstofthehags/Von Bertha Louisiana 0117 926 5978  
Kunt And The Gang/The Gnarwhals Croft (Front Bar) 0117 987 4144  
Slimzee Theekia 08713 100000

## CAMBRIDGE

Mele Fountain Inn 01223 366540

## CARDIFF

Denuo The Moon Club  
Stop The Blackout Clwb Ifor Bach 029 2023 2199

## CHELMSFORD

Doll Set Tones/Clare Healy Hooga 01245 356 811

## COVENTRY

Two Wounded Birds War Memorial Park, Godiva Festival 024 7622 7264

## EDINBURGH

Kathryn Nicoll/Tom Oakes Captain's Bar 01316 682312  
Oh No! HMV Picture House 0844 847 1740

## GLASGOW

Adrenaline Mob/Voodoo Six King Tut's Wah Wah Hut 0141 221 5279  
Boom Monk Ben/Hint/S-Type Chambre69 0141 248 6447  
Fluorescent Fields/Catcher/Los Perros Maggie May's 0141 548 1350  
Hugh Laurie Royal Concert Hall 0141 353 8000

Josh Wink/Slam Sub Club 0141 221 1177

Loki & Mog/Nity Gritz/Snow The Garage 0141 332 1120

## GUILDFORD

Kate Nash Boilerroom 01483 539 539  
Millions Like Us/STL Backline Studios 01483 533876

## HULL

The Neat Fruit Hull 01482 221113

## LEEDS

Jesca Hoop Brudenell Social Club 0113 243 5866  
Mark Morriss Northern Monkey 0113 242 6630

## LIVERPOOL

Attila The Stockbroker/Rory Ellis Kazimier 0871 230 1094

## LONDON

Ame/Rudi Lina/Mimz Notting Hill Arts Club 0207 460 4459  
Arveen & Misk Nest 020 734 9993  
Benny Ill/Clive Henry/Dexter Kane Corsica Studios 0207 703 4760  
Bis/No Cars/Ace City Racers The Lexington 020 7837 5387  
Brigan & Perkelt Cable Street Studios 020 77901309  
Casino/Blackfoot Circle Barfly 0870 907 0999  
Cheatahs/Colours/Omi Palone Shacklwell Arms 020 7249 0810  
Cheating The Reaper/The Layers/Mangoseed Camden Rock 0871 230 1094  
Comeback Kid Borderline 020 7734 5547  
Cosmo Jarvis Watershed 020 8540 0080  
Crissy Criss/Sigma Proud2 Damon Albarn's Dr Dee Coliseum 020 7379 1264

## Decapitated/Ted Maul/Dead

Beyond Buried Underworld 020 7482 1932  
DJ Hype/LTJ Bukem/Distance Fabric 020 7336 8898  
Ease Springs/Bedlamytes Zigfrid Von Underbelly 020 7613 1988

## The Electric Flowers/The Blue

Arkestra/Charlie Macaulay Bush Hall 020 8222 6955  
Futureproof/We Start Partys/Tonight We're Electric O2 Academy Islington 0870 477 2000  
Fuzzystar/Pollyanna Valentine Wilmington Arms 020 7837 1384



Guy Laurie/Steffie Hoxton Pony 0871 9624530

Guy Williams/Sophie Lloyd/Leftside Wobble Book Club 020 7684 8618  
Hollywood Tramp/Sunday Recovery Grand 020 7223 6523

The Investigation/Feldspar/Chancers Barfly 0870 907 0999  
Iration Steppas Sound System/Kryptic Minds Cable Club 020 7403 7730

Jimmy Edgar/Catz N Dogz/Tom Demac Hidden 020 7820 6613  
Joe Manuel Solo Union Chapel 020 7226 1686

Kyla La Grange/Bwani Junction Club NME @ Koko 0870 4325527  
Lloyd Life/Nick Smood/Sammy Konfunktion Purple Turtle 020 7383 4976

Macy Gray/Amadou & Mariam/Roots Manuva Old Billingsgate Market 0906 802 0133

MJ Cole/Nightwave Lock Tavern 020 7485 0909  
Portasound Hotel Street

Radioactive Man/Re:Raw/Siren Dipity 93 Feet East 020 7247 6095

Richard Durand/Andy Moor Ministry Of Sound 020 7378 6528

Rockingbirds/The Arlenes/Simon Stanley Ward Windmill 020 8671 0700

The Royal Cartel/Roxville/Circle of Fear Nambucca 020 7272 7366

Screama Ballerina/Nightworkers/Blossom Fell Enterprise 020 7485 2659

Sly Dogs Club Surya 020 7713 6262  
Snowboy/Healer Selecta Madame Jojo's 020 7734 2473

## Sukh Knight/Soul Spinners/

Monsters Jamm 020 7274 5537  
They Live!/Thirteen/Tribal Three Heroes Bar 020 7485 6040  
Top Cat/Cellar Door/The Heatwave XOYO 020 7729 5959  
Van Morrison HMV Hammersmith Apollo 0870 606 3400  
Vivien Glass/The Tall Poppies Dublin Castle 020 7485 1773  
Voodoo Rock/Silent Descent Electrowerkz 020 7837 6419  
Wooden Wand/Duke Garwood Café Oto 0871 230 1094  
Yousef/Mendo Egg 020 7428 7574

## MANCHESTER

Chew Lips Soup Kitchen 0161 236 5100  
Milk Maid/Temple Songs Roadhouse 0161 228 1789

The Stone Roses/Primal Scream/The Wallers/The Vaccines Heaton Park 020 7765 3330

The Volantes Night & Day Café 0161 236 1822  
Zaimph/Part Wild Horses Mane On Both Sides/Bridget Hayden St Margaret's Church

## MILTON KEYNES

This Is The Kit Stables 01908 280800

## NEWCASTLE

Bilge Pump/The Unit Ama/No Fit State Star And Shadow Cinema 0191 2610066

Exit State/Fantastis Trillians 0191 232 1619  
Minnie Head Of Steam 0191 232 4379

Turbulence/Logistics/Codename:Tyron Digital 01912 619755

## NOTTINGHAM

Ed Rush/Total Science Stealth 08713 100000  
Falling Red Salutation Inn 0115 950 4627

## PADDOCK WOOD

HOP FARM FESTIVAL Peter Gabriel/Ray Davies/British Sea Power/Jose Gonzalez/The Futureheads/Lianne La Havas/Billy Ocean 0115 912 9000

## READING

Burnt Tomorrow/August List Rising Sun 0118 957 2974  
James Yorkston South Street Arts Centre 0118 960 6060

Santero/Dave Bowler Sub99 0871 230 1094

## SALFORD

Mount Fabric/Glass Ankle/Vel King's Arms 0161 832 1111

## SOUTHAMPTON

Karns/Hummu Talking Heads 023 8055 5899

## TRURO

Amputated/Transhuman/Rash Decision Live Bar 01872 264 611

## TUNBRIDGE WELLS

While She Sleeps/Feed The Rhino/Hang The Bastard The Forum 0871 277 7101

## WINCHESTER

BLISSFIELDS FESTIVAL Patrick Wolf/Guilemots/King Charles/Tony Toddla T/Citizens! 0844 888 9991

## WOLVERHAMPTON

Aynsley Lister Band Robin 2 01902 497860  
Combi-christ/Jayce Lewis/Surgyn Slade Room 0870 320 7000

The View Wulfrun Hall 0870 320 7000

## YORK

Method Cell/Scarlet Soho/Alter Red Fibbers 01904 651 250  
Terrorvision/Salvation/Hellbound Hearts The Duchess 01904 641 413



## SATURDAY

June 30

## ABERDEEN

Carly Conner/The Fools Reel Cellar  
35 01224 640 483

## BATH

Sean Taylor Chapel Arts Centre  
0122 5404445

## BELFAST

The Distortion Project Limelight  
028 9032 5942

DVSI Stiff Kitten 028 9023 8700

John Joe Kelly/PJ McDonald/  
Gerady Thompson An Droichead  
028 9028 8818

## BIRMINGHAM

Hostile/Captain Horizon/  
Point Blank Fury O2 Academy 3  
0870 477 2000

## BOURNEMOUTH

Bos Angeles/Best Friends/  
Slowcoaches 60 Million Postcards  
01202 292 697

## BRIGHTON

Armocorps The Haunt 01273 770 847  
Scarletta/Fresh Like Dextie/  
District Myths The Hope  
01273 723 568

Tommo Cowley Club 01273 696 104  
Vic Godard & The Subway Sect  
Green Door Store 07894 267 053

## BRISTOL

Alien Stash Tin/Krakschaft  
Reckless Engineer 0117 929 0425  
Bear Cavalry/Archimedes/  
Evening Sons/Towers Louisiana  
0117 926 5978  
Fitty Gomash/The Strides Mr Wolf's  
0117 927 3221

Spectres Vs/Sir Nick Meadows/  
Lord Aiken Start The Bus  
0117 930 4370

The St Pierre Snake Invasion/The  
Hit Ups/Forgery Lit/Velcro Hooks  
Stag & Hounds 0117 929 7048

## CAMBRIDGE

Mark Morriss Portland Arms  
01223 357268  
Voyeur/Stuart Banks Fountain Inn  
01223 366540

## CARDIFF

Flynn Lives Dempseys  
029 2025 2024  
Kate Nash Clwb Ifor Bach  
029 2023 2199

## COVENTRY

Mosca Carey's Bar  
07714 105091

## EDINBURGH

Fridge Magnets Cabaret Voltaire  
0131 220 6176  
Thalia Blacking/Cammy Robson  
Captain's Bar 01316 682312

## EXETER

Frankie Rose Cavern Club  
01392 495 370

## GLASGOW

The Blimp Nice'n'Sleazy  
0141 333 9637

Chew Lips Captain's Rest  
0141 331 2722

John Irvine King Tut's Wah Wah Hut  
0141 221 5279

Neophyte/Meagashira Stairway  
0141 221 1009

## LEEDS

Discharge/Lowlife UK/The Sewer  
Suckers Brudenell Social Club  
0113 243 5866

## LIVERPOOL

The Big House/Emily & The Faves/  
The Flamin Mamlies Kazimier  
0871 230 1094



Beady Eye, Heaton  
Park, Manchester

Jess Gascoigne Leaf On Bold St  
0151 707 7747

Lewis Boardman/Yousef Shipping  
Forecast 0151 709 6901

## LONDON

And.Ko/Scarlett Valentine/  
Brock Diamondquartz MacBeth  
020 7739 5095

Basement Jaxx (DJ Set)/DJ  
Sneak/Cooly G Ministry Of Sound  
020 7378 6528

Bis/McDonalds Buffalo Bar  
020 7359 6191

Black Moth/These Monsters/  
Saturday's Kids The Unicorn  
020 7485 3073

Coat Of Arms/Graphics/Eats  
Everything CAMP Basement  
0871 230 1094

Dario Zenker/Avatism Rhythm  
Factory 020 7247 9386

Dems/Courts/Look Stranger! Queen  
Of Hoxton 020 7422 0958

Drop Out Orchestra/Stripes/Flash  
Fiktion Nest 020 7354 9993

Everything We Left Behind Hope &  
Anchor 020 7354 1312

Fire At Night/Young Runaways Bull  
& Gate 020 7485 5358

Garda The Lexington 020 7837 5387

Howe/Sevasa/Said Zebedee Zigfrid  
Von Underbelly 020 7613 1988

The ICs/The Exiles/Barricades  
Barfly 0870 907 0999

Like The Transmitter Hoxton Square  
Bar and Kitchen 020 7613 0709

Matt FEAR/Iam Webb/Jamie Ward  
93 Feet East 020 7247 6095

The Members/The Jetsonics Half  
Moon 020 7274 2733

Moodymann 2932 East  
020 7033 9932

Mortad/Pythia Borderline  
020 7734 5547

New York Transit Authority/Alex  
Coulton/Gon Gon Shackdwell Arms  
020 7249 0810

Omar S/Radio Slave/Tevo Howard  
Fabric 020 7336 8898

Paul Hegley Band/Empire Affair/  
The Phoenix Brothers Dublin Castle  
020 7485 1773

Ryat/Deco Child/Laura Escude  
Dalston Roof Park 020 7275 0825

The Sea & I/Dan Amor/Augmented  
Gamelan Union Chapel 020 7226 1686

Solstice/IO Earth Underworld  
020 7482 1932

Splashh/Death at Sea/The Summer  
Breeze Old Blue Last 020 7613 2478

Still Growing Cecil Sharp House  
020 7485 2206

Todd Terje Brixton Clubhouse  
Tribes Live And Unplugged Dirty  
South 020 8852 1267

Weekend Nachos/Art Of  
Burning Water/The Afternoon  
Gentlemen/Human Junk Grosvenor  
0871 223 7992

Witchsorrow/Trippy Wicked & The  
Cosmic Children Of The Night/Iron  
Witch Windmill 020 8671 0700

## MANCHESTER

Adrenaline Mob/Voodoo Six MoHo  
Live 0161 834 8180

Dan Adriano Star & Garter  
0161 273 6726

Futureproof/Tonight We're Electric  
Roadhouse 0161 228 1789

Jesca Hoop Academy 2 0161 832 1111

Lydia Lunch/The Inca Babies Ruby  
Lounge 0161 834 1392

Our Innocence Lost/The Articles/  
Minutes To Recover Dry Bar  
0161 236 5920

The Stone Roses/Beady Eye/The  
Wailers/Professor Green/Hollie  
Cook Heaton Park 020 7765 3330

## MILTON KEYNES

New Town Centres/The Metatrons  
Stables 01908 280800

## NEWCASTLE

Icen/Emilie Bold/The Last  
Spectacular Head Of Steam  
0191 232 4379

## NORWICH

English Frank/Dru Blu/K Koke UEA,  
Hive 01603 505401

Meltdown/Wraith Waterfront  
01603 632 717

## NOTTINGHAM

Combichrist/Jayce Lewis/Surgyn  
Rock City 08713 100000

Kurt Martinez Stealth 08713 100000

Lagwagon/Useless I.D./Gone and  
Lost It Rescue Rooms 0115 958 8484

## OXFORD

Skeletor O2 Academy 2  
0870 477 2000

Ulysses Storm/Stem Wheatheaf  
01865 721 156

## PADDOCK WOOD

HOP FARM FESTIVAL Bob Dylan/  
Damien Rice/Patti Smith/Primal  
Scream/Maximo Park/Gary  
Numan/White Denim 0115 912 9000

## SHEFFIELD

Boy Jumps Ship/Affliction Lost/  
Firearms O2 Academy 0870 477 2000

Jackson Caged/Decode/Planet 9  
Corporation 0114 276 0262

Marina & The Diamonds Leadmill  
0114 221 2828

## SOUTHAMPTON

Ben Nicky/Paul Nutbrown The Celler  
023 8071 0648

Waifs & Strays/Simon Aston/Luka  
Pilato Junk Club 023 8033 5445

## STOKE ON TRENT

This Game Of Ghosts Sugarmill  
01782 214 991

## ST AUSTELL

Example Eden Project 01726 811911

## WINCHESTER

BLISSFIELDS FESTIVAL Noisettes/  
Spector/Eugene McGuinness/  
Charlie XCX/AlunaGeorge  
0844 888 9991

## WREXHAM

Attila The Stockbroker/Rory Ellis  
Saith Seren 01978 312551

## YORK

EMF/Global Citizen/Terror Nation  
Fibbers 01904 651 250

The Psychedelic Furs/Red  
Lorry Yellow Lorry The Duchess  
01904 641 413

## SUNDAY

July 1

## BIRMINGHAM

Adrenaline Mob/Voodoo Six O2  
Academy 2 0870 477 2000

Chris Carrier/Adam Shelton Rainbow  
Warehouse 0121 772 8174

## BRIGHTON

Ben Poole/Loz Netto/Will Johns  
Latest Music Bar 01273 687 171

Black Fire Rising/Skirts Green Door  
Store 07894 267 053

## BRISTOL

Depths/Of Kings And Cardinals/  
Cybus/Engraved Disillusion Fleece  
0117 945 0996

Temple Circus/Max Rebo/Mango  
Factory The Tunnels 0117 929 9008

Weekend Nachos/The Afternoon  
Gentlemen/Pariso/Witch Cult Croft  
(Main Room) 0117 987 4144

## CARDIFF

Also Eden/Sankara The Globe  
07738 983947

## EDINBURGH

Gabrielle Aplin Electric Circus  
0131 226 4224

## GLASGOW

Jesca Hoop King Tut's Wah Wah Hut  
0141 221 5279

## LONDON

The Cesarians/Das Fluff/Lydia  
Lunch O2 Academy Islington  
0870 477 2000

Daniel Bell/Braiden/Flori Bussey  
Building

The Day Man Lost/Fuck Right Off/  
Human Cull Grosvenor 0871 223 7992

Garbage/The Jezabels O2 Academy  
Brixton 0870 477 2000

Haken Borderline 020 7734 5547

Jamie Rodigan/Disorda Shackdwell  
Arms 020 7249 0810

The Lobster Boat Band/Howard  
Hughes The Lexington 020 7837 5387

Novella/Frankie Rose Windmill  
020 8671 0700

Scaramouche Green Note  
0871 230 1094

Shels/Latitudes/Astrohenge  
Underworld 020 7482 1932

Toy Hearts Half Moon 020 7274 2733

Tremors/Natural Order/Tyburn Old  
Blue Last 020 7613 2478

## MANCHESTER

The Stone Roses/Plan B/The  
Wailers Heaton Park 020 7765 3330

NEWCASTLE  
Milk Maid Dog & Parrot 0191 261 6998

## NOTTINGHAM

In Isolation Maze 0115 947 5650

PADDOCK WOOD  
HOP FARM FESTIVAL Suede/Richard  
Ashcroft/Kool And The Gang/  
Frightened Rabbit/Tom Vek/Gruff  
Rhys/Lights 0115 912 9000

## SHEFFIELD

Futureproof/We Start Partys  
Corporation 0114 276 0262

SOUTHAMPTON  
Crown Jewel Defense/Summerline  
Joiners 023 8022 5612

WESTON SUPER MARE  
T4 ON THE BEACH Talo Cruz/  
Stooshe/Professor Green/Skeptat/  
Marina & The Diamonds/Maverick  
Sabre/Tulisa/Wretch 32/Devlin/  
Rizzle Kicks 0845 076 0191

WOLVERHAMPTON  
Kyoto Drive/Violet/All Thought Out  
Slade Room 0870 320 7000

## YORK

The March Violets/Section 25/  
Vuvvultures The Duchess  
01904 641 413

Modulate/Dreams Divide/Public  
Service Broadcasting Fibbers  
01904 651 250



Professor Green,  
T4 On The Beach,  
Weston Super Mare

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



# MONDAY

July 2



Garbage, Civic Hall, Wolverhampton

**BIRMINGHAM**  
Lights O2 Academy 2 0870 477 2000

**BOURNEMOUTH**  
Mike & The Mechanics O2 Academy  
0870 477 2000

**BRIGHTON**  
Protect Ya Neck/Iced Out/The  
Temptress Green Door Store  
07894 267 053

**BRISTOL**  
Bonemud/Engraved Disillusion/  
Black Tamarous Croft (Main Room)  
0117 987 4144  
Crown Jewel Defense/Summerlin/  
Final Chapter Fleece 0117 945 0996

**CAMBRIDGE**  
Adrenaline Mob Junction 01223 511511

**CARLISLE**  
Your Demise Brickyard 01228 512 220

**EDINBURGH**  
Napoleon/Fathoms/As Autumn  
Falls Sneaky Pete's 0131 225 1757

**GLASGOW**  
Dan Adriano Stereo 0141 576 5018

**GUILDFORD**  
Follow Wyliss Boilerroom  
01483 539 539

**LEICESTER**  
Let's Talk Daggers/Darkshaft/  
Alright The Captain Soundhouse  
07830 425555

**LONDON**  
ArtClassSink/The Unsung  
Heroes/Oh Captive Dublin Castle  
020 7485 1773  
A List/Dot Rotten/Cyclonious Cargo  
0207 749 7840

**Ghosts Of December** Nambucca  
020 7272 7366  
**Hermitude** Barfly 0870 907 0999  
**Japanther/Hygiene/Sic Defense**  
Birthday's

**Metric** O2 Shepherds Bush Empire  
0870 771 2000

**M Ward KOKO**  
020 7388 3222  
**Our Lady Peace** Garage  
020 7607 1818

**Our Lady Peace** O2 Academy  
Islington 0870 477 2000  
**Regina Spektor** Royal Albert Hall  
020 7589 8212  
**The Tallest Man On Earth** Instore  
Rough Trade East  
0207 392 7788

**MANCHESTER**  
**The Lobster Boat Band** The Castle  
0161 237 9485

**Pariso/The Long Haul/Esoteric**  
Youth Star & Garter  
0161 273 6726

**NEWCASTLE**  
**Futures/Don Broco/Natives** O2  
Academy 2 0870 477 2000

**NOTTINGHAM**  
**The Afternoon Gentlemen/Moloch/**  
**Death Tripper** Old Angel Inn  
0115 947 6735

**All Shall Perish/Daor** Rock City  
08713 100000

**WOLVERHAMPTON**  
Garbage Civic Hall 01902 552121

# TUESDAY

July 3

**BRIGHTON**  
Rams Pocket Radio/Eastern  
Conference Champions/Flash Bang  
Band Prince Albert 01273 730 499  
Riots Not Diets/Orca Team/  
Joanna Gruesome Green Door Store  
07894 267 053

**BRISTOL**  
Dead Consent/Too Close To Hate/  
Spyglass Alternative Croft (Front  
Bar) 0117 987 4144

**James Morrison** Colston Hall  
0117 922 3683

**Otis Gibbs** Hen & Chicken  
0117 929 9008

**The Wallers** O2 Academy  
0870 477 2000

**DERBY**  
Lightyear Venue 01332 203545

**EXETER**  
All About Flux/Hometown  
Attraction/Unnamed Heroes  
Cavern Club 01392 495 370

**GLASGOW**  
Arcane Roots King Tut's Wah Wah  
Hut 0141 221 5279  
Roxette SECC 0141 248 3000

**LEEDS**  
Joie De Vivre/Football, etc Fox &  
Newt 0113 243612

**Milk Maid** Oporto 0113 245 4444

**LONDON**  
All Shall Perish Underworld  
020 7482 1932

**Carly Conner** Electric Circus  
020 8530 6796

**Chew Lips** Hoxton Square Bar and  
Kitchen 020 7613 0709

**Chloe Belle/Deezy/Kimmy Reader**  
Queen Of Hoxton 020 7422 0958

**Christa Vi/Sam Ward** Monarch  
0871 230 1094

**Eugene McGuinness** The Lexington  
020 7837 5387

**The First/The Morning After** Garage  
(Upstairs) 0871 230 1094

**Hedley** Barfly 0870 907 0999

**Lemonade** Madame Jojo's

020 7734 2473

**Los Lonely Boys/Nine Below**  
Zero O2 Shepherds Bush Empire  
0870 771 2000

**Oh Gunquit/Army of Molemen/**  
Emily Jane Adams Windmill

020 8671 0700  
**Our Lady Peace** O2 Academy Islington  
0870 477 2000

**Rimar/Cities Aviv** Birthday's  
The Sonics HMV Forum

020 7344 0044

**Status Quo/Will Young/Gipsy Kings/**  
**Tim Minchin** Kew Botanical Gardens  
020 7316 4710

**The Tallest Man on Earth** Hackney  
Empire 020 8985 2424

**The Vindickers** Nambucca  
020 7272 7366

**Vision Fortune** Indo 020 7247 4926

**MANCHESTER**

**Arnocops** Star & Garter  
0161 273 6726

**Gabrielle Aplin** Deaf Institute  
0161 330 4019

**Garbage** Academy

0161 832 1111

**Lights** Academy 2 0161 832 1111

**Weekend Nachos/The Afternoon**  
Gentlemen Kraak 07855 939 129

**NEWCASTLE**

**Futureproof/We Start Partys/**  
**Tonight We're Electric** O2 Academy 2  
0870 477 2000

**NOTTINGHAM**

**Defater/Former Thieves/The River**  
Card Rock City 08713 100000

**READING**

**Robert Cray** Sub89 0871 230 1094

**WAKEFIELD**

**Shot Down Stay Down/Second**  
**Chapter** Snooty Fox 01924 374455

Eugene McGuinness,  
The Lexington, London





BEHIND  
**NME**  
LINESALL MOUTH AND  
HIGH TROUSERS

In her last ever issue as *NME* Editor, **Krissi Murison** savours the day she put **Simon Cowell** in front of a firing squad of *NME* readers

In late 2009, I'd just returned to the UK to be *NME*'s new editor after a short stint living in New York. Much had changed during my time away but one topic dominated conversations more than any other: **HOW THE X FACTOR WAS DESTROYING BRITISH MUSIC**. People were livid that this light-entertainment popularity contest had become the only place to watch live music on TV. Artists were livid because everything they held dear was being reduced to a freakshow by a man whose previous greatest contribution to music was launching the careers of rapping hand puppets Zig and Zag. And anyone with a working pair of ears was livid that Jamie Archer was butchering Primal Scream and Oasis songs on a weekly basis. It was clear that the man behind this outrage had to be taken to task, and who better to do it than the readers of *NME*?

A week and a half later, I was being ushered into Simon Cowell's palatial office, armed with reams of funny, probing and downright offensive questions from readers and bands, after Cowell had unexpectedly agreed to an interview. "I thought it would be amusing," he explained, "bearing in mind what I do and what your readers like. I'm guessing there'll be some negativity?"

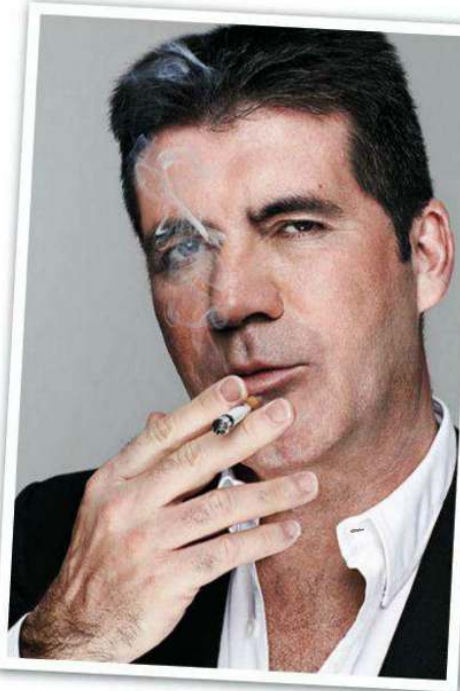
The office was like no other label HQ I'd ever seen. It looked more like a high-class hotel room, complete with leather walls, bowls of white lilies and a flunky who dashed in moments before Cowell arrived to light scented candles. "There is nothing to give any indication that the owner [of this room] even likes music, never mind the fact he is now the most

influential record mogul in the world," I wrote in my notepad. When Cowell arrived, he was charm itself,

shaking my hand, winking conspiratorially and fretting about how his hair would look in the photos. Then it was time for the firing squad.

"Do you realise or care how damaging it is for musicians with soul to have to watch the glorification of karaoke, disguised as music, that you champion?" was Peter Hook's question. "How do you feel about ruining the music industry?" asked La Roux. Cowell wasn't about to be cowed. He was an

entertainment man, he said, not a music man, and who was he to argue if the public kept claiming? Not Leonard Cohen, who Cowell claimed had made "millions" via Alexandra Burke's cover of 'Hallelujah'. Was there any musician he would draw the line at being covered



by an *X Factor* artist? "No! That would be taking it far too seriously... otherwise you'd never do a production of *Macbeth* again because you'd say you can't touch Shakespeare."

For me, the best moment of the interview was Cowell describing how he'd been gobbed on at a Stranglers gig in his teens and hadn't been to a

rock show since. The most disappointing? Realising that he probably wasn't the devil incarnate, just a very good businessman who'd been elevated to one of the most influential

people in music by us, the British public.

By the time I returned to the office, that seemed to be changing. Jon and Tracy Morter from Chelmsford had just launched a Facebook campaign to have Rage Against The Machine's 'Killing In The Name' keep *X Factor* winner Joe McElderry off the Christmas Number One spot. A few days later, when *NME*'s Christmas issue hit the shelves with a satanic-looking Cowell glowering next to the coverline 'The Grinch Speaks', they had succeeded in their mission. It may have been a short-lived victory (One Direction were declared "bigger than The Beatles" in America earlier this year), but for one glorious festive week music fans everywhere were euphoric in the knowledge that it was sometimes possible to take on the Man and win. Even one as tone deaf as Simon Cowell.



Pop's sulphurous 'devil incarnate' (top); Cowell on the cover of the Christmas 2009 *NME* (above)

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Compiled by Trevor Hungerford

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### CLUES ACROSS

- 1+10A** Regina Spektor's gig, in our view, wasn't the best (4-2-3-4-3-5-5)  
**9** "All over Manhattan and down Doheny Way, everybody's gone surfin', surfin' \_\_\_\_", The Beach Boys (3)  
**10** (See 1 across)  
**11+31A** It's wrong to use lyric bit of a Primal Scream album (4-4-5)  
**13** The Game with some vain hopes (6)  
**15** Points of view regarding some Strokes' music (6)  
**16** Nine goth mixes of an Elvis Presley song (3-5)  
**19** Folk rock band, formed in 1970, named after a local historic place also known as Holy Island (11)  
**20** Danish band who promised 'No More Stories' in 2010 (3)  
**21** Friendly Fires' music in Alexandra Palace (4)  
**22** (See 5 down)  
**26** My Chemical Romance's personal problem with 'I'm Not \_\_\_\_' (4)  
**27** Gangsta rapper with some niceties (3-1)  
**28** Manchester trip hop/drum'n'bass duo getting into 'The Lambeth Walk' (4)  
**29** (See 12 down)  
**30** Bushwacka's partner in 2002 hit 'Love Story' is involved in the playoffs (4)  
**31** (See 11 across)

- 8** "My heart is yearning but \_\_\_\_ is burning", Ladyhawke (5)  
**12+29A** Well hard comic turns up doing a Blur number (8-5)  
**14** Perhaps I'd be nicer left inside with a Shapeshifter single (10)  
**17** "Dirty Old \_\_\_\_" by The Pogues or 'My Little \_\_\_\_' by Simon And Garfunkel (4)  
**18** Following everything sung by Irish band The Frank & Walters (5-3)  
**20** An old piece by Garbage or a new band living in the '20th Century Lights' (4)  
**23** Daft Punk's '\_\_\_\_ Rock', as danced to by Peter Dinklage (5)  
**24** (See 7 down)  
**25** (See 2 down)

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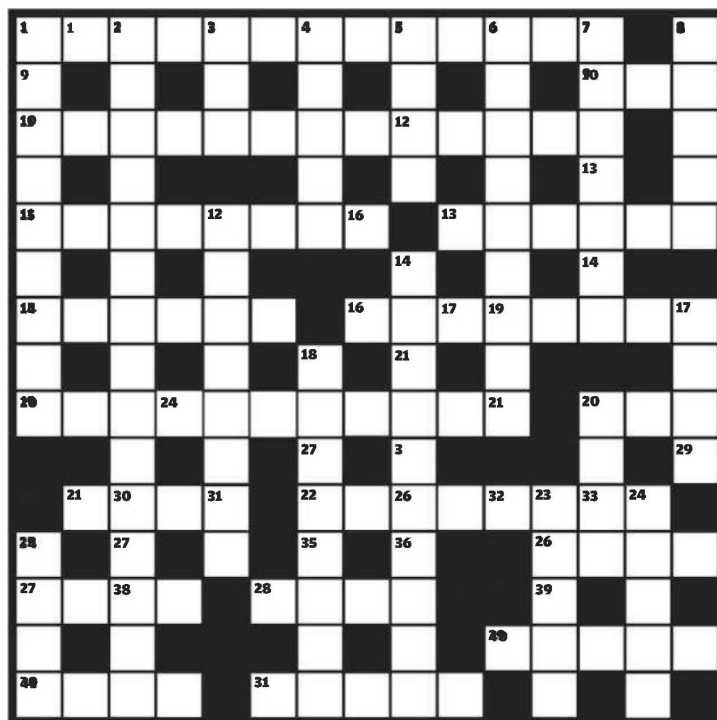
### CLUES DOWN

- 1A** fart well turned out by The Stone Roses (9)  
**2+25D** There's a question about her on Jet's album 'Get Born' (3-3-5-2-2-4)  
**3** Let out a cry for 'The Story Of The Blues' (3)  
**4** "For knowing that someone in this life loves with a passion called hate", 1980 (5)  
**5+22A** "Sometimes you're better off dead/ There's a gun in your hand and it's pointing at your head", 1985 (4-3-5)  
**6** Miles Kane to perform in a different way (9)  
**7+24D** Wilson Pickett classic covered by The Commitments (7-5)

### MAY 26 ANSWERS

**ANSWERS ACROSS**  
**1+10A** Man Of Simple Pleasures, 8 Venom, 11 Limbo, 12 My Delirium, 14 Red, 15 Trust, 16+19D Brown Sugar, 17 Can, 18 Pulse, 20 Post, 22 Unsafe, 23 Eyes Open, 26 Rave On, 28 Love, 29 Kane, 31+24D New York

**ANSWERS DOWN**  
**1** Maps, 2 Need Your Love, 3 Foster The People, 4 In Rainbows, 5 Pass It On, 6 Evil Man, 7 One More Chance, 9 Moondance, 13+30A Stop The Rock, 21 Tender, 25 Snow, 27 Ask



## COLLECTORS' CORNER ELASTICA

Here are the music gems that no Elastica fan should be without



### STUTTER (1993)



The band's debut single was released as a limited edition 7-inch

on the fledgling indie label Deceptive. After positive reviews it sold out on the day of release, though it later featured as the closer on the group's eponymous debut album. There was speculation that the lyric, which is about male impotence, referred to singer Justine Frischmann's then-boyfriend Damon Albarn.

**Need To Know:** One of Deceptive's owners was DJ and former NME journalist Steve Lamacq.

### CONNECTION (1994)



One of the group's biggest singles, 'Connection'

reached Number 17 in the UK singles chart in late 1994. The single was also worth purchasing for a couple of the B-sides - live favourite 'See That Animal' and a stripped-down version of guitarist Donna Matthews' 'Blue', which later appeared on the group's first album as a full band version.

**Need To Know:** The arch plagiarists pinched the intro for the single from Wire's 'Three Girl Rhumba'.

### 6 TRACK EP (1999)



After a four-year absence, the new-look Elastica line-up, featuring

just two original members (Frischmann and drummer Justin Welch), returned with this effort. It was intended to be a snapshot of what the group had been up to in their spell away, rather than a definitive comeback. Two of the tracks were written by Donna Matthews, who actually left the band in 1998.

**Need To Know:** Five of the songs appear in re-recorded form on the group's second album, 2000's 'The Menace'.

### THE BITCH DON'T WORK (2001)



The one-off farewell single, backed on the B-side by fan favourite

'No Good', came out as a limited edition a year after the release of 'The Menace'. Shortly afterwards, the band announced their amicable, if inevitable, break-up.

**Need To Know:** The single's cover was designed by Maya Arulpragasam, better known now as MIA. She also took the cover pic for 'The Menace'. Frischmann later helped her write the song 'Galang' on her 2005 debut album 'Arular'.



# FANMAIL

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

Edited by Gavin Haynes



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## The Big Issue

What everyone's talking about this week



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### LETTER OF THE WEEK BILLY NO-MATES

From: Laura Gray  
To: NME

What's happened to Billy Corgan? I've just read the feature on him (June 16) and it read as if you were interviewing a genuine schizophrenic. Ranges of emotions from the Smashing Pumpkin crooner seemed to constantly vary; on one page he's enthused, ambitious, overjoyed, impassioned, hankering for the unknown; on the next page he's unassuming, self-deprecating, reserved, despondent; then he's crazed, paranoid, frenzied, raging, unsettled, belligerent, crabby, obsessed. While I came away thinking Billy was bordering on the unbalanced, the thought occurred to me that thankfully there's always been that thin line in music between a great musician and being off your rocker. I mean, rock'n'roll's offered subsistence for the crazed and cuckoo for almost forever. So without the madness that runs through Billy's mind, just think, we might not have gotten to listen to 'Siamese Dream' or 'Mellon Collie And The Infinite Sadness', and that'd be reason enough to go crazy.

#### NME's response...

Look at the very young Billy Corgan: that fresh-faced pup with big eyes and curly blonde hair. Then look at what he is now - Nosferatu with a multi-FX pedal - and it's incredible to contemplate what's happened in the intervening years. When exactly did he become a

sort of frozen popsicle of bitterness? Having studied photos of him, I can confirm that it was around mid-1997. The hair had gone by '96, of course, but round about the promo shots for 'Mellon Collie...' he still seemed relaxed with himself, perhaps coming to terms with his

physical mortality. By July 1997, though, he looks like someone has taken a piss in a glass of milk. I think making 'Adore' sent him round the twist. Deciding that he could fuse guitar and synth once and for all was a bit like his Mr Burns' machine-to-blot-out-the-sun. Personally, if

I want some weedy cyber-goth to whine on about their drug intake and the hereafter... isn't that what Brian Molko is for? - GH

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### SMASH AND GRAB

From: Jonny Dickin  
To: NME

I am a HUGE fan of Smashing Pumpkins and manage to find the good in almost everything Billy Corgan puts his name to. And I think for the first time in ages, the Smashing Pumpkins feel like a real band again. Billy has said himself how all members wrote their own sections for songs and really left their mark. I think this is something that you ignored in the review. This feels more like a band's debut than Billy just making another album to keep his pockets lined. I am more than thrilled with 'Oceania' and hope a younger generation (which I fall under) can appreciate this bald man's genius vision!

### STILL STONED

From: Andy Macpherson  
To: NME

Being 17, I missed the The Stone Roses' glory days and after growing to love them after the initial Oasis induction to Mancunian music I can safely say I've never been so excited for a weekend. So as you can imagine, reading "Reni storms off stage" made me think one thing: 'Shit'. After the initial post I crashed my phone refreshing Twitter for any news. I overloaded NME.COM on my laptop and finally read that the gigs were to go on as planned. Never have I made such a loud sigh of relief.

From: Ryan F  
To: NME

After hearing that the Roses' drummer Reni had made an early departure from their recent gig, I felt anxious for the band's future. I wanted some certainty that they

were definitely ready to have reformed and that they were better than ever. However, thankfully I then read that at a gig after that they hugged and bowed at the end of a well-performed set. This gave me confidence they were back for good, and has made me more enthusiastic about seeing them in the summer!

From: NME

To: Andy Macpherson,  
Ryan F

My favourite John Squire moment was when he was on *Newsnight* talking about his paintings. He spent the whole show chatting through his admittedly beautiful rocker locks about how he "preferred texture to colour or form", about how you can't "explain art", and generally looking like a man pained by the breadth of his own artistic merit. It struck me then, that far from huffy Reni and ranty Brown, perhaps he's always been the one who was the hardest to work with? - GH

### MITCH WINEHOUSE (PART 342)

From: Rebecca Wilson  
To: NME

As amazing as it is getting an insight into the life of an artist as talented and gifted as Amy Winehouse, especially after her death, I still feel as if it's inappropriate that her Dad would like to publish private notes she had written to him in a book. She doesn't have a say in these letters being shown to her fans. It seems like a way to exploit her and make money every way he can, the way he was portrayed to when she was alive. He should have the decency and respect for himself and her to keep these private, the way they were intended to be.



From: **NME**

To: **Rebecca Wilson**

The phrase "keeps private things private, refrains from comment, maintains a warmly respectful sense of the personal, certainly isn't keen to hastily rush into contracts with book publishers to tell his side of a story that doesn't really need to be told at all to be perfectly blunt" isn't the first one I'd think of when it came to Mitch Winehouse. Besides, he's got that Amy Winehouse Foundation to look after – GH



## STALKER

From: **James**

To: **NME**

"Miles Kane before his Kentish Town show. Despite the bad weather, he had plenty of time to chat to us!"

from Beethoven to Jay-Z, with a finer back catalogue, can there? So, a happy, happy birthday to you Sir Paul, thanks for doing what you do and doing it so well.

From: **NME**

To: **Allan Twine**

I remember back in 2006 when ol' sausage-face turned 64. Boy, did we belly-laugh. We were living in the future, 40 years on from his me-as-an-old-man song! Now we're living in the future from that future: I mean, boooooooom! M.i.n.d.e.x.p.a.n.d.i.n.g. All the more poignant when you realise he wrote 'When I'm Sixty-Four' at his family's piano back in Liverpool when he was just 16. And more poignant still when you remember that he wrote it while nursing a sad, dying swan. FACT [Er, no it's not – Letters Ed Ed] – GH

## MACCA TURNS 70

From: **Allan Twine**

To: **NME**

I just realised that Paul McCartney was only 26 when the Beatles split up (he was actually 28 – pedantic Fab Four-loving Ed). This is mad. It can't be right. It shouldn't be. I can't imagine I'll ever achieve what he did by that age – writing hundreds of life-affirming songs at a seemingly never-ending rate. I can't imagine anybody will. The guy had written 'Yesterday' by the time he was 23! How the hell does that happen?! He's surely a genius, he must be. And the fact he's still going over 40 years later makes him even better. Sure, there have been some dodgy songs along the way ('We All Stand Together' with The Frog Chorus, anyone?), but there can surely be nobody out there,

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## RECORD-BREAKING HIVES

From: **Sy Cooper**

To: **NME**

I used to think of The Hives as a bit of a joke band. Ridiculously, this was based on Pelle Almqvist's face in videos or when performing. Now, rule of thumb when an NME album review is 8 or more is 'deserves investigating'. So after reading your recent review of 'Lex Hives', I thought I'd dip my toe in. Fuck me, what an album! Around 30 minutes of pedal to the floor rock'n'roll that makes daily tasks such as walking to work and doing dishes five minutes quicker! Manchester Academy, Dec 15, I'll be there, star-jumping and high-kicking. Fuck it, I may throw a top hat and suit on!

From: **NME**

To: **Sy Cooper**

Can anyone else name an early-noughties band who have speeded up their dull

workaday routines? The Star Spangles allowed me to de-gunge a washer-dryer filter in record time not so long ago. Anything else? – GH

## WHERE THE HELL ARE THE STROKES?

From: **Celina Cardeno**

To: **NME**

I want to know the real deal about The Strokes if they are indeed writing/recording a fifth album. Save us fans from news drought, please?

From: **NME**

To: **Celina Cardeno**

We've got a secret army staking out all NYC locations to see what they are up to, Celina. From Alexa Chung's pad (Albert), to the cafe from Seinfeld (Julian), we've got ALL bases covered – GH

## EMILY MACKAY FANCLUB

From: **Kevin Stevens**

To: **NME**

Just wanted to say, Emily Mackay's first paragraph of

the Pond review at Cargo is one of the best things I have ever read in NME.

From: **NME**

To: **Kevin Stevens**

Is it, readers? What do you think? What about that photo caption in the September 2007 Jersey Live review, where Gruff from Super Furry Animals, pictured in that big silver helmet thing he sings through on one song, was humorously compared to a Power Ranger? That was quite good too. And what about the bit where we devoted two pages to The Twang going to a hotel room in Nottingham to watch that Oasis DVD, and the drummer started going a bit loopy and whipped his cock out? That was nothing if not entertaining – GH

## MAD CORNER

From: **John C**

To: **NME**

Dear NME. BREAKING NEWS: Roses '3 piece' play

Olympics opening ceremony. Drummer replaced by grazing cow #cowsgold #iwannabeacow #madeofmilk. Love John

From: **NME**

To: **John C**

And what else is there to say, to that, apart from: Tuesday, jam, barbell, waffle, Salman Rushdie, intercourse, ampersand, penguin, spatula-wormhole? – GH



## STALKER

From: **Harry Eddy**

To: **NME**

"My Friends saw Howler at the Latest MusicBar. Then we met Max & Jordan after a Band In Transit set! Amazing!"

# Web Slings

The highlight of this week's NME.COM blogs

## WHAT ARE BRITAIN'S ROCK LANDMARKS?

Every worryingly-dedicated music obsessive has made at least one rock'n'roll pilgrimage, even if it's only been to the office to score a miniature Jack Daniels in homage to Lemmy's addled liver. On a typically drizzly Mancunian morning this week, I visited the über-iconic Salford Lad's Club, as featured in that band photo on the inner sleeve of The Smiths' classic album 'The Queen Is Dead'.

The UK is full of similar places, so get your packed lunch and favourite Instagram filters ready for NME's interactive map of classic and contemporary rock pilgrimage sites. Simply hover your mouse over the location icons to reveal all the info. Plus, tell us your own UK rock pilgrimage site and we'll add the best ones to the map. You can do that either by leaving a comment, or tweeting via #UKrockpilgrimage (if you can tweet a photo of yourself standing at the location, even better).

Read **Leonie Cooper's** blog in full on NME.COM now...



### Best of the responses...

The Boardwalk, Sheffield! Arctic Monkeys played there a lot and The Clash's first gig was there!  
**Beau Foletti**

Could you say Stonehenge is a rock landmark...?  
**Thomas Van 't Groenewout**

Stockport's Strawberry Studios – where my beloved 10cc, among others recorded. Not world famous, perhaps, but it satisfied me...  
**Toby Jackson**

'Up The Bracket' Alley! Lucy Shields

Pulp's Sheffield (Leadmill, The Wicker, Stanhope Road etc) – but the most important one is CENTRAL SAINT MARTINS COLLEGE OF ART! Alongside Camberwell College it's where a lot of the best British bands began.  
**Ingrid Allan**

Berwick Street, Soho, London. It's on the cover of 'What's the Story' Morning Glory?'.  
**Joe Parker**

Eel Pie Island, SW London – Mystery Jets' early boat gigs.  
**Daniel Djan**



# DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

*This Week*

## CHAD KROEGER NICKELBACK

### QUESTION 1

*A British sofa superstore used 'Rockstar' in an advert. What's the name of the store?*  
"Ah. It's three letters. There's an 'M' in there, and if it's a furniture store there's probably an 'F'. Um... no, I'm not gonna get this one."

**Wrong, DFS. How does it feel to be a part-time furniture salesman?**

"We thought it was really funny. I don't think anyone got paid for it. I remember we went and did a run in the UK and I brought it up onstage. I was like, 'Did we actually make it into a sofa commercial here?' And the whole place just went crazy. So... mission accomplished."



### QUESTION 2

*The same advert later got banned. Why?*  
"Anything about the lyrical content... it might have been a contributing factor."

**Wrong. People complained as the store used special effects to enhance the size of the sofas. They were massive**

"See, they're screwing everybody. I'm not getting furniture, they're making their furniture look like it's for vikings."

### QUESTION 3

*You once said you'd die at a very particular time. When is it?*

"When my body expires, or an unforeseen accident. But my buddy had a dream, in which I had a heart attack at 40 on stage."

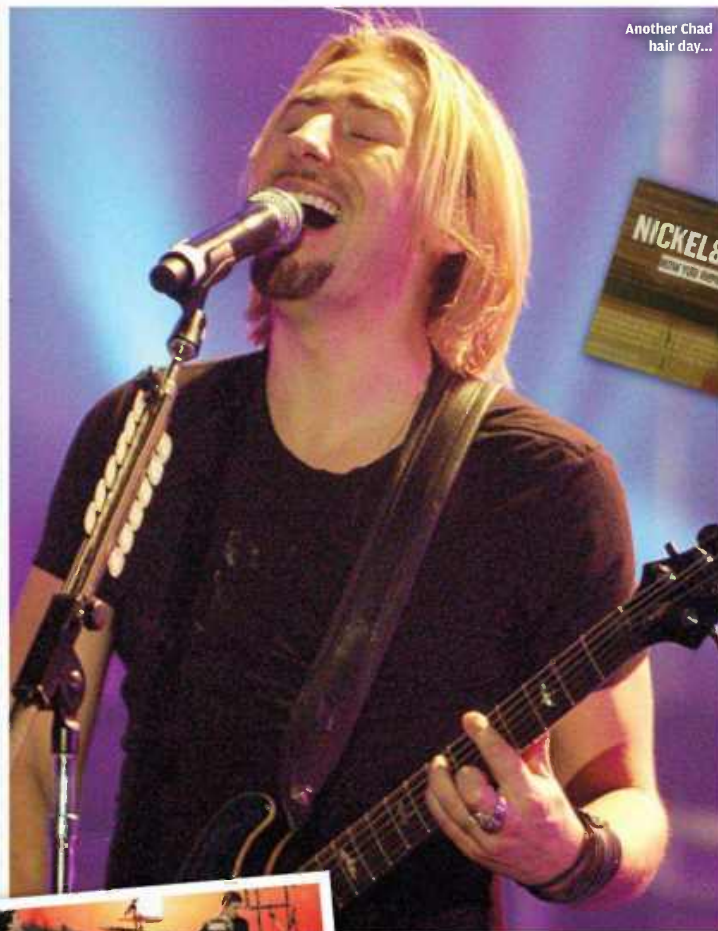
**Correct. You're 37 and a half now.**

**Two and a half years 'til there's no more Nickelback?**

"I don't know if he actually said that I died."

### QUESTION 4

*Last year an online petition (below) demanding Nickelback cancel their Detroit NFL Thanksgiving game*



Another Chad hair day...

### QUESTION 7

*Your drum tech gave the band the book for 'How You Remind Me'. How much did you pay him for the privilege?*

"Well, for legal purposes I wouldn't refer to that part as a hook - he simply put in a stop. And we'll keep the fee between the two of us. What was it reported as?"

**We can't give you the answers, that'd throw the entire quiz into disrepute...**

**"I know the answer!"**

**OK, it was \$5,000**

**"(Silence)"**

*You don't get a point for that. We'll stick to our story. \$5,000*



Ryan didn't hear the request for 'cheese'

### QUESTION 8

*According to you in an interview once, if you weren't in Nickelback you'd be...*

**"In jail."**

**Correct. Why?**

"I don't know if I'd be in jail, but I definitely would've continued to get into a lot of trouble in my hometown, and wouldn't be sitting on this wonderful, oversized leather sofa."

### QUESTION 9

*Again according to you in an interview, when you were a teenager you put what in your mouth for a case of beer?*

**"Oh. An... appendage."**

**Correct**

**"I think I got the case of beer."**

### QUESTION 10

*And just because it's you, a silly one - which act combined with your own leaves you with 45 cents?*

"Hm. This has got to be about getting a nickel back. Here we go, that would be 50 Cent with Nickelback."

**Correct**



*How much was it for?*

**"\$4,000. I think his return took a little while longer to get back to him."**

**Correct. How'd you raise the cash?**

**"Selling magic mushrooms."**

### QUESTION 6

*In 'Photograph' you sing about breaking into your high school. How many times did you do it?*

"Well, I say I did it half a dozen times, but I was charged with 11 counts of breaking and entering... it didn't rhyme though. 'I must have done it, pause, 11 times' doesn't quite fit as well as half a dozen."

**Correct. The song's wrong, you're right**

*performance went viral. How many people signed it?*

**"I believe it was 55,000. I think around seven of them were actually from Detroit."**

**Correct. It was 55,850 - but close enough**

### QUESTION 5

*In 1996, Nickelback's debut 'Hesher' came out after you got a loan from your stepdad.*

*Total Score*

**7/10**

*"Well... that's not bad"*



OUT  
WEDNESDAY  
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4

Coming Next Week

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