

# THE STONE ROSES SOUVENIR SPECIAL

**MASSIVE  
8PAGE  
POSTER  
SECTION**

**THE  
DEFINITIVE  
REVIEW!**

**SPECIAL  
GUEST  
VERDICTS**  
THE VACCINES  
TIM BURGESS  
&...GARY  
NEVILLE!

**"I WAS  
THERE!"  
YOUR  
AMAZING  
STORIES  
& PICS**  
**OASIS  
REBORN**  
THE CLASSICS

# AND REBORN

## MAKE HISTORY AT HEATON PARK



**WHAT JUST SEEMS  
LIKE A GOOD IDEA  
USUALLY IS.**



**• IT'S WHAT IT IS •**





# INSIDE THIS WEEK

07/07/2012



66

"DID HE CALL US 'ROCK'N'ROLL MONKEYS'?"

BILLY CORGAN RECALLS A RUN-IN WITH STEVE ALBINI



6

*"Albert says that the new stuff is incredible"*

ALBERT HAMMOND SENIOR KNOWS A THING OR TWO ABOUT THE NEW STROKES RECORD



9

"SHE'S PROBABLY ALREADY THOUGHT OF A RHYME FOR 'BREAST PUMP'"

LILY ALLEN IS BACK: HURRAH!



45

"THIS IS WHERE ROCK MUSIC BELONGS"

A SPIT-AND-SAWDUST NIGHT FOR THE VACCINES



11

"YOU KEEP BUILDING AND EVERYONE'S HEADS FALL OFF" KASABIAN ARE GOING TO KILL IT AT T IN THE PARK



23

THE PARTY OF THE DECADE? THREE INCREDIBLE NIGHTS AT HEATON PARK: FULL REVIEW

## PLUS

- 4 ON REPEAT
- 6 UPFRONT
- 15 RADAR
- 18 FEATURES
- 40 REVIEWS
- 45 LIVE
- 57 BOOKING NOW
- 58 GIG GUIDE
- 62 BEHIND NME LINES
- 64 FANMAIL
- 66 BRAINCELLS



20

"ARE YOU TAKING PICS OF YOUR FUTURE WIVES?"

HAIM: OVERSEXED AND OVER HERE

**SUBSCRIBE TO NME TODAY AND SAVE OVER £50 ON THE FULL PRICE\***

Subscribe now at  
[WWW.NMESUBS.CO.UK/PLUG7](http://WWW.NMESUBS.CO.UK/PLUG7)  
 Or call 0844 846 0848 quoting code 14A  
 Lines are open between 8am and 9pm, 7 days a week  
\*When you subscribe by direct debit, 12 issues for £3.99 a month (new subscribers only). 33p a copy (UK only).

**10** GREATEST SONGS OF THE 1970s

**10** THE STONE HEATON

**10** THIS IS THE



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

# ON REPEAT

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



## CAT POWER

Cherokee

*"Never knew pain like this/Everything die, then die".* Ah. So the bright-eyed disposition of 'Ruin' won't be riding roughshod, then: 'Cherokee' is all bittersweet love and loss boosted by choking, chugging piano – and a lovely reminder that nobody can mine their grief quite like Chan Marshall.

**Ben Hewitt, writer**

## GALLOWS

Last June

The Watford punks are preparing to unleash their first full-length effort without Frank Carter, and they've come out swinging. 'Last June' feels like a return to their early days, complete with sludgy guitars and the most menacing bassline you'll hear all year. It sounds raw, hungry and engineered for sweaty basements. Bring on the album.

**Tom Goodwyn, News Reporter**

## MADEON

Annie Mac Minimix

Some DJs struggle to mix two tracks without it sounding like cats screwing. But not 18-year-old French electro producer Madeon, who's sampled no less than 103 tracks in five minutes. It's OTT, it's silly, it mashes everything from Skrillex to Chic. But whatever. Pour yourself a Bacardi Breezer and get ravey.

**Siân Rowe, Assistant Reviews Editor**

## GATEKEEPER

Tree Drum

This early cut from New York production duo Gatekeeper's upcoming debut album 'Exo' reimagines the club dancefloor as a sweltering rainforest. Synths slither snake-like between your legs, beats judder like an approaching pygmy war party, and while your head is turned, a spider monkey swings over and steals your pint.

**Louis Pattison, writer**

## EAGULLS

Moulting

The lead – and best – song from Leeds' new favourite progressive punks' forthcoming five-track EP is a gigantic two-chord monster that's as effervescent

and instantly likeable as the slew of earlier releases that have been getting us all excited. Comes on transparent green 12-inch vinyl, too, which is always nice.

**Hamish MacBain, Assistant Editor**

## THEE OH SEES

Lupine Dominus

The first single from the prolific San Francisco garage outfit's tastily named new record 'Putrifiers II' is a brain-frying mix of smashed-up guitars and grinding, swirling psych. Think Neu! meets My Bloody Valentine, with just a lick of '60s girl-group sparkle from singer Brigid Dawson's delirious harmonies.

**Jenny Stevens, Deputy News Editor**

## NAS FT RICK ROSS

Accident Murderers

Another swaggering teaser from Mr Jones' album sees him face off with a fellow big hitter of hip-hop. We're not sure the track has fully grasped that an accidental murder is actually manslaughter. But this piano-drenched cut is formidable enough to shift the 'Life Is Good' conversation away from Kelis' green wedding dress being on the cover, for five minutes, at least.

**Dan Martin, Writer**

## DAUGHTER

Home

*"I was drunk again, causing accidents"* sings Elena Tonra, frontlady of London-based trio Daughter, in her precious tones. But 'Home' is no drinking song, but a dramatic mini-epic that spends six minutes building up, then down, then up again, to a catastrophic Explosions In The Sky ending. Pretty, destructive.

**Tom Howard, Reviews Editor**



## MUSE

Survival

Cossack barbershop Blur. Finger-clicks. Jaunty pianos. Male choirs hoofing around. And Matt delivering the central Olympic-themed conceit: *"Life's a race/I'm gonna win/I'll light the fuse/And I'll never lose"*. Pretty crude, but the self-belief on Muse's sport-dedicated comeback soon goes beyond trying to gee up our team to a bronze.

**Mark Beaumont, writer**

TRACK  
OF  
THE  
WEEK

## MILK MUSIC

Violence Now

Corporate, bland, derivative, cocksucking, over-produced, over-hyped shite. This is everything Milk Music are not, and 'Violence Now' proves it. We knew they were bloody good even before they landed on UK soil a few weeks ago, and they cemented their reputation as true gutterpunk trailblazers with packed-out shows in east London basements and strange recording studios. Now – just before they embark on a US tour that'll see them play with worthy bedfellows Iceage – comes this song, rescued from obscure flexi-disc hell and slung on

SoundCloud for the first time. It's certainly the most lo-fi thing we've ever put in *On Repeat*, sounding like the tinniest Manics demo in existence and easily rough enough to make the most hardened

*Everything skids to a halt every 30 seconds – save for the squall of rank feedback*

punk jump for joy. Here: it's about the way everything skids to a halt every 30 seconds – save for the ear-piercing, bruised squall of rank feedback. There: it's about the way they're catapulted back into spittlepunk revolver-action by singer Alex Coxen's Strummer-esque scream of *"VIOLENCE!"* – not once but EIGHT times during its far-too-short two minutes and 15 seconds. Everywhere: it's because Milk Music are a proper, proper garage band, and perhaps the only one that still truly dares to exist in 2012. Repeat, repeat, repeat and be damned.

**Matt Wilkinson, New Music Editor**



ON  
SALE  
NOW

# UNCUT

THIS IS OUR MUSIC

AUG12 **NEIL YOUNG** – EXCLUSIVE NEW INTERVIEW AUG12

UG12 **THE STORY OF THE MC5** ★ BY WAYNE KRAMER AUG12

TKE 183 Peter Gabriel on *Sledgehammer* K1 183

**THE JESUS & MARY CHAIN** IN CHINA

The Complete Works Of **Blur** Reviewed

020712 EDWYN COLLINS GOES BACK TO HIS ROOTS 020712

TKE 183 MAZZY STAR RETURN TKE 183

SEP12 THE EXTRAORDINARY LIFE OF **PETER TOSH** 12

FREE CD! 40 PAGE REVIEWS SECTION STARTS PAGE 63!

**UNCUT**

WORLD EXCLUSIVES!

**NEIL YOUNG**  
THE 2012  
INTERVIEW

'You can't worry  
about what people  
think. I never do.'

FOR THE TURNSTILES



WAYNE  
KRAMER  
ON MC5  
The trip was  
in the fire  
and the  
gunfire.

PETER  
GABRIEL  
The no  
peeing  
like success.

DIRTY  
PROJECTORS  
Inside America's  
most complicated  
band

THE JESUS &  
MARY CHAIN  
Postcard from China

PETER TOSH  
Reggae's rebel spirit

EDWYN COLLINS  
Animal Collective  
The Beatles  
ANTHONY HEATON

DIRTY PROJECTORS

ROBERT PLANT TKE 183

Exclusive! An audience with  
the remarkable **Neil Young**.

*"You can't worry about what people  
think. I never do. I never did, really..."*

40-PAGE EXPANDED REVIEWS SECTION  
MORE DETAIL! MORE DEPTH!

VISIT [UNCUT.CO.UK](http://UNCUT.CO.UK) FOR DAILY NEWS AND REVIEWS



# UPFRONT

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

Edited by Dan Martin



## ALBERT HAMMOND SNR: 'A NEW STROKES ALBUM IS UNDERWAY'

*Their management and label might have denied it – but a word from Dad confirms that The Strokes are making music again*

### MAIN EVENT

Dads, eh? You can always guarantee them to say the most awkward thing at the most awkward time.

News that The Strokes might be at work on their fifth album has been met with an official line of secrecy and denial. But *NME* can

reveal that The Strokes have been in the studio – and the man who let the cat out the bag is none other than Albert Hammond Senior.

Reports emerged last month that the band had regrouped at New York's Electric Lady Studios with producer Gus Oberg, who mixed part of the band's last album, *'Angles'*. But The Strokes' management offered a quick denial that the band were working on

new material, and the group's UK label Rough Trade firmly denied that there was any truth to the reports. It was a denial that sounded plausible, after the awkward and protracted five-year gestation of *'Angles'*. And in any case, Danielle from Haim only just told *NME* that he was working on songs for a Julian Casablancas' solo record. Still, there was definitely something on the boil. For a start,

Casablancas – usually a pretty prolific Tweeter – had gone silent since June 8.

So when *NME* found ourselves chatting to renowned power balladeer Albert Hammond, father of Strokes guitarist Albert Hammond Jr, about something else entirely, we weren't expecting him to respond quite so enthusiastically to our cheeky quip about rumoured Strokes activity. "I'm not supposed to tell anybody," said the





# WHY THE STROKES STILL MATTER

*Never write them off, says NME's Jamie Fullerton*

Making a new Strokes album is the last thing in the world that The Strokes need to do. But what's so exciting about this news is that despite general perceptions suggesting the five members are currently not the most pally, they actually want to make another album together. Their last album 'Angles' had its moments, but it certainly had the whiff of

the obligation about it. Having played a greatest hits comeback at the Isle Of Wight Festival in 2010, they needed a new record to justify another headline slot at Reading and Leeds a year later (and the 'kerching' that comes with it). But this album is not serving that purpose. It's not about reasserting a fading profile, or filling up the coffers.

It suggests, more than anything, that The Strokes have finally overcome the bickering, and are now a band who are making music simply for the love of music again. Not a nostalgia act, but a fully functioning, make-an-album-every-year-and-a-half band. And that was up there with the Roses reunion in the likelihood stakes.

and producer. He just says, 'Dad, it's incredible.' I trust him when says that – he has good ears."

While it's clearly early days, it sounds like they're not going to continue down the genre-experimenting road the band trod on 'Angles'. "I don't think they'll go in a wildly different direction," he

added. "I think they have a fanbase and they're pretty smart guys. Obviously the songs will be different but I think The Strokes are The Strokes – they always will be The Strokes. They're probably the first band to start *real* rock again 11 or 12 years ago. A lot of kids form bands based on them, which is wonderful. The Strokes will be there forever."

The five-year gap between 'First Impressions Of Earth' and 'Angles' suggested that all was not well within Strokes HQ. "There was a time when there was a good possibility [of a split]," says Hammond Snr. "Fortunately, they do love each other and they have people around them that love them. Obviously we all take the wrong roads at times, especially when you're young; and some of us never come out of that road and end up in another world. The good thing about them is that they had, like I said, all these people that loved them and they loved each other and they finally realised that they had something going that was good. So why be silly about it? They're back strong and mature; a lot

There's a whiff of Strokes in Electric Lady Studios



of them have quit smoking and drinking and all the good things that come with rock'n'roll, or whatever people think comes with rock'n'roll."

And Hammond Snr reckons that relations within the band are "excellent". He says: "When I speak to Albert I've never heard him happier and I speak to him almost every day. I've never heard him happier concerning the band and the music. But obviously in other things, life goes up and down, for you, for me, for him or anybody."

Nice try, Strokes. But when we're this excited, you weren't going to keep this from us for long

## Strokes' new album: the story so far

**MARCH 2011**

'Angles' is released, scoring 7/10 in NME.

**APRIL 2011**

Julian Casablancas admits to stalling writing sessions for the follow-up to 'Angles' following tensions with guitarist Nick Valensi.

**MAY 2012**

Danielle from Haim tells NME that she is working on tracks meant for a new Julian Casablancas solo album.

**JUNE 2012**

Billboard magazine reports that The Strokes are working on new material in New York. Their label quickly denies it.

**JULY 2012**

Albert Hammond Snr confirms to NME that the band are indeed at work on album number five.

delighted dad, "but I guess you know, you're NME! I will be hearing some roughs when Albert comes over at the end of July."

**"Albert says that the new stuff is incredible"**

**ALBERT HAMMOND SNR**

Hammond Snr wouldn't go so far as to deny that the sessions were taking place at Electric Lady Studios: "Well, I'm not supposed to say anything.

I've been told by them and their management! When people find out, nothing is a surprise anymore. They try to keep it to themselves. It's best for it not to come from me. I want to stay friends! "I can tell

you that Albert says that the stuff is *incredible*. They're doing it themselves with their friend, engineer

## Need To Know

**ALBERT HAMMOND SENIOR**



Albert has more than just a talented son – he's had a pretty badass career of his own. In the '70s, he was a formidable solo star in his own right, and recorded the original version of 'When I Need You' (later recorded by Leo Sayer). In the '80s, he had a hand in writing Starship's 'Nothing's Gonna Stop Us Now' and Whitney Houston's Olympic anthem 'One Moment In Time'.



# FRANK CARTER: 'ALBUM IS NEW LEASE OF LIFE'

*Pure Love have finished their debut – and with a name like 'Anthems', they're aiming high*

**A**s Lord Sugar is so fond of barking at *Apprentice* hopefuls, you don't get to call yourself an entrepreneur; it's a title that has to be bestowed on you. The same might be said of the word 'anthem'. So it's with some pretty big talk that Pure Love reveal this week that their hotly anticipated album will be called... 'Anthems'.

"As soon as we finished the record, it made sense to call it that," Frank Carter tells *NME*. "I don't know whether it started as a joke or not. One of the songs is called 'Anthem' – it just kind of stuck. It's pretty tongue-in-cheek, but if people are stupid enough to think we're..."

"...but it's as tongue-in-cheek as it can be," offers Jim Carroll, saving this international three-way of a conversation from a classic Carter outburst. "I think once people hear the record they'll understand that all the songs are really big."

The first track you'll have heard is the boisterous 'Handsome Devils Club', which Frank and Jim debuted in June. "Lyrically," Frank explains, "it's about good clean fun, a bit 'lads on tour' and being part of the gang. Every song on the record is a celebration of something, whether it's kicking back against something, or celebrating a new lease of life – which for both of us, is what this band is."



And that bit is a lot more than just big talk. Says Frank: "This band really is a saving grace, because for both of us, it has pulled us out of the shit. Jimmy's played in a lot of bands, but he's never really got the credit he deserves as a songwriter. And a lot of people certainly didn't expect this from me. People thought I was a one-trick pony and I wasn't even that good at that trick. Hopefully people can see that I do have something to contribute to musical history."

From the beginning, Pure Love have been careful to shroud themselves in secrecy. "It's nice that we can have people in on the

secret now, and they can enjoy it with us," says Jim. "We've said before that people give away much too much, and it's nice to keep people wanting stuff."

And indeed, ahead of the October release, they won't even name their next single, although we're pretty certain it's going to be the expansive, Gashlight-esque 'Beach Of Diamonds'.

What they *will* tell us? "It's an album full of anthems. It does exactly what it says on the tin."

Ah, the old Ronseal metaphor. Proving, just like Pure Love's devotion to classic rock, that sometimes the old ones really are the best.

# GLASTO'S BACK IN TIME FOR CHRISTMAS

*World's favourite shindig is one of 16 events joining Blackpool megafest*

**G**utted there's no Glastonbury this year? All is not lost. Glasto's Dance Village is one of a mammoth 16 festivals joining forces to create the One Of These Days Festival, taking place on December 9 at Blackpool Winter Gardens. Each festival is curating an area of the legendary space. Glasto will be represented by the famous Cubchange installation, a giant replica of Stonehenge made out of water tanks that will flash along to an awesome electronica line-up to be confirmed.

The other guests bringing their 'essence' to One Of These Days include Field Day, Oya, Melt!, Electric Elephant, End Of The Road, DEA Records, Swm, Warehouse Project, Now Wave, Free Rotation, Kendal Calling, Eden Sessions and Fiberfib.



# HIP-HIP SHOCK: ODD FUTURE TURN TWEE

*Rappers work with Summer Camp*

After indie duo Summer Camp featured on Tyler, The Creator's summer mixtape last year, his Odd Future cohort Hal Williams (aka Pyramid Vritra) also seems to have caught the twee bug, hitting up the Camp on Twitter to rework one of their tracks. Naturally, they agreed and the track, 'City' – complete with Williams' rap – will appear on the duo's new EP 'Always', out

on July 9. "Those guys sound more Californian than most bands outta California," Pyramid told *NME*.

"Maybe it's time we started rapping," Summer Camp's Elizabeth Sankey added. "We love it. Except he swears, which we don't do. When I first heard it I was like, 'What's my mum going to say?' but, you know, we're rock'n'roll."

## NME EXTRA SEE SOUNDGARDEN'S HEADLINE SET AT HARD ROCK CALLING

*Watch the leaders of the grunge revival at this year's rockiest day out*

When it emerged that Soundgarden were returning to claim their rightful place at the head of the grunge revival, the Earth did shake with holy tremors. And as the band thunder through 2012, all-comers have been cowering in their wake.

Now, we're giving you the chance to witness the power of Chris Cornell and the boys first-hand.

We have five pairs of tickets to give away for the band's headline slot at Hard Rock Calling at London's Hyde Park on July 13. The line-up also features Iggy And The Stooges, The Mars Volta, Skindred and many more. This'll be the most rockingest day of the summer – and you could be there for free!

### HOW TO ENTER

Scan the QR code on this page with your smartphone and get

extra features, info and the chance to win this great prize.

1. Download a QR reader. Go to your smartphone's app store and type "QR reader". Download one of the apps.  
2. Launch the reader and scan the code printed alongside. You will automatically be redirected to exclusive extras.

Mobile network and/or Wi-Fi charges may apply. If you don't have a

smartphone, go to [NME.COM/extra](http://NME.COM/extra). Competition open until midnight, July 10, 2012.





## GOOD WEEK

### Muse

Their anthemic comeback single 'Survival' has been chosen as the official track for the London Olympics.



### Alan Partridge

Plans were finally announced for Alan's first big-screen outing. Back of the net!

### Isle Of Wight

Rumours of biblical mudbath conditions turned out to be greatly exaggerated.

### Placebo

David Fox, the cover star of their debut album, is suing the band for rendering him 'unemployable'.



### Pete Doherty

Pulled out of T In The Park for the second year running after going into rehab yet again.

### 50 Cent

Fiddy was rushed to hospital with neck injuries after his car collided with a truck.

## BAD WEEK

# LILY ALLEN: BACK TO SAVE POP MUSIC!

*She's back in the studio and onstage – and that's great news, says Nick Levine*

**N**o big deal," was how the gobby queen of pop tweeted the news of her return and recent studio sessions with producer Greg Kurstin last week. Since then she's bounced onto the Heaton Park stage with Professor Green and made the world feel that bit more exciting again. Here's five reasons we're glad Lily Allen's back.

#### 1. SHE'S NO POP COPYCAT

Lily Allen has never sounded like anybody else. Back in 2006, Snow Patrol were bestsellers and KT Tunstall was our quirkiest songbird. Lily released 'Alright, Still', a debut album influenced by reggae and ska. Three years later, 'It's Not Me, It's You' was a synthpop record that actually stood out from the crowd. For her third album, it's safe to presume Lily won't be emailing Calvin Harris to ask for "something like 'We Found Love'..."

#### 2. SHE KNOWS MORE THAN THREE WORDS

Lily doesn't write songs about the "DJ", "shots" or "sexing". In a world where Ed Sheeran has an Ivor Novello award, she's an anomaly: an artist whose lyrics are worth reading. Lily can do funny – we all remember the one about her boyfriend being a crap shag. But she can also do true. On her 2009 single 'Who'd I Have Known', she captures all the fluttery anticipation of a new relationship: "Even though it's moving forward, it's just the right amount of awkward". Remember that moment? It never seems to last for long.

#### 3. SHE'S GOING TO REINVENT PAMPERS POP

Songs about babies are always icky. Some are *really* icky: a few years ago, Britney Spears wrote an ode to her offspring called 'My Baby'. It featured the classic



line "I smell your breath, it makes me cry". If anyone can write something funny and honest about the bum side of motherhood, it's Lily Allen. She's probably already thought of a rhyme for "breast pump".

#### 4. SHE'S GOT THE ULTIMATE GIFT OF THE GOB

When was the last time you got excited about reading an interview with a pop star? Do you care what anyone in the Top 10 thinks? Can you remember a single thing that Emeli Sandé has ever said?

Lily can be bitchy, petulant and wilfully contradictory, but she gives great quote.

#### 5. SHE MIGHT MAKE JESSIE J DISAPPEAR

When Lily Allen sings live, she doesn't treat the melodies like pavement cracks to be skipped over. If she's ever read a self-help book, she'll have ripped the piss out of it (and herself) afterwards. She'd rather be seen in a Cheryl Cole T-shirt than a crotch-fondling catsuit. Lily Allen may in fact be the natural antidote to Jessie J.

## YOUR CHANCE TO PHOTOGRAPH THE STARS – AND WIN A NIKON DSLR



Fancy staking out The Strokes' new album sessions in New York? Wrangling down the front of the Biffy Clyro moshpit? Barking facial expressions at Lana Del

Rey while your lackey removes all the yellow M&Ms? Well, now's your chance! Once again, we're running the NME Music Photography Awards With Nikon. For the second year running, we're out to find the best of the next generation of music photographers. Entries

from both amateurs and professionals are welcome, and will be judged by a panel led by NME and NME.COM Photo Director Zoe Capstick, alongside renowned music photographers and photo agency Getty.

NME readers and NME.COM users will be invited to rate the images throughout the competition and their scores will be considered in the final stage of voting. Categories include Live Portrait, Reportage, Festivals, Under-21 and Professional. Winners in all categories will win a Nikon 1 J1 camera worth £319.99. The winner in the Professional

Photographer Of The Year category will win a 36.3-megapixel Nikon D800 camera worth £2,599 and a 28-120 f/4 lens. In addition, the winner in the Professional Outstanding Contribution category will win a Nikon 1 V1 and a 10-30mm lens, worth £499.95. For complete details, go to [NME.COM/photoawards2012](http://NME.COM/photoawards2012).





# NMEVIDEO

THE VERY BEST IN MUSIC VIDEO, ALL IN ONE PLACE

WATCH EXCLUSIVE

**MUSIC VIDEOS**  
**INTERVIEWS**  
**LIVE SESSIONS**  
**BANDS ON STAGE**



FROM AROUND THE GLOBE

**MOST WATCHED THIS WEEK**



ENTER SHIKARI PERFORM CARLY RAE JEPSEN'S 'CALL ME MAYBE' LIVE IN THE NME OFFICE...AND THEY PULL IT OFF!

▶▶▶ HEAD TO **NMEVIDEO.COM** ▶▶▶

Follow us on  



T IN THE PARK *Preview Special*KASABIAN:  
“WE’LL TAKE YOU  
INTO THE OUTER  
STRATOSPHERE!”

*Thought you’d seen it all from the headlining festival veterans? Serge Pizzorno thinks not*

**I**t’s probably a good job Kasabian are playing the last day of T In The Park, because the seasoned headliners have a festival strategy that’s hard to follow. They want to decapitate you.

Ahead of the Scottish party, Serge Pizzorno told NME: “It’s just sort of high energy rock’n’roll you know? You start at it and then just keep building. We’ve organised everything to reaching that level. You sort of come in and just keep rising and rising, and then everyone’s heads fall off at the end.”

Serge knows what he’s talking about with this sort of thing. From their beginnings at the bottom of the bill, they’ve worked their way up the T tree and return this year for an epic fifth time – their second as headliner.

“We’ve earned our stripes,” says Serge. “It’s always an honour, a huge honour. We take responsibility for ensuring people there have an incredible evening.

It’s like you’ve got all those people and we want to blow their mind, we want to take them to the outer stratosphere, you know what I mean? So they walk away that night going, ‘Yeah, what a beauty of a show that was.’”

Kasabian play opposite dance titans Swedish House Mafia and Skrillex on Sunday night – but far from seeing the US dance giants as rivals, Serge says they’re a source of inspiration. “I love watching the more electronic acts, it inspires me for the live show – the huge drops and the massive moments.”

And while Kasabian will doubtless deliver a final night of high musical drama, for Serge, T In The Park remains a family affair, so he and his rock star mates will be sticking around for the party too. “It’s got to be up there with one of the favourites, ever. There’s some incredible buzz there, you know? The atmosphere at T is like nowhere else man, it’s fucking unbelievable.”



Headbands are definitely NOT advisable in Scotland, Serge...

## HEY SKRILLEX... YOU AINT SEEN NOTHING YET

*NME’s Louis Pattison reckons the big EDM acts can get ready for one hell of a reception*

Anyone who has ever ventured into T’s Slam Tent will know that this congregation holds a special love for having it large. Helmed by Glaswegian techno producers/promoters Slam, the last decade and a bit has seen T-defining sets from everyone from Fatboy Slim and Daft Punk to techno legends Derrick May and Laurent Garnier. America has traditionally been a little slower to catch on, which is

why they’ve recently started bandying around the term ‘EDM’ (‘electronic dance music’, to you and me). This year, the giants of the genre – Skrillex, David Guetta, and Swedish House Mafia – are all making their way to T. EDM is as hated as it is loved, but its defining principles – hard beats, pneumatic bass, large groups of people losing their shit – will find a natural home in the fields of Balado. Turns out, it may in fact be a fad. Swedish House Mafia, whose headline

set at Coachella was widely regarded as the genre’s crowning moment, have announced their split after this spate of shows. It won’t mark the end of larging it at T, though – and this weekend, expect EDM to get a very warm welcome indeed.



“EDM? Didn’t they split up last year?”



## T-MENDOUS NEW SOUNDS

*T promoter Geoff Ellis picks his top five bands from further down the bill*

## KABAB &amp; SHAKES

“Coldplay, Muse and The Killers have all played at that time and gone on to blow up, and I feel the same about this band (above).”

## JAKE BUGG

“It’s his first show in Scotland. He’s a star of the future with a great voice and we even rejigged the bill to make sure he could play.”

## WE ARE AUGUSTINES

“I’ve yet to see them play [live myself], but the album is great. I think they’re building a great profile, and they’re the real deal.”

## TEENGIRL FANTASY

“A mate of mine turned me on to them and they’re really impressive. The show looks fantastic and they seem really exciting.”

## ORGANS OF LOVE

“They’ve become a real force in the Glasgow scene and I’m looking forward to seeing them at the festival. It should be fantastic.”



## Nickiwatch



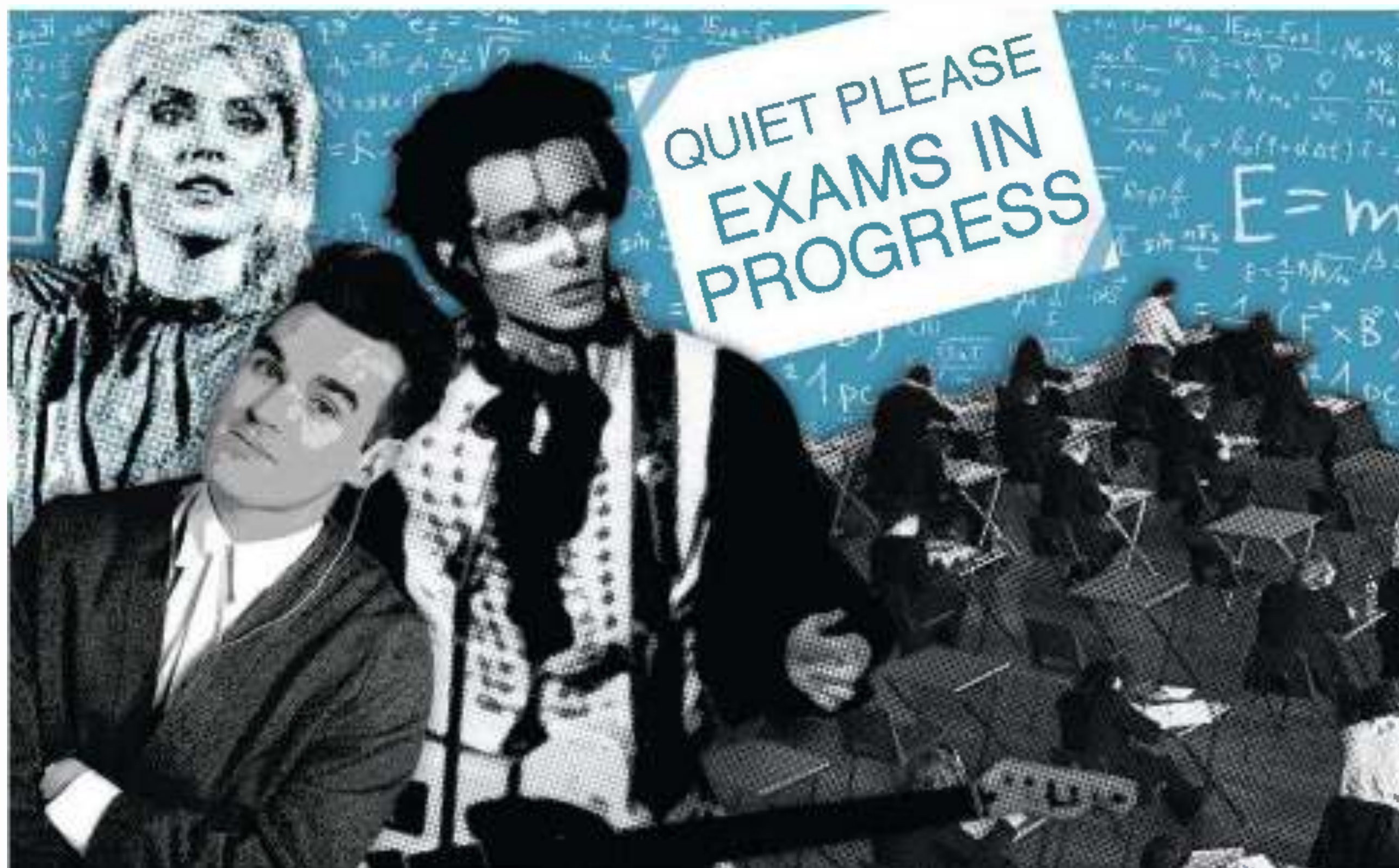
What’s Minaj wearing now? It’s no Diamond Jubilee 2, but at least this time there’s no JLS



TALKING  
HEADS

# WHY AXING GCSEs WILL FAIL US ALL

*The Education Secretary wants to take us back to the '80s and a system that left vulnerable pupils behind. It mustn't happen, says Nadia Khomami*



It was the decade when Adam Ant discovered eyeliner and Frankie went to Hollywood, Morrissey quiffed his hair and Debbie

Harry invested in shoulder pads. There are many things to cherish about the '80s, but its education system is not one of them.

Education Secretary Michael Gove is known for taking more pokes at our schools than a bored teenager on Facebook. But his recent proposals to replace GCSEs with old-style O-Levels are not just far-fetched, they're downright dangerous. For Gove, the inflation in grades achieved by today's pupils hasn't happened because we have begun to bridge the gap between rich and poor, but because of a

decrease in standards and an increase in so-called 'Mickey Mouse' subjects.

Continually, he misses the point. Our main problem is not that more pupils are performing well, but that there still remains such a great number of low performers among the very poorest of them. Our focus should not be the smart kids at the top, but the millions of under-performing youngsters at the bottom.

The GCSE's strength is that it works

for everyone. One of the main reasons O-Levels were originally scrapped was because they failed the majority of youngsters. Only 25 per cent of students got to sit them, and the remainder – inevitably, poorer pupils – would sit simpler exams called CSEs.

After an outcry last week, Gove looks like he might backtrack on his plans to introduce a 'new' CSE alongside his 'new' O-Levels. If he ploughs ahead with his original plans, it will be a disaster. Nowadays CSEs are largely seen as worthless. They point to a two-tier system – one that does little to improve social mobility, and places a cap on the confidence and commitment of pupils.

If a child was moved onto CSEs, what was the point of even trying? As The Clash put it, "mark me absent, baby".

Furthermore, Gove wants to move back to linear testing at the end of two years instead of gradually gaining marks through modules such as coursework. This is not only counter-productive, but contradicts every finding and study on how we can further a young person's ability to understand and solve problems.

Employers claim the key weakness in today's graduates is a lack of practical skills. So what we need to do is prepare

students for the demands of modern business and society. Leave this in Gove's hands and we may as well swap Wikipedia for the Bible and MacBooks for typewriters. We need to provide pupils with important skills for employment and life after education. This includes the ability to think for themselves, not just to regurgitate information. Surely, in English, the skill of learning how to analyse Shakespeare's sonnets should be worth more than merely reciting his text from memory. In science, the ability to interpret the periodic table to make sense of a problem that arises should be worth more than committing 100 standard equations to memory.

There is nothing wrong with being a reformer. Critique and change are healthy in a progressive society. But reverting to an old exam system that has failed once already isn't going to address our problems. What schools need is more money and a greater freedom to pioneer new teaching methods. Most importantly, we need to get as many youngsters as possible to achieve the highest standards, not create second-class citizens out of kids aged 14.

Michael Gove's claim that the exams pupils currently take are worthless is demoralising, and indicative of just how out of touch he is. This much is certain: school might be out for summer, but set dangerously low aspirations for the majority of our young people, and school might be out forever, *sir*.

*These plans contradict every study on how to build pupils' abilities*

THE BEST OF  
**NME**  
VIDEO.COM  
THIS WEEK



**MAGNETIC MAN  
WANT TO WORK  
WITH BIEBER**

[tinyurl.com/cm4sgfr](http://tinyurl.com/cm4sgfr)

Skream et al teaming up with pop's most irksome whippersnapper would be bloody intriguing, no?



**AZEALIA BANKS  
RELEASING  
PRODIGY COVER**

[tinyurl.com/7p3y22m](http://tinyurl.com/7p3y22m)

Hip-hop's rising star teases us with details about her next single. Consider our appetites whetted...



**MILES KANE'S  
QUEST FOR NEW  
ALBUM PERFECTION**

[tinyurl.com/c4bor6a](http://tinyurl.com/c4bor6a)

Wirral's favourite son tells NME all about his plans for his next LP – and why it'll be top-notch...



**ENTER SHIKARI  
GO TWEEN POP**

[tinyurl.com/lrtr7fa](http://tinyurl.com/lrtr7fa)

Enter Shikari waltzed into the NME office and wowed us with a stripped-down take on Carly Rae Jepsen's 'Call Me Maybe'.



# PIECES OF ME

## REGINA SPEKTOR

*The singer-songwriter on the terror and beauty of her Moscow childhood, the green grass of New York and wet-nosed puppies*

### *My first album*

#### **NIRVANA, 'MTV UNPLUGGED IN NEW YORK'**

"I grew up really broke so a lot of the music I had was mixtapes. I got the record as a present. I know a lot of the songs are by the Meat Puppets and then 'The Man Who Sold The World' is by Bowie, but I always just assumed that if somebody was singing the song, they wrote it. It was just so moving and so raw. I loved how Kurt Cobain screamed, and how his voice would just do this crazy, crazy stuff."

### *My first gig*

#### **MODEST MUSSORGSKY'S KHOVANSCHINA AT THE BOLSHOI OPERA**

"I saw Khovanshchina at the Bolshoi in Moscow before we emigrated. It was really terrifying. It was all about these different sects of Christian peasants - like some crazy religious war - and they were burning people alive in their huts and it was terrible. I remember just watching it and being so scared by the colours, but the music was really amazing with the big orchestra."

### *The first song I ever learned to play*

#### **'GREY PUPPY, WET NOSE'**

"I remember learning this one song on the piano when I started studying aged six. They have little songs to teach you to go up the scale and down the scale. There was this really sad one in typical Russian fashion that was about a little grey puppy with a wet nose. It sounded so sad. The only lines in it were 'grey puppy, wet nose'."

### *My favourite possession*

#### **PHOTOGRAPHS**

"I'm such a sentimental person. I have the hardest time getting rid of anything, but my photographs are really amazing because my dad is a photographer. He captured everything when I was growing up. We lived in Soviet Russia until I was nine, there were no brands of clothing, so it looks like it could have been the '20s. They're so timeless, it's just an amazing kind of gift to have - there are so many memories to keep."

### *My favourite place*

#### **THE BRONX**

"My family went there when we emigrated. There's such a feeling of home there because my parents' apartment and my grandparents' apartment is there. It's so familiar. Plus I love how green and hilly it is. It's right by the river. People don't realise it, but New York is so green."



### *My favourite film*

#### **BALLAD OF A SOLDIER**

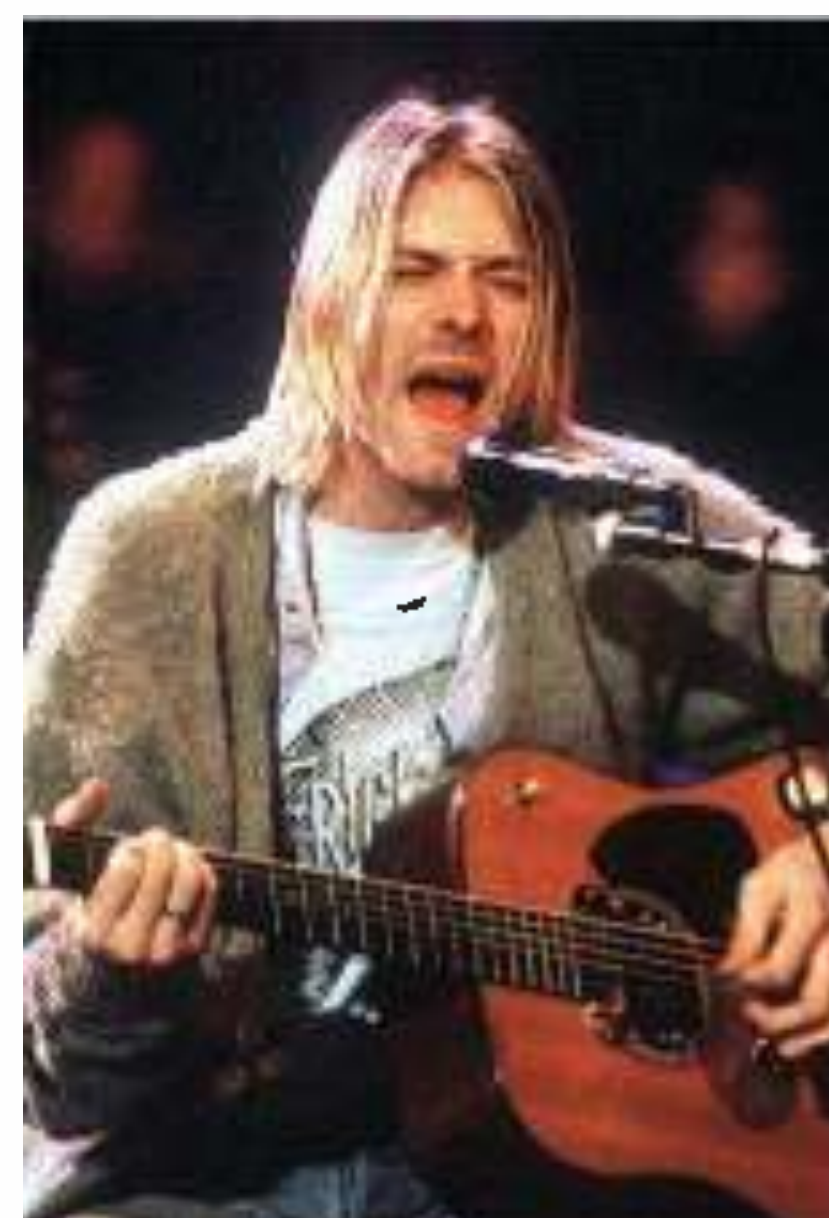
"It's this really incredible, Russian World War II movie. But it's not a typical war movie. It takes place when this very young soldier does a heroic thing and he gets given leave for a few days to go see his mom, who is a peasant in far-off regions. He's trying to travel to get a look at her, but all these things are happening and he comes across people who need his help. It was just such adventurous cinematography,

and it's beautiful in all ways and really just sweet. It's special."

### *My favourite book*

#### **MIKHAIL BULGAKOV, THE MASTER AND MARGARITA**

"The first time I read it I was 13 - now I read it about every five years. It's such a complete world. I love the combination of how real and surreal it is at the same time - and how it spans history and time. It's poetic. And very sympathetic."



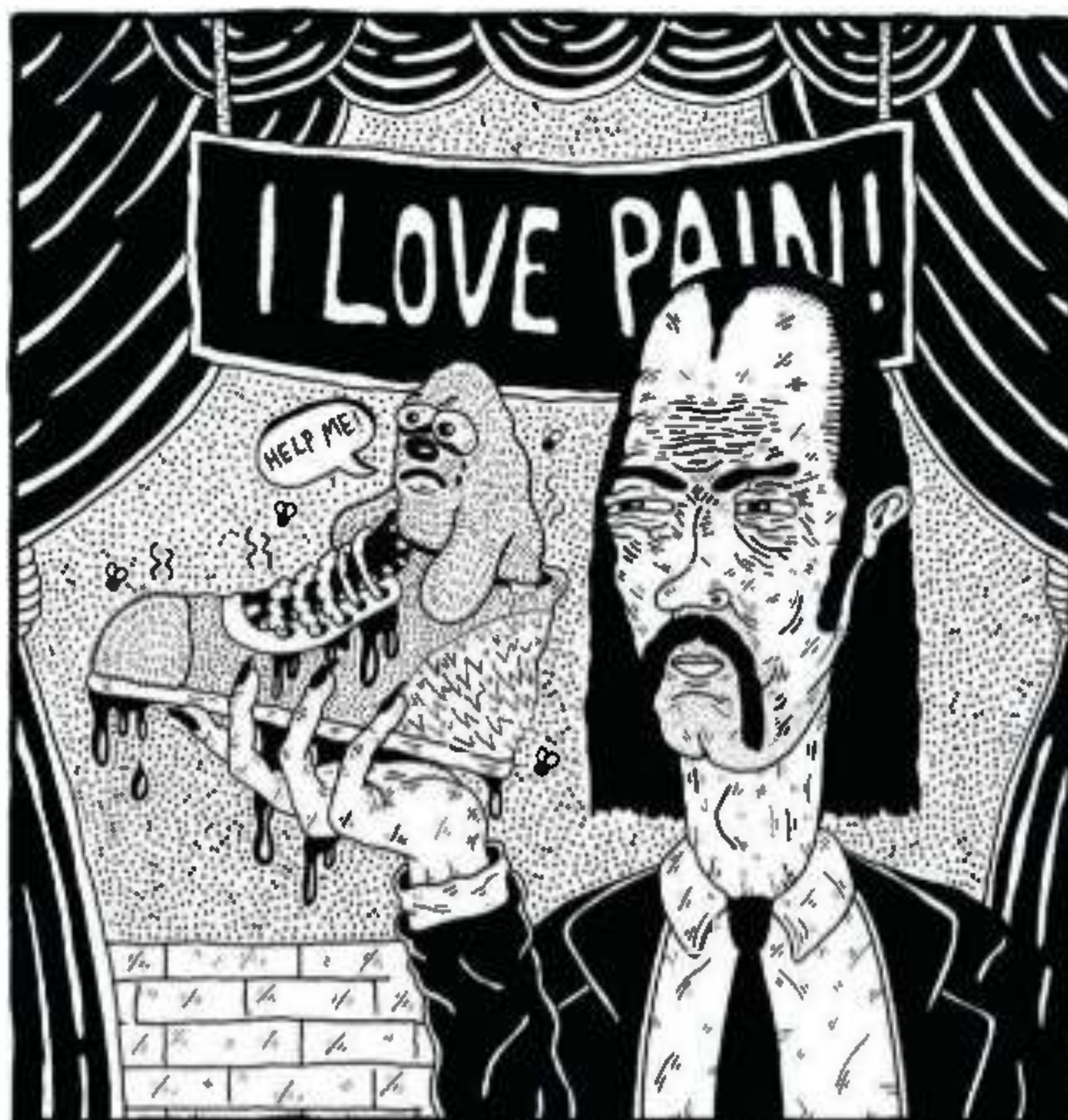
Clockwise from main: Regina Spektor; Kurt Cobain doing his "crazy, crazy stuff"; *Ballad Of A Soldier*, a war movie that's also "beautiful and sweet"; Manhattan, as seen from The Bronx; Bulgakov's *The Master And Margarita*





# 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 FRAT'S NOT GOOD NEWS

As Pendulum and Swedish House Mafia both split in the same week, the government will open a Take That-style hotline for distraught frat boys and #lads thinking of committing suicide now that the only two music acts they list on Facebook are gone. Those phoning in will be given gentle cues about what a "merciful release" an exhaust wired to the cab of their car would be, and how "logical" self-immolation with a lighter and a can of Lynx actually is.

## Thursday RELATIVELY BIG CHANGES

The internet erupts as Lee from Viva Brother relaunched himself as part of a Hurts-meets-Hurts synthpop duo called Lovelife. Lee will demonstrate that he has saved himself countless songwriting hours by consistently building in a middle-eight spacious enough for Pitbull to do one of his little raps when he goes rave-pop in 2013, while ensuring everything is in the right key to be played on the ukelele when he goes Mumfords in 2014.

## Friday WHAM! GET ARTY

With George Michael denying all those Wham! reunion rumours, it

*One Direction do not entice Jihad. But they may have led Jihad on a bit*

becomes apparent that their source is Andrew Ridgeley – who has reformed Wham! with Art Garfunkel in the George Michael slot. To avoid tour-endangering copyright confrontation, the duo will play subtle fusions of the hits on which they were the grey, forgettable halves, opening their show with a medley of 'Bridge Over Troubled Club

Tropicana', 'The Sound Of Wham! Rap', 'Wake Me Up Richard Cory', and 'Mrs Robinson, I'm Your Man'.

## Saturday MIDDLE-AGE ANGST

David Fox – the boy pulling a silly face on Placebo's debut album – decides, 16 years on, to sue the band for "ruining his life" by not asking his permission. The case will be thrown out after a judge decides that any differences between the life Fox might otherwise have led and the one he actually leads can only ever be put down to the Placebo effect.

## Sunday BON IVER'S MIGHTY FEET

After Bon Iver designs a 'cruelty-free' shoe for some silly shoe brand, his efforts at restoring global karma will be upset by Nick Cave's insistence on wearing his own 'cruelty shoes', with veal skin and seal fur uppers, battery hen feather cushioning and fox gut laces.

## Monday TOWARDS JIHAD

As a US blogger accuses One Direction's Zayn Malik of "enticing Jihad", Zayn will be forced to declare publicly that he doesn't entice Jihad. However, witnesses will suggest that he's been known to lean coquettishly against work surfaces in Jihad's presence. And that he once played Barry White while fixing Jihad a drink. Ultimately, Malik concedes that he may have led Jihad on a bit.

## Tuesday TAX THAT AND PASTY

After Jimmy Carr gets it in the neck over his taxes, press investigations into Gary Barlow's finances will continue – in particular, a sophisticated carousel fraud that involved buying huge quantities of cold pasties, then heating them up to above the taxable temperature, selling them on and pocketing the difference. In his defence, Barlow will point out that he actually made a loss, after a key to the pasty storage depot was accidentally left in the care of Robbie Williams.



## Birthday Runes

MISSY ELLIOTT (Born JULY 1, 1971)

Beware Nicki Minaj, Missy. She seems to be a pre-eminent lady rapper, yes. But she is not. She is a crab. At home every night, she takes off those dainty gloves to reveal her pincers, unloads those sizeable books onto the dressing table, and gets into a

pool of salt water, scuttling under rocks and feasting on plankton. The only way to defeat her is to break her exoskeleton piece by piece with pliers. Then get a little pointy thing and scoop out the delicious sweetmeats within. Combine these with grated ginger, 75ml of lime juice, a tablespoon of sugar, and a tablespoon of olive oil. Delicious.

# THE NME CHART

1	17	KASABIAN 'SWITCHBLADE SMILES' Parlophone
2	25	BOMBAY BICYCLE CLUB 'BEG' Nonesuch
3	NEW	ALT-J 'TESSELLATE' Nonesuch
4	NEW	LUCY ROSE 'LINES' Capitol
5	13	THE VACCINES 'NO HOPE' Epic
6	15	OF MONSTERS AND MEN 'DIRTY PAWS' Fueled
7	12	THE MILK 'EVERYTIME WE FIGHT' Nonesuch
8	5	PASSION PIT 'TAKE A WALK' Dineen
9	3	HOT CHIP 'NIGHT & DAY' Dineen
10	2	THE GASLIGHT ANTHEM '45' A&R
11	21	DOND 'MOTH WINGS' Nonesuch
12	10	DRY THE RIVER 'NO REST' Nonesuch
13	18	JACK WHITE 'FREEDOM AT 21' Third Man
14	7	LITTLE COMETS 'JENNIFER' Dineen
15	4	MAXIMO PARK 'HIPS AND LIPS' V2
16	6	ALABAMA SHAKES 'HANG LOOSE' Parlophone
17	NEW	THE TEMPER TRAP 'TREMBLING HANDS' Nonesuch
18	9	BEVEREND AND THE MAKERS 'THE WRESTLER' Loose Tapes
19	8	HOWLER 'THIS ONE'S DIFFERENT' Parlophone
20	34	KEATON HENSON 'YOU DON'T KNOW HOW LUCKY YOU ARE' Capitol

# NME RADIO

Hear the chart rundown first every Monday at 7pm on NME Radio [NME.COM/RADIO](http://NME.COM/RADIO)

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



# RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

*Edited by Matt Wilkinson*



ABOUT  
TO  
BREAK

## DEAP VALLY

*The all-American, Horrors-chasing, red light-jumping vixens of rock*

**I** used to fight it," draws Julie Edwards of her bona fide Valley Girl status – which is, in layman's terms, the So-Cal equivalent of being an Essex Girl. "But fighting's no fun." Instead, stickswoman Julie (above left) and soul screecher Lindsey Troy decided to embrace their fate and – after nixing the name God's Cuntry – called their wire-wool-scrubbed blues get-up Deap Vally. They made sure, though, to twist the spelling so no fool would mistake them for a roots band. "We're Valley Girls, not country girls," states Julie. "And it reminds me of Def Leppard," smiles Lindsey. Bonus.

*Radar* meets Deap Vally on the deserted edges of Los Angeles' Little Tokyo area. The pair, currently working on their debut album, are an artfully ragged jumble of denim short shorts, silver platform shoes and superstar sunglasses. "We're like a young Edina and Patsy," offers Julie of their absolute fabulousness. They've been together for a year and a half now, and started making music not long after meeting each other. "I guess I was stalking you," admits Lindsey.

"I was working at a knitting shop," adds Julie of their unusual courtship, "and she just started coming in all the time. I didn't really have a choice or anything."

Drawing on the unrepentant strut of Ike and Tina and the heavyweight clatter of Led Zeppelin, as well as Karen O's tree-felling caterwaul, their debut single, 'Gonna Make My Own Money', is an empowering mantra laid over a dirty desert stomp. "You can still love each other without being a hippy," says Julie, before Lindsey cuts her off: "We're not angry, pissed-off women, we're just spirited."

Set to join Iggy And The Stooges at London's Hyde Park next week, Deap Vally shows are unapologetic mayhem. Last year they played San Francisco's oldest bar, bang in the middle of the city's red light district. Not everyone was a fan. The house band – a bunch of guys in their sixties – bullied them. "Halfway through the gig the upright bass player comes up to me and he's like, 'I got a piece of advice for you. Get a bass player,'" remembers Lindsey. "I was like, 'I got a piece of advice for you. Get a vagina.'" *Leonie Cooper*

### NEED TO KNOW

**BASED:** California

**FOR FANS OF:** Karen O, Led Zep

**BUY IT:** New single 'Gonna Make My Own Money' is out on July 30

**SEE THEM LIVE:** At London's Old Blue Last (July 11), and at Hyde Park Calling (13), Latitude (14), Reading and Leeds (Aug 24/25) and 1234 (Sep 1)

**ON NME.COM:** Win London gig tickets

**BELIEVE IT OR NOT:** They stalked The Horrors last time they were in London. "It just seemed right to go on the hunt," smirks Julie. "You can smell their fear"





# FULL OF THE JOYS OF VÅR

*Elias Iceage's electro-punk band announce first European show after recording debut album*

## RADAR NEWS

Don't call Vår a side-project. Sure, you know Elias Bender Rønnenfelt best as the singer for bloodied Danish punks Iceage, but his new band, co-fronted with Sexdrome vocalist Loke Rahbek, is very much its own beast.

Following a string of cassette releases as War, the duo released their debut EP 'At War For Youth' earlier this year on New York's Sacred Bones. A harsh synthesis of dance synths and noise textures, it cuts a bold new direction, pulsing electro-pop spiked with vicious distortion. "Coming from an industrial background, we've always enjoyed electronic music – Eurodance, trance, minimal techno," says Rahbek. "We're fascinated by club music, but alienated by the practice of it."

Now renamed Vår – Danish for 'spring' – the group made their US debut at Manhattan's Home Sweet Home on June 12, expanded to a quartet by Lukas Højlund of fellow Copenhagen band Pagan Youth and Kristian Emdal (also of

Lower, and director of music videos for Vår's 'Brodermordet' and 'In Your Arms'). "It was obvious that we couldn't do something satisfying for a live show with just me and Elias performing everything," says Rahbek. "We could never have 'hired musicians' – it had to be someone who understood the project."

The show had an almost homoerotic quality, Rønnenfelt and Rahbek holding hands and embracing while wreathed in dry ice. It also debuted material from their forthcoming album, recorded on the same trip with Sean Ragon of New York group Cult Of Youth in the back room of Ragon's record shop, Blind Prophet. "We are pleased," says Rahbek. "It was the first time this project had anything fancier than a four-track tape recorder. It sounds like everything we have done so far and yet nothing like it."

The new four-piece Vår line-up make their European debut this September at Incubate Festival in Tilburg, Holland, where they'll play on a Sacred Bones stage alongside Iceage and The Men. The album is due early 2013, on Sacred Bones. *Louis Pattison*

## BAND CRUSH



*Harry Koisser from Peace on his favourite new act*

"O Children are a really great band from London. I really love them – I've heard some of the tracks on their new album and they're incredible. They're quite dark but so great. They asked us to play their club night once and that's how we ended up meeting our manager."

# The Buzz

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



## THE RE-RISE OF ELECTROPOP

Not since the heady days of 2009 have such a surefire bunch of sultry-sounding, synthy-pushing, quiff-sporting (probably) electro-inspired newbies emerged as in recent weeks. We've already Buzzed Glasgow upstarts Churches (with their debut track 'Lies' going great guns online), and since then have been dealt a feisty dose of icy NYC cool from the brilliant Ms Mr (check the storming 'Hurricane' for proof). Now come KIDS with the superbly titled 'Ragged Old Angels', uploaded to their Tumblr (*Doyouknowwhereyourkidsare*). It's an E-flecked trip through a twin-world where Kraftwerk write songs for Madonna and Primal Scream appear on the cover of *Smash Hits*...

## 2 SLOWCOACHES

Slowcoaches are a welcome addition to the clutch of British bands currently doing the whole awesomely sloppy slacker-grunge thing. The Leeds-based trio recently released a six-track tape entitled 'We're So Heavy' on Tye Die Tapes – and we say it's a ruddy spiffing showcase of their considerable talents.



## 3 BALTIC FLEET

Main-Fleet-man Paul Fleming musically relays his modern krautrock-ian version of *Radio On* (Christopher Petit's classic 1979 road movie) with new album 'Towers'. Think exceptional motorik beats, pulsing, rolling analogue synthesizers and faraway guitars evoking the sleep deprived trip from dusk to dawn and you'll get the picture.



## 4 CASABLANCA

Managed by none other than Preston from The Ordinary Boys, the London five-piece sound like a sombre Arctic Monkeys (with Alex Turner at his most achingly tender). The off-kilter 'Matter Of Time', on their SoundCloud page now, is probably the pick of the tunes, featuring a host of brilliantly broody lyrics.



## 5 MAUSI

Weird that potentially the sunniest tune of the year should emerge from, er, Newcastle. Mausi – aka Milan-born siblings Daisy and Thomas Finetto, and Englishmen Ben Brown and Benji Huntrods – do a stellar job of creating lazy, beach-inspired bliss. New single 'sol' drops on August 6, on ATG Records.





RADAR  
REVIEW

## DIIV

OSHIN  
CAPTURED TRACKS

Fuck off the real world. Fuck off illness. Fuck off the train. Fuck off newspapers. Fuck off other people. Fuck off music you have to *think* about. Fuck off the recession. Fuck off five-a-day. Fuck off Poundland. Fuck off Twitter. Fuck off music that's in a hurry. Fuck off trying to know everything about everything then forgetting it all anyway. Right now, fuck off anything that isn't the woozy Washed Out/How To Dress Well/War On Drugs glory that is DIIV - blissed-out bringers of woozy rock'n'roll who aren't into the everyday, the mundane, the normal, but are into (sound the bullshit alarm!) "dreams of aliens, affection, spirits and the distant natural world".

But you know what? Sometimes that's *exactly* what you need: for an insular kid called Zachary Cole Smith, who doesn't even *want* to know who Mark Zuckerberg is, to show you the sounds he hears inside his brain on a debut album called 'Oshin'. For Smith and his buddies from Brooklyn to help you float away from this world to another on the trippy majesty of 'How Long Have You Known?', on the hiss and fuzz of 'Wait', on the dreamy hell of 'Earthboy' - all songs that take their own precious time to get where they're going, and do so with the precision of a military operation. Drums and guitars smothered with reverb, vocals distorted to mesmerise and hypnotise.

It's easy to tell when music's been made in isolation, disengaged from reality. 'Sometime' is not a song that cares about the price of a pint of milk, it cares about making you feel like you're underwater. The bass throb and vocal chant of 'Doused' were not recorded to document happenings in New York City, they were recorded with hours of nothingness in mind. Time to lose yourselves, readers. To forget everything else and remember: you don't need the real world, and the real world doesn't need you. But DIIV need you, and you sure as hell need DIIV. **Tom Howard**

BEST TRACKS: 'Doused', 'Earthboy'

5  
To See  
This week's  
unmissable new  
music shows

**CHURCHES**  
School Of Art,  
Glasgow,  
Jul 5

**MAFIA LIGHTS**  
Sixty Million  
Postcards,  
Bournemouth,  
Jul 6

**ARROWS OF LOVE**  
Hare & Hounds,  
Birmingham,  
Jul 8

**WOODEN SHJIPS**  
The Fleece, Bristol,  
Jul 10

**SPLASHH**  
(pictured)  
The Duchess,  
York, Jul 10



## GHXST

BIRTHDAYS, LONDON FRIDAY, JUNE 22

CAUGHT  
LIVE

We're unsure whether the 'X' in Brooklyn's self-proclaimed 'deth-grunge' trio GHXST is pronounced. Said one way we're reminded of Japan's mighty Ghost, while the alternative sounds like the splutter of a potentially infectious lung condition.

Either way, it's a cool name that gets across their adolescent, nihilistic vibe: theirs is a badass, slaughterhouse rock for disaffected refuseniks. Their fans tout them as an anarchic slash'n'burn fest, and while we can't picture them on any Black Bloc soundsystems quite yet, their 'Mary Chain meets White Zombie down the coldwave club' sounds are custom-made for the fluoro-Satanist kids.

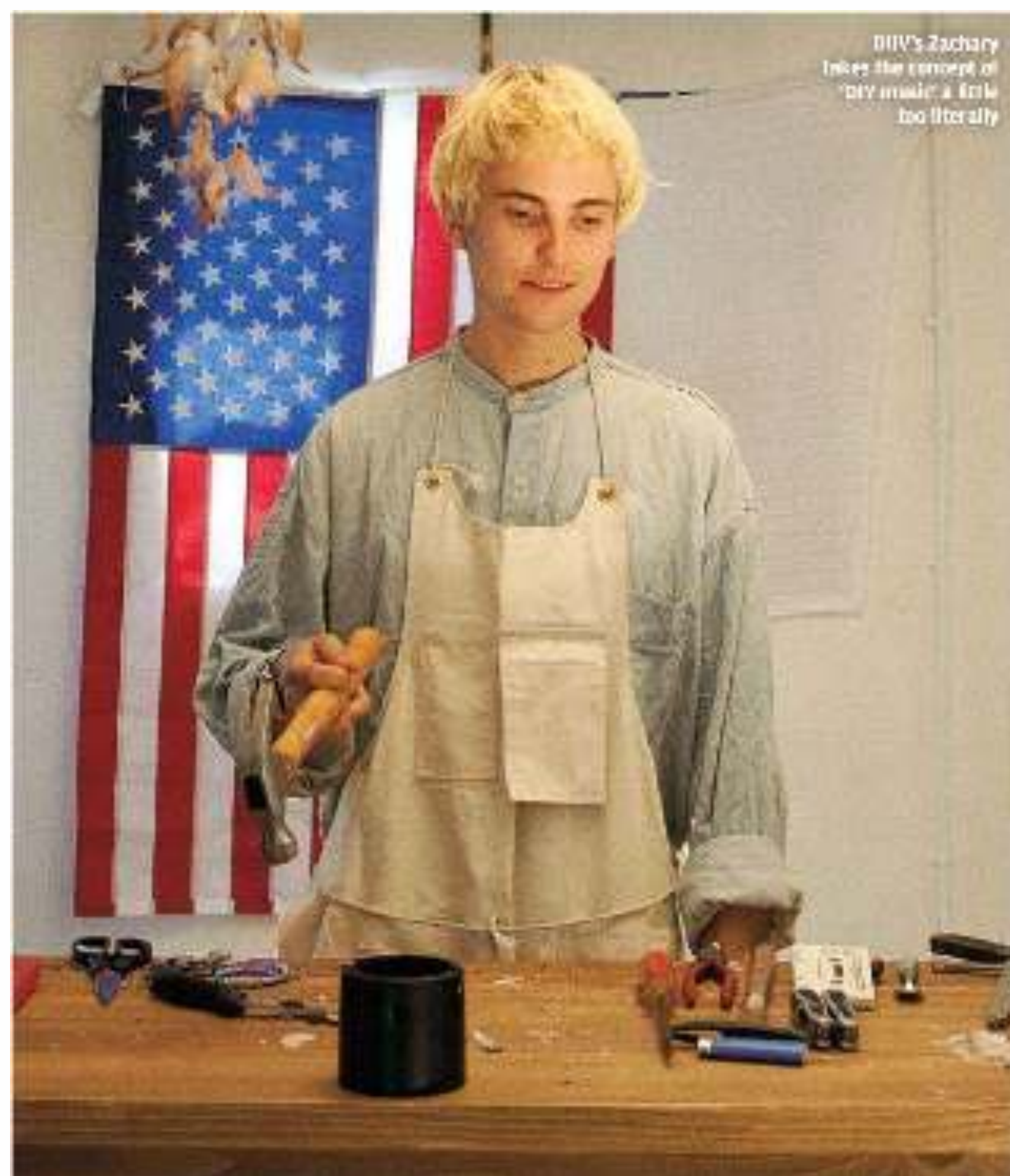
Getting a piece of this action on their first UK tour is, obviously, a must - but from the moment the band launch into 'Bad Blood', something is wrong. GHXST's tunes have the sleaze and the pout, but with only two guitars and minimal drums played live and about 40 per cent of the instrumentation dribbling out of a laptop, there is a certain *Guitar Hero* quality to their stage presence. They're wearing gothy eyeliner, and a sleeveless

designer hoodie is also in evidence - cheekily acknowledging the ridiculous aspects of Big Phallic Rawk, possibly, yet we can't tell if they're in on the joke or not. "We wrote this next song in Los Angeles," drawls guitarist Chris Wild, deadpan, before shredding another huge, generic riff. No guesses for what 'Idiot Dust' is about, then.

As they continue to chug through their '90s-reminiscent, compression-heavy set, 'Doomgirl' sounds like Salem covering noise-rockers Pain Teens, while Greg Araki's movie *Nowhere* limps sadly along on the wall behind them and the sense of oblivious self-

*They're carving out an ill-advised niche: gutter-punk through a Melrose Place filter*

parody becomes almost suffocating. While they could conceivably be a bigger, dumber Magik Markers, as it is they're carving out an ill-advised niche all for themselves - gutter-punk put through a *Melrose Place* filter. They look horribly clean, their skin as gleaming as singer Shelley X's mammoth Marshall amp or Chris' brand new black SG. But until they learn to stop caring, this rich-kid Tumblr-grunge will remain as threatening as a blonde Shetland pony. **Edgar Smith**



DIIV's Zachary  
takes the concept of  
'DIY music' a little  
too literally



# How To Make The Perfect Mixtape...

BY FOALS

*Foals are back with an eclectic new 'Tapes' mixtape that's helping redefine the idea of the indie DJ – Louise Brailley hears how they did it*

**T**hroughout my whole adult life I've found myself listening to music thinking about DJ mixes," reveals Foals' softly spoken keyboardist and self-appointed house expert, Edwin Congreave. "It's like a disease."

Way back in the annals of history (say, the mid-noughties), the idea of an indie band playing a DJ set conjured up little more than the image of matey from Kaiser Chiefs rocking up to some piss-sponsored venue with a bag of compilation CDs and a sense of crushing disappointment building in his wake. Then something changed. Foals' 'Tapes', curated and mixed by Edwin for the 'K' label, is the latest example of how renegade indie bands are embracing a medium once solely the preserve of the DJ. Selected to reflect the band's broad musical taste and pieced together like an old-school cassette mixtape, it's a masterclass in genre fusion, mixing up-and-coming indietronica like Teengirl Fantasy and Blood Orange with classic disco and techno remixes from the likes of Carl Craig and Frankie Knuckles. A comment posted beneath one of Edwin's many online mixes puts it most succinctly: "I thought this would be shit, like most indie bands turned DJs, but it's pretty good."

Of course, it's not a totally new phenomenon. Klaxons – no strangers to bouts of white label extended remix willy-waving – did a DJ mix for Bugged Out in 2007. Previous installments of the 'Tapes' series were curated by The Big Pink and The Rapture. What's changed is that the concept is gaining in credibility.

Friendly Fires have become experts in the form, with drummer Jack Savidge recently supplying a podcast for electronic platform Resident Advisor, inviting attention from purist danceheads who would turn up their noses if the results did anything less than beat match them to orgasm. What's more, it's becoming increasingly obvious that all this deck-pestering isn't merely something to do while bored at the back of the tourbus. Edwin and Jack have teamed up to start a London club night called Deep Shit. Its music policy? House. Its first venue? Renowned bass bunker Plastic People.

Is the mixtape phenomenon the result of the oft heralded liquidation of boundaries between genres? Or just a simple case of bands stretching their stylistic legs? Edwin remains modest to such think piece-ism. "It just makes sense for bands who are into dance music, into a lot of different types of music, to do different things," he says.

One thing's certain: the dark days of the meat-and-potatoes indie DJ seem numbered. "The indie scene as such isn't really as big and thriving anymore so there isn't that demand," Edwin explains. "The ones that are left now, they know what they're doing."



MIXTAPING IS THRILLING MUSIC

The five best mixtapes... ever!



## 2MANYDJS

'As Heard On Radio Soulwax Pt. 2' (2002)  
The mix that heralded the era of the mash-up – but don't hold that against it. The brothers Dewaele know how to throw a better party than you. Fact.

## OPTIMO

'Present Psyche Out' (2005)  
Glasgow DJ scholars doing what they do best – namely, making the transition between Throbbing Gristle, Hawkwind and Simple Minds sound entirely reasonable.



**A**

# Mastering the Mix

BY EDWIN CONGREAVE FROM FOALS

## 1. Immerse yourself in music

When it comes to mixtape prep, the Foals man is adamant that there's no substitute for a well-rounded musical education. "When I browse music on the internet I'm always looking for tunes in reference to sequencing," he says. "I can't really enjoy a tune on its own merits. I think I've got to the point where my music collection is so well rounded and it's got so much stuff in it that I've got this big resource for making a mixtape. It takes a long time to make a good mix, to have all the music balance."

## 2. Load up on software

One major development in DJing is software such as Traktor and Ableton. Still, you need to invest some time to get any good. "The problem with programmes is that they're all really expensive," explains Edwin. "You can get a free version of Ableton; that's a good place to start. I use Ableton and I wouldn't really recommend anything else. It takes a while to learn to use but once you're in there it's incredibly intuitive."

## 3. Learn to DJ properly

As well as indulging Edwin's more esoteric tastes, Foals' 'Tapes' looks at five years' worth of influences and inspirations. But it wouldn't make much sense if the tracks didn't gel. "I think learning to DJ is crucial in understanding how music fits together," he says. "I'm interested in creating a

dynamic flow that you can dance to. And I've only learnt that through actual DJing - it took me ages. Learn to DJ to whatever extent you want to, whether it's on borrowed turntables or on a laptop."

## 4. Keep it simple

Fancy yourself as a tastemaker? Check yourself. "I see a lot of shitty mixes on SoundCloud by people who are trying to start out and they're so keen to impress and say this is a big statement," says Edwin. "But for the most part you're either advertising your DJing or you're going to make someone enjoy an hour or so of their work. So don't take it too seriously, and make it as melodic as possible so people actually want to listen to it at home. Think in terms of tempo - start slow and speed up; it creates excitement."

## 5. Beyond the bedroom

Want to DJ to people in real life? Learn from Edwin's bitter experience. "Remember you're playing to a crowd who want to have a good time," he says. "Once, in London, I played 'I Want Your Love' by Chic and it was busy, but one of those crowds where nobody's committed. 'I Want Your Love' is one of the biggest disco tunes ever. After playing it this girl came up to me and asked, 'Can you play some disco?' I was like, 'I've just played some.' Five minutes later she gave me the finger. Sometimes you're always going to lose."



### FRIENDLY FIRES

'Bugged Out! Presents Suck My Deck Mixed By Friendly Fires' (2010) Friendly Fires take to this DJ mix with the vigour of a band with something to prove. (In this case, the depths of their record collections.)



### DEATHGRIPS

'Exmilitary' (2011) Savage and dripping in punk spirit, the Californians' underground hip-hop salvo grabbed the world by its shoulders and shook the fuck out of it.



### PINCH

'Fabriclive 61' (2012) Bristolian dubstep godhead Pinch captures a sound in revolt, documenting the moment dubstep, house and techno aligned in a paranoid rampage towards who knows where.



Feeling at, er,  
Naim in  
London (l-r):  
Danielle,  
Aiana, Este





# "SOMETHING JUST HAPPENED IN MY NETHER REGIONS"

**Haim** are sending Britain nuts with their LA power-pop – but these sisters seem more focused on deflowering One Direction. **Sam Wolfson** joins a very messy night out

PHOTOS: EMILIE BAILEY

**A**lana Haim comes bounding across Camden Market, shaking her jazz hands at us. "Check these out, I bought some pens from Topshop and painted them myself," she says in a faux British accent. Her nails are adorned with Union Jacks.

Alana is smitten with Britain. Having lived with the Los Angeles sunshine all her life, the pigeon infested canalside in grey Camden should have her feeling homesick. At 20 years old, she may be legal to drink in the UK, but says she's been abusing the California ID system for so long she barely notices.

More likely, she likes it here because Britain is falling in love with Alana, her two sisters and their band, Haim. The few times they've played in the UK it's been bedlam. Their debut single 'Forever' has been splashed across daytime radio. But this is more than just a brief flirtation with another buzz band – love for Haim comes from somewhere far more wholesome.

**"ALL OF A SUDDEN IT FEELS REALLY FUCKING CRAZY"**

*Este Haim*

The band's upbringing sounds like a TV movie starring LeAnn Rimes and Taylor Swift: three Jewish sisters from the valley – Alana, Este and Danielle – who play with their parents in a covers band called Rockinhaim. Danielle gets a taste for a more rock'n'roll lifestyle after befriending and then playing guitar for Jenny Lewis. Rock superstar Julian Casablancas comes to one of the shows and

asks her to join his band. After two years playing with Jenny and Julian, Danielle misses her family. So the three sisters strike out on their own, and start Haim. A wild life on the road ensues.

Today, *NME's* job is simple: spend one night getting messy with the most talked about new band in the world. Or as Este puts it, "Get in the fucking cab!"

We start our day with Haim drinking a Slush Puppy and viciously reciting *Mean Girls* quotes. Did they have to suffer the bitchy girl world portrayed in the film?

"I guess Alana would be Ms Popularity, but she's not a bitch," says Este. "Danielle's kind of the shy one, but that's because she's was born three years after me. I was always vying for my parents' attention so when Danielle came along I would just start interrupting her. You can see it on our home videos – my dad will ask Danielle a question and I'll jump in: 'We're in Atlantic City, I'm Este and I'm six years old!'"

Este is still the most outspoken sister, but has expanded

her repertoire considerably. Today she will talk about vaginas six times, and use at least two fairly technical labia metaphors. At their last gig in London she told the crowd, "I sent this guy I was fooling around with a text that said 'I want a nap' but it came out on predictive saying 'I want anal'. He never spoke to me again."

**T**he band are whisked off by their new label Polydor – with whom they've reportedly signed a huge-bucks deal

– for dinner, and we watch Camden Dingwalls fill up with industry so-and-sos and superfans. We hear a lot of chat about what a "great live band" they are. But when Haim arrive onstage our jaw drop to the floor. Only visible in brief glimpses from behind wild flowing hair, they turn Dingwalls into an outlawed dive bar.

They're accomplished to a ridiculous level – you can hear basslines that go a thousand notes a minute and guitar playing that surpasses any major-league indie band of recent times. Yet despite that talent, for the most part they keep it incredibly simple. They are an astonishing live band.

And they're hilarious. "Are you taking pictures of your future wives?" Este shouts at the sound guy, who has got his camera out. "The offer's on the table, that's all I'm gonna say." And then, one song before the end, on come Mum and Dad for a rousing rendition of 'Mustang Sally'. "I could do this every night for 10,000 more nights," says Alana as we leave the venue.

The way things are going, she soon might have to. But for the next few months Haim will be holed up in LA, eschewing the festival season to work on the record. "It took us a long time to get our EP sounding

the way we wanted, so we've got a lot to do," says Danielle. But they're not afraid of big expectations. "We've been a band essentially our whole lives," says Este. "So now all of a sudden it feels really fucking crazy, especially in the UK, but we've been waiting a long time for this to be our day job." We try to find out more about their plans for the album, but somehow the conversation steers back to Harry Styles. "Something just happened in my nether regions," announces Este.

With Haim's post-gig Radio 1 interview all done and

dusted, even later in the evening there are shrieks in a cab when Haim realise that I'm an indie-minded Jew too. I ask what they think of Drake's new bar mitzvah-based video. "Drake is just my favourite Jew, period," says Este. "We all think we're going to marry him. We have a pact: if he ever came up to one of us and was like, 'I wantchu', we'd just have to accept it. He made his choice."

Este turns the conversation around to her favourite British men. "Andrew Garfield," she says, then adds, charmingly: "He wouldn't have a dick left. I would chisel that with my labia."

Ahem. We stumble into a nondescript nightclub and Danielle, Alana and Este take over the dancefloor, twerking to The Jackson 5 and spurning the leers of onlooking creeps. It's here that we must leave them, ready to award Haim with full British citizenship and an audience with the Queen, if their hearts so desire.

But just as we're leaving, Alana runs out after us. "You've got to come to my 21st," she says. "It's going to be in Vegas. It's all A- and B- and C-list. Prince might show up, but he's not playing, he might just bar tend."

We'll book our flights.



## HAIM on HAIM

*Getting to know the girls a little bit better*

**ALANA**  
*interviewed by*  
**ESTE**

**A:** "If you were a food what would you be?"

**E:** "Vaginal vegan tacos."

**A:** "Who's your favourite indie Jew?"

**E:** "Woody Allen."

**ESTE**  
*interviewed by*  
**DANIELLE**

**E:** "How did you get into clubs when you were underage?"

**D:** "You pretended to the DMV you'd lost your licence and gave me your old one."

**E:** "What's your favourite letter?"

**D:** "O."

**E:** "Why?"

**D:** "For Danielle."

**E:** "Told you she was the shy one."

**DANIELLE**  
*interviewed by*  
**ALANA**

**D:** "How have you taken advantage of your legal status in the UK?"

**A:** "After Brighton, I took advantage. The DJ was so dope, he was playing James Brown and Prince. The best part was, no-one was dancing until we walked in. It was like a movie, we'd look at someone and point and they'd be like, 'Alright!' and start dancing too. It was like something out of *Footloose*. Footloosers."

**D:** "What's your type?"

**A:** "I don't really have a type. Just take me out to dinner."





## WRITE SONGS

Bath Spa University has built up an enviable reputation for its ground-breaking MMus Songwriting course. This challenging and creative Master's course is available full-time (one year) or part-time (two years) and is also available in Distance Learning format. For a clear progression in music, just start here.

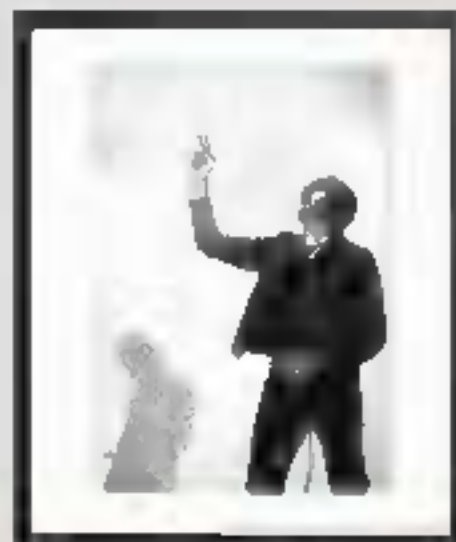
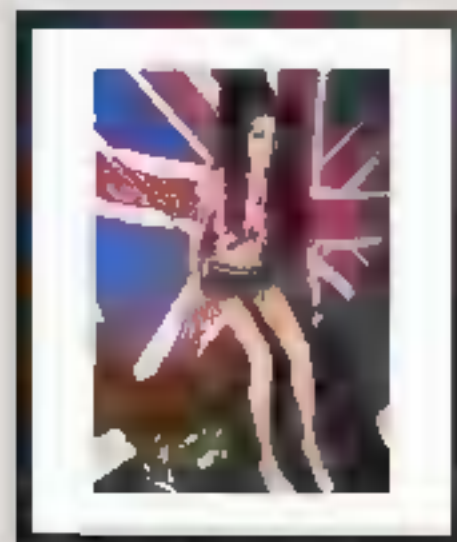
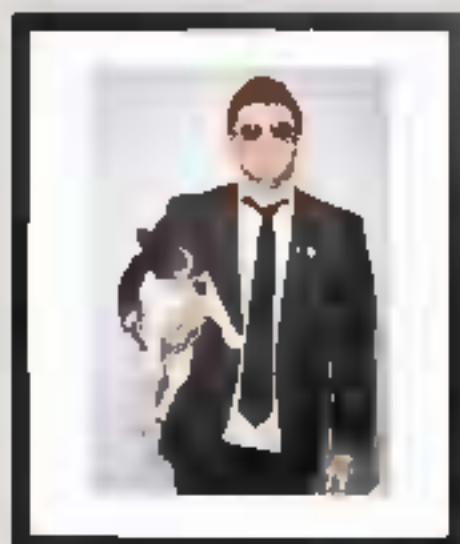
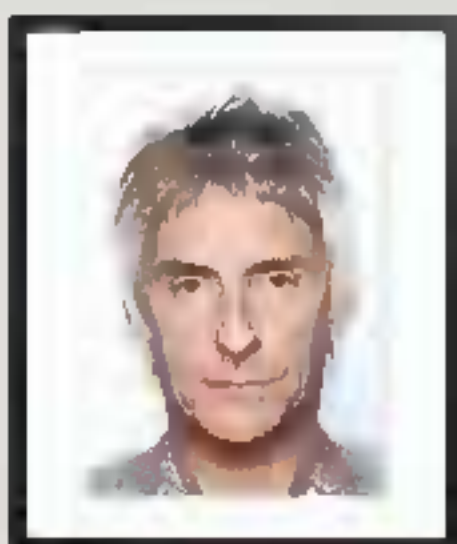
[www.bathspa.ac.uk/pgrad](http://www.bathspa.ac.uk/pgrad)

**BATH**  
SPACE TO CREATE  
UNIVERSITY



## DRINK ICE COLD

See our websites: [www.jagermeister.co.uk](http://www.jagermeister.co.uk) and [www.jagermusic.co.uk](http://www.jagermusic.co.uk)  
For all UK enquiries: [www.cellartrends.co.uk](http://www.cellartrends.co.uk)  
[drinkaware.co.uk](http://drinkaware.co.uk)



**SONIC EDITIONS**

presents

### **The NME Collection**

25 Exclusive prints including  
The Strokes, Amy Winehouse,  
Paul Weller, Kings of Leon,  
The Libertines, Arctic  
Monkeys & Kasabian.

All prints are hand printed  
and framed, limited edition  
& individually numbered.

From only **£45** unframed,  
**£69** framed.

**Visit [www.SonicEditions.com/NME](http://www.SonicEditions.com/NME)**



# THE STONE ROSES HEATON PARK 2012



“HERE IT IS... HERE  
WE GO... YEAH!”

*This is the hour. This is the place. This is THE band. And on Friday, June 29,  
**The Stone Roses** lived up to all our dreams, reports **Matt Wilkinson***

**H**ow many times have you seen Ian Brown look nervous? It doesn't sit right, that the guy Nicky Wire is calling the best frontman *ever* in the lavish Heaton Park programme that accompanies these three humungous homecoming gigs should saunter onstage with the air of a man with something to prove. Yet that's exactly what he

does as the clock strikes 9pm and Manchester welcomes home its four favourite sons. To put things into context: The Stone Roses *own* their city right now. They're all over the covers of the local papers. They're peppered throughout the town centre, thanks to the legions of money/lemon T-shirts proudly on show. Even the trains on the way up from London are apparently playing 'Mersey Paradise'

over the Tannoy system, in a desperate bid to placate the hoards of pissed-up fans cramming the carriages. When support act The Vaccines nonchalantly drop in five seconds of the drumbeat from 'I Am The Resurrection' during their early evening set, the cheers eclipse everything they've played thus far. And rightly so—because it feels like all 75,000 of us are here, in this muddy field with its £11 ▶





That must be the wind plumping up Mani's shirt...

'Resurrection' pizzas and ominous-looking rainclouds, with our arms outstretched, willing the Roses to do everybody proud.

So why so tense, you wonder? It's with Lennon-esque bullishness that Brown half-challenges us with his opening gambit: "Here we are... Here it is... Here we go, yeah!" He looks weirdly shifty yet is still oddly angelic, kitted out in designer leather jacket, baggy jeans, brand new Nikes. It's left to Mani to kick the band into gear, easing into 'I Wanna Be Adored' while the entire crowd melts before him. Really, they could have covered Chas & Dave and we'd still have been the same, because what makes The Stone Roses great in 2012 is the way the four of them can completely blend together. There's chemistry there and, brilliantly, it still manages to elevate them to "genuinely special" status after all these years. Reni's clarion-call drumming is a case in point – time and time again tonight it's him who carries the band that little bit further, igniting cheers that are among the loudest of the evening and ushering in all manner of extended outros and jams.

## "AS YOU CAN SEE, WE'VE STILL GOT IT"

Ian Brown

He and Brown come together several times throughout the gig, hugging, winking and smiling in a very public show of affection that screams "the drummer's a *very* good friend of mine...". Amsterdam this is not, basically. What it *is* is the biggest standalone gig the Roses have ever played, so perhaps Brown's tentative start is unavoidable. When you consider that the last time all four of them hit

Manchester as a unit Liam Gallagher was still busy failing his GCSEs, it's understandable even.

In any case, it takes them a while to get going, and it's a full three songs before they really hit their stride. '(Song 1 or 2) Sugar Spun Sister' does the trick – lazier and more groovy

than on record, it's also the first time we get to really hear Brown's vocals. The signs are good – bolshy and as in tune as on his recent solo tours, he's more king swagger than king monkey when John Squire lets rip on the solo, prowling the stage while regally waving his tambourine above his head. It's exactly the kick the band needs, and from here on in they're in fifth gear. There are crowd troubles apparently –

## MADE OF STATS

*The Roses' first night – in big words and bigger numbers*

**12**

Number of Toby mugs Mani had on his bass amp

**"I WANNA WISH THE FAB 4 GOOD LUCK..."**

*Quoted in the lyrics of 'I Wanna Be Adored'*

**0**

*The number of mugs Mani had on his bass amp*

**28**

Number of tech crew and management on Team Roses

**"NOT BAD FOR A BUNCH OF OLD CUNT"**

*Mani tells it like it is*

**120**

*Number of mugs Mani had on his bass amp*

**8,000**

Allegedly the number of names on the guestlist for the entire Heaton Park weekend. VIPARTY!





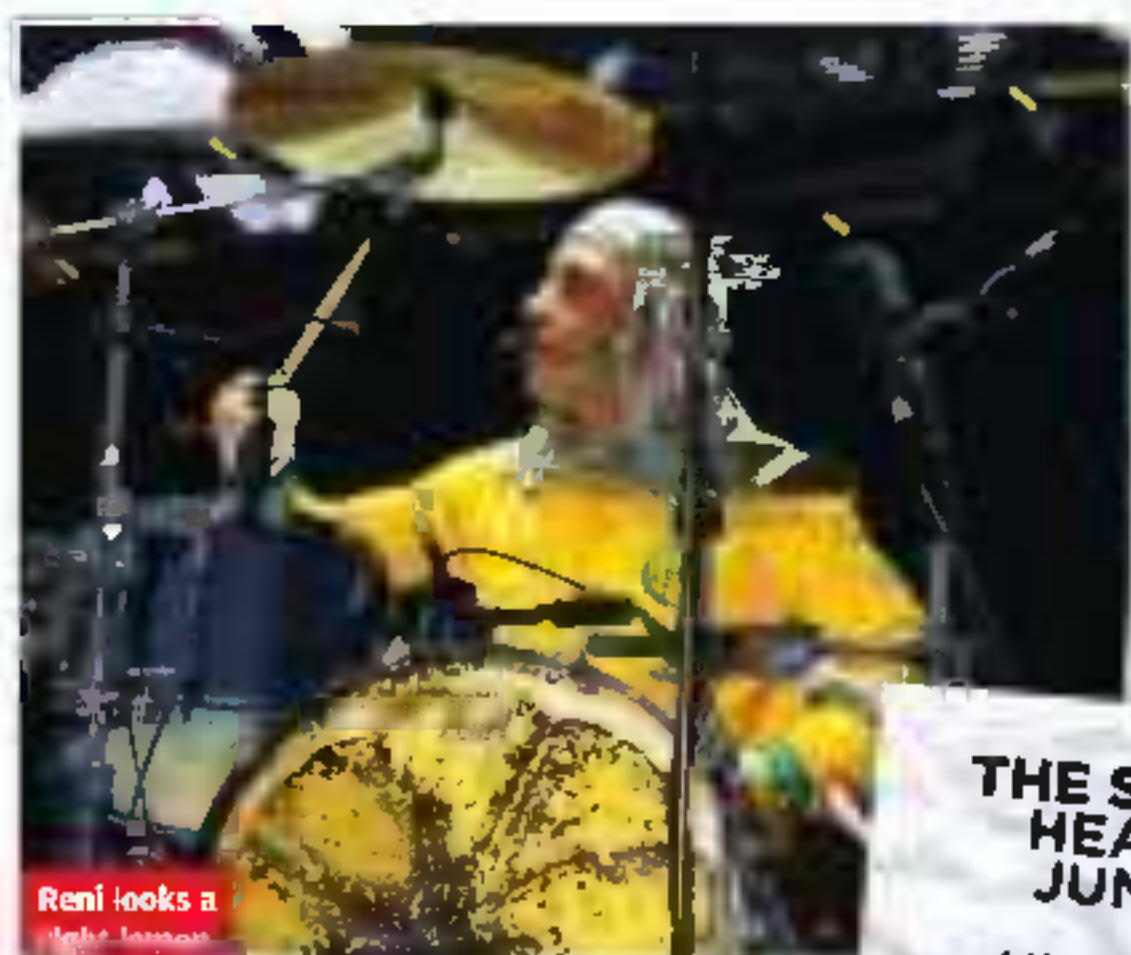
Adored? What do you reckon?



"Alright John, mate, that's enough solo"



Ian pulls his Jedi laughter move



Reni looks a little tipsy



And they haven't even had a drink yet

## THE STONE ROSES HEATON PARK JUNE 29, 2012

I WANNA BE ADORED  
MERSEY PARADISE  
SUGAR SPUN SISTER  
SALLY CINNAMON  
WHERE ANGELS PLAY  
SHOOT YOU DOWN  
BYE BYE BADMAN  
TEN STOREY LOVE SONG  
STANDING HERE  
FOOLS GOLD  
SOMETHING'S BURNING  
WATERFALL  
DON'T STOP  
LOVE SPREADS  
MADE OF STONE  
THIS IS THE ONE  
SHE BANGS THE DRUMS  
ELIZABETH MY DEAR  
I AM THE RESURRECTION

Brown tells the audience to pick anyone up who's fallen down – but Squire ignores the risk and launches straight into 'Sally Cinnamon', initiating one of the most frenetic singalongs of the night. "As you can see, we've still got it," Brown mutters afterwards, and it's hard to disagree.

Despite the first album being played in its entirety, it's 'Ten Storey Love Song' that gets the accolade of being the first true anthem of the night, started by Squire with his back to the audience and feedback blaring out of the speakers. The guitarist has been tight throughout, but here his playing is next level, finding space to breathe in the exact midpoint where Page and Marr meet. At one point, when Brown stands in front of him and begins to dance, you feel as if all those years of bad blood have been well and truly washed away. Remarkably, the band (and Squire) better it on 'Fools Gold', bolstered up to its full 15-minute glory, complete with a teased intro from Mani. It's Squire again who impresses the most, drenching the whole thing in wah wah, liberally dropping in two bars of 'Day Tripper' and spending

well over half the song glued to his mountain of effects pedals. From here, they can't really fail. 'Waterfall' morphs into 'Don't Stop' and is followed by 'Made Of Stone', 'This Is The One' and a fierce, unifying 'She Bangs The Drums'. There's no encores with the Roses, of course, so we get a ragged 'Elizabeth My Dear' – dedicated to the royals, or "parasites" as Brown calls them – before Reni starts 'I Am The Resurrection' and all hell breaks loose. It's the best song they've played all night by far, and Brown celebrates by spending the entire last half shaking hands with as many people in the front row as he can. "Give us a big hand," he demands as the track ends. "Not bad for a bunch of old cunts, eh?" laughs Mani. And that's it – no cheesy ad libbing, no extended thank yous, just a bunch of hugs all round as the band waltz offstage. Tonight The Stone Roses have been magnificent, heroic, classy, and above all, totally believable. That past was theirs, undoubtedly. And the future? Who knows...



Bobby: not all about the Mani

## PRIMAL SCREAM

*The 'new Mani' passes the ultimate test*

Despite opening with the brilliantly psychedelic new song '2012', Primal Scream's Friday slot soon becomes a Greatest Hits set – and with the likes of 'Loaded', 'Movin' On Up' and 'Rocks', they could arguably out-anthem the Roses. Stepping into Mani's shoes perfectly is one Debbie Googe (right): "This is my sixth gig [with Primal Scream]," Debbie tells us after the Roses finish. "It was weird because I

looked to the side and I could see Mani and Kevin Shields, then I looked out and saw 75,000 Mani fans. You do feel exposed in the daylight!" And her verdict on the Roses? "It was amazing. In three words? Very. Big. Indeed." Indeed!



## THE VACCINES

*New songs shine in the past*

Might the well-spoken Vaccines have fallen victim to a north/south backlash in taking the stage on such an epic weekend of Mancunia? "Put it this way," frontman Justin Young tells NME backstage, "when we came on I didn't say, 'We're The Vaccines and we're from London!'" As it went there was no danger, new single 'No Hope' and plucky newie 'Teenage Icon' generating massive cheers from the already leathered crowd. "I think we had a really good show," reckons Justin.

"Everyone we spoke to says that we got a better reaction than they expected us to!"



Justin smuggles in some lagers





# LIAM'S STORY: HEATON GLORY

*Gallagher Jr returns to Heaton for an epic Saturday show and brings his old band's genius back to life*

**Q**uestion one: How do you follow the greatest comeback show in history? Question two: What kind of man would you have to be to take on the task of warming up the crowd for the follow-up to the greatest comeback show in history? One answer: you have to be Liam Gallagher.

Liam's love for The Stone Roses is relentless, and he's never been shy about it. Sure, he's never been shy about anything, but this love is raw, and real. He means it. See him at the comeback show at Warrington Parr Hall? See him following them around Europe ever since? See those pics of him and Bonehead having a dance by the sound desk in Barcelona? The dude's obsessed.

So don't you dare underestimate how big a deal Beady Eye supporting The Stone Roses is. Don't you dare try telling anyone that this show isn't every bit as important to Liam as Knebworth and Maine Road in 1996, as Wembley in 2000 and 2009. This is *it*.

Liam always sounds best when he's pumped up – and that's how it is tonight as he tears through 'Beatles And Stones', 'Bring The Light' and new tune 'World Not Set In Stone'. Then it comes. As Beady Eye did two nights ago at Warrington Parr Hall (see the review of that night below), they play two Oasis songs. First: 'Rock 'N' Roll Star', dedicated to Liam's hero, Ian Brown. Then: 'Morning Glory'. It doesn't matter a god DAMN that Noel wrote them.

Liam owns them. Every spit, every extended vowel. With every bulge of the vein in his neck.

Next, the main event. The Stone Roses are, as they ever were, more than

just the music. It's era-defining, friendship-defining. But hearing 'She Bangs The Drums', 'Ten Storey Love Song' and 'Waterfall' live for the first time is a spiritual experience. It takes all 75,000 awestruck spectators to the same place, but also to their own place. Every person in this crowd is having a personal experience with The Stone Roses. Teenage dreams realised. Obsessions sated. This is the one.

## TO LIAM, THIS IS AS BIG AS KNEBWORTH

### OASIS WATCH

*Liam's belting out the classics again – but how do they rate?*

#### MORNING GLORY

There's something weird about seeing Gem, not Noel, play an Oasis solo. But as Liam smashes into "all your dreams are made..." it really isn't an issue. **9/10**

#### ROCK 'N' ROLL STAR

If you are the ultimate rock star, it's not absurd to sing about *being* the ultimate rock star. He looks and plays the part. Liam is this song. **10/10**

## OASIS RESURRECTED

*Ahead of Heaton, Liam revisits the hits at Warrington Parr Hall*

Tonight (Thursday, June 28), on the stage where the Roses first played together a month ago, the assembled throng await another resurrection: that of Oasis songs as sung by Liam Gallagher.

In recent interviews, Liam has made it clear that he feels a sense of ownership of the Noel-written classics. And when, five songs in, Beady Eye casually unleash 'Rock 'N' Roll Star', you have to agree: this is a song that can only be sung by one man, and that man wears sunglasses indoors. It feels as special as you'd hope, triumphant rather than desperate.

It's a smart move, too, to

drop it and an equally fiery 'Morning Glory' midset rather than open or close with them. It means they don't cast a shadow over the rest of the night. And, packaged with an instantly infectious Liam-penned newie called 'World Not Set In Stone' and extended voyages through 'Wigwag' and 'The Morning Son', it makes for a nice n'tight hour or so.



There's an energy about Liam and Beady at present which wasn't there at the end of the last tour. The break has done them the world of good. *Hamish MacBain*





"When's the bit when they all call each other cunts?"

# HISTORY... MADE

*On the final day of a weekend that will be remembered for years to come, can Ian and the boys sustain the feel-good vibe? Of course they can...*

**S**o this is what a resurrection looks like. When the Roses walk offstage tonight (July 1) for the last time this weekend, it feels like this is destined to be mythologised for years to come. Unlike Spike Island, however, there won't be talk of burn notes, dodgy sound or stolen sandwiches (though maybe queues for the bar): this really was everything it was hyped up to be. "You're not jaded, are you?" asks Ian

Brown before 'Fools Gold'. "Is the excitement gonna hold?" We're not, and it does. Sure, there's a degree of inevitability, same setlist, same clothes, slightly different rant about Queen Elizabeth ("Bloodsucker of the poor!"). But why mess with what so obviously works? And anyway, it's the little differences that matter: by the third night everyone – even the normally stoic John Squire – seems a little looser, more relaxed, at ease. And,

perhaps, a little more triumphant. "There's no cheating with tapes like all them other bands," Brown snarls after a stunning 'Don't Stop'. "This lot can play – as you well know." In fact, the only boos we hear tonight – or indeed all weekend – come when Mani reveals the underside of his bass, where he's painted 'Mani United'. So, after all the hype, the excitement, the years of waiting, it's finally happened. And it felt a lot like history.

## Round Up

*Here's how the other stars of Heaton Park got on*

### PLAN B

Plan B certainly doesn't phone it in, but his high-octane start becomes bogged down with mid-set beatboxing and an awful dubstep 'Stand By Me'. People just look confused. 'Ill Manors' is massive though.



### PROFESSOR GREEN

Pro Green's presence here is – how shall we put this? – an oddity. Even Lily Allen's unexpected spot on 'Just Be Good To Green' can't stop the heckling. "Liam Gallagher told me he likes me," he informs us, defiantly.



### MICK JONES

Featuring guest spots from John Power and a bronchial John Robb, Mick Jones' Justice Tonight are an unexpected delight, with Pete Dinklage's toe-tapper 'The Day That Margaret Thatcher Dies' a particular highlight.



### THE WAILERS

There's a reason why Brown personally requested Jamaica's chief Rasta elders to play every day of Heaton. And that reason is to keep the spirit of Bob Marley alive through roots, rock and reggae. One love!



### AND THE REST...

As the first band of the weekend, they are beneficiaries of the crowd's eagerness to get things underway, even if their postmodern ska-pop isn't an obvious fit. Meanwhile, they may be a bit Lily Allen-lite, but she's far easier on the ears than the band, whose geezerish indie-funk (oh yes) is, shall we say, something of an acquired taste.

ROCK  
STAR  
Reviews



#### MARK RONSON

"It was so amazing, there were a lot of grown men actually crying and fucking shit – it was just amazing. I never thought that in my lifetime I'd get to see The Stone Roses live, it's just... absolutely crazy. I'm here with someone I've been best friends with since I was 13... it was great."



#### TIM BURGESS The Charlatans

"It was the first time I'd seen them since Sheffield '95. The first three songs showed they totally had it – 'Sugar Spun Sister' is still in my head now. The crowd was more about pyrotechnic flares than denim flares this time. Whatever it was they set out to do, they did it."



#### ARNI HJORVAR The Vaccines

"It was the most highly anticipated gig of the year, and the event of the year – and in the end it lived up to all the expectations, if not exceeded them. Everyone turned up with already formed ideas of what it would be like, and they were all blown away. Nine out of 10."



#### GARY NEVILLE Footie legend

"How was the resurrection? Wonderful. Oh my god... I have never seen anything like this. Unbelievable! Just brilliant, and more – the best band I've ever seen! What was the best song? 'Fools Gold' – and the last half-hour was incredible. Privileged. Honoured."



# "I SWEAR I WAS THERE!"

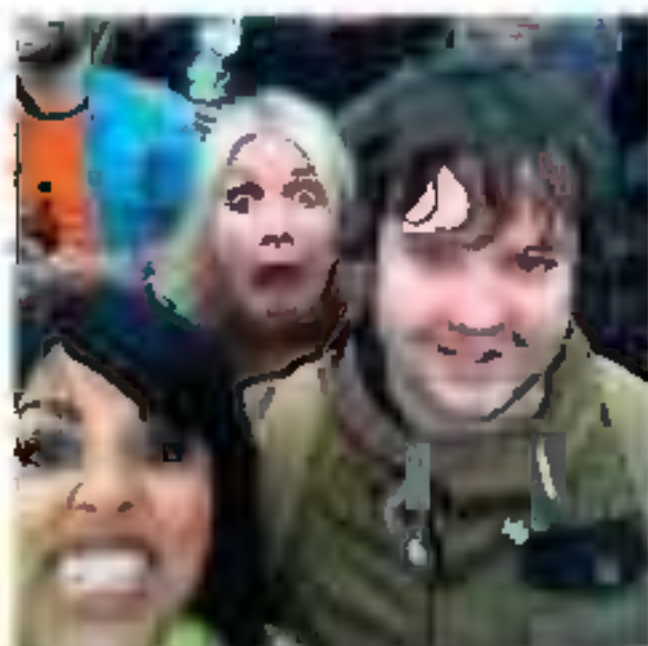
A coming-of-age pilgrimage for some; the fulfillment of a lifelong dream for others; the knees-up of the decade for most. Here's the story of the weekend, as told by the lucky fans who saw it first-hand



**@JEFFERCAKE** "I laughed. At the grammatical error"



**@ANDYTINKLER**  
"Oh yes, this is the one"



**@BETHJOSCOFF**  
"Bunch of dicks, haha"



**@LUCADOOKROSSINI**  
"We'll churn that field up big style!"



**ROSS DAVIDSON [RIGHT], 23, PAISLEY**

"It was a long journey but it was worth it. The bus had a load of mental dafties up the back and the worst toilet in the world. Being 23, I can't really remember the Roses from the first time around. I only got into them through listening to my dad's old records, so this is really a homecoming for me."



**CRAZY DAVE [CENTRE], 31, LIVERPOOL**

"I came down from Liverpool with a couple of mates; one of them is a proper drug addict. I couldn't be arsed wearing me top today. People think I'm fat, and I obviously am, so I've gotta go along with it. Will the gig live up to the hype? I don't know. I'm not arsed, really. I just wanna get fucked up! Have you got any drugs?"



**@DALEDOOGAN**  
"On the road from Glasgow"



**@GC2510**  
"Great gig last night"



**@HOLLIECOOKIE**  
"Right now the sun is shining!"





They were told that's what Mani dresses like

### SARAH FAITH [RIGHT], 30, MANCHESTER

"Kid British were in our class at school, so even though we're really here to see The Stone Roses, we're looking forward to seeing them as well. I think it might be quite funny if they fell out with each other and didn't even do it. So as long as we get to see them tonight..."



### @WACKYDAGGERS

"Train journey to the Roses sorted"



### @NEVERPLAINJANIE

"On the road to see #stoneroses"



### @JOPRAY

"Bumped into Michael Eavis"



### @STEVE\_HMFC

"Salford Lads Club before the show"



One love. Unfortunately only two legs

### SAM BAILEY [CENTRE], 21, ELLESMERE

"I've been a massive Roses fan since I was about 16. It's gonna be class. Primal Scream are gonna warm everyone up, then the Roses will come on and they'll smash it, no question. It's everything I've been waiting for."

## Tweeton Park

Tweeton Park, the Heaton Park home

### @JANWARRICK

"Don't know what can top last night, maybe nothing!"

### @PHILLIPDUNN

"Spiritual experience last night! #thesterose made all my dreams come true:) wonderful to connect w/ 25k fans in the pit"

### @SALLA1990

"74,999 people behind me"

### @CHRISTOPHERGALTON

"In the land of the fine Mancunians! Ready for The Stone Roses!"

### @SHEDDRAKON

"Still can't believe how good Reni is - the lad is a magician on drums"

### @MILKSHOTONSKY

"Have the memories of Reading 96 been banished? I can't wait to get there"

### @KAYOHHHMETRON

"#STONEROS just experienced pure brilliance... Yes Ian you all still 'Av It' thank you!"

### @NOTESMULD

"THE STONE ROSES WERE SO GOOD, PROBABLY THE BEST NIGHT OF MY LIFE"

### @LEGHANNY

"The most amazing gig ever. #STONEROS in #heatonparkNME with @Shexy\_Legs. Bloody phenomenal"

### @MARKMARTIN

"On way home from #heatonparkNME. Currently at a service station in the middle of fucking nowhere. Want to be back at Heaton Park tonight"

### @MAYADIAN

"If the Roses didn't own Manchester before tonight then they definitely do now. Simply epic"

## H FANS' Verdicts



### Chris Dolan, 25, Belfast

"The Roses were totally amazing tonight. They still sound so fresh, even 20 years on. They still sound like a new band. No band has surpassed them, even now. They were fucking amazing."



### Raymond Meade, 30, Glasgow

"They were stunning. I actually just feel lucky to have seen them at last. I'm absolutely blown away by them. I'm glad they stuck to what they know; they played the classics and gave the crowd what they wanted."



### Jo Daley, 21, Manchester

"I met Steve Coogan's brother tonight! That made my night. The Roses were great. Everyone was in good spirits. Last time I was here was when I came to watch Oasis and to be honest, it wasn't as good as this."



### Neil, 31, Manchester

"It was so touching. When they got away from the songs, when they started jamming, you could tell there was a real chemistry between them - Reni and John especially. It was magical. Ian brought everyone together."



### John Ward, 37, Cheshire

"I was an original fan from back in the day. I saw them a few times in Manchester way back when and to be honest, I don't think much has changed. They were brilliant then and they're brilliant now."



# 25 THINGS WE LEARNED

We knew they'd play '...Adored'. We knew the crowd would go crazy. But here's what we didn't know before Heaton Park weekend kicked off

## 1 PEOPLE HATE THEIR FOOTWEAR

Forget pints – it was shoes and wellies being flung about at Heaton. And if they hit you, sometimes you BLEED.

## 2 IAN BROWN RATES HIMSELF

In the programme notes Ian Brown says his favourite song ever is... one of his own: 'TEAR'. Mmmmm, modest.

## 3 THE WAILERS WANT OUR DRUGS

The support band weren't shy about asking *NME* if we could sort them out with the strongest skunk in Manchester.



The Wailers' dressing room was disappointing

## 4 DON'T FUCK WID 'REDEMPTION SONG'

Marley's old band didn't play this particular classic, leaving the Roses to use it to walk offstage to.

## 5 MERCH DOESN'T AGE

Who says Heaton Park was all about nostalgia? An official Stone Roses iPhone cover was available on site, a snip at £15.

## 6 PONCHOS'N'POPPERS: THE PERFECT COMBO

If you trust the logic of 'salespeople' outside Heaton Park, poppers and ponchos go together like burgers and onions.

## 7 JOEY BARTON NEEDS A ROSES REFRESHER

The QPR nutjob tweeted: "They've just played Waterfall forwards then backwards! #confused"

## 8 SOME PEOPLE HAVE NO SENSE OF HUMOUR

Repeatedly shouting "LOVE IS THE LAW!!!!!!" at The Stone Roses is not widely considered to be 'a good joke'.

## 9 THE TWITTERATI LOVE A MOAN

During the build-up on Friday, the one thing Twitter loved talking about more than the weather was the traffic.

## 10 NEW MANC BANDS DON'T LIKE THE ROSES

Egyptian Hip Hop were slagging them off on their Twitter feed.

## 11 SMUGGLERS ALWAYS WIN

Of all the ways to smuggle booze into Heaton Park, loading up the hood of an animal costume was the best.

## 12 A MAN NEEDS HIS DINNER

Ian Brown had a big old plate of jerk chicken from a takeaway called Buzzrocks before going onstage on Friday.

## 13 WHERE LIAM IS, THERE IS PRETTY GREEN

Saturday's fashion brand of choice among the fans? Liam's clobber, of course.

## 14 GARY NEVILLE DIGS INDIE

Friday, Nev was dancing like a loon side of stage and filling Twitter with exclamation marks – see page 27.

## 15 ROSES FOR GLASTO 2013?

Odds on the Roses headlining next year? Eavis and his beard seemed VERY impressed with what they saw...

## 16 MICK HUCKNALL IS ALIVE!

Not only that, but he told us a story: "I first met the Roses at my acid house club in London, 1989. They've made history, now they're sorting their pensions out. And good on them."

## 17 LILY ALLEN DRIVES THE PARTY BUS

On Twitter: "Anyone from Gloucestershire needing a lift to Heaton



A talking frog? At Spike Island you'd have blamed our drugs

Park tomorrow, I've just rented a 17-seater van. That's 12 spare seats" Hope you provided sarnies too, Lily.

## 18 IT'S POSSIBLE TO URINATE ANYWHERE

Just... everywhere. On food stalls. On cigarette vendors. Any free fence space. In a mate's hand. NO SHAME.

## 19 SHANE MEADOWS LIKES HIS BREKKIE

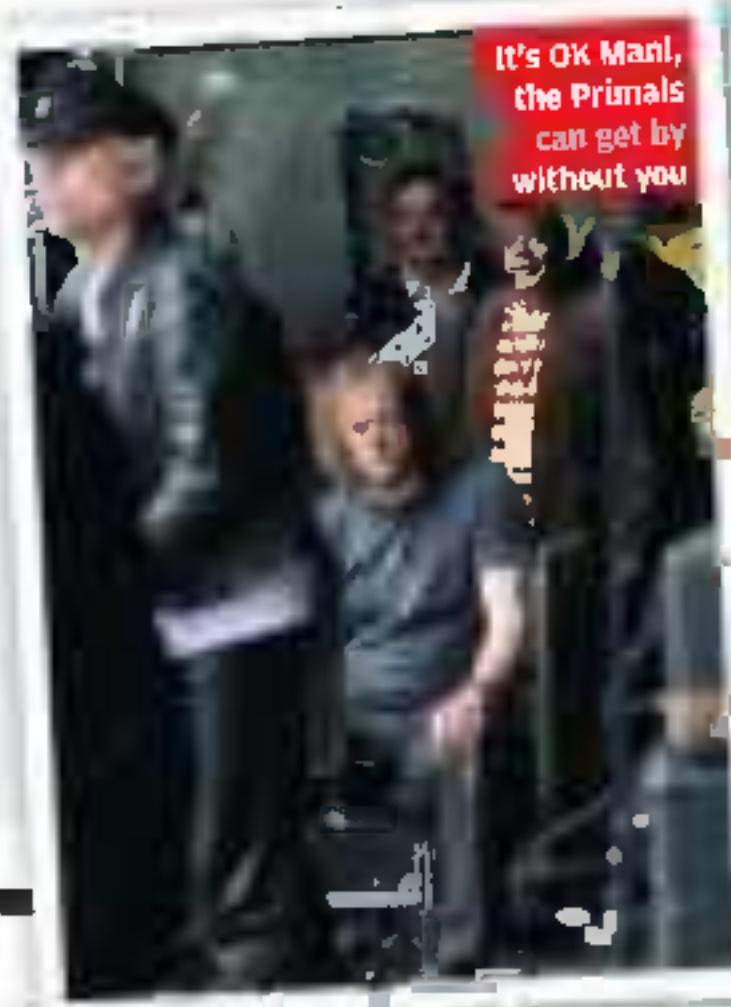
Spotted! The *This Is England* director – now making a film about the Roses reunion – likes a full English after a big one.

## 20 FINLEY QUAYE IS OBSESSED WITH "DISCIPLINE"

*NME*: "Hi Finley, how are you?" Finley: "DISCIPLINE." *NME*: "Good gig?" Finley: "DISCIPLINE." That's it, more or less.

## 21 MANI CARES

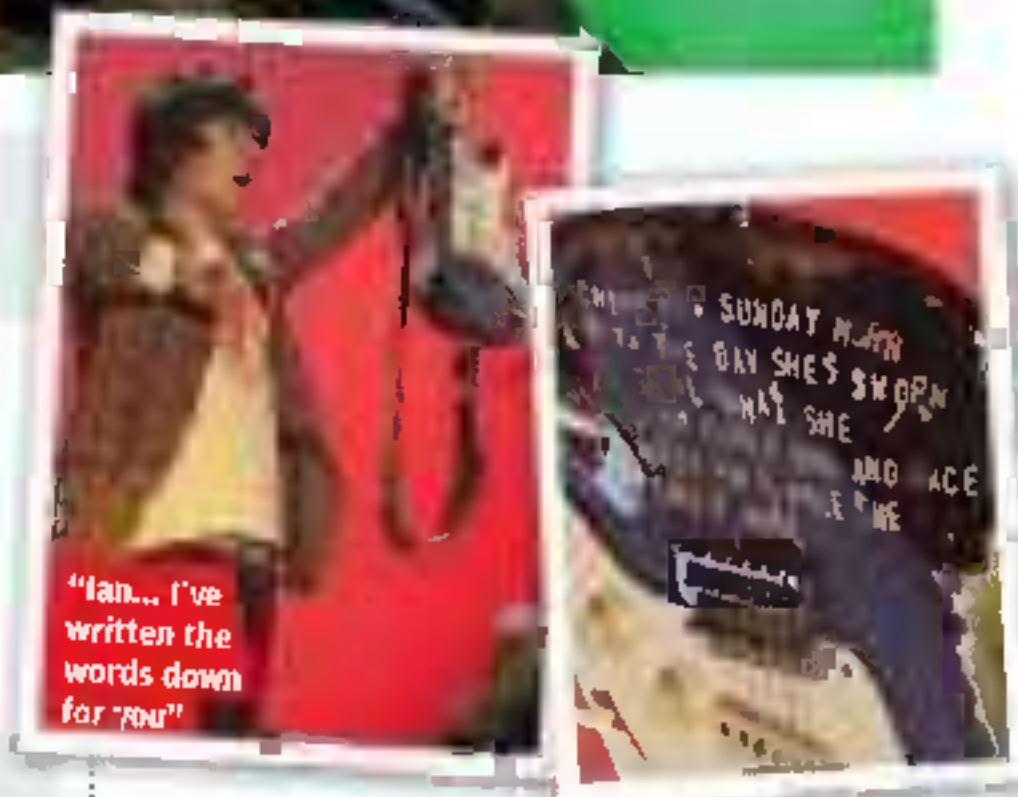
It was good of Mani to watch his old band the Primals side of stage on Friday [see p25]. And he DEFINITELY didn't mime "You're doing fine, love!" to new bassist Debbie Googe.



It's OK Mani, the Primals can get by without you

## 22 'WATERFALL' IS TIMELESS

Scrawled on Squires' guitar: "Chimes Sing Sunday morn/ Today's the day she's



"Ian... I've written the words down for you"

sworn/To steal what she never could own/ And race from this hole she calls home".

## 23 MARK RONSON & JARVIS HANG OUT

And they hit the Lowry Hotel bar after the gig. Ronson was wearing a Roses T-shirt under a rather stylish jacket.

## 24 PEOPLE FROM MANCHESTER ARE TOTALLY FUCKING AWESOME

And it's easy to forget that sometimes.

## 25 "THERE ARE NO WORDS TO DESCRIBE THE WAY I FEEEEEEEL!"

*There's more!*

**NME.COM** Head to *NME.COM* to view our bumper photo gallery of the weekend, and watch interviews with The Vaccines, The Wailers, more musicians and fans.



**THE STONE ROSE  
HEATON PARK 2012**

*Photo by Andy Willsber*



**NME**



LI M GALLAGHER  
H AT N P RK 201

Photo by Andy H. White



NME





**NME**



THE STONE ROSE  
HEAT ON PARK 201

Photo by Andy Wether







NME





Photo by Andy W. Hall

**TH** **AT** **NP** **KK** **201**  
**STONE** **RO** **E**





NME

P. IMA L SC EA  
H AT N P RK 201

Photo by Andy Willsher



**T E V CCINE**  
**H AT N P RK 201**

*Photo by Richard Johnson*



**NME**



NME SPECIAL SERIES

ON SALE NOW!



AND MORE...



# REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard



## DIRTY PROJECTORS

SWING LO MAGELLAN DOMINO

*Amid all the brains and ambition, Brooklyn's eclectic progsters prove that their simplest moments can be their most engaging*



**T**he sixth album by Dirty Projectors is the sound of a band sprouting in multiple directions. Although you imagine that Dave Longstreth, the Brooklyn ensemble's founder and sole constant member, is at pains to surpass and stretch himself with every release, the keyword for 'Swing Lo Magellan' has to be "most". These 12 songs are their most puffed-chest proggy yet; their most exquisitely popwise; and, if not quite dancefloor-friendly, their most obvious nod to dance music.

Even though, thanks to Longstreth's unique vocal style, it's easily identifiable as the same band who covered an album of Black Flag songs from teenage memory ('Rise Above') and put their own spin on melismatic R&B (2009 single 'Stillness Is The Move'), most previous musical hallmarks have been left behind. One notable element remains: people have talked before, sometimes disparagingly, about the way the two female Dirty Projectors (currently: Amber Coffman and Haley Dekle) are so often reduced

to cooing harmonising backing vocalists. This is still the case on 'Swing Lo Magellan', and it remains effective. When, on 'Just From Chevron', the pair eventually escape their harmonic drudgery to grab the spotlight for the song's final verse, it's lightly triumphant.

And then there's 'Gun Has No Trigger', plausibly the most bombastic song the group have penned to date, on which Coffman and Dekle swell as Longstreth grasps for the chorus. He sounds paranoid, questing and exasperated; the song, he's claimed, concerns "the possibility for true dissent" and our collective failure to actually enact it. This helps uncover the elephant in the room: 'Gun...' is like a Muse song with the guitar and drums removed. Will this cause as much splenetic outrage with the Projectors' fanbase as Muse's frightening new brostep direction

did with theirs? Probably not, but it's a cheeky curveball of a lead single.

It also sounds very little like anything else on 'Swing...', yet there are other moments that could still be described as "rocking". 'Offspring Are Blank' kicks the album off with a cappella parts, intentionally plastic-sounding metronomic clicks and subtly large sub-bass. Squalling guitar swells usher in the chorus, and you envisage Longstreth as a conductor with a femur for a baton, leaping off a podium as the bandchestra erupts. 'Maybe That Was It', while more low-key, is a slow, gnarly abstraction of the blues, nodding to Captain Beefheart and Pavement at their knottiest.

Hard to credit, then, that it appears on the same album as the baffling 'About To Die'. Underpinned by a breakbeat which sounds like someone tried to emulate the rhythmic complexity of Chicago Juke but admitted defeat and handed in an unfinished work, it's audacious – but somewhere short of good. If that sounds like an eye-roller, check out 'Unto Caesar', this record's nadir: lumbering acousticisms inexplicably embellished halfway through by Coffman and Dekle interjecting, as if at a rehearsal: "What are you singing? That doesn't make any sense". You know how publications such as this one sometimes have quotes from an 'ed' in parentheses? It's like that, but even more annoying. It's food for the jaws of Dirty Projectors' detractors: thinly spread eclecticism, winking Brooklynite irony and the comment box bore's favourite, pretentiousness.

To this end, the album's saviours are 'Dance For You' and 'Impregnable Question'. The former indicates Longstreth's pop heart – akin to Paul Simon circa 'Graceland', guitars skipping with the vigour of African highlife music – and is fully developed and healthy. The latter is powered by a simple piano motif and the perspective of someone watching as a relationship collapses, apparently against his will: "You're my love/And I want you in my life". After exploring some most unlikely corners, 'Swing Lo Magellan' is arguably its best at its simplest. A lesson for Dirty Projectors, maybe? Oh, but they wouldn't

be half the band they are if they didn't aim high. *Noel Gardner*

**BEST TRACKS:** 'Gun Has No Trigger', 'Dance For You', 'Impregnable Question'

### Who's who?

*There's more to Dirty Projectors than just Dave*



**AMBER COFFMAN (VOCALS, GUITAR)**  
Sang on Rusko's pish 2010 album, does the same on Major Lazer's next record.



**NAT BALDWIN (BASS)**  
Left the band in 2006, then returned. Still makes skronky avant-pop solo records.



**HALEY DEKLE (VOCALS)**  
The newest Dirty Projector. Also works at a Brooklyn 'craft chocolate' company.



**BRIAN MCOMBER (DRUMS)**  
Has now left, but recently directed a film starring Les Savy Fav's Tim Harrington.

7



# AESOP ROCK

**SKELETHON** RHYMESAYERS  
ENTERTAINMENT



Some truly great MCs have served time in the New York experimental rap supergroup The Weathermen – the likes of Cage, Tame One and Yak Ballz are present members, and Copywrite and the late Camu Tao have passed through their ranks. By the same token, at least two truly terrible MCs, El-P (great producer and all that, but on the mic? PLEASE) and Vast Aire have made up the numbers, like weakling kids picked last for the football team. Aesop Rock is the group workhorse, in footy terms a capable holding midfielder of an MC, a solid 6/10 performer who is now bestowing upon us a solid 6/10 album in 'Skeleton', his sixth (for all you number six fans). His tendency is to try too a little too hard with his off-kilter lyrical gush – sometimes, as on the Divine Styler-esque 'Racing Stripes' or the hefty, clattering 'Gopher Guts', he achieves a kind of inebriated poetry. Other times, he sounds like he is talking bollocks. Named after a fabulist, yes, but still not quite fabulous. **Pete Cashmore**

**BEST TRACK: 'Racing Stripes'**

6

# LIANNE LA HAVAS

**IS YOUR LOVE BIG ENOUGH?** WARNER



Extremely eager to shrug off unwanted comparisons to the likes of Andriana Triana (and, at worst, Corinne Bailey Rae), 22-year-old Londoner Lianne La Havas has got herself some show-stealing synths for her debut album. There are plenty of jazz inflections and echoing smoky vocals, which is undoubtedly where the Triana and CBR comparisons come from, and a rising and falling energy. The up-tempo pop moments are overlaid and jarring, packed with a host of bleeps and chopped samples (see: 'Forget'). Meanwhile, the second half of the record is sped right down and bleeds into what can only be described as blissed-out-ness. La Havas' melancholic moments (see: 'Gone') are where she's at her strongest by far, though it can all feel a bit superficial rather than as if she's tapping into any kind of gut-wrenching emotion. There are enough dreamlike melodies to sustain your attention rather than zoning out completely, but in reality it's all just very comfortable. **Kieran Yates**

**BEST TRACK: 'Don't Wake Me Up'**

5

# SUMMER CAMP

**ALWAYS EP** MOSHI MOSHI



There's a lot that's really, really annoying about Summer Camp duo and actual couple Jeremy Walmsley and Elizabeth Sankey. That whole "we invented an area of Los Angeles called Condale to pretend we live there" thing. Their impossible to navigate website. The way every song sounds like people holding hands. But there's also a lot about the two Brits that's pretty agreeable. Lead single 'Always' has a disco-version-of-Hot-Chip thing going on. 'Life' boasts an LCD Soundsystem versus Donna Summer vibe. And the best tune here is 'Outside', with its playful little bassline and Sankey's vocals chirping like a dawn chorus. Ultimately, though, the decision you have to make with Summer Camp is this: do you want dance music that'll stop your feet moving by throwing some thought-provoking lyrics in your direction? Or dance music that'll make you wanna, you know, dance? Because let's be honest here, you can only really have the former with Summer Camp. **Tom Howard**

**BEST TRACK: 'Outside'**

6

## FACES TO NAMES...

What the reviewers are doing this week



**KATHERINE RODGERS**

"I've been going goopy-eyed over the incredible Lucy Rose, and falling off my chair at just how good 'Swing Lo Magellan' by Dirty Projectors is."



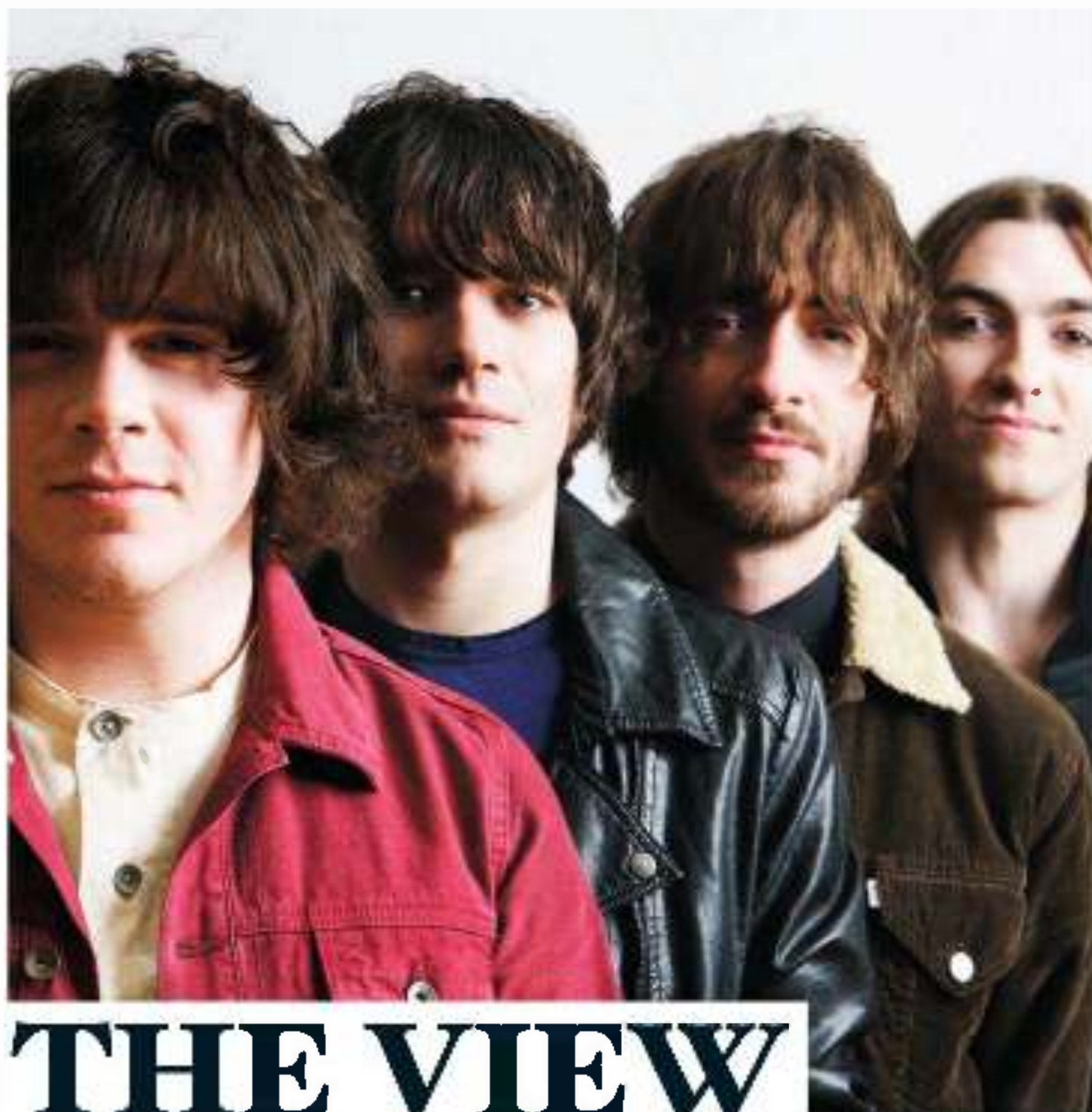
**JENNY STEVENS**

"Came out of a Barbican exhibition wishing I could transport myself to 1920s Berlin to be a student at the Bauhaus."



**KIERAN YATES**

"Inspired by a lady MC called Lady, I've been perfecting my twerk (keep up!) in time for summer, and enjoying Lethal Bizzle imploring England to stay dench."



# THE VIEW

**CHEEKY FOR A REASON** COOKING VINYL

*Earwormy choruses, breezy melodies and a touch of early Libs – the boys from Dundee are close to their best*



Five or six years ago, if you were young and working class and wrote straightforward songs with catchy choruses on instruments made of wood, it must've been tempting to assume you couldn't fail. The mid-noughties, after all, were a time when The Enemy, The Fratellis, The Pigeon Detectives(!) and The View could routinely expect to score Top 10 singles and Number One albums. If that scenario sounds far-fetched today, consider how it must feel to be in one of the bands in question, the riders of indie's last wave of popularity.

The View were the most interesting of those bands by virtue of always appearing to give the least of a fuck. The early 'Libertines' barbs were harsh – they were still just teenagers, after all – but by 2009's 'Which Bitch?', they'd already proved too weird (and chaotic) to be considered careerist. So it's surprising that the promo clip for this album's lead single – featuring a series of women in various stages of undress and asphyxiation – smacks of that most cynical of attention-grabs, the 'Shocking NSFW Video'. Perhaps that's exactly what it is. But 'How Long' itself is great: a frantic little earworm of a song that takes precisely six seconds to reach its first chorus, and never lets up thereafter.

Much of 'Cheeky For A Reason' is like that. The production (courtesy of Arctic Monkeys veteran Mike Crossey) is even further removed

from the mushy noise-wall of their first two albums than last year's 'Bread And Circuses'. It's crisp, clean, enunciated and – given The View's proclivity for breezy, whistleable melodies such as 'AB (We Need Treatment)' and the Britpop whimsy of 'Anfield Row' – an immeasurably better fit. What it's emphatically not, despite Kyle Falconer's proclamations, is "Fleetwood Mac's 'Rumours' as done by The Clash" – unless the rote, chest-beating triumphalism of 'Lean On My World' and by-numbers blandness of 'Sour Little Sweetie' were intended as qualifying factors.

The bits of 'Cheeky For A Reason' that work, however, are far more worthy of being dwelt upon. You know exactly where the Kieren Webster-sung 'Hole In The Bed' is headed from the second you hear its tinny, Libertines-y guitar intro, but that doesn't make the journey any less enjoyable. The subdued 'Tacky Tattoo', meanwhile, finds Falconer at an electric piano and in uncharacteristically soulful voice, and is the most beautiful thing they've ever recorded.

Had this been the record they'd made after 'Hats Off To The Buskers', who knows where they'd be now. But it wasn't, and at this point, it's unlikely that the masses are going to find their way back to The View anytime soon. At least now they can justifiably claim their creative fire is kindling once again. **Barry Nicolson**

**BEST TRACKS: 'Tacky Tattoo', 'Anfield Row', 'How Long'**

7





**CONFESS** 4AD

*Recorded in the aftermath of a bike crash, George Lewis Jr's second album of retro pop is a thrill-ride*



If 2010's 'Forget' placed George Lewis Jr somewhere between the preened pop of Prince and the romantic loquacity of Morrissey, then on 'Confess' he's upped the ante to a full-throttle synth assault. Two years ago his debut emerged into a scene saturated with the early-hours bedroom jams of the chillwave and lo-fi generation, and slick maestro Twin Shadow cut through the fuzz with a perfectly polished collection of new-wave-indebted heartbreak pop. While his contemporaries seemed to be harking back to a bygone age of crystal-clear production by reinterpreting it through a haze of distortion, he embraced every heart-pumping, blood-rushing, head-spangled element of it.

'Confess' continues in much the same vern. But instead of the dreamy, romantic elements of its predecessor, this time round it's harder, faster and louder. Recorded in the aftermath of a motorcycle crash and inspired by Lewis Jr's early-morning full-throttle race drives, it's a desperate and impassioned ride. Take the standout '5 Seconds' – a dangerous, rip-roaring piece of pop brilliance that pits fuel-guzzling synth loops against drum punches so banging you'll be reaching for the ibuprofen by the second listen. Then there's the booming industrial stomp 'You Call Me On', which sways deliriously between bouncing R&B bass riffs and abrasive synths.

As with 'Forget', there's still plenty of girl chasing on this record. Flickering guitar jam 'You Don't Run My Heart' – with its bitter

swipe of "You don't run my heart, don't pretend you can" – has enough hip-swishing swagger to make The Boss proud. Meanwhile 'The One', with its not-so-humble coo, "I'm in love with being loveable", could so easily induce vomiting if it wasn't for the 'Close To You' Curc-esque bass patter that dissolves the saccharine into a finger-clicking pop romp. But for all the lustre of 'Confess', there's a more sinister undercurrent that takes its cues from all the great '80s synth pioneers – the rippling keyboard stabs and jagged synths on the Depeche Mode-inspired 'Beg For The Night', for example. Elsewhere, the devastating 'I Don't Care' matches a towering cry of "Let's dance around the room while you lie to me" with a gritty drum breakdown and creepy piano jams.

But 'Confess' isn't just another new-wave copy-and-paste job. There are more than enough smatterings of influence at work here to keep it sounding fresh: the booty-grinding '90s R&B groove 'Patient' with its eerie steel drums (hello, The Knife), and even the occasional French horn interjection all conspire to keep 'Confess' out of the realms of mere '80s pop revivalism.

At its core this is brilliantly slick, dapper rock-pop. Among all the backwards-glancing familiarity there's an enduring sense of off-kilterness, giving the album just enough bite to make you realise that nostalgia is a vehicle for his songwriting rather than its sole point, making 'Confess' as disorientating as it is addictive. **Jenny Stevens**

**8**

**BEST TRACKS:** '5 Seconds', 'You Call Me On', 'Beg For The Night'

**KEY NOTES**



**Best Sleeve Of The Week**  
**Summer Camp**  
**'Always'**

Props for naming their EP 'Always' and basing the title font on the legendary sanitary pad brand of the same name.



**Worst Sleeve Of The Week**  
**Aesop Rock**  
**'Skelethon'**

This cover brings back the sad memories of every single dead pet we've ever had. Thanks Aesop Rock, you cruel cruel bastard.

**MISSION OF BURMA**

**UNSOUND FIRE**



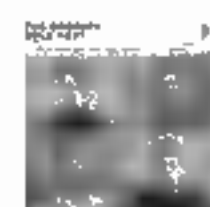
They've been heralded as post-punk luminaries, but you'd need at least three more posts to describe the sprawling path Mission Of Burma have trod since reuniting in 2002. On their fourth album since the seminal 'Vs', their scope broadens but constants remain: Clint Conley's milky vocals; Roger Miller's cerebral metallic guitars; Pete Prescott's drunken drum pound. 'Sectionals In Mourning' traverses melodic bass thrums, Prescott's gang-recruiting shouts and Miller wielding his guitar like a broken weapon. Shellac's Bob Weston throws disorientating tape-loop curveballs throughout, further disturbing Burma's thrilling clatter, which shames bands half their age. **Thom Gibbs**

**BEST TRACK:** 'Second Television'

**8**

**THE CROOKES**

**HOLD FAST FIERCE PANDA**



For a band as independently minded as The Crookes (signed to Fierce Panda, everything recorded in a cupboard), the Sheffield lot sound oddly careerist on their second album. 'Hold On' boasts Persil-clean, high-street indie full of Two Door guitars ('Afterglow') and *Inbetweeners*-soundtrack-style janglers ('Hold Fast'). They're all decent, but the songs lack a bit of depth until the Buckley-ish 'Sal Paradise' lands. Therefore we can't quite forgive lyrics such as "You're the perfect second best" ('Maybe In The Dark') and "I've never been one for a cliché, but I wanna dance with you in the rain" ('Sofie'), which are enough to make any sixth-form poet choke on their disposable biro. **Jamie Fullerton**

**BEST TRACK:** 'Sal Paradise'

**6**

**DOSEONE**

**G IS FOR DEEP ANTICON**



'Different' is the word being used about this album, and with good reason. For his first solo release, Doseone has decided to abandon rap in favour of drunk singing, which was then edited while sober. The result is an alien funk, in which scampering beats collide with wistful vocal lines. Doseone was apparently trying to create music that was equal parts considered and impulsive. In this, he has succeeded – 'Therapist This', for example, marries a childlike melody to fearsomely complex backing. But your appreciation for this fascinating, frustrating album will ultimately depend on your tolerance for Doseone's unique voice – a strangled croon that threatens to turn milk. **Ben Cardew**

**BEST TRACK:** 'End & Egg'

**5**

**FAMILY OF THE YEAR**

**LOMA VISTA NETTWERK**



Hailing from LA (reference to being "sun-drenched" in the bio? Tick!) Family Of The Year appear to have heard Fixers coming on like an acidtronic modern day Beach Boys, gone "Piss off, you Home Counties inlanders you, that shit's ours!", laced it with LA's burgeoning nous for epic pop and made a bright and startling debut that's somehow come out like Fleet Foxes with more than just a face for radio. Melodies bristle, harmonies surge, hooks fly dense as bullets in *The Raid* and Joe Keefe's lush stoner vocals trace out stories of neighbour-annoying hedonism ('The Stairs'), missing home ('Hey Ma') and boozing and rocking all the way to the afterlife ('Buried'). Fun-drenched. **Mark Beaumont**

**BEST TRACK:** 'Hero'

**8**





# HOLOGRAMS

**HOLOGRAMS CAPTURED TRACKS**

*These young Swedes have flogged the dead horse of punk so hard, they've managed to whip some life into it*



Stockholm-based quartet Holograms carry all the signifiers of Just Another Punk Band – the 'head so hollow' vocals, the chugging guitars, the factory floor boredom.

But it's well worth pulling all those threads apart. Enmeshed in their sound, underneath what appears to be simplicity, there are sinews of context and history to unravel. Listen hard and the power of influence combined with the band's new flesh-fresh blood and pure emotion begins to reveal itself. Delve deep into the background layers, and the songs on 'Holograms' recall the distant nihilism of distant days. There are echoes of Australia's Murder Punk bands, the industrial gloom of Joy Division, the grand 'fuck you' of the Bowery bums and the cold, grey sneer of London. There is more to this emergent Swedish band, though, than a well-thumbed copy of *Maximum Rocknroll*.

There's a tension running through 'Holograms' that cannot be fabricated. A sense of desperation and urban entrapment. Opening track 'Monolith' starts out on the slow burn: "Standing in line/Skyline/See you fall/On concrete floors". They cast a grey shadow over the foreseeable landscape and it doesn't get any less grim from there on in. The tracks are lifted, sonically, by playtime synthesizers. 'ABC City' is beautifully arpeggiated, broken by boisterous vocals and laid to waste in modern desolation. 'Memories Of Sweat' shows their ability to sidestep the obvious, paving space in their songs for imagery and emotion, somehow managing to be both vacant and explosive, as well as sexy.

Holograms have something about them. They may be revisiting the fossilised concept of boredom, but they're bringing an original perspective. New flesh, fresh blood. Not just another punk band. **Hayley Avron**

**8**

**BEST TRACKS:** 'Memories Of Sweat', 'Orpheo', 'Monolith'

## DAN LE SAC

**SPACE BETWEEN THE WORDS**  
SUNDAY BEST



The bearded dude who works with Scroobius Pip is following his bandmate's lead and going solo. As you'd expect from a man most often found twiddling a keyboard, 'Space Between The Words' is guest-heavy, and the motley crew of collaborators is the best thing about it. The production is bombastic, and works tremendously on the Merz-featuring 'Long Night Of Life'. Likewise 'Play Along', which bolsters Sarah Williams White's vocal slinking perfectly. But Emmy The Great's turn on 'Memorial' is wildly misjudged, the disco synthetics crushing her schoolgirlish coo. Often patchy, never boring. **Katherine Rodgers.**

**BEST TRACK:** 'Long Night Of Life'

**6**

## PAPER CROWS

**BUILD EP** FFRR/WARNER



Beware, because something sinister lurks under every track on Paper Crows' 'Build' EP. Swinging from electro dance beats (as you'd expect from a duo signed to Pete Tong's FFRR imprint) to overarching choral sounds (on 'Changing Colours'), it's packed full of contradictions. These include an ill-advised rap from Major Look on 'Happier', which is a jarring moment. But the cover of Smashing Pumpkins' 'Disarm' more than makes up for it, as it's haunting in all the right ways without detracting from the original. The four cobwebby tracks on 'Build' wrap themselves around you with no intention of letting go. It's both beautiful and transcendent. **Grace Carroll**

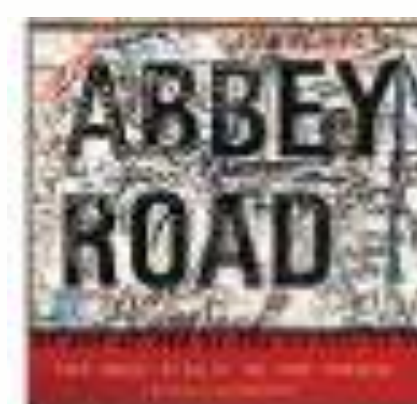
**BEST TRACK:** 'Homebound'

**7**

**THE RIDER**  
*What we're supping from, reading, and wearing this week*



**Hip flask**  
**Club Tropicana**  
**Hip flask**  
Never be booze-less this summer, with a tropical themed hip flask.  
**Buy it:** £12, Urban Outfitters



**Book**  
**Abbey Road: The Best Studio in The World**  
A photographic trip around the world-famous studio. A cultural history illustrated by visits from Kate Bush, Elbow and, obvs, The Beatles.  
**Buy it:** £37.49, Amazon



**Shorts**  
**The Burnhill Short**  
Jeans brand FLY53 promise the previously unthinkable: roll-up-or-down denim cut-offs from their summer collection that WON'T fray.  
**Buy it:** £65, fly53.com

## THIS WEEK'S SINGLES

reviewed by NME's  
**BEN HEWITT**



## FLORENCE + THE MACHINE

**SPECTRUM** ISLAND



Like the drunk at your office party hell-bent on showing off zany holiday snaps, Flo's back to prove how goddamn weird'n'wacky she is. Thus, when she starts honking "say my name" over some *Twilight*-tinged waftiness, it's less like she's hankering after some saucy assignation and more like she's bullying you into submission. "Say my name! Spread tales of my supernatural kookiness far and wide! DO IT!"

## THE CRIBS

**GLITTERS LIKE GOLD** WICHITA



It's heartening to see that, even sans Johnny Marr, the Jarman clan have retained some more sophisticated Smithsian DNA in their blueprint. Of course, what with The Cribbs being The Cribbs, their brand of subtlety still boasts snarling feedback, amps being bulldozed into submission and a drunken bellow of a chorus. Which is a mighty fine thing.

## LANA DEL REY

**NATIONAL ANTHEM** POLYDOR



You're the hottest commodity in all of Popland. What's next? Rope in *Fame Academy*'s David Sneddon to pen a song for you, obviously. The rest is lamentably inevitable: Lana sort-of-raps, and it's dire. She blunders her way through ham-fisted lyrics that have all the subtlety you'd expect from a man who once rhymed "café" with "coffee". And Sneddon laughs giddily on his way to the bank, delirious that he's conned the record-buying public once more.

## NICKI MINAJ

**POUND THE ALARM** ISLAND



Even when lumbered with what should be a stinker, young Onika's still got enough bad-ass charisma to wring some brilliance out of it. In anyone else's hands, 'Pound The Alarm' is naught but a trance-trodden charmless ringtone. Factor in Minaj hollering "Bottle, sip, bottle, guzzle/I'm a bad bitch, no muzzle" though, and you'll feel like you'd flog your kidneys for a night on the razz with her.

## MARINA AND THE DIAMONDS

**POWER & CONTROL** 679



Oh Marina. You're better than this anaemic, sub-Lady Gaga bilge. You don't need to sully your name with piss-weak electropop dirges; you shouldn't be wibbling through lyrics that were seemingly lifted out of a self-help book ("Women and men we are the same/And we still play the stupid game").

## WILL YOUNG

**I JUST WANT A LOVER** SONY



Forget the song and cast thine eyes upon the video, in which Will Young dances sexily with a trolley. Which means either a) he's got a lucrative tie-in with Morrisons or b) he's shooting for a supermarket-style update on JG Ballard's novel *Crash*, which will culminate in him getting his manhood stuck in the bit where you jam your pound coin. Hope it's the latter.





# SNAP THEM UP!

*This time next year, it could be your picture getting all the glory at the **NME Photography Awards With Nikon***

**E**very great rock photographer knows how thrilling it feels when one shutter click captures a second that'll be laid down in rock legend forever.

Whether it's the Beatles' first gig or Arctic Monkeys at Reading and Leeds, the winners of the NME Photography Awards with Nikon know that rock photography can imprint an image in people's minds for generations to come. And if you win one of Nikon's compact cameras and DSLRs, specially designed for high-action snapping, you could be on your way to becoming a legendary photographer.

Nikon knows that catching iconic moments – such as The Cribs' Ryan Jarman launching himself into an incendiary crowd – needs the right equipment. The Nikon 1 J1, with its super-light frame and

ultra-fast shooting speed, lets you get close to the action without having to lug around any heavy gear.

The Nikon 1 V1 (the J1's big brother) is the ultimate festival camera. It's ultra-lightweight with a special continuous shooting mode, letting you capture astonishing photos while recording HD films. With the highly advanced autofocus, your snaps will look like they were shot right at the front of the press pit.

Then there's the groundbreaking 36.3 megapixel Nikon D800, a DSLR that'll give you more detailed images than any other camera on the market, with all the flexibility to shoot professional video – with high-quality audio too.

So give them a try – and this time next year it could be your photo appearing in these very pages or even on NME's front cover.



## HOW TO BE A MUSIC PHOTOGRAPHER

*Professional tips from NME's Emilie Bailey*



**1** If your camera has a RAW mode, that's the best option to choose as it allows you to make post-production adjustments with ease.

**2** Don't be scared of pushing your way to the front of gigs or festivals. Be polite and smiley, but do all you can to get as close to the action as possible. Go to the side of the stage if you can – try and get that all-important extra access without being a nuisance.

**3** Move around. Don't just stay in one position. Go to the back to take some atmospheric shots – you can get some great festival photos of the crowd with their arms in the air.

**4** Be ready for those great moments. I like to second guess what the band are going to do. Look out for when they're next going to make that jump, or the singer's going to interact with the guitarist – maybe they've done it once already in the song so you can predict it.



*At the heart of the image*





# LIVE

FROM PUBS TO ARENAS,  
THE WEEKEND GIGS

by Howard

## THE VACCINES

SEBRIGHT ARMS, LONDON FRIDAY, JUNE 22

*The boys preview their second album in the back room of a Hackney boozier – but the new material is destined for much, much bigger places*

**P**eople think this happened quickly for our band, but all of us were playing venues this size for 10 years," says Vaccines frontman Justin Young, clad in double denim, long hair flapping over his eyes, addressing the sweating group of bodies flailing in front of him. "But this is where rock music belongs."

He might be right, but dingy back rooms in pubs like this Hackney boozier are not where the ever-growing Vaccines have stayed. It has been just two years since the quartet were playing venues this size without any 'secret gig' palaver surrounding them, and Young's turnaround from boat shoe-wearing posh boy to hairy rock god has moved in parallel with the group's transformation from hyped hopefuls to indie phenomenon. And yet, though the walls may be sweatier and the shouts a damn sight louder, there's a raw energy about tonight that's every bit as viscerally

exciting as those early, initial "ra ra ra"s that introduced the first album.

This balance of progression and consistency is what you can expect from The Vaccines in 2012. Previewing roughly half of their forthcoming record 'The Vaccines Come Of Age' tonight, the overriding feeling is of a band that have grown, but not changed. It's a vital difference. Recent release 'No Hope' already feels familiar, and the springier pace of 'Teenage Icon' makes it a kind of sequel to 'If You Wanna'.

There are curveballs to be found in the three other newies, though they too feel familiar. 'Ghost Town', which gets its first public airing tonight, is the biggest surprise – rumbling along on angsty basslines and Young's tense cries about a "ghost town where no one goes". 'Weirdo', meanwhile,

finds the singer suppressing the shouts in favour of softly spoken, intimate vocals and Nirvana-tinged acoustics, while the spiky, punk angles of 'Bad Mood' might be the best thing they've ever done.

Tonight cements the fact that The Vaccines have become far too big for surroundings like these. But the real question remains: just how big is this band going to get? *Lisa Wright*



### Justin on the new tracks...

#### NO HOPE

"We've been playing it live since the November tour and the reaction's definitely got better. It's a grower. I lose myself in it."

been a song like that on the first album but not in the way we're playing it. It's got more punch to it."

#### WEIRDO

"There's more vocal character in this one. There's more of an emotional intensity to it."

#### TEENAGE ICON

"It feels like it could have been on the first record, and would have been one of the better songs..."

#### BAD MOOD

"It's got a good groove and the first real riff we've had. It's got a snarl. It makes me feel good playing it."

#### GHOST TOWN

"An upbeat one. There could have





# ISLE OF WIGHT FESTIVAL

**SEACLOSE PARK, ISLE OF WIGHT** FRIDAY, JUNE 22- SUNDAY, JUNE 24

*Boiler-suited Biffy Clyro start the fire, national treasure Noel Gallagher stokes it... but not even the giddy mastery of Tom Petty can challenge the burning, time-of-your-life glory daze of Springsteen*

**I**'ve seen champions come and go," sings Bruce Springsteen. "So if you got the guts mister, yeah, if you've got the bulls/If you think it's your time, then step to the line..." 'Wrecking Ball', the title track of Springsteen's latest album, is a rare example of The Boss boasting. With rumours of four-hour sets on his recent dates, the question this weekend is: Can anyone bring it to Bruce?

Example, a man with Springsteenian levels of crowd commitment, the bosh pop Mr Motivator, is game for a bash on Friday. Subtler but just as confident in her stagecraft is Lana Del Rey, who's putting 'erratic' behind her and owning her shtick these days. From national anthems to national treasures, Elbow are made for dusk, their swimming

loveliness building to the arms-aloft testifying of 'One Day Like This' as the light fades. "The sun is going down," says Guy Garvey. "A whole world of magic and mysticism is opening up for you lot." Indeed it is, for here comes the

*We pray for the neural circuits of the lucky girl dragged onstage by The Boss*

one man who could seriously challenge Bruce's title: Tom Petty. His set – among his first in the UK for 13 years – is a breath-snatching ride. The rapport between him and his Heartbreakers is astounding. A stormy

cover of Fleetwood Mac's 'Oh Well' lets out their gnarlier side, guitars roiling as Petty tears around the stage, brandishing his mojo maracas. It all ends, too soon, with the glorious, giddy 'American Girl'. Somewhere, you can

imagine Bruce squinting at a live broadcast, muttering: 'Damn, Petty. So we meet again.'

Saturday is Pop Day, and Labrinth, Stooshe and Tinie Tempah bring fizzying, colourful vigour to the early afternoon, culminating in a huge main stage crowd for Jessie J, a compellingly, deeply uncanny creature. A pop star of the more lovable variety is perma-bouncing Katy B, who debuts a new song – the old-school garage

flavoured 'What You Came For' – in the Big Top. What Biffy Clyro lack in bounce, they make up for in FIRE. White-boiler-suited in tribute to Pete Townshend during The Who's 1970 performance at this festival, their ferocious set is lit by jets of blue flame, burning red teardrops falling from the rigging, and most importantly, three new tracks. 'Modern Magic Formula' is pounding, playful, grungy. 'The Joke's On Us', a staccato riffer with a heavy-bassed, post-punk flavour. 'Victory Over The Sun' has a halting, uneasy rhythm that breaks out without warning into stabby anger. Simon Neil admonishing: "I can only make you see the moon/You can touch it, but it's up to you". Reaching in vain for the moon as they close Saturday are Pearl Jam. It's more





"Shurrrup  
Liam... this is  
nearly as big  
as Heaton"



Biffy Clyro had real  
problems with their  
magnetic guitars



It would be  
Petty to  
begrudge The  
Boss, Tom



"Just one more  
gag!" pleads  
Spector's Fred



The quickest way  
to Wimbledon?  
Crowdsurfing,  
of course



Katy B wants  
you to squeeze  
that spot



Jessie J's jeans  
were melted by  
the 10W mud

## VIEW FROM THE CROWD Band of the weekend?



**Lee, 27, London**  
"Band Of Skulls  
were the band of  
the weekend for  
me. They were  
so tight on  
the vocals together.  
I just think  
they work."



**Lorenzo Gatti,  
22, Italy**  
"Bruce was  
definitely my  
favourite. 'Tenth  
Avenue Freeze-Out'  
was the best bit for  
me. Second would  
be Pearl Jam."



**Adam,  
20, Portsmouth**  
"It was either Bruce  
Springsteen or Tom  
Petty. They were  
both brilliant. I think  
the best moment  
of the Bruce set  
was probably  
when he did 'Born  
In The USA'."



**George Gilbert,  
21, Bournemouth**  
"Miles Kane, no  
doubt. When I saw  
him he had such a  
passion for playing,  
whereas when  
I saw Pearl Jam,  
they were just  
dead. Bruce was  
unbelievable too."

a fans' set than a hits set, and while the likes of 'Given To Fly' and 'Even Flow' have serious grunge grandeur, attention lags at points. As Vedder bids goodbye, he asks us to "say hello to Uncle Bruce for us". The man knows his place.

Spector, in the Big Top on Sunday, do not "Hello, Isle Of Man!" booms Fred. Banter aside, they're greeted with genuine love, and come 'Never Fade Away', there's a man on his beshorted knees in the mud, gesticulating at the tented heavens "Are you going to see The Vaccines later?" Fred asks mischievously. "I haven't heard much of their stuff, but I hear it's quite good."

Justin and the boys' new stuff, back on the Main Stage, is indeed quite good 'No Hope' is brash and in-your-face, 'Teenage Icon' a classically Vaccines scrappy romp. The heavy, menacing 'Ghost Town', though, offers tantalising glimpses of new musical territories.

If there was ever a man to be unruffled by opening for The Boss, it's The Chief. Screaming along to 'Little By Little' is

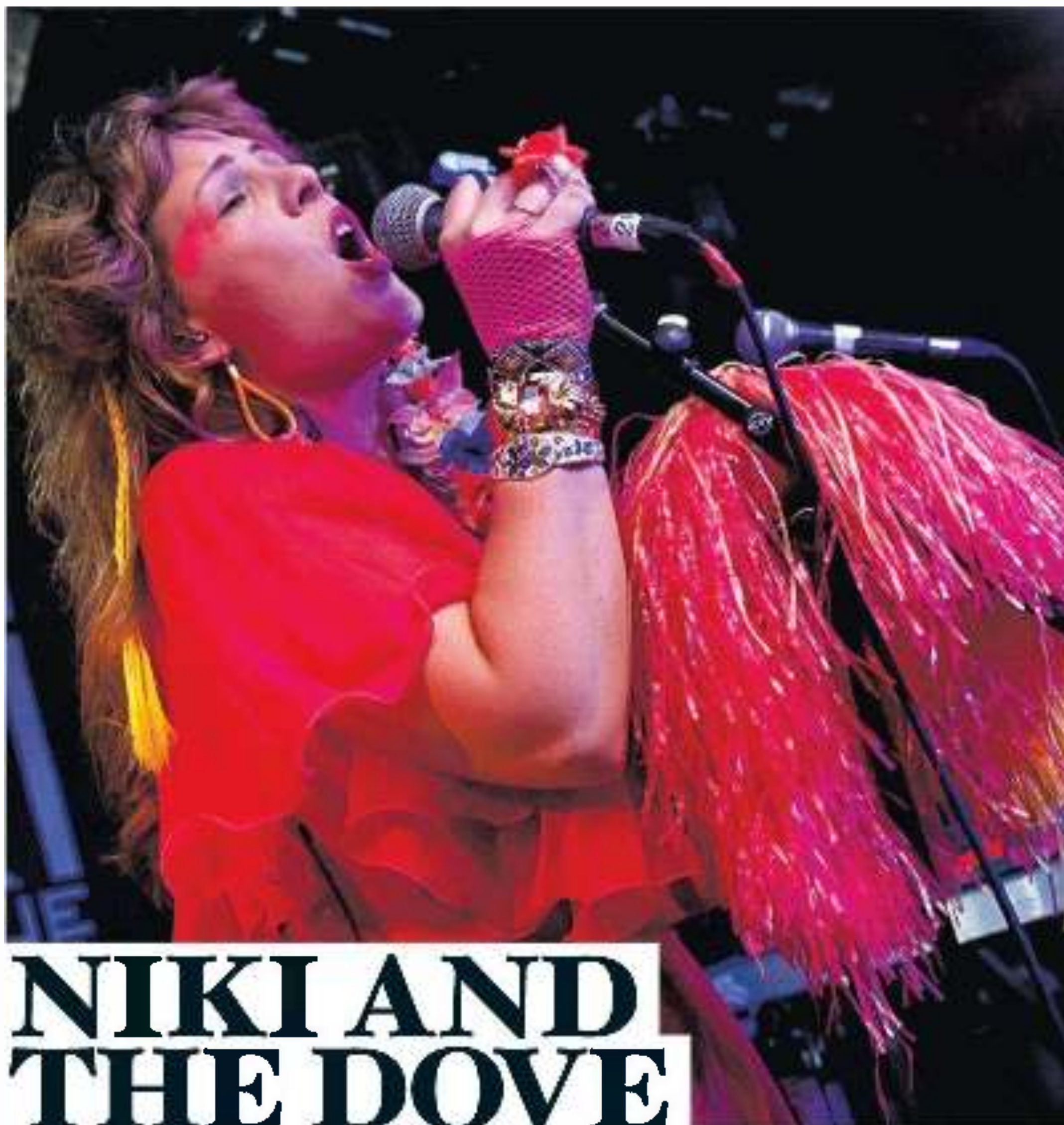
the perfect warm up for the anthem-avalanche to come, though Noel Gallagher seems more concerned with the England game, dedicating 'Don't Look Back In Anger' to any Italians in the crowd. Careful, Noel! Gr - Bruce's grandfather was from Italy, and that's one fight no-one this weekend can win. From the instant the E Street Band bound on, Bruce Springsteen grinning like a demon, it's all over. 'Badlands' begins a very different set from his fan-pleasing, casual baffling Glasto epic. There's plenty from the angry, rollicking 'Wrecking Ball', and for all the righteous ire of these songs, the devastating force of Bruce's charisma when they're played live makes them euphoric, unifying experiences. As the sun goes down a trio of 'Atlantic City', 'Because The Night' and 'Working On The Highway' kick things up several gears.

When it starts getting *really* ridiculous is when he casually drops 'Born In The USA'. Then 'Born To Run'. Then bloody 'Glory Days'. THEN 'DANCING IN

THE DARK'. It's madness, and we can only pray for the neural circuits of the lucky girl dragged onstage to play the Courtney Cox role as Bruce tries on her white kitty-cat ear-flapped hat for size "We're gonna leave you with a folk song!" he bellows at the end of a dizzy three hours, covering, as The Who did on this island in 1970, 'Twist And Shout'. It's the most glorious fun ever. The E Street Band rock on, and on, and you never want them to stop. But they do. And then Bruce gives a wry grin. You didn't think that was really it, did you? "ONE LAST TIME!" he screams, and the crowd scream with him. In their hearts and his, he will be playing for them, loving the moment more than anyone's ever loved anything, until the Earth plummets into the sun. That's why he's still The Boss. So don't be frontin'. *Emily Mackay*

*Vote for the best band of the weekend and take a buggy ride round the site at NME.COM*





# NIKI AND THE DOVE

**CAMDEN BARFLY, LONDON** MONDAY, JUNE 18

*With their pom-poms and knuckledusters, these Swedes may look ridiculous, but you can't deny the potency of their tunes*

There's a trio of glammed-up Swedes wafting through the crowd, slow-mo strutting their way towards the stage with toothy grins plastered on their mugs. Niki And The Dove's Malin Dahlström and Gustaf Karlöf (with live drummer Magnus Bôqvist in tow) just waltzed through the Barfly's fire exit and onto the stage. It's the kind of entrance that should be accompanied by disco lights, plumes of smoke and never-ending gallons of dry ice. Inappropriately grandiose doesn't cover the half of it...

But it's this dream-world absurdity that's made us clasp Niki And The Dove so readily to our bosoms. In their own noggins, they've been bona fide pop behemoths for yonks – a pair who'd just as merrily be belting out bangers in their own kitchen as they would bellowing them from the tallest skyscraper. And so it is tonight, as they wave adieu to the UK by dusting off the twinkly intricacy of 'Mother

Protect' before hurtling into the oddball magnificence of 'The Fox', Malin cooing "And I want to bear fruit for you" over woozy, ethereal keyboards like a glitter-dunked Kate Bush.

As ever, 'DJ, Ease My Mind' is momentous, spruced up with a faux-religious, choral intro before the rumble of drums gives way to that stupendous chorus, equal parts soul-trampled and giddy-as-fuck. Armed with such weaponry, witnessing N&TD in as squished-up a setting as this is akin to having Kylie or Madonna beamed into your living room. Add to this their gauntlet of gimmicks and gizmos, as Malin hollers simultaneously into two microphones on 'Tomorrow', brandishes a feathered pom-pom and lit-up knuckledusters during 'Somebody', and later dons a tacky tiger

mask clearly half-inched from a kids' fancy-dress shop.

And, lest they're ever in danger of descending into hammed-up farce, it's all underpinned by how irrepressible their finest wares sound. 'Tomorrow' is all slow-burning, creeping synths and shivers of lust and tension, while 'The Drummer' takes on a nuclear-powered hue as Malin clatters her way into the chorus and yelps "I'm a drum/ I'm a drum now". Face flushed, she leads into this evening's swansong – a stonking, otherworldly 'Under The Bridges'

– with a wide-eyed tale about "leaving home and realising you'll never be the same again".

However ridiculous they are, Niki And The Dove boldly swagger on like proper pop titans. And, of course, we wouldn't have them any other way. **Ben Hewitt**

## SETLIST

- Mother Protect
- The Fox
- DJ, Ease My Mind
- Tomorrow
- Last Night
- Somebody
- The Drummer
- Under The Bridges

## HAIM

**DINGWALLS, LONDON** MONDAY, JUNE 18

Not every Californian family band swaps school fairs for selling out Dingwalls. But that's exactly what Haim have done, having started out as three sisters backing their singing mama and drumming papa. But times have changed. Este, Danielle and Alana have grown up, ditched their folks, figured out how to lace good ol' fashioned rock'n'roll with sumptuous R&B harmonies and written a handful of stone-cold killer pop songs with the ability to turn the grumpiest of humans into giddy teenagers. They rattle through eight songs tonight (only six are their own), and either the immaculate three-part harmony of 'Better Off' or the strutting 'Forever' would be your new favourite song if it wasn't for the Fleetwood Mac-inspired genius of 'The Wire'. They then jam their way through a cover of the Peter Green-penned classic blues stomper 'Oh Well', but manage to keep things just the right side of self-indulgence. Set closer 'Let Me Go' is the perfect way to punctuate the end of the show, building from something familiar into a furious tempest of sound as all three of them drop their instruments and start drumming. Afterwards, singer Danielle confesses she's holding back tears because of the joy of it all, but it's younger sister Alana who sweetly thanks us for coming to "probably the biggest show we'll ever play". She's wrong there. This raucous affair proves Haim have far bigger nights ahead of them. The school fair's loss is everybody else's gain. **Kevin EG Perry**

## KENDRICK LAMAR

**ELECTRIC BALLROOM, LONDON** MONDAY, JUNE 25

Hoodie down, Kendrick Lamar is the garrulous showman, crowdsourcing his choruses and putting the miles in as he bounds stage-left to stage-right and back again. Hoodie up, the broad grin vanishes and the 25-year-old locks his feet and settles down. The costume-led persona switch is a rudimentary pacing technique, but it's so convincing it's hard not to see the Compton MC as a duo – the party rapper and the introspective freestyler. On his albums Lamar is softly spoken and thoughtful. Live, he leans on those syllables until they crack. So 'ADHD', delivered with brilliant nonchalance on last year's superb 'Section.80' album, is administered a giant shot of adrenaline. 'HiiiPoWeR', laid-back in delivery if not political message, becomes angrier. Lamar shakes off one rhyme before coming back around for the next. Sometimes, as in a hectic reworking of 'Cut You Off', he slips off the beat and goes into a verbal spiral, but it's done with enough charisma and confidence to make the rare mistakes fit. You almost forget it's his first trip to the UK, that he is yet to release a major label debut ('Good Kid In A Mad City' is due in October), and that the weight of expectation is pressing on him more than ever. But as he rounds off the night with a winning combo of 'The Recipe' and 'Cartoon & Cereal', all that matters is that tonight Kendrick Lamar runs it. Hood up, and hoodie down. **Henry Barnes**

## GABRIEL BRUCE

**ELECTRICITY SHOWROOMS, LONDON**

THURSDAY, JUNE 21

Flanked by two backing singers in fringed dresses and accompanied by a keyboard and a laptop, Gabriel Bruce cuts a louche figure. The former Loverman frontman has sidestepped his previous Melvins slant, and with slicked-back hair and wearing a sheer shirt tucked into a suit, his vibe is like *Boardwalk Empire* reshot in Bow. On opener 'Dark Lights, Shine Loud' Bruce howls "You gotta rid yourself of evil", his dervish moves on the lit-up dancefloor reflected in the mirrored ceiling, creating a scene like a rejig of *The Omen* set in Studio 54. 'Greedy Little Heart' starts like a homage to *The Blues Brothers*, as Bruce enters the crowd and asks one lucky punter: "Do you love somebody? Love with all your being and you'll be happy." His energy is infectious, though – witness how he instructs the audience to "hold the person next to you close", and people in the crowd oblige. Single 'Sleep Paralysis' slows the pace, showcasing Bruce's impressive Nick Cave-style vocal, and the set closes with a choreographed dance to 'Cars Not Leaving'. Friends and family invaded the dancefloor, and even though a monitor cuts out, the joy shines through. It's a fervent mixture of drama and camp – imagine Ferris Bueller and nervy best mate Cameron Frye teaming up for a record on Transgressive. By the time you read this, Bruce will be two weeks into his month-long residency. So what are you waiting for? **Ailbhe Malone**



Trash Talk  
chat dirty

# OFF! TRASH TALK

**KING TUT'S WAH WAH HUT, GLASGOW**

THURSDAY, JUNE 21

*Fighting fans, heavy riffs and smashed-up mics... hardcore doesn't get much harder*

"OMG! Iceage are fucking awesome," is what we wanted to write tonight. Sadly the Danish punks pulled out before the tour began and, despite being kept on the listings, they were never going to show. So tonight's line-up has been reduced to just OFF! and Trash Talk. Thankfully, they're two of the most exciting, brutal live acts on Earth.

Trash Talk don't do bad gigs. Kicking things off with 'Hash Wednesday', Lee Spielman jumps straight into the crowd, swinging his mic above his head. "This is a festival fucking pit!" he screams, and the crowd make his dreams come true by belting the shit out of each other. It gets crazier when the singer starts thwacking his mic against the ceiling. During 'Explode', Spielman goes arse-over-head in the most ridiculous example of crowdsurfing we've yet seen.

Tonight's headliners OFF! are all about the joy hardcore can stir with a few frazzled, gravelly riffs. Comprised of the former members of Circle Jerks/Black Flag (lead singer Keith Morris), Burning Brides (guitarist Dimitri Coats), Redd Kross (bassist Steven Shane

McDonald) and Rocket From The Crypt (drummer Mario Rubalcaba), OFF! have got hardcore coursing through their blackened veins. But such rich history comes with a price, and there are shouts for Black Flag songs – heckles swiftly met with indifference and a "This is not punk rock karaoke," from Morris.

Instead, we get heavy riffing from this year's awesome debut. 'Vaporized' stings the nostrils with its wail-outs and 'I've Got News For You' is a finger up at society. They wrap up the epic headfuck of a gig with the brilliantly unchained 'Peace In Hermosa'. While Iceage may have retreated, TT and OFF! carved their own path into King Tut's folklore. *Jamie Crossan*

## VIEW FROM THE CROWD

*Band Of  
The Night?*



**Franz Ferdinand's Paul Thomson, 35, Glasgow**  
"Trash Talk. The singer sounds like Alan Partridge when he trod on a spike!"



**Peter Michael Johnston, 23, Belfast**  
"OFF!. They are the greatest political band I have ever seen in my whole life."

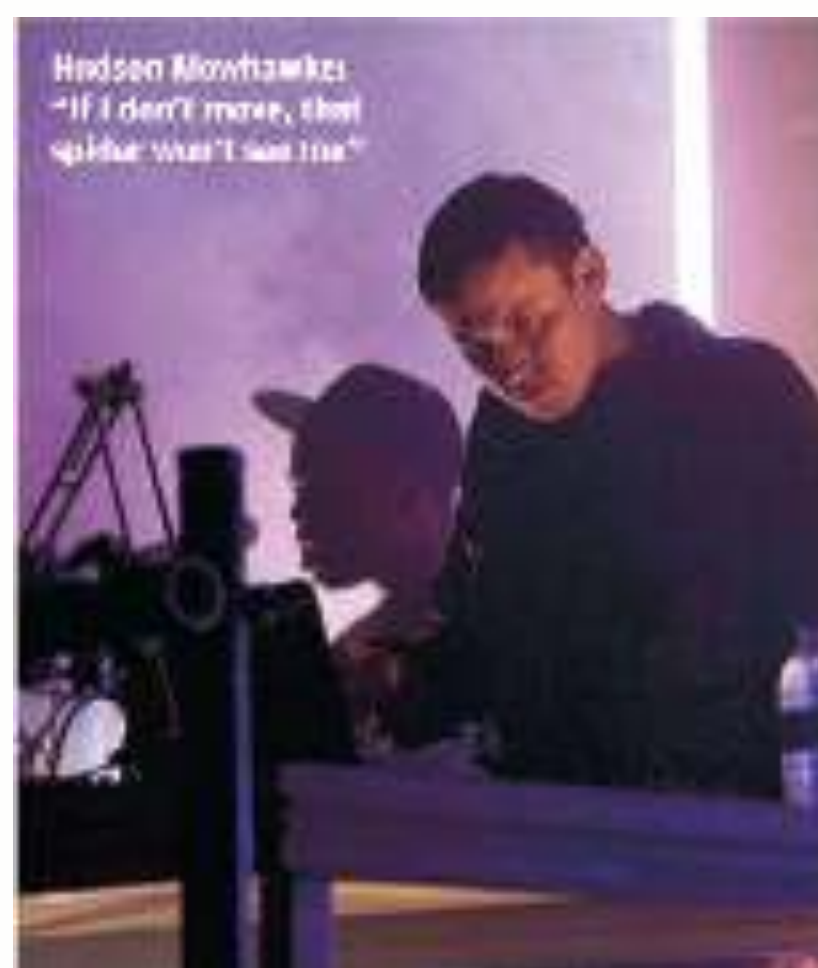
TNIGHT's Lunice  
impersonates the  
lighting display

# TNIGHT

**VILLAGE UNDERGROUND, LONDON**

THURSDAY, JUNE 21

*Producer Hudson Mohawke and DJ Lunice deliver a crker of a dbut shw in Ldn*

Hudson Mohawke:  
"If I don't move, then  
spike: what's the time?"

In May 2011, Scottish producer Rustie dropped an untitled song into his 50-minute Boiler Room mix, live on the internet. DUN-DUN-DUN-DUN-DUN-DUN it went, like a bassy take on the *Jaws* soundtrack. Immediately keen ears were typing stuff like "what is that bonkers track?" in the comments box below, with lots of others just writing "TUNE".

Tonight, as the clock hits midnight, the men who wrote it and stuck it in their track 'R U Ready' – Canadian rapper/DJ Lunice and Scottish production king Hudson Mohawke – are hurried away from their position. The crowd, which has already invaded the stage, want more. More rave. More bowel-shifting bass.

More trap-rap. Even more bass. That DUN-DUN-DUN-DUN-DUN-DUN has already been reloaded four times. Even after 100, it's easy to imagine hardcore fans waiting, anticipating the drop.

But the duo's first UK show hasn't just been a showcase of Lunice and HudMo's new 'TNIGHT' EP, but a selection of the year's biggest tracks cooked up with fresh ingredients, served with a light show and (no shit) a Lindsay Lohan-themed slide show. SpaceGhostPurrp's ASAP Rocky production 'Pretty Flacko' gets an airing, as does Baauer's 'Harlem Shake', a hyperactive zip-line of a track that's loved by Diplo. Then there's Chief Keef's 'I Don't Like', which is shouted along to with such volume that Keef can probably hear it at his grandma's house in Chicago.

'TNIGHT's lead single 'Bugg'n' gets cut in the most, with its clanking, mechanical monster-stomp finding that sweet spot between a banger and an earworm. The Jam City-like magic drops of 'Goooo' rolls through the crowd, and 'Higher Ground' reaches a speed frenzy before giving way to a happy hardcore-inspired mini set. Those in the crowd who've been glaring from under their Supreme caps suddenly look confused, so Lunice and HudMo switch it back to Meek Mill and Rick Ross' 'Ima Boss' – and not for the first or last time, the crowd shout "TUNE". *Siân Rowe*



**SUBSCRIBE NOW AT [WWW.NMESUBS.CO.UK/JULY12](http://WWW.NMESUBS.CO.UK/JULY12)**

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

**OVERSEAS  
SUBSCRIBERS  
SAVE 25%**

## A GREAT GIFT IDEA

PAL  
O  
PFE  
CAL  
E-MAIL: IPCSUB@QUADRA-TSUBS.CO





They're not taking  
pics, they're just  
finding out the  
England score



# NICKI MINAJ

HMV HAMMERSMITH APOLLO, LONDON SUNDAY, JUNE 24

*The remarkably strange hip-pop diva puts on a helluva filthy show on her first headline UK date – and though she's occasionally touched by genius, her chart-tastic material sometimes lets her down*

**W**ill the real Nicki Minaj please stand up? Since bursting onto the scene with her 'Playtime Is Over' mixtape five years ago, the ferocious – and ferociously strange – Queens rapper has carried on in a manner that suggests even her split personalities have split personality disorders, swapping sass-talk for canny pop careering on 'Pink Friday', her debut proper in 2010

But this year's 'Pink Friday: Roman Reloaded', though billed as a return to her 'baddest bitch' roots, was in fact a muddle-headed and often outlandish play at pop divadom that suggested the many facets of Nicki Minaj's persona should book in for a meeting post-haste.

So where does all that leave us tonight, at Minaj's first ever UK headline show? Well, a terrific opening volley leaves us in no doubt of her lyrical smarts: clad in peroxide wig and spangly pink cut-offs that'd make Russ Meyer blush,

Minaj indulges her favourite pastime of splashing her notional dick in our faces with smackdown renditions of 'I Am Your Leader' and 'Did It On 'Em'. 'Be In The Trap', a crunkin' twist on post-Neptunes brutality, is another highlight from Nicki the surrealist diss mistress, while a lightning run-through of 'Stupid Hoe' makes way for an invitation

to "kiss my ass and my anus" on a casually offered verse from Big Sean's 'Dance'.

It's all going filthily well, but when Nicki reels in her tongue for the poppier stuff, the results are uneven to say the least. 'Right By My Side' is OK in a Beyoncé-offcut kinda way, but the rote slog of 'Whip It' shows where much of 'Roman Reloaded' came unstuck, lumping the braindead sleaze of Rihanna at her worst with David Guetta's rancid chart house in depressing fashion.

Then there's the small matter of 'Starships'. What is there to say about this song, except that its unholy copy-pasting of bankable sounds – Eurodance, Black Eyed Peas, Maroon 5 – exerts a grim sort of fascination, and will no doubt be marvelled at by goonish talking heads

in *I Heart 2012*-style programmes of the future? Nicki ends the song squatting,

surrounded by sweaty topless men in tinfoil trousers, which is how we like to imagine she goes to the toilet.

Minaj is cool enough to carry duff moments like this, and worse – 'Pound The Alarm' is basically the same song as 'Starships', minus the compelling weirdness – but things pick up with the low-slung menace of 'Come On A Cone', her skewed lyrical genius at full bore, and 'Super Bass', still her only bona fide pop smash to date. But the simple fact is that Nicki's talent towers over at least half the material on offer here, which sort of suggests to us that the real Nicki Minaj may be yet to stand up. *Alex Denney*

## WHAT TWITTER THOUGHT...

@SheeMinajMB  
Nicki Minaj is in London.  
\*eats crumpet\* IM  
BREATHING THE SAME  
AIR AS ONIKA.

@cashtasticmusic  
England supporters,  
look on the bright side.  
Kim Kardashian,  
Beyoncé, Nicki Minaj and  
Rihanna were all in  
England this weekend :-)

@WestrapM\_  
I actually love Nicki  
so much more after  
tonight – perfection

@courtneyshanice  
Had THE best night ever!



DAN DENNEYSON



Festival  
REPUBLIC  
PROUDLY PRESENTS

# LATITUDE

2012

IT'S MORE THAN JUST  
A MUSIC FESTIVAL

THURSDAY 12TH - SUNDAY 15TH JULY HENHAM PARK, SOUTHWOLD,  
SUNRISE COAST, SUFFOLK

## Bon Iver -elbow-

### METRONOMY

JANELLE MONÁE  
AMADOU & MARIAM  
GLEN HANSARD  
FIRST AID KIT  
PUNCH BROTHERS  
GIVERS

PLUS VERY  
SPECIAL GUEST  
APPEARING ON  
SUNDAY:

### LAVRA MAR-LING

RICHARD HAWLEY  
MICHAEL KIWANUKA  
ESPERANZA SPALDING  
BAXTER DURY · MICK FLANNERY  
SISSY AND THE BLISTERS

*Rufus Wainwright*  
AND HIS BAND

PLUS SPECIAL GUEST:

### LANG LANG

## PAUL WELLER

### BEN HOWARD

BAT FOR LASHES  
SIMPLE MINDS  
(EXCLUSIVE ENGLAND/WALES  
PERFORMANCE OF 5 x 5)  
EDWARD SHARPE  
& THE MAGNETIC ZEROS  
ALABAMA SHAKES

## WHITE LIES

YEASAYER  
LANA DEL REY  
DEXYS · THE ANTLERS  
THE WAR ON DRUGS · DESTROYER  
FATOUMATA DIAWARA  
LLOYD COLE · SILVER SEAS

LATE SLOT: THE FIELD  
TUNE-YARDS

KURT VILE · HOWLER  
DAWES · CHAIRLIFT  
TWIN SHADOW · KINDNESS  
FOY VANCE · COLD SPECKS  
BRETON · ICEAGE

LATE NIGHT DJS: THE HEATWAVE · SKITTLES · SHY FX · TUESDAY BORN · MOSCA · GEORGE FITZGERALD

### CLOCK OPERA

ALT-J · SEYE  
VADOINMESSICCO  
POLIÇA · REVERE  
WE HAVE BAND · CATE LE BON  
TIM TEN YEN · THE SOFT  
DJS: DJ FELSON (DAYTIME)  
HUW STEPHENS · MOSHI MOSHI (NIGHTTIME)

THE WORD ARENA  

## THE HORRORS

SBTRKT  
DEUS · LOW  
DARYL HALL  
JOSH T. PEARSON  
LIANNE LA HAVAS · SMOKE FAIRIES  
SHARON VAN ETEN

i ARENA

LATE SLOT: WALLS  
ZOLA JESUS

DIANGO DIANGO · SOKO · I BREAK HORSES  
THE STAVES · WOODEN SHIPS  
OF MONSTERS AND MEN · TEAM ME · DEAP VALLY  
SUNLESS '97 · SPLASHH · RUMOUR SAID FIRE  
BWANI JUNCTION · A MANGLED VIGIL

THE LAKE STAGE

LOS CAMPEÑINOS  
TOY · THE CROOKES · KWES.  
TALL SHIPS · THEME PARK  
PAUL THOMAS SAUNDERS  
SAM AIREY · DINGUS KHAN  
THE ESTABLISHMENT

DJS: JEN LONG (DAYTIME) RICH THANE  
THE LINE OF BEST FIT · GARETH POTTER (NIGHTTIME)

THE COMEDY ARENA

## JACK DEE · TIM MINCHIN · REGINALD D HUNTER · RUSSELL KANE

THE INFINITE MONKEY CAGE FEAT. BRIAN COX, ROBIN INCE & AL MURRAY

THE FILM & MUSIC ARENA · THE CABARET ARENA · THE FARAWAY FOREST · THE POETRY ARENA  
THE LITERARY SALON · THE WATERFRONT STAGE · THE LITERARY ARENA · PANDORA'S PLAYGROUND  
THE THEATRE ARENA · IN THE WOODS · LATE NIGHT DJS · INBETWEENERS AREA · CHILDREN'S AREA

FOR TICKETS &  
INFORMATION:

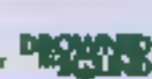
0871 231 0821 LATITUDEFESTIVAL.CO.UK

(CALLS COST 10P PER MIN PLUS NETWORK EXTRAS)

SEETICKETS.COM · HMVTICKETS.COM · TICKETMASTER.CO.UK



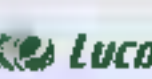
WORD "Encyclopedia" STYLIST



PSYCHOLOGIES Spotify



MDX



hmv...



EVERY FRIDAY **KOKO** EVERY FRIDAY **CLUB NME**

6 JULY

# WALK THE MOON

AMBASSADORS

DJ ED WILDER  
DJ ALANA B DEVOTION

9.30pm - 4am FIRST 100 FREE ENTRY  
£5 before 11pm £7 after  
Students (with card) £2 b4 10:30pm £4 b4 12pm

TICKETS - 0844 847 2258  
WWW.KOKO.UK.COM

13 JULY

# SISSY AND THE BLISTERS

20 JULY

# MAN LIKE ME

MT LIVE

27 JULY

# BILLY VINCENT

SECOND SHEPHERDS

FRIDAY DRINKS OFFERS

POSTER CA - £1.50  
SOUR - £1.50  
JAGERBOMBS 3 FOR £5

academy events present

# RAMS' POCKET RADIO

SUNDAY 8 JULY

## O2 ACADEMY3 BIRMINGHAM

0844 477 2000 / WWW.TICKETWEB.CO.UK

ACADEMY EVENTS BY ARRANGEMENT WITH ITB



VENUE 29 CLIFTON RISE, NEW CROSS, LONDON SE14 WWW.THEVENUELONDON.COM  
020 6 692 4077 ADULTS £14 12pm WITH TUES AB/STUDENTS/WOMEN/LADIES/MEMBERS. £7 OTHERWISE

FRI 6th JULY **THE PRECIOUS**

FRI 13th JULY **MADNESS**

FRI 20th JULY **KILLERZ**

FRI 27th AUG **FOO FIGHTERS**

# GET YOUR GIG IN NME

## 0203 148 6705

# ME FIRST AND THE GIMME GIMMES

PLUS GUESTS **GOOD RIDDANCE**

SATURDAY 25 AUGUST

LONDON  
O2 ACADEMY  
ISLINGTON

0844 477 2000 / TICKETWEB.CO.UK

An Academy Events Production by arrangement with Academy Tour Booking

# GUILFEST 2012

13th, 14th & 15th July  
in Stoke Park, Guildford

Nominated twice as Best Medium-Sized Festival in the UK  
-UK Festival Awards

**Jools Holland**  
& his Rhythm & Blues Orchestra  
Feat. Roland Gift

**Olly Murs**

**BRYAN FERRY**

**TULISA • TIM MINCHIN • CHIC (FEAT. NILE RODGERS) • JIMMY CLIFF • GARY NUMAN**

THE STRAITS • CANDI STATON • ASH • ABC • BUZZCOCKS • CHER LLOYD • THE BEAT • THE UNDERTONES • HEAVEN 17 • THE SOUTH • DODGY • ANDY C • THE WONDER STUFF (ACOUSTIC) • YOUNG GUNS • NOUVELLE VAGUE • SUB FOCUS (DJ SET)  
SKINDRED • BJÖRN AGAIN • BENGAL • KIDS IN GLASS HOUSES • THE DOORS ALIVE • THE WURZELS • ALVIN STARDUST • STOOSE • BASTILLE • THE SKINTS • MR. B THE GENTLEMAN RHYMER • AHAB • SIMON FRIEND • ROLO TOMASSI  
RUBBERBANDITS • BLACK SPIDERS • THE GLITTER BAND • SHARKS • LOSTALONE • DEVIL SOLD HIS SOUL • THE SEX PISTOLS EXPERIENCE • YASHIN • POLAR • FEED THE RHINO • TRC • THE FORTUNATE • CROWNS • TAKE FAT • SUBSOURCE  
EXIT INTERNATIONAL • TV SMITH • DRAGSTER • FEARLESS VAMPIRE KILLERS • INVADERS • GOLDBLADE • SUBSCAPE • FRICTION • PYRAMID • BROOKES BROTHERS • SIGMA • DISMANTLE • MILLIONS LIKE US • REPUBLICA  
TYRANNOSAURUS ALAN • NEW TOWN KINGS • STONE FOUNDATION • LEVI ROOTS • THE PRISCILLAS • CHORDS UK • LILY GREEN & MAGUIRE

BEN MONTAGUE • NEIL BRYDEN • PIG IGNORANTS • MACAVITY'S CAT • THE ZONE • WEYWARD CHILE • THE VALIDATORS • "ELVIS & FRIENDS" • CHARLEY FARLEY SUNDAY FOUR • REDWOOD • THE RASCALS • KAMILA • THE TRUE DECEIVERS • JOHN SPILLANE  
HECTOR'S HOUSE • THE APPROVAL • THE RHIZOMES • UNSUNG LILLY • VELVET RAZOR • TORMEAD JAZZ BAND • PINT SHOT RIOT • WHAT IS LIFE FOR? • FOUR SHORT OF A MIRACLE • GOODNIGHT VIENNA • TENSHEDES • JAILBAIT • FATE WILL FOLLOW  
NYLON SKY • MAY CONTAIN NUTS • DREAM OVERKILL • LOOK! NO HANDS! • TODAY WE FLY • KID CAPOLA • A FEW DAYS REMAIN • BLACK IRIS • THE STANLEY BLACKS • FRANKLIN • SEVENTH SEEKER • APACHE CHIEF • THE RAMONAS  
TOMORROW IS OURS • THE FAIL • THE TRELICKS • FELLA • LONG TALL SHORTY • THE TONES • THE SIGNAL FIRES • AVONDALE 45 • WONK UNIT • TRENCHTOWN • ELECTRIC RIVER • KFC • THE KALEBS • THE WITCHDOCTORS  
ROCK CHAIR • STREET VIBES • THE SON • MPS • YEARBOOK • CARTHIS • CITY OF ASHES • THE BROMPTON MIX • FABLE • SKYLARKS • EVERY OTHER WEEKEND • QUE TO MUTINY • DELIAH'S EYE • CREMYLL ROAD  
UNDERTOWN • THE GOLDTONES • SKYLINE • WATER FOR BOATS • NOVA SCOTIA • DIRTY LEGION • SUNDARA KARMA • PAPER BOATS • VANITY DRAWS BLOOD • THE RAPIDS • OCEAN'S INK • RETURN OF THANKS  
WAKE THE DREAMERS • ACCORDING TO YOU • TUMBLEWEED • MOCARA • VODOO RISING • EVERYTHING BUT ARMS • JESUS WEARS ADDIDAS • MOMENTS TOO LATE • KIZMIT • WE ARE SUPERHEROES • PRIVATE JET  
THE STEADYMAN BAND • THE CHASE • CHALK ANGELS • SEVASA • GHOST WRITERS • TIM PALACE • DOOMED FROM DAY ONE • UPON THE SHORE • WE STRUCK LUCKY • CHANCERS • THE SIRENS • LISA KWEI BAND  
OVIDIAN • HABIT • TOMMY ASHBY • SLIDER • TRACK OF WORDS • OCTOPUS METROPOLIS • THE MANDRILLS • MAYFLY • QUARREL • A ROOM SWEPT WHITE • THE SAN SANDERSON BAND  
THE AFTER EFFECT • AVENUE DISPUTE • PASSENGER SMITH • SCUD PENGUIN • REDSHIFT • QUIET ENGINES • IT VARIES • DORIAN GRAZE • I WAS A HURRICANE  
UNITED STATES OF AMERICA • COMA 69 • REDEYE • THE UNBELIEVABLE FREELoadERS FROM MARS • SARUS • PENANCE • MUG SHOT • GUILDFORD VOX

TICKET HOTLINE: 0871 230 1106  
INFO AND TICKETS: [www.gulfest.co.uk](http://www.gulfest.co.uk)

GUILFEST 2012

A Scotty Events Ltd. Production. Subject to License. Line-up subject to change.



DHP Concerts Presents

£15  
ADV

# GATHERING DRY THE RIVER SPECTOR LIARS JAKE BUGG

BASTILLE CLOCK OPERA FOSSIL COLLECTIVE  
GEORGE EZRA HEY SHOLAY INDIANA  
LEWIS WATSON NINA NESBITT PEACE

BETA BLOCKER & THE BODY CLOCK  
BLACK HATS GLASS ANIMALS  
WILD SWIM FINE UNION  
PIXEL FIX POLEDO

## SATURDAY 20<sup>TH</sup> OCTOBER 2012

WWW.GATHERINGFESTIVAL.CO.UK

O<sub>2</sub> ACADEMY OXFORD // THE BULLINGDON  
EAST OXFORD COMMUNITY CENTRE  
COWLEY ROAD METHODIST CHURCH

TICKETS ON SALE

WWW.ALT-TICKETS.CO.UK & O<sub>2</sub> ACADEMY BOX OFFICE  
ALL AGES, UNDER 14 TO BE ACCOMPANIED BY AN ADULT  
LINE UP SUBJECT TO CHANGE

WWW.GIGSINOXFORD.CO.UK

www.alt-tickets.co.uk / www.facebook.com/alttickets.co.uk

# THE FUTUREHEADS

## A CAPPELLA & ACOUSTIC



WED 19 SEPTEMBER  
O<sub>2</sub> SHEPHERD'S BUSH EMPIRE

www.alt-tickets.co.uk / 0844 871 8819



THE NEW ALBUM "RANT" IS OUT NOW  
ALBUM BUNDLES AVAILABLE FROM THEFUTUREHEADS.COM



dollop  
PRESENTS

18TH OCTOBER

# KWES - LIVE

AND GUESTS TBA

SINGLE LAUNCH WITH WARP RECORDS  
@ BIRTHDAYS, LONDON

TICKETS: ALT-TICKETS.CO.UK / WWW.KWES.INFO

### OCTOBER

20. MIDDLESBROUGH  
WESTGARTH SOCIAL CLUB

21. LEEDS  
BRUDENELL SOCIAL CLUB

23. LEICESTER THE MUSICIAN

24. BRISTOL THE FLEECE

25. LONDON CARGO

26. HASTINGS BRASS MONKEY

28. SOUTHAMPTON JOINERS

29. NOTTINGHAM BODEGA

30. DONCASTER THE LEOPARD

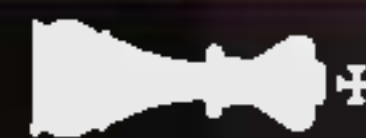
### NOVEMBER

01. BIRMINGHAM HARE & HOUNDS

02. MANCHESTER RUBY LOUNGE

TOKILLAKING.CO.UK

A DHP PRESENTATION



# TO KILL A KING

- WORD OF MOUTH TOUR -



fb.com/tokillaking • @tokillaking



# MARKETPLACE

## TUITION

**LEADING  
VOCAL  
COACH**  
TO THE FAMOUS  
[www.punk2opera.com](http://www.punk2opera.com)  
Tel: 020 8958 9323

## RECORDING STUDIOS

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

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

For all other studio detail

[www.millhillmusiccomplex.co.uk](http://www.millhillmusiccomplex.co.uk)

## CHAT

**FLIRT**  
10p per min  
0872 100 1301

18+ Helpline 0844 944 0544 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 0544 Live calls recorded  
0871 = 10p per min. Network extras apply. SP: 4D

**GAY CHAT**  
Call now and start chatting!  
18+ Helpline 0844 944 0544 Live calls recorded  
0871 = 10p per min. Network extras apply. SP: 4D

**TELECHAT**  
Call now and start chatting!  
18+ Helpline 0844 944 0544 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 0544  
0871 = 10p per min. Network extras  
apply. Live calls recorded. SP: 4D.  
WOMEN CALL FREE\*  
0800 075 9128  
\*0800 = Free from BT Landline

**CHAT OR  
DATE**  
10p  
PER MIN  
0872 100 1002  
18+ Helpline 0844 944 0544 Live calls recorded. SP: 4D.

## MUSICAL SERVICES

**ELECTRIC T-SHIRTS**  
THE WIDEST RANGE OF  
OFFICIAL BAND T-SHIRTS  
AND MERCHANDISE  
ON THE WEB AT THE  
LOWEST PRICES



[WWW.ELECTRICTSHIRTS.CO.UK](http://WWW.ELECTRICTSHIRTS.CO.UK)

02044 131 862 (UK)

02044 131 862 (UK)

02044 131 862 (UK)

02044 131 862 (UK)

02044 131 862 (UK)

02044 131 862 (UK)

02044 131 862 (UK)

02044 131 862 (UK)

02044 131 862 (UK)

02044 131 862 (UK)

02044 131 862 (UK)

02044 131 862 (UK)

02044 131 862 (UK)

02044 131 862 (UK)

02044 131 862 (UK)

02044 131 862 (UK)

02044 131 862 (UK)

02044 131 862 (UK)

02044 131 862 (UK)

02044 131 862 (UK)

02044 131 862 (UK)

02044 131 862 (UK)

02044 131 862 (UK)

02044 131 862 (UK)

02044 131 862 (UK)

02044 131 862 (UK)

02044 131 862 (UK)

02044 131 862 (UK)

02044 131 862 (UK)

02044 131 862 (UK)

02044 131 862 (UK)

02044 131 862 (UK)

02044 131 862 (UK)

02044 131 862 (UK)

02044 131 862 (UK)

02044 131 862 (UK)

02044 131 862 (UK)

02044 131 862 (UK)

02044 131 862 (UK)

02044 131 862 (UK)

02044 131 862 (UK)

02044 131 862 (UK)

02044 131 862 (UK)

02044 131 862 (UK)

02044 131 862 (UK)

02044 131 862 (UK)

02044 131 862 (UK)

02044 131 862 (UK)

02044 131 862 (UK)

02044 131 862 (UK)

Adam J Humphreys Photography  
PR/Showcase/Covers



Don't forget to  
mention NME  
when replying



[www.adamjhumphreysphotography.com](http://www.adamjhumphreysphotography.com)  
[adam.j.humphreys@btconnect.com](mailto:adam.j.humphreys@btconnect.com)

# NME

## MANUFACTURING

**Boxes  
made with**



[www.reallyusefulproducts.com](http://www.reallyusefulproducts.com)

0844 3188999

HARMONICS  
Music

[www.harmonics.co.uk](http://www.harmonics.co.uk)

**Beat2Wear** .CO.UK

SIXTIES LIMITED

60's & BEATLES INSPIRED CLOTHING & BOOTS



**BLUE JEANS  
WINKLE PICKERS**

ALSO AVAILABLE IN BLACK CALF LEATHER  
BLACK SUEDE & RED CALF LEATHER



**ONLINE OFFER 10% OFF & FREE UK DELIVERY ON ALL STOCK**  
ENTER NME10 at WEB SITE CHECKOUT (\*offer ends 20th July 2012)



FREE  
DOWNLOAD

FROM THE MAKERS OF **UNCUT**



# SPRINGSTEEN

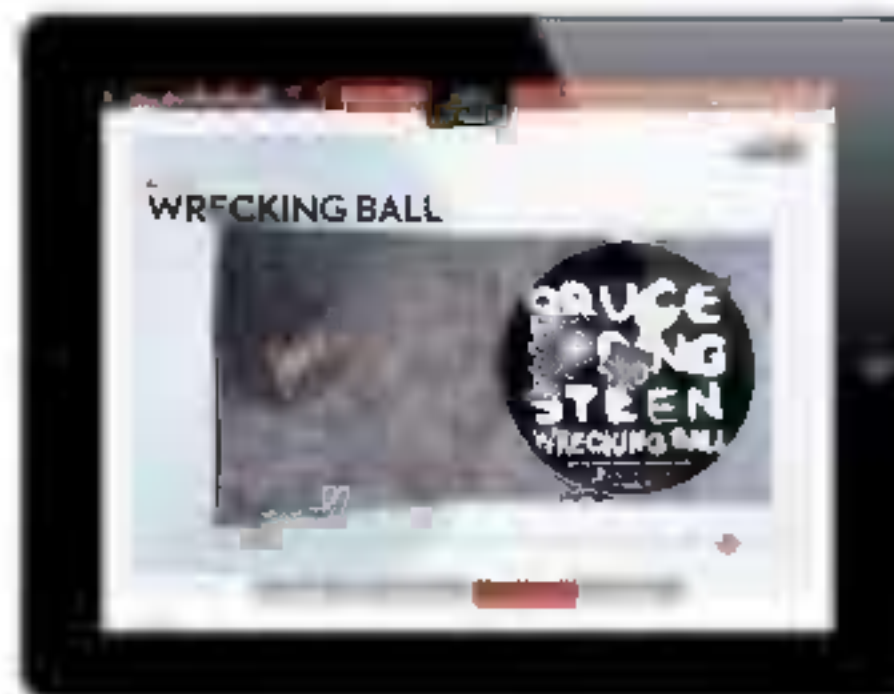
## THE ULTIMATE MUSIC GUIDE



The essential guide to the most inspirational rock star of the last 40 years



Archive features  
from 1974 onwards



An in-depth look at every album,  
including Wrecking Ball



Stunning photography  
from all eras of The Boss



DOWNLOAD CHAPTER 1 OF 5 FOR FREE

iPad is a trademark of Apple Inc., registered in the U.S. and other countries. App Store is a service mark of Apple Inc.



# GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

*Edited by Siân Rowe*

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

## BOOKING NOW



### THE GASLIGHT ANTHEM

**STARTS:** London O2 Brixton Academy, Oct 15

DON'T  
MISS

The Gaslight Anthem dudes are good dudes. Not content with thrilling followers with the announcement of their fourth album 'Handwritten', they recently performed their 'Thanks To Everybody Who Got Us To The Big Places Tour' across the US and Europe by playing high energy, hit-packed sets in venues much smaller than they can now pack out. *NME* described their recent KOKO show as thrilling, and a fan noted that even though they're not the most fashionable band in the world (harsh, but true) the New Brunswick four-piece put a lot of love into every single song they play. Expect more of the same when they arrive back in the UK for a tour this autumn playing O2s in London, Manchester, Glasgow and Birmingham.



#### NITE JEWEL

**STARTS:** Liverpool Eric's, Jul 12

Ramona Gonzalez is off on summer holiday, with a few shows along the way. Cities including Glasgow and Manchester will be treated to LP 'One Second Of Love'.



#### PURE LOVE

**STARTS:** Birmingham Glee Club, Jul 18

Frank Carter's new band are spreading the good vibes on a new tour this July. New single 'Handsome Devil's Club' is out on July 22.



#### EASTERN ELECTRICS

**STARTS:** London Area 12, Aug 4

The relocated festival has added Azari & III (pictured) and world-famous DJ Andrew Weatherall to this year's line-up.



#### JOHN MAUS

**STARTS:** London Scala, Aug 14

The experimental cult hero releases 'A Collection Of Rarities And Previously Unreleased Material' on July 16, so expect this London date to provide surprises.



#### PATRICK WOLF

**STARTS:** London Old Vic Theatre, Aug 29

Patrick Wolf celebrates a decade in music. He promises to play a different set every night of the tour, so diehard fans should get booking those Travelodges.



#### FRIGHTENED RABBIT

**STARTS:** Portrush Playhouse, Sep 6

The Scottish group follow a highland fling with a lengthy UK and Ireland tour throughout September. Tickets are on sale now.



#### BOB

**STARTS:** Newcastle University, Sep 15

The rapper follows up 2010's 'The Adventures of Bobby Ray' (the one with Hayley from Paramore on) with a new record and tour this autumn.



#### LIANNE LA HAVAS

**STARTS:** Glasgow O2 ABC, Oct 5

Following dates supporting Elbow and Erykah Badu, the 22-year-old folk and soul singer heads out on a headline tour. Ends O2 Academy Oxford on Oct 22.



#### TEED

**STARTS:** London O2 Shepherd's Bush Empire, Oct 10

Orlando is likely to reveal some wild new headgear as his Totally Enormous Extinct Dinosaurs heads off on his biggest tour yet.



#### BLOC PARTY

**STARTS:** Newcastle O2 Academy, Oct 12

Bloc Party's first three shows since hiatus must have gone well, because Kele and his band have announced a full seven-date tour.



#### NICKI MINAJ

**STARTS:** Nottingham, Capital FM Arena, Oct 21

Following her debut UK festival performances, the artist sometimes known as Nicki Minaj has announced an eight-date arena tour this October and November.



#### DIRTY THREE

**STARTS:** Birmingham Glee Club, Nov 20

Warren Ellis' Aussie trio tour their dark melancholia around the UK in the miserable winter months. Perfect for feeling gloomy.



# PICK of the WEEK

What to see this week? Let us help



## HOWLER

**STARTS:** Milton Keynes The Craufurd Arms, Jul 5

NME  
PICK

The breakout Minneapolis garage band return to the UK for a set of small club shows and their first European festivals. The tracks from 'America Give Up' are sure to get the thrilling run-around we've come to expect, while frontman Jordan Gatesmith hinted in a recent interview that the second album (it's under way, and he's suggested a March 2013 release date) is inspired by '60s pop as well as the slacker-rock back-catalogue – think The Rolling Stones and 'Runaway' crooner Del Shannon given a jolt of Howler's barely-out-of-our-teens energy. If you've yet to see them live then do, and find out why we voted them one of our favourite new bands of 2012. As well as Milton Keynes, the tour visits Stockton-on-Tees, York, Lancaster, Kingston upon Thames, Exeter and The King Arthur in Glastonbury.



## Everyone's Talking About KATY B

**STARTS:** Abersoch Wakestock, Jul 7

Katy and the Rinse crew continue their assault on the summer. This week she appears at the Wakestock festival in Abersoch and headlines the Sunday night of Somerset House's Summer Series. She just debuted new garage-inspired tune 'What You Came For' at Isle Of Wight, so keep an ear out for that alongside favourites from 'On A Mission'.



## Don't Miss BLOC.2012

**STARTS:** London Pleasure Gardens, Jul 6

Get up close and personal with Snoop Dogg (pictured), Gary Numan, Battles, Flying Lotus and the world's best new DJs and producers at this year's Bloc at Victoria Docks' mysterious 'Pleasure Gardens'. Sounds... sexy? Our picks include Joy Orbison going b2b with Jackmaster, Hudson Mohawke and James Blake, who's ditching the sad robot noises for the sounds of his Goldsmiths days.



## Radar Stars NO CEREMONY

**STARTS:** Manchester Sacred Trinity Church, Jul 5

Finally revealed as two guys and a girl (shock horror!) at a Now Wave gig in a derelict office block, Manchester's latest shadowy band play their debut headline show. Expect lots of dry ice to set off the synths and samples of their 'Heartbreaker' and 'Deliverus'. The band's festivals this summer include Dour Festival in Belgium and Midi Festival in France.

# WEDNESDAY

July 4

## BELFAST

Kate Nash Limelight 028 9032 5942

## BIRMINGHAM

Futureproof/We Start Partys/Tonight We're Electric The Ballroom 0121 448 0797

Gabrielle Apilin HMV Institute (Temple) 0844 248 5037

Unsane/Big Business Rainbow 0121 772 8174

## BRIGHTON

Robert Cray Concorde 2 01273 673 311

Strike The Bear/DKH/March

The Desert Green Door Store 07894 267 053

## BRISTOL

Defeater/Former Thieves/

Donnie Brasco Croft (Main Room) 0117 987 4144

The Psychedelic Furs Fleece 0117 945 0996

## GLASGOW

Carly Connor/Anna Sweeny King

Tut's Wah Wah Hut 0141 221 5279

Garbage Barrowlands 0141 552 4601

Lights Arches 0141 221 4001

## GLOUCESTER

Mike Donaghy Guildhall Arts Centre 01452 503050

## GUILDFORD

Follow Wyliss/City Lights/

Borderline Fire Boilerroom

01483 539 539

## LEEDS

Bell Tower Union/The Covelles/Two

Trick Horse/St Somebody Cockpit

0113 244 3446

Pariso Packhorse 0113 245 3980

Stars Of Sunday League Santiago 0113 244 4472

## LEICESTER

Run From Robots Soundhouse

07830 425555

## LIVERPOOL

Arcane Roots Shipping Forecast

0151 709 6901

Oceans/El Schlong/The Riverside

Club Zanzibar 0151 707 0633

Yashin/With One Last Breath/

Pavilions 02 Academy 0870 477 2000

## LONDON

Action Bronson Garage

020 7607 1818

Born Blonde/Vices/Sulk Shackdewell

Arms 020 7249 0810

Chasing Suns/Canute/Santiago

Street Machine Barfly

0870 907 0999

Childish Gambino XOYO

020 7729 5959

Cocos Lovers/Will Varley/

Melodica, Melody & Me The Harrison

020 7916 3113

Damon Albarn's Dr Dee ENO

020 7632 8300

The Drugstore Cowboys Ace Café

020 8961 1000

Echo Lake/Evans The Death/A

Grave With No Name The Lexington

020 7837 5387

Felix Martin/Death In Texas Dublin

Castle 020 7485 1773

Gaggle/Sylvie Tongue/AE EA Village

Underground 020 7422 7505

Gilberto Gil Barbican Centre

020 7638 8891

Gov't Mule Under The Bridge

020 7957 8261

Grace Savage/Chris McDonald/Israel

Cannan The Bedford 0208 682 8940

Hilltop Hoods Electric Ballroom

020 7485 9006

Ian Prowse Half Moon 020 7274 2733

Kiss HMV Forum 020 7344 0044

Love Park/Coastal Cities/Romare

Queen Of Hoxton 020 7422 0958

## Our Time Down Here/We Are

Fiction/Hey! Alaska 02 Academy

Islington 0870 477 2000

The Pleasers Rhythm Factory

020 7247 9386

The Rosie Taylor Project/Orca

Teant/Joanna Gruesome Windmill

020 8671 0700

Strange Hands/Thee Ludds/Keebo

MacBeth 020 7739 5095

Tender Trap/September Girls/

Cosines George Tavern 020 7790 1763

Twin Shadow Dingwalls 020 7267 1577

## MANCHESTER

Femi Kuti & The Positive Force HMV

Ritz 0161 236 4355

Regina Spekter/Only Son 02 Apollo

0870 401 8000

Roxette MEN Arena

Standard Fare/Tigercats/

The Birthday Kiss Castle Hotel

0161 237 9485

## NEWCASTLE

The Prison Library/Mammal Club/

Weird Shapes Cluny 2 0191 230 4474

## NOTTINGHAM

Howard Hughes/David Tattersall/

Red Shoe Daries Malt Cross Music

Hall 0115 941 1048

Saint Raymond/Indiana Bodega

Social Club 08713 100000

Vanity Box/Before My Eyes/My

Favourite Liar The Railway Inn

01773 780 852

## ST AUSTELL

Chase & Status/Labrinth Eden

Project 01726 811911

## YORK

Diamond Head Fibbers

01904 651 250

Sky Rocket Jack Stereo 01904 612237

Wooden Wand/Mordrake The

Duchess 01904 641 413



childish gambino,  
XOYO, London



## THURSDAY

July 5

Marilyn Manson,  
02 Academy Brixton,  
London

**BELFAST**

The Answer Empire 028 9024 9276

**BIRMINGHAM**

Crown Jewel Defense/The Final Chapter/Summerlin The Ballroom 0121 448 0797

The Heatwave/Gappy Ranks/Dumrry Goodz/Rodney P/Lady Leshurr Rainbow Warehouse 0121 772 8174

**BRIGHTON**

The Spirit Of Gravity Green Door Store 07894 267 053

**BRISTOL**

Kyte/The Tenfivesixty Start The Bus 0117 930 4370

The Lasting Days/Sapians/Cufflink Fumble Croft (Main Room) 0117 987 4144

**CARDIFF**

The Colours Gwdihw Cafe Bar 029 2039 7933

The First/Evarose/Hey Alaska Boglez 029 2034 1463

The Lobster Boat Band/David Tattersall/Howard Hughes Undertone 029 2022 8883

**COVENTRY**

Your Demise Kasbah 024 7655 4473

**GATESHEAD**

Gruff Rhys Phoenix 01392 667080

**GLASGOW**

John Cooper Clarke Sage Arena 0870 703 4555

**GLASGOW**

Alejandro Escovedo Stereo 0141 576 5018

Churches! School Of Art 0141 353 4530

Jo Mango/Body Parts Mono 0141 553 2400

Unsane/Big Business Nice'n'Sleazy 0141 333 9637

Weekend Nachos/The Afternoon Gentlemen 13th Note Cafe 0141 553 1638

**GUILDFORD**

Martin Simpson Electric Theatre 01483 444789

**HERTFORD**

Suburban Dirts/SongCircle Corn Exchange 01462 434 396

**HOVE**

Anima Tree/Caitlin Stubbs Brunswick 01273 735254

**LEEDS**

My Darling Clementine Seven Arts 0113 262 6777

Nai Harvest/Speedboat Salesmen/Our Reputation As Gentlemen The Well 0113 2440474

The Wind Up Birds/The Hypes/Dirty Green Vinyl/The Wax Collection Cockpit 0113 244 3446

Your New Antique/Control Is Dead/Round Window Carpe Diem 0113 243 6264

**LONDON**

Adam Belbin/Padraig Ryan Grove Tavern 020 8543 9881

Atoms Underbelly 0207 613 3105

Binko Swink/Gold Road/Mousedeer Ginglik 020 8749 2310

Bleeding Heart Narrative/The Lost Left/Max Bondi Shacklewell Arms 020 7249 0810

Candice Gordon Bull & Gate 020 7485 5358

Chambao KOKO 020 7388 3222

Copperline/Killing Fields Of Ontario Bedroom Bar 020 7613 5637

Darkwood/The Kikawney Family Lock Tavern 020 7485 0909

Die Antwoord HMV Forum 020 7344 0044

Gabrielle Aplin Dingwalls 020 7267 1577

Gossip 02 Shepherds Bush Empire 0870 771 2000

The Invisible/Active Child/Hospitality/NZCA/LINES Village Underground 020 7422 7505

La Shark Birthday's

Lois & The Love/The Supernovas/The Meat and Onions Gang Barfly 0870 907 0999

Magnetic Chamber/Shoals Duo MacBeth 020 7739 5095

Marilyn Manson/Lacuna Coil 02 Academy Brixton 0870 477 2000

Mary Epworth/Good Dangers/Jack In Water The Lexington 020 7837 5387

Palmistry/Greenwood Sharps Old Blue Last 020 7613 2478

Paul Heaton/Cherry Ghost/Mike Greaves Barbican Centre 020 7638 8891

The Psychedelic Furs Garage 020 7607 1818

Serpent Venom/Throne/Black Magician Black Heart 020 7428 9730

Today We Fly/Pacific/Dafydd Evans Fighting Cocks 020 8546 5174

UK Subs Peel 020 8546 3516

Wooden Wand/Duke Garwood Rough Trade East 0207 392 7788

**MANCHESTER**

Folks/Clockwork Radio/The Slow Readers Club Ruby Lounge 0161 834 1392

Matt Schofield Trio Band On The Wall 0161 832 6625

Raised As Wolves Night & Day Café 0161 236 1822

Rams Pocket Radio/Eastern Conference Champions Trof Fallowfield 0161 224 0467

The Riach Temporal/Model Sister/This Is Bracewell Roadhouse 0161 228 1789

**MILTON KEYNES**

Howler Crauford Arms Hotel 01908 313864

**NEWCASTLE**

Ian Siegal Cluny 0191 230 4474

**NORWICH**

Futureproof Brickmakers 01603 441 118

Futures/Don Broco/Natives Arts Centre 01603 660 352

**NOTTINGHAM**

Arcane Roots Rock City 08713 100000

Orca Team/Joanna Gruesome/Sea Lions/September Girls Chameleon 0115 9505097

**PLYMOUTH**

Soulify White Rabbit 01752 227522

**SALFORD**

No Ceremony/Cloud Boat Sacred Trinity Church 0161 834 2041

**SHEFFIELD**

Lights Corporation 0114 276 0262

**SOUTHAMPTON**

Defeater Joiners 023 8022 5612

**SOUTHEND**

The Shame/Tiger Blood/Eddie Falco Chinnery's 01702 460440

**ST ALBANS**

Cinemawave/The Scruff Horn 01727 853 143

**WAKEFIELD**

All For Glory/Ethos Theory/Journey's End The Hop 0871 230 1094

Hold The Reins Snooty Fox 01924 374455

**WOLVERHAMPTON**

Diamond Head/Stampede/The Culpit Slade Room 0870 320 7000

## FRIDAY

July 6

**ABERDEEN**

WAKESTOCK Calvin Harris/Rizzle Kicks/Flux Pavilion/AlunaGeorge/Random Impulse Cardigan Bay 01758 713465

**BATH**

Lonely Tourist/Crows Parliament Old Farmhouse 01225 316162

**BELFAST**

Jason Clarke Stiff Kitten 028 9023 8700

**BIRMINGHAM**

French Fries Hare & Hounds 0870 264 3333

Futures HMV Institute (Temple) 0844 248 5037

Jupiter Ate/Niya/Goldenclime The Ballroom 0121 448 0797

Silent Filter/Idle Playthings 02 Academy 0870 477 2000

Super Bamz Rainbow Warehouse 0121 772 8174

**BOLTON**

Anns Of Atlas Railway Venue 01204 306 450

**BOURNEMOUTH**

Mafia Lights 60 Million Postcards 01202 292 697

**BRIGHTON**

Dub Pistols Concorde 2 01273 673 311

Spectrasoul/D Bridge/Icicle Audio 01273 624343

Twisted Frontier/Jipsy Magic/The Lanes Latest Music Bar 01273 687 171

Tyrannosaurus Dead/Gum Green Door Store 07894 267 053

**BRISTOL**

Cars On Fire/Left Side Brain/Empire Croft (Main Room) 0117 987 4144

Futureproof/We Start Partys 02 Academy 0870 477 2000

Swindle/Eljah & Skiliam Thekla 08713 100000

Trippy Wicked & The Cosmic Children Of The Night Louisiana 0117 926 5978

**CANTERBURY**

LOUNGE ON THE FARM Emell Sande/Slow Club/Jess Mills/Fake Blood/Mystery Jets/Summer Camp/Charlie XCX/Aluna George Merton Farm 0871 230 1094

**CARDIFF**

The Death Of Her Money/Hunger Artist Clwb Ifor Bach 029 2023 2199

Lights CF10 02920 781 400

Sea Lions Buffalo Bar 02920 310312

**COVENTRY**

Sum 41 Kasbah 024 7655 4473

**DELAWARE**

Will Young Delamere Forest 01842 814612

**EDINBURGH**

wode/Haar/Solstheim Banshee Labyrinth 0131 558 8209

**EXETER**

The Magic Hatstand Cavern Club 01392 495 370

**GUILDFORD**

Get People Boilerroom 01483 539 539

**HOVE**

Cordella Brunswick 01273 735254

**KENDAL**

John Cooper Clarke Brewery Arts Centre 01539 725133

**KINROSS**

T IN THE PARK Snow Patrol/Florence + The Machine/Tinie Tempah/New Order/Professor Green/The Cribbs/Oily Murs/The Temper Trap/The Darkness/Pulled Apart By Horses Balado 0870 169 0100

**LEEDS**

Beretta Suicide The Well 0113 2440474

Cut Out Shapes Cockpit 0113 244 3446

Idiefish New Roscoe 0113 246 0778

Tiger Bay Sela Bar 0113 242 9442

The Wallers 02 Academy 0870 477 2000

Weekend Nachos/The Afternoon Gentlemen/Shoot The Bastard Brudenell Social Club 0113 243 5866

**LONDON**

Blackstar/Big Girls North London Tavern 020 7625 6634

Breakage/Jon Convex/Can Nest 020 7354 9993

Cage and Aviary Horse & Groom 020 8672 1780

Damon Albarn's Dr Dee ENO 020 7632 8300

WIRELESS FESTIVAL Deadmau5/Afrojack/Santigold/The Roots/Maverick Sabre/Jaguar Skills/Modestep/Knife Party/Childish Gambino Hyde Park 0870 166 3663

Weekend Nachos/The Afternoon Gentlemen/Shoot The Bastard Brudenell Social Club 0113 243 5866

Blackstar/Big Girls North London Tavern 020 7625 6634

Breakage/Jon Convex/Can Nest 020 7354 9993

Cage and Aviary Horse & Groom 020 8672 1780

Damon Albarn's Dr Dee ENO 020 7632 8300

WIRELESS FESTIVAL Deadmau5/Afrojack/Santigold/The Roots/Maverick Sabre/Jaguar Skills/Modestep/Knife Party/Childish Gambino Hyde Park 0870 166 3663

Blackstar/Big Girls North London Tavern 020 7625 6634

Breakage/Jon Convex/Can Nest 020 7354 9993

Cage and Aviary Horse & Groom 020 8672 1780

Damon Albarn's Dr Dee ENO 020 7632 8300

WIRELESS FESTIVAL Deadmau5/Afrojack/Santigold/The Roots/Maverick Sabre/Jaguar Skills/Modestep/Knife Party/Childish Gambino Hyde Park 0870 166 3663

Blackstar/Big Girls North London Tavern 020 7625 6634

Breakage/Jon Convex/Can Nest 020 7354 9993

Cage and Aviary Horse & Groom 020 8672 1780

Damon Albarn's Dr Dee ENO 020 7632 8300

WIRELESS FESTIVAL Deadmau5/Afrojack/Santigold/The Roots/Maverick Sabre/Jaguar Skills/Modestep/Knife Party/Childish Gambino Hyde Park 0870 166 3663

Blackstar/Big Girls North London Tavern 020 7625 6634

Breakage/Jon Convex/Can Nest 020 7354 9993

Cage and Aviary Horse & Groom 020 8672 1780

Damon Albarn's Dr Dee ENO 020 7632 8300

WIRELESS FESTIVAL Deadmau5/Afrojack/Santigold/The Roots/Maverick Sabre/Jaguar Skills/Modestep/Knife Party/Childish Gambino Hyde Park 0870 166 3663

Blackstar/Big Girls North London Tavern 020 7625 6634

Breakage/Jon Convex/Can Nest 020 7354 9993

Cage and Aviary Horse & Groom 020 8672 1780

Damon Albarn's Dr Dee ENO 020 7632 8300

WIRELESS FESTIVAL Deadmau5/Afrojack/Santigold/The Roots/Maverick Sabre/Jaguar Skills/Modestep/Knife Party/Childish Gambino Hyde Park 0870 166 3663

Blackstar/Big Girls North London Tavern 020 7625 6634

Breakage/Jon Convex/Can Nest 020 7354 9993

Cage and Aviary Horse & Groom 020 8672 1780

Damon Albarn's Dr Dee ENO 020 7632 8300

WIRELESS FESTIVAL Deadmau5/Afrojack/Santigold/The Roots/Maverick Sabre/Jaguar Skills/Modestep/Knife Party/Childish Gambino Hyde Park 0870 166 3663

Blackstar/Big Girls North London Tavern 020 7625 6634

Breakage/Jon Convex/Can Nest 020 7354 9993

Cage and Aviary Horse & Groom 020 8672 1780

Damon Albarn's Dr Dee ENO 020 7632 8300

WIRELESS FESTIVAL Deadmau5/Afrojack/Santigold/The Roots/Maverick Sabre/Jaguar Skills/Modestep/Knife Party/Childish Gambino Hyde Park 0870 166 3663

Blackstar/Big Girls North London Tavern 020 7625 6634

Breakage/Jon Convex/Can Nest 020 7354 9993

Cage and Aviary Horse & Groom 020 8672 1780

Damon Albarn's Dr Dee ENO 020 7632 8300

SHORTCUTS/Gnarwolves/Bangers Fighting Cocks 020 8546 5174

The Tenfivesixty/The Harlots/Forest Floors Club Surya 020 7713 6262

Time Is A Thief/Hoodlums/Burgundy: The Triangle Barfly 0870 907 0999

Walk The Moon Club NME @ KOKO 0844 847 2258

Wolfmother/Turbowolf Indigo @ The 02 Arena 0870 701 4444

Wolventrix/Rafaelli And The Real/Apple Eyes Bull & Gate 020 7485 5358

**MANCHESTER**

Active Child Soup Kitchen 0161 236 5100

Bicep/Jamie Bull Legends 0161 832 1111

Cable35 Retro Bar 0161 274 4892

Daytona Lights/Freedom Of The City Dry Bar 0161 236 5920

Dresden/Super 8 Cynics Night & Day Cafe 0161 236 1822

Hyena Kill Roadhouse 0161 228 1789

My Computer/Pete King Band On The Wall 0161 832 6625

Paul Heaton/Cherry Ghost/Jacqui Abbott Lowry 0161 876 2000

Wolfgang Gartner Sankey's 0161 661 9668

**MIDDLESBROUGH**

Arcane Roots Empire 01



## SATURDAY

July 7

## ABERSOCH

**WAKESTOCK** Dizzee Rascal/Katy B/  
Ms Dynamite/Jakwob/Annie Mac  
Cardigan Bay 01758 713465

## BILFAS

**Amocorps** Queen's University  
028 9024 5133

## BIRMINGHAM

**Butterfly Stone/Against The Wheel**  
The Ballroom 0121 448 0797

## BLACKPOOL

**Colours/Fools Parade** The Blue  
Room

## BOURNEMOUTH

**Blink-182/All American Rejects/  
The Blackout** International Centre  
0870 111 3000

## BRIGHTON

**Active Child/Written In Waters** The  
Haunt 01273 770 847

**Man On The Edge/Adam Kovacs**  
Digital 01273 202407

**Rough Citizen/Bat Country/The  
Stars Down To Earth** Green Door  
Store 07894 267 053

**Tim Mason/Ed Brummwell/sexxx**  
Coalition 01273726858

## BRISTOL

**Gabby Young/This Is The Klt/  
Shrag/She Makes War/Rita Lynch/  
Ladyfest DJs/The Horn The Hunt**  
Fleece 0117 945 0996

**Noah Villeneuve/Luke Brooks** Croft  
(Front Bar) 0117 987 4144

**Odessa/Fallure To Follow/Hope**  
**Remains Lost/Never Cry Wolf** Croft  
(Main Room) 0117 987 4144

**Suzuki/Kid Manners** Start The Bus  
0117 930 4370

## BURY

**Man Made Sole** The Met  
0871 230 1094

## CANTERBURY

**LOUNGE ON THE FARM** The  
**Wombats/Spector/Jake Bugg/  
Hooray For Earth/Goldie/Caspa/  
Roots Manuva/Kitty, Daisy & Lewis**  
Merton Farm 0871 230 1094

## CARLISLE

**Crown Jewel Defense/Summerlin/  
Final Chapter** Bnckyard  
01228 512 220

**Madness** Racecourse 01228 554 700

## DELAMERE

**Plan B** Delamere Forest 01842 814612

## EDINBURGH

**The Hazezy Janes/Soljourner/  
Small Feet Little Toes** Sneaky Pete's  
0131 225 1757

**Meursault/Rob St John/Jill**  
O'Sullivan Queen's Hall 0131 668 2019

**Serpent Venom/Black Magician**  
Bannerhans 0131 556 3254

## GLASGOW

**Eric Johnson** O2 ABC 0870 903 3444

## GUILDFORD

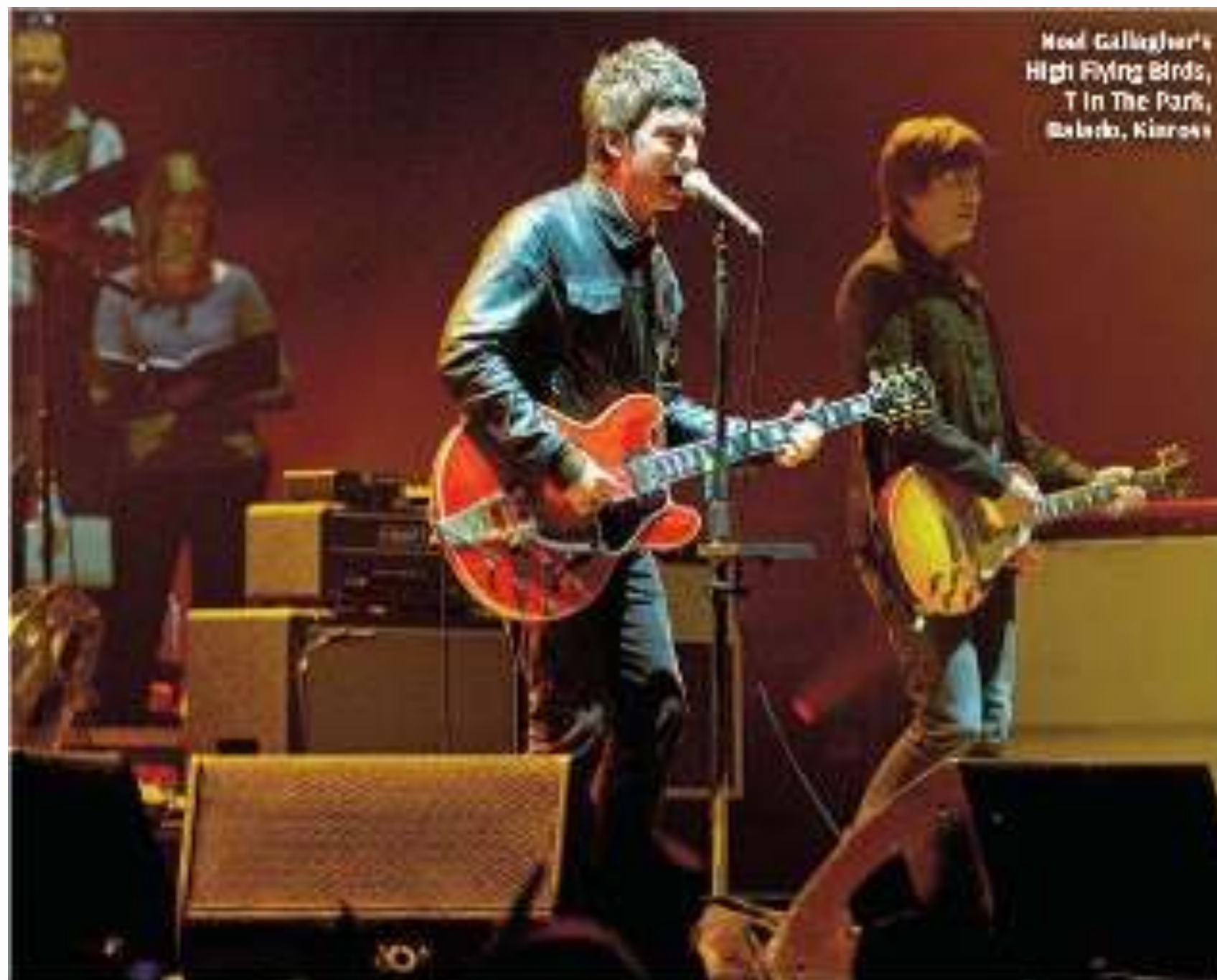
**The Love Family** Boilerroom  
01483 539 539

## KINROSS

**T IN THE PARK** The Stone Roses/  
Noel Gallagher's High Flying Birds/  
David Guetta/Calvin Harris/Jessie  
J/The Vaccines/Emell Sande/  
Two Door Cinema Club/Alabama  
Shakes/The Maccabees Balado  
0870 169 0100

## LEEDS

**Action Directe/The Big Snakes**  
**Mystery Orchestra/Alice**  
**Moving Under Skies** The Library  
0113 2440794



Noel Gallagher's  
High Flying Birds,  
T In The Park,  
Balado, Kinross

**El Schlong/Seven Headed Cobra/  
Bears Killing Bears** Royal Park Cellars  
0113 274 1758

**Futures/Natives** Cockpit  
0113 244 3446

**Japanese Fighting Fish/The Broken  
Buttons/Monmon Eiger** 0113 244 4105

**Lost State Of Dance** Carpe Diem  
0113 243 6264

**The Psychedelic Furs** Brudenell  
Social Club 0113 243 5866

**Seth Troxler/Cassy/Shawn Reeves/  
Visionquest** Temple Newsam  
0113 234 8080

**Texas Harewood House** 0870 444 4018

**What The Blood Revealed/Tree**  
**Of Sores/Himself** Fox & Newt  
0113 243612

**LEICESTER**  
**Alejandro Escovedo** Musician  
0116 251 0080

**The Tennysons** Sumo 0116 285 6536

**LIVERPOOL**  
**Electronic People/Kicks/Route 22**  
O2 Academy 0870 477 2000

**Signal Aurora/Raw City/Violet** Omen  
Shipping Forecast 0151 709 6901

**LONDON**  
**Break On Through** Underworld  
020 7482 1932

**The Brian Jonestown Massacre/  
Cate Le Bon** O2 Shepherd's Bush  
Empire 0870 771 2000

**Cardinal Jack** The Wheelbarrow  
**Casino Royale/Rock Hunter** Barfly  
0870 907 0999

**Clive Henry/Leroy Roberts** CAMP  
Basement 0871 230 1094

**Cosmonauts/Wild Geese/Black**  
**Cherry Nest** 020 7354 9993

**Damon Albarn's Dr Dee** Coliseum  
020 7379 1264

**WIRELESS FESTIVAL** Drake/Nicki  
Mina/Example/Wiz Khalifa/  
The Weeknd/Nero/Rita Ora/  
AlunaGeorge/The-Dream/D'banj  
Hyde Park 0870 166 3663

**Esser/LV/Logos** Queen Of Hoxton  
020 7422 0958

**IQ/The Targent/Magenta/Pallas/It**  
**Bites** Hippodrome 0208 5414411

**Jack Cheshire/Waterpuppet** Union  
Chapel 020 7226 1686

**Jamie Rodigan/Disorda/Hartley**  
Shacklwell Arms 020 7249 0810

**Jay Haze/Craig Richards/Bicep**  
Fabric 020 7336 8898

**Kavell/The Troubled Club** Surya  
020 7713 6262

**Kerouac/Bastions/Pariso** Old Blue  
Last 020 7613 2478

**Lalback Luke/Oliver Twizt/Junior**  
**G Ministry Of Sound** 020 7378 6528

**Mars Night/Red Seas Fire/Against**  
**The Flood** Garage (Upstairs)  
0871 230 1094

**Monsters Build Mean Robots/  
Dead Red Sun** LHT Urban Bar  
020 7247 8978

**Newham Generals/Champion/  
Terror Danjah/Trim/Swindle/Elijah**  
**& Skilham** Cable Club 020 7403 7730

**BLOC WEEKENDER 2012** Orbital/  
Gary Numan/Flying Lotus/Actress/  
James Blake/Hype Williams/Kode9/  
Jacques Greene/Coopy G/Scuba  
Pleasure Gardens

**Stagecoach/SamIsaac/LightGuides/  
Jumping Ships/Gunning For Tamar**  
Windmill 020 8671 0700

**Stop Press!** Bull & Gate 020 7485 5358

**Thee Vicars/The Witchdoctors**  
Fighting Cocks 020 8546 5174

**\*shels/Astrohenge** Peel  
020 8546 3516

**MANCHESTER**  
**The Band Perry** Manchester Academy  
0161 832 1111

**From Embers** MoHo Live  
0161 834 8180

**The Imogen Styles/The Fevers**  
Roadhouse 0161 228 1789

**The Jackathon/Heldi and Marc**  
**Houle** Sankey's 0161 661 9668

**Metric** HMV Ritz 0161 236 4355

**NEWCASTLE**  
**Big Beat** Bronson Cluny 2  
0191 230 4474

**Polarsets** Cluny 0191 230 4474

**NEWCASTLE UNDER LYME**  
**Mark Morriss** Old Brown Jug  
0191 478 6204

**OXFORD**  
**Extracurricular/Terraforms/Rewire**  
Clementines 01865 247214

**PLYMOUTH**  
**Unsane/Big Business/Damerels**  
White Rabbit 01752 227522

**PRESTON**  
**Organised Mike** Adelphi  
01772 897961

**RIPLEY**  
**INDIETRACKS FESTIVAL** Veronica  
Falls/Go Sallor/Summer Camp/  
Joanna Gruesome/The Jasmine  
Minks/Gold-Bears/Evans The  
Death/Tender Trap Midland Railway  
Centre 01773 747 674

**RUGBY**  
**Yashin/With One Last Breath/Go**  
**Primitive** Vault 01788 303003

**SHEFFIELD**  
**Grace Petrie** Greystones  
0114 266 5599

**Weekend Nachos/The Afternoon**  
**Gentlemen** Red House 0114 2727875

**SOUTHAMPTON**  
**Shadow Child/Luca Pilato** Junk Club  
023 8033 5445

**STOKE ON TRENT**  
**Betrayal Within** The Ranks/  
**Hate Behind** The Veil Sugarmill  
01782 214 991

**WAKEFIELD**  
**Clown Corpse** Snooty Fox  
01924 374455

**WOLVERHAMPTON**  
**The One Twos/The Regulars/Arcade**  
**Parade** Slade Room 0870 320 7000

**WREXHAM**  
**The Mend** Central Station  
01978 358780

**YORK**  
**Andy Doonan/Dan Webster/Lee**  
**Parry** The Duchess 01904 641 413

**Little Triggers** Fibbers  
01904 651 250

## SUNDAY

July 8

## ABERSOCH

**WAKESTOCK** Ed Sheeran/Chiddy  
Bang/All American Rejects/Funeral  
For A Friend/Redlight Cardigan Bay  
01758 713465

## BIRMINGHAM

**Arrows Of Love** Hare & Hounds  
0870 264 3333

## BRIGHTON

**Asbest/Sinner** Fishbowl 01273 777 505

**Burn The Fleet** Sticky Mike's Frog Bar  
01273 749 465

## BRISTOL

**Big Business/Unsane** Croft (Main  
Room) 0117 987 4144

**Fearless Vampire Killers/  
Ashestoangels/DEAD!** Croft (Front  
Bar) 0117 987 4144

## CANTERBURY

**LOUNGE ON THE FARM** The  
Charlatans/Chic/Niki And The  
Dove/David Rodigan/Disclosure/  
Zinc/Dexys/The Heatwave Merton  
Farm 0871 230 1094

## CARD

**The Horn The Hunt/Sleepy Panda**  
**Club** Gwdihw Café Bar 029 2039 7933

## DELAMERE

**The Wombats** Delamere Forest  
01842 814612

## GLASGOW

**Amocorps/The Bastards Of Science**  
Classic Grand 0141 847 0820

**The Band Perry** O2 ABC  
0870 903 3444

## GUILDFORD

**Roy/Domi** Boilerroom 01483 539 539

## HULL

**Otis Gibbs** The Back Room  
01482 847 007

## KINROSS

**T IN THE PARK** Kasabian/Swedish  
House Mafia/Elbow/Chase And  
Status/Skrillex/Keane/Bombay  
Bicycle Club/Orbital/Nero/Rita Ora  
Balado 0870 169 0100

## LEEDS

**The Commander In Chief** New  
Roscoe 0113 246 0778

**The Human League/Levellers/  
Scouting For Girls/Inspiral**  
**Carpets/The Farm** Harewood House  
0870 444 4018

**Yes Sir Boss!** HiFi Club 0113 242 7353

## LEICESTER

**Arcane Roots** Soundhouse  
07830 425555

## LONDON

**Birthday Sex/Nol Kabat** Power  
Lunches Arts Café

**Faith No More** HMV Hammersmith  
Apollo 0870 606 3400

**Hoodlums/Kick Up The Fire** The  
Wheelbarrow

**It Bites/Magenta/Mars Hollow**  
Hippodrome 0208 5414411

**Katy B/Devlin** Somerset House  
020 7K344 4444

**Lilygun/Thank Pablo/Elle Rose**  
Windmill 020 8671 0700

**Mallory Knox/Coastline/Violet**  
Garage (Upstairs) 0871 230 1094

**Pat Metheny/Chris Potter/  
Ben Williams** Barbican Centre  
020 7638 8891

**Petty Bone/Dethscalator**  
Shacklwell Arms 020 7249 0810

**WIRELESS FESTIVAL** Rihanna/Jessie  
J/J.Cole/Rizzle Kicks/Kaskade/  
A\$AP Rocky/Calvin Harris/Cher  
Lloyd/Madeon/Kreayshawn Hyde  
Park 0870 166 3663

**Zen Death Squad/My New New**  
**Favourite Tribe/Lewis** Rainsbury  
Lock Tavern 020 7485 0909

**MANCHESTER**  
**The Brian Jonestown Massacre** HMV  
Ritz 0161 236 4355

**Futures/Don Broco/Natives** Club  
Academy 0161 832 1111

**We The Dead** Tiger Lounge  
0161 236 6007

**NEWCASTLE**  
**Collectors Club/Jake Bugg/Jake**  
**Mattison** Warehouse 34

**Simple Minds** O2 Academy  
0870 477 2000

**OXFORD**  
**Metric** O2 Academy 3 0870 477 2000

**RIPLEY**  
**INDIETRACKS FESTIVAL** The  
Vaselines/Rose Melberg/The  
Monochrome Set/Orca Team/  
Girls Names/September Girls/This  
Many Boyfriends/Sea Lions Midland  
Railway Centre 01773 747 674

**SHEFFIELD**  
**I Killed The Prom Queen** Corporation  
0114 276 0262

**SMALLTHORNE**  
**Kamikaze Test Pilots** Green Star  
01782 811189

**ST AUSTELL**  
**Blink-182/Crowns** Eden Project  
01726 811911

**YORK**  
**Alejandro Escovedo/The Sensitive**  
**Boys** Fibbers 01904 651 250

**Maven Fiction** The Duchess  
01904 641 413



Rihanna,  
Wireless Festival,  
Hyde Park, London

## GET IN THE GIG GUIDE!

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 9

Cerebral Ballzy,  
Joiners,  
Southampton



## BIRMINGHAM

Baroness O2 Academy 3  
0870 477 2000

## BRISTOL

Everest Never Falls/The After  
Affect/Her Dark Embrace Croft  
(Main Room) 0117 987 4144  
Jo Schornikow/Scott Rudd Louisiana  
0117 926 5978  
Perdissian/Soh Calhoun/The Origin  
Fleece 0117 945 0996  
Tom Holder & The Railway Sleepers  
Croft (Front Bar) 0117 987 4144

## CARDIFF

R-Sellig/Y Pencadiys Gwdihw Café  
Bar 029 2039 7933

## COVENTRY

Arrows Of Love Kasbah  
024 7655 4473

## LANCASTER

Low Library 01717 3942651

## LEEDS

Dominic Marshall Trio Sela Bar  
0113 242 9442

## LONDON

fun. Heaven 020 7930 2020  
Incubus O2 Academy Brixton  
0870 477 2000  
Kimya Dawson Bush Hall  
020 8222 6955  
Laetitia Sadler Scala 020 7833 2022  
Marc Almond O2 Shepherds Bush  
Empire 0870 771 2000  
Mother Feather/Sherlock's Dead/  
Half Loon Barfly 0870 907 0999  
Tom Milsom/Reventure Dublin  
Castle 020 7485 1773

## MANCHESTER

Black Twig Pickers Night & Day Café  
0161 736 1822

Municipal Waste/Forsaken/Anguish  
Mollo Live 0161 834 8180

Needtobreathe Ruby Lounge  
0161 834 1392

## BRIGHTON

Black Twig Pickers Sticky Mike's  
Frog Bar 01273 749 165  
Kimya Dawson The Haunt  
01273 770 847  
Some Truths/These Feathers Have  
Plumes/Kemper Norton Green Door  
Store 07894 267 053

## BRISTOL

Elly McCabe/Josie Ghost Croft (Front  
Bar) 0117 987 4144  
Sharon Van Etten/Empty Pools  
Thekla 08713 100000  
Wooden Ships/Scarlet Rascal  
& The Train Wreck Fleece  
0117 945 0996

## CARDIFF

Blink-182 CF10 02920 781 400  
Third Party Gwdihw Café Bar  
029 2039 7933

## GATESHEAD

Tune-Yards Sage Arena  
0870 703 4555

## GLASGOW

Baroness Stereo 0141 576 5018  
Crown Jewel Defense/Summerlin/  
Final Chapter Cathouse  
0141 248 6606  
James Morrison O2 Academy  
0870 4 7 2000  
Needtobreathe/UrbanMyth King  
Tut's Wah Wah Hur 0141 221 5279

## TUESDAY

July 10

## GUILDFORD

Arcane Roots Boileroom  
01483 539 539

## LEEDS

Break On Through Irish Centre  
0113 248 9208  
Euphoria Audio/Durfamous Dead/  
The Spector Effect/Stations Cockpit  
0113 244 3446

## LIVERPOOL

Rams Pocket Radio Shipping  
Forecast 0151 709 6901

## LONDON

AM: AK Proud Galleries 020 7482 3867  
Bitter Ruli Borderline 020 7734 5547  
Eve Sells Band Half Moon  
020 7274 2733

Faith No More O2 Academy Brixton  
0870 477 2000

Features/Don Broco/Natives XOYO  
020 7729 5959

Go Sailor/Gold-Bears/The Plines The  
Lexington 020 7837 5387

I Killed The Prom Queen Underworld  
020 7482 1932

Jill Scott Somerset House  
020 7344 4444

John Pilger Queen Elizabeth Hall  
020 7960 4242

Municipal Waste Dingwalls  
020 7267 1577

Pennywise/The Flatliners/

Double A O2 Academy 2 Islington  
0870 477 2000

St. Lucia Sebright Arms 020 7729 0937  
We Cut Corners/Manflu Barfly

0870 907 0999  
Without Fidel/Downward Spirals

Buffalo Bar 020 7359 6191

## MANCHESTER

Betty Wright HMV Ritz 0161 236 4355

Black Tusk/Okkultokrati Star &  
Garner 0161 273 6726

Graf Orlock/Hammers/Lich Kraak  
07855 939 129

Killing Joke Academy 0161 832 1111

Sam Forrest Castle Hotel  
0161 237 9485

The Vans/The Words Night & Day  
Café 0161 236 1822

## NEWCASTLE

The View O2 Academy 0870 477 2000

## NORWICH

The Miserable Rich/The Way Home  
Arts Centre 01603 660 352

## NOTTINGHAM

Standard Fare/The Smittens  
Chameleon 0115 9505097

## READING

Burn The Fleet The Facebar  
0118 956 8188

## YORK

Howler/Splashh/Miaow Miaow The  
Duchess 01904 641 413



The View,  
O2 Academy,  
Newcastle

The View/Sound Of Guns HMV Ritz  
0161 236 4355

## OXFORD

Chantel McGregor Bullingdon Arms  
01865 244516

## SOUTHAMPTON

Cerebral Ballzy Joiners  
023 8022 5612

## TRURO

Your Demise Bunters Bar  
0187 2241 220

## WAKEFIELD

British Daylight Escobar  
01924 332000

## WOLVERHAMPTON

Martin Stephenson Robin 2  
01902 497860

## YORK

Rams Pocket Radio/King No-One/  
Stencils The Duchess 01904 641 413

The Smittens/Standard Fare/Orca  
Team Basement 01904 612 940





# THE ROSES REACH FULL BLOOM

In 1989, *The Stone Roses* played a one-off show at Blackpool's Empress Ballroom that has gone down in legend. *Helen Mead* was with them



**T**his is no tale of sex, drugs and fuck-ups. Is that what you really want from a frontline story about

the Roses: the usual rock'n'roll clichés, of pills, thrills and tummy aches? If you do, I'd have to challenge your ideas of what really makes a legendary band. With The Stone Roses, you can have the real deal: a glimpse of the world at the moment it changed forever.

Blackpool in August '89 was the Roses' coming-of-age party, and nothing was going to spoil that. They'd been playing gigs constantly that year and the message had spread exponentially. I'd seen them play first at Brunel University in April, then the ICA (and partied with them afterwards at acid house club Land Of Oz), then Walsall. The atmosphere everywhere was the sweetest feeling ever, and now *this* was the gig everybody had been waiting all summer for. The perfect ending to our summer of love.

They had a reputation for not suffering fools gladly, but I'd become their number one ally at *NME* and pretty much across the music press. I was the paper's Live and Dance editor – two seemingly divergent sections, but at that moment in time, only I could see how linked they were by the explosion in music that was happening. I'd been constantly getting Roses gigs covered that year and the editor had pulled me into the office, demanding to know what I was doing (even though it was this support that secured us all the front covers later on). By Blackpool, he still hadn't got it, so I commissioned myself to write a two-page live review, with an interview, within the live section because the paper wouldn't commission a feature. This gig, of course, was THE event of the year! The defining moment when the crossover between acid house and live music happened. The Stone Roses defined that time by delivering a live gig that was also a rave – the crowd fully connected, dancing as if they were at a club.

After the soundcheck, I was with them until the moment they went onstage. We did a photo shoot on the seafront and in a kids' funhouse, where I wanted to get on one of the slides, but couldn't with my bare legs. Ian, a total gentleman, lent me his 21-inch-bottom green Wrangler 1972 corduroy flares, but I couldn't get them over my thighs.

We went back to their B&B to hang out and do an interview, the band getting ready to go onstage. Cleaning teeth, changing shirts, all



very practical and down to earth, all very relaxed and together. It was in the tourbus on the way to the venue that the music went on and the band started to fire up the electric energy that they took straight out onto the stage – we literally drove into a docking area that took us straight there. It was "look Ma, I'm on top of the world!" stuff.

After the show, there was no planned after-party and we went back to their B&B, where I persuaded the night manager to let us have a party in their bar/breakfast room. If we promised to be good boys and girls and help

them clean up and set the tables for breakfast, it was a deal. When has that ever happened before? Over 100 dedicated party people and we all remained perfectly behaved! At dawn with the space all spick and span, Ian walked Jack Barron and myself back to our hotel down on the seafront. Deep in thought, this natural, heartfelt man, so totally of the moment, asked, "Promise you'll tell me if I ever need to be brought back down to earth."

Twenty-three years later, I'd love to take a walk with him after Heaton Park. Some moments in time are just perfect, and that was one of them. Thanks Ian. We all owe it to ourselves to be the best we can be. And this weekend was proof that we can be – and that, for so many of us, music is the key. Especially the music of The Stone Roses.

*Ian Brown, a total gentleman, lent me his 21-inch flares*



# NME

NME EDITORIAL

Call 020 3140 1400

Editor Mike Williams

Editorial PA Sarah Muller (ext 6864)  
Assistant Editor Hannah McKeown (ext 6866)  
Features Editor James Fullerton (ext 6870)  
Reviews Editor Tom Howard (ext 6865)  
Assistant Reviews Editor Sam Hogg (ext 6868)  
Deputy News Editor Jenny Stevens (ext 6872)  
News Music Editor Matt Williams (ext 6862)

Art Director Giles Ashbery

Deputy Art Editor Tony Cross

Designers Pat Northcott

Picture Director Martin Patterson (ext 6869)  
Acting Picture Director Zoe Cassack (ext 6881)  
Acting Picture Editor Sophie Hodge (ext 6885)  
Picture Researcher Patricia Grant (ext 6880)  
Acting Production Editor Henry (ext 6879)  
Chief sub-editor Sarah Litherington  
Senior sub-editor John Woodhouse (ext 6867)  
Sub-Editors Marjorie Champ (ext 6861),  
Nick Howells, Michael Holder

NME.COM

Editor Jane Lewis

Picture Editor Sarah Anderson (ext 6852)  
Senior Video Producer Phil Wills (ext 6874)  
Music Reporter Tom Goodwin (ext 6877)

ADVERTISING

6th Floor, Blue Fle Building, 150 Southwark Street,  
London SE1 0SU  
Group Trading Director Kate Mackenzie (ext 6870)  
Group Trading Director's PA Laura Chin (ext 6870)  
Group Deputy Trading Director Jon Russell (ext 6868)  
Head of Agency Sales Chris Walker (ext 6869)  
Senior Sales Executive: Jane Westbrook-Crowell (ext 6731)  
Display & Online Sales Executive: Laura  
Stewart-Fisher (ext 6744)  
Online Sales Executive: Tom Collins (ext 6733)  
Live Ads Executive Emma Martin (ext 6721)  
Creative Media Director Matt Lewis (ext 6860)  
Creative Media Director's PA Trish Gadsby (ext 6731)  
Head of Creative Media – Men & Music  
Karl Hunt (ext 6725)  
Deputy Head of Creative Media Neil McQueen (ext 6707)  
Creative Media Managers  
Adam Kilduff (ext 6704)  
Jane Foxfield (ext 6705)  
Alex Pule, ext 6726,  
Sophie Fox (ext 6703)  
Creative Media Project Manager  
Charlotte Harnwell (ext 6724)  
Director of Design Amanda Wigginton (ext 6861)  
Regional Business Development Manager  
Chris Scott (ext 6722)  
Ad Production & Artwork (ext 6736)  
Classified Sales Manager Nicola Latham (ext 6808)  
Classified Sales Executive Ryan Barnett (ext 6809)  
Classified Ad Copy Editor Wooding (ext 6812)  
Syndication Manager Nicola Beasley-Safford (ext 6478)  
Senior Subscriptions Marketing Executive  
Barbara O'Connell (ext 6898)

INNOVATOR – INSERT SALES

Ad Manager Zoe Freeman (ext 6707)  
Account Executive Rosanna Wilson (ext 6709)

PUBLISHING

Group Production Manager Tom Jennings  
Production Controller Lisa Clay  
Head of Marketing Tom Pearson (ext 6773)  
Marketing Manager Ellie Miles (ext 6775)  
Marketing Assistant Tom Debbas (ext 6770)  
Internal and External Affairs Foster-Hartley (ext 6490)  
Publisher Tracy Chantman  
Publishing Director Emily Hattings  
PA to Publishing Director Julie Bishop (ext 6840)

IPC Inspire  
Production of any material without permission  
is strictly forbidden

IPC INSPIRE Printed on 100% recycled paper

**SEND TO NME, C/I 1-800-848-0848** (no postage needed outside the UK) **UK:** £3.50 (inc. postage) **USA:** \$5.00 (inc. postage) **Canada:** \$5.00 (inc. postage) **Rest of World:** \$6.00 (inc. postage) **Subscriptions:** 12 issues for £35.00 (inc. postage) **Single Copies:** £1.00 (inc. postage) **Back Issues:** £1.00 (inc. postage) **Advertising:** 1000 impressions for £100.00 (inc. VAT) **Printed in the UK** **Printed by:** W & A Garton Ltd, 100 Brooklands Drive, Basingstoke, Hampshire RG24 8JN **Phone:** 01256 336611 **Fax:** 01256 336612 **Email:** nme@ipcmedia.co.uk **Website:** www.nme.co.uk



# THE LEGENDARY NME CROSSWORD

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

Compiled by Trevor Hungerford

Win!

## A BAG OF NME SWAG



### CLUES ACROSS

- 1 Follow up not as gripping as 'Hold On' (4 5)  
 6 Linkin Park number is not coming over loud and clear (5)  
 9 Pa's up here cavorting around to a Spiritualized album (4-5)  
 10 "And I've seen him with girls of the night/And he told \_\_\_\_\_ to put on her red light", from Arctic Monkeys' 'When The Sun Goes Down' (7)  
 11+19A "You're \_\_\_\_\_, pull yourself together", The Courteeners (3 8 7)  
 14 The name of New Zealand's 'How Bizarre' act is written in the bottom corner (1-1-1)  
 18 At the start of a century, rolled around with member of The Big Pink (7)  
 19 (See 11 across)  
 20 British reggae band that had a 1988 Number One hit with 'Don't Turn Around' (5)  
 23 For us it's just the thought of a new album from Hot Chip (2-3-5)  
 25 Super Furry Animals miaowing without any vowels (1-1-1-1)  
 27 It was pivotal in naming Jimi Hendrix album '\_\_\_\_: Bold As Love' (4)  
 29+15D Trio lack a way of turning into an old four-piece band (5 4)  
 30+26D She's following The Black Keys (4-4)  
 31 The 1980 hit 'I Could Be So Good For You' was the theme tune to this TV series (6)  
 32 Speak without any vowels to name an Australian industrial noise band (1-1-1)

### CLUES DOWN

- 1+3D Maximo Park have the body parts to wiggle in with and giggle out of (4-3-4)  
 2 Dry The River without taking it easy at all (2-4)  
 3 (See 1 down)  
 4 Wrongly go near a Jon Spencer Blues Explosion release (6)  
 5 Urgent action required on this Pigeon Detectives' album (9)  
 6 Bloc Party performing in half luxury (4)  
 7 (See 19 down)  
 8+24D Set off on foot for Passion Pit (4 1 4)

- 12+21D A Chaka Khan classic - or NME may view that differently (2-5-5)  
 13 Runs around holding a pre-decimal penny to get album from US all-girl group The Roches (5)  
 15 (See 29 across)  
 16 Style Council single that was subtitled 'You're The Best Thing' (7)  
 17 Formed in 1968, their hits included 'My Brother Jake' and 'Wishing Well' (4)  
 19+7D 1992 hit that begins "I don't care if Monday's blue" (6-2-2-4)  
 20 (See 29 down)  
 21 (See 12 down)  
 22 Put on the clothing of an Everly Brother (3)  
 24 (See 8 down)  
 26 (See 30 across)  
 28 Stereophonics' album 'Language. \_\_. Violence. Other?' (3)  
 29+20D Perhaps same hit as the one for The Motown (aka Detroit) Spinners (3-1-5)

Normal NME terms and conditions apply, available at [NME.COM/terms](http://NME.COM/terms). Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, July 10, 2012, to: Crossword, NME, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

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

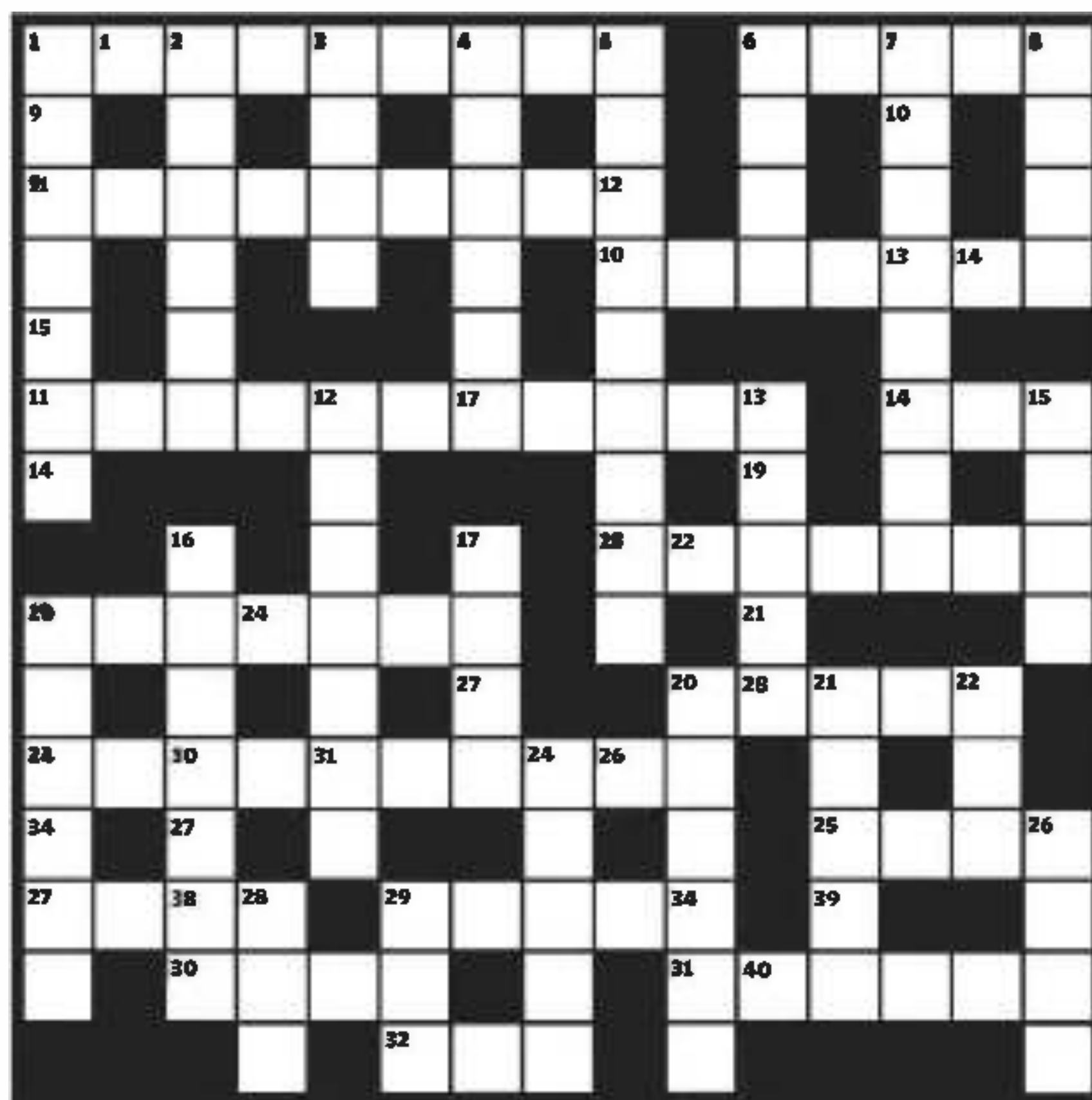
### JUNE 9 ANSWERS

#### ANSWERS ACROSS

1 Streets In The Sky, 9+10A Eddie Cochran, 11 Toast, 12 Sawdust, 15+16A+26A End Of The World, 19+20A RU Mine, 21 Dream On, 24 Swim, 25 Star, 29 EMF, 30 Low, 31 Flags, 32 No One, 33 Tunes, 34 Evita

#### ANSWERS DOWN

1+27D Sweet Heart Sweet Light, 2 Radlands, 3 Electronic, 4+22D Such A Fool, 5 Nicks, 6 Here We Are, 7 Sunburn, 8 You, 13 Tyson, 14 Steeltown, 17 Eldorado, 23 Big Fun, 28+18A Alas Agnes, 31 Fee



## COLLECTORS' CORNER

### KANYE WEST

Here are the music gems that no Kanye West fan should be without



### THROUGH THE WIRE (2001)



West's first single was inspired by a nasty 2002 car accident in which he was badly injured, his jaw having to be wired to his face during reconstructive surgery. The lyrics offer a wryly humorous look at the situation West found himself in after the event. After appearing on one of his many official mixtapes, it was eventually given a proper release.

**Need To Know:** The chorus and instrumental breaks sample Chaka Khan's 1985 hit single 'Through The Fire'.

### SLOW JAMZ (2005)



This single is unique in that it appeared first on fast-tongued Chicago MC Twista's album 'Kamikaze', before re-appearing later in the same year on Kanye's debut album, 'The College Dropout'. As a single it became Twista and Kanye's first US chart-topper, and was also nominated for a Grammy award for Best Rap/Sung Collaboration.

**Need To Know:** The Oscar-winning actor Jamie Foxx helps out on vocals, as he also did on 'Gold Digger', another US chart-topper for West in 2005.

### CAN'T TELL ME NOTHING (2003)



One of West's many mixtapes, this came after the popular 'Freshmen Adjustment' trilogy and was made freely (and 'officially') available over the internet in the run-up to the release of West's third album, 'Graduation'. As well as previewing some of the album's songs, the mixtape includes artists signed to West's label GOOD Music and collaborations with other musicians.

**Need To Know:** The collection won 'Mixtape Of The Year' at the 2007 Vibe Awards.

### MR HUDSON - STRAIGHT NO CHASER (2011)



After releasing first album 'A Tale Of Two Cities' as Mr Hudson & The Library in 2007, British singer Ben Hudson was signed to Kanye's GOOD Music. West then executive produced this album, making guest appearances on several tracks.

**Need To Know:** Hudson has made guest appearances on West's 2008 effort '808s & Heartbreak', and also appears on Jay-Z and Kanye's 2011 collaborative album 'Watch The Throne'.



# FANMAIL

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

Edited by Mark Beaumont



LETTERS@NME.COM



FACEBOOK.COM/  
NMEMAGAZINE



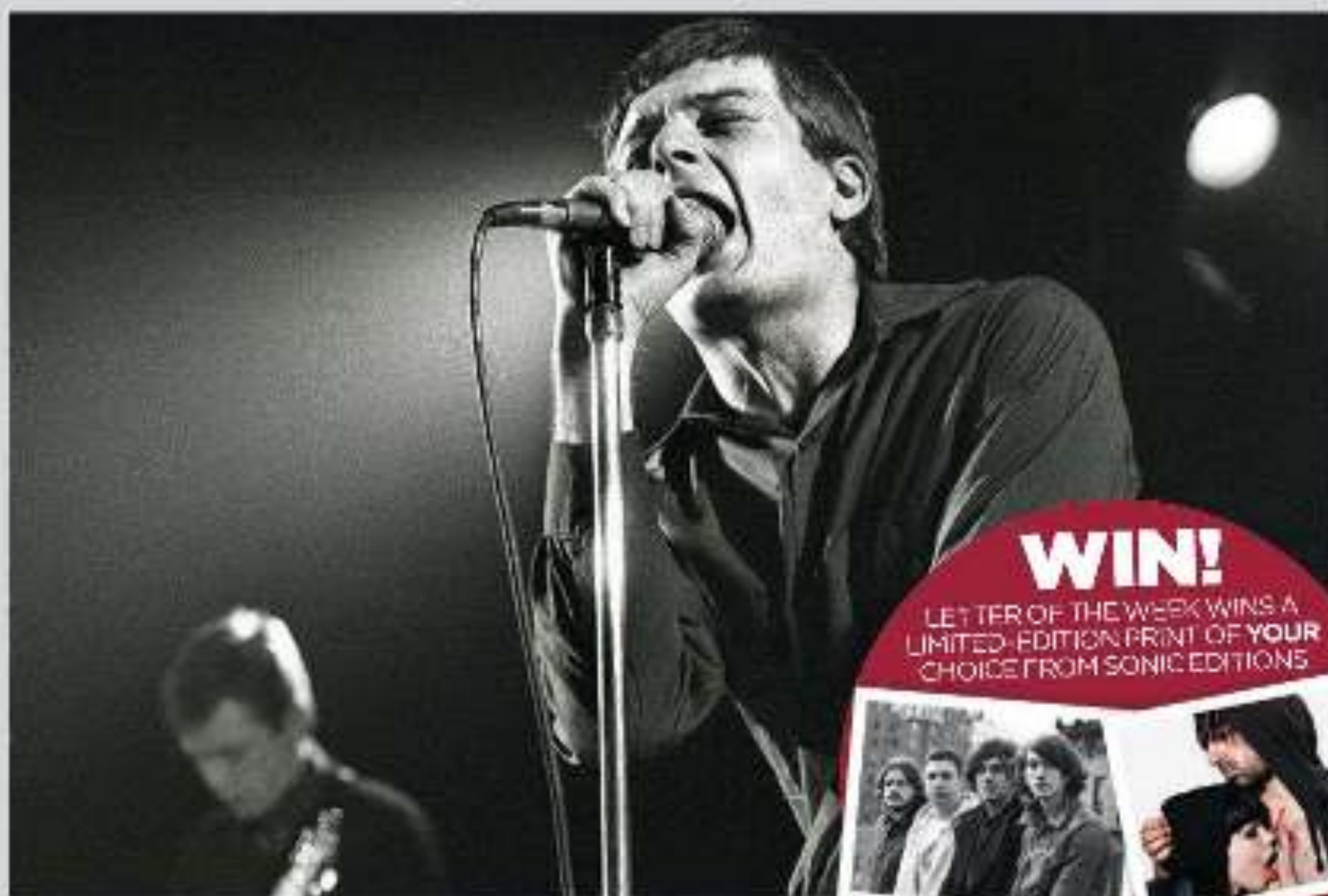
TWITTER.COM/  
NMEMAGAZINE



NME.COM/BLOGS

## The Big Issue

What everyone's talking about this week



WIN!

LETTER OF THE WEEK WINS A LIMITED-EDITION PRINT OF YOUR CHOICE FROM SONIC EDITIONS



VIEW THE FULL COLLECTION AT [SONICEDITIONS.COM/NMELETTERS](http://SONICEDITIONS.COM/NMELETTERS)

### LETTER OF THE WEEK CAPS OFF TO CURTIS

From: John Crack  
To: NME

I guess like many folk reading last week's NME (June 30) I skipped to the end of the 100 Greatest Songs list to see what was Number One. And my reaction? OK, it could have been the memories of the stunning and emotional portrayal of Ian Curtis in the excellent *Control*, or equally it could have been nostalgia for my days at the fag-end of the '70s, working in an indie record store. But the reason for tears extraordinarily welling up in my eyes was simply from reading the words for 'Love Will Tear Us Apart'. From that haunting chorus and melody and Curtis' mournful and evocative voice - each working their way into my emotions all over again. The power of great music...

#### NME's response...

From creating the sizzling miserablism of '80s proto-indie to inspiring the serrated guitar screams of the past decade, no other song has had the same influence on modern music as Joy Division's classic of cold beds, romantic routines and

the existential anguish of forgetting to leave the seat down. But as John here has leapt from the pages of Nick Hornby's *High Fidelity* to remind us - and as the mighty Allo Darlin' recently sang - "A record is not just a record/A record can hold

memories", and 'Love Will Tear Us Apart' is a legendary milestone in so many lives because of the crater it left on first impact. For me, as an impressionable eight-year-old catching it on *Top Of The Pops* just after being turned into

a charming pre-pubescent hormonal mulch of lust and longing by Kate Bush's 'Babooshka' video, it was the moment I realised I'd probably spend much of my adult life on heavy-duty anti-depressive medication. Thanks, Ian - MB

### 100 GREATEST SONGS: THE ROW BEGINS

From: Alastair S  
To: NME

I am a huge fan of the magazine, but I have been left unimpressed with the list of songs you have claimed to be in the Top 100 of NME's lifetime. Bear in mind that this was a period of time that saw Hendrix, The Beatles, psychedelic and classic rock, the birth of punk, the very first electronic music, etc... I do have some issues. Amy Winehouse is in the chart, for example. If no-one else is going to say it, I will. She was not, in life, celebrated for her talent as much as she was the subject of gossip and controversy, and loads of people rate her only now that she's dead. Also, while Joy Division may seem

interesting, they had nowhere near the influence or talent of similar artists of that movement such as Kraftwerk (*Fair point - MB*) or OMD (*Fai... um, what? - MB*), and I think most of the people rating Joy Division are doing it to be cool. And then there's... Azealia Banks? The Killers? Dizzee Rascal? Now there are some exciting contemporary acts - Arctic Monkeys and The White Stripes, for example. But with some of the choices it's like you're pandering to the younger, wider audience by throwing in some hip-hop and R&B so people don't accuse you of being stuck in the past. Conversely, you've totally missed out artists such as The Doors, one of the most influential American bands in history. You also, by the way, missed The Doors out when you did your 'best songs of the '60s' poll. I think this, if nothing else, deserves an explanation.

From: Chloe  
To: NME

I would like to express my thoughts on your list of the 100 Greatest Songs so far. It's satisfying seeing such a range of artists, covering all genres, especially the rarer gems such as Donna Summer, Television and Devo, who are usually never in the spotlight. Personally, I believe Joy Division is a slightly safe option as a winner, but it is a classic anthem, so I can't argue. On the other hand, it baffles me how some of the world's best bands, such as Pink Floyd and Led Zeppelin, aren't featured, but bands that have been influenced by them have. As for Azealia Banks and Dizzee Rascal, dancefloor fillers maybe, but hardly the greatest tracks of our time.

From: NME

To: Alastair S; Chloe

It's simple. By not selecting a Doors, Pink Floyd or Led Zeppelin track as one of the best 100 songs of the roughly 5 million ever released, we're obviously stating, loud and clear, that all three bands were unadulterated, irredeemable shite and about as capable of completing a decent tune as Jimmy Carr is a tax return. Je-YOKE! Come on, it's only 100 songs, there's got to be 500-plus acts throughout NME's history that could be argued as worthy of inclusion, and then there's the matter of that little-known troupe called The Beatles. And as for the accusation that we're bunging in 'token' modern rap tracks, I'm sorry, but we know a game-twattin' urban masterpiece like 'Fix Up, Look Sharp' and '212' when we hear it. Why wait 20 years for history to drag its slovenly arse around to agreeing with us? - MB



## SMACK OUR RIGHTS UP

From: Speechless in Singapore  
To: NME

How's this for a bit of musical paranoia: the Singaporean government is using 'Smack My Bitch Up' as background music for a choreographed naval boat display during their upcoming National Day Parade. Singapore, a country that fines performers \$10,000 for swearing onstage, who have the DEATH PENALTY for drug offences, who have a 'Speakers' Corner' in a park in town that is supposed to encourage free speech (but only if you submit the remarks you wish to make to the government for approval first). They even edited the song so you don't hear the first yell of "Smack my bitch up!" Did they buy the song? If they did, I'll never listen to The Prodigy again. Or did the government steal it? In which case, what are the Prods going to do about it? Even Lady Gaga had the metaphorical balls (bigger than her literal balls) to stand up and say no when they tried to use one of her songs last year.

From: NME  
To: Jay Horne

So, Prods, are you going to allow a repugnant song that's gotten away with spouting violent misogyny for years thanks to the liberal concept



## STALKER

From: Laura  
To: NME

"I bumped into Orlando Maccabees before their gig at Alexandra Palace. He was lovely - the gig was brilliant!"

of freedom of speech to be used by a government keen to suppress it? Or are you gonna grow a pair of Gaga gonads and fight for the rights your own career has done so well by? We expect your cease and desist order on our desk by Monday - MB

## NEW MODICAL EXPRESS?

From: Keiran Newell  
To: NME

As a 16-year-old mod and NME reader I must say I really enjoyed your recent magazine (April 14) featuring Paul Weller and Miles Kane. It was great to read something different from all this indie hype that we're surrounded by nowadays. It was also nice because it was something I could relate to and was interested in. Therefore, I'd like to ask if we will be having more mod-

# Web Slings

## The highlight of this week's NME.COM blogs

# HOW INDIE ROCK FELL IN LOVE WITH FLEETWOOD MAC

A Fleetwood Mac tribute album was announced yesterday, and includes Mac covers from artists like Best Coast, MGMT, Washed Out and Lykke Li. Just what is it that attracts the current breed of jobbing indie bands to the soft-rocking, cocaine-hoovering, sun-drenched multi-millionaires' music?

Fleetwood Mac moved through styles in a wayward first decade - usually depending on which lead guitarist was mad at the time - but it tends to be the Mac of the mid-'70s and beyond that cast the net furthest. Basically, once Lindsey Buckingham and Stevie Nicks got on board and brought with them all that glamour, strife and glorious melody. But why now? For my money, it's been a slow-burner since the Guilty Pleasures movement of a decade ago - when the more emotionally stunted listener found they could like unfashionable tunes without handing in their cred cards...

Read Matthew Horton's blog in full on NME.COM



### Best of the responses...

Finally! I have been going on about Fleetwood Mac for years and everyone takes the piss. Well, now all their favourite bands are covering the legends! Charlotte Burton

As Jello Biafra once said in a documentary, "For the

people who were into punk in the '70s there were the same amount of people whose soundtrack was Rumours - they aren't our people." And also indie rock bands of late liking Fleetwood Mac - too much cocaine... Ian Schultz

Rumours would have always been a hipster's favourite, had it not been for the massive number of copies it sold. Peter Rice

Peter Rice

Most people with any musical taste hate 'Rumours'-era Fleetwood

Mac and their insipid Heart FM drivetime drive anthems with a passion - myself included. Phil Jackson

Phil Jackson

Fleetwood Mac have always been, and always will be, lame. Mathias Moen

Mathias Moen

related issues of NME in the future? I would LOVE to see NME featuring The Who ahead of them performing at the Olympics in July. It would also be nice having a special issue looking back at bands like The Jam or The Small Faces, or even having a slot in the magazine somewhere in an issue for new mod bands like Missing Andy. Just a few ideas knocking around in my head to bring a touch of mod back to NME.

From: NME

To: Keiran Newell

When the job of NME Editor came up the other week, Keiran, I was struggling with my application. I was out of ideas, I was panicked - an edible crossword! Self-destructing Radar section! Free snake singing 'Wetsuit'! - so I grasped your letter as a lifeline and based my entire future career around the idea of turning NME mod. I'd have Phil Daniels as Deputy Ed, introduce a fashion page called Eight Holes Or

Fourteen? and have every interview conducted by Paul Weller on the back of a moped bound for Brighton. The publishers took one look, costed up the idea of putting 50 wing mirrors on every issue and gave the job to some bloke called Williams instead. Thanks a bunch - MB

## LLAMA ARMOUR

From: Invisible Hamster  
To: NME

I've checked again and again and Frank Turner is singing "She's so wrapped up in her invisible llama" ('Reasons Not To Be An Idiot') as Leah pointed out in Fanmail. No matter what the lyric sheet says. What else could rhyme with drama and karma?

From: NME

To: Invisible Hamster

How about 'armour', as in the Frank Turner lyric "She's so wrapped up in her invisible armour" from 'Reasons Not To Be An Idiot'? Now, excuse me while I kiss this guy - MB

## HAVE MILK MUSIC PAID FOR THIS?

From: Chris

To: NME

Re: Milk Music. As with most people in the UK I'm struggling to get hold of the 'Beyond Living' EP. So I emailed their website, and since then Joe the drummer (at the risk of inflicting them with yet another grunge/Nirvana comparison) is taking on Dave Grohl to be the nicest guy in rock. We've been emailing each other since, which has resulted in him sending me a signed vinyl copy of the EP. Also I caught them live at The Great Escape and had an awkward meeting with him outside the men's toilet, but again he was just happy to meet a fan. Really hope they continue to grow and succeed.

From: NME

To: Chris

We share your concern, Chris. Since its appearance

in NME's Top 20 Singles Of The Year 2011, the shortage of 'Beyond Living' EPs has become a matter of national emergency. The army are planning airdrops over areas most in need and the Red Cross are working around the clock to fend off panic buying, mercenary bands of vinyl-snatchers and all-out civil wa... oh no, hang on, it's on iTunes. Now, you put your gun down first... - MB



## STALKER

From: Evie

To: NME

"Me and my friend met Mumford & Sons after their brilliant concert in Gateshead! This is us with Winston!"

**SUBSCRIBE TO NME TODAY AND SAVE OVER £50 ON THE FULL PRICE\***

Subscribe now at  
[WWW.NMESUBS.CO.UK/PLUG7](http://WWW.NMESUBS.CO.UK/PLUG7)  
Or call 0844 848 0848 quoting code 14A  
Lines are open between 8am and 9pm, 7 days a week

\*Value of subscription by 36 quarterly direct debits. Offer open to new subscribers only. Offer closes 31/03/12



# DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

*This Week*

## BILLY CORGAN SMASHING PUMPKINS

### QUESTION 1

Tricky sampled your song 'Suffer' for his 'Maxinquaye' track 'Pumpkin', but who was the guest vocalist?

"Wow, that's a good question. I don't know. Do you have the answer?"

*Wrong. Alison Goldfrapp*

"Really? Wow, that's awesome, I didn't know that. I like her. That's a band that's doing something."

### QUESTION 2

In your song title, what does the aeroplane do after it flies high?

"Turns left, looks right?"

*Correct: 'The Aeroplane Flies High (Turns Left, Looks Right)'*

"Wow, these really are hard. Maybe I am brain damaged."

### QUESTION 3

Which band were you watching the night that you and Smashing Pumpkins bassist D'arcy Wretzky met?

"The Dan Reed Network."

*Correct*

"It was a hot night - you know, when you go out of the club for a minute to cool off. I heard this woman saying, 'Oh, what a great show'. And I turned around and said, 'What?!' That's how we met! And she said, 'What makes you think you know good or bad?' And I said, 'Well, I'm a musician'. And she said, 'Well, I'm a musician too'. There you go. What do they always say? How it begins is how it ends."



### QUESTION 4

What was the headline on the NME feature that came out just after Smashing Pumpkins' 'Siamese Dream' album?

"I think at that point I was not reading any press so I that's an unfair question."

*Wrong. It was 'OOH! AAH! CANTALOUPE!'*

"(Laughs) 'Out Of Their Gourds' I think is my favourite one of all time. Ha ha ha! See, we can laugh about all these things now."



### QUESTION 5

What is on the sleeve art of the 'I Am One' single (left)?

"A girl holding a tambourine?"

*Correct.*

"I can't even remember who did it. Maybe it was my ex-wife. Or it might have been James [Iha, Pumpkins guitarist] too. He did a lot of that stuff."

### QUESTION 6

What is D'arcy holding in the band shot on the cover of 'Mellon Collie And The Infinite Sadness'?

"A carrot?"

*Correct. Why?*

"Do you know, I don't know. We did those separately, it was all computers, so I wasn't standing there when she was holding the carrot going, 'You know, that's a really bad idea'."

### QUESTION 7

What is the quote that opens the video for your 2000 hit single 'Stand Inside Your Love'?

"Oh fuck. I can't remember."

*Wrong. It was: "The mystery of love is*

*greater than the mystery of death", from Oscar Wilde's play Salome*

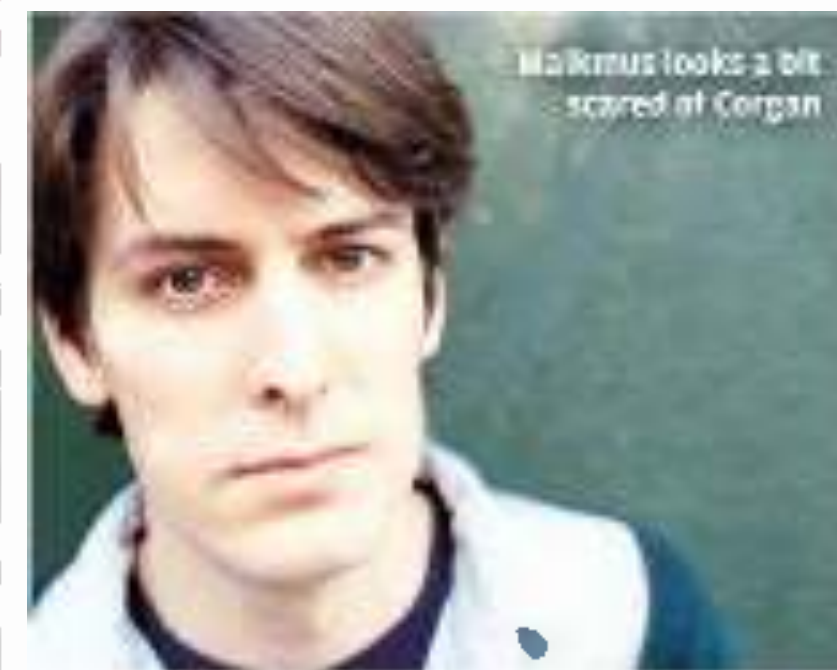
"Oh. That was [video director] Wiz, that was his deal. Fail."

### QUESTION 8

Which Pavement song makes a rather unflattering reference to Smashing Pumpkins?

"Uhhh. Oh god. I don't remember the name of the song."

*Wrong. It was 'Range Life'. It goes: "Out on tour with the Smashing Pumpkins/ Nature kids, I/They don't have no function/I don't understand what they mean/And I could really give a fuck".*



### QUESTION 9

What was the single from James Iha's solo album called?

"Be Strong Now?"

*Correct*

### QUESTION 10

In 1994, Steve Albini wrote an angry letter to the Chicago Reader about alternative music, referencing the Pumpkins, Liz Phair and Urge Overkill. How did he refer to the Smashing Pumpkins?

"(Pause) Was it rock'n'roll monkeys?"

*No. Wrong. 'Pandering sluts'*

"You know what's funny about that? My next band Zwan worked at Steve's studio, I got to know him, and he's a lovely person. It's funny because now I know why he said those things, and he never apologised or pretended to take anything back, but once you know him as a person it kind of makes more sense. He's a completely uncompromising soul, but he's still there in his studio recording bands for \$500 a day."

*Total Score*  
**5/10**

*"Brain Damage. Is that what it's called? Oh, Does Rock'n'Roll Kill Braincells? I like Brain Damage better"*



*Coming Next Week*

**NOEL!  
SKRILLEX!  
FLORENCE!  
TWO DOOR!**

OUT  
WEDNESDAY  
JULY  
11

**T**  
IN THE  
PARK

**MASSIVE  
T IN THE PARK  
REVIEW**

*The world's hottest acts smash into Scotland*

**MUMFORDS  
MAKE A FILM!**

The NME verdict

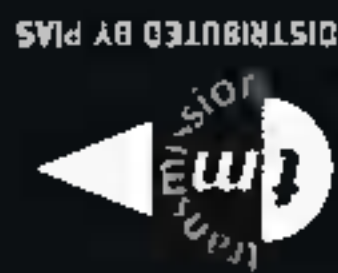
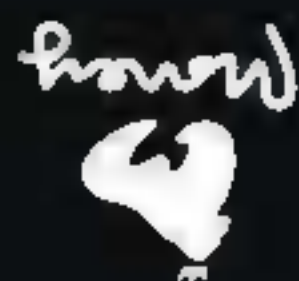
**HEROES SPECIAL!**

TOM KASABIAN MEETS  
DEXYS LEGEND KEVIN ROWLAND

**PASSION PIT**

THE DARK SIDE OF THE SUNNIEST ALBUM OF 2012





www.kingblues.net

CD - DIGITAL - LIMITED EDITION VINYL

OUT NOW

THE FINAL CHAPTER

STREET

THE

LONG LIVE

KING BLUES