

NME

Wiz Khalifa

Rap's most chilled-out superstar

MUSIC
FILM
STYLE





TOPMAN

NME

Hello...



I'M WRITING THIS from Bordeaux. Over the last three days I've made friends with people from France, Slovakia, Austria, Hungary and every corner of the UK. I'm here supporting Wales at Euro 2016. The motto of the team is "together, stronger".

The right-wing press and politicians rule with fear and create enemies of our neighbours. They bully us into believing that we should stand alone and that an outmoded and unevolved idea of Great British values will see us through in the face of economic uncertainty and global terrorism. It won't.

Brexit is not about migration or jobs or the shape of a f**king banana – it's about a bunch of powerful and scared old men who want to turn back time to the days of the Empire. Look around you – look at your friends, your family, your neighbours. Their faces are different colours, their cultures are diverse. It's called evolution, and a vote to leave the EU is a backwards step for all of us.

On Old Compton Street in Soho on Monday evening, thousands of people gathered together in solidarity with the victims of the Orlando massacre and all LGBTQ people around the world. The message was clear – together, we're stronger. Don't let anyone try to convince you otherwise.

MIKE WILLIAMS
Editor-in-Chief
@itsmikelike

Orange Is The New Black p36

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RICA**

AGENDA

WHAT EVERYONE'S TALKING ABOUT THIS WEEK

NME readers say: vote in!

On June 23, the UK will decide whether to leave or stay in the EU. We hit the streets to see what our readers think...



BETHANY HORAK-HALLETT

26, London
Singer

How are you voting?

"It's better for our economy and for immigration to stay in. A ton of people contribute to the UK economy in positive ways. It's a shame to put their futures in jeopardy."

Have the 'leave' and 'remain' campaigns been relevant to young people?

"Definitely not. I don't feel like I've been given the information I need. There's been a lot of political game-playing: both sides have skewed the facts and misrepresented figures. I don't trust either side to represent the situation truthfully."

Do you think of yourself as European rather than British?

"I prefer to think of myself as part of a wider community."

What concerns you most about leaving?

"I do a lot of travelling for work and I like the idea of having the freedom to move about within the EU. It's nice to feel like we're part of that community."



Have the 'leave' and 'remain' campaigns been relevant to young people?

"I think both sides are a bit of a joke really. In a way it's been funny to watch the scaremongering that's been going on, but neither side has run a great campaign."

What most concerns you about leaving?

"The fact we won't have access to the security databases across Europe that we currently have access to. They're so important if we want to be able to transfer information quickly. We have more security if we stay in Europe."

EMMANUEL OKUNY

24, Southampton
Student

How are you voting?

"There are so many more benefits to being in Europe than being outside of it. With the way the world is at the moment, more countries actually need to collaborate as opposed to trying to become independent states."



★★★

AGENDA

ALICE THOMAS

19, Aylesbury
Student

How are you voting?

"So many knowledgeable people have said it's better to stay. I'm opposed to the idea of not letting in any more immigrants. It's great the UK is so multicultural."

Whose opinion do you value on this issue?

"Young people, and Jeremy Corbyn. I come from a school in a really rich area where people are influenced by how their parents are voting. I find it crazy when people don't have their own minds."

Have the 'leave' and 'remain' campaigns been relevant to young people?

"Not hugely. The other day on the news they were asking whether leaving Europe would affect the prices of flights. I don't think that's relevant to young people. People haven't been talking about how it will affect us."

ALEX BOTHAM

22, Poplar
Student

How are you voting?

"The EU's founded on pretty solid principles involving the continent working together, so in. If you want to have clout on the world stage, you need to be unified with other countries in your region."

Have the 'leave' and 'remain' campaigns been relevant to young people?

"I study politics and even I feel a bit in the dark. Each campaign has largely been based on grandiose claims, like the idea that this could start World War Three. I don't think either side has any solid arguments. Both have been sensationalist and fear-mongering."

What most concerns you about leaving?

"The detrimental effect it would have on the economy. Being part of the free market creates jobs and it's vital to British industry, which is so reliant on exports."

JOANNA MILES

33, East London
Booking agent

How are you voting?

"Remain. I want the option of going to live in other countries in Europe and they might take that away. We're not the superpower we once were, nor are we great enough to stand on our own two feet. I don't think we can look after ourselves."

Have the 'leave' and 'remain' campaigns been relevant to young people?

"I feel like I'm lacking in information. I don't think anyone knows what's going to happen and the campaigns have been a lot of spin and propaganda."

Are young people taking this issue seriously?

"Many of my friends are taking it really seriously, but I know some people won't bother to vote. They're more interested in Glastonbury. I'll definitely be voting. It's too important not to."



ADELE

"Suck my d**k" was her response to producer Tony Visconti's suggestion her voice was Auto-Tuned.



JK SIMMONS

The 61-year-old went viral when photos of his "sick arms" emerged online.



DRAKE

His Twitter account was hacked by someone trying to gain more Snapchat followers.



ED SHEERAN

He's being sued for allegedly breaching copyright of a Matt Cardle song. Bad times.





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(L-r): Bastille – Chris 'Woody' Wood, Charlie Barnes, Dan Smith and Will Farquarson

"If we wanna have a ridiculous, blaring horn sample, we will"

Bastille frontman Dan Smith chats through super-catchy new single 'Good Grief' and spills the beans on eagerly awaited second record 'Wild World'

AFTER BUILDING A HUGE fanbase with brilliant free mixtapes, Bastille hit the mainstream in 2013 with enormous single 'Pompeii' and chart-topping album 'Bad Blood'. Time for round two...

What's the story behind 'Good Grief'?

"I love making big pop songs that hopefully you'll remember, but lyrically I'm drawn to topics that are slightly less well-trodden. So this is a song about loss, but the ups and downs of it and those moments of euphoria you get."

Why did you use a sample from 1985 sci-fi film *Weird Science*?

"The samples of dialogue are there to give it a sense of nostalgia. *Weird Science* is a film that's long before my time, but there was something about Kelly LeBrock's voice and that line opening the song that I just loved."

Are there more samples on the new album?

"It's a big mix from films, old documentaries, found footage and stuff we recorded ourselves. We've had to re-record quotes from films because of clearance issues. It's a nightmare. But I always wanted

to use samples to help texture the album. I've always loved the *Jackie Brown* soundtrack – the way Samuel L. Jackson's voice weaves in and out with lines from the film. There's something about isolating a couple of sentences of spoken words that sets a tone. It can create a world that seems so different from the one we live in."

How is 'Wild World' different from 'Bad Blood'?

"We've really pushed our sound. The whole album moves through these different moods and scenes, going from massive to tiny and intimate, then back to bombastic."

And it's full of guitars...

"The first album was initially a bedroom project and I couldn't play guitar at the time, so there were no guitars on it. But from touring we found that Will [Farquarson], who plays bass in the band, is also a really good guitarist. So we've tried to incorporate guitars into this album without falling into that clichéd indie sound. We've never really given a f**k about existing within a genre. If we wanna have a ridiculous, blaring horn sample on one song and then go into minimal electronica on the next, we will."

'Good Grief': deconstructed

MOST WTF THING ABOUT IT:

It opens with dialogue from '80s teen movie *Weird Science*. "So what would you little maniacs like to do next?" actress Kelly LeBrock asks before the music begins.

MOST SURPRISING THING ABOUT IT:

It takes a leisurely 70 seconds to get to the first chorus.

LEAST SURPRISING THING ABOUT IT:

The chorus is enormous and seems destined to become a highlight of the band's summer festival sets.

MOST INTRIGUING THING ABOUT IT:

The lyrics, which frontman Dan Smith says are about loss. "So get drunk, call me a fool / Put me in my place, put me in my place," he sings in the middle eight.

BEST THING ABOUT IT:

Smith's falsetto refrain of "Watching through my fingers / Watching through my fingers..."

Last W33K IN NUMBERS



7

Guests on Kanye's 'Champions' – Big Sean, Gucci Mane, Travis Scott, 2 Chainz, Migos' Quavo, Yo Gotti and Designer.



57

UK festivals cancelled due to bad weather in 2014, according to a new report.



82

Age of a retired man who sang heavy metal anthem 'Bodies' by Drowning Pool on *America's Got Talent*.



30

Length in minutes of an acoustic set Thom Yorke performed at a garden party in Oxfordshire. No one knew who he was.



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NME and TOPMAN present Sounds of Summer with Austin, Texas, is the perfect opportunity to do just that. It all takes place at east London's Hoxton Square Bar & Kitchen on July 9, and features two rising acts you definitely won't want to miss. Get to know them now...

To sign up for your chance to receive a pair of free tickets, visit NME.com/tickets. Registration closes June 30. Ticket holders must be aged 18 or over with valid photo ID.

PHOTOS: ELLEN OFFREDDY



THE LAPELLES

Hailing from East Kilbride, this emerging quintet have a winning combination of melodies that are as scorching hot as the sun, infectious choruses and a sense of scrappy, summery fun. Catch them early before they blow up.

BLOSSOMS

The Stockport five-piece have been making waves since first stepping out with their debut single 'Blow' in 2014. Their live shows are guaranteed to go off, too – all massive riffs and surging singable choruses that'll make you feel 10ft tall. There's a reason they were selected to support The Stone Roses at one of their massive Manchester shows this month, and that's because they know how to put on one hell of a show.



Old Compton Street,
London, June 13

"We must keep dancing"

DJ Jodie Harsh reflects on the aftermath of the massacre at Orlando LGBTQ nightclub Pulse



IT WAS A normal Saturday night and I was in the north of England doing my job, dressed

in drag, DJing in a club to a dancefloor packed with gay boys, girls and everything in between. The following morning, I woke up and skimmed through my phone. The death count at Orlando's Pulse nightclub was going up hour by hour. Forty-nine lives were lost.

I came of age in gay clubs. My formative years were spent on the dancefloor kissing boys and drinking beers. I made a new extended family and these places became our homes – places where everyone is welcome and you're not judged on who you love. In Orlando, these rights were ripped

out of the hands of people who went out to dance by Omar Mateen and an assault rifle. The music stopped for a moment.

I'm angry. Major media outlets have brushed 'the gay thing' under the carpet. Leaving out the words 'gay club' in a headline creates a serious shift in the narrative. This was a homophobic attack on the LGBTQ community and the biggest terrorist incident in America since 9/11. Sort of big news, huh?

Over the past few days, we've seen a variety of news outlets, generally owned and anchored by straight people, undermining and silencing the feelings of LGBTQ people in response to the shooting. Other news outlets seem intent on demonising all Muslims. Muslims didn't do this – Omar Mateen did this. He committed a mass murder in a safe place created for LGBTQ people to be themselves, creating fear and panic across the world and reminding us that hate is well and truly present for those who are proudly queer. But we must remain exactly that – strong and proud – and we must keep dancing.

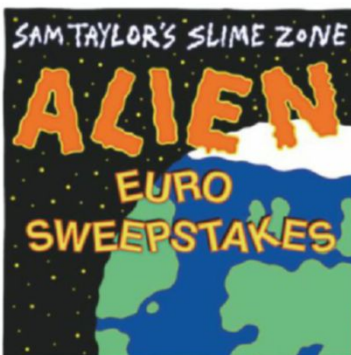
It's the start of Pride month worldwide, a time when we should be standing together at our strongest and dancing together at our happiest. It's the one-year

anniversary of gay marriage in the US. You can't turn the telly on without some widely accepted gay camping it up. But don't be fooled, we're still being slaughtered.

All over the world, us gays, trans and queers are still being thrown off buildings, beheaded in public, tied to lamp posts and set on fire, taking our own lives in shame and being gunned down in our local clubs. On Monday night, we stood in our thousands on Old Compton Street in London's Soho – where the Admiral Duncan pub was nail-bombed in a homophobic attack in 1999 – and thought about the lives lost in Orlando.

The fight for equality is still on, but we're a strong community and we will win. Let's be loud and let's honour those lives lost. Let's stand up for what we as human beings should believe in: love. Let's all meet on a dancefloor soon.

PHOTOS: GETTY IMAGES





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Posh pong

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£126 harrods.com



Summer scent

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Field day

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£67 selfridges.com



Back in black

Bvlgari Man Black Cologne is the Johnny Cash of scents: tough but tender.
£51 escentual.com



Nice and spicy

The Szechuan pepper in Abercrombie & Fitch First Instinct turns up the heat.
£30 theperfumeshop.com



Travel companion

Dunhill London's ICON's mini refill means your dad will smell good when he's on the road.
£60 amazon.co.uk



London loves

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YOUR TOWN. YOUR MUSIC. YOUR STYLE

What's ON your Headphones?

THIS WEEK

East Kilbride

SHANNON MCGARRITY >

21, student

Listening to:
COUNTERFEIT
Hold Fire

"They're punk-rock but not too poppy. I'm gutted I missed them last time they were here!"

Wearing: Mango leather jacket, H&M top, Topshop jeans.

Best thing about East Kilbride: "I love the parks. Calderglen Country Park is just down the road."

"I love the parks"

RONAN PARK >

18, photographer

Listening to:
U.S. GIRLS
The Island Song
"The recording is crackly, but it makes it sound really good."

Wearing: Fruit Of The Loom hoodie and T-shirt, Topman hat and jeans, Vans trainers.

Best thing about East Kilbride: "Gary Watson of The Lapelles. We're good friends."

< OWEN BOSE

21, musician

Listening to:
JMSN
Addicted
"You can really feel how much he loves music through his lyrics."

Wearing: Adidas hoodie, Dark Circle jacket.

Best thing about East Kilbride: "The sense of community."

ALLY SCOTT >

18, videographer

Listening to:
JENNIFER LOPEZ
FEAT. PITBULL
On The Floor

"It gets me up in the morning and to sleep at night. I love it."

Wearing: H&M T-shirt and jeans, vintage jacket.

Best thing about East Kilbride: "The Village Theatre. It doesn't look great from the outside, but inside is where my heart is."

TAKE ME HOME TOUR

JESS GLYNNE

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SUN	27	BRIGHTON CENTRE
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PHOTOGRAPHY: MATT SALACUSE



Being Wiz Khalifa is all about love, weed, family, weed, rapping, weed, weekends with Snoop Dogg, weed, riding hoverboards in airports, weed, “not giving a f**k” and weed. He gives Jonny Ensall some life lessons





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T'S 11.30AM IN LA and Wiz Khalifa is dropping off his three-year-old son Sebastian with his mother. "We're here, are you excited? Yes, I'm going to see Mommy right now, with you." Mommy is Amber Rose – model, ex-stripper, ex-girlfriend of Kanye West and now ex-wife of Wiz Khalifa. The pair finalised their divorce just a few days before *NME* speaks to the Pittsburgh-raised rapper. It was an amicable split – there's still love between them. "We just can't be together any more," Wiz has previously explained. So they celebrated the end of their marriage by heading to the VIP area of West Hollywood's Ace of Diamonds strip club together.

This just about sums up the tone of Khalifa's life. He is, quite possibly, the most laid-back man on the planet, as well being one of its most exciting rappers. The 28-year-old (real name Cameron Jibril Thomaz) has had 10 Grammy nominations in his career so far. His last four albums went Top 10 in the US. His day-to-day existence is partly that of an untouchable hip-hop idol – rapping about weed and women and winding up Kanye on Twitter – and partly that of a doting young father with an ex he still cares for, financially and emotionally. "Smoke weed; take care of your family," he says.

There's one thing to make clear about Wiz early on: he's always high. Not just a lot of the time. All the time. He's high at breakfast, he's high in the shower, he's high when he drives across town on a Wednesday morning. "I stay medicated. All day, every day, that's the goal," he drawls. As with his mentor Snoop Dogg, Khalifa's approach to weed is something more than just a drug habit. It's a way of seeing the universe. "Creatively I need to be at my most innocent and carefree," he says. "Where I can be sensitive to my environment. I can accept colours and sounds and turn them into words. When I'm in situations like this, where there's a lot going on, I still have to come up with a lot of ideas."

In Khalifa's world, there are at least five different things going on at any one time, most of which are just background noise. "I'm like a duck," he deadpans. How does he manage it, I ask – not letting anything stick to him? "Wow, let me see. How do you not give any f**ks?" He laughs his overextended, one-of-kind Wiz Khalifa laugh. "It's not hard not giving a f**k. But

you've really got to not give a f**k."

Not giving a f**k has brought Khalifa everything a rising hip-hop impresario could want from life. He has six solo studio albums to his name, with a seventh, *'Rolling Papers 2'*, due out this year. He has a monster hit in *'See You Again'* – last year's tribute to the late *Fast And The Furious* actor Paul Walker. He's even got his own strain of weed: Khalifa Kush. Not to mention a range of branded smoking paraphernalia.

Then there's his crew Taylor Gang, which he's bringing to the O2 Arena on June 17 for the Red Bull Culture Clash – a four-way, crew-vs-crew royal rumble in which he'll face off against the biggest stars of UK grime and garage, including Wiley and So Solid Crew. Is he nervous? Of course not: "I ain't worried about them, because they don't got as much flavour as I do. I know all them dudes. They're gonna f**king cry."

That flavour is the unmistakable herbal accent of high-grade kush (a kind of weed derived from the indica cannabis plant). Khalifa's verses aren't just about weed; they're practically onomatopoeic reconstructions of the simple pleasure of rolling and smoking a joint. His flow rises and falls like sinsemilla smoke. His trap beats hit like bong rips. If there's one line that sums up the Wiz Khalifa approach to life, it comes from the opening to his breakthrough 2010 mixtape *'Kush & Orange Juice'*: *"Up there in the clouds / No one pulling me down / Smokin', chillin' / Up on top of the world."*

WIZ KHALIFA'S JOURNEY

to the top began 14 years ago, in Pittsburgh, Pennsylvania. Having grown up on military bases around the world, he eventually settled in the city with his father after his parents' divorce. "I was in second grade when I first started rapping," he says. "I grew up in a poor neighbourhood. We didn't have much, so I listened to the radio all the time. One day my uncle got a piece of paper out and started reading it, and it was a rap! It blew my mind, because I didn't know we could rap as well, not just the guys on the radio." When his father opened his own recording studio, that was it for Khalifa. "I lived in that studio. And that's what turned me into who I am today." Who he is today is the sort of guy who hangs out with Snoop Dogg on a Saturday afternoon, eating snacks and watching TV. The pair

The essential Wiz



KUSH & ORANGE JUICE
(2010)
Khalifa's

breakthrough mixtape was woozy, tripped-out hip-hop at its best. Still widely regarded as his finest.



ROLLING PAPERS
(2011)
His third studio album

included the hit *'Black and Yellow'*, inspired by the colours of the Pittsburgh Steelers football team.



BLACC HOLLYWOOD
(2014)
Featuring Taylor

Gang's Chevy Woods, Ty Dolla \$ign and Juicy J, this was the weed-choked album that made him Snoop Dogg's heir apparent.

Wiz's new album...

'Rolling Papers 2', the sequel to 2011's *'Rolling Papers'*, is out this year

WIZ: "I used all of the original producers I came up with – everybody who pioneered my sound with me. I just want to talk about real situations, how I feel about life and my family, and to motivate other people."

WIZ KHALIFA

enjoy an amiable student/teacher relationship – they're the hip-hop Luke and Obi-Wan – and are heading out on tour together this summer in the US. "We listen to the same music, eat the same food, watch the same movies," says Khalifa.

"We share being normal people together – that's the chemistry." So what's in Snoop's DVD collection? "Pimp sh*t – like [blaxploitation classic] *Super Fly*. We love that." They don't watch *Game Of Thrones*, like everyone else? "Nah," says Khalifa, with surprising seriousness. "That's f**ked-up medieval sh*t. They were raping and doing wild sh*t back then. It was dark."

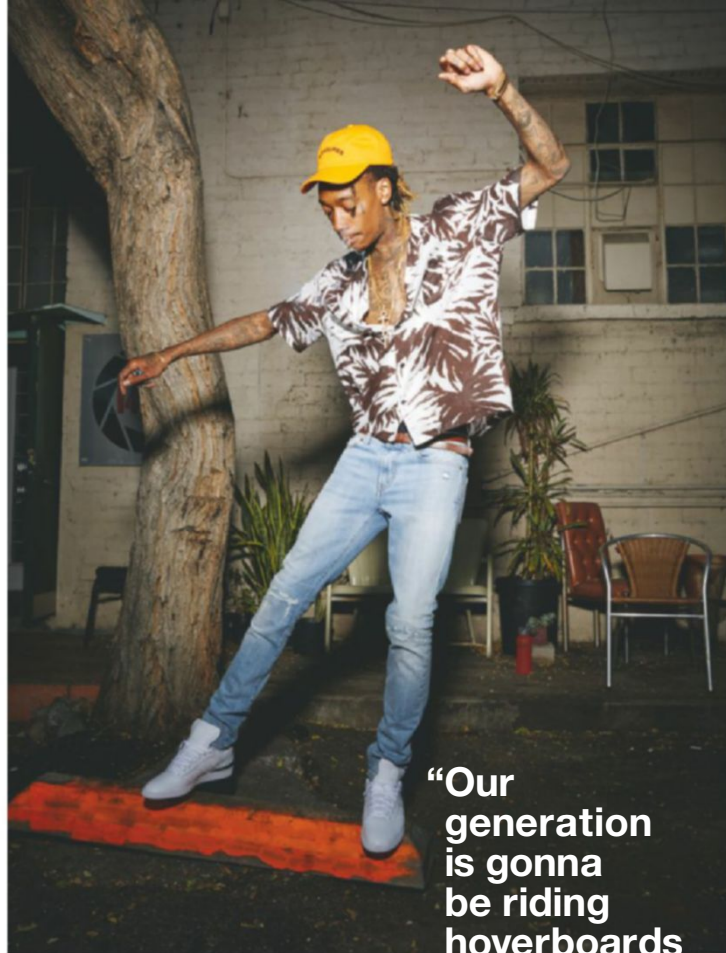
Of course, there's one other important ingredient that completes their recipe for friendship. When Snoop first reached out to Wiz, it was at a fortuitous moment. "I had a lot of weed at that time," reflects Khalifa. "And I knew how to roll really well. It's like my whole life led me to that point. I was ready to be Snoop's young homie."

The upside to being a full-time weed smoker is that one day you might get to roll the perfect joint for Snoop Dogg. The downside is that cannabis is still illegal in parts of the US. It's one of the few issues on which Khalifa's prepared to take a stand. "You've got a lot of people in jail or who can't do certain things because they've caught cases that had to do with weed," he explains. Anyone he knows? "Me," he laughs. "Uh-huh. I get banned from a lot of places because I smoke publicly. And there are a lot of places where I'm a target for the police."

The last time Wiz was in handcuffs, it wasn't after a drugs bust – it was when he was detained for riding his hoverboard through LAX airport. "I'm the reason they created laws about that sh*t!" he exclaims, with evident glee. As Khalifa was passing through security he refused to step off his two-wheeled mode of transport. "Twenty of them tackled me and that sh*t was on the news." At the time he tweeted: "I stand for our generation and our generation is gonna be riding hoverboards, so if you don't like it eat a d**k!"

Does he have any interest in US politics? "F**k politics," is his immediate reply. "The issues of the world will always be the issues of the world. You've got one or two people who are supposed to speak for all these other people – that sh*t ain't never gonna work. So f**k politics." What about Trump? Khalifa's name comes from the Arabic for "successor", inspired by his Muslim grandfather. What's his response to the Orange Overlord's anti-Muslim scare tactics? "People like him want to get a reaction. But I don't entertain it."

This seems like the perfect moment to talk about Kanye West – the only man whose ego out-blimps Trump's. In January, Kanye misinterpreted a Khalifa tweet saying "hit this KK" as being about Kim Kardashian, not Khalifa Kush. What followed was an incredible (even by Yeezy's standards) Twitter rant, in which Kanye claimed, among other things, that



"Our generation is gonna be riding hoverboards so if you don't like it eat a d**k!"

he owned Khalifa's son, before burning himself out enough to reflect on his online adversary's excellent fashion sense. "I think you dress cool, I wish I was skinny and tall," Ye concluded. "But I'll settle for being the greatest artist of all time."

It was, in a word, strange. Khalifa agrees: "I was like... oookaaay?" Kanye has since apologised and they've made up. "The fact that that happened publicly – it was weird," Khalifa goes on. "But if I know I'm not going to argue with somebody, I'm not going to let a group of people make me argue with that person." That's his duckishness shining through again. It was simply water off his back.

WHEN WE BEGAN chatting, it was Wiz the father on the phone. By the end of the interview, it's definitely Wiz the rapper – the man who recently rhymed: "I just f**ked three hoes, I didn't know their name / P**y come and p**y go, it's all the same." A newly single man, he's on the lookout for any opportunity to hook up with female fans. "At a bar, a show, in the airport, on the plane, at the grocery store, pumping gas..." Pumping gas? Really? "Aw, come on man," he shoots back. "You never seen someone who's cute as hell pumping her gas, and you just jump on real quick and ask for the number? You've got to get out here with it, bro!"

You might think family life would complicate his sex life, but Khalifa manages to find a harmony. "More women are attracted to me because I'm a dad," he considers. "Women look at me, like, 'Wow, that's how a good dude acts.' I would

Wiz's world

ON CARS

"I love my cars and the things that I work hard for. But at the end of the day, if I crashed one of them I'm not going to be like, 'Aw man, f**k life!' You just f**ing walk."

ON THE AMERICAN DREAM

"I don't believe in the American Dream 'cos everybody looks at everybody else's success and is like, 'I wish I could do that.' I just believe in taking care of your family."

ON DIVORCE

"My parents are divorced but they're in my life. I was always loved by the people around me."

ON SCARFACE

"I watch it all the time. There are lot of lines to live by in there."



much rather get that type of attention than from being an asshole. It's my goal to be a good father and balance everything."

Wiz doesn't care too much about people's perceptions of him – he's "more about reality". So when he's papped throwing dollar bills at semi-naked women with his smiling former spouse at his side, that's less for the cameras than you might think. "Family life is what you make of it. In terms of working and having a kid and a partner... outside perception and what really goes on are two different things."

In the end, it all comes back to Khalifa's favourite word: love. "I approach everything with love. If it's not love, then it doesn't even exist to me."

NME

Wiz and his Taylor Gang crew will perform at Red Bull Culture Clash at the O2 Arena in London on June 17

***The Conjuring 2* will scare you senseless**

**The latest film from fright
maestro James Wan
is terrifyingly entertaining**

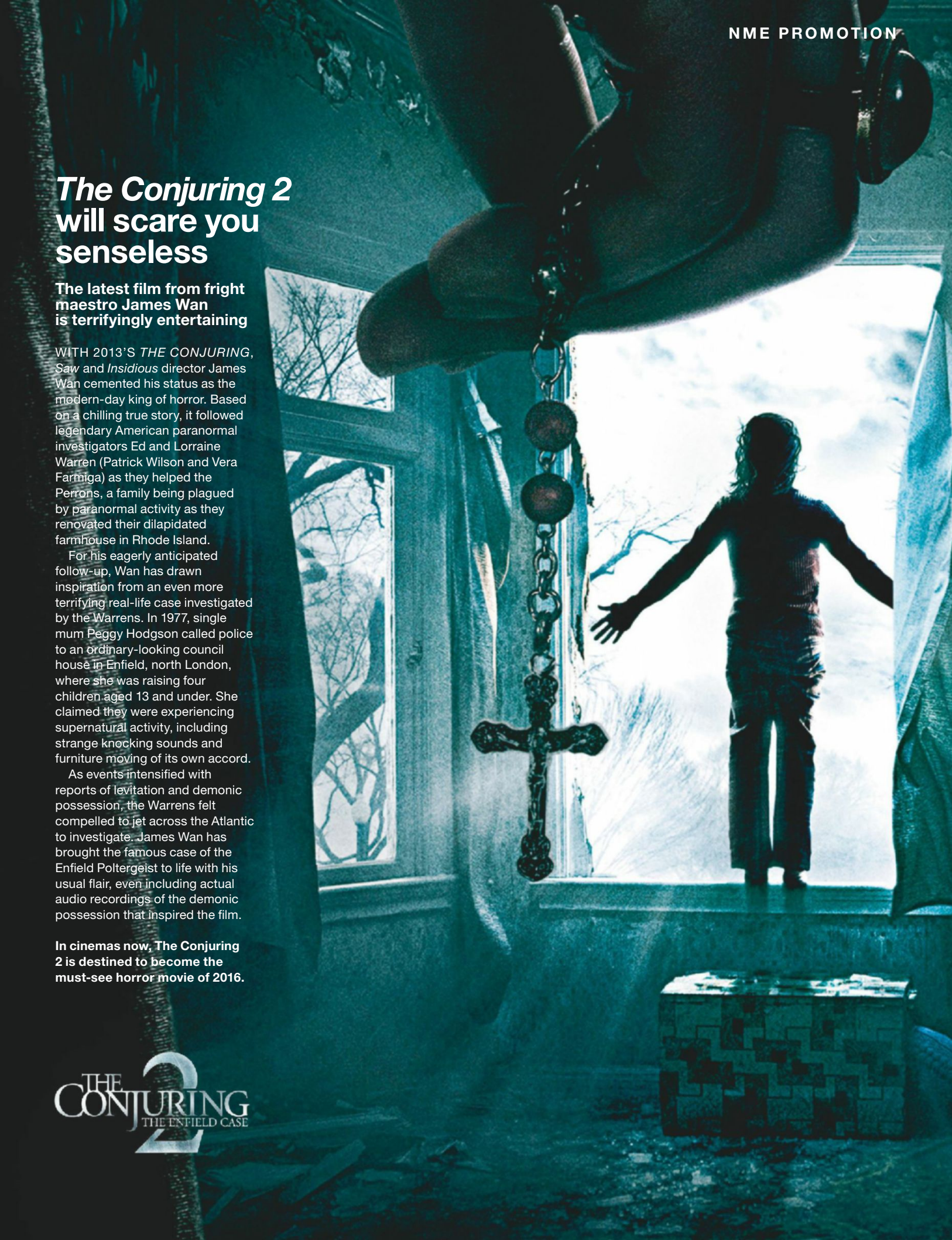
WITH 2013'S *THE CONJURING*, *Saw* and *Insidious* director James Wan cemented his status as the modern-day king of horror. Based on a chilling true story, it followed legendary American paranormal investigators Ed and Lorraine Warren (Patrick Wilson and Vera Farmiga) as they helped the Perrons, a family being plagued by paranormal activity as they renovated their dilapidated farmhouse in Rhode Island.

For his eagerly anticipated follow-up, Wan has drawn inspiration from an even more terrifying real-life case investigated by the Warrens. In 1977, single mum Peggy Hodgson called police to an ordinary-looking council house in Enfield, north London, where she was raising four children aged 13 and under. She claimed they were experiencing supernatural activity, including strange knocking sounds and furniture moving of its own accord.

As events intensified with reports of levitation and demonic possession, the Warrens felt compelled to jet across the Atlantic to investigate. James Wan has brought the famous case of the Enfield Poltergeist to life with his usual flair, even including actual audio recordings of the demonic possession that inspired the film.

In cinemas now, *The Conjuring 2* is destined to become the must-see horror movie of 2016.

THE
CONJURING
THE ENFIELD CASE
2



GLASTONBUDGET

WELCOME TO

FESTIVAL

A parallel universe where punters pay to see tribute bands and no one knocks the line-up? It exists, as Jordan Bassett discovers

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ LINE-UP ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

OASIS

the FILLERS

KOЯn again

ANTARCTIC MONKEYS

ABSOLUTE BOWIE

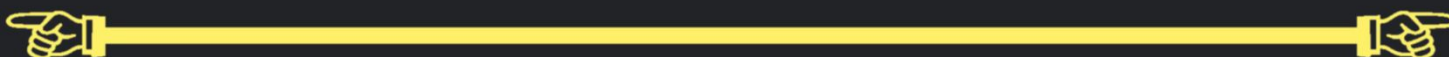
FOUR FIGHTERS

MERCURY

THE CLONE ROSES

FELL OUT BOY

OZZY OZZSPAWN



“EVEN BETTER THAN THE REAL THING”

Absolute Bowie



BOWIE DIED FIVE

months ago. And yet here he is, delivering a set in which he's grabbed his crotch while dressed as Ziggy Stardust and nestled a skull beneath his arm while crooning 'Fame' as the Thin White Duke. "This ain't rock'n'roll," he caterwauls. "This is gen-o-cide!" That deranged expression of desperate self-belief, which barrels into the glam-rock stomp of 'Diamond Dogs', is delivered to a dancing crowd of at least 5,000 fans. They're hyped up on a Friday night headline show that's featured renditions of 'Let's Dance', 'China Girl' and 'Suffragette City'. Pirouetting across the enormous stage, guitarist Mick Ronson roars, "Where the f**k are ya?!"

We're at Glastonbudget, the world's biggest tribute act festival, held every year since 2005 at Turnpost Farm in Wymeswold, rural Leicestershire. That wasn't the real Mick Ronson. The man draped homoerotically around him during 'Starman' wasn't David Bowie; he's John O'Neill, 50, a retired builder from London. The band are called Absolute Bowie.

But the facts don't seem to matter here. Teens with neon-painted faces wobble on their mates' shoulders. A middle-aged man snarls along with every word. A sinewy old bloke busts moves and waves a top hat. It's safe to say Glastonbudget appeals to a broad audience. And why not? For 95 quid, you get six stages, three nights of camping and a boozy spring bank holiday knees-up.

The festival bill includes The Stone Roses (The Clone Roses), The Killers (The Fillers), Oasis (Oasish) and Pink (she's called Pink). The VIP tent's a bustling who's-who of "No, seriously, who's who?" A not-quite Axl Rose swaggers past with a pint. As befits his rock'n'roll reputation, there's a rumour he smashed up the bar last year. A sort-of Michael Jackson, decked out in a red military jacket, glides by.

The festival was created by 40-year-old Nick Tanner, who

formerly ran pubs and regularly booked tribute acts. One night, on the piss, he and a friend hatched a plan to host a bigger tribute act event. A few pints on, it became Glastonbudget. They found a farmer who loves rock'n'roll and the festival found a home. That home now attracts 10,000 punters – not bad when you consider that just 680 people attended in 2005.

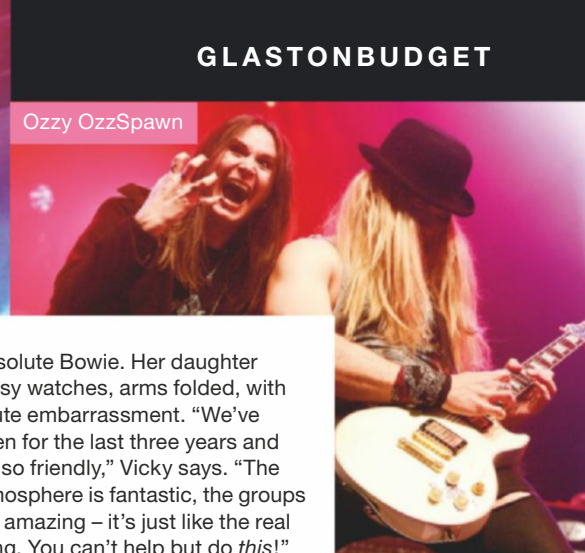
Attendance grew through word of mouth. "It grew 700-800 people every year," says Tanner. "It was all organic." This is a family affair: his septuagenarian parents sell brochures and his sister runs the box office. "I think the appeal is that it isn't in-your-face like other festivals," he says. "We have a bit more of a grassroots feel."

THAT RINGS TRUE,

but perhaps what's most surprising about Glastonbudget is the massive scale. The Main Stage and the second stage (dubbed the Big Top) don't look much smaller than their Reading & Leeds equivalents. There's everything you'd see at a mainstream festival: lads in naff bucket hats, women wearing T-shirts from a previous outing to the event and stalls that flog inflatables, including a great deal of sex dolls.

The punters' enthusiasm for Glastonbudget is obvious. Louis, 16, says: "The tribute acts are better than the real thing – everyone's more buzzed about being here because you're closer to the stage and feel closer to the band." Vicky, a woman in her forties, dances chaotically at the rear of the sprawling crowd for

Ozzy OzzSpawn



Absolute Bowie. Her daughter Daisy watches, arms folded, with acute embarrassment. "We've been for the last three years and it's so friendly," Vicky says. "The atmosphere is fantastic, the groups are amazing – it's just like the real thing. You can't help but do *this!*" she shouts, pogoing wildly. Daisy's malaise visibly deepens.

Earlier in the day, a sex doll soared overhead as Oasish (they have a gingham-shirted, mid-'90s Noel and a Pretty Green-clad, mid-'00s Liam) led a Main Stage singalong with an acoustic rendition of 'Don't Look Back In Anger'. A quick dash across the field reveals that Prodigy tribute Jilted Generation have turned the Big Top into a seething mosh pit with a bilious, gleefully obnoxious performance of 'Firestarter'. People love to moan about the line-ups at mainstream festivals, but who could quibble with this?

Two acts return every year: Oasish and Queen tribute act Mercury. "Keep those two and the majority of people will come back," says Tanner. He wanted Mercury and Absolute Bowie to perform a duet of 'Under Pressure' ("That would've been something pretty f**king special; even the real ones didn't do it live together") but the latter turned it down.

Watching John O'Neill's lovingly crafted Bowie show, replete with light beams, costume changes and huge images of the man himself on screens, it's easy to see why he wouldn't mess with the formula. Speaking about the death of the man he's impersonated for 12 years, John says: "Man, I was broken for a long time. I was crying every day for about two months."

As Bowie waves goodbye after 'Diamond Dogs', a woman similarly weeps in the crowd. The acts are fake, but the love here – for Bowie, for Glastonbudget, for sex dolls, it seems – is palpably real.

Oasish



Korn Again



The Main Stage



NME

When guitarist Jamie Hince's hand started rotting from the inside out, it could have spelled the end for The Kills. Instead, it freed him and bandmate Alison Mosshart to reinvent their bluesy sound, discovers Kevin EG Perry

ALISON MOSSHART

Singer

Kills nickname: VV

Outside of The Kills: As well as forming The Dead Weather with Jack White, Dean Fertita and Jack Lawrence in Nashville in 2009, she's also sung with bands including Primal Scream, Placebo and The Last Shadow Puppets. Her first solo exhibition of her paintings, *Fire Power*, was held at the Joseph Gross Gallery in New York in July 2015.

Fun fact: At a New York gig shortly after the ban on public smoking, Mosshart smoked onstage from the first moment until the last note of the set.

KILLS THRILLS. SPILLS.



"LIMITATIONS SET YOU FREE SOMETIMES"

JAMIE HINCE IS giving me the finger, but he swears he can't help it. Three years ago, just after work had begun on the new

record by The Kills, the duo he formed with American singer Alison Mosshart in 2000, Hince slammed a car door shut on the middle digit of his left hand. His doctor then gave him a shot of cortisone for a pre-existing case of 'trigger finger', a common guitarist's ailment that affects the tendons. When Hince went on holiday to Morocco, he managed to contract a deep bone infection that rotted the inside of his hand.

"At one point, I was pulling my tendon out of my hand," explains Hince, as Mosshart grimaces beside him. We're sat in a restaurant underneath the brutalist towers of London's Barbican watching Hince ditch his red wine so he can waggle an imaginary tendon at us. "It was," he adds, somewhat unnecessarily, "a nasty scene."

The upshot is he can no longer bend that middle digit, so he's had to relearn how to play guitar while giving a permanent one-fingered salute. You imagine Johnny Cash would be proud. While Hince now shrugs off the setback – "It doesn't make too much difference, really" – there was a time when he thought he may have to give up the instrument. It was out of that adversity that The Kills' fifth record took shape. *Limitations*, as Mosshart sagely points out, "set you free sometimes".

Keeping things simple has worked for The Kills before. Their lo-fi debut, 2003's 'Keep On Your Mean Side', was recorded in Hackney's Toe Rag Studios in

just two weeks. Mosshart and Hince had first met when she was the singer in Florida punk band Discount and he, 10 years older and with a series of band splits behind him, was almost ready to quit music. They bonded over a shared love of poetry, obscure novels and The Velvet Underground. Musically, they kept things sparse and primal: just her voice, his guitar and a drum machine.

THIS TIME AROUND,

Hince's damaged finger led him to buy synths and keyboards that he could play one-handed. "I felt like maybe I wouldn't be a guitar player any more," he explains. "That absolutely changed the way I was writing. We'd get together and Alison's demos would be on acoustic guitar, like mine used to be, and mine would have all this electronic stuff going on."

That coming together of guitars and Kraftwerk-indebted electronics is all over the resulting record, which was recorded at a rented house in Los Angeles and then at New York's Electric Lady Studios. It got the name 'Ash & Ice' after Hince put a cigarette out in a drinks glass at some late-night party. It's a suitably debauched image for a man who was a fixture in the Primrose Hill party set even before his marriage to Kate Moss in 2011.

Hince and Moss have reportedly now split, and the guitarist began the writing process for this record by setting off to ride the Trans-Siberian Railway alone. "On that trip my imagination was going crazy," he says. Onboard he wrote 'Siberian Nights', a song about "a homoerotic version of Vladimir Putin where he's taken a day off and he just wants a cuddle from a man. He's going: 'I can't keep this up.' He just wants some warmth from a masculine body." Expect to see Putin waving a rainbow flag at a Kills show soon.

Mosshart found her own measure of solitude when she ensconced herself at Hedgebrook, a women's writers' retreat on

Whidbey Island off the coast of Seattle. "You live in a cabin for 10 days. There's no one there. You have no phone, no internet and you work," she explains. "I think that kind of thing used to be far more common, but in the modern world it just doesn't happen."

It led Mosshart to write some of the most brutally frank songs of her life. 'Heart Of A Dog', named after the Mikhail Bulgakov novel she was reading at Hedgebrook, is a desperate declaration of loyalty to a lover, while she says her gut-wrenching vocal performance on 'Hum For Your Buzz' was born out of "total frustration".

Mosshart is something of a creative whirlwind. Both she and Hince agree she writes and works at a faster pace than he does, so she found another creative outlet working with Jack White. They formed The Dead Weather in 2009 and released three albums in the following six years. On top of that, on the road she turns the band's dressing rooms into private art studios and last year she held her first show at the Joseph Gross Gallery in New York.

She'll have to pack up her paints again now as The Kills are heading back out on tour across America this month. They return to Europe in June, including a stop at the Isle of Wight Festival, and then the following month they're due to visit Moscow. Assuming Putin lets them leave the country, they'll play a full UK tour in October.

For a band as famed for their electrifying live shows as their records, Hince's injury could have stopped them in their tracks. However, having come through warm-up shows in Amsterdam, Paris and London unscathed, they're itching to get back on the road. "At the moment, playing shows just feels right," says Hince.

After five years away, The Kills are back. They've dealt with injuries and setbacks in the best possible way: by learning to play music with one middle finger raised.

JAMIE HINCE

Guitarist

Kills nickname: Hotel

Outside of The Kills: Formerly of mostly forgotten indie bands Fiji, Scarfo and Blyth Power. He became something of a tabloid fixture when he began dating Kate Moss. The couple got engaged in 2008 and married in 2011.

Fun fact: As well as slamming his finger in a car door before the making of 'Ash & Ice', accident-prone Hince shattered an elbow during the making of 2011's 'Blood Pressures'.

PHOTO: KENNETH CAPPELLO

NME

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RADAR

MUSIC, FILM, TV & MORE – THIS WEEK'S ESSENTIAL NEW RELEASES

BEST FOR BEING MACCA

THE LEMON TWIGS

As Long As We're Together

These two young American brothers, who write jaw-dropping pop melodies the same way Paul McCartney did in the early '70s, are the real deal.

BEST FOR WAVING GLADIOLI

MERCHANDISE

Flower Of Sex

The swagger of The Smiths looms large on the comeback single from the Floridian alt-punks.

BEST FOR GETTING FUNKY

THE STONE ROSES

Beautiful Thing

The Mancunian legends' resurgence continues with this seven-minute epic, which takes the funk of 'Fools Gold' and gives it a 2016 makeover.

BEST FOR THE GYM

TWO DOOR CINEMA CLUB

Are We Ready? (Wreck)

A feisty pop-rock masterclass from the County Down band, who are back this summer with their first album since 2012.

Best NEW tracks

And when to drop them



BASTILLE

BEST FOR LOSING IT

BASTILLE

Good Grief

Frontman Dan Smith says this is a "song about loss", but the chorus is so enormous it feels utterly euphoric.

BEST FOR BEING LAZY

ALDOUS RH

Sensuality

The one-time Egyptian Hip Hop singer's return sees him firing up the psych-rock rollercoaster. It works perfectly.

BEST FOR CAUSING CHAOS

SLEIGH BELLS

Rule Number One

With about a billion different parts, this may be Sleigh Bells at their most shambolic – but it's also a heck of a lot of fun.

BEST FOR TIME TRAVEL

METRONOMY

Back Together

There's an '80s vibe to the latest track from Metronomy, which comes on like Prince covering a Motown classic.



METRONOMY

BEST FOR DISCO DANCING

JODIE ABACUS

She's In Love With The Weekend

Londoner Abacus drops this disco-infused banger ahead of a much-hyped appearance at Glastonbury.

BEST FOR DE-STRESSING

THE HOUR

Answer

Helped on its way by an Adele tweet ("I am loving this"), 'Answer' is a slow-building beast. Not on any social media, the band asked fans to get in touch by texting their appreciation to 07508 425 274.

For more new music, go to NME.com

TWO DOOR CINEMA CLUB



Going it alone

On the first album he's written himself, Bugg's attempts at rapping are best forgotten but the bluesy shuffles are reassuringly familiar

JAKE BUGG

On My One



WIZENED SOARING HIP-HOP

THE TITLE OF JAKE

Bugg's third album acts as a not-so-subtle reminder that it's the first one that Bugg himself is wholly responsible for. Having employed (at the behest of his label) a team of professional songwriters on his first two records, Bugg has taken off the training wheels, not only writing 'On My One' himself but producing most of it, too. The stakes are certainly high; following the relative disappointment of 2013's 'Shangri La', Bugg has described this album as "make or break" for his career. His critics, meanwhile, will delight in the irony of a man who once positioned himself as a bastion of authenticity and a bulwark against *X Factor* puppetry striving, like so many 'inauthentic' pop stars before him, to succeed by his own songwriting chops.



As you might expect, he occasionally strives a little too hard. Bugg's decision to try his hand at rapping on 'Gimme The Love' and 'Ain't No Rhyme' turns out to be a convincing argument for more record company interference, and proof that all white rock musicians with similar aspirations should be issued copies of Dee Dee Ramone's dire 'Funky Man' and made to listen at gunpoint. The latter is especially grievous, with Bugg aiming for gritty social realism but coming up with an

accidentally-Alan Partridge PSA on the perils of council estates: "*I understand that it must be a hard life / I know I'm lucky and I can't sympathise /*

Patronising people trying to give advice / Come on Curtis, just put down the knife".

Happily, this reinvention is only half-hearted: besides 'Never Wanna Dance', on which he appears to be channelling Marvin Gaye's 'Mercy, Mercy Me', the rest of the album occupies reassuringly familiar territory. The title track is a wizened, bluesy shuffle delivered with a world-weariness that makes life as an internationally successful musician sound like 10 years in a chain gang; 'Put Out The Fire' is a Merseybeat tubthumper in the vein of 'Trouble Town' or 'Lightning

Bolt', while 'Love, Hope And Misery' is the kind of soaring, torch-song balladry he's always had a knack for. Given the symbolic significance of going it alone, you can understand Bugg's desire to try something new, but it's only when he plays to his strengths that 'On My One' comes into its own. **Barry Nicolson**

STRANGE & TRUE

Jake and Mike D spent "a couple of weeks", says Bugg, working on a track called 'Waiting' for 'On My One', but the ex-Beastie Boy didn't send in the finished cut on time to make the album.



(From left:) Flea, Anthony Kiedis, Josh Klinghoffer, Chad Smith

Medium spicy

The Californian rockers take few chances on their frustratingly cautious 11th album

RED HOT CHILI PEPPERS *The Getaway*



ROCK FUNK DEJA VU

AS RED HOT CHILI Peppers prepared to release their 10th album five years ago, they seemed like a band reborn. With recharged batteries from a two-year break and touring guitarist Josh Klinghoffer officially replacing John Frusciante, the future looked peachy. Ultimately, 'I'm With You' disappointed, with Klinghoffer only

having had a year to get up to speed, and fans hoped for a better follow-up. And while there is progress on 'The Getaway', the band don't quite manage it.

Of course, Flea's bass solos still sound like the theme tune from *Seinfeld*, and Anthony Kiedis often spouts nonsense (see the 'Detroit' lyric, "Am I on the right side or left side of your brain?"). But

there is, at least, an attempt to move forward.

Take single 'Dark Necessities'. Its swelling, driven intro has a doomy quality completely at odds with the

Chilis' happy-go-lucky vibe. Add in the euphoric, piano-laden middle eight and we're really cooking. Elsewhere, the hazy synths of 'Go Robot' banish any memory of sunny LA, while the proggy 'Dreams Of A Samurai' takes their sound in a new and exciting direction. The problems come when they slip into habit.

'We Turn Red' is all polished vocals and corny riffs, while 'The Longest Wave' is so sedate it might have been recorded lying down. On 'Goodbye Angels' Kiedis appears positively sage, singing, "Say goodbye my love, I can see

it in your soul". But on 'This Ticonderoga' he becomes childish: "I call my best friend 'Flea'". There's a reluctance to take too many risks, understandable after three decades of success. But it shouldn't be enough to churn out so-so albums. The funk-rock pioneers revolutionised the West Coast club scene in the mid-'80s and you'd hope the fires still burn.

It's not as if they lack the talent to innovate. Hard-hitting drummer Chad Smith is as good as anyone and in Flea they have a virtuoso musician. But maybe they don't realise how safe it sounds. Last month, Kiedis called the new songs "as good as any we've ever written". While that's not strictly true, these are well-penned tunes. They just don't do anything special with them. Alex Flood

STRANGE & TRUE

Drummer Chad Smith once urinated on Foo Fighters' Taylor Hawkins during a gig in Australia.

Teenage dreams

Best friends Jenny Hollingworth and Rosa Walton have crafted a freaky and surreal debut album

LET'S EAT GRANDMA

I, Gemini



DREAMY AWKWARD PALS

ALBUM
OF THE
WEEK

"IS THIS REALLY GOOD, or is it sh*t?" asked Jenny Hollingworth in Let's Eat Grandma's first *NME* interview last month. The singer and multi-instrumentalist was wondering how people might react to the divisive, untameable sound she's crafted with best friend Rosa Walton since forming the band at 13 and writing a song about a novelty alarm clock called 'The Angry Chicken'. Her hypothesis seems sensible: debut album 'I, Gemini' does whiff of Marmite.

On the cover, there's a treehouse in trippy shades of purple, and song names include

'Chocolate Sludge Cake' and 'Chimpanzees In Canopies'. Jenny and Rosa are now aged 17 and 16 respectively, but far-out inspirations clearly remain. While their pop sensibilities are clear, the music is surreal and dense, with guitar, synthesiser, saxophone, glockenspiel, recorder and vocals that lurch from sugary to shouty.

But exploration of 'I, Gemini' reveals its quirks are knitted together with extreme smoothness. 'Deep Six Textbook' – a foggy, synthy anti-school ballad with a glockenspiel solo – is a deceptively restrained opener. 'Eat Shiitake Mushrooms' quickly banishes straightforwardness, though. More glockenspiel, nervy synth and distorted guitar combine for two minutes, before drums and rave whistles turn it into a clubby thrill. There's even a rap breakdown.

Things only get freakier. Whispered commands of "Tell me something interesting!" and honking saxophone contrast cleverly with girl-group sweetness on 'Sax In The City'.

Nursery-rhyme nightmare 'Chocolate Sludge Cake' provides the loudest moment, following a three-minute build-up of recorder, wailing effects and drums with a brilliant cacophony that sounds like a cupboard full of pots and pans being violently emptied. Bonus points for the call and response of "No, I'm gonna make a poppy cake," "Uuurrrgh!", too.

Also plagued by screeching volume are 'Rapunzel' and the crawling, Ariel Pink-ish 'Sleep Song'. Respite comes via the dreamier 'Welcome To The Treehouse Part I', but Let's Eat Grandma excite most when they're being awkward. They know it, too: closer 'Uke Six Textbook' is deliberately sickly sweet, designed to mock their twee image. Really good or just sh*t? They needn't have asked in the first place.

Ben Homewood

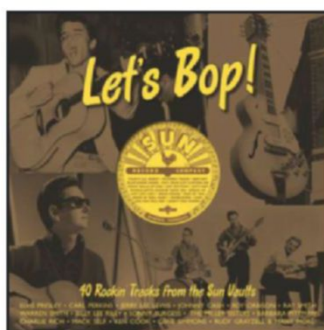
PHOTOS: FRANCESCA ALLEN

STRANGE & TRUE

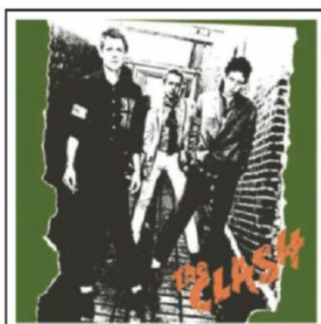
'Sleep Song' was inspired by Rosa's sleepwalking habit, which once led to her being found outside by her ornithologist father, who was collecting moths.

in-store
tomorrow

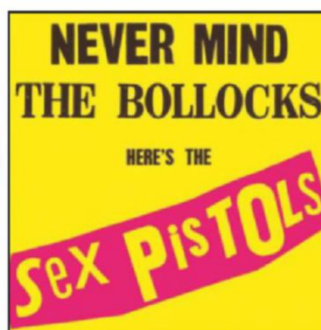
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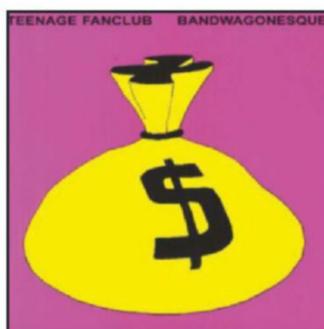
Various Artists
Sun Records - Let's Bop!
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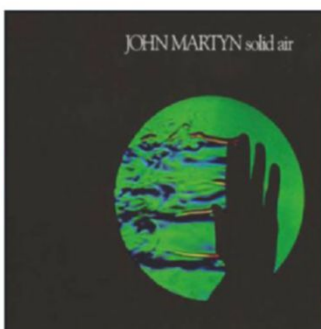
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The Clash
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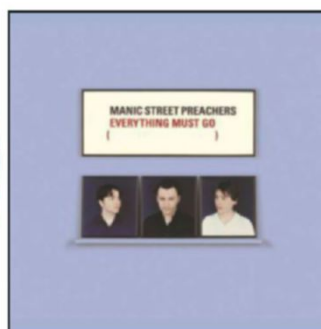
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Bollocks: Here's The Sex Pistols
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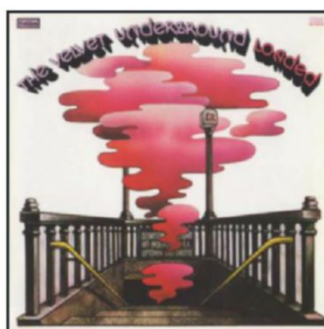
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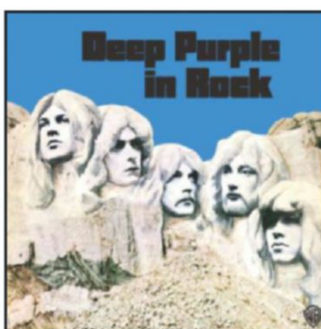
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Madison Wolfe
as Janet

A familiar haunt

The scares will have you leaping out of your seat, but the story dawdles

THE CONJURING 2

15 Vera Farmiga, Patrick Wilson, Frances O'Connor



CREAKS THUMPS HORROR

JAMES WAN TURNED *The Conjuring*, a horror with a well-worn story about a nice family living in a big old house with a big old ghost, into a crowd-chilling hit in 2013. It was thoroughly traditional, but confidently so, full of old tricks done well. The sequel plays the same tricks to lesser success.

Real-life paranormal investigators Ed and Lorraine

Warren (Wilson and Farmiga) are now drawn to the UK to investigate odd goings-on in Enfield in the 1970s. A young girl is being terrorised by a poltergeist, which some believe she's faking (you may remember the same case from the Sky series *The Enfield Haunting*). Perhaps it's the slacker

plot or that North London terraces aren't as spooky as backwater American mansions, but it's a less terrifying time.

Just as he did with the first film, Wan sticks to a well-thumbed rulebook of scares. Creaky staircases. Old toys taking on a life of their own. Thumping on walls. There's no jump here that hasn't been done countless times before. What's vital, though, is that Wan knows instinctively how to time and cut them. It's a rather delicate art – overdo the build-up and the tension drifts away; go for a big shock without priming the viewer first and it's just empty noise. He'll have you leaping out of your seat until you've thrown your popcorn across five rows in each direction.

Olly Richards

FOR FANS OF



THE CONJURING



PARANORMAL ACTIVITY

Patrick Wilson (right) and Vera Farmiga (far left)



Room on fire

A Western that revolves around a trio of gun-wielding female leads, and has a clear and consistent feminist message

THE KEEPING ROOM

15 Brit Marling, Hailee Steinfeld, Muna Otaru, Sam Worthington



WESTERN FEMINIST WAR

IN 2010, A 13-YEAR-OLD Hailee Steinfeld gave a brilliant breakthrough performance in the Coen Brothers' *True Grit* and became one of the youngest people ever to be nominated for an Oscar. So it feels fitting that as she reaches adulthood Steinfeld is returning to the genre in this harrowing and distinctive American Civil War drama.

Unusually for a Western, *The Keeping Room* revolves around a trio of gun-wielding female leads. Steinfeld and Brit Marling (*Another Earth*) play sisters Louise and Augusta, who've been left home alone with their African-American slave Mad (*The Wire*'s Muna Otaru) while the family's men are away fighting a war. When Louise is bitten by a raccoon, a desperate Augusta seeks help at a nearby brothel, where she catches the attention of a pair of lecherous soldiers (*Avatar*'s Sam Worthington and *Bad Education*'s Kyle Soller). With intentions that are presumably less than honourable, they follow her all the way back to the house, forcing the three women to load their guns in order to defend themselves.

After a pretty sluggish start, *The Keeping Room* becomes gripping when the three women square up to the two soldiers. The film's feminist message is clear and consistent but never simplistic: in one scene, Augusta bemoans the fact that the war is making her behave like a man, not the wife she presumed she was destined to become. *The Keeping Room* also presents a revisionist view of race relations in the American South of the 1860s. When Augusta overreacts and slaps Mad for something that wasn't really her fault, Mad pauses and slaps her back with equal force.

Director Daniel Barber (*Harry Brown*) maintains a compelling tension even when first-time screenwriter Julia Hart succumbs to a slightly too predictable plot twist in the tussle between the women and the soldiers. But what really makes *The Keeping Room* memorable is its powerful but sensitive central performances, the strong bond between the female characters and the empowering way they decide to shape their own destiny. Its haunting final shot will stay with you long after the credits have rolled. **Nick Levine**

Hailee Steinfeld as the gun-toting Louise

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SLOW WEST



WINTER'S BONE

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Jessica Pimentel as Maria Ruiz (left) and Taylor Schilling as Piper Chapman



3 SEVERAL TOKEN BALL-BREAKING SCREWS EXHIBIT C: *Bad Girls*

When it comes to s**tbag guards in TV dramas, hearty portions of artistic licence are slopped onto our prison trays – although *OITNB*'s ball-breaker George Mendez has been replaced by a troupe of incompetent private-sector jerks in the new series. Fans of mum-pleasing ITV drama *Bad Girls* will recall prison guard Jim Fenner's pantomime villain status – he was later voted one of Channel 4's 'Top 10 TV Bastards'.



4 THE WHOLE SYSTEM BEING PUT ON TRIAL EXHIBIT D: *Buried*

In 2003, Channel 4 produced an underrated drama called *Buried* that truly s**t all over any pretence that life inside a British prison was all larks. Just as *OITNB* is increasingly critical of the US penitentiary system's trend for putting profits before prisoners, *Buried* took a hefty swipe at our own government's failure to rehabilitate offenders.

Five essential ingredients for a feisty prison drama

To celebrate series four of *Orange Is the New Black*, on Netflix now

ORANGE IS THE NEW BLACK

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Taylor Schilling, Uzo Aduba,
Brad William Henke

CRIME SURVIVAL HIJINKS



1 A PRESSURE COOKER ON FULL GAS EXHIBIT A: *Oz*

Overcrowding! Riot cops! Guns! Everything points to the new series of *OITNB* taking on darker vibes as a new penny-pinching regime sinks in at Litchfield Penitentiary. Just like in the sizzling season one finale of HBO's legendary prison saga *Oz*, it only takes a tiny spark to turn a teensy bit of tension into full-on Armageddon.



2 THE GOODY TWO-SHOES GONE BAD EXHIBIT B: *Locked Up*

Over three seasons, we've seen rookie inmate Piper Chapman (Taylor Schilling) transform from timid mouse into full-on sociopath. This may ring a few bells with fans of awesomely bleak Spanish import *Locked Up*, which also introduces us to brutal prison life through the eyes of a trembling young accountant. Definitely enough to make sure we file our tax returns on time...



5 PREPOSTEROUS LIGHT RELIEF EXHIBIT E: *Prison Break*

Although *OITNB* gets continually more bleak, it's always been consistent with the funnies, too. Uzo Aduba returns to the role that earned her an Emmy for her comic turns – proving that any prison drama worth its salt needs a bit of light relief. The later series of *Prison Break* provide a fair bit of that, although mainly because the plots are so implausible you can't help but roll with it.

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Declan McKenna

Inquisitive protest songs from teenage prodigy

DECLAN MCKENNA ISN'T like most teenage songwriters. Instead of penning whimsical tales of underage drinking and having his heart broken, the 17-year-old from Hertfordshire prefers tackling "taboo subjects". Last year he released his debut single 'Brazil', a massive indie-pop crossover tune that doubled up as a searing indictment of the alleged corruption at the heart of the country's football World Cup in 2014. Now, with appearances on US chat shows and a record deal under his belt, it seems like he's about to take his songs mainstream.

"I think it's cool if young people look up to me as someone who likes to speak out about these things," McKenna says of his position. While his last single 'Paracetamol' challenged media stereotypes of transgender issues, his latest track 'Bethlehem' wades into the controversial discourse on religion. "I don't know why I end up

FOR FANS OF



JAMIE T



ARCTIC MONKEYS

writing about such heavy topics," he admits, yet his DIY twist on these subjects has already made him a cult figure with teenage fans.

He raises the point that, rather than leading the conversation, he's merely articulating his peers' thinking. "A lot of people don't understand how intelligent young people are and how much they think about these topics," he says.

After years of recording songs in his bedroom, McKenna's hooking up with super-producer James Ford (Arctic Monkeys, Foals, Haim) to make his debut album. He's also set to return to play his second show at Glastonbury next week – he won the festival's Emerging Talent Competition in early 2015, which undoubtedly kick-started his career. "It'll only really hit me on the day whether I'm really f***ing nervous or not," he says of his impending slot on The Park stage. But with an arsenal of new tunes, a brand-new backing band and something genuine to say, McKenna's on the path to something special. **Thomas Smith**

"It's cool if young people look up to me"

Details

BASED Hertfordshire

SOCIAL @DeclanMcKenna

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LIVE The Boileroom, Guildford (June 22), Clwb Ifor Bach, Cardiff (June 23), Glastonbury Festival (June 24), Latitude Festival, Southwold (July 17), Deer Shed Festival, Thirsk (July 23), Kendal Calling, Hackthorpe (July 28), Standon Calling, Hertfordshire (July 29)

FACT Following 'Brazil', Declan appeared on Sky News to discuss the FIFA corruption scandal.

For more on Declan McKenna, go to NME.com

Best track

Brazil

'Brazil' is huge – an indie-pop banger about football corruption with mass crossover appeal.



live

THE MOST IMPORTANT
GIGS THIS WEEK

BRING ME THE HORIZON

Fri 17 Titanic, Belfast

WHO: Sheffield rockers whose tattoo-covered frontman Oli Sykes destroyed Coldplay's table at the NME Awards 2016.

WHY: Their performances are brutal, raw and full of energy. Good visuals, too.

WHO'S SUPPORTING:

Don Broco and And So I Watch You From Afar.

TICKETS: £32.50 from ticketmaster.co.uk

THE STONE ROSES

Fri 17, Sat 18 & Sun 19 Etihad Stadium, Manchester

WHO: Manchester legends who recently returned with their first new music in 21 years, new songs 'All For One' and 'Beautiful Thing'.

WHY: Unlike their 2012-2013 reunion shows, fans will definitely get to hear new music live, and it will be – as Ian Brown told *NME* in March – “glorious”.

WHO'S SUPPORTING:

No details yet.

TICKETS: £75 from seetickets.co.uk

PARQUET COURTS

Fri 17 The Wardrobe, Leeds
Sat 18 Gorilla, Manchester

WHO: New York-via-Texas four-piece who released the delectable 'Human Performance' in April.

WHY: Andrew Savage is a disillusioned, manic performer whose latest music demands to be heard live.

WHO'S SUPPORTING:

Scratchy London guitar band Housewives

TICKETS: £13.75 from ents24.com



TEGAN AND SARA

Wed 22 & Thu 23 KOKO,
London

WHO: Canadian twins
Tegan and Sara Quin, fresh
from the release of their
stellar eighth album 'Love
You To Death'.

WHY: The new album is
chock-a-block with brilliant
pop songs.

WHO'S SUPPORTING:
No details yet.

TICKETS: £25 from
ticketmaster.co.uk



UNKNOWN MORTAL ORCHESTRA

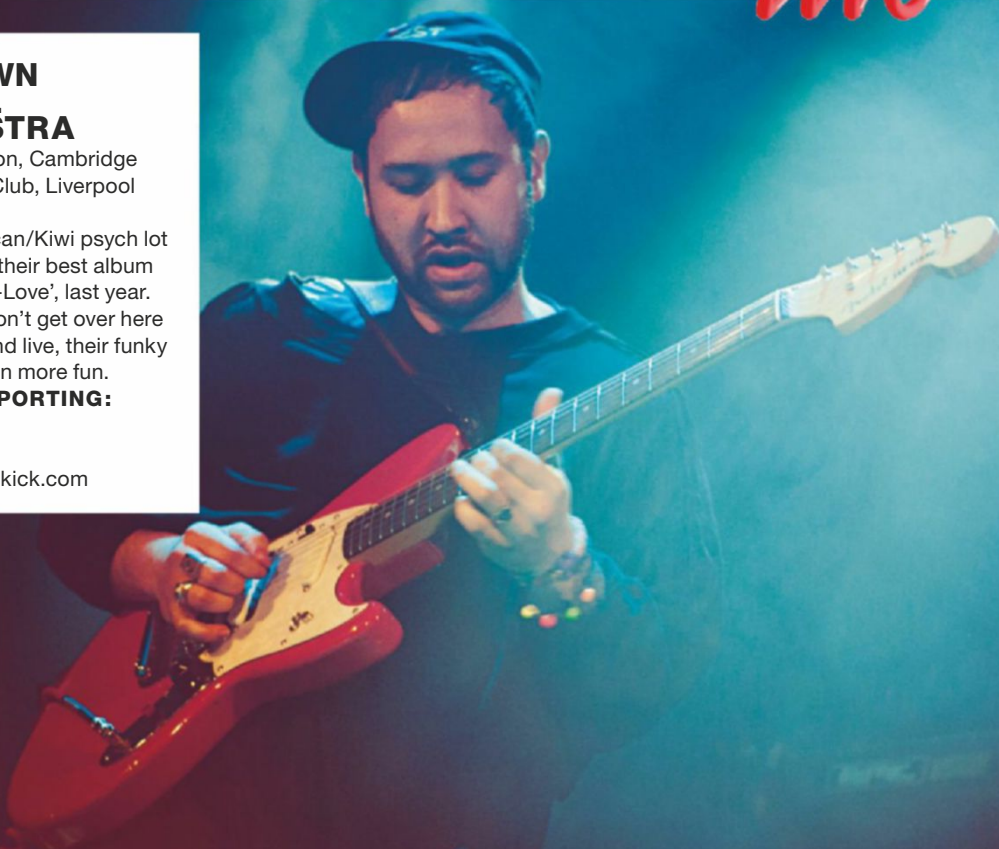
Tue 21 Junction, Cambridge
Wed 22 Arts Club, Liverpool

WHO: American/Kiwi psych lot
who released their best album
to date, 'Multi-Love', last year.

WHY: They don't get over here
very often – and live, their funky
material is even more fun.

WHO'S SUPPORTING:
No details yet.

TICKETS:
£15 from songkick.com



FOALS

Thu 23 Titanic, Belfast

WHO: Oxford five-piece behind
2015's 'What Went Down'.

WHY: They're a primal force
onstage – especially frontman
Yannis Philippakis, who last
year hit their South American
tour so hard he said he felt like
he'd snapped his larynx and
might need a tracheotomy.

WHO'S SUPPORTING:
Selkirk indie quintet
Frightened Rabbit.

TICKETS: £32.50 from
ticketmaster.co.uk



live

WILEY

Fri 17 Watering Hole,
Perranporth

WHO: Grime star who came to fame in 2008 with 'Wearing My Rolex'.

WHY: His 11th album is out this autumn and you should hear some of the new material here.

WHO'S SUPPORTING:

No details yet.

TICKETS: £22 from ents24.com

CAR SEAT HEADREST

Mon 20 The Hope & Ruin,
Brighton

Tue 21 100 Club, London

Wed 22 The Deaf Institute,
Manchester

Thu 23 Broadcast, Glasgow

WHO: Seattle-based 23-year-old, AKA Will Toledo, with 12 albums already under his belt. Prolific doesn't cover it.

WHY: His latest, 'Teens Of Denial', is monstrously impressive slacker rock.

WHO'S SUPPORTING:

No details yet.

TICKETS: £9-10.50 from
songkick.co.uk

SANTIGOLD

Tue 21 Electric Brixton, London
Wed 22 O2 Academy, Bristol

WHO: Pennsylvanian formerly known as Santogold. She released her third album of kaleidoscopic alt-pop '99¢' in February.

WHY: She mixes in old favourites like 'L.E.S. Artistes' and 'Say Aha', and her back-up dancers match her anti-consumerism theme by eating snacks and taking selfies.

WHO'S SUPPORTING:

No details yet

TICKETS: £22.95 from
songkick.co.uk

COLDPLAY

Sat 18 & Sun 19 Wembley
Stadium, London

WHO: The globally famous four-piece behind hits like 'Yellow' and 'Charlie Brown'.

WHY: Their arena shows are always outpourings of love, peace and joy. Only real cynics can resist.

WHO'S SUPPORTING: London's own singing pro Lianne La Havas and British veterans Reef.

TICKETS: £65 from
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For tour news and live
reviews go to NME.com

ALKALINE

Fri 17 O2 Academy, Oxford
Sat 18 O2 Academy, Bristol

ALUNAGEORGE

Tue 21 Scala, London

AUGUSTINES

Tue 21 Sub89 & The Bowery District, Reading
Wed 22 The Zephyr Lounge, Leamington Spa
Thu 23 The Globe, Cardiff

BABY BRAVE

Sat 18 Alexander's, Chester

BELLE & SEBASTIAN

Wed 22 & Thu 23 Royal Albert Hall, London

BIG DEAL

Fri 17 The Winchester Pub, Bournemouth
Sat 18 The Hope & Ruin, Brighton
Sun 19 The Louisiana, Bristol



FAT WHITE FAMILY

Fri 17 Music Hall, Ramsgate

GHOSTPOET

Fri 17 Goldsmiths, London

GNARWOLVES

Sat 18 Hobos, Bridgend
Sun 19 The Station, Cannock
Mon 20 The Zephyr Lounge, Leamington Spa

HAPPYNESS

Wed 22 The Lexington, London

JAKE BUGG

Thu 23 Sherwood Pines Forest Park, Mansfield

JAMES BAY

Wed 22 Amphitheatre & Waterfront Square, Bristol

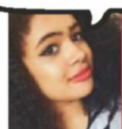
JEREMIH

Thu 23 Gorilla, Manchester

JESS GLYNNE

Sat 18 Kingsholm Stadium, Gloucester

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BEN FOLDS

Fri 17 Bridgewater Hall, Manchester
Sat 18 Sage, Gateshead
Mon 20 & Tue 21 Palladium, London
Wed 22 Dome, Brighton
Thu 23 Corn Exchange, Cambridge

"Ben Folds with an orchestra is going to be something special."

LADYHAWKE

Sat 18 The Haunt, Brighton

THE LAPELLES

Fri 17 Hootananny, Inverness
Sat 18 The Tunnels, Aberdeen

LAURA MARLING

Sat 18 Southbank Centre, London

MBONGWANA STAR

Tue 21 Colston Hall, Bristol
Wed 22 Howard Assembly Room, Leeds
Thu 23 Band On The Wall, Manchester

MELVINS

Sun 19 KOKO, London
Mon 20 Brudenell Social Club, Leeds
Tue 21 The Art School, Glasgow
Wed 22 The Rainbow Complex, Birmingham

MERCURY REV

Mon 20 Lemon Tree, Aberdeen
Tue 21 La Belle Angele, Edinburgh
Thu 23 Warwick Arts Centre, Coventry

MISHA B

Fri 17 Piccadilly, Birmingham
Sun 19 The Clapham Grand, London

MISTY MILLER

Mon 20 The Lexington, London



MUNCIE GIRLS

Fri 17 The Soundhouse, Leicester
Sat 18 The Live Rooms, Chester
Sun 19 Sound Control, Manchester

NAPOLEON

Tue 21 Arts Club, Liverpool
Thu 23 Marrs Bar, Worcester

NELLY

Fri 17 O2 Academy, Oxford
Sat 18 O2 Academy, Bournemouth

PETROL GIRLS

Sat 18 The Parish, Huddersfield

PLAZA

Fri 17 The Packhorse, Leeds
Sat 18 Westgarth Social Club, Middlesbrough

PRINS THOMAS

Fri 17 Phonox, London

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Fri 17 Komedia, Bath
Sat 18 Roadmender, Northampton

SAUL WILLIAMS

Mon 20 The Jazz Café, London
Tue 21 Band On The Wall, Manchester
Wed 22 The Haunt, Brighton
Thu 23 Thekla, Bristol

SIGUR ROS

Thu 23 Amphitheatre & Waterfront Square, Bristol

SUN KIL MOON

Tue 21 Saint Luke's, Glasgow
Wed 22 Tyne Theatre & Opera House, Newcastle

THE TALLEST MAN ON EARTH

Tue 21 Royal Albert Hall, London

TY SEGALL

Tue 21 University Union, Leeds
Wed 22 The Art School, Glasgow
Thu 23 O2 Ritz, Manchester

WOODS

Tue 21 The Hope & Ruin, Brighton
Wed 22 The Dome, London

YG

Sun 19 The Jazz Café, London



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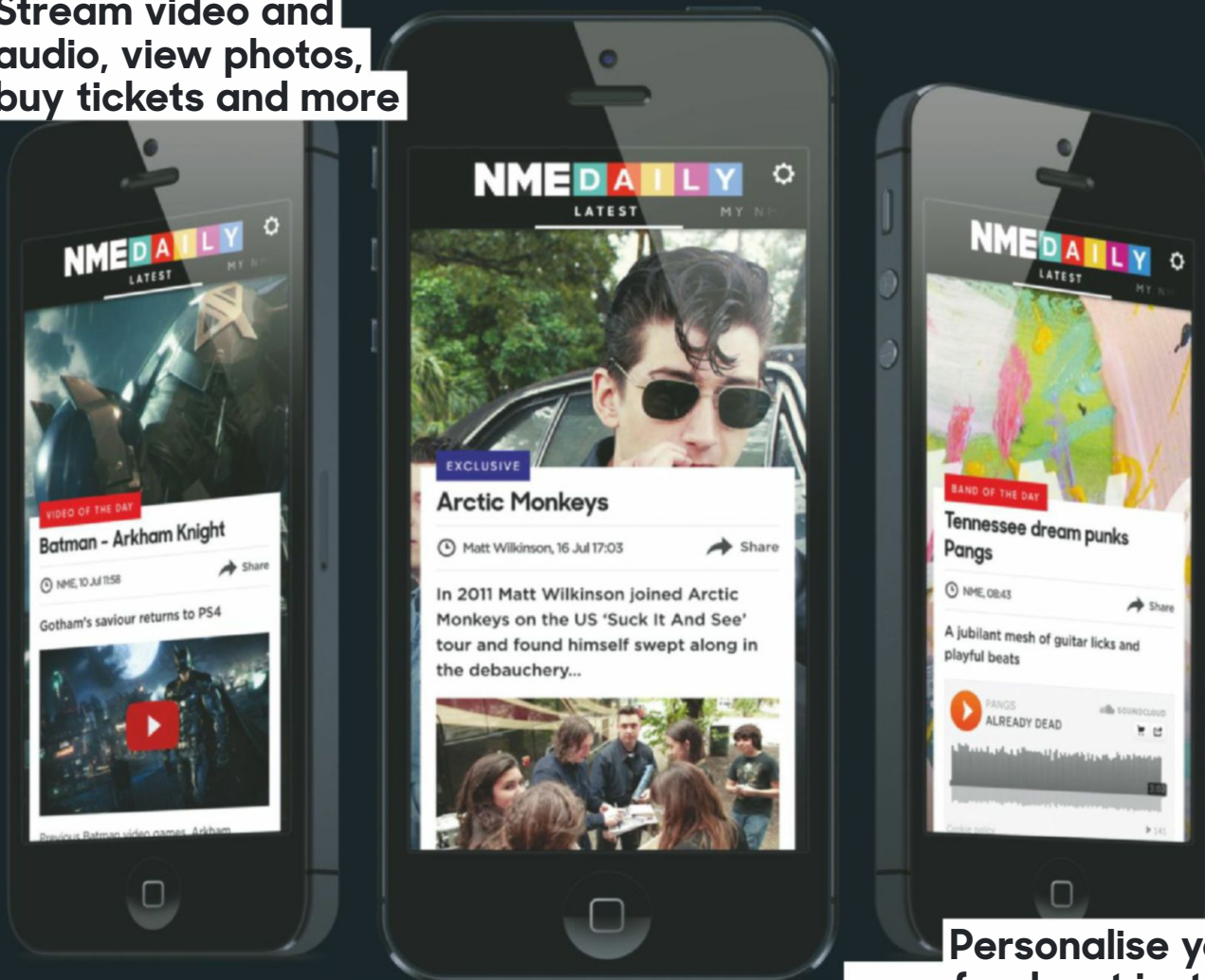
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09 NEWCASTLE O₂ Academy
10 GLASGOW Barrowland
12 LEEDS O₂ Academy
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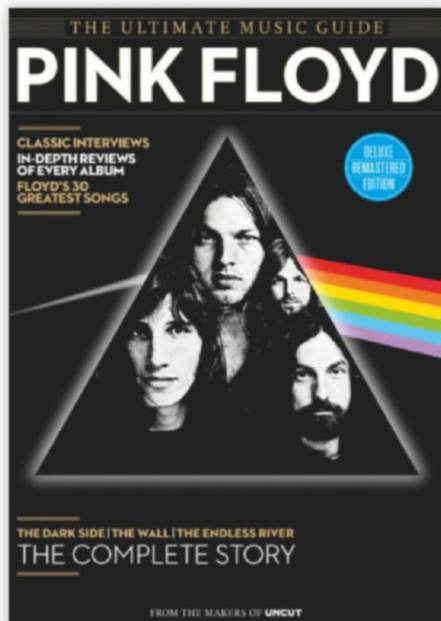
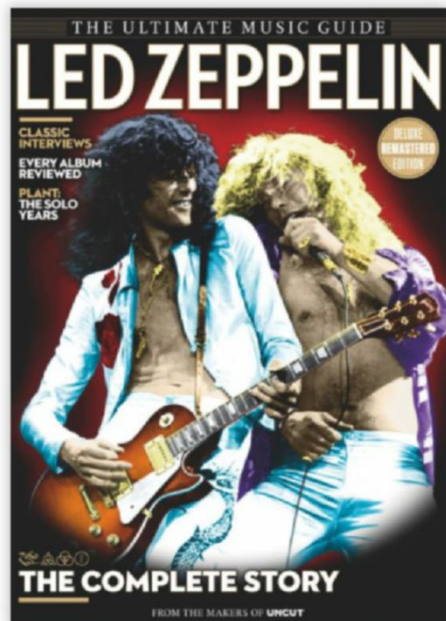
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SOUNDTRACK OF MY LIFE

Limmy

Glaswegian comedian and internet dafty



THE SONG I CAN'T GET OUT OF MY HEAD

BIG FUN II
Stomp!

"The original version of this song by The Brothers Johnson is really good. This cover sounds like something you'd hear in a Yates Wine Lodge. He's got a ridiculous singing voice that's really too posh-sounding for this kind of song. It's sh'te but I f**king love it and I went through a phase of playing it again and again."

THE SONG I WANT PLAYED AT MY FUNERAL

LIMMY
Reality House

"I make up these stupid f**king techno songs – they're all on SoundCloud. This one has a sample of the manager of the Scottish football team giving financial advice in an interview. So this song is basically me trying to get the harsh realities of life onto the dancefloor. I'd like this at my funeral so I can leave people with a strong message: think about the future, plan ahead, get some money in the bank."

THE SONG THAT REMINDS ME OF HOME

THE 1975

Somebody Else

"My girlfriend plays them all the time, so if I hear The 1975 it means I'm in the house. I tweeted the other day about liking one of their songs and Matt Healy liked the tweet and then started following me. My girlfriend, who really fancies him, was like, 'Oh my God! I'm only one step away from him now!'"

THE SONG THAT MAKES ME WANT TO DANCE

WHITNEY HOUSTON

I Wanna Dance With Somebody (Who Loves Me)

"I don't wanna f**king dance unless I've taken something, and I haven't taken anything in years. But if I'm in the house and this comes on, it might just make me want to dance while I'm making a cup of tea or something. But not in a Bridget Jones way."



Go to NME.com for more Soundtracks



THE FIRST SONG I FELL IN LOVE WITH

HARDFLOOR

Lost In The Silver Box

"I discovered this track on an acid-house compilation and got obsessed with it. It's so f**king mechanical and perfect and I love stuff like that. I played it again and again and again. Even now I still love it and think about how perfect it is."

THE FIRST ALBUM I BOUGHT

VARIOUS ARTISTS

Now That's What I Call Music! 12

"It was the summer of 1988, I was about 12 or 13 and I can remember playing this a lot. It had 'Boys (Summertime Love)' by Sabrina on it, 'I Want You Back' by Bananarama, a bit of Scritti Politti, some Wet Wet Wet – I could go on..."

THE SONG I DO AT KARAOKE

FOREIGNER

I Want To Know What Love Is

"I don't really like karaoke because I don't like singing in my normal voice. I like singing in a put-on voice. In one of my sketches, I sing this song in a stupid gruff f**king voice so that's probably what I'd do at karaoke."



THE FIRST GIG I WENT TO

THE ORB

Glasgow Barrowland, 1992

"Does anyone remember The Orb? They kind of did ambient house with all these weird sound effects. I was into acid at the time and I really liked them. I gobbled two acid before the gig, the first time I'd taken two in one go, and it was f**king unbelievable. It was mind-blowing. I couldn't stop thinking about it for a month afterwards."

Limmy's Show airs Friday nights on Gold

The wisdom of the **NME** archives

THIS WEEK
ALEX JAMES
Blur bassist
June 17, 1995

"You only live once. Get drunk, be a tart, enjoy yourself."

