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ON REPEAT

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

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TORCHES

Silent Film

Is there anything better to dispel the gloom than a great bloody WHOMP of glistening guitars and sky-burst choruses? "Cut to the final scene/Does it make your heart beat any faster?" howls Torches' Charlie Drinkwater with his cannonball-thud of a vocal atop swirling, treacle-rich orchestration akin to a giddier I Like Trains. Just what the doctor ordered.

Ben Hewitt, Writer

CATE LE BON

What is Worse

Smoke-voiced psychonaut Cate is about to release 'CYRK II', an EP of tracks that didn't make her recent album. A peek at the velvety rich offcuts therein here, as a bare, grungy slow strum picks up pace to become something equal parts sweet and wrong.

Emily Mackay, Writer

ALT-J

Fitzpleasure (The Internet Remix)

Odd Future crewmembers The Internet add to their growing remix catalogue with this slinky affair, swapping the bass dirge of the original with an after-hours piano-led soul groove and some healthy synth licks at the end.

Jenny Stevens, Deputy News Editor

ARTHUR BEATRICE

Charity

London newbies Arthur Beatrice's fondness for wallowing proudly in their own self-pity continues on the wry, sprightly 'Charity'. "Let them all suffer for you" croon singers Orlando and Ella, sounding not unlike Wild Beasts at their most eyes wide-open. It's an intriguing hint of what to expect on next year's debut album.

Matt Wilkinson, New Music Editor

THE CHEMICAL BROTHERS

Theme For Velodrome

Here's a thing about the Olympics. It's basically moved artists that usually write songs about love or parties or such things to switch their artistic focus to things like jumping and defeating other countries. Take this effort from The Chemical

Brothers, which is basically a pinging dance track about men chasing each other round tracks on tiny bikes wearing super-tight clothes.

Emelie Joy, Writer

WAKA FLOCKA FLAME

Rooster in My Rari (TNGHT Remix)

The original version is as brash and tough as his best work, the reworking by Hudson Mohawke and Lunice makes it five times BETTER. Maintaining Waka's swaggering tone and meshing it with block heavy beats and a stormy electro backdrop, this will sound amazing on 99.999 per cent of all dancefloors.

Tom Goodwyn, News Reporter

KENDRICK LAMAR

Swimming Pools (Drank)

Deep. Dark. Heavy. Bassy. Tackling the perils of having a drinking problem ("some people wanna kill their sorrow"). Yeah, it's refreshing hearing a US rapper on the cusp of superstardom (Dr Dre is FULLY behind him) tackling real-life problems in a 'Hey, I'm just sad' kind of way. The album's out in October. It's gonna be big.

Tom Howard, Reviews Editor

FLYING LOTUS

Btwn Frnds

His new album, 'Until The Quiet Comes', ain't due til October, but jazzed-out LA beatsmith FlyLo pre-empted it with this cut for the Adult Swim Singles series. A J Dilla-ish froth of smooth keys and dusty drums, it gets a spike in the arm thanks to the presence of Odd Future, Earl, Tyler and co splashing around like sharks in its creamy, liquid tides.

Louis Pattison, writer



NO DOUBT

Settle Down

Seven years in to making their new album and Gwen Stefani and her men have reassuringly not evolved one iota from last time round. 'Settle Down' is another zingy exercise in fluoro-ska with a dancehall twist to make those of us who like that sort of thing feel like the last decade never happened. Ooh!

Dan Martin, Writer

TRACK
OF
THE
WEEK

BENGA

Pour Your Love

If you're worried that music has no myth any more, too few characters and not enough gob, then look to Benga. To some he's merely Mr Magnetic Man, but to others he's one of the best known faces to come out of the homeotdubstep™ aka Big Apple in Croydon – after swaggering in one day and declaring he could DJ better than shop-resident Hatcha. Since then – and he started young – he's been a regular at seminal night FWD>>, toured the world from south London to Sydney, crowdsurfed on the London Eye and made a much-loved bass-heavy album (2008's 'Diary Of An Afro Warrior').

He'll release 'Chapter 2' in October, taking his 'Katy On A Mission' template and working with guest vocalists including Bebe Black and P Money to make more fwd-looking takes on chart pop. Next

It's a gut-tugging rumbling beat, with vocalist Marlene trilling

single 'Pour Your Love' is a gut-tugging rumbling beat he's played around with over the years, now with Swedish vocalist Marlene trilling "pour your love dlllll over meeee" (hmm, sounds a little messy) on top of the song's WUB. In July, Benga told NME: "I've been seen to say that dubstep is the music of our generation, but that's now changed. I don't want to be any part of dubstep any more." Meaning, he wants to push boundaries and look ahead to the next big musical movement. Will you be joining him?

Siân Rowe, Assistant Reviews Editor



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UPFRONT

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

Edited by Dan Martin



THE KILLERS COME BACK FIGHTING

In sleepy North Carolina, a revitalised Brandon and co give their world the first airing of their fist-pumping new songs from fourth album 'Battle Born'

MAIN EVENT

Midway though The Killers' live comeback, Brandon Flowers pauses. "Thank you all for coming," he says. "You could

have gone to see *Batman* instead."

Just like the caped crusader ditching retirement to save Gotham City, The Killers have also emerged from a hiatus of sorts. The four years since their last record, 'Day & Age,' have been punctuated by solo projects from Brandon, bassist Mark Stoermer and drummer Ronnie Vanucci, the latter under the guise of Big Talk. This

September sees the release of 'Battle Born,' recorded in their Nevada studio and named after the words emblazoned on their native state's flag. If the last album and 2004 debut 'Hot Fuss' saw The Killers flirt with European pop sensibilities, 'Battle Born' roots them firmly back in Americana, as 2006's 'Sam's Town' did.

Undoubtedly, the choice of location is telling. It is July 19, and we find ourselves in Asheville, North Carolina, a pit stop before a slew of North American and European festival headline bookings later this summer. For a band fond of romanticising humdrum desire and despair, Asheville is probably as small-town as it gets. Its



An impromptu rendition of 'Crazy Horses' felt flat

If only Ronnie would come out of his shell more



"V/h wants some... then?"

steep streets, surrounded by the Blue Ridge Mountains, are home to microbreweries, antiquarian bookshops and — yes — the world's "first bakery for dogs". Tonight, The Killers play the Orange Peel, a "social aid and pleasure club" that looks like a converted barn, found next to a derelict hardware store.

For The Killers, a new album signals a new aesthetic. Brandon wears a



Brandon's been working on his John Wayne walk

"I STARTED THINKING ABOUT ELTON JOHN..."

Brandon Flowers reveals some unlikely inspirations after their live comeback

How representative were tonight's four new songs of the rest of *'Battle Born'*?

"We tried to pick four all-rounded tracks. There's one that we didn't play that we've learned, maybe we'll do it tomorrow. It's called 'From Here On Out.' It's almost like an ELO/Tom Petty song, mixed with The Smiths. It's like, two minutes 20 seconds long."

Tell us the backstory of *'Miss Atomic Bomb'*.

"Bernie Taupin's iconic

picture of the first Miss Atomic Bomb. A mushroom cloud-shaped bathing suit is covering her breasts. It's a beautiful picture of this woman in the desert. I think she's still alive. I met Bernie Taupin for the first time and I felt like he was giving me a little bit of advice. He didn't say much to me, just asked, 'Do you like titles?' And I started thinking about Elton John songs, and found out Bernie wrote the titles first. Like 'Mona Lisa And The Mad

Hatter', or 'Candle In The Wind', it's already epic. 'Miss Atomic Bomb', when that was rattling in the brain, it's so strong. I tied it into 'Mr Brightside' so that was very easy for me to write."

How does it feel revisiting 'Mr Brightside's' characters nearly 10 years later?

"I can't believe it's been 10 years. I still feel... as you say tonight, I still get just as excited as I did before."

leather jacket, has a new side-shaved haircut, and his synthesizers come adorned with a flash flashier than Flash Gordon's lightning bolt. Not that he plays all that much synth tonight: he's too busy striding about the stage, whipping his microphone. 'Runaways', the album's lead single, is a romantic saga of a doomed relationship

that we hear in Brandon's voice at its most urgent, bellowing "We can't wait 'til tomorrow...". 'Rising Tide,' which was first played in London's Scala last year, teases a different side to 'Battle Born'. It's the most danceable of tonight's new songs, with Brandon exploring

familiar motifs of "mystery underneath a neon light." An ominous, repeated refrain of "Can't escape the rising tide" is topped off with a blistering guitar solo from Dave Keuning.

SETLIST:

'Runaways'
'Somebody Told Me'
'Smile Like You Mean It'
'Spaceman'
'This Is Your Life'
'Rising Tide'
'Miss Atomic Bomb'
'For Reasons Unknown'
'Bling (Confessions Of A King)'
'Shadowplay'
'Human'
'A Dustland Fairytale'
'Read My Mind'
'Mr Brightside'
'All These Things That I've Done'
'Flesh And Bone'
'Jenny Was A Friend of Mine'
'When You Were Young'

'Miss Atomic Bomb', another 'Battle Born' cut, is next. It's inspired by 1950s Las Vegas nuclear testing parties, where boozy crowds watched explosions in the desert through sunglasses, and there was even a beauty pageant, leading to the iconic photograph of the winning girl, naked apart from her mushroom cloud shaped dress.

Tonight, there's not much sign of nuclear threat in the air — just plenty of snogging. "Making out while the radio's on, you're gonna miss me when I'm gone", Brandon croons. Listen carefully to the bridge and you'll notice a rather familiar guitar riff, a close cousin to 'Mr Brightside.' The song also revisits the characters of the



Cheer up
Brandon, the
big was a...

'Hot Fuss' classic. It's representative of their new, denser sound that attempts to look forward, while mining the band's back catalogue for storylines to complete.

Tonight's fourth and final new song, 'Flesh And Bone,' should have no difficulty filling larger fields and arenas. Like 'Rising Tide,' it begins deceptively, with a brittle keyboard line that's soon engulfed by a crusading melody and Ronnie Vannucci's most furious drumming to date. "Not sure how this natural selection picked me out to be the dark horse running in this fantasy", sings Flowers, preparing for a rallying call and response: "What are you afraid of? What are you made of?"

Afterwards, slumped on a sofa backstage, Brandon reflects on the first show of a tour that will see the

band on the road well into summer 2013. "I'd give it a B-minus," he says, blaming the humidity, which sent temperatures soaring to 130 degrees Fahrenheit. "I might not go onstage in a leather jacket again."

There's loads more to come over the coming months. Potential wardrobe malfunctions cannot hold them back, and if there's a battle brewing, pick your

sides carefully, because The Killers are just flexing their muscles.



SOMEBODY TOLD NME...



BEN AZADI, MIAMI BEACH, FLORIDA

"The new material gave me goosebumps. They sound like 'Sam's Town', which is still my favourite album."



MARY WALKER, ASHEVILLE

"Their sound has changed so much, it's hard to know what to expect from the new album. I'm still undecided as of tonight."



JADE SKELLINGTON, LEEDS, UK

"This is my 27th Killers show. They've gone in the direction you expected - it's a natural progression."



ERIN MIDDLETON, ASHEVILLE

"This one was more intimate, for us, 'The Victims'. That's the name of the Killers fan army."

READING
2012

LEEDS
2012

READING AND LEEDS ANNOUNCE BBC INTRODUCING STAGE

Wet Nuns, Deaf Club and Marmozets to play – and expect some very special guests

With just a month to go until the opening chords ring out from the stages of this summer's Reading and Leeds Festivals, the organisers have revealed their final swathe of acts on the newest of new band stages. Among the bevy of new bands bound for the BBC Introducing

Stage are Arctic Monkeys' hot tips Wet Nuns, Leeds mentalists Hawk Eyes, rising Londoners Deaf Club, raging prog-punks Marmozets and Derby alt-rockers Crooked Tongues. Remember to keep an eye out for the secret slots on that stage too - The Joy Formidable and Rise Against turned up unannounced last year - who knows who the

organisers have up their sleeves this year? The full line-up for the BBC Introducing Stage is: Attention Thieves, Backyards, Bearfoot Beware, Black Moth, Crooked Tongues, Cut Ribbons, Danica Hunter, Deaf Club, Dear Prudence, Dingus Khan, Empror & Duppy Beatz, Escape To New York, Escapists, Establishment, Family of the Year, Fish Tank,

Glassbody, Hawk Eyes, Hidamay, Ifan Dafydd, Lady Lykez, Marmozets, Marsicans, Max Raptor, Mikill Pane, Park Bench Society, Post War Glamour Girls, Proxies, Rachel Sermanni, RIO, Samoans, Sarah Williams White, Seasfire, Vengeance And The Panther Queen, We Were Frontiers, Wet Nuns and We Walk On Ice.

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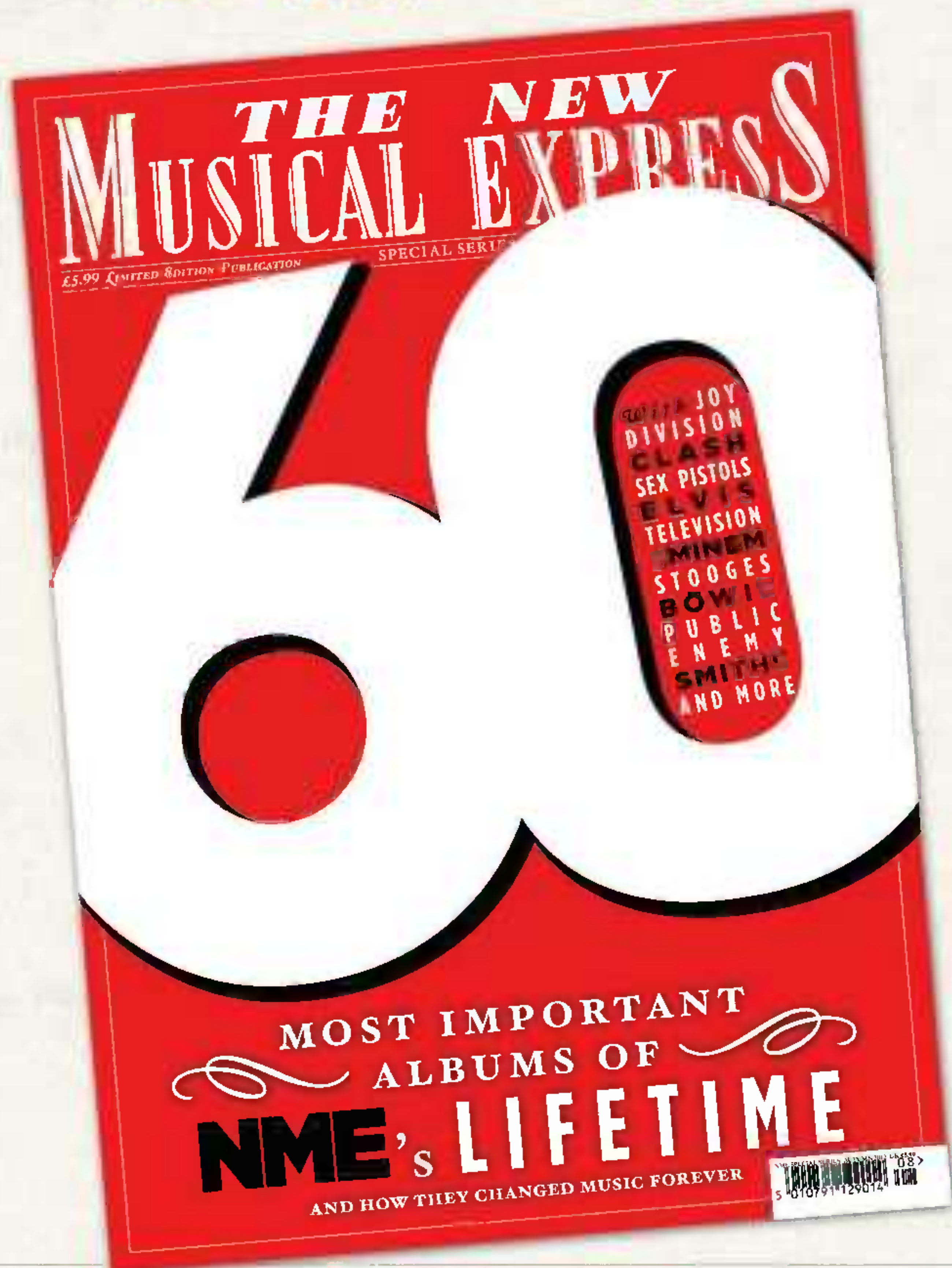
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YOUR FAVOURITE SONGS OF NME'S LIFETIME

Back in June, NME writers put our heads together to select the 100 greatest tracks of the magazine's 60-year lifespan. Then we threw it over to you – and here's what you picked

NME's 60th birthday grows near, and as well as a time for celebration, it is a time for argument. Debate. A bit of shouting. In our June 23 issue, Team NME concluded weeks of infighting and skulduggery to select the 100

Greatest Songs Of Our Lifetime So Far. The winner, as we had it, was Joy Division's 'Love Will Tear Us Apart'.

But we wanted to hear from you lot, as well. You voting on NME.COM in your thousands –

and you almost agreed with us. But in the end, when it came down to it, the chorus went, "no, no, no". So here's what you voted as your favourite song in 60 years of NME.



20. 'BITTER SWEET SYMPHONY' –

The Verve (1997)

Place in NME's Top 100: 32

NME said: "Ashcroft and co's vision of string-laden psychedelic grandeur... a song whose origins stretched all the way back to the earliest blues music, but whose dense sonics suggested only the future."

19. 'LIKE A ROLLING STONE' –

Bob Dylan (1965)

Place in NME's Top 100: 17

18. 'ELEANOR RIGBY' –

The Beatles (1966)

Place in NME's Top 100: 99

17. 'PAINT IT, BLACK' –

The Rolling Stones (1966)

Place in NME's Top 100: 46

16. '"HEROES"' –

David Bowie (1977)

Place in NME's Top 100: 3
NME said: "The most unrestrainedly cinematic piece of melodrama Bowie had every written... even the ironic quotation marks he fanned the title with can't dampen the sentiment."

15. 'COMMON PEOPLE' –

Pulp (1995)

Place in NME's Top 100: 2

14. 'MY GENERATION' –

The Who (1965)

Place in NME's Top 100: 60
NME said: "Punk before punk. The sound of four speed freaks spitting in the eye of anyone – anyone – who dared look at them a bit weird."

13. 'SEVEN NATION ARMY' –

The White Stripes (2003)

Place in NME's Top 100: 23

12. 'HOW SOON IS NOW?' –

The Smiths (1985)

Place in NME's Top 100: 40

11. 'WONDERWALL' –

Oasis (1995)

Place in NME's Top 100: 10

10. 'YOU REALLY GOT ME' –

The Kinks (1964)

Place in NME's Top 100: 67



9. 'I BET YOU LOOK GOOD ON THE DANCEFLOOR' –

Arctic Monkeys (2005)

Place in NME's Top 100: 31

The choice from our friends at Original Penguin
"It's got everything: energy, humour, originality, intelligence and effortless style. The demo version set the scene for a new generation of guitar bands. We can still recall the excitement in the office when we saw Mr Turner wearing one of our tops as the band started breaking into the mainstream. A track that will still make this list in another 60 years time! Classic."



8. 'LONDON CALLING' –

The Clash (1979)

Place in NME's Top 100: 22

7. 'THERE IS A LIGHT THAT NEVER GOES OUT' –

The Smiths (1986)

Place in NME's Top 100: 7

6. 'BOYS DON'T CRY' –

The Cure (1979)

Place in NME's Top 100: 16

5. 'SMELLS LIKE TEEN SPIRIT' –

Nirvana (1991)

Place in NME's Top 100: 24

4. 'LAST NITE' –

The Strokes (2001)

Place in NME's Top 100: 100

3. 'LOVE WILL TEAR US APART' –

Joy Division (1980)

Place in NME's Top 100: 1

NME said: "It has been made into something celebratory. Its elegantly expressed sentiment is universal: love is not undying."

2. 'MR BRIGHTSIDE' –

The Killers (2004)

Place in NME's Top 100: 83



1. 'REHAB' –

Amy Winehouse (2006)

Place in NME's Top 100: 48

Reportedly written in just three hours, Amy's delicious V-sign to the virtues of abstinence proves that music is at its realest and rawest when you sing what you know. No longer a mere pretender to the blues vocalists she adored – with 'Rehab', she joined their ranks, and this smooch with oblivion, is a classic for the ages. What can we say – you picked good.

Amy said: "I'm of the school of thought where, if you can't sort something out for yourself, no-one else can help you. Rehab is great for some people, but not others."
NME said: "We instantly knew 'Rehab' was one of the greatest songs of all time the first time we heard it... this moment, that voice, will stand out as the totem above all the lurid tabloid chaos."



WHAT YOU SAID

Janie George
"Mr Brightside" is a total classic. I'm no massive Killers fan by any means, but it is."

Alexander Christian Adrian
"Heroes" is great. But did you forget about 'Ashes To Ashes'?"

Parucha Albert
"I like the Killers, but I think Joy Division's 'Love Will Tear Us Apart' should be No 1."

Kieran Needham
"Rehab" is undoubtedly a great song, but no way better than 'Live Forever...'"

THE BEST OF NME VIDEO.COM THIS WEEK



WHAT WAS YOUR FIRST FESTIVAL EXPERIENCE?

tinyurl.com/c2keb2ni

We asked the likes of The Cribs and Kasabian to recall that life-changing moment...



ENTER SHIKARI 'STALEMATE' (LIVE IN THE NME OFFICE)

tinyurl.com/buud6f9

Another great session as Enter Shikari play 'Stalemate' for a tiny cluster of fans inside NME HQ



WALK ONSTAGE WITH THE VACCINES AT BENICASSIM

tinyurl.com/crur2he

We join The Vaccines as they prepare to play the masses at this year's Benicàssim festival.



WHAT'S THE BEST METAL ALBUM EVER?

tinyurl.com/d6d774f

Find out what indie stalwarts like Metronomy and eyeliner fans Black Veil Brides voted their favourite ever metal album.

THE
DEBATE

THE MIDNIGHT BEAST: ARE THEY ACTUALLY FUNNY?

Are comedy indie band The Midnight Beast visionaries – or just a load of old shite? **Mark Beaumont** and **Jamie Crossan** duke it out



MARK: Can the thousands of people who've packed festival tents and theatre venues to see The

Midnight Beast live, or the 48million people who've thumbs-upped their YouTube videos be wrong? Sure, if popularity alone decided what was funny then *Mr Bean* would top all polls of Best Comedy Show Ever and I would be laughing my knackers clean off to Hannah Montana right now. But TMB have transcended mere spoof. No longer a scatological student lark, they've become a proper band, writing comedy songs in their own emo-electro-pop style.



JAMIE: Nah, this definitely shouldn't be tolerated whatsoever. Sure, when they first came to our attention with their home-video

parody of 'Tik Tok' – and, you have to ask, is it really worthwhile lampooning Ke\$ha, anyway? – I probably smirked like everyone else. But then I moved on. They're totally ripping off The Lonely Island and The Gregory Brothers but failing to grasp that it was those groups' freshness that made them interesting and tittersome. Obviously this lot are three student mates who had taken a shine to some successful US comedy troupes and decided they were up for a piece of the pie. But there's absolutely no originality whatsoever in what they are offering up to viewers. They don't really attempt a quirky British alternative. They just churn out mediocre spoof after mediocre spoof, in an almost identical style. Calling *The Midnight Beast* funny is like saying you find the monotonous ramblings of an arsey cokehead a right giggle.

MARK: Don't knock the monotonous ramblings of an arsey cokehead Jamie, because a million or so Pete Doherty fans surely can't be wrong either. But The Midnight Beast are not meant for wry, worldly alternative types. They're for 13-year-old kids so entrenched in mainstream pop culture that they find it 'dangerous' to hear a Time Tempah pastiche about masturbation or a McFly-esque number about not getting laid. Are you going to kill the kids' fun, Jamie, and send them all spiralling back into the soothing arms of crack? Well, ARE YOU?!



JAMIE: But why should we just presume the kids think this is alright, Mark? It's got nothing to do with us being cynical, over-cultured chaps. It's about whether TMB have something new that'll keep people away from playing *Temple Run* for a few minutes. Frankly, their TV show – which whizzes from scene to scene like a quick-flashing pervert endeavouring to prevent those watching from getting brain-freeze – just emphasises the point: they're cultural hitchhikers devoid of any ingenuity of their own. Look at last week's episode –

does it not seem slightly familiar? Some wannabe musicians, living in a dump of an apartment desperate to make it despite their clear lack of talent, now where have we seen that before? (cough – *Flight Of The Conchords*!). Oh, and there's a Shoreditch-like artist who fools the guys into making a pretentious NSFW video. (hacky cough – *Nathan Barley*!) But if that doesn't make you think twice, Mark, explain how 'Lez Be Friends' is funny? Sample lyric: "If a girl won't come round, she must be a lesbian". Hilarious.

MARK: So they're a formulaic, puerile, lowest-common-denominator, borderline misogynistic dumbing-down of teen comedy. Never a problem with *The Inbetweeners*, was it? And if their fans wanted any different then Stewart Lee gigs would be rammed full of screaming fangirls and every new Will Self would outsell *My Booky Wook*. But point taken. The funniest thing about 'Lez Be Friends' and TMB in general is that Channel 4 are now OKing entire series' of rag week poo-bum-willy songs based on YouTube hits alone. Web

power! The students have taken over the asylum! Next week E4 will launch new series from seven-year-old gang The Armpit Farters called *No, YOUR Mum's A Slag*, and the joke – the big, culture-wide joke – will definitely be on us. Do you get it, Great Britain? DO YOU? Mind you, 'I Kicked A Shark In The Face' made me laugh twice. Which makes it eight times funnier than every series of *Bo Selecta* ever.

Agree with Mark? Think Jamie's got a point? Let us know at letters@nme.com

*Is it really worth
lampooning
Kes\$ha anyway?*

PUSSY RIOT TO STAY JAILED

Russian punks' detention until 2013 shows how their protest shook Putin, says Jenny Stevens

As the saga of imprisoned Russian punks Pussy Riot takes on ever more logic-defying twists, their punk protest looks to have rocked the country's repressive regime to its very core.

At a pre-trial hearing on Friday (July 20), it was ruled that three members of the feminist art collective must remain in custody for another six months. As NME went to press, it was looking as if the three women will remain imprisoned without trial until January 12, 2013.

Their plight is attracting global support, bringing attention to government marred by allegations of corruption and angered at the creeping powers of the Russian Orthodox Church, bent on curtailing gay rights and gender equality.

On February 21, four members of the group snuck into Moscow's principal cathedral to conduct their "punk prayer" – singing just 51 seconds of their song 'Holy Shit, Putin's Pissed Himself' before being dragged away by church security guards. Three women – Nadezhda Tolokonnikova, 23, Maria Alyokhina, 24, and Yekaterina Samutsevich, 19 – were later arrested at gunpoint, accused of taking part in the protest.



Their detention – they've been dragged to court under armed guard to have their bail requests refused again and again – suggests Putin is desperate to make an example of them.

"It's hard to say what will happen, but no one has any illusions that the exact sentence will be based on Putin's opinion and nothing else," Tolokonnikova's husband Petya Verzilov told NME.

But their case has mobilised global support – the 'punk prayer' has been seen

by over 1.4 million people on YouTube. There've been protests outside Russian embassies from London to Sydney. Amnesty International has declared them prisoners of conscience: "We're calling on the Russian authorities to drop the charges of hooliganism,"

Amnesty UK's director Kate Allen told NME. "They could face up to seven

Riot acts

February 21, 2012

Pussy Riot perform 'Punk Prayer' in Moscow.

March 3, 2012

Putin re-elected. The band are arrested but deny taking part.

April 19, 2012

Protestors arrested outside custody hearing.

April 23, 2012

Protests outside Russian Embassy in London.

June 20, 2012

Trio told they will remain in jail until a hearing in late July.

July 20, 2012

Members told they will remain in custody a further six months.



years' imprisonment – a totally unjustifiable response to a peaceful protest performance."

Pussy Riot have left Russians – and the world – questioning what kind of society they really want to live in.

FRANK OCEAN FACES HIS PUBLIC

'Channel Orange's live show justifies Frankmania

It's the day of 'Channel Orange's official release in the States, a week since Frank Ocean's blinding, chest-swelling *Late Night With Jimmy Fallon* performance of 'Bad Religion' and two weeks after he spoke openly a love affair with a man via Tumblr. To say that the Odd Future cohort's July 17 show in his adopted hometown of Los Angeles is oversubscribed – pairs of tickets are being flogged for up to \$900 on eBay – would be something of an understatement.

Opening with an acoustic version of the Prince-penned Cyndi Lauper hit 'When You Were Mine', the next hour or so is proof that the hype is justified. His 'Nostalgia, ULTRA' material, including 'American Wedding' still impresses, but it's the 'Channel Orange' soon-to-be hits such as 'Super Rich Kids' with a guest appearance from Earl Sweatshirt, the bounding funk of 'Lost', marathon manifold rave session 'Pyramids' and achy breaky 'Bad Religion', that mark Ocean out as 2012's most electrifying solo proposition.



GETTY/WILL IRELAND/TRENT VANEGAS/PINKISTHENEWBLOG.COM

DOG IS DEAD GLOCKENSPIEL SONG

THE NEW SINGLE - OUT NOW

LIMITED EDITION 7" / DOWNLOAD

JULY 28 Leppalooza festival Cornwall
AUGUST 4 Belladrum Scotland
AUGUST 18 Summer Sundae festival Leicester
AUGUST 19 Strummer of Love festival Somerset

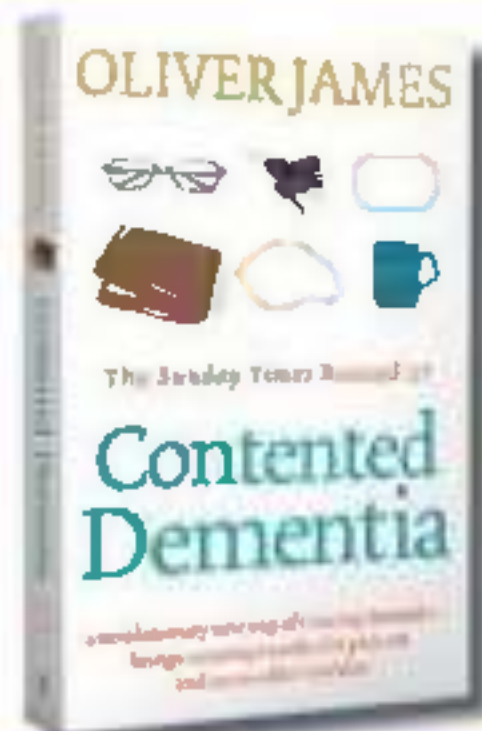
AUGUST 25 Reading festival
AUGUST 26 Leeds festival
AUGUST 31 Underage festival London
SEPTEMBER 1 In The Woods Kent



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GOOD WEEK

Drew McConnell

Got to join The Vaccines after Arni took a weekend out for a family wedding



Jamie Cook: what a hurry up

Jamie Cook

The Monkeys man got engaged to his glamour model girlfriend Katie Downes

Rocco Ritchie

Got up onstage with Mommy at Hyde Park - and didn't get the plug pulled

Hipster fertility

Dr Hilary Jones off *Daybreak* reckons that skinny jeans cause "twisted testicles" and low sperm counts



Pete Doherty

Thrown out of Thai rehab. What do you have to even do to get thrown out of Thai rehab?

Olly Murs

He fell down the stairs! He FELL DOWN THE STAIRS!

BAD WEEK

DID BATMAN PREDICT OCCUPY?

Soundtracker Hans Zimmer says *The Dark Knight Rises* foresaw civil unrest

The world is in the grip of *The Dark Knight Rises* fever, and now the man who did the soundtrack has revealed that the movie could have a tighter hold on us than we ever imagined.

Hans Zimmer, the German composer who has scored all three of Christopher Nolan's Batman movies, reckons that the villainous Bane's plot to bring down Gotham by crashing the stock market (and turning an energy reactor into a warhead, natch) may have predicted the recent spate of civil unrest.

Infamously, the movie features scenes shot at last year's Occupy Wall Street camp in Zucotti Park. "I got really worried," Zimmer recalls. "I said to Chris, 'What are we gonna do? Reality's caught up with us!' It wasn't a problem but it was interesting how real life keeps intruding - it's like some sort of gap opened up between reality and the world we've created within three movies."

Without wanting to give anything away, Zimmer notes that the film bears an eerie parallel with reality. "Chris (Nolan) wrote that long before Occupy Wall Street ever existed, so I just think it's a very timely movie. He's an incredibly smart man and he's an incredibly astute writer." But, as Zimmer explains, the theme of violent uprising on the streets goes right back to Dickens. "We all sat down and read *A*

Tale Of Two Cities again, and if you think about it - that was written 100 years ago - things do go in cycles."

After his 'punk orchestra' score for *The Dark Knight*, Zimmer was able to go all over the place for the brutal finale to Nolan's Batman trilogy. "I suppose Can was an influence, and in a weird way Goldfrapp, and Bach. It's got much more of a rock'n'roll spine than film music normally does. People say 'minimalism', but it isn't really - there are all these huge gestures. Bane just crashes into that world and it gave me a huge opportunity to do something completely reckless."

"I went to Warner Brothers - they were very nice about it - and said 'I have this idea - can I get a huge orchestra and try this thing out... and if it doesn't work, will you be so kind as to not mention that I just blew half the music budget?'"

Whether or not Bruce Wayne survives the movie's terrible events, for Zimmer, this is the end of his Batman journey. His next project? *Superman: Man Of Steel*



THE VERDICT

The Dark Knight Rises

Isn't it great when something works out almost exactly the way you want it to? Truth is, *The Dark Knight Rises* could never quite match up to the two years of almost constant pre-drip. But as a sequel to *The Dark Knight*'s geek *Citizen Kane*, and a finale to what is the most formidable superhero series of our time, it's breathtaking. The movie wears its allegory for the 99 per cent

about as subtly as Bane tramples across Gotham, but the gravitas never gets in the way of the sheer visceral thrill. And in Anne Hathaway's Catwoman (or is she?). Nolan's trilogy finally gets the camp edge it needed to be truly Batman. While it might not be the ending you might have wanted for Bruce Wayne, it's the one that he and Gotham deserve.

9

NME EXTRA WIN VIP TICKETS TO UNDERAGE FESTIVAL

Aged 13-18? This is your chance to see some great music

Normally, being underage can stop you from getting into awesome gigs. With next month's Underage Festival, it's the only way to get in. So, if you're aged 13-18 and you fancy seeing Devlin, Iceage, Summer Camp, Tribes, Pulled Apart By Horses, Dry The River, Totally Enormous Extinct Dinosaurs, Hadouken! and loads more great acts then you could be in luck. We've got VIP tickets for you and five friends to win to this year's event, which takes place on August 31 in London's

Victoria Park. As well as this, you'll also receive a massive goodie bag full of band merchandise, another packed with Underage merchandise and the chance to meet one of the top acts on the line-up. To enter the competition, simply follow the instructions below. Best of luck!

HOW TO ENTER

Scan the QR codes on this page with your smartphone and get extra features, information and video footage.

1. DOWNLOAD A QR READER

Go to your smartphone's app store and type "QR reader". You should find several apps there.

2. SCAN THE CODE

Launch the QR reader and scan the codes.

3. VIEW CONTENT

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. All entrants must be aged between 13-17. Competition open until midnight, July 31, 2012.



THE ULTIMATE NME SURVEY! YOUR CHANCE TO WIN AN IPAD!

Here at NME, we're always up for finding ways to make the best magazine on earth even better – and in order to do that, we want to know a little bit more about you and the way you interact with NME. Grab a pen and fill out these next four pages or head to NME.COM/survey, and we'll enter you into a draw to win a brand new iPad. What are you waiting for?



WIN!

Interests:

1 Which of these best describes why you're **INTERESTED IN MUSIC**? Tick one only

Work in music industry 1 ☐ **Answer Q2**

A genuine hobby 2 ☐ **Answer Q3**

Just out of general interest 3 ☐

2 How are you involved in the **MUSIC INDUSTRY**?

MUSICIAN 1 ☐

PRODUCER 2 ☐

WRITER/COMPOSER 3 ☐

TECHNICIAN 4 ☐

JOURNALIST/MEDIA 5 ☐

OTHER: 6

3 On average, how many hours of music do you listen to a day?

WRITE HERE: _____

4 What's your main way of **LISTENING TO MUSIC**?

Vinyl 1 ☐ Radio 4 ☐

Digital 2 ☐ TV 5 ☐

CD 3 ☐ Computer 6 ☐

5 Approximately **HOW MANY ALBUMS** do you buy per month (any format)?

WRITE HERE: _____

6 Which music streaming sites do you use?

Last.fm 1 ☐ Facebook 6 ☐

Spotify* 2 ☐ Deezer 7 ☐

eMusic 3 ☐ YouTube 8 ☐

Soundcloud 4 ☐ We7 9 ☐

MySpace 5 ☐ Don't use ☐

7 If you use **SPOTIFY**, what type of account do you have?

Free 1 ☐

Unlimited (£4.99 a month) 2 ☐

Premium (£9.99 a month) 3 ☐

8 How many music festivals do you go to per year?

WRITE HERE: _____



9 And how often do you go to any other **PAID-FOR GIGS/MUSIC** events?

MORE THAN ONE A WEEK 1 ☐

WEEKLY 2 ☐

FORNIGHTLY 3 ☐

MONTHLY 4 ☐

EVERY FEW MONTHS 5 ☐

LESS OFTEN 6 ☐

NEVER 7 ☐

10 & 11

Which of these NME formats are you aware of? And which have you ever read/used?

	Aware of	Ever read/Use
NME – weekly magazine in print	1 <input type="checkbox"/>	1 <input type="checkbox"/>
www.nme.com – website	2 <input type="checkbox"/>	2 <input type="checkbox"/>
NME on Facebook	3 <input type="checkbox"/>	3 <input type="checkbox"/>
@NME on Twitter	4 <input type="checkbox"/>	4 <input type="checkbox"/>
NME.com on the go (mobile site for smartphones)	5 <input type="checkbox"/>	5 <input type="checkbox"/>
NME video site	6 <input type="checkbox"/>	6 <input type="checkbox"/>
NME radio	7 <input type="checkbox"/>	7 <input type="checkbox"/>
NME digital magazine for smartphones/tablets/PCs	8 <input type="checkbox"/>	8 <input type="checkbox"/>

12 & 13

Which **GENRES OF MUSIC** do you listen to?
Tick all that apply
And which are your **FAVOURITE 3 GENRES**?
Tick up to 3 only

	Listen to	Favourite 3 genres
Americana	1 <input type="checkbox"/>	1 <input type="checkbox"/>
Art rock	2 <input type="checkbox"/>	2 <input type="checkbox"/>
Avant garde	3 <input type="checkbox"/>	3 <input type="checkbox"/>
Blues	4 <input type="checkbox"/>	4 <input type="checkbox"/>
Britpop	5 <input type="checkbox"/>	5 <input type="checkbox"/>
Chart Pop	6 <input type="checkbox"/>	6 <input type="checkbox"/>
Classical	7 <input type="checkbox"/>	7 <input type="checkbox"/>
Contemporary American indie rock	8 <input type="checkbox"/>	8 <input type="checkbox"/>
Contemporary British indie rock	9 <input type="checkbox"/>	9 <input type="checkbox"/>
Contemporary R&B/hip-hop	0 <input type="checkbox"/>	0 <input type="checkbox"/>
Country	1 <input type="checkbox"/>	1 <input type="checkbox"/>
Alt. Country	2 <input type="checkbox"/>	2 <input type="checkbox"/>
Covers/tributes	3 <input type="checkbox"/>	3 <input type="checkbox"/>
Dance	4 <input type="checkbox"/>	4 <input type="checkbox"/>
Drum'n'bass	5 <input type="checkbox"/>	5 <input type="checkbox"/>
Dubstep	6 <input type="checkbox"/>	6 <input type="checkbox"/>
Electro	7 <input type="checkbox"/>	7 <input type="checkbox"/>
Folk	8 <input type="checkbox"/>	8 <input type="checkbox"/>
Glam rock	9 <input type="checkbox"/>	9 <input type="checkbox"/>
Goth	0 <input type="checkbox"/>	0 <input type="checkbox"/>
Heavy metal	1 <input type="checkbox"/>	1 <input type="checkbox"/>
Jazz	2 <input type="checkbox"/>	2 <input type="checkbox"/>
Opera	3 <input type="checkbox"/>	3 <input type="checkbox"/>
Pop	4 <input type="checkbox"/>	4 <input type="checkbox"/>
Prog rock	5 <input type="checkbox"/>	5 <input type="checkbox"/>
Punk/hardcore	6 <input type="checkbox"/>	6 <input type="checkbox"/>
Reggae	7 <input type="checkbox"/>	7 <input type="checkbox"/>
Soul/funk	8 <input type="checkbox"/>	8 <input type="checkbox"/>
Thrash metal	9 <input type="checkbox"/>	9 <input type="checkbox"/>
Urban	0 <input type="checkbox"/>	0 <input type="checkbox"/>
World music	1 <input type="checkbox"/>	1 <input type="checkbox"/>
'50s rock'n'roll	2 <input type="checkbox"/>	2 <input type="checkbox"/>
'60s/'70s rock	3 <input type="checkbox"/>	3 <input type="checkbox"/>
'80s/'90s hip-hop	4 <input type="checkbox"/>	4 <input type="checkbox"/>
'80s/'90s indie	5 <input type="checkbox"/>	5 <input type="checkbox"/>

14

Which of these **DEVICES/PHONES** do you own?
And which do you **INTEND TO BUY** in the next 12 months?

15

	Own	Intend to buy
LAPTOP	1 <input type="checkbox"/>	1 <input type="checkbox"/>
NETBOOK	2 <input type="checkbox"/>	2 <input type="checkbox"/>
DESKTOP	3 <input type="checkbox"/>	3 <input type="checkbox"/>
SMARTPHONE (EG IPHONE)	4 <input type="checkbox"/>	4 <input type="checkbox"/>
OTHER PHONE	5 <input type="checkbox"/>	5 <input type="checkbox"/>
E-READER (EG KINDLE)	6 <input type="checkbox"/>	6 <input type="checkbox"/>
TABLET (EG IPAD)	7 <input type="checkbox"/>	7 <input type="checkbox"/>

Print magazines:

16

How often do you read each of these music magazines?

	Subscribe	Almost always (3 out of 4)	Quite often (At least 1 out of 4)	Only occasionally (Less than 1 out of 4)	Never
Artrocker	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
Clash	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
Classic Rock	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
Empire	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
Esquire	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
GQ	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
Kerrang	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
Metal Hammer	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
Mojo	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
NME	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
Q	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
Rock Sound	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
Rolling Stone	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
Shortlist	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
Stool Pigeon	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
The Fly	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
Total Film	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
Uncut	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
Vice	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>

17

Do you usually buy your own copy of NME or read someone else's copy?

Buy my own copy	1 <input type="checkbox"/>
Read someone else's copy	2 <input type="checkbox"/>
Get free copy through work	3 <input type="checkbox"/>
None of these/do not read	4 <input type="checkbox"/>

18

What are your **TOP 5 REASONS** for reading NME magazine? Tick 5 only

Access to bands and artists	1 <input type="checkbox"/>	Gig guides and listings	8 <input type="checkbox"/>	Reader letters/comments	5 <input type="checkbox"/>
In-depth features	2 <input type="checkbox"/>	Features on classic bands/artists	9 <input type="checkbox"/>	Offers	6 <input type="checkbox"/>
Quality reads/journalism	3 <input type="checkbox"/>	Exclusive interviews	0 <input type="checkbox"/>	Competitions	7 <input type="checkbox"/>
Up-to-date news	4 <input type="checkbox"/>	Quality photos	1 <input type="checkbox"/>	Live reviews	8 <input type="checkbox"/>
Expert opinion on music scene	5 <input type="checkbox"/>	Behind-the-scenes insight	2 <input type="checkbox"/>	Album/single reviews	9 <input type="checkbox"/>
New band recommendations	6 <input type="checkbox"/>	Humour/wit	3 <input type="checkbox"/>		
To find out about new releases	7 <input type="checkbox"/>	Posters	4 <input type="checkbox"/>		

19

And how do you feel about the amount of coverage of each of the following in NME magazine?

	Too much	About right	Too little
Up-to-date news	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>
Expert opinion on music scene	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
New band recommendations	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
New releases	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Gig guides and listings	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Features on classic bands/artists	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Exclusive interviews	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Quality photos	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Behind-the-scenes insight	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Humour/wit	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Posters	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Reader letters/comments	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Offers	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Competitions	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Live reviews	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Album/single reviews	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

20

When you read NME magazine would you say that it was mainly:

FOR ENTERTAINMENT	1 <input type="checkbox"/>	FOR INFORMATION	2 <input type="checkbox"/>
-------------------	----------------------------	-----------------	----------------------------

21

And which of these words describes how you feel when **READING THE MAGAZINE**? Tick as many as apply

Relaxed	1 <input type="checkbox"/>	In the know	6 <input type="checkbox"/>
Alert	2 <input type="checkbox"/>	Happy	7 <input type="checkbox"/>
Entertained	3 <input type="checkbox"/>	Hungry for more music information	8 <input type="checkbox"/>
Amused	4 <input type="checkbox"/>		
Part of a club/involved	5 <input type="checkbox"/>		

22

Overall how do you rate NME magazine?

Excellent	1 <input type="checkbox"/>	Good	3 <input type="checkbox"/>	Poor	5 <input type="checkbox"/>
Very good	2 <input type="checkbox"/>	Average	4 <input type="checkbox"/>	Very poor	6 <input type="checkbox"/>

Continue>>

WEB/NME.COM

23

How often do you visit each of these MUSIC WEBSITES?

	Several times a day	Once a day/most days	At least once a week	Once every 2-4 weeks	Less often	Never
BBC.co.uk	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>	6 <input type="checkbox"/>
Drowned in Sound	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
FACT	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Guardian Music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Hype Machine	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Kerrang.com	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Mojo4music.com	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
NME.com	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Pitchfork	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Qthemusic.com	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Rollingstone.com	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Rocksound.tv	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The Huffington Post	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The Quietus	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Uncut.co.uk	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Vevo	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Vice.com	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Wordmagazine.co.uk	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

24

What type of content would make you visit NME.COM at all/more often?
Tick as many as apply

Access to bands and artists	1 <input type="checkbox"/>
Quality reads/journalism	2 <input type="checkbox"/>
Up-to-date news	3 <input type="checkbox"/>
Expert opinion on music scene	4 <input type="checkbox"/>
New band recommendations	5 <input type="checkbox"/>
To find out about new releases	6 <input type="checkbox"/>
Gig guides and listings	7 <input type="checkbox"/>
Exclusive interviews	8 <input type="checkbox"/>
Quality photos	9 <input type="checkbox"/>
Behind-the-scenes insight	0 <input type="checkbox"/>
Humour/wit	1 <input type="checkbox"/>
Photo galleries	2 <input type="checkbox"/>
Competitions	3 <input type="checkbox"/>
Live reviews	4 <input type="checkbox"/>
Album/single reviews	5 <input type="checkbox"/>
Blogs	6 <input type="checkbox"/>
Discussions/forums	7 <input type="checkbox"/>
Music to listen to	8 <input type="checkbox"/>
Videos	9 <input type="checkbox"/>
Archive of past material	0 <input type="checkbox"/>
Albums for sale	x <input type="checkbox"/>
Tickets for sale	v <input type="checkbox"/>

Non-visitors to NME.com NOW SKIP TO Q31

25

(NME.com visitors only)
How do you access NME.COM?

Desktop PC	1 <input type="checkbox"/>	Laptop Mac	4 <input type="checkbox"/>
Desktop Mac	2 <input type="checkbox"/>	Smartphone	5 <input type="checkbox"/>
Laptop PC	3 <input type="checkbox"/>	Tablet (eg iPad)	6 <input type="checkbox"/>

26

When you go on the NME.COM site is it mainly:

FOR ENTERTAINMENT ☐FOR INFORMATION ☐

27

And which of these words describes how you feel when you are using the website?
Tick as many as apply

Relaxed	1 <input type="checkbox"/>
Alert	2 <input type="checkbox"/>
Entertained	3 <input type="checkbox"/>
Amused	4 <input type="checkbox"/>
Part of a club/involved	5 <input type="checkbox"/>
In the know	6 <input type="checkbox"/>
Happy	7 <input type="checkbox"/>
Hungry for more music information	8 <input type="checkbox"/>

28

Overall how do you rate NME.COM?

EXCELLENT	1 <input type="checkbox"/>	AVERAGE	4 <input type="checkbox"/>
VERY GOOD	2 <input type="checkbox"/>	POOR	5 <input type="checkbox"/>
GOOD	3 <input type="checkbox"/>	VERY POOR	6 <input type="checkbox"/>

29

What are your TOP 5 reasons for visiting NME.COM?
Tick 5 Only

Up to date news	1 <input type="checkbox"/>
Expert opinion on music scene	2 <input type="checkbox"/>
New band recommendations	3 <input type="checkbox"/>
New releases	4 <input type="checkbox"/>
Gig guides and listings	5 <input type="checkbox"/>
Quality photos	6 <input type="checkbox"/>
Behind the scenes insight	7 <input type="checkbox"/>
Humour/wit	8 <input type="checkbox"/>
Photo galleries	9 <input type="checkbox"/>
Competitions	0 <input type="checkbox"/>
Live reviews	1 <input type="checkbox"/>
Album/single reviews	2 <input type="checkbox"/>
Blogs	3 <input type="checkbox"/>
Discussions/forums	4 <input type="checkbox"/>
Music to listen to	5 <input type="checkbox"/>
Videos	6 <input type="checkbox"/>
Archive of past material	7 <input type="checkbox"/>
Albums for sale	8 <input type="checkbox"/>
Tickets for sale	9 <input type="checkbox"/>

30

How do you feel about the amount of coverage of each of the following on NME.COM?

	Too much	About right	Too little
Up-to-date news	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>
Expert opinion on music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
New band recommendations	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
New releases	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Gig guides and listings	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Quality photos	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Behind-the-scenes insight	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Humour/wit	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Photo galleries	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Competitions	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Live reviews	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Album/single reviews	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Blogs	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Discussions/forums	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Music to listen to	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Videos	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Archive of past material	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Albums for sale	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Tickets for sale	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Social media

31

Which of the following social media/networking/sharing sites do you use?

Facebook	1 <input type="checkbox"/>	Pinterest	0 <input type="checkbox"/>
Twitter	2 <input type="checkbox"/>	None	x <input type="checkbox"/>
YouTube	3 <input type="checkbox"/>		
MySpace	4 <input type="checkbox"/>		
Tumblr	5 <input type="checkbox"/>		
Google Circles	6 <input type="checkbox"/>		
Stumbleupon	7 <input type="checkbox"/>		
Digg	8 <input type="checkbox"/>		
Delicious	9 <input type="checkbox"/>		



32

Do you follow NME on Facebook?

Yes	1 <input type="checkbox"/>	No (Skip to Q36)	2 <input type="checkbox"/>
-----	----------------------------	------------------	----------------------------

FACEBOOK USERS ONLY

33

How do you access the NME Facebook page?

Desktop PC	1 <input type="checkbox"/>	Laptop Mac	4 <input type="checkbox"/>
Desktop Mac	2 <input type="checkbox"/>	Smartphone	5 <input type="checkbox"/>
Laptop PC	3 <input type="checkbox"/>	Tablet (eg iPad)	6 <input type="checkbox"/>

34

How often do you access NME on Facebook?

Several times a day	1 <input type="checkbox"/>
Once a day/most days	2 <input type="checkbox"/>
At least once a week	3 <input type="checkbox"/>
Once every 2-4 weeks	4 <input type="checkbox"/>
Less often	5 <input type="checkbox"/>
Never	6 <input type="checkbox"/>

35

When you go to the NME Facebook site is it mainly:

For entertainment	1 <input type="checkbox"/>
For information	2 <input type="checkbox"/>

ALL TO ANSWER FROM HERE

36

Do you follow NME on Twitter?

Yes	1 <input type="checkbox"/>	No (Skip to Q40)	2 <input type="checkbox"/>
-----	----------------------------	------------------	----------------------------

TWITTER USERS ONLY

37

How do you access the NME Twitter page?

Desktop PC	1 <input type="checkbox"/>	Laptop Mac	4 <input type="checkbox"/>
Desktop Mac	2 <input type="checkbox"/>	Smartphone	5 <input type="checkbox"/>
Laptop PC	3 <input type="checkbox"/>	Tablet (eg iPad)	6 <input type="checkbox"/>

38

How often do you access NME on Twitter?

- Several times a day 1 ☐
 Once a day/most days 2 ☐
 At least once a week 3 ☐
 Once every 2-4 weeks 4 ☐
 Less often 5 ☐
 Never 6 ☐

39

When you go to the **NME TWITTER** site is it mainly:

- For entertainment 1 ☐ For information 2 ☐

ALL TO ANSWER FROM HERE

40

How often do you communicate with NME in any of the following ways?

- | | Regularly | Occasionally | Never |
|--------------------------------------|----------------------------|----------------------------|----------------------------|
| By phone/text | 1 <input type="checkbox"/> | 2 <input type="checkbox"/> | 3 <input type="checkbox"/> |
| By letter | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| By email | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| By Tweet | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| By liking content | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| By commenting on content | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| By taking part in forums/discussions | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

41

How often do you share NME content **WITH FRIENDS?**

- Regularly 1 ☐
 Occasionally 2 ☐
 Never 3 ☐

42

How interested are you in reading the following types of content from readers/users/followers?

- | | Very | Quite | Not very | Do not read |
|----------|----------------------------|----------------------------|----------------------------|----------------------------|
| Comments | 1 <input type="checkbox"/> | 2 <input type="checkbox"/> | 3 <input type="checkbox"/> | 4 <input type="checkbox"/> |
| Tweets | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Letters | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

Mobile/radio/digital

43

Have you downloaded the nme.app for your phone (nb app costs 69p)?

- Yes 1 ☐
 No (Skip to Q45) 2 ☐
 Don't know/can't remember (Skip to Q45) 3 ☐

44

How often do you use the **NME.APP?**

- Several times a day 1 ☐
 Once a day/most days 2 ☐
 At least once a week 3 ☐
 Once every 2-4 weeks 4 ☐
 Less often 5 ☐
 Never 6 ☐

ALL TO ANSWER FROM HERE

45

And how often do you access the official mobile site for NME - NME.COM on the go? (NB This is different to the app)

- | | | | |
|----------------------|----------------------------|----------------------|----------------------------|
| Several times a day | 1 <input type="checkbox"/> | Once every 2-4 weeks | 4 <input type="checkbox"/> |
| Once a day/most days | 2 <input type="checkbox"/> | Less often | 5 <input type="checkbox"/> |
| At least once a week | 3 <input type="checkbox"/> | Never | 6 <input type="checkbox"/> |

46

How often do you listen to the NME radio channel?

- | | | | |
|----------------------|----------------------------|----------------------|----------------------------|
| Several times a day | 1 <input type="checkbox"/> | Once every 2-4 weeks | 4 <input type="checkbox"/> |
| Once a day/most days | 2 <input type="checkbox"/> | Less often | 5 <input type="checkbox"/> |
| At least once a week | 3 <input type="checkbox"/> | Never | 6 <input type="checkbox"/> |

47

How often do you read any magazine on your PC, smartphone or tablet?

- | | PC | Smartphone | Tablet |
|--------------|----------------------------|----------------------------|----------------------------|
| Regularly | 1 <input type="checkbox"/> | 1 <input type="checkbox"/> | 1 <input type="checkbox"/> |
| Occasionally | 2 <input type="checkbox"/> | 2 <input type="checkbox"/> | 2 <input type="checkbox"/> |
| Never | 3 <input type="checkbox"/> | 3 <input type="checkbox"/> | 3 <input type="checkbox"/> |

48

How often do you read the digital version of NME on your PC, smartphone or tablet?

- | | PC | Smartphone | Tablet |
|-------------------------------------|----------------------------|----------------------------|----------------------------|
| Subscribe | 1 <input type="checkbox"/> | 1 <input type="checkbox"/> | 1 <input type="checkbox"/> |
| Almost always (3 out of 4) | 2 <input type="checkbox"/> | 2 <input type="checkbox"/> | 2 <input type="checkbox"/> |
| Quite often (at least 1 out of 4) | 3 <input type="checkbox"/> | 3 <input type="checkbox"/> | 3 <input type="checkbox"/> |
| Occasionally (less than 1 out of 4) | 4 <input type="checkbox"/> | 4 <input type="checkbox"/> | 4 <input type="checkbox"/> |
| Never | 5 <input type="checkbox"/> | 5 <input type="checkbox"/> | 5 <input type="checkbox"/> |

49

Would you be interested in **SUBSCRIBING** to a digital version of NME each week?

- Yes 1 ☐ No 2 ☐

About You

50

Are you?

- Male 1 ☐
 Female 2 ☐

51

How old are you?

52

What is your marital status?

- Single 1 ☐
 Married/living with partner 2 ☐
 Separated/divorced 3 ☐
 Widowed 4 ☐

53

What is your current working status?

- Working full time (30+ hours per week) 1 ☐
 Working part time (up to 29 hours per week) 2 ☐
 Housewife/househusband 3 ☐
 Unemployed 4 ☐
 Student (at school or further education e.g. 6th form college) 5 ☐
 Student (at university or in higher education) 6 ☐
 Retired ☐

54

What is your total personal yearly income? That is, your total income from all sources before tax.

- Less than £15,000 1 ☐
 £15,000 - £24,999 2 ☐
 £25,000 - £29,999 3 ☐
 £30,000 - £39,999 4 ☐
 £40,000 - £49,999 5 ☐
 £50,000 - £59,999 6 ☐
 £60,000 - £69,999 7 ☐
 £70,000 - £79,999 8 ☐
 £80,000 - £89,999 9 ☐
 £90,000 - £99,999 0 ☐
 £100,000+ x ☐
 Prefer not to say v ☐

55

What is the **OCCUPATION** of the main wage earner in your household? If retired, please also tick former occupation.

- Company owner 1 ☐
 Professional 2 ☐
 (eg lawyer, accountant, engineer, doctor)
 Senior manager 3 ☐
 (eg company/finance/IT director, head of dept)
 Middle manager 4 ☐
 (eg IT, sales, marketing, publican, office)
 Corporate/office/clerical 5 ☐
 (eg salesperson, office worker)
 Public service 6 ☐
 (eg police, teacher, nurse)
 Artistic/creative profession 7 ☐
 (eg journalist, designer, musician)
 Tradesperson (eg plumber, electrician) 8 ☐
 Service occupation 9 ☐
 (eg waiter, shop assistant, caretaker)
 Other (eg building worker, cleaner, porter) 0 ☐
 Retired x ☐

56

Would you be willing to take part in further NME research?

- Yes 1 ☐ No 2 ☐

THANK YOU for taking the time to complete this questionnaire. If you wish to be included in our free prize draw then please fill in your name, address and telephone number clearly in the space provided below. Please return your questionnaire

by August 8, 2012 to:
 NME Survey, FREEPOST
 ANG20499, PO Box 33,
 Woodbridge IP12 4BR

Title _____
 Forename _____
 Surname _____
 Address _____
 Country _____

Home tel _____
 Mobile no _____
 Email address _____

Your replies will be used for statistical purposes, loaded onto the marketing database and for the administration of the prize draw. NME, published by IPC Media Ltd (IPC), will collect your personal information for process your entry.

Would you like to receive emails from NME and IPC containing news, special offers and product and service information and take

part in our magazine research via email? If yes, please tick here!

NME and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Tick here if you prefer not to hear from us

IPC may occasionally pass your details on to carefully selected organisations so they can contact you by telephone or post with regards to promoting and researching their products and services. Tick here if you prefer not to be contacted.

PIECES OF ME

B-REAL

CYPRESS HILL

The Cypress Hill mainman on the Beastie Boys, hanging out with Kasabian... and his six-foot-four bong, Excalibur

My first gig

BEASTIE BOYS/RUN-DMC AT LA MEMORIAL SPORTS ARENA, 1986

"I think I was 16, 17, I remember there being a lot of gangsters there. Beastie Boys totally killed it, they had so much energy onstage. The way they traded off their rhymes, still nobody does that quite like they did. They took us on tour eventually, which was a great honour. Run-DMC were at that point one of my all-time favourite groups, so to see them was a great feeling, but there was definitely a very dangerous element in the air."

My first album

VAN HALEN - 'WOMEN AND CHILDREN FIRST'

"It was their third album. I was very much into rock'n'roll as a kid. I listened to a lot of different stuff, like old school R&B, but mostly rock music - that stuff appealed to me when hip-hop wasn't around yet. I liked them because they were so hardcore. I liked the raw kind of rock'n'roll; Black Sabbath and early Van Halen."

My favourite possession

MY MASSIVE GLASS BONG

"It's called Excalibur. It stands about six foot four and it's a very special bong - it's expensive, too. It's at our studio in California, encased in a trophy case right now - it doesn't leave much. It gets used three or four times a year. There's a duplicate in Europe - I believe in Germany - so when we need it, we can call upon it and it'll be there."

Favourite television show

THE SOPRANOS

"The storylines were crazy - I've read a lot of books on mobsters, gangsters and the Mafia and all that stuff. When that series came out you often wondered how close to reality they were, and it was pretty entertaining, it seemed real enough. *Sons Of Anarchy* takes over the void that *The Sopranos* left, that underworld element."

Favourite film

THE GODFATHER

"He comes with nothing and scrapes his way up to have it all, and always tries to do what's best for the family when all this crazy-ass shit is going on. As a kid you always root for the gangsters. You don't really root for them in real life because you realise what they are, what they do, what they stand for and the grief that they cause people, but in the movies you always root for them because it seems like when they did their fucked-up shit, it was all based on certain principles."



Favourite place

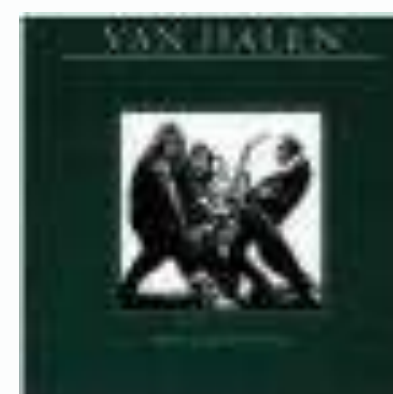
AMSTERDAM

"The first time we went to Amsterdam was in 1993 - when our second album came around there was a big demand for us in Europe. We must have hit, like, six or seven coffee shops! We should be residents there. The Greenhouse, Barney's and Grey Area - those three are the primary spots we like to go visit."

Right now I love

KASABIAN

"A band that have left a big impression on me in the last few months are Kasabian. I like those guys. Their sound is raw, I like that about it, and there's some hip-hop sensibilities in there so that draws me to it. They're really cool dudes."



Clockwise from main: B-Real, a man who clearly likes a smoke, rap music, gangster movies and TV shows; Beastie Boys and Run-DMC's Darryl 'DMC' McDaniels; *The Sopranos* 'family'; the cover of the first album B-Real bought, Van Halen's 'Women And Children First'; Marlon Brando as Vito Corleone in *The Godfather*; B-Real's new favourite band Kasabian; Cypress Hill's massive bong Excalibur gets a rare outing

THE NME CHART

1	1	KASABIAN "SWITCHBLADE SMILES" Polygram
2	104	THE KILLERS "RUNAWAYS" Island
3	104	OF MONSTERS AND MEN "LITTLE TALKS" Island
4	5	THE VACCINES "NO HOPE" Columbia
5	20	TWIN ATLANTIC "YES, I WAS DRUNK" Red Bull
6	3	THE GASLIGHT ANTHEM "45" Side One Dummy
7	9	BOMBAY BICYCLE CLUB "BEG" Island
8	12	KING CHARLES/MUMFORD & SONS "THE BRIGHTEST LIGHTS" Island
9	8	MAXIMO PARK "HIPS AND LIPS" Polygram
10	14	RICHARD HAWLEY "DOWN IN THE WOODS" Island
11	10	MUSE "SURVIVAL" Warner
12	2	ALT-J "TESSELLATE" Polygram
13	32	BLUR "UNDER THE WESTWAY" Parlophone
14	7	THE TEMPER TRAP "TREMBLING HANDS" Polygram
15	37	DRY THE RIVER "NO REST" Island
16	6	JACK WHITE "FREEDOM AT 21" Island
17	13	LUCY ROSE "LINES" Columbia
18	11	ALABAMA SHAKES "HANG LOOSE" Island
19	15	THE ENEMY "LIKE A DANCER" Capitol
20	20	BASTILLE "BAD BLOOD" Virgin

NME RADIO

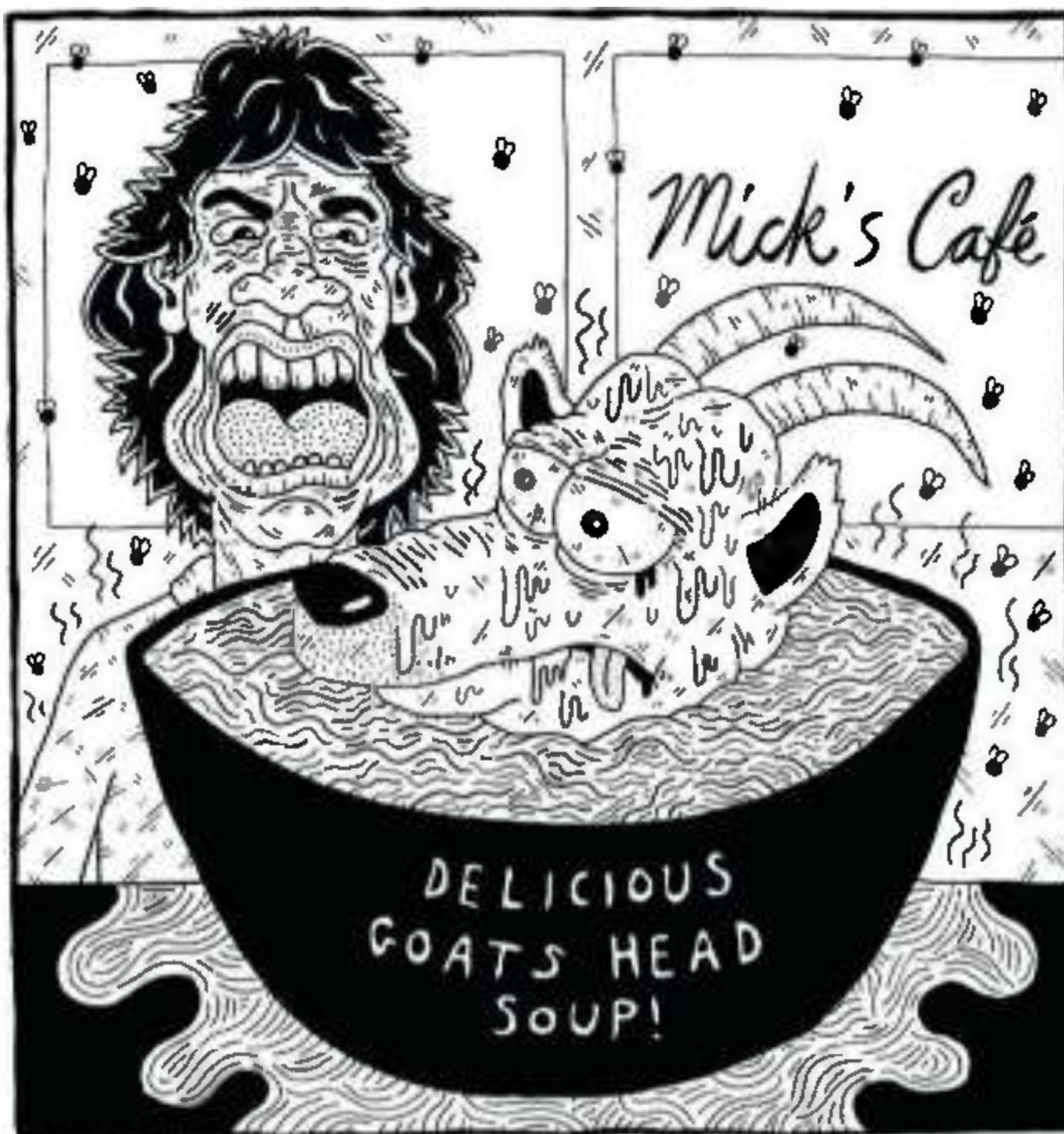
Hear the chart
randon first
every Monday at
7pm on NME Radio
www.nme.com/radio

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.



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 MAY WE SEE IT?

As Tulisa's sex taping-ex is forced to apologise by the courts, Brian May will continue to secretly extort musical favours from Dappy in exchange for keeping their own sex tape under lock and key.

Thursday LEAN-FITTING JEANS

As a new study shows evidence that very narrow jeans can render men infertile, Joe Lean will be unexpectedly inundated with fresh pairs of skintight denim from a slew of mysterious 'biggest fans'.

Friday STALLING FOR TIME

As the police confirm that they were tracking stallholders at Glastonbury looking for evidence of political dissent, two undercover officers posted to the Stone Circle will recount damning testimony in court, describing how "everything suddenly became really loud sort of whooshing, you know? And then there was this amazing, awesome burning warmth in my chest, which was cool. And then everything looked kinda funny like it was made from balloons or something, I dunno". Rastamouse will be released on bail.

The Stones lose half a million quid equipping Goats Head Soup Bistro

Saturday LEWIS FACES THE RAP

The rap album Lewis Hamilton is rumoured to have privately recorded leaks on the internet. It rapidly becomes obvious that the F1 champion's human billboard approach extends to his rhyming, as the record appears carefully choreographed to namecheck all of his



Birthday Runes

KATE BUSH (30 July 1958)

Happiness, Kate. It is what we all seek on this spinning rock. You must seek it too, and now more than ever. Yes, I can tell you a bit about yourself, but in all honesty I just can't give you the keys to true contentment, Kate. For that you'll need list articles in women's

McLaren sponsors. In Hamilton's brand-saturated rap world, Tag Heuer will be the new Gucci, Vodafone the new Cristal, Santander the new ice on one's chain, and the nearest tax haven the new 'streets'. While he maintains that the violence he alludes to is all poetic licence, Hamilton will be pulled in for questioning after Sebastian Vettel is murdered in the world's first 240mph drive-by shooting.

Sunday HOTEL INDUSTRY ROCKS

The newly opened 'Yellow Submarine'-inspired hotel in Liverpool will spur a short-lived boom in artists trying to convert their classic albums into upmarket hospitality concepts. Unfortunately, this age of rock marketing innovation will rapidly draw to a close when The Rolling Stones lose half a million quid equipping the Goats Head Soup Bistro.

Monday POLLUTED RIVERS

When the guitar that Bob Dylan used when he first 'went electric' turns up and provokes a bidding frenzy, the rock auction world will be thrown into further uproar by the rediscovery of the guitar Rivers Cuomo used at a 2003 Cincinnati concert – the date that Weezer 'went shit'. A nostalgic Sunday supplement article tracks down the audience member who started the catcall of 'Wheatus'.

Tuesday DIGS DAYS ARE OVER

With the news that Florence Welch has finally left generation kidult and moved out of her family home in Camberwell, the hitmaker will have a rude introduction to adult life after she ruins £10,000-worth of sparkly dresses by putting them on a whites wash. Soon after, she will start seriously ruining her decision when her parents casually announce over Sunday lunch that they need to re-paint her old room for their new lodger, Ellie Goulding.

magazines. Try Seven Ways To Re-Energise Your Love Life in this month's Good Housekeeping, Five Foods To Eat Your Way To A Perfect Summer Bump in Red, or How To De-Clutter Your Emotional Cupboards in Grazia. And maybe something about orgasms. I can't promise it will work, but it definitely will.

NEW
ISSUE

UNCUT

THIS IS OUR MUSIC

THE SECRET HISTORY OF JOE STRUMMER

THE ROLLING STONES AT 50

EXCLUSIVE! MARK KNOPFLER TALKS

BOB DYLAN REVIEWED

CAPTAIN BEEFHEART: THE WHOLE STORY

FLAMING LIPS ANSWER YOUR QUESTIONS

CHRIS ROBINSON'S LONG, STRANGE TRIP

ANIMAL COLLECTIVE, ALBUM BY ALBUM

LYNYRD SKYNYRD

GRIZZLY BEAR



FREE CD!

AND IN THIS MONTH'S MASSIVE,
ESSENTIAL REVIEWS SECTION...
RY COODER, ARIEL PINK, THE KINKS
ELTON JOHN AND RIDE
PLUS PAUL SIMON &
JOHN FOGERTY LIVE

ON SALE JULY 27!

VISIT UNCUT.CO.UK FOR DAILY NEWS AND REVIEWS

RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson



ABOUT
TO
BREAK

THEME PARK

Headlining festivals, nicking other bands' fans – it's already a rollercoaster ride

We went swimming in Lake Geneva yesterday. Marcus told me there are these weird crabs in the water," says Miles Haughton of rising Londoners Theme Park, eyeing his twin brother suspiciously.

"They bury their eggs under your skin," nods Marcus perkily. "They can't get inside your body but they make you really... itchy." As Miles looks anxiously down at his arms, bandmate Oscar Manthorpe appears through the foliage of the leafy smoking area. The trio have only just arrived back in the country from Switzerland's Montreux Jazz Festival – one of many bigtime slots they've got lined up for the summer. They can officially be called 'headliners' too, now, thanks to topping the bill at Cornwall's Kneec Deep bash on August 11. "That's kind of scary, headlining a festival," says Miles with a nervous grin. "We'll have their revelry on our shoulders!"

Not that Theme Park should be too worried. In little over a year since forming, they've hit the road with Summer Camp

and Bombay Bicycle Club, and marked themselves out as the successors to their touring pals' indie-pop crowns. They've even got other bands' fans shouting their names.

"When we supported Mystery Jets at Brixton Academy people started chanting for us... individually!" recalls Miles, adding coyly, "they didn't chant my name though. I just assumed it was self-explanatory so they didn't need to chant 'Miles is great!'"

Both Marcus and Miles grew up knocking around with some of their more well-known friends, at one point even playing in a jazz band with Bombay drummer Suren de Saram. Come October, they'll get the chance to win over a whole new load of fans when Bloc Party take them on their comeback tour (which came about after Kele Okereke caught them live a few months ago). This all fits into their grand gameplan for the rest of 2012, with Miles namechecking The Maccabees as the blueprint for the band's ethos. "We want to make an optimistic, happy record," he states, "and doing the album is going to be the highlight of our year, undoubtedly." *Rhian Daly*

NEED TO KNOW

BASED: London

FOR FANS OF: Bombay Bicycle Club, The Maccabees

BUY IT: New single 'Jamaica' is released on August 20

SEE THEM LIVE: They play London's Birthdays (August 13) and a host of festivals including Tramlines (July 21), Reading (August 25) and Leeds (August 26)

BELIEVE IT OR NOT: Twins Marcus and Miles are named after two jazz greats: Marcus Miller and Miles Davis



Our pulpit bulls
preclaim the
word of Dog

DOG IS DEAD GET HOLY

Nottingham newcomers find solace in church after scrapping initial album sessions

RADAR NEWS

"I used to be in a choir at school and we sang in a church sometimes. I guess now I'm just in a slightly worse version of that..."

Dog Is Dead frontman Robert Milton might be in wryly self-deprecating form, but his current surroundings are anything but understated. Hauling out of their usual Nottingham studio, the quintet have relocated to the altogether more opulent All Saints Church on the other side of the city to put the final touches to forthcoming debut album, 'All Our Favourite Stories', set for release in October.

"We did a little acoustic session here initially and found the vocals had a really amazing quality," Milton explains of the decision. "We're always trying to push ourselves sonically and work with what we have. We've got five voices and this place has some amazing acoustics. We even had some gospel singers in yesterday, so it seemed appropriate to put them in a church!" Aside from a little trouble with

the locals ("The neighbours across the street weren't too happy about it; I don't think this is what the church normally sounds like"), the sessions seem to have provided some final sonic epiphanies after a shaky start that saw the band scrap most of their initial recordings and start again.

"We were working at RAK Studios in London. They've made so many amazing records, but it wasn't what the band are about. You realise the great records made there aren't great *because* they were made there," they explain. So, the band left the big-time surrounds of that studio (where the likes of The Libertines and Arctic Monkeys have previously recorded) and went back to their "grey industrial estate" home, reuniting with friend and previous producer Guy Elderfield. The result? A "fairly bipolar" album that takes in the "honest highs and lows of universal things about growing up and our unique experience of doing it in the band," and one that also, according to Milton, "summarises our whole journey, but still represents what we are now." *Hallelujah. Lisa Wright*

BAND CRUSH



Will Rees from Mystery Jets on his new favourite band
"There's a band called The Night who are really good. They kind of sound like a cross between Fleetwood Mac, dark English folk and bits of Joni Mitchell. I think they've got a really good knack for writing pop songs."

The Buzz

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



1 FIDLAR'S UK ASSAULT

We've been salivating at the prospect of US surf/skate headcases FIDLAR hitting UK shores for nigh on a year now, after first clapping eyes on them live at CMJ last September. There, the likes of 'Wake Bake Skate' - their daily routine, basically - managed to blow a new hole in NYC's icy exterior, and by the time SXSW rolled around six months later, the band were the talk of the festival. They've taken their time, but their first UK shows are now finally confirmed for August when they hit the Festival Republic Stage at Reading and Leeds. There's a new single in the offing too, called 'No Waves', which features what is quite simply the catchiest guitar line of the year so far. Listen and weep at NME.COM/newmusic now



2 PURE BATHING CULTURE

Missing Girls now Chris has fucked off to find himself? Bored of the new Beach House record? Unsure about Haim since they got their parents onstage? Maybe Portland's Pure Bathing Culture are for you - they merge lushed-out Fleetwood Mac melodies and lo-fi sensibilities with finesse.



3 FRANCISCO THE MAN'S 'BROKEN ARROWS'

The new single is called 'Tiger' but this So-Cal outfit save their most ferocious roar for the B-side. 'Broken Arrows' begins as innocent pastoral indie only to erupt into an awesomely caterwauling, Doug Martsch-styled guitar assault. As misdirections go, they rarely come more jolting or effective.



4 MAXSTA

East London's newest export, grime culture evangelist Maxsta, is looking to follow in the footsteps of his idols - by whom we mean Kano, Ghetts and Dizzee Rascal. The 20-year-old has recently signed to Sony's Just Jam imprint, so he may well do it too. His first single, 'I Wanna Rock', is out on August 6.



5 STARRED

Sultry vocals, delicately strummed guitars and slow-burning tension are the main features of Brooklyn-based boy/girl duo Starred's wonderful debut EP, 'Prison To Prison'. The Hope Sandoval-inspired dream-pop outfit have teamed up with Pendu Sound Recordings for the release, which is out this autumn.

SCENE
REPORTSAVIDGE
NEW
BEATS

Friendly Fires' Jack on the freshest new sounds rattling his cranium



Hello there. You know the deal by now: five artists with that irresistible new-music smell all over them. Leon Vynehall used to play drums in a briefly flickering Essex indie band. He's now hung up his stool to make some rather brilliant deep-house garage music, and the world should be glad he did. Fans of Joy Orbison and George Fitzgerald will heartily enjoy his 'Gold Language EP', new out on ManMakeMusic. The title track is all tight-wound footworking drum patterns and thick piano chords – a thoroughly modern banger. Mysterious hype-y video of the month goes to Twigs' half-naked woman moving awkwardly with only a flamingo lily protecting her modesty. The song, 'Hide', is even more alluring, with soft guitar lines snaking around a sighing of a female vocal. The slow grind to a halt at the end leaves you desperate for another play. Anyone who, like me, digs the living shit out of Broadcast should check Melody's Echo Chamber. Centred around French singer Melody Prochet, the songs are made for stages dappled in tie-dye projections – see a BBC4 documentary about late-'60s psychedelia for details.

JACK'S
TOP 5

LEON VYNEHALL
'Gold Language'

TWIGS
'Hide'

**MELODY'S ECHO
CHAMBER**
'Endless Shore'

CHYMER
'The Drop'

PEH PER GHOST
'Slow Train'

Chymera has been around house and techno circles for a while (heads might remember his 'Arabesque'), but his new album on ultra-tasteful Connaissance Recordings might see him break through the genre's glass ceiling. Taking a slower approach, the tracks are lush and melodically rich, if occasionally erring on the proggy side. 'Strange Things Are Afoot' and 'The Drop' are the jams for me. Finally, check out the Soundcloud of Peh Per Ghost. The tracks are rough ('Slow Train' is my pick) but there's an imagination, subtlety and charm here that suggests big things to come.

NEXT WEEK'S COLUMNIST:
The Drums' Jacob Graham

5
TO SEE
This week's
unmissable new
music shows

**KERO KERO
BONITO**
New Cross Inn,
London, July 25

TASHAKI MIYAKI
Stereo, York,
July 29

TY SEGALL
Castle Hotel,
Manchester, July 30

CAROUSELS
Birthdays, London,
July 31

**SAVAGES/PALMA
VIOLETS**
Jericho Tavern,
Oxford, July 31



NO CEREMONY

SACRED TRINITY CHAPEL, SALFORD
THURSDAY, JULY 5

CAUGHT
LIVE

With rumours circulating that No Ceremony's members include anyone from Peter Hook to Radiohead, it's fair to say it's

hype silly season again. The Mancunian act have emerged as the latest smoke-and-mirrors sorts, with barely anything online but enough buzz to have the local scene practically beating the pavements with their fists in expectation.

The strategy is clear, then, but it's not too difficult to debunk the myth a little. Two-thirds of them turn out to have done previous time in Leeds folkie also-rans Tigers That Talked, a group whose simpering strings were a world away from the Ibiza-friendly club sounds of their new output. We won't begrudge them the new direction, but on tonight's evidence at least, the sea change is somewhat hard to take at face value. Things are stretched further when their new female vocalist – the original one having reportedly been axed after their

debut show – appears to be miming her guitar playing, for the most part simply wearing the instrument. The visuals increase the sense of aesthetic-over-substance too – at one point they include shots of women climaxing.

This would all matter a lot less if the music was actually any cop, of course. The warped house anthems of 'Heartbreaker' and 'Hold On Me' have definite potential. The trouble arrives with the slower tracks,

Visuals increase the sense of aesthetic-over-substance with shots of women climaxing

which hang hooklessly in a set that still seems underdeveloped. At these points, the limitations of the band's vocals become obvious, unprotected by the crescendo of their more wholesome electronic crunch. Are we being harsh, considering this is only their second gig? Maybe, but No Ceremony seem so calculated and contrived that it leaves us with a sour taste. A pity, perhaps, that their strategy hasn't quite stretched to nailing a decent live show yet. *Simon Jay Catling*





The Terminator film franchise directors found three more candidates for the next T-1000 (l-r).

"THE ALBUM IS US SAYING 'FUCK! WHERE DO WE GO FROM HERE?'"

STUDIO SPECIAL
2012's
BIGGEST ALBUMS

After battling alcoholism and US paparazzi, **Muse** add bankers, property rights, the death of the planet and the future of humanity to their list of supermassive issues. **Mark Beaumont** sits down with the Devon trio to hear all about their most far-out album yet

1ST LAW OF MUSEODYNAMICS: GRASP THE GRAND CONCEPT

"We're pretty much the anarchists of the universe," says Matt Bellamy, dissecting the dissolution of humankind from the roof terrace of a Shoreditch members club. "That's what we are."

Energy depletion. Rising oceans. Savage stock market frenzies and brutal wars for money, fuel and land. The defiant determination to survive no matter how futile the effort. The ultimate death of the planet. The idea of humanity as some kind of intergalactic Sex Pistols, gobbing in the face of physics. And how it all ends up getting set to the sounds of gargantuan pop opera, chanting galleon slaves, '80s widdle rock, Prince funk and bits that sound like Skrillex doing George Michael's 'Faith'. All on today's agenda. Muse's adventurous, daring, bleak sixth album 'The 2nd Law'.

"Every time I watched the news when we were making the album, it was endless stuff about the Euro banking crisis," he recalls. "All the news programmes seemed to be obsessed with growth. There's this paradigm of growth that seems to be accepted, everyone's peddling it, all the politicians, all the corporations, and no-one seems to recognise that the planet's just not that big. I became so sick of all that talk that I wanted to know what's really going on here."

"I got interested in reading about energy. The second law of thermodynamics is saying that it seems to be gradually decreasing in our bodies, the planet, the sun and so on, but it seems like life, humans or whatever, seem to be going directly against that. So the album is my own internal conflict of celebrating that strength but also saying, 'Fuck, where do we go from here?'"

Is that why the record, once again, finds you pushing even further into the realms of the ridiculous in trying to make it even grander, more insane and hysterical?

"Definitely," Matt agrees. "In a couple of tracks like 'Supremacy' and 'Survival' we've gone to absurd levels. The album represents my own internal conflict in that area. At the same time, we want to push the music and what we do as a band is growing."

2ND LAW OF MUSEODYNAMICS: INFLATE ANTICIPATION

Muse are well-practiced in building intrigue and making their fans feel involved in their world – they've released

tracks piecemeal via global internet treasure hunts and left secret messages hidden within setlists – and this time was no exception. Photos were posted of studio sessions via Twitter of the band recording with brass ensembles. Rumours that bassist Chris Wolstenholme had recovered from alcohol addiction and written the entire album himself circulated. Then came the 'trailer', a snippet of 'The 2nd Law Part One: Unsustainable' that convinced many that the new album was a dive into dubstep.

"I don't think anyone's done [an album trailer] before, until about three days later when The Killers did it as well, apparently," says Chris. "I don't think there's any one song that's representative of the whole album. So we thought, 'Let's just put up the most fucking out-there piece of music that's on there'. I found it quite funny, the dubstep thing, because there's maybe two tracks that have a whisper of that. It was funny watching the public panic: 'Muse have turned into a dubstep band!'"

"We went to see Skrillex in Camden around October," says Dom Howard. "We went, 'Fuck, it's so heavy', loved it. It was like a full metal gig, they had the circles of death, people were moshing, I hadn't seen a reaction like that to electronic music before. We took inspiration and came up with '...Unsustainable'."

"Some of that hard dubstep or brostep coming from America, is capturing the imagination," says Matt. "The moshpit has moved from guitars and gone towards the laptop, so with that song we're trying to see if we can

challenge the laptop. We created something that was dubsteppy but we wanted to see if we could do it with real instruments. We wanted to ask, "Can rock bands compete with what these guys are doing?"

The unveiling of the official Olympics song 'Survival', too, split the fans with its grandiosity, its barbershop Britpop bits and choirs of rowing Roman slaves. "If they hate it, cool," Dom laughs, "at least it's provoking something. It's a pretty weird song for the Olympics to choose, but it's cool they think the song can represent the enormity of the Olympics. It takes you back to *Gladiator*-style Olympics. Maybe they should bring some of those back, like fending off a tiger with a spiked metal ball."

3RD LAW OF MUSEODYNAMICS: EXPAND TO BURSTING

Over four months of intense experimentation in Air Studios in London, head at the end of 2011 and six weeks working with choirs and brass sections in LA's EastWest Studio (once Cello Studios, where Muse recorded some of 'Absolution') from January, 'The 2nd Law's high concept grew a storyline. The spiralling swamp blues of 'Supremacy' builds to a climax of orchestral hysteria as Matt orates a terrifying scene of mankind losing its supremacy over the Earth as "the

THE SECRETS OF 'THE 2ND LAW'

Muse's sixth album splayed open

THE 2ND LAW

The title refers to the second law of thermodynamics, which states that because energy is naturally expended and consumed and no new energy produced, unlimited growth is "Unsustainable".

HELLO

The name of Muse's record label, and the stuff that might just save the world. "It's the one substance that's seen as the most likely to create nuclear fusion," says Matt.

DUBSTEP

The appearance of which on the trailer to 'The 2nd Law' caused the internet to drown every messageboard in websville with anti-Skrillex bile.

PRINCE

The inspiration for the '80s effects on 'Panic Station'.

KAYE HINDSON

"The beginning of 'Follow Me' has my baby's heartbeat on it," Matt reveals.



Dom unveils his laser bass with removable "Studio Special" hardware



Chris: "If I tweak this and my third nipple at the same time, the universe will explode"



Matt: "It just doesn't sound right with atmosphere all around it. It needs to be played in space"



Matt and Dom have just stumbled over the realisation that they're rich but they hate bankers



seas have risen up" and energy shortages cause global desperation. Hysteria sets in on 'Panic Station', reflected in demented '80s elements such as backwards 'Let's Dance' drumbeats and riffs reminiscent of INXS' 'Suicide Blonde', Matt doing his most groin-thrusting Prince sex gasps.

"That's 'Scary Monsters' Bowie meets Primus," says Matt. "Doing a funk track was for us remembering Rush and Primus, the more slap-bass things we liked." "Those big, spacious, wet, massive drum sounds," adds Dom. "It started to conjure up memories of songs we'd listened to or grew up on in the '80s by Prince and Stevie Wonder and we wanted to take it in that direction."

In the context of 'The 2nd Law's worldwide catastrophe, the pompous operatics of 'Survival' take on a greater significance than whether our team might clinch a bronze – "it's getting into the brutality of what that is, to survive against whatever," says Matt. And come the flamenco-flocked 'Animals' the economics are collapsing under the weight of stock market savagery, of industries desperate to "advertise, franchise... kill the competition", and of the greed of bankers who Matt claims should "Kill yourself, come on and do us all a favour". So you'd like to see the Fred Goodwins of this world swap their cigars for exhaust pipes?

Matt gurgles. "These are some of the biggest crimes in history. It's phenomenal and it's left the rest of the public having to fund their mistakes. The world of business seems to be wild. That song is conjuring up the rawest form of that feeling of, 'Look what humans are capable of doing, it's shocking'."

Matt's concerns about industrial greed and business monopolies bleeds over into 'Explorers', an elegant choral pop vision of dying crops and abused nature. It's a

song drenched in the sense of not feeling you belong on your own planet.

"Exactly," Matt nods. "I nearly called the song 'Alien Explorers', not in the way of aliens from outer space but in the way of feeling like an alien on your own planet. It's about the intense desire to grow and expand – at some point nature will become the minority. I'm not sure if I'm really coming from an environmental thing... that song's where I'm singing about my views on property rights. The idea that corporations can own vast tracts of foreign countries. I'm not sure if the deal went

"THE OLYMPICS SHOULD HAVE PEOPLE FIGHTING OFF TIGERS WITH SPIKED METAL BALLS"

DOM HOWARD

through but, I think it was in Paraguay or Uruguay, the Bush family bought something like a million acres of land which underneath contains the biggest natural water reservoir in South America. At some point there has to be someone who says, 'That's not right'. Can BP buy Nigeria? At the moment they can. They could buy it and they kick all the natives out, shoot them down or whatever and just say 'We own this now'."

By the stadium stomp of 'Big Freeze' the world is in meltdown. And the final two tracks, 'The 2nd Law Part One: Unsustainable' and 'The 2nd Law Part Two: Isolated System' are doom-drenched operas full of

newsreel reports from the end of civilisation, rapping Terminators, trumpets inflating like lifeboats and *Exorcist* piano pulses tinkling goodbye to the globe.

"It's the noise of humanity on a tiny planet in the middle of nothing," Matt chuckles. "Hanging around space would be so peaceful and quiet and suddenly you come to this little blip that's fucking chaos! I see it as drifting away from the planet and going into the peacefulness of what actually is gonna happen at the end of it all, which is nothingness."

4TH LAW OF MUSEODYNAMICS: COLLAPSE

Another Muse album, another apocalypse. But 'The 2nd Law' is also, according to the band, their most personal album to date. 'Follow Me' is Matt's first ode to fatherhood while next single 'Madness' is an electronic cross between 'I Want To Break Free' and 'Faith' that he claims is about going cap-in-hand to Goldie Hawn's – mother of his girlfriend Kate Hudson – house.

"You've had a fight with your girlfriend and she goes off to her mum's house for the day and you're on your own going, 'What did I say?' I'm sure a lot of blokes have that experience in the early stages of relationships where you go, 'Yeah, she's right, isn't she?'"

Has Matt's paparazzi-friendly relationship affected him at all? "I'm surprised he hasn't smashed someone's camera up with a golf club yet," Dom grins. "He did start carrying a golf club at one point. I'm surprised it didn't make him crack and do something that was going to end up putting him in court."

Plus, 'The 2nd Law' found Muse a reunited force: while recording and self-producing 2009's 'The Resistance' Matt and Dom were largely alone as Chris' drinking



In their downtime, the boys liked to take it in turns to pilot the Millennium Falcon

problem kept him from the studio. This time, having been sober for well over a year, Chris wrote and sang two of the album's songs – 'Save Me' and 'Liquid State' – about his struggles with the demon booze.

"Both of those lyrics were written at that time when I'd stopped drinking," a remarkably healthy-looking Chris explains. "Liquid State" was written about the person you become when you're intoxicated and how the two of them are having this fight inside of you and it tears you apart. 'Save Me' was about having the family, the wife and kids who, despite all the crap that I've put them through, at the end of it you realise they're still there and they're the ones who pulled you through."

How bad did the drinking get? "Drinking all day every day is pretty bad. It's when you start getting to that point where you realise you can't function without it, where you wake up in the morning shaking and the first thing you do is go to the fridge and down a bottle of wine. That's how bad it was. I was incredibly unhealthy, overweight, a mess. And when it starts to get you psychologically, when you genuinely start to lose it, you've got anxiety 24 hours a day, you feel your fucking life's about to end, you're very scared but you don't know what you're scared of. There was only two ways to go: die in a few years or stop. The same happened to my dad, he was 40 when he died. I'd just turned 30 and it was that realisation that if I go the same way I could be dead in 10 years. Ten years is not a long time."

After sessions with a cognitive behavioural therapist, Chris found himself sober, and singing. "I don't think I expected to sing it when I showed it to the other guys, but it was approached with a pretty open mind," he explains. "They felt it was a big step for the band."

"I was into it because they were songs that were

personal to him," says Matt. "It's like this new guy – the last time I remember meeting this guy was about 10 years ago. He seems to be so energised about everything. I think he almost feels like he's woken up."

5TH LAW OF MUSEODYNAMICS: GRASP ANOTHER GRAND CONCEPT

A proper studio three-piece again, Muse indulged in new levels of experimentation – weird time signatures, '80s gated reverb and sampled drums, *grime* – and emerged with their most diverse and surprising album yet. And one they can't wait to take to the stadiums of 2013 with a set Dom envisions as "this big upside down all-seeing eye all made out of video, maybe a big pyramid that can expand and contract and turn inside out and move around".

"Every time you finish a new album you feel excited and nervous and anxious about what's gonna happen with it when it gets released," Dom says, "but with this one we've discovered some new ideas for our band. Every album for me seems to open up doors to the future and this one does more than ever."

For Muse, at least, the end of all things has never looked so bright.

Vote for the best Muse track and check out their career in photos at NME.COM now

TITLE: 'The 2nd Law' RELEASE: September 17
PRODUCER: Muse LISTEN: Hear album preview and 'Survival' via NME.COM/artists/muse

ANSWER FOR ABSOLUTION

Answers to 100 of your most asked NME questions per the most popular Mail

MATT



How has being a dad affected you?

10 Years Healy, 19, *For the Love of God*
 "It's made it a bit more focused. I don't think it's affected my concerns and fears and anxieties. If anything the concerns for the future are amplified."

If you could put on any daydream, where would it be?

10 Years Healy, 21, *Brilliant*

"Somewhere in the star constellation Pleiades there's rumoured to be a planet that's supposed to be like ours. People did research into the way they're laid out and a lot of them seem to have star maps that suggest Pleiades is definitely an important location. I wonder if there's something out there."

I have a little while yet, is this true?

10 Years Healy, 25, *Brilliant*

"That's not the first time I've heard that. I don't think so. I'd love to know where it came from."

CHRIS



What are the odds of you being a dad?

The Vamps Stills, 20, *Brilliant*

Oldies and rare ones will pop up now and again. I think we're gonna have to rotate a lot more."

What's the most unique gift a fan has given you?

The Vamps Stills, 21, *Brilliant*

"You know *Ocarina Of Time*, the Zelda game? It

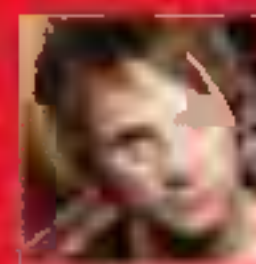
was on the N64, best computer game ever. Part of it was you had this little ocarina and you had to learn these tunes. And somebody got me this lovely pottery ocarina from the Zelda game."

What's the most embarrassing thing that's happened to you recently?

The Vamps Stills, 21, *Brilliant*

"On the last tour in LA, we had curtains on the towers before we went onstage and Matt and Dom's dropped and mine got stuck. I'm on the big screens going, 'What the fuck is going on here?'"

DOM



Do you ever try to wear leather pants?

The Vamps Monaghan, 20, *Brilliant*

"I did try once. I really thought I wanted leather trousers, for years. Probably a couple of years ago I tried some on and I just looked ridiculous."

What was the funniest thing I saw recently was this Australian radio station called Triple J. All the DJs did a rendition of 'Survival'. There were about 25 people in this booth, they had all these girls, a choir singing the parts, and were sharing the lead vocals. Hilarious, but they did a good job."

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"Probably the spiked ball on a chain for me, but maybe with a few lasers coming out of the end as well, to add to it."

"THE FUTURE? WE DON'T HAVE A CLUE WHAT WE'RE DOING!"

You wait ages for a new **Green Day** album, then three come along at once. They may not know where they're going next, they tell **Dan Martin** but for now, it's their hunger for fun, political anger and thoughts of Amy Winehouse that keep them riding forward

PHOTO: PAMELA LITTKY

Billie Joe Armstrong has a refreshingly suicidal view about the return of Green Day. "This could possibly be the greatest idea we've ever had or it could possibly be the dumbest idea we've ever had," he says. "And that's really exciting to think about."

That idea? After their iconic, moment-in-time protest record, 2004's *American Idiot*, a less successful follow-up, 2009's *21st Century Breakdown*, and a stint mucking about on Broadway, Green Day are going back to basics by making arguably their grandest statement to date. Their new single, the longing, melodic 'Oh Love', heralds the beginning of an epic three-album cycle: 'Uno', 'Dos' and 'Tré'. The first pulls the pin on a return to fluoro melodies and chugging guitars, which leads into the second, a party-from-hell trip with songs called things like 'Fuck Time', 'Lady Cobra' and 'Wow! That's Loud', which leads to a January finale that lets them indulge their widescreen side. Along the way there'll be singles, but also viral tricks, leaked songs, lo-fi films and surprise appearances.

There may be a suspicion that, after raising the bar with rock operas and musicals, this might be a band in search of a new gimmick. But the way Billie Joe tells it, that isn't what happened. "I think our intention was just to make an album. That's the weird thing about it – it took us off guard," he says. "We were just like, 'Let's write a song, let's make a really good album', and what ended up happening is we made three really good albums. I think *American Idiot* and *21st Century Breakdown* mark an era that bookends itself and

this is just a new time for us. It's not so politically charged – it's more about love and sexual tension, and there are some political themes that are in it. The first line of the record is 'Gonna ride the world like a merry-go-round' and that's what happens."

What do you mean by that?
"Oh just... around the world in 37 songs with Green Day..."

Even bassist Mike Dirnt, the serious one, reckons, "Just grab hold and hang on. I think that's it with life: have fun – you can be serious, but be fucking serious..."

"If you're gonna do something wrong," challenges the frontman, "do it right."

Prankster drummer Tré Cool, resplendent today in leopard skin trousers, insists that, "Normality is not a possibility at this point because we have three records, so, immediately, all the old rules are out the door – we just make new ones up as we go."

"We don't have a fucking clue what we're doing as far as the future is concerned," says Billie Joe. "And it's kind of exciting to think of it that way."

We're meeting Green Day in a plush rented house in Newport Beach, Orange County, a moneyed suburb filled with buff fratboys and rich divorcees. Midway through the interview, Billie Joe makes a comment about them having signed to a major label in 1993. And it suddenly strikes us that the punk rock backlash they endured afterwards still makes them bristle to this day.

"We took playing music seriously, and it was a career choice," says Mike. "It was a big deal at the time, but we take playing music just as seriously as we did then. 'Cos it was a big fucking deal to sign to a major label at that time and we took a lot of bloody knuckles and sweats over it."

Tré: "We've always been fucking with major labels. Putting a punk record out on Warner Brothers is kind of fucking with major labels, and it was a huge success. And then putting out *American Idiot* at a time when the Dixie Chicks were getting ostracised and pretty much lost their career for a truthful comment about our country... we put out *American Idiot*, putting the tail in the snake's mouth. So, three records? Why the fuck not, let's fuck with the label some more!"

"THREE RECORDS? WHY THE FUCK NOT, LET'S FUCK WITH THE LABEL SOME MORE!"

TRE COOL

So how, then, does one stay punk into one's forties? "I think it's just moving forward," reckons Billie Joe. "I watched this documentary last night about Sid Vicious, and they spoke to Jah Wobble and he said something very interesting. He was like, 'Where is the older person that came up and said, 'Dude, you're on this downward trajectory'? The sense was it was just too bourgeois at the time. I was thinking, 'Yeah, it's a shame that people get turned into spiky haired icons that just become meaningless'. There's a lot more to give, and punk rock is such a strange, broad term nowadays and everyone's got their own definition of it. It's become convoluted and I don't know what it really means, but we're trying to build on Green Day and build on our own reputation." ▶

3 THE MAGIC NUMBER

Green Day's new album trio at a glance



[UNO]
Billie Joe: "There was no rhyme or reason, we

just started writing song after song and it was getting back to classic Green Day."



[DOS]
"We had this Foxboro Hot Tubs kind of sound as well. This is the party from hell!"

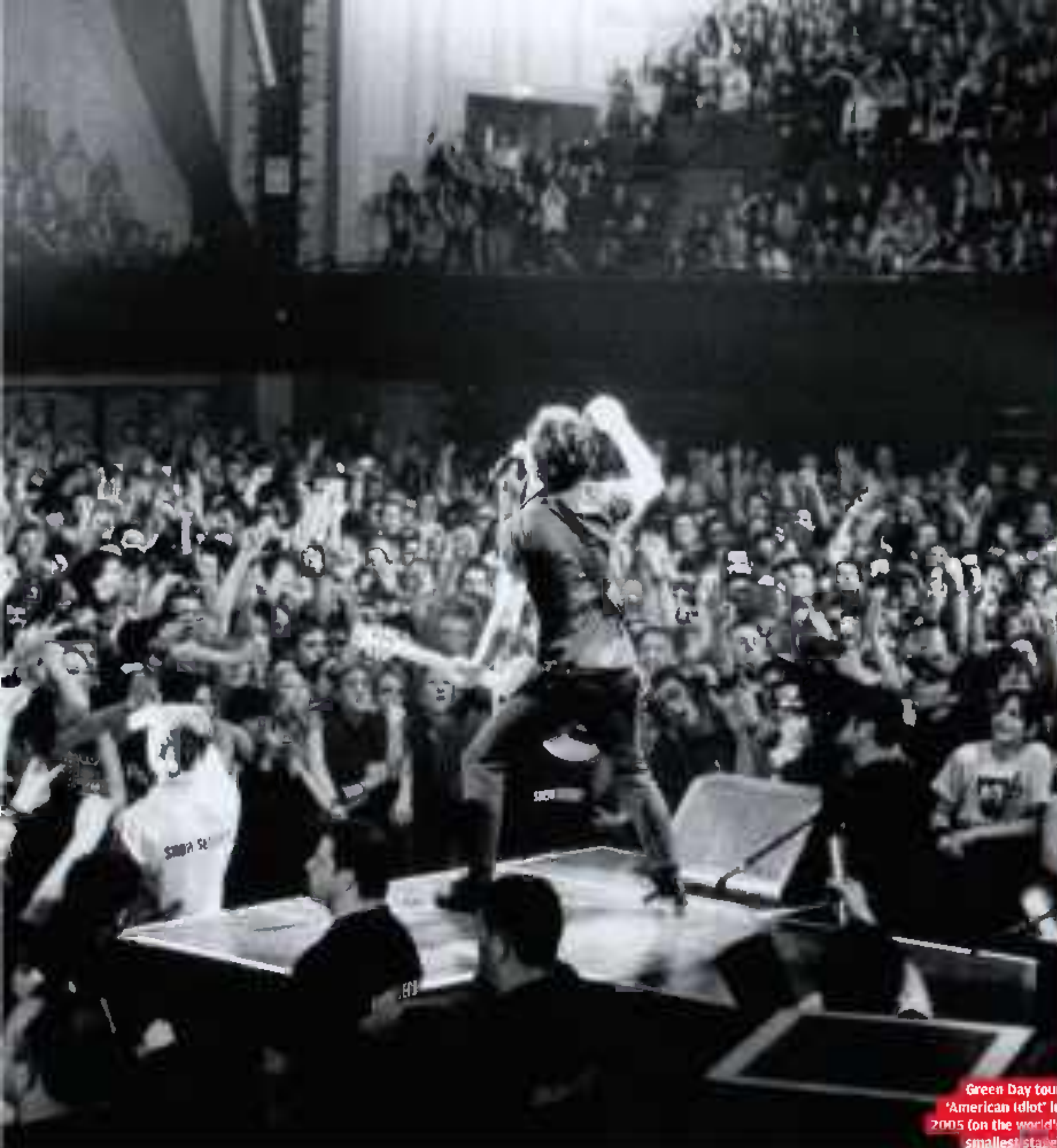


[TRÉ]
"For 'Tré' we had this other direction we were going with, this kind of epic, reflection vibe going on."

The Marks & Spencer
Amarchio Post-Punk collection
for the discerning rebel
is in the shops now: £117
Tree, Billie Joe, Mike



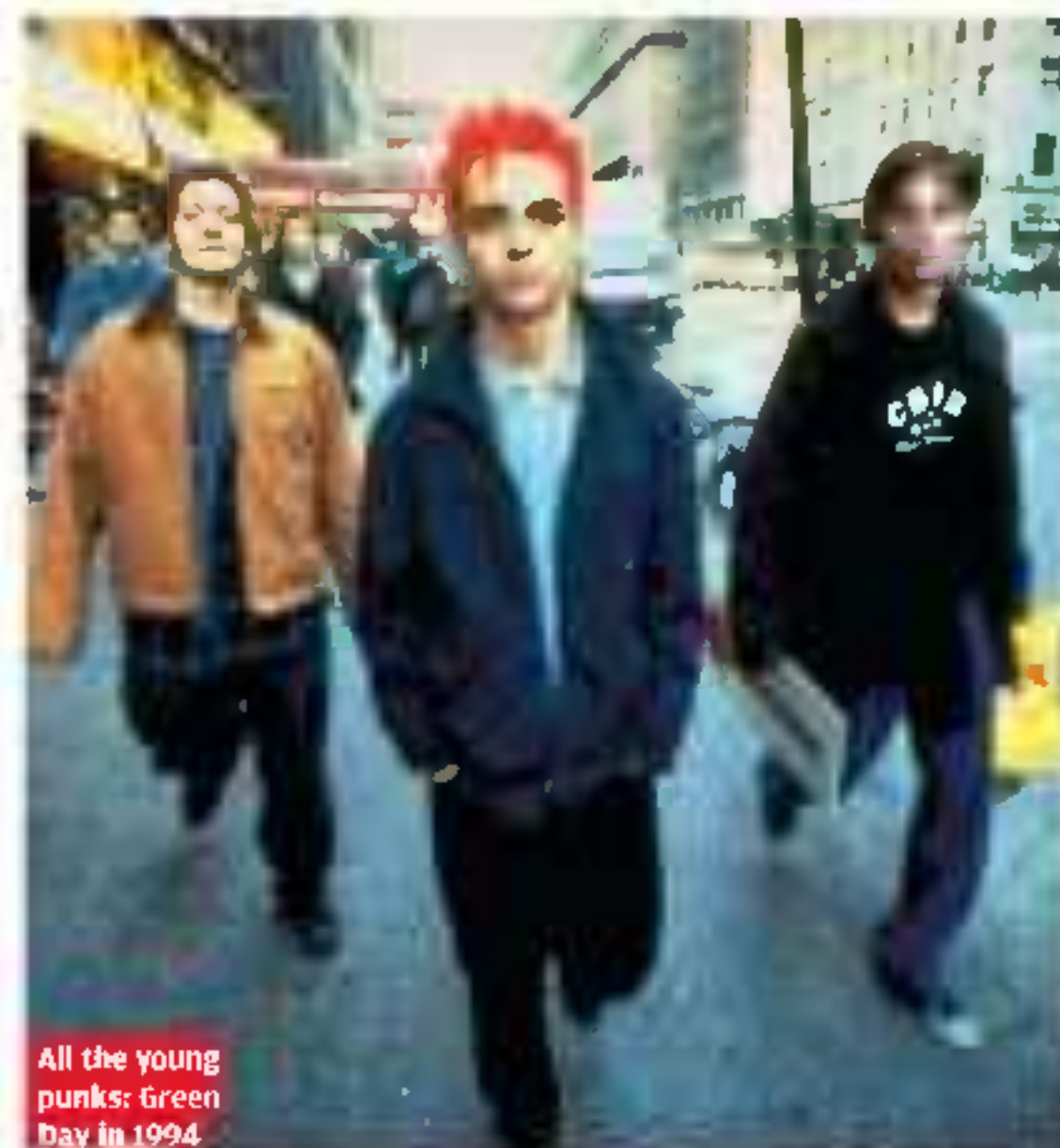
**STUDIO
SPECIAL**
2012's
BIGGEST
ALBUMS



Green Day tour
'American Idiot' in
2005 (on the world's
smallest stage)



The Occupy
movement in
Oakland,
October 2011



All the young
punks: Green
Day in 1994

Green Day's trilogy might free them from concepts, but they haven't let go of their rebel political spirit completely. The boisterous '99 Revolutions' on *'Tre!*' refers specifically to—the Occupy movement—which, says Billie Joe, “deals with everything, not just letties but it goes all the way up to cops and firemen and unions, and that's where we come from, the working class. It's in our DNA.”

The band witnessed the movement first-hand in their hometown. But unlike the camps that took place in

“THINGS GOT STRESSFUL. IT WAS TIME TO SWITCH GEARS TO A NEW TERRITORY”

BILLIE JOE ARMSTRONG

London and Wall Street, Occupy Oakland wasn't exactly a peaceful protest.

“It started off as a good thing,” reckons Mike, “but then it got pretty violent and a lot of anarchism and stuff was going on in our town, so I think the message got convoluted. But there's the idea that everybody should be able to have healthcare, and everybody should be able to not live in fear of breaking their leg or some shit and then being broke their entire life. You've got

even grounds and it's OK to tax the rich to get them to pay an equal amount. That's *fine*.”

Tré: “If Americans are pissed off then I think it's great that America can hit the streets and show their frustration and assemble. They have the right to assemble and they usually don't. So now they're finally getting together. In France they change the TV schedule and people have a riot. It's good to see something mobilising, but there's a lot of problems with the movement. It started in Wall Street and now it's here and I thought, ‘That's super awesome.’”

Can anything come of this? Tré: “*Discussion*.”

Elsewhere, at the end of *'Dos!*', is a beautiful rock'n'soul paean called ‘Amy’, whose references to bloodstains and tattoos and singing people to sleep suggest it might be a tribute to the late, great Miss Winehouse. “Yeah,” nods Billie Joe. “I didn't know her, I just thought it was a real tragic loss. It's interesting because if you think about *'Dos!*', it's a party record and so at the end of it maybe ‘Amy’ kind of comes across as the consequences of the party. It happened last summer, around this time I believe, and I just thought her music and her taste in music was so connected to old soul music and the original Motown and Otis Redding and Sam Cooke and things like that. And I think that was a major loss because that was a generation's connection to that, and this was someone who should be here now and I just felt really sad. Oh my God, this huge musical figure that just got lost and, you know, that sucks.”

Green Day's haters are pretty quick to point to the absurdity of men their age playing fratboy music in leopard-print trousers. But through the music we hear the spring in their step—the buzz within this camp is sincere and it's infectious. And the songs sound great.

“I think it's gonna be a fun ride,” says Billie Joe, “and the point of us starting to make these records was just to have more fun. Things got a little stressful towards the end of *21st Century Breakdown* and we were feeling the pressure. It was time to switch gears to a new territory. And when we did, it ended up being three records. We didn't know it was gonna be like that. The philosophy is to expect the unexpected.”

As we prepare to enter the party from hell, it really does feel like anything could happen.

Watch Green Day's 10 best tracks on NME.COM

TITLE: ‘iUno!’ RELEASE: September 2012
STYLE: ‘Insomniac’-era buzzsaw punk pop

TITLE: ‘iDos!’ RELEASE: November 2012
STYLE: Hedonistic party pop with a twist of disco

TITLE: ‘iTre!’ RELEASE: January 2013
STYLE: Epic, melodic, a wee bit operatic

"IT'S ABOUT ME WANTING TO BE A WOMAN!"

STUDIO
SPECIAL
2012's
BIGGEST
ALBUMS

What does coming of age mean for **The Vaccines**? According to frontman **Justin Young**, they've been breaking out of victimhood and finding their feminine side for album number two

NO HOPE

Strokes-ish first single (with vocals via Dylan)

Justin: "I wrote it in our rehearsal space when I was waiting for the others to come in, the melody was written within about half an hour. It wears its heart on its sleeve and I think that's really important – if you want people to emotionally invest in what you do then you have to be uncomfortably honest."

I ALWAYS KNEW

A swooner, sweeping along with a '60s lilt

"Like most great pop songs, it's a pretty straight up love song. Pete [Robertson, drums] wrote the verse and brought the idea in – I rewrote some of the lyrics but I didn't want to change the sentiment behind it. The band have to feel happy standing for everything I say, so I should feel happy standing for what they say too."

TEENAGE ICON

Jaunty single laced with self-deprecating lyrics

"I really hate listening to second record songs, people singing about the place they've found themselves in, and then I realised I've kind of done that with this song."

ALL IN VAIN

A curveball that swaps riotous romps for something smoother

"Because there's a lyrical and emotional cohesion I think we felt free for there to not be so much sonic cohesion. It's important for us not to sound the same across the record, but I guess what 'All In Vain' does have in common is that it's a simple pop song."

GHOST TOWN

An atmospheric, bass-led groover that's already proving a live favourite

"It's got a good groove; it would make me want to dance. It takes its mood, the atmosphere from the lyrics, but there's nothing really to get from the lyrics. It's throwaway, but I don't think that's a bad thing."



Justin, the epitome of womanhood



CCTV can really kill the studio muse

THE VACCINES



'THE VACCINES COME OF AGE'

Where did that title come from?

JUSTIN: "I think that the name of this record was quite disarming and didn't take itself too seriously, so I liked the idea of doing something similar on this album. The title isn't actually a reference to the band... it's a reference to being a human being. We used a lyric from the first single, like we did on the first album. I love the idea of continuity."

AFTERSHAVE OCEAN

Starts off clean and mutates into a strange sonic surprise

"This is a real journey; it's very three dimensional and it moves, which is the first time we've really done that. I think normally once you've heard 30 seconds of a Vaccines song you know what the next two minutes will be – it's not like that at all with this song."

WEIRDO

A Nirvana-tinged brooder and regular live staple

"A slow one, quite anthemic, with a lot of character in the vocals. It's quite personal, it'll be a good headphone song. It's vocally closer-sounding than we've ever been and it's essentially an argument – it's not self-deprecating."

BAD MOOD

Full of spiky punk riffs, this one is as intense as its title

"It's got a lot in common with the first record but has more bite. On that album I was playing the victim a lot, whereas on this I'm really self-aware. I don't feel like the victim anymore."

CHANGE OF HEART PT 2

Another sharp number that finds Justin narrating a doomed romance

"The lyrics are kind of like a folk song – quite story-telling, about a woman telling a man she's had a change of heart. It's quite simple; it would sound good as a country rock song, but we've done it in our way."

I WISH I WAS A GIRL

Literally clever, with a surprising punchline

"It starts off describing a woman's beauty, then when the chorus kicks in you realise 'I don't want to fuck her, I want to be her'. I was wondering if being beautiful made life any easier. I'm pretty sure it doesn't, but it's something I was exploring. Say what you want about my lyrics, but I feel I've been quite brave on this record."

LONELY WORLD

The grand, romantic closer

"I wanted it to be the last song because of the sentiment and the way it builds and the choruses come down. It's one of the songs I'm most proud of on the record."

TITLE: 'The Vaccines Come Of Age' **RELEASE:** September 3
PRODUCER: Ethan Johns (Kings Of Leon) **LISTEN:** Hear 'No Hope' via NME.COM/artists/the-vaccines

"THIS TIME WE'RE PULLING TOGETHER, NOT APART"

Three years ago, **Bloc Party** announced they were taking a break from the band - and each other. A rash of sometimes surprising solo projects fuelled speculation about their future. Now, though, they tell **Rhian Daly**, the making of 'Four' has made them more at one than ever

KELE OKEREKE Singer/guitarist

"I'd been touring by myself, which was a very fulfilling experience, but making [solo album] 'The Boxer' was just me and the producer sat by a computer screen. It wasn't very spontaneous. I missed the collaboration.

"I'd been in touch with Russell since the break, but not the others. When we had the meeting, we were all nervous because we didn't know what anybody was going to bring to the situation, but there was definitely still something there. For all the things we find

difficult, making music is the easiest. When we started writing, it was quite instinctive. It just all fell into place. 'Real Talk' is the first song that we wrote where I knew we would definitely have to make a record. I remember feeling like it was nothing we'd done before.

"Making 'Intimacy', we were the most distant we were in our whole history. It took us being able to go and do other things to come back with a sense of perspective. If we'd not had a break, we'd have gone on to making the fourth record in 2010 but it would probably have been our last. Now, I feel that the future's open. I've got no idea what the future is but I'm very proud of 'Four'."

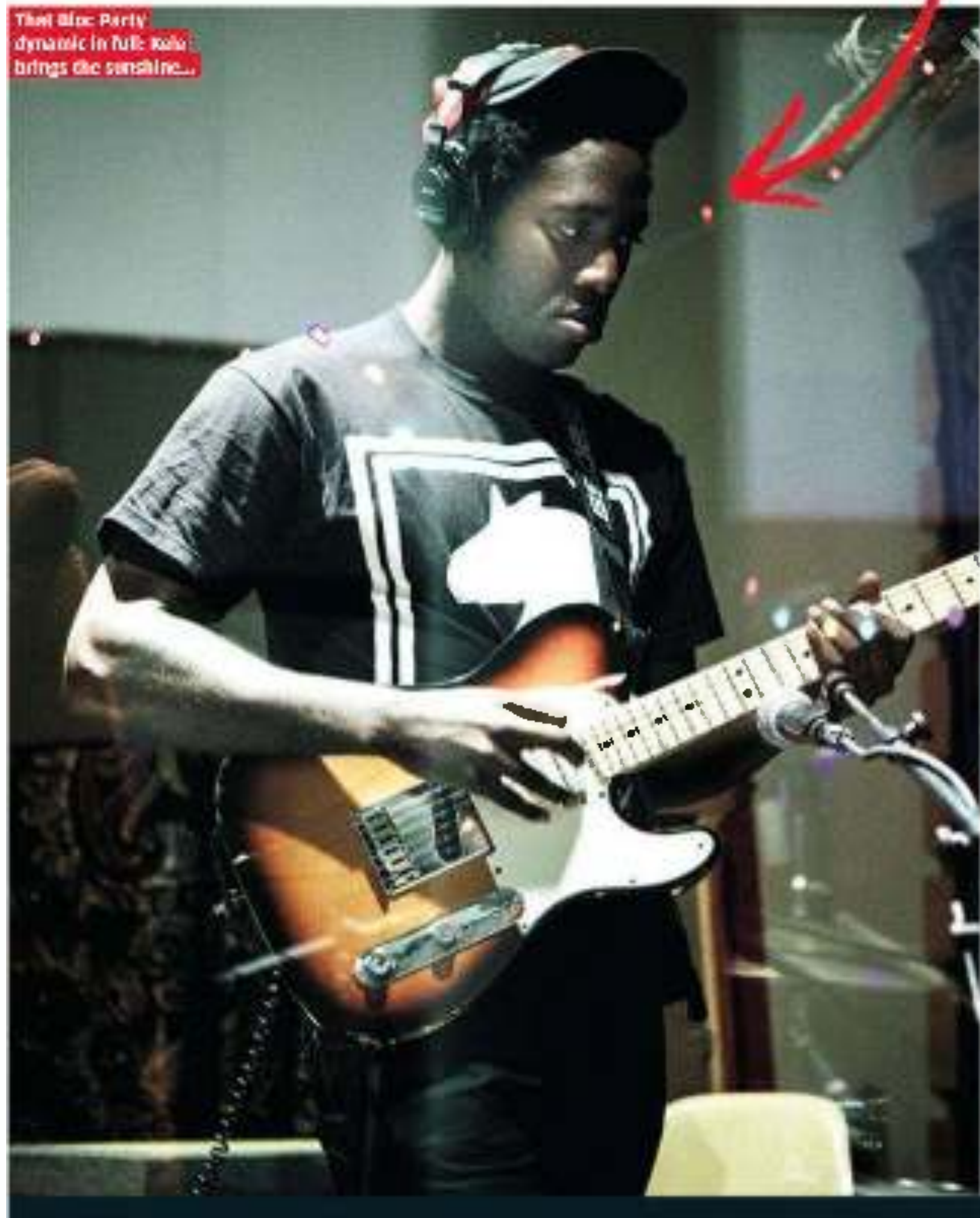
GORDON MOAKES Bassist

"I actually think this record would never have come about without that break. We had to step away from the band to get some perspective. What's great about [the others' projects] is how different they all were. It's a great insight into what goes on when we're together. We bring all these things in and somehow they have to fight for space.

"Most of the riffs on this album came from Russell, but certainly one thing I learned from playing in Young Legionnaire was the

power of different tunings. That's something we'd not really done in Bloc Party. There's a track called 'Team A', which is one of our most technically demanding songs. It's definitely one of the moments I realised this band is more than the sum of its parts.

"After 'Intimacy', there was a lot left unsaid. We needed to say those things, irrespective of what happened after. When we met up, we had a sense there was something we could still achieve as a band. I don't know what's going to happen after 'Four' but we're being a lot more sensitive towards each other. The most important thing now is that we're trying to pull together, not apart."



That Bloc Party dynamic in full: Kele brings the sunshine...



...and Soundgarden at Hard Rock Calling 2012...and Soundgarden at Hard Rock

...Gordon brings the laid-back vibes...

...Russell brings the cups of tea...



RUSSELL LISSACK

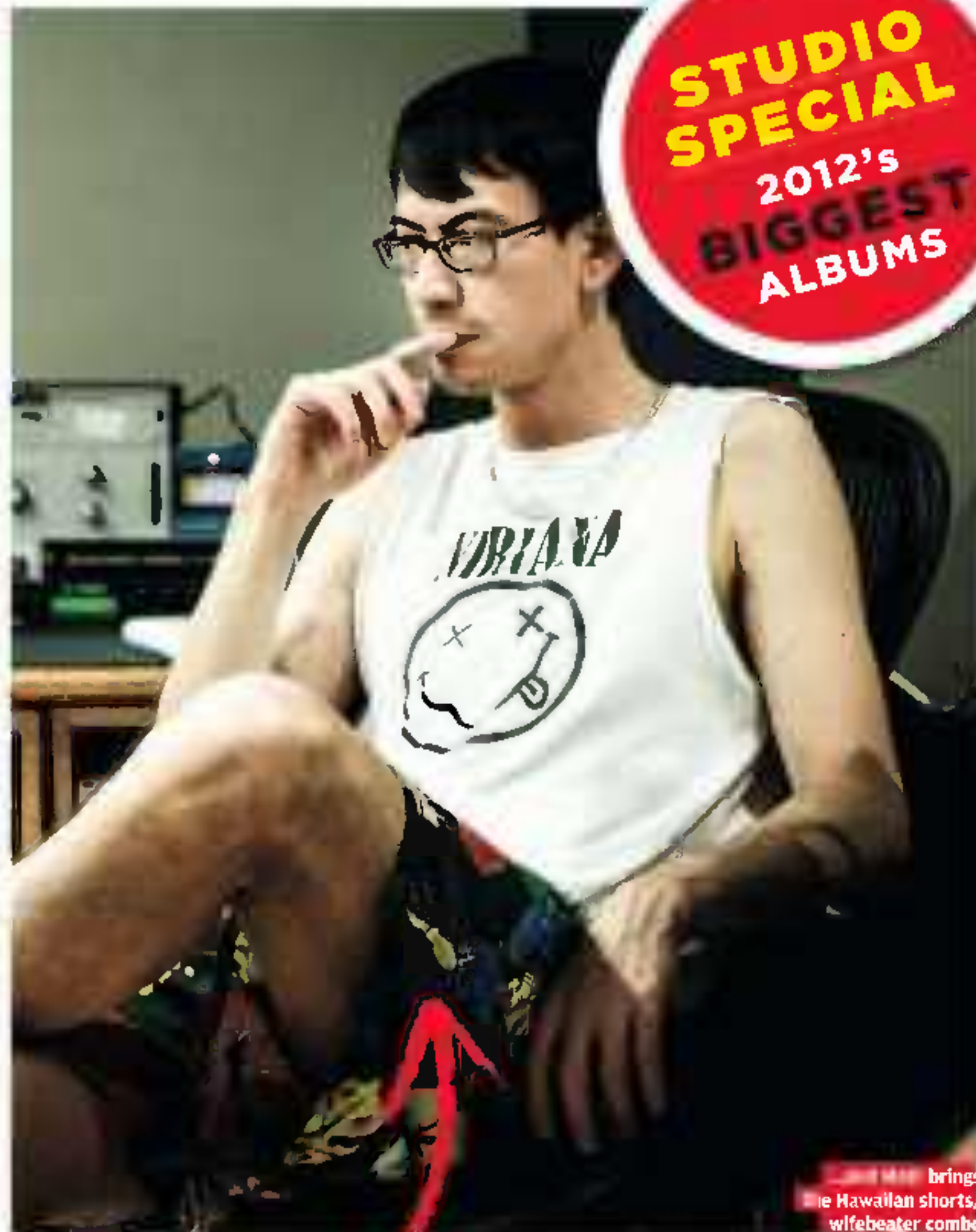
Guitarist

"I didn't want to stop and take a break in the first place. Looking back, I can see it was good for us. I've always loved being in Bloc Party so I was really excited that we were going to start working together again. I can't remember who suggested meeting up, it might have been Matt. Kele and I were meeting up in the interim anyway, but we were all in London for Christmas so we met up to have a chat. It was a little awkward at first because we hadn't all been in a room

together since we last played. Everyone was really honest and we got any issues and problems out in the open straight away.

"We met up in New York and had a rehearsal room for a couple of days. We played through one old song and then started working on some new ideas. I think the break let us see where our strengths were in that the best thing about us was the four of us making music together.

"Four" is a progression. Everything we've tried to do always has been. We don't want to stagnate. I've always hated bands that churn out the same old songs over and over for years. That holds no interest for me."



STUDIO SPECIAL
2012's
BIGGEST
ALBUMS

...Matt brings the Hawaiian shorts/wifebeater combo

MATT TONG

Drummer

"When we stopped touring 'Intimacy' we agreed not to do anything for a year. I was apprehensive at the prospect of meeting up with everyone because it'd been so long.

"It's been really interesting observing the others from a distance, seeing Kele find his feet as a solo musician and seeing Gordon doing something that is a lot more technical, in a way, than Bloc Party. Watching Russell play with Ash, his favourite band as a teenager, was really nice.

"I don't know if 'Four' is a natural progression but making this record seemed so painless somehow. We all know now that we can afford to stop for a few years. We're going to be touring for the next year, so after that we'll have to have another talk."

Title: 'Four' **Release:** August 20
Producer: Alex Newport (Death Cab For Cutie, The Mars Volta)
Listen: Hear first song 'Octopus' at NME.COM/artists/bloc-party

WHILE THEY WERE AWAY...

When the band members were up to while the Party was on hiatus

KELE



Since guesting on The Chemical Brothers' 'Believe' in 2005, Kele's flirtation with dance music simmered

alongside Bloc Party until the hiatus gave him the opportunity to indulge in a full-blown affair. As well as featuring on Tiësto and Martin Solveig tracks, the singer released his electro-house-influenced album 'The Boxer' in 2010.

RUSSELL



Russell returned to Pin Me Down, his electro-indie side-

project with New York singer Milena Mepris and released the pair's first (and only so far) album in April 2010. The guitarist then turned his attention to fulfilling a boyhood dream. Having played Ash covers in an old band when he was a teenager, he hooked up with the real thing in 2010

as part of their live set-up, accompanying the by then Charlotte Hatherley-less group as they completed a worldwide tour. "As soon as they called me I was really excited," Russell said of his new job just before he joined. "I guess the only weird part would be spending so much time with people I don't really know. I'm not sure how that will work out, but we seem to have got on well so far." As we now know, it all worked out fine.

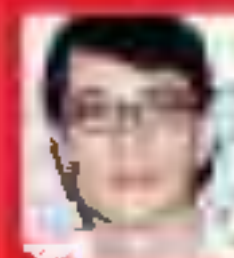
GORDON



After collaborating with yourcode name is: milo,

Gordon hooked up with singer Paul Mullen (now fronting The Automatic) to explore the heavier end of the musical spectrum as post-hardcore outfit Young Legionnaire. They released their debut album 'Crisis Works' in 2011, followed by the 'Wreckonomics' EP earlier this year.

MATT



The least musically involved during Bloc Party's

break, Matt moved to New York and decided to focus on his personal life for a while. In 2011, with little fanfare, he uploaded several solo tracks online and released the discordant shoegaze of 'Present And Correct' as a single on Record Store Day as Matthew C H Tong.



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**STUDIO
SPECIAL**
2012's
**BIGGEST
ALBUMS**

"I'M ONE STEP AWAY FROM BEING A VIGILANTE..."

...But we may never know why – **Crystal Castles** are being rather shady with **Emily Mackay** about their new album

In a small, grey dressing room backstage at Spain's Benicàssim festival, Crystal Castles are chomping at the bit to *not* tell us all about their new album. After a typically evasive and brief 13-minute interview, we leave with only a few more facts than when we went in with. But what we can tell you is that the album was recorded in Warsaw, the track order has been fixed (there are 12 songs, says mainman Ethan Kath, but maybe 10, says singer Alice Glass). They know the title, but insist they can't tell us what it is yet. They can't give us the song names, apart from 'Plague', which Alice lets slip. They don't know the release date, that's up to the label. They're just about to head off to London to mix the album tracks with Alex Dromgoole, aka Lexxx, whom they've worked with before on 'II' and who's also worked with Madonna, Björk and Goldfrapp among others. Here's what else we learned.

NME: What's the biggest departure in terms of sound on this album?

Ethan: "There's no departure. We like how we sound. We don't wanna change."

Fair dos. Alice, in terms of lyrics, what's been capturing your imagination?

Alice: "There's lots of themes, but feeling, like, oppressed... A lot of things not personally happening to us, since the past record, but people we know kind of profoundly influenced everything. Like, I didn't think I could lose faith in humanity any more than I already had, but after witnessing some things, it just... the world is a dystopia. I'm one step away from being a vigilante. I've thought about it." **What happened to make you think like this?**

Ethan: "It's too personal, I don't think you should talk about it."

Alice: "Yeah, maybe later."

Headlining big UK shows, bigger festival slots, 'Celestica' being on Radio 1... are these things that have an effect on the way you write?

Ethan: "No."

Is it something you shy away from?

Alice: "We're really, like, grateful when anyone shows up. But it would be cool if it was, like, 20 people. We're just

lucky that we don't have to get regular jobs. Because I don't think anyone would hire me."

Was there anything that you yourselves thought, 'Woah, this is exciting, this is a real departure for us'?

Ethan: "It's more about capturing a feeling than anything else. I feel like we've captured that feeling."

Alice: "We've gone through songs, like, five times over to make sure that we maintain it."

What is the feeling that you were trying to capture?

Ethan: "It's too personal, I would never talk about it."

You get the idea. They do also tell us, most interestingly, that Alice has written all the music for one song on the album. Ethan informs us their label had instructed them not to talk about titles – which is odd for a man who said he didn't care when the last album leaked. But we learn from band associates that other song names include 'Sad Eyes', 'Child', 'I Will Hurt You' and 'Never Been Touched'.

After the meet up, we get to listen to 'Plague' and 'Sad Eyes'. The former is dominated by ominous, church organ-like stabbing chords that give it the intensity that many have termed 'ravey' (Ethan, unsurprisingly, does not agree with this terminology). If not exactly smooth around the edges, its tone is somewhere between the glossier sound of 'Celestica' and the manic energy of 'Baptism', Alice's vocal alternately a tortured sob and a soft croon that's almost unrecognisable. 'Sad Eyes' has a gothic trance feel that gives way to a soft, poppy verse – again, it's towards the accessible end of the CC spectrum. Their albums, though, have always paired gentler, beautiful tracks with more brutal moments, and these two songs could well sit alongside others that sound like a fox in a cement mixer. We'll just have to wait and see...

THE LOST ALBUM

An update on CC's mooted rarities work

By Emily Mackay, who spoke to the band backstage at Benicàssim

Ethan spoke about the possibility of putting out the raft of extra tracks recorded around the time of their second album, as a special edition release. Fans are keen to see the likes of 'Mute', 'Escape From My Ontario' and 'Young Love', as well as recorded versions of live fan favourites as 'Yes/No', 'Exoskeleton' and 'Why Do You Cry Every Time I Fuck You', released as perhaps a 'Crystal Castles O' compilation of early demos and/or a special edition of both albums. We ask Ethan if he plans to put out a collection of unreleased songs. "A collection of rarities?" he says. "Yeah. Maybe in the future." So there you go.

TITLE: TBC **RELEASE:** Late September
PRODUCER: Ethan Kath
LISTEN: Nothing online yet – check live dates at NME.COM/artists/crystal-castles

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"THE MOST IMPORTANT COMEBACK OF 2012"

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The way they frazzled brains with their 2010 debut, makes the prospect of **Tame Impala's** new album 'Lonerism' more exciting than all the others in this issue, argues NME's **Matt Wilkinson**



While Muse, Bloc Party, The Killers and co are busy concentrating on bagging the next gold disc, Tame Impala's concerns for their new album are somewhat more primal: make a weirder, better, more fucked-up beast than anyone would

dare expect. And that's saying something, because the Aussie four-piece – led by studio whizz Kevin Parker – have toured their fantastically brain-frazzled debut 'Innerspeaker' almost incessantly since it came out in the summer of 2010. When they played at London's Heaven venue last year, every single musician of psychedelic worth at present – from The Horrors and Serge Kasabian to Klaxons and Noel G – turned out and took notes. So, for me, their return this October with the follow-up is the most important comeback of 2012.

'LONERISM' UNCOVERED

"I knew it was gonna be a whole lot more indulgent and decadent. And less restrained. I was like, 'Fuck it, I can't be bothered. I don't *wanna* hold back from doing crazy shit any more...'"

It's just about midnight in Perth, Australia, and Kevin Parker is getting agitated. "I already feel like this is the album I've always dreamed about making," he says of 'Lonerism', the new Tame Impala album. "If the last album was like a sponge held under the tap for a second," Kevin continues, "then this one is a sponge held in fluid for absolutely ages. It's taking it to the next level... making it heaps more... I don't know what the word is..."

Squelchy?

"It is! And it's so ridiculous it's untrue. It's dripping with whatever that fluid stuff is!"

He's right too – the tracks we've heard, including the epic space-rock of 'free download Apocalypse Dreams', the freaked-out funk-laden 'Be Above It' and the George Harrison-meets-Portishead trip that is 'Feels Like We Only Go Backwards', showcase a far broader span of songwriting and craftsmanship than has been associated with the band before now. We're talking about numerous pop choruses, keyboards that sound like choirs, Dylanesque melodies, Beach House backing vocals, a T. Rex song that Marc Bolan seemingly forgot to write himself ('Elephant') and lashings – *serious* lashings – of retro-synths.

"I used to be obsessed with making weird electronic psychedelic music with strictly band instruments," Kevin

Kevin has a little lie down before recording the next drum part



Tame Impala: Kevin, Jay, Dom and Mick



THE TAME RETURN

How did they get that lo-fi sound?

Kevin: "The piano is literally the piano take that Jay [Watson, bandmate] did when we were drunk and stoned and he was showing me these chords. You can hear the metronome in the background because we couldn't even be bothered plugging in the headphones."

explains. "But finally I just got sick of restricting myself so I started to really indulge in all these magical things, collecting synthesizers and other more weird instruments."

One thing that hasn't really changed from the 'Innerspeaker' days is the way 'Lonerism' was made. Practically the whole thing was written, recorded and produced by Kevin, in a manner that makes the title somewhat apt. "It was just me in the studio in my house in Perth mainly," he explains. "I converted one of the rooms into 'the studio', I piled all my gear in there and I didn't come out for long periods of time. It was my little den for about two years."

Only 'Apocalypse Dreams', bucks that trend, having been co-written with multi-instrumentalist Jay Watson. He, along with bassist Nick Allbrook, has recently been making waves in the UK with his *other* band Pond. "I'm with those guys all the time so I get all the goss about how they're doing," Kevin says, "and I guess it will be a test now, with Tame Impala and Pond, and even

the other guys' other bands. But that's the thing – with us there's never any priority given to the one that's the most successful. It's more like the one that's the most fun at the time that we'll give priority to."

'Lonerism' is already squaring up to that particular task pretty well. "We've been rehearsing hard and having all this crazy new shit on it means we've gotta somehow do it live," Kevin says. "But it's been sounding awesome. We're not using any of the backing tracks – I kinda hate that stuff – and, basically, I'm really fucking excited."



TITLE: 'Lonerism' RELEASE: October 8
PRODUCER: Kevin Parker LISTEN: Download 'Apocalypse Dreams' free via NME.COM/artists/tame-impala



5 THINGS WE'VE LEARNED FROM 'COEXIST'

We've had a sneak preview of **The xx's** second album, 'Coexist', which finds them growing up, branching out and breaking hearts



1 THEY HAVEN'T 'GONE DANCE'

For all the chatter about this being a dance-inspired album, there's no bold new direction. While there are certainly some heavier, house and dubstep-inspired moments, The xx have stuck with what they do best: minimal beats, sparse guitars and pillow-soft harmonies.

2 THEY'RE LOVED UP...

And it's for real. "Every day I'm learning about you/ The things that no-one else sees/ Being as in love with you as I am", Romy Madley Croft coos on opener 'Angels'. While there's still elements of the teen angst and dark

romanticism of their debut, lyrically it's all much more grown-up.

3 ...BUT THEY'RE STILL KIND OF HEARTBROKEN

Oh come on, what did you expect, Hugh Grant? There's still plenty of romantic turmoil on 'Coexist'. You'll be reaching for the Kleenex with 'Sunset' – "I always thought it was sad, the way we act like strangers/ After all that we had, we act like we had never met" Romy and Oliver Sim sob.

4 THEY'RE MORE CONFIDENT

Romy's hushed vocals have taken on a more forceful tone, while Oliver positively swaggers through

'Fiction', bellowing "My heart is beating in a different way" with a rasping roar over jagged guitars.

5 JAMIE'S STEPPED IT UP

Jamie Smith just gets better and better. The production of 'Coexist' is super-slick, and he's not been afraid to experiment in places. It's 'Swept Away' where he really comes into his own, with a full-on dance romp.

TITLE: 'Coexist' RELEASED: September 10
PRODUCER: The xx's Jamie Smith
LISTEN: Hear 'Angels' via NME.COM/artists/the-xx

THE EVOLUTION OF 'BABEL'

Mumford & Sons' new album 'Babel' was born on the road – the band explain how touring has slapped their new sound into shape



LOVER OF THE LIGHT

This boisterous bluegrass banger has been a regular in Mumford & Sons' live sets for at least two and half years already.

"With 'Lover Of The Light', people would say to us, 'Oh, I can't wait to

hear that chorus on record'," says keyboard player Ben Lovett. "But what they really meant by that is they can't wait to hear what they've already heard. But the songs gradually change – we push them into places that feel right for the four of us. We've actually taken a few of the songs in quite different directions."

WHISPERS IN THE DARK

"We were playing 'Whispers In The Dark' before 'Sigh No More' had even been released," explains banjo player Winston Marshall of this song, which started its musical life as a full-on firecracker, complete with thrashy riffs. However, could this be the song that keyboard-player Ben Lovett was talking about when he told us "one of the songs was first played as a rock'n'roll song, and it's now the quietest moment on the album"?

GHOSTS THAT WE KNEW

The delicately harmonic 'Ghosts That We Knew' has been knocking about in various forms since autumn 2011.

"We've broadened our minds a little bit more," explains frontman Marcus Mumford of the towering 'Babel' material. "There's a slight loss of innocence, of the purity of the four instruments, but to us it sounds better. Also, our harmonies have got better."

HOLLAND ROAD

Uploaded by fans last year as the acoustic 'Home', the magnificently moody 'Holland Road's name change makes it seem a whole lot more British, despite the fact that the band has spent so much time in America.

"We're proud to be a British band," states Ben. "When we were talking about where to record the second album, the decision to record it in the UK was unanimous. It's part of our roots, it's our home soil, it's where we came from."

BELOW MY FEET

Debuted during their 2010 tour as a nameless newie with Winston on guitar and Ted Dwane on electric bass, at their recent Gentlemen Of The Road Stopover festival in Huddersfield, 'Below My Feet' made for the rowdiest standout moment.

"We tried some stuff live – some of it's been really successful, some of it hasn't," says Ted of the process behind 'Babel'. "But the weak songs make themselves apparent really quickly." 'Below My Feet', you'll be happy to hear, is as strong as a massive bloody ox.



TITLE: 'Babel' RELEASE: September 24
PRODUCER: Markus Dravs (Arcade Fire, Coldplay)
LISTEN: Head to NME.COM/blogs for our roundup of the best live recordings of 'Babel' songs

"IT SOUNDS LIKE A TIM BURTON FILM..."

STUDIO
SPECIAL
2012's
BIGGEST
ALBUMS

From Mexico to Glasgow to Las Vegas via ancient South American rituals – singer/guitarist **Alex Trimble** takes us on a journey through **Two Door Cinema Club's** new album, 'Beacon'

NEXT YEAR

Electronic bleeps give way to needly guitar chops on this driving opener

Alex: "It was one of the first new ones we put down on the record after 'Handshake', 'Sleep Alone' and 'Settle', which were written quite a long time before that. It's a song for friends who we never see."

HANDSHAKE

Bombay Bicycle Club-ish vocals lead into a typically Two Door indie-dance heavy-hitter

"This was the first song we wrote post-'Tourist History', back in September 2010. We played it live the week after we wrote it and it's just stuck with us."

WAKE UP

Funk meets Foals as layers of guitars pile up

"It's got a Theremin on it! When we came into the studio, Jacknife [Lee, producer] asked, 'Have you got any goals for this record?', and I said, 'I want to play a Theremin', so the next day he bought one."

SUN

"Ocean blue... what have I done to you?" Alex croons on this touching number

"This almost never became a song. I had the chorus hook lying around for months, but I didn't propose it to the band because I never thought it would be a Two Door Cinema Club song. It swung so much and it kind of sounded like a '40s or '50s jive thing. But they liked it, and it became this weird, hip-hoppy, Motown-y song."

SOMEDAY

The speed's cranked here for the most immediate dancefloor-filler of the album

"This was the last to be fully finished. Sam returned home, Kev went on holiday and I set off on a road trip. I wrote the lyrics while on that and came back into the studio the day before I went home and recorded it. I went around California, out into the Nevada desert, to Las Vegas, lost a lot of money and then went back to LA."

SLEEP ALONE

The shuffly, urgent single – as heard at last summer's festivals

"This song was written in Glasgow. It came out of a load of weird dreams I'd been having, and I started thinking about dreams and researching dreams. It was plaguing my mind, so I wrote all the lyrics about that. Then the music came out in about a day."

Alex adds some Hammer Horror-style "DADADA DAAA!"



Smokin' 'Beacon': Sam, Alex and Kev



THE WORLD IS WATCHING (featuring Valentina)

Valentina's layered vocals add a bazy pull to Two Door's first duet

"I was writing the words in LA, I wrote them in one night and as soon as I did I knew there had to be a girl singing them with me. We'd discovered [London singer] Valentina through 'Gabriel', the track she did with Joe Goddard."

SETTLE

Melancholy in tone but euphoric in sound – an album highlight

"Settle' almost came together in a soundcheck. Sam was playing this kind of Celtic riff and we just started jamming, then we took it home and worked on it. It's the most melancholic song on the record. It's about the first time we moved to London and we had a horrible little flat – it just wasn't a nice place to be."

SPRING

The sound of Two Door expanding – watch your backs, Arcade Fire?

"It's a slow song that builds all the way through... the epic, which

is something that we'd never really attempted before. It's us trying to push ourselves to see how big a sound we could get."

PYRAMID

Shins-y vocal swoops give this powerful bluster

"This is kind of a spooky, weird little number. It starts off with this guitar hook that sounds like it should be in a Tim Burton film or something. It's got weird lyrics influenced by a day we spent in Mexico. We went out to the pyramids and performed ancient rituals."

BEACON

Alex sings about "the light that never dies" on the reflective closer

"It's a very open song and it encapsulates the feeling of the album. There's a feeling of distance and longing coming and going throughout the record."



TWO DOOR'S NEW 'BEACON'

Where did that name come from?

ALEX: "The song 'Beacon' is the reason the album's called 'Beacon'. It's about longing for a place or a person or a point in time or a point in life, and it symbolised that for all of us. It's the perfect closer for the record."

TITLE: 'Beacon' RELEASE: September 3
PRODUCER: Jacknife Lee (U2) LISTEN: Hear 'Sleep Alone' via NME.COM/artists/two-door-cinema-club

Natasha Khan – bat in
action; below right: at
work in the studio on
‘The Haunted Man’



**STUDIO
SPECIAL**
2012's
**BIGGEST
ALBUMS**

"IT'S FUCKING HARD TO WRITE GOOD POP SONGS"

Bat For Lashes' Natasha Khan spent two years away from the spotlight, striving for normality. And, she tells **Alex Denney**, it's made her approach her new album in a nakedly honest way

"I think he's all of the men I've ever known!" laughs Natasha Khan of the butt-naked, 10-stone weakling draped over her shoulders in a fireman's lift pose for the cover of her new album, 'The Haunted Man'.

Our hung-up gentleman isn't the only one in his birthday suit. As you can see, the Bat For Lashes mainbrain's own modesty is preserved only by a choice arrangement of limbs that could be plucked from the school of Austin Powers hide-the-sausage amusement.

Almost, but not quite. Because the stark black-and-white image — shot by NYC photographer Ryan McGinley — also points to a newfound directness of approach in Khan's songwriting; one that's a far cry from the overstuffed symbolism of 'Two Suns', her mystically-attuned second album from 2009.

Coming after an album that saw Natasha symbolically split herself in two to portray a dark period in her life, it's a relief that 'The Haunted Man' comes described by

"THERE'S LOT OF HEALING AND PUTTING THINGS TO REST"

NATASHA KHAN

its author as a "healing" record. Drained after wrapping up tour commitments two years back, Natasha threw herself into all manner of domestic activities — gardening, raising a kitten, teaching kids — to help strengthen her grip on normality and rid herself of the unhelpful notion that "your life needs to be crazy or you can't write anything".

It worked, says Natasha, and one new hobby wound up inspiring the album. "There's been a lot made of my multicultural background," she says, "but actually I grew up in England with my English mother for the most part. So I started thinking about the place and what it means to me. I started exploring my ancestral roots, and doing these drawings of my English ancestry."

Natasha coupled her learning with a steady diet of old folk tunes and wartime films of the stiff-upper-lip variety by the late Oscar-winning director David Lean (*Ryan's Daughter* was a favourite). Finally, the songs began to flow.

"I'd been thinking a lot about relationships and how patterns trickle down the generations," she says. "And how sometimes you're subconsciously behaving in ways that have a lot to do with your DNA. I went back and looked at marriages in the family to see how they had worked out, how many people had been divorced, just looking back and finding these patterns of behaviour."

Were you struck by the parallels with your own relationships? "Definitely. It was uncanny. I mean, I'm in my 30s now, and I want to have successful relationships so it's like you're thinking, 'What do I need to think about so I don't end up repeating these painful things over and over again?'"

"[With this record] I really wanted to go back in time and write songs about experiences that my grandmother might've had when my grandfather was away at war, or that my mum might've had with my dad... There's lot of healing and putting things to rest; just being kind to the people who've done you wrong because they've been unconscious in what they're doing."

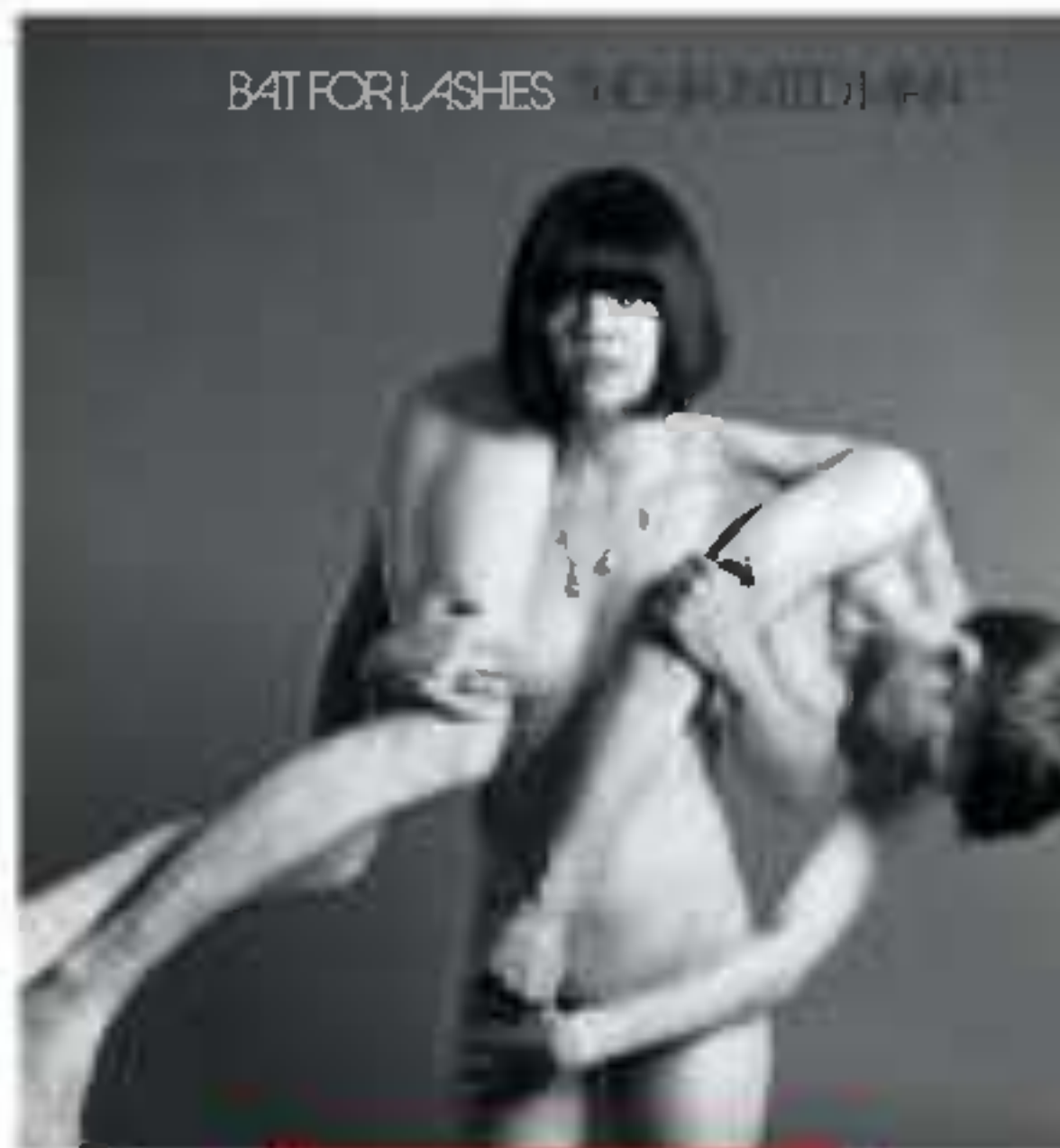
Signs for the October-slated album — which features input from Beck, IV On The Radio's Dave Sitek and Pottishead's Adrian Utley — are good. Natasha tells us she's been honing her songcraft in recent months ("It's fucking hard to write good pop songs"), and it shows

— 'All Your Gold's' lithe dance-pop recalls Little Dragon, while 'Laura' is an already classic-sounding piano ballad charged with electricity: "You're the train that crashed my heart/You're the glitter in the dark/Ooh, Laura, you're more than a superstar". The title track, meanwhile, makes clever use of a male voice choir whose echo was captured in highly unusual circumstances.

"We recorded the voices and used an amp to project the sound over a canyon near where we were recording in Italy," laughs Natasha, ever skilled at putting pure surrealism to practical good use. "With that song and 'Lilies' I was thinking about my grandmother, [but] I was also inspired by *Ryan's Daughter* because it's about a woman who's stuck in this Irish village by the sea, and she waits

for this soldier who comes over the hill. I used that as a visual inspiration to talk about women waiting for men in a symbolic way, whether it's in war or with someone who's not there emotionally."

That'll be our haunted man again. Not too long until he shows up.



**NAKED
AMBITION**

Natasha explains that album cover...

"There's been a lot of stuff going around lately, and I started to feel like it had been overplayed a bit. I really love Ryan's [McGinley, photographer] work, and really wanted to strip things back in honour of women like Patti Smith; just these raw, honest women. I had no make-up on, it's just me and my haunted man!"

TITLE: 'The Haunted Man'
RELEASE: October 15
PRODUCER: Natasha Khan, Dan Carey (MIA, Hot Chip), David Kosten (Everything Everything)
LISTEN: Hear 'Laura' via NME.COM/artists/bat-for-lashes

REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard



THE GASLIGHT ANTHEM

HANDWRITTEN MERCURY

The New Jersey rockers are still in thrall to their heroes, but on their fourth album frontman Brian Fallon finds his own voice



Denim smeared with car grease. A tatty vinyl copy of Bruce Springsteen's 1978 classic 'Darkness On The Edge Of Town'. A tub of pomade and the buzz of a burly tattooist's needle. You think you know New Jersey heartland punks The Gaslight Anthem, do you? Sure, you can still smell the engine oil and see the neon of a small-town liquor store flashing in the distance when you listen to 'Handwritten'. But on the New Jersey quartet's fourth album singer Brian Fallon has torn his gaze from nostalgia-driven replays of *American Graffiti* and directed it in on himself to make an album about love, both lost and found. About what's happening in his heart, guts and balls, rather than the view from the driver's seat of his vintage motor. So it's no surprise that the album is a beefier and more emotionally brutal offering than 2010's glossy, E. Street-shuffling 'American Slang'.

Strapping opener '45' is a masterclass in how to begin an album. An impeccable three-and-a-half minute dose of shuddering rock'n'roll which counterbalances winsome longing with a kegful of homebrewed passion, it's a chest-swelling tribute to the way your mates and music are always there to help when it comes to getting over your ex.

'Handwritten' still boasts the band's trademark shimmering six-string embellishments and introspective lyrics, as honed on their breakthrough second album 'The '39 Sound' – just try out the pulsing 'Mac' for a devastating combination of the two. But on 'Mulholland Drive', Fallon ups the ante with some epic romance, as the object of his affections offers up such ominously intense statements as "I'd just die if you ever took your love away". It's emo in the truest sense, a display of

unfettered sentiment and, yes, in the classic Gaslight Anthem tradition, the story develops as Brian and beau make out against a car on Mulholland Drive, while the radio plays and Fallon quotes Bruce Springsteen. Hey, if it ain't broke... There's even more endearingly butch slushiness on 'Biloxi Parish', which is about as soppy as you can get while under the cosh of a wailing, Slash-worthy riff from Alex Rosamilia's guitar.

Travelling to Nashville to record the album – a city currently clawing back its musical heritage from the fists of Taylor Swift and her

ilk with the help of Jack White – shows The Gaslight Anthem are keen on upholding a historically rooted kind of Americana. It's this that sees them drawing a line back to some of the city's former residents, like proto-punk Johnny Cash and the king of hard-livin' heartache Hank Williams, both of whom can boast some subtle sway on 'Handwritten' in both delivery and content, as displayed to full effect on the candid and affecting 'Too Much Blood'.

At Nashville's Blackbird Studio, the four-piece joined forces with producer Brendan O'Brien, whose metal-friendly background includes stints working with Pearl Jam, Incubus and Audioslave, as well as post-millennium Springsteen. The result is a weighty collection of tunes that toughens up the band's predilection of a softly rendered, Cure-indebted jangle and nudges the harder edges of Green Day's stadium punk as well as slipping in a Ronettes drum roll and a titular wink to the Pixies on 'Here Comes My Man', and despite the album's mostly mushy subject matter, Fallon sounds more fired up and ferocious than ever before. His renewed vigour can perhaps be put down to the creative coup that was last year's Horrible Crowes project, in which he and guitar tech Ian Perkins indulged a passion for the gruff, shadow-lit balladry and blues of Tom Waits.

Sparse album closer 'National Anthem' leans more towards the Crowes' sound, and is wildly

different to anything else on the record. Featuring a velvety voiced Fallon crooning over understated strings and wide-open freeway flamenco, instead of invoking his more obvious idols, here it's Bob Dylan he conjures up. Yet despite his continued, gracious nods to a host of musical grandmasters, on 'Handwritten' Brian Fallon's showing more of his true self than ever before. **Leonie Cooper**

BEST TRACKS: '45', 'Mulholland Drive', 'Biloxi Parish'

TAT'S YOUR LOT!

Brian Fallon's musical skin-ink



JOE STRUMMER Fallon has a host of punk tattoos, including a copy of the famous Manhattan mural of the late Clash frontman on his arm (above).

THE BOUNCING SOULS Some of his earliest tats are tributes to other New Jersey bands. "I have about five, and finally I got one from Bryan [Kienlen, bass], so an actual Soul tattooed me."

HOT WATER MUSIC These guys get a heads-up, too. Last year Fallon toured with HWM frontman Chuck Ragan on the acoustic Revival Tour.

SHAI HULUD The classic Florida hardcore band also make the grade.

DELILAH

FROM THE ROOTS UP ATLANTIC

Born Paloma Stoecker – but there's clearly only room for the one Paloma in this game – the re-handled Delilah's best known for bringing a bit of humanity to Chase & Status' blowhard stadium dubstep. Producers Science, Ballistic and LV sneak some of those bassy shadows into this debut but Delilah's heart belongs to mid-'90s trip-hop, her voice betraying an Ella Fitzgerald crack over the swerving strings and muted beats of 'Insecure' and 'Never Be Another'. Studies in tasteful stasis are her thing, and tracks like 'Breathe' and 'I Can Feel You' have all the impetus of a doornail, but nevertheless, Delilah's tone can be gorgeous. When she finds quirky middle ground between Lykke Li and Regina Spektor on 'Only You', covers Minnie Riperton's 'Inside My Love' with gossamer delicacy or caresses the sweetest melody over Nils Frahm-like keys on 'Shades Of Grey', she sounds like an Emeli Sandé that's actually worth all the trouble. **Matthew Horton**

BEST TRACK: 'Only You'

7

OUTER SPACE

OUTER SPACE II BLAST FIRST (PETITE)

Having reinvented cosmic psychedelia, the post-noise quasi-collective consisting of Emeralds and OPN are largely credited with saving music from an endless procession of retro reruns. So would it be controversial to suggest that, three years on, the futurist wunderkinder have been treading water of late? Would that be a bit like criticising post-war Einstein for being less 'genius-y'? At any rate, an air of been-there-done-that permeates 'Outer Space II', the solo debut from Emeralds' John Elliott who here adds little to the scene's radical advances. Mostly it's the Cluster-cribbing 'Vanishing Act' and '3332's Brad Fiedel-esque modulations that point to idea-recycling, while the Eno-esque 'I' is merely '80s nostalgia. Of course it's a frequently pretty album – see especially 'II's noirish horns or '3332's synth strings. But only on 'Liquid Systems Functions', with its industrial sonar and bubble-rhythm, does it really feel progressive. Otherwise, this is a step sideways for America's most visionary. **Hector Fernandez**

BEST TRACK: 'Liquid Systems Functions'

6

VARIOUS

BASS CULTURE: BOSS SOUNDS/THIS TOWN IS TOO HOT!/MASH YOU DOWN/WHEN REGGAE WAS KING NASCENTE

The time is now for you to spend a day/week/month going through each and every one of these four Bass Culture compilations across eight discs.

Afterwards, you'll know more than you knew there was to know about the development of ska, rocksteady, dancehall, reggae, roots and dub between 1968-1985. This is a good thing. Go beyond Bob Marley and get on down to Lee 'Scratch' Perry's The Upsetters, to early Gregory Isaacs, to Burning Spear. Classic tune after classic tune expose the heart, soul and riddim of Jamaican culture, and take you back in time to work out where the music you listen to now came from. Think Dizzee or Wiley or Roots Manuva would exist without this stuff? Think dubstep would even be a 'thing'? Think Jamie xx would go so deep? Think Ian Brown would've smoked so much dope or invited The Wailers to play at Heaton Park? No freakin' way. **Tom Howard**

BEST TRACK: Toots And The Maytals – 'Pressure Drop'

8

FACES TO NAMES...

What the reviewers are doing this week



HENRY BARNES

"'Hello Nasty' got its bi-annual spin this week. Inspired by the cover art, I ate a lot of tinned fish."



KRISTIAN DANDO

"I got a slice of the Bloc fallout action at XOYO (Oneohtrix Point Never's experimental Canadian soundscapes were particularly, er, 'challenging')"



TOM HOWARD

"I saw the LCD Soundsystem film. I ate BBQ beef. I heard the new xx album. I went to BBK in Bilbao. I came home. I went to bed."



KYLA LA GRANGE

ASHES SONY

Hammering this singer's simple peg into a drama-queen-shaped hole gilds the lily to unpleasant effect



The rise to fame of Watford native Kyla La Grange begs the obvious question: do we really need another big-voiced, silly-frocked popstrel bothering award shows and airwaves for months to come? I mean, really? It's like any female musician who's lucky enough to shoot to fame is instantly indebted to earn her keep by making as loud a racket as humanly possible. Perhaps the mainstream media find it hard to comprehend the very concept of a 'female musician' unless she's trussed up in tinfoil, liberally sprinkled with peacock feathers and hollering long and hard about how much of a crazy animal she is. But I sure hope not.

In any case 'Ashes' is, for the most part, heavily predictable fare. Opener 'Walk Through Walls' is depressingly formulaic, with a smidge of Anna Calvi in the swirling guitar, a pinch of Florence Welch's drama on the Glee-style major key chorus and a whole lot of Kate Bush in the vocal acrobatics. The overall effect is an inoffensive mum-rock ballad to haunt diet food adverts and Radio 2 playlists. It brings us to 'Ashes' biggest problem: like many albums of its ilk, it is over-produced to the extent good music is ruined.

Take the song 'Courage', which, if left to gestate naturally, would surely have materialised as a fairly inoffensive, cutesy country ballad. But after a bout of over-enthusiastic studio tinkering courtesy of

producer Brett Shaw (Eliza Doolittle, Viva Brother, Ed Sheeran, and other delights) it emerges as a sticky, reverb-drowned mess, with slapped-on choral sections and thudding drums attempting to synthetically induce a climax which Kyla's simplistic songwriting clearly does not naturally accommodate. Likewise the Tori Amos-lite piano ballad 'To Be Torn' isn't quite as impressive as the thunderclap drums and witchy reverb accompanying it seem to think. It's as incongruous as seeing a stick figure framed in ornate gold leaf. It sits on the album like a noxious, sticky film, asphyxiating any organic talent that may threaten to surface, and turns it into an immature-sounding 13 tracks, as synthetic as any label-made girl band or Frankenstein's Monster-esque Cowell creation.

All is not lost, however, as the album's sparser moments and Kyla's great Daytrotter session can attest. She could be perfectly lovely if toned down a smidge. Upcoming single 'Vampire Smile' may use melodramatic *Twilight*-ish metaphors to describe a parasitic relationship ("I'm a vampire smile, you'll meet a sticky end/I'm here trying not to bite your neck"), but the slight acoustic strumming suits Kyla's hushing voice – until a wall of cringey vocal vaunting spoils it all. And 'Heavy Stone' may have been needlessly souped up, but the prettiness is at least retained. Let's just hope Kyla sluices off the studio gunk next time around. **Katherine Rodgers**

BEST TRACK: Check out her Daytrotter session, it's actually pretty good

3



SEARCHING FOR SUGAR MAN

STUDIOCANAL

The story of Sixto Rodriguez, a lost talent who became a hero to a new generation of fans in South Africa



If you've ever heard the music of folk dude Sixto Rodriguez, you'll know the Sugar Man – the spectral drug dealer at the heart of the Mexican-American songwriter's best-known track of the same name. Via Rodriguez's sparse acoustic guitar and vocal, the Sugar Man slips his customers horror, salvation and false friends, as well as drugs. At the song's end a woozy whistle from the guitar searches for new highs and gets lost up there. And it's up there where the singer has been hiding, according to Swedish director Malik Bendjelloul, whose reality-stretching documentary *Searching For Sugar Man* tells Rodriguez's remarkable story.

Bendjelloul's version of the urban legend runs like this: in the late 1960s a charismatic young songwriter called Sixto Rodriguez appears in Detroit, fully formed as a voice, but desperately shy onstage. He cuts two records of tuneful inner city protest songs – 'Cold Fact' (1970) and 'Coming From Reality' (1971) – but both bomb, leaving him to slide back to the urban grind his records railed against. Meanwhile, unknown to Rodriguez, 'Cold Fact' has become a hit among the anti-apartheid movement in South Africa. It's snuck through the country's tight media

regulations and wowed progressives in frank, forceful style ("How could this guy ask how many times we've had sex?" marvels one fan). Like the L.A. Latino community's fascination with Morrissey, or the otherworldly success of Billy Ray Cyrus in the Philippines, the songs take root against the cultural odds. With no information on the singer who was suddenly part of their struggle, South Africans speculate about their new idol. The rumours are rich and varied, but they all agree that whether by bullet, fire or heartbreak, Rodriguez was dead. Until, that is, a couple of diehard fans decide to dig into his records and tease the truth out of the grooves.

Stories like Rodriguez's – mystical, romantic, deeply weird – are the spice to pop music's sauce, even if occasionally they become twisted to suit the legend. Bendjelloul plays a little selectively with the facts (he neglects to mention that Rodriguez had a surge of popularity in Australia in the mid-'70s, which slightly undermines the singer's miracle re-emergence in the documentary's third act), but he does so in his film's favour, to service an incredible story.

Throughout the film Rodriguez remains something of an enigma, but that would only be a problem if the film was about him, and it's not really. The driving force of *Searching For Sugar Man* is the fans, and their journey from the discovery of their favourite singer to the sell-out South African shows he plays 30 years after 'Cold Fact's release. This dream-like tale belongs to them. **Henry Barnes**

8

KEY NOTES



Best Sleeve Of The Week
Delilah, 'From The Roots Up'

In a cover worthy of *Catchphrase*, Delilah spells out her album name in the artwork. Also, sick tats.



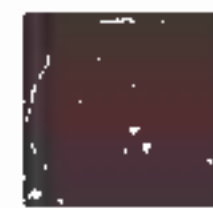
Worst Sleeve Of The Week
Conor Maynard, 'Contrast'

Did you know that when you Google Conor Maynard's album artwork, pics of Justin Bieber are returned? It's true. Poor Conor.

NECRO

THE MURDER MURDER KILL KILL EP

PSYCHO+LOGICAL



Some say veteran NY producer and 'death rap' pioneer Necro is a sick man – indeed, earlier this year he joined that exclusive club of modern artistes cited as an influencing factor in a murder case. Smarter people, however, acknowledge that Necro is merely sick, man – a prolific creator of baroque thump-beats and rhymes obsessed with death, porn and Jewish activism. His ninth album proper is about as nasty as he's ever been – the litany of ugly celebrity shag fantasies that is 'I'm Like Howard Stern' sees to that – but there is scabrous wit to augment the mic-brutalising. This record is sick, but in a good way. **Pete Cashmore**

BEST TRACK: 'I'm Like Howard Stern'

6

OBERMAN KNOCKS

BEATCROFF SLABS APERTURE



People speak scornfully of 'dance music you can't dance to', but sometimes you suspect they just haven't tried.

Venerable Mancunian software wizards Autechre get that jibe consistently, despite their clear electro and techno leanings. Well, here's the second album by Nigel Truswell as Oberman Knocks – he proudly proclaims his Autechre influence, but you really *can't* dance to his gloopy, acidic assemblages of inhuman creaks and thuds. It resembles lots of canonical electronic music – just maliciously rewired and dragged through a hedge backwards. Useful as an instant horror soundtrack, or an insight into what the recent Actress album would sound like to your grandparents. **Noel Gardner**

BEST TRACK: Just pick one at random

5

SPECTRASOUL

DELAY NO MORE SHOGUN AUDIO



Brightonian duo SpectraSoul's debut album comes after six years of releasing refined, soulful music for a raft of drum'n'bass' most respected imprints, proving there's a lot more to the genre than braggadocious MCs, dodgy headwear and fluffy boots. Returning to the label that gave them their first release – DJ Friction's Shogun Audio – 'Delay No More' laughs in the face of those who seek to dismiss d'n'b as a creatively bereft, moribund genre, with soulful vocal turns and delicate intricacies, tempered by brutal bass and razor-sharp rhythmic structures. This is that rare thing in dance music – a truly complete album that plunges deep into its creators' souls. **Jon Cook**

BEST TRACK: 'Light In The Dark' ft Terri Walker

8

SEAMS

TOURIST/SLEEPER FULL TIME HOBBY



The first half of this scorching double EP – 'Tourist' – is a welcome re-release of older material: four tracks of slouching, melancholic, but light-footed micro-funk made when Seams relocated to Berlin (which these days is bursting at the, ahem, seams with British expat electronic artists). The intricate melody etched into the lolloping bassline of 'Nachtmusik' is a wonderful thing, but the darker material on 'Sleeper' (the second EP) has an eerie, slow-mo charm all of its own, and final track 'The Long Wait' steals the show with cascading synths that weave a sinister, seductive spell. Its brooding and beautiful electronic music, and it more than deserves your attention. **Adam Corner**

BEST TRACK: 'The Long Wait'

7



THE ANTLERS

UNDERSEA EP TRANSGRESSIVE

The Brooklynites' lovelorn tales forgo their usual passion for an exercise in meandering navel-gazing



So you're a chronic sadsack whose third album ('Hospice') narrated a break-up using the metaphor of stomach cancer, and who finished his follow-up, 'Burst

Apart' with a song about killing a dog – another metaphor for a dying relationship. So where to go next, eh?

For The Antlers' frontman, Peter Silberman, the answer is simple. You do what any self-respecting emo-god would do – get into bed and pull the covers over your head. More withdrawn, more introverted, more glazed of eye, the Brooklynites seem content, on the listlessly detached 'Undersea' EP, to merely dream their pain away. A hurt which previously was full-blooded and exorcised by raw feeling is now suppressed under a blanket of numb prettiness and slow-burning Prozac-rock.

Nobody does exquisite sorrow like The

Antlers. But where 'Undersea' falls down is in their reluctance to organise their woes into anything approaching a song, preferring instead to meander in opaque sedation. As advertised, 'Endless Ladder' is an eight-minute slog, with fluttering electronics and light guitar glancing off Silberman's vowel-y mewl. And while 'Zelda' demonstrates their new-found way with texture, it too loiters among sleepy guitars and ditzy synths. They're going for beautifully understated, but it's like listening to someone muttering in the wind.

The dawdling 'Drift Drive' injects a bit of energy with piano, epic trumpet and a gentle crescendo, but in the end it's 'Crest' that saves the day. Recalling Air's 'Playground Love', it cuts right through the bullshit with its towering vocals and relative brevity. But it's still not enough to save an EP that's lacking in focus. *John Calvert*

BEST TRACKS: 'Drift Drive', 'Crest'

JOSH OSHO

REDEMPTION DAYS ISLAND



If you can afford M&S red wine, love Radio 2 and salivate over Jools Holland (mmm, Joolsy Jools), then this debut album by 20-year-old London

songwriter Josh Osho is for you. There's no denying Osho's got a great voice and a backstory of *X Factor* magnitude. And there's no contesting that on the last two songs here – an amped-up version of his hit 'Redemption Days' featuring Ghostface Killah, and 'Giants' with Childish Gambino chattin' 'bout Mozart and go-karts – he's slicker than your average troubadour. But for the rest, he's forgotten that you can have all the motivational verses in the world, but you still need tunes. *Siân Rowe*

BEST TRACK: 'Redemption Days'

CONOR MAYNARD

CONTRASTS EMI



Teenage lothario Maynard has been pegged with the rather unfortunate 'British Bieber' billing. But the tag does the Brighton native a disservice, as it's

another Justin that the choicer moments of 'Contrasts' call to mind – Timberlake, at his thrusting, braggadocio-laden best. There's some razor-sharp and achingly 'now' production from the Invisible Men (the team behind the undeniably marvellous 'Can't Say No') and some star-studded turns here, the pick being Pharrell Williams' spot-on 'Lift Off'. The downside is it's a couple of tracks too long – 'Just In Case' being a slow jam too far – but a confident strut of a debut nonetheless. *Kristian Dando*

BEST TRACK: The Frank Ocean-penned 'Pictures'

THE RIDER

What we're reading, wearing and playing this week



Book

Black Metal: Beyond The Darkness

Writers including NME's own Louis Pattison delve into the history of black metal and discuss regionality, isolationist literature and – oo-er – sexuality.

Buy it: £19,

blackdogonline.com



Reissue

'Liquid Swords': The Chess Box

If you're going to reissue something, do it like GZA. The Wu-Tang man has re-released 'Liquid Swords' on two discs, and it comes with a chess set. A CHESS SET.

Buy it: £19, amazon.co.uk



T-shirt

Adult Swim x Loiter Squad x Storm

Odd Future and Adult Swim collaborate again on this Loiter Squad T-shirt collection.

Choose from Lemon, Cheese or Jelly designs.

Buy it: £39, stormfashion.dk

THIS WEEK'S SINGLES

reviewed by NME's
ISSY SAMPSON



SPLASHH

NEED IT LUVLUV



If this track reminds you of something, we'll help you out: it's HAPPINESS. 'Need It' sounds like getting a week off work, finding 20 quid in your coat pocket,

remembering to bring a bottle opener to a barbecue, that 4.30pm drunk high-point of a sunny festival and kissing someone you've fancied for ages, but without the awkward 'What do I do with my hands?' worry.

CALVIN HARRIS FEATURING EXAMPLE

WE'LL BE COMING BACK COLUMBIA



You'd think the combined work of Calvin Harris and Example would be the standard COMPLETE FUCKING BANGER they both regularly produce. Maybe

they're too polite to, er, out-bang each other, or maybe it's the lack of pop star-in-hotpants here, but it's just not sexy. Possibly because lyrics like "I'll be coming back for you one day" reek of a harrowing police statement rather than a sext.

TOM JONES

TOWER OF SONG ISLAND



"All my friends are gone and my hair is grey/I ache in the places I used to play/I'm crazy for love" – Tom Jones on his penis, ladies and gentlemen. Let's be

glad Tom didn't sign up fellow namedropper and *The Voice* coach will.i.am to produce him. We're not sure how we'd feel about an electro version of 'Delilah'.

CASPA FEATURING KEITH FLINT

WAR POSITIVA/VIRGIN

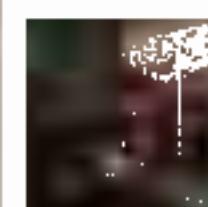


If you've got a paranoid, 5.47am post-clubbing psychotic meltdown planned into your iCalendar – good news! You've found your soundtrack.

Don't watch the video, because the image of Keith Flint egging on scary Europeans to fight-fuck isn't like a comforting cuddle. Hide the razor blades.

DRAKE FEATURING RICK ROSS

LORD KNOWS YOUNG MONEY



Our hearts break for Drake: he's shame-facedly sexing up porn stars but he "don't trust these hos", even checking their phones when they go to the

bathroom. The tragedy of today's youth: mo' pussy, mo' problems, as my grandma always says. The moral? Get a phone passcode if you're going to have a peek at what loo roll Drake uses. At least he's rapping rather than having a misery-sing, but Rick Ross is just speaking slowly about buying cars and doing murder.

WILEY FEATURING MS D

HEATWAVE WARNER BROS



Wiley's taken all the standard bits of a 'summer smash' – girl chorus, a rap about stuff you might do in the sun, a catchy backing track – and shoved them together with a Slush Puppy reference. It's SO GOOD, but the best part is that Wiley doesn't know any words that rhyme with the song's title, so just rhymes it with... "heatwave". Amazing.

LIVE

FROM PUBS TO ARENAS,
THE WEEK'S TOP GIGS

Edited by Tom Howard

Always go to the
loo before you
come on, plzeee



BENICÀSSIM

BENICÀSSIM, SPAIN THURSDAY, JULY 12 – SUNDAY, JULY 15

Heat, booze and Brits on holiday make for a potent cauldron of musical mischief in the sun, with Dizzee Rascal, Katy B, Howler and more leading the rowdy revelry until the small hours

Are there actually any Spanish here?" asks a puzzled Jan Brown from Benicàssim's main Maravillas stage. Brown's been gamely greeting the crowd with more proficient Español than your average "Hola, Benicàssim!" and he's seeing a few blank faces.

The raft of British bands in the Beni line-up, coupled with Spain's economic troubles, mean the Valencian festival seems to be around half UK punters, constantly asking to borrow a light with "Ft. por favor...". Unlike many of the gentlemen in attendance, though, you'll never find The Horrors wandering about with their tops off. Yet they're no pallid garage flower boys wilting in the heat – their Thursday evening set blooms in

the sultry night. Belles of the ball though are At The Drive-In. The reunited post-hardcore prophets are playing their first European show in over a decade, and their flailing energy and the slamming tautness of 'Pattern Against

Dizzee is the perfect fit – young, defiantly British, daft and sharp all at once

User' and 'Arcarsenal' are leavened by Cedric Bixler Zavala's stream of bizarre ramblings, including – we swear – a Papa Lazarou "Hello, Dave".

A poorly Florence and a broken-bussed Bat For Lashes pulling out elevate De La

Soul to the Maravillas stage with Example following, a double-whammy of master bounce-bringers that means we're already feeling ragged come Friday, and are almost trampled in the stampede of females induced by the appearance of

Miles Kane, sweaty and strutting in snow-leopard print trousers and (brave, perhaps foolhardy) black shirt. The likes of the retro-poppy 'Quicksand' and 'Rearrange' sound almost a little too bright

and cutesy for him live, compared to the more muscular 'Inhaler' and 'First Of My Kind'. At least that's what the woman down the front holding the 'MILES MARRY ME' sign tells us.

The question of the weekend is how

uncompromising Uncle Bob Dylan will fare up against the Roses-and-Vaccines-loving sunburn sufferers. Or how will they fare against *him*? The answer, disappointingly, is 'averagely'. Bob's set is a jewelled string of revered songs, opening with 'Leopard Skin Pill Box Hat' and taking in the acidic 'Ballad Of A Thin Man' and the monument that is 'Desolation Row'. But the sound is too muted and the arrangements, although rolling and lovely, lack bite. Bob might, as the song goes, make you feel his love, but he won't break a sweat to win yours. Not that this matters to the man in front of us, who, during a graceful 'Tangled Up In Blue', screams, 'GET YOUR COCK OUT!' in his friend's ear. Katy B on the Trident Senses stage, meanwhile, delivers a fired-up set that's a lesson in



Clockwise from top left: The Maccabees – nice shirt, Orlando; but nothing on Miles Kane and his trousers; a fan of said trousers; cheeky monkeys Howler; The Horrors don't even know the meaning of 'sweat'; At The Drive-In's Cedric can't see the rock for his locks; mistress of ceremonies Katy B; mads on tour!

commanding adoration, with a brand new track 'Hot Like Fire' – a bubbly, lusty, rave-tinged number with a huge chorus – and previously played newie 'What You Came For', an in-your-face cheeky thing based on Mosca's 'Bax'. Back on the Maravillas stage, The

Maccabees and Bombay Bicycle Club both sound ridiculously impressive, more than comfortable in front of massive crowds. Chase & Status close the night with a moshpit that must be hot enough to begin atomic fusion, and reveal the holy grail of brostep in a cover of 'Killing In The Name'.

Once we've showered that off, we're ready for Saturday, and a photo opportunity. "I can do some Instagram," says Dizzee Rascal, getting his phone out to take advantage of an unplanned break in his set caused by the technical breakdown (twice) of 'Du tee Disco'. To be honest, it's a relief. The more novelty moments of 'Tongue N' Cheek' outstayed their welcome three years

ago, and the aggressive attack of the new tracks tonight (the harum-scarum, Prodigy-esque 'Let The Bass Drop', the ridiculous, womping 'Bassline Junkie', and the synth riff-heavy DJ Fresh collab 'The Power') suggest that if Dance Dizzee is here to stay, this time he's not messing about. Both these and older material like 'Stop Dat' and 'Jus' A Rascal' seem the perfect fit for this festival – young, defiantly British, daft and sharp all at once. "When there's Brits abroad, there's trouble, innit?" notes Dizzee, and by the time he picks up the crowd's chant of "Let's go fucking bonkers, da da, da da", he's crowned the beloved ringleader. It's not over yet though – back on the main stage Crystal Castles treat those who've gone the distance to new track 'Plague', Alice sobbing through sheets of stabbing chords and a sledgehammering beat, throwing herself into a sea of grasping hands. Ethan nods dourly, thinking about genocide, or perhaps sandwiches. Business as brilliant, batshit usual.

What with the heat and the 6am bedtimes, come Sunday everyone is a smashed shell. It's going to take some magic to wring out that last drop of

energy. Enter Howler, who rip through every song off 'America Give Up' and make you feel as breathless as when you first heard them. Perhaps aggrieved at the size of the crowd over on the main stage, Jordan Gatesmith keeps introducing his band as The Vaccines. Until the end, when he asks if everyone's going to watch "Joy Divi... uh! New Order. That was a huge fail. Fr... we're Bob Dylan, goodnight." A fitting Freudian slip this evening – dedicated to Ian Curtis on what would have been his birthday, New Order's headline set (David Guetta keeps the early-hours ravers going, but let's not spoil things) teems with sparkling classics: 'Bizarre Love Triangle', '586', 'True Faith'... not to mention a silvered, sci-fi take on Joy Division's 'Isolation' and the untouchable, closing glory of 'Love Will Tear Us Apart'. Where Bernard's more gutsy, "COME ON!" delivery of that vocal jarred at first, tonight it feels perfect, celebratory. Brits abroad, it seems, aren't always an embarrassment.

Emily Mackay

Check out loads of backstage videos at NME.COM

VIEW FROM THE CROWD

Band of the weekend?



Chloe Lyons, Birmingham, 21
"My favourite was The Maccabees – I lost my phone and my purse, but it was fucking worth it. I'm loving life because I love BENICASSIM FEEEEESTIVAL!"



Denise O'Donnell, Edinburgh, 23
"Miles Kane! Amazing. He was on so early, but still, he was phenomenal. And his trousers were fantastic – they were like snow leopard trousers!"



Toby Norman, Cannock, 24
"The Maccabees and Chase & Status were both awesome. We were down the front for Chase & Status. It was pretty hot. Piss-wet through, sweating no end."



OPTIMUS ALIVE

LISBON, PORTUGAL FRIDAY, JULY 13 – SUNDAY, JULY 15

Refreshingly rain and brand free, this Portuguese bash could teach us Brits a thing or two about festivals. The line-up's not bad either...

Optimus Alive exists in a parallel universe to UK festivals. Rain is basically an alien concept, people wait until *after* it's dark to get drunk, and rather than the British phenomenon of branding everything so aggressively you feel like you've had the O2 symbol burnt on your forehead with a flat iron, there are dudes dressed as mermaids handing out scarves. Yes, amazing. Here's how it went down...

THE ONES THE UK NEEDS TO WISE UP TO

Buraka Som Sistema are not very famous in England because, save for

MIA-featuring track 'Sound Of Kuduro', their African-infused breed of party-starting hasn't really crossed over. Not so in Portugal. As one of the country's most beloved local acts, the all dancing, all gyrating quartet draw the kind of crowd that's still desperately trying to party hard even though they're stuck tens of metres outside the tent. Like a more forceful, more aggressive, more, er, better Bonde Do Rolê, Buraka Som Sistema only make sense in the sweaty liberation of night, but even without the tropical heat to set the scene, the UK could certainly take some lessons in hedonistic abandonment from this lot.

THE BIGGEST SPEAKERS-TO-PEOPLE RATIO OF THE WEEKEND

You know what's missing from religion these days? Volume. Luckily the two tiny preachers in Justice have set up their makeshift, glowing church atop a speaker stack so huge you could probably hear it from the heavens. Rounding off Friday's line-up, they've substituted organs and choirs for Total Party Bangers, but peering out from above their customary neon cross, with thousands upon thousands of faithful followers worshipping their arses off in front of them, the French duo sure know how to whip up some pretty loyal

devotees. And when the familiarly sweet beats of 'D.A.N.C.E.' finally kick in, everyone in the whole place T.O.T.A.L.L.Y. O.B.E.Y.S.

THE MOST SWOONS PER MINUTE

Staring languidly into the middle-distance, caressing the microphone like a lost lover, Peter Silberman's stage schtick shoots straight for the ovaries. But, while The Antlers' niche of The National-meets-Grizzly Bear atmospherics are a delightfully lush



Just a few turned out for to watch Thom and ponytail (main picture)



Marcus Mumford
shakes up
a mid-set cocktail



Buraka Som Sistema
are alarmed by a
giant Robert Smith



Robert Smith will
never learn. Black
doesn't work
in hot countries

proposition for a balmy Saturday evening, there's more than enough clout there to ensure their delicacies still pack a punch. Probably. To be honest, we were too busy gawping.

THE UNSTOPPABLE TWEED LEVIATHAN

And so to Saturday, which cements the fact that, no matter which country you end up in these days, Mumford & Sons are fucking huge. Against the dusky backdrop, bathed in glowing red lights, 'Thistle & Weeds' sounds genuinely majestic, while an early outing of 'Little Lion Man' and a final, rousing 'The Cave' gets everyone doing a pseudo-hoedown like the weirdest farmers market in the world. Resistance is ultimately futile.

THE SHORTEST THREE-HOUR SET EVER

The Cure's sets have slowly become known as something of a marathon effort, but the truth is they could do double the time and still tick all the right

boxes. Like a wonderfully gentle giant, Robert Smith's vocal is so pure, so completely note-perfect that, though the crowd-pleasers only come thick and fast near the end (with a final, third encore of '10:15 Saturday Night' and 'Killing An Arab' providing the ultimate cherry on top), each track sounds like a total dream. It's emotional, it's lovelorn, it makes your heart hurt and your feet dance at exactly the same time. And that's kind of exactly what music's about, right?

THE MOST WELCOME RETURN

It may only have been a year, but it feels like Warpaint have been gone for ages. Portugal clearly agrees, since their early evening slot is rammed with the kind of devoted fans festivals are all too often thin on. New material is sadly lacking, with the band drawing more heavily from first EP 'Exquisite Corpse' than usual. Even without much insight into where they're headed, though, where

RADIOHEAD'S SETLIST

'Bloom'
'15 Step'
'Morning Mr Magpie'
'Staircase'
'Weird Fishes/
Arpeggi'
'The Gloaming'
'Separator'
'Pyramid Song'
'I Might Be Wrong'
'Climbing Up
The Walls'
'Nude'
'Exit Music
(For A Film)'
'Lotus Flower'
'There There'
'Feral'
'Bodysnatchers'
'Give Up The Ghost'
'Reckoner'
'Lucky'
'Paranoid Android'
'The One
I Love'/'Everything
In Its Right Place'
'Idioteque'
'Street Spirit
(Fade Out)'



Warpaint remain is still a tantalising enough proposition to satiate the appetite. "Your energy is palpable," purrs vocalist Emily Kokal as the quartet leave the stage. Right back at ya, sister.

THE DEFAULT CROWD-PULLERS

It's the ultimate lucky break. As Caribou take to the stage to warm up for Radiohead, the crowd are practically eyeball to eyeball. Nothing against Canadian botfin Dan Snaith, whose hypnotic glitches and swirls sound absolutely incredible in the Sunday dusk, but you get the feeling this is the biggest throng he and his band will ever play to. Still, 'Odessa' slinks along with just the right amount of bass-led groove, while 'Sun' rounds off proceedings in ecstatic, ambient fashion.

THE CROWNED KINGS

Sunday may as well have been billed as Radiohead plus support. The rest of the festival has been put on pause for their slot, and it's as though the whole country is here just for them. And rightly so. Backed by twitching video screens and a space age lightshow, the quintet are, from beginning to end, beyond belief. Much has been made of their slightly self-indulgent, new-material heavy show but, as Yorke twists and jerks, cooing around 'Lotus Flower' and 'Separator', there's nothing here except total crowd-pleasers. Of course, when they dip their toes into older waters with the heart-stopping 'Lucky' and 'Paranoid Android', the reaction is nothing short of ecstatic. It's rare to get a set that feels like this much of a moment, but it's even rarer that you get a band like Radiohead. *Lisa Wright*

Tune-Yards: gold medal
in yawn contest...



LATITUDE

HENHAM PARK, SUFFOLK THURSDAY JULY 12 – SUNDAY JULY 15

It may have been the muddiest Latitude in its seven-year history, but that doesn't tarnish the gleaming acts on show. Phew! And not a mention of hummus or Waitrose... oh

Boo to you if you think Latitude's all about playing it safe, polite crowds and eco-friendly signage. Sure, the main stage has a family-friendly MOR feel, but dig a bit deeper and you'll find two of the most exciting bands on the planet...

1 PEACE

Of all bands this weekend, Peace shine the brightest. Recently signed to Columbia, the quarter's Sunday afternoon Lake Stage set is full of moments so great it seems perfectly natural to suggest that one day the Birmingham band could be one of the biggest on the planet. Opening with a druggy instrumental jam, they weave effortlessly into 'Li'l Echo', the slow-building B side from their debut single. It's a steady but entrancing step into

their set, made doubly hypnotic when coupled with the sway of frontman Harry Koisser's guitar. But it's not until midway through their set that they show how great they can be. New track 'California Daze' is the first glimpse of where Peace are heading now they've had time to figure out their strengths. Part Beatles at their most polished, part 'A Whiter Shade Of Pale' gone desert rock, it's got instant-classic credentials coursing through it, a gorgeous, twisted take on the soundtrack to cinematic LA sunsets with a poetic chorus line of "She tastes like sunlight, and she's always gonna be there in the back of your mind." Before their final song, Harry gives a brief burst of Madonna's 'Like A Prayer' and someone yells at them to play forever. No-one objects.

2 SPLASHH

Deep in the woods on the i Arena, Londoners Splashh set the bar high on

the Saturday. The likes of 'Need It' and 'Washed Up' whip through the tent with an insatiable vigour, and new songs 'Lose Ur Cool' and 'Re Hash' show the rapid progression of a band still in its infancy.

3 DEAP VALLY

Later, sassy Californian blues-rock duo Deap Vally take the stage to a packed-out tent. After playing their first ever London show only a few days prior, anticipation is high for the girls' set and they don't disappoint. Their between-song reference points (at one point: "VENICE BEACH"), and at another to explain Lindsey Troy's croaky throat: "Frogitude") may leave the British crowd looking bemused, but their music doesn't. Debut single 'Gonna Make My Own Money' is given a new lease of life, and set closer 'End Of The World' sounds gigantic despite Troy's voice sounding like it's going to vanish at any minute.

4 JANELLE MONÁE

At the Obelisk Arena, American R&B dance machine Janelle Monáe steps onstage to Bond-esque visuals before playing tracks from her 2010 album 'The ArchAndroid (Suites II And III)'. 'Tightrope' and 'Cold War' sound as vital as ever as the Kansas singer effortlessly twists around the stage before drawing the audience into her theatre on 'Come Alive (The War Of The Roses)'. She ushers them to crouch down, and they do just that despite the mud, leaping up when the track kicks back in for one final dance.

5 LUCY ROSE

Equally impressive in an entirely calmer sense, Bombay Bicycle Club affiliate Lucy Rose plays to an assembly of diehards early on Sunday evening. Modestly shaking her head as they tell her she's perfect, she proves her



...Janelle Monáe:
silver medal...



...Deep
commended,
best s...der.



...Peace: 4th.
No medal...



...Kurt Vile:
did not finish



...Polica:
bronze medal

VIEW FROM THE BACKSTAGE AREA

Favourite new band at Latitude?



LUCY ROSE ON... PEACE

"Definitely my favourite new band at Latitude. It's nice to see boys with guitars making proper music again."



PEACE ON... SPLASHH

Doug: "Splashh are like Oasis but better." Harry: "I went to see them in Birmingham. They were sick. I like the way they do it, their attitude."



**SPLASHH ON...
KURT VILE**
Jacob: "Kurt Vile gets up onstage and encompasses everything you love about American music. He's a genuine cool cunt."



**DEAP VALLY ON...
TUNE-YARDS**
Julie: "I'm so bummed I missed her last night. She's amazing. I love how she samples everything live, it's really cool."

fans right with flawless renditions of 'Middle Of The Bed' and 'Lines'. Quietly commanding.

6 POLICA

Drawing a huge crowd on The Lake Stage, Polica showcase their stunning debut album 'Give You The Ghost', with singer Channy Leanagh stalking the stage with an intensity that matches the brooding nature of the likes of 'Dark Star' and 'Amongster'. Her skill is that of creating a thick and impenetrable atmosphere anywhere she goes.

7 ICEAGE

Iceage's set early on Friday afternoon is full of an intensity of a different kind as Elias Rønnefeldt scowls his way through the Danish punk band's set. A small moshpit forms briefly before collapsing, leaving its participants

to return to their original positions to watch, wide-eyed, as their heroes thrash on and on and on.

8 KURT VILE

Back in the forest, Philadelphia's Kurt Vile is joined by his Violators for

Tune-Yards enraptures the tent with her on-the-spot looping and unique clatter

a sublime set drawn from breakthrough fourth album 'Smoke Ring For My Halo'. Despite having to cut the performance two songs short due to time restrictions, it's one of outstanding beauty, particularly when his band leave just Vile alone with his acoustic guitar to take the spotlight. He's an undeniable star.

9 TUNE-YARDS

Headlining The i Arena on Friday night is Merrill Garbus, bringing Tune-Yards' sampling sound to Latitude. Joined by her backing band in matching shellsuit jackets, she enraptures the tent with her on-the-spot looping of vocals and drums. A truly unique clatter.

10 PERFUME GENIUS

Sunday night sees the same space captivated in a very different manner as Perfume Genius plays the final, hauntingly beautiful set, which has the audience and Mike Hadreas himself looking as if they're on the brink of tears. 'Lookout, Look out' and 'Mr Peterson' especially sparkle with a quiet, emotive urgency, intensified by the appreciative silence that blankets the dark of the woods. *Rhian Daly*

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ME FIRST AND THE GIMME GIMMES**

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YOUNG GUNS

LOWER THAN ATLANTIS • BASSNECTAR (DJ SET)

THE VIEW

**THE FUTUREHEADS (A CAPELLA & ACOUSTIC)
BENJAMIN FRANCIS LEFTWICH**

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THE PETEBOX • LATE NIGHT GIMP FIGHT • DAVE TWENTYMAN (L) • JEFF LEACH (R) • JIMMY MCGHIE • NAZ OSMANOGLU (L) • POPCORN COMEDY • PROPAGANDA DJS (L)
CHRIS RAMSEY • KATHERINE RYAN (R) • SCROOBUS PIP • SECRET CINEMA (L) • CHRIS SHEPHERD (L) • HOLLY WALSH • GLENN WOOL • BENJAMIN ZEPHANIAH (R)
TRANSGRESSIVE DJS (L) • OUTFIT (LIVE) (L) • GAGGLE DJS (L) • SUMMER CAMP (LIVE) (L) • DISCLOSURE (LIVE) (L) • THEME PARK (LIVE) (L) • ALUNAGEORGE (LIVE) (L) • GHOSTPOET (LIVE) (L) • METRONOMY (DJ SET) (L)



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*0800 = Free from BT Landline

**CHAT OR
DATE
10p
PER MIN**

0872 100 1002

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apply. Live calls recorded. SP: 4D

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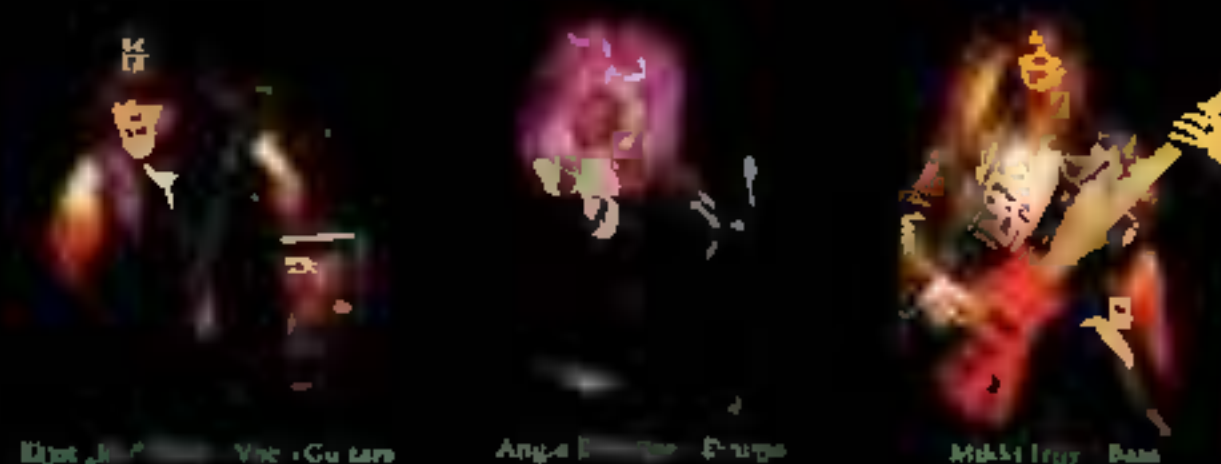


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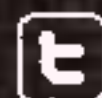
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THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Siân Rowe

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ARIEL PINK

STARTS: Kazimier, Liverpool, Nov 7

DON'T
MISS

King weirdo and lo-fi legend Ariel Pink is back with a new album, 'Mature Themes', on 4AD next month and, as artists tend to do, he'll be touring the UK a few months later. But which Ariel will we get? In keeping with his maverick, cult status, Pink and his band Haunted Graffiti have had a lot of ups and downs out on the road. In Nottingham in 2010 they contended with power cuts to pull off a euphoric whup through the pop-focused 'Before Today', but in New York a year later they introduced a drag queen and back-up dancers, sang for a bit and then walked out the door mid-song. What we're getting at is that every Ariel Pink show is different, every one leaves you with something to marvel at and you should seriously think about getting tickets. The tour visits Liverpool (Nov 7), Glasgow (Nov 8) and London's York Hall (Nov 11).



SUMMER SUNDAE WEEKENDER

STARTS: Leicester De Montfort Hall & Gardens, Aug 18

PiL, Katy B and Ocean Colour Scene headline. Tune-Yards, Patrick Wolf and Ghostpoet also play.



UNDERAGE FESTIVAL

STARTS: London Victoria Park, Aug 31

Devlin - grime lyricist, rapper and Ed Sheeran's mate - headlines. He joins Spector, Pulled Apart By Horses and Iceage.



FESTIVAL NUMBER 6

STARTS: Portmeirion, Wales, Sep 14

This brand new festival at an eccentric venue features New Order, Primal Scream and Erol Alkan alongside a Welsh male voice choir.



MARINA AND THE DIAMONDS

STARTS: Leeds Met Uni, Sep 30

Miss Diamandis tours her Number One album 'Electra Heart' around the UK. She'll visit Dundee, Liverpool, Manchester and more.



BO NINGEN

STARTS: Bristol The Fleece, Oct 8

The Japanese four-piece take their hair-thrashing, howling show out of London this October in support of new album 'Line The Wall'. They'll play 17 dates.



JOHN PEEL FESTIVAL OF NEW MUSIC

STARTS: Norwich, Oct 11

Liars, TEED and Mayday Parade join Errors and Cold Specks at a new festival dedicated to John Peel.



THE GASLIGHT ANTHEM

STARTS: London O2 Brixton Academy, Oct 15

The band play an extra date in Brixton on Oct 17, plus Manchester (18), Glasgow (19) and Birmingham (20).



OWL CITY

STARTS: London HMV Forum, Oct 25

Owl City has collaborated with super-producers Dr Luke and Stargate for his new album. Hear it at four dates this October. Ends at O2 Academy Oxford (31).



TWIN SHADOW

STARTS: Manchester Sound Control, Oct 31

George Lewis Jr and his band finish their 'Ton Up' tour with two "very special evenings" this autumn. The second is at London's Electric Brixton on Nov 1.



POLIÇA

STARTS: Glasgow SWG3, Nov 2

The R&B-inspired indie group from Minneapolis follow up their European support slots with Bon Iver with a six-date tour. Ends at London's Heaven (Nov 20).



PURITY RING

STARTS: London Scala, Nov 30

Following the release of their debut album 'Shrines' and a tour with Dirty Projectors, the Canadian strange-pop duo return to the UK this November.



ORBITAL

STARTS: Manchester Warehouse Project, Dec 1

The classic dance duo add three more dates to their December run: Manchester, Edinburgh (Dec 2) and O2 Brixton Academy (15).

PICK of the WEEK

What to see this week? Let us help



SAVAGES/PALMA VIOLETS

STARTS: Liverpool Leaf On Bold Street, July 25



By the time some bands play their first gigs, it's as if they've already released an entire life's worth of material online via mixtapes and free downloads. Then there's disappointment when it's all just fiddling on laptops. Not so with these two, who, with hardly any music available to listen to, have already played sold-out gigs in Manchester and Brighton (Savages) and hosted their own parties at a secret rehearsal space in south London (Palma Violets, pictured). Both bands obviously *love* it live too, with the Violets doing the whole open-mouthed garage-rock, throw-yourself-across-the-stage thing and Savages making intense, sharp and poised industrial guitar noise. We've been pushing this one hard, yes, but only because you should *definitely* go and see them. They head to Bristol, Southampton and Brighton next week.



Everyone's Talking About GLOBAL GATHERING

STARTS: Stratford Upon Avon, Long Marston Airfield, July 27

If commercial dance music is having a good year, then this is its huge end of term blow-out. With buckets of WOMP from Skrillex (pictured), Afrojack, Magnetic Man, Chase & Status and more, it'll be hard not to succumb to the waves of euphoria released by the 55,000 ravers.



Don't Miss CONVERSE REPRESENT

STARTS: London 100 Club, July 30

Plan B takes time out from promoting his *Ill Manors* film and album and storming around festival main stages to play this back-to-his-roots 100 Club show. It's part of the Converse Represent series that will also host UK Subs (Jul 31), Paul Weller (Aug 1), a mysterious 'Very Special Guest' (Aug 2) and SBTRKT (Aug 6).



Radar Stars TASHAKI MIYAKI

STARTS: Guildford Boileroom, July 25

The sullen, mysterious LA band - best loved in these parts for Sounds Of Sweet Nothing release 'Somethin' Is Better Than Nothin' - continue to nonchalantly win over the UK this week. Consisting of Lucy on vocals and drums and Rocky on guitar, the duo are a must-see for fans of distorted but still bloody catchy garage-rock. Ends York Stereo (Jul 29).

WEDNESDAY

July 25

BATH

The Pine Leaf Boys Bell

01225 460426

BIRMINGHAM

As Cities Burn/Fallacies/Conduit

The Ballroom 0121 448 0797

Choking Susan Roadhouse

0121 624 2920

The Day I Snapped/Everything

We Left Behind/Mug Adam & Eve

0121 693 1500

Don Alder/Justin King/

Stuart Masters Hare & Hounds

0870 264 3333

Frankie Rose/Shatter Effect/

The Light Cascades O2 Academy 3

0870 477 2000

Niki King/The Elements Jam House

0121 236 6677

BRIGHTON

Gareth Stephens Fishbowl

01273 777 505

Hush Hush Western Front

01273 725 656

Maggie & Martin Latest Music Bar

01273 687 171

Safehouse Open House 01273 880102

The Swing Ninjas Mesmerist

01273 328542

Tenebrous Liar Green Door Store

07894 267 053

BRISTOL

The Cruxshadows/Altered The

Tunnels 0117 929 9008

Flap/Medicine Creek Croft (Main

Room) 0117 987 4144

Jack Baldus Mr Wolf's 0117 927 3221

Paper Horse/Casino Trap/George

Montague & The Not So Big Band

Fleece 0117 945 0996

Ronin/The Helm/Oh Captive Croft

(Front Bar) 0117 987 4144

Runaround Kids/Mazes/Me

You And Thomas Start The Bus

0117 930 4370

CAMBRIDGE

Stereophonics Com Exchange

01223 357851

CARDIFF

That Sunday Feeling/Amy Can

Flyy/Falling Faster Clwb Ifor Bach

029 2023 2199

Y Bandana/Sen Segur/Breichiau Hlr

Gwdihw Cafe Bar 029 2039 7933

DUNFERMLINE

The Tubes Carnegie Hall

01383 314000

EDINBURGH

Luke Ritchie Sneaky Pete's

0131 225 1757

Take The Stage Banshee Labyrinth

0131 558 8209

GLASGOW

DRI Ivory Blacks 0141 221 7871

Randolph's Leap/Jonny Jack/Blue

Sky Archives King Tut's Wah Wah Hut

0141 221 5279

GUILDFORD

Tashaki Miyaki Boileroom

01483 539 539

LIVERPOOL

The Voyeurist Oporto 0113 245 4444

LEICESTER

The Raghu Dixit Project Donkey

0116 270 5042

LIVERPOOL

Fel Comodo O2 Academy

0870 477 2000

Savages/Death At Sea/Palma

Violets Leaf On Bold St 0151 707 7747

LONDON

Blink-182/All American Rejects O2

Academy Brixton 0870 477 2000

Bonehouse/Brain Fever Old Blue

Last 020 7613 2478

Civil Love/Ken Kobayashi/Kero Kero

Bonito/Moon Visionaries New Cross

Inn 020 8692 1866

Dingus Khan/Black Daniel/Radials

Shadwell Arms 020 7249 0810

Faith N Fury/We Stole Fire Club

Surya 020 7713 6262

Grappler/Traitor's Gate Barfly

0870 907 0999

Holy Mountain/Gum Takes Tooth/

Negative Pegasus Black Heart

020 7428 9730

Lee 'Scratch' Perry/Junior Mervin/

The Mad Professor Indigo @ The O2

Arena 0870 701 4444

She Keeps Bees Cargo 020 7749 7840

Vaccine/Stab/Paranoid/Vexed

Power Lunches Arts Café

We Are Scientists Garage

020 7607 1818

We Die Tonight/Shot Down Stay

Down/Beneath The Tide Garage

(Upstairs) 0871 230 1094

The Wilderness Of Manitoba/

The Dreaming Spires/The

Golden Retrievers The Lexington

020 7837 5387

YellowWire The Wheelbarrow

Younghearts/Fractures/GoldSoul

Notting Hill Arts Club 020 7460 4459

MANCHESTER

Anti-vigilante Star & Garter

0161 273 6726

Dig The City Cathedral 0161 832 1111

Give Chase Retro Bar 0161 274 4892

Soul Rebels Brass Band Band On The

Wall 0161 832 6625

NORWICH

Ask Lydia/Sancho Blanco/Twisted

Piglet Waterfront 01603 632 717

Witchers Brickmakers 01603 441 118

NOTTINGHAM

The Hush/In Hindsight/Goodnight

Astronaut Rock City 08713 100000

Shadows Chasing Ghosts/Against

The Flood/Tantrum To Blind Rescue

Rooms 0115 958 8484

PLYMOUTH

Sway Oceana 0845 293 2864

SHEFFIELD

Evan Christopher Library Theatre

0114 278 9789

The Manic Shine Mentholmans

0114 276 5550

Skool Disco/Stone Love Corporation

0114 276 0262

SOUTHAMPTON

Orange Joiners 023 8022 5612

ST ALBANS

Saving Sebastian/The

Indegenerates Horn 01727 853 143

WOLVERHAMPTON

Gehtika Robin 2 01902 497860

YORK

Pure Love The Duchess 01904 641 413



RICHARD JOHNSON, TOM MARTIN, EMILIE BAILEY, ANIKA MOTTERRAW, TAKESHI SUKA

THURSDAY

July 26



Katy B, Hyde Park, London

ASCOT

Jay Stansfield/Steve Morano Band
Jagz At The Station 01344 876006

BATH

The Blood Choir/Goan Dogs/Harriet
Pimm Porter Cellar Bar 01225 404445

BELFAST

Adebisi Shank Bunatee Bar
028 9097 3106

BIRMINGHAM

Charlotte Carpenter/Emily Ewing
MAC 0121 440 3838

Del Camino Jam House 0121 236 6677

Exodus Calling/Her Dark
Embrace/Anticure 02 Academy 3

0870 477 2000

Viper Central Hare & Hounds
0870 264 3333

We Are Savours/The Superkings/
The Scribes The End 0121 448 0797

BOURNEMOUTH

That Sunday Feeling Old Fire Station
01202 503888

BRIGHTON

Halku Salut Green Door Store
07894 267 053

John Crampton Mesmerist
01273 328542

Matt Rose & The Tin Cup Collective
Black Lion 01273 711 884

BRISTOL

The Choking Victim Show/Chewing
On Tinfoil Croft (Main Room)

0117 987 4144

Jason Ringenberg/Snatch It Back
Thunderbolt 07791 319 614

Ruins Will Rise/Inimicus/Day
Of A Thousand Croft (Front Bar)

0117 987 4144

CARDIFF

Balderdash Gwdihw Café Bar
029 2039 7933

Clay Pigeon/Caves/Sharks Don't
Sleep The Moon Club

CHILMSFORD

Dave McPherson/SJ Denney/Stuart
Gibbs House 01245 356 811

CREWE

The Blue Yellows/Christie B The Imp
01270 255899

DERBY

Welcome To The City Venue
01332 203545

EDINBURGH

Lafayette Electric Circus
0131 226 4224

EXETER

Radio Alcatraz/Rat Attack Cavern
Club 01392 495 370

GATESHEAD

Jen Stevens & The Hiccups Three
Tuns 0191 487 0666

GLASGOW

Darc/The Mouse That Ate The Cat/
Johnny And The Glos King Tut's Wah

Wah Hut 0141 221 5279

Hopeless Heroic Classic Grand
0141 847 0820

The Kist Oran Mor 0141 552 9224

Savages/Palma Violets Captain's
Rest 0141 331 2722

Tommy Reilly/Waiting For Go/
Christopher Price Maggie May's

0141 548 1350

HULL

Joe Filisko/Goofer Dust Brunswick
01273 735254

LEEDS

The Feele Family Chemic Tavern
0113 245 7977

Heavy Hands/Malevolence
Packhorse 0113 245 3980

Mellor/Goodbye Stereo/The Lapels/
Life In Colour Empire 01132 420868

LEICESTER

Anti Vigilante Soundhouse
07830 425555

Cable35 Cafe Bruxelles 0116 224 3013

My Extraordinary Shed
0116 262 2255

Richie Milton/Bill Farrow Musician
0116 251 0080

LIVERPOOL

Alun Parry/Rich Man's Ruin Ship &
Mitre 0151 236 0859

The Catharsis Mello Mello
0151 707 0898

Conor Maynard 02 Academy
0870 477 2000

Jools Holland & His Rhythm &
Blues Orchestra Philharmonic Hall

0871 230 1094

The Torn Prince/Coronach/Lazarus
Syndrome Zanzibar 0151 707 0633

LONDON

Adam Belbin Grove Tavern
020 8543 9881

Blink-182/All American Rejects
02 Academy Brixton 0870 477 2000

Al Jarreau Ronnie Scott's
020 7439 0747

Caan/The Boxettes/Folle Ordinaire
Favela Chic 020 7613 4228

The Caulfield Beats/DD & The
Down/The Clock Power Lunches

Arts Cafe

Damien Marley/Stephen Marley/
Wayne Marshall Indigo @ The 02

Arena 0870 701 4444

OLYMPIC RELAY TORCH FINALE
Dizzee Rascal/Mark Ronson/You

Me At Six/The Wanted/Katy B Hyde
Park 0870 166 3663

Foe Hoxton Square Bar & Kitchen
020 7613 0709

Frankie Rose XOYO 020 7729 5959

Gold Never Ages Garage (Upstairs)
0871 230 1094

Hadouken! Ministry Of Sound
020 7378 6528

Indigo Earth/Zen Elephant Club
Surya 020 7713 6262

Janette Mason/Simon Little/Frank
Tontoh Hideaway 020 7561 0779

Never The Bride Bull's Head
020 8876 5241

O-ARC Underbelly 0207 613 3105

Patch And The Giant/Freddie And
The Hoares/Felix Hagan And The

Family Barfly 0870 907 0999

Pure Love/The Blood Arm
Hippodrome 0208 5414411

Rocketnumbernine The Waiting
Room 020 7241 5511

Splashh/Tashaki Miyaki/Violet
Birthdays

Torches Sebright Arms 020 7729 0937

Trill Squad/SAI Macbeth
020 7739 5095

Virus/Desolator/Moral Dilemma
Boston Arms 020 7272 8153

MANCHESTER

Brown Brogues/Temple Songs/
Young British Artists Deaf Institute

0161 330 4019

The Cruxshadows/Altered Club
Academy 0161 832 1111

Paige/They Say Fall/Dan The Thief
Dry Bar 0161 236 5920

Raven Traitor Roadhouse
0161 228 1789

Thine/Hypothesis/Karma Killers
Grand Central 0871 230 1094

Vaccine/Mob Rules/Perspex
Flesh/Heroin Diet Kraak

07855 939 129

The Voyeurist/Die Hexen/
Techniques Castle Hotel

0161 237 9485

NEWCASTLE

Fel Comodo/Evarose/I Divide 02
Academy 2 0870 477 2000

Honest Thief/The Low Road
Branding Villa 0191 284 0490

Mother Firefly/Lyxx/Enter The
Lexicon Trillians 0191 232 1619

NEWPORT

Bad For Lazarus Le Pub 01633 221477

NORWICH

Energy Brickmakers 01603 441 118

NOTTINGHAM

Bitter Strings Rescue Rooms
0115 958 8484

Maximum RNR/Choking Susan/
Girlfixer Maze 0115 947 5650

PORTSMOUTH

We Are Scientists Wedgewood
Rooms 023 9286 3911

SOUTHAMPTON

My Preserver Unit 02380 225612

STOKE ON TRENT

As Cities Burn/The Elijah Sugarmill
01782 214 991

Shadows Chasing Ghosts
Underground 01782 219944

ST ALBANS

Nick & The Sun Machine/
The Branco Helst/Nemo Horn

01727 853 143

WAKEFIELD

Midway Still/Protectors/The Bisons
The Hop 0871 230 1094

WOLVERHAMPTON

Gunnrunner Robin 2 01902 497860

YORK

Perk Culture/Valmores/Arrows
Of Love/Article The Duchess

01904 641 413

FRIDAY

July 27

ABERDEEN

Liam Gall/Scott Cruickshank/Bru La
Fu Espionage 01224 561006

Tellison/Deportees/Duke The
Tunnels 01224 211121

BATH

Frank Yamma Chapel Arts Centre
0122 5404445

BELFAST

Astronaut Warzone Centre
028 9024 4640

General Fiasco Stiff Kitten
028 9023 8700

Paul Van Dyk Queens University
028 9097 3106

BIRMINGHAM

The Humans The Ballroom
0121 448 0797

Shapes/These Monsters/Romans/
Bovine Flapper 0121 236 2421

Silent Filter/Cold Stone/Those
Lonesome Fishermen 02 Academy 3

0870 477 2000

Weatherbird The End 0121 448 0797

BRIGHTON

Inspirat Carpets Concorde 2
01273 673 311

Mazes/Honeyblood/Traams Green
Door Store 07894 267 053

Molly Malone Black Lion
01273 711 884

Sir Beans OBE/Will Sumsuch
Fishbowl 01273 777 505

Two Jackals/Running Dogs/
Sparrow The Haunt 01273 770 847

BRISTOL

Blaxar Golden Lion 0117 939 5506

Idle V's Start The Bus 0117 930 4370

Jackals/Black Elephant/Mollys
Confession Croft (Main Room)

0117 987 4144

King Porter Stomp Mr Wolf's
0117 927 3221

Little Tom No 51 07786 534666

Super Unknown Fire Engine
07521 974070

Young Kato Thekla 08713 100000

CAMBRIDGE

Gentlemens Club/TreeHead/Radar
The Cornerhouse 01223 352047

CARDIFF

Blue Gillespie Buffalo Bar
02920 310312

Gas Station Bop Gwdihw Café Bar
029 2039 7933

EDINBURGH

Conor Maynard The Liquidroom
0131 225 2564

Cream Soda/Onelinedrawing
Electric Circus 0131 226 4224

Hopeless Heroic Cabaret Voltaire
0131 220 6176

Trendy Wendy The Street
0131 556 4272

EXETER

Turno/Harry Shotta/Konichi
& Decimal Bass Cavern Club

01392 495 370

GLASGOW

Andrew Weatherall/Sean Johnston
Berkeley Suite

Arrows Of Love King Tut's Wah Wah
Hut 0141 221 5279

Chris McManus Budda Bar
0141 332 2010

Fury/Gass Band/Winterhold 02 ABC
0870 903 3444

Hotstuff and The Eyecandy/Dixie
Beaver Nice'n'Sleazy 0141 333 9637

The Kist Oran Mor 0141 552 9224

Kode9/Scratcha Dva/Raksha Sub
Club 0141 221 1177

GUILDFORD

Fighting Fiction/Hearts Under
Fire/Stars And Flights Boilerroom

01483 539 539

KENDAL

KENDAL CALLING Maximo Park/

Dizzee Rascal/Juan Zelada/Benga/
Dan Le Sac Lowther Deer Park

LEEDS

Benson/Sharp Darts/Geek The
Library 0113 2440794

Castrovalva/Two Trick Horse/Falls
Packhorse 0113 245 3980

Charlotte Church Brudenell Social
Club 0113 243 5866

Dee Original Chemic Tavern
0113 245 7977

Hat Fitz/Cara Robinson New
Headingley Club 0113 275 7712

The Substitutes The Owl
0113 256 5242

Phar New Roscoe 0113 246 0778

LEICESTER

The Edgar Broughton Band Musician
0116 251 0080

LIVERPOOL

John Reilly Cavern Club 0151 236 1964

Lazy Lester Philharmonic Hall
0871 230 1094

Russell Christian/The Rayettes Leaf
On Bold St 0151 707 7747

Tell The King/Northern Comfort/
Tragic Romantic The Silvestrian

01514822530

LONDON

Amusement/Mafia Lights Old Blue
Last 020 7613 2478

Ard Adz & Shallow/Jaja Soze/
Three Dedicated Brothers Garage

020 7607 1818

Billy Vincent Club NME @ KOKO
0870 4325527

Birthday Sex/Trophys/One
Man Destruction Show Victoria

020 7607 1952

The Blood Arm Monarch
0871 230 1094

The B Of The Bang The Wheelbarrow
Choking Victim/Chewing On

Tinfoil/Claypigeon Underworld
020 7482 1932

Cosmic Gate/Orjan Nilsen Ministry
Of Sound 020 7378 6528

Esoterica Scream Lounge
020 8667 0155

Essex/The Voyeurist/Daniel Avery
Nest 020 7354 9993

Grupo Lokito/Mo The
Motherfunkers/Orquestra Estelar

Rhythm Factory 020 7247 9386

Gullit Cohns/Move Barfly
0870 907 0999

FRIDAY

July 27



◀ CONTINUED FROM PAGE 59

LULWORTH

CAMP BESTIVAL Hot Chip/Kitty, Daisy & Lewis/The Cuban Brothers/Stooshe/Delliah Lulworth Castle 01929 400 352

MANCHESTER

The Astral Plain/The Symbol Minded/The Rockets Club Academy 0161 832 1111
Benjamin Damage/Doc Daneeka/Jozef K Sankey's 0161 661 9668
Beth Hart Band HMV Ritz 0161 236 4355
Fablo/Marcus Intalex Band On The Wall 0161 832 6625
Humanizer/The Number/Turrentine Jones Ruby Lounge 0161 834 1392
The Mekanism/SI Heslin/Mak Wells Attic 0161 236 6071
Plank!/Hookworms Soup Kitchen 0161 236 5100
Sulphur/Resist/Obsessive Compulsive Academy 3 0161 832 1111
Will Tramp Common Bar 0161 832 9245

NEWCASTLE

The CruXshadows Legends 0191 232 0430
Savages/Palma Violets Cluny 0191 230 4474
The Watchers Head Of Steam 0191 232 4379

**NORWICH**

King Laconic/Rory Hill/Phoebe York Bicycle Shop 01603 625 777
Penny Hannant Brickmakers 01603 441 118

NOTTINGHAM

Kunt And The Gang/Kick The Rabbit/Arse Full Of Chips Rock City 08713 100000

OXFORD

The Cheese Graters Wheatheaf 01865 721 156

PLYMOUTH

The Bayou Brothers Annabel's 01752 260 555

PORTSMOUTH

Henry Cluney The Playhouse 028 7082 3917

PORTSMOUTH

Kojak's Revenge Wedgewood Rooms 023 9286 3911

PRESTON

The Notsensibles/The Drop-Out Wives Continental 01772 499 425

SHEFFIELD

Covert Soundsystem Plug 0114 276 7093
Halku Salut/Golden Fable Red House 0114 2727875

The Payroll Union/The Administrators/Tom Baxendale Shakespeare 0114 234 9636

SOUTHAMPTON

Ed Tudor Pole Talking Heads 023 8055 5899
Shadows Chasing Ghosts Joiners 023 8022 5612

SOUTHPORT

Fel Comodo The Underground 07525 651820

STRATFORD UPON AVON

GLOBAL GATHERING Tinnie Tempah/Afrojack/Skrillex/Boy Better Know ft Skepta/Magnetic Man Long Marston Airfield 0871 230 1094

SWANSEA

The Fireflies/Monday's Headlines The Vault 01792 456 110

TUNBRIDGE WELLS

Fun Lovin' Criminals/Simon Reddy Bar Kitsch

WAKEFIELD

A Fable For The Curious Snooty Fox 01924 374455

WOLVERHAMPTON

Soley Mourning Slade Room 0870 320 7000

Steve Strange/Kraft Numa Bar

WREXHAM

Orient Machine Central Station 01978 358780

YORK

We Are Scientists The Duchess 01904 641 413

ABERDEEN

Fires Attract/Talking Sideways The Tunnels 01224 211121

BARNSELEY

Army Of Walking Corpses/Ghost In The Static Polish Club 01226 283429

BATH

David Newey/Shona Kipling Chapel Arts Centre 0122 5404445

BELFAST

The Distortion Project Limelight 028 9032 5942

General Fiasco Mandela Hall 028 9024 5133

Springbreak Empire 028 9024 9276

BIRMINGHAM

Adam Shelton/Carlo Gambino Rainbow 0121 772 8174

Birthday Sex Asylum 0121 233 1109

Purescence/Soldier The Ballroom 0121 448 0797

Three Trapped Tigers/Tail Ships/Maybeshewill/Alarm Bells/Funeral Suits/Free School Flapper 0121 236 2421

Underground Heroes/The Angry Bombs/Generic Eric O2 Academy 3 0870 477 2000

BOURNEMOUTH

Brown Brogues/Ghost Outfit/Slaves 60 Million Postcards 01202 292 697

BRIGHTON

BlackBelt Jones Black Lion 01273 711 884

Daddy Marcus Fishbowl 01273 777 505

Gutter Fly/Emersis/Blue Gillespie The Hope 01273 723 568

The Nuns/Summer Hunter/King Alfred Man Of Lelure Green Door Store 07894 267 053

That Sunday Feeling The Haunt 01273 770 847

Uprising/Cyantic/Tantrum Desire Concorde 2 01273 673 311

BRISTOL

The Biscuit Mafia Cat And Wheel 0117 942 7862

Evil Scarecrow/Somnus/Counterhold Croft (Front Bar) 0117 987 4144

Flower Fairy/Snarephobe/Dub Mafia O2 Academy 0870 477 2000

In The Pacific/Manners/Zephyr Reign Fleece 0117 945 0996

Running From Zombies/Smile, Look Alive/Hope Remains Lost Croft (Main Room) 0117 987 4144

Switch Fire Engine 07521 974070

CAMBRIDGE

Jazz Morley CB2 01223 508 503

The Stack Shakers/Martin Fuggles The Cornerhouse 01223 352047

CARDIFF

Mr Soulsbury/Veto Gwdihw Cafe Bar 029 2039 7933

Zervas & Pepper/Only Poets Clwb Ifor Bach 029 2023 2199

CARLISLE

Jools Holland Sands Centre 01228 525222

CUMBERNAULD

Fluorescent Hearts/Trigger The Escape/Muttnik The Noxy 0871 230 1094

EDINBURGH

The Mouse That Ate The Cat Cabaret Voltaire 0131 220 6176

Vegas Voodoo Rooms 0131 556 7060

SATURDAY

July 28

March 11

EXETER

Bobkatz Bowling Green 01392 422527

DAVE The Drummer Phoenix 01392 667080

GLASGOW

Bap Kennedy King Tut's Wah Wah Hut 0141 221 5279

Blueflint 13th Note Cafe 0141 553 1638

Chris Helme Maggie May's 0141 548 1350

Citizens!/Crusades/What The Blood Revealed Captain's Rest 0141 331 2722

Dead Man Fall Box 0161 236 4355

Louie/Innuendo/Wee D/Profanity O2 ABC 0870 903 3444

GUILDFORD

My Extraordinary Youth & Community Centre 01483 533942

Subsource Boilerroom 01483 539 539

HOVE

Rosl Lalor/Rudi Schmidt/Daisy Jordan Brunswick 01273 735254

HUNSTANTON

Shauna Parker And The Saloon Bar Band Ancient Mariner 01485 534 411

KENDAL

KENDAL CALLING We Are Scientists/The View/Inspiral Carpets/Tribes/Toddla T Lowther Deer Park

LEEDS

Ashtray Navigations/Astral Social Club/Hagman Wharf Chambers

Chasing Dragons/Winter In Eden/Delirium Theory/Bury The Ladybird Empire 01132 420868

The Devil's Jukebox Brudenell Social Club 0113 243 5866

Elly Smith And Lizzy Coleman/Darlus Kanani Grove Inn 0113 243 9254

Kath Edmonds And The Kicks Chemic Tavern 0113 245 7977

The Mexanines/Dirty Green Vinyl Cockpit 0113 244 3446

OTiks Carpe Diem 0113 243 6264

The Prowlers New Roscoe 0113 246 0778

LEICESTER

Arrows Of Love Lock 42

LIVERPOOL

Aftermath/Faded Gold Mello Mello 0151 707 0898

Buckle Tongue/Sero Tone/Out By Sunday Bumper 0151 707 9902

Gospel/Organ Freeman/Detuned Radio Lomax @ Nation 0151 236 4443

The Pine Leaf Boys Philharmonic Hall 0871 230 1094

LONDON

Age Of Consent/Niteflights The Waiting Room 020 7241 5511

Altered/Global Citizen/Kommand & Kontrol O2 Academy Islington 0870 477 2000

Apologies I Have None/Gnarwolves/The Tuts The Lexington 020 7837 5387

Blonde Ambition/Samuel Potts/Shackwell Arms 020 7249 0810

Caretaker The Unicorn 020 7485 3073

The C90s/Kiwi/Captain Turtle Nest 020 7354 9993

Janette Mason Hideaway 020 7561 0779

Jazzie B/Spin Doctors/Chris P Cuts Social 020 7636 4992

Krome and Time/Nookie/Pigbag Jamm 020 7274 5537

Mal Webb Inspiral Lounge 020 7428 5875

Maxi Jazz/Stuart Patterson East Village 020 7739 5173



Mighty Mouse/Mylo/The Magician XOYO 020 7729 5959

Mirika/JJ Symon/Dead Cannons Club Surya 020 7713 6262

Nic Fanciulli/Dennis Ferrer Ministry Of Sound 020 7378 6528

Nife/Voyager/Ruffo Summers Underbelly 020 7613 3105

Pete Astor/The Leaf Library/Hong Kong In The 60s Union Chapel 020 7226 1686

The Pretty Things Rhythm Factory 020 7247 9386

Reboot/Stacey Pullen/Terry Francis Fabnc 020 7336 8898

Sam Ball/Dan Robbins/Rob Marmot Cargo 020 7749 7840

The Skellies/The Brassic/The Laurels Barfly 0870 907 0999

Teengirl Fantasy/Maria Minerva/Becoming Real Corsica Studios 020 7703 4760

The Undertones Under The Bridge 020 7957 8261

The Violet Bones/The Dirty Cuts/Burning Condors Buffalo Bar 020 7359 6191

LULWORTH

CAMP BESTIVAL Kool & The Gang/Chic Feat Nile Rodgers/Earth, Wind & Fire/Rizzle Kicks/Little Dragon Lulworth Castle 01929 400 352

MANCHESTER

The Blanks/Biome MoHo Live 0161 834 8180

Caged Asylum Ruby Lounge 0161 834 1392

The Deadfinks/I Am Mechanical/Tallfin Kings Arms 0161 832 3605

Eddie Vedder/Glen Hansard O2 Apollo 0870 401 8000

Endeavours/Ash Before Oak Deaf Institute 0161 330 4019

Morrissey/Kristeen Young MEN Arena 0844 847 8000

The Naughtyys/Ponte Forte/Robot Alien Gullivers 0161 832 5899

Run From Robots/Streets Ahead/Underdogs Dry Bar 0161 236 5920

MILTON KEYNES

RSI/The Wondersmiths/Feud Watershed 07935 641 660

NEWCASTLE

Crows Wallsend Engineers Social Club 0191 287 4343

Wodensthorne/A Forest Of Stars/Old Corpse Road Cluny 0191 230 4474

NEWCASTLE UNDER LYME Flux Full Moon 01782 255703

Utopian Love Revival Rigger 01782 616602

NORWICH

Dead Red/Top Hat Alley Cat/Pocket Godzillas Open 01603 763 111

These Ghosts/Alloy Ark/The Sharps Waterfront 01603 632 717

Witchfynde/Synaptik/Rough Cut Brickmakers 01603 441 118

NOTTINGHAM

Tom Odell Stealth 08713 100000

OXFORD

Basement Torture Killings/Today The Sun Dies/Necrotize/Merciless Precision/Zaos Bullingdon Arms 01865 244516

Fel Comodo O2 Academy 0870 477 2000

Sonic Rising/Turnpike Glow Wheatheaf 01865 721 156

PORTSMOUTH

Two Wounded Birds Club NME @ Wedgewood Rooms 023 9286 3911

READING

Damien A Passmore/The Lovable Fraudsters Rising Sun 0118 957 2974

The Voyeurist/Death Rattle Oakford Social Club 0116 255 3956

SHEFFIELD

The Encounters/Doused/Chayser/Perfect Crimes Corporation 0114 276 0262

SOUTHAMPTON

Le Loup/Simon Aston Junk Club 023 8033 5445

Tropics Joiners 023 8022 5612

SOUTHPORT

From Within The Underground 07525 651820

STOKE ON TRENT

All The Best Tapes/Goldwaite The Famous Lion 01782 846780

Moral Panics Sugarmill 01782 214 991

STRATFORD UPON AVON

GLOBAL GATHERING Chase & Status/Friendly Fires/Benga & Youngman/Mero/Labyrinth Long Marston Airfield 0871 230 1094

ST ALBANS

Footana Horn 01727 853 143

WAKEFIELD

Defy All Reason Snooty Fox 01924 374455

Tashaki Miyaki Escobar 01924 332000

WOLVERHAMPTON

Jean Genie Robin 2 01902 497860

Utah Jazz/Narkotix/Mr Moon Slade Room 0870 320 7000

YORK

Charlotte Church Fibbers 01904 651 250

McFly Racecourse 0113 234 0717

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SUNDAY

July 29

ABERDEEN

Maybeshew! The Tunnels
01224 211121

BIRMINGHAM

Future Of The Left/Turbowolf/
Bats/That Fucking Tank/The
Blacklisters/Them Wolves Flapper
0121 236 2421Jonah Matranga Hare & Hounds
0870 264 1113Maximum RNR/Dragsstar/Danger's
Close Adam & Eve 0121 693 1500

BRIGHTON

Asbest/Sinner Fishbowl
01273 777 505The Voyeurist Green Door Store
07894 267 053The Wilderness Of Manitoba/The
Galleons Prince Albert 01273 730 499

BRISTOL

Blaxar Horseshoe 0117 956 0471

Ghast/Two Ravens/Cernunnos
Croft (Front Bar) 0117 987 4144Goan Dogs/Schnauser/Binary
Rhythm The Cube 0117 907 4190Kevin Fige Group Coronation Tap
0117 973 9117The Ricochet Baritone/Repo Man/
Ugly Visions Croft (Main Room)

0117 4144

Twisted/Engraved Disillusion/
Annular/Milestone Fleece

0117 945 0996

CARDIFF

Bev Gough Buffalo Bar 02920 310312

EDINBURGH

Jen & The Gents Banshee Labyrinth
0131 558 8209Jools Holland & His Rhythm & Blues
Orchestra Playhouse 0131 557 2590

GATESHEAD

Here Lies A Warning Three Tuns
0191 487 0666

GLASGOW

As Autumn Falls Stereo
0141 576 5018End Reign/Prelude To The Hunt/
Clocked Out/In Tongues Captain's

Rest 0141 331 2722

GUILDFORD

Ghost Town Showdown Boilerroom
01483 539 539

HULL

Mark Morris Fruit Hull 01482 221113

KENDAL

KENDAL CALLING Feeder/James/
Shed Seven/Swiss Lips/Lucy Rose

Lowther Deer Park

LEEDS

A Forest Of Stars/Wodensthorne/
Haar The Library 0113 2440794

Chilled New Roscoe 0113 246 0778

Jack Day Sandinista! 0113 305 0372

Paper Tiger HiFi Club 0113 242 7353

LIVERPOOL

Scott Rudd/Jo Schornikow Mello
Mello 0151 707 0898Tom Sail/Lee Southall & Molly
Jones St Luke's Church

LONDON

Agitator/Splres Garage (Upstairs)
0871 230 1094Forever Never/Orestea/Sworn To
Oath Barfly 0870 907 0999Man Forever/Ensemble
Economique Café Oto 0871 230 1094Marcel Du Swamp/Marshstepper
Power Lunches Arts CaféRob Johnson/Phillous Williams/I
Am A Pilot Hoxton Square Bar &

Kitchen 020 7613 0709

That Sunday Feeling/Amy Can Fly
O2 Academy Islington 0870 477 2000T Boy/Cormac/Davis Fabric
020 7336 8898

LULWORTH

CAMP FESTIVAL Happy Mondays/
Dub Pistols/King Creosote/RenHarvieu/Liaune La Havas Lulworth
Castle 01929 400 352

MANCHESTER

Blood Stereo/She On Say/Castles
Built In Sand St Margaret's ChurchChoking Susan/Rust Star & Garter
0161 273 6726

MILTON KEYNES

The Chapman Family Crauford Arms
Hotel 01908 313864Infinite Wisdom Woughton Centre
01908 660392

NEWCASTLE

Viva City Cluny 0191 230 4474

NORWICH

Fel Comodo/I Divide/Evarose
Waterfront 01603 632 717

NOTTINGHAM

Stza/Chewing On Tinfoli Old Angel
Inn 0115 947 6735

SHEFFIELD

Lost and Found/Casplan Sea/
So Long Summer Corporation

0114 276 0262

SOUTHAMPTON

Aimelda/Egos At The Door King
Alfred 023 8023 1183Kings Mews Talking Heads
023 8055 5899

WOLVERHAMPTON

River City Portrait Robin 2
01902 497860

YORK

One Way Street The Duchess
01904 641 413

Tashaki Mlyaki Stereo 01904 612237

MONDAY

July 30

Willey, Barfly,
London

BOURNEMOUTH

Conor Maynard Old Fire Station
01202 503888

BRIGHTON

Choking Victim/Chewing On
Tinfoli/Primeval Soup The Hydrant

01273 608 313

Ensemble Economique/Plurals/
Purple Pilgrims Prince Albert

01273 750 499

Vaccine/Burning Times/Moat Green
Door Store 07894 267 053

EDINBURGH

Morrissey Usher Hall 0131 228 1155

Nanci Griffith Queens Hall
0131 668 2019

LEEDS

Man Forever/Negative Pegasus/
Beards Wharf Chambers

Redgrass Mr Foleys 0113 242 9674

LEICESTER

JD & FDCs/Grey Goes Down/If Looks
Could Kill Shed 0116 262 2255

LONDON

BT LONDON LIVE The Feeling Hyde
Park 0870 166 3663CONVERSE REPRESENT Plan
B/Yuna/L Marshall 100 Club

020 7636 0933 Eddie Vedder/Glen

Hansard HMV Hammersmith Apollo
0870 606 3400

Maria Byrne/Dave Fisher

Alex Haynes Half Moon 020 7274 2733

Mistakes In Animation/Blue
Balloon Windmill 020 8671 0700

Willey Barfly 0870 907 0999

The 236 New Cross Inn 020 8692 1866

MANCHESTER

Ty Segal Castle Hotel
0161 237 9485

NEWCASTLE

Pointless View O2 Academy 2
0870 477 2000

NORWICH

We Are Scientists/Bad Veins Arts
Centre 01603 660 352

NOTTINGHAM

Savages/Palma Violets Bodega
Social Club 08713 100000That Sunday Feeling/Amy Can
Flyy/Falling Faster Rock City

08713 100000

PORTSMOUTH

Rash Decision/2 Sick Monkeys/
Ed Wood Wedgewood Rooms

023 9286 3911

SHEFFIELD

Black Moon Rising/Doused/When

TUESDAY

July 31

BIRMINGHAM

Jenny O Hare & Hounds
0870 264 3333

BOURNEMOUTH

Public Image Ltd O2 Academy
0870 477 2000

BRIGHTON

Boyssetfire The Haunt 01273 770 847

Man Forever/Negative Pegasus/
Kellar Green Door Store

07894 267 053

CHELMSFORD

The Droppers Neck/Robin The Dead
Hooga 01245 356 811

EDINBURGH

The Bevv Sisters Leith Dockers Club
0131 467 7879

FALMOUTH

Conor Maynard Princess Pavilion
01326 211222

GLASGOW

The Shlverin' Shells Blackfriars
0141 552 5924

LIVERPOOL

Wodensthorne/A Forest Of
Stars/Acolyte Lomax @ Nation

0151 236 4443

LONDON

Big Black Delta Barfly 0870 907
0999CONVERSE REPRESENT UK Subs/
Discharge/Anti-Nowhere League100 Club 020 7636 0933 Diana
Vickers O2 Academy Islington

0870 477 2000

Eddie Vedder/Glen Hansard HMV

Hammersmith Apollo 0870 606 3400

Fixers/Carousels Birthdays

Hymns/AK/DK/Cubrik Old Blue Last

020 7613 2478

Lemuria Underworld 020 7482 1932

Raphaella Bedford 020 8682 8940

Rust/Monkish/Maximum RNR 12

Bar Club 020 7240 2622

Ryco Salnts Monarch 0871 230 1094

Sissy & The Bilsters Social

020 7636 4992

The Wilderness Of Manitoba/
Artur Dyjeclnkski/Zervas & Pepper

Windmill 020 8671 0700

MANCHESTER

Garage Jack Band On The Wall

0161 832 6625

We Are Scientists Deaf Institute

0161 330 4019

NEWCASTLE

Phil Meadows Group Cluny

0191 230 4474

NORWICH

Hat Fitz/Cara Robinson The Forum

01603 662 234

The Nigel King Band Brickmakers

01603 441 118

The Voyeurist Waterfront

01603 632 717

OXFORD

Savages/Palma Violets Jericho

Tavern 01865 311 775

SHEFFIELD

That Sunday Feeling O2 Academy

0870 477 2000

ST ALBANS

Anti-Pasti Horn 01227 853 143

WOLVERHAMPTON

The Getaway Club Robin 2

01902 497860

Lucy Rose,
Kendal Calling

BEHIND
NME
LINESJIMI HENDRIX'S
FINAL GIG

On the same night he witnesses *Hendrix's* last live appearance, NME journo *Roy Carr* is drunkenly offered a \$1million record deal

If Jimi Hendrix was battle-weary by the time he took the stage at the Isle Of Wight Festival on August 30, 1970, then less than three weeks later when he showed up at Ronnie Scott's Soho jazz club to jam with Eric Burdon and War, he was positively worn out. Jimi's skin had now taken on an unhealthy pallor. His hair was flecked with grey and his eyelids hung heavy. Far too many good times had dissipated this 27-year-old's youthfulness. He had begun to speak in slow motion and was desperate to kill off the image of Hendrix the Marshall-stack shagger. But still he was constantly surrounded by hangers-on eager to grab a piece of the action. Then there were the predatory women all jostling for Jimi's affections. There were very few people Jimi could genuinely rely upon, but two of them were journalists Keith Altham and Richard Green – the latter being NME's legendarily intoxicated newshound, affectionately known as "The Beast" whose idea of an Access All Areas backstage pass was to scribble the words "THE BEAST" on a scrap of paper and pin it to his lapel (it worked every time). Come summer 1970, The Beast and I partied like it was 1999. In the festival's backstage area, we had generously shared two large catering bottles of 'liberated' vodka with Jimi's entourage plus bearded Jim Morrison. Meanwhile The Beast conspired with The Who's Roger Daltrey about whether or not they should lace a beer being enjoyed by NME's then-editor with mind-expanding substances. For once, good sense prevailed.

Anyway... Just over two weeks later, we are at a table at Ronnie Scott's, where Eric Burdon and War are playing a week-long engagement. Burdon's managers Steve Gold and Jerry Goldstein join us. The notorious, bug-eyed Gold is the epitome of "Hollyweird" – a walking pharmacist

characterised by Burdon as a "business terrorist". That night, a bunch of Polydor Records' German Brass Hats are in the club – all freshly laundered, incredibly straight and utterly clueless. Referring to them as "sausage gobblers", Gold joked that he

felt like spiking their drinks then getting them to sign some contracts he said he'd drawn up for millions of dollars. "Do you realise, I could take the whole fuckin' company for every cent, every Deutsche Mark they've got in just one evening!" he ranted. "And, if Jimi wants to renegotiate his contract and wants more money, I'll fuckin' fix that, too!" Eyes bulging like church-organ stops, Gold turned to an inebriated Beast, who was inches away from sliding under the table, and

enquired: "Do you want a recording contract?"

"Dear boy," slurred The Beast, "have you ever heard me sing?"

"No... but who fuckin' cares?" Gold

cackled, "You want a contract... you fuckin' got it. They'll love the name The Beast, so we'll go for a million dollars advance for openers, eh?"

But it was too late: The Beast had passed out.

"How about you then, Carr?" Gold barked at me. "I'm sure you could use a million bucks."

Of course I could, but reluctantly we talked him out of his manic scheme.

Meanwhile Jimi was cooling off in a cramped downstairs dressing room. He could often appear quite lucid during conversation. Other times it was cosmic babble that made little sense. This evening, he was edging towards the latter. He said he'd like "to find an island of coke somewhere in the Pacific and float away..." but like so many of Jimi's drug-fuelled lines of thought, this just petered out. We didn't know then, but just a few hours later, so would his life.

Meanwhile, having hoisted The Beast's dead weight over my shoulder, I found myself outside Ronnie's at 3am vainly trying to persuade a cabbie that we were fine upstanding lads and absolutely no threat to anyone at all.

*Just a few hours
after we were with
him, Jimi's life ended*



Hendrix playing Isle Of Wight festival, August 1970; and above, NME's tri from September 26 the same year

NME

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30
YEARS

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 Hate to say I told you so, but the command meant 'keep sailing straight on' not 'make a turn to starboard' (2-5-5)
 8+34A Man causing some embarrassment for The Lemonheads 20 years ago (3-1-5-5-3)
 10 Nevertheless, it's a certainty for Frank Turner (1-5-7)
 12 Brian ____, singer-guitarist with Placebo (5)
 13 Coldplay getting into experimental keyboards (4)
 14 Actually it would have been a horse she rode from Underworld (7)
 15 (See 9 down)
 16+17A "Well we know where we're going, but we don't know where we've been", 1985 (4 2 7)
 20 Try an old arrangement with Liverpoolian band (8)
 21 "Wait! They don't love you like I love you", 2003 (4)
 25 The Pretenders with a number taken from The Skids (3)
 27+28A The Charlatans used this to climb the charts, although it could have been a trick (6-4)
 30 A nice tour arranged for Cud in 1994 (9)
 33 "Pretending not to see his __, I said 'Let's go out and have some fun'", from New Order's 'The Perfect Kiss' (3)
 34 (See 8 across)

CLUES DOWN

- 1+3D Sounds like Gary might have got there first before The Cribs (8-4-4)
 2+18D U2 using maracas with some restrained vocals (6-3-3)
 3 (See 1 down)
 4 Boo act or a CD perhaps might come from old Nashville Teens number (7-4)
 5 Why do loo renovations have to be done by Marilyn Manson? (4-4)
 6 Both Tammy Wynette and Billy Connolly spelt it out for us, but separately (1-1-1-1-1-1-1)
 7 Johnny, Joey or Dee Dee (6)
 9+15A I need to be informed of what Dru Hill are doing (4-2)
 11 It gets the label as final track on Sex Pistols album

- 'Never Mind The Bollocks' (1-1-1)
 15 Ashamed surely to have included some Placebo music (4)
 18 (See 2 down)
 19 "Give a little bit of ____, get a little bit tacky too", Suede (8)
 22 Headlining act at this year's Download festival (7)
 23 Album I changed for a single by Hole (6)
 24 It was lucky this number was used by both James and David Bowie (5)
 26 10cc performance in London, naturally (5)
 29 Guitarist with Modest Mouse from 2006 to 2009 (4)
 31 Ambient group are having a ball (3)
 32 "They made a statue of __, the tourists come and stare at __", Regina Spektor (2)

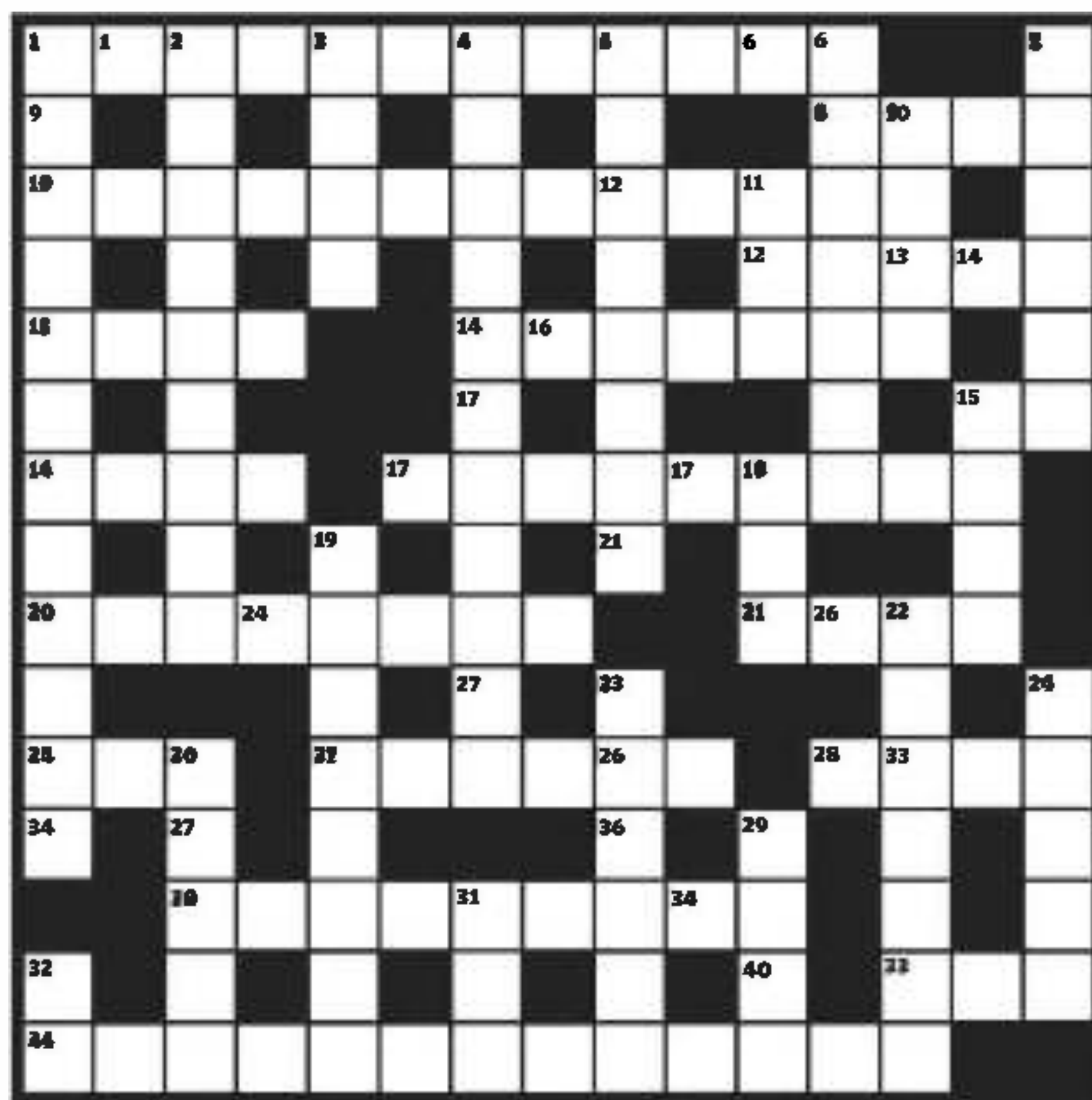
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First correct one out of the hat wins a bag of CDs, T-shirts and books!

JUNE 30 ANSWERS

ACROSS
 1+10A What We Saw From The Cheap Seats, 9 USA, 11+31A Riot City Blues, 13 Dreams, 15 Angles, 16 One Night, 19 Landsfarne, 20 Mew, 21 Pala, 26 Okay, 27 Ice-T, 28 Lamb, 30 Layo.

DOWN
 1 Waterfall, 2+25D Are You Gonna Be My Girl, 3 Wah, 4 Start, 5+22A West End Girls, 6 Rearrange, 7+24D Mustang Sally, 8 Paris, 12+29A Chemical World, 14 Incredible, 17 Town, 18 After All, 20 Milk, 23 Robot.



COLLECTORS' CORNER

DAVID BOWIE

Here are the music gems that no David Bowie fan should be without



DAVID JONES & THE KING BEES - LIZA JANE (1964)



The first song ever released by Bowie, when he was just 17. However, it was merely the first of several false starts the singer had to deal with early in his career, despite the song getting some radio play and coverage on TV.

Need To Know: The song and its B-side, a cover of Paul Revere And The Raiders' 'Louie, Louie Go Home', were recorded at Decca Studios in London's West Hampstead - the same place The Beatles famously failed an audition in 1962.

DAVID BOWIE (1971)



Considered the first Bowie album proper, this was released on the back of its massive-selling summer single 'Space Oddity', which was deemed a bit of a novelty hit, released to coincide with the Moon landings. However, despite the single's success, the album was not a hit until it was re-released in 1972 as 'Space Oddity'. The 2009 reissue reverted to the original title.

Need To Know: The original album was released in the US under yet another title, 'Man Of Words/Man Of Music'.

BAAL (1969)



An EP released to coincide with Bowie's appearance in the BBC version of German playwright Bertolt Brecht's 1918 play. Bowie teamed up with his regular collaborator Tony Visconti in Berlin to record five songs performed by Baal in the play. Despite the challenging nature of the material, the EP was a Top 30 hit in the UK.

Need To Know: The EP was Bowie's last ever release for long-time record label RCA before he switched to EMI for the following year's huge-selling 'Let's Dance' album.

BOWIE AT THE BEEB (2000)



Compilation pulling together the singer's BBC radio sessions from the pivotal years in his career between 1968, when he was still trying to get his career going, and 1972, when '...Ziggy Stardust...' erupted. Early versions also added a third CD featuring a concert recorded in June 2000 at the BBC Radio Theatre.

Need To Know: The collection features a song on Disc 1, 'Looking For A Friend', that is not available on any other Bowie album.

FANMAIL

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

Edited by Jazz Monroe



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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



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LETTER OF THE WEEK SATISFACTION!

From: Alex Clark
To: NME

Big congratulations on both your Rolling Stones issue (NME, July 21) and to the band themselves, for surviving half a century against all the odds. I've spent the past three hours trawling YouTube for amazing footage of them, and have come to the conclusion that they really were the motherfucking coolest rock band of all time. Reading all the interviews from the past was really interesting, mainly because you get to see a side of the band that has all but disappeared now. They've been in the public eye so long that I – speaking as an 18-year-old – have never known them as anything other than superhuman and super-rich rock stars. To realise that they ALWAYS had it, even back in the early '60s, was really cool. My one complaint with them is that I wish they'd just do another tour... including headlining Glastonbury please!

NME's response...

Bravo, Alex. The Stones should be celebrated in all their majesty. Without them we wouldn't now have such unyielding respect for headbands, heroin, firearms, trainers twinned with Armani suits, *Pirates Of The Caribbean*, Joss Stone

duets or spandex. Ah, who are we kidding?! For all their shortcomings – and really, out of 50 years there aren't actually that many – Mick, Keef and the boys are still the ultimate rock'n'roll icons. Nobody did/does it better, really, and certainly

nobody's done it for as long as they have done. If the rumour mill is indeed right and they do end up headlining the Pyramid Stage at Glasto next year it can only be a good thing. I mean, just imagine how goddamn brilliant it'd be to

have the likes of "You Can't Always Get What You Want" wafting over Pilton's green fields as God instructed the great British summer to unleash seven shades of drizzle, mud and cow shit over everyone. Can't wait!! (no, really) – JM

BORN TO RUN OVER

From: Andrew Mills

To: NME

Please shame Hyde Park over how they faded down Bruce Springsteen and Paul McCartney before they had finished playing. It was appalling and embarrassing, all for the sake of about two minutes' worth of finishing up. Jobsworthness at its best, and ruining the end of a great gig.

From: Tim Collins

To: NME

I didn't share the crowd's anger when the plug was pulled on Bruce Springsteen and Paul McCartney on Saturday. I enjoyed the brief confusion and the ghosts of '60s coppers storming Savile Row. Those of us who grew up dutifully working our way through the classic rock canon will never hear it as the dangerous, forbidden noise it once was. It's only in these small moments of chaos that the original spirit of the stuff shines through. So thanks to the jobsworth who cut the sound. And here's hoping that Springsteen and McCartney continue breaking curfews into old age.

From: NME

To: Andrew Mills,
Tim Collins

This, this is what music fans everywhere are ruffling feathers over. Forget The Killers/Bloc Party/Green Day comeback singles. Hell, forget even Chumbawamba splitting up for just a moment because the evil bores behind the London authorities have committed their latest atrocity, and even Boris is getting in on the kicking: "It sounds to me like an excessively efficacious decision... if they'd have

called me, my answer would have been for them to jam in the name of the Lord!" he uttered, with predictably shudderworthy weirdness. Not that bothered myself, but I'm tempted to lean towards the opinion that if a gig has a curfew, it's the artist's responsibility to get their shit sorted or risk being unplugged. Wouldn't want Hyde Park getting its licence revoked, would we? – JM

MILES CANED

From: Liam Hall

To: NME

I must admit, having seen Miles Kane's astounding set last year in the Transmissions Tent at T In The Park, I was apprehensive at whether he could create the same level of intensity in the larger King Tut's Wah Wah Tent this year. However the second Miles stepped onto the stage my dubiety was proven unfounded. The whole tent erupted as Kane's ferocious playing sent the crowd jumping from the first song to the last. It was the best set of the whole festival, and considering the likes of Noel Gallagher's HFB, Kasabian and The Stone Roses all played, that's almost unbelievable. Every time I see him play he continues to impress. Stepping it up again to the Radio 1/NME Stage next year?

From: NME

To: Liam Hall

Actually, we had Miles down to play the stage THIS year – a collaboration with Arctic Monkeys and the reformed Smiths in the world's first floating music pod. It was looking bloody spectacular, let me tell you. Tragically the guys were so crushed by the news of Chumbawamba's demise that they were forced to bail on us – JM

MADGE OF DISHONOUR**From:** Emma Whales**To:** NME

However much I want to disagree with Dan Martin's article on Madonna and punk (NME, July 14), I can't help but face the facts. Madonna is the dictionary definition of punk. Just look it up and you'll see for yourself: 'a worthless person'.

From: NME**To:** Emma Whales

Actually, you're wrong. Punk, as defined by one Peter Doherty on The Libertines' forum many moons ago "means fuck all these days, apart from gay". So now you know.

SOMEONE SAVE RIHANNA**From:** Nick Allen**To:** NME

Although I'm sure few of the diehard NME crew would be that interested, Rihanna's show on Sunday at Wireless caught my attention for the wrong reasons. Clearly she'd had a week none of us could imagine, burying her much-loved gran, so why on god's earth did someone make her fly back to London to perform at Hyde Park? She looked and sounded seriously spaced out, and seemed to be singing over her own backing track. Someone save this young girl... we've been down this road

**STALKER****From:** Ellie Flint**To:** NME

Me and my friend met half of Tribes walking around in Manchester just before they played their Olympic torch gig there. They were both really lovely to us!

too many times before!
Music's just not worth it.

FRANK SPEAK**From:** George Neil**To:** NME

I cannot express how much admiration I have for Mr Frank Ocean after his 'coming out' post on Tumblr the other week. I'd been a massive fan of his work beforehand, but now I have so much more respect for the guy. He's always been himself and this move supports the many R&B artists supposedly hiding their sexuality in order to avoid being scrutinised by their peers in a horribly homophobic community. To do what he did, while being a part of a music genre that is shockingly still riddled with such

Web Slings

The highlight of this week's NME.COM action

CHUMBAWAMBA ANNOUNCE SPLIT



After nearly 30 years in action, Chumbawamba have shocked the music world by breaking news of their split. Perhaps wary of fans edging towards the cutlery drawer, the band released the following heartwarming statement to accompany the news: "That's it then, it's the end. With neither a whimper, a bang or a reunion. Thirty years of ideas and melodies, endless meetings and European tours, press releases, singalong choruses and Dada sound poetry, finally at an end." To say the band were best known for 1997 anthem 'Tubthumping' is something of an understatement, but mainman Danbert Nobacon was also famed for tipping a bucket of ice over Labour MP John Prescott's head at the Brits ages ago. Prezza had the last laugh though, tweeting "Chumbawho? #currentlyresidinginthewherearetheynowfile" Read the full news story about Chumbawamba online at NME.COM/news/chumbawamba

Best of the responses...

<p>They should've released a statement letting everyone know that they still existed. Niall Hollingsworth</p> <p>They may not have been popular during the last several years, but their</p>	<p>musicality had more depth and diversity than almost all modern bands today. Richard Rhodes</p> <p>I hear Danbert Nobacon's solo career has Bieber worried. Christopher Baird</p>	<p>RIP Chumbawamba. 'Anarchy' is the most underrated and overlooked album of the '90s, amazing. It's so much better than all that 'Tubthumping' bollocks that came later. John Saltex</p>	<p>Seeing as they brought down capitalism and brought about an end to homophobia, sexism, racism and any other lingering isms, I suppose there was no further need for them! Laurence Horton</p>
---	---	--	---

homophobia, is very, very brave and commendable. I can only hope that Frank's decision will encourage others, who have been or are in the same situation, to follow suit. PS 'Channel Orange' is fucking brilliant!

From: NME**To:** George Neil

We hear ya, George – but although a cursory glance at soulful pop music these days can feel like watching Chris Brown gratifying himself in your nan's beige living room, it's worth remembering that R&B, like any genre, is actually quite the breeding ground for diversity. Still, you're not wrong to get happy over 'Channel Orange', and what's important is that anyone suggesting that cockle-blazingly eloquent statement of Frank's was timed for cynical marketing purposes needs to stop, remove their bell-end hat and submerge themselves in acid for a jiffy or three – JM

FOOL'S OLD**From:** Stuart Humphreys**To:** NME

Great article and review of The Stone Roses' Triumphant Return at Heaton Park, (NME, July 7). However, I have one rather big gripe. Having been one of those 'long time in waiting' Roses fans who finally got to witness the reunion, I was saddened by the low age of the people you interviewed at Heaton Park. Having been a die-hard fan since buying that iconic debut album on vinyl at the tender age of 16 – a mere 23 years ago – it's been a long-held dream that I would one day get to see the shows. So how does NME celebrate this momentous occasion? By interviewing people who were too young, disinterested – or in some cases not even bloody born – when the Roses were first around. I managed to spot just one person, John Ward of Cheshire, from the demographic

of people for whom the Third Coming might have some significance. The rest appeared to average early twenties to 30, and their comments were for the most part laughably insignificant: "I've been a Stone Roses fan since I was 16", from someone who's now 21? I mean, really? Another comment, from a strapping 23-year-old: "I wasn't really there the first time... I only got into them through listening to my dad's records". I'm not sure if NME was simply trying to appeal to a hip audience by primarily interviewing younger people... [SSSSNNNNNNIIIIIPPPP: Due to several more pages of self-righteous aggro...]

From: NME**To:** Stuart Humphreys

Ah, give over Stu! Maybe those Roses fans, armed with their callow eyes and laughably insignificant comments, were just, you know, being normal:

spending a decent wodge of their pocket money to go see a band without sniffy grown-ups breathing down their neck, grumbling about Andy's Records and how "it were all fields around here when I were a lad..." – JM

STALKER**From:** Isobel Lewis**To:** NME

"I met Joe Spurgeon from The Horrors before the band's gig in Manchester recently. It was an amazing show. When I met them they were on their way to a record shop to hunt for some rare krautrock and garage rock nuggets!"



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DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

QUESTION 1

Which Slipknot mask does Harold pull out of a bag in Harold & Kumar Escape From Guantanamo Bay?

"Man, I have no idea."

Wrong, Chris Fehn's - the Dicknose mask



QUESTION 2

You welded your custom drumkit together using which metal?

"I personally did not weld it because I did not have the machinery nor the facility to do it. But it was my idea and it was titanium. You need to use argon gas to weld titanium correctly."

Correct

QUESTION 3

Which Slipknot song can you play in Guitar Hero III?

"Ah, man. I got this... hold on. I'm going to go with 'Before I Forget'. I don't play that crap."

Correct

QUESTION 4

Slipknot's DJ Sid Wilson is working on a collaboration with which UK rapper?



Phil Collins will do anything to get a gig

SHAWN 'CLOWN' CRAHAN SLIPKNOT



Slash is also the star of that Hero III



He's in green but he's not a real musician

"Ah, man. I've got pulled into a whole world I know nothing about."

Wrong. Professor Green "I've never heard of him. I'm not good with that scene. But that sounds awesome."

QUESTION 5

How long, to the nearest inch, is Chris Fehn's (left) mask nose?

"Let's see here. It's a little over half a foot so I'm going to say seven inches."

Correct

QUESTION 6

Slipknot vocalist Corey Taylor wrote the lyrics to the band's first album while working where?

"It was in a porn shop called The Adult Emporium on East Army Post Road [in Des Moines, Iowa]."

Correct. Did he give you a discount?

"I didn't need a discount. When Pamela Anderson and Tommy Lee's porno video came out, he got five and gave me one."

QUESTION 7

How many Slipknot-related stitches do you have in your head?

"I just got two stitches in Soundwave

festival [in Australia] about two months ago. I got two stitches within the first week, on my eyelid at OzzFest in '98. I got eight stitches a week and a half after that on my left eye where you could see my skull. So that's 12 so far. I've got more on my own without being in the band."

Correct

QUESTION 8

How many lines did you have in the film The Devil's Carnival?

"I had no lines in the original script I was given. But while we were shooting [director Darren Lynn Bousman] made me say one line: '666'."

Correct



The Devil's Carnival: Alton Towers this at

QUESTION 9

From which movie is the voice that screams, "Here comes the pain" at the beginning of (Sic)?

"Carlito's Way. It's Al Pacino, isn't it?"

Correct. Have you ever met him?

"No, I have not."

QUESTION 10

Which dead animal that smelt so bad it made you puke inside your mask did you bring to Slipknot live shows?

"A dead crow."

Correct. Where did you get that? Dead Pets R Us?

"We were in a battle of the bands and one of the maggots brought me a crow for good luck. I kept it in a giant pickle jar and it turned to soup and every day before we went on I would huff it."

Correct

Total Score
8/10

"Man, I'm surprised I got any right at all."

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