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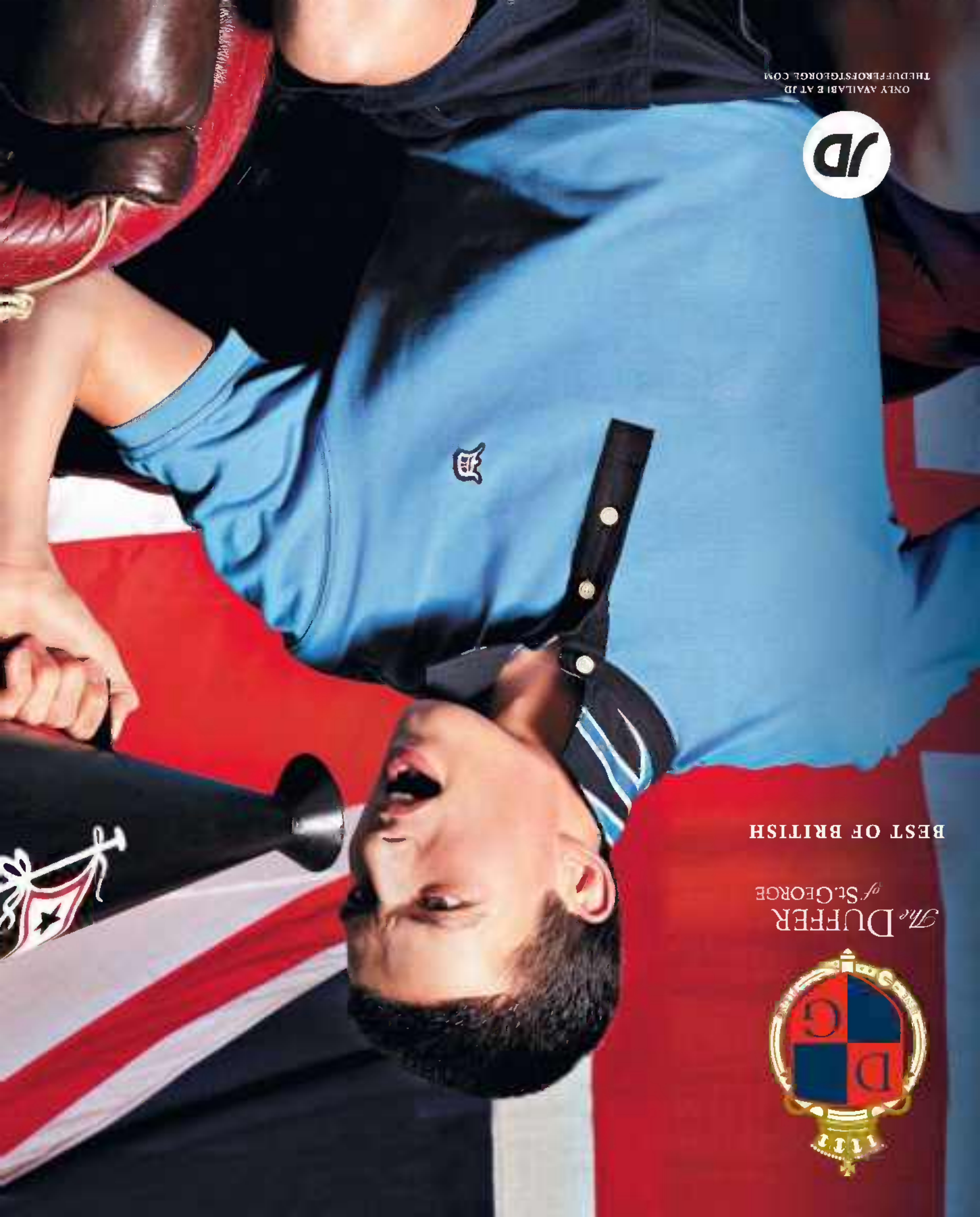
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INSIDE THIS WEEK

18/08/2012



46

"THERE'S SOMETHING IN THE WATER"
PEACE SPEARHEAD A B-TOWN MARCH ON LONDON



28

"IT'S ABOUT BRINGING PEOPLE TOGETHER"
THE LEGACY OF BOB MARLEY



18

"WE'RE OLD HANDS AT THIS NOW"
FEELING QUIETLY CONFIDENT, EH, BRANDON?



06

"They're completely at ease"
INSIDE THE STONE ROSES' SECRET EAST LONDON SHOW



32

FREE POSTERS
THE NME COVER STARS OF 2012
- CUT 'EM OUT AND PIN 'EM UP



8

"IT'S DEFINITELY NOT DUBSTEP"
RYAN JARMAN'S NEW BAND MUST BE POST-DUBSTEP... RIGHT?

PLUS

- 4 ON REPEAT
- 6 UPFRONT
- 14 RADAR
- 18 FEATURES
- 40 REVIEWS
- 44 LIVE
- 57 BOOKING NOW
- 58 GIG GUIDE
- 63 CROSSWORD
- 64 FANMAIL
- 66 BRAINCELLS



12

"I LOVE DESPERATE HOUSEWIVES!"
GASLIGHT ANTHEM'S BRIAN FALLON ISN'T GUILTY ABOUT THIS PLEASURE

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ON REPEAT

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

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TRIBES

Coming Of Age

Does the world need a re-recording of Tribes' most heart-strained moment yet? Christ, yes, it sounds like the final sequence of a bad US drama in which the tearaway teen finally realises he's in love with his best mate.

Jamie Fullerton, Features Editor

FRIENDSHIP FRIENDSHIP

You're My Best Friend Tonight

Never heard of Friendship Friendship? Neither had we until Howler's Jordan Gatesmith bigged them up in *Radur*. We thought they sounded too good to be true, frankly and we were right. They don't exist. Or at least, they didn't until we gave Jordan a right bollocking for lying to us. The result? This track. Guess who wrote it.

Matt Wilkinson, New Music Editor

DRAKE AND AALIYAH

Enough Said

Like bankers awarding themselves bonuses, Drake's got some nerve offering to produce an album of new Aaliyah material and then whacking himself all over the tracks. Fortunately, he does a half decent job, rhyming "telly" with "Balotelli". Mostly the sheer joy of hearing new Aaliyah material forgives his cheekiness.

Sam Wolfson, writer

AXEWOUND

Cold

When Bullet For My Valentine's Matt Tuck said he was plotting a "metal as fuck" side project, he wasn't kidding. His 'supergroup' with Cancer Bats' Liam Cormier, have delivered a full-on crusher with 'Cold'. Powered by a brutal double kick-drum and a righteous chorus, if this is anything to go by, then their debut album will slay.

Tom Curran, news reporter

WAVVES

Hippies Is Punks

Loved up life with Bethany Cosentino of Best Coast hasn't stopped Nathan WAVVES from riding the snot-punk, erm, wave. "Misery is a fleeting feeling" he

snarls over guitar feedback and a swirl of "wooo"s before jumping into a chorus that blasts an ex-girlfriend as a "waste of time". Ouch.

Ailbhe Malone, writer

KING KRULE

Rock Bottom

Ed Sheeran hangs out with grime stars. Jake Bugg opens for his heroes The Stone Roses. King Krule? He's bigging up his jazz guitar inspirations on 'Rock Bottom'. Its tar-stained sound will wow you, and its lyrics have you floored and crying (for more).

Emelie Joy, writer

MUMFORD & SONS

I Will Wait

Banjos. Violins. Vocals that sound like a man passing a gall stone. The new Mumford & Sons is here and there has been no stylistic leap, no dubstep beats or even an electric guitar. Lyrically, it's a familiar sentiment – wait for the one you love. Was Mumford inspired by his recent marriage to childhood pen pal Carey Mulligan?

Dan Stubbs, Assistant Editor, NME.COM

TWIGS

Ache

Hot whispers are circling around mysterious new singer Twigs. They'll be fired further by this video, where a burly, masked figure dances through the suffocation in an underground carpark, while Twigs' neat, petite coos tiptoe delicately round a powerful lust, brandishing a flickering beat like a electrical cable whipped across a concrete floor.

Emily Mackay, writer



THE XX

Chained

If 'Angel' was a gentle reintroduction to The XX, 'Chained' is a hint at what to expect from the rest of 'Coexist'. Over bouncing drum skits and synths Romy coos "we used to get closer than this, is it something you miss" proving there will be just as much unbridled sexual tension as before.

Jenny Stevens, Deputy News Editor

TRACK OF THE WEEK

EGYPTIAN HIP HOP SYH

For anyone who can't remember 2009 ("if you can remember it, you weren't doing it properly etc etc") Egyptian Hip Hop were the faces of the 'doss pop revolution'. As the name suggests, it was like the revolution that never quite got started. Like offspring of The Klaxons in their geometric smocks, EHH made scrappy, THC-heavy guitar songs with just the right amount of electronic scuzz. It's all very hazy now but we're pretty sure 'Rad Pitt' was one of the best tracks of that year. A debut EP, 'Some Reptiles Grew Wings' – produced by Hudson Mohawke thus making them more on it than

Kanye – followed in 2010 but then lead singer Alex Hewett pissed off on tour with Aussie soundfreak Connan Mockasin and Charlotte Gainsbourg. The rest of them? Possibly stayed in Manchester

From the first drum-punch, 'SYH' shows the band have a new purpose

grooming those reinforced fringes. That is, until this week. Egyptian Hip Hop are set to release an album on the revived R&S label (also home to James Blake) in October and from the first drum-punch, 'SYH' shows the band have a new purpose. This band actually wants to be here; they've written a chorus, there's 2012-fresh clanking percussion. The Horrors will be well jealous of AND a Technicolor dance breakdown. Yes, we're still excited about Egyptian Hip Hop and this time, we're DEFINITELY going to hear an album.

Sian Rowe, Assistant Reviews Editor



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You were young then.)*

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UPFRONT

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

Edited by Dan Martin



WAS THIS THE GREATEST STONE ROSES SHOW EVER?

We thought Heaton Park was unbeatable. But as the band serenaded Team GB in London ahead of V Festival, the lucky few who made it were saying this was the one...

MAIN EVENT

With Heaton Park out of the way, this weekend sees The Stone Roses play their last UK shows of the year at V Festival. But they aren't letting any

of the 'event status' slip. Last Monday, the returning baggy heroes went to the other extreme, playing their smallest show since the early days. Just under 500 people squeezed into the intimate adidas Underground party at east London's Village Underground venue in honour of Team GB's gold medalists, Jessica Ennis and Bradley Wiggins.

That morning, word was that tickets were exchanging hands on Gumtree for £500 a pop. Wristbands were given out to a number of fans in London who had bought tickets for Heaton Park – their way of giving back to people who had already paid. And those who got the golden tickets were allowed to mix with surely the most exclusive guest list in

indie rock history. There is old mate and acting icon John Simm ("Mani's said he reckons they'll probably fuck it up tonight.") There is Wretch 2, the man who repopularised the band for a new generation with his 'Fools Cold' sample on 'Unorthodox', here to say thanks. There is rock royalty of an even older, grander generation in the shape of



Jimmy Page. It gets tricky to work out quite who to feel in the most awe of.

"Sorry we're late, we just had a shootout backstage," snarls Ian Brown as they arrive close to midnight. And then the opening bars of 'I Wanna Be Adored' chime in, and that same feeling of relief both that it's happening and that it's good, familiar to anyone who has watched the Roses this summer, envelops the room. After the vastness of Heaton Park, up close and personal you can see four men completely at ease with each other and what they're doing.

Ennis is hailed the true Queen Of England, Wiggins as the true King. The anti-royalist snarls that greeted 'Elizabeth My Dear' at Heaton Park subverted into a magnificently positive message.

'Waterfall' morphs into its opposite 'Don't Stop', swelling through

'Tools Gold', its epic outro barely contained by this room. Always remembering where they came from, Brown declares "This is the sound of the unemployed, that's when all these songs were written," and 'Made Of Stone' gives way to a final, ecstatic trilogy of 'This Is The One', 'She Bangs The Drums' and finally, of course, 'I Am The Resurrection'. It's over in an hour, but people are barely out of the door before whispers start that this, right here, might have been the greatest show they ever played.

For Team GB's ultimate champions to have this band serenade them in the afterglow of their Time To Shine says enough about the esteem with which they've been welcomed back. This remains so much more than a comeback. But for the band to deliver it with such panache suggests these four men are a long way from done. Now, about that third album...

Ennis is hailed the Queen Of England, Wiggins as the King

"It was next level"

The Roses are on their best form, says NME's Hamish MacBain



Forget about the celebrities, it was an increasingly sprawling 'Fools

Gold', three songs in, that was the most mindblowing thing about the night. The thought of most rock bands jamming makes you wince,

but I could have watched the Roses play just that song for an hour. For me, the fact people my age and younger are finally getting to see Reni play drums is reason enough for this reunion, but the band as a whole are so locked into each other now, it's just incredible; the way

Ian Brown prowls the mouth of the stage, like he's king of the castle, suggests they know it. Prior to this show, I've been fortunate enough to be have been at both the Warrington show and Heaton Park, both of which were amazing, but this was next level. It really was.

"THIS IS A BIG MOMENT, THE MYTH BECOMING REALITY"

Down the front with the most random guestlist of all time



stars turning up to pay his respects. But you can just bet he was taking notes.



JIMMY PAGE

(To NME)

You're very tenacious, I'll give you that. I was really

privileged to be here in a club like this to hear them. They sounded absolutely amazing. I'd never heard them live before, of course I hadn't. But I really got what it was all about, I was really impressed."

CHRIS LOWE FROM THE PET SHOP BOYS

Doesn't know all that much about The Stone Roses, but he has the same publicist, apparently.



BRADLEY WIGGINS AND JESSICA ENNIS

He's a cycling mod and she's a Massive Attack-loving heptathlete. But Bradley Wiggins and Jessica Ennis were the guests of honour, and Ian Brown was moved to hail the pair as the country's true monarchy...
EXAMPLE
 "It's really fucked, not only are The Stone Roses here, Jimmy Page is here and I was introduced to him as 'Elliot'. I was chatting to him for 10 minutes, and I was counting them, 'Fucking hell, this is eight minutes'. Then you've got Paul Weller, Bradley Wiggins - who is obviously the rock star of Olympic sports - and Jessica Ennis, who let me wear her gold medal. Nike's party would've been shit compared to this. That can go on record."



ROB DA BANK

"Weirdly they were probably the first band that I was a massive fan

of, and I've lived my last 22 years since I first heard them in the school playground as a total Stone Roses fan but I've never actually seen them live. So it's full circle for me. When I was 16 I tried to go to Spike Island and it didn't happen. So, for me, it's a big moment, the myth becoming reality."

GOLIE

The '90s drum'n'bass star turned Eastenders gangster was stomping about like he bloody owned the place. Unlikely hero!



JOHN SIMM

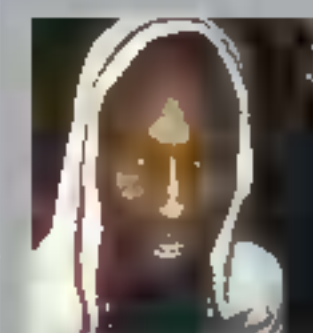
"Of course I want them to make a new album. Don't you? I think it'll be brilliant, I think they've got some ideas and stuff and they're working on things. They're very busy at the moment though, but we all want them to make a new album so hopefully they will. If we all wish really hard."

MILES KANE

Among all the shiny pop people present, Miles was the biggest of the current-generation indie

BOY GEORGE

"Wicked vibe at The Stone Roses' gig," cooed him from Culture Club on Twitter. But he had been elsewhere: "From the religious grace of Liz Fraser at Meltdown to the cool thuggery of a Stone Roses gig! My Life! My night!"



WRETCH 32

"This is massive, you know. Everyone's proper hyped

up and it seems like a proper gig. It's not every time I get to stand in the crowd and be giggling like everybody else, so I'm really excited. When I was growing up I didn't get to witness it live. Now I'm here I'll probably get a tingle down my spine."

RYAN JARMAN'S NOCTURNAL NEW BAND

Don't panic, The Cribbs aren't splitting up. Ryan's just mucking about with his mate Jen in NYC. And they only come out at night...

When Ryan from The Cribbs tweeted that he was playing a solo show in a

Brooklyn dive last week, the world suspected all might not be well in the House Of Jarman. But that was not the case. In fact, he's been doing some impromptu sessions for what is fast turning into an actual band.

Joining Ryan is his mate Jen Turner, ex of Here We Go Magic. For this "more experimental, but definitely not dubstep" project, Ryan and Jen are working under strict rules. They must only work under cover of night, getting up at 10pm, or 4pm if it's been an early one. And like an indie-rock Edward and Bella, the night will inspire the beautiful music they're making together.

"The whole point of what we're trying to do is be very liberated," says Ryan. "To be able to do what we want and live how we want - we live at the end of the day, we find we write better at night, late at night or seven in the morning. That really adds a whole different feel to it. It suits both our characters better. We both live at the other end of the day anyway."

Honesty, says Ryan, is the only policy here. "The whole point of the songwriting process is to be as open and

**HOT
SIDE
PROJECT
#1**



Fingersnapping good: Ryan and Jen, always on the stairs at parties

honest as possible," he says. "It's very unguarded. We're just trying to be as liberated as we can."

Ryan repeats that this is not a dubstep project, but admits to having tracked a brass section last week. He adds: "A couple of the songs are more experimental. Jen's quite an experimental guitar player, but it's not even all guitar-led stuff."

Despite their abstract approach to time, they lined up the show at Brooklyn's Cameo Gallery in order to hurry them along. "We just thought,

'Let's book a show in the middle of it', so we'd have to get it together. It was a 'grabbing the nettle' thing." As it was they demoed the tunes, hosted guest spots from Jeffrey Lewis and actor Penn Badgley and, perhaps accidentally, secured the future of The Cribbs for probably another decade. Ryan has made no secret of the troubles he's endured recently, but with this new project, it looks like he's back in full effect. "I was really nervous, but it felt like being 14 again, doing youth club gigs. It was really good."

FRANK TURNER GET HIS GORE ON

Righteous folker goes back to his noisy roots

You certainly don't get this sort of thing on Danny Boyle's Isles Of Wonder. Frank Turner has finally unveiled his new hardcore project Mongol Horde. And the band - which reunites Frank with his old Million Dead mucker Ben Dawson and his Sleeping Souls bandmate Matt Nasir - is sounding every bit as fearsome as he promised. "Lyrically it's very depraved," says Frank.

"The first song we wrote is about Natalie Portman's tapeworm using her as a glove puppet to lead an uprising in Hollywood." The band are playing at this month's Reading And Leeds festivals, and last week they dropped their first track, 'Casual Threats From Weekend Hardmen', with a charming refrain of "If you keep your ugly face exposed I'm gonna rape it/If a girl will offer herself for free I'm

gonna take it". Delightful - and this whole thing could have been NME's fault! "It became a thing when I mentioned it in an NME interview at Reading last year and I discovered quite how global the reach of NME is because, my goodness, did I get questions in every single interview I've done since then." It's just what we do,

**HOT
SIDE
PROJECT
#2**



Frank's gone a bit wrong

BAT FOR LASHES TAKES CARPENTRY LESSONS

Dream-pop songstress reveals more about her third album



Natasha Khan has revealed to NME an unexpected inspiration for her new album, 'The Haunted Man'.

Not, as the album cover might suggest, naked dudes - in fact, Natasha's been channelling '70s pop queen Karen Carpenter. "This album has all been a bit of a learning curve, but I want to keep things interesting," she told NME. "I've been listening to classic pop stuff like The Carpenters, trying to learn about middle eights and chord changes."

In fact, Natasha's radical solution as to how to save pop music is not really so radical at all: "I think a lot more people don't spend that much time trying to write good pop songs anymore and when they do come out everyone's really excited because they're catchy songs with a good hook. That's the aim."

And by the sounds of it, the melodramatic, imagery-laden whimsicality of 'Two Suns' is now behind the all new pop-craftin' Natasha. "I thought I wanted to show the other side of the coin because I'm not always super-serious, I love dancing and pop music and the elated feeling you can get from music." Rihanna, watch your back...

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BIFFY CLYRO - 'STINGIN' BELLE'

<http://tinyurl.com/bmxdqsm>
The new single from the Scottish rockers, and the first song from new album *'Opposites'*. The video follows the group on tour in the US.



CLASSIC SONG - DAVID BOWIE, 'HEROES'

<http://tinyurl.com/bnadsq7>
From *Euro to Berlin*, all you ever wanted to know about the Thin White Duke's seminal track.

THE
DEBATE

IS IT TIME TO LAY THE DEAD TO REST?

As *X Factor* plan Elvis and Amy holograms, **Barry Nicolson** and **Mark Beaumont** wonder what to do about music's zombie uprising



BARRY: I see dead people. These days, who doesn't? I hear their voices broadcasting from the empyrean plane on unremarkable Drake collaborations. I see their posthumously released studio doodles clogging up charts everywhere. And soon, if the news is to be believed, I'll be watching vacant, glassy-eyed facsimiles of life duetting with a hologram of Elvis on *The X Factor*. And I can't help but wonder: where will it end? Granted, Tupac at Coachella was an incredible one-time gimmick, and one that managed to respect his legacy: well done, guys. But does anyone really want to put that technology into Simon Cowell's hands? It'd be the cultural equivalent of North Korea perfecting ballistic missile technology. For millennia, we've always recognised the dignity of leaving the dead to their rest. Is that worth abandoning for an ailing TV franchise in need of a new shtick?



MARK: Nicolson, you LUDDITE! We should destroy hologram technology because Cowell might buy Elvis? So we should've smashed Caxton's printing press in 1473 to stop *Fifty Shades Of Grey*? We should've throttled Louis Lumiere at birth to prevent his invention of the movie camera leading to *Piranha 3DD*? We should've burned the first ever hollow-bodied string instrument to stop Mumford & Sons getting hold of one? The increasingly industry-dominating spread of reunion nostalgia is here to stay and, whether Cowell gets his hands on it or not, holograms are going to add a brilliant new dimension to it all. The Beatles reform to play the Cavern Club! Hendrix guitar-duels with Jack White! I can go and get heartily mulled at a CGI recreation of an entire Reading 1994 again! Plus, a hologram will never say "now we're gonna play you some new songs" or go country in their dotage. Dignity of the dead? C'mon, deceased rock and pop stars have been cannibalised by labels, film studios, retrospective TV documentaries, magazines and books for decades, why the hell not make them leap out of the grave and dance for our entertainment? At least I might get to see Nirvana.

BARRY: So a hologram will never subject you to its new single? The assemblage of diffracted light particles soon to be marketed to you as 'Amy



Winehouse' begs to differ. A hologram will be incapable of everything that makes a gig great: spontaneity, interaction, even the mistakes. Call me a sucker, but I find virtue in the clunking one liner, the off-key chorus and the unprompted stage invasion. How do you heckle a hologram?

MARK: Don't worry, Barry, chaotic live gigs will still happen – it's not like *Dog Is Dead* will send pixelated spectres of themselves to play the Inverness Punch & Piss-Water. And no matter how rich

and lazy the likes of Take That get, they know people are only really paying £200 a pop for the 'thrill' of being in the same (massive) room as the blokes who did 'It Only Takes A Minute'. There's only currency in re-animating the dead. In fact, scientists now believe that Cliff Richard has been a technological mirage since he died over Glastonbury weekend 2002. And how do you heckle a hologram? Easy, you establish a remote snidelink, hack their slebspanglia! emoticon hub and install a shoutybastard.x2x code into their flange-ranting R2-D2 node, linking the meme #youreacunt. Keep up.

BARRY: You'd have a point: if we hadn't already moved past re-animating the dead and were now bastardising the living and/or tour-reluctant. Even as I write this, Celine Dion is in a Vegas casino, duetting with an illusory Stevie Wonder. How long before some promoter puts Holo-Zeppelin together and sends them out on tour? The way I see it, there is but one responsible use for this technology:

reunite four-fifths of the original Guns N' Roses, and punch in some code to replace Axl. Then entomb the scientists

responsible and never speak of it again.

MARK: Yes! Holograph the living! We could have a Pete Doherty who actually turns up and can still sing, an Axl Rose who turns up on time and an Ed Sheeran we can unplug! In fact Barry, it's already happening. You've unwittingly been arguing with Beaumontz.0, a hologram that's been phoning in Mark Beaumont's copy for... teen years... mental metaphors... regular use of the word 'arse'... losing argument... must click 'accept'... ERROR OF TYPE 404 HAS OCC *spark* fffftz

A hologram will never subject you to its new single

GREEN DAY GO BACK TO THEIR ROOTS

Anything The Stone Roses can do... Billie Joe and the boys play tiny LA club show

FRONT ROW

"Who the fuck is playing upstairs?" yells Billie Joe Armstrong into the swirling moshpit at low-ceilinged LA sweatpit The

Echoplex, a far cry from the stadiums and festival headline appearances that have been standard for the kings of pop punk for the past decade. "The answer is... who gives a shit?" Harsh but true. Even the band playing the other room at this split level venue probably wish they were at this not-so secret all ages show, which has seen fans outside since 5am.

From the moment they bound onstage just after 10pm, it's clear that Green Day are having the time of their lives, with Armstrong – impossibly youthful for all his 40 years – conducting the "hey! hey!"s throughout opening salvos 'Welcome To Paradise' and 'American Idiot'.

A warm-up of sorts to a handful of Japanese and European festival and

headline dates later this month, this show provides the band with a chance to plough through old classics like '2,000 Light Years Away' and the Tré Cool-fronted 'Dominated Love Slave', but also roadtest material from their forthcoming 'Uno! Dos! Tré!' album trilogy.

And it's the maverick spirit they rediscovered with that project that fuels this tiny show. Tonight it's the tracks from 'Uno!' – out September 24 – which get the most thorough airing, starting with the power-pop of 'Nuclear Family'. "That fucking rocks!" shouts out a dude from the middle of the pit. He's not wrong. The melodic, room-pit rattle of 'Stay The Night' is next up, followed by 'Carpe Diem' and recent, wholehearted single 'Oh Love', its Pogues-y swagger of a chorus instigating yet another fervent singalong. "Ah, I feel like playing that again!" grins Armstrong at its climax, shaking the sweat from his pitch-black hair like a mutt that's just come in from the rain. No doubt he'll get his chance.



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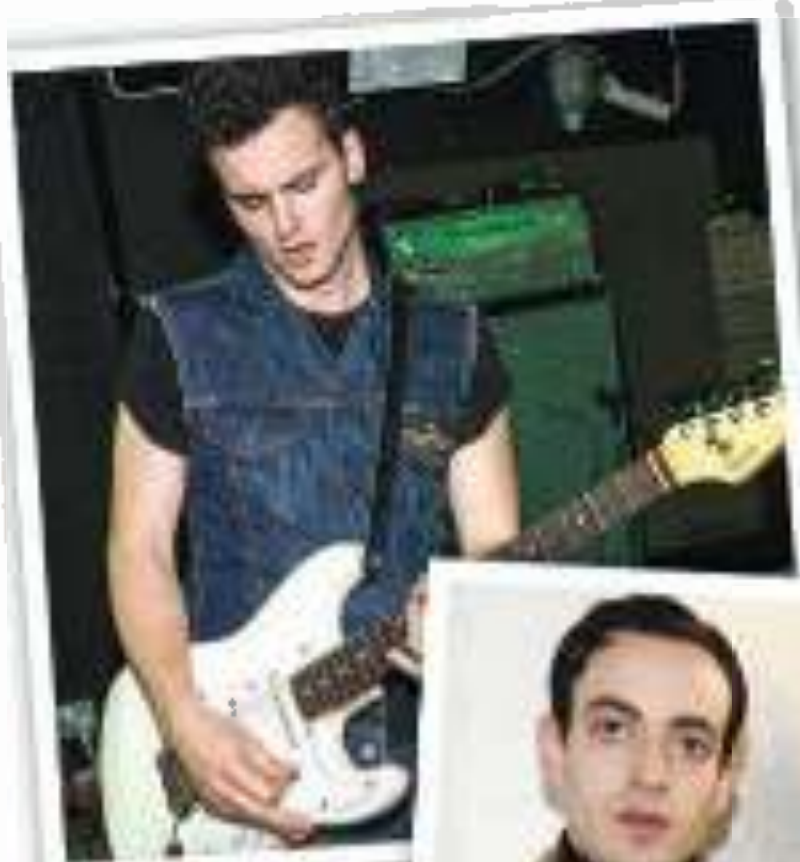
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Freddie (above) and Tom Cowan, musical soul brothers and actual flesh brothers

VACCINES AND HORRORS SONG 'MIGHT BE RUBBISH'

Cowan brothers' collaboration is go, says Freddie, but that's all he'll promise...

The rumoured hook-up between The Vaccines' Freddie Cowan and his Horrific brother Tom is definitely happening,

NME can reveal, with the two hooking up for The Vaccines' next B-side. He's excited about it and I'm excited about it," he told *NME*. "We're all doing a B-side for one of the singles and this will be mine." However, he also admitted: "I don't know if it's going to be any good or not."

This will mark something of a first for both, since sadly, the House Of Cowan does not house a treasure trove of unheard childhood recordings. "He didn't really play music until he was a teenager. It's going to be interesting to see what it sounds like."

They haven't written the track yet, but Freddie has an idea where he might want to go, saying: "I'd love to just get the two of us in the studio. All the great soundscapes that The Horrors have, that's his business. Between him and Josh, Josh with the Kevin Shields guitar and Tom with the krautrocky feel. He's brilliant. I'm going to try and get away with doing an instrumental but I'm not sure if that will fly. I think it's a great thing to force us out of our comfort zones."

So will making the track be plain sailing? "I hope not because then it won't be any good. Everyone needs a couple of fights, don't they?"

IT'S THE NME VIDEO APP!

Guess who just got another platform to our multiple media? This week, we launch the rather smashing *NME* Video App. The latest little punk in our collection of smartphone and tablet applications, it gives you free handheld access to up-close chats with the likes of Two Door Cinema Club, Enter Shikari and Frank Turner, as well as ultimate guides to heroes like The Killers and Green Day, new music video, movie red carpets, festival walk-ons, and tons of new features going up every day. The *NME* Video App is available now, for from the iTunes App Store and Google Play.



GOOD WEEK

Music's oral tradition

Beck's declared death on recording, releasing his new album 'Song Reader' as sheet music



Skrillex

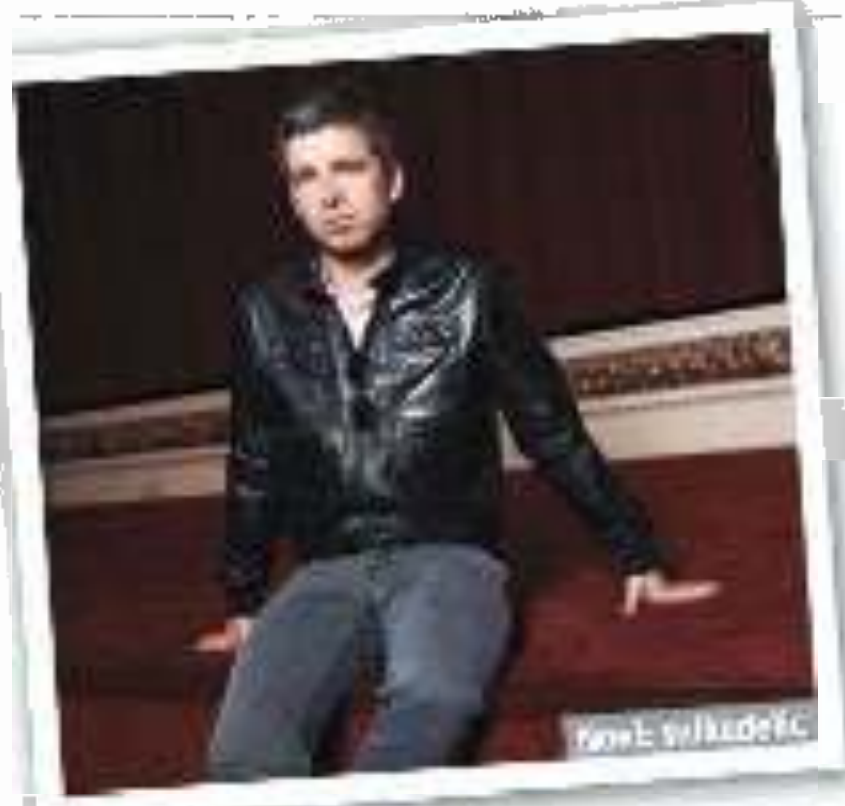
The Dark Knight's cred is on the rise - he's only worked with Kanye now!

'Moralising sluts' everywhere

A Russian politician dissos Madonna

Rihanna

She was dropped as the face of Nivea for being a total disgrace, and stuff



Noel Gallagher

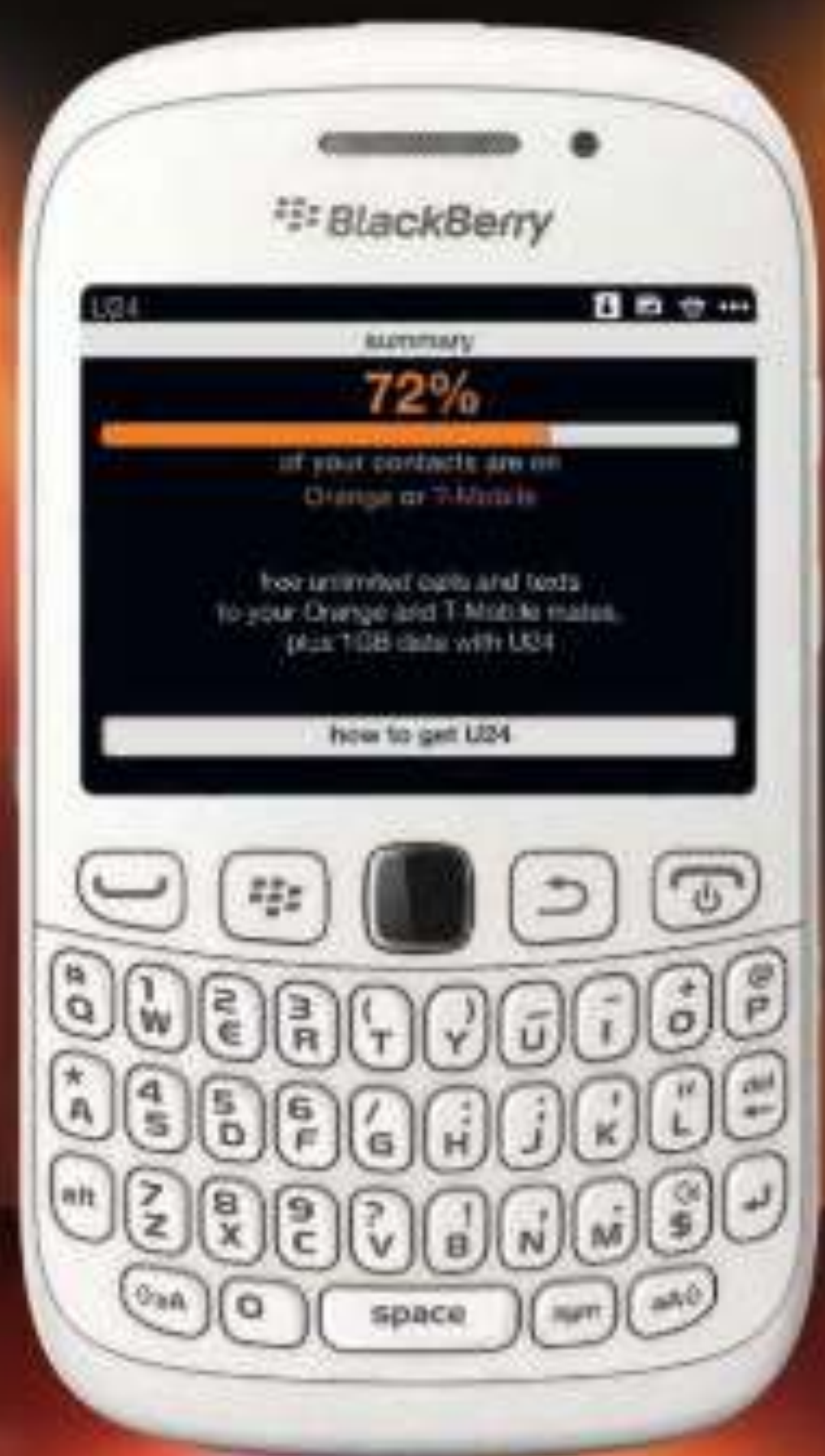
So unhappy with his Amorphous Androgynous album that he's threatening to not even release it. Boo!

Lana Del Rey

The worst thing about her covering Cheryl's 'Ghetto Baby'? There's really no difference



BAD WEEK



BlackBerry® Curve™ 9320
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£129.99 on pay as you go

pop into an Orange shop
and don't forget your ID



Terms and conditions: For new and upgrading customers aged 23 or under only. Calls and texts to Orange and T-Mobile customers. UK only. 3G and compatible phone required. Join on pay as you go and top up at least £15 a month or on pay monthly 24-month Animal plans at £15.50 or more. No fair use policies apply to unlimited services. Services are for person to person use, not for unlawful/nuisance use, other legal stuff applies. Internet subject to coverage. When your 1GB of data runs out, check your plan for details of mobile internet costs. PAYG: £15 top up at purchase. Pay monthly: Credit/debit card required. Subject to credit check. 24-month plan. Monthly charges assume online billing and payment by Direct Debit, otherwise charges apply. App: Free, but data charges may apply. Check up to 1000 of your contacts once every 7 days to see which ones are on the Orange or T-Mobile networks. To opt out call 150 (pay monthly) or 450 (pay as you go). See orange.co.uk/terms for the full legal stuff. BlackBerry®, RIM®, Research In Motion® and related trademarks, names and logos are the property of Research In Motion Limited and are registered and/or used in the U.S. and countries around the world. Used under license from Research In Motion Limited.

PIECES OF ME

BRIAN FALLON

THE GASLIGHT ANTHEM

New Jersey's throat-rattler on the Brit bands, kindly record store owner and girly TV programmes that influenced his life

My first album

THE CLASH - 'THE CLASH'

"I went to high school in Hackettstown, New Jersey, this farming country town where they make M&Ms. It was horrible, but Sound Effects Records was its crown jewel. I was getting into punk and I was searching out records and the owner of the store was like, 'You're trying to get into punk and you don't know The Clash?' So him and his friend actually bought the record for me. I went back and gave him the money because I was like, 'This is awesome'."

My first show

DÉPECHE MODE, PNC BANK CENTER, NEW JERSEY

"The Cure and Depeche Mode and The Jam and The Clash all came to me at the same time, because I was looking for English bands. If they looked the same on the cover, I would buy it. It was before the internet, there was no way to find out what they sounded like. Depeche Mode were great - I just loved it. Primal Scream opened for them. To me they sounded like The Black Crowes and I was like, 'That's cool!'"

The first song I ever fell in love with

BOB DYLAN - 'JUST LIKE A WOMAN'

"My mom was a folk singer in the '60s, and she had some friends who'd come round the house when I was real young; they'd pull out their guitars and they'd sing. Bob Dylan sounded like my mom's friends - I thought, 'This is doable'. Somewhere in the back of my brain, I was not fully grasping the level of Bob Dylan's genius, but I was like, 'Wait, if that guy can do it, why can't anybody do it?'"

My favourite possession

EDDIE VEDDER PHOTOGRAPH

"My friend Danny Clinch, who's a photographer, gave me a big, signed, numbered print of a photo he took of Eddie Vedder in Seattle. Eddie's lying on the ground with his arms over his head and he's surrounded by lyrics. It's hung in my writing room where I have posters of writers that inspire me. I feel like they're watching me, to make sure my quality doesn't drop and to keep me pure. They're all pointing at me. Tom Waits is like 'Don't sell out!'"

Favourite television show

DESPERATE HOUSEWIVES

"I love that show, because those girls are so evil! My wife would just be watching it, and I was like, 'Woah! These people are killing each other!' On the road we watch *The Mighty Boosh*. We have so many copies, we have them in different country codes. Noel Fielding



should probably send us a letter to say thank you, because we probably made those things go platinum."

Favourite film

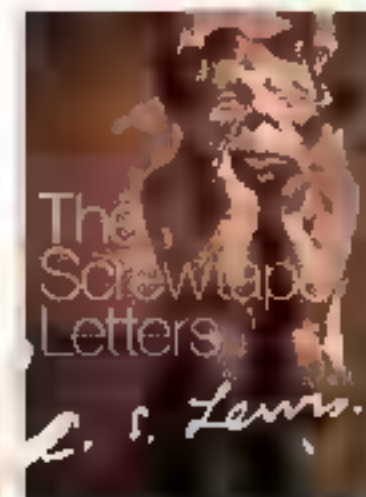
MULHOLLAND DRIVE

"That was a huge thing while I was writing the new record. I was so out of my mind about this movie. It was the inspiration for 'Mulholland Drive' on 'Handwritten'. You don't know if the characters in the movie are dead or the roles are reversed or who's who and I remember feeling like that in this one particular relationship that I had where I was, 'I don't know where my head's at here.'"

The book that changed me

CS LEWIS - THE SCREWTAP LETTERS

"I've never read *The Lion, The Witch And The Wardrobe*, but his later works are about whether God is real, that kind of stuff. I read *The Screwtape Letters* when I was really young and I always re-read it. It's about these two demons, and they're talking about these people on Earth that they're trying to get to go to hell. It has a really good insight into human cruelty."



Top to bottom: Laura Harring in *Mulholland Drive*, Dave Gahan of Depeche Mode, Brian's prized Eddie Vedder pic, his fave book and Noel Fielding, who just can't find any more Boosh DVDs for TGA



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 WIZ FIZZ

As 26 teens are treated for alcohol poisoning at a Wiz Khalifa show, Wiz will have to step in to cool down a craze that has developed in high schools across America. He will make an official announcement on his blog asking kids to stop playing the popular drinking game that involves downing a thimbleful of shandy every time he raps something misogynistic.

Thursday TOM'S TOME

Inspired by the news Twin Shadow has put out his first novel, about "a biker gang from the future", Tom Meighan will reveal that he has finished his own first book, about a particularly hungry caterpillar. Meighan will claim the caterpillar is loosely based on himself: a "renegade master" who "does whatever he feels, man", and "just fucking eats fucking leaves, man, 'cos he don't care", and "just fucking spins himself, like, a little home to live in 'cos that's the kind of guy he is, like a little rock star mansion where he can just chill out, do what the fuck he likes and if he wants to turn into a fucking butterfly with wings and that then that's just how he's gonna play it ya know. Kinda like David Bowie."

*Lil Wayne's label
will allow him to go
onstage in a special
La-Z-Boy chair*

Friday EXPRESS YOURSELF RUDELY

As Elton John tongue-lashes Madonna by calling her "a fairground stripper whose career is over", Madonna will hit back, asking him whether he is going to put his bloody pound in the pint glass right now



Birthday Runes

LIAM HOWLETT (Born August 21, 1971)

Liam, you need to stop Keith Flint from doing those spinning classes. Sure, everybody likes the idea of him being fit enough to crab about onstage like a nutjob for two hours. But the image of him in lycra shorts will destroy everything you've worked for all these years.

Remember: every time Keith 'feels the burn', you lose 200 fans. OK? Also: beware your new friend Skrillex. He is not what he seems. He's actually an investment banker from Zurich called Claus von Walt, and all he really wants is to convert your asset base into derivatives. Keep it in mutualised linked funds, Liam, for God's sake.

or whether she's going to have to call the bouncer to chuck him out of the room before she loses the girdle.

Saturday LILY'S NAME SHAME

As Lily Allen changes her recording name to Lily Rose Cooper, it will gradually become apparent that she has taken inspiration from football-strip marketers, using it as a chance to reissue her old albums in her new name, forcing fans to buy the old wine in new bottles. Later, she will revert to her old name, rebranded as Lily Allen Classic, after selling the same songs speeded up by 25 per cent as Lily Allen Lite.

Sunday WAYNE'S WORLD OF STIMULATION

After Lil Wayne tells the world he is "bored of rapping" and is contemplating quitting the game for good, panicked record executives will thrash out a compromise to keep him stimulated. At future concerts, Wayne's label will allow him to go onstage in a special La-Z-Boy chair, being massaged while Ben & Jerry's is piped into his mouth. By the time the chair's repertoire has grown to include a toilet, fan numbers will have dwindled.

Monday BORN TO RUN A HEIST

Ever since Bruce Springsteen played a four-hour gig to some poor unfortunates in Helsinki, Finnish police will report that they are looking into a possible connection between the concert, a tunnel they found in Bruce's dressing room, and the major jewel heist that took place between exactly those hours.

Tuesday TITLED LADY

Lady Gaga will reveal she has only called her new album 'ARTPOP' because 'GENERICRETREADS OFSLIGHTLYBETTERTRACK SONTHELASTONE' wouldn't fit on the sleeve.

THE NME CHART

1	11	MUSE 'SURVIVAL' RCA
2	4	THE KILLERS 'RUNAWAYS' Capitol
3	6	OF MONSTERS AND MEN 'LITTLE TALKS' Capitol
4	15	BLOC PARTY 'OCTOPUS' Downtown
5	10	ALABAMA SHAKES 'HANG LOOSE' Pushouta
6	9	TWO DOOR CINEMA CLUB 'SLEEP ALONE' Kizuna
7	2	THE VACCINES 'TEENAGE ICON' Loudwire
8	8	POST WAR YEARS 'GLASS HOUSE' Kings Cat
9	18	LUCY ROSE 'LINES' Columbia
10	7	TWIN ATLANTIC 'YES, I WAS DRUNK' Red Bull
11	12	KING CHARLES/MUMFORD & SONS 'THE BRIGHTEST LIGHTS' Capitol
12	13	THE XX 'ANGELS' Island
13	1	BLUR 'UNDER THE WESTWAY' Polygram
14	3	NOEL GALLAGHER'S HIGH FLYING BIRDS 'EVERYBODY'S ON THE RUN' Jagjaguars
15	22	TAME IMPALA 'ELEPHANT' Wichita
16	14	DRY THE RIVER 'NO REST' RCA
17	NEW	FRANK TURNER 'IF EVER I STRAY' Wichita
18	17	THE ENEMY 'LIKE A DANCER' Capitol
19	16	THE TEMPER TRAP 'TREMBLING HANDS' RCA
20	30	BAT FOR LASHES 'LAURA' Polygram

**NME
RADIO**

Hear the chart
rundown 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 radio over the previous seven days.

RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson



ABOUT
TO
BREAK

DAUGHTER

Destructive, brooding and intense London trio set to smash into the big leagues

They may have just mastered their new single at Abbey Road Studios, but Daughter hold no great affection for The Beatles. They've got nothing against the Fab Four, they say, it's just that they feel more affinity with their new labelmates, St Vincent and Bon Iver. This isn't too surprising. Freshly signed to 4AD and with previous links to the Mumfords' Communion label, the band have always seemed destined to find a home in one of the darker corners of the musical stratosphere.

Inside the famous studios, the trio nervously give *Radar* the exclusive first listen to their new single 'Smother', avoiding eye contact as the song's ribcage opens and bares its bruised heart in dramatic fashion. It concludes, fittingly, with singer Elena Tonra wishing she'd never even been born. Behind us, an Ed Sheeran gold disc hangs on the wall redundantly. Thankfully Elena is far cheerier in person than her musical persona would suggest, admitting – as if it could ever be denied – to being just slightly dramatic in her songs. "Smother" is more about a breakdown than a break-up, and me looking at myself in quite

a negative manner. Maybe there are things I shouldn't say," she reveals, squirming slightly. "She's not afraid to say things other people might be," clarifies guitarist (and boyfriend) Igor Haefeli.

Igor co-produced 'Smother' with Rodaidh McDonald (The xx, Adele), and the band – backed by drummer Remi Aguilera – are currently putting the finishing touches to their as-yet-untitled debut album with a view to releasing it in January. "The engineers here must absolutely hate us," Remi laughs. "We're very genuine and we get attached to the songs. We don't want to be like some bands who just go in and record then leave the final thing to a producer."

There is some respite from the sessions though, like next month's tour with Beirut – the first *proper* jaunt the band will have undertaken since inking their deal. Igor says he's "anxious" about it, while Elena is shocked at how big the venues they'll be playing actually are. "I think people have been telling me smaller numbers to keep me calm," she says wryly. You get the feeling those around Daughter had better get used to fibbing to their most honest of friends. *David Renshaw*

NEED TO KNOW

FOR FANS OF: Laura Marling, Perfume Genius
BASED: London

SEE THEM LIVE: Daughter will be supporting Beirut on tour in September as well as appearing at Green Man (17-19 Aug) and Bestival (6-9 Sept)

BUY IT NOW: The band's previous EPs are available via iTunes

ON NME.COM: Listen to 'Smother'

BELIEVE IT OR NOT: The band are obsessed with Danish TV series *The Killing* on a recent trip to Denmark



BIKERS... BRUISES... BOOZING... LUCY ROSE FIGHTS THE FOLK

Timid troubadour smashes her gentle image by taking on the Hells Angels... and winning

RADAR NEWS

"I've got an entourage of four bikers, and I'm the leader. We walk into a bar and I order a glass of milk, but they all

drink beer, so this guy makes fun of me because he thinks it's ridiculous to order milk in a biker bar. So I smash a chair over his head."

Pray tell, what on earth has happened to Lucy Rose? When *Radar* first spotted the folksy singer, she was proffering backing vocals for Bombay Bicycle Club and shyly strumming her guitar at her own gigs. But the video for her new single 'Bikes' saw her head to LA to zoom around the desert on a Harley-Davidson and throw down fisticuffs with some of the local Hells Angels. It's always the quiet ones...

"He came up with a huge bruise afterwards," giggles Lucy of the scrap. "I felt really bad, but he was the biggest guy I've ever seen. He was massive. He was in this low-cut top and his tits were just hanging out, and he had long black

hair down to his bum. So I think it's probably the only time in my life I'll beat up a guy of his size."

Now, Lucy's back in the UK with a couple of nasty bruises ("One of them smashed a bottle over my head," she says. "It was a sugar bottle, but it still hurt") and the video in the can. "I wanted to do something that people wouldn't expect, and would shock them," she explains. "Some people were sceptical I'd be isolating fans, but hopefully it'll just make people laugh."

One thing she's not taking lightly, however, is the looming release of her debut album, 'Like I Used To', out on September 24. Not even roping in a couple of famous mates for the LP, in the form of BBC's Jack Steadman and Slow Club's Charles Watson, has stopped her from fretting. "I'm excited that it's finally coming out, but I'm really nervous that it could completely flop," Lucy laments. Still, we doubt she's got much to worry about – it'd take a brave soul to have a pot-shot at her now and risk the wrath of her Angels mates...

Ben Hewitt

BAND CRUSH



Laura-Mary Carter from Blood Red Shoes on her favourite new band

"I really like this band called True Widow from Texas. I've just got round to listening to them. They came over recently but we were doing band stuff so I couldn't go and see them, but they're so good, with a really good female vocalist/bass player. I really dig it. It's quite stoner-y shoegaze. They have this song called 'Skull Eyes', which is particularly good."

The Buzz

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



1 TENEMENT

This snarling, loud gutterpunk three-piece from Nowheresville, Wisconsin – who sound like vintage Green Day and Bob Mould run through a shredder – have been guerrilla gigging their way through the American underground for nigh on two years. Now, with big ups from the esteemed Burger Records (who will re-release their 2011 'Napalm Dream' album on tape) and Milk Music (who picked them to open on a recent US date), you'd think they'd be ready to graduate from basements – but their imminent nationwide US tour still features off-the-grid venues. Frontman Amos Pitsch isn't divulging much about the band's plans, although rumour has it he's squirrelled away enough new songs for his own 'Zen Arcade' in 2013...



2 ONLY REAL

We've still not got the foggiest when Jamie T's gonna return properly, but when he does, he may well find he's been ousted by this lot. Reportedly featuring members of fellow London up'n'comers Childhood, the smattering of Only Real demos that've been doing the rounds online have pricked many an industry ear of late.



3 KATE TEMPEST

Praised by none other than Public Enemy's Chuck D, London rapper and poet Kate Tempest is doing the DIY thing – if by DIY you mean 'beautifully designed and made' – by launching new collection 'Everything Speaks In Its Own Way' as a book, CD and DVD. The streets have never sounded so articulate, rhythmic and moving.



4 XXYYXX'S TINASHE REMIX

Two releases into his career, Florida's 16-year-old electronic sorcerer and consonant botherer xxyyxx whips up yet another stir with his remix of Tinashe's 'Let You Love Me', warping the saucy R&B slowburner into a jittery mesh of seductive beats.



5 FATHER SCULPTOR VS COMEDY

Bands, be advised – Billy Connolly doesn't appreciate your wisecracks. Scottish newcomers Father Sculptor found this out backstage at Morrissey's recent Manchester gig, when the comedian responded to their curt quip that "Glasgow's a bit 6/10" with a tirade of abuse. Crikey.

SCENE
REPORTHOWLER'S
FUTURE
CLASSICS

Guitarist Ian Nygaard reveals the acts turning him on right now



OK, so **The Babies** make me want to get rich so I can move to Brooklyn to be poor, steal motorcycles just to crash 'em and so on. If you wanted to be lazy you could compare them to the Pixies. I'm being lazy. On one side of the record it reads "RIDE WILD" while the other reads "WILD CHILD", and that pretty much sums them up. My attempt at trying to describe what **Pure X** sounds like: take the sad scene from *The Lion King* and turn it into a gas, then take said gas and fill up a sexy blow-up doll with it, then throw said blow-up doll into a sea of molasses, downers and reverb. It's make-out music for severely depressed couples. Next up? **Lower Dens**. Just go listen to this band. I don't even know how to write about them. Their records are *really* good. **Nice Purse** is my other band – the one I was in before Howler, and the one I am still in. I don't give a shit about being the guy who writes about his own band, especially considering I don't write half the songs. My former Howlerer **France Camp** (aka Jared Simonson) sings for us and is a dreamboat who deserves some recognition. It's loud, dumb pop music and we order pizza onstage. Universal keeps trying to sign us, but we're just like, "No, you guys, please stop." Just kidding. **HEY SUB POP U R LOOKING CUTE, CALL US PLEASE**. **Sleeping In The Aviary** are the Minneapolis band I owe it all to. Seeing them live for the first time made me want to start a band. Every record they put out is amazing and every member is a genius. Other MPLS bands you should check out: **Rupert Angeleyes**, **Radiator Grrrls**, **Hollow Boys**, **The Velvetens**, **Night Moves**, **Miami Dolphins**.

IAN'S
TOP 5

THE BABIES
'Meet Me In The City'

PURE X
'Stuck Livin'

LOWER DENS
'I Get Nervous'

NICE PURSE
'Radical Roses'

SLEEPING IN THE AVIARY
'Write On'

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

5
TO SEE
This week's
unmissable new
music shows

SAN ZHI
Dalston Servant
Jazz Quarters,
London, August 15

JACUZZI BOYS
Cluny 2, Newcastle,
August 16

VIOLENS
Start The Bus,
Bristol, August 18

DIIV/DIGNAN
PORCH/PARAKEET
Shacklewell Arms,
London, August 20

FIDLAR/VIRALS
(PICTURED)
The Lexington,
London, August 20



MIDI FESTIVAL

HYÈRES, FRANCE FRIDAY, JULY 27 - SUNDAY, JULY 29

CAUGHT
LIVE

You've gotta love **Midi**, possibly the only festival in the world where rumours of people being chased by snakes after a hard night's beach-partying spread like wildfire. **Venom-based** gallantry aside, the south-of-France bash is still streets ahead when it comes to showcasing the best in new music. This year **Palma Violets**, **Disclosure**, **Arthur Beatrice**, **Money**, **Gabriel Bruce** and a whole host more have made the journey – but it's the still-unsigned **Jagwar Ma** who hog all the industry interest.

They're here playing only their second gig ever, to a woozy, spliffy crowd who probably only know one track: the glorious, **Joe Meek**-flecked 'Come Save Me'. It's been eight long months (and over 100,000 hits) since it went online, but luckily for everyone, it's certainly not the only trick they have up their sleeve. The Aussie four-piece revolve around singer **Gabriel Winterfield** and beats'n'music-maestro **Jono Ma**, while bassist **Jack Freeman** flits between **Mani** and, er, **Mani** (circa '89 and '99, respectively). Finally, they've got **Warpaint's Stella Mozgawa** on – get this –

electronic drums (alongside a lonesome hi-hat and snare). She's way subtler here than we're used to, effectively playing second fiddle to the swirling psych being unleashed by the others. In fact, the whole thing is a curious mix at first, with **Gabriel's** fey voice and **Jono's** stage position (right at the back, despite the fact he's running proceedings) throwing us.

Yet their songs are huge. They could be a mainstream **Peaking Lights**, except everything they play seems to morph into

Jagwar Ma's songs are huge, morphing into electrifying variations

electrifying variations on 'Slip Inside This House' style **Primals**. At one point **Freeman** even plays something that teeters on the edge of becoming 'Fools Gold', but it just seems entirely apt (and absolutely not like they're ripping anybody off). Which is pretty damn clever. A couple of covers are worked into the set too – 'Lovefool' being the most random – and the whole thing ends exactly 30 minutes after it started in a sea of lusty reverb. With that, they're away – off to finish the album in some hidden French chateau. We cannot wait. **Matt Wilkinson**



The Babies get photobombed by Billy Corran



THERE ARE NO SHORTCUTS ON THE PATH TO GOLD.

Whether it's because we take the time to charcoal mellow our whiskey drop by drop, or because we're the only distiller to make our own barrels, Jack Daniel's has won a total of seven gold medals in world competitions, including two in London. Seven is a perfect number for Old No. 7, which is why we no longer enter. But don't worry, our gold medal standards remain the same.

1904, gold medal, St. Louis World's Fair; 1905, gold medal, Liege, Belgium (pictured); 1913, gold medal, Ghent, Belgium; 1914, gold medal, Anglo-American Exposition, London, England; 1915, the Certificate of the Institute of Hygiene, London, England; 1954, the Star of Excellence, Brussels, Belgium; 1981, gold medal with palm leaves, Institut Pour Les Selections De La Qualite, Amsterdam, The Netherlands.



JACK DANIEL'S



TENNESSEE WHISKEY

Your friends at Jack Daniel's remind you to drink responsibly.

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for the facts drinkaware.co.uk

Las Vegas, the town that lies built. In the endless faux-Roman, quasi Egyptian gambling caves, revenue streams are kept flowing by convincing people to disregard the laws of statistics on an industrial scale.

It may not be perfect coincidence that Vegas, the home of unreality, is the home of The Killers, considering that they began life as the guy-lining 2004 answer to Duran Duran, became a 'tache toting 2006 rock band, then wound up as Stuart Price's feather-cpaulettes new *Orchestral Manoeuvres In The Dark* by 2008. Unreality used to be a friend of theirs. But now, they stand on the brink of making the record that pulls down those distinctions, where the next reinvention is on hold. One which comes as close as The Killers ever could to revealing what they really are. Providing, of course, they get it finished.

A few rows back from the unfashionable end of the Vegas strip, there's a grey business park full of indifferent oriental restaurants, dusty computer supplies stores, forlorn laundrettes. On the far end, there's a unit with four big, brass locks on the door, lined up like buttons on a shirt.

Inside, beneath a goat's head trophy nailed to the wall, Brandon Flowers is eating his lunch and telling his press agent about his crying producer. "We played through the song, and he took off his glasses – you know how Daniel is, with his glasses and his beard. And his beard was wet with tears – really wet!"

This is *Battle Born*. The Killers' private studio, now doubling as the title of their new record. Daniel Lanois, man of tears, is one of a full five producers to work on it. The list reads like a who's who: Brendan 'Rage Against The Machine' O'Brien. Stuart 'Madonna' Price. Damian 'Björk' Taylor. Steve 'Achtung Baby And Much Else Besides' Lillywhite. They had wanted just one. But by the time they got round to booking them, no-one could afford to put aside the number of days they needed, so they went kid-in-a-candystore and grabbed the full pick'n'mix.

"We were just playing through the song as normal – we couldn't understand why he was crying," Brandon tucks some long fingers around the sauce exploding from his Mexican food, and grins a slash of white. It is six weeks until the record absolutely bloody must go to press. Eight until it physically hits the shops. One month before they headline V Festival. Yet they don't even have the tracklisting down.

"It could be nine songs. Or 10. It could be 12," drummer Ronnie Vannucci considers. Ronnie is a man so permanently relaxed he will die one day without noticing it. "It's always like this. The thing is, we have to follow the most congruent lines. There's a certain natural chaos in the process."

"It's always pretty hectic," says guitarist Dave Keuning. "But it's never been quite like this. Making the album, and rehearsing the new stuff, trying to refresh the old stuff: it's a lot."

The problem is that songs keep climbing their way back to the top of the pile. Like 'Rising Tide', the track they originally wrote, then didn't play, for their London Hyde Park show in 2011. A few weeks ago it was a goner. Now, they've dusted it off, tarted it up, and it's become a standout on the new record.

Today is 48 hours since 'Runaways' – their 'When You Were Slightly Older' comeback single – was released to the net. They haven't been following the reaction directly. "We have a guy who does that for us," says Ronnie. "Between breaks, he'll come in and say, 'Hey, someone's five-year-old daughter really liked it...'"

"I will say this," Brandon considers. "None of the previous ones have had this kind of reaction. This one seems like, out of the gate, people respond to it more." Perhaps that's because, in contrast to the new-direction zig-zags of 'When You Were Young' and 'Human', 'Runaways' reads like a composite photo of what's



A photograph of three members of the band The Killers standing in a desert landscape. The man on the left is looking off-camera with a serious expression. The man in the middle has a beard and is looking towards the camera. The man on the right is wearing sunglasses and looking off-camera. They are all wearing dark clothing. A large white banner with bold text is overlaid on the image.

READY FOR BATTLE

Five producers, a ton of scrapped songs, a band rethink and a friend's suicide down the line, **The Killers** are finally back. **Gavin Haynes** heads to Las Vegas and finds that their fights weren't just with deadlines...

PHOTOS: PIETER M VAN HATTEM

In the Battle Born studio
in Las Vegas,
July 2012



FIGHTING TALK!

Brandon's pre-album release battle talk so far

'HOT FUSS' (2004)

"It's not an indie album. We have a lot of the same mentalities as indie people, I understand a lot of the indie thing, but ask me what my favourite bands are, and I'd say The Beatles and U2 and these are not indie bands. They sold records and wanted people to hear their music. And that's what we want. It's like when you're young, and you just know songs - I want to have songs like that. And indie bands aren't going to have those kinds of songs - they're just not."

'SAM'S TOWN' (2006)

"This is one of the best albums in the past 20 years."

There's nothing that touches this album. 'Hot Fuss' was all based on fantasy. The English influences, the make-up - they were what I imagined rock was. I'm a dreamer, so I dug into that dream and made 'Hot Fuss'. But hearing people call us the best British band from America made me wonder about my family and who I was. That's what 'Sam's Town' is really about. I was trying to find out who I was."

'DAY & AGE' (2008)

"I think I pay too much attention to what people write. I'm doing better; I'm thinking less. That's why 'Day & Age' is a fun record. We let our hair down. I wasn't worried about what critics might say or about trying to follow in U2's footsteps. Change is inevitable. We're not afraid of sounding the same, but we're also not afraid of embracing what's happening. This could have just as easily been 'Sam's Town Part Two'. But when we got together, it just wasn't. There's a lot more space on this record. I think it's a sign of maturity, and it's awesome that we've gotten to that point."

'BATTLE BORN' (2012)

"I feel like there are a lot of live moments on this album, more than we've ever had before. I feel like people are going to be able to relate to and understand these songs. Pound for pound, this is our strongest record, and I'm really excited about it. We're starting to feel more comfortable being what we are. And we're proud of what we are."

come before it. A dash of synth, that breast-bearing Springsteen chorus, a heap of lyrical tempest about how "We got engaged on a Friday night/I swore on the head of our unborn child." while girls with blonde hair, blue eyes state in categorical Brandonese: "Ain't we all just runaways?"

Dig deeper into 'Battle Born', and it soon becomes apparent that the no-single-thread thread is one of its defining features. It has occasionally been hinted that 'Day & Age' was Brandon's reaction to the unkind words hurled at 'Sam's Town', and you can't help but wonder whether 'Battle Born's' decision not to choose has any relation to the flak 'Day & Age' took.

"Honestly, you can't win for losing with the critics most of the time." Brandon sits on the couch. He looks perhaps younger than five years ago. Despite pipping 30, he's still whippet-thin: the sort of thin that separates rock stars from civilians, his glowing skin a billboard for the benefits of being a non-smoking, drug-free, teetotal father of three. He runs a lot, apparently. "We did 'Hot Fuss'. People were calling us Anglophiles. It made us look at ourselves and we made an American record. People said, 'You're full of shit now, what is this?'. So we decided to experiment... do a little more pop... then they were like, 'What the hell is this disco shit?'. But in amongst all that, there were always these songs. And I'm not afraid to say that: 'Mr Brightside', 'Somebody Told Me', 'When You Were Young', 'Bones', 'Human', 'Spaceman'." He lists them on his fingers. "Great, great songs. So in the end, we decided to follow the songs."

Earlier in the afternoon, we were offered a chance to follow the songs for ourselves, with Brandon playing DJ at the mixing desk, and Ronnie ably assisting him from the side. As promised, they pinball wildly. Nothing as alarming as 'Day & Age's' cod-calyпсо 'Joy Ride', but there remains a light year between 'From Here On Out', a song that could have fallen off of the back of the Traveling Wilburys' dusty pickup truck, and the treon OMD atmospherics of 'Rising Tide'. Or between the Anglophile chops of 'Carry Me Home' and the album's title track: a barbed, snappy rock thing

opened by Dave's best attempt at an AC/DC riff.

Brandon's lyrical lynchpin, 'Miss Atomic Bomb', a stately 'prequel' to 'Mr Brightside', pulls off a cheeky attempt to embed the original's riff into its latter half. The title references the era when happy '50s holidaymakers would drive out into the Nevada desert to watch the US government conduct nuclear tests, and it seems to evoke that lost American innocence: "Miss Atomic Bomb/Making out, we've got the radio on." It is by no means the only track to bleed American. There are the Rocky-isms of 'Flesh And Bone' ("I hit like a Raging Bull, anointed... Cut from the cloth of a flag that bears the name Battle Born"). The wandering-lost torch song of 'Heart Of A Girl' ("A million miles of freedom, a million miles of road, but I still don't know where to start"). And the more 'Hot Fuss' ballad 'Matter Of Time' ("I'm just an avenue... outside that vacant starlight motel"). In Brandon-land, now more than ever, people are running away to find what they've lost, losing to win, generally in a Caddy, their permanently starched blue collars pulled up against the blazing sun of Dreamland USA. He spent the longest he's ever spent on writing the lyrics for this one. Which is also what he said about the lyrics for 'Day & Age'.

"I try to look around," he says, looking away. "I'm an eavesdropper. I've always been that way. My wife gets mad at me when she sees me do it. I love to listen to and watch other people. I would say this was one observation of my generation right now - we don't seem to have it together as much as a lot of other generations."

"Like, technology. It's amazing... but we don't wanna forget where we're from. You do forget. In the past few years, I started going on hikes and going camping a bit more. You feel different. It feels familiar. Familiar to our soul, I think. Whenever we were on tour, I got in the habit, on days off, of catching the bus up into the nearest national park and just walking around. It connects you with something."

Brandon has had more time for the outdoors in the past couple of years. In 2009, as the 'Day & Age' tour began to wind down, the band found themselves suddenly wound up. Rather than perform another

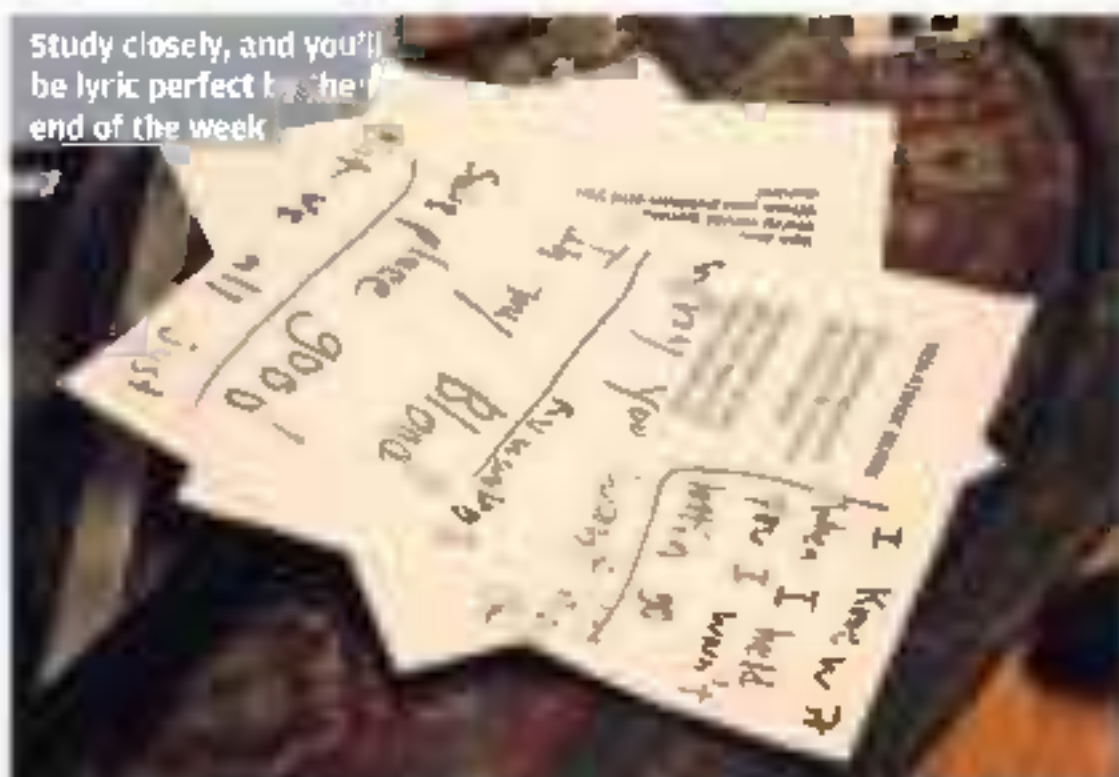


**“PEOPLE SAID
WE WERE FULL
OF SHIT, BUT
WE DECIDED
TO FOLLOW
THE SONGS”
BRANDON FLOWERS**

“Erm, I’m sure we parked the car somewhere round here...” (l-r) Dave Keuning, Brandon Flowers, Ronnie Vannucci, Mark Stoermer



You know Ronnie, he bangs the drums



lap of the promo circuit, they decided to go on hiatus. But not everyone was keen. Brandon's 2010 solo record, 'Flamingo', a synth-slung collection of torch songs to Vegas, often sounded like the surrogate Killers record people speculated he was still dying to make. The rumour was, never shy of ambition or work ethic, he was still keen to keep on keeping on. Ronnie wanted to push on as well. It was only Mark and Dave who had put their feet down, effectively calling time on the band.

"Look, here's how it works," Ronnie—who released his fantastic, whiskey-swilling Big Talk solo album during the break, stiffens in his chair and adopts the full sensible-adult tone. "We are a machine of four parts. And when some of those parts wear out, you need to give it time. We all have different temperaments for how much we can manage. You need respect. Otherwise you're a band for maybe three years and then explode."

Though when we catch him and Mark later on, Dave hints that this friction isn't entirely resolved. "Oh, yeah, everyone's proud of being a Killer 24 hours a day," he sneers. "Well, not all of us are built like that. I've got a kid, so, mystery solved."

Brandon admits he didn't want the break, but is diplomatic. "That's where being in a band comes into it," he shrugs. "We're all in this. We can't make people do things, and, if you're not careful, it does for everybody. Dave needed to see his kid and rest up. That was just how it worked. And so we ended up going off and doing solo things, and spending our time that way, and that was good, too. It was a good experience. It definitely taught us different ways of thinking about music."

In October last year, they finally reconvened at Battle Born. They spent "about a week just eyeballing each other in a room", trying and failing to produce anything very meaningful. Then Brandon hauled out 'Runaways'. They dusted it down, volted-up the chorus, and found their spark. "That and 'Miss Atomic Bomb' were the backbone of



Rihanna and Chris: rubbish at 'Pass The Balloon'

On the comeback trail in Asheville, North Carolina, July 19

"LOU REED WAS OUR RIHANNA"

Brandon on the musical issues of the day



Brandon and Lou Reed: "Now son, some advice about that 'tache...'"

THE NEW ORDER INFIGHTING

"It's terrible. I don't understand, when you look at all they've been through over the years, why can't they behave more decently towards each other? They need to sort it out. Fast."

COLDPLAY WORKING WITH RIHANNA

"It's part of their journey. The best bands have always tried to stretch how people see them. Would we do it? Maybe not directly. Lou Reed was our Rihanna [when they collaborated on 'Tranquilize']."

BLOC PARTY'S COMEBACK

"I haven't heard it yet, but they're still an interesting band. The singer seems like he's having a lot more fun these days. He seems to have opened up a lot."

THE STONE ROSES REUNION

"They were never really on my radar when I was growing up. I was into The Smiths and Pet Shop Boys and a lot of English music, but somehow The Stone Roses weren't a part of that. I sorta got into them quite recently, and realised they've actually got a lot of really good songs."

this record," Brandon feels. "They made me feel we were on the right track."

After a career written in identity crises, they decided to hang it all, and just write the songs they felt best about. The five producers inadvertently helped push that. They thought they had it in the bag. Then they scrapped a load of songs. Then wrote more, gradually closing in on what a Killers song was at its most atomic level. Then just as they were at their most corkscrewed round their own petty problems, along came a massive reality check. April 23, police were called to the home of their long-time saxophonist Tommy Marth. Gunshots had been heard. The 33-year-old had been locked in a war with depression he apparently no longer felt he could win.

Mark was the guy who really knew Tommy. Who went to school with him when they were both 14, and who first brought him into the band. "We knew he was volatile, but... it wasn't like the signs were all there," he says. "He would be a really nice, happy, friendly, creative guy most of the time. Then at the same time, he'd have these moments of anger and despair that didn't make any sense... just totally out of character."

Brandon remains wordless. To the point where, when we look to him for a response, he simply raises his arms, makes a face somewhere between a shrug and a grimace. Yes? No? "I don't want to say anything. I don't know what his family would want us to say."

Mark wasn't scheduled to work on 'Battle Born'. The sessions had to go on.



Out front, teams of techies are loading boxes of equipment into a rental truck, ready for its week-long road trip to North Carolina for their comeback show. It's the same equipment that will be unloaded this weekend for The Killers' big UK comeback at V Festival. Are the band nervous? Not at all.

"We're not worried about V," laughs Ronnie. "Really. We take every gig as it comes. I wouldn't call it a 'coming back'. We've always been here. The thing is, everything will work out so long as the songs are right. If they are, then all of this struggle will have been worthwhile. It's just... getting them to where they need to be."

Inside, Brandon is talking politics – or rather, we're trying to make him. In February of last year, if the rumours are to be believed, he had lunch with Republican presidential candidate Mitt Romney at The Palm at Caesar's Palace. Does he, as they say, 'have any recollection' of this?

"Yeah, we had lunch. I had a burger, I think."

What did Mitt have?

"Oh, I don't remember."

Four years ago, as he talked up 'Day & Age' to *NME*, Brandon was wavering between Barack Obama and John McCain: a kind of wavering which few in the Obama-besotted Europe could imagine. He was careful not to tattoo himself as a paid-up Republican then, but it was clear he was leaning more than most pop stars.

Like Brandon, Romney is a follower of the Church Of

"WE'RE NOT WORRIED ABOUT V – IT'S NOT A COMEBACK, WE'VE ALWAYS BEEN HERE"

RONNIE VANNUCCI

Jesus Christ Of Latter Day Saints. He recently drew mirth in the press for admitting to wearing 'Mormon underpants' – the white undergarments stitched with holy verses, made deliberately difficult to remove to dissuade potential adulterers. Did they discuss politics? "Not explicitly."

He shrugs as though he can't remember whether it was Romney Tuesday, Mandela Wednesday and Gates Thursday or the other way round. Like Rebekah Brooks' Christmas cocktails with the PM, you suspect only a QC could peel through this selective memory.

"I've said it before," he asserts, "but I don't think any President has ever changed anything. My family were poor. We didn't see any change when Clinton came in. Nor when he left. I just don't think it works that way. I mean, we also played the White House for the Obamas last Fourth Of July. That was great too."

If you were Mitt Romney, as you sat there in your Mormon underpants watching Brandon pick at his French fries, you might be given to wondering too about how this shy, dreamy eavesdropper has so many people hanging on his words. In the same week that Bloc Party's slightly over-thought comeback single drew mixed reviews, The Killers showed how they're still capable of direct-dialling the public by staying true to their attachment to bigness, a sweep of sentiment that remains allergic to irony or wearing your heart anywhere else but your sleeve. This is why they're still feted by presidents and courted by presidential contenders. Over 15million records down the line, they seem to have reached the point where they don't need to ramraid the dressing-up box to prove it any more.

For his part, Ronnie Vannucci has had time to ponder the state of American politics too. "Playing the White House was great. But I ended up grabbing Michelle Obama's ass. She's a hugger! And she's unexpectedly tall, so, when we were all being introduced to them, she went in for the hug, and because she's so tall, she ended up with her arms over me like this." He hugs himself. "Which meant that, the way I had positioned myself, suddenly I found I was grabbing her ass." Ronnie grins devilishly. Brandon's teeth flash a mile of white. Capturing the heart of the man in the street, cupping the ass of the First Lady. Welcome back, The Killers.

Get a guided tour of The Killers' recording studio at NME.COM/video

WHY THE LONG FACE?

Foals are back in the studio, getting high off “swampy” funk, “stinky” riffs and apocalyptic cinema for their new album. So why does Yannis look so glum? Lisa Wright asks the questions

PHOTOS: CARSTEN WINDHORST

When we got tricked, the five of us were set up in the room...” begins Yannis Philippakis, puffing on one of a steady stream of cigarettes. Tricked? As in Ashton Kutcher-style, *Punk’d* tricked? Nope. Their 2008 debut album *Antidotes* may have set Foals up as the thinking person’s indie dream, then 2010’s *Total Life Forever* expanded their cerebral stead even further. But the initial kindling of their third? One crafty white lie.

“We got told we were just doing demo versions,” he says of sessions with producer Mark ‘Flood’ Ellis. “I wasn’t really giving a shit about how we were playing, I don’t think anyone was, we were just enjoying it and trying to get it done. The core of the tracks have been built on those live takes. Keeping things interesting is the lifeblood of the band. If we were to go back and revisit stuff it wouldn’t be real, it would be like... a blow-up doll.”

It seems like an age since we last caught up with Yannis’ inimitably phrased musings. Aside from the odd suggestive tweet, Foals have been keeping resolutely shtum about their recent activity. There was July’s *Tapes* mixtape release and a string of DJ sets, but, since winding up touring last summer, their central camp has been on lockdown – until now.

Holed up in a side room of chief trickster Flood’s vast north London studio, Yannis is fidgeting on a swivel chair and raspily coughing between puffs. They’ve been there for three months now and there’s still a little way to go, he informs us. So far the record is untitled, as are most of the tracks, while a release date looks set to be around the early 2013 mark. However, if you think that Foals’ period of silence is in any part due to floundering progress, then think again. From getting fooled (more on that later) to getting, er, “stinky”, the singer gives us the low-down on what’s shaping up to be the band’s most adventurous effort yet. Caution: may contain “funk”.

NME: So, you’re back where you recorded *Spanish Sahara* – how’s it been going?

Yannis: “Well, some of the writing started in Sydney a while ago when we did this little session with Jono Ma [of Jagwar Ma, reviewed on p16, and brother of Foals’ friend and video director, Dave Ma]. We had an idea of this swampier stuff that felt like it was from the marshlands with all voodoo percussion, so we did some stuff with him and figured out what was working. But I

think being here, because we haven’t been in a completely new place like before, we’ve created our own internal mental environment. Instead of, like, ‘Oh, we’re in New York, we’re vibing off that’, it’s like, we’re in Willesden, it’s a bit ghetto in a good way, you go out and hear some booty-shaking bass coming out the back of a car and then go back and you’re in your own headspace for 15 hours a day.”

Making *Total Life Forever* was a claustrophobic process. How’s the head-space working out this time? “It’s been less anguished; it’s felt freer. Some of the neurosis that was there has ebbed away. The ideal

“SOME OF THE NEW GROOVES HERE ARE UNASHAMEDLY FUNK”
YANNIS PHILIPPAKIS

that we want to go for is trying to make a record where there isn’t a consciousness involved, where it’s not me and my ego playing guitar and all of that is stripped away. I want to capture the essence of us just being vessels for the music and this pure moment that’s greater than the five of us playing together where it’s almost like being controlled by something else. It’s like one of those Captain Planet cartoon sketches where all the gems are in place. I think some of that’s been captured, which is partly due to the clever deception of Flood when he tricked us.” ►



Not what *NME* had in mind when Yannis said the new album would 'get you on the floor'



"THERE ARE REALLY HARROWING SONGS, AND POPPY ONES"

YANNIS PHILIPPAKIS



Has that had a big impact on the final outcome? "It enabled the tapes to not be self-conscious

Earth falling out of the sky, end of the world, [Lars Von Trier's] *Melancholia*-type stuff. Lyricists shouldn't be navel gazing or being introverted. I'm not interested in playing with fragment imagery. I want a 15-year-old kid who's being paid £3 an hour to mow his neighbour's lawn before he goes on his first date to put on the record and for it to give him courage. I'm thinking about the outside world."

(Got the idea you think will equip this kid well?)

"One of the songs is called 'Moon' – it feels like it'll be the last track because nothing can follow it. It's like an observer charting the end of the world. Everything starts collapsing, life as you know it wilts and falls out of the sky, bits of you fall into the ground and then it has a progression and it feels like something's coming near. The sound sweeps over you

and the lyrics are an acceptance of your fate. You're happy that this big, white fireball's heading for you."

It's a pretty simple idea, then...?

"There's a bipolar range of emotions. There's some really harrowing songs and some really poppy songs. I think the last record was shades of the same mood through different tracks whereas this one isn't so easy to wrap up. It's more of a disparate entity, in a positive way. We feel much more at ease with ourselves and there isn't the same kind of self-questioning. I think we did enough self-questioning to last us the rest of our years and I'd like for our minds to be allowed to create freely without the internal judge and jury that used to go on..."

A year away seems to have done a lifetime of good for Foals' neuroses. At the suggestion of any kind of post-Mercury pressure, Yannis peers up from his tea ambivalently. "Obviously we want people to like [the record], but it's not in the forefront of our minds. You can hear it in records when it is, and it just sounds hungry and boring at the same time."

There you have it. Stinky, swampy, conceived from trickery but birthed in unyielding honesty into their own apocalypse. If it's as good as we hope, maybe Yannis will even crack a smile.

NEW BORN FOALS

All the facts on album three

TITLE: TBA

RELEASE: early 2013

PRODUCERS: Flood (New Order, U2, Nine Inch Nails), Alan Moulder (My Bloody Valentine, The Killers)

RECORDED: Assault And Battery, London

YANNIS ON THE PRODUCER: "You have to go with your gut. Alan mixed 'Total Life...' so we knew him, but there was such good chemistry. They've both been part of the history of British rock music for the last 20 years, but they also understand cross-cultural records and that we're not interested in making niche albums."

in any way, there's no analysing or neurosis over the playing so there's a lot of mistakes. I think the record's gonna be very human-sounding. It's important to deny yourself, especially with the kind of technology that's on offer these days. The amount of rock records that are made that are these Botoxed, 2D products that come out with all the blemishes stripped out. Every time we listen back to each song it's like raising the dead for three minutes."

What's the musical scene sounding like?

"There are still textures and spaces that were there on 'Total Life...', but there's also a directness to some of the songs that wasn't. There are some heavier moments and some dirtier moments. It's swampy, some of the grooves are quite stinky. There's a track called 'My Number' that had a Curtis Mayfield groove which was pretty unashamedly funk, for want of a better word. It was all groove. We've always been rhythmically preoccupied, but once the tour on the floor, hi-hat indie disco stuff's dead and buried with a chain of garlic around its neck, that feels like a really fertile place to go to."

Are you still digging into futuristic funk?

"There isn't as obsessive a concept as there was last time. All of the songs felt kind of blue on the last record and they all had imagery that was drawn from a fear about the future, whereas this one doesn't really have that. It's just as open and some of it feels quite raw, though. I think you have a responsibility to make yourself feel quite uncomfortable with lyrics because that's the stuff that's worth writing about. If you feel like you're shaving layers off your heart with each song, they remain these tender and honest things forever and hopefully they connect. There's some religious imagery and apocalyptic imagery –

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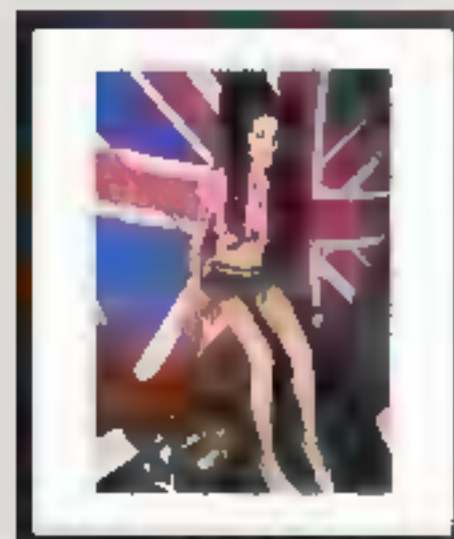
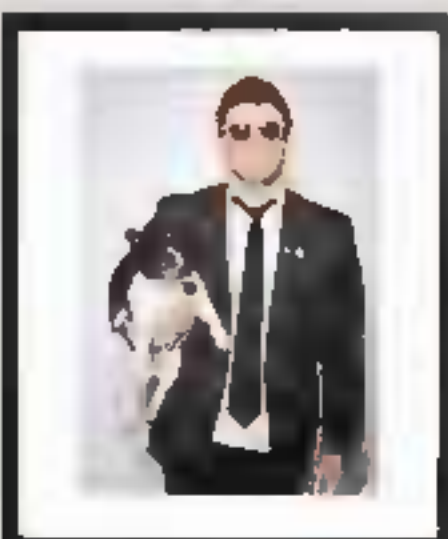
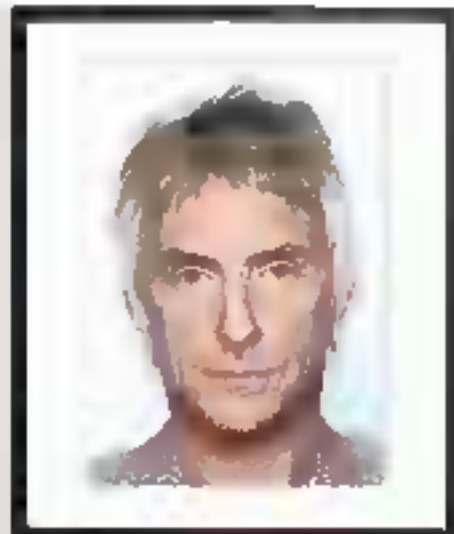
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LION AMONG MEN

*In 2012, the legacy of **Bob Marley** extends far beyond a spliffy poster on a student flat wall, far even beyond his great music. **Dan Martin** travelled to Jamaica to meet the extended Marley clan keeping the spirit of One Love alive in surprising and inspiring ways...*

You don't expect to ever find yourself interviewing the Queen Mother on bended knee. But then this is Jamaica. And the Queen Mother is one Rita Marley, or to give her official title, Queen Mother Nana Afua Adobea, which translates as Queen Mother Of Giving.

We are in the upstairs conference suite of the Kingston Hilton for the Jamaican premiere of Kevin Macdonald's *Marley* documentary. It is a big deal: for music, for Jamaican politics and culture and, you imagine, the biggest deal of all for the woman for whom Bob Marley was not just an icon, but a husband. And after some polite yet firm manoeuvring from a gentle heavy, it appears that when one interviews the Queen Mother, one must do so on bended knee. At 66, she is a grand but gentle woman, frail but with a colourful spirit.

"I don't know if it's 'happy'," she says of the experience of raking over all this again, "but I knew it had to happen. I'm glad it has been done, you know? But some of the contents I'm not happy about."

Why is that? "Just the sentiments that one has. I don't see him as Bob Marley, to me that's more than Bob Marley, that's my husband, that's my friend, that's my brother. So... spiritually, we are still a community."

How do you manage to separate the man from the myth? "Sometimes you have to let it go, but sometimes I really have to... just with certain thoughts it becomes personal, and a sentiment, you have to see the man at large."

Do you think he had any idea of what his legacy would come to mean? "No, he didn't know that. We were just working from the feeling that we get from God. Ras Tafari is our leader, and so we believe in being inspired by him. So whatever we do, we do it not just for the

people, we are the voice of the people, and that is who our music speaks to. But I can feel that his spirit is here today. This is why we are here."

Macdonald's documentary tells Marley's life story in exhaustive, often exhausting, detail. It is the first time, overseen by eldest son David 'Ziggy', that the family have co-operated with a film about him. You find things out you never knew, like how his white father was in his sixties when he got the teenage girl who would become Bob's mother pregnant. But it seems that even the family themselves have learned things through the process. For Ziggy, it was how his father was bullied as a child for being mixed race. For eldest daughter Cedella, she discovered the brutal truth about the Bavarian clinic

"TO ME THAT'S MORE THAN BOB MARLEY. THAT'S MY HUSBAND"

RITA MARLEY

where he was sent to die. Rohan, his son with Janet Hunt and the partner of Lauryn Hill, says, somewhat bizarrely, that he didn't even know his father had cancer.

Yet perhaps the most striking thing about *Marley* is how it brings to light quite how little *is* actually known about the father of reggae. Which goes some way to explaining how his image and identity have got lost along the way as a logo, or a spliffy student poster. And how, here in Jamaica – from the slums of Trench Town where he grew up, to the moneyed mountains of Strawberry Hill – he is treated as so much more than a cultural export.

At the press conference, the female Mayor of Kingston explains why people always refer to Bob in the present tense, because he's never really gone away.

At the evening premiere in Emancipation Park, the lady from the government describes him as "one of the greatest people that ever lived". As the old school Rastas dance the film in, before the many, many speeches, it feels like the UK did around the royal wedding or the Jubilee.

You only need look at the tawdry business that erupted with the issue of custody of Michael Jackson's children last month to know that maintaining a dignified legacy for a dead rock legend can be near-damn impossible. But the Marleys have managed it under quite exceptional circumstances. As the film points out, Marley had 11 (known) children by nine different women. He deliberately didn't make a will, believing that by leaving the money up for grabs, everybody would show their real selves. And yet there's barely a single scurrilous detail of any fallouts or spats or power struggles to be found anywhere.

Legend has it that Rita chose to adopt all these other women's children so that they could all share in the Marley name. As such, the 'Marley family' has taken on the look of a kind of benevolent mafia. In Kingston, ▶





Bob keeps the
knees up and
the spirit high in
Holland, 1976



Julian Marley got a little lost en route to the street naming



Damian Marley giving Nas hair envy

Bob, perhaps pondering a soft furnishing range



they are treated like royalty. Whether this was the whip of a formidable matriarch like Rita, or simple decency on the part of everyone involved isn't clear. But they've managed to keep everything impressively in the family.

"That's been easy relative to other things I guess," considers Ziggy, "but we have discussions and we have disagreements. You still have to work at it, it doesn't just happen. You have to work at it, you have to have a conscience, you have to have a moral compass. Everything can't be about money, because if everything was about money, that would be a disgrace to his legacy. It's a very narrow path to travel, especially with somebody like my father, who's loved by a lot of people. It's very tricky, but we try and stay true and keep the respect of my father and the people that love him."

Cedella, though, denies that it's even a challenge. "No it's not," she says firmly. "It's what we've been doing for all of our lives. We're dignified people from the start. We came from humble beginnings, and remaining humble in whatever you do is the most precious thing you can have in your life because it keeps you grounded. We're blessed to have each other and we don't get to that nasty part... not with each other anyway!" And she lets out a shriek of laughter that says a great many things.

True enough, Cedella Marley is not a woman you

would want to get on the wrong side of. She gives off a vibe of somebody who's tough because she's had to be. As the eldest daughter (named after Bob's mother), she's one of the few children who remembers the childhood with Bob as a father firsthand, and in the film she's frank about his shortcomings, remembering with no little bitterness his competitiveness with his children and the affect his affairs had on her mother.

While Damian has maintained a high-profile music career, working with Skrillex recently, and Ziggy has a music career and his own graphic novel, *Marijuanaman*, and Rohan looks after a successful coffee business, Cedella seems to be the custodian of the business end. This is as well as maintaining a successful career as a children's author, and having designed the kit for Jamaica's Olympic team. She oversees the Marley coffee brand, the headphones, the Mellow Mood relaxation drinks. Everything must meet strict standards, everything must be sustainably sourced, everything must meet a giveback policy with money shares going to charity. It's all incredibly One Love, but it's also an international conglomerate.

"People approach us," explains Cedella of how they decide what they will and won't let out there. "We look

at where we want to go as a brand, and building brands, because you know we also build brands outside of Bob Marley, we protect Bob Marley as an artist. One thing we didn't really touch on in this documentary, is that although we see that Daddy was a perfectionist when it came down to his craft, nobody understood what a serious businessman he was. He really believed in building his businesses. So they approach us and we decide whether this is a good fit, and it has to be right.

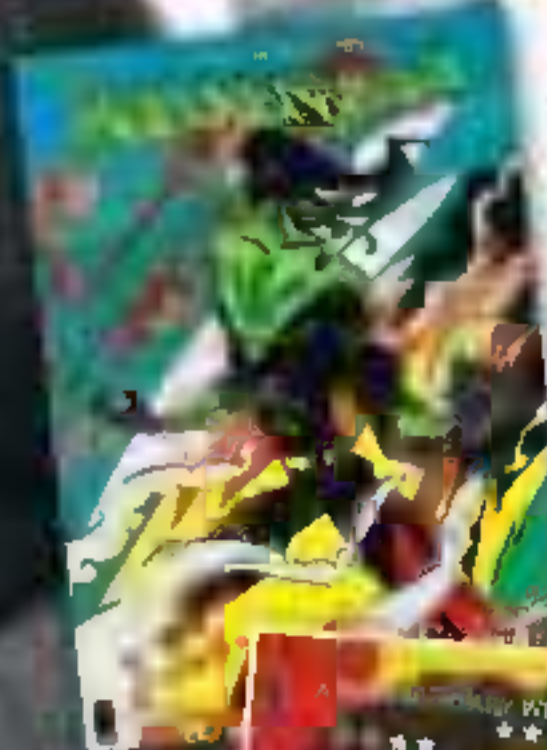
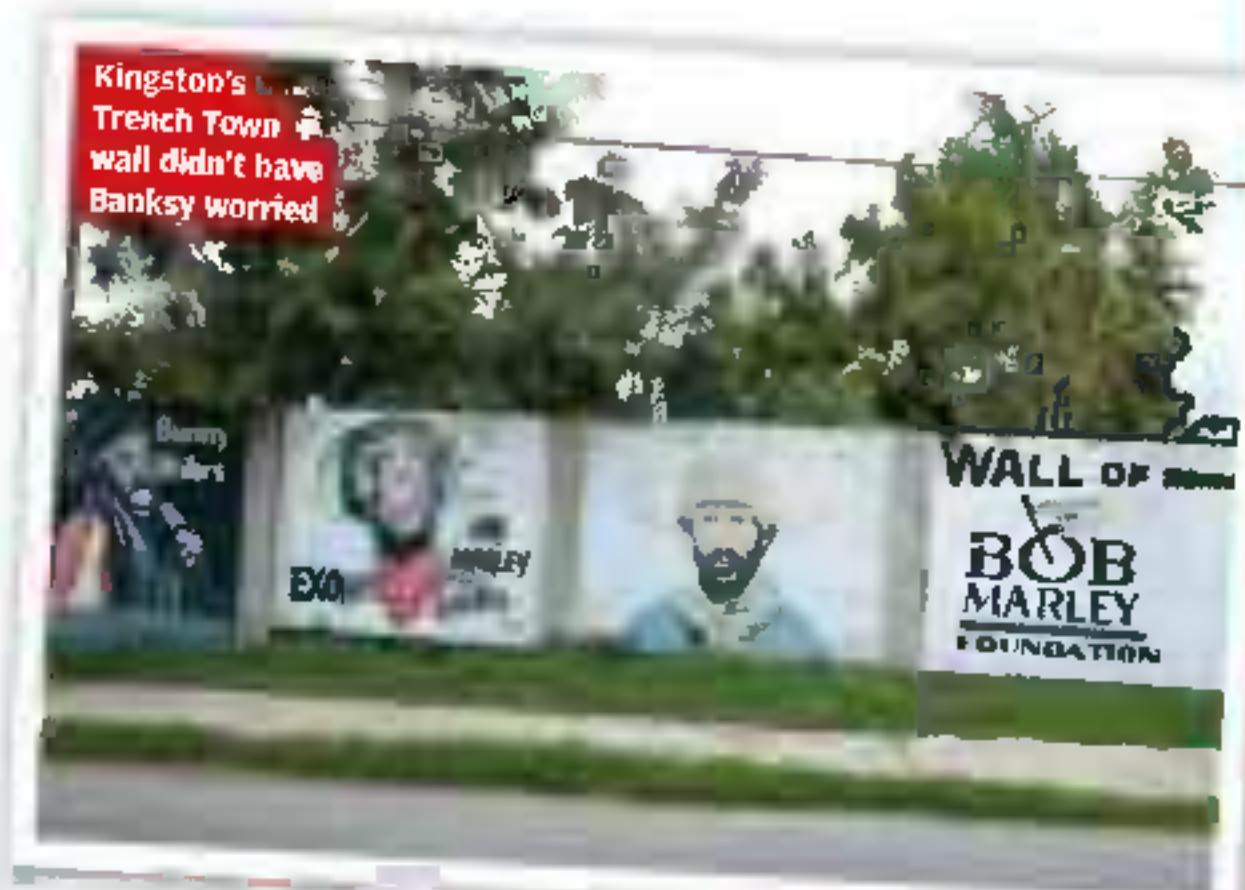
"DADDY WAS A PERFECTIONIST WHEN IT CAME TO HIS CRAFT"

CEDELLA MARLEY

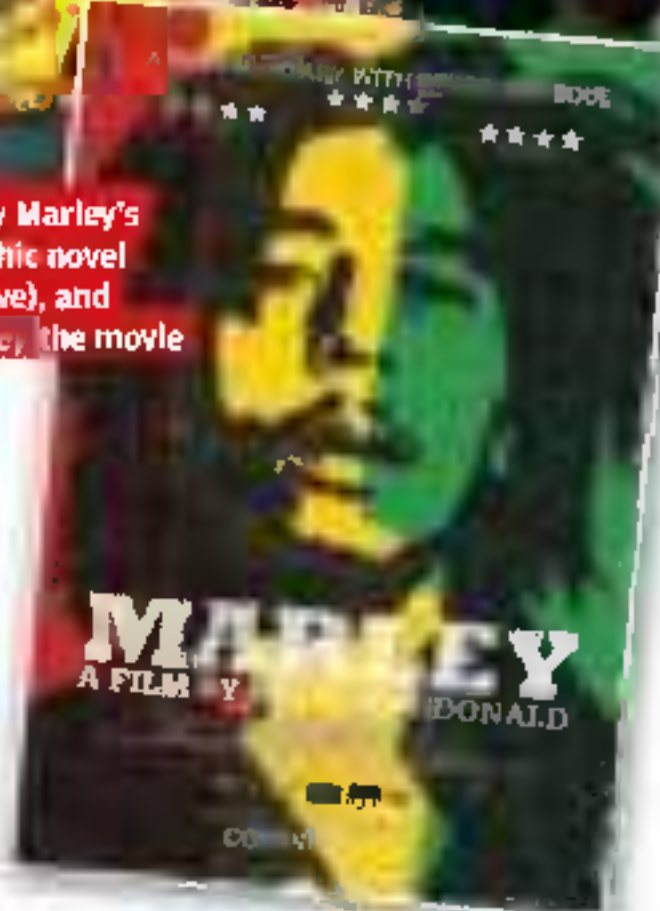
Just like you see with the headphones, it's eco-friendly, sustainable materials, and there's always a giveback programme. So we take it in strides."

And what sort of things won't they agree to? "Oh Lord, we get approached for everything, we get approached from water to hotels. It's that wide."

But Bob's spirit doesn't just live on through consumer products. Through the work of the Bob Marley Foundation, and through iLove.org, a host of projects aim to keep the spirit alive. Right now they're funding



Ziggy Marley's graphic novel (above), and Marley the movie



projects like the Urban Development Vocal Project, which runs workshops for underprivileged youth in east London, to keep them on the straight and narrow through song. "Their work with young people and what they're doing to educate them in a musical way is important," says Rohan, "and for this reason we want to provide them with practical support. iLove.org was started by our father, Bob. We, as his children, decided that we wanted to represent iLove.org in a more practical way."

A huge amount of effort is made to keep Bob alive in these ways. But what might he have been doing had he survived? Chris Blackwell, the English gent who signed him to Island Records says: "I don't think he would've gone into politics because he was against politics, but I think he would have been a very important influence in what's happening in Jamaica."

He also reckons he would still be recording. "He was very prolific, you know," he reasons. "A lot of people when they become famous they cut themselves off. But he was somebody who was out and about all the time, playing football, he never changed. When he became successful he never became distant from people."

Neville Garrick, a garrulous academic Rasta and photographer, who was his friend and creative director, reckons he would be making movies "about the rich

history of Ethiopia, because his whole focus was not really Jamaica, it was Africa. That was where he was trying to lead everybody." They spoke about it, and he still intends to do that himself, "because people without knowledge of their history, as Marcus Garvey [Jamaican politician] said, is like a tree without root. And that is the problem I have with young people today, they have no sense of history. And if you have no sense of history you have no idea where you're going, you're just in a void."

It's July in Brixton, two weeks before Usain Bolt wins Olympic gold for Jamaica, and Bob Marley Way is hosting a free festival for the residents. The area has been redeveloped, with the aid of iLove.org, and there's a free stage playing host to Devlin, Maverick Sabre, Lady Leshurr and the Soul II Soul Sound System. This is just the first stage of a new range of initiatives. Cedella and Julian Marley have come along for a state opening.

"I see today as a blessing," says Julian, "you see there is rain, and when there is rain there is a blessing. So it's great up here on Bob Marley Way. It makes me feel very hopeful, it's like a boost. I get a spiritual boost out of it, because it's for a good cause. When you say Marley or reggae it's all about oneness, no matter where you come from. It's an energiser for me."

MARLEY AND ME

The Bob legacy keeps on spilling

RITA MARLEY



Bob's teenage sweetheart, wife and

collaborator. Turned a blind eye to his affairs, saying she felt more like his "keeper". Now acts as matriarch over the whole Marley industry, and does charity work.

DAVID 'ZIGGY' MARLEY



Bob's eldest son by Rita, and leader of the band

Ziggy Marley & The Melody Makers - with three other of Bob's children. His dad gave him his nickname after a football move, and it's also a name for a small joint.

CEDELLA MARLEY



The eldest child of Bob and Rita, she was part

of the Melody Makers and has gone on to work as a dancer, fashion designer, actress and CEO.

DAMIAN MARLEY



Bob's youngest son, with former Miss

World and mistress Cindy Breakspere. Nicknamed 'Junior Gong', his music career is the most up-to-date, fusing reggae with hip-hop and working this year with Skrillex.

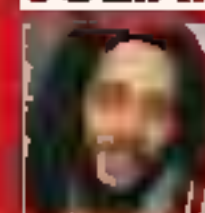
ROHAN MARLEY



Bob's son with Janet Hunt, he had an early

career as a football player and now runs the Marley coffee business, being active in the Bob Marley Foundation. His partner is Lauryn Hill.

JULIAN MARLEY



Bob's son with Bajan mother Lucy Pounder, he

was in the production collective Ghetto Youths International. Has released three solo albums and is a proud Rastafarian.

NEVILLE GARRICK



One of Bob's closest friends, as well as the

designer of many of his album covers. He was the person Bob took with him when he exiled himself to the UK after an attempt on his life was made in 1976. Author of *A Rasta's Pilgrimage: Ethiopian Faces And Places*.

CHRIS BLACKWELL



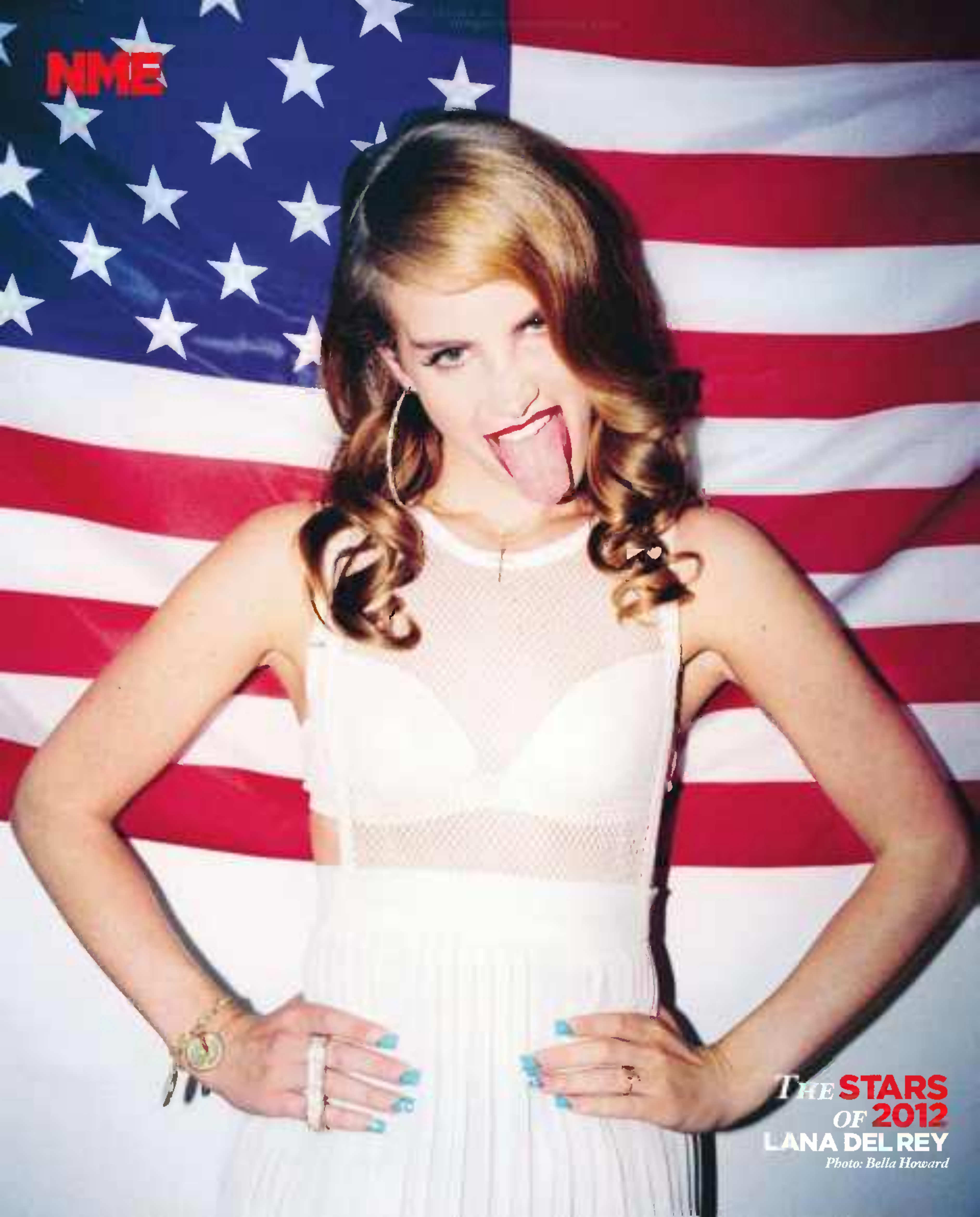
Founder of Island Records, and the man who

took Bob from Jamaican obscurity to worldwide acclaim. He is credited as the man most responsible for bringing reggae to a wider international audience.

And Cedella? "I love this neighbourhood. I feel like I'm in Jamaica, it's amazing the energy. It's an honour to have Bob Marley Way. Daddy loved London, he really did."

She calls over to her 'I Love Guy' to explain everything they're doing, a global vision encompassing children's literacy programmes and charity water and the like. But he says he's just implementing Cedella's vision. What is that, right here today? She considers this. "Bringing people together. This is part of the charity component that we want to give back to the community. It's peaceful, it's music, it's food... it's One Love."

NINE



THE **STARS**
OF **2012**
LANA DEL REY
Photo: Bella Howard

NME

THE **STARS**
OF **2012**
PAUL WELLER
& MILES KANE
Photo: Dean Chalkley



NME

**THE STARS
OF 2012**
ALEX TURNER
Photo: Pieter M Van Hattem







NME

THE STARS OF 2012
JACK WHITE
Photo: Jo McCaughy

NME



THE **STARS**
OF **2012**
PLAN B
Photo: Ed Miles

CLUTTER GENIUS

Maestro of DIY wonky-pop *Micachu* may not be exactly houseproud, but there's magic in her mess, says **Ben Hewitt**

PHOTOS: ANDY WILLISHER

"I slept here once, and it was fucking awful," grins Mica Levi, puffing on a fag and heaving the heavy door of the bright blue shipping container open with an almighty groan. This cluttered crate, one of a cluster of identikit self-contained spaces dotted higgledy-piggledy by the docks on the Thames in east London, is a second home for the Micachu And The Shapes singer, songwriter and classically-trained multi-instrumentalist. And being invited inside this particular blue box is like being ushered inside her very own version of the TARDIS.

"It's always a tip in here," she says apologetically, stepping over the unopened boxes of carpet tiles strewn across the studio. It's a madcap muddle of musical equipment and personal artefacts, a hybrid between a grumpy teenager's lair and a genius composer's mad laboratory. There's packets of Ritz crackers stuffed in a bin, dozens of cans of the spray paint that she uses for graffiti, toy figurines and a Game Boy Colour complete with Pokémon and Harry Potter games. Then, there's the crazy instruments she's fashioned herself out of lumps of wood next to piles and piles of records, acoustic and electric guitars. Finding a bit of space to grab 40 winks must have been hard.

Despite the disorder, the mess inside is a perfect parallel to her work with the Shapes. She studied at the Purcell School Of Music and was offered a scholarship for the Guildhall School For Music And Drama, but alongside her talent for classical composition, she was obsessed with grime, garage and guitars, too. Her band's 2009 debut *'Jewellery'* was more compact, wonky pop than highfalutin orchestration, while *'Chopped And Screwed'*, the 2011 collaboration with the Sinfonietta Orchestra, owed as much of a debt to hip-hop and tales of getting leathered as it did to complex string arrangements. New album *'Never'*, meanwhile, may be one of the weirdest of the year, but could also be one of the catchiest; strip away the mind-boggling skill and it's as noisy and fun a pop album as you'll hear in 2012.

"I wish I actually *was* a child prodigy," laughs Mica of her school days and the 'prepubescent genius' tag she's been given by some music journalists. "I was just really worried that everyone was going to look like a Victorian, so I turned up in a full football kit." Rather than studying, she spent most of her time kicking a ball around or on the computer. "You were supposed to sit in your room and play all day. But if I photocopied sheet music I'd just try and throw it into the bin from different angles. I got in trouble a few times and got suspended. Underage drinking and stuff like that – totally normal."

But when you split your time between studying avant-garde composition, hanging out with grime MCs, writing guitar tunes and sparring down at the local boxing club 'normal' doesn't really enter your vernacular. Which is why we asked Mica to give us a guided tour of her studio to find out what makes her weird brain tick.

CONKER-TOPPED DIDDLEY BOW

"That's a conker," says Mica, waving at the gnarled nut atop of a rickety slab of timber. "The wood's from part of a bed frame. You can just use any old lump, really – we got a load from B&Q." Considering Mica's fashioned instruments out of vacuum cleaners, a diddley bow's none too oddball: Jack White's made one too, using an old Coke bottle. But Mica's has its own tone. "I wanted it for an electronic sound," she says whilst plucking the solitary string to produce a whiny clanging akin to a DIY soundtrack to the *Psycho* shower scene. "I made it a couple of summers ago for a specific live performance... it was pretty shocking, actually."

THE FIRST ACOUSTIC GUITAR

"This is the guitar I started playing everything on," says Mica, strumming the battered miniature acoustic. "I tune it down so it's nice and bendy, which does mean it detunes quite easily, but it's nice and lightweight." It's covered with Mica's doodles of the square-print pattern she used on the sleeve of *'Jewellery'*, with a blue shoelace instead of a strap. "Because the distance is shorter when you lapse the strings, you get more bend," she says. "Plus, I'm small. Really small."

BANDMATE-BATTERING BOXING GLOVES

When Mica's not tinkering in her studio she likes to head down to her local boxing club for a sparring session. "It's a great sport," she says while throwing a couple of shadowed jabs in a startled *NME*'s direction. "If I joined a team I'd have to be there for practice and all of that kind of shit. Now I can just knock people out. I got Marc [Pell, the Shapes' drummer] quite badly the other day. Sorry, Marc!"



TANGLES OF ELECTRICS

There's a mindblowing amount of engineering wizardry inside Mica's studio, but she insists 'Never' was made as simply as possible, with sessions recorded just using Logic and a harmoniser. "You're not going to believe this," she says of the album's inspirations, "but I was hanging out with a lot of people who aren't into music at all. And one person in particular who would say he doesn't like music apart from one band, which is Oasis. I found that really useful, to have an opinion which isn't saturated with information or knowledge." Which probably makes 'Never' the only album to be influenced by both Webern's string quartets (see below) and 'Definitely Maybe'.

RECORDS - FROM GRIME TO GREASE

Like all of The Shapes' records, 'Never' is a mish-mashed Venn diagram of all of Mica's influences: garage, hip-hop, classical and guitar-rock. After pulling out a grime white label and a Pere Ubu album, she gives us a crash-course in a collection from Austrian composer Anton Webern. "He wrote really short but very intense music using the serial technique," she explains. "You only use 12 notes and there's no hierarchy between them. Every note is equal, and you can only use it once in a series. A very mathematical way of doing things. I like the fact it's digestible; I'm not into focusing on one thing for a long time." Christ knows where the copy of the official Grease soundtrack we spy fits in...

THE "FUCKED" CHOPPER

"It's actually quite fucked now," says Mica sadly as she looks at the chopper: a rectangular block of wood with a copper pipe lodged across the strings and a wheel made out of MDF tacked onto the end. Despite looking like a half-arsed woodwork project, it makes one helluva racket. "It's a work in progress!" yells Mica over thwacking and clanging as she turns the wheel and scrapes the pipe up and down, producing a percussion/strings hybrid. "The copper pipe is my flatmate Dave's - he has a lot of them, because he's a plumber."

REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard



BLOC PARTY

FOUR FRENCHKISS

After a four-year hiatus, the spiky Londoners return with an album that's daring, deep and confused in equal measure



It's 2005 and the '80s post-punk revival is in full swing. The 'wiry' guitar sound reigns. The word 'angular' is used, on average, 25.3 times per *NME*. 'New York Cool' lives, The Rapture are the world's hippest band and The Libertines couple post-punk with bohemian glamour to reinvent London. Indie is reborn sexy. Franz Ferdinand are very sexy. Everyone is happy with themselves. Everyone except Kele Okereke, Russell Lissack, Gordon Moakes and Matt Tong, the four men in Bloc Party.

While indie toasted its own cleverness, in true post-punk fashion BP began asking tough questions about love, hate, themselves and, most of all, modern Britain. With 2005's 'Silent Alarm', the Londoners rejected their peers' retro-ism to become a band of their time, tapping into a 21st century inner conflict every bit as palpable as the Thatcherite tension which post-punk fed from. The title was a metaphor

for quiet desperation, a nationwide epidemic Radiohead prophesied in 1997 with 'OK Computer', but which Bloc Party were living through. The post-millennial discontent, the wearying pace of life, the information fatigue – the Londoners captured all this with their sharp, relentless, manic music. This was the album as wake-up call, *a la* post-punk. Indie at its most relevant.

There's a sense with comeback album, 'Four', that Kele and co are returning to an empty stadium. That they're not relevant any more. The post-punk revival is long dead, and four years after their last record 'Intimacy', their fans are all grown up. So are Bloc Party.

It's rare in rock that men in their mid-30s produce something that resonates with the times. 'Tour' is not 'Kid A'. But at its best it

excels with a glut of sensitive pop tunes which, although no substitute for exhilarating, provocative post-punk, prove Bloc Party are still capable of depth. 'The Healing's' tumbling guitar embodies a peaceful redemption, as Kele falsettos "Take this lifeline", while 'Truth' is a driving live set-closer replete with vocal

hooks and emotional peaks. 'Day Four' combines The Police's 'Every Breath You Take' and tender-mode Wild Beasts as, carried on keening strings and tinkling guitar, Kele's angelic vocal evaporates into the mists. Like their 2005 single 'This Modern Love', it's surging but sad. Equally moving is 'Hard Talk', a slow ballad about growing to trust your lover that tentatively unfurls. "My body is yours", concludes Kele, sounding at peace.

But it's not all good. At its worst, bits of 'Four' sound weary, like a band manufacturing 'anthems' using crude ballast and clenched exertion in an effort to force attention-grabbing BIGNESS. It's a stylistic muddle. For starters, smoky delta blues has no place in the Bloc Party vocabulary ('Coliseum'). Neither does Dinosaur Jr alt-rock ('Kettling') or hardcore punk ('We're Not Good People'). Or, indeed, nu-metal breakdowns. Where's the artistic single-mindedness? Where's the restraint, the daggers, the punch? Perhaps the lack of subtlety is an attempt to make up for 'Intimacy's' failed avant-bleepery.

Matters improve greatly with '3x3', edgier for its insane operatic chutzpah (Kele goes full Pavarotti over a face-melting grand finale) and 'Team A', which earns its rocky cataclysm (Kele sneering "I'm gonna ruin your life") by building tension prior to detonation, just like the Party of old. 'So He Begins To Lie' is again reminiscent of the musically intelligent rock of their youth, with the band using their brains instead of their fists. It's spiky and fresh, if blunted by amp distortion. On 'Octopus', meanwhile, guitarist Russell Lissack unleashes his best guitar trick – a glitchy blur that evolves into Muse-ish fret-shredding. But it's 'VALIS' that steals the show. It just flies. Great melodies, great hooks, great climax. They

haven't forgotten how to do it, they just need to do it more. *John Calvert*

BEST TRACKS: 'VALIS', 'Real Talk', 'Day Four'

Keep up with the latest Bloc Party news at NME.COM/artists/bloc-party.

BACK TO BLOC

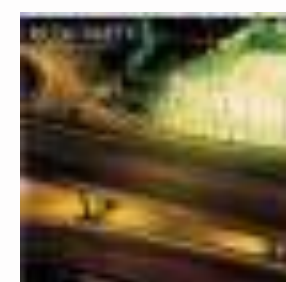
NME's verdict on...



SILENT ALARM (2005)

NME said: "They are a band for the whites, the blacks, the straights, the hip-hop kids, the freaks, the emo kids, the punk-funkers, the queers and, yes, the fashionistas."

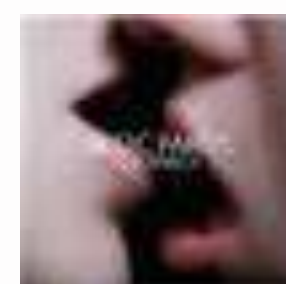
9/10



A WEEKEND IN THE CITY (2007)

NME said: "Its real achievement is pulling hard-won moments of contentment from a maelstrom of anger. The sound of one of Britain's best bands exploring their voice."

8/10



INTIMACY (2008)

NME said: "Their most ostentatious work to date – those looking for simple singalongs will be disappointed."

7/10

7



JESSIE WARE

DEVOTION ISLAND

Don't give up on summer romance just yet – this debut is the svelte soundtrack to last-minute trysts



In 2010 Jessie was working as a reporter for the *Jewish Chronicle* and providing occasional backing vocals for Jack Peñate. She wasn't even dreaming of being a

popstar. Then she guested as a vocalist on SBTRKT's 2010 tune 'Nervous' and everything changed. It sounded like something different. A lyric that took control of the beat, a voice that made the back of your neck bristle.

In 2011, on Joker's 'The Vision', on 'Valentine' with Sampha and on her own debut single 'Strangest Feeling', she proved it wasn't a one-off. People started to pay attention. So the pressure is on for 'Devotion', her debut album. Not least because in the time it's taken to release this album it's become harder to get unpaid work experience at Poundland than it is to get a job as breathy post-dubstep vocalist. Mini Wares are popping up everywhere.

Like all the great British pop records of the past five years, 'Devotion' combines the present and the past to make a record that sounds both contemporary and timeless. Amy Winehouse paced the grim streets of Camden in Ronettes heels. Lily Allen giggled across the time warp between Notting Hill's rocksteady past and its wideboy present. Katy B weaved the myriad mutations of '00s underground dance music into a single night out. Now Jessie smothers the honeyed slow jams and of Neneh Cherry and SWV across crisp minimal house production

from the likes of Julio Bashmore and Sampha. There result is a disconcerting combination of warmth and brutality, honesty and exclusivity. It's as if the record was set in the girls' toilets of an Illuminati house party.

That svelte production is offset by a more traditional romance. All these songs locate the crux of a relationship, the moments in which everything changes. In lesser hands, some of these lyrics – "You'll be my nightlight, there when I go to sleep" from 'Night Light' – would be a little Smooth FM, but they're carried by Jessie's voice. She could make 'Fergalicious' sound like 'Nothing Compares 2 U', every note tells stories of stress, fury, volatility and desire.

All of which makes for a record filled with moments that bring you to your knees. '110%' pirouettes round feathered hi-hats, with Jessie's cooing vocals ("Small steps don't lead to your heart") almost floating off their record. 'Sweet Talk' is a woozy Whitney-like ballad sung with a giddy infatuation and bitten bottom lip. 'Still Love Me' builds from off-cuts of Peter Gabriel's 'Sledgehammer' and Jessie's persistent whispers of "Do you still love me?" to a heartbreaking ultimatum.

Amy, Lily and Katy became massive almost by accident, making niche albums and waiting for tastes to catch up with them. After 'Devotion', Jessie will happily stumble into that unlikely gang of alternative British pop stars. **Sam Wolfson**

BEST TRACK: 'Wildest Moments', 'Sweet Talk', '110%'

FACES TO NAMES...

What the reviewers are doing this week



ALEX DENNEY

"Took the ferry out to Piel Island. Got drunk among monastic ruins. Listened to Canadian noise rockers Metz' forthcoming debut. Badass."



SAM WOLFSON

"This week I've been trying to coax the sun back by bathing in Soltan and eating Rubicon lychee ice lollies. It's not worked, but I've got diabetes and a skin infection."



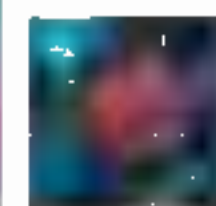
LOUISE BRAILEY

"I've been coping with the travails of a new job by learning Lelf's moves from the 'Wut' video and doing impressions of Rozay: 'UUURRGHH'."

8

TEENGIRL FANTASY

TRACER TRUE PANTHER



This duo's debut '7am' threw a nostalgic blanket over a heap of styles, blending chillwave, post-dubstep and the house/disco revivalism that's become so hip.

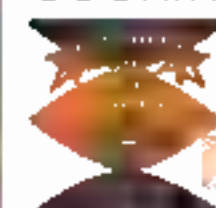
'Tracer' develops their sound in every direction – except the disco/house revivalism. More ambitious, more experimental, more confident, it adds muscle and sophistication. Panda Bear turns in a deliciously wonky vocal on 'Pyjama', while Hyperdub bass mistress Laurel Halo helps make 'Mist Of Time's complex, looping electronica. The only clanger is 'Do It', which may have been conceived as a knowing tribute to 'the club', but provokes only a groaning lunge for the skip button. This aside, it's a nest of treasures. **Adam Corner**

BEST TRACK: 'Pyjama'

7

THE ORB FEATURING LEE "SCRATCH" PERRY

THE ORBERVER IN THE STAR HOUSE COOKING VINYL



The Orb were one of the most important bands of the '90s, bringing ambient house to the UK charts, and dub legend Lee "Scratch" Perry was

one of their key influences. On paper, that this collaboration should be a shoo-in for brilliance. The roots of the album lie in a DJ set that Orb mainstay Alex Paterson performed with Scratch MCing on top and the problem is, sadly, the album sounds like it. Scratch dances merrily over the electronics, but the two parties rarely connect in a cohesive way. Still, on the rare occasions they do, as on 'Golden Clouds', the results are brilliant. **Ben Cardew**

BEST TRACK: 'Golden Clouds'

5

OWL CITY

THE MIDSUMMER STATION ISLAND



Confession time: this album review is technically incomplete, since, after three-and-a-half tracks of this

apocalypse of blandness, the CD was torn from the player and sent spiralling off the ninth floor of NME Towers. Owl City, you see, are almost malevolent in their inoffensiveness, their loud and empty landfill pubescent indie making Scouting For Girls sound like Cannibal Corpse. Every track sounds made to accompany a rousing montage of 25-yard screamers on *Football Focus* and is so empty and flavourless it should come stamped with a Ginsters logo. Incidentally, the CD decapitated a passing pigeon on its way down. We hope you're happy, you evil bastards. **Pete Cashmore**

BEST TRACK: Nope

0

CATE LE BON

CYRK II OVNI



This record isn't so much the sequel its title suggests as 26 minutes of the bits left off 'CYRK', Cate Le Bon's second album. Maybe you think this is hubristic,

considering it was only released four months ago, and its Cardiff-based creator is not exactly a household name. Well, shush. 'CYRK' is a slowburner candidate for psych/folk album of the year, and these five songs were ditched because they didn't quite fit, not because of their inferiority. Veering further towards melancholy and self-doubt ('What Is Worse', notably), pianos tinkle gloomily and guitar solos gnarl into life like a less blokey Wilco. A rich dessert for those who've finished the main course. **Noel Gardner**

BEST TRACK: 'What Is Worse'

7



ARIEL PINK'S HAUNTED GRAFFITI

MATURE THEMES 4AD

Everyone's favourite faux-naïve perv scorns kudos or breakthrough moments in favour of fearless freakouts



Madman, lo-fi genius, Godfather of Chillwave™ – discerning the exact contents of Ariel Pink's brain should really be an Olympic sport for hipsters by now. Scoring a deal with 4AD after fate and timely props from Animal Collective conspired to make him a cult figure on the internetz, the 34-year-old LA tunesmith enjoyed crossover success of sorts with 2010's 'Before Today', an album that subtly switched his focus from the warped murkiness of his home recordings to writing amazing pop songs.

He says he hopes 'Mature Themes' will make his Haunted Graffiti band "huge", but you'd be nuts to believe him. Last time we checked, artists looking to grow their fanbase don't rhyme "blowjobs of death" with "hopped-up on meth" on Track One, but that's exactly what happens with 'Mature Themes', as Pink trots out surrealist obscurities in a faux-British accent on 'Kinski Assassin'. His bid for the big time isn't helped by the throwaway Devo vibes of second track, 'Is This The Best Spot' and its opening gambit: "G spot! H bomb! Let's go!"

The title track indulges Pink's sweet tooth for modern adult concerns with a chivalrous ballad complicated by an unsettling stream of non-sequiturs that passes for lyrics: "I don't care about you/I wish I was taller than five-foot-four". 'Only In My Dreams' solid '60s folk-rock extends the sweetly melodic run, before 'Driftwood' and 'Early Birds Of Babylon' plunge headlong into

the darkness that lurks beneath Pink's smeary pop ventriloquism. The former's a fever dream of cross-eyed goats and hangmen with laughter in their eyes, the latter a dub-leaning affair interrupted by Pink singing, "Houdini do dis do dat/How does he DO dat?" Trust us, it's funny.

'Schnitzel Boogie' finds Pink ordering takeout over a Frank Zappa-esque, ad-jingle ditty, while 'Symphony Of The Nymph' continues the VHS-renaissance-fair sonic thread that pops up throughout 'Mature Themes', with deadpan lyrics about Pink's alleged nymphomania: "I don't mean to burn any bridges, but I can't get enough of those bitches" (although last week he told NME it was actually about dogs). 'Pink Slime' recalls the sickly synth of his 'Doldrums'-era work, while 'Live It Up' — a re-recording of a 2006 track — will be a must for fans of corporate training songs sung into a paper bag.

'Nostradamus & Me's seven-minutes of cosmic ambience offer a breather from the zanier stuff. But it's his collab with DaM-Funk, a tender, soulful cover of 'Baby' by '70s posh lads Donny & Joe Emerson, that stands out in the same way 'Bright Lit Blue Skies' did on 'Before Today'. Perhaps Pink only feels he can play straight with others' material. Either way, 'Mature Themes' fearless strangeness shows up the limits of Haunted Graffiti as a mainstream concern. It's a hardcore record from a top-shelf kind of a guy, but the work of a unique mind. **Alex Denney**

BEST TRACKS: 'Baby', 'Nostradamus & Me', 'Only In My Dreams'

7

KEY NOTES



**Best Sleeve Of
The Week**
Teengirl Fantasy,
'Tracer'

If the dystopian future predicted in *Blade Runner* comes true, the likes of Gatekeeper and sad space flower fans **Teengirl Fantasy** will be the world's biggest bands. Just a heads up.



**Worst Sleeve Of
The Week**
Bloc Party, 'Four'
Remember when Bloc Party's artwork featured stylised icy landscapes? It pleased our inner emo and made us ponder life's isolation and desperation. This... we feel nothing.

JJ DOOM

KEY TO THE KUFFS LEX



"Ere! Wat you got that mask on for?!" goes the sample on opener 'Waterlogged'. DOOM's moved to Blighty, you see, and built a nest in south London. But musically, aside from a few dropped aitches, you'd struggle to hear the shift. 'Key To The Kuffs' is the masked man's regular shtick: the sound of a decade's record-buying sprinkled across the productions of the alt-hip-hop craftsman de jour (Jneiro Jarel is to this what Danger Mouse was to the Danger Doom project and Madlib to Madvillain). The result is excellence as usual, with DOOM rumbling along between sinister and silly while JJ slings in off-kilter operatics. An understated guest appearance from Damon Albarn on 'Bite The Thong' paired with Rhymin Slang's growling chant of "Cahkney rhaming slang" suggests DOOM's eager to remind us where he's at geographically, but his blend of verbal dexterity, oddball subject matter and contempt for a below average rap would feel at home anywhere. **Henry Barnes**

BEST TRACK: 'Guv'nor'

8

THE DARKNESS

HOT CAKES PIAS



It begins, as it must, with a tell-all confessional about the old days ('Every Inch Of You'), that reminisces about their stratospheric rise ("Seas of sleeveless T-shirts/And queues around the block"), then explodes into life with Justin Hawkins screeching "SUCK MY COOOOOCK!" As it always, always was in Darkness world, self-pity is laced with penis jokes, and soundtracked by the sort of bouncing AC/DC riffs that everyone thinks are ironic these days. Nothing has changed, except the world's perception of them. Now they are sober, and not in everyone's face all the time, so we can all take them in the good-natured, fun spirit in which they were always intended. They have a song here called 'Everybody Have A Good Time' which sounds EXACTLY how you would expect it to. Ditto 'Living Each Day Blind' ("Leave our mediocre lives behind"), ditto 'With A Woman'. Plus they get bonus points for finally recording their 'Street Spirit (Fade Out)' cover, just because it'll get right up the noses of the Radiohead snobs. **Hamish MacBain**

BEST TRACK: 'With A Woman'

7

RICK ROSS

GOD FORGIVES, I DON'T MERCURY



You don't have to suspend belief to enter Rozay's world: he'll do it for you. It's as if the ex-correctional officer believes in his kingpin persona so implicitly he's method-acted himself into a superstar. And now he's revelling in his status by recruiting Jay-Z and Dre on the classic-sounding '3 Kings', getting Usher to croon "fuckin' you" repeatedly on the clammy 'Touch'N You' and engineering the genuinely weird moment when he joins André 3000 on the stoop for the nostalgic 'Sixteen'. It's the moment he admits you can't spend all your time in your own bathroom admiring your 24k toilet – as he does on 'Hold Me Back', a Lex Luger-style retread rendered deranged by a vocal which sounds like Ross is on the brink of another seizure. If only it didn't feel so... serious. Only '911' continues the gilded legacy of Teflon Don, where over rimshots and sirens the Bawse grunts "If I die today/On the highway to heaven/Can I let my top down/IN MY 911!" It's thrilling. It's pantomime. It's what Ross does best. Anyone fancy telling him? **Louise Brailey**

BEST TRACK: '911'

6



YEASAYER

FRAGRANT WORLD MUTE

Neither pushing for a pop crossover nor ranging into unmarked sonic territories – smells like treading water



There can't be many songs these days written from the perspective of a tumour that's outlived its human host. 'Henrietta', the most beautiful moment on

Brooklyn trio Yeasayer's third album, though, is a bubbling electro-rollock that tells the story of Henrietta Lacks, a Baltimore woman whose cancer cells were preserved for research purposes after she died in 1951. Halfway through the trapdoor opens, and things swirl in slow-mo as a chant of "*oh Henrietta, we can live on forever*" echoes out. The image of a tumour sprouting lips and taking up crooning might be off-putting, but it's a special song. There are other good moments – take 'Reagan's Skeleton', which comes on like a wonderfully chunky cousin to Hot Chip's 'My Piano' – but that's kind of it.

Yeasayer promised 'Fragrant World' would be a "demented R&B record", leading us to hope for

the odd-pop of their 2010 'Odd Blood' album crossed with some Timbaland beats. Sadly, set against these lofty ambitions, it disappoints. Instead it's the band's experimental electronic album. Songs like 'Longevity' swarm with busy cricket clicks and chirrups. But they aren't so much moving into brave new frontiers as harking back to gleaming '80s pop. The wet drum snaps and glowy synths of 'Blue Paper' are techniques mined so deeply by others that it all ends up sounding a bit La Roux.

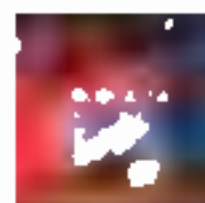
There's nothing far-out enough here to cement Yeasayer as cultish nutter geniuses like, say, Ariel Pink. And there aren't any 'Ambling Alp' style weirdo bangers to take things properly overground. Instead of an album hurtling roomph in one of those directions, 'Fragrant World' feels like the work of a band with stabilisers on. **Jamie Fullerton**

6

BEST TRACKS: 'Henrietta', 'Reagan's Skeleton', 'Demon Road'

COLORAMA

GOOD MUSIC AED



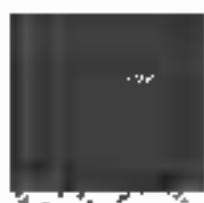
Carwyn Ellis has love trouble. All he wants to do is find a nice mod girl for a swinging rave-up. He's got dumb riffs, freakbeat grooves and a song about being a petrol pump attendant (called 'Do The Pump', obvs) – everything is prepared. But all the girls he knows are too fussy ('Woe Is Me'), too retro ('Old Fashioned Girl') or too attached ('Why Is She'). What's a fella to do? Well he can make his fifth album of charmingly gawky '60s pop, under the guiding hand of the master of such things, Edwyn Collins, and maybe throw in something moody and dark towards the end ('Delaware') as his revenge on an uncaring world. **Fraser McAlpine**

BEST TRACK: 'Delaware'

7

ROWDY SUPERSTAR

BATTERY ACCIDENTAL



Hip-hop dude Rowdy Superstar was touting some of these tracks during live shows back in the early part of 2011, so they've had a decent length of time to mature. It's a shame, then, that much of 'Battery' sounds as though it was constructed in a hurry. Only ever scratching the surface of how good he's capable of being, much of the album sounds as though optimum levels of self-satisfaction have been reached way before the finish line is even in sight. A rugged tapestry of Prince-adulation, grubby rapping circa 2008 and off-the-shelf beats, 'Battery's' better moments are sadly smothered by its own mediocrity. **Hayley Avron**

BEST TRACK: 'War'

5

THE RIDER

What we're reading, stroking and sporting this week



Book
Dougal Butler,
Full Moon

Roadie Dougal Butler recounts the gigs, cars, women and many naked moments of The Who drummer Keith Moon. Recently reissued by

Faber.

Buy it: £12, faber.co.uk



Hair
Iceage's locks

For something more 'now', Danish punks Iceage are selling locks of their hair. A 'snip' at €20. Hahahahaha. No seriously.

Buy it: €20, iceagecopenhagen.bigcartel.com



T-shirt
BOY LONDON

The iconic LDN label's A/W 2012 line boasts this Eagle tee, available in both black or white. Looks good on BOYS or GIRLS.

Buy it: £35, oki-ni.com

THIS WEEK'S SINGLES

reviewed by NME's
GAVIN HAYNES



BLANCK MASS

WHITE MATH SOFTWARE



When my Twitter feed filled to the brim with the words 'FUCK BUTTONS!' around 9:37pm on Olympic Friday, I thought the Velcro industry were doing one of those sponsored Tweet-mobs. Perhaps to capitalise on his star turn in Danny Boyle's show, Ben Power has decided to put 'White Math' out under his Blanck Mass alias. It's 11 minutes of high quality drone, and 11 minutes is always the right length for a good old drone, isn't it?

RACE HORSES

MY YEAR ABROAD STOLEN PIAS



Everybody loves a year abroad. Brushing flies off dying babies in South Sudan or simply flashing your tits at strangers in Chiang Mai, they're the reason God made Western youth rich and thick. Looks great on your CV, too. All of which is only partly connected to Race Horses, who, despite sounding like a more adult Pony Club, have produced the best thing I've heard in the past 17 days. 'His 'n' Hers' in the verse and 'We Are The Pigs' in the chorus? More exciting than a kibbutz made of foreplay.

THE MEXANINES

SHIMMER 1123



Decent blues riff. WLTW pretty men from Bradford who wear Cuban heels and too much black, for NSA fun times. Originality not important.

CHILDISH GAMBINO

FIREFLY UNIVERSAL/ISLAND



Fans of the excruciatingly awkward should check out a recent interview between Childish and Chief Keef, in which the sometime thespian grills the world's most monoglot 17-year-old for six long minutes. Sample: "You ain't a big talker, right?" Chief Keef: "... There's a weird unlicensed '90s West Coast vibe running through 'Firefly' for reasons no one can explain. It resembles *Community*, the TV show Gambino stars in: polished, but feels like it's been written by a team of about 50 paid-by-the-gag hacks.

THE CAST OF CHEERS

HUMAN ELEVATOR CO-OPERATIVE MUSIC



The Cast Of Cheers are basically The History Of Apple Pie for people who like their kookiness cut with more pop culture references. This is a great tribute to third-tier indie through the ages; I just wanna put on my Good Shoes hoodie, spin my Geneva records and spend the afternoon internet-bullying the bass player from Dykeenies.

DEVLIN FEAT ED SHEERAN

WATCHTOWER UNIVERSAL



Not an ode to the Jehovah's Witness magazine of the same name, but instead, a standard sampling of the over-familiar Dylan/Hendrix banger. The video features Ed being shot in the guts (never a chore). But the key question: Is Devlin the most over-publicised and under-realised grime star since Lady Sov?

LIVE

FROM PUBS TO ARENAS, THE WEEK'S TOP GIGS

Edited by Tom Howard

BLUR

HYDE PARK, LONDON SUNDAY, AUGUST 12

Harry Enfield dressed as a tea lady, Coxon chuckling during 'Country House', hundreds of stick-on Wiggo sideburns... if this is Blur's victory lap, it's a triumphant one

And it looks like we might have made it to the end. This recent run of Blur gigs have been played and received with the unmistakable intensity of a last hurrah, while downbeat mutterings from within the band indicate that the likelihood of new material has been downgraded from "never say never" to "don't hold your breath". Whatever we might have wished for amid the euphoria of Blur's latest triumphant victory lap, the four men who really matter seem to be saying: that's yer lot. Like Usain Bolt, there's no distance left to run.

After three weeks of investing all our emotional capital in the medal prospects of anyone in a Team GB leotard, we're all

feeling a little bit fragile. So as for how we're going to cope with the last ever show by one of the most cherished bands this country has ever produced, wielding a set full of songs explicitly designed to tickle all our emotional triggers –

'Under The Westway' feels like the end of a chapter, not the start of a new one

especially those of us who came of age in the '90s, when Blur vs Oasis felt like a matter of life and death – well, hankies at the ready, folks.

Maybe we shouldn't care so much. After all, weren't Blur here, in this very spot,

three years ago, playing all these songs for the very last time? Undoubtedly, this gig brings with it a faint, queasy feeling of double déjà vu, of nostalgia for the last time we felt nostalgic.

And earlier in the evening, there is a warning of what can happen when reunited bands stumble on indefinitely, like a closing down sale that never closes down. New Order are one of the few British groups whose catalogue equals

Blur's for moments of stark, galvanising pop brilliance, but their songs are ill-served by the band's current, grudging, Peter Hook-less incarnation. They make a pig's ear of 'Blue Monday', although 'Temptation' remains majestic enough to

transcend its current circumstances, and there is something oddly moving about watching a field full of people wave plastic Union Jacks along to 'Love Will Tear Us Apart'. The Specials, meanwhile, are tight and punchy, and Terry Hall looks vaguely more alive than he has done on recent occasions. But they're still a one-dimensional museum piece, wheeled out to please the dads.

The difference is that Blur don't feel like a retro band at all. The moment darkness falls across London W1 and they launch into 'Girls & Boys', the atmosphere is instantly transformed and a sunburned Jubilee picnic becomes a meaningful, momentous occasion. It helps that the band's entrance is contrasted with scenes of the clunking, Danny Boyle-less closing ceremony displayed on the big screens.



Hyde Park life:
Piff! Daniels

Just happy to be missing Ed Sheeran murder Pink Floyd



Harry Enfield gets a little touchy feely



SETLIST

- Girls & Boys
- London Loves
- Tracy Jacks
 - Jubilee
- Beetlebum
- Coffee & TV
- Out Of Time (with Khyam Allami)
- Young & Lovely
- Trimm Trabb
- Caramel
- Sunday Sunday
- Country House
 - Parklife (with Phil Daniels & Harry Enfield)
 - Colin Zeal
 - Popscene
 - Advert
 - Song 2
 - No Distance
 - Left To Run
 - Tender
 - This Is A Low
 - Sing
 - Under The Westway
 - Intermission
 - End Of A Century
 - For Tomorrow
 - The Universal

Any foreigners hoping to gain an insight into what Britishness really means should forget the newsprint-wrapped taxis and dodgy Churchill impressions and watch the footage of this show.

The opening quartet of 'Parklife' songs are thrillingly manic, reminding us that beneath the mockney veneer, there was always something heartfelt and sympathetic about these portraits of ordinary people getting a raw deal from modern life. And then, after 'Tracy Jacks' has bulldozed his own house, we get scaring heartbreak ('No Distance...'), the black hole of smack addiction ('Beetlebum'), and the inescapable ennui of the successful fella in 'Country House' who is so sad, he doesn't know why.

Blur attack all these songs as if they wrote them last week. They certainly

don't look like a bunch of dads getting it together for old time's sake. There are no beer bellies, bald heads or baggy trousers on display here. Even Alex looks impressively lithe for a self-confessed cheese addict who's spent the last year writing puff pieces about fast food factories. Brilliantly, when the curtain comes up, he is playing his bass while casually smoking a fag, just like old times.

Graham permits himself the odd chuckle at the ludicrousness of 'Country House' but otherwise keeps his head down. Damon, however, is visibly moved by the occasion. Maybe it's just the

way his eyebrows grow these days, but as he sings, it looks as if he's constantly grappling with the trickiest of dilemmas: this is bloody brilliant – but if we did it

again, and kept doing it, would the magic begin to evaporate?

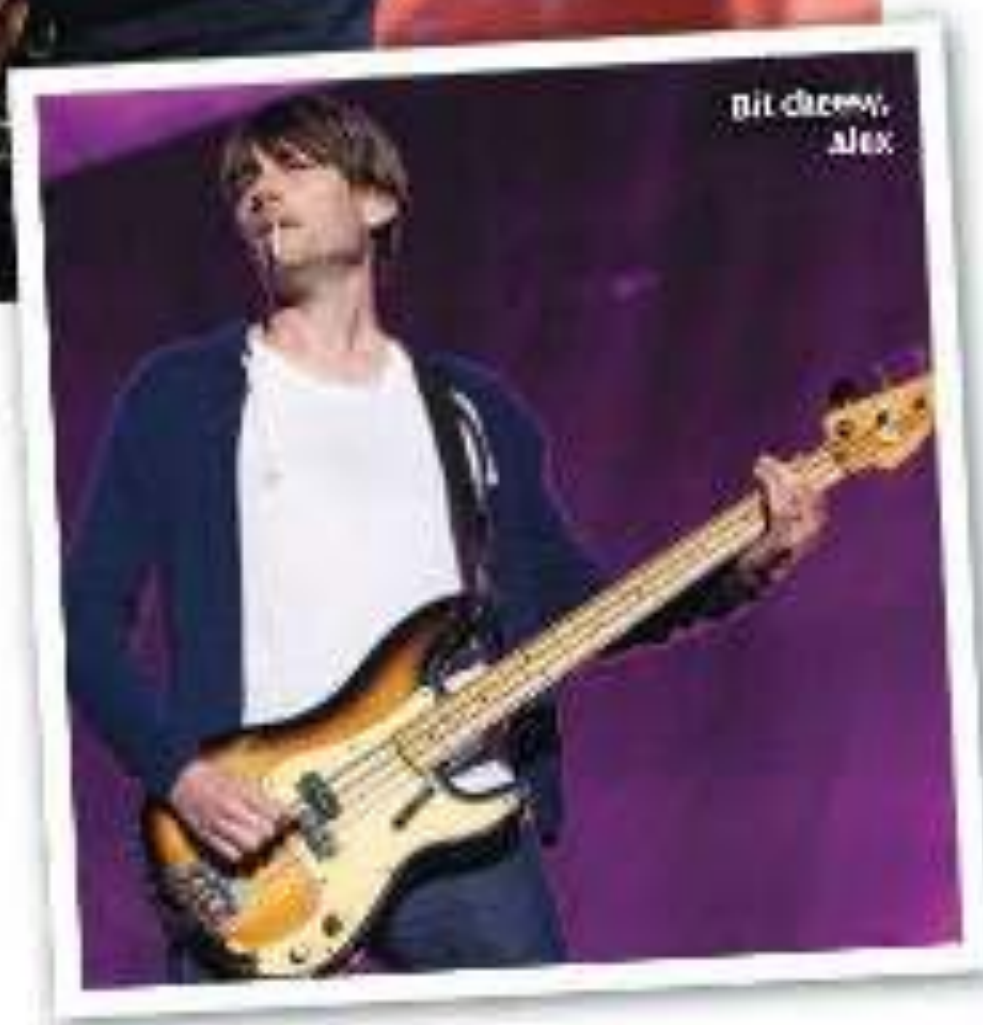
If there'd been an obvious exodus towards the bar for the awkward, despairing numbers like 'Trimm Trabb' and 'Caramel' then maybe that would confirm Damon's suspicion that the public don't want a weird, experimental, forward-focused Blur. But those songs have become as integral to the Blur experience as 'Parklife', barrelled through here with Phil Daniels on guest luv-a-bit-of-its, and Harry Enfield dressed as a tea lady.

Admittedly, the one new song in the set, 'Under The Westway' – the inspiration for their impressive-if-rather-literal stage set – feels overwhelmingly elegiac; the tender underlining of an old chapter rather the start of a new one. But there's enough evidence here – in the relish with which Graham attacks his gnarled solos, in the way that musical guests like oud player Khyam Allami are ushered confidently into the fray, in Damon's awestruck gaze as he struggles to

compose himself to sing emotional closer 'The Universal' – to suggest that Blur have a future if they want it.

As we traipse down towards Hyde Park Corner, along paths strewn with discarded Team GB banners and stick-on Wiggo sideburns, a chorus of 'Tender' continues to ripple through the air. It's pretty apt, really: a hymn to lost love, repurposed by the crowd into a requiem for the band who wrote it.

We're all feeling a bit tender right now. But we'll get through it. *Sam Richards*



VIEW FROM THE CROWD

Is this really the end for Blur?



Peter Millard, Malvern, 19

How was tonight?

"It was brilliant, absolutely bloody brilliant."

Do you think this was the last gig?

"I don't think so. They enjoy it too much. Damon looked happy up there."

What was the best bit

"The Universal', I was close to tears."



Frankie Singlar, London, 21

What was the atmosphere like down the front?

"Unbelievable, there was a mosh pit – everyone was going for. It was a good vibes, old-time fans and young guys."

What was the best bit?

"Song 2', everyone went absolutely nuts."

Do you think they'll play again?

"I really hope so, it was a lifelong ambition to see them."



Jack Steadfield, Bedford, 23

What did you think?

"The first half was shit. It was just too quiet. And we're angry they didn't play 'Charmless Man'."

Oh dear, no highlights?

"The second half was way louder, it sounded great."

Do you think they'll play again?

"Definitely they'll play again. Hopefully somewhere louder."



PEACE

BIRTHDAYS, LONDON THURSDAY, AUGUST 2

The bright young things of Birmingham take a trip to the East End to prove the second city sits first in the indie stakes

There's undeniably something in Birmingham's waters these days. Proof? To (very belatedly) celebrate the opening of Dalston's newest venue-cum-scene-spot, Birthdays have entirely shirked their local natives in favour of a line-up of B-Town's finest. Shrouding the whole thing in a failed air of mystery, the world's worst-kept secret headliners are drawing a heaving queue that snakes way, way out the door. Not bad going, for a town who last delivered us The Twang.

First up are Swim Deep. The balloons decorating every available corner of the venue's basement may technically be an opening night gesture, but with the band inking a hefty major label deal the following day, they seem somewhat of a premonition of celebration. Adding some pleasantly scrappier kicks to their synth-tinged indie tricks, the quartet are an understated yet exciting proposition. They've not found their grove just yet but there are flashes of youthful, exuberant brilliance that show that it won't take long. A cover of 'Dreams', by eyepatch-wearing '90s pop star Gabrielle, transforms into a hazy, stoner love story, while single 'King City'

rounds things off with a communal recognition of something pretty promising.

It might seem a little silly to elevate a band with, essentially, one proper single to their name to 'secret special guest headliner' status, but emphasis here really needs to be placed on the 'special'. Peace, you see, are the best new band in Britain. This is not needless, journalistic superlative; it's just true. Between the opening skank of 'Wrath' or previous B-side 'Lil' Echo' – all smoky guitar lines, sultry vocals and dirty, soaring chorus, the quartet are simultaneously festival-headliningly commercial and weirdly, grimly cool.

Their arsenal flits between genres, taking a Foals-y bent on 'Bblood' (complete with amazingly OTT confetti explosion), getting their glam grunge on for 'Follow Baby' and honing the lighters-aloft strain of unifying balladry on new track 'California Daze'. While there's little coherence between songs, they are unified by merit of just being better than almost anything else we've recently heard. Special then, yes, but secret? Not any more. *Lisa Wright*

CHAPEL CLUB

FORUM, TUNBRIDGE WELLS TUESDAY, JULY 31

Tonight, Chapel Club tread tentatively into the spotlight for their first gig in almost a year. With a catalogue of new material to debut they embrace the challenge with all the bolshy bravado of a small rabbit staring down the barrel of a well-greased gun. They open with 'Scared', its refrain of "I know that you might be feeling a little scared" an acute reflection of the nervousness emanating from stage. Despite the band's timidity, the new songs shine through. 'Sleep Alone', is tinged with the velvety sheen of '80s soul, and is indicative of a new direction relies less on the bombast of layered guitar sounds and more on the nuance of Sade-style synthesizers. While the band's singer Lewis Bowman may not be bursting with confidence tonight, he is, at least, bursting out of his register, employing a neat falsetto that would slay if it only it was coupled with a smidgen of self-belief. It's not all newbies though. 'Surfacing' still gets an outing; albeit in a beaten down and atmospheric version. Lewis announces the 'crowd pleaser' with a mile-wide grin as a trio of young girls in matching cut-offs lead a handclap-tribute. Chapel Club are keen to distance themselves from the slew of indie bands that went into administration last year. The new material goes some way to clearing the debt of their underwhelming debut, now they just need the swagger of a band who are heading in the right direction. *Hayley Avron*

SNOOP LION

THE HOXTON, TORONTO FRIDAY, AUGUST 3

JAH! Ras-tah-far-iii" yells the artist formally known as Snoop Dogg, strolling onstage to the bass-injected bounce of some pristine reggae, dressed head-to-toe in white linen, who then begins sharing spliffs with everyone in the front row. Just in case you're not up on this, West Coast hip-hop legend Snoop Dogg recently visited the Caribbean, chilled with a Nyabingi priest and will henceforth be referred to as Snoop Lion. The show starts with the thundering, dub-infused freakout of new single 'La La La'. It's a high point – the rest of the show veers between roughshod carnival tunes with iffy vocals and songs that sound like cheesy TV ads for an Antilles getaway. 'No Guns Allowed', sees Snoop wheezing out a preachy, patchy flow, and he blasts out



Bob Marley between songs. Just when things are getting a tad Newton Faulkner, in swaggers 'The Next Episode', sending The Hoxton up in smoke. Snoop's recent spiel, that he's an evangelist for reggae and wants to "bury Snoop Dogg" doesn't hold up to scrutiny. In truth, tonight looks less like an reawakening and more like a fun PR stunt. Snoop, then: not the messiah, just a lost dog searching for a way home. *Jazz Monroe*

CLINIC

THE KAZIMIER, LIVERPOOL SATURDAY, AUGUST 4

Despite celebrating their 15th birthday this year, Clinic remain one of Liverpool's most influential and creative bands – one of cult appeal, certainly, but with Radiohead, Arcade Fire and Scott Walker numbering among their fans. Tonight is a rare live outing as they've been busy recording their as-yet untitled seventh album, the fruits of which we hear tonight. Diving onstage with no introduction, dressed in their trademark scrubs and surgical masks, they belt out a punchy version of 'TK', a punk-driven 'Tusk' and a version of crowd favourite 'Walking With Thee' which sounds like something that '70s dark-pop masters Suicide left lying in a squat. Laptops, bongos and samplers sit next to Ade Blackburn's vintage keyboard; a confident juxtaposition that only gets better when, on new song 'See Saw', Jonathan Hartley whips out a clarinet and feeds it through the sampler to create a weird, otherworldly distortion. 'Seeds', another newie, is a bugged-out jam that sees Blackburn yelp more indecipherable words over a looping synth and a guitar line Franz Ferdinand would be jealous of. The new album isn't expected until early 2013, but on the strength of this show, Clinic have another 15 years in 'em. *Mike Doherty*

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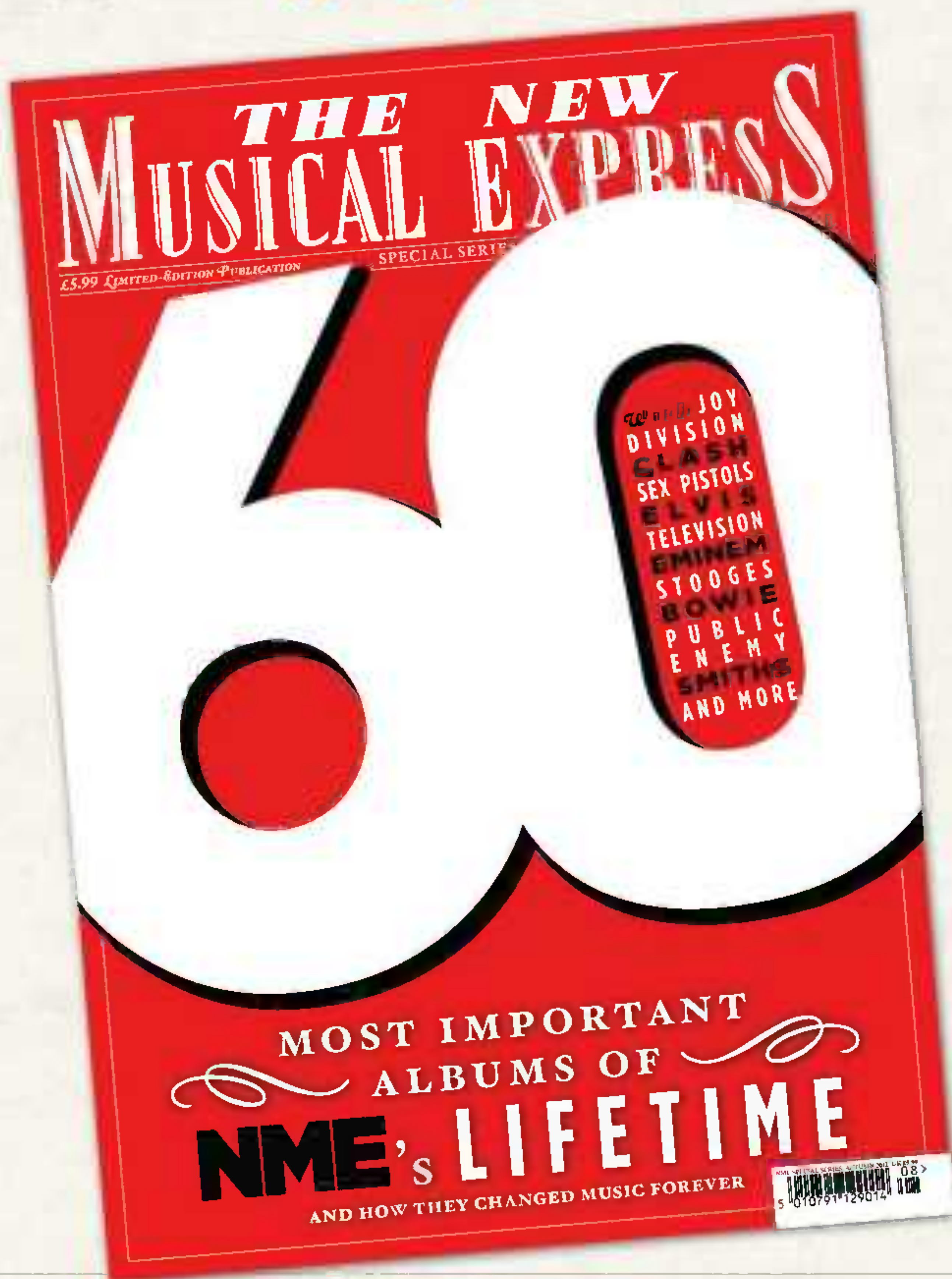
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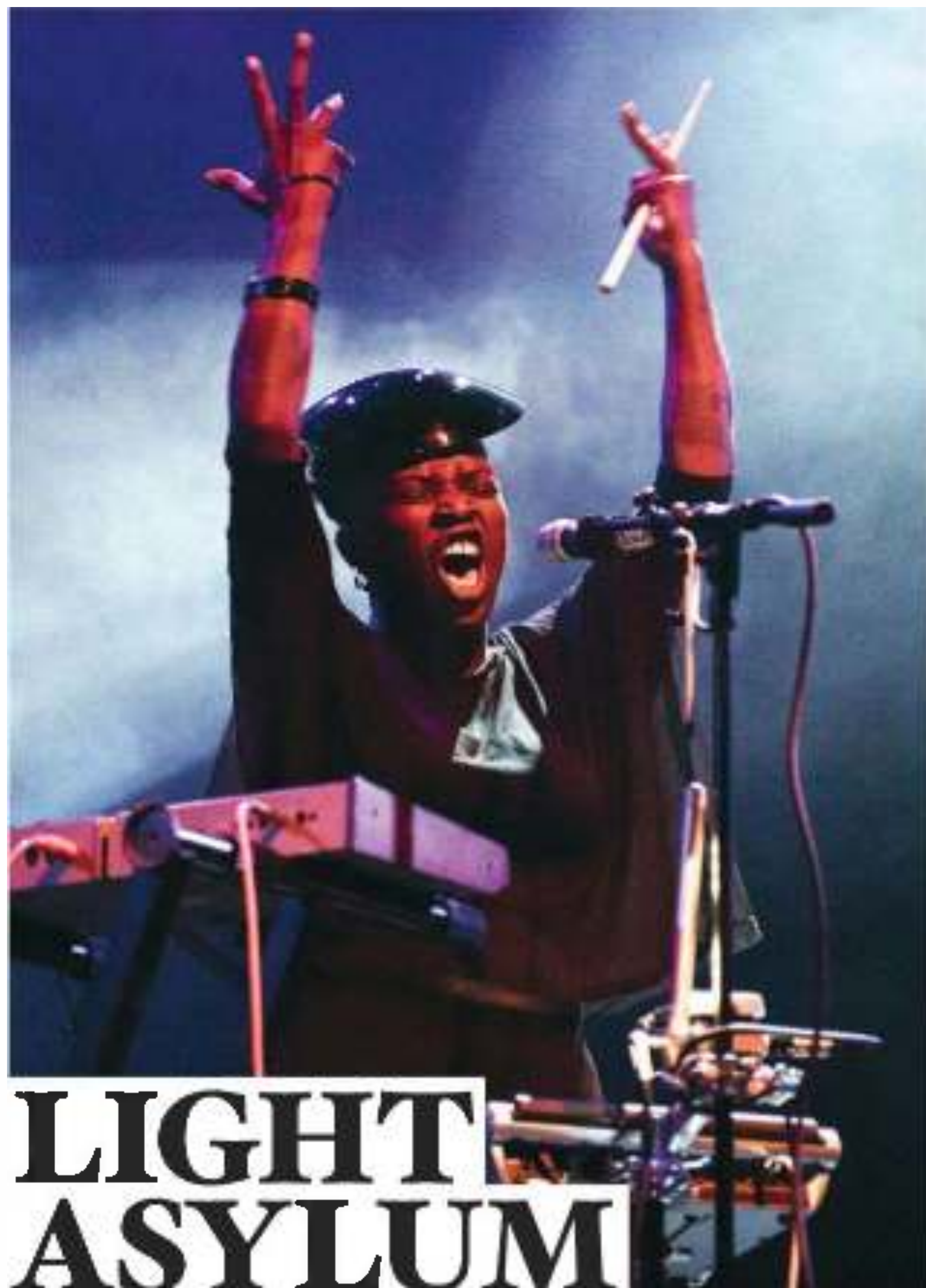
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LIGHT ASYLUM

QUEEN ELIZABETH HALL, LONDON
WEDNESDAY, AUGUST 1

All rise and shine for the Brooklyn duo as they kick off Antony Hegarty's Meltdown in style...

"We're not always well suited for seated auditoriums," purrs Light Asylum's titanium-lunged temptress Shannon Funchess, sternly eyeing up the rows of denizens plonked on their backsides in the stuffy Queen Elizabeth Hall. But prim-and-properness, be damned: for lesser mortals, kicking off this year's Antony Hegarty-curated Meltdown would necessitate a touch of subtlety and restraint, but Light Asylum care not for such trifles.

Regardless of context, they always sound as if they've been beamed down from some sleazy, neo-futuristic underground bunker. Tonight's no different as Funchess bellows, "We don't cry/We try, no tears come" over a filthily lust-laced 'Hour Fortress', before belting out "Use me like a credit card" on the kinky 'Pope Will Roll'.

WHAT TWITTER THOUGHT

@Johannakoll
Energetic set by Light Asylum had me dancing in my seat.

@Nick_Miller_
Light Asylum kicking things off at Meltdown Fest. Sounding ace.

@Gscotcher
Light Asylum are now pretty much my new favourite thing.

Button-pusher and Light Asylum's other-half, Bruno Coviello gamely twiddles knobs but really, hunched over his toys, he may as well be filing his tax returns or slathering his cock in neon paint and wagging it round like a lightsabre: this is Funchess' show. She stalks the stage sporting an odd, discus-shaped hat that's been lifted out of a sci-fi flick, jerking her arms from side-to-side on 'A Certain Person' like an apocalyptic cheerleader conducting a pep-rally for Doomsday. Later, in 'Dark Allies', she crouches on the floor, hollering an inch away from the front row's noses. And they look fucking terrified: if seated auditoriums aren't your thing, best to startle those parked posteriors straight out of their pews. **Ben Hewitt**

HERCULES AND LOVE AFFAIR

SOUTHBANK CENTRE, LONDON
MONDAY, AUGUST 6

... while Antony Hegarty himself is just one of the many guests of NYC's finest disco revivalists

This is, if you believe the Americans, the year of so-called "electronic dance music". Somewhere across the Atlantic, a superstar DJ will "just press play" and send 100,000 kids batshit mental. Technically, Hercules And Love Affair, the backbone of New York's disco-revival scene, are an EDM act. But compared with seeing Deadmau5 in a dust bowl, there's something wonderfully human about tonight's gig. For a start, the stage is packed with actual people. DJ Andy Butler and his posse have been summoned to London by old mate Antony Hegarty, who's curating the annual Meltdown Festival. It's special, so Butler's thought "fuck the budget". String section? Check. Horn section? You betcha. Live singers? Oh, just six in rotation, filing on/off as required.

One of them is John 'Queen Of Denmark' Grant, who debuts an ace collaboration with the band called 'Talk To You'. Another is Antony himself, who provided vocals for Here's 2008

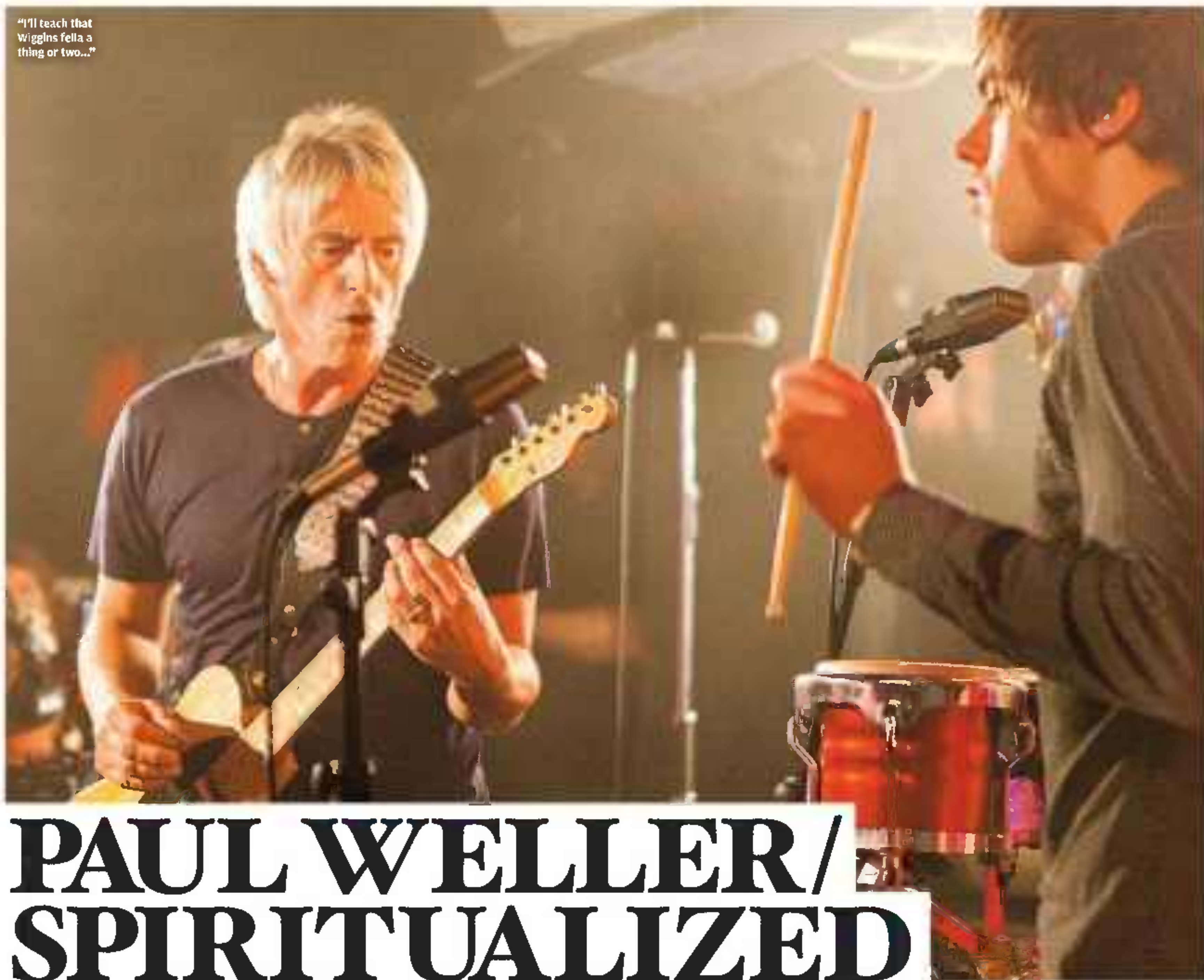
breakthrough hit 'Blind', but has never joined them to sing it live before tonight. It's incredible: so jubilant and full of release that even Antony busts some moves. This should torpedo the rest of the set, but actually it's a springboard. Butler flips the switch from disco to rave and statuesque singer Aécia Negrot takes over like the lovechild of Grace Jones and Sylvester. We dribble out 90 minutes after the opening number: spent, sweaty, tongues like leather. The time claims to be 10.25pm, but it feels we've been going all night. **Nick Levine**

Beth Mburu-Bowke and Gieseph get right on down

Antony lets his hair down



"I'll teach that
Wiggins fella a
thing or two..."



PAUL WELLER/ SPIRITUALIZED

CONVERSE REPRESENT @ 100 CLUB, LONDON WEDNESDAY, AUGUST 1

Sonic kicks all round as Jason Pierce blows away chattering clowns with a gospel-garage firestorm, before the Modfather himself struts and puffs his way through a fierce and vibrant set

In 2009, students from Ireland's Institute Of Technology crammed 86 people into a single campervan. For many years, Iggy Pop squashed the genitals of a bull elephant into transparent plastic trousers intended for a 17-year-old girl. And tonight, in a similar feat of Herculean endeavour, Jason Pierce will attempt to fit Spiritualized – a band which generally comes surgically attached to a symphonic orchestra, several gospel choirs and the Royal Albert Hall – into the 100 Club, which is a bit like finding Vesuvius erupting in your airing cupboard. And then, as if that wasn't historic and monumental enough, they'll bung a flipping Paul Weller gig on top. A bit like stopping the Vesuvius in your

airing cupboard from erupting by dropping Saturn on it

'They', in this ridiculous scenario, are Converse, saviours of the 100 Club, who've had quite the nice little run of it over the past few days. Tomorrow, Blur

*It's tough to imagine the
Pistols in '76 scorching the
walls as much as tonight*

will play here. A few days ago, it was Plan B. But tonight, all must make way this double whammy of super-charged sonic kicks, Pierce's epic gospel blues cataclysms slamming into Weller's revitalised psychedelic punk soul.

As a warm-up for the musical equivalent of two Titans wrestling in a sack, the support acts attempt superhuman miracles of their own. Towns, spurred on by the unstoppable Stone Roses baggy-naut, attempt to revive Madchester

single-handed, despite clearly being from Weston-super-Mare. 2:54 drip their acid guitar gothics as if trying to coolly erode their way to the centre of the earth. And Vancouver's garage

punk duo Japandroids go for the world record for hammering out essentially the same song repeatedly for half an hour.

It takes barely 10 minutes for Jason Pierce to realise the folly of playing a club gig in support of a major mod

legend. Having stripped Spiritualized down to its flame-spewing turbine core of guitars, bass, drums and just the two gospel singers, he attacks the gig with a stone-faced fury, unleashing the riot-punk bastard that always gnashed away between the orchestral ballast and blasting out new album opener 'Hey Jane' in a blitz of garage blues scree. It's a tune like a buried *Prometheus* space-ship taking off, but when it reaches the lull before the orgasmic crescendo coda of "Sweet heart, sweet light... love of my life", it's virtually inaudible. Beyond the rapt cluster front of stage, a bar-full of Wiggins-alike Weller disciples for whom Spiritualized might as well be Dumpy's Rusty Nuts are *talking over it*. And, outrageously, they're *not even getting arrested*.

It's always sunny
in the 100 Club,
Jason Pierce



Towns: In
the city



Japandroids have
hydraulic cables
instead of veins



The fragile chain-gang lament 'Broken Heart' suffers the same despicable fate and the dynamic build of a wondrous 'Oh Baby' – one of Pierce's premium lullabies of pure elation – is destroyed by bar chatter. As a man whose usual onstage displays of outrage and emotion reflect the ferocity you'd usually find on something planted on Easter Island, Pierce is outwardly unflapped, but knows what he must do. With the closest he's ever come to a snarl he launches into a 10-minute oxyacetylene take on Spacemen 3's 'Take Me To The Other Side' full of deafening, squealing feedback that sears the skin off the dazzled mod faces like the end of *Raiders Of The Lost Ark*, sets fire to their sideburns, liquefies their spines, cracks open their skulls and spoons out and eats their jellified brains. Having proved himself among the greatest kick-ass rock'n'roll geniuses on the planet – and probably created a million Higgs Bosons with a mere tap of his Cosmic Catastrophe pedal – Pierce gives a satisfied nod, a clap and leaves the stage. Job done.

You fear for Weller having to follow it, but the guy's a legend on peak form and his revitalised, experimental new material is laser-targeted at punk clubs. You could argue it's predictable, restrictive, even a bit *tragic* that a post-punk pioneer has to hark back to their inescapable initial flare in order to

reclaim some relevance – an attitude Weller acknowledges by only playing 'Start!', 'Art School' and 'In The City' from his Jam days. But as he laces the punkish soul of 'Fast Car/Slow Traffic' and new single 'The Attic' with modernist psychedelics, weaves pastoral carnival electro into Beatledeleic shapes on 'When Your Garden's Overgrown' or gives The Who's 'I Can't Explain' a funk update on 'That Dangerous Age' it's clear he's given up meticulously recreating the classic soul sounds and begun inventing his own again. I mean, 'Kling I Klang' sounds like a Kraftwerk song that was left off the *Mary Poppins* soundtrack, and who'd have expected *that* from The Changing Man?

Like a scab you shouldn't pick, though, even when cut to an hour Weller can't help indulge in some tedious prog-soul work outs during 'Pieces Of A Dream' and 'Foot Of The Mountain', plodding and pointless Riders On The Yawn wankathons that make the gig feel like being locked in sauna with Santana.

Still, they're the only moments of the night that don't strain the 100 Club's seams to bursting. For the most part the Modfather struts and puffs through songs as youthful and vibrant as his new wave heyday, soaking up the chants of his name. It's tough to imagine even the Pistols' '76 gigs scorching the walls as much as Weller does tonight.

Mark Beaumont

ALT-J

THE ECHO, LOS ANGELES WEDNESDAY, AUGUST 1

The Cambridge lads introduce their awesome wares to LA – and the Americans lap it up

There's something particularly Anglophilic about Alt-J's intelli-indie quirkiness, a starry-eyed wub-step as eccentrically English as Syd Barrett nipping down Corsica Studios for a midweek bosh-up before heading home for a ketamine laced cheese toastie. Yet, just like Danny Boyle's eccentric Olympics opening ceremony, this Cambridge four-piece run the risk of simply not being understood in America. This a country where acceptable oddness is turning down a free refill of Coke at brunch.

Marvellously though, tonight's sold-out Los Angeles crowd don't just get Alt-J and their spralling math funk, but yank them into that special place in their hearts normally saved for In N-Out Burger and prescription medication. Nothing has been lost in translation here at The Echo. Even the knicker dissolving raunch of 'Tessellate' – the sound of an erotic boating weekend on the Norfolk Broads with Wild Beasts wearing nothing but partially unzipped eagoules – reduces the audience to a shrieking pile of pulsing hormones. If we didn't know better, we'd be well within our rights to assume that Drake had just slunk onstage in a thong made of cupcake frosting. And hushed as it is, even the song's sublime

a cappella intro wins out over the booming beats seeping up through the floor from the dub reggae night taking place downstairs.

If the punters are enjoying themselves though, it's nothing compared to the band. Frontman Joe Newman endears himself to the crowd even further with his perpetual Hugh Grant-ish graciousness. He thanks everyone for showing up after practically every song.

Alt-J's *Where In The Hell Did That Come From* Debut of the Year™ 'An Awesome Wave', isn't officially released in the US until next month. However, such a minor trifle hasn't stopped fans from learning all of their lyrics by heart, leading into a demonstrative sing-along to the trickling future-flamenco of 'Matilda' which sees Joe's grin extend to super-smug Cheshire cat widths.

Swooning and wide-ranging crotch-twitching is swapped for a small but perfectly formed, head-bopping rave down the front for 'Estocada (Something Good)' while the scent of California homegrown seeps through the venue.

Alt-J have already had an incredible year – their album went Top 20 in the UK. It's too soon to say whether they can do the same in the US, but judging by tonight, there may be no coast, landmass or city safe from their wave. *Leonie Cooper*

Joe Newman:
the Hugh Grant
of UK Indie



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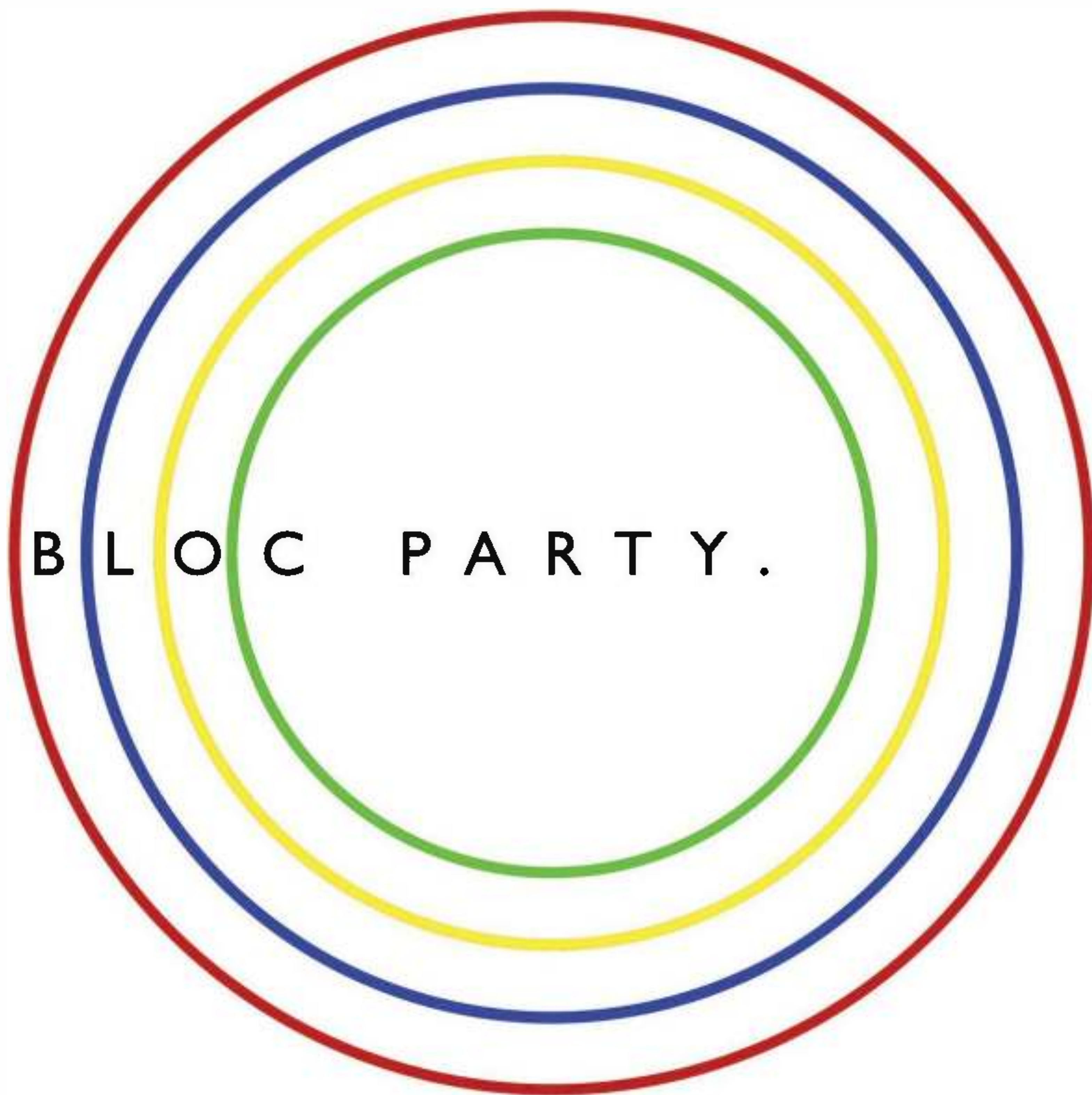
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SPECTOR

STARTS: Glasgow Oran Mor, Oct 10

DON'T
MISS

The basement bars of east London will be quieter and a lot less suited and booted this autumn when permanent fixtures Spector head out on a huge UK tour in support of album 'Enjoy It While It Lasts'. The Spectour (see what they did there?) will last exactly 32 dates and take in cities including Aberdeen (Oct 12), Carlisle (Oct 14), Preston (Oct 17), Brighton (Oct 25), Newcastle (Oct 31), Darlington (Nov 6), Gloucester (Nov 8) and London Shepherd's Bush Empire (Nov 10). In the tradition of a big-new-band tour, they're taking their mates along for the ride in the shape of fuzz punk four-piece Splashh, and B-Town stagedivers Swim Deep. Expect 32 days of LOLs, riffs and Spector's Fred Macpherson asking his fans if he can borrow their BlackBerry charger. The band have been calling it "the tour of the century" on Twitter.



DEAP VALLY

STARTS: London 1234 Festival, Sep 1

The Josh Homme-endorsed LA duo arrive in the UK for a full tour this September. They'll visit Leeds, Glasgow, Newcastle, Manchester and Nottingham. Ends Sep 8.



LEMONADE

STARTS: London Lexington, Sep 13

The San Franciscans lug their Balearic take on pop and '90s R&B from recent album 'Diver' on tour. Capable of warming you up for any club.



IN: MOTION

STARTS: Bristol, various venues, Sep 21

The underground music series returns to Bristol with nights from Hesse Audio (Oct 5), Public Enemy (Oct 28), and Grimes' only autumn UK show (Nov 13).



MUMFORD & SONS

STARTS: London Roundhouse, Sept 24

Mumford & Sons have been added to this year's iTunes festival. Calvin Harris, Pink and Biffy Clyro also join the stellar line-up.



AXEWOUND

STARTS: Nottingham Rescue Rooms, Oct 1

The Bullet For My Valentine and Cancer Bats supergroup don their leathers and grease up their hair for a UK tour. The jaunt ends in Bristol (Oct 7).



O CHILDREN

STARTS: York Stereo, Oct 17

The London band will play tracks from their dramatic recent album 'Apnea' on a nine-date UK tour, which ends back in their home city on Oct 29.



METZ

STARTS: Brighton The Hope, Oct 20

The plaid-wearing, sludge-rocking Sub Pop signings play five UK dates this October. They're a must-see for fans of Black Flag and early Nirvana.



DOG IS DEAD

STARTS: Manchester Academy 3, Oct 23

The band with the least appealing name in indie rock visit cities including Newcastle, Bristol and Exeter this Oct/Nov. Ends Leeds (Nov 6).



DZ DEATHRAYS

STARTS: Birmingham O2 Academy 2, Nov 6

The Aussie thrash-poppers tour with Pulled Apart By Horses throughout November. We love them, but that is going to be one really smelly tour.



HOLOGRAMS

STARTS: Brighton Green Door Store, Nov 7

The Swedes arrive in November to start garage-punk parties and inspire us all to get drunker than we are already.



CITIZENS!

STARTS: Glasgow King Tut's, Nov 13

The indie charmers tour this late autumn, visiting Edinburgh (Nov 14), Darlington (Nov 16), York (Nov 18), Brighton (Nov 19) and London (Nov 20).



PURITY RING

STARTS: Brighton The Haunt, Nov 22

The sparky Canadian duo bring their lightshow to the UK for six more dates this November. Their acclaimed debut album, 'Shrines', is out now.

PICK of the WEEK

What to see this week? Let us help



BEACONS FESTIVAL

STARTS: Skipton Funkirk Estate, Aug 17

NME
PICK

The Yorkshire festival *finally* celebrates its first year after getting cruelly flooded at the last minute in 2011. And, like then, Beacons has gone all out in bringing the new bands, producers and DJs together for a weekend that's a bit like an art school, Brooklyn and Leeds' Nation of Shopkeepers venue dumped into a field. By that we mean a field packed with teepees, tents, "guerrilla theatrics" and a fuckton of falafel burgers. Highlights will surely include having a brisk mosh with the likes of Bleeding Knees Club, Gross Magic and Bos Angeles, plus Wild Beasts (pictured) playing one of their few summer gigs and Factory Floor (probably) killing it with their industrial-style dance. King Krule, Jessie Ware, Disclosure, Hookworms and the always unpredictable Willis Earl Beal also appear, and dance heads will surely be impressed by sets from Julio Bashmore, Maya Jane Coles and Rinôçérôse. See you there!



Everyone's Talking About FRANK TURNER

STARTS: Frome Cheese & Grain, Aug 16

If you travelled back to 2004 and told a fan at a Million Dead gig that in seven years' time their hardcore hero would be playing acoustic guitar at the Olympic opening ceremony they'd have laughed in your face. But Frank is the one laughing now, and he continues to please his huge fanbase with six more dates.



Don't Miss KASABIAN

STARTS: London O2 Academy Brixton, Aug 20

Join the 'I saw them in a tiny venue' crew at this year's festivals by catching the Reading and Leeds bill-toppers at a 'small' warm-up date. Like cover stars The Killers - who give forthcoming album 'Battle Born' their UK debut on Friday - don't expect Kasabian's stadium-sized egos to be dented by the modest surroundings.



Radar Stars RADFEST

STARTS: London Hackney Downs Studios, Aug 21

As if the name didn't explain it well enough, this all-dayer is a must-attend if you've any pretensions to radness. Whether you're on a hardcore or skate punk tip (Trash Talk, Throne, Ceremony), a garage-rock vibe (Holograms, FIDLAR), or into hazy electronics (Halls, Maria Minerva), you'll be onto a total winner here.

WEDNESDAY

August 15

ABERDEEN

Doghouse Roses/Katarina Juvancic/Dejan Lapanja Blue Lamp 01224 647 472

BATH

King Porter Stomp Bell 01225 460426
Wolfhound Curfew Inn 01225 424 210

BEDFORD

The Twang Esquires 01234 340120

BELFAST

Skrillex/Dillon Francis/Knife Party/Kill The Noise Custom House Square 0871 230 1094

BIRMINGHAM

Claustrophobique Adam & Eve 0121 693 1500
Follow You Home/Chasing Skylines The End 0121 448 0797
Michael Cassidy Yardbird 0121 212 2524

Soul Devotion Jam House 0121 236 6677

BOURNEMOUTH

DJ Wingfields/Ryder/Byrns 60 Million Postcards 01202 292 697
YRRS/Playlounge/VLAD The Winchester 01202 552 206

BRIGHTON

Acoustic Showcase Black Lion 01273 711 884
Hush Hush Western Front 01273 725 656
Mixtapes/Starters/Summerslam 88 Sticky Mike's Frog Bar 01273 749 465
Spectrum/One Unique Signal/Innerstrings Psychedelic Lightshow The Haunt 01273 770 847
The Peacocks/River Jumpers Prince Albert 01273 730 499
Public Image Ltd Concorde 2 01273 673 311
Strangers/Navajo Break/Jungfrau Green Door Store 07894 267 053
Vintage Trouble Komedia 01273 647 100

BRISTOL

Corrosion Of Conformity Fleece 0117 945 0996
The Evening Sons/Bridges/In The Pacific Croft (Main Room) 0117 987 4144
Padraig Whelan Rise Records 0117 9297511

CARDIFF

The Grinding Young/Rough Music/David Newington Undertone 029 2022 8883
Jay Stansfield Gwdihw Café Bar 029 2039 7933

CHELMSFORD

Blowtorch Ponies/Dead Dux Hooga 01245 356 811

FALMOUTH

Fazer/The Mend Events Square

GLASGOW

Karen Matheson Oran Mor 0141 552 9224
Meursault/Tamara Schlesinger Stereo 0141 576 5018

HOVE

Moriarty Brunswick 01273 735254

LEEDS

Damien Jurado/Megafaun Brudenell Social Club 0113 243 5866
The Death Rays Of Ardilla/Dreng Nation Of Shopkeepers 0113 203 1831
Mojah Sela Bar 0113 242 9442
We Were Frontiers Oporto 0113 245 4444

LEICESTER

The Chambers/Havah/Glass Cannons Lock 42 liveinleicester.net
Moscow Youth Cult/Muted Fnord Firebug 0116 255 1228

LIVERPOOL

Harl Sylvanesan/Deepit Omcherry Bhalla Capstone Theatre 0151 291 3578

LONDON

Anthony Pateras/Steve Noble Café Oto 0871 230 1094
Cave Painting Bull & Gate 020 7485 5358
Com Truise/Jape/Labyrinth Ear Corsica Studios 0207 703 4760
Dingus Khan/The Mysterons MacBeth 020 7739 5095
Dirty Angels/Joyride/Mars Fortress Buffalo Bar 020 7359 6191
Dispatch/To Kill A King KOKO 020 7388 3222
Don Broco Banquet Records 020 8549 5871
Elouise Madame Jojo's 020 7734 2473
Elzhi/Yungun/Spin Doctor Cargo 0207 749 7840
Emily & The Woods/Brooke Sharkey/Henry Skewes The Gallery Café 020 8980 2092
Fauntleroy/Mishaped Pearls/Grass And Carrots Nambucca 020 7272 7366
Fridge Magnets/Archeo Price/The Woo Woos Hoxton Square Bar & Kitchen 020 7613 0709
The History Of Apple Pie/FURS/Gross Magic (DJ set) Birthdays birthdaysdalston.com
Isla/HUMI Troubadour Club 020 7370 1434

Jay James Picton Monto Water Rats 020 7813 1079

Jenny Howe/Chris Lee Tiro Spice Of Life 020 7437 7013

Jessie Ware Plan B 08701 165421

Katie Herzig/Butterfly Boucher Borderline 020 7734 5547

Mara Simpson/Amy Grace Slaughtered Lamb 020 8682 4080
Moony/Mr Mitch/Just Geo Old Blue Last 020 7613 2478

Night Verses/Flood Of Red Underworld 020 7482 1932

Shapeshifter Electric Ballroom 020 7485 9006

Shapes & Colours The Shoreditch 020 7033 0085

Shea Seger Favela Chic 020 7613 4228
Simon Pollard Band/Sly Dogs Dublin Castle 020 7485 1773

The Standards Club Surya 020 7713 6262

The Stone Cold/Super Astronaut/Mendoza Zigfrid Von Underbelly 020 7613 1988

Trippy Wicked & The Cosmic Children Of The Night Barfly 0870 907 0999

Zelt Ambassadors Garage (Upstairs) 0871 230 1094

Z'ev/X-NAVI:ET Power Lunches Arts Cafe 020 7998 1997

48 Hours/Ivy League Murder Scene/Left Of The Right Side New Cross Inn 020 8692 1866

MANCHESTER

Violens/Bleech/Dawn Hunger Sound Control 0161 236 0340

MILTON KEYNES

Rocky Nti Watershed 07935 641 660

NEWCASTLE

Deerhart Cluny 2 0191 230 4474
The Regular Johns/Mother Firefly Cluny 0191 230 4474

NORWICH

Against All Odds Brickmakers 01603 441 118

OXFORD

Toots And The Maytals/Chantelle Hernandez/Count Skylark 02 Academy 0870 477 2000

SHEFFIELD

Deliberate/Violent/Matt Finucane South Sea 0114 268 2992

Mick Thomas/Squeezebox Willy Greystones 0114 266 5599

SOUTHAMPTON

Baroness Talking Heads 023 8055 5899

STOKE ON TRENT

Reel Big Fish Sugarmill 01782 214 991



Jessie Ware, Plan B, London

THURSDAY

August 16



Jacuzzi Boys,
Cluny 2, Newcastle

ABERDEEN

DJ Format/The Simonsound The Tunnels 01224 211121

BATH

Glass Dogs St James Wine Vaults 01225 310335

BELFAST

Emeli Sande/Foy Vance/Duke Special Custom House Square 0871 230 1094
Josh T Pearson Empire 028 9024 9276
BIRMINGHAM
Edge Of Reason/8 Bit Monster/Invade The Armada Roadhouse 0121 624 2920
The Jacarandas/Prayers/Thieves Flapper 0121 236 2421
Theo/IO/Dead At Sea Bulls Head
Urna Sellinger/Violet/Floods The End 0121 448 0797

VeXXen/Take Down/Pyrotic O2 Academy 3 0870 477 2000

1 Eye Jam House 0121 236 6677

BOURNEMOUTH

Carys Lowry Carter/Adam Boucher & The Dead Set/Clive Robert Coats The Winchester 01202 552 206
Warner Corners/Brave Mariner/Powdered Cows On The Rocks
BRIGHTON
The Felice Brothers The Haunt 01273 770 847
Moya Latest Music Bar 01273 687 171
Public Image Ltd Concorde 2 01273 673 311

Roll Through Volks Tavern 01273 682828

Sulicide Veil/Sin To Survive/Silent Prophecy Belushi's 01273 202035

Tom Rodwell/Storehouse Mesmerist 01273 328542

Violens Green Door Store 07894 267 053

BRISTOL

Hue & Cry/Emily Clamber/The Chase Fleece 0117 945 0996

Nudybronque Stag & Hounds 0117 929 7048

Tom Holder & The Railway Sleepers Mr Wolf's 0117 927 3221

CAMBRIDGE

Bad Ideas/Gnarwolves/Young Attenborough The Cornerhouse 01223 352047

CARDIFF

Desolated/Malevolence/Failure To Follow Undertone 029 2022 8883
Drums Of Death Buffalo Bar 02920 310312

Elzhi/Metabeats The Moon Club

COVENTRY

Hells Bells/The Establishment Warwick Cavern 01926 494 600
Reel Big Fish/New Town Kings Kasbah 024 7655 4473

CREWE

The Longshanks/Sheena Bratt The Imp 01270 255899

EXETER

Franz Nicolay Cavern Club 01392 495 370

FALMOUTH

Rudi's Message Events Square

FRODO

Frank Turner/The Sleeping Souls Cheese & Grain 01373 455420

GATESHEAD

Days Till December/Lost In Paradise Three Tuns 0191 487 0666

GLASGOW

Damien Jurado/Megafaun The Arches 0141 565 1000

Nikki Garnett/Callie Rossi/ Hooked Up King Tut's Wah Wah Hut 0141 221 5279

GLOUCESTER

The Twang Guildhall Arts Centre 01452 503050

GUILDFORD

Futureages/Kielo/Parachute For Gordo Boileroom 01483 539 539

HOVE

The Long Goodbye Brunswick 01273 735254

KILMARNOCK

Johnny Lee Memphis Grand Hall 01563 521545

LEEDS

ID Parade New Roscoe 0113 246 0778

Littlemores/British Racing Green/ Sharp Darts The Well 0113 2440474

Little Triggers/The Covelles/ Carnabells/Apollo's Basement Carpe Diem 0113 243 6264

Pony And Trap Baby Jupiter 0113 242 1202

Redgrass Grove Inn 0113 243 9254

Tom Gee/We Like Humans/The Artists Empire 01132 420868

LEICESTER

Move/Dead Slow/The Cream Tangerines The Lansdowne 01162854131

LONDON

Asylum/The Bloogs/Cyrano Dublin Castle 020 7485 1773

Billy Talent Garage 020 7607 1818

B-Loose/Jonny Quits Zigfrid Von Underbelly 020 7613 1988

Cattle Decapitation/Hatesphere/ Incantation Underworld 020 7482 1932

Dead To Me/Our Time Down Here/ The Arteries O2 Academy Islington 0870 477 2000

Derek Trotson/Dirty Addiction/ Yesterday's Trash Queens Camden Rock 0871 230 1094

Electricity In Our Homes Old Blue Last 020 7613 2478

Gabriel Bruce Electricity Showroom 020 7739 3939

Hollie Cook/Rednek Barfly 0870 907 0999

Kontakte/You Walk Through Walls/ Absent Without Leave Wilmington Arms 020 7837 1384

Kvelertak/Arabrot Borderline 020 7734 5547

Lovepark/Eliza & The Bear Lock Tavern 020 7485 0909

Lower Dens/Indians Hoxton Square Bar & Kitchen 020 7613 0709

Luke Ritchie/Organ Donner/Thank Pablo New Cross Inn 020 8692 1866

Morton Valence/Rafaell & The Real/ The Machine Gunners Buffalo Bar 020 7359 6191

Red Sky July Green Note 0871 230 1094

Sensible Sam & Japan 100 Club 020 7636 0933

Spectrum/Hookworms/Prayer Meeting Shackwell Arms 020 7249 0810

MANCHESTER

Joe Pug/Stefan Melbourne/Greg Larkin The Castle 0161 237 9485

Lance Romance Band Night & Day Cafe 0161 236 1822

Trembling Bells/Dan Haywood's New Hawks Band On The Wall 0161 832 6625

Worlds Of Polaris/Semitt Falls Roadhouse 0161 228 1789

MANSFIELD

Vespa/The Kavallars/5 Days Of November Intake Club 01623 450022

NEWCASTLE

Jacuzzi Boys/Dolfinz Cluny 2 0191 230 4474

NORWICH

Hathaway Waterfront 01603 632 717

Mulberry Hawk Brickmakers 01603 441 118

NOTTINGHAM

Knife Cutter/Violent/Little Boy Blue The Navigation 0115 9417 139

Room 94/Disclosure Rescue Rooms 0115 958 8484

Tom Wardle/Charlee Drew Bodega Social Club 08713 100000

PORTSMOUTH

Hieroglyphs/In Circles Edge Of The Wedge 023 9286 3911

READING

Inspirial Carpets Sub89 0871 230 1094

SHEFFIELD

Old Man Luedecke Greystones 0114 266 5599

STAFFORD

Rudimental Couture Nightclub 01785 244755

TAUNTON

STRUMMER OF LOVE Sean McGowan, Zulu, One Eyed Wayne

WOLVERHAMPTON

Connie Lush And Blues Shouter Robin 2 01902 497860

YORK

Bentley Park/Lost Hippy Fibbers 01904 651 250

FRIDAY

August 17

ABERDEEN

Guttergodz/The Ruckus/Estrella Lemon Tree 01224 642230

Liam Gall/Scott Cruickshank Espionage 01224 561006

BATH

Gabby Young & Other Animals Chapel Arts Centre 0122 5404445

BEDFORD

Deer Tick Esquires 01234 340120

BELFAST

Japandroids Queens University 028 9097 3106

Madness Custom House Square 0871 230 1094

BIRMINGHAM

Bella Dlem/Ilya Sunflower Lounge 0121 632 6756

Bowen & The Tide Flapper 0121 236 2421

Dakesis/Concept Of Time Roadhouse 0121 624 2920

Infarriot Adam & Eve 0121 693 1500

The Mills/The Shackletons/Plastic Empire O2 Academy 3 0870 477 2000

Scruffy Somethings/Headstrong/ The Nortons The End 0121 448 0797

BOLTON

Kool & The Gang/Soul II Soul Reebok Stadium 01204 673600

BRECON

GREEN MAN Mogwai/Stephen Malkmus & The Jicks/The Felice

Brothers/Dexys/Junior Boys/Cass McCombs/Errors/Stealing Sheep/

Cate Le Bon/Kwes Glanusk Park 0871 230 1094

BRIGHTON

Boyssetsfire The Haunt 01273 770 847

Dollface/The Denim/As It Is Sticky Mike's Frog Bar 01273 749 465

Ed Meme/Beatwell Fishbowl 01273 777 505

Shoot The Dead/Sandweaver/Mok/ The Flip Frays Green Door Store 07894 267 053

The Tribe/Jornie & The Lubes Prince Albert 01273 730 499

BRISTOL

Dakota Ruins/Roads To Nowhere/ Mind For Murder Thunderbolt 07791 319 614

Howlin Lord Canteen 0117 923 2017

New Model Army Fleece 0117 945 0996

The Original Rabbit Food Spasm Band Old Duke 0117 927 7137

Red Hot Trio Fire Engine 07521 974070

Rituals/Good Looking Dead/ Severe Zero/Bim Croft (Main Room) 0117 987 4144

Scrittl Politti/Shadow Child Thekla 08713 100000

BURY

The Bohemians Hark To Towler 01204 883856

CAMBRIDGE

Gazz Marlow/Matt Bonner Portland Arms 01223 357268

CARDIFF

The Boy Royals/Dirty Goods Clwb Ifor Bach 029 2023 2199

The Siren Sisters Gwdihw Café Bar 029 2039 7933

Steve Cradock The Globe 07738 983947

CARLISLE

Fyre Power/League Of Souls/ Christian Moss AMF Bowling 0844 826 3013

Thin Lizzy Sands Centre 01228 525222

CHILMSFORD

Acacia Road Hooga 01245 356 811

CHICHESTER

We Stole Fire Richmond Arms 01243 572046

DERBY

Whitemoor Venue 01332 203545

DERRY

STENDHAL FESTIVAL Axis Of/Balkan Allen Sound/Dying Breed/Captain

A/Best Boy Grip Limvady

ESCOT

BEAUTIFUL DAYS FESTIVAL Frank Turner/Toots & The Maytals/

Inspirial Carpets/Dreadzone/ Midlake/Benjamin Francis Leftwich

Escot Park 0871 220 0260

EXETER

Highest Grade Reggae Sound System Phoenix 01392 667080

FALMOUTH

Chesney Hawkes Events Square

GLASGOW

Chris McManus Budda Bar 0141 332 2010

Headhunterz/DJ Frontliner/Jon The Baptist O2 Academy 0870 477 2000

Human Abstract/The Haarp Machine Stairway 0141 221 1009

Jacuzzi Boys Nice'n'Sleazy 0141 333 9637

Lone/Lando Kal Sub Club 0141 221 1177

Manky Savage/OLR/Masters Of The Sea King Tut's Wah Wah Hut 0141 221 5279

Old Man Luedecke State Bar 0141 332 2159

GUILDFORD

Floored Capri/BeetRecca Boileroom 01483 539 539

HATFIELD

Grounded University Of Hertfordshire 01707 285008

HULL

Blackbeard's Tea Party/ Organikarmonic/Monkey's

Fist/Kevin Dempsey Fruit Hull 01482 221113

LEEDS

The Blades The Owl 0113 256 5242

Bound By Exile/Frozen Affliction/ Shot Down Stay Down The Well 0113 2440474

Ethos Theory/Lurch/Fizzler/ Thirteen16 Royal Park Cellars 0113 274 1758

The Killers O2 Academy 0870 477 2000

Lifescreeen/Chasing Dragons/Down The Machine Empire 01132 420868

Mr Gary C The New Conservatory 0113 246 1853

Rocking Roreys Highwood Hotel 0113 293 0449

The Sallmakers/Formes/Mordrake The Library 0113 2440794

LEICESTER

Anne-Marie Hurst Lock 42

SUMMER SUNDAY Katy B/ Ghostpoet/Patrick Wolf (Acoustic)/

Willy Mason/Loney Dear/Jack Beats/Francois And The Atlas

Mountains/Tiny Ruins De Montford Hall 0871 230 1094

Laguna Sunrise/Skies In Motion Shed 0116 262 2255

LIVERPOOL

The Grots (DJ set) Shipping Forecast 0151 709 6901

LONDON

Adventure! Elephant/My Panda Shall Fly/EJ Steer Power Lunches

FRIDAY

August 17

◀ CONTINUED FROM PAGE 59

Captain Flatcap Ginglik
020 8749 2310
Chew Lips/Churches Club NME @
KOKO 0870 4325527
David Hasselhoff Leicester Square
Theatre 0844 847 2475
Dissident/Blue Gillespie/Twelve
Clay Feet 229 Club 020 7631 8310
The Hounds/Czechmate/Tanks Trap
100 Club 020 7636 0933
Joe Pug/Danny George Wilson The
Lexington 020 7837 5387
Kirsten Joy/Aelius Underbelly
020 7613 3105
Kvelertak Borderline 020 7734 5547
Max Chapman/Jesse James/Johnny
Bloomfield Cargo 020 7749 7840
Minus The Bear Heaven
020 7930 2020
Pete Doherty (Acoustic) Jamm
020 7274 5537
Physics House Band/Phantom
Runners/The Brothers Rasputin Old
Blue Last 020 7613 2478
Plastician/Nu:Tone/Dillinja/Trim/
Hatcha Fabric 020 7336 8898
The Priscillas/The Pony
Collaboration Buffalo Bar
020 7359 6191
Redlight/Addison Groove/Dark Sky
Cable Club 020 7403 7730
Red House Glory/Death Surf/Fever
Dream Barfly 0870 907 0999
Ross Clarke/Nik Weston/Rob Coley
Favela Chic 020 7613 4228
Ryat/Ikonika/Cooly G/Two Inch
Punch/Bobby Tank Lightbox
020 3242 0040
Shed Seven/Club Smith O2 Academy
Islington 0870 477 2000
Simon Kurrage/Pollo/DJ Thor Fluid
020 7689 3805
Strip Steve/Somst/LeBreton Nest
020 7354 9993
Throwing Up/Boss Universe
Birthdays birthdaysdalston.com
Whistlejacket/Wax On Water/
The Drying Seconds Club Surya
020 7713 6262
MACCLESFIELD
Kate Rusby Gawsorth Hall
01260 223456
MANCHESTER
Bad Manners Band On The Wall
0161 832 6625
Benjamin Yourself Common Bar
0161 832 9245
Iron Witch/Esoteric Youth/Jackknife
Holiday Roadhouse 0161 228 1789
The Jessie Rose Trip/Folks/JP
Cooper Ruby Lounge 0161 834 1392
Tiga/Dukes Dumont/Clouds
Sankey's 0161 661 9668
MILTON KEY
The Darlingtons Watershed
07935 641 660
Hacktvist/In Archives/No
Consequence Craufurd Arms
01908 313 864
Reel Big Fish SNO!zone 01908 680818
NEWCASTLE
Damien Jurado/MegaFaun Cluny
0191 230 4474
NORWICH
The Stylotones Brickmakers
01603 441 118
NOTTINGHAM
Charlotte Church Bodega Social Club
08713 100000



Loefah Stealth 08713 100000
Our Helical Mind/Thebrokenoor
Maze 0115 947 5650
We Show Up On Radar/Injured Birds/
Indiana/Saint Raymond/Bitter
Strings Rescue Rooms 0115 958 8484
READING
Edge Of Ruin/Emerald Black/
Zangrys/The Last Rites/Mary Kelly/
Zad The Facebar 0118 956 8188
SKIPTON
BEACONS FESTIVAL Mount Kimble/
Factory Floor/Julio Bashmore/
Peaking Lights/Jessie Ware/
Disclosure/Gross Magic/Splashh/
Theme Park/Pale Seas Funkirk Estate
0161 839 8008
SOUTHAMPTON
Coast Talking Heads 023 8055 5899
Desolated Joiners 023 8022 5612
STAFFORD
Dodgy Four Crosses 01785 58019
STAMFORD
The Violet Bones The Pear Tree
01780 482 327
STIRLING
The Winter Tradition Tolbooth
01786 274000
STOCKPORT
Apollos Heir/Cleft Blue Cat Cafe
0871 230 1094
STOKE ON TRENT
Hildamay Underground 01782 219944
Sea Based Turtles Sugarmill
01782 214 991
SWANSEA
The Fender Benders/Where's Wally?
The Vault 01792 456 110
Mixtapes/Starters/Hipflask/Forrest
Mozarts
TAUNTON
STRUMMER OF LOVE Seasick Steve,
Billy Bragg, Reverend & The Makers,
Bastille, Frank Turner Black Down Hills
TORQUAY
Mark Wynn/Adam Franklin The Blue
Walnut Cafe 01803 394 113
WARRINGTON
Miles Kane Parr Hall 01925 442345
YORK
Hue & Cry/Emily Clamber/Andy
Dooman The Duchess 01904 641 413
The Unthanks/Brighthouse & Rastrick
Band Minster Cathedral 0844 939 0011

SATURDAY

August 18

March 11

ABERYSTWYTH

Daylightsaving Hafod Hotel
01970 890232

BATH

Snatch It Back Old Farmhouse
01225 316162

BEDFORD

Anne-Marie Hurst Esquires
01234 340120

BELFAST

Thin Lizzy/The Answer/FM Custom
House Square 0871 230 1094

BIRMINGHAM

Great Uncles/Against The Wheel/
Tungsten Dead Beats Actress &
Bishop 0121 236 7426

JAWS/The Tone Thieves/Wide Eyed
O2 Academy 3 0870 477 2000

Shatter Effect/Castle Romeo
Sunflower Lounge 0121 632 6756

Shirt Lifter/The Courtesy Group/
Ghosts Of Dead Airplanes
The Conservatory @ Muthers
0121 622 7110

Ten Story Rainbow 0121 772 8174

Vegas Assault/Awesome
Proportion Flapper 0121 236 2421

BLACKPOOL

We Like Humans/Skeleton Kid The
Blue Room

BOURNEMOUTH

Kinnie The Explorer/Hazey
& The Js 60 Million Postcards
01202 292 697

BRECON

GREEN MAN Van Morrison/
Metronomy/Yann Tiersen/
Michael Kiwanuka/The Tallest
Man On Earth Instore/Field
Music/James Blake (DJ Set)/
Vondelpark/Willy Mason/
Rocketnumbernine Glanusk Park
0871 230 1094

BRIGHTON

BOYF, The Globe 01273 770 685
Cherry Fxxx/Simon Price Komedia
01273 647 100

Eddie Hall/Well Digital 01273 202407
Hollywood Tramp Sticky Mike's Frog
Bar 01273 749 465

The Others/Lightning Department/
White Star Liners Prince Albert
01273 730 499

BRISTOL

Deer Tick/Peter & The Harmonics/
The Minke Whales Louisiana
0117 926 5978

Father Valentine Spinoza Thekla
08713 100000

Neo-Ritmo/Rude Tiger/The Sum Of
Fleece 0117 945 0996

Violens Start The Bus 0117 930 4370
Xcurraheex/No Direction/Moat/
Tyburn/The Long Haul Croft (Mam
Room) 0117 987 4144

CAMBRIDGE

Geno Washington Man On The Moon
01223 474259

CARDIFF

King Porter Stomp Gwdihw Cafe Bar
029 2039 7933

CHELMSFORD

V FESTIVAL The Stone Roses/Noel
Gallagher's High Flying Birds/
Ed Sheeran/Example/Friendly
Fires/Professor Green/Gossip/
Rizzle Kicks/Sub Focus/Wretch 32
Hylands Park 0871 230 1094

CREWE

Folk Grinder/Kirk Brandon The Box
01270 257 398

DERBY

Charlotte Carpenter/Dan Wright/
Henry Sharpe The Book Café
01332 204402

Laguna Sunrise/A World Defined/
Ghost Of Gabrielle/Vidina The
Harry Dog

ESCOT

BEAUTIFUL DAYS FESTIVAL Public
Image Ltd/New Model Army/
Bellowhead/The Black Seeds/Seth
Lakeman/Billy Bragg Escot Park
0871 220 0260

FALMOUTH

Barry Steele/Boogie Williams/
Peter Jackson Princess Pavilion
01326 211222

GLASGOW

Modests/Proud Honey/The John
McLain Band 02 ABC 0870 903 3444

Nick Harper/Lori McTear King Tut's
Wah Wah Hut 0141 221 5279

GLASGOW

Gadjo Brunswick 01273 735254

HULL

Nik Turner's Project 9 New Adelphi
01482 348 216

HUNTINGTON

The Tracy Sullivan Band Ancient
Manner 01485 534 411

LEEDS

Bat In The Saddle/Cosmic
Charlie's Big Mouth Jug Stompers/
Sebastropher Midnight Bell
0871 230 1094

Crysis/Triaxis/Broken Empire
01132 420868

In Fear Of Olive/Stand Out Riot/
Population Dry Dock 0113 391 2658

Monmon/Esper Scout/Snakepan
Fanny Packhorse 0113 245 3980

Stir It Up Left Bank 07869 107647

Tom Hingley/Sharp Darts/
Kascarade The New Conservatory
0113 246 1853

Waking Theo/Left By Fear/Sent For
Blood Royal Park Cellars 0113 274 1758

LEICESTER

SUMMER SUNDAY Jonathan
Richman/Tune-Yards/Micachu
& The Shapes/Friends/Lianne La
Havas/Dog Is Dead/Savages De
Montford Hall 0871 230 1094

LIVERPOOL

Daddy Krunk/Kid Header/
Deadlin3 & Lack Shipping Forecast
0151 709 6901

Damien Jurado/MegaFaun/Bird
Leaf On Bold St 0151 707 7747

Toots And The Maytals/We
The Undersigned O2 Academy
0870 477 2000

LONDON

Arthur Gun/The Good The Bad
MacBeth 020 7739 5095

DJ Botswana/DJ Delicious
Fantasy/LL Milk Tre Birthdays
birthdaysdalston.com

Electric Wire Hustle/DJ Vadim/
Mr Thing KOKO 020 7388 3222

Floods/Violet/Umma Sellinger
Underworld 020 7482 1932

Hazard/Shabba D/Logan D Scala
020 7833 2022

Johnny Foreigner/Playlounge/
Her Parents Garage (Upstairs)
0871 230 1094

King Lizard/Lilygun/Earthtide Peel
020 8546 3516

The Kiss Off/Davlin/Gamal Cargo
020 7749 7840



Madeleine Peyroux O2 Shepherds
Bush Empire 0870 771 2000

Milly Mae/I'm Fresh! You're
Pretty!/The Deans Dublin Castle
020 7485 1773

Moones/Sample Answer Nambucca
020 7272 7366

My Panda Shall Fly/Eclair Filif/
Glowing Palms Big Chill House
020 7427 2540

MANDY/Slam/Michael Cleis Fabric
020 7336 8898

Paper Dollhouse Power Lunches
Arts Café

The Pukes/Noise Agents/Ministers
Dead New Cross Inn 020 8692 1866

P45/Skadekat Grosvenor
020 7237 7992

Room 94/Disclosure/The Famous
Class O2 Academy Islington
0870 477 2000

Samuel Bordell/Tony Castro/
Keel Watson Riverside Studios
020 8237 1111

Sebastopol/Korda Marshall/D'llys
And The Flames Hope & Anchor
Shane Patrick/Tim Cullen/Sheldon
Ministry Of Sound 020 7378 6528

You Slut!/Death Pedals The Unicorn
020 7485 3073

MANCHESTER
The Colour Line/Our Ruin Retro Bar
0161 274 4892

Gazz Marlow/Matt Bonner The
Castle 0161 237 9485

Proud Proud People/Sister
Ray/Suzie Does It Roadhouse
0161 228 1789

Reboot/Kenny Larkin/Andrea Oilvia
Sankey's 0161 661 9668

NEWCASTLE
Big Beat Bronson O2 Academy
0870 477 2000

Diablo The Station 0871 230 1094

The Sheiks Star Inn 0191 222 3111

NORWICH
Hollow Earth Brickmakers
01603 441 118

NOTTINGHAM
Dead Harts The Rescue Rooms
0115 958 8484

Honour Is Dead/Blind Ambition
Rock City 08713 100000

OXFORD
The Great Big Bargain Wheatheaf
01865 721 156

Reel Big Fish/New Town Kings/The
Hostiles O2 Academy 0870 477 2000

Skeleton/Heart Of A Coward/
Aethara/Zaos O2 Academy 2
0870 477 2000

POOLE
Nuttyness Mr Kyps 01202 748945

PUDNEY

The Senators Golden Lion
0113 255 8884

READING

Noise Trade/Sleep:Repeat/Vintage
Crow/My Entity/Opus/The Little
Ones The Facebar 0118 956 8188

SHEFFIELD

Big Boy Bloater/The Limits
Greystones 0114 266 5599

Dac/Delaney & Taylor New Barrack
Tavern 0114 234 9148

SKIPTON

BEACONS FESTIVAL Wild Beasts/
Ghostpoet/Junior Boys/Pearson
Sound/Koreless/Jam City/Kwes/
Swim Deep/Bleeding Knees
Club/Best Friends Funkirk Estate
0161 839 8008

SOUTHAMPTON
David Rodigan/Grooverider/Daddy
Nature SoBar 023 8023 6343

Leon Vynehall/Simon Aston/Moe
West Junk Club 023 8033 5445

STAFFORD
Jools Holland & His Rhythm &
Blues Orchestra Shugborough Hall
0115 912 9000

V FESTIVAL The Killers/Snow
Patrol/Nicki Minaj/Tinie Tempah/
Happy Mondays/Frank Turner/
Miles Kane/Frank Ocean/Noah And
The Whale/Rita Ora Weston Park
0871 230 1094

STIRLING
Odessa Tolbooth 01786 274000

STOKE ON TRENT
Bastions/Brotherhood Of The
Lake/Palm Reader Underground
01782 219944

Betrayal Sugarmill 01782 214 991

Show Your Teeth Minsters Bar
01782 416567

SWANSEA

The Underdogs/Cue The Vault
01792 456 110

TAUNTON

STRUMMER OF LOVE The Pogues,
Alabama 3, Dreadzone, Glen
Matlock, Kitty Daisy & Lewis
Black Down Hills

WAKEFIELD
Braveface/The Reacharounds/
Nadeem Leigh Escobar 01924 332000

Malmiline/Commonside The Taproom
01924 473223

Red Light Riot/Ethos Theory/All For
Glory Snooty Fox 01924 374455

YORK
Inspades,Inc./Chasing Dragons/Way
Of The Texan Fibbers 01904 651 250

Pelico/The Blueprints/Fractals The
Duchess 01904 641 413

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SUNDAY

August 19

BATH

Elly Mccabe Ye Olde Farmhouse
01225 316162
Gavin Lazarus Milsom Place
01225 789040
Sublime Folk Chapel Arts Centre
0122 5404445

BELFAST

Paramore/You Me At Six/Jody Has A Hitlist Custom House Square
0871 230 1094
Paul Kelly Empire 028 9024 9276
BIRMINGHAM
Matt Sheehan The End
0121 448 0797
The Mourning Suns/James Hough
Yardbird 0121 212 2524

BRECON

GREEN MAN Of Montreal/
Jonathan Richman/Friends/Islet/Ait-J/Megafaun/Psychemagik/Daughter/Gang Colours/Jamie N Commons Glanusk Park
0871 230 1094

BRIGHTON

Junior Boys Green Door Store
07894 267 053
Local Girls/Ham Legion/Jesse Joe
Sticky Mike's Frog Bar 01273 749 465
Matt Finucane Prince Albert
01273 730 499

BRISTOL

As We Scream In Silence/Lorax/Lux Aeterna Croft (Front Bar)
0117 987 4144
Gazz Marlow/Ieuan Williams/Matt Bonner Mother's Ruin 0117 925 6969
Monolithian/Aeviternal/Two Ravens/Dakesis Croft (Main Room)
0117 987 4144
Newrising Coronation Tap
0117 973 9617

Sansara/Sermon/Acts Of Brutality/Blue Gillespie/Dead Consent/Too Close To Hate Fleece 0117 945 0996

CARDIFF

Howl Undertone 029 2022 8883

CHELMSFORD

V FESTIVAL The Killers/Snow Patrol/Nicki Minaj/Tinie Tempah/Happy Mondays/Miles Kane/Frank Turner/The Enemy/Frank Ocean/Rita Ora Hylands Park 0871 230 1094
Marc Halls Hooga 01245 356 811

ESCOT

BEAUTIFUL DAYS FESTIVAL
Levellers/The Waterboys/Alabama 3/Reel Big Fish/Katzenjammer/Larkin Poe Escot Park 0871 220 0260

LEEDS

Con Cura New Roscoe 0113 246 0778
Laika Dog/Beretta Sulcide/14th Night Empire 01132 420868
Manukah HiFi Club 0113 242 7353

LEICESTER

Bastions/Brotherhood Of The Lake Soundhouse 07830 425555
SUMMER SUNDAY Public Image Ltd/Gold Panda/Japandroids/The Twilight Sad/Django Django/Deer Tick/Hey Sholay/Reverend & The Makers De Montford Hall
0871 230 1094

LIVERPOOL

Jenny Lindfors Irish Centre
0151 709 4120

LONDON

Afghan Whigs KOKO 020 7388 3222
AE's Power Lunches Arts Cafe
The DE Experience/Simon Le Vans Royal Vauxhall Tavern 020 7582 0833
Embrace The Tide/Black Shapes Garage (Upstairs) 0871 230 1094
Lilygun/Die Kur Boston Music Room
020 7272 8153
Mishel Moore/The Electric Strings/Ady Johnson 100 Club
020 7636 0933

Nisekay/Cornac/Peter Plxzel

Fabric 020 7336 8898
The Off Key Hat/Seams Lock Tavern
020 7485 0909

Roni Size/Dub Pistols/Natty Vibe
Bar 020 7377 9880

RADFEST Trash Talk/Ceremony/Jacuzzi Boys/DIIV/FIDLAR/Virals/Holograms/Maria Minerva Hackney Downs Studios

MANCHESTER

Odessa/Horizons/Terakai/Ursa
Major Retro Bar 0161 274 4892

MILTON KEYNES

Elena Duran Stables 01908 280800
Infinite Wisdom Woughton Centre
01908 660392

NEWCASTLE

Anyplace/Bridget & Bob/Dayyanl
Square/Dennis O2 Academy
0870 477 2000

Jen Stevens & The Hiccups/The Beth Macarl Band/Chloe & The High Tides Cluny 0191 230 4474
Paul Rodgers Story Star Inn
0191 222 3111

The 280s St Peter's Social Club
0191 265 5343

READING

Into The Chaos/Pitch Black Summer/War Machine/Mindset
For Mayhem/Marshall Park/Blackthorn/Honest Ruse The Facebar 0118 956 8188

SALFORD

Nancy Elizabeth/Dark Dark Dark
Sacred Trinity Church 0161 834 2041

SHEFFIELD

Hat Fitz/Cara Robinson Greystones
0114 266 5599

SKEPTON

BEACONS FESTIVAL Patrick Wolf/Maya Jane Coles/Frankie & The Heartstrings/Willis Earl Beal/Lumice/Cloud Nothings/King Krule
Funkirk Estate 0161 839 8008

SOUTHAMPTON

Prison Break Bent Brief
023 8032 2151

STAFFORD

V FESTIVAL The Stone Roses/Noel Gallagher's High Flying Birds/Example/Ed Sheeran/Friendly Fires/Professor Green/Gossip/Wretch 32/Childish Gambino/Sub Focus Weston Park 0871 230 1094

TAUNTON

STRUMMER OF LOVE Roots Manuva, David Rodigan, Joshua Moses, Hollie Cook, Turogeist Black Down Hills

TRURO

Fighting Fiction Live Bar
01872 264 611

WAKEFIELD

Bluebell Wood Snooty Fox
01924 374455



Paramore, Custom House Square, Belfast

MONDAY

August 20



Friendly Fires, Roundhouse, London

BELFAST

Noel Gallagher's High Flying Birds/The Enemy/Jake Bugg Empire
028 9024 9276

BIRMINGHAM

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MAC 0121 440 3838

BOURNEMOUTH

The Soldiers Pavilion 01202 456456

BRIGHTON

Born To Lose Prince Albert
01273 730 499
Ceremony Green Door Store
07894 267 053

CAMBRIDGE

Howler Junction 01223 511511
That Fucking Tank/Guns Or Knives
The Cornerhouse 01223 352047

EXETER

Vanadum/Mad Hatter 2.0/Death
By Ki Cavern Club 01392 495 370

HULL

Musician's Night New Adelphi
01482 348 216

LEEDS

Dark Dark Dark Brudenell Social Club
0113 243 5866
Marsicans Empire 01132 420868

LONDON

Damien Jurado/Denison Witmer/Megafaun Dingwalls 020 7267 1577
DIIV/Dignan Porch/Parakeet
Shacklewell Arms 020 7249 0810
Friendly Fires/Frank Turner/Miles Kane/Billy Bragg/Steve Cradock
Roundhouse 020 7482 7318

FIDLAR/Virals

The Lexington
020 7837 5387
Gyratory System/Kid Karoshi/Goodbye To Romance The Social Hospitals/Chapels/Fights & Fires
Old Blue Last 020 7613 2478

Josephine Slaughtered Lamb
020 8682 4080

JUNIOR BOYS

Birthdays
birthdaysdalston.com
Kasabian/Band Of Skulls/Kav
O2 Academy Brixton
0870 477 2000

Without My Medicine/The Homosexuals/The Brixton
Hundred Barfly 0870 907 0999

MANCHESTER

Franz Nicolay Star & Garter
0161 273 6726

Modestep Roadhouse 0161 228 1789

NEWCASTLE

Joe Tilston/Modal Nodes/Your Casket Or Mine Cluny 2
0191 230 4474

NEWTON ABBOT

Gazz Marlow/Matt Bonner Jolly Farmer 01626 354010

NOTTINGHAM

Michael Schenker Rock City
08713 100000
Oberhofer Bodega Social Club
08713 100000

TUNBRIDGE WELLS

Artful Dodger Bar Kitsch

WAKEFIELD

Journey's End Snooty Fox
01924 374455

TUESDAY

August 21

BELFAST

TENNENT'S VITAL Foo Fighters/The Black Keys Boucher Playing Fields
0844 8472455

BRIGHTON

Everyone Everywhere/Chalk Talk
Green Door Store 07894 267 053

Light Brigade/Caden/Ryan
Whitmore Prince Albert
01273 730 499

Of Monsters And Men/Lay Low
Concorde 2 01273 673 311

BRISTOL

Betty And The Page/Cat Green
Bike/Menage A Trols Fleece
0117 945 0996

Mick Thomas Thunderbolt
07791 319 614

Wolfhound Urban Wood
0117 929 3627

CARDIFF

This Is Hell The Moon Club

EDINBURGH

Howler/Oberhofer Electric Circus
0131 226 4224

FALMOUTH

Mark Lanegan Band Princess Pavilion
01326 211222

GATESHEAD

Unsinkable Inflatables Three Tuns
0191 487 0666

GLASGOW

Dark Dark Dark Captain's Rest
0141 331 2722

The Shiverin' Shells Blackfriars
0141 552 5924

Sleigh Bells Gran Mor
0141 552 9224

HULL

Franz Nicolay New Adelphi
01482 348 216

LEEDS

Claire Cameron Band Carpe Diem
0113 243 6264

Quentin's Basement Empire
01132 420868

LONDON

Allman Brown/Andrew Long
Troubadour Club 020 7370 1434

Blades/File Under Fiction/The Mojo Filters Dublin Castle
020 7485 1773

Cass McCombs Birthdays
birthdaysdalston.com

Cloud Nothings XOYO
020 7729 5959

The Debuts Half Moon
020 7274 2733

Eagles Of Death Metal O2 Academy
Islington 0870 477 2000

Elephant 12/In Search Of/Rozen
Child Barfly 0870 907 0999

Eugene Chadbourne Cafe Oto
0871 230 1094

Jessie Ware Rough Trade East
0207 392 7788

The Joy Formidable The Lexington
020 7837 5387

Laura White/Andrew Balkwill
Notting Hill Arts Club 020 7460 4459

Parade/Mercedes Queen Of Hoxton
020 7422 0958

Stealing Sheep Madame Jojo's
020 7734 2473

St Spirit Bedroom Bar 020 7613 5637

Yes Sir Man/Animal Circus/Ghouls
MacBeth 020 7739 5095

MANCHESTER

Fantasy Rainbow The Castle
0161 237 9485

NORWICH

The Yow Yows Brickmakers
01603 441 118

PORTSMOUTH

Saves The Day Wedgewood Rooms
023 9286 3911

YORK

Mulholland Victoria Vaults
01904 654307

Skarlett Riot Stereo 01904 612237

Trembling Bells The Duchess
01904 641 413



Sleigh Bells, Gran Mor, Glasgow

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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+8A Spector will be playing - this should be good. It is. Oh well, so much for that (5-2-5-2-5)
 9 (See 1 down)
 11 Twisting below to a band (5)
 12 Gets carried along by Reef album (5)
 13+35A Metal rock is dreadful from The Enemy (3-6)
 14 Musician/producer who set his sights on the 'Hinterland' (3)
 15 Mick Hucknall has been singer recently with this band formed in 1969 (5)
 16 Character from Hamlet appearing on Natalie Merchant album (7)
 18 (See 33 across)
 19 (See 3 down)
 21 Super Furry Animals' album '____ Around The World' (5)
 24 (See 6 down)
 26 Member of The Thompson Twins had some room for movement (6)
 28 2007 movie about Joy Division singer (7)
 31 Into which Blur put their ideas for songs (5-4)
 33+18A "I will go down with this ship, and I won't put my hands up and surrender", 2003 (5-4)
 35 (See 13 across)
 36 'Life Is Good' he proclaimed recently (3)

CLUES DOWN

- 1+9A 'Anything Could Happen' with her just now (5 8)
 2 Simply by reason of Jane's Addiction (4-7)
 3+19A A personal admission of getting sloshed by Twin Atlantic (3-1-3-5)
 4 A beastly drink served up by Belle & Sebastian (9)
 5 "Well, you ain't never caught a rabbit and you ain't no friend of mine", 1956 (5-3)
 6+24A Dirges badly arranged on Richard Hawley album (5-6)
 7 Calvin Harris had company at the number one spot (2-3-5)
 10 She's the girl for Dirty Vegas this year just as she was for Hot Chocolate in 1974 (4)
 15 I left DIY repairs to Regina Spektor (8)

- 17 'From The Underworld' '60s band coming from another decade (4)
 20 Uncle _____, had 2001 hit with 'Follow Me' (7)
 22+23D 2009 hit from the War Child charity ensemble Young Soul Rebels (1-3-4)
 25 "Hey shout, summertime blues, jump up and down in my blue suede shoes", David Essex (4-2)
 27 (See 34 down)
 29 Futureheads' album '____ And Tributes' (4)
 30 "If the _____ comes, they run and hide their heads, they might as well be dead", Beatles (4)
 32 Plan B's new album '____ Manors' is sick (3)
 34+27D See a CD remix by this producer (2-4)

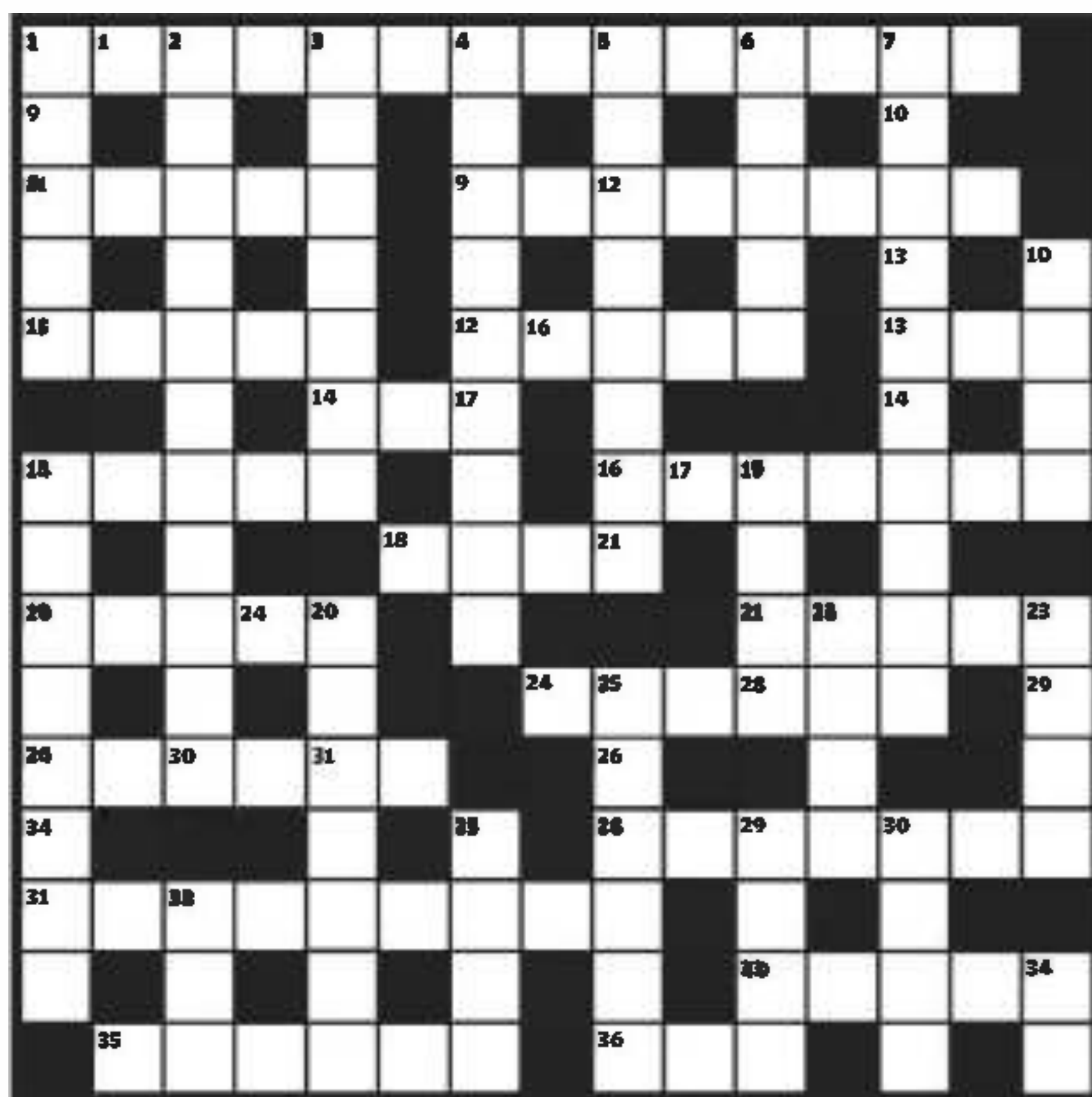
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First correct one out of the hat wins a bag of CDs, T-shirts and books!

JULY 14 ANSWERS

ACROSS
 1+9A Cheeky For A Reason, 10+18D No Light, No Light, 11+6A Trembling Hands, 12+29A Alabama Shakes, 13 Rat Race, 15+17A Only Ones, 20 Stigma, 22 Special, 24 Avenue, 26+14A Nice Guy Eddie, 30 Beg, 31 Sitar.

DOWN
 1 Chapterhouse, 2 Everett, 3 Kasabian, 4 Funtime, 5 Renegades, 6 Helena Beat, 7+23D Night And Day, 8 Seth Lakeman, 16 Lee, 19 Circus, 21 Gluck, 25 Echo, 26 N-R-G, 27 Ash, 28 BB.



COLLECTORS' CORNER

THE BEE GEES

Here are the music gems that no Bee Gees fan should be without



SPICKS AND SPECKS (1968)

This wasn't the first Bee Gees single - it was their 12th - but after several false starts this track was a

huge hit in Australia, where the Gibb brothers had emigrated to from England in the late '50s. It also ended up being the first single released in their mother country, shortly after they decided to return to their roots to further their career.

Need To Know: Status Quo covered the track on their 1968 debut 'Picturesque Matchstickable Messages From The Status Quo'.

ROBIN GIBB - ROBIN'S REIGN (1971)

Robin briefly left the group following a falling-out. After scoring a UK Number Two hit single with 'Saved By The Bell' in 1969, he released this solo album, not quite the commercial success he'd craved. Gibb recorded a follow-up, but it was shelved when he rejoined The Bee Gees. He didn't release another solo record for 13 years.

Need To Know: 'Robin's Reign' was unavailable for many years, but was released digitally in 2011, just a year before his death.

SGT PEPPER'S LONELY HEARTS CLUB BAND (1967)

Soundtrack to the film version of The Beatles' classic 1967 album. The Bee Gees, who were having a huge worldwide hit at the time with the *Saturday Night Fever* soundtrack, were urged to take part by Robert Stigwood, whose RSO organisation had been the brains both that and *Grease*. Both film and score were massive flops.

Need To Know: The Bee Gees play the Henderson brothers in the film - three members of the reunited 'Sgt Pepper' band.

ONE NIGHT ONLY (1999)

This recording of the group's 1997 performance at the MGM Grand in Las Vegas is historically significant, as it will now go down as their last ever tour following the deaths of twins Maurice (in 2003) and Robin (in 2012). The hit-packed setlist covers their entire career, and Celine Dion joins performs guest vocals on 'Immortality', a song she had a worldwide hit with the following year.

Need To Know: The tour included a show at London's Wembley Stadium, the group's last in their native country.

FANMAIL

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

Edited by Hazel Sheffield



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LETTERS
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Letter of the week

The best of the NME mailbag



DROP IT LIKE IT'S DOGG

From: James Brighty
To: NME

I feel like I should write in to say how disappointed and pissed off and BORED I am with Snoop Dogg. Sorry, I mean, Snoop Lion. This guy has to be the most talentless, vacuous dloshit in the history of music. The last time I saw him, he was on TV with David Beckham doing one of those cheesy Soccer School programmes. You literally cannot get any more uncool than that. Unless, perhaps, you employ Boris Johnson to appear with you or something. Anyway, I feel someone should point out what a total dick this guy is, and - oh, hang on a second... who am I actually kidding here? I've just watched the video preview of Snoop's new Jamaica documentary and I'm salivating at the prospect of seeing the whole thing. Never, ever, EVER been a fan of him or his music - fuck all that - but this film [the upcoming *Reincarnated*] looks like it could really be the maddest music documentary since *Dig!*. And I for one am all for that! As I said, I feel like I should be writing in slagging the Lion off... but I just can't. Bravo.

NME's response...

Well, James, I could not be more chuffed for the little guy getting a massive name upgrade, and I think we can agree that Snoop Lion is better than it could have been - Snoop Hogg, anyone? The conspiracy theorists are

already saying corporate bigwigs are behind the whole thing, and next year Snoop will be Snoop Snow Leopard for a double shoegaze album produced by Jamie xx. Then you won't be bored, mate! Snoop says

he was christened 'Lion' by a high priest while he was off sampling herbal remedies in Jamaica. He's also said Snoop Lion will never rap about guns and violence, which is a bummer because a Snoop reggae

album sounds like it has about 30 seconds' worth of novelty value, before you'll be writing us more love/hate letters about the chap. You're right about one thing though: the documentary is going to be insane - HS



ROCKING THE DICTIONARY

From: Adam Rook
To: NME

Relationships and rolling chords, intoxication and pseudo-despair, a sense of belonging and thirst for change or disorder or reaction. Bands and poets and actors. Did any of the rich, romantic musical history I wring for moisture ever happen? We're not even going backwards. Direction is warped today. Call me sensational, but this isn't a completely thoughtless rant with a surface angst, feeding off latent anxiety and covered up by a flimsy self - another teenage garden-variety depressive, no. Imagine if Ian Curtis could Google himself today, intellectuals pore over references, analysing his psyche from a young boy onwards, film portrayals, teenage sacrifices in his name, a myth undying... he was just a bloke. Punk, Joy Division, The Smiths, Manic Street Preachers, The Libertines. Oh, it changes lives, saves lives. It can't be the end.

From: NME

To: Adam Rook
Hey Adam, reading your letter made me remember the time of some of my earliest music reviews, back in the day when my homepage was *Thesaurus.com*. I have no idea what in the name of Merriam-Webster I was on about back then, and I'm not entirely sure I know what's going on here, either. Are you drunk? My favourite part of your letter is when you assert that Ian Curtis is a bloke. You're definitely right about that one. And no, it's not the end! This here magazine is filled with brand new "rich, romantic musical history" in the making, as you put it, so let that be some consolation to you - HS

TIME FOR T

From: Joe Scarfe
To: NME

I know this is most likely a question you can't answer, but I am genuinely concerned about the whereabouts of Jamie T and was wondering if you have any information about him. This guy totally changed my life a few years ago with 'Panic Prevention' and again with 'Kings And Queens'. It would be such a waste for him to cease making music, but unfortunately I am yet to find anything on the internet that might give me a clue about what he's doing. Any information or news at all would be greatly appreciated, thank you.

From: NME

To: Joe Scarfe
Ah, the great 'where the hell is Jamie T?' debate rears its fine head once again. My guess, Joe, is that young Mr Treays is busy working hard on building a name for himself in the property game. I have a dream that he's buying disused corner shops, spending a few months doing them up into nice two or perhaps three-bed cottages, and then selling for a MASSIVE profit! What a hero. Actually, I did send an email round the office asking if anyone had seen him recently. One staffer replied, but said we had to keep them anonymous for fear of being "done in by one of the legendary hitmen T hangs out with". Anyway, he said he saw Jamie backstage at a Laura Marling gig recently, rocking a skinhead and a can of beer yet still looking magnificently cool. Hope this helps - HS

RAZOR-SHITE

From: Declan
To: NME

Why are people still letting Mark Beaumont run rampage on bands like Razorlight, eh?! (NME, August 4). I seem to vaguely

remember him bigging up J-Bo and co back in the bad old days of 2006. It's 2012 now! We've moved on! We're landing spaceships on Mars! We're watching superhuman athletes win gold medal after gold medal at the Olympics! We've evolved, people! Yet for some reason, there appear to be a handful of folk out there who believe that Borrell and his buffoons are still actually worth your time. They're not. They are shite. It must stop. You hear me?

From: NME
To: Declan
Now, Declan, let's not be too hard on Johnny Borrell. He is single-handedly keeping the white jeans industry afloat. And what would you rather him do? Start campaigning against animal cruelty on behalf of Peta, for goodness sake? I think we can all agree that Johnny and the boys are best kept onstage singing that song about anal sex. Mark Beaumont was just doing his bit so that the rest of us can get on with landing spaceships on Mars - HS

INDIE ARMY

From: Olivia Taylor
To: NME

I'm sick to the back teeth of people saying that The Vaccines are the saviours of British guitar music! They've not been around for two minutes! How can you even call them the saviours of



STALKER

From: Mike

To: NME

"Following a blinding set at Kendal Calling, we were lucky to bump into Fred Macpherson from Spector who said we'd made the show for the band! We then chatted about the album and compared combs!"

British guitar music? But credit given where credit's due: they're a DECENT indie band, but if you compare them to bands like Oasis and Arctic Monkeys (bands that have actually saved British music) then I think you'll find that The Vaccines are not the saviours of British guitar music.

From: NME

To: Olivia Taylor

You mean Oasis and Arctic Monkeys actually saved British music? With, like, swords and shit? I admit I'm not sure what we're saving British music from, exactly, but if Alex Turner and the Gallaghers are leading the charge, The Vaccines are definitely in the indie army

Web Slingsing

The highlight of this week's NME.COM action

ELTON JOHN VS MADONNA

Sir Elton must have got out of bed on the wrong side on a trip to Australia recently. The singer used an appearance on the Australian TV show *Saturday Night* to defend his pal Lady Gaga against accusations by Madonna that 'Born This Way' was "reductive". "She's such a nightmare," Elton said of Madge. "Sorry, her career is over. Her tour has been a disaster and it couldn't happen to a bigger cunt."

He went on: "If Madonna had any common sense she would have made a record like 'Ray Of Light' and stayed away from the dance stuff and just been a great pop singer and made great pop records, which she does brilliantly. But no, she had to go and prove she looks like a fucking fairground stripper. She's been so horrible to Gaga."

Readers, your comments did not disappoint...



Best of the responses...

Elton isn't doing himself any favours doing this. If anyone is washed up it's him - and he has been for some time. I guess it can't have been him who's just released some dance remix nonsense. Pot kettle eh, Reg?
David Berry

I can understand standing up for a friend, but such catty remarks only make him seem petty and are not befitting a knighted person.
Eric Adler

Handbags at dawn.
Adam Sancto

I'm so sad that the first song I used to dance to when I was only four was 'Crocodile Rock'. I never thought the man who wrote beautiful classics like these could become a bitter old queen... and not the queen of pop.
Luca Adami

Elton John only aligned himself with Gaga in the first place because he believed that she would unseat Madonna from her royal pop throne, and that really hasn't happened. How could it?
Jack Fitzgerald

somewhere. Probably a bit in front of Viva Brother and somewhere in the vicinity of Bombay Bicycle Club. I, for one, am glad there are so many worthy defenders of the realm out there - HS

THE JOY OF PULP

From: Mollie Simpson
To: NME

I am a 14-year-old girl who managed to escape the teenage mania of music in the charts and discover NME. While my friends immersed themselves in the depths of mainstream music and various mediocre rappers, I sought lyrics that valued more articulate depth and meaning. Then I discovered the witty lyrics of Jarvis Cocker, which led me to many other various artists of different genres, times and lyrics, all recommended by NME. I'm seeing Pulp's (possibly) last-ever tour in December and I can't wait. I just wanted to say, thank you, NME.

From: NME

To: Mollie Simpson

You are welcome, Mollie. Jarvis Cocker's not just about "witty lyrics" though. Every time I saw him last year, he did this dance move where he essentially dry-humped an amp with quite alarming stamina for a man of nearly 50. For that, if nothing else, I salute him - HS

BEAST WANKERS

From: Hollie Keenan
To: NME

Regarding your review of *The Midnight Beast* album (NME, August 4), I'd like to say I was forced into watching the new E4 series by a friend. I was expecting not to like it because it has all gone a little mainstream now. But as I sat and watched it I found myself laughing, and the songs getting caught in my head. Before watching the programme I would have never thought that NME would write such a good review about *The Midnight*

Beast - maybe I thought it wasn't something NME would even bother reviewing. But the truth is, if you watch this show, you will get hooked. It has got elements of both *Flight Of The Conchords* and *The Mighty Boosh*. I would recommend this show to absolutely anyone.

From: NME

To: Hollie Keenan

Glad to be of service! You will note that among the praise in his review, our esteemed writer Mark Beaumont called the comedy troop "beast wankers". Never let it be said that we are not rigorous in our pursuit of objectivity here at NME. Unfortunately, since NME shipped me off to New York for their own selfish ends, I am hideously out of touch with hip TV developments in the UK. Until recently, I thought *TOWIE* was a new brand of hair removal cream. After watching some of *The Midnight Beast* at your suggestion, I've realised



STALKER

From: Jamie

To: NME

"Here's me and my friend Chris with Bradley Wiggins at The Stone Roses' adidas Underground gig in London. He came over to us and was really chatty. What a hero!"

that popular culture has advanced so much in my absence that I may never be able to return (you should be so lucky, Sheffield - next month we're sending you around the UK's most deprived towns to do a year-long analysis into what effect sleet, cold and bitterness have on UK indie-rock - *Global Mean Ed*) - HS

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DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

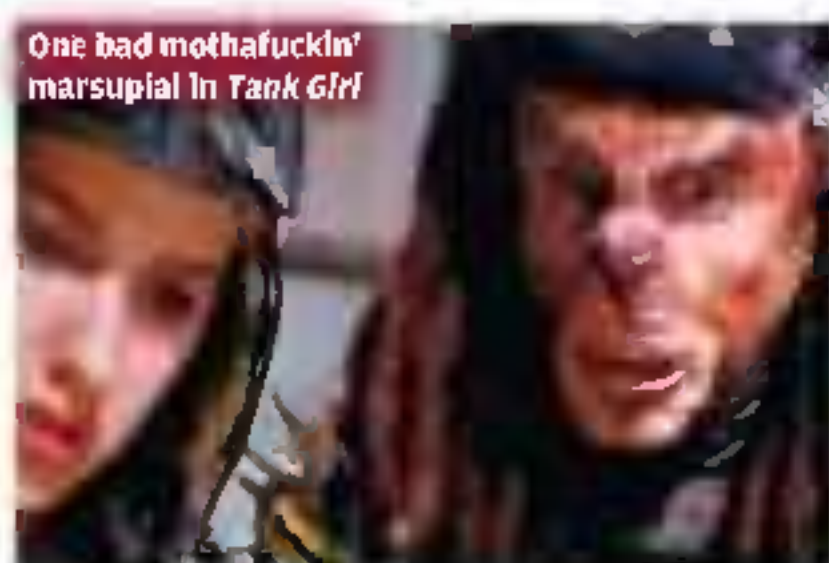
This Week ICE-T

QUESTION 1

What type of creature do you play in the *Tank Girl* film?

"A mutant kangaroo. It took three hours of heavy prosthetics with a full rubber bodysuit and a helmet with motorised ears. We did that movie in 110 degrees in Arizona and I am still going through therapy for the heatstroke."

Correct



QUESTION 2

How many times do you say you'd like to "fuck the police" in 'Cop Killer'?

"I'd say eight?"

Wrong. There's 22 uses of "fuck the police" and four of "fuck police brutality". Does that song still haunt you?

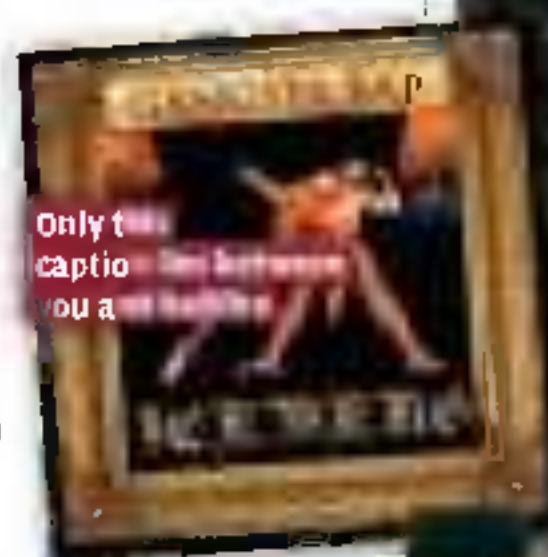
"It was a moment. It was blown out of proportion. Now it's a part of musical history. We still close Body Count shows with it."

QUESTION 3

In the video to D12's 'Fight Music', you say "Rock stars are standing right next to pop icons", but who are the rap stars are standing next to?

"Do I say 'right next to the R&Bs'?"

Correct



QUESTION 4

You and your wife Coco are lying naked on what colour bedsheets on the front of 2006's 'Gangsta Rap'?

"Mink brown."

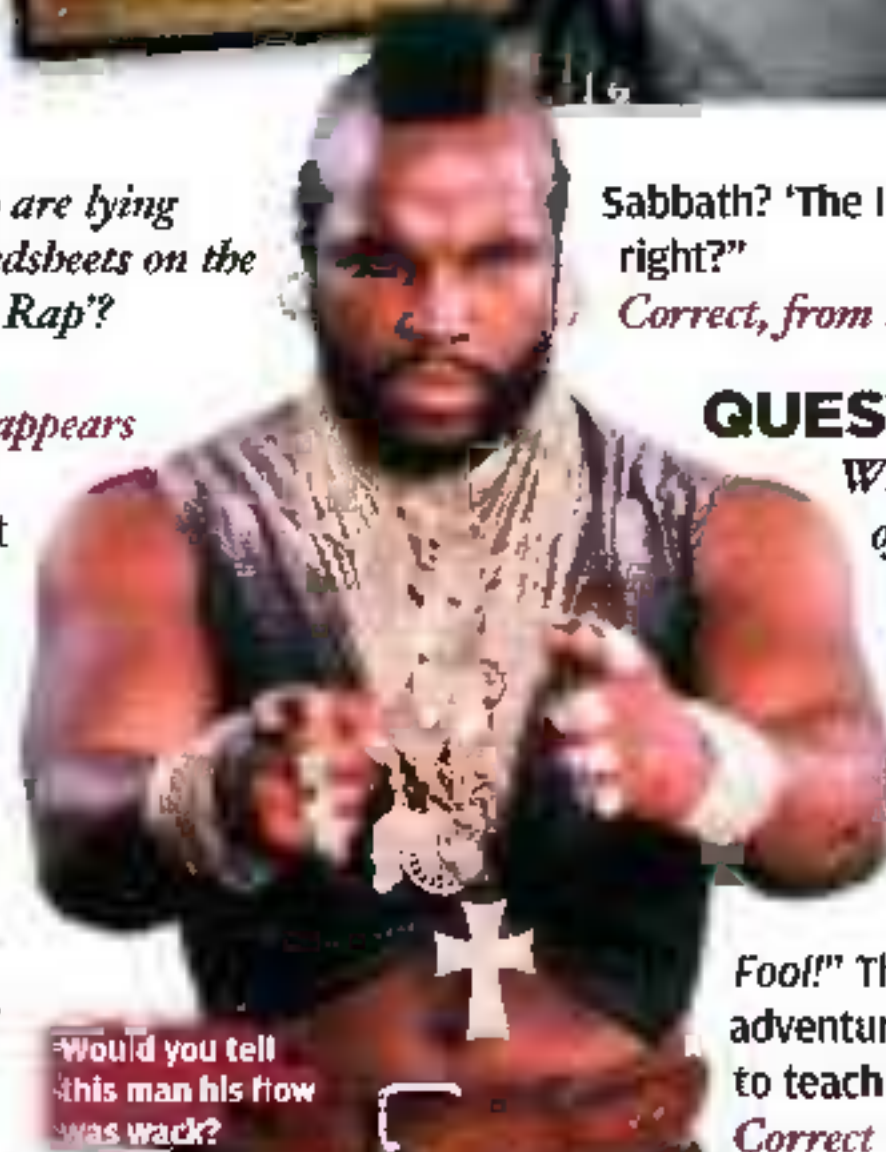
Correct (even though it appears to be black here)

"They're fun. They're not real mink but they feel good."

QUESTION 5

When do you rap the following: "Fool, you're caught in a complex catacomb of your own inadequacies and pitiful weaknesses"?

"Was that from Black



Sabbath? 'The Illusion Of Power', right?"

Correct, from their 'Forbidden'

QUESTION 6

What was the name of the Mr T (left) educational video that you arranged music for in 1984?

"Be Somebody... Or Be Somebody's Fool!"

That was an adventure. Imagine trying to teach Mr T how to rap."

Correct

QUESTION 7

Name three of the eight students who you taught in 2006's Ice-T's Rap School

"One girl's name was Sophia. The crazy old school white kid's name was Dodge. One kid I named Phil The Agony after one of my buddies. They were really nice kids. I think they thought I'd take them to a strip club or something. But I really tried to give them a lesson in hip-hop."

Correct

QUESTION 8

Who hosted the TV show All Star Celebrity Mr & Mrs, which you appeared on in 2010?

"Man. It was crazy. One question was what year did one of my albums come out and I

didn't know. Coco knew better than me. Thank God one of us did."

Wrong. The correct answer is Phillip Schofield and Fern Britton

QUESTION 9

Name two ways LL Cool J disses you in 1990's 'To Da Break Of Dawn'?

"He calls me a hip-hop racoon. Then he said he took my album into the toilet and jacked off with it."

Correct. He also says, "A brother with a perm deserves to get burned". Is it funny that you and LL Cool J have both ended up playing cops on telly? LL is in NCIS: Los Angeles and you're in Law And Order: Special Victims Unit

"Not necessarily funny. You need a nemesis in hip-hop. It's part of what fuels good rap. I was coming out of New York saying he was the best rapper in the world. I was trying to get my feet out of L.A. You can't have someone saying they're the best if you're trying to. We had a little hip hop thing but it was never serious."



As Second Best Hat In Law And Order: Special Victims Unit

QUESTION 10

Name the purple dinosaur whose theme tune goes, "I love you/You love me/We're a happy family" - which you got wrong on The Weakest Link back in 2001?

"I'm think I'm going to get the question wrong again. Is his name Barney?"

Correct

"It was fucking nerve-wracking. You're up there and that lady [Anne Robinson] is asking questions. Gameshows seem fun until you're on them, then you're sitting there shitting because you don't want to look like an idiot."

Total Score
8/10

"I'm pretty amazed. You guys have done your homework."

NME

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