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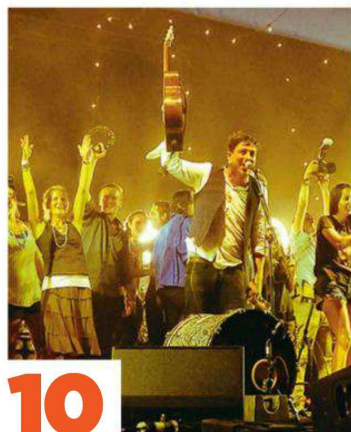


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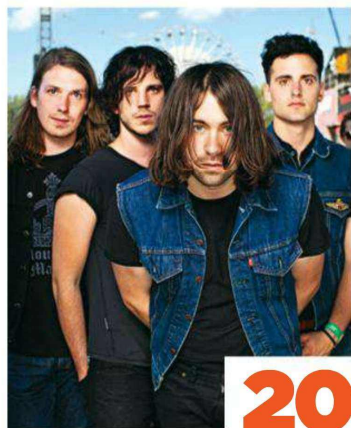
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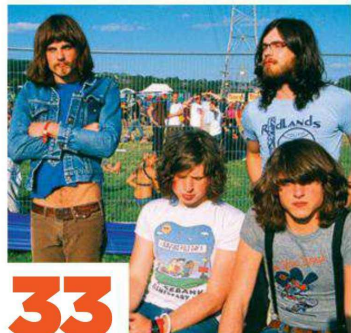
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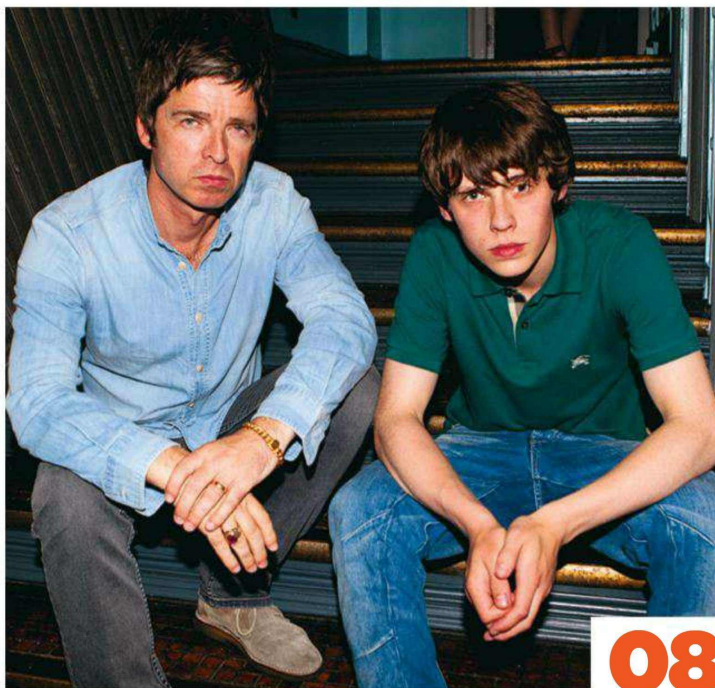
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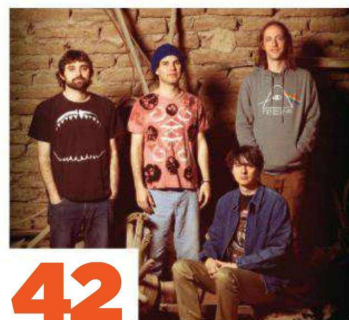
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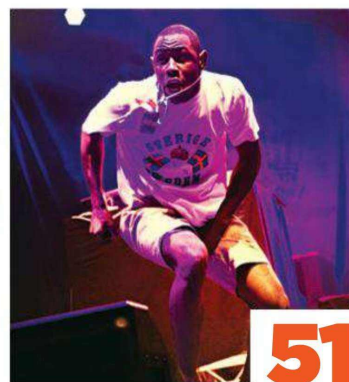
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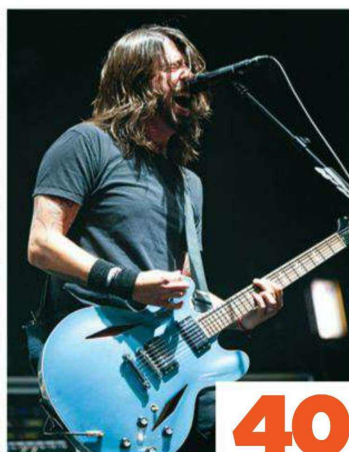


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"I THINK: THAT'LL KICK ASS AT READING"
DAVE GROHL KNOWS WHEN A NEW SONG IS WORKING

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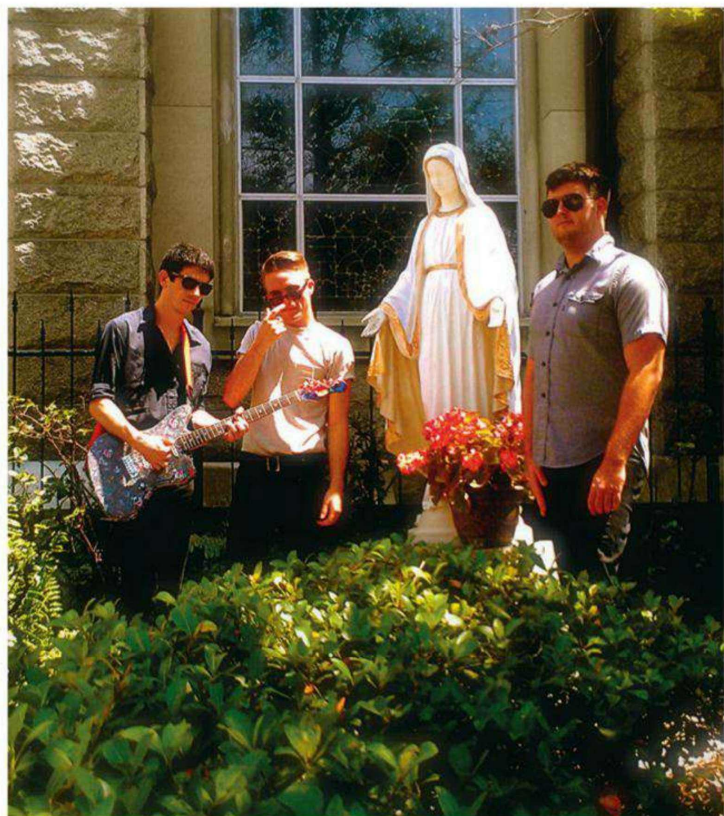
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ON REPEAT

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

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GALLOWS

Outsider Art

If anyone still has the slightest bit of doubt that former Alexisonfire screamer Wade MacNeil is a worthy replacement for Frank Carter, then 'Outsider Art' should smash that into a thousand pieces. From his menacing spoken word rant at the start, through to the thumping chorus, this is Gallows with their teeth gritted, ready for battle.

Tom Goodwyn, News Reporter

BECK

Sound Shapes

He teased us with the Jack White-produced 'I Just Started Hating Some People Today' earlier this summer, now we've got three songs for... Playstation 3 game *Sound Shapes*. Oh. But if you can get past the EDM-for-dummies blips, there's the basis for something decent going on, so can he PLEASE start a new album?

Jenny Stevens, Deputy News Editor

TRIMBLE

Confidence Boost (Harmonimixes)

James Blake operates under his less-blubstep alias Harmonimix for a reworking of the ex-Roll Deep MC's 'Vogue'-referencing 'Confidence Boost'. The minimal and pitch-twisted beats sounded great on a radio rip posted in May, so they're gonna sound mindblowing when it gets a proper release on September 24 via R&S records.

Emelie Joy, writer

MELODY'S ECHO CHAMBER

I Follow You

Doubtless there will eventually come a time when there *isn't* a Tame Impala-affiliated tune in *On Repeat*... but not today, suckers. This is the best MEC track yet and gooey-eyed loved up guitar fuzz at its best. Look out for the equally strong album, coming soon on excellent Domino imprint Weird World.

Liam Cash, writer

GREEN DAY

Kill The DJ

Green Day are whinging about the music on the radio. LOLpop just isn't for them, y'see. If it isn't for you either, then the

dirty riff on this teaser from the trio's THREE upcoming albums will have you pogoing with joy. Not their best by a long way, but it's sorta good to have them back.

Ailbhe Malone, writer

DAUGHTER

Smother

Fans of moody miserablism, rejoice (but miserably). Your new favourite band is London trio Daughter, whose gossamer sound and rumbling atmospherics conceal some of the darkest, bleakest, woe-is-me-est lyrics we've heard this year. "I sometimes wish I'd stayed inside my mother", sings Elena Tonra, breathily. Top that, Morrissey.

Dan Stubbs, Deputy Editor, NME.COM

ALUNAGEORGE

Your Drums, Your Love

Aluna babe, don't date a drummer – you'll just end up carrying their cymbals. TBH, it sounds like you're pissed off with the owner of those drums, anyway, on this low-slung minimal R&B track. "I've been treading water for your love", you sigh. What's with that? Sack him off. Maybe try snogging a DJ.

Siân Rowe, Assistant Reviews Editor

A\$AP ROCKY

Purple Kisses

Seen the vid, have ya? If it teaches us anything, it's that A\$AP Rocky is having a ball. Drinking the booze. Smoking the drugs. Bonking actual women. It'd all be terribly clichéd if it wasn't for the unique sizzurp sounds him and his A\$AP Mob are making, and the treacle-thick plink-plonk of 'Purple Kisses' is a triumphantly gloopy installment.

Tom Howard, Reviews Editor



AZEALIA BANKS

Succubi

Over a killer beat from self-styled King-of-the-MPC, Araabmuzyk, Azealia Banks slows her flow right down to take issue with NYC rapper Jim Jones, who accused her of trying to 'own' the word 'vamp'. OMG. Straight-talking insults like "You're a man, though. Why would you care?" could be addressed to all haters.

James Anderson, writer

TRACK OF THE WEEK

MERCHANDISE

In Nightmare Room

Song of the year? Video of the year? Merchandise might have just nabbed both. 'In Nightmare Room' came out – like most of their material – for free online, a few months ago, and is the centrepiece of their mesmerising 'Children Of Desire' album. The whole thing is essential listening for 2012, but this is the standout track – and something that's sure to eat deep into the soul of anyone who's ever obsessed about The Jesus And Mary Chain, Gary Numan or 'How Soon Is Now?'-era Smiths. Sure, through modern-day specs you could also say there are traces of Arcade Fire and The Killers in there... but really,

Merchandise are a billion times more exciting than either of those bands could ever imagine being nowadays. They're canny fuckers too – cementing their reputation as the US's

*Every top-shelf label
in the world is trying to
sign them at the moment*

hottest prospect by unleashing an ungodly seven-minute, camcorder-filmed, horror movie vignette as 'INR's' video last week. The gist? Frontman Carson Cox ends up mutilated. The rest of the band end up mutilated. Their friends end up mutilated. It's pretty damn exciting, thank you very much. Merchandise have currently got every single top-shelf label in the world trying to sign them, and on the strength of this song (as well as its brothers on '...Desire'), we can only hope they put pen to paper rather soon.

Matt Wilkinson, New Music Editor

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UPFRONT

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

Edited by Dan Martin



SOUNDING OFF: WHY SO QUIET, HYDE PARK?

As fans and artists complain about inadequate sound at the gig that was supposed to be Blur's triumphant goodbye, NME wonders if the London concert space is fit for purpose

MAIN EVENT

Blur's August 12 concert in Hyde Park was meant to be their big goodbye, a lap of honour at the scene of their triumphant 2009

comeback. But due to the strict noise

regulations imposed by the council, they bowed out with a whisper, not a bang.

NME reader Dan Crowley summed up the reaction: "Between each song there were hundreds of people booing and chanting 'turn it up', but it didn't make any difference. If the noise restrictions in Hyde Park are so tight, they shouldn't bother holding events there."

And in a blog published on *NME.COM*, Mark Beaumont wrote that Blur were "suffocated on their death bed", declaring that "if you're going to sell 40,000 tickets for an event, you HAVE to provide an event that's capable of catering for 40,000 people, whether that's sufficient toilets, food stalls or audible music." These opinions echo those of hundreds

of Twitter and Facebook users, who commented not just on the low volume but on the difficulty in buying drinks, the price of refreshments and the airport-style security on entrance (a condition only introduced for the BT London Live Olympic events).

Now, artists are thinking twice about playing Hyde Park. Rhys Webb of The

"Ha! As if they'd pull the plug on us..."



Horrors, who supported Pulp at 2011's Wireless festival, told *NME* he wouldn't return to the same stage. "Live music is something you need to be physically involved with – the volume and the intensity helps to create the experience itself," he says. "I don't think it's worth doing anything at Hyde Park unless they change [the noise restrictions]." Bryan Ferry of Roxy Music branded the shows "embarrassing", venting how "the problem with Hyde Park is that the volume is never loud enough. It's always too quiet."

For many, it's been a summer of disappointment on the Hyde Park stage, where audiences have complained about low volume at shows by Madonna, Paul Simon and Rihanna. On July 14, there was outrage when Bruce Springsteen's Hard Rock Calling appearance was cut short due to the 10.30pm curfew. This was despite the fact that The Boss had pulled Macca onstage for a one-off guest appearance. Springsteen's guitarist Steven Van Zandt tweeted: "when did England become a police state?" Even London mayor Boris Johnson thought they

should have been allowed to continue and "jam in the name of the Lord!"

In an official statement following the Springsteen show, promoters Live Nation said: "It was unfortunate, but the Hyde Park licence has already been reviewed by the local authority once this year and if we had not taken action there was a serious possibility that the licence would be reviewed again, bringing an end to concerts in Hyde Park."

Question is, would that be so bad? As the dust settled on the Blur episode, people have started to question whether Hyde Park is fit for purpose as a venue for large scale events.

According to Westminster City Council, which governs the Hyde Park area, the principle noise restriction is 75 decibels measured at the nearest property. For comparison, a busy road is roughly 65 to 70 decibels. The limit has been in place since a Bon Jovi concert in 2001, which drew a slew of complaints from local residents. Though the decibel limit remains, the restrictions at Hyde Park have become tighter still

– in 2005, Westminster City Council changed the condition for a breach of noise regulations for noise exceeding 75 decibels over 15 minutes to the same over five minutes. From next year, the number of concerts in Hyde Park will be scaled down from 13 to nine per year, and audiences cut from 80,000 to 65,000 and in some cases 50,000, as residents complaints tripled between 2008 and 2011.

Even though the Blur gig stuck to the rules, Westminster City Council's Noise Team still received 27 complaints from residents relating to noise from the concert in the three days following. Perhaps the well-heeled locals aren't big music fans: Madonna even received complaints about her Hyde Park aftershow party, which took place in the garden of her *own* Westminster home.

Councillor Audrey Lewis, Westminster City Council's licensing chairman, says, "There has to be a balance between the interests of people who live around Hyde Park and the desire of promoters to put shows on there. We believe that the licensing conditions in place are reasonable and do strike that balance. It has to be a decision for an agent if Hyde Park is the right venue for their artist."

If those in charge of Hyde Park are immovable on the noise restrictions, perhaps

it's time for a moratorium on staging concerts there. There are, after all, green spaces around the capital used for fewer than four events a year.

Royal Parks, which manage Hyde Park, have a vested interest in keeping events

happening there – a summer of events helps to pay for the facilities throughout the year. Royal Parks spokesman Neil Coyte confirmed that they do tender to promoters for events, despite the conflict with residents. He also says that, of the eight Royal Parks in London, Hyde Park is more suitable than any other due to its location and landscape.

"Several generations of music fans have enjoyed legendary gigs in Hyde Park and, as demonstrated by the huge crowds and big name performers this summer, we are confident its popularity will continue for years to come," says Coyte. "We have to ensure there is a balance between concertgoers having a good time and local residents not being unduly affected. We will continue to work with all concerned to ensure we get the balance right."

Live Nation UK, The promoters of BT London Live, which the Blur concert was part of, declined to comment when contacted by *NME*. Blogger Dave Cording complained to Live Nation following his experience

at the Bruce Springsteen show. In an illuminating response posted on his blog, a Live Nation employee reports that the sound levels at Hyde Park gigs are especially limited at stage right for the benefit of residents on Park Lane, one of London's richest streets. Their solution? "Move to find an area more to your satisfaction."

There may be another sad outcome from Blur's gig: before the show, bassist Alex James said "if Hyde Park's shit, that's definitely it" for Blur. Those who *could* hear say the band were excellent, but many fans left the venue feeling cheated.

Is it time to cut down on our parklife? If promoters continue to put on productions at Hyde Park with conditions as they are, they could find themselves with no crowd – and no artists either.

THIS IS A LOW (VOLUME)

The response on Twitter

@shaun_curran

Blur were ace last night but I'll think long and hard about going to Hyde Park again. It was far too quiet, especially at start

@hjasnoch

Very bittersweet time at Blur in Hyde Park. Band in top form but sound level and mixing was beyond disgraceful. Ridiculously quiet...

@mrbluesky1875

You ruined my Olympics Hyde Park!! I've paid £60 for a f*****g shambles of a blur gig!!!!!! REFUND NOW

@graeme_worsfold

Organisers of Hyde Park gigs. Blur were great, but can you next time turn the volume up somewhat? I heard a chaffinch fart 10 rows back



HYDE PARK LIFE

It's been a troubled six months...

DECEMBER 23, 2011

Westminster City Council reviews Hyde Park's licence after complaints from residents rise by 50 per cent over two years.

JULY 10, 2012

The Hit Factory Live show, and a reunion between Kylie and Jason, is cancelled after heavy rain at Wireless

turns the grounds into a mudbath.

JULY 14, 2012

The plug is pulled on Bruce Springsteen during Paul McCartney's guest spot after the three-hour show runs past its curfew.

JULY 15, 2012

Boris Johnson wades in, saying Springsteen should be able to "jam in

the name of the Lord!"

JULY 19, 2012

Madonna's afterparty is shut down by police after complaints about noise from residents.

AUGUST 12, 2012

Blur play what might be their swansong, but frustrated punters spend much of the gig shouting "turn it up!"

OUR KID: WHEN NOEL MET JAKE

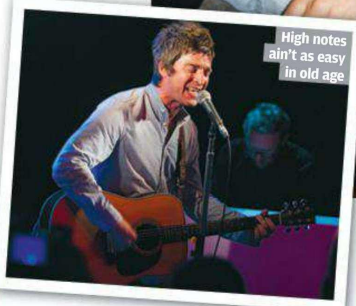
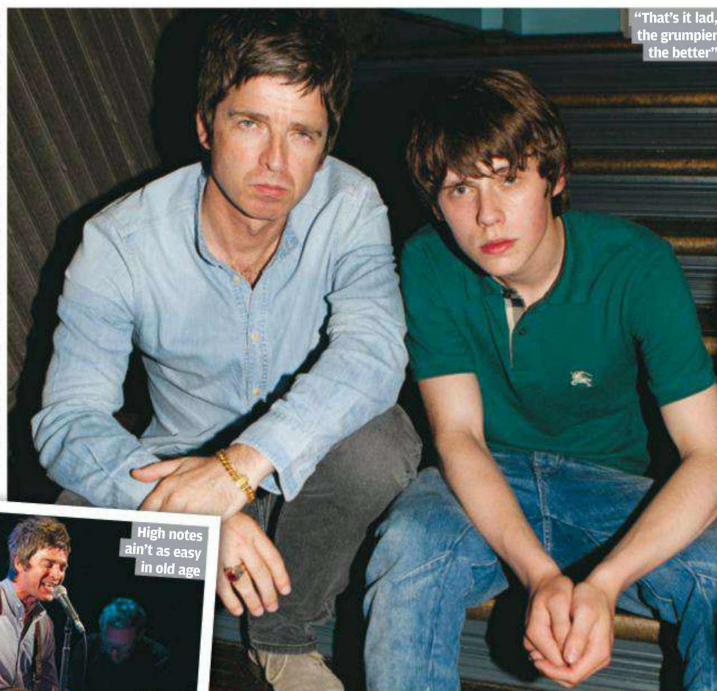
As they prepare to tour the world together, Big Bro Gallagher passes the baton to young pretender Jake Bugg at a War Child benefit gig

A meandering fan puts it best as he stumbles into NME's chat with Jake Bugg, behind the dustbins of Camden Dingwalls: "This fuckin' kid's the future of music. He's like Dylan meets the Arctic Monkeys."

The world looks like it's starting to agree. Jake's prickly social commentary and one-man-and-a-guitar charm has seen him picked up by Noel Gallagher to bag the support slot for the High Flying Birds on a world tour.

"We were sat on this step having our picture taken and Noel says to me, 'Come on, closer, I'm not gonna bite,'" says Jake of his first meeting with the Big Man. "But you know when you come offstage and you're all sweaty? You don't wanna stick your fucking arm round someone straight away."

Tonight's the first time the pair have met – at a warm up acoustic gig for XFM in aid of the War Child charity. "He's not given me any advice yet," says Jake, "But you know, we've got a whole tour to do, so who knows. It was a big



gig tonight, though. When I was 14 I got well into Oasis. As a

songwriter, Noel's a total legend."

It's the second time in the space of a month that Bugg's found himself in the company of indie heroes. Earlier this month he supported The Stone Roses at their surprise London gig ("I was well nervous about that"). He also made an unexpected claim to Olympic fame when his track 'Lightning Bolt' was used for the opening sequence of

Usain Bolt's 100-metre final smash. "I forgot all about the Olympics to be honest – when you're writing a song, that's what comes out – it's just instinct," he says. "I'd heard rumours that it might be used and when it was, it was just great. And when he won that was just a bonus to top it all off."

So, with three singles already in the bag and an album planned for October, what's next to do before the world with Noel? "I'm just enjoying getting on with it to be honest. Havin' it large and all that, you know?" As you were then, Jake.

NME
EXTRA

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Balearic stars. We're giving you the chance to be there, and win a three-night stay at the island's coolest destination, Mallorca Rocks Hotel, with VIP tickets to the gig on September 13 and £300 to cover flights. What better way to round off your summer? For the full Ibiza and Mallorca Rocks line-up and details of Closing Party hotel package offers visit www.mallorcarocks.com

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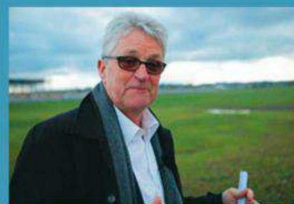
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tinyurl.com/d59hlnh

The R&L main man gives NME a guided tour of the "most important field in the history of rock'n'roll".



MUSE THROUGH THE YEARS

tinyurl.com/d42ol45

Watch a video gallery of NME's pictures of the Devon trio from debut 'Showbiz' to their latest, 'The 2nd Law'.



WHAT'S THE GREATEST RADIOHEAD SONG?

tinyurl.com/chw3a5q

Kasabian, Klaxons, Foals and more name their favourite Radiohead track.



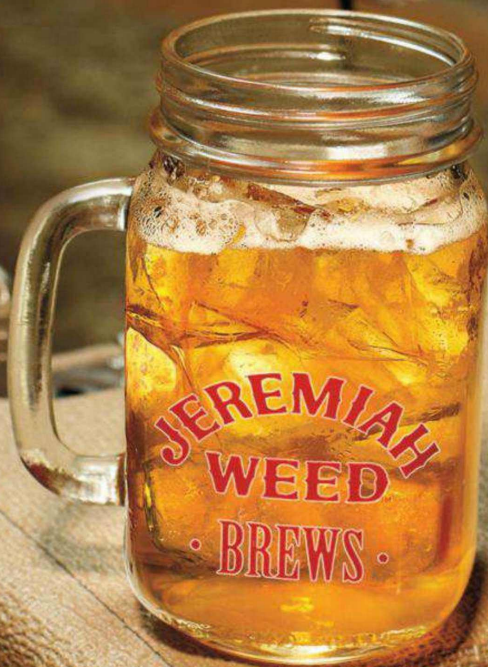
PURE LOVE - 'BURNING LOVE'

tinyurl.com/ckmkbh3

Ex-Gallows frontman Frank Carter and Jim Carroll play an acoustic version of new Pure Love song 'Burning Love'.



**IT'S NOT HOW
IT WORKS
BUT THAT IT
DOES.**



• IT'S WHAT IT IS •



MUMFORDS' LAST WALTZ

Marcus and the boys are joined by The Maccabees, Haim, St Vincent and more for a run through The Band's 'The Weight'

Here's the moment when Mumford & Sons were joined by the entire bill of their Gentlemen Of The Road Stopover mini-festival at a gig in Portland, Maine, for a rendition of US legends The Band's track 'The Weight'. Not content with taking the west, the Mumfords used the August 4 show as a chance to recreate the climax to The Band's seminal 1976 concert movie *The Last*

Waltz, with help from tourmates The Maccabees, St Vincent, Haim, Simone Felice, Apache Relay, Dawes and Dropkick Murphys. Este from Haim, who got to sing a lead vocal, told *NME*: "The Weight" is collectively one of Haim's all-time favourite songs, so performing it together with everyone from the Gentlemen Of The Road festival in front of all these people was pretty unreal for us. It was definitely one of those bucket list moments for me."

Mumfords' Gentlemen Of The

Road Stopover tour culminates in California on August 25, before restarting in Australia in October. The tour sees the band literally 'stop over' at a hand-picked location, curating a day-long event that "combines a music festival and local gathering into one epic party". Well, that all sounds rather lovely, doesn't it?



'The Weight' doesn't seem to be much of a burden

"WE WERE RECORDING IN THE MIDDLE OF SNOWSTORMS!"

The Joy Formidable hit the outbacks to make 'Wolf's Law'. But their megastar mentor was never far away...

Wolff's law is a medical hypothesis, which states that the bones of any healthy person will adapt to the weight they are placed under, remodelling and strengthening themselves over time. It's also (perhaps more relevantly) the name of The Joy Formidable's much-anticipated second album.

'Wolf's Law' (note the spelling change) doesn't drop until January next year, but frontwoman Ritzy Bryan describes the trio's follow-up to 'The Big Roar' as "an album that talks a lot about reconnecting spiritually". If TJF were ethereal before, this time they're taking it to the next level. "Wolff's Law is a medical term," she says, "but we've added a bit of poetic license to it, and made it our own. We were fascinated by the wolf as a symbol of nature, and that's another big inspiration on the record. We like the ambiguity of the wolf in different cultures: sometimes it's a foreboding animal, sometimes it's a compassionate one. Nature is a huge metaphor for everything – for the way that we live, for harmony,

Formidable, maybe. But not very joyous



for balance, for cruelty..."

That reconnection with nature has its roots in the environs the album was recorded in: the secluded Atlantic coast town of Portland, Maine, where Ritzy and bassist Rhyddian Dafydd shut themselves off from the world. "We were in the middle of a forest, surrounded by nothing but nature," she explains. "We were recording the middle of snowstorms, completely enveloped in our surroundings. We didn't have much contact with anyone else. We're children of nature anyway,

having grown up in north Wales, but Portland was even more extreme in its solitude!"

The tracks we've heard so far – including 'Bats', 'Cholla' and the muscular, Sabbath-esque riffage of 'Maw Maw' – hint at guitar histrionics. But the self-produced album has subtler moments, with Bryan and Dafydd using harps and strings. One of the most impressive songs, the title track itself – won't appear on the album, but acts as a teaser. It'll be available for download from the band's site from Thursday (August 23).



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TWO YEARS' JAIL FOR PUSSY RIOT

Russian feminist punk band found guilty

Music looked on in horror last week as three members of Russia's Pussy Riot were found guilty of "hooliganism" and jailed for two years. Maria Alekhina, Yekaterina Samutsevich and Nadezhda Tolokonnikova learned their fate at the Khamovnichesky Court in Moscow on Friday. The convictions stem from a now-infamous "punk

protest" against Vladimir Putin at Moscow's Christ The Saviour cathedral. The case has fixed the eyes of the world on Putin's regime, and many see the charges as an attempt to snuff out dissent. Judge Marina Syrova said the women had "crudely undermined social order". Follow the story as it unfolds on www.nme.com

THE
DEBATE

ARE SPORTS STARS THE NEW ROCK STARS?

Bradley Wiggins is hailed like a Gallagher, Tom Daley is adulated like one of One Direction. Are sports stars really the new rock stars? NME's Tom Howard and Dan Martin slug it out



TOM

Rock stars need to have a long hard look at themselves. The other day I was in the pub with a bunch of people I've known for a very long time. I connect with them on a musical level. The chat was all about how glorious and triumphant all of our Team GB superheroes have been over the last few weeks. Wiggo. Hoy. Even the non-GB enemy got a look in, like Michael 'Tugging On A Bong' Phelps. Not only were rock stars hardly even mentioned, they were scorned. The suggestion being that in 2012, the world's current batch of rock stars are a bunch of worthless lily-livered milksops who have NOTHING on the impressive might of our athletes. Was it enjoyable to watch Liam squeak his way through 'Wonderwall'? Or were you, like I, thinking about how much better it would be to watch Mo Farah cross a finishing line and giving that shiny head of his a slap in celebration over and over and over again? I think you see my point.



DAN

Oh, I enjoyed the Olympics as much as the next guy. There haven't been so many shorts on primetime since the heights of *Baywatch*. It was a great couple of weeks where we could feel less ashamed to be British. But fun as it was to bathe in Team GB's achievements, they had little to do with you or I. One reason rock'n'roll exists is to give strength to the kid who always got picked last at games. Sport has its hero worship, but rock'n'roll is an outsider thing. It's a deeper level of identification. It's why I'll forgive Nicky Wire anything, or always wither at the sight of David Bowie, or always feel betrayed by Madonna. These things are MINE.

TOM

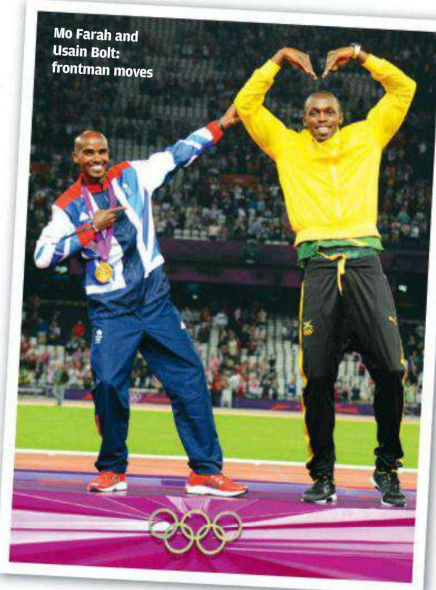
Yeah, but how many times recently, have you watched a musician and felt humbled by the sacrifices they have made to be THE BEST at what they do? Or found yourself jumping up and down and screaming "GO ON YOU LOVELY FUCKER" at anything to do with music? It doesn't happen any more. To use Olympic vernacular, our rock stars have dropped the baton. Stopped trying. They've been replaced in the hearts and minds of the British public by men and women who are amazing at running/jumping/cycling/making a horse dance. If we're not careful this could be THE END OF MUSIC. As things stand, the UK's about to get buff.

DAN

Not my lookout. The reason I love the Manics is they embody psuedo-lefty cleverism and the

Our rock stars have, to use Olympic terms, dropped the baton

subversion of masculinity. I love The Cribbs and the Monkeys because they use the same northern humour my mum raised me on with Victoria Wood. I love Madonna and Courtney because they're both more fabulous and awful than I could ever hope to be. You can tell everything about me from the music I love. Wiggins is great, but he's a Mod and I'm a rocker. Bolt is awesome but he's Jamaican and I'm English. I bet you're one of those people who likes football. But what do 'your team' really say about you, Tom?



Mo Farah and Usain Bolt: frontman moves

TOM

I like football, Dan. Sure I do. But it's funny you should mention it, because football has suffered the same fate as threatens rock stars. I'm struggling to see how I'm ever going to feel the same about football, having been overwhelmed by the humility, dedication and 100 per cent 'niceness' of the runners and jumpers. It makes me FURIOUS when football fans are massive bellends. No-one was a bellend during the

Olympics. Apart from Trevor Nelson. He was a bellend.

DAN

Careful Tom, you're starting to sound like you don't even like music. That'll pass though. At least we can agree that football can suck right off – surely a consensus we can all cling to. I'm gonna go pick myself a Women's Beach Volleyball team to support and watch the diving again.

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



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“CAREERS START IN CLUBS LIKE THIS”

Rap legend Nas hit London last week as part of *Converse Represent @ 100 Club*, the latest in a long line of megastars to play an intimate show at the venue this summer

FRONT ROW

It's not very often that you get to see a true rap luminary at stroking distance. But as Nas powers into the anthemic 'The Don', the standout from his back-to-his-best new album 'Life Is Good', that's exactly what's happening. Modern hip-hop's *actual* Don, Nasir Bin Olu Dara Jones is bringing the curtain down on the summer's awesome series of Converse

Represent @ 100 Club shows. "Careers like this start in clubs like this," he roars. He is one of a raft of huge artists going back to their roots to headline the legendary venue. The career he's talking of (20 years in the biz, links with every influential rapper in the game, 10 studio albums and counting to his name...) contains the kind of impressive peaks that meant the night fizzled with swear-you-were-there excitement. And the "club like this"? Well, it seems faintly ridiculous that, less than two years ago,

the 100 Club was nearly forced to close its doors completely. When the beloved venue looked like it might be for the chop, a campaign erupted, spurred on by the likes of Paul McCartney, to save the legendary 350-capacity space, which has played host to the likes of the Sex Pistols and The Rolling Stones. With the support of Converse, it came back stronger than ever. And everybody wanted to make sure that its 70th birthday was one to remember.

As well as Nas – a bona fide member of

hip-hop royalty – the rest of the all-star billing read like the crowning jewels of basically every other genre around. From Weller, King of the Mods, to Plan B, the gritty, game-changing voice of 2012; SBTRKT, the crossover dance pioneer, to Santigold's flamboyant melting pot, the one thing that tied these gigs together was that these artists were used to playing places 10 times bigger than an Oxford Street basement. Or, if you're special guests Blur (bloody Blur for Christ's sake!), then make that about 115



"God, I wish I was wearing more denim"



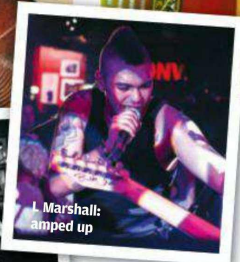
Plan B, being polite as ever



"Fuck me, my downstairs bathroom's bigger than this place"



Children Of The Night enjoy a sit down



L Marshall: amped up

times bigger. With a host of promising newcomers chosen to support (see below), the 100 Club not only sealed its status as one of London's last remaining legendary venues, but went some way to ensuring that the legend continues.

CHILDREN OF THE NIGHT on supporting NAS

Remy Banks: "When we found out we were opening for Nas we all bugged out. Nas is such an iconic figure, especially because we're from Queens. He's a hometown hero, so to open up for one of your favourite rappers is a beautiful thing. The whole thing was a beautiful experience; the small, cramped venues are always the best ones. It's intimate, the lights are dim and the crowd can

really get into it – they loved our set and were so responsive. It's an amazing venue, I can only imagine the Sex Pistols getting in that crowd and doing their thing; it must have been an amazing place to be in the '60s and '70s. These kind of gigs are important, especially in London. There are so many people emerging and this kind of thing brings them to the light and encourages Londoners to support their new talent."

L MARSHALL on supporting PLAN B

"The evening was awesome. I feel like I was a part of something. You walk through a cemetery and there's an eerie feeling, or you go to a church and there's a peaceful feeling... being in the 100 Club was like that. So much history has passed through those walls. I couldn't stay to watch Plan B, but I'm a fan of him as an artist. Sometimes an artist will make music you really like and it'll go over your head, but being a fan is about buying into the person behind it. I like what he seems to be about; he's seen enough to know he needs to speak his mind but also be responsible."

TOWNS on supporting PAUL WELLER

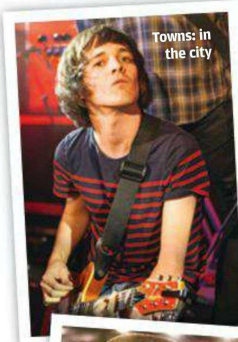
James MacLucas: "When we got the email, I thought it was a joke, but when it turned out to be real we obviously said, 'Absolutely'. I'd never seen Weller before; he's got a good aura about him. His energy's really high which is something younger bands can learn from. I'd never been to the 100 Club, so it felt like an occasion to us. I remember when there was talk that it was going to go under and thinking that was mad – I was aware of its relevance but I tried not to think about that on the day... Then I bumped into Liam Gallagher, that was a bit weird. I had two drinks so I offered him a JD and Coke, and he told me he was going home to wash his hair and just left. He seemed to enjoy himself."

THE BOTS on supporting BLUR

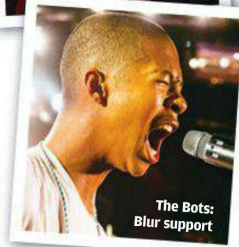
Mikaiah Lei: "Blur had asked us to support them on their tour which included the 100 Club

show – they found us on the internet, on YouTube or something, and now we know them personally so that's really cool. Back home, not that many people know about Blur. Gorillaz tend to be a bit more popular for some reason, but Blur are classic. They're fantastic. The show was overwhelming, really. Damon

gave us some advice after, just about recording and ideas and concepts and stuff – to savour the moment and take things as they come. The venue is extremely moist, you walk in and you're dripping, but we've got no complaints! Everything about the day was great, we walked down Oxford Street and went in this elevator that so many people have been in before to get to the dressing room... nothing could have been better about that day."



Towns: in the city



The Bots: Blur support

PIECES OF ME

J MASCIS

DINOSAUR JR

The Massachusetts axeman on the raw power of Minor Threat, Telecasters and Sabbath... plus his secret love of Buffy

My first gig

IAN HUNTER & MICK RONSON

"They were opening for The J Geils Band. Ian Hunter was better than J Geils but it didn't matter, it was OK. Before 'Centerfold', The J Geils Band were really bluesy, like an American Rolling Stones, until they got really big. Did it inspire me to start a band? No. I was already in bands."

My first album

'15 BIG ONES' - THE BEACH BOYS

"I don't know if that was the first one, I was nine or something. I liked the songs - I liked The Beach Boys better than The Beatles."

The book that changed me

"I never thought of books in the same way as records. Books were something I had to read at school, I never got over being forced to read. I'll read books but did any inspire me? I'm drawing a blank."

My favourite lyric

'FAIRIES WEAR BOOTS' - BLACK SABBATH

"The last line is: 'Smokin' and trippin' is all that you do'. Yeah! That's pretty important. It's not something I can relate to, I just thought it was funny."

My favourite film

CRUMB

"It's a documentary about R Crumb, the cartoon artist. He did the sleeve to [San Francisco psych band] Big Brother And The Holding Company's album 'Cheap Thrills' with all the cartoons on it - the *Keep On Truckin'* logo and Fritz The Cat. It's a movie about him and his two brothers and they were so fucked up it made me feel better about myself."

My favourite place

THE GREAT BARRIER REEF

"It's pretty cool. It's like being inside an aquarium, there's these huge fish and huge turtles and huge manta ray. Just the size of everything is amazing."

My favourite possession

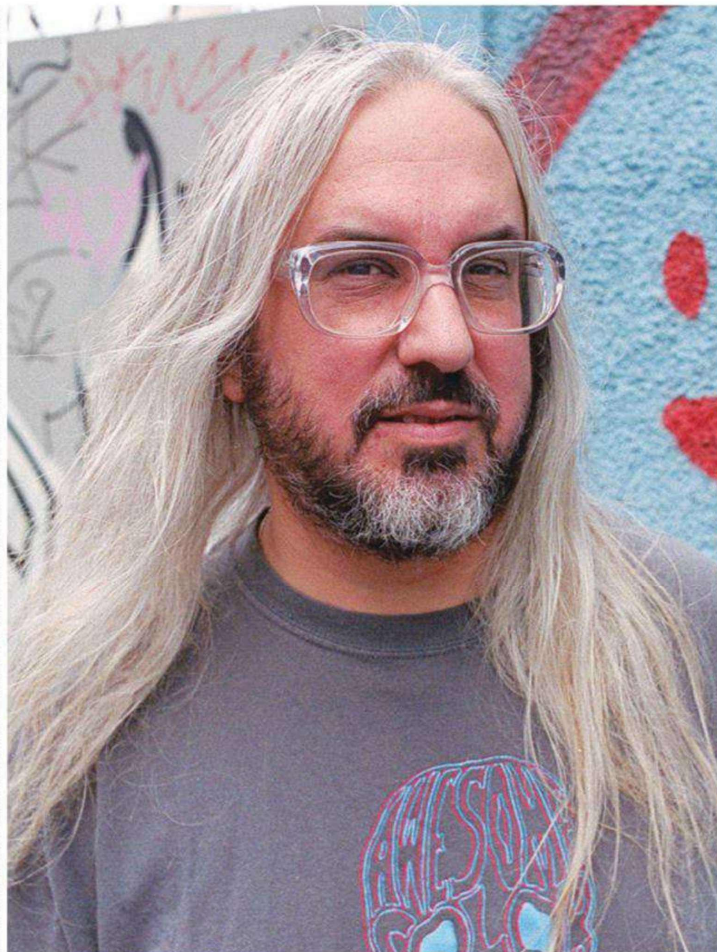
1958 TELECASTER GUITAR

"It's the one I play the most when recording - the one I always seem to turn to. I got it in 1990. It was at a studio I was recording at and I asked the guy if he wanted to sell it. He said 'I could never sell that guitar' and a couple of months later he called saying 'OK, I'll sell it...'"

My favourite TV show

BUFFY THE VAMPIRE SLAYER

"It seems awesome somehow. I like the way they're living in this doomed town and they have to fight off all this crazy stuff the whole time. Somehow it speaks to me."



My style icon

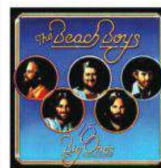
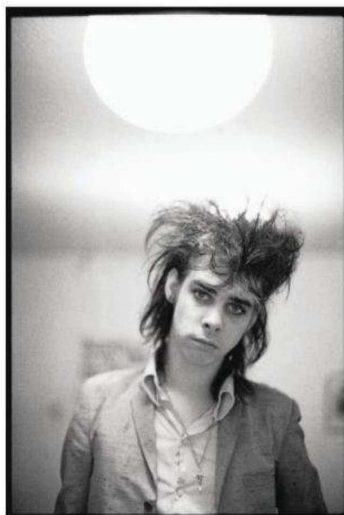
NICK CAVE

"When I was a kid I was always into his look. I was trying to emulate it, I thought he looked the coolest. There weren't many other people with that kind of look where I lived so I didn't have much competition."

The best band I've ever covered

MINOR THREAT

"They were an important band to me. I was 15 and they really spoke to me at the time. I was totally into punk and hardcore and when I heard them it was a whole other level of something I could relate to. They were pretty much saying what I was feeling at the time. They weren't the older junkie guys in leather jackets, they were more like I was at the time - some kid in high school, who wasn't into heroin and stuff."



Clockwise from main: J Mascis; cartoonist R Crumb's 'Cheap Thrills' cover art; Buffy; Ian Hunter and Mick Ronson jam; "better than the Beatles" - The Beach Boys; his style icon Nick Cave

REX GETTY

THE NME CHART

1	1	MUSE 'SURVIVAL' Warners
2	29	MAXIMO PARK 'THE UNDERCURRENTS' V2/Co-op
3	6	TWO DOOR CINEMA CLUB 'SLEEP ALONE' Kitsuné
4	17	FRANK TURNER 'IF EVER I STRAY' Xtra Mile
5	12	THE XX 'ANGELS' Young Turks
6	7	THE VACCINES 'TEENAGE ICON' Columbia
7	3	OF MONSTERS AND MEN 'LITTLE TALKS' Island
8	27	BASTILLE 'BAD BLOOD' Virgin/EMI
9	2	THE KILLERS 'RUNAWAYS' Island
10	8	POST WAR YEARS 'GLASS HOUSE' Chess Club
11	4	BLOC PARTY 'OCTOPUS' French Kiss
12	10	TWIN ATLANTIC 'YES, I WAS DRUNK' Red Bull
13	21	GREEN DAY 'OH LOVE' Warners
14	25	M83 'OK PAL' Naïve
15	5	ALABAMA SHAKES 'HANG LOOSE' Rough Trade
16	15	TAME IMPALA 'ELEPHANT' Modular
17	23	HOT CHIP 'HOW DO YOU DO' Domino
18	40	THE MILK 'CHIP THE KIDS' Sony
19	30	BEN HOWARD 'OLD PINE' Island
20	NEW	MUMFORD & SONS 'I WILL WAIT' Island

**NME
RADIO**

Hear the chart
rundown first
every Monday at
7pm on NME Radio
NME.COM/RADIO

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



MYSTIC GAV

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



Wednesday LOAD OF SHEET

As Beck releases a published 'sheet music album' through Faber, he reveals the idea came out of a conversation with a Italian record label executive who requested he "just go out and a-make a-some more of your a-sheet music".

Thursday MAYA CULPA

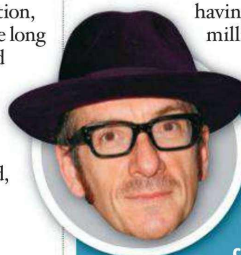
When MIA's record is revealed by its author to be "Paul Simon on acid", an inspired Simon will tell his public that his next one is to be "basically MIA after a long hard think about the direction her life's going in, a pause, a bit of reflection, introspection, contrition even, some long walks in the countryside, a few good EM Forster novels, basically a humble recognition that not everyone wants to hear her gobbling on about Noam Chomsky like some hopeless SOAS undergrad, and a lot of soothing cups of strong, sugary tea".

Friday NEW SHOCK FOR OLDFIELD

Following on from Mike Oldfield's sensational revelations that before he performed with them, he didn't know who the hell Arctic Monkeys or Dizzee Rascal were, in order to catch up on years

Mike Oldfield will point blank refuse to believe in Mumford & Sons

of missed pop culture he will readily agree to be instructed in a short history of all British music since the year 1977. Everything will go swimmingly well up until the story of 2010 is told, whereupon Mike will point blank refuse to believe in Mumford & Sons: "You're just having me on now... three million records sold by that lot? Fuck off."



Birthday Runes

ELVIS COSTELLO (25 August 1954)

This is the most beautiful astrological chart I've ever seen.

You're like an astro-god.

And as for your chakras: well Jesus, I could bounce a quarter off these big beefy waves of aura. Anyway, mate, look, I was wondering if I could borrow a small sum of money? Seriously. I'll

Saturday FLOYD VOID

After a big bunch of Ed Sheeran fans mistake his 'Wish You Were Here' cover at the Olympics closing ceremony for a new song, Red Ed will rocket to the top of the charts early next year with his brand new album, 'Echoes: The Best Of Pink Floyd'.

Sunday ILL COMMUNICATION

Adam 'MCA' Yauch's lawyers will reveal that not only does his will ban all of his songs from being used in ads, it also contains the now industry-standard 'Queen Clause', prohibiting the remaining Beastie Boys from telling loads of interviewers in the future that whatever bastardised record they're about to hodge together from some taped mumblings of his they found in a drawer represents "exactly what he would have wanted".

Monday ANDREW W(AN)K

As Andrew WK puts fragments of his own jeans and hair inside newly minted 'special editions' of 'I Get Wet', the cynical screws in his marketing department start taking out ads for an even more pricey £39.99 deluxe limited edition of the record, guaranteed not to come with any of Andrew WK's personal effluvia.

Tuesday CATTY MAU5

A few weeks after titling his new album '>album title to go here<', Deadmau5 will release the full tracklisting: '>second-single material to go here<', '>comedy rave anthem to go here<', '>something featuring guest vox from someone very 'now' in pop to get that EDM crossover vote<', '>filler<', '>more filler<', '>released as a 'surprise' free download about a year ago<', '>some new synth preset stretched to four minutes<', '>basically 2012's answer to Bentley Rhythm Ace<', '>filler<', '>banger<', '>biggest tune<'.

pay it back. You know me. I always pay everyone back. Ask anyone. Except Rick. Obviously. In fact, don't talk to Rick about me at all. It's for train fare. I just need to get home to Newcastle, right, only someone nicked me wallet and, yeah, that is a can of Tennent's, but I needed to take the edge off, oh right, well screw you too then buddy.



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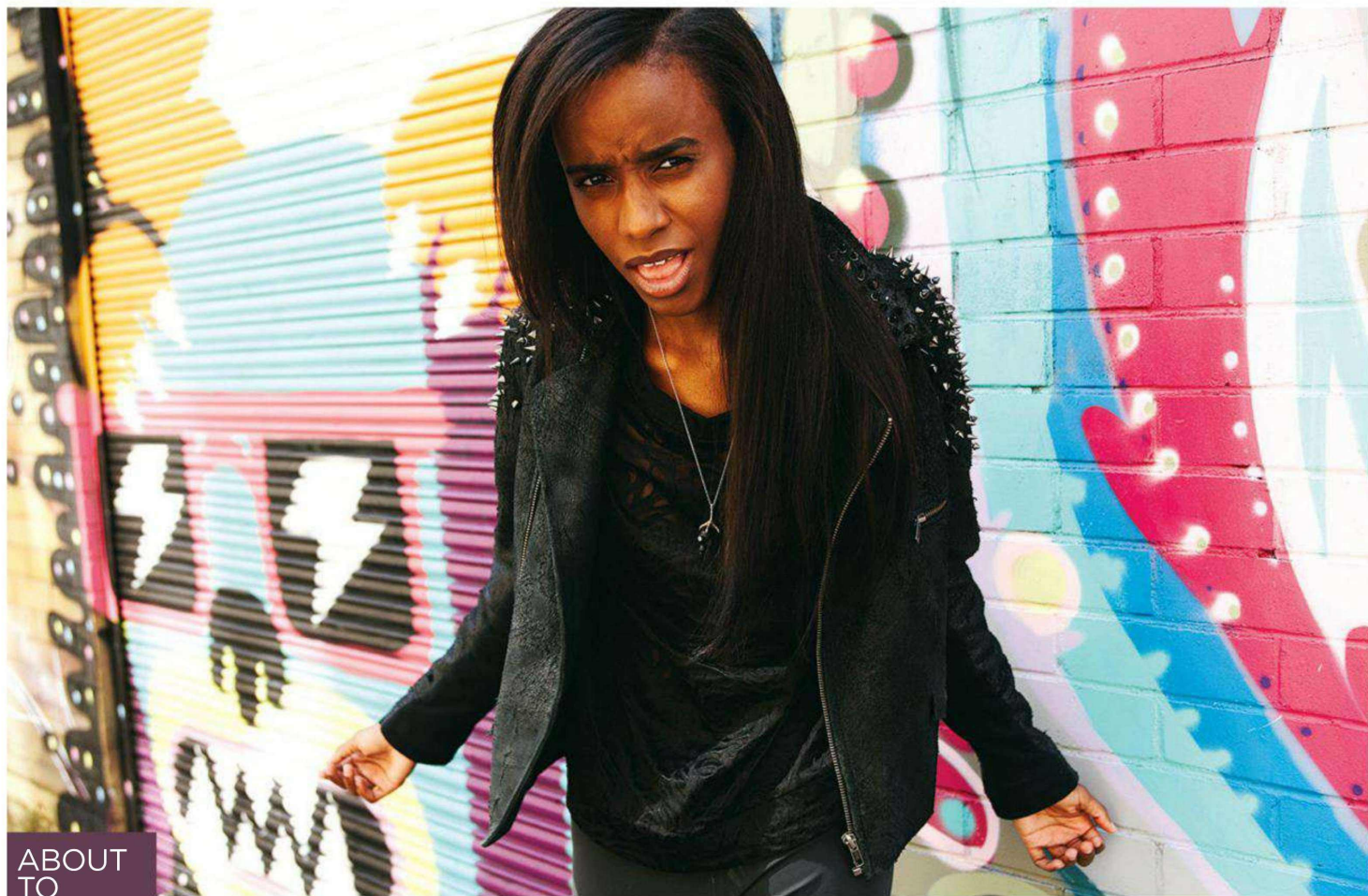


SAMSUNG

RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS

Edited by Matt Wilkinson



ABOUT
TO
BREAK

ANGEL HAZE

Fiery-tongued MC with aspirations to rule over NYC's new rap contingent

Angel Haze's story is so full that it really needs to be told like one of her quickfire raps. Born in Michigan. Military family. Followed the strict Greater Apostolic Faith. Found out it was like being in a cult. Left. Moved around a lot. Started in various schools and then dropped out of all of them. Took up rapping. Became a YouTube star. Perfected her craft by reading the dictionary.

A few weeks ago, she opened the next chapter - and celebrated her 21st birthday - with a bumping performance at New York City's Santos Party House. "Man, that night was amazing," she tells *Radar*, grinning. "Immediately after that every major label in the world was trying to get me!"

Haze is an artist who doesn't mess around with humble brags. "My tongue is the fucking rapture, bitch," she spits on 'Werkin' Girls' from her recent EP 'Reservation'. She's variously "like magic" and "like classic". "I run New York," she proclaims on the Gil Scott Heron-sampling track dedicated to the city she only moved to three months ago. "I get off

when I'm talking about how much better I am than other people," she says. "I wrote it because they can't fuck with me. Nobody is going to say otherwise because I am 10 times better than them."

When it comes to her thrilling wordplay, she exorcises her past by playing on religion ("nuns give more fucks than I do") and writing in mottos ("keep faith/Stay strong, be prosperous, stay positive and fuck anyone that say opposite"). She says proudly that she learned her craft by being thrown on stage and - although now collaborating with Adele producer Paul Epworth and up-and-comers Rudimental - spent "six months clean of music" to avoid being accused of sounding like anybody else. A flash of her iPod proves it; the only two artists there are Frank Ocean and Angel Haze.

"I want to be a legend," she says. "I feel like I have the making. I have the work ethic and the abilities." The bragging stops. "And I want to change things. I saw a six-year-old yesterday say she didn't like herself very much..." Angel shoots us her trademark WTF look. "If you love yourself then nobody can fuck with you." *Sian Rowe*

NEED TO KNOW

BASED: New York

FOR FANS OF: Azealia Banks, Missy Elliott

BUY IT NOW: The 'Reservation' EP is out now

SEE HER LIVE: She's set to hit the UK in October

BELIEVE IT OR NOT: Island Records have just snapped her up in the UK, following one of the fiercest bidding wars in recent history



Josh's 'no, that's definitely not the last take' face...



...and Nick's 'please don't put me in Joe's coffin again' face

POND AND THE HORRORS HIT THE STUDIO

I've never managed to squeeze this much fun into one week,' says guitarist and "studio guru" Josh Hayward

RADAR NEWS

Sod the Mick Jagger/Joss Stone jizzbank that was SuperHeavy – *Radar* can reveal that members of Pond and The Horrors have teamed up to form possibly the greatest supergroup EVER.

Pond's Nick Allbrook spilled the beans, saying that when the Aussie band hit the UK recently, he and drummer Cam Avery hatched a plan to record a new album for their sideproject Allbrook/Avery. They then decided to kidnap four-fifths of The Horrors.

"We just arrived in London and said, 'You are recording our album, thanks', and they did it!" Nick told us. "Josh, the studio guru, kind of owed me because he threw a bag of pedals at my face in Australia once, the wanker. So we assembled a crack team of prodigious sonic terrorists to lend their cacophony to our crappy album, and they all fell for it! For no reason, no pay and with no warning – Rhys, Josh, Tom, Joe, Jerome [Watson,

The History Of Apple Pie], Hollie [Warren, Novella] and the magnificent Jason Holt [of Pete 'Sonic Boom' Kember's Spectrum] all spent a week in a dark basement playing our songs and pretending they liked us. Well, I don't care, I had a heap of fun and I love them all so they can ram it."

Naturally, *Radar* went to Josh for clarification, though it appears everything Nick said actually happened. "Nick's right, we were completely conned into making this record with them. Coffin Joe sold my services while I was passed out in Perth and on hearing the news I was apprehensive. I

shouldn't have been – after a week living on nothing but brozemes and rum punch, abiding by their rules of two-take recording and preventing Cam from playing AC/DC at every given opportunity we had a great record." There's no release date for the album yet, but don't expect this to be the last word on it. "I've never managed to squeeze that much fun into one week," a wistful Josh continued, "and now they're gone I kind of miss the flaming galahs." Awwwww.

"Coffin Joe sold my services while I was passed out"

JOSH HEYWARD

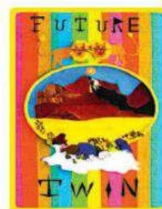
The Buzz

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



1 THE ORWELLS

Sometimes The Orwells seem like a drunk Otis Redding fronting The Sonics. Or is it The Libertines beating up Gene Vincent? No, actually, it's merely James Brown getting high with The Horrors. Ah sod it, we can't decide – they always sound awesome though. Think lashings of soul/psych/garage amazingness. They're from Chicago, and since we saw them being brilliantly ramshackle at SXSW, they've been building a name the old-fashioned way: by leapfrogging the bigwigs in the states and pricking the collective ears of the UK industry. It's still early for them – they have no concrete dates over here yet – but there is a wealth of online material to listen to. We'd suggest you start with the ferocious 'Mallrats (La La La)' right away.



2 FUTURE TWIN

Formed by members of San Fran's first all-girl moped gang, Future Twin's carefree roots match their untamed sound perfectly. This quintet's recent seven-inch 'Resist' is fuelled by a love for early Pixies: check out the brilliant opener 'Lockits', which shamelessly borders on the feistiast, lo-fi cover of 'Isla De Encanta' ever...



3 CAMERAS

The alt-rock Aussies come across like Interpol's dark, moody brethren. That and a couple of lovelorn singers feeding their inner turmoil through heady guitars, keys and duelling his'n'hers vocals – haunting call outs being met by tense Ian Curtis-isms. Layers of bittersweetness ooze all over their Bandcamp debut, 'In Your Room'.



4 THE WANS' 'I LIKE TO PARTY'

Recorded with Jack White's engineer, Vance Powell, Nashville newcomers The Wans 'I Like To Party' has "no overdubs" and is all the better for it. They're in love with both The Stooges and The Jam, it seems, which means steamroller guitar riffs and a vocal about, well, partying all night, every night.



5 PIFF GANG

Made up of 10 ganja-loving Londoners with names like Don Silk and Crankz, Piff Gang have rhymes that could put a smile on the face of even the most ardent death-rap fan. They arrive with props from ASAP Rocky and aspirations to challenge the likes of Tyler and co in the swag stakes. It will be fun to see them try.

SCENE
REPORTHUW
STEPHENS'
ONES TO
WATCH

Radio 1's new music man on the freshest bands at Reading and Leeds



So, the best weekend of the year is almost here! The BBC Introducing stage will be at both Reading and Leeds, with some amazing new music for you to check out. There's so much on it, but I've chosen some of the bands who could be highlights. Yorkshire's **Wet Nuns**

make a disgustingly loud and pleasant racket that relies on feedback, attitude, riffs and some of the best beards you'll see all weekend. One of my favourite new rappers is **Mikill Pane** from Dalston, who has toured loads recently with his fine band and collaborated with everyone from Elro to P Money. Check him out for his ridiculous flow, super quick-witted chat and some proper bangers. If you're feeling like a bit of a pick-me-up during the weekend, **Family Of The Year** could be the ones. Having just released their debut album 'Loma Vista', their songs are stupidly catchy without being annoying, and they have melodies and ideas aplenty. Keeping it heavy and fierce will be Leeds faves **Hawk Eyes**, ready to unleash their new songs on us – they keep getting better and better.

Huw's TOP 5

WET NUNS
'Why You So Cold?'

MIKILL PANE
'I Can Feel It'

FAMILY OF THE YEAR
'Diversity'

ESCAPISTS
'Burial'

IFAN DAFYDD
'No Good'

I'll also be intrigued to see **Escapists**, who have a dark and brooding vibe going on throughout their epic guitar songs, as do **Cut Ribbons** who are playing for the first time. If deep beats and a few nods to R&B is more your thing, **Ifan Dafydd's** set should be interesting. His tunes are beautiful, and are winning him a lot of new fans. If all that wasn't enough, then the excellent **Tall Ships** have recently been announced as one of the headliners – a great choice. Finally, do check out some very special guests on the BBC Introducing stage during my live shows from Reading all weekend on BBC Radio 1! See you there...

NEXT WEEK'S COLUMNIST:
Toddla T

5 TO SEE This week's unmissable new music shows

CHURCHES
Electric Circus,
Edinburgh
August 22

PEACE (pictured)
Village
Underground,
London
August 24

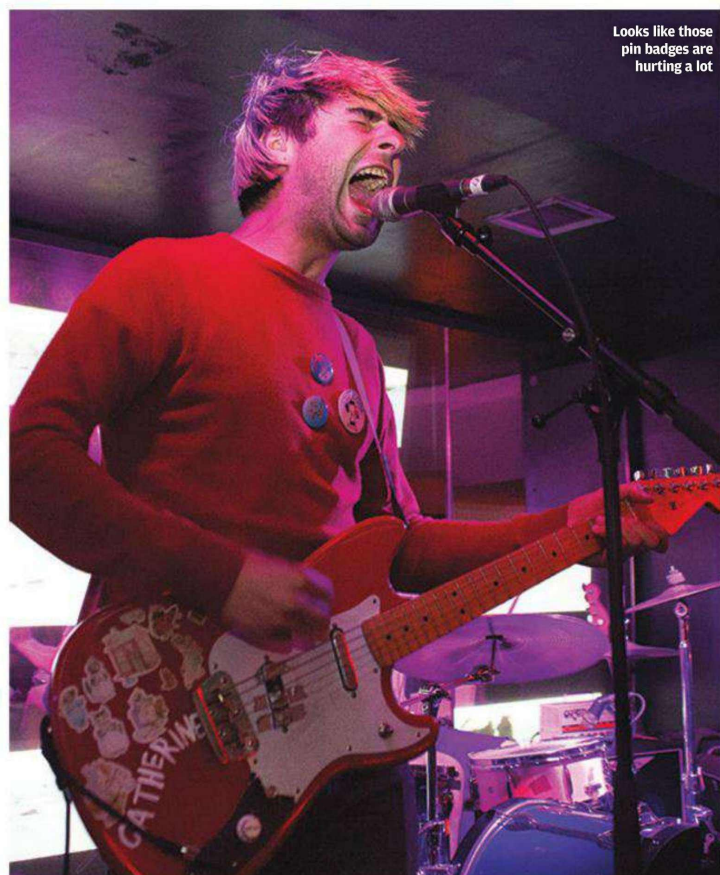
**JEFF THE
BROTHERHOOD**
Sneaky Pete's,
Edinburgh
August 26

**CHINA RATS/
HEART SHIPS**
Oporto, Leeds
August 27

AU PALAIS
Madame
JoJo's, London
August 28



Family of the Year:
in white with stripes



Looks like those
pin badges are
hurting a lot

PAWS

ELECTRIC CIRCUS, EDINBURGH
WEDNESDAY, AUGUST 8

CAUGHT LIVE

It's just turned 12:50am in central Edinburgh, and all across the city drunken hecklers are berating poor late night comedians in dingy pubs. We're seeking to escape that as we join the crowd beginning to gather in one of the city's coolest spit'n'sawdust venues. The Edinburgh Festival, along with its bastardised cousin the Fringe, may be sphincter-deep in brown-nosing international acts right now, but local promoters and bloggers du jour Detour have brought their scene to the party – and tonight it seems like it's PAWS against the world.

While musically the Glasgow trio reference slacker rock heroes of yore (from Sebadoh to Dinosaur Jr, they clearly worship at the altar of the Fender Jazzmaster), lyrically, they offer a completely different prospect: tackling the shit things in life in dramatic and uniquely emotive style.

Take opening song 'Catherine 1956', which deals with the death of frontman Philip Taylor's mum. It's a stunning track that brings together everything that's great about

this band in one neat, three-minute package. It's raw, emotional and, surprisingly, actually a pretty fun lo-fi rock track, considering the subject matter.

But that's PAWS for you, and they follow it up with a set brimming with wrought emotion and righteous riffs. 'Misled Youth' is an exuberant, intense, thrilling muddle of melody and noise, while 'Bird Inside Birdcage, Ribcage Inside Bird' is a thrashed-out tidal wave of heavy riffage. The band are undoubtedly at their best when they go

Their set tonight is brimming with wrought emotion and righteous riffs

dark, as on 'Sore Tummy', which, despite its tittersome title, is a devastatingly honest account of serious illness.

At some point towards the end of their set, Taylor realises his point perfectly through some audience call and response. "One, two three, cancer is shit!" he shouts as the crowd scream "CANCER IS SHIT!" right back at him. The trio then launch straight into 'Bloodline'; a brutal burst of pure emotion that takes no prisoners as its ruthless, lyrical content once again becomes a symbolic unifier. Fuck death. Love PAWS. **Jamie Crossan**

The
road to
**READING
& LEEDS**
2012



Sleeves on
jackets? Totally
2011: (l-r) Pete,
Justin, Freddie
and Arni

“WE’RE A GANG NOW... IT’S US AGAINST THE WORLD”

*A year after their triumphant shows there, **The Vaccines** return to Reading and Leeds with a prime slot and a new album to show off. **Dan Stubbs** traces their speedy rise to hugeness*

In 2001, future Vaccines guitarist Freddie Cowan and his big brother Tom, now of The Horrors, bought tickets to see The Strokes at Reading Festival with ill-gotten money. “We told elderly relatives we were collecting for a charity called ‘the reading fund,’” he recalls. “It was actually the Reading Fund to get us tickets.” On the big day, his hair sprayed fluorescent pink, bristling with excitement but having limited knowledge of festival protocol, Freddie assumed that The Strokes appearing near the top on the poster meant they were one of the first on, and duly asked his dad to drive him to the site at six in the morning. There followed a very long wait to see the band that still inspires The Vaccines – intentionally or not.

“I probably shouldn’t be telling you this,”

says singer Justin Young, later, “but I was in a club in Kiev a while ago when a song came on. I was like, ‘I know this Strokes song but it definitely isn’t one of my favourites.’ Turned out it was ‘Post Break-Up Sex’...”

We find The Vaccines in Budapest preparing to play the long-running Sziget festival, which takes place on an island in the Danube. Freddie, Justin, bassist Árni Hjörvar and drummer Pete Robertson are every bit the festival veterans now, having zig-zagged their way around the nether regions of Europe and beyond for the past two summers. Yesterday they were in Croatia with The Horrors; tomorrow they’ll be in Romania. And in two weeks, they’ll be returning to Reading and Leeds, the festivals they stormed in 2011, stealing the show from the likes of Beady Eye and – yes – The Strokes. Even Freddie can tell you that the way their name is rocketing up the listings poster is good news.

Before Reading and Leeds, The Vaccines had been playing the rock’n’roll game in fast-forward. Their debut gig was a packed-out

scrum, the press descended on them before they’d so much as put out a single and they skipped the toilet circuit entirely. But having played dozens of festivals outside of the UK before hitting Reading and Leeds, they had little chance to judge exactly how things were going on home turf. “It was all hypothetical up ‘til that point,” says Justin, “but we walked on and it was just unbelievable. People weren’t just singing along to the singles but to the whole album. It just felt that everyone in that crowd, like, believed in the band. They were genuine *fans*. We just absorbed all that energy from them. It felt amazing.”

“I remember the noise when we walked on and that’s about it,” says Freddie. “It was how I imagine a skydive might feel.”

The effect was instant: the two sets confirmed

The Vaccines as the worthy new champions of British guitar pop.

“I was kind of nervous for them,” says Neil Pengelly, who books the bands at Reading and Leeds. “It was their big moment, the culmination of the touring they’d been doing and I just hoped they’d pull it off. And they did – a band that

had been playing to a 100 or 200 people eight months before were suddenly thrilling 25,000. But, you know, a new UK guitar band who cover Minor Threat... where else would they be so at home?”

Part of what made those Reading and Leeds slots so successful was the feeling that it could be their Battle Of The Alamo. While The Vaccines were working on earning their stripes as Britain’s hardest-touring band (“If we aren’t, we must be damn fucking close,” says Justin), the singer’s vocal cords were conspiring to end to it all. Justin developed hemorrhages in his throat that required three bouts of surgery to correct. Each time, he

was left unable to speak for weeks. If he hadn’t had gone through with the treatment, he would most likely have been rendered permanently mute.

“I went to pick him up from the hospital after the first two surgeries and he was in a sorry state, you know, trying to communicate with his notepad,” says Freddie. “I felt bad for him. I was laughing my arse off, of course, but I still felt very bad for him. He was drawing sad faces on the pad. I was like, ‘No need to do that – you’re wearing one.’”

Justin’s third, make-or-break operation was scheduled for right after Reading and Leeds. So he decided to just let rip. “We’d cancelled a US trip and a Brazilian trip and I had all this anger and pent-up energy, so I just gave it everything,” he says. Was it painful? “Emotionally, yeah. And at any moment my voice could have cracked into falsetto. Imagine your voice breaking in front of 25,000 people...”

NEW AGE HITS

Justin on the new songs you’ll hear at Reading and Leeds

GHOST TOWN

“Out of all the new songs, this is the one that’s been going down the best. It’s got a good groove and it’s easy to pick it up, even if you’ve not heard it before.”

NO HOPE

“We usually open with this one at the moment. It will have been on the radio for several months by the time we play Reading and Leeds so hopefully people will sing along.”

BAD MOOD

“‘Bad Mood’ is a really fun song to play live. It’s the first big riff we’ve ever put in and it’s been going down really well at the European festivals.”

“WE DON’T WANT TO BE INDIE – WE WANT TO BE A ROCK BAND”

JUSTIN YOUNG

Most bands, having conquered rock’s defining festival, would sit back for a bit, take a year or two to reconnect with real life. They’d at least stop to launder the bag of fetid clothes they’ve been carting around for the past 18 months. The Vaccines did none of this: instead, they went straight back into the studio to record their second album with Kings Of Leon producer Ethan Johns. In the meantime, they’ve also released a live album, non-album singles and a covers EP and toured supporting both Arctic Monkeys and Red Hot Chili Peppers (general band consensus: Monkeys – great, Flea – fun, Anthony Kiedis – distant). It’s why they’re now, one year on, set to return to Reading and Leeds armed with new songs fit for a bigger crowd: they’re third from the top on the Main Stage, having been shunted up the line-up by the organisers.

The Vaccines shrug off the notion that releasing albums just one year apart is unusual behaviour. For ▶

The
road to
**READING
& LEEDS**
2012



"Big cheer for
Batiste dry
shampoo
everyone!!!"

a band with a deep love of pop history, they judge themselves by the work rate of bands in the '60s, not by how long it takes Coldplay to give birth to a new record. Are other bands just lazy? "Not lazy, but I don't understand what people are doing with their time," says Justin. "It's not long since I was working as a removals man and craving any second I could get with my guitar. Now I wake up in a hotel at midday, my guitar is sat next to my bed and all I have to do before going onstage at 10 o'clock at night is play it. Why the fuck wouldn't I?"

Songwriting just comes easily to Justin. He wrote around 150 songs for the new album. Perhaps there's a touch of self-preservation too – if The Vaccines hadn't launched straight into album number two, they would have had to go back to real life for a while. Problem is, they all seem to have become a bit institutionalised. "I'm much more comfortable on the road than I am at home," admits Freddie. "You're really excited to go home but you get there and think, 'Is this it?' And you're kind of like, 'Well, shit, what am I supposed to be doing?'" Justin doesn't seem sure if he has a real life any more. "I've lost a lot of friends since starting the band, you know," he says, "but the four of us are closer than ever. I feel like we're a gang now. It's us against the world."

At Sziget, the band give the crowd a taste of what we can expect from The Vaccines when they attempt to conquer Reading and Leeds for a second time: a smattering of songs from 'What Did You Expect From The Vaccines?' plus new tracks

including the bass-drum wallop of 'Ghost Town' and the upbeat set opener 'No Hope'. Most illuminating of all the new material is 'Teenage Icon', in which Justin professes discomfort at being put on a pedestal by fans. "I'm no teenage icon/I'm no Frankie Avalon", he croons. For anyone under retirement age, Frankie Avalon was a pop star back in the '50s, and Justin couldn't think of anything else that rhymed. The song's lyrics suggest a frontman struggling with his newfound indie-celeb status. "I used to go to clubs and think, 'Shit, there's the guy from that band, I wonder what it's like to be him,'" he says. "It feels exactly the same. I expected to feel different."

The title of the album suggests some self-doubt too. It's named 'The Vaccines Come Of Age', but like the name of their debut, it's tongue-in-cheek – Justin doesn't feel like he's growing up at all. "I always thought things were supposed to get easier in your twenties," says the 25-year-old, "but I feel less sure of myself now than I did in my teens. It feels like everyone you know is at a different point in their lives. There are people who are about to become parents and there are people who live with their parents. I feel more confident now, but maybe I'm just more confident I'm lost..."

If Justin feels like a reluctant star, he's disguising it well. The Vaccines we meet in Budapest are an eight-legged vision in ragged denim. Where Justin used to cling to his mic stand as if he was hoping to hide behind it, he now, he grabs the thing like a

broadsword. The coy fringe has been replaced with lank furls of hair – the full Kurt Cobain cut – and he stands onstage with legs wide, as if to accommodate his metaphorically expanded balls. On stage, Freddie has developed a strut. Backstage, he mooches around with his model girlfriend. During The Vaccines' performance, the camera lingers on three girls in bikinis who have the band's name written across their chests. The xx, who play shortly afterwards, do not get quite the same treatment.

"I FEEL LESS SURE OF MYSELF NOW THAN I DID IN MY TEENS"

JUSTIN YOUNG

The 2012 edition of The Vaccines, then, is hairier, heavier, more believable. It all suggests Justin's new plan is working: "We don't want to be an indie band any more – we want to be a rock band," he says. "Indie music lacks ambition. When you were five years old and you picked up a tennis racquet and pretended to be a rock star, were you staring at your shoes?"

The band's new look plays into this thought. Practically speaking, they've realised that denim doesn't show stains or retain smells as much as the vintage threads Freddie was wearing last time around.

As you can see, being backstage is very glamorous



Romantically speaking, they've decided they're now a big enough band to get away with having a uniform. "It makes me feel more like a gang when we put on the same clothes," says Justin. "It makes me feel stronger. It makes me feel better about myself."

The long hair is another matter: "I was very much into the idea of cutting my hair until Justin decided to grow his," says Árni. "Then I was like, 'Fuck that, man, I'm going to have to have the longest hair in this band.' And mine is blond. His is, like, boring brown."

The biggest change of all is that Justin seems to have grown in confidence, too. He's no longer apologetic about his ambition, and no longer worried about standing up to his critics. Like so many bands before them, The Vaccines frequently stand accused of being a bit posh. Árni, being from Iceland, can't understand it: "It means absolutely fuck all to me, man," he snorts. Justin has even less time for the matter. "I can tell you no fucking stories about my family that could put all those fucking rumours to bed instantly – but it's my fucking business," he says.

Another of the brickbats thrown at The Vaccines is the thought that Justin is no Shakespeare in the lyrics department. Again, he couldn't care less. "I'm aware that people have picked up on 'Post Break-Up Sex' as a song with quite clunky lyrics but they're intentionally and knowingly dumb," he says. "People shouldn't try to be too clever with their lyrics – good rock'n'roll is primitive and primal and reckless."

Instead of toning down his lyrics on the new album,

Justin has instead turned up the weird. One of the songs, 'I Wish I Was A Girl', describes his idle daydreaming about what it would be like to be a pretty girl. "I just think it's good to be honest," he says. "I don't want to be a woman but it was something I was thinking about and it's like, you know... we've all thought it, haven't we?"

The sound of the album reveals some changes too. 'What Did You Expect...' seemed to be the sound of a band operating within rules: everything was fuzzy, everything was full-on. '...Come Of Age' is freer: the band entertain thoughts of being a bit like Dylan ('All In Vain'), Blur ('Aftershave Ocean') and Nirvana ('Weirdo'), and Justin's voice has changed, too, mostly because he's no longer hiding behind a veil of reverb, but partly because of that throat surgery.

The album is set to be unveiled shortly after their Reading and Leeds performances, meaning the twin sites should again provide the dramatic location for the next significant step in the band's career. In spite of the pressure, the band are planning nothing more than a proper rock'n'roll show.

"We'll be taking the same equipment as we use to play [tiny London pub] The Sebright Arms," says Freddie. "We don't have any tricks up our sleeve, apart from us." The rest, then, is up to you.

Catch The Vaccines at Reading and Leeds on the Main Stage Saturday, 9pm, Reading and Sunday, 9pm, Leeds

BEST OF THE REST

The bands The Vaccines are not going to miss at Reading and Leeds

THE SHINS

JUSTIN: "I love The Shins. I think they've got a really good sonic and melodic balance where they're sonically interesting but it's never detrimental to the melody."



Check out The Shins, will ya!

EVERY TIME I DIE

ARNI: "I grew up listening to the kind of music you find on the Lock Up Stage – turn-of-the-century noise-core bands like Converge, Botch, Eyehategod and Every Time I Die. I'd love to see Every Time I Die."

ICEAGE

JUSTIN: "I grew up listening to hardcore and I just love the intensity that Iceage have. They were supposed to tour with us but they couldn't make it."



Iceage coming – hurrah!

FIDLAR

ARNI: "They're fucking awesome. The name stands for Fuck It Dude Life's A Risk and it's just loads of stoned skaters from LA making loud but accessible punk."

ME FIRST AND THE GIMME GIMMES

JUSTIN: "They're a punk supergroup doing covers of everything from country tunes to showtunes. Chris Shiflett is a member, and it just happens that Foo Fighters are playing later on the same night."

AT THE DRIVE-IN

ARNI: "To be honest, I'm more of a fan of The Mars Volta than At The Drive-In, but them reforming is a big deal. I didn't really catch up with At The Drive-In until it was too late, so it'll be interesting to see them live."

THE BLACKOUT

ARNI: "These guys were working in a studio we were working in for a while and we used to meet them for lunch. That's reason enough to pick them I think."

THE HORRORS

FREDDIE: "I'm always blown away by how fucking good they are. I don't know whether I'm blinded by the fact that one of them is my brother, but I think they're fucking great."

GRAHAM COXON

FREDDIE: "I almost played with Graham at Reading last year as he almost did the thing where The Horrors got six guitarists onstage. His new album is brave and sounds different to everything else."

EAGLES OF DEATH METAL

PETE: "They're one of the few bands that really just don't give a fuck. Josh Homme is always brilliant to see onstage too."

READING AND LEEDS' UNHOLY TRINITY

The grandest of dramas, the darkest of divas, the biggest of hair – **The Cure, Justice and Florence + The Machine** let us in on what's going to make their sets the weekend's most 'wow'

ROBERT SMITH THE CURE



Uncle Bob: The Dark Knight vocalises

Hello, Robert. Excited about this weekend?

"Yeah, I am actually. It's been a long time since we played Reading Festival." **It is. Thirty-three years to be exact. There can't be many people who attended Reading once in '79 and then turn up again over three decades later.**

"Oh, I bet you there's a few that go back, that will dust off their Motörhead jackets for round two! But I know a lot of people who do go; I've got an awful lot of younger nephews and nieces that go every year, so I sort of keep tabs on it."

Your Bestival show last year was your

first UK festival for a while, and was a massive success. Was that a motivating factor in doing Reading and Leeds?

"I enjoyed it. With Bestival, we were going to have some input into the bill, but we found that most of the acts that we wanted were booked already. So that worked for us: it was a really nice vibe and we felt we were just part of the weekend. So I'm hoping that it's the same kind of thing at Reading and Leeds."

So you're quite keen on the bands playing? Foo Fighters, Kasabian?

"They won your awards didn't they? Best International Band and Best British Band. So they're very well liked and they're good at what they do. I'm sure that I shall come away from it having seen acts that I would never have dreamed of listening to and probably will be raving about in six months time. You start to drift out to some of the other stages and there's a really good mix of stuff going on, so you know... I think there's nothing to stop you having a wonderful weekend even if you don't like The Cure, which I'm sure there will be people there that won't. They're fools, but what can I do?"

You've had [former David Bowie collaborator] Reeves Gabrels on extra guitar this summer thus far, and been playing some rarities... is this going to continue this weekend?

"I mean, the line-ups change sometimes for good reasons, sometimes for bad reasons. But always when the line-up changes the repertoire changes, because we try and use the line-ups to play to our strengths. So yeah, some of the songs we haven't played for a while will be back in the set. And generally the more sort of upbeat songs. I don't know whether we'll be doing any epics. I kind of doubt it, although you never know. A few beers and I shall probably change the setlist five minutes before we go on!"

Catch The Cure at Reading and Leeds on the Main Stage on Friday (Reading) and Saturday (Leeds)

THE CURE IN NUMBERS

Bob's massive sets crunched

13

Number of times The Cure have ended sets this year with 'Boys Don't Cry'

1

Number of tunes they've been playing from 'Pornography': 'One Hundred Years'

32

Average number of songs played per set on their 2012 mega-tour

804

Number of times The Cure have played 'A Forest' live (more than any other song)

109

The most gigs The Cure have ever done in one calendar year, back in 1996

1

Number of times they've played 'Killing An Arab' on their 2012 tour

FLORENCE WELCH

FLORENCE + THE MACHINE

Hello, Florence! What do you make of the bill this year, then?

"It's a strong line-up. They're all massive bands, and it seems like a wide spread. If you were going to all three days, it's quite a broad spectrum of good headline acts as well. I would really like to see The Cure play... I found load of pictures of me from when I was 11, me in my school uniform with little pale moonface and dyed black hair."

What have you got planned for your set? Anything special?

"I think we definitely want to try and bring the visual aspects of this album. We're trying to mix really modern technology with an old romance. So I'm, like, obsessed with textiles and stained glass and it's important to bring that aesthetic. We were looking at a lot of Erté and Klimt and art deco artists for this album so we're using technology in order to bring these old references."

'Ceremonials' seems quite well suited to festivals.

"Well, festival sound is something that you have to work with, but I think what's nice about the record is it does seem to translate quite well with the first one, y'know. And it hasn't mellowed, so it's still the

areas that that first album operates in: it doesn't feel like the second album alienates you from those songs, so it can work just as well at a rocky festival as it can at a more laid-back one."

When we spoke last you told us about the lime green catsuit you got off Andrew from MGMT...

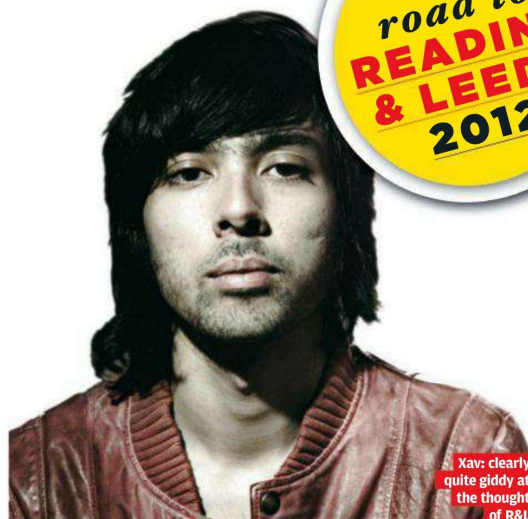
"(Interrupts) OH, AND THAT WAS ANOTHER THING! There was one year I got really overexcited at Reading in this clown suit. Rage Against The Machine played and I got really overexcited, ran straight in and started crowdsurfing immediately. And then I was just suddenly in the middle of the huge moshpit. And the one thing you wanna go for if you're someone in a moshpit is someone in a clown suit and then obviously I got pushed all the way out and couldn't find my way back in. So basically I got really overexcited and crowdsurfed/moshed my way out of the gig."

Catch Florence + The Machine at Reading and Leeds on the Main Stage on Saturday (Reading) and Sunday (Leeds)



Florence flees from the dreaded Chaos Robot

The road to
READING & LEEDS 2012



Xav: clearly quite giddy at the thought of R&L

XAVIER DE ROSNAY

JUSTICE

Hi Xavier. So, are you looking forward to Reading and Leeds this year?

"Absolutely. We last played there in 2008, and it was one of the best shows we'd done in the UK at that time. We played a really short set, and it was a bit rough, but it had an incredible energy. We're really happy to be coming back."

You're headlining the NME/Radio 1 Stage this year - are you worried about clashing with the Foo Fighters?

"I really hope there will be enough people there that want to come and watch us over Foo Fighters. We have no idea. Sometimes you can be really surprised by the size of the crowd in those situations, though."

Are there a different set of responsibilities that come with being a headline act?

"No, not really. The responsibility is NME's! You put us on as headliners of the tent! Even if we're playing early afternoon or on a smaller stage, we just aim to do our best."

Is the vibe at festivals different from your own shows?

"Yes, but that's why festivals are great. The summer is our favourite period because that's when we get to play the

festivals. It's very challenging, but when you manage to get everybody into it, you get an energy that can be 10 times more powerful than your own gig. When that magic moment happens at a festival we just feel... invincible."

How has your tour been going generally?

"Every day provides a new highlight. The most recent one was Lollapalooza. I think it was one of the best shows we've ever done."

Any craziness like you being arrested or Gaspard getting married, as in your tour DVD A Cross The Universe?

"Ha ha ha! Well, erm... no. Not really. All that stuff is behind us. Nothing like that happens to us any more!"

The tour ends in November. What are your plans after?

"We're focused on the live show right now, because we still think we can make it better. But once we stop we're going to finish building our studio in Paris, then sit down and have a think about what we're gonna do next..."

Catch Justice on the NME/Radio 1 Stage Sunday (Reading) and Friday (Leeds)



READING & LEEDS: THE BIG QUESTIONS

★★★★★ OUR ALL STAR PANEL ★★★★★

JACK from **BOMBAY BICYCLE CLUB**

ORLANDO from **THE MACCABEES**

TOM & SERGE from **KASABIAN**

ALEX from **TWO DOOR CINEMA CLUB**

Indie's finest minds tackle the tough questions on everyone's lips ahead of this weekend's rock'n'roll extravaganza...

Foos or Cure? Texan hardcore or French techno? Dog burger or Chicken Puker Masala? Watch Kaiser Chiefs or kill yourself? AARGGHHH! SO MANY OPTIONS! But how to plan and plot your way through the multitudinous wonders of Reading & Leeds ensuring you always have the pinnacle of perpetual Good Times throughout? Simple – do what we did. Think ‘what would Tom and Serge do?’ And then think ‘what would Tom and Serge do if additionally advised by Jack from Bombay Bicycle Club, Orlando from The Maccabees and Alex from Two Door Cinema Club?’ Here’s bloody what...

1 WHO IS THE MORE EXCITING NME/RADIO 1 STAGE HEADLINER: AT THE DRIVE-IN OR JUSTICE?

JACK STEADMAN: “At The Drive-In. Have Justice even got any new music out? They’re still kinda living in 2007. I’m a huge At The Drive-In fan – I only got into them once they’d broken up so them getting back together was really exciting for us, everyone in the band is a big fan. I caught a bit of their set at Benicàssim and I’m not sure if it was just that night but the guitarist Omar was looking very grumpy. I don’t know how happy he is about the reunion but I’d be interested to see if it’s a one-off or if he’s like that at every show. Other than that it’s very energetic and very close to what it was the first time they were around.”

ORLANDO WEEKS: “They’re pretty equally matched but I’ve seen Justice and I’ve never seen At The Drive-In and you want to see something new, don’t you? I remember that first Mars Volta album and that was born out of the end of At The Drive-In, I loved that. I’ve got friends that are weirdly excited, the kind of people who don’t get excited about stuff or certainly don’t admit to it, they’re really excited. As long as you’re with the right people and you can feed off their excitement, yeah.”

TOM MEIGHAN: “That is a tough call. We get on with the At The Drive-In boys, we’ve met them loads of times, haven’t we Serge? I had their record when it came out years ago, before they turned into The Mars Volta.”

SERGE PIZZORNO: “Justice, though, their show is unbelievable. They play in front of huge Marshall stacks. I met them recently at a festival and they were fucking beauties, real nice. They watched us from the side of stage. I couldn’t choose.”

TOM: “At The Drive-In will be killer to watch though.”

ALEX TRIMBLE: “At The Drive-In. They’re one of the first bands I got into as a young teenager. When I met Kev (Baird) and Sam (Halliday), that was the first band that we bonded over, so we used to listen to the record and learn songs and play covers, there’s a lot of history with At The Drive-In for me and as a band.”

2 KAISER CHIEFS: BRITISH INSTITUTION OR NATIONAL EMBARRASSMENT?

ALEX: “I’d like to think a bit of both. Their music isn’t to my taste but they’re hugely entertaining, and they’re a great festival band.”

ORLANDO: “They’re a band that knows what they’re about and they do it very well. They were on this tour that we did in Australia and they went down very well.”

JACK: “I wouldn’t say they’re an embarrassment. I’d give them some credit for writing some really good songs.”

TOM: “I think Ricky’s amazing!”

SERGE: “(long pause) They’re nice lads.”

The road to READING & LEEDS 2012



Two different, very distinct styles of music...



...one very similar haircut

3 THE COMEDY TENT IS BIGGER THAN EVER THIS YEAR. HAVE YOU EVER WATCHED COMEDY AT A FESTIVAL?

ORLANDO: "I saw a bit of it at Benicàssim, they had a comedy tent there. The point of a festival is choice, it's very rare that you get that pick-and-mix opportunity and that more odd things that you might chance upon at a strange moment in the evening the better. I always think that Reginald D Hunter dude is pretty funny on TV. We queued behind him once to get an American visa and I remember thinking how strange it was that he was queuing to get a visa because I imagine he's American. Maybe he was there trying to get some new material."

SERGE: "To be honest with you, you go to Reading, you go to see bands. I wouldn't wanna see a band at a comedy festival, same thing at a music festival. You go to see music. Let's not mix things up."

JACK: "It's something you expect at a festival like Latitude where your parents would be, but Reading and Leeds... maybe it's successful but that surprises me. Maybe it's something to get into. Reginald D Hunter is one of the only comedians I've actually gone to see a couple of times because I thought he was hilarious. We went for a friend's birthday and it was the only time I've ever been out to see comedy and it was a really good time, so I'd go to see him."

ALEX: "It seems to be becoming more of a festival thing and I think it's great because it gives you the option to go and do something else than

watch music. Normally the only options you have are to drink, watch bands or both. It's nice to have the option to slip away and do something different."

4 AZEALIA BANKS: WHAT ARE YOUR THOUGHTS?

SERGE: "I thought that tune '212' was fucking incredible when you're off your rocker. I've never heard it sober so I can't really say. 'I guess that cunt getting eaten' is a hell of a lyric."

TOM: "Massive lyric!"

ALEX: "I'm still waiting to hear something fantastic. I thought '212' was brilliant and she was really entertaining on the NME Awards Tour, I watched her every night. But I'm still waiting for something to blow me away."

JACK: "I don't think I've ever heard any music by her. I heard that she was on the NME Awards Tour and she's like a pop star. I heard that everyone on the tour never really saw her. It's a bit of a strange one for an NME Tour because usually it's all about the bands hanging out and being together and it's quite fun and she was the exception to that, she was too much of a pop star, she'd turn up five minutes before coming onstage and get back in her taxi to the hotel after."



Seriously Ricky. Those trousers. What the fuck?

YOU SAID

Who's the more exciting NME/Radio 1 Stage headliner: At The Drive-In or Justice?

@ScottRyanDunn
Anyone who doesn't say At The Drive-In is wrong. It's not down to personal preference here, they're just incorrect

@nudybronque
At The Drive-In... gutted I can't be

there this year

@LewisFletcher1
At The Drive-In, not even a contest

@AzizazPicks
Aaa... what about the Maccabees? they are the most exciting for me :)

5 WHAT'S THE BEST FOOD TO EAT AT READING AND LEEDS?

JACK: "They've got roast chicken and stuffing

baguettes, that's the only thing I eat at Reading and Leeds. Everything else is absolutely disgusting. It's quite a popular stall."

SERGE: "Stir fry."

TOM: "It's all gonna be contaminated anyway, so if you're gonna be ill you might as well eat shit. If you're gonna go down, go down in style."

ORLANDO: "On the whole don't go in with massive expectation. Then you've got to play it by ear. I don't remember having anything at a festival anywhere and feeling like it should be talked about a great deal. Some of the catering is fantastic but you've got to see what you're presented with on the day. Play it safe."

ALEX: "It's mostly all disgusting and overpriced so the best thing to do is embrace it, eat burgers and drink beer. I've no memories of having really good food at a festival, it's all been awful. I got pretty ill last year at Glastonbury, I ate some breakfast bap or something. Even the stuff without meat in it can send you the wrong way." ▶

6 WHO IS A BETTER MAIN STAGE HEADLINER: THE CURE OR FOO FIGHTERS?

TOM: "Don't The Cure play for three hours or something? C'mon man. But The Cure are amazing."

SERGE: "The songs they had are unbelievable, if push came to shove I'd see The Cure just for the zone."

TOM: "Just to figure out what the '80s goth thing was all about. People are gonna be there in their late-40s, dreaming."

SERGE: "But Foo Fighters are solid, solid headliners. You know what you're gonna get, Dave Grohl will be on fire. But I'm intrigued to see The Cure."

ALEX: "It's really hard to choose between those two because they're so different, I'd pick to watch both of them on different occasions. I love Foo Fighters and have more history with them because Nirvana were one of those early bands I got into and played along with on guitar, then after I got into Foo Fighters. So I'd probably pick Foo Fighters. Three hours is too long to watch any band."

JACK: "I'm a big Cure fan so I'm gonna be seeing them, but I think Foo Fighters will be a bit more exciting for people to see. They still have a lot of energy onstage. The Cure, I think the songs are better but in terms of seeing them live, I caught a bit of their set at some festival in Europe and it was a bit like listening to the record, if you close your eyes, it was all a bit perfect and they don't really move about at all onstage, so I wasn't getting so much from it, from the live experience."

ORLANDO: "I'd rather go and see The Cure, but a three-hour set – it's a long time to go and watch anything. It's incredible that Bruce Springsteen can play for three and a bit hours. I don't think I've ever concentrated for three and a bit hours, let alone in front of people. So power to them for having that power of concentration."

7 DO YOU MISS "METAL DAY"? SHOULD IT MAKE A RETURN?

SERGE: "Yeah, you need a metal day."

TOM: "Metal Mickey. Do you remember Metal Mickey?"

SERGE: "Actually, probably not. It depends how many metal bands there are around nowadays."

TOM: "There's shitloads. Metal's big, isn't it?"

SERGE: "Alright, yes, put it back on if there's something decent, some new metal."

JACK: "I think it's an important and historic part of Reading. When I was young and going to Reading, even though I wasn't that into any of the music, it's almost like a Reading and Leeds institution. It always coincides with that last day of complete madness on the Sunday night. I remember coming out of my tent and everything around me was on fire. It's a surreal, dream-like experience which, to me, was part of going to Reading and getting away from everything for a bit. I'm sure I shouldn't go public and encourage the riots but I certainly had a lot of fun when I was young on the riot night."

ORLANDO: "I can't say I've ever watched it but now that it's not there I miss it, as with all things."

YOU SAID

Who is a better Main Stage headliner: The Cure or Foo Fighters?

@BCook94
Quite a rare performance by The Cure, yet the Foos are massive live. Honestly can't choose!

@isillince
Foo Fighters. The Cure were a massive

let down at Bestival last year. Never seen a band not want to be somewhere more in my life

@JoshSales_91
Foo Fighters 100000% cuz they are just awesome live

"Hey, come back! We'll do Cure covers too"



ALEX: "I was a huge metal fan in my mid-teens and I love a bit of metal but a whole day dedicated to it is a bit too much for me. The way they spread those acts over the days this year, that's more like the scene in Belfast we grew up in. Bands would play together regardless of genres. One of the bands we played with all the time was And So I Watch You From Afar, that indie pop music with grungey experimental pop at the same show."

8 WHICH NEW BAND ARE YOU MOST EXCITED ABOUT SEEING AND WHY?

ALEX: "Alt-J. I'm obsessed with them, I have been for the last six months to a year, the record's so

interesting and unique and I still haven't seen them live so I'm gonna do whatever it takes to go and see them."

JACK: "Dog Is Dead. They came on tour with us in April and we watched them every night, we're all collectively really excited about that. We had that same excitement that we had at that stage for us, looking forward to releasing our first album. I see that in them and share that with them. They're all great guys and could be up to some really good things."

TOM: "Savages. They're quite real. I heard their single, it's great. They're cool, a good band. And the name's good as well."

ORLANDO: "Do Django Django count? I caught the last song of theirs the other day and thought I really want to see the whole thing. And I haven't seen 2:54 since the record came out so that'd be nice now that I now the songs a bit better, they're a great band. Also We Are Augustines, we did a bit of Europe with them and they're good boys. He's got the most extraordinary voice and they put everything into the 30 or 40 minutes they play. It's the same croak you get off Joe Strummer."

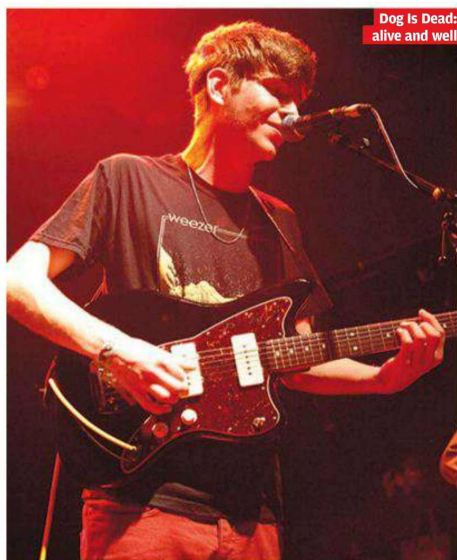
ANY BRAMMALL, ED MILES, TOM OXLEY, DEAN CHALKLEY, JOEY MALONEY, DANNY NORTH, TOM MARTIN, ANDREW WHITTON, JACK TAYLOR, DAN DENNIS

The
road to
**READING
& LEEDS**
2012

"Hands up if you need the loo!"



No points for Imagination



Dog Is Dead: alive and well



Thought you might have made an effort, Django Django



Shades and ponchos: essential festival gear

9 HAVE YOU EVER HEARD ANY OF THE BANDS ON THE LOCK UP STAGE?

JACK: "I'd go and see Gallows, I've never seen them live before. Less Than Jake I'll probably pay not to see."

ORLANDO: "I've heard of Less Than Jake and Gallows. I'll go and watch Gallows. I caught a small amount of it at a German festival we were playing in Nuremberg or somewhere. They've got a new singer but it didn't seem to have impeded anything."

ALEX: "Saves The Day, I was massive into them when I was younger. The 'Stay What You Are' album had a song called 'At Your Funeral' and I remember being heavy into that when I was about 15. I was so big into that, skateboarding and all those bands, it was a great time. Maybe I'll go and try to relive it, do some skateboarding again."

TOM: "Gallows, because the lead singer is a fucking animal."

NME: Frank left?

"Fuck them, then. Pure Love then – he's a fucking great frontman."

10 READING OR LEEDS?

SERGE: "Gun to the head, Leeds is a better venue. What lets Reading down is the decibel limit. When you're by a city they make you play a bit quieter. The Leeds venue is better. Having said that, it's good to play the city centre."

ALEX: "We had the best show for the last years at Reading but the best parties at Leeds. I'm gonna pick Leeds because it always ends well. Our friends at Transgressive throw a party on the Sunday night and we have this huge shindig to see off the weekend."

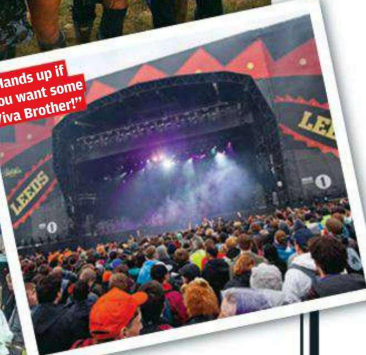
JACK: "It's got to be Reading because it's the first festival I went to when I was a kid – I was 16, I'd just done my GCSEs and all my friends just descended on it. But Leeds has a massive site, it's quite a beautiful site, and it's a lot friendlier in Leeds. But Reading's got such importance for all of us. We've played there every year. When we weren't on the bill we still turned up and played a little gig in the campsite."

ORLANDO: "I got left at Reading once and had to get



Don't wave. It'll only encourage them

"Hands up if you want some Viva Brother!"



a cab to chase the bus down the motorway, so I'm gonna go with Leeds because I have less memories of being left. No one likes being left.

That's the only reason. I missed bus call by seconds. [to NME] I may even have been having a drink with you! I'm gonna blame it entirely on you."

Kasabian: Main Stage (Sat, Reading and Sun, Leeds); **Bombay:** Main Stage (Fri, Reading and Sat, Leeds); **Maccabees:** NME/Radio 1 Stage (Fri, Reading and Sat, Leeds); **Two Door:** NME/Radio 1 Stage (Fri, Leeds and Sun, Reading)

"THE LOCK UP STAGE IS A RITE OF PASSAGE"

Let Radar columnist and Trash Talk leader **Lee Spielman** be your guide to the hardcore delights of the Lock Up Stage (and some other bits) at this year's Reading and Leeds Festival



Reading and Leeds is fucking crazy. I've noticed that for UK festivals, people save up tons of money and just let loose for the weekend. So you see people at that festival doing crazy shit that they wouldn't do normally – when it's raining you see kids going headfirst

into the mud. Having friends from England, it seems like this festival's a rite of passage.

We're playing the Lock Up Stage alongside **Touche Amore** – I'm psyched to see that, they're good friends of ours. We've toured with them in the US – they're from Los Angeles, we're from Los Angeles.

They're super-catchy, but they still have post-hardcore vibes. At their shows everyone sings along and has a good time. Our drummer Sam [Bosson] actually plays in a band with their drummer called DNF.

I'm excited to see **Bouncing Souls**. Last time I saw them was at Halloween in Florida and they were

all dressed up as skeletons. Ever since I was a little kid Bouncing Souls have always been there. They're a band you can have fun to – everyone from 14-year-olds who it's their first time going to the festival to mid-30s to 40-year-olds. They're one of those bands that seem to have been around forever.

Our drummer is super excited to see **Less Than Jake**. He grew up on that whole style and era of bands – there'll always be a place in his heart for that ska stuff. The '90s were a big deal for him. That'll be super-fun. Growing up in the Bay Area punk scene, **Good Riddance** were always a staple. They're another band like Bouncing Souls who are timeless. That's gonna be cool. So will **Turbonegro**, because I've never seen Turbonegro and their live shows are supposed to be the most fun shit of all time. Turbonegro shows are an event. They've carved out their own world.

As for the rest of the festival, I'm excited to see **Odd Future** – that's gonna be tight. They're good friends so it'll be cool to see all of them in Europe and hang out and get wild. It's fun to see friends across the water! We signed to their label a couple of months ago. It's going to be fucking insane, for sure. I'm excited to see them on the main stage too – it's a fucking big deal. Also **SBTRKT** is cool too – I got to see them at Primavera in Barcelona and I've been listening to them a lot lately, so it'll be super-fun to see them. I don't follow that producer shit, but they have a full live band with drums and everything; it's fucking rad.

It's also **FIDLAR** from Los Angeles' first time in the UK. I've seen that band play house shows and parties and I'm excited to see how they'll translate into a festival setting. I think they'll kill it – it's a straight party – cheap beer and fuck you! And Trash Talk are gonna top our 2010 performance with a stage invasion that'll bring the whole tent down!

The
road to
**READING
& LEEDS
2012**



R Kelly may have the belief, but ATD-I actually can fly

“ONLY A FOOL WOULD MISS ATD-I”

Stevie Chick, who reviewed At The Drive-In's last show at Reading and Leeds in 2000 for NME, looks back – and forward – to one of the most explosive bands ever to play live



“We’re not gonna have slam-dancing, okay?” barks guitarist/singer Jim Ward, moments after taking to the Camden Electric Ballroom stage. “We’re not gonna exclude women, or the smaller guys. We’re a 100 per cent equal-opportunity band.”

It’s December 6, 2000, only months before El Paso punk-rock firebrands At The Drive-In will implode

under the pressure of their meteoric rise, and cracks are appearing. Ward’s pre-show lecture takes aim at the violent moshpits at their gigs since their third album, ‘Relationship Of Command’, propelled them towards the mainstream. But Ward’s lecture isn’t a success, and the band stop the show occasionally when the slam-dancing gets dangerously hectic.

In protecting their fans, At The Drive-In are drawing from the ethics of their heroes, DC post-hardcore pioneers Fugazi. But you can understand why the crowd are letting loose: frontman Cedric Bixler-Zavala, Peppera-mithin with a wild afro, hurtles about like he’s

made of springs, while his bandmates pound out gunpowder anthems burning with chaos and adrenaline. ‘One Armed Scissor’, in particular, threatens to thunder off the rails, only making the show even more electrifying.

Behind the scenes, the conflicts that will soon see the band split into two opposed camps – Bixler-Zavala and guitarist Omar Rodriguez-Lopez forming The Mars Volta, and Ward,

bassist Paul Hinojos and drummer Tony Hajjar regrouping as Sparta – are building. Their next (and final) London gig, an NME Awards

“BRILLIANCE WAS ALWAYS IN THEIR GRASP”

show at the Astoria on February 2, 2001, sees Cedric criticise the crowd’s “macho bullshit”, before the group split weeks later. But, at the Electric Ballroom, all that tension is translated into thrilling, inspiring rock’n’roll: proof that, even as things began to fall apart, brilliance was always within At The Drive-In’s grasp.

Older, wiser and friendlier, they headline the NME/Radio 1 Stage this weekend, like a freight train comin’, a freight train comin’. Only a fool would miss them.

“PLAY US SOMETHING WE DON’T ALREADY KNOW!”

Bollocks to dusty old hits, says **Liam Cash**. One of this weekend’s big pleasures is the chance to hear new material from festival veterans and breaking acts alike

Two years ago, on the Main Stage, the Maccabees aired ‘Given To The Wild’ for the first time, in the shape of ‘Forever I’ve Known’ – according to Hugo, “the most patient and long-winded thing we’ve written”. Risky maybe, but the reaction it got reassured its creators they were on the right path, and the rest is (very recent) history. As Orlando remembered: “Playing a six-minute song there made us feel we could get away with it.”

Few are the places better for testing out new songs than at Reading and Leeds, which boasts one of the most passionate crowds you will ever play for, yet also unafraid to voice displeasure. If you make it there, you can make it

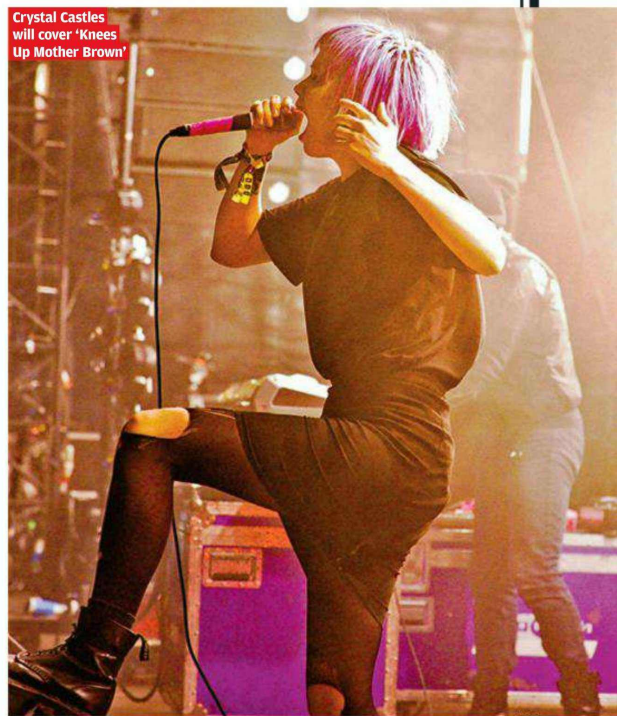
anywhere, and this year there’s plenty of bands plying forthcoming wares. We’re most excited about **Crystal Castles**, whose Warsaw-born third album is on its way. They were typically expansive on the subject recently, saying things like “It’s too personal to talk about,” and “there’s no departure... we like how we sound. We don’t wanna change.”

Fair enough. But if it’s change you’re after, then cast your mind back to the headline of our January ‘Albums Of 2012’ interview with **The Courteeners**: “WE’RE GOING EURODANCE”. The record is due shortly after Reading, so expect plenty of new stuff in their set. Liam Fray has now expanded on his previous description: “It doesn’t sound like us. I don’t even think our

second album sounded like us. Once you think you have a sound, you’re limiting yourself in what you can produce.” There’s also **The Joy Formidable**, who have been crafting their “bigger”-sounding major label-debut in a Portland log cabin, which could well see them become the Next Big British Guitar Band this weekend. Speaking of which, **Tribes** are not going to hang about with the follow-up to ‘Baby’. Johnny Lloyd tells us: “We’ll drop in the new songs here and there, Tribes fans have always been really good in hearing all of our catalogue and I hope they’ll be into the new stuff.”

So come on, every other band on the bill: play us something we don’t already know. It’ll be fun. If it isn’t, we’ve got a bottle of piss for you.

Crystal Castles will cover ‘Knees Up Mother Brown’



The
road to
**READING
& LEEDS**
2012

Balls to '212',
Azealia. These
are the mean
streets of RG1

1ST
TIMERS

9 DEGREES OF READING AND LEEDS

Festival virgin or Main Stage veteran? We run through the must-see acts, from first-time types to seasoned pros... to a certain sticksman-turned-singer who's on time number nine

AZEALIA BANKS

Probably the gobbiest gab in the west's most important gig ever... unmissable.

HOWLER

It's the first time Jordan and the boys have played the bash, so we're counting on them to take the roof off the NME/Radio 1 Stage.

GRIMES

Claire Boucher's likely to be off her nut on acid come 6am Monday - so make sure you see her at her peak on the Dance Stage.

PURE LOVE

Frank Carter's an R&L old hand, of course, so it'll be doubly interesting to see how his new band fares in such familiar territory.



STAR PICK

**STEVEN ANSELL,
BLOOD RED
SHOES ON**

THE CAST OF CHEERS

"If I compared them to Futureheads and Foals it wouldn't quite explain it - but that's somewhere towards what they sound like. They're totally different to anything that we'd do, they're like if you sped up 'Psycho Killer' to triple speed!"



STAR PICK

**ALEX KAPRANOS
ON CITIZENS!**

"Citizens! do something you haven't heard before, yet you feel they've always been in your life. They sound fresh because they aren't followers - they have the balls to do something new and, fuck me, it sounds good."

SAVAGES

The iciest and most serious new band on the planet. The chances of Savages playing a bum note is literally zero per cent - and their set will be all the more brilliant for it.

PALMA VIOLETS

The coolest and most boisterous new band on the planet. The chances of Palma Violets playing a bum note are literally 100 per cent - and their set will be all the more brilliant for it.

SLEIGH BELLS

Mad isn't it? Sleigh Bells have NEVER played R&L before. Their headline set in the Festival Republic tent promises to be one of the weekend's loudest.

THEME PARK

They've got a song called 'Jamaica', they wear the most flowery shirts this side of Wham! and they're mates with Bombay Bicycle Club. Let them bring the summer to you.

ALT-J

The band making nerd-rock cool again, Alt-J will undoubtedly pull one of the biggest new band crowds of the weekend. Don't forget to bring your specs.

DZ DEATHRAYS

The Aussie duo's spiritual home is Reading, so expect their set to be among the most raucous of the weekend.

FIDLAR

From LA, the punk heroes are famed for their love of skating, smoking doobies and causing a right old racket.

ICEAGE

Reading and Leeds may be the last chance you get to see Elias and co before they head off to record the follow-up to 'New Brigade'.

DEAP VALLY

Last time they played London, Cali-fuzz rocksters DV had reams of punters left outside because of the crush to see them.

ALUNAGEORGE

Like Sharky & George, this duo are



NME PICK

**MATT WILKINSON
ON JAKE BUGG**

Recent high-profile support slots with The Stone Roses and Noel Gallagher may have ensured people know who Jake is, but now's your chance to actually see what he's all about.



STAR PICK

**RHYS WEBB,
THE HORRORS
ON TOY**

"I've mentioned them a lot and we've toured with them a fair bit too, but for me they're the most exciting band to come out of Britain this year."

crimefighters of the sea. If the sea was a musical paradise where Neneh Cherry met Jamie xx for shots of absinthe.

THE MINUTES

Goodtime Irish rock'n'roll in the style of Thin Lizzy, The Minutes also come with excellent facial hair - courtiest of lamb-chopped sticksman Shane Kinsella.

DISCLOSURE

The brothers Lawrence have been ripping up festivals all over Europe this summer, with R&L set to be the biggest of the lot...



Jehnni's stare
was scaring the shit
out of Howler's Jordan



Pure Love:
Frank's back

Savages: icy,
et cetera

Citizens:
first-class

Photo: Roger Sargent

LIBERTINES

CLASSIC MOMENTS

READING 2012
LEEDS 2012



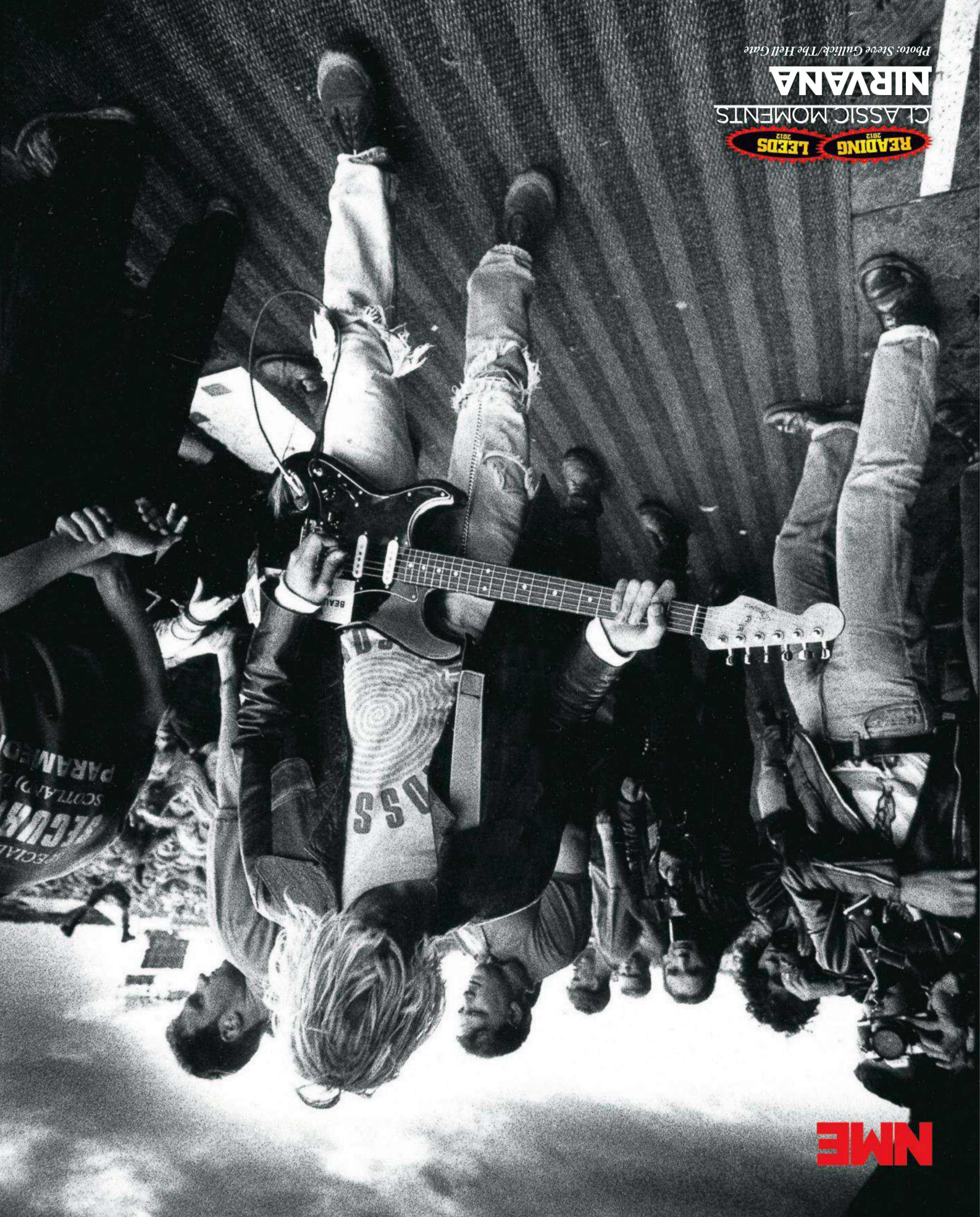
NME

Photo: Steve Gullnick/The Hell Gate

NIRVANA

CLASSIC MOMENTS

READING 2012
LEEDS 2012



NME

NME

READING **LEEDS**
2012 2012

CLASSIC MOMENTS

JULIAN & JARVIS

Photo: Andy Willsber



NME



READING
2002 LEEDS
2002

CLASSIC MOMENTS

KINGS OF LEON

Photo: Jo McCaughy



Tyler, The Knee-Quaker

ODD FUTURE

The collective return after a chaotic 2011 Reading show that proved hip-hop CAN thrive at the fests

Hip-hop hasn't, as a rule, ever really found its feet at Reading and Leeds. Which is why it was so great to watch Odd Future totally *kill* Reading last year. The show debuted a new Odd Future who had learned to hone their chaos into something as exhilarating as anything else you might see in a field in Berkshire.

It began with DJ Syd Tha Kid on the warm-up, dropping a variety of hip-hop's more timely beats, before being joined by Hodgy Beats, Left Brain, and finally Tyler, rolling onstage on a pink fixie-bike with a surprised "Goddamn, there's a lot of people!" Then it went crazy – 'Sandwiches' and 'Radicals' prompting crowd carnage, and

Tyler shaking off a foot injury to hurl himself into the crowd, coming back to exclaim: "I hope it was a girl who grabbed my dick. It probably wasn't... I feel like I've been molested!"

Leeds missed out, so Tyler could make it back to the US for the MTV VMAs. So they've still got something to prove this year – broadly speaking, that Reading and Leeds does love its hip-hop, just so long as it's done the Reading and Leeds way: angry, fun and muddy, with middle fingers up.

Catch Of at Reading and Leeds on the Main Stage on Saturday (Reading) and Sunday (Leeds)

2ND TIMERS

PARAMORE

Hayley and her gang are much loved by the R&L punters – this'll be their last non-headline slot

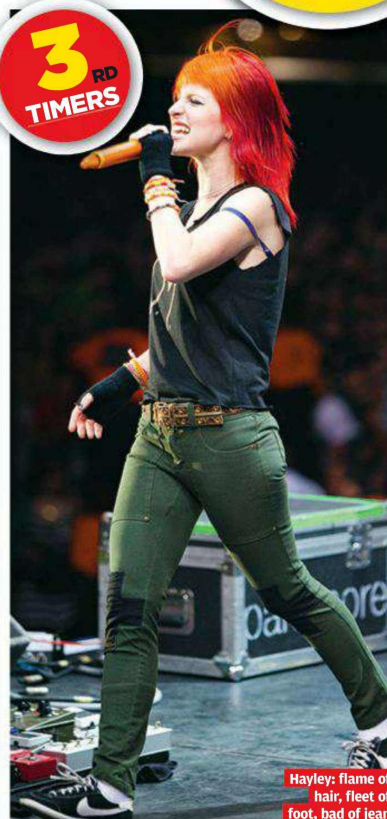
I love festivals 'cos it's the chance to win over people who aren't there for us," says Hayley Williams. "I love to hear someone say, 'I never thought I'd be into Paramore, but then I saw you guys live!'"

Occupying the same Main Stage penultimate headliner slot as they did in 2010, you might think the hordes of waiting Cure fans will be less partial to Hayley's lot than Blink-182's were. But the truth is that at this stage Paramore do not need to worry about "winning people over": they are a Reading and Leeds Main Stage institution in their own right. Having been forced to cancel an opening set on Lock Up Stage back in 2006, they were elevated to Main Stage status the next year and before long were second from top. Plus, you'll only have see their preposterously long signing tent queue to know Reading and Leeds organiser Melvin Benn isn't wrong when he says they'll be headlining before long. Not that such status will change the way they approach things.

"I won't lie," Hayley says of this weekend's show, "there will probably be notes played wrong, I will definitely ramble on between songs and bust my ass onstage trying to run to fast from one side to the other. The point is we have a good time. We smile a lot and we don't try to look cool. Well, we kind of try to be cool for the first song... but that goes out the window by song three at the latest!"

Catch Paramore at Reading and Leeds on the Main Stage on Friday (Reading) and Saturday (Leeds)

3RD TIMERS



Hayley: flame of hair, fleet of foot, bad of jean

THE HORRORS

They played epic headline shows on the Festival Republic Stage last year – and they're planning a grand celebration for this year's NME/Radio 1 Stage performance

We went to see The Vaccines play at the NME/Radio 1 Stage last year and Tom (Cowan) joined them on stage and played keyboards, so we're looking forward to doing it ourselves now," The Horrors' Rhys Webb says of their upcoming appearance in the hallowed tent, where they played themselves in 2009. He adds: "It'll be a good way of celebrating the end of a great year before we go back and start working on the new album."

So can we expect another epic finale like last year's slot on the Festival Republic Stage, where Freddie from The Vaccines

(Tom's brother), their mates Luke and Edgar from Advert and Jerome from The History Of Apple Pie jumped up for a mass jam sesh to 'Moving Further

"WE'LL BE CELEBRATING A GREAT YEAR"

RHYS WEBB

Away? "Nah, that was a surprise. It was something Josh really wanted to do, but it was definitely one of the most exciting ways we've ended that song so far."

Epic moment No 2 happened just the next day at Leeds, Webb remembers. "We were playing

'Still Life'. It was right at the big crescendo and then the power completely cut out. The whole tent was literally plunged into darkness and silence," he says. "We were trying to figure out what was going on and the whole crowd started singing it back at us. It was amazing." But Webb is already thinking ahead to a major headline slot in future. "We'd definitely never shy away from playing the Main Stage one day. We'd absolutely love to do that."

Catch The Horrors at Reading and Leeds on the NME/Radio 1 Stage on Sunday (Reading) and Friday (Leeds)

4TH TIMERS



The Horrors: eyeing the Main Stage next (though you can't see it through the fringes)

The
road to
**READING
& LEEDS
2012**

**5TH
TIMERS**

ENTER SHIKARI

Fired-up, political metalcore shaking up the Main Stage as the sun sets? Don't mind if we do, thanks

Obviously a lot of the people that are there to see the other bands will just be standing looking a bit bewildered," Rou Reynolds laughs. "But we never dilute the show to reel people in. We feel quite comfortable being the odd ones out. In the early days we always were, so we're happy being the underdogs." Nestled between The Shins and The Vaccines, with Florence's almighty lungs and Kasabian's crowd-conquering hits topping the day's line-up, Enter Shikari may still be the odd ones out but they're certainly no longer the underdogs.

Having slowly worked their way up the bill since their first performance in 2007 ("I'd never been so nervous before a show, just being on the other side of a festival I'd been to as a kid..."), the St Albans boys are now bona fide main stage staples, ready to tear the early evening dusk a new one with nearly 10 years worth of back catalogue behind them. Having very nearly bagged themselves a Number One earlier in the year with latest album 'A Flash Flood Of

Colour', and with a hefty slew of supporting shows more than proving their live mettle, now is the time when things get ready to get really big.

"We treat each show the same no matter where it is and how many people there are," says Reynolds, with the aura of someone who knows he doesn't really need to pull out any sort of party tricks. "Our confidence is at an all-time high. We're just really looking forward to it. Reading was the festival that we'd all go to when we were younger. The first time I went was maybe when I was 15 and we've come back every year since as a punter or in the band. There's just a vibe you don't get anywhere else in the world." And when you're done in the pit? "Well, the classic thing is trolley jousting. It's actually quite a dangerous thing to be doing, but for some reason that happened every year..."

Catch Enter Shikari on the Main Stage on Saturday (Reading) and Sunday (Leeds)

"Fuck off! I'm just trying to get to the loo"

THE SUBWAYS

After a five-year stint between 2004 and 2008, the indie-rock trio are back at the festival that, once upon a time, made them first pick up guitars

Think the Portaloo-riddled, wet-wipe fuelled festival novelty might wear off after a while? Not so for

The Subways. Now about to get sweaty for their sixth Reading and Leeds appearance (Festival Republic stage - Reading, Friday/Leeds, Saturday), the trio have basically become the festival's adopted house band. "We played five years in a row, from 2004 to 2008, over the three biggest stages..." bassist Charlotte Cooper proudly informs us. "My favourite was 2007. We'd taken a bit of a break from recording our second album to do some festivals and we thought, four years in a row, Kings Of Leon are on at the same time,

no-one's gonna watch us. But the tent was rammed. That's when we realised what an important festival Reading and Leeds is to us." Indeed, not only has the festival provided

"I'M EXPECTING FANS TO BLOW THE ROOF OFF"

CHARLOTTE COOPER

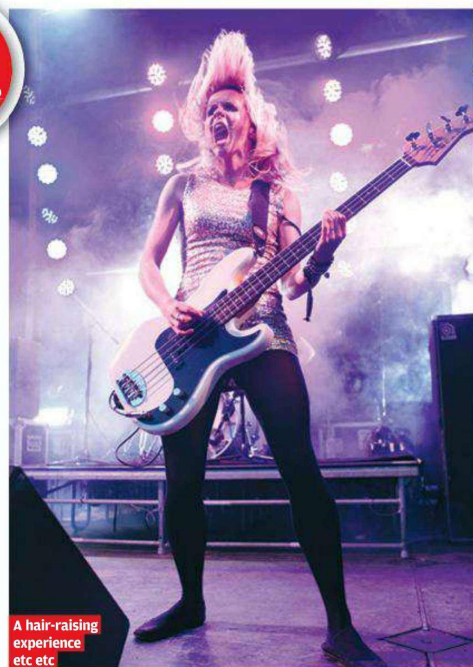
some of the band's most memorable moments, it's also in its own way responsible for them winding up there in the first place: "I went for the first time in 2002 with Billy, and that was just around the time we'd formed the band. It was really inspirational for us to see bands we

really aspire to be like, like Muse and Foo Fighters, and then discover people like the Von Bondies."

And fear not: if you think The Subways have seen and done it all, then it seems they've still got a few tricks to pack into their inevitably crammed tent. "We're quite aware that we have fans that have seen us multiple times so we're always looking for new ways to make it fun. It'll be interesting this year playing in a tent, I'm fully expecting our fans to almost blow the roof off it." This one's sure to be sixth time lucky.

Catch The Subways on the Festival Republic Stage on Friday (Reading) and Saturday (Leeds)

**6TH
TIMERS**



A hair-raising experience etc etc

DAN KENDALL, GETTY, ALPHA



Mark Lanegan:
doubles up
as a scarecrow

MARK LANEGAN

Two decades and seven festivals of mud, beer and killer riffs. Not that he can remember any of it...

With Screaming Trees, he was part of the US grunge invasion that conquered Reading 1992 under the leadership of Kurt Cobain. He was amongst the desert rock battalion of Queens Of The Stone Age that destroyed the Reading and Leeds sites with laser-guided scud riffs in 2001. Over two decades of R&L festivals, he's been the voice of sublime soultronica with Soulsavers, punched out powerhouse blues with The Twilight Singers and rattled out rootsy rock'n'roll with his own Mark Lanegan Band. And as he prepares to bring the bone-cracking electro-blues of his new album 'Blues Funeral' to R&L 2012, it turns out that Mark Lanegan was also once the grunge mud-beast of 1992.

"The first time I played," he recalls gruffly, "the main thing I remember about that is that while we were playing a roll of toilet paper came flying from the audience and right as our

guitar player, the 300-pound Gary Lee Connor, was doing a windmill, the roll came down and he caught it with his foot and sent it back into the crowd. It got quite a cheer. That, and falling in the mud face first later that night. I tripped over a tent rope – I'd probably had a bit too much to drink before that."

Every other R&L has, for Lanegan, been "A blur. I did it with the Queens in 2000, maybe 2001. I just remember it being very loud. But I've always enjoyed Reading. It's a revered festival. It always feels good playing there."

Planning on doing a spot of mud scuba again this year? "Nah, I'll probably see a few bands – mainly the Scandinavians. I like Iceage and I've always liked Turbonegro."

Catch Mark Lanegan on the NME/Radio 1 Stage on Sunday (Reading) and Friday (Leeds)

GRAHAM COXON

Fresh from Hyde Park, Britpop's quiet man returns to the festival he first graced as a bright-eyed 22-year-old



THE DEBUT 1991

Mere days before the release of 'Leisure', sandwiched between Teenage Fanclub and De La Soul, a fresh-faced Blur were outshone by another band making their Reading debut that weekend – some grotty American lot called Nirvana. But it was the beginning of a beautiful relationship nonetheless. It's captured for drunk posterity on the *Star Shaped* DVD, during which you also get to see a future composer of Chinese opera being sick on his own shoes.

THE STEP UP 1993

Blur finally exorcise the memory of their disastrous 1992 US tour by playing their first-ever Reading headline set... albeit on the Melody Maker stage. Radiohead are scheduled to play before them, potentially setting up one of '90s indie's great 'I Was There' moments,

but pull out due to illness, and are replaced by alt-rockers EAT (ask your dad).

THE GLORIOUS (MONEY-SPINNING) RETURN 1999

After somehow managing not to play the festival during the height of Britpop, Blur returned with '13' in tow to headline the Main Stage for the first time. Rumour has it that the band members trousered £100,000 apiece for their troubles, which probably bought Coxon a couple of vintage motorbikes and a few rounds in The Good Mixer.

THE SOLO BOW 2000

Graham pitched up at R&L on his lonesome for the first time to promote his second solo album, 'The Golden D'. The gig itself, third from top on the second stage, was a success, although there were reports of large groups of Blur fans walking out in dismay – apparently Coxon's brand of blistering noise-rock wasn't to their liking.

THE FREAKIN' OUT ERA 2004

He'd had an honourable mention from Damon the year before, when his by-then estranged bandmate

had got the crowd to sing his 'Tender' part in his honour. But with a proper hit under his belt in the form of 'Freakin' Out', Graham returned to R&L as a headliner in his own right, topping the NME/Radio 1 stage. Unfortunately, he clashed with The Darkness, who were then at the height of their inexplicable popularity, and his set was somewhat under-attended.

MAIN STAGE AT LAST 2005

Graham finally made it onto the Reading and Leeds main stages as a solo artist the following year, midway up the bill between Dropkick Murphys and Elbow. He used the gig to debut a trio of new songs from his then-unreleased sixth solo album 'Love Travels At Illegal Speeds'.

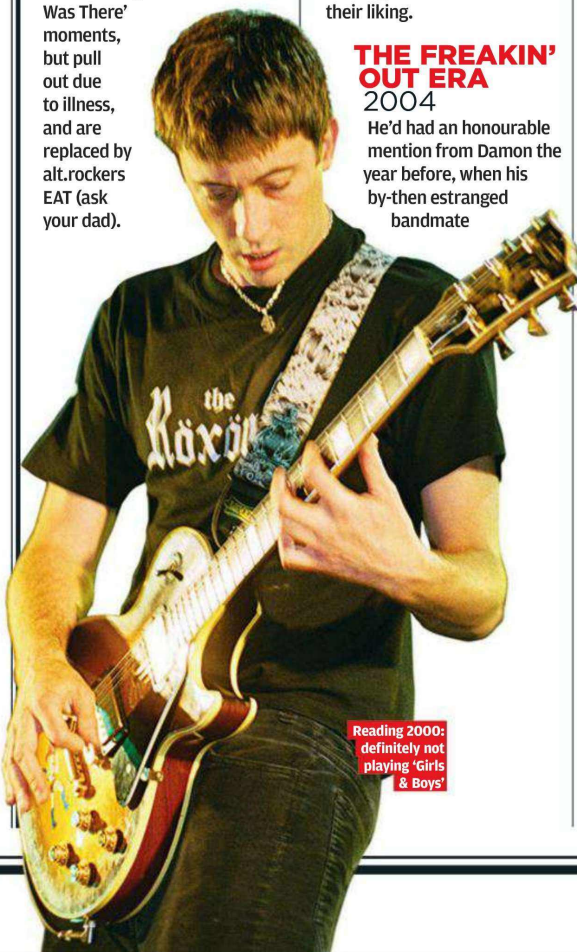
ALMOST PLAYS, BUT DOESN'T 2011

Although he wasn't advertised on the bill, Graham was due to make a guest appearance during The Horrors' set on the Festival Republic stage, and was even spotted on site, ready and raring to go. So how come he didn't? Who knows, but The Horrors' set was eventually augmented by The Vaccines' Freddie Cowan, brother of Tom Cowan. "I thought if I did it too," he winced to us right afterwards, "that all those young mopheads'd be thinking, 'Who's that old git?' They don't need me!"

BACK IN THE TENT 2012

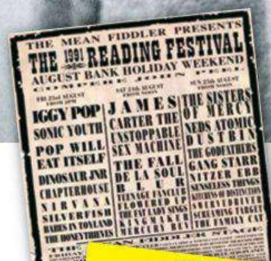
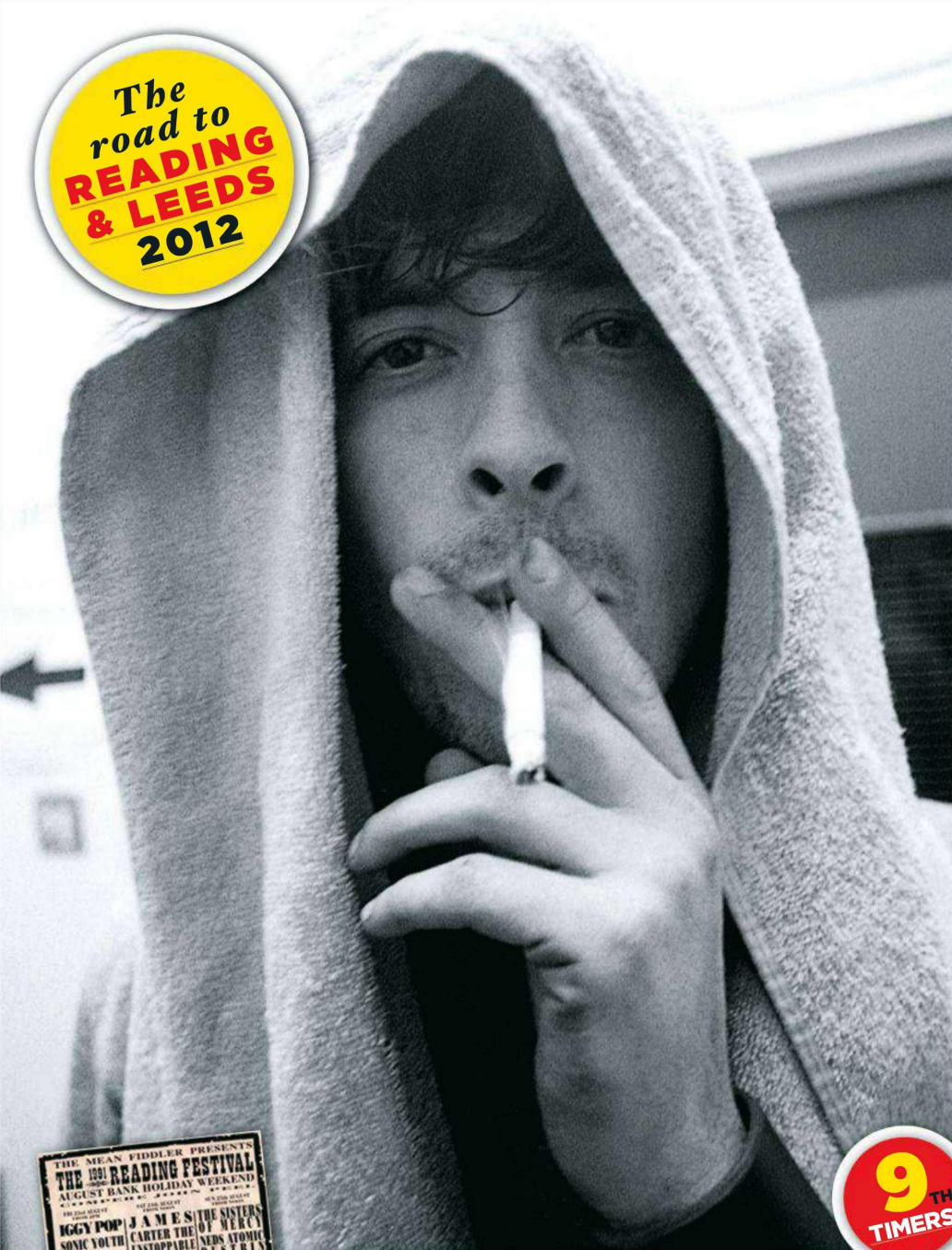
Although this year's 'A+E' has garnered some of the best reviews of Coxon's career, his solo stuff works better under the sweaty confines of canvas. Coxon is back on the Radio 1/NME Stage 21 years after his first Reading appearance.

Catch Graham Coxon on the NME/Radio 1 Stage on Friday (Reading) and Saturday (Leeds)



Reading 2000:
definitely not
playing 'Girls
& Boys'

The
road to
**READING
& LEEDS
2012**



“READING IS FOR DIRTY FUCKING ROCKERS!”

From drummer to frontman, Nirvana to the Foos... all hail **Dave Grohl**, a Reading & Leeds legend

It was during Foo Fighters' second Main Stage headline slot in 2005 that Dave Grohl made his feelings for Reading Festival explicit. "Glastonbury is for smelly hippies. V is for clean people, the fucking yuppies," he said from the stage. "But Reading is for dirty fucking rockers who come out to have a good time. I've been to so many festivals but this is the only one I love!"

Consider how many times and over how long a stretch he's turned up to this hallowed turf and it's hard to question the man's passion. The last was in 2009, with Them Crooked Vultures, when he, Josh Homme and John Paul Jones sneaked onto the NME/Radio 1 Stage in the afternoon for a secret set that concluded with the beaming drummer blowing kisses into the audience.

And the first came all the way back in 1991. "That was one of the first festivals I ever played," Dave remembers, "just before 'Nevermind' came out. I was talking about playing shows with the Mudhoney guys when they first came back from the Reading Festival, and I was like, 'What's the biggest show you've ever played?' Danny the drummer said, 'You know, 35,000-40,000 people,' and I was like, 'What the fuck? You're Mudhoney, where the fuck was that?' and he's like, 'Reading Festival.' So when I heard that we were playing Reading Festival I had butterflies in my stomach for at least a week."

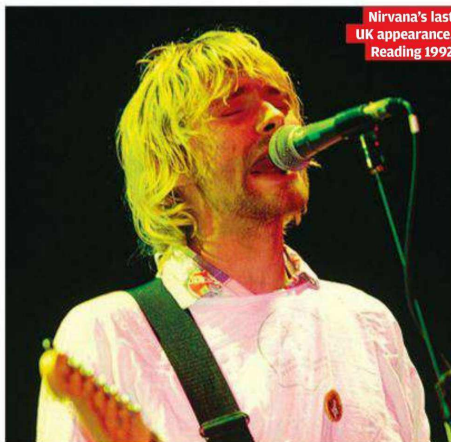
That first set began with Dave, overwhelmed by the sea of people in front of him, shouting "GOOD MORNING VIETNAM!" Nirvana took to the stage in a mid-afternoon slot just after Silverfish and before Chapterhouse and played a set that sandwiched the soon-to-be released 'Nevermind' songs, including 'Smells Like Teen Spirit' and 'Come As You Are' between an onslaught of 'Bleach' songs and covers. "I just remember looking out at this sea of people bouncing around to songs they hadn't even heard yet," Dave says. "That was a very special moment."

Not, as it turned out, as special as the next two performances he would be involved in at Reading. By 1992, with 'Nevermind' blowing up spectacularly, Dave, Krist (Novoselic, bassist) and Kurt would find themselves as Sunday night headliners, walking out onto the Main Stage. Well, Dave and Krist at least. Kurt was wheeled onstage in a wheelchair, a joke inspired by incessant rumours about his health, and talk of Nirvana not showing up.

Dave: "Even on the day, people were surprised to see us. We hadn't rehearsed at all, and it was a weird time for the band. Things had changed so much in that year. I remember as we were walking onstage, Krist was jokingly saying, 'This is the most important show of our



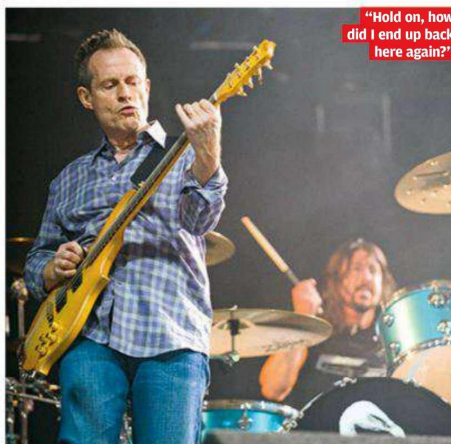
Dave: never quite in tune with the grumpy look



Nirvana's last UK appearance, Reading 1992



Foos, Main Stage, 1998, getting into the swing of it



"Hold on, how did I end up back here again?"

career', which did not help my nerves. Hearing everyone sing along to 'Lithium' was huge. My family was on the side of the stage, and it really made me realise that we were good, because there were times we really weren't."

That was to be Nirvana's last ever UK show, but far from Dave Grohl's. Three years later he was back, with all eyes now on him and his new band. "We wanted to play in the tent and headline it," he says of the Foos' show. "It was our first real show in England and it got a lot crowded in there! There were so many in the tent that the promoters were like, 'You should just go on after Björk on the big stage'. I was like, 'We don't want to go on after Björk. She's famous. That's insane. We can't just come over and headline Reading right off the bat, it's a bad idea'. Five or six songs in people were passing out because it was so hot, and the promoter was like, 'You gotta stop'. I turned to the mic and said, 'Hey everybody, this guy just told me we have to stop' and they went, 'Boooooooo', so we kept on playing. People were climbing the tent poles. It was scary, but it turned out alright."

'Alright' is an understatement. The Foos' first festival set was one of the most overly attended, and exciting, in the history of Reading. It was clear that this was to be their last time in the tent. In 1998, with 'The Colour And The Shape' in full flow, they trailed Beastie Boys, The Prodigy and Supergrass on the Main Stage on Saturday night; by 2000, only Oasis and Primal Scream could keep them from top billing on Friday. And then, in 2002, back on the Saturday night, came the moment that Dave Grohl could never have imagined.

"The first time Foo Fighters headlined Reading was a big moment for me," he says. "When you take something you record on a demo tape just down the road from your house to, two years later, headlining the first love of your life and having your family on the side of the stage, that was amazing."

This was to be a set that addressed just how far this punk rock kid from Springfield, Virginia had come. And so comfortable did the band look that year that they were back in exactly the same spot just three years later. "Take it from your Uncle Dave: I've been looking forward to this for a very long time," he told the enormous crowd, going on to confess that "when we write songs I always think: 'That's going to kick ass at Reading.'"

That night, the crowd's most deafening roar was reserved for just before 'Cold Day In The Sun', when Dave exchanged places with Taylor Hawkins and played drums in the same spot he did with Nirvana 13 years previously. It was a beautiful moment. And one that signified just what a perfect match of man and rock festival it was. And always will be: for evidence, see those shows and 2009's hush-hush little turn with Messrs Homme and Paul Jones.

Or indeed, there'll be ample proof of Dave's love at his not-so-little turns on Friday night in Leeds or Sunday night in Reading. Don't let him down.

Catch The Foo Fighters at Reading and Leeds on the Main Stage on Sunday (Reading) and Friday (Leeds)

GET YOUR FACE IN NME!

Send us your tweets and pics for a chance to be in next week's mag

Whether it's your first time or your ninth, the more times you go the Reading & Leeds, the more you realise that as much as it's about the bands, it's also about the people there, and all the crazy experiences.

So this year, make sure you tell us all about yours for your chance to be a part of history by featuring in our epic Reading & Leeds review issue, out next Wednesday. Here's how to do it:

TWEET US!

Whether you're reviewing the bands or just telling us about the madness around you, tag your tweets #NMEReading or #NMELeeds and we'll print the best in the mag

INSTAGRAM US!

Same deal, but this time with pictures. Whether you find yourself atop a human pyramid down the front of Enter Shikari, or you bump into Florence in the queue for legal highs, document

it and send it our way. #NMEReading or #NMELeeds

COME SIGN WITH US!

Keep checking NME.com for details of who'll be appearing at our singing tent this year. We want to see the weirdest body parts and loopiest items signed. The best will be printed in the mag.

The following week you might open the world's greatest rock'n'roll weekly and find your noggin sharing page-space with Robert Smith, Kasabian, Dave Grohl and all the other amazing shit that went on. It's gonna be a classic - so help us make sure that none of us forget it.



Hayley never could stand a greengrocer's apostrophe



They'd charge you £££ for that in a spa

REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard



ANIMAL COLLECTIVE

CENTIPEDE HZ DOMINO

The follow-up to 'Merriweather Post Pavilion' is a gleeful mess of strangled electro, bonkers polyrhythms and cryptic observations



There will be two popular responses to Animal Collective's ninth LP. The first – the one that has accompanied each and every brain-fart the Baltimorean quartet have issued since 2004's 'Sung Tongs' – is gushing, knee-jerk (and not always unjustified) praise. That much almost goes without saying. The second, no less inevitably, will be paroxysms of outrage and disappointment: virgin territory for the blogosphere's most feted band. On the messageboards, the reckoning has already begun: 'Centipede Hz' is a cluttered and incoherent mess, a sub-MGMT slab of self-regarding weirdness. Hell, even its artwork isn't as cool as 'Merriweather Post Pavilion's'. But then, that's the internet for you – if there's one thing it loves more than crowing about being into a band before they got popular, it's crowing about how shit popularity has made them. Animal Collective, for their sins, are loved best by the fickliest audience out there, and their

recent influx of casual fans has made them an obvious target.

In truth, however, not a note of 'Centipede Hz' panders to the 'My Girls' crowd. It's all relative, of course: next to 2010's audio/visual confusathon 'ODDSAC' or this year's 'Transverse Temporal Gyrus' EP, this album is immediate like a Barney The Dinosaur song. But as the 'proper' follow-up to their big commercial breakthrough, it's tantamount to determinedly shooing all their newfound alt-bros away with a broom.

Where 'Merriweather...' was serene, 'Centipede Hz' is schizophrenic; a custard pie of polyrhythms, jarring effects and melodic tangents. It's gleefully launched into the listener's face by opener 'Moonjock', a "song" with so many competing ideas stacked atop its insistently

simple one-note motif, you worry that the entire edifice will topple like a Jenga tower. Instead, after a few spins, figuring out what's going becomes a kind of compulsion. In that sense, it's a microcosm of the entire album: it keeps bringing you back, and ultimately rewards your persistence.

Unlike previous AC records – which have been composed nebulously over email – this one was written with all four members in the room. It's a stretch to describe it as a garage-band aesthetic, but the likes of 'Today's Supernatural' and 'Applesauce' do have a more naturalistic vibe, even if, on first listen, they sound like two or three bands playing in frustrating near-synchronicity. The last album had its roots in Panda Bear's solo work, but this one isn't so easily pigeonholed: it veers from nautical-sounding Van Dyke Parks-isms (the charmingly loopy 'Rosie Oh') to the strangled electro of 'Monkey Riches', via just about every point in between.

The album doesn't 'belong' to any one member, but its rawer, more spontaneous philosophy is reminiscent of 2007's 'Strawberry Jam', and it's perhaps no coincidence that 'Centipede Hz' marks the return to the group of Josh 'Deakin' Dibb for the first time since that record. His key contribution here is 'Wide Eyed', a lysergic electronic raga he sits yogi-like at the centre of, dispensing cryptic observations such as "Though I'm overwhelmed at times/I find I'm less afraid of change". Like most of the songs – tenuously linked by intervals of static and radio station idents – it sounds like it began long before you tuned in, and will continue long after you leave.

One shouldn't read too much into album covers, of course, but there's a metaphor here, and we're going to mine it. Like the music it contained, 'Merriweather...' is an optical illusion was subtle, shimmering and precise. 'Centipede Hz's crudely-drawn caricature of the famous Stones logo is similarly revealing: a flawed and imperfect jumble of garish colours and disconnected sensations, the work of what is technically a rock band, albeit one operating far outside the usual conventions. It's chaotic and confounding. It will frustrate as much as it delights. And

no, not everything they throw at the wall manages to stick. But my, what a lovely mess they've made. **Barry Nicolson**

BEST TRACKS: 'Rosie O', 'Wide Eyed', 'Father Time'

POST- '...WEATHER' REPORT

What AC have been doing since their 2009 breakthrough



ODDSAC (2010)
Made with director Danny Perez, this 'visual album' took four years and is only available on DVD



KEEP + ANIMAL COLLECTIVE (2011)
Part of a conservation drive for the Mexican isle of Socorro, here you get a musical doodle from each member



TRANSVERSE TEMPORAL GYRUS EP (2012)
AC's 26-minute 'experimental sound collage' for the Guggenheim was released this April



HONEYCOMB/ GOTHAM EP (2012)
These two non-album tracks were used to tease 'Centipede Hz'. 'Honeycomb' was vibrant, colourful and featured rave whistles



ELBOW

DEAD IN THE BOOT FICTION

Their hits still soundtrack every sports montage ever, but these B-sides show off Guy's gang's other moods



When you really think about Elbow – and their omnipresence in our sports TV shows means that we have plenty of opportunity to do so – it's really kind of odd how it has all ended up

for them. 'One Day Like This', their big show-closer, the first song that TV producers go to when they want to communicate that something is Big, Impressive And Inspiring, is a declaration of love from one alcoholic to another as they start to hit the sauce before midday. Back of the net! Given that one of their major recurring themes is that life is much more interesting, albeit not necessarily in a good way, with alcohol in it, and that they had a brand of beer named after their last album, it does seem a particularly perverse choice that the BBC commissioned them to write their Olympics theme tune. Particularly when the title of said tune, 'First Steps', calls to mind the procedural recovery process espoused by Alcoholics Anonymous – a sly joke from Guy Garvey, a man who seems more concerned with Gold Labels than gold medals, perhaps?

The fact remains that in the aftermath of the Olympics, Elbow have been afforded the privilege that confirms to any band that they are fully ensconced in the public bosom: the ceremonial serving of scrag-end and/or salmon mousse that is the B-sides collection. What rapidly becomes apparent as the Talk

Talk-esque 'Whisper Grass' kicks off proceedings here is that anyone expecting various iterations of 'One Day Like This (Unplugged)' is going to be disappointed and more than a little baffled by what's going on. As Garvey acknowledges, there is a strain of nocturnal lethargy that seems to run through Elbow's flip sides, a gently shifting and freeform yin to their albums' anthemic yang.

Given that they were the other sides to the aforementioned 'One Day Like This', the likes of 'Every Bit The Little Girl' (flip to the seven-inch) and the aptly titled 'Lullaby' (CD single) are almost comically sepulchral, mere whispers of songs, as if the band wanted a little peace and quiet after all those BLOODY STRINGS. It's really only on 'McGregor' that Garvey indulges himself a little 'Grounds For Divorce'-style yap and roar, but even then it's over a queasy, disorientating dub beat.

Given that this album spans nearly a decade of the band's huge and peculiar journey, it's odd that its somnolent air actually renders it slightly one-note, with only the stately waltz of 'Lay Down Your Cross' and the abrasive guitar string abuse of 'The Long War Shuffle' varying the mood to any great extent. But there's nothing wrong with a gentle head massage after a hard night, as Guy Garvey, more than anyone else, would probably tell you. *Pete Cashmore*

BEST TRACKS: 'Gentle As', 'Every Bit The Little Girl', 'Lay Down Your Cross'

FACES TO NAMES...

What the reviewers are doing this week



JOHN CALVERT

"This week I rewatched '70s TV satire Network, and finally conquered my Alan Parsons Project phobia. Not just a band, a way of life."



HAYLEY AVRON

"I have been in the laboratory all week, cloning myself so that I don't have to miss a single artist at Beacons Festival. You can call me Dolly."



BARRY NICOLSON

"I've spent weeks feigning indifference towards the Olympics, though I couldn't help smiling when Murray won gold. Also, Sixto Rodriguez: what a (re) discovery!"

SWANS

THE SEER YOUNG GOD



"Don't rule God out of the equation just yet," Michael Gira told Tom Fleming of Wild Beasts when the pair talked about the creative process in a

recent interview. The words may as well be a manifesto for Swans, Gira's soul-eating New York noise outfit of no little renown, reactivated in 2010 after 13 years of limbo. Described by its author as the culmination of his life's work, this album's two-hour stretch may seem offputtingly dense at first, but give them time, and Swans – with a little help from Karen O, who appears on the hushed 'Song For A Warrior' – will take you to a place that is beyond good and evil. Warning: may contain traces of God. *Alex Denney*

BEST TRACK: 'The Apostate'

8

HOLY OTHER

HELD TRI-ANGLE RECORDS



Holy Other are the frontrunners of the 'drag' scene that sprang from easy access to weed, Salem and a broadband connection. From their smoke-filled

bedroom emerges 'Held', a wilfully evasive record of billowing minor chords and disembodied vocals even the most ardent SoundCloud commenter is sick of describing as "Burial-esque". Still, to listen closely is to be enveloped; 'Tense Past' comes off like The Field on the other side of his ecstasy plateau, while the titular track's porous synth and lethargic kick captures a moment of fleeting beauty, slurring into a piano-kissed stasis. Frustratingly, the one thing 'Held' needs is the one thing their Tumblr-goth fans are short on: concentration. *Louise Brailey*

BEST TRACK: 'Held'

7

ALANIS MORISSETTE

HAVOC AND BRIGHT LIGHTS COLUMBIA



Fewer than 30 seconds have passed before Alanis Morissette switches to gargle mode. Maybe this record would be improved if she sang without a gob full of Listerine, but we very much doubt it. 'Havoc And Bright Lights' (eugh) is further evidence that music is one of the few professions, alongside football and lap-dancing, in which you are likely to get worse, not better, as time goes on. This is a slew of hackneyed teenage poetry, trowelled onto a bed of sift-rock cliché. The only real achievement here is an ironic one, as on 'Woman Down' Alanis somehow manages to make a feminist statement sound like a total affront to womankind. *Hayley Avron*

BEST TRACK: 'Woman Down' (for a laugh)

2

DAN DEACON

AMERICA DOMINO



For years Deacon channelled the wonderstruck spirit of happy-hardcore techno through a deceptively humane brand of krautrock. The mastermind behind Baltimore's Wham City scene – hipsterism's most uncynical, pioneering incarnation – he's been unjustly accused of posturing superficiality. But with his fourth album the innovator sets the record straight. America is a profound statement; splicing Fuck Buttons with Sigur Rós in a state-of-the-union address balanced between hope, despair and an accomplished collision of strings, brass, soaring choirs and beats. Deacon proves once and for all that there's nothing wrong with being cool, as long as you're awesome. *John Calvert*

BEST TRACK: 'True Thrush'

8



LV

SEBENZA HYPERDUB

Four South African MCs turn a stew of dubstep, techno and grime into 2012's most joyous electro album



Forget everything you think you know about Hyperdub Records – you'll need to in order to prepare for the second album by London production trio

LV. Unless, that is, you're a switched-on consumer of modern dancefloor sounds and understand this label isn't all about the itchy nightbus paranoia of Burial (its most high-profile artist) or the intense sociological theory of Kode 9 (who runs it). Not only have they released brilliantly simple-but-clever UK funky stormers by Ill Blu and Funkystepz, in the form of 'Sebenza' they've delivered the most joyous electronic album of 2012.

Much of the credit for this has to go to the four MCs enlisted by LV to chat their bizarre slang across these 14 tracks. They all hail from South Africa: Ruffest, a duo of Sello Mangwana and Andile 'Max' Stemele, are stars of Cape Town's kwaito scene, while Okmalumkoolkat is a member of Johannesburg group Dirty Paraffin. Then there's Spoeck Mathambo – another Jo'burg citizen – who linked up with

LV in 2010 but only features on two of these songs, which are both belters. 'Limb's melancholy keys, flexible percussion and chopped-up vocals give it a delicious old-skool garage feel, while the skittish 'Work' extols "elbow grease" and "putting your back in" – 'sebenza' is Zulu for 'work', y'see.

And 'Sebenza' really *does* work. LV's music – already an inclusive stew of dubstep, techno and grime – absorbs kwaito's house/rap stylings without ever seeming tokenistic or pandering. Okmalumkoolkat's heavily accented, rolled-R drawl ignites everything it touches, as on the garage monster 'Animal Prints' or the stripped-back, droning unease of 'Zulu Compurur' ("I feel like I'm not working! Refresh!"). You're forced, finally, to agree with Ruffest's boast as they flip seamlessly between languages on the aptly titled electro-trampoline 'Nothing Like Us', saluting their journey from "Cape Town to London," as they bounce. There really ain't anyone bringing the world party quite like LV. *Noel Gardner*

8

BEST TRACKS: 'Animal Prints', 'Nothing Like Us'

NATHAN FAKE

STEAM DAYS BORDER COMMUNITY



For a genre of music whose roots are in the relentlessly futuristic, electronica still manages to be nostalgic for youth – think Boards Of Canada's snippets of children's voices or Lemon Jelly's vinyl crackle. The latest act to travel this path is Nathan Fake, whose new album is perfectly poised between its wistful past and utopian future: plaintive drones evoke hazy childhood memories while the groan of shuffling machinery marches onward. In fact, almost every bleeding-edge beat on this record evokes its pre-digital past. In doing so it's managed that rarest of feats, a techno record with a heart. *Ben Cardew*

BEST TRACK: 'Glow Hole'

7

TEEN

IN LIMBO CARPARK



TEEN are yet another band who are getting a hard time on the internet for being posers. Their crimes include being from Brooklyn, wearing high-waisted 'mom jeans' and having a one-syllable name. What nonsense. Posers are great: they're fun and hot and take good photos. No, the problem with TEEN is the *tunes*. There are only about three good songs on the record: 'Electric' with its fighty harmonies, 'Why Why Why's' entrancing Horrors-esque psych, and 'Come Back' – a jittery three minutes that kicks 'twee' in the face. The rest is all hazy production and too few choruses. Not a classic, then, but you could just listen to the good ones a lot. *Siân Rowe*

BEST TRACK: 'Electric'

6

THIS WEEK'S SINGLES

reviewed by NME's

MATT WILKINSON



TWO DOOR CINEMA CLUB

SLEEP ALONE KITSUNÉ



Is there anything that can stop Tintin and friends – sorry, Two Door – now? As Reading and Leeds loom, Bangor's new fave sons sit godlike at the top of the indie pile, surrounded by the carcasses of those who've failed to move the T4 masses in such a way since... oooh, Kaiser Chiefs circa 2006. Bombay? Slayed. The Vaccines? Annihilated. The Horrors? Mutilated and sent for taxidermy. Messrs Trimble, Baird and Halliday know the key to making serious waves in this business, and 'Sleep Alone' is their biggest anthem yet.

FEEDER

IDAHO BIG TEETH MUSIC



Tasty as Feeder bassist Taka Hirose's Japanese food range is (true story – and props to Taka's PR for the free grub sent to the NME office last week), it really is time these feckless wankers fucked off for good, innit? 'Idaho', then: it's a drivetime paean to life on the road and all the frivolity that comes with it. We can imagine it now... actually, we can't. What do Feeder get up to on tour? Cross-stitching? Marker-pen tattooing? Endless reruns of *Man Vs Food*? Mmm food... more katsu please, Taka. The usual address will do just fine.

LITTLE MIX

WINGS SYCO



A little known fact about 'Wings': it samples a Professor Paul Lansky's 'Mild Und Leise' – aka the very same song Radiohead pilfered from to make 'Idiotique'. Oh, OK, that's not strictly true. But there is an underlying theme to Little Mix's shtick that bears an uncanny resemblance to Oxford's finest. Hmm, alright, we're lying again. This is every bit as pain-inducing as you thought it would be. There, said it.

THE VIEW

THE CLOCK COOKING VINYL



Avert your minds from his quite excellent nickname (hi Crazy Mo!), and you'll see that The View's drummer Steven Morrison is currently rocking the finest facial hair since Spinal Tap hero Derek Smalls. Mainly because it's the exact same facial hair Derek Smalls had. We feel this befits his band's new soft-rock direction rather well. 'The Clock' pushes all Kyle Falconer's inner Fleetwood Mac-isms to the fore and, frankly, if we were in Haim right now, we'd be cosying up to his furry brow to make some right skeezy babies.

THE HIVES

WAIT A MINUTE DISQUES HIVES



And to think, we were almost about to pick Benga from the steaming pile of SoundCloud turds in front of us to write about. How could we? Especially when The Hives are in there too, pretending to be Iggy Pop from the early '80s, around about the time he went all corporate and started pretend-shagging teddy bears on kids' TV shows. Ain't nothing wrong with that. Ain't nothing wrong with this either.

THE RIDER
What we're wearing, watching and raving to this week



T-Shirt
Don't Talk To Me About Heroes
Sick of knock-off tees? Get a wearable rarity from this new project.
Buy it: £25, donttalktomeaboutheroes.com



TV Programme
House Party
Livestream DJ sets are nothing new, but they rarely take over a whole night of TV. Here comes a teleparty with DJ slots from A-Trak (pictured), Annie Mac, Grandmaster Flash and more.
Watch it: Channel 4, August 24, 12am



Shirt
Superdry London
Show some very 2012 love for London with this button down, soft touch shirt. Wear with jeans and low-tops. Obvs.
Buy it: £44, superdry.com



VISIT THE NME SPOTIFY SIGNING TENT



BANDS INCLUDE: **PARAMORE**, ENTER SHIKARI,
THE VIEW, MYSTERY JETS, **TRIBES**,
THE FUTUREHEADS, **HOWLER** & MORE

SIGNING TENT LINE-UP MAY CHANGE - SEE POSTERS AROUND THE SITE FOR FINAL SCHEDULE

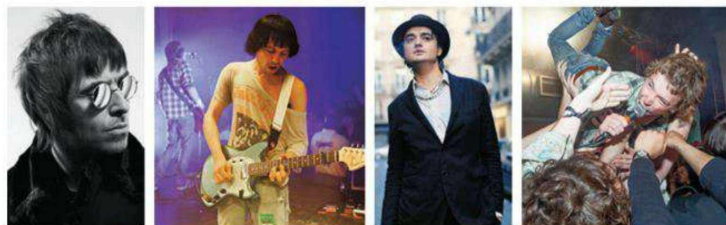
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Photos: Andrew Whetton, Mathieu Zazzo, Richard Johnson

LIVE

FROM PUBS TO ARENAS,
THE WEEK'S TOP GIGS

Edited by Tom Howard



The Killers, er,
killing it

V FESTIVAL

HYLANDS PARK, CHELMSFORD; WESTON PARK, STAFFORDSHIRE SATURDAY, AUGUST 18 – SUNDAY, AUGUST 19

Two sites, two writers, two missions. One: a lad-rock odyssey. The other: a popstastic adventure

CHELMSFORD

The big festivals are stubborn beasts. Reading's rawk and indie reputation is unassailable, while The Chemical Brothers have headlined the Other Stage every year since Glastonbury's 1970 inception. V is the exception. It's gone from a Britpop love-in to a soft-rock parents' picnic and, most recently, a sort of big pop party in the park. This year there's an emphasis on full frontal lad-rock. Finishing things will be the holy sons of swagger: Noel Gallagher with his High Flying Birds, and Ian Brown with what could be the final English gigs by the reformed Roses.

Before that there's some early-afternoon lairyness. **The Twang** kick things off on the 4 Music stage with forgotten indie anthem 'Either Way' before the rest of the set falls flat, while **Inspiralt Carpets** give it a tad more

welly, flailing around between baggy organ lines like it's still 1992. It gets so hot so quickly that everyone is stripped down to the bare minimum of clothing. Beer bellies wobble along to the beat, massive bums try to squeeze into tiny hotpants. Quickly, V becomes the anti-Olympics. **Reverend And The Makers** start with Jon McClure swaying back and forth in a white polo shirt, injecting football banter between songs. It's endearing to begin with, but then he launches into a tiresome rant about "real music". "Make sure you watch The Charlatans after us. Make sure you watch proper fucking music. With guitars. No cheating," he declares from a stage sponsored by a broadband provider.

To prove a point we go and see **Childish Gambino**, who mixes up synth grooves, duetting violins, insane beats, samples and sickeningly clever

flows to a more enthusiastic crowd than Rev's. When there's a technical difficulty he starts freestyling a cappella, going a million words a minute, his band improvising around him. It's a moment of genuine musical craft. If that's cheating then McClure's got the rules wrong. Even those you wouldn't expect to put on a rock'n'roll show are getting into the spirit of the day. Tom from **Keane** is fist-pumping like a maniac, jumping on riders totally unaware of the potential health and safety hazards. **Example**, meanwhile, has reworked his set as a full-on rock offering. He's also got the biggest gob of the day: "Who is the fucking king?"

But the biggest success story is **Rizzle**

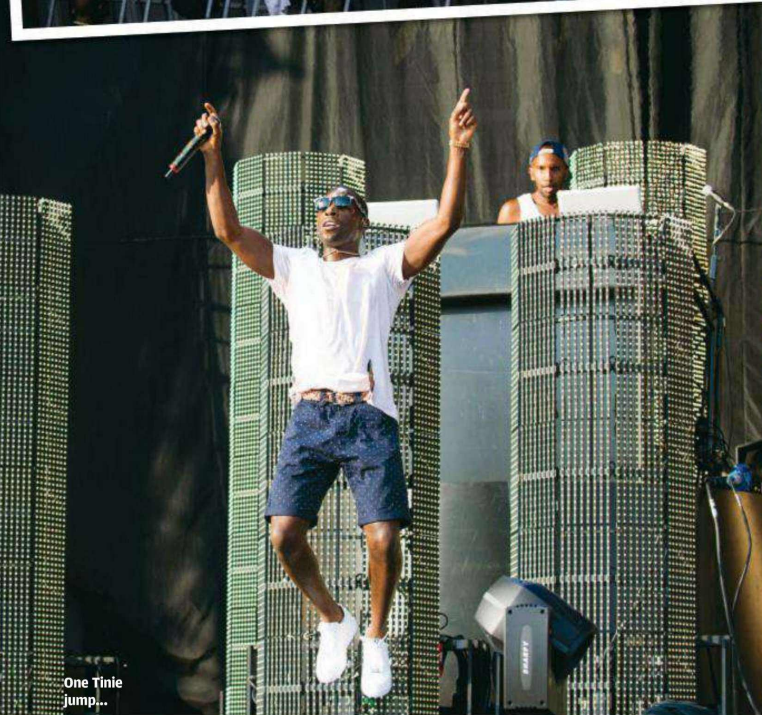
Kicks, as a sunbaked crowd is thrown into life by their cheeky pop. Thousands of teenagers attempt "the hump", Rizzle's signature dance move, in the funniest display of synchronised movement since Napoleon Dynamite. And so to Noel Gallagher's High Flying Birds. He

*Even Roses critics must
be moved by the crowd –
all eyes closed, arms aloft*

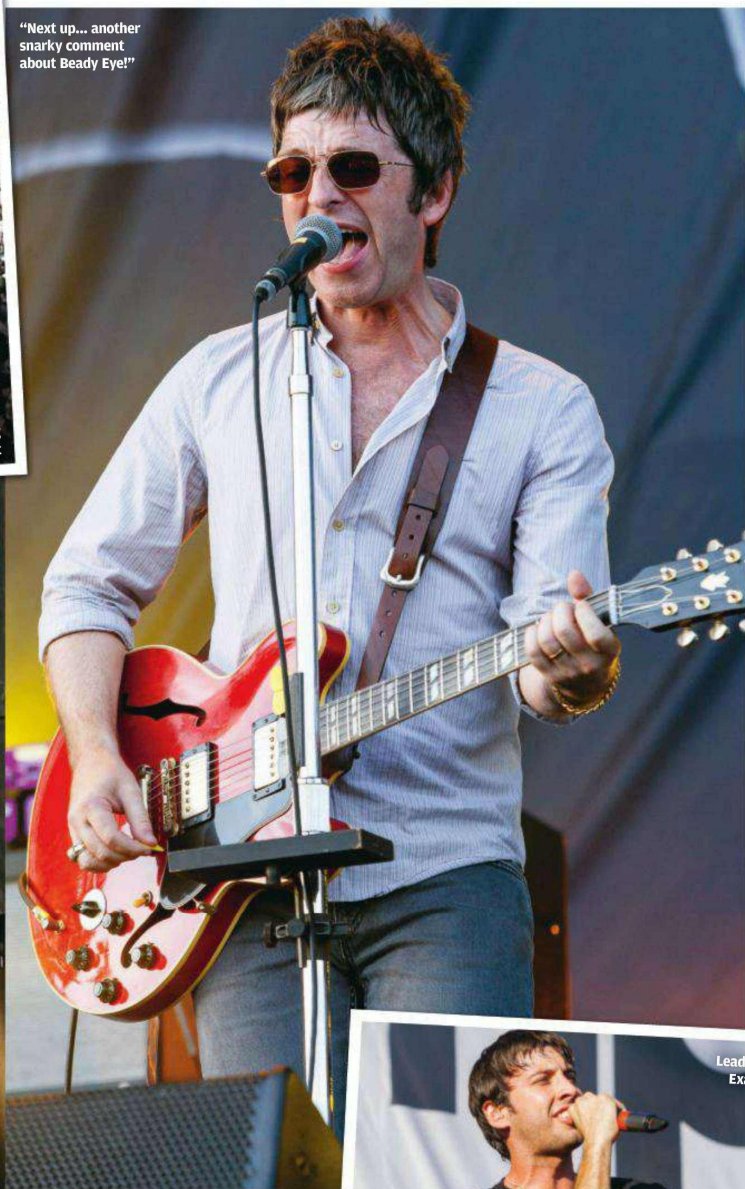
starts with 'It's Good To Be Free', a song that sounded like a pill-up rant when Liam used to sing it, but is oddly reflective in Noel's gentler tones. It sets the bar for a stunning sunset set. Newbies like 'Everybody's On The Run' sit neatly alongside highlights from the



There's always one annoying cock at the front



One time jump...



"Next up... another snarky comment about Beady Eye!"



Leading by Example

Oasis back catalogue. It doesn't matter that Noel comically avoids the high notes, swerving from the mic every time they crop up and letting one of the Flying Birds take the hit. He doesn't even bother singing the choruses of

'Don't Look Back In Anger', and the crowd are happy to pick up the slack. "How we doing, who likes me jacket?" asks Ian Brown as he appears in a windbreaker made out of John Squire's artwork, before **The Stone Roses** open with 'I Wanna Be Adored'. The reaction

is ecstatic, an eruption that V never would have seen during its pop years. How much you enjoy their set depends on your emotional connection to the band. If you were never into it, it looks like a bunch of old blokes in comfortable clothes, occasionally attempting 'spontaneous' jams. Ian Brown

is like a bionic Bez, madly wielding maracas, tambourines and shakers during the set. His singing is almost always flat, hitting more wrong notes than right. But even the most hardened cynic can't help but be moved by the crowd. Most of them have both arms aloft for the entire show – eyes closed, singing every word to a record that's soundtracked their entire lives. Their enthusiasm carries the more indulgent wig-outs, until a spectacular encore of 'She Bangs The Drums', 'Elizabeth My Dear' and a firework-flanked performance of 'I Am The Resurrection'. **Sam Wolfson**

STAFFORDSHIRE

"I wanna know one thing," chimes **Wiley**. "If you're under the influence of alcohol – make some noise!" Thousands in a tent whoop and it becomes apparent that some haven't been drinking responsibly. The man is possessed as he

rips through 'Art of Grime (Tiger Tiger)' somehow unhampered by his low-slung trousers. It's just him, a DJ, some turntables and guest singer Misty, who slightly fudges her glamorous get-up by forgetting to take her rucksack off. A monstrous 'Heatwave' nearly burns the tent down.

In his royal blue smoking jacket buttoned tight to his fluffy and lustrously white noggin, **Tom Jones** resembles an obscure Hindu god with the head of a terrapin. Initially he bores the arse off us with bar-room blues balderdash, and one anticipates Jools Holland appearing to join in the boogie-woogie fun. But ▶

VIEW FROM THE CROWD

BAND OF THE WEEKEND?



Nathan Irving, 20, East London
"Noel Gallagher. His new band are brills mate, proper into that. Emeli Sandé was a laugh too, and The Proclaimers."



Rachel Burdon, 19, Surrey
"Noel Gallagher, man – he's a legend. The Roses are too old for us, so we're going to David Guetta."

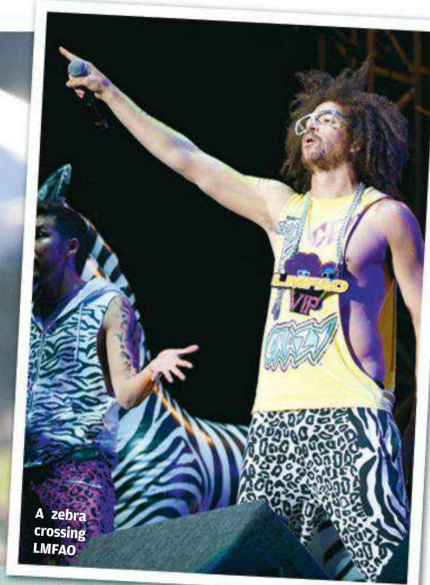


Matt Cunningham, 28, London
"Charlatans. And Noel, love him. But The Roses were the best. 'I Wanna Be Adored' tore everything up."

"You may remember me from such sporting extravaganzas as the Olympics..."



"What do I do with these things again?"



A zebra crossing LMFAO



At The Nodist-Stage

Jones has the rare gift of making a Leonard Cohen classic ('Tower Of Song') sound like a Neil Diamond B-side, and as we remind ourselves that people pay a lot of money in Vegas to see him showboating with session musicians, something magnificent happens: he gives us what we want. If his foreplay is lousy, at least he knows how to deliver the goodies. Bang! 'Delilah' – the cheeriest song known to man about domestic murder. Boff! 'It's Not Unusual'. Oof! A slightly creepy rendition of 'You Can Leave Your Hat On'. Our only regret is we didn't bring knickers to throw.

Conversations about **Frank Turner** used to include the questions "Is he the guy with the papier-mâché head?" or "Is he the one with all the tattoos who left Gallows?" But since his Olympics opening ceremony glory, Turner is a household name, right? Well, the crowd is on the thin side if we're honest, though those in attendance know all the words to 'The Road' and are reciting them rambunctiously to make up for any dwindlers. Frank and his Sleeping Souls plough on with their boozy agit-folk,

including 'Glory Hallelujah', a song that proclaims there is no god. People sway merrily while agnostics stroke their chins and say to themselves, "Hmmm, I'm not sure". It's no Pussy Riot.

The biggest groundswell of the day is for **Tinie Tempah**, who's played V the last three years, moving to a better stage each time. The idea that a UK hip-hop artist could be as massive as Tinie on both sides of the pond would have been inconceivable five years ago. He's on top of the world, ma.

Pixie Lott? In a tent? Right now? Cue a bevy of hardmen pushing their way through the crowd like they're trying to get down the front for Motörhead, the daft perverts. Pixie, though clearly a very nice person, is the musical equivalent of rice pudding. Sweet enough, perfunctory, wholly forgettable. Nobody gets worked up about rice pudding. **DJ Fresh** gets a leg up the bill thanks to Nicki Minaj losing her voice, and who can be surprised given she's been on 39% of all records made in the last two years? And while Fresh's brand of drum'n'bass is not for the purists, it's jolly entertaining. It's

not Brian Wilson behind the keyboard or anything, but one has to concede that he's a fine musical brain.

Those not at The Killers are beating beach balls into the air and worshipping a stage full of dancing zebras and robots as **LMFAO** bring fluorescent overload to the masses in all its garish glory.

The Killers, meanwhile, are a band

you could watch for weeks on end. It's been a varied career so far, and four albums in, the band are again travelling down a road they've occasionally veered off for this massive comeback. Everything appears to be in working order as they open with 'Runaways' and rattle through

'Mr Brightside' and 'All These Things That I've Done'. Surprise of the night is a meditative take on 'Don't Look Back In Anger'. If the planet you live on is called Earth then you've probably heard this song, but Brandon's soaring vox breathe new life and meaning into a tune we all take for granted. As festival moments go, it's a perfect one. **Jeremy Allen**

VIEW FROM THE CROWD BAND OF THE WEEKEND?



Kimberley Wincott, 24, Telford

"The Killers! I just like all their all stuff. I think they're really cool and I like their sound."



Koosha Edwards, 19, Shifnal

"Tinie Tempah. He's just sick. I really liked the new stuff although I'm not normally a fan of Calvin Harris."



Sam Jackson, 19, Bambury

"Frank Turner. I love the way the crowd gets into it, it's like you're all involved in the same thing."

Kevin Parker: in his head, the world is always at this angle

TAME IMPALA

MUSIC HALL OF WILLIAMSBURG, NEW YORK TUESDAY, AUGUST 7

Only two songs from the forthcoming 'Lonerism', but still the best psych freakout on planet earth

Shoeless and sockless, Tame Impala's Kevin Parker straps on a guitar and strums the opening chords to their 2010 psych-rock classic, 'Solitude Is Bliss'. It sounds like a time machine booting up, preparing to hurtle back to the dusty age of records from your dad's youth. But this isn't nostalgia fit for surfing documentaries or vintage clothes shops. Parker has an ear for intricate arrangements, and the warmth of the tracks from Tame's 2010 album 'Innerspeaker' is complemented by the yellow light strips emerging from an oscilloscope projected behind him. The light obscures his face and casts a halo over his head.

This is an intimate show for the Perth four-piece, and there's an addition to the band: a keyboard player. Big synths are one of the clues laid tonight hinting at what the band's second album 'Lonerism' (due in October) might sound like. You'd think that now, in between festival slots, they'd be eager to test new material on an attentive crowd. Instead, Tame Impala are playing it coy, and they only let us hear the two new songs already available online.

'Apocalypse Dreams' starts somewhere near the land of Motown: strident drums,

plonky pianos and falsetto harmonies. It features in an online teaser video for 'Lonerism', which splices shots of motorways and railways with footage of Parker bungee-jumping. Live, it's hard to shake off these images, as the song propels itself forward with urgency. Where it's heading, though, is unexpected.

"Everything is changing and there's nothing I can do" sings Parker. Then everything stops, the aural equivalent of that bungee cord being cut. This brief, sharp shock ushers in a sprawling instrumental victory lap, giddy enough to leave hardened psych-lovers feeling dizzy. We're left miles from where the song began.

WHAT TWITTER THOUGHT

@aleemjk
Said it time and again - Tame Impala are scary good live

@selftitledmag
Quite a sceney scene at this Tame Impala show, right down to a requisite Alexa Chung appearance

@katiealexander
Tame Impala just won the Olympics!
#rippinit #shreddinit #crushinit

Current single 'Elephant' follows, dispelling any wooziness with a taught, staccato stomp. Lyrically it's a straight up character assassination, as Parker bellows, "He feels like an elephant, shaking his big grey trunk for the bell of it" It marks a distinction in a set where an over-reliance on reverb-drenched wig-outs can induce narcotic effects. It's not easy sounding so lazy, but if the new songs are anything to go by, a bit less shrugging and a bit more scrapping might just do the trick. **Paul Smith**

MADEON/ ALUNAGEORGE

KOKO, LONDON SATURDAY, AUGUST 11

The French DJ looks like he's on a school trip, the London duo like electro oddballs. Fun ensues

It's 11.30pm when AlunaGeorge come on. If this were a weekday, they'd be competing with the kebab van. But it's Saturday night, in Camden, at a six-hour electro fest staged by Radio 1's Annie Mac and things haven't quite kicked off. Not that the duo seem bothered. She's Aluna, eating up the stage with endless legs and a vocal sound that's like a horny Shaznay from All Saints. He's George, her musical other half, busting out beats from behind his synthesizer, dressed like a Google intern. They don't look like obvious buddies, but their music is a perfect union. Together they mix clever electronic productions inspired by The Knife and The Neptunes with catchy vocal hooks that draw from '90s R&B and two-step, and it's brilliant. They flit between new tunes and blog favourites like 'We Are Chosen' and 'Just A Touch' and by the time they slink off the crowd's found its dancing feet.

By 1am, KOKO is packed with 1,400 up-for-it punters here to see headliner Madeon - although of course, that's a fraction of the number you've watched him DJ online. The French wunderkind broke through last year with 'Pop Culture', a YouTube clip in which he uses a gizmo called a Novation Launchpad to create one almighty mash-up: 39 tracks in three-and-a-half minutes. The video, just his fingers pushing the Launchpad's buttons, has now been viewed over 12million times. So what does the rest of Madeon look like? Erm, like a skinny French exchange

student. He turned 18 in May, but Madeon could still have trouble getting served at the bar, as he trots onstage wearing an oversized blazer.

Appearances, though, can be deceptive: this kid has us all at his fingertips. His hard-working fingertips - if he's not twiddling knobs or pushing buttons, he's pointing skywards, or slicing the air like a conductor, or doing Ali G-style dip-snaps: "booyakasha!" This could look manic if his set wasn't so on-point. Madeon's mixing is flawless and he delivers 60 minutes of thrilling, thumping dance music. We're in the indie mecca of Camden tonight, so snippets of The Killers and Yeah Yeah Yeahs are fist-pumping highlights. Madeon wraps up by segueing into 'Pop Culture', strikes a pose and skips off. He only acts his age when Annie Mac beckons him back on for a congratulatory embrace. He obliges sheepishly, looking like a teenager who's been told to kiss auntie goodnight. Pretty cool auntie though, and a pretty cool kid. **Nick Levine**

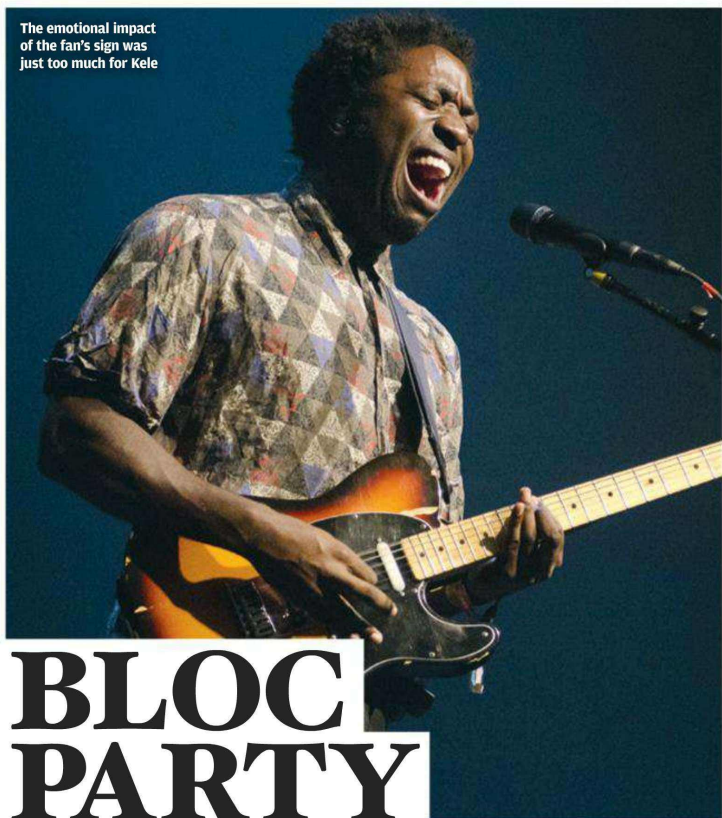


Aluna measures George's height up from the floor



"Sexy And I Know It? Might play it later, mate..."

The emotional impact of the fan's sign was just too much for Kele



BLOC PARTY

TERMINAL 5, NEW YORK TUESDAY, AUGUST 17

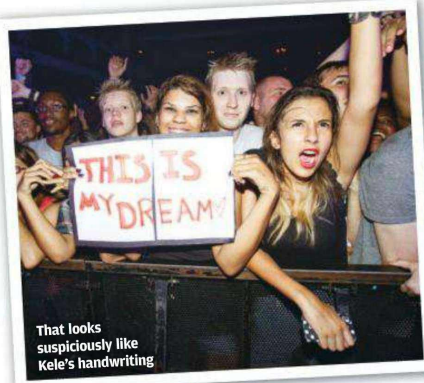
Back onstage in his adopted hometown, Kele and the boys make dreams come true

There's a girl pressed up against the barrier at Bloc Party's comeback show in New York City. She's holding two sheets of paper stuck together with tape. On them, in red felt tip, are the words "THIS IS MY DREAM". A lot of people at Terminal 5 thought they might never see Bloc Party play live again. They could have been right. "There was a time, in 2009, when I didn't know what was going to happen," Kele tells *NME* before the show. "But I thought it would be sad if that was where our story ended."

Instead, Bloc Party have returned with their new album, 'Four', from which comes opener '3x3',

proving that they're still capable of heavy minor keys, relentless speed and plenty of angst. "Come on New York, we did not come back from the dead for this," Kele teases afterwards as the house lights go up to reveal 3,000 hands in the air. 'Day Four' and 'Octopus', also from 'Four', are crammed into the first of two encores. The former shows off shimmering picked parts, the latter leans on the pedal-laden shudder of Russell Lissack's lead guitar. They prove that it's not all overdubbed indie anthems for Bloc Party anymore. A year off has given band members the space to reconcile personal differences and write some of the most honest material of their careers.

But tonight is also about hits, and Bloc Party roll them out eagerly, drip feeding hungry fans anthems such as 'Banquet', 'Blue Light' and 'Hunting For Witches', aware they're playing to a city who hasn't heard these songs live for three long years. This is the first of three sold-out dates in NYC, and it's about reminding America why it loves this band. "I hope we've made your dreams come true tonight, young lady," Kele says to the banner girl before the whispered intro to 'This Modern Love'. When it's over, you can tell that it's not only the band who are excited about a Bloc Party comeback. New York City has been waiting for this. **Hazel Sheffield**



That looks suspiciously like Kele's handwriting

LOU REED

MELTDOWN @ ROYAL FESTIVAL HALL, LONDON

FRIDAY, AUGUST 10

Frankenstein makes Lou Reed want to chop his own tits off. Or so we learn from the first line he utters tonight ("I would cut my legs and tits off/ When I think of Boris Karloff") in the intro to the magma-metal power-chord chunder of 'Brandenburg Gate'. It's a cut from 'Lulu', a collaboration album that smashes Metallica into Lou's one-tone poetry and makes *Fifty Shades Of Grey* read like a Harry Potter, and was widely received by reviewers as akin to someone defecating in their ears. At the end, he calls a heckler an "asshole" for wanting it louder. "He's not going to do 'Perfect Day', is he?" mutter one couple, leaving. He's not. Having brought with him tonight a saxophonist prone to manic fits of jazz flailing, Reed's clearly not mellowed with age. But it's for his unrepentant desire to challenge that he's so revered. And Lou rewards our endurance with bouts of stone-cold classics: two-chord bar-room beauties like The Velvet Underground's 'I'm Waiting For The Man' and 'White Light/White Heat', and loping NYC boho pop like 'Walk On The Wild Side' and 'Think It Over'. His voice may be as slack as a knackered bungee, but there's enough charm here to make anyone chop their own tits off in his honour. **Mark Beaumont**

THEME PARK

BIRTHDAYS, LONDON MONDAY, AUGUST 13

The problem with blog culture is it often shines a light on bands far too early. So it was with Theme Park: dug out at a foetal stage based solely on the tropical lift of 'Milk' and 'Wax' 18 months ago, it seems like the quintet have been stuck ploughing the east London basement circuit for an eternity. Although they've been forced to cut their chops in front of a more critical audience than most, it seems like they are finally coming into their own. Packing out Birthdays' basement venue to uncomfortably full levels, there's clearly an audience for the five-piece's understated niche. The familiar, crowd-pleasing warmth of those early singles still resonates, while new single 'Jamaica' ups the '80s chintz even further. Louche, full of shimmering synths and just a little cheesy wink, it's like the sonic equivalent of a pastel-coloured cocktail umbrella. Which is never a bad thing. 'A Mountain We Love' makes for a buoyantly upbeat highlight, while 'Two Hours' closes proceedings with mildly more fervent peaks. With an outlook so laidback it's practically horizontal, it's sometimes hard to get truly excited by Theme Park's summery shtick, but there's enough to keep us intrigued as to what a little further gestation could do. **Lisa Wright**

KELE ON...



...TIME OFF
"The year off changed me. I turned 30, I moved to New York. I had the best year of my life in that year, but I missed the band creatively and personally."

...NEW YORK
"I came here to chill out, but everyone around me was working so hard to survive. I really noticed the brutalising effect of New York City."

...THE NEW ALBUM
"Lyrically this is probably the darkest record I've sung, which is strange because I wasn't going through a tough time. I must have been picking up on the vibes around me."

JOHN TALABOT

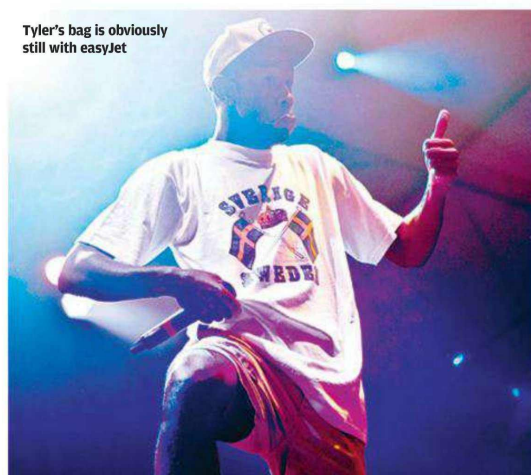
CONVERSE REPRESENT @ 100 CLUB, LONDON

MONDAY, AUGUST 6

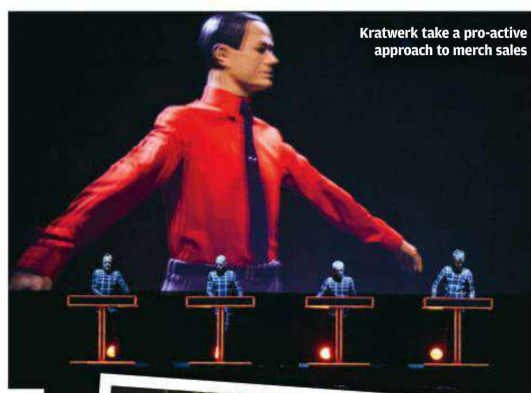
Until his album 'fIN' dropped this year and turned him into something of A Big Deal, Barcelona's John Talabot was the perfect enigma, a Catalan DJ Batman. He swooped around clubs delivering whup-ass in the shape of tropicália-infused tracks like 'Sunshine'. He turned The xx's 'Shelter' into an anthem. He gave away free music at parties. The label Hivern Discs hyped him as a "mysterious disco warrior", a one-man crusade against bland techno. So tonight's realisation that Talabot looks more like Super Mario than Bruce Wayne and that the 100 Club still smells like Damon Albarn's sweaty pants should be major disappointments. Surely the only place to enjoy JT is on a terrace by the sea, sitfaced on Malibu with fresh sand up your crack? But thankfully, he's brilliant. His tracks are deeper, thicker and more fun when done live. There's a roar of feedback in 'So Will Be Now' that ruins the mood temporarily, but the stab of the bass drum from 'Destiny' kicks things back to life. It's the feel-good hit of the summer – you can almost smell the melting Soltan. When it's all over we're back into the dampness of the outside world. Come back soon, John Talabot, it's cold without you. **Siân Rowe**



Odd Future's Hodgy Beats: aw, can we keep him?



Tyler's bag is obviously still with easyJet



Kraftwerk take a pro-active approach to merch sales

WAY OUT WEST

SLOTTSSKOGEN PARK, GOTHENBURG 9-11 AUGUST

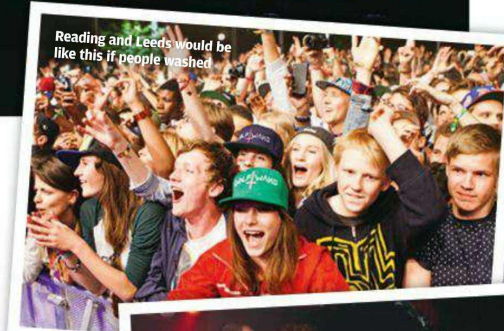
The Swedish festival is almost too polite – until Ceremony and Odd Future arrive to split lips and fuck shit up

Way Out West is immaculate. Food stalls are veggie-only, while fans adhere to the unspoken stipulation that they must be tall, tattooed and cheekboney. It's almost *politely* pleasant. Intensifying this PG atmosphere are Florence + The Machine. "We... want... human... sacrifices" proffers Florence 'I'm mad, me!' Welch like a World Service announcer wavy on sizzurp. But there's nothing to frighten the elk here, as 'Rabbit Heart (Raise It Up)' and 'Spectrum' build to the same drama workshop climax. At the Storan Theatre on Friday John Maus carves an unhinged figure. The pedagogue of weird paces the stage with unease, cutting off tracks before the outros. A girl cries during the ecstatic 'Believer', a nascent anthem if it didn't sound like it was transmitted via drainpipe. The madness happens offstage during Bay Area punks Ceremony's late-night set, as frontman Ross Farrar eyeballs the moshing mass during the bile-spattered 'World Blue'. NME leaves with a split lip.

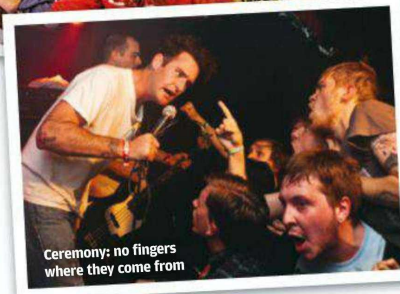
It falls to A\$AP Rocky to chip some edginess onto a sun-dappled Saturday. "We're the new generation, we're not black, we're not white, we're purple," he declares, before 'Purple Swag' unfurls its sluggish limbs. New song 'Thuggin' Noise' represents a brash, fresh direction, punctuated with cocked gun noises. From new generation to old guard: Kraftwerk do a thrilling job behind their neon-lit lecterns, schooling the crowd in their pioneering machine music. Against a 3D backdrop they let rip with a synapse-sputtering set and 'The Robots' and 'Trans-Europe Express' sound desperately contemporary.

But if there's a moment when Way Out West lets itself go, it's 11pm on a nippy Saturday night, when Odd Future ruin everything. It takes five minutes for Hodgy Beats to attempt a stagedive, barely breaching the pit and taking out a portion of the front row. 'Transylvania' ramps up the intensity. While there's no Earl Sweatshirt and Frank Ocean cancelled his set, it's clear the collective are becoming tighter as their side-projects become more defined. 'Higashi Loves You' from Hodgy Beats' 'Untitled'

EP is received as fervently as anything off 'Goblin'. It offers scant respite before plunging headfirst into the 'OF Tape Vol 2' tracks: 'Rello' becomes three minutes of brain backwash, and the inflamed '50' sees Left Brain, Tyler and Hodgy careen around the stage, flailing madly. When 20,000 voices rap the opening bars of 'Yonkers' over those grinding synths, Tyler beams. "There's actual shit down the back of my thigh," he discloses. Back. Louise Brailey



Reading and Leeds would be like this if people washed



Ceremony: no fingers where they come from

VIEW FROM THE CROWD

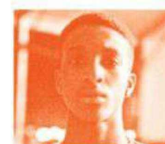
Band of the weekend?



Dagli, 16, Stockholm
"I loved Odd Future. 'Yonkers' was my favourite. It was pretty scary but, yeah, I'm in love with Tyler, The Creator."



Carl, 21, Gothenburg
"Probably Kraftwerk and the whole 3D thing. The whole festival has a really nice, special vibe but that seemed really great."



Theo, 19, Gothenburg
"A\$AP Rocky because of the energy. At one point I almost suffocated in the crowd, but that's OK."

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the beast inside uk tour
september 2012
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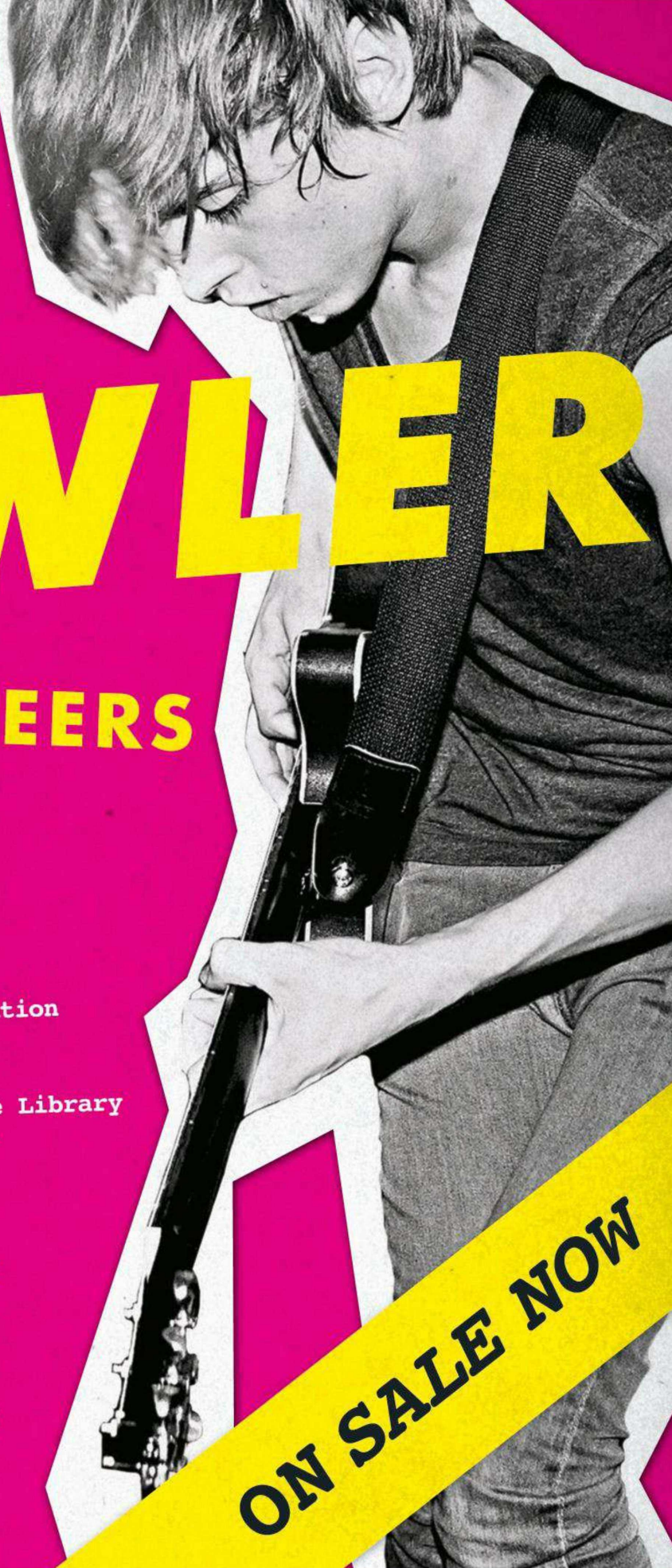
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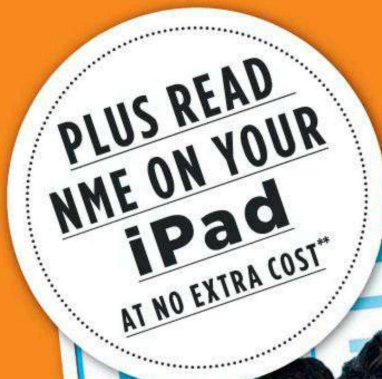
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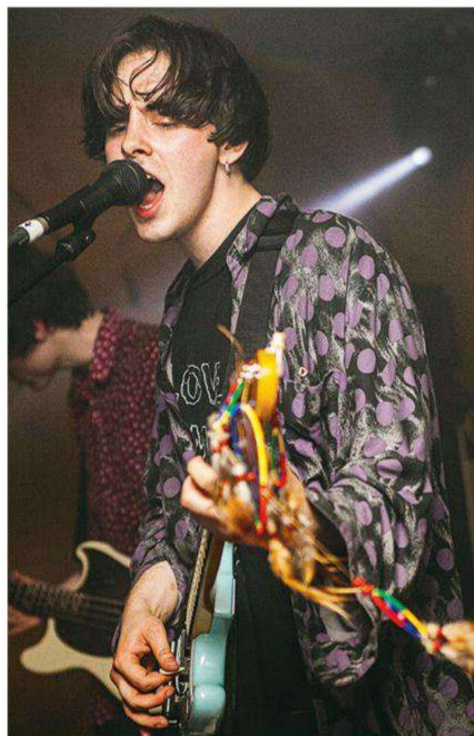
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Edited by Siân Rowe

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PEACE

STARTS: Oxford, Gatherings Festival @ The Bullingdon, Oct 20

DON'T
MISS

Birmingham's Peace have played over 75 shows in the short time they've existed, including a tour of Europe with the Manic Street Preachers during which Nicky Wire told frontman Harry Koisser that he'd "make a man of him". This means that, as well as knowing the best motorway service station Marks & Spencers, KFCs and WCs up and down the country, they've also got very good at playing live.

Their top secret show at London's new Birthdays venue, reviewed in last week's *NME*, was a confetti-covered glam, punk and singalong-chorus filled party, so look out, Cardiff (Oct 21), Nottingham (Oct 22), Manchester (Oct 24), Glasgow (Oct 25), Edinburgh (Oct 26), Leeds (Oct 27), Bristol (Oct 29) and yes, Birmingham (Oct 31) – Peace are coming for you.



MI AMI

STARTS: London, Shacklewell Arms, Sept 10

Now a two-piece with added dance grooves, Mi Ami launch their new album for 100% Silk at the Shacklewell Arms in London next month.



ZEBRA KATZ

STARTS: Manchester, Club Academy, Sept 28
NYC ball culture rapper Ojay Morgan plays big tune 'Ima Read' and more supporting Azealia Banks. Ends 02 Shepherd's Bush Empire (Oct 12).



RACHEL ZEFFIRA

STARTS: London, St Andrew's Church, Oct 18

Faris Badwan's Cat's Eyes partner debuts her solo work at this special London church show. Expect a full tour later in the year.



THE BOTS

STARTS: Bristol, The Croft, Oct 29

The Blur warm-up act graduate to their own tour with dates across the UK this October. They'll finish at Southampton Joiners on Nov 5.



DEAF CLUB

STARTS: Leeds, Cockpit 3, Nov 2

The shoegaze-inspired Welsh band head out this November on a co-headline tour with friends Broken Hands. Ends Manchester Trow Fallowfield (Nov 12).



MYSTERY JETS

STARTS: Oxford, O2 Academy, Nov 4

The Jets take their recent album 'Radlands' on a 14-date tour this November. If they're not wearing cowboy boots and tasseled shirts we'll be disappointed.



CLOUD NOTHINGS

STARTS: London, Village Underground, Nov 6

Dylan Baldi brings his heavy sound to London again. Ace new album 'Attack On Memory' is out now.



RIZZLE KICKS

STARTS: Bristol, Colston Hall, Nov 8

The cheeky duo will probably have a lot of fun on this, their 15-date autumn/winter tour. They'll end at Nottingham Rock City (Dec 3).



PASSION PIT

STARTS: Glasgow, QMU, Nov 13

Passion Pit finally arrive in the UK after cancelling a number of shows as a result of Michael Angelakos' depression. Ends London HMV Forum (Nov 20)



FIRST AID KIT

STARTS: London, O2 Shepherd's Bush Empire, Nov 20

The duo follow dates supporting Jack White with their very own tour this November. Ends in Bristol (Nov 27).



SOULWAXMAS

STARTS: London, O2 Academy Brixton, Dec 21

The DJ mash-up crew add another live date (they play the Warehouse Project Dec 13) to 'Soulwaxmas'. Party like it's 2003!



BLOC PARTY

STARTS: London, Earls Court, Feb 22

Here's hoping new album 'Four' does well, because Bloc Party have just announced the biggest show of their career – headlining at Earls Court. Huge.

PICK of the WEEK

What to see this week? Let us help



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ENTER SHIKARI

STARTS: Edinburgh, Liquid Rooms, Aug 27

NME
PICK

If you live in Edinburgh, it's a 200-mile drive to Leeds or a massive 390 miles to Reading. But don't worry, because bands aren't completely abandoning the rest of the country this bank holiday weekend. Enter Shikari bring their explosive set of politically-charged post-hardcore on Monday. Also in Edinburgh, Sleigh Bells play tunes from their abrasive 'Reign Of Terror' record on Aug 22 (or see Santigold at the HMV Picture House) and Grimes presents synth multitasking at the Liquid Room on Aug 28. Elsewhere in the UK, there's annual dance sesh Creamfields (Deadmau5, Calvin Harris, Guetta and more) plus small festivals including folk-friendly Doune The Rabbit Hole (near Falkirk) and Manchester's Fat Out at Islington Mill which plays host to the Norwegian noise-metal of Arabot.



Everyone's Talking About
MAJOR LAZER AT CARNIVAL
STARTS: London, Portobello Road, Aug 27
There are Notting Hill Carnival-inspired events happening all over the country, but none beat RBMA's party under a Portobello Road arch. This year, like last, Diplo and Switch top the bill as Major Lazer and they've invited Hudson Mohawke and Lunice to demonstrate why they're the DJ duo to beat.



Don't Miss
BELSONIC
STARTS: Belfast, Custom House Square, Aug 23
Two Door Cinema Club's tourbus got mobbed by fans at a gig in Mexico – so who knows how crazy things could get at this homecoming date? Join the Basement People by brandishing a lusty sign or dying your hair to look like Alex Trimble. Noah And The Whale and Oberhofer provide support. David Guetta headlines the sold out Sunday date.



Radar Stars
HOLY OTHER
STARTS: Glasgow, Stereo, Aug 23
Holy Other is a touring machine. Alongside fellow Tri Angle artist Vessel (spooked-out dance) and Fort Romeau (wistful house) he'll play his trembly electronica up and down the UK visiting Glasgow (Aug 23), Belfast (Aug 24), Bristol (Aug 27) and Birmingham (Aug 28). He heads off with Beach House for 20 European dates this October.

WEDNESDAY

August 22

ABERDEEN

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BELFAST

The Stone Roses/Florence + The Machine Tennent's Vital @ Boucher Playing Fields 0844 8472455

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Dark Dark Dark Sneaky Pete's 0131 225 1757

Neil Thompson Captain's Bar 01316 682312

Santigold HMV Picture House 0844 847 1740

Sleigh Bells The Liquidroom 0131 225 2564

EXETER

Show Of Hands Phoenix 01392 667080

GLASGOW

Social Distortion The Garage 0141 332 1120

LEEDS

Catfish and the Bottlemen/The Mexanines/PaperPlane/Midweek Blues Empire 01132 420868

The Dreamer's Club Oporto 0113 245 4444

Jake Mattison/Balearic Social Club (DJ) Nation Of Shopkeepers 0113 203 1831

Mojah Sela Bar 0113 242 9442

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Alex Berger/Emily Baker Green Note 0871 230 1094

Cass McCombs Birthdays

Charli XCX Sebright Arms 020 7729 0937

Checkpoint Charlie/Big Deal Shacklewell Arms 020 7249 0810

Cheering For Zero/Tom Milsom/Ragweed Bull & Gate 020 7485 5358

The Cracked Favela Chic 020 7613 4228

Crows/New Desert Blues/Dams Hoxton Square Bar and Kitchen 020 7613 0709

Daniel & The Good Ones/Beverly Ely Zigfrid Von Underbelly 020 7613 1988

David Toop/Seymour Wright/Steve Noble Cafe Oto 0871 230 1094

Deap Vally Tamesis Dock

Delaney/Harvey Francis/Laura Jeanne Troubadour Club 020 7370 1434

Eye Emma Jedi Barfly 0870 907 0999

Finisher/Shields/Despite My Deepest Fear/In Ruins/The Homecoming/Times Like These Boston Music Room 020 7272 8153

Jon Tye/Pete Fowler Big Chill Bar

Madison Violet/Jack Harris The Lexington 020 7837 5387

Merciless Fail/Naked Remedy/Skeleton Kid Dublin Castle 020 7485 1773

Of Monsters And Men Electric Ballroom 020 7485 9006

Paper Beat Scissors Slaughtered Lamb 020 8682 4080

Pasco Tom/Claire Uchima/Lenea Herew Bedroom Bar 020 7613 5637

Saves The Day Peel 020 8546 3516

Schray/Roo Panes/Evanjack Half Moon 020 7274 2733

Skinny Girl Diet New Cross Inn 020 8692 1866

Soul Immigrants/Joanna Eden Spice Of Life 020 7437 7013

That Fucking Tank/Guns Or Knives Windmill 020 8671 0700

Wildflower/Alice Jemima/Wolf Alice Gallery Cafe

Will And The People Proud Galleries 020 7482 3867

Younghearts/Capitals/Dead Wolf Club Notting Hill Arts Club 0207 460 4459

MANCHESTER

Jake Manning Roadhouse 0161 228 1789

Tim Holehouse/Duncan Evans Night & Day Cafe 0161 236 1822

OXFORD

Deaf Havana O2 Academy 0870 477 2000

PLYMOUTH

This Is Hell White Rabbit 01752 227522

SHEFFIELD

Larkin Poe Greystones 0114 266 5599

WAKEFIELD

H Hawkline/The Spills/R-Seillog The Hop 0871 230 1094

WOLVERHAMPTON

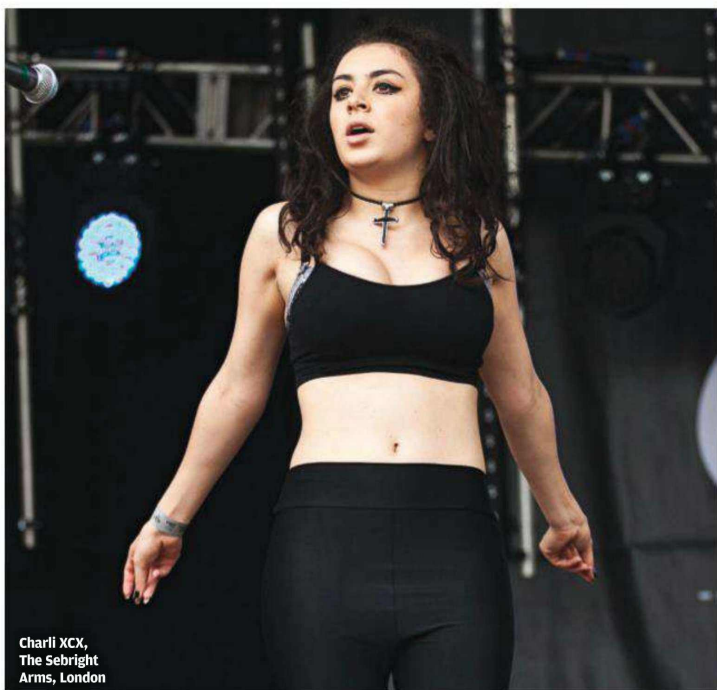
Mark Lanegan Band/Creatures With The Atom Brain Wulfrun Hall 0870 320 7000

WREXHAM

Howler Central Station 01978 358780

YORK

Fearless Vampire Killers Fibbers 01904 651 250



Charli XCX,
The Sebright
Arms, London

THURSDAY

August 23

ABERDEEN

Dark Dark Dark The Tunnels
01224 21121

BATH

Gavin Lazarus Trio Green Park Tavern
01225 400050

BELFAST

Two Door Cinema Club/Noah &
The Whale/The Cast Of Cheers/
Oberhofer Custom House Square
0871 230 1094

BIRMINGHAM

Fury Asylum 0121 233 1109
Kate Goes/Eat Y'Self Pretty Bulls
Head
Lumi Tunes/The Hope Project/The
Gareth Hides Project 02 Academy 3
0870 477 2000
Old Man Luedecke Hare & Hounds
0870 264 3333
Skarlett Riot/Valous/Exodus Calling
Roadhouse 0121 624 2920
Zoe Lyons/Paul Thorne/Gary Little
Glee Club 0870 241 5093

BOURNEMOUTH

Bombay Bicycle Club 02 Academy
0870 477 2000

BRIGHTON

Cass McCombs The Haunt
01273 770 847
Mile Wide Smile Club Black Lion
01273 711 884
Nitzam/Black Bonds/Rain Eater
Prince Albert 01273 730 499

The Perch Creek Family Jug Band
Blind Tiger 01273 681228
Sneaky Low Five Mesmerist
01273 328542

BRISTOL

vic Du Monte Fleece 0117 945 0996
Star Fucking Hipsters/Anti
Vigilante/OneSeven Croft (Main
Room) 0117 987 4144

CARDIFF

Call The Doctor Gwdihw Cafe Bar
029 2039 7933
The Heartbreaks/Best Days/
Greetings Undertone 029 2022 8883
DERBY
The Wax Dramatic/The Nature Of
Reality Victoria Inn 01332 204 873

EDINBURGH

All Time Low HMV Picture House
0844 847 1740

Henry Ibbs Captain's Bar
01316 682312
Mike Scott/Ian Rankin St Cecilia's
Hall 0131 668 2019

North Atlantic Oscillation Electric
Circus 0131 226 4224
Trust Sneaky Pete's 0131 225 1757

EXETER

Listener Cavern Club 01392 495 370

GLASGOW

Fearless Vampire Killers/Kasiuss/
Your Illuminations King Tut's Wah
Wah Hut 0141 221 5279
Holy Other Stereo 0141 576 5018
Starve/Citizens Ctznz/Khuda Bar
Bloc 0141 574 6066

HOVE

Wolfe/Choice/Jake Watson
Brunswick 01273 735254

LEEDS

The Gonzo's New Roscoe
0113 246 0778
Nicky Phillips Verve 0113 2442272
Plato's Jacuzzi Chemic Tavern
0113 245 7977
Smiling Ivy Carpe Diem
0113 243 6264
LEICESTER
Frank Fairfield/Jinnwoo/Weikie The
Cookie Jar 0116 2531212
Honour Is Dead/Villa Rise
Soundhouse 07830 425555
Trembling Bells Musician
0116 251 0080



The Blackout,
Sugarmill,
Stoke on Trent

LIVERPOOL

Fighting Fiction Lomax @ Nation
0151 236 4443

LONDON

Abney Park/Professor Elemental/
Sunday Driver Scala 020 7833 2022
Alan Clayton/The Astronauts/
The Hungry Dog Band 12 Bar Club
020 7240 2622
Alison & The Earthquakes/
Rhys Lewis & The Relics Floridaita
020 7314 4000
Big Hat/Liv & The Lionhardt/
White Money Garage (Upstairs)
0871 230 1094
Big K.R.I.T Dingwells 020 7267 1577
Booker T. Jones Ronnie Scott's
020 7439 0747
Cardinal Jack/The Theme/
Cinemaware New Cross Inn
020 8692 1866
Davey Horne Bull & Gate
020 7485 5358
Dignan Porch The Waiting Room
020 7241 5511
Dorey The Wise/Lola James/Jamie
Martyr Roadtrip 020 7253 6787
Eugene McGuinness Birthdays
Francis Boyd Club Surya
020 7713 6262
Glen Matlock & The Philistines Half
Moon 020 7274 2733
Goldheart Assembly Sebright Arms
020 7729 0937
Keebo/Feature/INNO70 Lock Tavern
020 7485 0909
Kremated/Bloodcell The Unicorn
020 7485 3073
Less Than Jake/Apolologies I Have
None/Pacer Barfly 0870 907 0999
Luke Girvan Dublin Castle
020 7485 1773
Matthew & Me Tamesis Dock
Molly Wagger/Koasound Cargo
0207 749 7840
Mr Fogg/My Tiger My Timing Hoxton
Square Bar and Kitchen 020 7613 0709
Orchestra Of Spheres/Alexander
Tucker Shackwell Arms
020 7249 0810
Peaking Lights/Cinemascope
Corsica Studios 0207 703 4760

Peggy Sue Dalston Roof Park
020 7275 0825
Road To Nowhere/The Skywalkers
Queen Of Hoxton 020 7422 0958
Rocky Bay Band/Hijakkt Troubadour
Club 020 7370 1434
Saves The Day/Tellison/Crazy Arm
Rhythm Factory 020 7247 9386
Shimmy Rivers And Canal/The C
Siders/Samuel Loynes Cafe Oto
0871 230 1094
Superman Revenge Squad/William
Nein Scream Lounge 020 8667 0155
Thee Faction/The Tuts/Joanne
Joanne Buffalo Bar 020 7359 6191
Tsars/Spring Offensive/
Oui Leggonnais 93 Feet East
020 7247 6095

MANCHESTER
Blastronaut/Aceldama Grand Central
0871 230 1094

Dead To Me/Our Time Down
Here/The Arteries Star & Garter
0161 273 6726
H. Hawkline & The Dizygous Twins
Soup Kitchen 0161 236 5100

NORWICH
Paul Kelly Arts Centre 01603 660 352

OXFORD
Jeffrey Lewis & The Junkyard
Bullington Arms 01865 244516

PLYMOUTH
Chris Davis/Cy Brandi View 2
01752 252564

PRESTON
Damo Suzuki/Gnod Continental
01772 499 425

SHEFFIELD
The Remnant Kings/Hurricane
Party Greystones 0114 266 5599

STOKE ON TRENT
The Blackout Sugarmill 01782 214 991

ST ALBANS
Big Sixes/Paul Hegley Band/
Tantrum Horn 01727 853 143

THE SOLDIERS Alban Arena
01727 844 488

WOLVERHAMPTON
Pavlov's Dog Robin 2 01902 497860
YORK
Edwina Hayes Black Swan Inn
01904 686 911

FRIDAY

August 24

ABERDEEN

Cara Mitchell/Esperi/Megan Blyth
Cellar 35 01224 640 483
The Charlatans Music Hall
01224 641122

BATH

Tom Maddicott Komedie
0845 293 8480

BELFAST

Brenndan Begley/Caoimhin
O Raghallaigh An Droichead
028 9028 8818
Holy Other/Vessel/Fort Romeau
Menagerie 028 9023 5678
Tom Jones/Brian Kennedy Custom
House Square 0871 230 1094

BIRMINGHAM

The Days Of Plenty/Drag Scruffy
Murphy's 0121 333 3201
Day Release/Bolshie/The Delta
Rhythm Flapper 0121 236 2421
Feird Wish/Heels/Ronin 02 Academy
2 0870 477 2000
Hour Of Pennance/Basement
Torture Killings Asylum 0121 233 1109
Listener/Artemis Actress & Bishop
0121 236 7426
Silicone Daisy/A Promise To Forget/
Never Say Hero 02 Academy 3
0870 477 2000

BOURNEMOUTH

The Heartbreaks 60 Million Postcards
01202 292 697

Let's Go Safari On The Rocks

BRIGHTON

The Beautiful Word Sticky Mike's Frog
Bar 01273 749 465
Esben & The Witch/Cold Pumas
Prince Albert 01273 730 499
J.Kenzo/Fused Forces/Rezomine
Volks Tavern 01273 682828
Molly Malone Black Lion
01273 711 884

BRISTOL

Deadboy Thekla 08713 100000
Inkubus Sukkubus/Cauda Pavonis/
Ashsteangels Fleece 0117 945 0996
John E Vistic/Jom Johnston
Thunderbolt 07791 319 614
Orchestra Of Spheres/VexKiddy
Start The Bus 0117 930 4370
That Fucking Tank/Poino/Big
Joan/Croft (Main Room) 0117 987 4144

CARDIFF

Gas Station Bop Gwdihw Cafe Bar
029 2039 7933
The Tygers of Pan Tang Bogiez
029 2034 1463
4th Street Traffic/Carbon Clwb Ifor
Bach 029 2023 2199

CARLISLE

13 Stars Club 01228 817523
CHELMSFORD
Gary Powell/Fete Hooga
01245 356 811

COVENTRY

Frank Fairfield Taylor John's House
024 7655 9958

DURHAM

Head Of Light Entertainment Love
Shack 0191-3845757

EDINBURGH

Chris Silver/Kathryn Nicoll/Tom
Oakes Captain's Bar 01316 682312
Mull Historical Society Scottish
Parliament Visitor Centre
01313485200
Roddy Woomble Acoustic Music
Centre 0131 226 5138

EXETER

Gadjo Phoenix 01392 667080
FALKIRK
The Phantom Band/JD Twitch/The
Lovely Eggs/Rudi Zygadlo Doune The
Rabbit Hole Festival

FALMOUTH

The Baghdaddies Miss Peapod's
0871 230 1094

GLASGOW

Brogan and The Homegrown Blues/
Mocker/The Dirty Works Maggie
May's 0141 548 1350
The Detours/Fluorescent Hearts/
Stuntman Mike King Tut's Wah Wah
Hut 0141 221 5279
Mike Scott Oran Mor 0141 552 9224
Tale Of Us Sub Club 0141 221 1177
HALTON
Kissy Sell Out/Brookes Brothers/
Union/The Prototypes/Riva Starr
Creamfields 0151 707 1309

LEEDS

Fighting Fiction Chemic Tavern
0113 245 7977



LONDON

THE OTHER TRIBE

FRIDAY, AUGUST 24

KOKO

0844 847 2258

Leeds Festival Foo Fighters/The
Black Keys/The Gaslight Anthem/
Justice 0871 230 1094
Khuda Royal Park Cellars
0113 274 1758

LEICESTER

The Clare Free Band Musician
0116 251 0080
LIVERPOOL
DJ Ellis & James Binary Shipping
Forecast 0151 709 6901

The Gentle Sacs Pilgrim
0151 625 1446
Thomas Joseph/Mary McCombs/
Tom Strasser View Two 0151 236 9555

LONDON

Aeroplane/Villa/Smooth Sailing
Nest 020 7354 9993
Apples/Mammoth Sound Garage
020 7607 1818

Arabrot/Lupins The Unicorn
020 7485 3073
Ayah Marar/Emily Rawson/
Ursa Minor Notting Hill Arts Club
0207 460 4459

A Skillz/The Freestylers/Jah
Screchy Jamm 020 7274 5537
Bing Selfish Cafe Oto 0871 230 1094
Chick Rides Artist/Loose Lips/
Thunderbird 7 Garage (Upstairs)
0871 230 1094

DJ Hype/Rockwell/Shy FX Fabric
020 7336 8898
Filth & Splendour/Alfredo Ramos
The White House 02077207266

Gilles Peterson/Breach/T. Williams
Corsica Studios 0207 703 4760
Gorgeous George/Beach Creep DJs
Shackwell Arms 020 7249 0810

Hardwell/Robbie Rivera/Kryder
Ministry Of Sound 020 7378 6528
Jonny Dub/The Egyptian Lover/

House Shoes Fire Club 020 3242 0040
Jubilee Barfly 0870 907 0999

The Other Tribe Club NME @ Koko
0870 4325527
Patch and The Giant/Lazy Heart
Parade Club Surya 020 7713 6262

Peace/Jacques Renault Village
Underground 020 7422 7505
The Pretty Things Half Moon
020 7274 2733

Sick On The Bus/Meinhof Grosvenor
0871 223 7992
Stanley Odd/Kids Unique Bull & Gate
020 7485 5358

The Statue Thieves/The Paper
Men/Englishkiss Camden Rock
0871 230 1094

Two Bottle Jump/The Expressions
Troubadour Club 020 7370 1434
Will & The Ways/Francis Rodino 100
Club 020 7636 0933

Young Romance Power Lunches
Arts Cafe
YACU/Mitch Daniels Constitution
020 7387 4805

MANCHESTER
Boddika Sankey's 0161 661 9668
The Cheapskates/Paris Angels Ruby
Lounge 0161 834 1392

Checkpoint Charlie The Castle
0161 237 9485
Jon Rundell South 0161 831 7756
Kerri Chandler Joshua Brooks
07790 060562

Virus Syndicate/Altered States/
Tyke MoHo Live 0161 834 8180
Works Unit Roadhouse 0161 228 1789

Zutekh Common Bar 0161 832 9245
NORWICH
Stars Over Shadow/Cleaving
Heeveys Brickmakers 01603 441 118

The Walling Souls Arts Centre
01603 660 352
NOTTINGHAM
Coki Stealth 08713 100000

The Distillery Blues Band Test Match
0115 981 1481
Lacey/Poco Poco/Twisted Focus
Bodega Social Club 08713 100000

PORTSMOUTH
Natty Waul & The Reggae Vibes
The Playhouse 028 7082 3917

READING
Reading Festival The Cure/
Paramore/Bombay Bicycle Club
0871 230 1094

SHEFFIELD
He Met Her Embrace Club
0114 278 8811
Torn Sail Greystones 0114 266 5599

SOUTHAMPTON
Deep Down In The Woods The
Shooting Star 023 8021 1115
Nick Harper/Steve Picken Talking
Heads 023 8055 5899

SOUTHSEA
The Marvels Cellars 02392 826249
STOKE ON TRENT
This Game Of Ghosts Sugarmill
01782 214 991

SWANSEA
Orangefall The Vault 01792 456 110
TUNBRIDGE WELLS
Artful Dodger Bar Kitch

WAKEFIELD
Braveface/George Watson The
Taproom 01924 473223
Release The Bats/Animasolar/King
Nothing Snooty Fox 01924 374455

WOLVERHAMPTON
The Citylightz Slade Room
0870 320 7000
WREXHAM
Skywalkers Central Station
01978 358780

YORK
A Slice Of Cooper The Duchess
01904 641 413

SATURDAY

August 25

Bombay Bicycle Club,
Leeds Festival**BELFAST**

Donal Lunny/Padraig Rynne/John McSherry An Droichead 028 9028 8818
The Illegals Empire 028 9024 9276
James Morrison/Newton Faulkner/Gareth Dunlop Custom House Square 0871 230 1094

BIRMINGHAM

Gypsy Pistoleros/Point Blank Fury/A Thousand Enemies Roadhouse 0121 624 2920
Heart In Hand/Demoraliser/Desolated/Martyr Defiled The Ballroom 0121 448 0797
The Laser Spectacular/Gammer/Darren Styles/Hixxy HMV Institute 0844 248 5037
Spines/Hordes/Xenosis Scruffy Murphy's 0121 333 3201

BOURNEMOUTH

The Black Tambourines/Ghost Town 60 Million Postcards 01202 292 697

BRIGHTON

The Art Department/Charlie Banks Digital 01273 202407
Daddy Marcus Fishbowl 01273 777 505
The Deep Dark Woods/Society The Haunt 01273 770 847
Gazz Marlow Latest Music Bar 01273 687 171
The Rhythm River Trio/The Razorblades/Midnighters Prince Albert 01273 730 499
The Thirst The Hope 01273 723 568

The Wedding Present/CUD/Cineraam Concorde 01273 673 311

BRISTOL

Mass Murderers/Short Bus Window Lickers/Grand Collapse Croft (Main Room) 0117 987 4144
Moogee & Pimpsool/Wasabi Start The Bus 0117 930 4370

CAMBRIDGE

Band Of Skulls Junction 01223 511511

CARDIFF

Johnny Cage & The Voodoo Groove The Full Moon
Oxjam Bank Holiday Party Untertone 029 2022 8883

CHELMSFORD

Missing Andy Hooga 01245 356 811

EDINBURGH

The Charlatans HMV Picture House 0844 847 1740
Factory Floor Sneaky Pete's 0131 225 1757
Kid Canaveral/Bad Books Electric Circus 0131 226 4224
Liz Merritt and Friends/Allan Johnston and Friends Captain's Bar 01316 682312
Machine Room/The Stagger Rats/Val Verde Scottish Parliament Visitor Centre 01313485200
The Nature Boys/The Begbies/Jack Rowberry Cruz Bar 0131 553 6600
FALKIRK
King Creosote/Pram/Jeffrey Lewis & The Junkyard/Holy Mountain/Hidden Masters/The Rudiments Doune The Rabbit Hole Festival

FALMOUTH

Andy Hague's Hip Replacement/Global Monastery Miss Peapod's 0871 230 1094

GLASGOW

The Digzys/Kambulu/Outstandafold & The Wetty Maggie May's 0141 548 1350
Dirty Water Oran Mor 0141 552 9224
Korsakoff The Arches 0141 565 1000
The Smoking Indians/Monsters On Movie Posters/Revolve O2 ABC2 0141 204 5151
Tango In The Attic/Versus Versus/The Barrels King Tut's Wah Wah Hut 0141 221 5279

GLOUCESTER

Benjamin Francis Leftwich Guildhall Arts Centre 01452 503050
HALTON
David Guetta/Example/Avicii/Afrojack/The Chemical Brothers (DJ)/Major Lazer/Erol Alkan/Madeon Creamfields 0151 707 1309

LEEDS

Bambooman/Mannagaze/El Mundo Wharf Chambers
Boneyard New Roscoe 0113 246 0778
Call Me When You're Famous Elger 0113 244 4105
Leeds Festival The Cure/Paramore/Bombay Bicycle Club/The Maccabees/Foster The People/Passion Pit 0871 230 1094
Gets Worse The Library 0113 2440794
No Bones (DJ) Nation Of Shopkeepers 0113 203 1831

Trevor Mckee Empire 01132 420868

LEICESTER

This Is Hell The Cookie Jar 0116 2531212
Winky D/Vigilance Band/Layaaan Soljah Starlife 0116 212 4528
Yeah Yeah Noh Musician 0116 251 0080

LIVERPOOL

Chew Disco (DJ) Leaf On Bold St 0151 707 7747
Danielle Moore/Michael Williams/Mr Paul Shipping Forecast 0151 709 6901
Desensitised/Dead Saints/12:27 O2 Academy 2 0870 477 2000
Holy Other/Vessel/Fort Romeau Camp & Furnace 0151 706 0600

LONDON

Alexander Nut/Mr Beatnick Shacklwell Arms 020 7249 0810
Aquablack/Jr/Mark Weaver Nambucca 020 7272 7366
Black Star Carnival/Arthur Gun The Lexington 020 7837 5387
Chase And Status/A-Trak/Zane Lowe/Knife Party/Benny Benassi SW4 Weekender @ Clapham Common 020 7729 8424
Congo Natty/General Levy/Channel One KOKO 020 7388 3222
Corrina Greyson/Ian Siegal/New Street Adventures/The Fantastic 100 Club 020 7636 0933
Digital Mystikz/Champion/Kode9/Terror Danjah Scala 020 7833 2022

Dopefight/Desert Storm/Alunah Windmill 020 8671 0700
Emperor Yes/Big Sixes Spice Of Life 020 7437 7013
Gappy Ranks/Christopher Ellis/Carroll Thompson Hackney Empire 020 8985 2424

The Investigation/Dead Cassette Buffalo Bar 020 7359 6191
Kotki Dwa The Waiting Room 020 7241 5511

Many Eyes/All The Umbrellas In London Bull & Gate 020 7485 5358

Mary Go Round/Culture Cuts Bloomsbury Bowling Lanes 020 7691 2610

Me First And The Gimme Gimmes/Good Riddance/The Flatliners O2 Academy Islington 0870 477 2000

The Rising Vine/Derby Sunshine/Lloyd James Enterprise 020 7485 2659

Rotkappchen/Tom Milsom/The Hall Of Mirrors/Free Swim Queen Of Hoxton 020 7422 0958

Shapeshifters/My Digital Enemy/Tribal Riot Bussey Building

The Show/A New Tomorrow/Medusa Barfly 0870 907 0999

Silent Descent/Attica Rage/The Dead Lay Waiting Garage 020 7607 1818

Tevo Howard/George Fitzgerald/Huxley Corsica Studios 0207 703 4760

Tippa Irie/Robbo Ranx/Curtis Lynch Jr Big Chill House 020 7427 2540

Tokyo Blade/Deep Machine Borderline 020 7734 5547

T-Bird Inspiral Lounge 020 7428 5875

The 'A' Train/The Accidents/Tsars Cavendish Arms 0207 627 0698

MANCHESTER

Arabrot/Talons/Poino/Klaus Kinski/Heroine Diet/Bitches Islington Mill 0871 230 1094

Cable35/I Am Giant Retro Bar 0161 274 4892

Caged Asylum Ruby Lounge 0161 834 1392

Damo Suzuki/Monkeys In Love/Babyslave Lass O'Gowrie

Eclair Fifi Common Bar 0161 832 9245

Federation & Beyond Sankey's 0161 661 9668

The Fierce & The Dead/Trojan Horse/Mount Fabric Kings Arms 0161 832 3605

Limbo/Chris Carrier Joshua Brooks 07790 060562

Desensitised/Dead Saints/12:27 O2 Academy 2 0870 477 2000

Holy Other/Vessel/Fort Romeau Camp & Furnace 0151 706 0600

Alexander Nut/Mr Beatnick Shacklwell Arms 020 7249 0810

Aquablack/Jr/Mark Weaver Nambucca 020 7272 7366

Black Star Carnival/Arthur Gun The Lexington 020 7837 5387

Chase And Status/A-Trak/Zane Lowe/Knife Party/Benny Benassi SW4 Weekender @ Clapham Common 020 7729 8424

Congo Natty/General Levy/Channel One KOKO 020 7388 3222

Corrina Greyson/Ian Siegal/New Street Adventures/The Fantastic 100 Club 020 7636 0933

Digital Mystikz/Champion/Kode9/Terror Danjah Scala 020 7833 2022

The Lovely Jonjo/Holestar/Lucy Locket Legends 0161 832 1111

MILTON KEYNES

Blake Stables 01908 280800

NEWCASTLE UNDER LYME
The Ruby Dukes/Tony McCarroll/Micky Sheehan Old Brown Jug 0191 478 6204

NORWICH
Hessian Rose/Rise Brickmakers 01603 441 118

NOTTINGHAM
Grader/Heavy Hands/Hardships Rock City 08713 100000

Hallouminati Contemporary 0115 948 9750

OXFORD
Refugees Of Culture/Pieces Of Rome/The Mark Bosley Band Wheatstheaf 01865 721 156

READING
Reading Festival Kasabian/Florence + The Machine/The Vaccines/Enter Shikari/At The Drive-In/The Crips/OFWGKTA/Metronomy/Katy B/Azealia Banks 0871 230 1094

SHEFFIELD
Frankie Paul O2 Academy 2 0870 477 2000

Silverjet Corporation 0114 276 0262

SOUTHSEA
Chris Ricketts Cellars 02392 826249

STOKE
Thornleaf Talbot 01782 845507

STOKE ON TRENT
Black Origin Sugarmill 01782 214 991

Honour Is Dead/Villa Rise Underground 01782 219944

Neon Rouge The Famous Lion 01782 846780

SWANSEA
Lovcats/The Commoners The Vault 01792 456 110

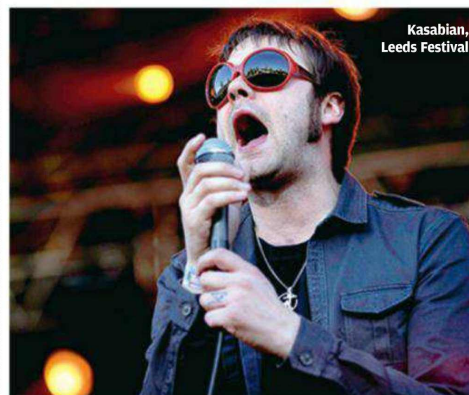
Status Quo/Martin Turner's Wishbone Ash/Bad Influence Singleton Park 01792 205678

WAKEFIELD
The Bazaars/The Coopers/The Fur Blend The Hop 0871 230 1094

WARRINGTON
Adam Ant and The Good, The Mad and the Lovely Posse Parr Hall 01925 442345

WOLVERHAMPTON
Mungo Jerry/Ballroom Glitz Robin 2 01902 497860

YORK
Morderstein/Memorium The Duchess 01904 641 413

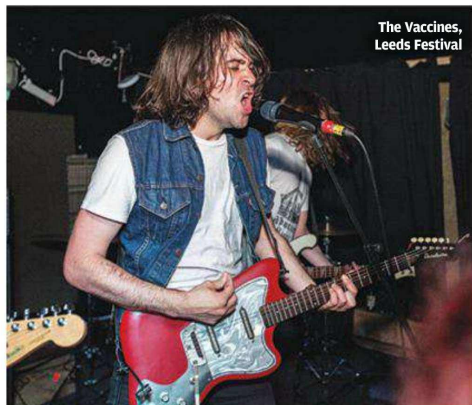
Kasabian,
Leeds Festival

GET IN THE GIG GUIDE!

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

SUNDAY

August 26



The Vaccines,
Leeds Festival

BELFAST

Hothouse Flowers/Gareth Dunlop Social Sounds @ 21 Social 028 9024 1415

James Huih Empire 028 9024 9276
The Sands Family Waterfront 028 9033 4455

BIRMINGHAM

A Wilhelm Scream/Minimum/Laughing In The Face Of 02 Academy 2 0870 477 2000

Don't Touch The Walls/Sound Of The Sirens The End 0121 448 0797

John J Presley/God Damn/Sidewinders Wagon & Horses 0121 772 1403

Martin Buttrich/Hector/Adam Shelton Rainbow 0121 772 8174
No Reality/Nibiru/Bang Bros Across & Bishop 0121 236 7426

Sevendaze/This Elegant Chaos 02 Academy 3 0870 477 2000

BOURNEMOUTH

Frau vs Get Your Geek On/Spec vs Youth Gone Wild/Delorean vs TNT 60 Million Postcards 01202 292 697

BRIGHTON

The Emperor Penguins Mesmerist 01273 328542
Gentlemen Starkey/The Interruptions/The Repeat

Prescriptions Green Door Store 07894 267 053

BRISTOL

Big Chief Weird Bird Mr Wolf's 0117 927 3221

Dark Dark Dark/The Blood Choir/Elle Neate Fleece 0117 945 0996
Repo Man/The Guilty Pleasures

Croft (Main Room) 0117 987 4144
Talisman/Buggs Durrant/Bunny

Marrett Creative Common

BURY ST EDMUNDS

The Rogues Gallery/Sam Russo/Oliver John Ward Chocolate 01284 764488

CARDIFF

Everyone Everywhere/Chalk Talk/Punks In The Beerlight Undertone 029 2022 8883

CARLISLE

Derrick Carter/Alex Metric/Yousef TC's 01228 510444
Jeff Banhart/Ann Banhart Tithe

Barn 01228 532515

DERBY

Virtues/Social Genocide/Checkered Reality The Vic Inn 01332 74 00 91

EDINBURGH

Chilly Gonzales Queen's Hall 0131 668 2019

Conquering Animal Sound Electric Circus 0131 226 4224

Jeff The Brotherhood Sneaky Pete's 0131 225 1757

FALKIRK

Doune The Rabbit Hole Festival Hidden Orchestra/Kid Canaveral/Malcolm Middleton

GLASGOW

Devon Sproule/Two Wings Stereo 0141 576 5018

Jeffrey Lewis & The Junkyard/Hector Collectors/The Middle Ones Mono 0141 553 2400

Saves The Day King Tut's Wah Wah Hut 0141 221 5279

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New York Brass Band Nation Of Shopkeepers 0113 203 1831

Stuart McCallum/Sam Healey/Pete Turner Grove Inn 0113 243 9254

LEICESTER

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Francis Nicolay Soundhouse 07830 425555

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Koley (DJ) Shipping Forecast 0151 709 6901

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Amputated/Basement Torture Killings Bull & Gate 020 7485 5358

Ballyhoo Eventide/Steel Trees/Hope Through Hostility Nambucca

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Dub Pistols/We Were Evergreen/Emily Rawson Book Club

020 7684 8618

D E N A/B-Ju/Arcade Old Blue Last 020 7613 2478

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My Tiger My Timing/Daytona Lights/Das Kitten Bussey Building Neurotic Mass Movement

Underworld 020 7482 1932

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020 7729 8424

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Dance Lady Dance Common Bar 0161 832 9245

Lydia Lunch/Charles Hayward/Alexander Tucker/Grumbling Fur/Fever Fever/Kogumaza Islington Mill

0871 230 1094

Mark Leaf/Joe Wilson/Jamie Duggan Ruby Lounge 0161 834 1392

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Star Fucking Hipsters Star & Garter 0161 273 6726

Stuart Robinson/Nik Denton/Gregg Holden HMV Ritz 0161 236 4355

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Holy Other/Vessel/Fort Romeau Rescue Rooms 0115 958 8484

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Wookie/Martin Liberty Lamer/Archie Bizzle The Bridge

01865 242526

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RHONDDA

The Animals and Friends/John Steel & Mickey Gallagher/Spencer Davis

The Factory

SHEFFIELD

The Sonik Seeds Yew Tree 251 7003

Standard Fare/The Bobby McGees/Colour Me Wednesday The Redhouse 07784 022028

SOUTHAMPTON

High Contrast/Logistics/Fred V Junk Club 023 80333 5445

Pete Leigh & The Union Platform Tavern 023 8033 7232

SOUTHSEA

Steve Young Band Cellars 02392 826249

ST ALBANS

Beardo/PsyBz/Fitter/Sticky Fingers The Little Chill @ Verulamium Park 01727 751810

Brockie/Majistrate/Ruffstuff/Jaydan Batchwood Hall 01727 856596

SWANSEA

Steps/Loveable Rogues/The Risk Singleton Park 01792 205678

WAKEFIELD

Chasing Dragons/Ethos Theory Snooty Fox 01924 374455

MONDAY

August 27

BELFAST

Ryan Sheridan/Ryan Shauhnessy Social Sounds @ 21 Social 028 9024 1415

BRIGHTON

Carnival Collective/Puncture Kit/Kalukuta Concorde 2 01273 673 311

King Tafari Love/Unity Hifi/Dreadbeat Volks Tavern 01273 682828

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Attack! Vipers!/Crazy Arm/Goober Patrol/The Polar Bear Clubs Fleece 0117 945 0996

Holy Other/Vessel/Fort Romeau Croft (Main Room) 0117 987 4144

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She Ripped Undertone 029 2022 8883

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LONDON

Bwani Junction Rough Trade East 0207 392 7788

LONDON

Damo Suzuki Windmill 020 8671 0700

LONDON

Elliot Canavan Doyle New Cross Inn 020 8692 1866

LONDON

Fighting Fiction/River Jumpers/Darko Black Wave 020 7428 9730

LONDON

The Heatwave/Seani B East Village 020 7739 5173

LONDON

Lydia Lunch/Cyprus Grove/We Are Birds Of Paradise/The Amusiacs The Lexington 020 7837 5387

LONDON

Major Lazer/Hudson Mohawke/Mele b2b Lil Silva/Lunice/Sean Paul RBMA @ Notting Hill Carnival

LONDON

Nimmo & The Gauntlets/The Promenade Barfly 0870 907 0999

LONDON

Phreeda Sharp/Anduze Dublin Castle 020 7485 1773

MANCHESTER

Karma To Burn Sound Control 0161 236 0340

MANCHESTER

Pete Roe/David McCaffrey The Castle 0161 237 9485

MANCHESTER

Purescence/The Dead Seas/The Number/Freerunner Millgate Pub 0161 688 4910

NORWICH

The Claire Barker Band/Pure Passion/Killer Hurts/Bad Touch/Bad Amplitude/Dead Red Brickmakers 01603 441 118

SHEFFIELD

MJ Hibbett/Haiku Salut/Owl/Mouse/The Sunbathers Rutland Arms 0114 2729003

SOUTHSEA

The Diamond Lights/Nightmare Air Cellars 02392 826249

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Booker T/The Quik Robin 2 01902 497860

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SOUTHSEA The Diamond Lights/Nightmare Air Cellars 02392 826249

WOLVERHAMPTON Booker T/The Quik Robin 2 01902 497860

Dry The River, Electric Circus, Edinburgh

Dry The River, Electric Circus, Edinburgh

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Dry The River, Electric Circus, Edinburgh

JACK AND MEG'S BIG BANG THEORY

As *The White Stripes* hit the peak of their powers in 2003, NME photographer *Dean Chalkley* had a few beastly surprises in store...

Working with a band for the first time is

always a slightly daunting experience. Land yourself at one end of the spectrum and you get a bland bunch of beige types with nothing particular to say for themselves. Wind up on the other side and you find yourself trying desperately to mould some integrity-burdened artiste's perfectly sculpted vision into something even slightly less pretentious than the po-faced ideas you've been confronted with. Most people fall in the middle of these two poles, but occasionally you come across someone a bit special.

The first time I shot The White Stripes was in early 2003. They'd previously exploded into the public consciousness with breakthrough third album 'White Blood Cells' and were, unknowingly, preparing to transcend into altogether higher realms with the release of follow-up LP 'Elephant' and its mammoth single, 'Seven Nation Army'. At the time of shooting them for their NME cover, the record was still being kept under high-security lock and key, meaning the only detail we had to base the idea on was the album's title.

Naturally, if you've got a record called 'Elephant', then the only logical thing to do is to get an elephant involved – or at least as much of one as you can source from the BBC props department at short notice. So, there I was at Holborn Studios in London, in the midst of a custom-made red-and-white set (The White Stripes practically owned those colours at the time), face to face with a bubble-wrapped elephant's head waiting for Jack and Meg. I'd had a chance meeting with Meg a while earlier when I'd been with Soledad Brothers who were friends of theirs, and she'd happened to walk into the pub as a White Stripes song was on the TV. Jack, though, was an unknown entity. As I mentioned previously, bands with as strong an aesthetic as theirs can often be a huge pain in the arse to work with and get so caught up worrying about their visual identity being exploited that they end up sitting there, very carefully doing nothing. Jack and Meg, however, were nothing like this. They were brilliant.

Having got through the original, planned shots of the pair flanking either side of the beast's



wall-mounted head and some other posed shots, we then went about setting up a more off-the-cuff concept. The premise was essentially that the elephant would be shot to look as though it was emerging, horror film-like, from the ground while the two of them cowered, terrified in the corner, like the kids from *The Shining*. Standard.

The band were, thankfully, game and took their stances as I counted them in for their shot. Three... two... one... BANG. All the lights simultaneously blew, leaving two altogether

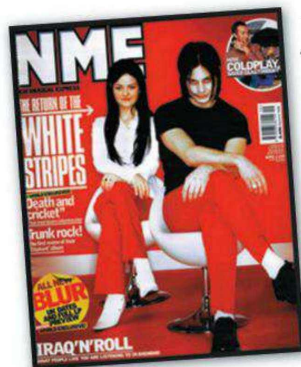
more realistically terrified Stripes sitting in the dark opposite a gigantic fake severed head. I like to think what transpired must have been the result

The pair were sitting in the dark opposite a fake severed head

of some kind of combined cosmic energy being transmitted in a moment of intense, artistic expression. Or something.

Lights replaced, the rest of the shoot carried on without a hitch – one of the earlier shots from the day eventually made the cover, but I always think those cowering, corner pictures were really the definitive ones. Slightly surreal and with an unexpected bout of melodrama, they captured everything that The White Stripes were about at that time.

Later in their career, I went on to work with the band a few more times – once, in Paris, in a memorable shoot around 'Get Behind Me Satan' with Jack decked out like a top-hatted, moustachioed Jack The Ripper and Meg in full-on corseted damsel mode, and later with Jack in various alternate guises. But that moment where everything literally exploded into place will be the time I remember the most – after all, it's not that often that an elephant in the room yields such successful results.



Top: Meg and Jack make a trunk call and (above) NME's cover from March 1, 2003

NME

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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 It's not country house living and it's not park life but something much more concrete (5-3-7)
- 9+10A Relegation for Forest with Richard Hawley (4-2-3-5)
- 11 Futureheads album is in with a shout (4)
- 13 Dislikes including Midge Ure's old band (4)
- 14+26D Heavens above, it's that time of year for a Jesus And Mary Chain number (5-5)
- 16+34A The tour he's out organising for Conor Oberst's music (5-5)
- 17+32A A Hole song re-worked by Alabama Shakes (4-5)
- 18 "Heaven help me mademoiselle/She rings the bell for all the world to hear", 2005 (4)
- 19 Take pleasure in an album by US punk rockers Descendents (5)
- 20 As American musician Richard Hall is better known (4)
- 21 Consider to be part of the Olympics closing ceremony (4)
- 22 Joe Jackson album described in a glib word, perhaps (3-5)
- 25 Move very quickly to get a big Canadian rock band (4)
- 27 Doubt in the end he's a musician and producer (1-1)
- 29 Noel comes back with Ramones and Blondie producer (4)
- 32 (See 17 across)
- 33 Blur piece taken from The Pretenders (6)
- 34 (See 16 across)

CLUES DOWN

- 1 Punk band originally fronted by Feargal Sharkey (10)
- 2 (See 21 down)
- 3 Cat Power a total wreck after recording this number (4)
- 4 Gruff Rhys had to come clean about where he stayed (5-7)
- 5 Sounds like all that 'Dancing In The Dark' was ruining the dancing to Bruce Springsteen's last album (8-4)

- 6 Pink sounding rather unimpressed that this got to number one (2-4)
- 7 The Who themselves started the questioning (3-3-3)
- 8 Sleep easy, somehow, to Happy Mondays' music (3-6)
- 12 Banjo to be turned out on an Elbow single (3-1-3)
- 15 The material is going to wear thin coming from The Courteeners (4)
- 21+2D NME wrong, I'd somehow reckon, regarding this Tim Rose classic (7-3)
- 23 Flowered Up single was a bit of a hit song (3-2)
- 24 The White Lies perform, and then it's curtains (5)
- 26 (See 14 across)
- 28 (See 31 down)
- 30 Album title for Morphine and Pet Shop Boys and also a band's self-titled debut (3)
- 31+28D I say, it's Babyshambles (3-4)

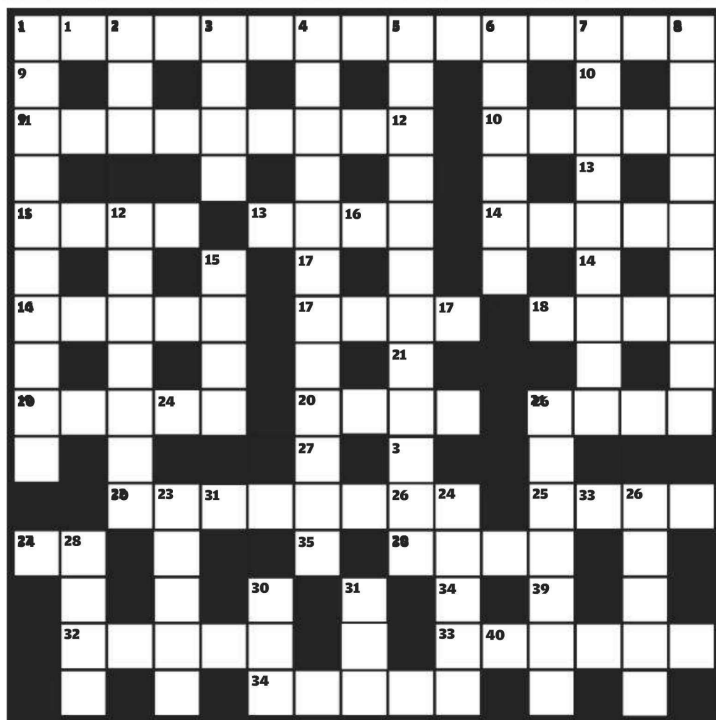
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JULY 21 ANSWERS

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.



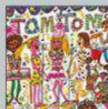
COLLECTORS' CORNER

TALKING HEADS

Here are the music gems that no Talking Heads fan should be without



TOM TOM CLUB - GENIUS OF LOVE (1981)



Taken from their debut album, this single by Talking Heads rhythm section Chris Frantz and Tina Weymouth's side-project is now one of the most heavily sampled records of all time. The most notable user of the track's distinctive hook was Mariah Carey on her 1995 single 'Fantasy'.

Need To Know: The song features in Talking Heads' 1984 concert movie *Stop Making Sense* - a truncated version of the group play the song while David Byrne changes outfits.

TRUE STORIES (1986)



A film directed by and starring David Byrne, whose stock was high after his highly praised performance in *Stop Making Sense*. Featuring cameo appearances from the rest of the band, the movie was not a critical and commercial success at the time, although has since attracted a cult following.

Need To Know: The band released an album of the same name around the same time of the film's release, although there is also a separate soundtrack record featuring other artists.

SAND IN THE VASELINE (1992)



Career-spanning compilation album whose selling point is the inclusion of two previously unreleased demos ('Sugar On My Tongue' and 'I Want To Live') from the group's fledgling days in 1975. There are also three newly completed tunes from just before they split. Their last studio album, 'Naked', was released three years beforehand.

Need To Know: The collection also saw their 1977 debut single 'Love - Building On Fire' feature on CD for the first time.

THE HEADS - NO TALKING, JUST HEAD (1996)



Band formed by Frantz, Weymouth and Jerry Harrison, meaning frontman David Byrne was the only member of the band not present in the line-up. The Heads were instead joined by a host of guest singers, including Michael Hutchence, Debbie Harry and Richard Hell.

Need To Know: The band planned a tour where the guest vocalists could tackle the new stuff and old Talking Heads tunes, but Byrne successfully sued, so it never took place.

FANMAIL

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

Edited by Barry Nicolson



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Letter of the week

The best of the NME mailbag



THERE'S A RIOT GOIN' ON

From: Mark Spears
To: NME

What is the world coming to? I'm talking about, of course, the Pussy Riot sentence. I cannot believe that justice has not been done here. I'm literally flabbergasted. Most distressing about this sad story is the fact that, even with the entire world watching, even with global superstars like Madonna and Paul McCartney weighing in, the powers of evil can still prosper. Those sentences for that crime are just wrong. Credit to Maria, Nadezhda and Yekaterina - they do not deserve to be vilified and punished by a political system that is so very obviously corrupt beyond repair. This case has now become a problem of the whole world. And if you can take one positive out of it - difficult as it may be - it is that at least the entire world now knows how messed up Putin and his cronies are. All I can hope is that justice is done for these three girls - for the sake of the world, the art world and for them as people.

NME's response...

The mind actually boggles doesn't it? And if we hadn't been watching this unfold over the past five months, I'd be convinced the whole thing was a wind up. Yet what started out as a seemingly irrelevant and a

rather silly story about a little-known art collective getting in trouble over a stunt has fast grown into a scandal of global significance. With every twist - the extension of the detention and last week's

shocking verdict - the whole thing has become both more entrancing and more disturbing. But it's also a reminder of the real power that music can have - a major political scandal has erupted because some

people sang a song. And musicians from Alex Kapranos to Madonna are uniting to embarrass a powerful nation state. One thing we can be sure of amid all the confusion: This isn't over - BN

AMORPHOUS ABSENTIA

From: Alex Riding
To: NME

Looks like Noel Gallagher's bottled it and has decided he may not release his Amorphous Androgynous collaboration. Irrespective of whether people enjoyed the tracks that have been released so far, this can only be seen as a backward step. I thought Noel was heading into a purple patch, where he would experiment and truly realise those Beatles comparisons. Even Paul Weller's getting more experimental. Remember when Noel used to collaborate with Goldie? With Ian Brown? With The Chemical Brothers? Nowadays, seems like he thinks he's 'out there' by having brass on 'The Death Of You And Me'. Woah, dude! You're tripping me out, man! Come on Noel: sort it out mate, you used to not give a fuck.

From: NME

To: Alex Riding
"So there's these fookin' backwards guitars, right? And, yeah, every fooker's like, 'Pffft, been there, done that.' But what we've done

is loop the backwards guitars fookin' backwards again, man. It'll bake your noodle, then pan-fry it for good measure..." I jest. In truth, I was looking forward to this album, and the fact that it's apparently a bit of a disaster makes me even more curious. My own feeling is that he should knuckle down and finish it. There's always the High Flying Birds to fall back on - BN

WHERE ARE THEY NOW?

From: Dominic

To: NME

I couldn't help reading Joe Scarfe's letter (NME, August

18) about Jamie T without being reminded of all the other great noughties artists who have disappeared and who need to be tracked down for the advancement of music. My own favourite band, Late of the Pier, are one of those who I believe should be subjected to a new segment in your magazine - maybe called "Where the bloody hell have you been?" - in which you find out why bands who at some point were on the verge of being, well let's say at least good, have evaporated like the hipster's hand-rolled cigarette smoke as it pours through his moustache and into the Camden night. For future editions you could look into Jack Peñate or Everything Everything. You could start with Joe Lean (from Jing Jang Jong 'fame') and I have the first scoop for you - I recently saw him on the tube wearing a very ostentatious leather jacket with a pouch of Drum hanging out of the pocket.

From: NME

To: Dominic

Not a bad idea at all Dominic. My personal vote would go to The Vines. I still wonder - at least on a semi-regular basis - if Craig is still downing Big Macs like there's no tomorrow. Oh, and some news just in about Late Of The Pier: apparently they're all now living in Devon, where they own a seaside café! It's called, er, Latte On The Pier... [You're fired, Barry - Japes Ed] - BN

A SPOT OF CRIBBAGE

From: Penny Ellis

To: NME

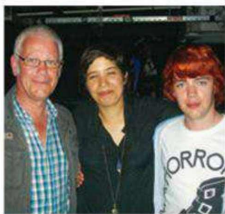
In response to last week's NME article regarding best Cribs track, I have only this to say: the only people who say they don't get the Cribs are those who have not listened (truly listened) to their albums. They are all so different, and make up an Aladdin's cave of priceless



indie gems that I would not like to live my life without. They might get about five per cent of the publicity that bands like the Monkeys get, but they genuinely don't seem to mind because they are so focused on making GREAT music - through them, the indie world is TRULY BLESSED.

From: Christopher MacLachlan
To: NME

I bought your recent Joe Strummer issue (*NME*, August 11) and thoroughly enjoyed the read. In particular, the article regarding the Jarman brothers. 'Come On, Pick A Crib Song!' proved a delight, and your continued support of the band in their 10th year means a great deal to many people. They have a collection of singles, album tracks, B-sides and unreleased material most bands would swap fame, fortune and contentment for, and the insight from your writers, peers and the boys themselves proves how an ethical stance, integrity and enthusiasm can keep the flag flying for 'indie' music. On another note, the Alex Kapranos article on Pussy Riot, in addition to the thoughtful take on Joe Strummer, made for an enjoyable read. Keep doing this and show print journalism has a lot to say in the 21st century.



STALKER

From: Kevin, Cheltenham
To: NME

"Here's the very talented Ayse Hassan, bassist with Savages, pictured with me and my son Nathan (in his Horrors T-shirt!) post-gig on the Thekla boat in Bristol (August 1). The band played a blinder of a show."

From: NME

To: Christopher MacLachlan; Penny Ellis

In a confusing world, *The Crib*s are a band you can count on: not to sell out, not to turn inexplicably shit, and not to change their clothes more than once a fortnight. After a decade of shovelling at the indie coalface, I'm glad that they're finally getting something like their due. May God, Allah, Buddha and Xenu alike save the brothers Jarman - BN

SILENCING THE OLYMPI-CYNICS

From: Thomas Burton
To: NME

I don't understand all this whining and moaning about the Olympics closing

Web Slingsing

The highlight of this week's NME.COM action

GLASTO 2013: STONE ROSES A CERT?

Glastonbury organiser and all round beardy-hero Michael Eavis has let slip that he's on the verge of booking The Stone Roses to headline the 2013 bash. Speaking to *NME* backstage at Hungary's Sziget festival, Eavis said he's "very keen" on the band, adding: "They played at Pilton Party for 300 people in 1995, which is the year they cancelled on the main event and Pulp stepped in to replace them. I would like them to come back at some point. Are they a possible headliner for next year? I think it is possible, yeah." Bearing in mind that both Michael and his daughter Emily have been spotted at Roses shows recently, this news in itself isn't exactly a surprise - yet it still drew a mixed response from *NME.COM* commenters.



Best of the responses...

Would be a boring booking. By next year all the nostalgia will have worn off, everyone who really wanted to see them will have already seen them this year and the band will have realised they hate each other. Plus there's the fact that Ian can't sing for toffee. The other rumours: Arctic

Monkeys, Rolling Stones, Radiohead, Depeche Mode, would all be WAY better.
Owen Sheppard

Ian Brown can sing like the record again, man. Check out some videos. I saw him at Heaton Park with the rest of them...
Barnaby Anderson

People's love of the Roses is not 'nostalgia', and it won't have worn off by next year. You know nowt man.
John Duggan

"Michael Eavis eyes The Smiths for Glastonbury 2013". Now that's a headline worth reading...
Peter Gagie

Michael Eavis should be signing up Jake Bugg and Spector while he has the chance, Kate Bush if she can be arsed, Elton for the Sunday afternoon spot. What about - and this is my own idea - a stage for all the acts who did the first Glasto?
Alan Bridges

ceremony. Yeah, it was a bit naff in places - Russell Brand shouldn't have been allowed anywhere near 'I Am The Walrus' and Brian May committed his final act of regicide by allowing Jessie J to take Freddie's place - but let's focus on the good stuff: The Who, Ray Davies, Liam, Muse. That's a line-up any nation would be proud of. As the events of the Olympics have shown, Britain is great. And when it comes to music, we're untouchable.

From: James Kellett

To: NME
Many people criticised the Olympic closing ceremony and yes, the music was pretty dreadful but it is important to remember that the acts that performed were the acts who the general public consistently vote to Number One in the charts. So the ceremony was only really as dreadful as the public's taste allowed it to be. Furthermore if artists such as Bowie, the Sex

Pistols and Kate Bush had agreed to perform could they have escaped with their credibility intact? I think not.

From: Neil Renton

To: NME
I really wish The Libertines had taken up the offer to play at the closing ceremony of The Olympics. And The Rolling Stones. And the Sex Pistols. Anyone really that summed up what this country is about. Exciting, raw and edgy. It's just a pity that one of the greatest events this country has seen didn't get the send off it really deserved. We could have had The Stone Roses playing to a packed stadium. We could have had David Bowie belting out "'Heroes'". We could have had The Smiths putting their troubles behind them. Instead what we got was Jessie J, a looped CD playing a One Direction song and Beady Eye. While our Team GB athletes put in a proper effort backed by a

fantastic crowd, the closing ceremony gave us nothing much to be proud of.

From: NME

To: Thomas Burton; James Kellett; Neil Renton
I keep hearing about how the Olympics were 'good for the soul of the nation.' Well, after watching a freshly-exhumed-from-the-crypt Mel B stagger through the Spice Girls' (mercifully brief) reunion, my soul feels like it's just shaved off a beard of scorpions with a hammer. And must the BBC funnel Emeli Sandé down my oesophagus like lumpy prison gruel at every opportunity? By the time Brian May and Roger Taylor committed their final act of sacrilege (seriously, they couldn't have ponied up a few grand of that £11 billion for a Freddie Mercury hologram?) I couldn't even muster the energy to care anymore. Much like the Olympics themselves, I just wanted it to end [Bah



STALKER

From: Rebecca Noble
To: NME

"This is me and Jordan from Howler at The Duchess in York. The gig was really good, and during the last song everyone got on the stage. Then the security guard had to come on! Howler are all really nice, I got Jordan's guitar pick when he threw it in to the audience, and he signed my tickets. Can't wait to to see them again on the NME Generation Next tour!"

humbag, Barry! It was brilliant! - Sports Ed]. Now, let's go back to being jaded, cynical Brits - BN

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DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week CHUCK D PUBLIC ENEMY

QUESTION 1

You appeared via satellite on Newsnight following Obama's inauguration in January 2009. What is the name of Newsnight's anchorman (who also reviewed the singles of the year for the 2011 NME Christmas issue)?

"I have no idea. I remember it was Newsnight but that's it."

Wrong. Jeremy Paxman

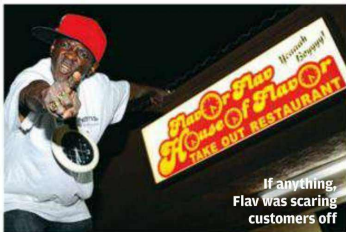
QUESTION 2

Name five things on the menu at Flavor Flav's House Of Flavor in Las Vegas

"Macaroni and cheese, fried chicken, shrimp, fries and... give me a second... baked chicken."

Correct. Does Flav give you a "five-finger discount?"

"I haven't been to his restaurant yet. But I want to do a performance when I do, like The Beatles did on the roof [of Apple Recording Studios]. Public Enemy on the roof of Flav's restaurant."



If anything, Flav was scaring customers off

QUESTION 3

What was the name of the Notorious B.I.G. song that sampled you counting "One, two, three, four, five, six seven, eight, nine" from 'Shut 'Em Down'?

"Ten Crack Commandments"

Correct

QUESTION 4

Which rapper does Sonic Youth's Kim Gordon slag off in the lyrics to 'Kool Thing', from their album 'Goo' (on which you also feature)?

"LL [Cool J]."

Correct. Why can't you just be friends?

"I didn't diss LL. They wanted LL to be in the video. He rang me up last week. He's cool."

QUESTION 5

What pun on your name did NME use when you appeared on the front cover in November 1990?

"NME used to have a section called Public NME. But 1990?"



Wrong. It was 'Cool as Chuck'

"I wrote 'Welcome To The Terrordome' from an article I read with the title 'Welcome To the Terrordome' [a pun on Frankie Goes To Hollywood's 'Welcome To The Pleasuredome']. But that was in Melody Maker. Are you guys still friends?"

QUESTION 6

Who was the other musical guest when

Public Enemy appeared on Channel 4's The Word in 1992?

"The other band? I've no idea."

Wrong. Primal Scream

QUESTION 7

Terminator X's 'Run That Go-Power Thang' samples which classic British single from a recently reformed band?

"Um..."

Wrong. The Stone Roses' 'Fools Gold'.

Are you a Roses fan?

"I remember when they exploded around the 1990 era, Happy Mondays and all that. Manchester guys."

Does Terminator X still farm ostriches for a living?

"He stopped because of one of those hurricanes in North Carolina in 2001 so he doesn't do that any more. It was a great hobby."

QUESTION 8

Name two things that connect Public Enemy to Arnold Schwarzenegger

"Well, we've publicly dissed him as governor of California. And the kid [John Connor] was wearing a Public Enemy T-Shirt in the Terminator 2 movie."

Correct. Also, more obviously ex-Public Enemy DJ Terminator X was named after Terminator



QUESTION 9

How much does a Public Enemy 'Fight The Power' shopping bag from publicenemy.com cost?

"I'll say \$25."

Wrong. \$14.95. Do you shop with Public Enemy shopping bags to rack up your Nectar points and

save the environment?

"Hell, no."

QUESTION 10

What's the official name of the character you play in Wake Up, Ron Burgundy:

The Lost Movie (which is compiled from dropped sub-plots and alternate takes from the original Anchorman movie)

"Wow. What was my fucking name?"

Wrong. Malcolm Y. Why were you in it?

"I'm not a fan of acting. I have a respect for thespians, I'm not just going to jump into the film industry. But Will Ferrell and Adam McKay - co-writer and director] took me out to dinner and begged me to be in the movie. I was like, 'Yeah, sure!'"

Total Score

4/10

"That's fucked up. You're asking me questions about who's the host of Newsnight. 'Cool As Chuck' was such a corny headline. But I should have got my name for my character."

COMING NEXT WEEK

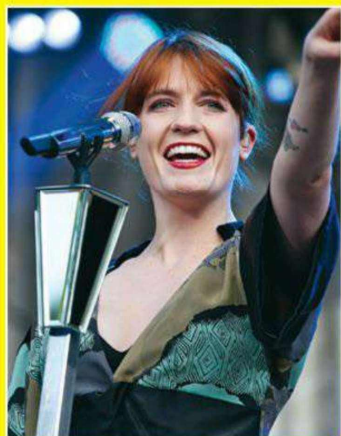
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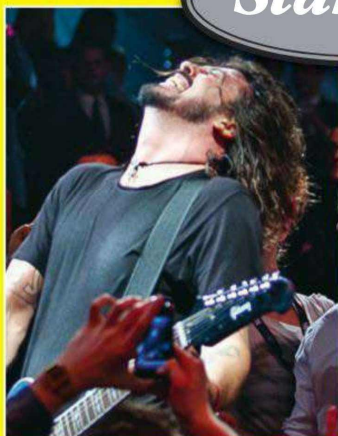
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THE ULTIMATE REVIEW

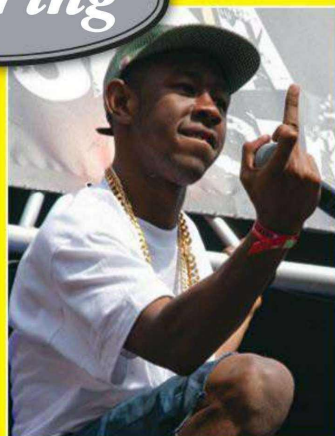
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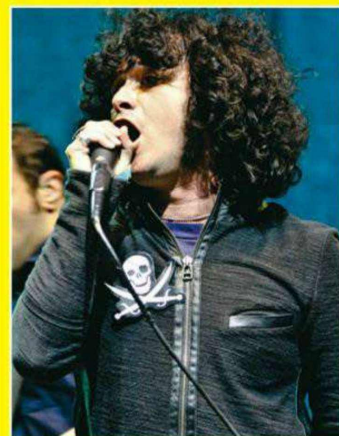
**FLORENCE
& THE
MACHINE**



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