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ON REPEAT

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

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TRACK
OF
THE
WEEK

MILES KANE

You're Gonna Get It

Having lived through The Little Flames, The Rascals, The Last Shadow Puppets and a debut album (2011's 'Colour Of The Trap') that won him a dedicated fanbase, Miles Kane finds himself at the age of 27 as something of a rock'n'roll statesman. Maybe it's that his dedication to his craft seems more important to him than the many distractions of life on the road, or maybe it's that he's great friends with Paul Weller, but he's always seemed set for big things – and the early signs are that second album 'Don't Forget Who You Are' could be it.

Miles' partnership with Weller has been fruitful for the pair of them

This latest stomping cut, 'You're Gonna Get It', was written with the legend himself and the writing partnership has obviously been fruitful for the pair of them, in that it challenges Miles and gives Weller a chance to return to the directness of his youth. When the pair performed it together at this year's NME Awards, it wasn't just their matching haircuts and equally sharp suits that made the performance feel like the passing of a baton. Miles has the attitude and urgent sense of purpose down to a T. Will we see Kane follow Weller's lead again with a Style Council-era short blond crop and some soulful deep house? Probably not. For now it sounds like he's pretty happy with the jam he's got himself into.

Kevin EG Perry, Assistant Editor, NME.COM



SOLANGE FEAT. KENDRICK LAMAR

Looks Good With Trouble

A collaboration between these two is so hot someone should issue a health and safety warning. Compton's best does his thing over a new version of the breathiest cut from Solange's breakthrough 'True' EP. He raps, she smoulders. You'll feel 150 per cent cooler just listening to it.

Dan Martin, writer

SUPERFOOD

TV

Championed by fellow Brummies Peace and Swim Deep, Superfood's new single captures the butt-end of Britpop and banality of modern life. "How am I to dream without the TV on, yeah?", frontman Dom Ganderton squeals, like a stoned teenager batting off his mum's requests for him to get a job. Bratpop, anyone?

Harriet Gibsone, writer

WAXAHATCHEE

Coast To Coast

Waxahatchee's Katie Crutchfield is your new grunge-pop hero. 'Coast To Coast', a sun-tinged paean to a lost relationship, is the first UK single taken from the Wichita re-release of her second album 'Cerulean Salt', and fulfils every Kim Deal-meets-Evan Dando-meets-Sleater-Kinney fantasy.

Jenny Stevens, Deputy News Editor

WILEY

Reload, Aim, Fire

The best of the many instrumental grime tracks Wiley has uploaded onto SoundCloud this week. Jittery, hyperactive, creative: it's textbook. Using the word 'reload' in the title is poignant too, because the man needs to work out where he's at after this year's stinker of an album.

Tom Howard, Reviews Editor

THE VIEW

Standard

They've had the same themes on for seven years now – Dundee slang, drug references and tales of gutter living. But with 'Standard', a new track lobbed onto their greatest hits collection 'Seven

Year Setlist', The View try a languid folk strummer reminiscent of The Bluebells' 'Young At Heart'. Thank God it's about fancying your mate's mum.

Mark Beaumont, writer

BANKS

Warm Water

LA vocalist Banks doesn't use her Twitter because it gets in the way of "making connections". But if staying out of the limelight means spending time with producers such as TEED and creating alluring love songs like 'Warm Water' rather than wasting time crafting the perfect Twitter hashtag, it's a wise choice.

Siân Rowe, Assistant Reviews Editor

PETITE NOIR

Noirse

Slowly but surely Yannick Illunga is becoming more and more assured. Having toured with Foals earlier this year, the South Africa-born Domino signing sounds bold and brash here, urging someone to "show me a good time" and asking to "have a party" over murky guitars that build and build. Think he might be talking about sex.

David Renshaw, News Reporter

JULIA HOLTER

World

The LA-based multi-instrumentalist is definitely not for everyone. But who can deny that lyrics such as "every day my eyes are older" are genius? 'World' is completely stripped back, like a hymn. Her voice is godly and the kind of oddity that would work perfectly as a vocal accompaniment on the new These New Puritans record.

Eve Barlow, Deputy Editor



KANYE WEST

Untitled

Hudson Mohawke recently premiered some new Kanye West songs during a DJ set in Poland. One has Yeezy rapping frenetically over a giant's burp of a beat. The other sounds like getting lost in space with a children's choir in tow. Both are signs of amazing things to come.

Lucy Jones, Deputy Editor, NME.COM

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UPFRONT

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

Edited by Dan Stubbs



HAS GRIMES STARTED MUSIC'S NEW WAVE OF FEMINISM?

*When **Grimes** wrote an impassioned blog about sexism in the music industry, it encouraged a wave of others to speak out. **Emily Mackay** investigates*

MAIN EVENT

In the weeks since Grimes took a stand on sexism in the music industry in a lengthy rant/statement on her Tumblr, a wave of artists have come out in her support.

The Canadian electropop producer's series of short, strident statements, such as "I'm tired of creeps on messageboards discussing whether or not they'd 'fuck' me", and "I don't want to be infantilised because I refuse to be sexualised", caused a powerful reaction. Among

those who reposted it were Deap Vally, whose drummer Julie Edwards said, "It made me feel like we were a lot less alone." Other artists to back Claire Boucher included Hayley Williams of Paramore, How To Dress Well, Orlando Higginbottom of TEED and Kate Nash, who described it as "raw and honest and brave", and found common ground with the experiences Grimes described: "I've been underestimated before. I've had that whole 'You're good for a girl' bullshit that's extremely insulting. People presuming I don't write my own lyrics, let alone my own music."

Edwards empathised in particular with Grimes' points about not being taken seriously as a musician or producer.

"Nobody thinks you know better," she argues. "Everybody knows better than you. That's frustrating – and it's also psychological terror, because if people tell you that enough, and you're feeling weak or tired, you might believe it that day."

A week after the blog's publication, hip-hop artists Angel Haze and Iggy Azalea appeared together onstage in London, calling a halt to bitching between female rappers. "No more pitting your favourite female rappers against each other," said

Haze, "We are the future of rap." Talking to *NME* after the incident, Haze said: "It's hard to be an up-and-coming female rapper because people don't know what to do with us. It's like they don't know what to do with women in hip-hop so the best thing to do is pit them against each other. It's time for people to cut the shit. It's old, it's done."

With many artists agreeing that music industry sexism is a problem, what could be the cause and solution? It's a complex issue, but looking at the number of women behind the scenes in the industry, you can't help but wonder if there

Iggy Azalea and Angel Haze onstage together



Sister act Deap Vally



Kate Nash says it loud

IT'S TIME FOR WOMEN TO FIGHT BACK

TALKING HEAD

NME Deputy News Editor **Jenny Stevens** on why Grimes' blog made her want to punch the air



The power of Grimes' blog was that it summed up exactly the feelings of so many other women in music who've

had enough of being patronised, who are sick of being objectified, belittled, underestimated and groped at gigs. It was a brave piece - given the shitstorm so many of us face when we express anything even vaguely feminist on the internet - that made many other female artists feel like they weren't alone.

A young woman in a new pop act signed to a major label told me recently she felt Grimes was so on point she wanted to speak out about it too, but was told by her PR to keep quiet as it would damage the young, fresh and positive image they'd tried to create around her. Which is funny, because there's few things as old, boring and fundamentally uncool as sexism.

So I hope Grimes' blog carries on acting as a springboard for more people - men and women - to come out and say they won't stand for it. For so long it's felt like all the angry women in music have been in hiding. Where were next gen riot grrrls, I wondered? It felt like the likes of Alice Glass and Kate Nash - the few who have spoken up recently - were banging a lone drum. So all hail Grimes, Deap Vally, Angel Haze and Iggy Azalea, the kick-ass feminists who are ready to fight back. Because we sure as hell need them.

you, groping you, whatever it is, being sexist. I would like to see more people voicing their experiences and not accepting them."

Deap Vally have tackled many of the experiences and feelings they felt Grimes' blog post highlighted in their debut album 'Sistrionix', with the songs 'Women Of Intention' and 'Raw Material' in particular focusing on feeling belittled and underestimated.

Still, the latter, reasons Julie, may not always be a position of weakness. "I think as much as it's frustrating being a woman sometimes, it's also kind of a benefit because there's low expectations of you, so you can really come and blow people away and show people how it's done. It's a nice opportunity to expand people's minds."

GRIMES' BLOG THE POWERFUL POINTS

1 "I don't want to be infantilised because I refuse to be sexualised"

2 "I don't want to be molested at shows or on the street by people who perceive me as an object that exists for their personal satisfaction"

3 "I'm tired of men who aren't professional or even accomplished musicians continually offering to 'help me out' (without being asked), as if I did this by accident and I'm gonna flounder without them... I have never seen this kind of thing happen to any of my male peers"

4 "I'm tired of creeps on messageboards discussing whether or not they'd 'fuck' me"

5 "I'm sad that my desire to be treated as an equal and as a human being is interpreted as hatred of men, rather than a request to be respected"

Read the post in full at actuallygrimes.tumblr.com

seems odd that more artists and women within the music industry aren't speaking out more about the problems they experience.

"I think there is still stigma," argues Kate Nash. "It's weird because we live in such desensitised times and we've seen it all before but society is still afraid of an angry woman. I recently got banned from a music industry event because they felt I would create a 'situation'."

Or perhaps, argues Paul Smith of Maximo Park, who also supported Grimes' blog on Twitter, it's just fear of disappearing under a Twitter storm.

"People who would speak out about something they feel strongly about have gotta be quite sure about what they're talking about, otherwise they'll be ridiculed if people pull it apart and question them. So people are kind of scared, because

might be a link. Around 95 per cent of producers and sound engineers are men, while in this year's Billboard Power 100 list of the most influential figures in the music industry, only 11 were women.

Alison Wenham, CEO of the Association Of Independent Music, has achieved a near 50/50 balance on the board of AIM. She also runs regular panel events on Women In Music. In investigating the barriers that had existed within AIM, Wenham found two things that were holding women in the industry back: "One is that women didn't have the confidence... I'm not saying men have more confidence, but they have confidence in numbers. Women have opinions, but they weren't giving them. Less flattering was the fact women have a tendency to stay in the background, work hard and hope that people notice how brilliant they are and promote them. Which is like waiting to be asked. You need to push yourself forward really."

Given that the issues in Grimes' blog seem to have struck such a chord, it

Grimes' original blog post



THESE NEW PURITANS' BIZARRE REINVENTION

The London band follow up NME's album of 2010 with a collection of orchestral pieces. Career suicide or their finest hour? Louis Pattison finds out

You know, what we do, it's completely suicidal," says Jack Barnett, nursing what remains of his pint in a pub in London's East End. "If we wanted an easy life, we wouldn't be like this. You wouldn't do this if you were a right-thinking person who wanted to have a good career. You just wouldn't."

Jack is pondering 'Field Of Reeds', the upcoming third album by These New Puritans – the group he and his brother, George, founded in Southend-on-Sea in the middle of the last decade. Since their debut album 'Beat Pyramid', These New Puritans have been on an experimental trajectory. Their 2010 album 'Hidden' was an audacious blend of brass and woodwind, Japanese taiko drumming and experimental bashment

that topped NME's 2010 Albums Of Year poll and saw us hail These New Puritans as "one of the most powerful artistic forces in Britain today". But 'Field Of Reeds' is another giant step away from their art-punk roots. Sombre and serene where its predecessor was bold and warlike, it is a melancholic, largely drum-free collection of pieces written and arranged by Jack on strings and brass instruments – trumpet, flugelhorn and tuba all figure – plus a new vocalist, Portuguese jazz singer Elisa Rodrigues, and a bizarre panoply of additional sounds: chromatic 'nipple' gongs, a harrier hawk, and the magnetic resonator piano, an experimental classical instrument described by Jack as a "torture device for pianos".

It is a challenging and difficult work, one likely to draw a line between the

devotees and the doubters. Could it, as Jack ponders, be the sound of career suicide? NME met up with Jack and George to find out exactly what they were thinking.

NME: What were you hoping to create when you made 'Field Of Reeds'?

Jack Barnett: "The funny thing is, I was just putting one note in front of another one and seeing what sound should come next. I don't really think about it like, 'Oh, this is

a big statement.' More than any album before, I purely think about the music I'm creating."

It feels like the sort of record that will split opinion.

Jack: "Hopefully people that like us will expect that we will change a lot. That's one of the things that we do. It feels natural to me to want to change. But then I don't like it when change

and newness is worshipped."

George Barnett: "I think we're a band you have to be in with completely."

So if people say this album is pretentious...

George: "That would annoy me, definitely."

Jack: "I haven't given any time to what an imaginary audience is going

"I just want to make music that I can believe in"

JACK BARNETT

to think about it. It's insulting to an audience to consider them as a target market. It's more respectful just to do what you do and make it as good as you can. Trust in people's intelligence."

What does the title mean?

Jack: "Field Of Reeds' is something from the Egyptian Book Of The Dead – it's the equivalent to heaven, but where it differs is that you live the same



TNP got thoroughly brassed off while recording the album



This cool, retro analogue synth is called a 'piano'



This translates as 'insert squonking noise here'



Some windows suffered while making the record

day over and over. Eternally." Apparently you spent a day smashing glass for the song

"The Light In Your

Name'...

Jack: "We went to a glaziers near our studio and they gave us safety glass, because we wanted tiny little fragments, this detailed sound. You know, you could go to some sample library and get the sound of breaking glass. But that's boring and it sounds shit."

Does the glass-smashing actually signify something?

Jack: "It was obvious to me at one moment that it needed a pane of glass being smashed. It's all in the service of the music. These days, if people like anything it's got to be ironic or retro or clever. I couldn't care less about that. I just want to make music from the heart

that I can believe in. And, in this instance, the glass – it just communicated what I wanted to say."

It feels like a record as brave and unusual as 'Field Of Reeds' deserves a concept to match. But Jack earnestly explains that's not how he approaches music. "When I was writing the press release, I wanted every sense of an angle or whatever to be eradicated from it. I'm not some celebrity, here to proclaim stuff about themselves. It's just... I've written this music, full stop."

But they're not, they insist, out to alienate anyone. "I want as many people to hear it as possible," says George. "It's good stuff."

"It's more melodic and more harmonic than the stuff we've done before," argues Jack. "Wholesome. It's wholesome music."

"Nowadays people just want to go onto YouTube and look at something for 30 seconds, and be like, they know all about it," says George. "We want to be the opposite of that."

"We *are* the opposite of that," grins Jack. "Whether you like it or not."

IS IT AMAZING OR SHIT?

No guitars, no drums... no fun? 'Field Of Reeds' has divided the NME office. Two writers battle it out

"IT'S AMAZING!" says LUCY JONES...



What exactly did you expect from These New Puritans? The beauty of the band is their brave, boundary-pushing experimentalism. Remember 'Hidden' (or should that be 'HIDDËN'?), with its sound effect of a melon covered with cream crackers walloped by a hammer to mimic the sound of a crushed skull?

'Field Of Reeds' goes even further down the neo-classical route we've seen flickers of previously. It's more downbeat and lo-fi than 'Beat Pyramid' and 'Hidden', but while the occasional discord is challenging and there aren't any guitars or drums (don't freak out), with repeated listening it blossoms.

Would you rather artists remained static and churned out more of the same? Would you rather Dylan hadn't gone electric or Bowie hadn't worked with Brian Eno on 'Low'? Would you want to eat breakfast cereal over and over again for the rest of your life? Obviously not. TNP are developing sonically instead of putting out dialled-in, derivative crap. Aren't the most exciting artists those who kick down convention and release what they want because they don't give a fuck? That's rock'n'roll...

"IT'S SHIT!" says MARK BEAUMONT...



These New Puritans are back with an aimless, thrill-free 'experimental' ballet score of a new album. After several weeks of

testing in the NME office we can confirm that side-effects of the album include drowsiness, confusion, near-fatal disappointment and sudden reminders of Super Nintendo game soundtracks from your youth. It's an album that tries so hard to be new and original that it's turned full circle and become antique and derivative. Don't be fooled by the relative hookfest that is 'Fragment Two'; we're talking an album full of mildly synthesized versions of *Peter And The Wolf*, 'In The Hall Of The Mountain King' or the sort of background classical/jazz mood music you'd expect to accompany 1940s cartoons of trolls creeping through marshland. Except entirely shorn of the melody, drama, dynamic and brain-mashing crescendos that classical composers used to give form and climax to their work. It's the sort of esoteric 'art' project where you're supposed to listen to the notes they're not playing, but I've listened to them and they're just as shit. Expect Dalston to ring with cries of, "Oh no, we've always been into Prokofiev, he sounds amaaazing on K..."

NME EXTRA WIN! A TRIP TO SEE BLUR IN DUBLIN!

If you're lucky, you and a friend could be at Damon and co's only British Isles gig of 2013

Not heading out to see Blur at one of their many European festival performances this summer? Fear not. Because while we wait to hear the results of Damon and co's work on their new material in Hong Kong, we're offering two people the chance to see them play their only gig in the British Isles this year.

On August 1, the band will play Dublin's Irish Museum

Of Modern Art. We've got two tickets to give away to the gig, including flights and a stay at the Radisson Blu Royal Hotel in the heart of the city.

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"Mine's a pint of Guinness"

SUN, SEA AND SOUND

If you make your way to London's H&M Oxford Circus to get your wardrobe sorted for a long hot summer of raving, you may also find yourself having a pre-party with Sky Ferreira...

So you've booked your flights, your iPods are filled with banging beach-ready playlists and your suitcases are waiting to be filled... but with what? As summer 2013 kicks off it's more popular than ever to go further afield when seeking daytime thrills and nights raving into the wee hours. Which is why NME have teamed up with H&M to get you ready for the action with a series of exclusive in-store gigs. NME Showcases brought to you by H&M Loves Music is a unique live music experience that brings some of the year's finest

performers direct to your favourite high-street store.

NME Showcases have already hosted an indie love-in from Camden boys Tribes at Manchester's H&M Market Street and a chaotic rock'n'roll singalong courtesy of Libertines legend Carl Barât at Glasgow's H&M Buchanan Galleries store. But beyond preparing guitar-loving revellers for 2013's British festival fields, H&M Loves Music also provides for those party animals looking to wave their glowsticks around to AlunaGeorge in Ibiza. Looking for some neon vests to reflect the bright lights of Balearic

clubs? Check. Some stylish pumps that won't cripple your feet after six hours on the dancefloor? Covered. A pair of short shorts to do your best 'Harlem Shake' in? Look no further.

The third and final addition to NME Showcases is still to come. US starlet Sky Ferreira will be preparing her summer festival setlist at H&M Oxford Circus in London on June 25. "I'm playing most of the songs from the new album and some from the 'Ghost' EP too," she tells NME. Expect to hear her summer anthem 'Everything Is Embarrassing' in her set - and if you're

heading to Ibiza this summer you'll definitely hear it in the clubs too. In the meantime, it's still not too late to see Sky perform it while enjoying 20% off all your wardrobe must-haves!

To win tickets to the exclusive event and get your hands on some H&M gift cards, visit NME.COM/showcases



Sky Ferreira:
the soundtrack
to summer



Tribes onstage at
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Market Street



H&M's Day Party
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in stores now



BOWIE: UNSEEN FOOTAGE

A new BBC documentary brings to light rare film of music's greatest polymath during five key years of his career

A new BBC David Bowie documentary, *Five Years*, airs this Saturday (May 25), featuring previously unseen footage from the most pivotal eras in the singer's career. Covering the Ziggy Stardust period (1971-2), the shift from 'Young Americans' to 'Station To Station' (1975-6), the Berlin phase (1976-79), 'Scary Monsters (And Super Creeps)' (1980) and the global mainstream success of 'Let's Dance' (1983), the feature-length film includes super-rare footage of 'Young Americans' being recorded, scenes of Bowie being mobbed at Ziggy shows, performing in *The Elephant Man* on Broadway and a bizarre disembowelment mime as a reaction to meeting Andy Warhol.

NME spoke to director and producer Francis Whately about the extraordinary film...

How did *Five Years* come about?

Francis Whately: "I've been a huge Bowie fan all my life. I did a couple of projects with him quite a long time ago – an *Omnibus* film that he narrated and a little film with him on a piece of sculpture. He was always very nice and I always wanted to make a longer piece about him. Before the V&A announced their exhibition, I met the curator and we said wouldn't it be nice if I did some kind of tie-in thing. I thought, 'What can I do that will complement their show but not echo it?'"

How did it feel to uncover the rarer footage?

"We went off to a telecine suite [where film is transferred to video] at BBC Television Centre just before Christmas and we were unbelievably excited because we knew

that, for example, the stuff in the recording studio where he's singing 'Right' from the 'Young Americans' album is unbelievably rare. I don't believe anyone's seen that since it was filmed. It was a very special moment because it's him doing what you never see him

doing, which is actually interacting with his band. I knew when we saw it that we'd got something quite special. And there was an interview from 1972 that we didn't use because the quality was too poor, which was very illuminating because it was before he was a star. But there was no doubt in that interview that he knew he was something very, very special and that he was going to become a star by hook or by crook."

What other archive footage didn't make the cut?

"There's quite a lot. I could very easily have made a three-hour cut. I'd love to have used the *Midnight Special*, which was a gig he did at the Marquee in the early '70s, after he disbanded The Spiders From Mars at the Hammersmith Odeon. There are all sorts of rights issues over that. There's some pretty rare stuff of Nassau, the concert he did for 'Station To Station'; there's some lovely additional Thin White Duke footage we would've loved to have used. There's quite a lot of stuff of Ziggy in America in the early days, the 'Aladdin Sane' period, and then of course there's a lot of 'Diamond Dogs' stuff, but I felt all that had been seen before and what I was trying to do was give the audience as much unseen stuff as possible."

Filming 'Life On Mars?' in 1973



FIVE OTHER UNMISSABLE BOWIE DOCUMENTARIES



CRACKED ACTOR

Trailing him on the *Diamond Dogs* tour in '74, this captures post-Ziggy Bowie at his most glamorous.

DAVID BOWIE AND THE STORY OF ZIGGY STARDUST

Narrated by Jarvis Cocker, this BBC4 doc told of the creation of the Ziggy persona.

ADAM BUXTON ON DAVID BOWIE

Merging fandom with larfs, this BBC 6Music show delved deep into the BBC archives.



SOUND AND VISION

A full career précis from 2003, Bowie himself was interviewed for this insightful film.

TIM MINCHIN ON BOWIE

A three-parter for Absolute Radio, this mammoth doc traces Bowie's life from birth to 'The Next Day'.

Why did you choose those particular years?

"I was trying to show how radical the changes were that he underwent. Going from basically a singer-songwriter album on 'Hunky Dory' to glam rock on 'Ziggy Stardust' to soul with 'Young Americans' to a sort of electrofunk album with 'Station To Station' to an ambient album with 'Low' to an art-rock album with 'Scary Monsters...' to a commercial album with 'Let's Dance' is about as radical a change as any artist can undergo. I wanted to capture the transitions and the incredible productivity of those years."

What's been your relationship with Bowie and his work?

"Anyone who knows me will say that it



The Elephant Man on Broadway



A photoshoot in Holland, 1974

has defined me. I love the protean nature of Bowie's work, and I love the fact that at the height of his fame he's said, 'I don't need to do that any more, I'm going to do something else.' His bravery is astonishing, to capture a market, then throw it aside and start again, and succeed."

Has Bowie seen it?

"Not yet. He will. I hope he's delighted. I haven't made it for him but I've tried to reflect, using his words and those of his closest collaborators, as truthful a picture of his work as possible."

Who is Leonard Bopper? ...the debut album by EASE SPRINGS

...accompanied by a brand new, animated mystery novella...

WhoisLeonardBopper.com

Release Date:
MONDAY
13TH MAY
2013

Official Launch Party:
9PM THE
WATER
RATS
LONDON

FRIDAY
17TH MAY
2013

NEWS OF THE WEIRD

FROM THE NME NEWSROOM

SWEET DREAMS

In what initially appeared to be a teenage super-fan hacking the band's website, it seems that 30 Seconds To Mars really are offering fans a chance to have a night's kip in Jared Leto's bed. This is not in any way creepy.

ROLE DIGGER

Kanye West is set to appear in the long-awaited *Anchorman* sequel, having been spotted on the set of the movie. It's rumoured the rapper will appear in a follow-up to the original movie's legendary fight scene.



The *Anchorman* bad jacket award was a tie

BIG PIMPIN'

Snoop Dogg has revealed that back in 2003 he was an actual pimp and had a string of women working for him. Reports that R Kelly has also mastered the ability to travel through the air are yet to be confirmed.

ITCHY & SCRATCHY

Green Day's Billie Joe Armstrong has labelled Psy the "herpes of music" with the K-Pop crooner replying simply that he'd never heard of the disease. Well, 'Gangnam Style' is both catchy and hard to shift.



Psy reveals the final sales figures for 'Tré'

HOUSTON IS BEING A PROBLEM

A flight between LA and New York had to perform an emergency landing when a woman on board refused to stop singing Whitney Houston songs. This plan was not right but it was OK.



FRANZ FERDINAND RETURN!

The Scottish art-rockers have enlisted a host of collaborators – and some vintage postcards – for their fourth album

It's been four years since we had a new Franz Ferdinand album, but that wait will finally be over on August 26, when the Glaswegians release their fourth LP, 'Right Thoughts, Right Words, Right Action'.

Recorded between singer Alex Kapranos' home studio in Scotland and guitarist Nick McCarthy's Sausage Studios in London, the four tracks *NME* has heard display a back-to-basics approach markedly in contrast to the electronic textures of 2009's 'Tonight'. Yet Kapranos insists the band aren't resting on their laurels: "There are sounds on this record that have never been on one of our records before," he told *NME*. "You still have to push the ears to new places. But you must retain the essence of what makes you good in the first place."

In an attempt to freshen things up, the mostly self-produced record also features plenty of collaborators,

including Veronica Falls frontwoman (and longtime Franz friend) Roxanne Clifford, Norwegian producer Todd Terje, and Björn Yttling of Peter Bjorn And John, who the band recorded with in Stockholm.

"When we were first writing the LP, I met up with Björn in Newcastle," says Kapranos. "We were talking about recording, and he asked what we wanted to sound like. I said, 'I want to sound like Franz Ferdinand,' then he said, 'Oh, a cross between Dr Feelgood and Daft Punk?' And I thought, 'I like this guy – he gets it. We should record with him.'"

Of the album's unusual title (and the almost-title track, 'Right Thoughts'), meanwhile, Kapranos explains: "It started with a postcard I discovered in



Collaborators Björn Yttling and (below) Roxanne Clifford



a flea market. There was a collection of postcards from all across the world, all blank and unsent, apart from one. On it was written the phrase: 'Come home, practically all, is

nearly forgiven' [the song's opening line]. I loved it. It was like a plot in three lines, and I was thinking of how that could be answered. It was addressed to Karel Reisz, who directed

"You still have to push the ears to new places"

ALEX KAPRANOS

the film *Saturday Night And Sunday Morning*, which I was obsessed with in my early teens."

So, how does all this play into the frontman's description of the album as "The intellect versus the soul, played out by some dumb band"? Check out *NME*'s full in-the-studio update in next week's issue to find out.

WE WILL BADGER YOU!

Brian May's released a song to save his favourite critters. Other stars have animal passions too...

Ever since Freddie Mercury shuffled off to the dwarf cocaine party in the sky, Queen's Brian May has become increasingly devoted to his animal causes. He's launched the Green Party's animal rights manifesto, converted his 30-acre estate into a "sanctuary for injured wildlife", and set up his own animal welfare charity. But one cause has kept him in the headlines above all: saving Britain's badgers from legislation allowing them to be culled in order to stop the spread of tuberculosis in cattle. And now, as the cull is imminent, he's released the world's worst song to raise further awareness. The track – a bizarre mix of 2003 viral hit 'Badger Badger Badger' and 'Flash Gordon' – has so far rallied a quarter of a million signatures to his petition, including Judi



Pete has opened a smoking clinic for kittens

Dench and Meat Loaf. But May is not music's only critter-lover. Here are some of rock's other big animal campaigners...

LIAM'S BEE HERE NOW

After Liam was treated with honey for the bad throat that cost Oasis the final V Festival gig that then led to their split, he wised up to the problem of declining hive numbers, a crisis possibly caused by new types of pesticide. "The bees are vanishing," he asserted. "We've got to save them before they all buzz off. It's important. It's a really worthwhile cause. Without them we're in proper bother."

PETE'S SPECIAL NEEDS MENAGERIE

Pete Doherty's record on animal welfare is mixed. But that didn't stop him trying to



"Is that my brother on your head, Brian?"

rescue a three-legged hedgehog he found by the roadside and later a rat with no tail. Not so hot was the time his cat got run over, and he "thought he'd give it a burial at sea" in his pond. "But it didn't sink, it floated and then froze over. So there was this dead cat under the ice looking up at me. It was terrible."

SLASH'S BIG SPLASH

In April, guitarist Slash recorded an online video for Shark Friendly Marinas, in which he widdled on his guitar in between cutaways of sharks being maimed and butchered, saying: "Don't buy shark products, don't fish for sharks and if you happen to catch one, catch and release. Let it go."

JOHNNY'S CROW SHOW

Johnny Marr had a crow tattooed on his bicep after his kids started a campaign to save some that were scheduled to be shot out of the trees on his property by his local council. "I also wanted a tattoo of some part of nature just so I don't go off and become some sort of metropolitan robot," he crowed.

TOM'S CUB FOOT

Kasabian's Tom Meighan came out for Peta's petition to stop the Canadian government issuing more seal-culling licences. "Of course I don't think it's OK to smash a baby seal's skull," he explained. "I'd never wear fur, it's such an ugly thing to do."

WHAT THE YUCK? *How the grunge rockers and their former frontman are moving on*

WHAT YUCK DID NEXT...

When London grunge-slackers Yuck took to Facebook

last month to announce they were heading out to New York to record their second album, it came with the news that they'd be going without their frontman Daniel Blumberg, who'd quit to "focus on other things".

Guitarist Max Bloom is stepping up as the new frontman. *NME* caught up with him at the band's stateside studio to find out how he's dealing with the spotlight.

***NME:* When did you find out Daniel was leaving the band?**

Bloom: "A few months ago. It wasn't a surprise really. We all wish him well." ***Did you ever consider folding Yuck after he quit?***

"The way I feel about these songs and this album is what made us carry on. We had to put it all together. We never considered giving up or getting somebody different in to replace him. I'm still getting used to being the focus of the band and talking about things but it's exciting to be in the spotlight and I'm looking forward to getting out there with this new line-up."



The new Yuck with Max Bloom (left)

How are the new songs shaping up?

"I felt like the first album was a collection of songs, just what we had written up to that point, but this is a properly sequenced and complete album. I've been writing songs for this album for nearly two years. Some of the ones we have recorded date back to then and others are just a few months old. I've always had big plans for the second album. The first was made in my parents' house and this one is being done in a proper studio and we have all improved so much as musicians too, so it's definitely going to sound different and people should be ready for that."

WHAT DANIEL BLUMBERG DID NEXT...

"I've already made five debut albums," laughs Daniel Blumberg on the phone from Denver, Colorado, where he's currently working on new material under his latest guise, Hebronix. The restless former Yuck frontman, who's also released albums under the names Cajun Dance Party, Oupa and,

confusingly, Yu(c)k, will release another debut album, titled 'Unreal', this July.

Recorded by Royal Trux's Neil Hagerty and featuring, among others, a flamenco singer and the saxophonist from Neutral Milk Hotel, Daniel says Hebronix's debut "was very collaborative". "It's such a rich record, musically," he says. "The songs are a lot

longer than anything I have done before, like 10 minutes long."

Part of the reason he left Yuck behind was because he wanted to be able to "make a big song and dance" about his solo music, guilt free. "My objective is to just keep making music that I like. I started making music when I was 15 and I'm 23 now. Maybe when I'm 30 I'll have a better idea of what I want to do long term but names are just names."

And while for now that name is Hebronix, don't go getting a Hebronix tattoo anytime soon, as Daniel adds: "I'm actually working with an electronic musician while I'm in Denver. We haven't plugged the mics in yet but it's sounding interesting." It looks like a sixth debut album could be on the cards in no time.



Daniel is collaborating with the new Calvin Klein supermodel

Fans at Enter Shikari's gig to celebrate Tunbridge Wells Forum's 2012 triumph



Maximo Park went back to Newcastle's Cluny



THE REGIONAL WINNERS HAVE BEEN CHOSEN! NOW IT'S TIME TO VOTE FOR YOUR CHAMPION

The search for Britain's Best Small Venue in association with Jack Daniel's JD Roots is hotting up. So who comes out on top? Only you can decide...

You voted in your thousands and nominated your favourite small venues up and down the country. Now that all the results have been tallied up and the shortlist of 10 regional winners is in, it's time to choose the ultimate winner of Britain's Best Small Venue in association with Jack Daniel's JD Roots. Whether they're in Wales, Scotland, northeast England or any of the UK's other vibrant regions, we've seen an unprecedented outpouring of love for over 150 of the places where you see live music week in week out.

It's not all rosy for small venues – The Croft in Bristol recently announced it had closed its doors for the last time – but they remain still very much the lifeblood of the UK's incredible live music scene. And clearly, despite challenging circumstances, the avid participation by *NME* readers for the duration of the campaign has proved how passionately music fans

feel towards their favourites. As Chris Pritchard, the booker for last year's winning venue Tunbridge Wells Forum says, "Without small venues, music will become beige! Bands need that touring experience to learn stage presence. It's not just our venue, it's all of them. Instead of five shows they can do 105. Bands learn their art."

Last month *NME* sent writers to five different small venues in different parts of the country. Jonathan Nash of psych-rockers Hookworms described those that attend The Brudenell Social Club in Leeds as the "luckiest gig-goers in the country" due to its down-to-earth hospitality. The Vaccines' Justin Young championed Southampton's Joiners as

important for young bands looking to play live for the first time. While Miles Kane and Maximo Park showed that there's something *extra* special in bands who have had Top 10 albums revisiting the kind of places that got them there when they played two JD Roots gigs recently at Liverpool's Zanzibar and Newcastle's Cluny. Did any of those

THE SHORTLIST

SOUTHEAST
Brighton Concorde 2

SOUTHWEST
Southampton Joiners

WALES
Le Pub Newport

MIDLANDS
Stoke Sugarmill

LONDON
12 Bar Club

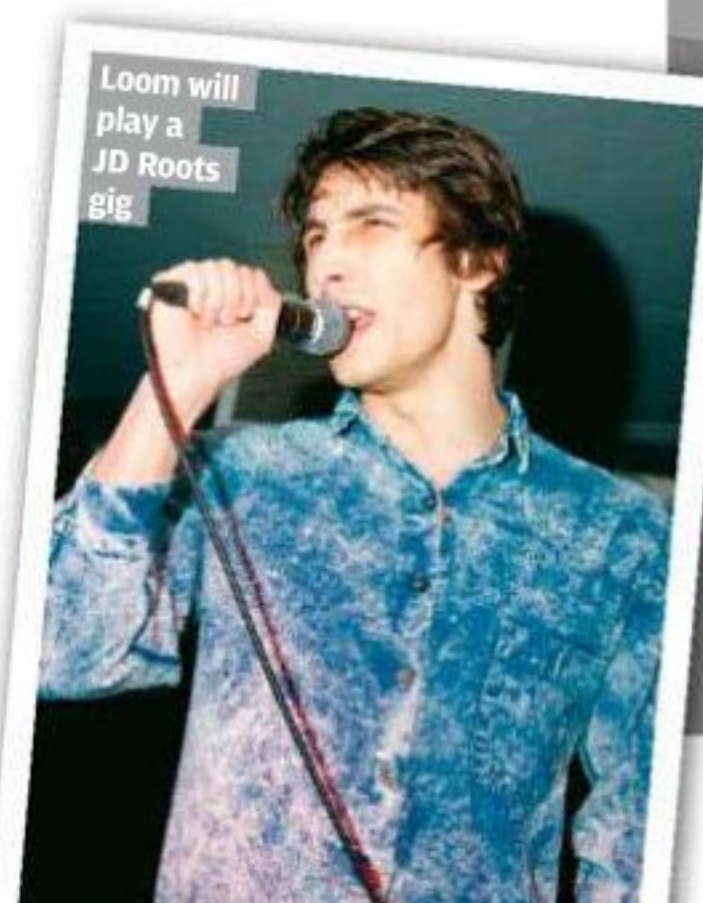
EAST ANGLIA
Norwich Arts Centre

NORTHEAST
Band On The Wall

NORTHWEST
Hebden Bridge Trades Club

SCOTLAND
Ayr Basement Coffee House

NORTHERN IRELAND
Belfast Limelight



venues make our shortlist? Did your favourite make it in there too?

*To tell us which venue you think should be the overall winner, go to NME.COM/smallvenues. In a change from last year, *NME* readers will decide the overall champion. Voting is open until May 28. The winner will be announced in the June 8 issue of *NME*, on sale June 5*

WIN TICKETS TO THE REMAINING JD ROOTS GIGS!

You can still get yourself into the exclusive Jack Daniel's JD Roots gigs, featuring Charlie Boyer And The Voyeurs, Loom, The Family Rain and Ruen Brothers. For your chance to win tickets to the following shows, visit NME.COM/extra

PIECES OF ME FRANK TURNER

The punk troubadour on discovering Iron Maiden, throwing up at his first gig and his Mumford & Sons-esque tour support

My first album

IRON MAIDEN - 'KILLERS'

"My dad bought it for me from Our Price at Waterloo station on his way home from work. It's flawless to me; I still think it's one of the best albums ever made. A friend of mine's older brother had an Iron Maiden poster in his bedroom and it was like zombie cowboys from the future, as far as I could see. I didn't even know it was a band but it was just like, 'Whatever that is, I'm into that.' I didn't have rock'n'roll in my house when I was growing up because my parents were really into classical music, so hearing metal for the first time was like, 'Oh my god, music is so much cooler than I thought it was.' My parents were not stoked and remain not stoked now, 20 years later."

My first gig

SNUG, THE JOINERS ARMS, SOUTHAMPTON, 1994

"They were a short-lived mid-'90s pop-punk band. I was 13 and thought it was the fucking greatest thing that had happened to me in my whole life. I remember pogoing until I was ready to throw up. Weirdly enough, the bassist in that band was Ed Harcourt and we're now friends and tour buddies, but that's just a weird coincidence."

My favourite lyric

THE NATIONAL - 'MR NOVEMBER'

"There's a line that goes, 'I used to be carried in the arms of cheerleaders'. That's a fucking unbelievable line. It says everything and nothing in one line. It means everything in the whole world and nothing. I love it. I'm a really big fan of The National even though I was a bit of a latecomer to them."

Right now I love

LARRY AND HIS FLASK

"They've been opening for me on tour. They're from Oregon and they're one of the best live bands I've seen in my life. They're totally amazing. They're great on record too. Somebody at one of my gigs described them as like Mumford & Sons on bad drugs. I think that's about right - they're like a super-crackhead, super-fast version of Mumfords."

My favourite place

MEON VALLEY, HAMPSHIRE

"I've seen most of the world and I'd love to have some really exotic answer, like a spiritual waterfall in India or something, but I have to say the valley where I grew up. When I go back there, trouble just melts away. It's like a weight is lifted from my shoulders. There's a peace there I don't find anywhere else in my life. It's one of the most beautiful places in the world."



My favourite TV show

DEADWOOD

"It's about the American West in the 1870s and 1880s. That's my favourite period of history. I'm a real history geek so I like that it's historically accurate. It's not on any more but I have it on DVD. It's got Lovejoy [Ian McShane] in it as well. He's the main character in it. Not as Lovejoy, obviously."

The book that changed me

MICHAEL AZERRAD - OUR BAND COULD BE YOUR LIFE

"That book just changed everything when I read it, reading the history of all those bands. That's basically my taste in music - American underground indie in the '80s. It was just fucking amazing. I definitely got into bands like Minutemen and Hüsker Dü from reading that book."



(Clockwise from main) Frank goes all poppy; The National, writers of Frank's favourite lyric; Ian McShane plays real-life saloon proprietor and pimp Al Swearengen in HBO's *Deadwood*; the Meon Valley in Hampshire; *Our Band Could Be Your Life*, essential reading for fans of '80s US indie; Iron Maiden's Bruce Dickinson gets his wetsuit on



RADAR

GREAT ESCAPE TAKEOVER!

OVER 300 NEW BANDS RAN BRIGHTON RAGGED DURING THE GREAT ESCAPE – AND OVER THE NEXT FOUR PAGES WE’VE HANDPICKED THE 10 MOST EXCITING NEWCOMERS. HEAD TO NME.COM NOW TO HEAR MORE FROM THEM

Edited by Matt Wilkinson



THE ORWELLS

THE PROMENADE FRIDAY, 8.30PM

Off-the-hook Chicagoans who stormed Brighton in a haze of Stooges-inspired recklessness

“I’m pissed!” yells Mario Cuomo, lurching wildly about The Haunt’s stage, eyes wide and rolling. Tonight is the first time most people in the crowd have experienced The Orwells live and it’s some introduction – a baptism of fire at the hands of five Chicago teens hellbent on hedonism. And really, no-one else on The Great Escape’s line-up embodies the unruly, debauched spirit of the festival quite like these guys.

Though the UK gigs might have a way to go before they match the tales of chaos of their shows back home, the slightly conservative reactions in Brighton can’t take away from how heartstoppingly exciting The Orwells are. Packing bratty garage-punk kicks and give-a-fuck attitude, they’re a welcome relief from dull bands taking themselves too seriously (here’s looking at you, The 1975); a whirlwind of chaos and unpredictability tearing through a landscape of beige and boring.

Take the fact that they’re now associated with Atlantic Records subsidiary Canvasback as proof of this. There aren’t many bands who could write a song about shooting up their high school (‘Hallway Homicide’) and be even tenuously linked to a major label. Then there’s the fact they’ve included two versions of the same song (‘Other Voices’, one of the tracks of the year) on their forthcoming EP – one straight off producer Dave Sitek’s desk.

“We just made a list of producers we wanted and he was one of them,” shrugs bassist Grant Brinner on how they got the TV On The Radio man and ‘Mosquito’ producer involved. “We’re big Yeah Yeah Yeahs fans,” gushes Mario, surprisingly quiet offstage given his intimidating presence live.



NEED TO KNOW

FROM: Elmhurst, Chicago
FOR FANS OF: Black Lips, Fidler
BUY IT: The 'Other Voices' EP is released on June 24, with the title track available as a free download now
SEE THEM LIVE: They support Fidler on their US tour this autumn, with more UK dates to be confirmed
BELIEVE IT OR NOT: The band are all too young to drink in America - so have been taking to British pubs with glee

With a follow-up to their debut album 'Remember When' about to be recorded, the band are promising an LP that's "more mature". Don't expect them to lose their edge though - they're still typical teenagers concerned with getting trashed, getting laid and achieving their dreams. Ask them what they first wanted from the band and Grant's immediate response is "getting chicks" - much to the derision of his bandmates.

"You do the least of that!" mocks his brother, drummer Henry, while Mario pipes up again, drawling, "I was already getting chicks before the band." If they carry on tearing things up though, it won't just be female attention they're getting. The whole world will be at their knees. *Rhian Daly*



FIST CITY

THE HOPE THURSDAY, 7.45PM

Bands always say they're "happy to be here" but Canadian four-piece *Fist City* really mean it. Playing tracks from their second album 'It's 1983, Grow Up!' stocky vocalist Kier Griffiths completely flips out at the mic and bassist Lindsay Munro screams hard and whips her hair. Guitarist Evan Van Reekum holds the guitar high on his chest and hammers it. They're having such a great time on 'Weird You Out' it's like they're playing for themselves and nobody is watching. Covering LA cult heroes The Gun Club's classic 1981 track 'Sex Beat' is a bold move too, but they do it justice. Kier parades around, holding the microphone aloft, confronting people lingering at the sides, then annoying someone in the front row by leaping into their face. *Fist City* prove that you needn't worry about bands being too tame in 2013. They're not just happy to be playing, they're ecstatic. **SR**



THE WYTCHES

THE HAUNT FRIDAY, 9.15PM

While their local status (the band all live in Brighton) may have boosted numbers to some extent, the absolutely rammed venue that greets *The Wytches* tonight is clearly the result of more than mere hometown pride. Kicking off with early single 'Digsaw' (a relentless pummel of heavy, swirling motifs and nasty, psych-inflected riffs) the band are like 'Strange House'-era Horrors gone Technicolor. Flitting between dark'n'filthy guitar lines and spiralling trip-outs, the likes of 'Beehive Queen' and 'Crying Clown' possess the kind of feral power that demands attention. Tonight's show is viscerally exciting enough to prick up any ears. **LW**



CHLOE HOWL



BLIND TIGER SATURDAY, 8.45PM

Chloe Howl is a red-haired 18-year-old who sings about troublesome boys with bad drinking habits and terrible credit ratings. She's not as bold onstage as her lyrics suggest (*"Fuck your no strings"* - 'No Strings') but she's on her way, shooting gun fingers and snarling, reminiscent of a Katy B or a Lily Allen accompanied by a live band. "Thanks for coming to see me instead of Eurovision," she jokes. All jest aside, though, there are Europop-y zappy electronic songs here ('Pain Of Heart') as well as the storytelling she does best ('Rumour') and a ballad ('I Wish I Could Tell You'). By the soaring, climactic 'This Song Is Not About You' she's even made the front row sweat. Chloe Howl is a great pop prospect - get a few more of those people dancing and she'll soon be a star. **SR**



THE AMAZING SNAKEHEADS

THE HAUNT FRIDAY, 00.00AM

Playing their first ever gig outside of Scotland, Glasgow's Amazing Snakeheads' ferociously brittle brand of amphetamine-fuelled punk is easily the most arresting thing on tonight's bill. Brilliantly mean-spirited lyrically (*"She weeps and she moans and she cries all night"* goes the harrowing 'Where Is My Knife?'), the trio come on with a Birthday Party-like intensity. It reaches epic proportions when singer Dale Barclay starts singling out individual members of the audience, pointing at them as he screams his demonic threats with eyes wide open. On several occasions he manages to silence the entire room, much to the band's obvious enjoyment. They close their set almost exactly as they start it - high on antagonism while thrashing out yet another two-minute speed-freak gem. **MW**



DOLOMITE MINOR



THE BLACK DOVE THURSDAY, 9.30PM

You might have been hoodwinked by the plastic posing of The Strypes and Ruen Brothers into thinking that teenagers don't really mean it anymore. Dolomite Minor, two kids of debatable age from Southampton, blow that theory right out the water tonight. A drums-and-guitar duo, they've gorged on the rarities of Jack White and Kurt Cobain, as well as the people who influenced them - Led Zeppelin, Ramblin' Jack Elliott, the 'Nuggets' boxset, Elements of all are on show as they bulldoze their way through 20 minutes of swaggering, fucked-up fuzz. Singer Joe Grimshaw has the kind of glazed persona that makes Nick Albrook from Pond so magnetic - a true dead-eyed soul with a killer voice to boot. Teenage kicks, *not* teenage dicks. **MW**



DIANA

GREEN DOOR STORE THURSDAY, 9:00PM

Diana's Carmen Elle is tired and straight off a flight but when she starts performing it's hard to tell. Acting like she's had a few too many piña colodas at karaoke night (a good thing) she gestures, poses and swaggers her way through tracks from the Canadian band's self titled debut, from the floating and loungey 'Perpetual Surrender' to silky dance-pop of single 'Born Again'. Behind her are three guys (Kieran Adams, Paul Mathew and Joseph Shabason) who make it bassy, batter the drum pads and play the sax with non-ironic joy. Yes, it's music for people who still feel too embarrassed to admit they love their parents' Sade collections, but Diana do it really well. **SR**

SUPERFOOD

15 BOYCES STREET

FRIDAY, 00.00AM

"I'm nervous!" grimaces Superfood frontman Dom Ganderton, walking over the carpet of cardboard gaffer-taped to the floor of the living room his band will play in later. As one of the students who calls this house home rushes to finish an essay upstairs, a PA is strapped to the ceiling, sofas are pushed out of the way and beers are cracked open. Two hours later, the room is barely recognisable, packed with friends, fans and bemused passers-by as crowdsurfers crash against the ceiling. This is Birmingham's most exciting new band playing the most unruly set of the festival, ripping through the insanely infectious 'Superfood' twice as a grand finale to the fun. After, Dom looks a lot more relaxed: "That's the first house show we've ever played. And the best!" **RD**



SISTERS

THE HOPE SATURDAY, 12.30PM

Irish three piece Sisters (not actually sisters but three people named Aofie, Andrew and Nile) play what they describe as 'dream grunge'. It's a genre name that actually makes sense. Half of the time they're making a floaty, half-asleep sound, with Aofie singing wistful lines like "*It won't be the way it used to be*" ('Shiny Things'). On others such as forthcoming single 'Clear Head' they're dirtier and clatterier, recalling Yuck, while gloomily singing "*Tranquillise to stay alive, won't make it past 25*". If they were just one or the other Sisters wouldn't be anything out of the ordinary, but doing both makes them an interesting alternative to the same old plaid shirts, fuzz pedals and bad attitudes. **SR**



VELOCIRAPTOR

THE HAUNT FRIDAY, 7.45PM

If there was a rock'n'roll version of *Glee*, self-appointed 'Earth's Mightiest Band' Velociraptor would be the lead stars. Only 10 of their 12 members - taken from Brisbane bands including DZ Deathrays and Violent Soho - are here in the UK (they all get a name check during 'Riot') but it's still an all-screaming, all-dancing production from the first chord of 'Hey Suzanne' to the last dive off the drum kit to 'In The Spring Time'. Having this many members is probably for laughs (and they're probably getting screwed on air fares) but that's cool. A must-see if you like silliness, high drama and a lot of hair. **SR**

FRIENDS WITH BENEFITS



In 2010 Josh Homme nearly died. Afterwards he phoned his pals and together they have made the incredible new Queens Of The Stone Age album. Tom Howard met up with him in Paris

PHOTOS: TOM OXLEY



In 2010, Queens Of The Stone Age frontman Josh Homme's heart stopped when something went wrong during routine knee surgery. The doctors had to revive him with a defibrillator. It was widely reported, because he's the leader of one of the most significant heavy rock bands of the last 15 years. And, on the surface, he came out of it unscathed.

A year later, in 2011, the band headlined the Other Stage at Glastonbury. It was one of their biggest shows ever. Everything seemed like it was going incredibly well. But, says the 39-year-old, chugging away on an electric cigarette, when he woke up on that operating table "pieces of me were missing". And what's happened to him since he was nearly an ex-Homme have been "the roughest couple of years I've ever had". He was "physically and mentally exhausted" and "bed-ridden for four months", and on various occasions throughout this interview he describes the period of time since he died as "the fog". He elaborates: "You go through things, you feel sorry for yourself. [When you're bed-ridden] you read every book, watch every show and you have two months left to ride out, so what do you do? Your mind goes sideways. I disappear when it gets like that, because I'm not the sort of guy who can [talk to people I know and] go, 'This tastes like shit, taste it.' It's hard to want to include someone you care about when it's awful."

Right now, in a hotel room in Paris, Josh Homme doesn't look like a man who's had to rebuild himself. Right now he looks like the flame-haired king of the Californian desert he's famous for being – born in Joshua Tree, raised in Palm Desert, living in the Hollywood Hills with his wife, current Spinnerette and ex-Distillers frontwoman Brody Dalle, and their two kids. He is precisely as gigantic as you'd expect, and when he first strolls into the room he's wearing a knee-length grey trenchcoat and talking about how rubbish the questions he was asked in his previous interview were. It turns out the journalist hadn't been given the fact sheet described by the band's publicist as "questions not to ask Queens Of The Stone Age" that explains who all the special guests on the band's imminent sixth album '...Like Clockwork' are, and which tracks they play on. Those names in full: Dave Grohl, Alex Turner, Elton John, Trent Reznor, Jake Shears, Mark Lanegan, Nick Oliveri and Brody Dalle. So you can see why everyone wants to talk about it. What people don't realise is these people aren't Josh Homme's guests, they're Josh Homme's friends. They're friends who helped him when he "lost just about everything". And this is the story of one man dealing with life after death, with a little help from those friends.

The first person Homme spoke to about making new music was Nine Inch Nails' Trent Reznor, who does backing vocals on the gloopy and drifting '...Like Clockwork' track 'Kalopsia', named after the delusion of finding things more beautiful than they really are. "I didn't know if I could make a record again," says Homme. "And I don't know why, but I called Trent. I wanted

him to produce the record and I didn't have many songs or know what I was doing and was completely lost. I just said, 'Man, you wanna have some coffee?' and he came to my studio [Pink Duck Studios in LA] and we talked for about five and a half, six hours. We didn't talk about music much, just the world outside of it. We were acquaintances before but he's funny and smart and honest and a good communicator, you know. And we did it again, and again. And I talked to him about producing the record. And then I went back into a like (*acts decrepit*) for a while, buzzing like a fridge I guess. Then when I came back he was starting the Nine Inch Nails record so he didn't produce my record, but he helped me a lot."

This is when Homme realised he definitely wanted to make a new Queens Of The Stone Age album, so he got in touch with his band members Troy Van Leeuwen (guitar), Dean Fertita (keyboards/guitar), Michael Shuman (bass) and Joey Castillo (drums), and "asked them to come into the fog with me". He adds: "Five of us went into the fog and four of us came out." He won't say what happened, but Homme ended up firing Castillo, his drummer of 10 years who played on 2005's 'Lullabies To Paralyze' and 2007's 'Era Vulgaris', just as he fired his "best friend" and bassist Nick Oliveri back in 2004 after the Songs For The Deaf Tour. And what do you do when your name is Josh Homme and you need a drummer? You call Dave Grohl.

"I know it's Dave Grohl as in Nirvana and that's what everyone else thinks, but it's just my friend Dave who I have a special musical relationship with that's just different, you know."

"I DIDN'T KNOW IF I COULD MAKE A RECORD AGAIN. I WAS LOST"

JOSH HOMME

"Springwater, coffee, cheese straws, p-p-p-p-pea-nuts": (l-r) Dean Fertita, Michael Shuman, Josh Homme, Jon Theodore, Troy Van Leeuwen



I'm used to musical relationships and collaborations being fleeting and that's OK and I don't mind. Not everything lasts. But for some reason me and Dave is still going. And my friend Dave was like, 'FUCK YEAH'. He drinks a lot of coffee. So he was excited and I was excited. You let Joey go, two days later you're playing with Dave. Then two days later you're playing with Elton John. Fucking nuts. Shaking hands with Elton with a gaping wound that's dripping with the psychological blood of letting your drummer of 10 years go; just like, 'Hi.'"

Elton's the only person on '...Like Clockwork' to approach Homme, rather than the other way around. He called him up out of the blue one day and said: "The only thing missing from your band is an actual queen." "Traditionally," says Homme, "when people call and say 'I wanna be on your record', it doesn't work. He's the only guy who's been, like, 'Let's jam together' that I've been 'cool' too."

Next thing you know Elton's at Pink Duck Studios. "He was fucking wonderful," says Homme. "What I was able to glean from the situation is that typically people have something recorded for him and they want him to play on top of it. And if it's a rock band it's always a ballad, apparently. 'Cos he walked in and was like, '(Puts on English accent) Do you have



a ballad for me?' And I was like, 'No, we're playing a rock song, you're joining our band for the day.' And we gave him 'Fairweather Friends', which is not an easy song to learn. All the piano is him. He started by playing nothing but the root of the song, which is so amazing and respectful and experienced. Then, after about 20 minutes he was just like, '(Puts English accent back on) I'm gonna start flowering it out a little bit.' To watch him do that was just fucking badass. We played for three and a half hours. That's how long it took to get it. Then he stayed for another three and a half hours and he just talked and hung out and bullshitted and looked at fucked-up pictures on the internet."

Next came Alex Turner, who Homme has known for a while, having produced Arctic Monkeys' 2009 album 'Humbug' and provided backing vocals on track 'All My Own Stunts' from 2011's 'Suck It And See'. "We ride motorcycles together," Homme says. "Stuff like that. Just ride through the hills, pick a spot to go to, turn around and come home. No cellphones, because you can't on a motorcycle. If you don't pay attention you die. And you look over and all you hear is (makes motorcycle noises) and it's just (clicks fingers) and nothing else is going on. Get to the spot, have lunch, turn around, come home." On '...Like Clockwork' Turner provides backing

vocals on the dirty funkiness of 'If I Had A Tail'. Says Homme: "With Alex it was like, 'Will you come over here just for a few hours and drink tequila and maybe we could sing something?', and he's like, 'Yup'."

The most eyebrow-raising person to pop up on the album, though, is Nick Oliveri. He and Homme were in Kyuss together from 1990–1992, before Oliveri was booted out. Then in Queens Of The Stone Age together from 1998 until 2004, when Oliveri was sacked for reasons that may or may not include being violent towards his girlfriend. The two have since made up. "It's what it is, not what it was," says Homme. "I know people get hung up on stuff but what am I supposed to do, go door to door and explain the situation? Nick

HOMME'S HOMBRES

The biggest names on '...Like Clockwork'

DAVE GROHL

Appears on: 'My God Is The Sun', 'If I Had A Tail', 'Smooth Sailing', 'Fairweather Friends', 'I Appear Missing', drums
Homme says: "Our relationship is based as much on telling each other to shut up as making each other laugh, which means it's honest. So he'll play something ridiculous, then do it for 45 seconds, then a minute and just see how long he can get away with doing that shit."



ALEX TURNER

Appears on: 'If I Had A Tail', backing vocals
Homme says: "We ride motorcycles together. With Alex it was like, 'Will you come over here just for a few hours and drink tequila and maybe we could sing something,' and he's like, 'Yup'."



ELTON JOHN

Appears on: 'Fairweather Friends', piano and backing vocals
Homme says: "He's a workaholic and a music lover. He's signing Croatian cellists that he saw on the internet. I was in Berlin the other day and he called with the nicest compliment about the record. He was really nice. The gist is he's been listening and he likes it. He doesn't need to do that."



NICK OLIVERI

Appears on: 'If I Had A Tail', backing vocals
Homme says: "I fired my best friend [after 'Songs For The Deaf'], you know? Can you do that? Can I look in my best friend's face? What if it's not about music, what do you do?"



TRENT REZNOR

Appears on: 'Kalopsia', backing vocals
Homme says: "He's funny and smart and honest and a good communicator."



JAKE SHEARS

Appears on: 'Keep Your Eyes Peeled', backing vocals
Homme says: "He's my TV-watching buddy. We watch Game Of Thrones. Of course I love it. There are a lot of veins out there in that show, but they've always done a good job of keeping it together. It's got a little bit where I have no idea what's happening. It's cool though."



recorded his record [with his band Mondo Generator] at my studio, and he was dropping some vinyl off and was like, 'Er, need background vocals?' and I was like, 'Yeah'. So he sang on 'If I Had A Tail'. Him and Mark Lanegan are going "Oooohohohoooo". It's just friends, you know. And that's good enough for me."

Homme is, of course, well aware that the contacts section of his mobile phone is about 600 times more impressive than most. "I know it's got some marquee value to somebody else, and I'm realising that to the outsider it's like, 'Woah'. But I just needed a distraction from how confusing this record was to make. The songs were what they were. But it's like a Christmas tree. It exists before you put decorations on it, but it's cool to put decorations on it."

"Every Queens record has an umbrella over it that's the arc of the big picture, you know. For me it's very simple and I understand what word is written on top of the umbrella. First record [1998, self-titled]: repetition. Second ['Rated R' in 2000]: fan it out. Third [2002's 'Songs For The Deaf']: drive home and harness the chaos. Fourth [2005, 'Lullabies To Paralyze']: make it about music again, you know. Redemption. Fifth ['Era Vulgaris' in 2007]: anger. And this one is: what do you do when you're lost, man?"

In many ways '...Like Clockwork' is a classic Queens Of The Stone Age album. The drumming is monstrous. The riffs are gigantic. Josh Homme sounds like a warlord. The accompanying visual art, done by a young British artist called Boneface that Homme read about in an American magazine called Juxtapoz, is all stunningly bleak

and blood-splattered and, of course, rich with imagery from the Californian desert. It's easily the band's best album since 'Songs For The Deaf', but also their most wounded. Pretty much every song features words about feeling confused, lost or scared. Despite the fact that Josh

Homme is, in 2013, “feeling wonderful—shoulders back and head up”, there are absolutely no gloriously irresponsible “C-C-C-C-CO-CAINE” moments.

On the “nihilistic funk” of ‘Smooth Sailing’ he’s explaining: “*Fear is the hand which pulls your strings*”. On ‘I Appear Missing’, the longest track on the album, he’s all: “*Prisoner on the loose/ description: the spitting image of me/except for a heart-shaped hole where hope runs out*”.

‘Fairweather Friends’, the album’s most grandiose tune, poses the question: “*Is there anyone out there, or am I walking alone?*” On the delicate piano number ‘The Vampyre Of Time And Memory’ which Homme “hated at first” is the despairing: “*Does anyone ever get this right? I feel no love*”. Then on the album’s finale, the ever-so-slightly John Lennon’s ‘Imagine’ title track: “*One thing that is clear, it’s all downhill from here*”. It’s a pretty negative way to end an album that got him through the worst period of his life.

“Funny you bring that up,” he says. “Because it wasn’t really for the Queens record. It was just so powerful that you couldn’t look away,

“YOU NEED TO DECIDE WHICH SIDE YOU’RE GONNA JUMP ON”

JOSH HOMME

and I was talking to the band about that track and we were like ‘Does anyone know what *‘It’s all downhill from here’* means?’ And we were like, ‘Is it bad or good?’ And we couldn’t decide, so I Googled it and the internet didn’t know either. So I actually thought it was a wonderful way to end the record, because the consensus



Them Crooked Vultures made a good fist of it

among all of us was that it’s up to you. So apparently you’re quite a negative person. Because downhill is coasting, right? But it’s a phrase that sits on the fence. You need to decide which side you’re gonna jump on. But you gotta jump.”

Other than lyrics, another major difference between this Queens record and any other Queens record is it took seven months of hardcore studio action to tease it out. Work it out. Get it all... out. “It took so fucking long,” says Homme. “Every song is like a person. They need to be

represented correctly. It’s a bit like being a miner – not meaning a young person – in that you’re doing your best to uncover the gems of what you don’t understand, and it’s hard work. Queens records have always been so simple. I could see where it’s supposed to be, and hear it in my head. And people walk to what they’re looking at and I’d just be like, ‘There it is, let’s go to there’ and it’d be this joy. But when you’re lost in the fog and you don’t know where to go you can’t hear it any more, you know. And so you just work, and you walk forward. I waited for months just going, ‘What do I do?’ How about



Josh often cheated at Scrabble with his hands

THE WISDOM OF HOMME

When you’re down, in a way it’s a blessing ‘cos there’s only one direction to go. Up. Especially when you get sick of thinking about certain things and can’t take it any more.

I got out of it all. And we [Queens Of The Stone Age] got out of it altogether. And now I’m asking someone else to come into the fog with me. And that takes a lot of trust. When we make it through that we’re tighter than we’ve ever been. And now I don’t think about that roughness at all.

I’m excited. The album is your problem now, you know?

I remember it all man, that’s the problem. Once you’ve been in a band for 13 years you go through ups and downs. The ups are so fucking big and you see sunsets you never wanna fucking forget, but the downs are big too. I’ve been thrown out of some of the best places in the world.

Like my grandpa says, if you can count your good friends on one hand you’ve had a good life. How many friends do you need? I lean on the few people I really trust and need to survive.

The only thing I’ve ever cared about is my friends and family. Doesn’t mean you don’t go through hard times with those people and I’ve had to make a lot of hard decisions because when you try to harness chaos that’s what happens.

I’m not a tough guy. I don’t care about being macho or bullshit like that, but at some point you’ve got to be a man, too, instead of a boy. As much as you’ve got to be woman instead of a girl. And that means you need to do stuff when it’s difficult and protect the people you care about.

I wrote ‘The Vampyre Of Time And Memory’ and hated it. I was like “Who wants to hear this?”

And Brody [Dalle, Homme’s wife] was like, “Who



Praise the lord for the Eagles Of Death Metal



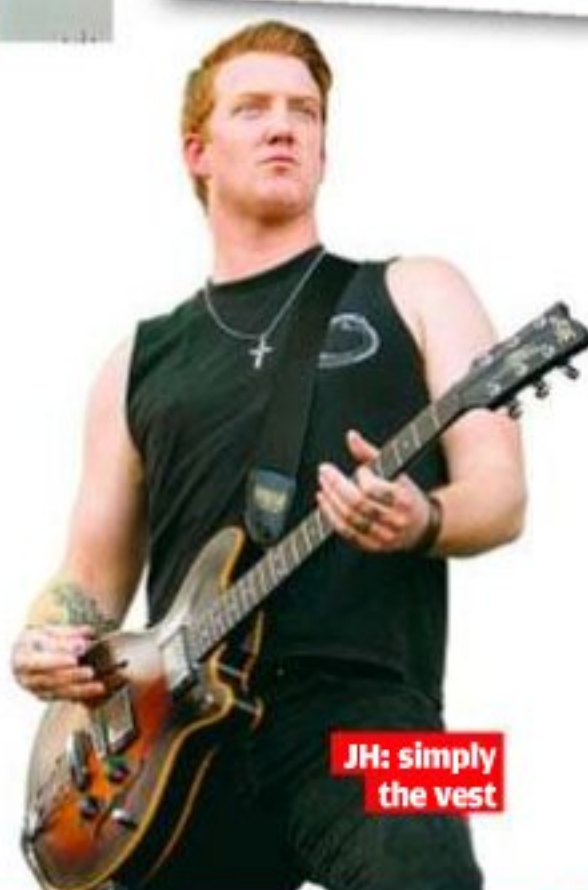
Queens eat some young Monkeys for breakfast



Josh and Brody head off to parents' evening



Nick Oliveri and Josh went out to buy some washers and screws



JH: simply the vest

EXTRA-CURRICULAR HOMME

What next for Josh's side-projects?

THEM CROOKED VULTURES

Who: Homme on lead vocals and guitar, Dave Grohl on drums, ex-Led Zeppelin bassist John Paul Jones on bass

Have released: One self-titled album in 2009

Homme says: "Don't you have to do that again? Why wouldn't you do that again?"

EAGLES OF DEATH METAL

Who: Homme on drums, bass and keys, Jesse Hughes on guitar

Have released: 'Peace, Love, Death Metal' in 2004, 'Death By Sexy' in 2006, 'Heart On' in 2008

Homme says: "Gonna make another record as fast as possible. Being in that band is like being on helium, just 'Squeaky voice' WOW IT'S FUCKING AMAZING'. It's wonderful and Jesse's got the most glorious moustache since Freddie Mercury."

ARCTIC MONKEYS

Who: You know these guys

Have released: Homme produced 2009's 'Humbug' and sang on 'All My Own Stunts' from 2011's 'Suck It And See'

Homme says: "I sang on some of their new record. I didn't produce it. I just produced some alcohol when I showed up. Some tequila. I always drink tequila because it's the only one that starts as a poison and is deluded so you can consume it. The rest is all potatoes or wheat or some shit. Tequila is the only one that's like, 'Don't drink that, you're gonna die!'"

stand up and start putting one foot in front of the other? It's almost killed me too, let's be honest."

One thing that got Homme through the making of this album is humour. He's a funny guy. When the hotel fire alarm goes off during the photoshoot he dances and sings along, saying, "This sounds like our next record!" At one point during the interview I ask him to sniff the Parisian air and tell me how it smells different to the Hollywood Hills. He opens the window, drinks it in, then just puts his arm around me and says: "I like you." After the

fucking cares?" And I was like, "Oh yeah, that's right." You need to make music for yourself. If you do it right you can learn something about yourself and maybe even make yourself better.

"I DON'T CARE ABOUT BEING MACHO"

We're not part of a scene, and it's no accident. As Groucho Marx said, "I would never join a club that would have me as a member." Music to me isn't about jumping on a bandwagon.

It's an expression of your reality.

Fame is fake. If you want to be famous, make the fakest music you want. That's the quickest vehicle to being famous. You can have someone help you and it doesn't matter. The music can still matter to someone else, but it doesn't matter how fake or real it is. Just get famous and end up in Kim Kardashian's underwear drawer. If you want money, hire someone who can help you take the quickest path to making money. If you want to make something honest you've gotta be honest, even if it hurts. Even if people hate you.

interview, someone asks him about how much he likes *Game Of Thrones* and suggests he write a song for it, like The National did, at which point he starts singing the words "*Gandalf and Merlin walk into a bar*". Pretty sure that means he's not into the idea.

The album title is also a joke. "It just became a mantra. When things were going well we'd be saying, 'It's going like clockwork!' But when things were going badly we'd be like, '(Sarcastically) It's going like clockwork.' There were periods where I was just like 'WHY?' But we were laughing the whole time and getting along the whole time. When things are going great it's hilarious, and when things are the worst they've ever been, it's never been funnier. That's how I've always dealt with stuff. Gallows humour. When the hangman farts. If you can't laugh at yourself, someone else will."

Laughing your way through misery is, I suggest, very much the British way. "Nah," he responds. "It's the desert way."

And you know what? It worked. Life after death sucked hard for Homme, but it was also "the greatest thing that's ever happened to me. I got to reprioritise everything. Some things that were important don't mean anything now. And even though I had to find my way back, where I'm at right now it's the best thing that ever happened to me. My grandpa always used to say, 'Everyone gets knocked down, but it's the style with which you get up that's important.' And standing up feels pretty goddamn good."

"This is everything I got. You can love it or hate it and I'm OK with that. But it's real, and that's all I can do. I don't expect everyone to love it, but it would be so awesome to be someone's favourite band. I just wanna be someone's favourite band."

The (beatnik) Life, Death (of Sonic Youth) (musical) & Resurrection of THURSTON MOORE

Sonic Youth may have ended along with his marriage to Kim Gordon, but **Thurston Moore** is moving on.

Mischa Pearlman meets him in New York

PHOTOS: FLORA HANIJITO

There's a goldfish staring at Thurston Moore. Alone in a rectangular tank on a table in the sunken front room of a Greenwich Village house, it continually swims towards him, pressing up against the glass in between sucking up and spitting out the gravel that lies at the tank's bottom. Moore sits facing the tiny creature, occasionally returning its stare as he talks. His limbs are almost too long for the chair and the table, making the former Sonic Youth man seem larger than life. It's not his house, nor his goldfish, but he's staying here for the time being with Anne Waldman, a renowned poet who

used to host gatherings here in the '70s with friends and contemporaries such as Allen Ginsberg, William S Burroughs, Gregory Corso and Patti Smith. Smith, as it turns out, lives next door. Back in the day, Bob Dylan lived down the street.

"This is kind of a heavy block," says Moore with a smile. "I find it really romantic here. This is a great zone."

It certainly seems to be providing him with a lot of inspiration. The previous

night, Moore – alongside drummer and long-time collaborator Tom Sural – performed a live improvised score to a video by James Nares. Called *Street*, the film condenses 16 hours of footage into an hour-long, slow-motion panoramic vision of New York, with Moore and Sural creating an eerie, ambient soundtrack to what was happening behind them. It's just one example of Moore's prolific creativity recently. For the last three summers he's been part of the faculty at the Jack Kerouac School Of Disembodied Poetics at Naropa University in Boulder, Colorado, which was set up by Waldman and Ginsberg in 1974. In 2011, he released his Beck-produced third solo album, 'Demolished

Thoughts', a collection of somewhat atypical lilting acoustic songs on which Moore plays 12-string guitar. More recently, on March 5, the eponymous debut by Chelsea Light Moving came out. Moore has worked with the band's other members ►

**"I DESIRED SOME
KIND OF ANONYMITY
FROM MYSELF"**

THURSTON MOORE



NO PARKING
8AM-6PM
MON-FRI

Things are
looking up for
Thurston Moore



Thurston tries to ignore the goldfish's request for 'Teen Age Riot'



Sonic Youth back in happier times in 1996

– Keith Wood (also of Hush Arbors) on guitar, Samara Lubelski on bass and John Moloney (Sunburned Hand Of The Man) on drums – for a number of years, but until now they'd been making very different music.

"The idea of doing a band was just about changing it up a bit," explains Moore. "I had been doing so much acoustic-based guitar music with these guys and I'd come to a finality with that. The Chelsea Light Moving record was done in fits of sporadic energy. It was just about wanting to get together and write songs but without me actually bringing song ideas in, so it was just going in there and getting really into full riff-explosion mode. I get very inspired by just playing like that and just banging out riffage, and that was all we were doing."

Uncomfortable with the idea of putting his own name to the project, Moore christened the outfit Chelsea Light Moving. It's a reference to an actual removals company set up by avant-garde composers Philip Glass and Steve Reich in the late 1960s to help fund their music. Appropriately, with its edgy themes and murky, feedback-fuelled soundscapes, the album explores characters and events of the '60s countercultural movement – what Moore has termed "Burroughs rock" – while keeping one foot in the contemporary art-rock world that Moore, with Sonic Youth, is renowned for. You can, it seems, take Thurston Moore out of the band, but you can't take the band out of Thurston Moore.

"I felt like I desired some kind of anonymity from myself," he says, "so I basically decided to call the project Chelsea Light Moving. But as soon as I gave

it a name, everybody's like, 'Thurston Moore's new band!' And I guess it is, but it's the same people I've been playing with for a number of years, so it's not really that new." He laughs. The fish sucks up another piece of gravel and then spits it out. It falls gracefully to the bottom of the tank.

It goes without saying that, as well as the fish, there's an elephant in the room. Although Moore freely discusses Sonic Youth and their legacy, the band's dissolution is something the 54-year-old is reluctant to talk about – understandably so, as it's inextricably linked to his relationship with Kim Gordon. When they parted ways in October 2011, after 27 years of marriage, the band lasted one more month and then went into a period of stasis, in which it remains today. It's something Moore is both reflective and philosophical about.

"I think it's something that had an incredible run," he says, "that most bands don't have. Nobody in the band or in the company of Sonic Youth has signed off on it as something that's completely gone. It remains to be seen. Everybody's communicative. We'll let time define the future for this band. Nobody wants to say that it's something that's hung up to dry, that's for sure."

What's the likelihood of a Sonic Youth reunion? "I think it would take a lot of dialogue," he says pensively, "and some kind of understanding. And it would

take renewed vows of trust between the members of the band." There is, off the record, some talk about his relationship with Kim Gordon, but it's clear that it's still a touchy, raw subject. With movie-perfect, near-comic timing, the phone rings in the middle of the interview – a call from someone organising Moore's flights for his return to Naropa this summer. When the call is finished, conversation swiftly moves back towards Chelsea Light Moving – to what's happening now, rather than what has happened, or what might happen. Because that's where Moore is – firmly in the present, not in the past, nor in an uncertain future. Not that his present is something that's entirely solidified.

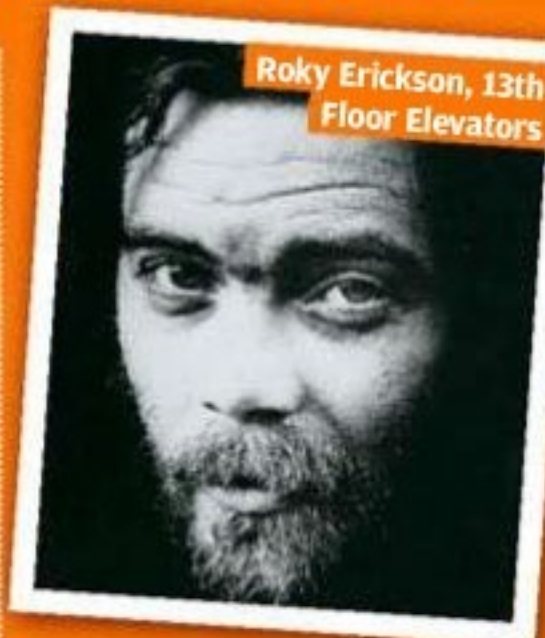
"I feel somewhat in transition," he admits. "I've been living a lot on the road, travelling, touring. There's the whole dictum that [the Minutemen's] Mike Watt came up with – 'When you're not playin', you're payin'." He laughs. "I'm not investing some kind of future vision in this band. It's a band that exists in the moment for me, and right now, that's how I want to be working – just

Chelsea Light STARRING

Many songs on 'Chelsea Light Moving' take their inspiration from '60s countercultural icons

CHELSEA LIGHT MOVING

The band and the album take their name from the moving company that composers Philip Glass and Steve Reich started in the 1960s while they were still struggling artists.



Roky Erickson, 13th Floor Elevators

'BURROUGHS'

This song centres on the reported last words of iconoclastic writer William S Burroughs, author of *Naked Lunch* and *Junkie*: "Love? What is it? Most

natural painkiller what there is."

'EMPIRES OF TIME'

A tribute to Roky Erickson, singer and guitarist of '60s psychedelic rock band 13th Floor Elevators, who was subjected to involuntary electro-convulsive therapy after being diagnosed with paranoid schizophrenia in the late '60s.

'SLEEPING WHERE I FALL'

Named after the 1998 autobiography/memoir of countercultural figure Peter Coyote, one of the founders of the Diggers, a radical activist group based in San Francisco.

'GROOVY & LINDA'

Journalist J Anthony Lukas won the Pulitzer Prize for his 1967 piece in *The New York Times* about the murders of two hippies, Linda Fitzpatrick and James 'Groovy' Hutchinson.

'FRANK O'HARA HIT'

On July 24, 1966, poet Frank O'Hara was killed by a dune buggy on Fire Island. The song looks at other events occurring around that date. Moore was born on July 25, 1958.

really in the moment and without trying to establish something that has some kind of long-run vision to it. Right now, I'm really enjoying it. I can see us doing another record. We will do another record, and I don't foresee not doing it unless I relocate somewhere where it makes it impossible to do it. I would love to be able to rent out some attic apartment in Paris for two years, but that reality is not really available to me."

He pauses and watches as the fish swims towards him. He looks at it, this tiny creature trapped in its tank; able to see, but probably unaware of, the alien world that lies on the other side of the glass. "And I love New York a lot," says Moore. "Especially now, in the springtime." He looks out of the front room window. "Chances are I'll probably find some place here." He laughs.

Wherever he ends up, Moore's main preoccupation is Chelsea Light Moving, and will be so for the foreseeable future. The legacy of Sonic Youth is something that is impossible to shake off – currently, there's even an exhibition at the New Museum in New York named after their 'Experimental Jet Set, Trash And No Star' album – nor is that something he says he wants to do. But right now, Chelsea Light Moving have their first record out. Have you heard? It's Thurston Moore's new band.

"NOBODY WANTS TO SAY THAT SONIC YOUTH IS HUNG UP TO DRY"

THURSTON MOORE

«READING LEEDS» 2013

Festival
REPUBLIC
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RICHFIELD AVENUE, READING
BRAMHAM PARK, LEEDS
AUGUST BANK HOLIDAY

READING: FRI 23
LEEDS: SAT 24

READING: SAT 24
LEEDS: SUN 25

READING: SUN 25
LEEDS: FRI 23

GREEN DAY

SYSTEM OF A DOWN

DEFTONES
FRANK TURNER
BRING ME
THE HORIZON
NEW FOUND GLORY
SKINDRED
WHILE SHE SLEEPS

EMINEM

CHASE AND STATUS LIVE

FOALS
WHITE LIES
BRAND NEW
TWIN ATLANTIC
THE BLACKOUT
LOWER THAN ATLANTIS
MALLORY KNOX

**BIFFY
CLYRO**

NIN

FALL OUT BOY
THE
LUMINEERS
EDITORS
HADOUKEN!
WE ARE THE IN CROWD
BURY TOMORROW

NME / **1** STAGE

SKRILLEX

A\$AP ROCKY

MAJOR LAZER
BASTILLE • FRIGHTENED RABBIT
PEACE • FIDLAR
DEAP VALLY • KODALINE

alt-J

**JAKE
BUGG**

TAME IMPALA
IMAGINE DRAGONS
JOHNNY MARR • PALMA VIOLETS
MODESTEP • THEME PARK

P-H-O-E-N-I-X

Azealia **BANKS**

DISCLOSURE
CITY AND COLOUR
HAIM • ALEX CLARE
TRIBES • ALUNAGEORGE

1 «DANCE STAGE»

SUB FOCUS
— L I V E —

FENECH-SOLER • IGGY AZALEA
FRICTION • CLEAN BANDIT
IS TROPICAL • BONDAX
ROBERT DELONG

MAGNETIC MAN

A-TRAK • FLUX PAVILION
REDLIGHT • JAGWAR MA
WILLY MOON • BIG BLACK DELTA
NIGHT WORKS

**KNIFE &
PARTY**

BAAUER • DILLON FRANCIS
CHARLI XCX
FRED V & GRAFIX
JACOB PLANT FEAT MAJESTIC

LOCK UP

LOCK UP

ROCK STAGE

ALKALINE TRIO

TOMAHAWK

SHIKARI
SOUND SYSTEM

AND SO I WATCH YOU FROM AFAR • ARCANE ROOTS • CEREBRAL BALLZY • CROSSFAITH
FUNERAL FOR A FRIEND • GALLOWES • HEAVEN'S BASEMENT • KING PRAWN • RX BANDITS • SICK OF IT ALL
THE BRONX • THE COMPUTERS • THE LIVING END • PLUS SPECIAL GUESTS QUICKSAND

Festival
REPUBLIC
STAGE

CRYSTAL FIGHTERS
CHVRCHES • SURFER BLOOD

BRITISH SEA POWER
LUCY ROSE • TIM BURGESS

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THE FAMILY RAIN • THE STRYPES • TO KILL A KING • TWENTY ONE PILOTS

6 STAGE

WILEY
TODDLA T SOUND • P MONEY
BROKE'N'ENGLISH • CONTEXT • DAVID RODIGAN MBE • DJ SEMTEX • ETTA BOND x RAF RILEY • GHOSTPOET • KNYTRO • LEFT BOY • LUNAR C
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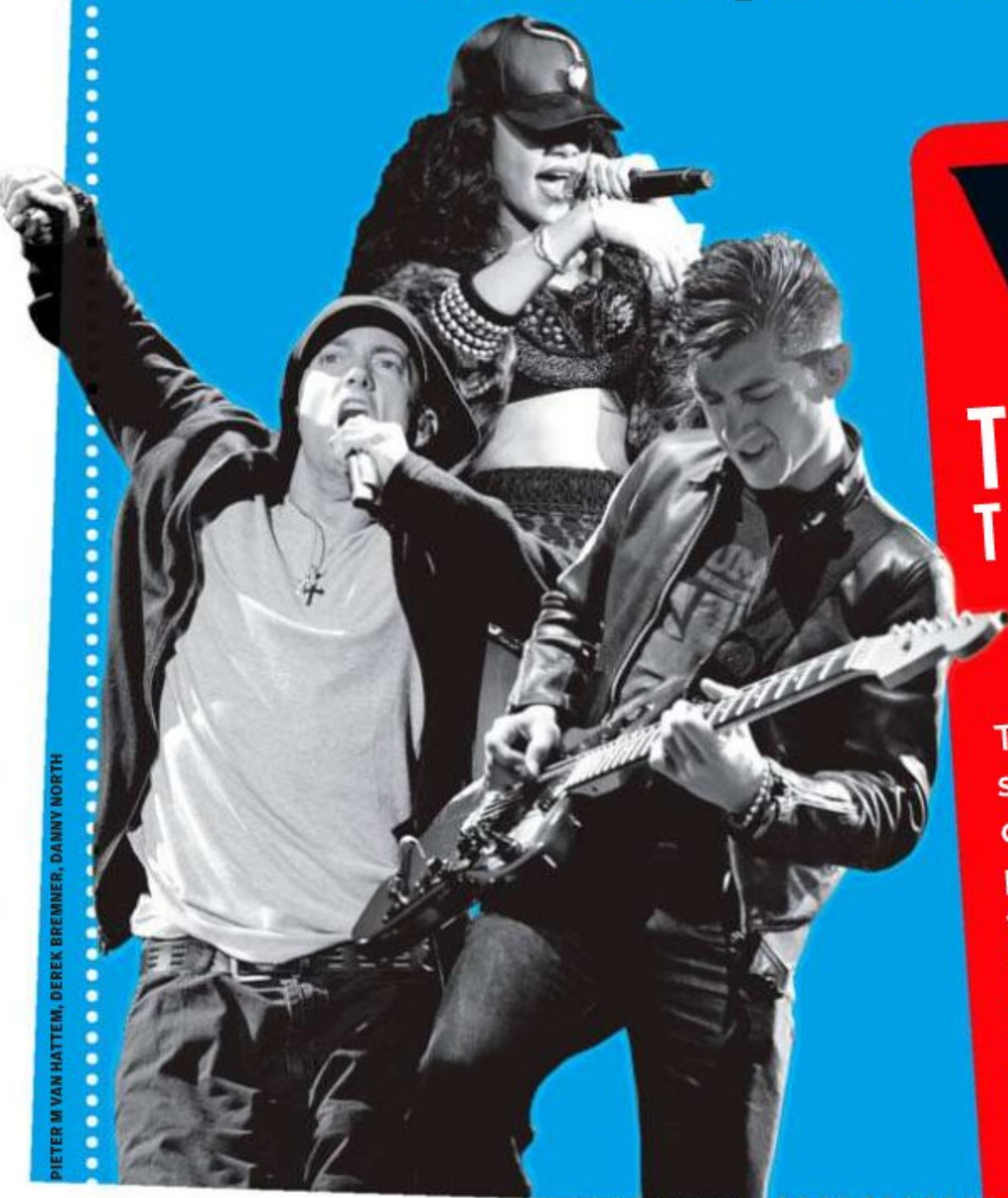
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NME FESTIVAL GUIDE 2013

PULL OUT
& KEEP

Everything you need to know about this summer's biggest, weirdest and finest festivals, including who to see, how to get late tickets and the secret tips that will make this year the greatest ever



PIETER M VAN HATTEM, DEREK BREMMER, DANNY NORTH

WIN! 10 VIP TICKETS TO READING & LEEDS FESTIVALS 2013 THE ULTIMATE FESTIVAL PRIZE

YOU AND NINE FRIENDS COULD BE HANGING
OUT BACKSTAGE AT THE SITE OF YOUR CHOICE

To celebrate the start of festival season, we're giving you the chance to win one of the greatest prizes we've ever offered: 10 VIP tickets to either Reading or Leeds festival, giving you and nine of your closest pals the opportunity to pitch in VIP camping and chill out in the VIP backstage area.

FOR YOUR CHANCE TO WIN, ALL
YOU NEED TO DO IS ANSWER THIS
SIMPLE QUESTION CORRECTLY:

Who played before Arcade Fire
at Reading & Leeds 2010?

- A) Pete Doherty & Macaulay Culkin
- B) Babyshambles
- C) The Libertines

Send your answer, along with your
preferred festival site, to letters@nme.com
by midday on Friday, May 31, 2013

«READING
LEEDS»
2013

GLASTONBURY

WORTHY FARM, PILTON, JUNE 26-30



The Stones' private jet will park somewhere around here

TICKET INFO: Sold out. But the Oxfam steward waiting list is still open: oxfam.org.uk/stewarding
GETTING THERE: Leave early on Thursday to avoid the post-work rush. The nearest train station is Castle Cary. Book your train tickets here: firstgreatwestern.co.uk/glastonburyfestival.
ENJOY IT AT HOME: The BBC will have extensive coverage all weekend. Check bbc.co.uk/glastonbury for details.

7 ACTS YOU NEED TO SEE

THE ROLLING STONES

When: Saturday, June 29
Stage: Pyramid



Arni Arnason, The Vaccines: "If I could only see one band it'd be The Rolling Stones. Headlining Glasto and playing Hyde Park in the same summer seem to go hand in hand."

ARCTIC MONKEYS

When: Friday, June 28
Stage: Pyramid

NME's Mark Beaumont: "Fresh from Josh Homme's desert studio with a big batch of new songs, the Monkeys will be raring to go."

TAME IMPALA

When: Friday, June 28
Stage: Other



Justin Young, The Vaccines: "Tame Impala are one of my favourite bands."

Monkeys' Alex Turner will get his Pyramid Stage swagger on

Last time I saw them it was raining and 100 people were watching, but it was triumphant."

HAIM

When: Sunday, June 30
Stage: Pyramid

NME's Eve Barlow: "There are 300 reasons to see the best live band around play on Sunday morning. It'll be the best breakfast ever."

PORTISHEAD

When: Friday, June 28
Stage: Other



Fay Milton, Savages: "Watching Portishead should be pretty unmissable I reckon. I'll probably give The Rolling Stones a miss though to be honest."

CRYSTAL CASTLES

When: Friday, June 28
Stage: John Peel

NME's Tom Howard: "Need something to equalise those happy, sunny Glasto hippy vibes? Look no further than Alice Glass and Ethan Kath's terror-techno."

FUCK BUTTONS

When: Friday, June 28
Stage: The Park



Harry Koisser, Peace: "I saw them at ATP in 2009 and it was incredible. I shouted 'You shall not pass!' as Andrew [Hung] walked past our chalet."

Useful info

THE SECRET SHOWS

Q: What's worse than missing Led Zeppelin spontaneously reform on the Park Stage?
A: Being nearby but missing them because you can't fight your way through the crowds. Beat the crush by following as many music journalists and industry types as possible on Twitter. Anyone who gets insider info is unlikely to be able to keep it to themselves.

TOILETS TRIUMPHS

Proper toilets at Glasto: a myth? Au contraire! Up near the farm, close to Pedestrian Gate B, there exists a small enclave of porcelain thrones for public use. There's hardly ever a queue either.

FOOD HEAVEN

Food at Glasto is an eternal conundrum. Avoid the stalls around big stages and

venture to hippy areas, where prices are lower and they take pride in their produce.

AMAZING NEW AREAS

There are loads, including Glasto Latino, Blues, Genosys and The Summerhouse. Best of all is Greenpeace's Arctic Dome area, which promises "an immersive Arctic experience" and an oil rig you can climb 'in protest'.

GET YOUR MONEY'S WORTH

Don't wait until the music starts to get to Worthy Farm. Head down as early as you can to take in all the bits of the site you won't have time for later because a) you'll need to get yourself acquainted with this gargantuan field of dreams; and b) from 8am on Wednesday there are food traders, pub quizzes and parties galore.

Reading's 'human pyramid' needed a bit of work

Will there be any Biffy pyro?

Skrillex was sure he'd left his pint there

Kevin Parker: anything but Tame

RICHFIELD AVENUE (READING),
BRAMHAM PARK (LEEDS), AUGUST 23-25

READING & LEEDS

TICKET INFO: Weekend tickets are still available at readingfestival.com and leedsfestival.com for £210.50.

GETTING THERE: The site is walking distance from Reading station, while Leeds' is further away. National Express run direct services to both. There will also be shuttle buses from both stations.

ENJOY IT AT HOME: BBC Three and Zane Lowe's Radio 1 show will have coverage.

7 ACTS YOU NEED TO SEE

TAME IMPALA

When: Saturday, August 23 (Reading); Sunday, August 24 (Leeds)

Stage: NME/Radio 1



Oli Sykes, Bring Me The Horizon: "I saw them in Montreal a couple of years ago. I'd never heard of them before but they blew my mind."

BIFFY CLYRO

When: Friday, August 23 (Leeds); Sunday, August 25 (Reading)

Stage: Main

NME's Eve Barlow: "Kilmarnock's biggest success story finally graduate to the top of the bill."

PARQUET COURTS

When: Friday, August 23 (Leeds); Sunday, August 25 (Reading)

Stage: Festival Republic

NME's David Renshaw: "New York's Parquet Courts have made one of the albums of the year in 'Light Up Gold' and will ride into a rammed tent on a wave of hype."

EMINEM

When: Saturday, August 24 (Reading); Sunday,

August 25 (Leeds)

Stage: Main

Gus Unger-Hamilton, Alt-J: "Eminem's on at the same time as we are. Go see the first half of his set, then come to the second half of ours!"

FRIGHTENED RABBIT

When: Friday, August 23 (Reading); Saturday, August 24 (Leeds)

Stage: NME/Radio 1



Frank Turner: "They're thoroughly awesome, and their new album 'Pedestrian Verse' keeps up their high standards. I'll go down and have a bit of a cry."

SKRILLEX

When: Friday, August 23 (Reading); Saturday, August 24 (Leeds)

Stage: NME/Radio 1

NME's Kevin EG Perry: "He's one of the most divisive figures in popular music, but that's exactly why you need to see him and judge that epic bass drop for yourself."

DEFTONES

When: Friday, August 23 (Reading); Saturday, August 24 (Leeds)

Stage: Main



Lucy Rose: "They're as heavy as metal goes. They are the only band in the world that I think are awesome! I reckon you'll be able to see me there being tramped in the moshpit!"

Useful info

READING

KEEP FRESH!

The Rivermead Leisure Complex is located next to the Reading site. Not only can you take a refreshing dip in the pool, but you can also use their lovely clean toilets, which are free.

KEEP FED!

Head to the town centre and get a proper meal at a reasonable price, and use the local shops to stock up on necessities.

NEW STAGE ALERT

Make sure you head to the new BBC Radio 1Xtra Stage. With Wiley, Action Bronson and Wretch 32 all playing it should be worth checking out.

LEEDS

GET BACKSTAGE

The hospitality area at Leeds is amazing, and if you can find a way in, you'll usually encounter some mid-level indie band making a disgrace of themselves.

SCORE GOALS

You can sign up to take part in Leeds Festival's five-a-side football tournament. But you do need to register before the festival kicks off - email bramhamfc@ntlworld.com for details.

PARTY INTO THE NIGHT

Transgressive Records help curate Leeds' after-hours activities, hosting parties, DJ sets and exclusive events. Ghostpoet, Disclosure and Johnny Flynn have taken part in the past, so keep an ear out.



This summer, V is
for Vaccines



WESTON PARK (STAFFORDSHIRE),
HYLANDS PARK (CHELMSFORD), AUGUST 17-18

V FESTIVAL

7 ACTS YOU NEED TO SEE

BEYONCE

When: Saturday, August 17
(Chelmsford); Sunday, August 18
(Staffordshire)

Stage: Virgin Media



**Sam Halliday, Two
Door Cinema Club:**
"I've seen her a few
times. The show has
everything."

KINGS OF LEON

When: Saturday, August 17
(Staffordshire); Sunday, August 18
(Chelmsford)

Stage: Virgin Media

NME's Mike Williams: "If only to see
whether that pigeon's still got his
ringpiece trained on Jared's gob."

THE VACCINES

When: Saturday, August 17
(Staffordshire); Sunday, August 18
(Chelmsford)

Stage: Virgin Media

NME's Barry Nicolson: "It's their last
UK date of 2013, the year they went
massive. Expect a big send-off."

RUDIMENTAL

When: Saturday, August 17
(Chelmsford); Sunday, August 18
(Staffordshire)

Stage: Arena

NME's Kevin EG Perry: "The biggest
chart bangers of 2013 all in one place.
Can you 'Feel The Love'?"

DJ FRESH

When: Saturday, August 17
(Chelmsford); Sunday, August 18
(Staffordshire)

Stage: Arena

NME's Mark Beaumont: "The pick
of V's DJs. He has glamorous guest
stars like Rita Ora and Dizzee Rascal!
He has some proper pop bangers
like 'The Power'!"

BEADY EYE

When: Saturday, August 17
(Chelmsford); Sunday, August 18
(Staffordshire)

Stage: 4Music

NME's Tom Howard: "Witness Liam's
'fucking cosmic' new tunes, and see
which Oasis numbers they play."

JESSIE WARE

When: Saturday, August 17
(Chelmsford); Sunday, August 18
(Staffordshire)

Stage: Arena

NME's Eve Barlow: "Go see her sing
'Imagine It Was Us' at the Arena and
then try and tell me that she isn't
London's answer to J-Lo."

Useful info

CHELMSFORD

GETTING ABOUT

The easiest way to get to the
Chelmsford site (if you're not driving)
is the shuttle bus, which leaves from
Chelmsford train station. It's only £5
return. Also, walking between stages
can take longer than expected, and the
crowd seems bigger each year.

STAFFORD

CAMP IN A GOOD SPOT

Do a bit of research before you pitch
your tent - ie, the Red campsite is the
noisiest, while the Gold campsite is the
most chilled out, but also the furthest
from the arena.



WIRELESS

QUEEN ELIZABETH OLYMPIC PARK, LONDON, JULY 12-14

Every year it seems like London's
parkland bash gets more massive,
and 2013 is quite literally Olympian
in scale. Not only have they got pop
behemoth Justin Timberlake AND
rap titan Jay-Z, they've got them
performing together on the Sunday
night as Legends Of The Summer.

TICKET INFO: Two-day tickets are sold
out. Other options are available from
wirelessfestival.co.uk/tickets.

GETTING THERE: The nearest stations are
Hackney Wick, Stratford and Bow Road. Plan
your journey at journeyplanner.tfl.gov.uk.

ENJOY AT HOME: MTV will be broadcasting
from the festival on [mtv.co.uk/events/
wireless-festival](http://mtv.co.uk/events/wireless-festival).

NEED TO SEE: Jay-Z, Justin Timberlake, Frank
Ocean, Kendrick Lamar, Katy B.

FESTIVAL NO 6

PORTMEIRION,
GWYNEDD, WALES,
SEPTEMBER 13-15

Only in its
second year,
the winner
of NME's
Best Small
Festival 2012
has become
the boutique
festival of
choice. With its size limited
by the confines of Portmeirion, it has
a cultish feel and a discerning line-up
that's testament to the imagination of
a few friends who built a festival they
themselves would want to attend.

TICKET INFO: festivalnumber6.com, from
£170 for weekend camping.

GETTING THERE: There will be a shuttle
service from Bangor train station to the
festival - check the website for timetables.

ENJOY AT HOME: Details announced soon.

NEED TO SEE: Manic Street Preachers,
Everything Everything, Neon Neon.



Portmeirion: the
classy festival

DOWNLOAD

DONINGTON PARK, LEICESTERSHIRE, JUNE 14-16

It's been a tough time for metal
festivals in recent years, with the
UK leg of Sonisphere biting the dust.
The original metalheads' bash has
responded with a cast-iron classic
line-up and the only UK festival
appearance of the returning Queens
Of The Stone Age. If you've never been
to a metal fest, the experience will
blow your mind.

TICKET INFO: [downloadfestival.co.uk/
tickets](http://downloadfestival.co.uk/tickets), £195 weekend camping.

GETTING THERE: Big Green Coach are
partners. There will also be shuttle buses
operating from East Midlands Parkway
and Derby train stations.

ENJOY AT HOME: Sky Arts and Sky 3D will
be covering Download, and Rock Radio
87.7 FM also broadcast from the festival.

NEED TO SEE: Queens Of The Stone Age,
Slipknot, Motörhead, Iron Maiden, Enter
Shikari, Rammstein.

BALADO, KINROSS-SHIRE, SCOTLAND, JULY 12-14

T IN THE PARK



Rihanna will be bringing a piece of the Caribbean to the Highlands

TICKET INFO: tinthepark.com/tickets, £194 for weekend camping.

GETTING THERE: Citylink buses are the best way to get there - they run direct services to T from all over the UK. Check citylink.co.uk/e_tpark.php

ENJOY AT HOME: Check in on bbc.co.uk/tinthepark all weekend for all the best coverage



Crazy T-shirts are a must

7 ACTS YOU NEED TO SEE

MY BLOODY VALENTINE

When: Saturday, July 13
Stage: TBC



Zac Carper, Fidler: "The highlight has to be My Bloody Valentine. It's going to be loud as fuck!"

KENDRICK LAMAR

When: Friday, July 12
Stage: TBC



NME's Tom Howard: "The Compton man's first festival circuit since he became the world's most exciting rapper. Expect adoration."

JOHNNY MARR

When: Sunday, July 14

Stage: TBC

NME's Barry Nicolson: "The Manc legend's set should go down a storm at T."

PEACE

When: Saturday, July 13
Stage: TBC



Miles Kane: "We had a right laugh on the NME Awards Tour together. I think 'California Daze' will be a real moment."

FIDLAR

When: Friday, July 12
Stage: TBC



Johnny Lloyd, Tribes: "T is always messy, Scotland brings that out of people... We love it, and we're looking forward to seeing Fidler."

RIHANNA

When: Saturday, July 13
Stage: TBC



Kyle Falconer, The View: "Seeing Beyoncé live opened my eyes up to watching pop acts."

THE PROCLAIMERS

When: Friday, July 12
Stage: TBC



Conor O'Brien, Villagers: "They've written amazing songs and are incredible performers. They make me think deeply and feel deeply."

Useful info

NEW BAND ALERT
The T-Break Stage: not just no-hopers and competition winners. Scotland is undergoing a musical renaissance at the moment, and the new band line-up (still tbc) is always strong.

STAY HEALTHY
The Healthy T area is pricier than the bog-standard burger bars, but we're talking gourmet shit here.

BRING A COSTUME
Every year, punters are encouraged to don their most ridiculous outfits for Fancy Dress Friday. This has become something of a TITP tradition, and there are usually prizes on offer for the best costumes.

Festival Comebacks

The year's biggest returns...



MIA

WHERE: Bestival

WHEN: Thursday, September 5

STAGE: Big Top

Bangers, controversy and couture from the one and only Maya Arulpragasam.

Dizzee Rascal

WHERE: Glastonbury

WHEN: Friday, June 28

STAGE: Pyramid

Expect Dizzee to draw one of the biggest crowds in Glasto history. Yet again.

Green Day

WHERE: Reading and Leeds

WHEN: Friday, August 23 (Reading);

Saturday, August 24 (Leeds)

STAGE: Main

Has a post-rehab Billie Joe Armstrong still got it?



Eminem

WHERE: Reading and Leeds

WHEN: Saturday, August 24 (Reading);

Sunday, August 25 (Leeds)

STAGE: Main

Guess who's back? Witness Slim Shady prove why he's the greatest.

The Horrors

WHERE: Green Man

WHEN: Saturday, August 17

STAGE: Mountain Stage

The indie goths are ready to freak out the hippest festival on Earth.

Warpaint

WHERE: End Of The Road

WHEN: Saturday, August 31

STAGE: Woods

Finally! The LA psych goddesses are back, bringing broody psych to the boutique Dorset weekender.

GREEN MAN

GLANUSK, BRECON, WALES, AUGUST 15-18

Now in its 11th year, there's still enough weirdy-ness and beardy-ness going on at Green Man for it to maintain its status as the far-out festival of choice, despite a more mainstream line-up these days.

TICKET INFO: Ticketline.co.uk, £152

GETTING THERE: The nearest train station is Abergavenny, and there will be free shuttle buses running from there

ENJOY AT HOME: BBC Wales. Visit bbc.co.uk/wales for more details

NEED TO SEE: The Horrors, Swans, Unknown Mortal Orchestra, Parquet Courts, Julia Holter

TRIBFEST

SLEDMERE HOUSE, NORTH YORKSHIRE, AUGUST 15-18

The world's biggest tribute band festival does, truth be told, feature the best line-up of all time. After six pints there's no way you'll be able to tell the difference between Liam Gallagher and some guy called Dave who works in middle management.

TICKET INFORMATION: Tribfest.co.uk/tickets, £130

GETTING THERE: Head to Driffield and get a taxi or the local 135 bus

ENJOY IT AT HOME: You have to be there

NEED TO SEE: The Floyd Effect, Oases, The Blues Brothers Experience, Antarctic Monkeys, Meet Loaf

PARKLIFE WEEKENDER

HEATON PARK, MANCHESTER, JUNE 8-9

An impressive mix of super-mainstream and the cool and credible.

TICKET INFORMATION: Parklife.uk.com, £69.50

GETTING THERE: There's a car-share programme with gocarshare.com

ENJOY IT AT HOME: Sign up to All About Good Music's YouTube channel

NEED TO SEE: Plan B, Savages, Danny Brown, King Krule, TNGHT

CREAMFIELDS

DARESBURY, CHESHIRE, AUGUST 23-25

The international party brand makes a comeback after 2012's messy and muddy cancellation. The Prodigy's only UK performance of the year will be the highlight.

TICKET INFO: Two-day non-camping tickets are sold out, but there are more options at Creamfields.com/tickets

GETTING THERE: Shuttle buses run to and from the site all weekend

ENJOY AT HOME: Radio 1 will be broadcasting sets from across the weekend. Details at bbc.co.uk/radio1

NEED TO SEE: The Prodigy, Duke Dumont, Baauer, Rustie, Annie Mac



Plan A, watch Plan B

BESTIVAL

ROBIN HILL COUNTRY PARK, ISLE OF WIGHT, SEPTEMBER 5-8



At Bestival, you have to kiss a lot of frogs to find your prince

TICKET INFO: 2013. bestival.net, £180

GETTING THERE: Ferries leave from Portsmouth, Southsea and Southampton, and there will be shuttle buses to and from the site

ENJOY AT HOME: Bestival Radio will be going out on 87.9FM to the local area, and streaming online from bestival.net

7 ACTS YOU NEED TO SEE

MIA

When: Thursday, September 5
Stage: Big Top



The Child Of Lov: "She's a powerful artist and a strong, extravagant personality as well."

SNOOP DOGG

When: Saturday, September 7
Stage: Main Stage



NME's Leonie Cooper: "If Snoop sticks to hip-hop there will be vibes galore. If he gives us Lion? Less so."

DRENCE

When: Friday, September 6
Stage: TBC
NME's Matt Wilkinson: "The Loveless

brothers are, quite simply, the most exciting duo in rock right now."

CHIC

When: Sunday, September 8
Stage: Main Stage



Carson Cox, Merchandise: "I'm excited to see Nile Rodgers get funky and make every other band look stupid."

ELTON JOHN

When: Sunday, September 8
Stage: Main Stage



Angel Haze: "I'm gonna totally lose my shit over his shit! [That's a lot of shit - Sanitation Ed]"

THE CHILD OF LOV

When: Saturday, September 7
Stage: TBC
NME's Mike Williams: "Is a possible guest spot from collaborator Damon Albarn not enough to excite you?"

COURTNEY PINE

When: Thursday, September 5
Stage: Big Top



Eoin Loveless, Drenge: "He's a fantastic saxophonist and can do circular breathing [He also appeared in *Doctor Who* back in the '80s - Sci-Fi Ed]."

Useful info

THE BEST PLACE FOR A PINT

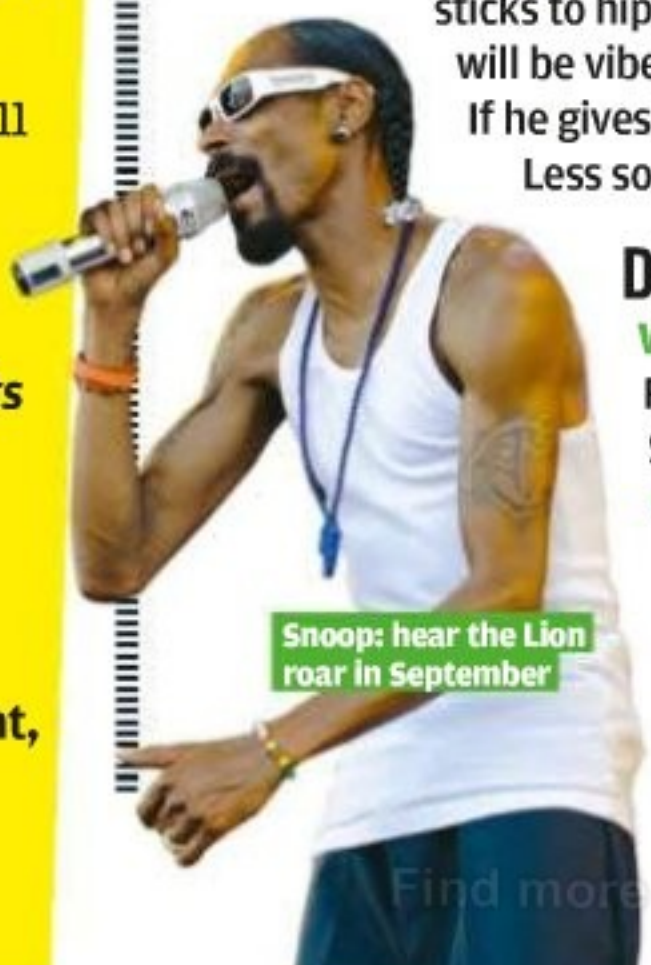
Looking for a little boozy beverage? Head to the Woodcutters Arms - aka The World's Smallest Pub. It's staffed entirely by dwarves who will make sure you leave suitably refreshed.

THE THEME IS COLOUR

Bestival organisers have renamed the campsite areas with quirky titles like Blue Moon, Back To Black and Goodbye Yellow Brick Road. Clockwork Orange is not for the faint-hearted.

A NICE CUP OF TEA

Need some motherly love? Stop by the WI Tea Tent in the Tomorrow's World Field where old ladies will serve you cheap hot drinks and sticky buns.



Snoop: hear the Lion roar in September

ISLE OF WIGHT

SEACLOSE PARK, ISLE OF WIGHT, JUNE 13-16

Watch Bon Jovi's blaze of glory at IOW



THE STONE ROSES

When: Friday, June 14
Stage: Main Stage
Chilli Jesson, Palma Violets: "None of us have ever seen them play before. It's going to be mental."

BON JOVI

When: Sunday, June 16
Stage: Main Stage
NME's Mike Williams: "Nine words to define a summer: 'Whoooooah, we're halfway theeeere, whoooooaaah, living on a praaayyyer!'"

THE MACCABEES

When: Saturday, June 15
Stage: Main Stage
Dan Smith, Bastille: "I've never seen them live, but I love 'Wall Of Arms'."

JAKE BUGG

When: Friday, June 14
Stage: Main Stage
NME's Matt Wilkinson: "He's been busy slaying America recently, so IOW has 'homecoming' written all over it!"

LAURA MVULA

When: Saturday, June 15
Stage: Main Stage
Willy Mason: "She's got a beautiful voice and exciting and righteous songs."

7 ACTS YOU NEED TO SEE

PALMA VIOLETS

When: Friday, June 14
Stage: Main Stage
NME's Harriet Gibsone: "Chilli and Sam will drench the place with rock'n'growl and bloody-nosed bromance."

GRANDMASTER FLASH

When: Thursday, June 13
Stage: Carnage UK
Jeremy Pritchard, Everything Everything: "If we get there early enough on the Thursday then I'd love to check him out!"

LATITUDE

HENHAM PARK, SOUTHWOLD, SUFFOLK, JULY 18-21

Catch Karen O doing 'The Birdie Song' at Latitude



ADAM BUXTON

When: Saturday, July 20
Stage: Comedy Tent
Alexis Taylor, Hot Chip: "Clearly the funniest person in the world."

YEAH YEAH YEAHS

When: Saturday, July 20
Stage: Obelisk Arena
NME's Barry Nicolson: "Yeah Yeah Yeahs never have off days."

I AM KLOOT

When: Friday, July 19
Stage: Obelisk Arena
Felix White, The Maccabees: "They've made six incredible records!"

CAT POWER

When: Friday, July 19
Stage: Obelisk Arena
NME's Jenny Stevens: "You'll rock out, weep and fall in love all at once."

RACHEL ZEFFIRA

When: Friday, July 19
Stage: i Arena
James Bagshaw, Temples: "I really like the cinematic nature of what she does, almost film-score-esque melodies."

7 ACTS YOU NEED TO SEE

KRAFTWERK

When: Saturday, July 20
Stage: Obelisk Arena
Austin Williams, Swim Deep: "It's a 3D show, we'll all be off our heads, it'll be absolutely massive."

FOALS

When: Sunday, July 21
Stage: Obelisk Arena
NME's Jamie Fullerton: "Watch as one of this generation's finest bands finally graduate to headline status."

TICKET INFORMATION:
Isleofwightfestivals.com,
£185

GETTING THERE: The Big Green Coach company are running direct services from a number of mainland locations. See biggreencoach.co.uk

ENJOY AT HOME: Sky Arts and Sky 3D will be covering the festival

Useful info

ROYAL RUMBLES
Kate Middleton is christening a new cruise liner on June 13 in Southampton. This means there'll be loads of royalists there. Leave early, or go via Portsmouth.

BESIDE THE SEASIDE
The Life's A Beach area promises flip-flops, real sand, limbo competitions, sunset cocktails and party tunes.

INDIE COFFEE
The Cabaret Club will play host to Tim Burgess' Tim Peaks diner, Tim's formerly imaginary coffee shop turned real. Tim will be there, tweeting a lot, probably.

SECRET GARDEN PARTY

MILL HILL FIELD, HUNTINGDON, JULY 25-28

This year the secret is out, and the SGP line-up boasts buzzy new artists and established festival treats.

TICKET INFO: Early bird tickets are now gone, but others are available from secretgardenparty.com

GETTING THERE: The nearest train station is Huntingdon, and shuttle busses will be running between midday and 9.15pm

ENJOY AT HOME: Secret FM will broadcast from 87.9FM and stream online

NEED TO SEE: Wolf Alice, Temples, Django Django, Regina Spektor, Soulwax

END OF THE ROAD

LARMER TREE GARDENS, NORTH DORSET, AUG 30-SEP 1

Not only will the fairy light-adorned forest of EOTR charm your socks off but the line-up is one of the summer's best.



TICKET INFO: Tickets available at £175 from endoftheroadfestival.com/tickets

GETTING THERE: Shuttle services to the festival from Salisbury train station
NEED TO SEE: Warpaint, Polica, Cass McCombs, Parquet Courts, Merchandise

BEACONS

FUNKIRK ESTATE, SKIPTON, YORKSHIRE, AUG 16-18

A proper Yorkshire indie arts fest, Beacons prides itself on getting new music like Uncle Acid And The Deadbeats and East India Youth.

TICKET INFO: Still available. Check greetingsfrombeacons.com/tickets
GETTING THERE: Check freewheelers.com and liftshare.com for car-share details
ENJOY AT HOME: You've got to go
NEED TO SEE: Django Django, Solange, Egyptian Hip Hop, Dutch Uncles, Savages

KENDAL CALLING

LOWTHER DEER PARK, HACKTHORPE, CUMBRIA, JULY 26-28

Kendal Calling combines three great British loves: dramatic rolling countryside, rompy-stompy indie rock and boozy weekend japes. It feels like a real country getaway - although Public Enemy's Chuck D brings some New York-sized noise this year.

TICKET INFO: kendalcalling.co.uk/tickets, £122.50

GETTING THERE: The Big Green Coach company provide travel from 16 locations around the UK

ENJOY AT HOME: Mike Joyce will be hosting House Party Radio. There's also Kctv, their own YouTube channel
NEED TO SEE: Primal Scream, Public Enemy, Basement Jaxx, Johnny Marr, Mystery Jets

Useful info

EAT NICELY
Latitude prides itself on its good grub. Check out The Seacow for the best fish and chips on site.

STAY INFORMED
Keep an eye on the noticeboards dotted around the site for secret sets and alterations.

UPGRADE YOUR LIFE
By taking part in the Tour De Latitude, a bike ride raising money for Great Ormond Street, you will receive a special 'guest' upgrade.

NME'S FESTIVAL TREND PREDICTOR

Get a head start on the sounds, styles and suds coming to a festival field near you this summer

THE TUNE 'GET LUCKY'

Expect the disco opulence of Daft Punk's track to be all over your ears this summer. At some point some mad person will try and persuade you that no, Flo Rida's your

man for all things summer. But what this person doesn't realise is that 'Get Lucky' is bubble bath for the soul, and listening to Pharrell Williams hum sweet nothings is as cleansing as having an actual shower.



Daft Punk: not dressed for festivals

THE ACCESSORY GLOWSTICKS

If Coachella taught us anything (and it always does) it's that neon is resurgent in 2013. Blame EDM taking over America. Blame whatever you want. But do you really want to be the only person in the dance tent who doesn't look like their lower arm has had an incident in a nuclear reactor? Get some glowing bracelets in your life.



Make like it's 2007 and brush off your glowsticks

THE CHANT VARIOUS

So many to choose from. A wave of "bollocks" sweeping across a campsite like a well-meaning tsunami is always a pleasure. But why not get creative? Be inspired by *Game Of Thrones* and hurl a "winter is coming" into the mix. Take on the current affairs and get all "Maaaaaargaret Thatcher, Margaret Thatcher, Margaret Thatcher" on a festival's ass. Or just be really bloody nice, and yell "Cup of tea! Cup of tea! Would anybody like a cup of tea?" over and over until a stranger pops round to your tent.



Dress for all occasions à la GOT's Jon Snow



Warning: cider makes your lips numb

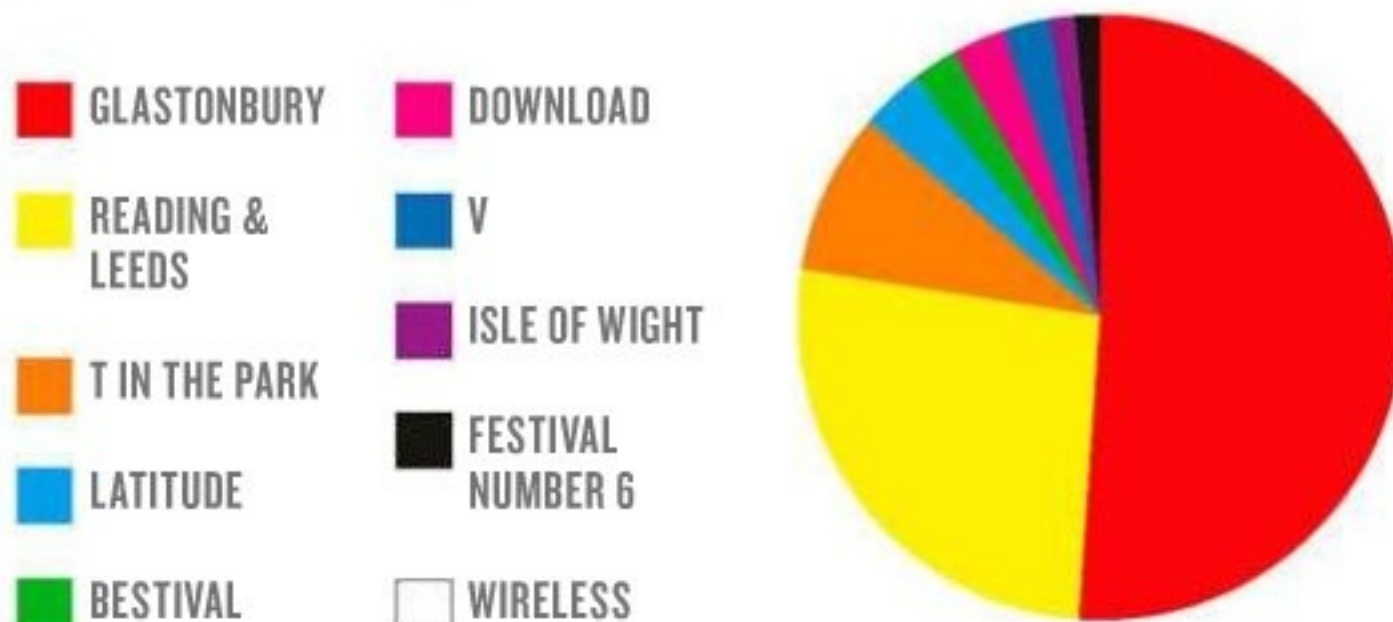
THE DRINKING GAMES WEATHER-BASED

It's sunny: drink! It's raining: drink! It's slightly overcast with a threat of drizzle: drink! There is a gentle easterly breeze which may lead to the clear blue skies you can see above you being covered by clouds drifting in from Ireland: drink! The wild fire spreading across the campsite and incinerating all in its path is ruining the fun for everyone: drink!

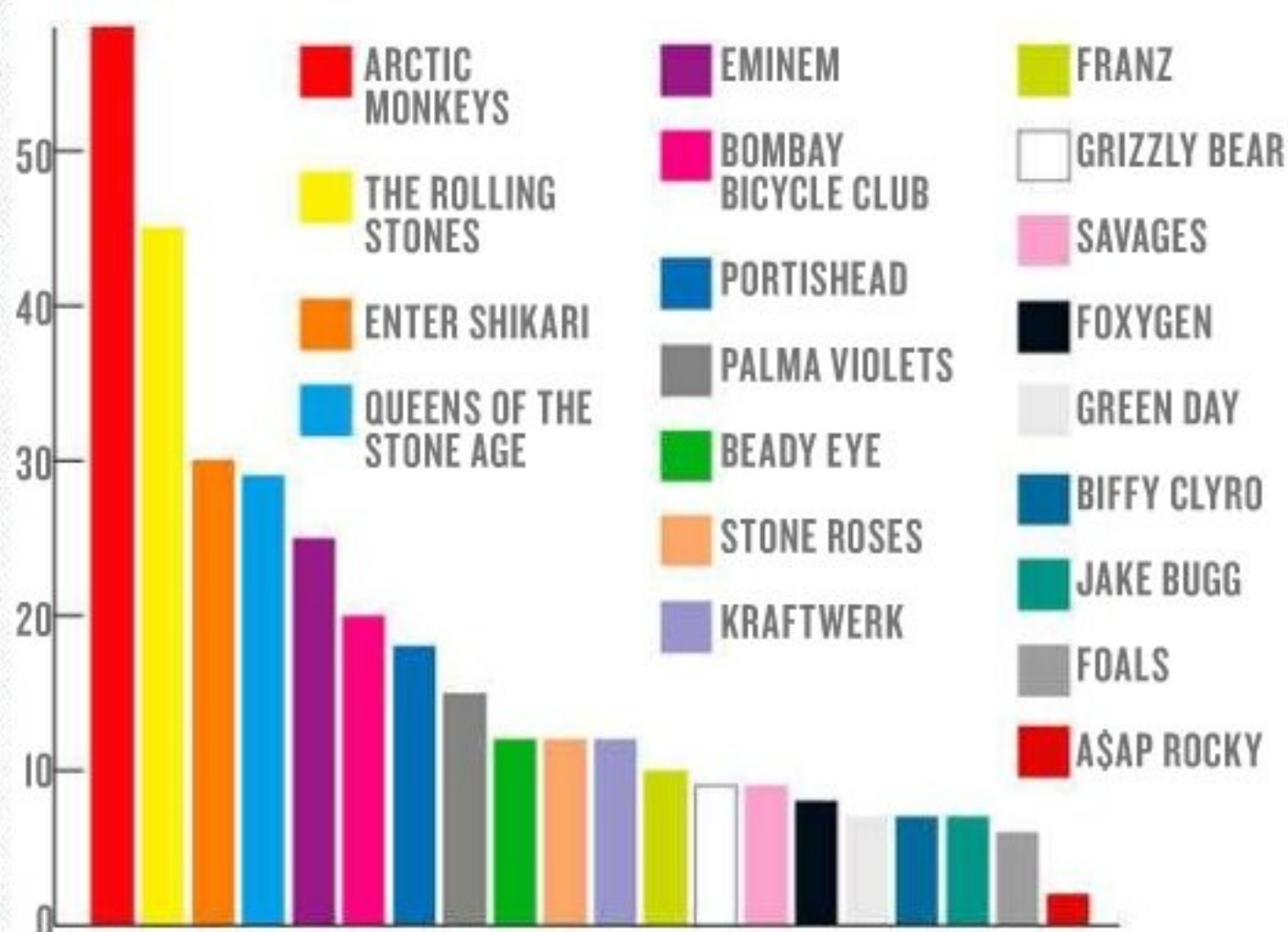
READERS' POLL!

NME contacted readers via Facebook and Twitter to gauge your feelings on the summer of music. The results are in

Which festival are you most excited about this summer?



Which band are you most excited about seeing this summer?



Which big comeback are you most excited about this summer?



SPEND FESTIVAL SEASON WITH NME

How to make sure you don't miss a thing this summer

IN NME

GLASTO PREVIEW - in newsagents and available digitally June 26 - the ultimate guide

GLASTO REVIEW - in newsagents and available digitally July 3 - The definitive verdict

READING & LEEDS PREVIEW

- in newsagents and available digitally August 28 - The ultimate guide

READING & LEEDS PREVIEW

- in newsagents and available digitally September 4 - The definitive verdict

Check out *NME* every week for reviews and big opinions on all of the best summer festivals in the UK and beyond, plus catch up on exclusive interviews with the biggest names playing live in a field near you this year.

ON NME.COM

For daily news and festival updates as they happen in the field, keep visiting *NME.COM* and follow *NME*'s Twitter, Facebook and Instagram accounts. As well as all that, after every big festival we'll have:

- MASSIVE PICTURE GALLERIES
- EXCLUSIVE VIDEO CONTENT
- BAND INTERVIEWS
- NEWS, REVIEWS AND ONSITE GOSSIP
- POLLS, SURVEYS AND ALL THE BIG OPINIONS

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“DAFT PUNK ARE LIKE DAVID BOWIE. ABSTRACT... BUT VERY CLEAR”

With 'Random Access Memories' finally out, Chic guitar legend and Daft Punk collaborator Nile Rodgers talks to Kevin EG Perry about 2013's most hyped record

How did you become involved with Daft Punk?

“We’ve known each other for a very long time and every time we’ve had the opportunity to get together it’s been completely chaotic. So finally Thomas and Guy-Man just came to my apartment in New York! It was so smart because it was just the three of us sitting there face-to-face – three artists who have mutual admiration for each other. We actually sat around joking about the times that we’d missed each other... ‘Oh yeah, do you remember in St Tropez when we were supposed to meet up?’ ‘Remember Paris when I ended up sat at the head of your record company’s house for three hours?’ It was a wonderful moment when we could just laugh about the irony of the situation. That meeting was great because all we had was one acoustic jazz guitar. We just started talking and I picked up my axe and started jamming. They said: ‘We want to make this record exactly the way you made records back in the day. You just start playing, from the beginning to the end. You just play.’ I said: ‘Oh, I know how to do that!’ So we had charts or a template and then we’d just play this long, linear journey from beginning to middle to end.”

Did Daft Punk have a firm idea of what they wanted before they came to you?

“They may have had a solid idea. I think they’re too smart to not have had one, but they didn’t need to speak to me in those terms. Some of the brightest artists – I always use Bowie

as the great reference point – can speak to you in very abstract terms but you hear them clear as a bell. I realised that the guys were talking about making an old-school record, or using old-school techniques to make a record that’s timeless, that represents the past, the present and the future; it didn’t take a lot of explanation. So I went and got an old jazz guitar from the ’30s or ’40s, and started playing. That guitar was made to play in a big band with Duke Ellington or something. It wasn’t made to play at 120 beats per minute with a vocoder next to you. All of a sudden, you mix these together and they sound wonderful because they represent what you’re doing now, and hopefully if you do it right, it’ll sound fresh and wonderful and relevant to somebody 30 years from today.

That’s what classic music is all about. I happen to be a jazz freak, so when I listen to Cab Calloway sing ‘Reefer Man’ I feel like it’s happening right now. I want to dance jitterbug or lindy-hop even though I can’t. It doesn’t feel like I’m listening to old-fashioned music. It feels like I could walk outside and everybody would be wearing zoot suits.”

Giorgio Moroder told us they used a different mic to record him depending on which era he was talking about.

“That’s a perfectly funny and sound example of how they

think. They would use three mics to represent the past, present and future. The thing that’s really cool is that most listeners won’t hear that. They’ll listen to it and I have a feeling that they will have the same kind of feeling that I get now when I walk into a club and there are 16 and 17-year-olds dancing to ‘Good Times’. They’re acting like it’s something new and cool. You need to have that kind of passion, and the intellectual credibility and knowledge, to pull this off. They chose to do it this way because

they were either paying homage to something that they love and trying to recapture the feeling that made them want to make music, or inspired them to make the music that they made. We are living in three different musical eras when it comes to making classic music. When it comes to making throwaway music, the sort of thing that everybody loves and then after five

years it doesn’t really move you any more. They say you grow out of it, and it’s true. We all do grow out

of a lot of stuff, but the stuff that’s classic, even though our styles may change, when we listen to that music it still

gives off that feeling. It still conjures that primal or intellectual or spiritual or artistic thing in us. I know that’s the truth with me. I never grow up. The records that I heard when I was younger are still amazing to me.”

Why do you think Daft Punk wanted to record with a live band and musicians like yourself?

“I don’t know, but that’s OK! They





(Left) Nile Rodgers
with his favourite
guitar, 'The Hitmaker'.
(Right) the Daft duo

didn't have to explain why to me because I didn't really care. They just told me what they wanted to do and I said: 'You mean, like this...' and I ran and grabbed my old jazz guitar and started playing and they said: "Exactly like that!" The next thing you know I'm in the studio doing that thing. That wonderful, organic thing. I started to show them some of the old tricks we used to do. They got so into it that they couldn't believe how we used to do it. They were blown away by it. It was a wonderful experience because I saw that they were just as enthralled as me with what I did. They wanted to get first-hand knowledge of how we accomplished that. Every little Chic trick that we used, I showed them. You can hear it on 'Get Lucky'. The truth is, I can't play that live because that's two of me. It's like now, when you see a Chic show, it sort of sounds the same as it did on record. To the average person in the crowd, when I play 'Le Freak' they think it sounds like the record but it doesn't. There's two of me playing the guitar in that record!"

Are they reacting against EDM?

"That didn't come up while we were working. We were just artists making music. There was no big, holistic statement to make other than 'I wanna make great music right now'. The thing that I love about them is that they carry that holistic vision through on every level. The visuals and the music videos, it's all part of a certain artistic commitment. In today's world of pop music, how often does that happen? Not very often, man. Whatever happens with this record, the truth is I was a part of that moment and it was unbelievable. You can't manufacture that moment, it's totally real. It's incredible to be part of something so truthful and organic. You don't get that so much any more because we're so concerned with the hits. I've been lucky, because after 1980 I didn't really have to have hits any more! I could just live on royalties from that point on. But I love making music with creative people. I love people like David Bowie who can talk to me in abstract terms and make it sound like child's play."

What are they like to work with in the studio? Is it hard work trying to get exactly what they want or are there fun moments?

"Well, you can't work with me without laughing! It's impossible! As seriously as I take my job, and that's very seriously, the most extreme personalities in the universe are always laughing and joking when I'm in the studio. I'm so thankful that I get to do this for a living that we're in there cracking up. Also, you've got to remember that when you're in this linear mode of doing an old-school recording there are so many new events that are springing up during the course of the recording that the looks on the artists' faces tell me what's going on. Every time I looked up I'd see Guy-Man smiling and Thomas smiling and I'd think: 'Wow, this



David Bowie and Nile at the Savoy Ballroom in New York, 1983

shit is really fucking happening!' They got to experience what I've experienced all my life, which is a bunch of amazing musicians jamming and having a great time, and then you hear something and you analyse it and say: 'Wait a minute, let me try this' and you see that smile come over their face again. We had a blast, and I guarantee you that my parts were

nothing but fun! I taught them a lot of old-school Chic tricks. That's the cool thing. They've remained teachable, as have I. I love when people show me something new."

That's the great thing about this

record, it sounds like they're really having fun and experimenting with things that are new and weird.

"Have you heard that track with Paul Williams, 'Touch'? Wow. It's one of the most amazing

things I've ever heard. I just love it. It felt very Bowie-esque to me. I love this album. Had I not played on it and I'd just bought it as a fan, I'd probably be sitting at home grinning from ear to ear. It's so cool to me. It's great in the way that I've heard on many classic records in the past, and it does that thing to my soul that those records have done. I don't get a chance to feel that way that much nowadays! I'm not putting other artists down, because people work in very different ways, and it's all relevant, but when I work with someone who is being that artistic and clever and is touching your soul... To me, you touch the soul with simplicity. Complexity has to be deciphered. It's like digesting a food: it might be wonderful and interesting to the palette when it's complex, but it's still got to get through your system. When music is so complicated that you have to think about it, that's not what's great. What's great is when you just experience it and then you think about it afterwards and you think: 'What the fuck did I just hear?' That's what I like about this record. Some moments make you think

"I WOULDN'T BE ABLE TO PLAY 'GET LUCKY' LIVE. THAT'S TWO OF ME!"

NILE RODGERS

I JUST CAN'T GET 'GET LUCKY' OUT OF MY HEAD!

Tim Byron, lecturer of Psychology at Queensland Uni, explores why 'Get Lucky' is such an earworm



FIRSTLY, THE SONG'S BIG hook - "[We're/she's/I'm] up all night [til the sun/to get some/for good fun/to get lucky]" - very cleverly

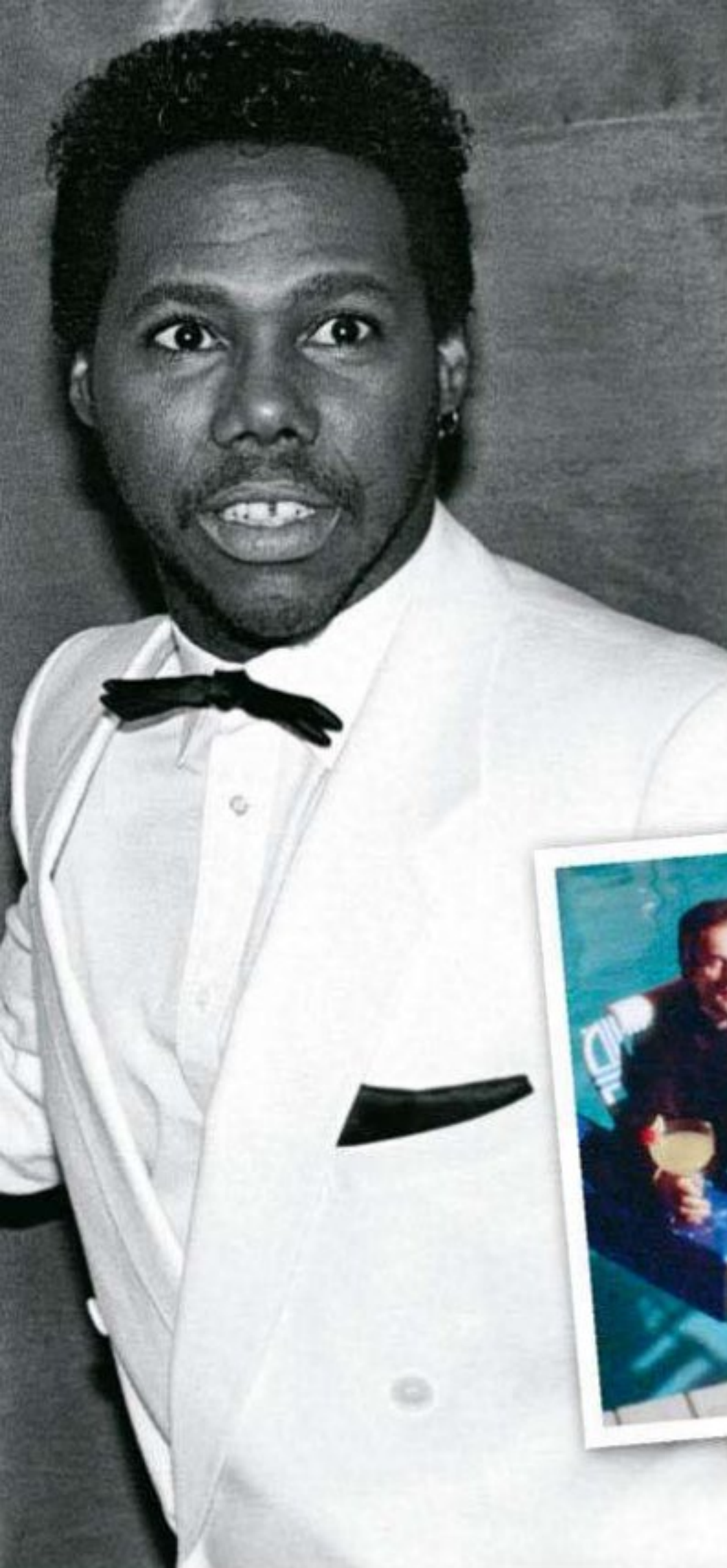
plays with the expectations we've built up from decades of hearing music. We expect notes to be on the beat, but the only note in the hook which is on the beat is at the end of the phrase (eg, "get LU-cky").

We strongly expect to hear the tonic note (A) more, but the only time you hear it in the chorus is at the end of the phrase, when Pharrell sings the '-ky' of 'lucky'. This denial of expectations builds tension,

and when we get what we expect, it's rewarding; this release of tension is why it's a hook. Secondly, this hook is repeated 64 times! That's what gets stuck in your head. Daft Punk's PR team are

clearly experts - they're all over radio, social media, and NME. And so one of the reasons you might have it stuck in your head is because everybody everywhere is talking about it constantly."





Pharrell and Nile in the 'Get Lucky' video



Producer Giorgio Moroder takes a dip



Nile playing live with Chic in 1979

first, but some moments just make you groove and dance and smile. When you analyse it after the fact you think: 'Did they really just do that?'"

What did you think when you heard the finished record?

"It feels like an old friend come home. That's the truth. If I'd just bought this and listened to it I'd sit there for the first hour just laughing and going: 'That's so cool! I can't believe they did this!' I'd be unbelievably impressed by the amount of sincerity and dedication spent on making a record this authentic. It's not a retro record at all. I think what they were thinking is that certain types of gear can give you the old-school organic elements that still touch people in a particularly special way. If you know that that's a fact, then let's get that and stick in our music! There are certain things about analogue recording, certain types of synthesizers, my guitar... there's a reason why I've played the same guitar on every single record for the past 35 years. I've got a million guitars, but when it comes to making hits, that's my job, and I bring out The Hitmaker. I know that that guitar sounds a certain way. You can hear it on 'Get Lucky'. I could play another guitar and I'll sound like Nile, but I won't sound like that. That's the only one that sounds like that. When you listen to this record, you can tell that people have toiled over. That's what I hear when I listen to it. It feels like a perfect record, that I love."

Did Daft Punk mention any Chic tracks that they really wanted to try and capture something similar to?

"No, not at all. That's what was smart. They know that I don't want to know anything. I want to be surprised. I never want to hear

anything before I get to the studio. I'm a professional. If you have the music written out, I can play it right there on the spot. If you don't have it written out, I will write it out and play it from beginning to end. When I was young, I made my reputation by being fast. I don't care what it is, or how complicated it is, I can walk into the studio and play it. So no, they didn't tell me anything, I just went to the studio."

Where was that?

"Very few people know this, but the studio in which I recorded with them was the same studio where we recorded the very first Chic single. The song that broke Chic was 'Dance, Dance, Dance (Yowsah, Yowsah, Yowsah)' and we recorded it at Electric Lady Studios. That was the neighbourhood I grew up in. I knew that studio way before Jimi Hendrix bought it. I knew it when it was a nightclub called Generation. I've been in that room throughout my entire life. When I was a teenager in New York the legal drinking age was 18, so being 15 or 16 I could get into that bar. I used to go to that joint every night and drink and jam."

That fits the theme of the record perfectly, those random memories...

"It couldn't have been more perfect. Not only do you get Nile Rodgers with his two classic Chic recording guitars, in the place where he made the very first Chic single, in a building I was in before Jimi Hendrix even made it a studio. I saw Jeff Beck there. I remember when Jethro Tull played there and they got their amps stolen, and they made an announcement and one of the Hell's Angels returned it! We're talking serious history in that room. I've done a lot of records there. I did INXS there. I did Hall & Oates. I worked with D'Angelo there, I worked with The Roots there. Walking into that studio feels like going home, and this record feels like an old friend that's come home. It's no accident that they contacted me in New York and we went down

to Electric Lady. They were eating it up, and I love sharing that!"

Are you looking forward to bringing Chic to Glastonbury?

"Oh man, live shows are sort of what we live for! The last night of my musical partner [and Chic bassist] Bernard Edwards' life, he looked out at the audience from backstage at our show at the Budokan and he said: 'Man, we did it.' I said: 'What are you being philosophical about?' He said: 'We did it. They didn't come to see us, they came to hear us.' It's ironic to work with Daft Punk because they're sort of the modern version of Chic. With Chic we were this faceless band and the music was the star. We called it the 'Chic mystique'. If you look at our credits we never tell you who plays what. We were as ambiguous as possible. When I play Glastonbury I get to be this faceless guy who comes up and says: 'OK guys, these are all my songs. Have a good time!' It's never about ego, it's about playing this body of work at a festival like Glastonbury, which I've heard about for gazillions of years. One of the most prestigious festivals ever. Not only do we get to play, we're headlining our stage! Wow! You mean I get to play my full show? Are you kidding me? 15 or 20 songs? Are you kidding me? This is going to be amazing!"

Do you think Daft Punk will play live again soon?

"I can't make any comment. You should ask them about that."

"IT WAS LIKE MAGIC" SAYS PHARRELL

How the NERD man hooked up with Daft Punk



How did you become involved with the record?

"I don't know how long they had been working on it, but I was there from maybe six months ago."

How did they make contact with you?

"We just went into the studio. It was in Paris. It was like magic." **Had you talked about working together before? You've been friends for a long time, right?** "Yeah, we've been friends for over 10 years."

Did they tell you exactly what it was they wanted to get out of you?

"Not necessarily. I don't want to let out all their secrets. They wanted what they wanted. I just went into the studio and it was fun."

Did Daft Punk mention any specific NERD tracks, or other tracks of yours, that they wanted a similar vibe to?

"No, we didn't really do that. They just played me music and asked me to write to it. It was an interesting back and forth. It was pretty cool."

Did you have any influence on the production at all?

"No, that was all them."

When did you first discover Daft Punk as a fan?

"It was 'One More Time'. We were all signed to the same label, Virgin, at the time."

What was it about that track that made it stand out?

"Just the emotion. It's great, emotional music."

Do you think this record is a reaction against the current EDM scene?

"You would have to ask them. You know, they're very secretive guys so I don't like to talk about it. Their personal position is better articulated by them."

OK, we will do. we're speaking to them on Sunday.

"I'm such a small part. I was just happy to be there and be a part of it. I'm just as much a voyeur of their process as you are."

REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard



LAURA MARLING

ONCE I WAS AN EAGLE ROUGH TRADE

Self-doubt, hard truths and heartbreak as the 23-year-old's fourth album sifts through the flotsam of a failed love affair



Back in what now feels like the mists of time (let's call it five years ago), before you could buy 'artisan lifestyle' pantaloons inspired by Ted Dwane's stagewear and when the nu-folk movement was still definably a 'thing', the quality it prized above all others was authenticity. For a small congregation of privileged west London teens and twenty-somethings on their starter beards, in love with the idea of being minstrels and troubadours, it was an understandable fixation. But Laura Marling, the most precocious and preternatural of the lot of them, was always a little bit different: her main concern was honesty, which isn't quite the same thing.

Those one-time contemporaries have since gone their separate ways. Noah And The Whale are two albums into a curveball AOR makeover, while Mumford & Sons have evolved into

a tweedier Coldplay – a band who address the Big Themes with broad, generalised brushstrokes, so that the top tier of the stadium doesn't have to strain too hard to make sense of them. Marling's focus, however, has remained unchanged and near forensic. Her fourth album sifts through the flotsam of another failed love affair, its 16 tracks presented in the order they were written, a decision that doesn't allow much room for ambiguity. Yet it's not about heartbreak so much as the catharsis that eventually arises from it. 'Once I Was An Eagle' is an intense, internal record with a clear emotional arc. The portrait it paints of the author is not always flattering, but the truth rarely is.

It begins not on a note of sadness or denial, but of cynicism and resignation. The four

songs that comprise the startling opening suite – 'Take The Night Off', 'I Was An Eagle', 'You Know' and 'Breathe' – are connected by the same musical tissue, a squall of acoustic turbulence and fevered tom-toms that arrive intermittently, without warning or reason, like a black mood. "I don't want you to want me/

Wouldn't want you to know", Marling sighs early on, already way past woebegone. We never learn much about her newly jettisoned beau, because the record isn't really concerned with their relationship; it's about Marling herself, and she's completely determined not to let herself be a victim of "chances, circumstance and romance/Or any man who could get his dirty little hands on me". She's not pining after anyone. Indeed, on 'I Was An Eagle', when she catches herself reminiscing about "when we were in love", the next breath is a corrective one: "if we were". Ouch.

As the album progresses, that gradually changes. Whenever Marling's alter-ego – whom she's named Rosie – is feeling resolute or invulnerable, as on the predatory snarl of 'Master Hunter', the songs become louder and more aggressive. On 'Undine', she even seems to be likening herself to the vengeful water goddess of French mythology, who cursed her ex-lover never to sleep, lest he stop breathing. When insecurity and hesitation begin to take root, however, things go whisper-quiet at the realisation that an even share of the blame may lie at her feet: "So why not run from everyone/Who only tries to love you?" she castigates herself on the hushed inner monologue of 'Little Bird'. Then, of course, there's the self-explanatory 'When Were You Happy (And How Long Has That Been)', a thorny, Bob Dylan tangle of self-doubt and hard truths, examining the reasons behind Marling's real-life move to LA, where the album was recorded.

The effect of all this is that, when it comes – on closing track 'Saved These Words' – the catharsis feels truly earned: "You weren't my curse", she finally decides. "Thank you naivety for failing me again/He was my next verse". Four albums into a remarkable career in which she's yet to put a foot wrong, Marling

is still waiting for her chorus. 'Once I Was An Eagle' sets a high bar; does anyone doubt she'll soar over it? **Barry Nicolson**

BEST TRACKS: 'I Was An Eagle', 'Master Hunter', 'Saved These Words'

MARLING'S STORY SO FAR



'ALAS, I CANNOT SWIM', 2008

WE SAID: "There are subtle sonic touches. A stately waltz."

SHE SAID: "Like everyone, my consciousness has dark parts."

7/10



'I SPEAK BECAUSE I CAN', 2010

WE SAID: "The sound of Marling facing down the spectre of looming womanhood."

SHE SAID: "Very much my stepping stone."

8/10



'A CREATURE I DON'T KNOW', 2011

WE SAID: "It sees her tackling the good and bad within her own wild heart."

SHE SAID: "I thought before [any producers] get their grubby mitts on it, why not put my own stamp on it?"

8/10

9

DEAN CHALKLEY

TRICKY

FALSE IDOLS REPUBLIC OF MUSIC



Nearly 20 years after auxiliary Massive Attack vocalist Tricky released his first solo single, 'Aftermath', little in his discography has surpassed it. Perhaps

in recognition of both the anniversary and this predicament, his new album is billed as a return to the glory of 'Maxinquaye', the debut album that forced an awkward stardom upon this inscrutable soul. Hard to imagine the journo-battering Tricky of old resigning himself to revisiting his most celebrated manoeuvres in this way, but 'False Idols' is at least partly successful. Weirdly, Tricky's presence feels minimal; his vocals take the form of gnarled, gnomish mutterances, and play second fiddle to a rotating bill of guests. Aside from 'Parenthesis', buoyed by the Antony-ish vocals of The Antlers' Peter Silberman, various female sirens take turns in the Martina Topley-Bird role, and are at their best when matters get dark and claustrophobic late on: 'Tribal Drums', 'We Don't Die' and 'Does It'. **Noel Gardner**
Best track: 'Tribal Drums'

6

FEATHERS

IF ALL NOW HERE NYX



Because they're an all-girl band making '80s-style synth-pop, these Texan newcomers have been branded "the female Depeche

Mode". That's a pretty weighty label to live up to, but Feathers have shown they aren't concerned, gamely accepting an invitation to open for the Mode themselves at SXSW back in March. Now, with this debut album, they should shake off the tag for good. Admittedly, it's sometimes easy to play 'spot the influence' here: 'Believe' combines 'Personal Jesus' with Blondie's 'Call Me', and 'Dark Matter' sounds like La Roux covering a Shakira song. But like all good bands, Feathers always sound most like Feathers. Flanked by her bandmates' Arctic harmonies, singer Anastasia Dimou delivers tunes that are melodic, mysterious and often mesmerising, especially when the band channel Giorgio Moroder on the disco-tinged 'Familiar So Strange'. Further proof that they're not in the least bit fazed by those DM comparisons. **Nick Levine**
BEST TRACK: 'Familiar So Strange'

7

HOODED FANG

GRAVEZ FULL TIME HOBBY



Have you ever been so stoned you think everyone else in the room is plotting to do unmentionably awful things to you? Sounds like Canada's

Hooded Fang have, and that's the world this record inhabits. "So many faces and they're all the same/ Why you lookin' at me?" asks frontman Daniel Lee over the punk-tinged aggression of the (almost) title track 'Graves'. Throughout, the sun-soaked retro surf-rock jangles of previous album 'Tosta Mista' are tuned up to an eerie pitch as the band explore their claustrophobic themes. The sinister vibes reach a high on 'Ode To Subterranea', with Lee singing "Dreams pass you by when you're living in a basement" over a shrill chord that mimics the frightening strings of a horror movie. It's the perfect song for a nightmarish house party at a psycho's house. 'Celestial Wasteland' blends upbeat flamenco guitar flourishes with bleak death-based lyrics. It works, but using the same juxtaposition over and over again does get tiresome after a while. **Simon Butcher**
BEST TRACK: 'Ode To Subterranea'

6

FACES TO NAMES...

Three reviewers, three questions



BARRY NICOLSON

Fave album right now?

"I seem to be the only music journalist on Planet Earth who hasn't heard the new QOTSA record, so instead I've been spending quality time with Hookworms' 'Pearl Mystic'. I'm not bitter. Definitely not."



NICK LEVINE

Fave track right now?

"Icona Pop's 'I Love It' could be the pop banger of the summer when it gets its UK release."



AL HORNER

Favourite thing about UK festivals?

"People embracing the shit weather. Dudes full-on diving into big puddles of muddy slop. So much spirit."



MOUNT KIMBIE

COLD SPRING FAULT LESS YOUTH WARP

South Londoners' second album features King Krule and strange emotions, but never loses sight of the dancefloor



Mount Kimbie were one of the most intriguing of British electronic music's class of 2010, bursting out of the same basement party all-nighters as James Blake, Gold Panda and

SBTRKT when south London's turn-of-the-decade post-dubstep explosion went nuclear. The Peckham duo may not have gained the Stateside success, Mercury Prize nods and high-profile hip-hop collaborations some of their peers received (Blake and SBTRKT's Aaron Jerome now rub shoulders with Kanye West and OutKast's Big Boi respectively), but it wasn't for want of trying: their 2010 debut 'Crooks & Lovers' was a delicately detailed club thumper, its twitchy motorik beats, soulful snatches of vocals and interloping zither sounds at once a loving homage to UK bass culture and an exciting lurch away from its ketamine-blazed clichés.

Returning three years later with 'Cold Spring Fault Less Youth', you get the impression Dominic Maker and Kai Campos don't want to be overlooked again. It's an album that claws for attention, the careful nuances, shuffling rhythms and strange emotions of their first outing fine-tuned into something unmissable.

From the moment it creaks into life, 'Cold Spring...' finds Kimbie in a more melodic, melancholic mood, glazing their sound with vocals honey-dripped in reverb and longing. Maybe it shouldn't come as a surprise – there's

always been a hint of fellow south Londoners The xx to their sound, and their band name is cobbled together from references to cult singer-songwriters Nick Drake and Phil Elverum. But unlike clubland deserter James Blake, whose recent full-length 'Overgrown' is more Antony & The Johnsons than Aphex Twin, Kimbie's melodic experiments never lose sight of the dancefloor. 'Made To Stray' simmers for five minutes until the keyboards boil over into '90s garage clicks and vocal chants ("shadows turn to grey, say it today"), while 'Sullen Ground' is a stormy, spooky, broody stomper. 'Break Well' could be a Beach House song, with its bright, breezy guitar lines and smooth, snaking bassline.

"Did you see me? I killed a man", mopes King Krule on the excellent 'You Took Your Time' – one of his two cameos on the album – with the desperate drawl of a bank robber in a heist turned bloody: "They all stayed down, but he chose to stand". Kimbie sound just as ruthless in their pursuit of greatness on this second offering.

It doesn't all come off – the interlude 'So Many Times, So Many Ways', a band jam, feels loose and disconnected from the rest of the record, and closing track 'Fall Out' sees the album whimper out in a spiral of arpeggiated keyboard loops. 'Cold Spring Fault Less Youth' is not entirely faultless, then – but it comes close. **Al Horner**

8

BEST TRACKS: 'You Took Your Time', 'Sullen Ground', 'Made To Stray'



FRANKIE AND THE HEARTSTRINGS

THE DAYS RUN AWAY WICHITA

The Sunderland band's second album is effortless and skippy, but it does have the odd dodgy lyric



There's a certain breed of arch indie rock that belongs peculiarly to the north, one that plays wit, studied weakness and flashy intellectualism against a backdrop of rugged industrial history – your Pulp, your Long Blondes, your Smiths, Pastels and Maximo Parks.

Sunderland's Frankie And The Heartstrings have always been self-identified followers of that creed (first album 'Hunger' produced by Edwyn Collins, sleeve features gritty '70s children, started a bloody cassette singles club), who nevertheless left you with the suspicion that in their haste to embrace outsiderdom, they'd forgotten to pack much in the way of actual brain, stopping only to grab a raised eyebrow and a couple of shonky but loveable tunes. It was the sort of ruse that stood up well under Collins' production: ramshackle exuberance and heart-in-the-right-place weak vocals are the sort of thing that spark with bristly energy under his touch.

It's a sound not so well-suited to the sonic world of pop classicist Bernard Butler. The first single Frankie And The Heartstrings released with the ex-Suede man at the controls, 2011's 'Everybody Looks Better (In The Right Light)', boded well, particularly with that perfectly bitchy, bracketed title. Its Talking Heads-ish stop-start guitar promised great things for more work with Butler: Frankie beefed up with a bullish soul-pop skank.

What we actually get, on this, their second album, is songs like 'Losing A Friend' – a brave stab at a high-drama heartbreak ballad. It ends up sounding more mawkish than grandiose, even with that twinkling glockenspiel. 'The First Boy That You See' also tries on a bit of Butlerian sweep for size, but the added heft in the delivery has the unfortunate side-effect of highlighting the slightly iffy lyrics: surely Frankie Francis must be able to pull something better out of his lyrical bag than "every time I think of you it makes me cry/I never had the chance to say goodbye"?

And that's the case for much of 'The Days Run Away'. While the album has an undeniable carefree charm – the rattle-boned shake, rockabilly grrr and chutzpah-laden chorus of 'That Girl, That Scene', for example, and the Roxy Music-ish suavity of 'Nothing' – at times they can't quite live up to the pressure to show lasting depth on album number two. 'I Still Follow You', 'Invitation' and 'Right Noises' end up sounding like jangly pleasantries – enjoyable, certainly, but the content and delivery can't quite match that of their illustrious predecessors.

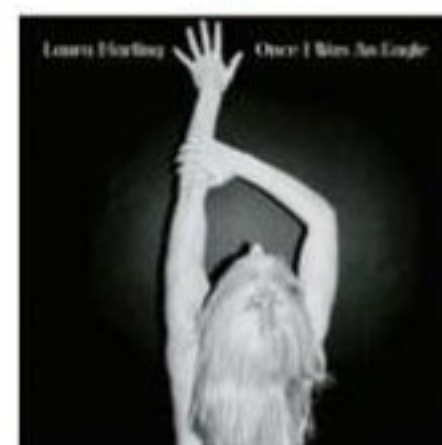
There's undoubtedly something there with Frankie – those effortless, skippy choruses aren't as easy to do as they seem. But he and his Heartstrings haven't quite found their true north yet.

Duncan Gillespie

BEST TRACKS: 'Everybody Looks Better (In The Right Light)', 'That Girl, That Scene', 'Nothing'

7

SLEEVE NOTES



Best Sleeve Of The Week

Laura Marling – 'Once I Was An Eagle'

A sinister monochrome beauty from our Laura, who's basically channelling that creepy little shit from horror film *The Ring* who climbs out of a well to slaughter all and sundry. The stuff that brilliant nightmares are made of.



Worst Sleeve Of The Week

Feathers – 'If All Now Here'

"I'm bloody bonkers, I am! Bonkers and deep, man: look at those highfalutin symbols on my album cover and all them gold flowers. It's because I'm spiritual, you know? I've even got lights in my hair! LIGHTS! Like a Christmas tree!" Etc.

FAIR OHS

JUNGLE CATS DREAM BEACH



London's Fair Ohs are a punk band who've ditched their black leather studded jackets in favour of tropical Hawaiian shirts, and 'Jungle Cats' is the sound of three dudes on an expedition into the tropics. Afrobeat, calypso riffs and a free-jazz philosophy bring the sunshine, and opener 'Green Apple Milk' is eccentric in the Tune-Yards mould with frontman Eddy Frankel singing about alligators, deserts and oceans over swirling layers of sax. 'Citric Placid' is jittering post-punk accelerating faster than a cheetah, there's surf-rock that comes with a Beach Boys choral harmony on 'Panama Red Jets', and the reverb on 'Salt Flats' could soundtrack a Saharan sunrise. Wild stuff. *Kurt Murphy*

BEST TRACK: 'Green Apple Milk'

8

WILD NOTHING

EMPTY ESTATE EP BELLA UNION



The prolific Jack Tatum returns just a year after making music for actress Michelle Williams to dance to (see the video for 'Paradise', from the 'Nocturne' album) with a seven-track EP packed with some of his most upbeat work. Recorded after a trip to Miami, Tatum has said that he was struggling to feel comfortable as a musician prior to writing 'Empty Estate'. But the confidence running through a song like 'The Body In Rainfall' suggests that his doubt was misplaced, and the gorgeous 'A Dancing Shell' may be the best tune of his career. He's getting somewhere. *David Renshaw*

BEST TRACK: 'The Body In Rainfall'

7

COCOROSIE

TALES OF A GRASS WIDOW CITY SLANG



Post-freak-folk sisters Bianca and Sierra Casady have been making uneven but attention-grabbing music for 10 years. On their fifth album they're downbeat, rarely dull, but more contemplative than we've become accustomed to from a band who made their name by being confrontational. Joanna Newsom is the obvious vocal touchstone but it's the unavoidably Björkish inflections that are more noteworthy. Antony Hegarty guests, entirely appropriately, on 'Tearz For Animals'. There are flails of flute on 'Broken Chariot', someone seemingly putting cutlery away in the shadows of 'Harmless Monster', and (gah!) beatboxing on 'End Of Time'. And, erm... it works. Bold and beautiful. *Thom Gibbs*

BEST TRACK: 'Tearz For Animals'

8

MARQUES TOLIVER

THE LAND OF CANAAN BELLA UNION



The debut album from Florida singer/violinist Marques Toliver is way less weird than his 2011 mixtape 'Studying For My PhD' suggested. That was a rich stew of jazzy psychedelia and dialogue that only occasionally flirted with actual songs, but 'The Land Of CanAan' is pure trad soul, amply showcasing the talent discovered while busking by TV On The Radio's Kyp Malone and endorsed by Adele. 'If Only' is all Sly Stone bursts of joy, 'Weather Man' is pitch-perfect Bacharach and David pop, and 'Control' steals from 'Ain't No Mountain High Enough' on a lovely album that knows its history. *Matthew Horton*

BEST TRACK: 'If Only'

7



SEAN NICHOLAS SAVAGE

OTHER LIFE ARBUTUS

Prolific Montreal scenester doesn't always hit the heights



Lanky hip blond Sean Nicholas Savage can easily be summarised as 'Ariel Blue'. Master of the slightly scary genres of soft rock, faux funk and cod reggae, he rides this chilling wave

with a very now mix of irony and genuine celebration. He's mad prolific: three albums in 2011 alone, about nine in the past few years, depending on how you count. And it's easy to see why: none of his work is exactly rich in detailed brushstrokes. In Montreal, a city now heaving with similar lo-fi art-pop projects, he is granddaddy to the scene. Earlier this year pals like Doldrums and Mac DeMarco got together to record a tribute album, 'Taste Of Savage: His Pupils Sing His Music'.

People only bother to make covers albums of your stuff if you're all about songcraft, and that's where Savage is often dazzling. Had you taken something like 'We Used To Live In A Dream' and offered it to '80s pop star Tiffany, it almost certainly would've been one of the bigger minor

hits of 1987. 'She Looks Like You' sounds like Cyndi Lauper's 'True Colors' in that it captures that same tone of wounded defiance in a way that few have since. 'It's Real' pulls in the arty camp drama of Marc Almond.

Between the highs, 'Other Life' is blighted by two afflictions. The first is pace. Whereas the acoustic guitars on 2011's 'Flamingo' gave it a sense of motion that didn't allow you to question its kitsch, 'Other Life' can get lost in its own tropicalia keyboard wash. The second is Savage's voice: one of recent history's more eccentric deliveries, a reedy tone somewhere between Color Me Badd and Christopher Owens. Where the songs are slow, the fruity Bontempi keyboards are gruelling and the singing comes on like Jimmy Somerville weeping over a dead pet in a marbled mausoleum. But get past the Bronski Beat animal trauma vibes and Savage's other life is rich and full. *Gavin Haynes*

7

BEST TRACKS: 'We Used To Live In A Dream', 'Change Your Mind', 'She Looks Like You'

WHEN SAINTS GO MACHINE INFINITY POOL !K7



A love letter to the imagination, When Saints Go Machine's third album is genre-splicing invention at its most fantastical, a carousel of hip-hop, opera and synth-pop where romantic joy is indivisible from the joy of sonic discovery. It's glorious. While 'Order' conjoins Clams Casino and Carmen, 'Webs' unites diva balladry and DJ Shadow. On 'Love And Respect', meanwhile, frontman Nikolaj Vonsild's falsetto is accompanied by the tetchy rhymes of one Killer Mike. That rap's most progressive practitioner digs the Danes is testament to their growing cachet as trailblazers. *John Calvert*

BEST TRACK: 'Iodine'

8

CITY AND COLOUR THE HURRY AND THE HARM

DINE ALONE/COOKING VINYL



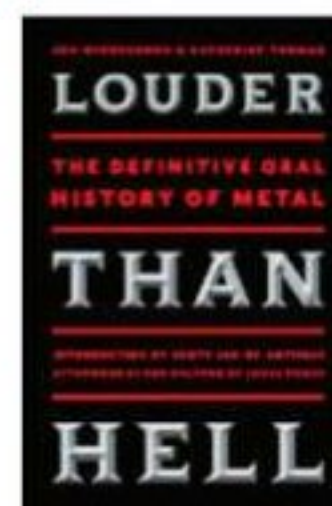
As unexpected career changes go, this one's up there with Jodie Marsh becoming a bodybuilder. Canadian singer/guitarist Dallas Green used to craft throat-shredding post-hardcore with Alexisonfire, but now he releases slide guitar-plated emo-indie as City And Colour. With a voice like James Mercer's and Buffy support slots he's got stuff to work with, but the lack of variety is stifling. Listening to 12 Americana mid-pacers makes you feel like blasting out some, er, throat-shredding post-hardcore to remind yourself you're still awake. *Jamie Fullerton*

BEST TRACK: 'Harder Than Stone'

5

THE RIDER

What we're reading, wearing and putting on our phones this week



Book
Louder Than Hell: The Definitive Oral History of Metal
Nothing says 'metal' more than sitting quietly and thumbing through a weighty tome, right?
Buy: £19.99, amazon.co.uk



T-shirt
The Rolling Stones
Make sure you're in appropriate Stones-loving garb when you see them in the summer by sporting this tee with Keef's mug plastered all over it.
Buy: £29.99, thisispulp.co.uk



Tech
Mophie Juice Pack Air for iPhone 5
A festival lifesaver: a case for your phone that also acts as a battery charger. No more occasions when you're sozzled and have no way of calling your mates to find your tent.
Buy: £89.95, mophie.com

THIS WEEK'S SINGLES

Reviewed by NME's

MATT WILKINSON



BABY STRANGE

PURE EVIL BRIMSTONE

Aside from being the best song out this week, Baby Strange get extra points for having a go at inciting all-out war between the indie and dance fraternities (the video's a thinly veiled pisstake of club culture). Me personally? I'm a lover, not a fighter – although I do find the idea of a bunch of guitar-totin' Scottish nutjobs who think glowsticks are the root of all evil oddly alluring.

SUEDE

HIT ME WARNERS



Fuck, Suede have gone speed garage! I am kidding, of course. It's business as usual here, which means: enter stage left ol' floppy fringe, waltzing and bum-shaking his way through three minutes of lyrics concerning scratches, scars and, er, porcelain ("Drop me once/And I will fall to bits"). To which I can only say: God bless Brett Anderson's tried-and-tested songwriting formula, and don't ever change.

ALICE IN CHAINS

STONE CAPITOL



Now, what would be *really* brilliant is if AIC got Brett in to do a few vocals. Shake things up a bit, because 'Stone' basically sounds like a bunch of washed-up has-beens failing to be the Aldi version of Marilyn Manson. Laboured, boring and with a video budget bigger than Satan's dick, Brett is surely the perfect foil to their leathery shiteness. Get him in!

HOOKWORMS

RADIO TOKYO TOO PURE



It would be brilliant to be in Hookworms, right? Just sit around all day recording endless tape echo until a semblance of something releasable forms. Piece of piss. 'Radio Tokyo' is a classy affair from start to finish, easily the poppiest song MJ and co have done yet and all the better for being decked out – alongside all the echo stuff – with drums and bass nicked right out of Motown's back pocket. More please.

THE CROOKES

BEAR'S BLOOD FIERCE PANDA



Somewhere here, you feel there's something with a bit of attitude trying to creep out. Half a riff, half a chorus, half an idea for the video... you get the picture. It's not that it's bad... it's just, uh, if you're easily unoffended and love mediocre indie then step right this way, you'll LOVE IT!

SPECTRALS

A HEARTBEAT BEHIND WICHITA



Louis from Spectrals is a total hero, a lamenting lost soul who appreciates the brilliance of Big Star and realises it's actually a good thing to sound a bit like Wreckless Eric. In my world he's cooler than Beyoncé – and he should be in yours, too.

LIVE

FROM PUBS TO ARENAS,
THE WEEK'S TOP GIGS

Edited by Tom Howard

Karin's air-guitar
practice was getting in
the way of the show



THE KNIFE

ROUNDHOUSE, LONDON WEDNESDAY, MAY 8

Six things you'll see when you watch the Swedish duo take their new album 'Shaking The Habitual' on the road...

1 AEROBICS AND COSTUME CHANGES

Roughly 10 people appear onstage wearing hooded robes to the sounds of 'A Cherry On Top'. During 'Raging Lung' the robes come off, and so begins a live show based heavily on Deep Aerobics (short for Death Electro Emo Protest Aerobics, apparently), which are performed throughout the show by Karin Dreijer Andersson, Olof Dreijer and their dancers. Hatstands at either end of the stage are draped with what looks like the contents of an American Apparel warehouse. This never-ending supply of purple, blue and pink tracksuits is frequently put to use, most colourfully on the song 'Without You My Life Would Be Boring'.

2 HOMEMADE INSTRUMENTS

The only band on earth capable of making computers look good is Kraftwerk, so The Knife leave their laptops off the stage. Instead it's filled

with homemade instruments – a harp made of ribbons, a wooden tube covered in drum pads, a stack of mushroom-shaped metal bells. Songs like 'Bird' make full use of them, though it's unclear whether people are playing the instruments or just pretending to. Some performers beat the air like drums, some beat each other like drums, and the rest beat actual drums.

3 OCCASIONAL EMPTINESS

For ambient tracks like 'Networking', the dancers are given a break and the stage is occupied by a colourful lightshow. At moments like these, various unimpressed fans leave.

4 HIDDEN IDENTITIES

When there are seven people onstage with similar clothes and haircuts,

it's hard to tell who anyone is. Even Karin and Olaf are hard to pinpoint, although it's likely she's the one with the black make-up around her eyes and he's wearing a ponytail wig and purple shellsuit. But no-one is on frontperson duty tonight. This is rammed home on 'Wrap Your Arms Around Me', when more than one

WHAT TWITTER THOUGHT

@disconavete
"One-word review of The Knife's support 'thing': 'awkward'"

@alicenachos
"Can't believe the amount of negative comments I'm reading here on Twitter about #theknife last night in London. Oh noes! You witnessed something that made you think, god forbid"

@ChiefRalph
"@alicenachos In defence of that opinion, I think it might have been good of The Knife to perhaps make it clear they wouldn't be 'live'"

@Chadify
"I would have had a good time if I had booked to see a dance group soundtracked by the Knife (I never would)"

person mimes Karin's vocal. It leads to accusations that none of the music tonight is actually being played live.

5 GENDER-BENDING

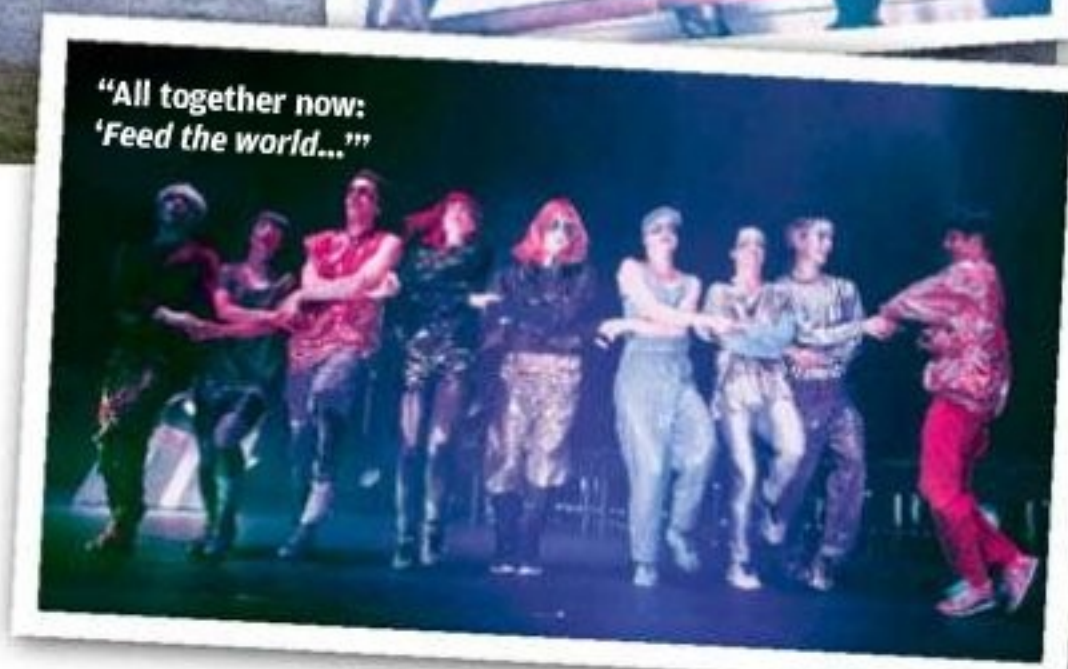
During 'Got 2 Let U' a big face is projected onto a screen that's sitting in the middle of the stage. It looks a lot like a woman dressed up to resemble a slightly nerdy man, with a fake beard, a pair of geeky glasses and a big scarf.

6 A COUPLE OF BANGERS

Well, 'One Hit' and 'Silent Shout'. But The Knife's live show isn't about hits, it's about something else. This, after all, is a band whose new album is a concoction of polyrhythms and post-gender theory. In Karin's words: "If we activate our bodies we think so much better, and learn so much more." *Hazel Sheffield*



Woodwork teachers are always weird



"All together now: 'Feed the world...'"

SAVAGES

MINISTRY OF SOUND, LONDON

THURSDAY, MAY 9

The post-punks hit clubland to silence the haters and convert the doubters

Ah want to read you something ah wrote a few days ago," says Jehnny Beth, picking up a notebook. "Eet is pretty naughty." It is a poem called *You Must Feed Me*, and Savages' singer reads it out as her bandmates shadow her with ghostly slithers and scrapes. A plea for sexual domination, it finds her begging a lover to strip her naked, spit on her, put her on her knees "like a dirty dog". "You must keep my mouth full..." she orders, and you can almost feel the room's English reserve standing strong. Savages then lurch into a Yeah Yeah Yeahs-gone-goth squall called 'Hit Me'. "I took a beating tonight", gasps Jehnny, eyes wild.

It's not difficult to see why people are getting hot under the collar for Savages. Their aesthetic – a torrid churn of razor-sharp post-punk, taboo-skirting sexual politics, arty poise and Ian Curtis stare – has generated a level of discussion that new bands seldom do these days. Lofty ambitions have given grist to the doubters, who deem them copyists. Pretentious. Manufactured. Anti-revolutionary. But a look around the central London nightclub hosting the album launch suggests Savages are in the process of building their tribe. At first you wonder if the layout of tonight's show – the band playing in the centre of the floor, bathed in white light, the



audience circled around – will work against them, Christians-to-the-lions style. But Savages all face inwards, a closed circle, and seem to draw power from one another. 'City's Full' and 'Shut Up' show off their skill for sheer white-knuckle propulsion, churning along on Ayse Hassan's whiplash bass. But, if anything, Savages are more impressive when they dial things back; 'Waiting For A Sign' is smouldering, swampy blues that Gemma Thompson intermittently interrupts with shrieking, strangled torrents of guitar.

What will save Savages from the naysayers in the short term is the fact that they can really play – not in a patronising 'girls can play' way, but with a clinical surety akin to Wire or The Stranglers. Right now, they're still a little too in hock to post-punk cliché, which if anything serves to obscure their talents. But give them time. Once Savages really know themselves, they'll take some beating. **Louis Pattison**



JAKE LEWIS, DAVID WALA



ALT-J

O2 ACADEMY, NEWCASTLE WEDNESDAY, MAY 8

The build-up to Reading & Leeds starts here

Triangles may be their favourite shape, but the four members of Alt-J remain endearingly, almost defiantly, square. At one point during tonight's gig – which, like every other night on this UK tour, is completely sold out – a fan tosses her bra onstage, a development the band regard with sheepish grins and palpable awkwardness. Afterwards, as I wait to be taken backstage to meet them, its owner spies my laminate and asks me to enquire about the return of her undergarment.

"I told Joe he should've thrown it back," groans a visibly embarrassed Gus Unger-Hamilton, "I don't want anyone to think we're back here wanking into it."

Rock-piggery just isn't Alt-J's style. Not much is, really, and that's one of the criticisms the band have faced in the wake of their Mercury triumph: that they're a little too worthy and self-consciously 'cerebral' for their own good. Of course, that argument glosses over just how ridiculous they're capable of sounding – as on the André 3000-fronting-Tortoise grind of 'Intro' – or how charmingly farcical it is to hear a roomful of Geordies attempt to sing along to '(Ripe & Ruin)'. People have taken 'An Awesome Wave' to their hearts, and now the onus is on Alt-J to make it work on a larger scale than it was ever intended to.

This summer the band will headline the NME/Radio 1 Stage at Reading & Leeds, and judging by bassist Gwil Sainsbury's spatial awareness, they're

still acclimatising. Lost in thought during 'Fitzpleasure', he roams blindly around the stage, backing into frontman Joe Newmann and nearly knocking him over, to a chorus of sarcastic cheers.

Thankfully, there are more elegant examples of how they are gradually mastering the art of pleasing the crowds. Their reworkings of Kylie Minogue's 'Slow' and College's 'A Real Hero' are made resolutely their own; 'Matilda' has developed into a budding anthem.

Admittedly, the lack of new material is disappointing, but while they play nearly every track from their debut LP, you

never feel like the bottom of the barrel is being scraped. No Mercury judge can tell you how good 'An Awesome Wave' really is. **Barry Nicolson**



GUS ALT-J ON...

PRE-READING & LEEDS NERVES

"It's amazing. We're excited but scared about headlining – it's quite a jump from last year when we were on the Festival Republic Stage at about 3pm. It feels wrong, but also right."

HOW TO MAKE IT SPECIAL

"You can't just turn up and play the songs, you've got to make it memorable and give the fans a bit extra – like when Bombay Bicycle Club played with that samba band."

NEW MATERIAL

"We're going into the studio for a few days after this tour to demo some new stuff. That should create new songs which we'll feel comfortable enough to play when the fests come around."

MC Ride is going straight to the pool after Death Grips' set



Light Asylum's Shannon Funchess: you won't like her when she's angry



Lovefoxxx: quite likes wolvvves and squirrrels too



ALL TOMORROW'S PARTIES

PONTINS, CAMBER SANDS FRIDAY, MAY 10–SUNDAY, MAY 12

The TV On The Radio-curated event encapsulates everything so mind-bendingly great about ATP

I saw that guy in the arcade playing *Silent Hill*," says Tunde Adebimpe, pointing out into his crowd. "I saw you trying to win a giant Angry Bird... I feel like I've met everyone here." Camaraderie: the charm of All Tomorrow's Parties holiday-camp weekenders, and one of the reasons they'll be missed. The other, most significant reason is the joy of discovery-by-curation. Though they're often dismissed as worthy beardies, this line-up offers many fine examples of TV On The Radio's twisted sense of fun and exquisite taste – and none finer or fiercer than Friday's explosive, hysterical, sexy set by **Mykki Blanco**, who sidesteps any 'queer rap' pigeonholing by force of wit and sharpness of tongue, bringing a universal depth to a unique voice.

She couldn't find much odder bill-fellows than shouty-shouty **Death Grips**, all rage, muscle and stuttering beats. There's something seductive about their racket, but MC Ride's shtick is pure confrontation porn, and just a little bit

hipster Rage Against The Machine (although 'Hacker' rules). Another stark contrast arrives in the form of original hip-hop lovers **De La Soul**, who soothe the vibe's fevered brow with some thoughtfully bouncy, daisy-age party-startin'. 'A Roller Skating Jam Named "Saturdays"' is the best sort of feelgood music, boinging around in the main room, while downstairs **Thee Oh Sees** keep things gnarly, holding up the psych-rock end of TVOTR's broad taste spectrum. First thing next day, **Light Asylum** wrench the thermostat back to "stark", but for all their monochrome humourlessness, there's an impassioned beauty to their industrial Yazoo routine.

On then, to the weekend's highest rollers. From the off, with 'Halfway Home', **TV On The Radio** sound fierce and muscular. These are their first gigs since the death of bassist Gerard Smith in 2011, but they make no reference to it; the ferocity of their attack this evening suggests a band very much pushing forward, and the first new song of the night, 'Mercy', is aggressively punky,

Tunde seething, "I fell in love with professional evil on the day you left my side". 'Wolf Like Me' nearly takes the roof of the place, all rough and snarly as the band lose their shit and Light Asylum's Shannon Funchess stagedives like a legged torpedo. 'Million Miles' is the second new song of the evening, a soft, honeyed soul ballad that builds

to a grand, Beatles-ish psychiness with Kyp on vocals. 'Dancing Choose' and 'Staring At The Sun' see us off, band and audience losing themselves in a happy frenzy. Try as they might, it's an energy that one-time professional party-bringers !!! can't quite match downstairs.

Sunday starts arty with **Lone Wolf & Cub**, a band who sound like you're

taking the piss when you describe them ("beardy drummer, woman on a trapeze") and often sound like they're taking the piss when you listen to them. Though the concept/joke/whatever is better than the sound, it is nice easing yourself into the day by watching Suzanne Rogaleski blithely swing, twist and writhe. Now, here's

VIEW FROM THE CROWD BAND OF THE WEEKEND?



Anika Mottershaw, 23, London
"Celebration are incredible. Katrina is a great frontwoman."



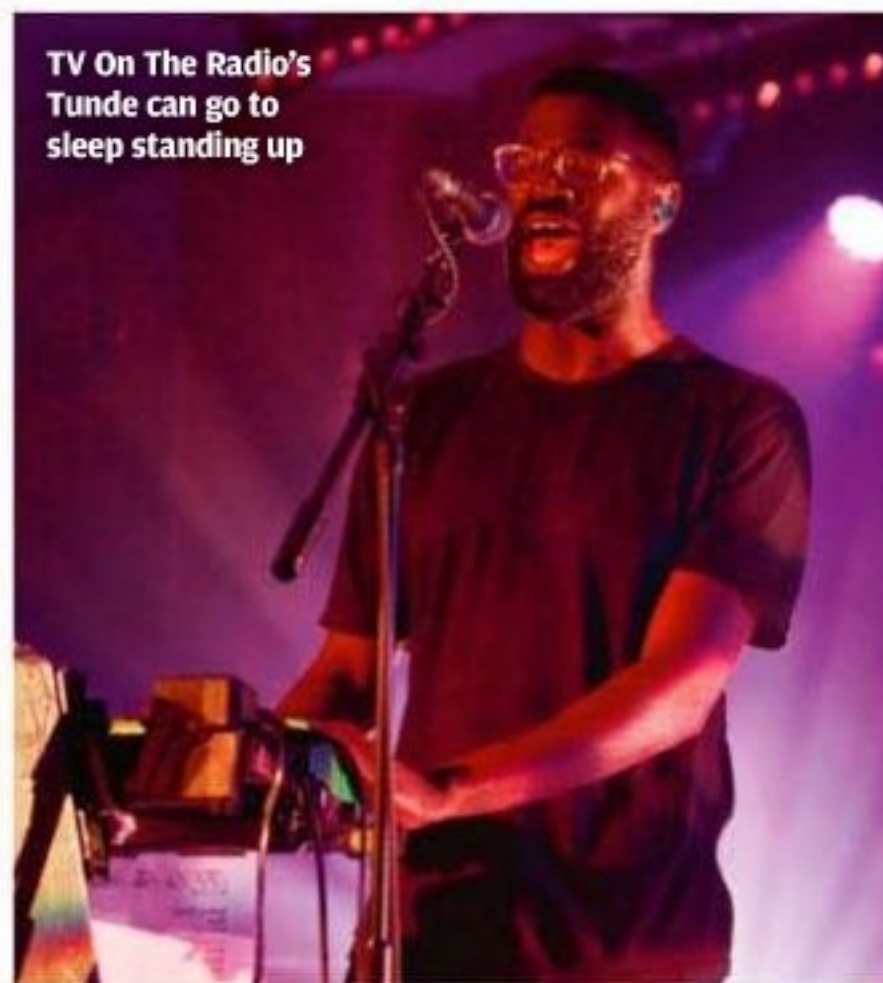
Claude Brun, 33, Paris
"We had a lot of good surprises because we didn't know many of the bands."



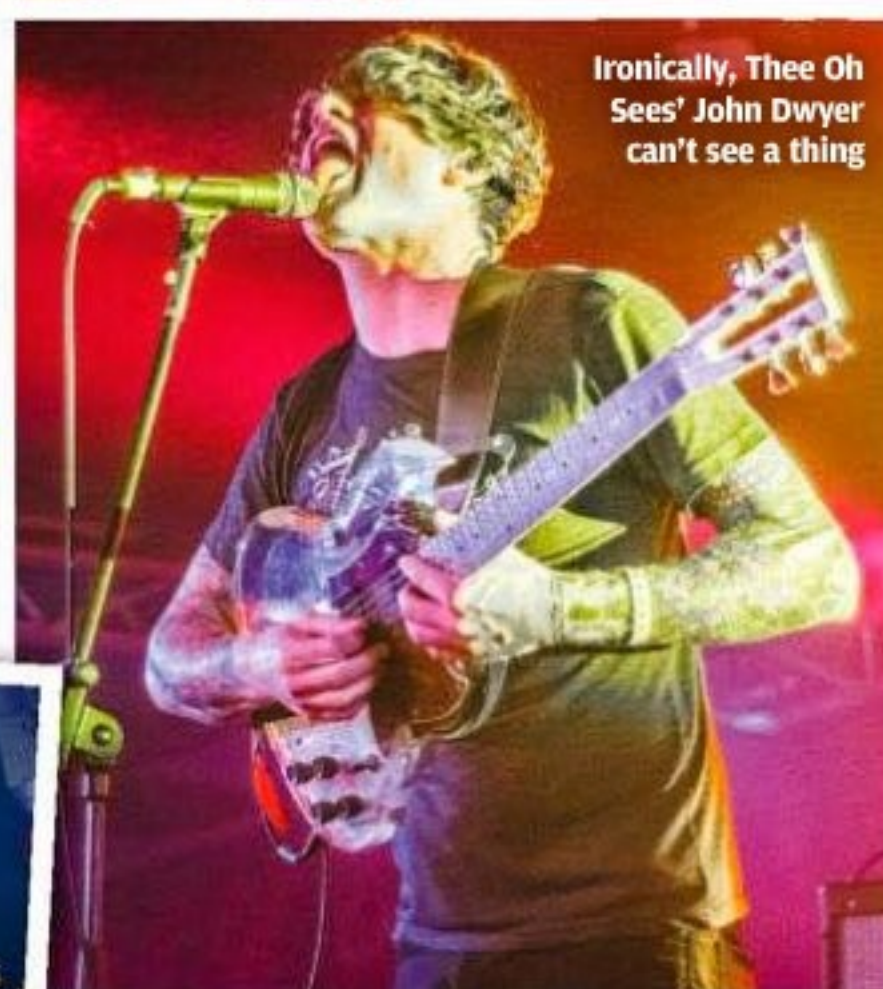
Christopher Ratcliffe, 33, London
"De La Soul were the most fun, they were fantastic."



Mykki Blanco
regretted rushing
her fish and chips



TV On The Radio's
Tunde can go to
sleep standing up



Ironically, Thae Oh
Sees' John Dwyer
can't see a thing



De La Soul: four is
the magic number

a surprise: **CSS** are still flipping going! You have to give them full, puzzled marks for persistence, but as Lovefoxxx takes to the stage in a shiny silver cape it seems things haven't moved on a great deal since the disaster that was third album 'La Liberación!'. New dancehall-tinged single 'Hangover' and the soft-focus ballad 'Frankie Goes To North Hollywood' are chirpy enough, but insufficient reason for anyone to still care.

From the ridiculous to the sublime with **Saul Williams**, whose alternately lyrical and haranguing hip-hop poetry forces you into a different mode of concentration, washed and buffeted in a stream of verbiage. Beautiful as he is, Saul would be far too soothing an end to proceedings, and so we prepare to be propelled into the starry, wild and windy night by the

sex-funk-space-noise-terror jams of **Shabazz Palaces**, equal parts Funkadelic and Suicide. Ishmael Butler and Tendai Maraire play from behind a set-up draped in shining silken fabrics, clad in shades to protect themselves from the brain-frying emissions of spooky treated vocals, ominous booms, larynx-shaking thrums and outbreaks of hellish racket. As the set progresses, it gets deeper and weirder until everyone is totally lost. If only we could all stay here forever... but it was probably too good to last. *Emily Mackay*

FOUR THINGS WE LEARNED AT ATP

1 TVOTR DON'T GET ENOUGH GIFTS

"Oh, what's this!" exclaims Tunde Adebimpe. "What's this someone's thrown on the stage?" (Small, crushing pause) "Oh. Well, I won't be doing that again. It's just tape..."

2 CSS GET TOO MANY

As Lovefoxxx's between-song banter turns to their unredeemed tokens for the games arcade, someone in the crowd lobs her a water gun. "Ah," she nods knowingly. "You can use these for coffee enemas."

3 WE LOVE THE SMELL OF ATP IN THE MORNING

"Does it smell like fish in here?" asks Why?'s Yoni Wolf early on Saturday. "Or is it my pussy? 'Cos I'm up here thinking I should have douched. But I think it might be fish and chips."

4 LIGHT ASYLUM'S SHANNON FUNCHESS IS BADASS

She was dancing to absolutely everything. Stagediving to TV On The Radio, raving to Spank Rock, grooving to Saul Williams. Like an unstoppable extra-stern cyborg.

ANGEL HAZE

SCALA, LONDON TUESDAY, MAY 7

The hotly tipped Detroit rapper brings Iggy Azalea along to help her take London

On paper Angel Haze's misery memoirs don't read like a big night out. More grisly than a battery-farm chicken carcass, her stark chronicles of a deeply disturbed adolescence – reared in a religious sect where music was banned, sexually abused from the age of seven – have made the Detroit-born 21-year-old one of the most compelling new names in rap, but not quite top of the queue on your house-party playlist. But tonight, she's drawing a line in the sand. Not literally of course, though the Scala is reaching beach-weather humidity as the crowds file in from a muggy spring evening in London. "Are you bitches ready to have some fun?" she asks. They are. But the even better news is that finally, after four acclaimed mixtapes of soul purging, she is too.

From the thunderclaps of opener 'Werkin' Girls', a highlight of last year's breakthrough 'Reservation' mixtape, the rapper – real name Raykeea Wilson – bounds through a set that hints at a breezier future, with a debut album due in October.

Prowling the stage like a caged tiger, old favourites 'Supreme' and swagger-dripping Big Apple anthem 'New York' are made massive by soul-choir backing singers. On Rudimental collaboration 'Hell Could Freeze', rhymes like "Cupid's guns to our souls, be

just can't trigger chemistry/I need a lot of things you really can't give to me" are snapped with the sort of technique that made icons of Eminem and Missy Elliott. Both of them have songs reworked by Haze this evening. She nimbly climbs a speaker stack to bark the words to Elliott's 'Gossip Girls', while her harrowing spin on Marshall Mathers' 'Cleaning Out My Closet', taken from 2012's 'Classick' covers EP and performed for "the first and last time ever tonight", commands a hush that swallows the room. It's one of Haze's many curious quirks – she's one of the most individual artists in rap at the moment but she's frequently drawn to taking on other people's songs (a habit, she tells me the next morning after a raucous evening in a strip club, that "she's leaving behind").

Forthcoming single 'No Bueno' is, in fact, *muy bueno* – a booming club banger as stadium-sized as a Rihanna hit but with 10 times the snarl. The night climaxes with a surprise appearance from fellow "femcee" Iggy Azalea, who leaps on board to help with a cover of Jay-Z & Kanye West's 'Otis'. "She's a fucking star," shouts Azalea, wrapping her arms around Haze afterwards. "She's the future!" If that's the case – if her wall-shaking pop-trap sound and pro-feminist, anti-homophobe agenda really is where hip-hop is headed – then bring it on. *Al Horner*

WHAT TWITTER THOUGHT

@Jessy_Deans

"@AngelHaze you literally tore the whole room apart #icantfeelmylegs"

@nishitau

"Tonight was unreal. You are THE female rapper @AngelHaze"

@MrPSimmonds

"So @AngelHaze and @IGGYAZALEA made history tonight. That is all. That was dope!"

@Leigh_Temple

"She runs New York... and London too by the look of things tonight. @AngelHaze killed it!"



Going to see Angel?
You get Iggy with it

That last pair of socks on the rails was highly sought after



CARL BARAT

GLASGOW'S H&M BUCHANAN GALLERIES WEDNESDAY, MAY 8

The Libs legend rocks among the clothes as part of H&M Loves Music's in-store gigs. Next: Sky Ferreira

While sales can send people a little wild, there are certain things you just don't expect to see in a clothes shop: crowdsurfing, male indie superstars covering themselves in flowers, 400 people chanting obscenities... the list goes on. Get former Libertines hero Carl Barat involved, however, and nothing is out of bounds.

Carl's unique appearance in Glasgow's H&M Buchanan Galleries follows in the footsteps of Camdenites Tribes, who recently rocked up at the Manchester H&M Market Street store to launch NME Showcases brought to you by H&M Loves Music. It's not the most obvious place to perform his indie classics but it offers fans a rare chance to see the ex-Libertine in intimate surroundings. Backed by a group including two of his former Dirty Pretty Things bandmates (guitarist Anthony Rossomando and ex-Libs drummer Gary Powell), the set balances

celebratory nostalgia with a glimpse into Barat's forthcoming solo efforts.

Kicking off with a trio of Dirty Pretty Thing singles from debut 'Waterloo To Anywhere', the crowd are clearly Barat completists, singing back every word. They hold back energy for Libs tracks, too. When Barat goes solo for

an acoustic 'What Katie Did' and the hidden track 'France' from 2004's self-titled 'The Libertines', they go suitably crackers. And as the band re-emerge for a riotous romp through 'Death On The Stairs', 'Don't Look Back Into The Sun' and a final, chaotic 'I Get Along', even Rossomando is throwing on animal

prints from the rails in celebration. Tonight isn't just about embracing the past, though. Carl's recent demo 'War Of The Roses' is greeted like an old friend and a new track 'Victory Gin' suggests Carl is moving away from theatrical solo outings. Tonight's late-night shopping was a great success. For a video and more photos go to NME.COM/showcases.
Lisa Wright

VIEW FROM THE CROWD WHAT WAS IT LIKE WATCHING A GIG IN A CLOTHES SHOP?



JAMES ALLAN, GLASVEGAS
"I was trying to tell everyone, 'That's my mate! He's actually good at guitar!'"



BEN, 18, EDINBURGH
"I've never been to anything like this before. It was a bit different."



RUSS, 20, PRESTWICK
"He's played small, acoustic sets before, but I've never seen him in a shop!"



CARL ON...

...THE GIG

"It was amazing. I kind of forgot I was in a clothes shop, except when Anthony came out in a dress. Glasgow crowds never let you down. It had an atmosphere for sure, it had a vibe. I've played in a store before but this is different."

...THE NEW TRACKS

"We did two new songs - one's been online for a while, but I still couldn't play it. The new songs went down well, and that was obviously the biggest concern. But maybe I'm just being endlessly pessimistic."

...THE NEXT RECORD

"The new ones are closer to Dirty Pretty Things than my last album, but saying that I've still moved on. I haven't finished the record yet, so it might all change in the next week!"



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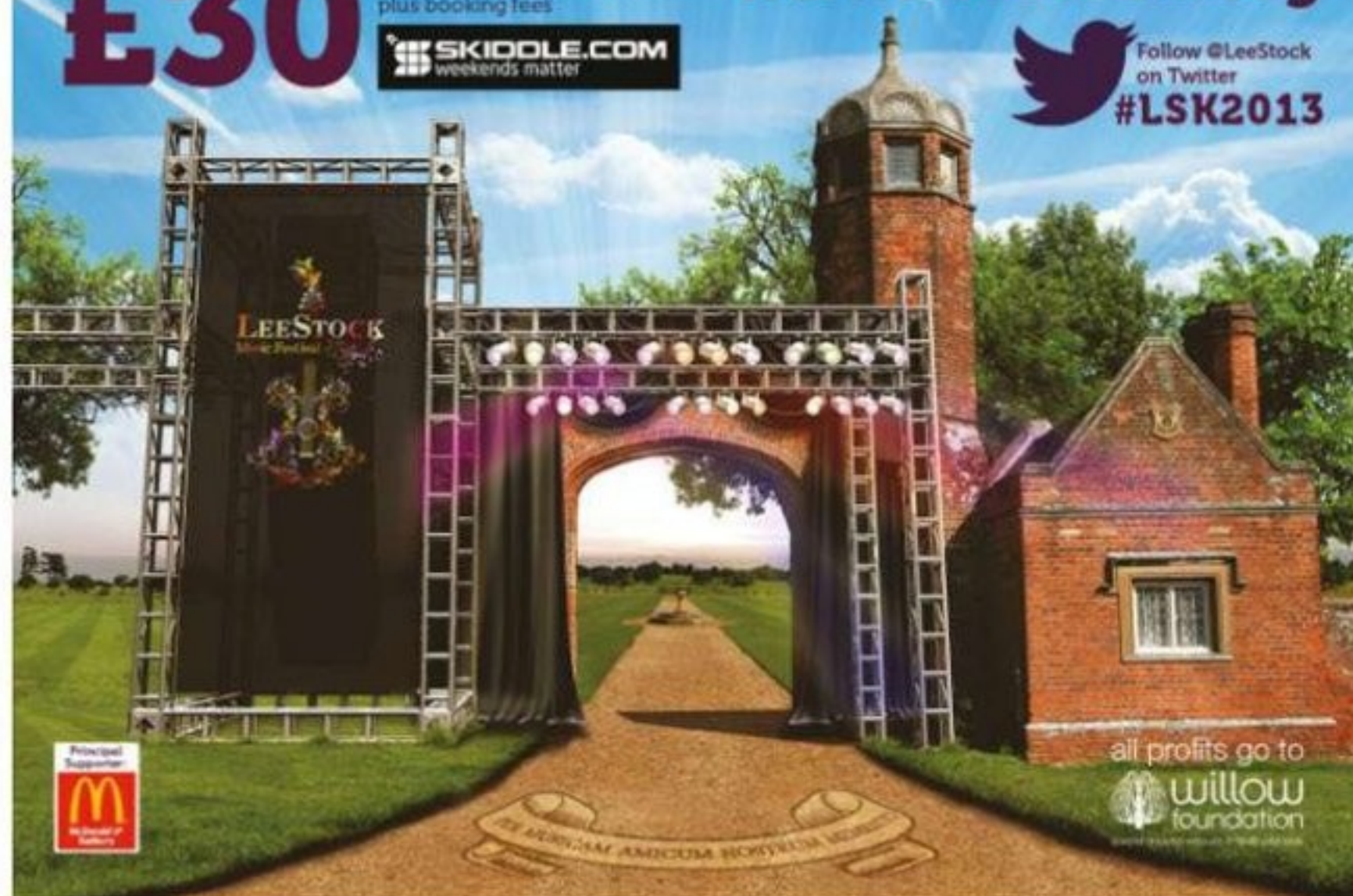
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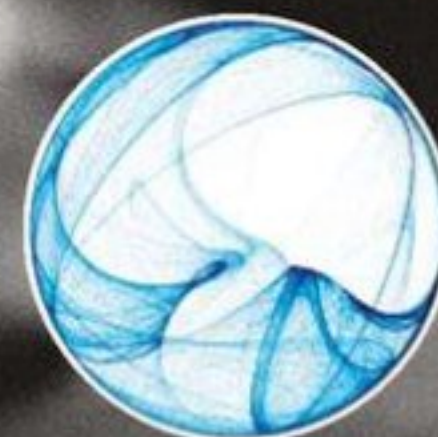
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THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

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TEMPLES

STARTS: Birmingham Hare & Hounds, Jun 19

DON'T
MISS

How does Temples frontman James Bagshaw keep that curly hair looking so good in the back of a van? Does he really keep his sequin shirts, lurex tees and gold-leaf jumpers in a holdall? Because if there's one thing the Kettering four-piece have been doing this year, it's spending time away from home comforts. Off the back of debut single 'Shelter Song' they've supported Kasabian, toured with The Vaccines and formed part of a chaotic double-headed tour with Sheffield brothers Drenge. Now, alongside the release of new single 'Colours To Life', they've announced more dates. See them in Birmingham, London Boston Arms (20), Manchester Deaf Institute (21), Hyde Park, supporting The Rolling Stones (Jul 6), Lancashire's Beat-Herder Festival (7), Secret Garden Party (26) and Stockton Weekender (27).



THE EDEN SESSIONS

STARTS: St Austell Eden Project, Jun 3

This year's series features Kaiser Chiefs (Jun 29), Sigur Ros (30) and The xx (Jun 2). Deap Vally and Willy Mason also play.



IBIZA AND MALLORCA ROCKS

STARTS: Ibiza and Mallorca Rocks Hotels, Jun 4

Jake Bugg, The Vaccines (Jun 18) and Franz Ferdinand play the Balearic islands.



JACCO GARDNER

STARTS: Brighton Green Door Store, Jun 4

The Dutch multi-instrumentalist brings his wildly imaginative sound to the UK for eight headline dates, ending in Cardiff (Jun 12).



MYKKI BLANCO

STARTS: London Village Underground, Jun 10

New York native Blanco plays a special London date. Debut EP 'Betty Rubble: The Initiation' is out now.



THE WEEKS

STARTS: Bristol Louisiana, Jun 10

Kings Of Leon's favourite new band bring their special brand of roots rock to the UK for six dates in June, ending in Milton Keynes on June 18.



DANNY BROWN

STARTS: London Scala, Jun 11

Expect new songs from Danny Brown's forthcoming "more mature" album 'Old' when he plays this one-off London date.



GLASS ANIMALS

STARTS: London Electrowerkz, Jun 19

The newest signings to Adele producer Paul Epworth's label are heading on a short UK tour to London, Bristol (20) and Manchester (21).



TAME IMPALA

STARTS: London Hammersmith Apollo, Jun 25

A chance to hear the Aussie psych-rockers perform last year's 'Lonerism' before festival season kicks off.



TRAMLINES

STARTS: Sheffield various venues, Jul 19

Sheffield's great value (£6 a day!) city festival is back with performances from Cheatahs, Duke Dumont, Toddla T, Lianne La Havas and more.



ATOMS FOR PEACE

STARTS: London Roundhouse, Jul 24

Thom Yorke's side-project play live this summer. Take your pick from three nights at the Roundhouse (Jul 24, 25, 26).



SZIGET

STARTS: Budapest Obudai Island, Aug 5

The Hungarian festival has added Biffy Clyro to the line-up. Katy B, Empire Of The Sun, The Joy Formidable and Blur also play.



BASEMENT JAXX

STARTS: Leeds O2 Academy, Nov 28

Old-time ravers get ready: Jaxx are set to play Leeds, Manchester (29), Newcastle (Dec 1), Birmingham (5) and London (6) this winter.

PICK *of the* WEEK

What to see this week? Let us help

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SWIM DEEP

STARTS: Bristol Dot To Dot Festival, May 25

NME
PICK

The time has come for everyone to stop calling Austin, Cavan, Higgy and Zachary the 'dark horses of 2013'. Why? Because at Swim Deep's live shows their sweet but swaggering guitar grooves are always greeted by screaming fans wearing homemade T-shirts with 'SD' written on them, and in LA the fans went one step further – one admirer on acid even tried to jump into their car. It's hardly subtle. When *NME* met them in March, Cavan laughed that they were "quite the heartthrobs" and "like early Blur when they realised all their fans were girls, so they went and made 'Parklife'." So before the release of debut album 'Where The Heaven Are We' in July, see if they live up to the hype at Dot To Dot Festival in Bristol and Nottingham (May 26), at Edinburgh's Cabaret Voltaire (May 27), Manchester Deaf Institute (May 28) and London's Village Underground (May 29).

Everyone's
Talking About
FIELD DAY

STARTS: London Victoria Park, May 25
Get up to speed on 2013's most exciting bands at this year's one-dayer, where headliners Bat For Lashes (pictured) and Animal Collective hang alongside the enigmatic King Krule, the delightfully bloopy Koreless, the hammering Metz, the calculated Savages, Brandy-indebted Solange and the Palma Violets lads.

Don't Miss
CHARLIE BOYER
AND THE VOYEURS

STARTS: Nottingham Spanky Van Dykes, May 22
Not only do they have some of the best hair in the game, this London quintet scored a big 8/10 with their Television and Modern Lovers-inspired debut album 'Clarietta'. See them do it live in Nottingham, London (May 25), Bristol (May 28) and Oxford (May 29).

Radar Stars
CHLOE HOWL

STARTS: Manchester Dot To Dot Festival, May 24
Lily Rose Cooper is still on hiatus, so go and see this 18-year-old redhead instead. The 'Rumour' EP has a lot of Lily's early gob (sample lyric: "No more crawling in your bed/Fuck your no strings... I hope I have twins") and a direct pop delivery. She plays Manchester (May 24), Bristol (May 25) and Nottingham (May 26).

WEDNESDAY

May 22

ABERDEEN

Mount Eerie The Tunnels
01224 211121

ALDERSHOT

Kitty O'Neal West End Centre
01252 330040

BELFAST

Pierce The Veil Queens University
028 9097 3106

BIRMINGHAM

Benjamin Francis Leftwich
The Institute 0844 248 5037
Fighting Wolves/Chasing Skylines
Asylum 0121 233 1109
The Specials O2 Academy 2
0870 477 2000

BOURNEMOUTH

Man Overboard/Transit
Sound Circus 01202 551802

BRIGHTON

Allister/Heroes For Hire The Haunt
01273 770 847
Chet Faker Audio 01273 624343
The Darlings Green Door Store
07894 267 053

BRISTOL

The Besnard Lakes Fleece
0117 945 0996
Nuala Honan Fiddlers 0117 987 3403
South Divide/Skies Louisiana
0117 926 5978

CAMBRIDGE

Dutch Uncles Portland Arms
01223 357268

CARDIFF

The Fall The Globe 07738 983947
Gideon Conn Snails Deli
Great Cynics Gwdihw Café Bar
029 2039 7933
Mark Knopfler Motorpoint Arena
029 2022 4488

MC LARS/THE SUMMER SET

Clwb Ifor Bach 029 2023 2199

CARLISLE

Camera Obscura Brickyard
01228 512 220

COVENTRY

Muse/Dizzee Rascal/Bastille
Ricoh Arena 0871 230 1094

EDINBURGH

Chrysta Bell Voodoo Rooms
0131 556 7060

Dead Belgian Sneaky Pete's
0131 225 1757

EXETER

Gentleman's Dub Club Phoenix
01392 667080

GLASGOW

Dizraeli And The Small Gods
02 ABC2 0141 204 5151
Lord Huron King Tut's Wah Wah Hut
0141 221 5279

HULL

City Of Lights New Adelphi
01482 348 216

Life In Film Fruit Hull 01482 221113

LEAMINGTON SPA

Electric Youth Revolt LAMP
01926886699

LEEDS

The Blind Dead McJones Band
Smokestack 0113 2452222

Cian Nugent And The Cosmos
Wharf Chambers

Dragonfly Tattoo Oporto
0113 245 4444

The Handsome Family Brudenell
Social Club 0113 243 5866

Little Green Cars Cockpit
0113 244 3446

LEICESTER

The Computers Soundhouse
07830 425555

LONDON

Andrew McMahon Union Chapel
020 7226 1686

A\$AP Rocky O2 Academy Brixton
0870 477 2000

Black Books/Your Favourite

Enemies Barfly 0870 907 0999
Bleached Corsica Studios
0207 703 4760

Brooke Candy XOYO 020 7729 5959
Deap Vally/The Family Rain Scala
020 7833 2022

Drop Out Venus/Skinny Girl Diet
Sebright Arms 020 7729 0937

Elephant The Waiting Room
020 7241 5511

Fenech-Soler Electric Ballroom
020 7485 9006

The Jezabels The Lexington
020 7837 5387

Joanne Joanne Buffalo Bar
020 7359 6191

Josh Rouse Assembly Hall
020 8577 6969

Jupiter In Orbit Dublin Castle
020 7485 1773

Katerina Georgiou Water Rats
0207 813 1079

Marques Toliver St Pancras Old
Church

Mike Tramp Star Of Kings
020 7278 9708

Molotov Jukebox Madame JOJO's
020 7734 2473

MT Warning/Diana Shacklewell
Arms 020 7249 0810

The Omega Particle The Unicorn
020 7485 3073

Paper Aeroplanes Bush Hall
020 8222 6955

Public Service Broadcasting
Village Underground 020 7422 7505

Sam Bradley Troubadour Club
020 7370 1434

Six60 The Forum 020 7344 0044

The Skints/Current Swell KOKO
020 7388 3222

Snakadaktal/Being There Birthdays
020 7923 1680

White Mystery/Tigercub/
Demob Happy Old Blue Last
020 7613 2478

Youngblood Brass Band Cargo
0207 749 7840

Zucchero Royal Albert Hall
020 7589 8212

MANCHESTER

The Beards Deaf Institute
0161 330 4019

Bonobo The Ritz 0161 2364355

Cayucas Soup Kitchen 0161 236 5100

Dead Sea Apes Ruby Lounge
0161 834 1392

Dexters Castle Hotel 0161 237 9485

Hungry Kids Of Hungary Trof
Fallowfield 0161 224 0467

No Means No Sound Control
0161 236 0340

Rush Arena

Three Blind Wolves Night & Day Café
0161 236 1822

Tribes/Superfood Academy 3
0161 832 1111

Watsky Club Academy 0161 832 1111

MIDDLESBROUGH

Wolf Alice/Dressed Like Wolves
Westgarth Social Club 01642 242164

MILTON KEYNES

Skaters Craufurd Arms
01908 313 864

NORWICH

Lucy Rose Waterfront 01603 632 717

NOTTINGHAM

Insision Rock City 08713 100000

Richie Muir The Approach
0115 950 6149

Senses Fall Rescue Rooms
0115 958 8484

We Are Lost Boys Stealth
08713 100000

PLYMOUTH

Jessie Mullen The B-Bar
01752 242021

SHEFFIELD

Ghostpoet Queens Social Club
0114 272 5544

SOUTHAMPTON

Beans On Toast Joiners
023 8022 5612

Sean Taylor Talking Heads
023 8055 5899

Then Jerico Brook 023 8055 5366

STOKE ON TRENT

Brokencyde/Millionaires
Underground 01782 219944

ST ALBANS

Tequila Mockingbird/Florida Room
Horn 01727 853 143

WAKEFIELD

Karhu Snooty Fox 01924 374455

YORK

Spears Of Destiny Fibbers
01904 651 250



A\$AP Rocky, O2 Academy
Brixton, London

THURSDAY

May 23



Wolf Alice, Hoult's Yard, Newcastle

ABERDEEN

Martin Carthy Lemon Tree
01224 642230

BATH

The St Pierre Snake Invasion
Porter Cellar Bar 01225 404445
Verses Moles 01225 404445

BELFAST

David Kitt Black Box 00 35391 566511

BIRMINGHAM

A\$AP Rocky O2 Academy 2
0870 477 2000

The Computers Rainbow
0121 772 8174

Fathoms Asylum 0121 233 1109
Tribes The Institute 0844 248 5037

BRIGHTON

Bat Country Sticky Mike's Frog Bar
01273 749 465

The Kennedys Prince Albert
01273 730 499

Lucy Spraggan Coalition 01273726858
Princess Chelsea Green Door Store
07894 267 053

The Resonators Blind Tiger
01273 681228

BRISTOL

The Beards Louisiana 0117 926 5978
Dutch Uncles/Sky Larkin Fleece
0117 945 0996

The Fall/Idles Trinity 01179 351 200
Neon Neon Motion 01179 723111

Sam Evans Band Thunderbolt
07791 319 614

Will Killeen Old Duke 0117 927 7137

CARDIFF

Jake Morley The Moon Club
Public Service Broadcasting
Clwb Ifor Bach 029 2023 2199

Three Blind Wolves/The Adelines
Dempeys 029 2025 2024

COVENTRY

Jim Moray Dog & Trumpet
024 7622 1678

DUNDEE

Liz Lawrence 20 Rocks 01382 227080

EDINBURGH

Bonobo Picture House 0844 847 1740

EXETER

Cancer Bats Phoenix 01392 667080

GATESHEAD

Steve Earle & The Dukes Sage Arena
0870 703 4555

GLASGOW

Adam Sutherland Stereo
0141 576 5018

Jonny Craig Ivory Blacks 0141 221 7871
Mumiy Troll O2 ABC2 0141 204 5151

Senses Fall King Tut's Wah Wah Hut
0141 221 5279

GUILDFORD

Alabama 3 Boilerroom 01483 539 539
Clement Marfo And The Frontline
University Of Surrey
01483 689 223

HULL

Coasts/Affairs Fruit Hull 01482 221113
Random Hand New Adelphi
01482 348 216

LEEDS

Chrysta Bell Brudenell Social Club
0113 243 5866

Galaxians Wharf Chambers
Tonstartssbandht Nation Of
Shopkeepers 0113 203 1831

LEICESTER

Kim Richey Musician 0116 251 0080

LIVERPOOL

Josh Rouse Leaf On Bold St
0151 707 7747

Man Overboard Shipping Forecast
0151 709 6901

MC Lars Kazimier 0871 230 1094

LONDON

Alexander Tucker/Bridget Hayden
Café Oto 0871 230 1094

Allister Borderline 020 7734 5547
Aufgang Oval Space 0 20 7033 9932

Benjamin Francis Leftwich
The Forum 020 7344 0044

Billy Lockett Barfly 0870 907 0999
Caravan Palace O2 Shepherds Bush
Empire 0870 771 2000

Casimir Surya 02075610030
Chris Wood Union Chapel
020 7226 1686

Cloud Control Hoxton Square
Bar & Kitchen 020 7613 0709

Come/Slowgun/Former Utopia
Dingwalls 020 7267 1577

Crystal Fighters KOKO 020 7388 3222
Devotchka Assembly Hall
020 8577 6969

Dexters The Lexington 020 7837 5387
Eric Clapton Royal Albert Hall
020 7589 8212

Ezra Axelrod Jazz Café
020 7916 6060

Fake Club Dublin Castle 020 7485 1773
Feathers/Glitches Old Blue Last
020 7613 2478

Flying Lanterns Roadtrip
020 7253 6787

The Hackney Colliery Band
Hackney Attic 0871 902 5734

Jally Kebba Susso/Simo Lagnawi
Ritz Cinema 020 7733 2229

The Jeffrey Lewis & Peter Stampfel
Folk Band! Windmill 020 8671 0700

The Lost Children/Remembrance
Day Water Rats 0207 813 1079

Memphis May Fire Underworld
020 7482 1932

Our Party With Mad Eyes
Queen Of Hoxton 020 7422 0958

Sam Amidon Bush Hall 020 8222 6955
Satellite Stories Birthdays
0 20 7923 1680

The Summer Set Banquet
Records KT1 1EE

Syd Arthur/Sensible Sam/
Bordeauxxxx 100 Club 020 7636 0933

Then Jerico/Mike Marlin/Mark
Shaw Grand 020 7223 6523

Tom Odell Electric Ballroom
020 7485 9006

Wildflowers Proud Galleries
020 7482 3867

MANCHESTER

The Besnard Lakes Ruby Lounge
0161 834 1392

Digits Retro Bar 0161 274 4892
The Girobables Kings Arms
0161 832 3605

Lana Del Rey O2 Apollo
0870 401 8000

Life In Film Trof Fallowfield
0161 224 0467

Lord Huron Deaf Institute
0161 330 4019

Mount Eerie Soup Kitchen
0161 236 5100

Pat Martino Band On The Wall
0161 832 6625

Sleeping With Sirens The Ritz
0161 2364355

Streetlight Manifesto NQ Live
0161 834 8180

NEWCASTLE

Ghostpoet Cluny 0191 230 4474
The Skints O2 Academy
0870 477 2000

The Unit Uma The Art Works
07732280185

Wolf Alice/Dizraeli And The Small
Gods Hoult's Yard 0191 265 4282

NORWICH

Aviator Brickmakers 01603 441 118
Brokencyde/Millionaires Waterfront
01603 632 717

NOTTINGHAM

Luke Jackson Guitar Bar
07770 226 926

Paper Aeroplanes Glee Club
0871 472 0400

Young Kato Rescue Rooms
0115 958 8484

NUNEATON

Spear Of Destiny Queen's Hall
02476 642 454

Last Party Greystones 0114 266 5599
Mr Scruff Leadmill 0114 221 2828

Skaters The Great Gatsby
0114 276 3939

ST ALBANS

Chasing Grace Horn 01727 853 143

WAKEFIELD

Utone Snooty Fox 01924 374455

WOLVERHAMPTON

Half Man Half Biscuit Robin 2
01902 497860

WREXHAM

The Defiled Central Station
01978 358780

BIRMINGHAM

Casino Actress & Bishop
0121 236 7426

Delta Sleep The Victoria
0121 633 9439

Dexters/The Circles Sunflower
Lounge 0121 632 6756

Mark Knopfler LG Arena
0121 780 4133

Our Dystopia Flapper 0121 236 2421
The Wounded Kings Asylum
0121 233 1109

Zaphonic Eddie's Rock Club
0121 643 2093

BRIGHTON

Fresh Like Dexie The Haunt
01273 770 847

Infinites Sticky Mike's Frog Bar
01273 749 465

Nina Kraviz Audio 01273 624343
Superfreq Concorde 2 01273 673 311

BRISTOL

Control/Disruptive Influence
Louisiana 0117 926 5978

Dylegans Fire Engine 07521 974070
Heavy On The Ride Stag & Hounds
0117 929 7048

Public Service Broadcasting/Kalu
Kalae Fleece 0117 945 0996

CARDIFF

The Blockheads The Globe
07738 983947

Johnny Cage & The Voodoo Groove
Gwdihw Café Bar 029 2039 7933

The Oppressed/The Wasted Youth
Boglez 029 2034 1463

CARLISLE

The Skints Brickyard 01228 512 220

COVENTRY

Young Kato Kasbah 024 7655 4473

DERBY

The Vibrators The Vic Inn
01332 74 00 91

EDINBURGH

Josh Rouse Pleasance 0131 556 6550
Obsessive Compulsive Bannermans
0131 556 3254

Supersonic Vague Picture House
0844 847 1740

The 10:04s Electric Circus
0131 226 4224

EXETER

Isaac Indiana Globe Inn

GATESHEAD

Bonobo Sage Arena 0870 703 4555

GLASGOW

The Besnard Lakes Stereo
0141 576 5018

Blueflint The Old Hairdressers
0141 222 2254

Ghostpoet Broadcast
0141 332 7304

Happy Martyr Audio
Jacques Greene Make Do
07568382605

Revere King Tut's Wah Wah Hut
0141 221 5279

Slam Dunk Festival O2 ABC
0870 903 3444

Streetlight Manifesto Cathouse
0141 248 6606

HOVE

Gregory Page Palmeira

LEAMINGTON SPA

Martin Simpson Royal Spa Centre
01962 334418

LEEDS

Campfires The Library 0113 2440794
Expelaires Eiger 0113 244 4105

Indifferent Packhorse
0113 245 3980

Life In Film Cockpit Room 3
0113 2441573

Paper Aeroplanes Brudenell Social
Club 0113 243 5866

Phil Julian Wharf Chambers
Phoenix Rising New Roscoe
0113 246 0778

FRIDAY

May 24

LEICESTER

Joy Machine The Basement
0116 254 5386

The Manic Shine Shed 0116 262 2255
MC Lars Soundhouse
07830 425555

LIVERPOOL

Jonny Craig Shipping Forecast
0151 709 6901

Room For Rent O2 Academy 2
0870 477 2000

Surrender April Picket 0151 708 5318
Widowspeak East Village Arts Club

LONDON

The pUKes Dublin Castle
020 7485 1773

Big Deal Garage 020 7607 1818
Bobby Champs Birthdays
0 20 7923 1680

Brokencyde/Millionaires
Underworld 020 7482 1932

Crystal Head Black Heart
020 7428 9730

Doom/The Wankys/Active Minds
Dome 020 7272 8153

The Dream Syndicate Dingwalls
020 7267 1577

The Mystery Machine Old Fox
Poppy Perez Cumberland Arms
0191 265 6151



Familiar Creatures Roadtrip
020 7253 6787

Fay Hallam Trinity Fiddlers Elbow
02074853269

Foreign Beggars/Distance/Jakes/
Calibre Fabric 020 7336 8898

Gluda/The Ten O Sevens Buffalo Bar
020 7359 6191

Gravenhurst/Mary Epworth/
The Left Outsides Heath Street
Baptist Church

In Their Thousands Borderline
020 7734 5547

In The Valley Below Club NME @
KOKO 0870 4325527

Is Tropical Rough Trade East
0207 392 7788

Jackmaster/Breach/Oneman/Mak
& Pasteman Fire Club 020 3242 0040

The Jeffrey Lewis & Peter Stampfel
Folk Band! Windmill 020 8671 0700

Jesus Hooligan Ryan's Bar
020 7275 7807

L Sol Tace/Cambion/Generation
Graveyard Mother
020 7739 5949

Machinedrum/Dark Sky/Maribou
State XOYO
020 7729 5959

The Mispers The Lexington
020 7837 5387

Mount Eerie/Slushy Guts/Way
Through St Giles In The Fields
020 7240 2532

Neighbourhood Youth The Finsbury
020 8809 1142

Neko Case/Lady Lamb The
Beekeeper Village Underground
020 7422 7505

Nostalgia 77 Jazz Café 020 7916 6060
Red Room Therapy Barfly
0870 907 0999

Simon Little/Janette Mason
Hideaway 020 7561 0779

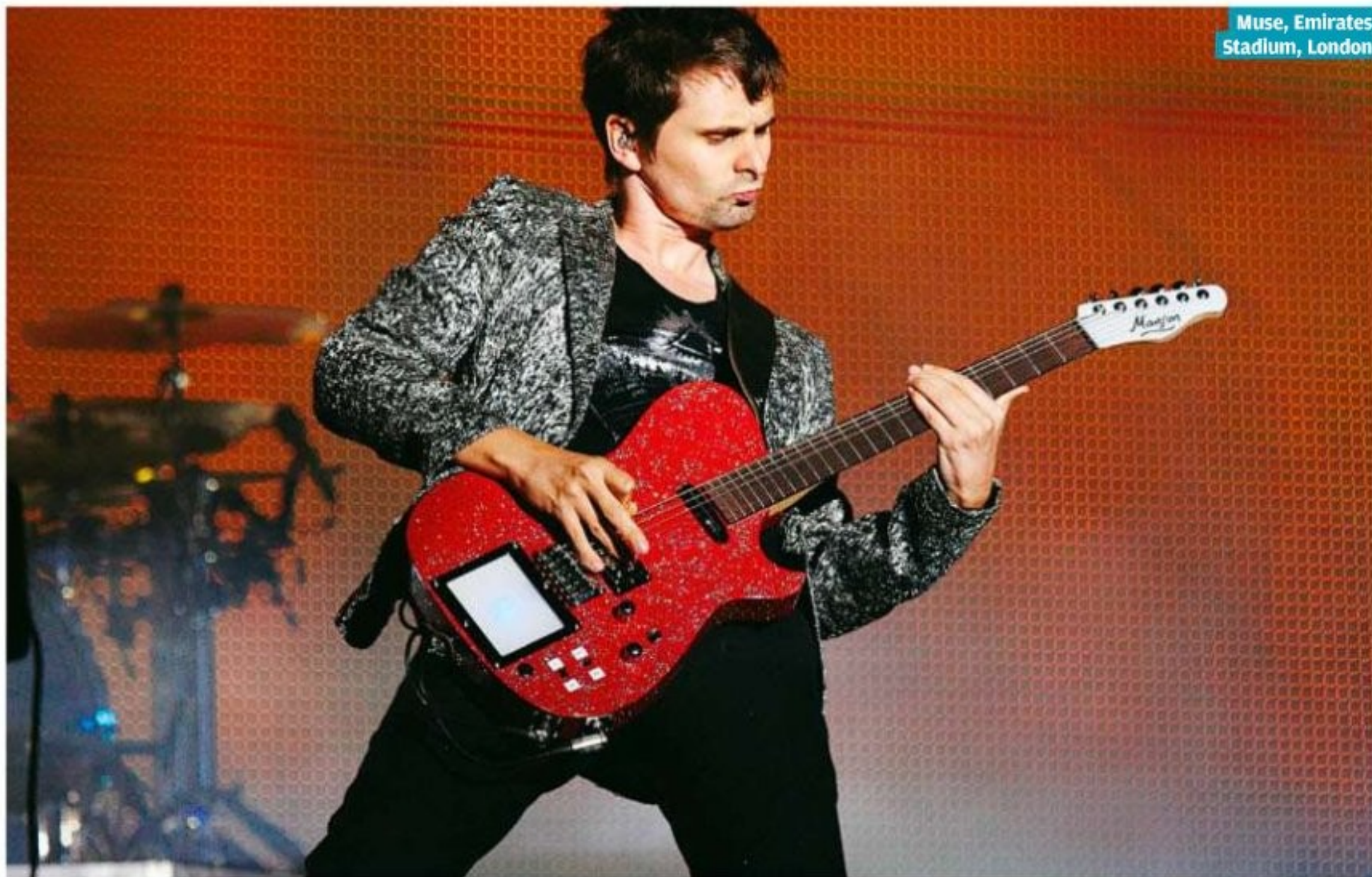
The Story So Far/The American
Scene Old Blue Last 020 7613 2478

Turrentine Jones Water Rats
0207 813 1079

The Undertones KOKO 020 7388 3222
We Are Lost Boys/As It Is/Amaryllis
Garage (Upstairs) 0871 230 1094

SATURDAY

May 25



Muse, Emirates Stadium, London

ABERDEEN
Pleasurekraft Forum 01224 633336

BELFAST
Nomeansno/Empty Lungs Voodoo

BIRMINGHAM
Cold Fields Actress & Bishop
0121 236 7426
Penny Dreadful Flapper
0121 236 2421
Severed Ties O2 Academy 3
0870 477 2000

BRIGHTON
Departure From Normal/Fitsroy
The Haunt 01273 770 847
Squid & The Krakens Latest Music
Bar 01273 687 171

BRISTOL
The Duval Project St Bonaventure
0117 929 9008
Eats Everything/Jackmaster/
Oneman Motion 01179 723111
Wolfhound Seven Stars 0117 3763970

CAMBRIDGE
Henry Kirkup Fountain Inn
01223 366540

CARDIFF
Alessi's Ark Buffalo Bar 02920 310312
Anti Vigilante Bogiez 029 2034 1463
Prince Fatty The Moon Club
Scott Ian The Gate 0871 230 1094

CARLISLE
Terry Reid Brickyard 01228 512 220

COVENTRY
David Rodigan Dog & Trumpet
024 7622 1678
Double Back Carey's Bar
07714 105091

EDINBURGH
Beta & Kappa Cabaret Voltaire
0131 220 6176
Dirty Macs Citrus 0131 622 7086
Ghostpoet Electric Circus
0131 226 4224
Tom Gibbs Captain's Bar 01316 682312

EXETER
Isaac Indiana Cavern Club
01392 495 370

Scratch Perverts Phoenix
01392 667080

GLASGOW
Andy Cairns King Tut's Wah Wah Hut
0141 221 5279
The Nimmo Brothers Oran Mor
0141 552 9224

GUILDFORD
Satellite State Boileroom
01483 539 539
Trails The Star Inn 01483 532 887

HULL
Laika Dog New Adelphi 01482 348 216

LEAMINGTON SPA
Attila The Stockbroker LAMP
01926886699

LEEDS
All Time Low Stylus 01132 431751
The Besnard Lakes Brudenell Social
Club 0113 243 5866
Extra Curricular Musiquarium
Freeze The Atlantic Royal Park
Cellars 0113 274 1758
Hidden White Noise/King Nothing
Cockpit Room 3 0113 2441573
The Prowlers New Roscoe
0113 246 0778

LEICESTER
Chris Helme Soundhouse
07830 425555

LIVERPOOL
Cube Face/Tonstartssbandht Picket
0151 708 5318
Pointless View/Enemy Poets
O2 Academy 2 0870 477 2000
Three Blind Wolves Shipping
Forecast 0151 709 6901
The Twang O2 Academy
0870 477 2000

LONDON
Casino Times Basing House
020 7033 1900
Corporal Machine & The Bombers
Betsey Trotwood 020 7336 7326
FIELD DAY: Chvrches/King Krule/
Disclosure/Palma Violets/
Wild Nothing/Mount Kimble/

Solange/Four Tet/Bat For Lashes/
Animal Collective Victoria Park
0871 230 1094
Dirty Revolution/Clay Pigeon
Underworld 020 7482 1932
Dragged Into Sunlight/Astrohenge/
Bossk Birthdays 0 20 7923 1680
Governor's Luck Barfly
0870 907 0999
Jeru The Damaja/The Beatnuts
Garage 020 7607 1818
JFK/Hal Hutchinson Grosvenor
0871 223 7992
Klingonz Nambucca 020 7272 7366
Marco Carola Fabric 020 7336 8898
Metro Area Oval Space
020 7033 9932
Muse/Bastille/Dizzee Rascal
Emirates Stadium 0871 230 1094
My Panda Shall Fly Queen Of Hoxton
020 7422 0958
Princess Chelsea Sebright Arms
020 7729 0937
Red Kite The Lexington 020 7837 5387
Sam Leppard Moustache
Simon Little/Janette Mason
Hideaway 020 7561 0779
The Wounded Kings Water Rats
0207 813 1079

MANCHESTER
A\$AP Rocky Academy 0161 832 1111
Hell To Pay Ruby Lounge
0161 834 1392
Internet Forever/Her Parents Kraak
07855 939 129
Jeffrey Lewis St Clement's Church
0161 872 0800
Joyce The Librarian Kings Arms
0161 832 3605
Rise The Castle 0161 237 9485
Shoshin Gullivers 0161 832 5899

MILTON KEYNES
The Rifles Craufurd Arms
01908 313 864

NEWCASTLE
The Defiled/With One Last Breath
O2 Academy 0870 477 2000

Let's Buy Happiness Cluny
0191 230 4474
Nadine Shah Cluny 2 0191 230 4474
Richard Smith/This Little Bird
Cumberland Arms 0191 265 6151
Terra T/Sam Wright Heartattack &
Vine 07732 280185

NORWICH
Dutch Uncles/Sky Larkin Waterfront
01603 632 717
Freedom Faction Brickmakers
01603 441 118
Public Service Broadcasting Open
01603 763 111

NOTTINGHAM
Josh Rouse Rescue Rooms
0115 958 8484

OTLEY
The Sundowners/Dexters
Courthouse 01943 467466

PRESTON
Hey Sholay Mad Ferret 07919 896 636

READING
Ravens In Paris Plug'n'Play
0118 958 1447

SHEFFIELD
Blossomer The Bowery 0114 2723487
Lilygreen & Maguire Leadmill
0114 221 2828
Nightblade Corporation
0114 276 0262
Stumble New Barrack Tavern
0114 234 9148
Tom Attah University Arms
0114 222 8969

SOUTHAMPTON
Gentleman's Dub Club Roxx

STOKE ON TRENT
Delta Sleep Minsters Bar
01782 416567

WAKEFIELD
Puls Snooty Fox 01924 374455

WARWICK
Oriole Arts Centre 024 7652 4524

YORK
Little Triggers Fibbers
01904 651 250

SUNDAY

May 26

BATH
Tyde Chapel Arts Centre
0122 5404445

BIRMINGHAM
The Besnard Lakes Hare & Hounds
0870 264 3333
Deadfest Roadhouse 0121 624 2920
Widowspeak The Institute
0844 248 5037

BRIGHTON
Happy Mondays/808 State Centre
0870 900 9100
Indigenous People Blind Tiger
01273 681228

BRISTOL
Fucked Up/Titus Andronicus/Metz
Fleece 0117 945 0996
LOVE SAVES THE DAY: Julio
Bashmore/Chic Feat. Nile Rodgers/
Jacques Greene/Pearson Sound/
Hackman/Eats Everything
Castle Park
The Magnificent Seven Coronation
Tap 0117 973 9617

BUCKLEY
Tinchy Stryder Tivoli 01244 546201

CARDIFF
Hogslayer/Widows The Moon Club
Joey Fourr/Mowbird Furrow
Chapter Arts Centre 029 2031 1050
Paper Aeroplanes Glee Club
0870 241 5093

DUNDEE
The Delaplains Reading Rooms
01382 228496

EDINBURGH
Kids With Machetes/Simple
October Attic 0131 225 8382

GATESHEAD
Mother Firefly The Central
0191 478 2543

GLASGOW
A\$AP Rocky O2 Academy
0870 477 2000
Nomeansno Stereo 0141 576 5018

HATFIELD
Slam Dunk Festival The Forum
0844 477 2000

HULL
Eddie Smith New Adelphi
01482 348 216

LEEDS
Turbowolf Brudenell Social Club
0113 243 5866

LEICESTER
Grooverider O2 Academy
0870 477 2000
The Handsome Family Musician
0116 251 0080

LONDON
Amy Wadge Half Moon 020 7274 2733
Birdie The Lexington 020 7837 5387
Chris Abrahams Café Oto
0871 230 1094

Divine Chaos Garage (Upstairs)
0871 230 1094
Flux Pavilion KOKO 020 7388 3222
Ital Tek Birthdays 0 20 7923 1680
Katy B/Rita Ora Victoria Park
0115 912 9000
Kutmah/Kelpe XOYO 020 7729 5959
Muse Emirates Stadium
0871 230 1094
Sarah Neufeld Bush Hall
020 8222 6955
Todd Terje Cable Club 020 7403 7730

MANCHESTER
Dance Lady Dance Common Bar
0161 832 9245
Dave Giles Roadhouse 0161 228 1789
Dragged Into Sunlight Alter Ego
0161 236 9266
Midas Fall Castle Hotel 0161 237 9485
Parlour Flames Ruby Lounge
0161 834 1392
Second Hand Wings Islington Mill
0871 230 1094
Toy/Pins St Clement's Church
0161 872 0800
Uneven Eleven/Arabrot Kraak
07855 939 129
Viv Albertine Dulcimer
0161 860 0044

NEWCASTLE
Andy Cairns Cluny 0191 230 4474
FM St Peter's Social Club
0191 265 5343

NOTTINGHAM
Dot To Dot: Dry The River/Swim
Deep/Blue Hawaii/Chloe Howl/
Heart-Ships/London Grammar
Various venues 0871 230 1094

PORTSMOUTH
The Paperboys Cellars 0871 230 1094

PRESTON
Freeze The Atlantic/Fallsafe Mad
Ferret 07919 896 636

READING
Amateur Best/Lewdjaw x Danero
Oakford Social Club 0116 255 3956

SHEFFIELD
Neil McSweeney Queens Social Club
0114 272 5544
Uncle Dugs O2 Academy
0870 477 2000

SOUTHAMPTON
Alabama 3 Brook 023 8055 5366
Coasts Unit 02380 225612
London Elektric Junk Club
023 8033 5445

SOUTHSEA
Delta Sleep Fat Fox Atrium
023 9283 7078

SWANSEA
Rubix The Vault 01792 456 110

WOLVERHAMPTON
The Undertones Slade Room
0870 320 7000



Katy B, Victoria Park, London

GET IN THE GIG GUIDE!

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

MONDAY

May 27

Haim, SWG3,
Glasgow

ABERDEEN

The Defiled/With One Last Breath
The Tunnels 01224 211121

BIRMINGHAM

Lucy Rose The Institute
0844 248 5037
Slam Dunk Festival Asylum
0121 233 1109

BOURNEMOUTH

Ghostpoet The Winchester
01202 552 206

BRIGHTON

The Besnard Lakes Komedia
01273 647 100
Chalk/The Lunchtime Sardine Club
Latest Music Bar 01273 687 171
Goldsboro Prince Albert
01273 730 499

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Hearts & Souls Packhorse

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The Polar Bear Club Firebug
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LIVERPOOL

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East Village Arts Club

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NO MORE HEROES

As rock stars recall their favourite football memories, Ian Brown remembers meeting George Best outside his Manchester clothes shop aged seven: "Best pulls up in a Lotus Europa with a Scandinavian beauty. He bought us half a pound of Black Jacks." Sadly, as an adult, Brown was told to piss off by Best on the King's Road. "George Best, superstar and arsehole, broke my heart. No more heroes any more."

UNHAPPY HOUR

NME's Roger Morton heads to the Peak District to interview Paul Heaton's post-Housemartins combo The Beautiful South while they lob beer cans around the pristine countryside. "I hated the nice, boy-next-door thing, and the 'ordinary' thing. I really, really hated that," Heaton spits, claiming: "The Housemartins were just like Bros, except we had three Craigs instead of one." Take that, Norman Cook!

EAR WE GO!

With 'Three Lions' but a twinkle in David Baddiel's loins, in FA Cup Final week NME

explores the tangled web linking rock to football, beyond the simple desire to bed supermodels and drink fine liquors from enormous silver chalices. Those rock stars known to enjoy a kickabout – Julio Iglesias, Happy Mondays and Elton John – are listed alongside the footballing references in The Smiths' 'Frankly, Mr Shankly', The Jam's 'Strange Town' and (see if you can spot it) The Wedding Present's 'George Best'. Football songs are also honoured, including Kevin Keegan's 1979 hit 'Head Over Heels In Love', Glenn (Hoddle) & Chris (Waddle)'s 'Diamond Lights' and the fumbled own goal by Peter Shilton and Ray Clemence that was 'Side By Side'.

On a more serious note, John Fashanu is interviewed a few days after the Hillsborough tragedy. "It was inhuman," he says. "The fact that people can take photos of people getting crushed to death... why weren't they helping?" He also hails "a new breed of footballer who is a little bit more articulate than we've had in the past." Two words from 2013: 'Wayne', and 'Rooney'.

Meanwhile, Man U's Brian McClair spouts forth on the current music scene, claiming: "I like The Pogues, The Men They Couldn't Hang, New Order, Morrissey, especially his lyrics, though I found some of the Smiths stuff pretty boring." And on the downside? "Michael Jackson. He's a social disease."

ALSO IN THE ISSUE THAT WEEK

• REM's 'Orange Crush' is given a hearty shoeing on the Singles page. Simon Williams argues: "'Orange Crush' is too comfortable, too content to bask in the glow of persistent acclaim, when it should burn."

• NME's Sean O'Hagan heads to a TV studio where he finds George Wendt – aka Norm from *Cheers* – hanging out with Jimmy Savile. No, NOT LIKE THAT. "I love beer," says 'Norm', "but the Norms of this world are boring – they should get themselves a few award-winning Hollywood scriptwriters."

• The future of Castle Donington rock festival hangs in the balance after the death of two fans at the 1988 event. Rumours abound that, if the festival goes ahead, Guns N' Roses will headline.

• In the Gig Guide, The Stone Roses have reached the giddy heights of playing Aberystwyth University.

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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 On behalf of Savages I'd like to say a few words. I'm speechless. That's a gag (7-8)
- 9 Indie band formed in Glasgow in 1982, who have released their first album in 16 years, 'Slow Summits' (7)
- 10 The Fruit Bats are making us fall for this album (7)
- 11 30 Seconds To Mars release that created a storm (9)
- 12 A genuine single from The Goo Goo Dolls (4)
- 13 A bit of a queer idea for a song from Lana Del Rey (4)
- 14 A bit of a shit melody for a song from Suede (3-2)
- 15+29D Baby Strange being absolutely offensive with their music (4-4)
- 17 "Well I left home just a week before, and I'd never ever kissed a woman before", 1970 (4)
- 18 Lulu forgot to include this heavy rock band (1-1-1)
- 21+27D Arcade Fire's book is a gas (4-5)
- 22 (See 12 down)
- 24 (See 25 down)
- 26 Kubby to get bigger following this chart success in 2006 (4)
- 27 "I met a gin soaked ___ room queen in Memphis", from The Rolling Stones' 1969 UK chart-topper 'Honky Tonk Women' (3)
- 28 Demure Ray turns into long-time bass player for Elton John (3-6)
- 32 Nigerian Eurodance musician who had 1992 hit with 'It's My Life' (2-5)
- 33+4D Cool it! Song idea sadly ruined by T Rex in 1972 (5-4-4-6)
- 34 Scarborough ____, former member of Babyshambles and The Libertines (5)

CLUES DOWN

- 1 Pop has gone wrong for The Tribes (6)
- 2 There was no other course of action open to Papa Roach (4-6)

- 3 Fucked Up performing in absurd phoney pain (2-8)
- 4 (See 33 across)
- 5 You won't find that Love album in there (3-4)
- 6 Title of Cult song was included in the refrains (4)
- 7 Helpless at the inclusion of a prog-rock band (1-1-1)
- 8 (See 30 down)
- 12+22A Alex Cox cult movie with title track by Iggy Pop (4-3)
- 16 Record label for Kings Of Leon, Strokes and Elvis Presley (1-1-1)
- 20+19D Their backing for David Bowie in the 70's was out of this world (7-4-4)
- 23 Electronic dance group who had hit with 'Set You Free' (1-6)
- 25+24A His hits include 'American Girl' and 'Free Fallin'' (3-5)
- 26 Fronted by Cliff Jones they were sent 'To Earth With Love' (3-3)
- 27 (See 21 across)
- 29 (See 15 across)
- 30+8D Doug refuels wrongly and gets stuck with Rival Schools (4-3-4)
- 31 Among the older icons is a trombonist who played with The Specials (4)

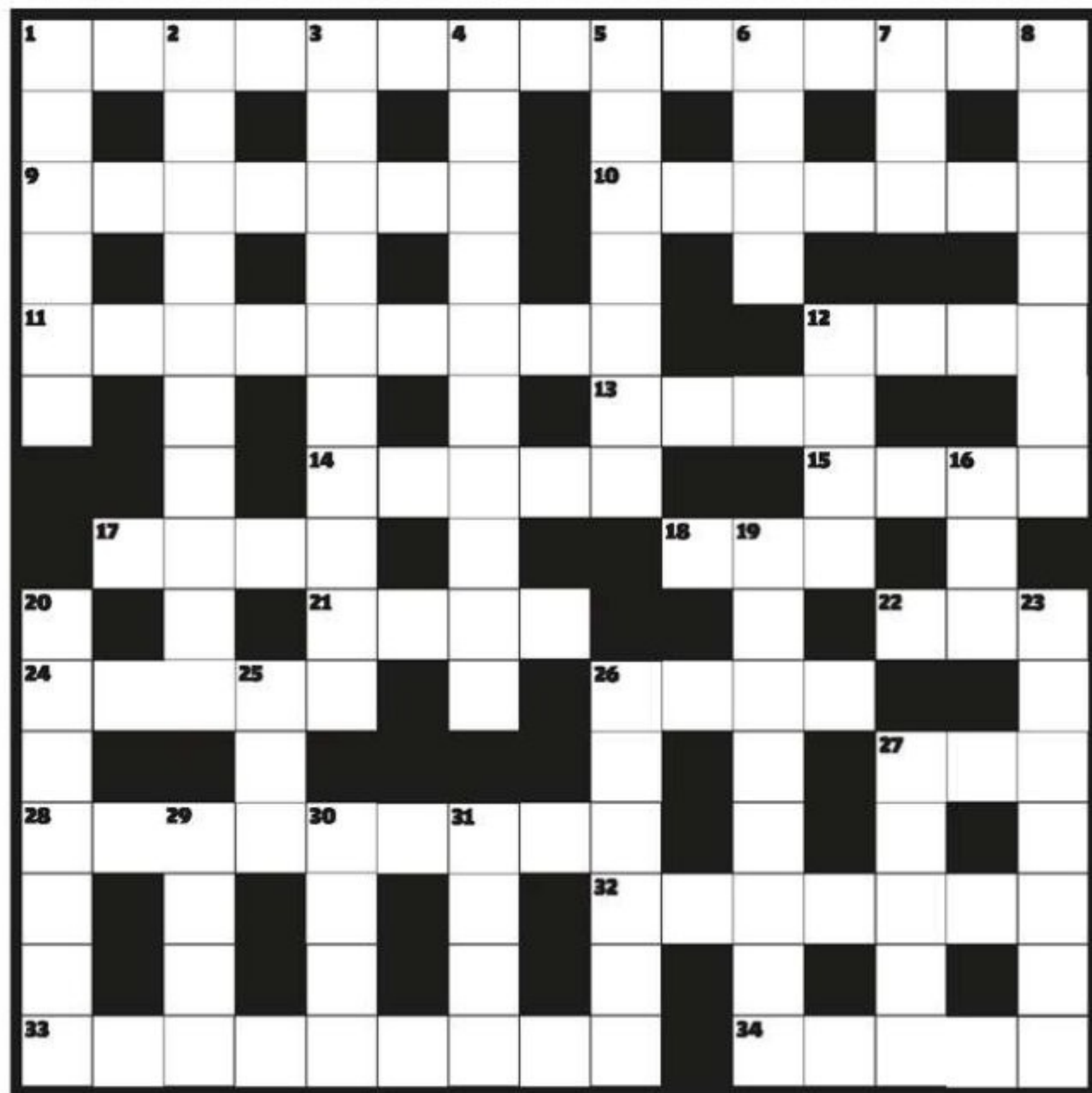
APRIL 20 ANSWERS

ACROSS

- 1 Seen It All, 6+4D Home Again, 9 Angel Haze, 10 Pompeii, 11+20D Time For Living, 12 Pigbag, 14 Lips, 19+33A A Girl Like You, 21 Lonerism, 22 In Love, 24 Beat It, 28 Bono, 30 Sage, 32+17A Tom Joad

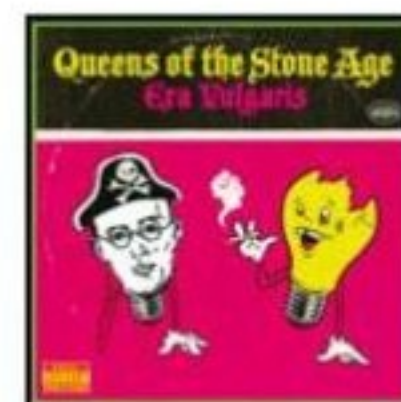
DOWN

- 1 Step Up, 2 Eat My Goal, 3+25A Illegal Attacks, 5 Lights, 6 Hold Me, 7 My Affair, 8 Pearl, 13 Give It Away, 15 Swim, 16 Tami, 17 Jim Bob, 18+34A Don't Look Back, 23 Loss, 26 t.A.T.u., 27 Comb, 29 Oil, 31 Ark



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COLLECTORS' CORNER

JEFF BUCKLEY

The musical gems no Jeff Buckley fan should be without



LIVE AT SIN-É (1993)



The album that kicked off Buckley's career was a bunch of recordings culled from his regular performances at the small Sin-é café in New York's East Village. It was these shows, which featured the singer accompanied by just his Fender Telecaster, that attracted the interest of record companies.

Need To Know: An expanded version with additional tracks was released in 2003, 10 years after the original album was released.

MYSTERY WHITE BOY (2000)



The first of many posthumous live releases came out three years after Buckley's death, and was compiled from DAT recordings from Buckley's extensive 'Grace' tour that the singer's mum Mary Guibert had in her possession.

Need To Know: *Mystery White Boy* is the name given to the 'official' movie version of the Jeff Buckley story, which is set to begin production later this year. Two other Buckley films are also in the works.

PATTI SMITH - GONE AGAIN (1996)



Ironically, the album that was to feature Buckley's last studio performance before his untimely death was a record that focused on the theme of mortality - Smith had lost her husband, brother and several friends in the run-up to its recording. Buckley provides backing vocals on 'Beneath The Southern Cross', as well as playing an esraj (Indian harp) on 'Fireflies'.

Need To Know: Buckley also played on 'Wander I Go', which appears on Smith's 2002 compilation 'Land'.

FORGET HER (2004)



One of Buckley's most notorious songs, this was omitted

from the tracklisting for 'Grace' at the last minute in favour of 'So Real', despite being widely thought to be one of the best pieces of original material he recorded during the sessions. It eventually got an official release in 2004 on the 'Legacy Edition' of 'Grace'.

Need To Know: A music video featuring archive footage of the singer was made for the song to coincide with its eventual official release.

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

Edited by Jamie Crossan



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Letter of the week

The best of the NME mailbag



GLASTONBURY CALLING

From: Rhys Buchanan
To: NME

I live a mere 15 minutes away from the holy turf of Worthy Farm and Glastonbury fever has already hit central Somerset. In college, conversations such as where to camp arise every time the sun is out and there are talks of buying supplies from our much-loved Mudgley Cider Farm. Yup! I'm fucking excited. So who am I most looking forward to seeing, I hear you ask? Easy: Primal Scream, simply because of the rich history the band have with the festival. There was the time Gillespie ended up kicking off in 2005, refusing to leave the stage for Basement Jaxx, and then there was 2011's 'Screamadelica' set, which was a little less menacing. The snippets I've heard from the band's new album 'More Light' have got me even more excited, as they're top notch. It easily matches anything from 'Screamadelica', it's just people are maybe too hung up on nostalgia to appreciate the true brilliance of the new record. The tracks I've heard are vital, and I sincerely can't wait to hear these new anthems roll over the Pyramid Stage. Ahhhh! Take me there now!

NME's response...

The countdown has truly begun, Rhys. I'm just as excited for this year's Glastonbury as you, and I can't wait to air out the mouldy tent, dig out my wellies and reacquaint myself with trippy insomnia for another year of Worthy Farm madness. With the festival having

a fallow year in 2012, thanks to the Olympics, it's made the wait for this year's festival almost unbearable. You single out Primal Scream as a 'must-see', which is true. What's great is that there are so many more gushingly exciting bands playing this year for us

all to get into an orgasmic fuddle over. That's before I even begin to imagine what it'll be like to hear 'Sympathy For The Devil' in a field of thousands while enjoying some of the Green Fields' more 'organic' delicacies. Let's just hope summer is in full bloom by the time

the festival rolls around. It'll be great to groove along to the countless inevitable covers of Daft Punk's 'Get Lucky' with a mug full of sunshine, rather than having a rain-blasted sad face. Come on sun gods, help make this the greatest Glastonbury ever - JC

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PRIMAL'S CREAM

From: Alex Riding
To: NME

When Andy Warhol asked The Velvet Underground to perform at a conference of psychiatrists who expected an open forum with Warhol himself, one of the assembled throng described them as "a combination of rock'n'roll and Egyptian belly-dance music". I couldn't think of a better description for the new Primal Scream album. Who'd have thought that the key to their third classic album would be welding together 'Screamadelica' and 'XTRMNT'? Yes, every quality Primal Scream album edges us closer to their next turgid roots-rock album, but it's worth it when they're mashing up krautrock, free jazz, garage rock, new wave and county gospel into a gloriously psychotic stew.

From: NME
To: Alex Riding

It's great that Bobby Gillespie and co have decided to come out all guns blazing with their new record. But it's also slightly unnerving to discover that the most politicised, revolutionary album to be released since austerity came along is from a man who allegedly once binged on KitKats for, um, the foil wrapping - JC

BRITPOP BATTLE- GROUND

From: Paul Cannon
To: NME

I have just finished reading your 100 Greatest Britpop Songs issue (May 11) and still can't get my head around the guidelines as to what constitutes as Britpop. For obviously personal reasons you didn't include Kula Shaker, Reef, Radiohead, Skunk Anansie, The Seahorses, Ocean Colour Scene or Hurricane #1. Of course these bands were

Britpop. You only had to tune into *TFI Friday* each week to see them. Ocean Colour Scene and Reef were virtually the unofficial house bands on Chris Evans' flagship show at that point. You also say that Underworld, The Chemical Brothers, Placebo and Northern Uproar aren't Britpop. Well it certainly didn't feel that way when I was dancing around in my old-school Adidas T-shirt to the cries of "lager, lager, lager" at Popszene back in 1996. I do agree, however, that the movement was killed off by many different factors: Oasis' overrated 'Be Here Now', excellent albums by Radiohead and The Verve, hard drugs, Tony Blair attempting to rebrand it as 'Cool Britannia' and a general feeling that people were moving onto other things by 1998.

From: Saul Saul
To: NME

At last, Britpop gets the recognition it deserves. I know it gave us lad culture, Northern Uproar and loads of folk shouting "Mad Ferri!" in clubs, but when it was at its peak, it was unbeatable. It's easy to glance back when there's nothing to look forward to, but what a momentous time in music it was - a chance for the alternative to crash into the mainstream with some of the greatest songs ever created, while it also made you proud to be British without being jingoistic. Once upon a time, Britannia ruled the waves. Back in the '90s, though, Cool Britannia ruled the airwaves.

From: Paul Heslop
To: NME

I was overwhelmingly swarmed by pleasant Britpop remembrances when scrumptiously reading through last week's issue of *NME*. There's seemingly a lingering and lively debate between music fans and critics alike over whether

or not these kinds of dissecting roams through nostalgia are favourable or erroneous, beneficial or detrimental, regularly and rightfully praiseworthy or unfairly and unjustly unbefitting to today's crop of up and coming musicians. Whilst I often found myself torn on the tempestuous issue, it was without doubt a hearty read. Britpop's melodic aesthetic and northern anthemic music created an exalting and encouraging story with songs that can now be commemorated and discovered by newfangled bands. It'll surely inspire and provoke new artists into wanting to make the sort of bewilderingly incredible music that the likes of Damon, Jarvis, Brett and Noel conceived in the mid-'90s.

From: NME
To: Paul Cannon, Saul Saul, Paul Heslop
 Yo Paul Heslop, I must say your unabashed, unrelenting passion for British music in the mid-'90s is commendable. Almost weirdly so, in fact. Which got me thinking: you're really Alex James, aren't you? I knew it! Well thanks for your letter, Big Cheese. Make sure you tell Messrs Coxon and Albarn to write some belters for this rumoured new Blur record, eh? Actually, maybe you could kick-start a Nu-Britpop movement? I'm sure



STALKERS

From: Brooklyn Ward
To: NME

I went to see Dog Is Dead at Hull Fruit. We got a picture with Rob, it was the high point of my life! I'm the one on the far right grinning like a madman!

Paul Cannon and Saul Saul would love to debate whether or not Peace and Swim Deep are eligible for inclusion – JC

SILENCE THE SNOBS

From: Beth Volante
To: NME

I wish to present a question to all the music snobs out there: what is wrong with listening to pop music? I am in love with Arctic Monkeys, Oasis and The Strokes, but I also listen to Avril Lavigne. I adore Alter Bridge and Iron Maiden but I love One Direction to bits. Caitlin Rose and the Beastie Boys are two of my favourite artists, but I like a cheeky bit of Olly Murs now and again. Is it so wrong to listen to other genres? I think it's better to listen to all types of music. As a 13-year-old girl who listens to Jimi

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Hendrix instead of Justin Bieber, I get a lot of weird looks and bad comments about how rubbish the music I listen to is. I don't want to see all the other music-lovers who might love indie, metal, hip-hop or country be treated the same as me.

From: NME
To: Beth Volante
 You are truly a one-off, Beth! Honestly – I don't think there can be many people out there who value the poetic wit of Alex Turner as highly as Harry Styles' bouffant. But hey, more power to you, because really it's pathetic that people seriously hate on others purely because their music taste is different from their own. Arguing about music should be totally fun, just as long as things don't get too ugly. Saying that, I think you're right to complain about your treatment – the moral here is that people should listen to what they love. Even if it is brat-faced monkey-neglector Justin Bieber – JC

Web Slinging

The highlight of this week's NME.COM action

AZEALIA BANKS VS MARINA AND NME

Just when we thought Azealia Banks had toned down her routinely hate-filled social media presence, she goes and drops another clanger. After previously warring with fellow rapper Angel Haze and US gossip blogger Perez Hilton, this time she spat her vitriolic bile in the direction of Marina And The Diamonds. "All your personality goes on Twitter. IRL you have nothing left to give," wrote Marina at no-one in particular and mentioning no names.

"LOL I see this one thirsty singer from the UK sub-tweet about me all the time. She better shut up before I steal her look and sound," replied the 'Yung Rapunxel' rapper, assuming the tweet was directed towards her. Continuing her rant, she added: "Bitches think they're clever and rude, but trust me, I'm ruder. I can't stand a scared bitch."

To make matters worse, when NME.COM reported the Twitter spat, Banks turned her attention to us and tweeted, "LOL can someone shoot a missile into the NME building?" Gulp! We better batten down the hatches – Azealia Banks is on the warpath.

Best of the responses...

That girl's an embarrassment.
Daniel Izzard

When you're sitting on a hot album that's been well received both critically and sales-wise, you can call out whoever you like.

However, she's had one hot single, a lame mixtape and some other bits and bobs. Hardly grounds for her superiority complex. Pipe down and drop that album before everyone loses interest. Personally, I lost

interest in it yonks ago.
Ben Willison

For fuck's sake, make some friends.
Georgia

Banks is annoying but she can sing damn straight.

Marina is nothing but a marketing experiment with a tepid, tired '50s look. She's BORING. Mike Marcantonios

Dammit, I thought I'd run out of reasons to detest Azealia Banks.
Brandon



MILES KANE: WINKER

From: Tara Hodgson
To: NME

After seeing Miles Kane for the second time, I have come to the conclusion that he is one of the best showmen out there today. He can work the crowd like a magician, with everyone letting go of their inhibitions to join in with every "la la la" or "oh oh oh". He's a firecracker onstage, and constantly looks like he's having the time of his life. It didn't matter that we didn't know half the songs in the set, Miles' sheer charisma made them as memorable as 'Rearrange' or 'Inhaler'. Yet the new songs he did play seem to point to a damn fine album coming our way. My night was also made doubly special when I had the chorus of 'Quicksand' sung to me, followed by a cheeky wink! Mr Kane, I take my hat off to you.

From: NME
To: Tara Hodgson
 Oooh, lucky you! I would go weak at the knees if

that Liverpoolian scamp even glanced in my general direction. He's like a young Tom Jones: a leather-clad horn devil. (Faints) – JC

THREESOME? YES PLEASE

From: Mark Stringer
To: NME

I've just read about the 'supergroup that almost was' featuring Paul McCartney, Jimi Hendrix and Miles Davis in the '60s. What can I say? Had this actually happened it surely would have resulted in one of the most fascinating albums of all time, featuring possibly the three most influential musicians of all time. Gah! How GREAT would it have been?!

From: Dean Rogers
To: NME
 SHIT! This is soul-crushing! That would have probably been the best thing to happen ever in anyone's lives! Someone resurrect Hendrix and Miles Davis and get this to happen please.



STALKERS

From: Kaitlyn Sharkey
To: NME

I got to see Carl Barât at Shepherds Bush Empire a few weeks ago, it was amazing! I met him after the show, and he is such a great guy!

From: NME
To: Mark Stringer, Dean Rogers
 Great call Dean, I'm all for a bit of good old grave-digging (as long as it's for a good cause, of course). Perhaps we can dredge up Jim Morrison, Marc Bolan, Elvis, Brian Jones, Kurt and – why the hell not – Beethoven while we're at it? Then we'd really be talking... – JC

DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week KURT VILE

QUESTION 1

Your namesake, Kurt Weill, was a well-known German composer. With whom did he write the musical 'The Threepenny Opera' (right)? "With Bertolt Brecht."

Correct. When did you become aware another musician had a similar-sounding name to you?

"I was aware pretty early on. Friends of my family said they heard Kurt Weill on the radio. I must have been eight. But my parents didn't know."

QUESTION 2

In the 'Baby's Arms' video, what number is on the top the girl is wearing at the start?

"I don't know because I didn't have anything to do with it. It was made on a phone; it was a little bit emo, but it was nice. Both videos we made for the 'Smoke Ring...' record, I like, but they're not 100 per cent me."

Wrong. It was 80

"That's the year I was born. Of course."



QUESTION 3

Which festival did you play to kick off your string of European dates in August 2011?

"Wow! (laughs). Was that Vienna? Fuck! 2011? Fuck. No, I don't know."

Wrong. It was Pukkelpop

"Oh, Pukkelpop! But I didn't play in the end because of the hurricane. Vienna was later when I came back around again in 2012."

QUESTION 4

You covered Bruce Springsteen's 'Downbound Train' on your 'So Outta Reach' EP. In the first verse, from where does the protagonist get laid off?

"I say 'Down at the yard', but it's at the lumber yard. I just adapted it because a lumber yard isn't somewhere I'd be!"



Correct. So what kind of yard would you be at?

"Any yard. It's open. A junkyard."

QUESTION 5

How many different kinds of instruments, not including the sequencer, are you credited as playing on 'Smoke Ring For My Halo'?

"Hmm. I don't know. It's tough. Is it 20? I'd have to count!"

Wrong. We have it down as six "Alright, six! That sounds about right."

QUESTION 6

'Runner Ups' starts with an identical lyric to one of your other songs. Which one? "Red Apples."

Correct. Why did you choose to repeat that lyric?

"Because it was amazing! (Laughs) No, it was just going back - walking back down that street, because sometimes you just gotta go the same way you went before, you know?"

QUESTION 7

Who took the photo for the cover of 'Constant Hitmaker' (left)?

"My good friend Sarah McKay. I grew up with her. She lived, like, a block away from me."

Correct



QUESTION 8

Your single 'He's Alright' was featured in the final episode of season two of which US comedy series?

"That was on Eastbound And Down."

Correct. Are you a fan of the show? "Definitely. It's funny."



QUESTION 9

Which song of yours did Deerhunter frontman Bradford Cox cover on the free mixtape, titled 'Databank Vol 1', released under his Atlas Sound solo guise?

"Freak Train."

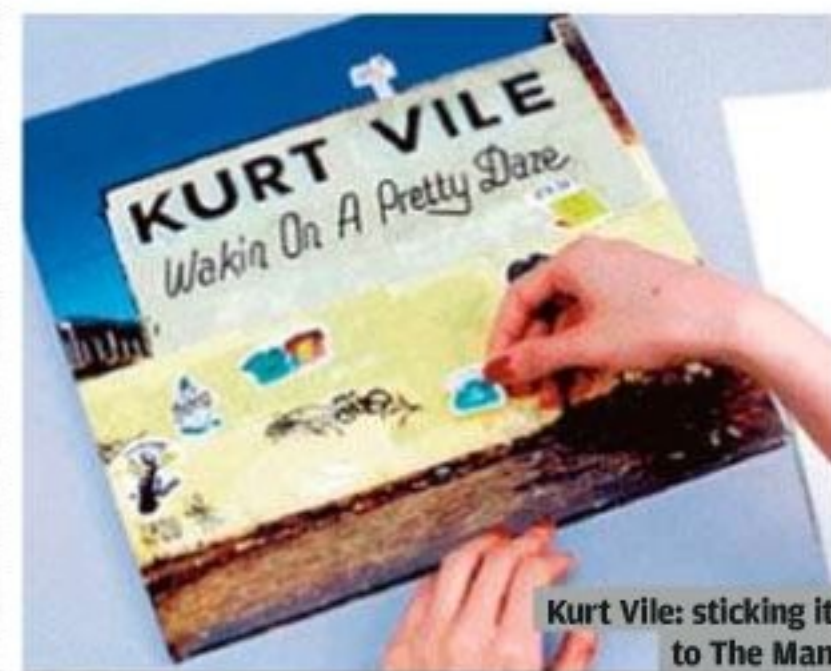
Correct. Do you know why he chose it? "Because he loves 'Freak Train' and he loves me! I'm a big Deerhunter fan, so it's OK."

QUESTION 10

What's different about the cover of the deluxe double-vinyl gatefold edition of 'Wakin On A Pretty Daze'?

"All the icons are taken off except for the guy in the corner, because that leaves the kids to stick icon stickers on. That was Matador's idea. They're a brilliant label."

Correct



Total Score 7/10

"I've been doing a lot of interviews recently! It means I've been getting very good at answering questions about myself."

COMING NEXT WEEK



“I just wanna
stand alone
from the crowd”

MILES KANE

THE GUITAR HERO FOR A
NEW GENERATION ON HOW HE'S
CARVED OUT HIS OWN IDENTITY



OASIS

It was 20 years ago today...
The untold story of the
legendary King Tut's show

QUEENS OF THE STONE AGE

You've read the story,
now it's time for the
album verdict

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experience Kings of Leon, Pink, Tom Odell and millions more

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Only valid with the purchase of Xperia™ Z or Xperia™ Tablet Z. Redemption requires the Xperia Privilege app, available on Google Play. Vouchers valued at £22. Promotion is of limited availability; opens 1st May 2013 and ends 30th June 2013. Vouchers can be redeemed till 31st August 2013. You must be aged 18 or over. Credit Card details required. Additional terms and conditions apply, please see <http://www.sonyentertainmentnetwork.com/gb-en/terms-of-service/> for more information. Icons are for illustrative purposes only. Sony, make.believe, Sony Entertainment Network and their logos are trademarks or registered trademarks of Sony Corporation. Google Chrome and Google Play are trademarks of Google Inc. All rights reserved. © 2013 Sony Mobile Communications AB. All video, music and games were available when this material was printed. All titles, publisher names, trademarks, artwork, and associated imagery are trademarks and/or copyright material of their respective owners and were available when this material was printed.