

KELE The Boxer

The album

"A fine debut... Okereke once again pushing the boundaries" *Mojo* ★★★★

"An amazingly confident and accomplished first solo effort" *The Fly* ★★★★

"A persuasive solo debut: confident, innovative and brimming with hooks" *BBC*

"The most jubilant and convincing crossover club album you'll hear all year" *NME*

"A riveting new beginning" The Times

On tour in July –

1st	Thur	Leeds	Cockpit
2nd	Fri	Oxford	Academy 2
3rd	Sat	Southampton	Uni
5th		Norwich ¹	
6th	Tues	London	Village Underground
8th	Thur	Newcastle	Digital
9th	Fri	Balado	T In The Park
10th	Sat	Co. Kildare	Oxegen
12th	Mon	Bristol	Thekla
13th	Tues	Nottingham	Ultra! Gatecrasher
14th	Weds	Birmingham	Academy 2

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INSIDETHIS WEEK

"THERE ARE 4,700 TOILETS AND THE STORAGE CAPACITY FOR 1.8 MILLION GALLONS OF HUMAN WASTE' WELL. THAT'S GOOD TO KNOW. **EH? WE TAKE AN EARLY VISIT** TO THE WORTHY FARM SITE



"I ended up crying in the first aid tent covered in blood" FLORENCE IS STILL BEARING



"YOU MAY KNOW THAT I USED TO BE IN A BAND"

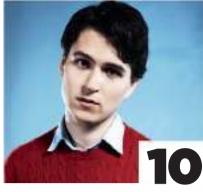
THE NEWLY-SOLO KELE IS NOT QUITE OUT OF THE SHADOW **OF BLOC PARTY YET**

26/06/2010



The 20 sets that shook the Glastonbury festival

FOR OUR GLASTO 40TH ANNIVERSARY ISSUE. BLUR. RADIOHEAD. OASIS, T REX AND PULP FEATURE IN OUR CHOICE OF THE MOST MOMENTOUS PERFORMANCES THE FESTIVAL'S EVER HOSTED



"I FEEL LIKE IT'S **GOING TO BE** GOOD WEATHER"

VAMPIRE WEEKEND'S EZRA KOENIG GIVES US HIS PILTON FORECAST. DON'T RELY ON IT



JAMIE T'S LOOKING FORWARD TO GLASTO, HIS BOWELS AREN'T



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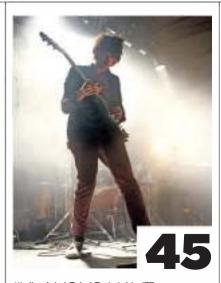
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"KLAXONS HAVE TRADED MELODY FOR MUSCLE"

THE RETURNING MAD MEN ARE **CAUGHT LIVE IN PARIS**



"MORRISSEY BECKONED PEOPLE ONSTAGE -WAS UP THERE TOO!"

WE QUIZ MICHAEL EAVIS ON THE HISTORY OF HIS LITTLE GARDEN PARTY



ON REPEAT

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



TRACK

ARCADE FIRE

We Used To Wait/Ready To Start

Two more new songs from Arcade Fire ahead of their long-awaited new album 'The Suburbs', and two more good reasons to get very excited about it. It seems Win Butler is now at the very forefront of the music like a proper frontman, as opposed to just the biggest voice in the congregation, and their sound is more focused towards basic rock thrills, while sacrificing nothing in terms of hugeness of sound.

'We Used To Wait' occupies a similar sonic territory to 'Rebellion (Lies)', and believe it or not sees them abandon the church organ for a synth. As such, it's tempting to say this

As it grows exponentially, it reveals itself to be A Big American Rock Song

hooky, emotive song is like Tears For Fears at their least shit or 'The Head On The Door'-era Cure, but as it grows exponentially into

CinemaScope it reveals itself to be A Big American Rock Song in the vein of Springsteen or, dare I puke it, The Killers. The fact that Arcade Fire are sort-of Canadian kind of spoils that theory, and indeed the track's late succession of peaks, with Win going all Thin White Duke on our ass, does show a more European sensibility. 'Ready To Start' is a more sinister affair, beginning with the killer line, "Businessmen drink my blood". It chugs along in a new wave fashion, sounding quite a lot like The Strokes' 'Last Nite' and, again, it builds to various climaxes that drop out at their height. It illustrates that Arcade Fire are combining serious songwriting chops with their usual emotional punch and they are heading for the very bloody Big Time. Citin'. Martin Robinson, Deputy Editor On SoundCloud.com now



GYPSY AND THE CAT

Time To Wander

With bounding stadia percussion, and soured syrup vocals, this Melbourne duo are what Empire Of The Sun would sound like had they spent less time transfixed by Bowie's Labyrinth cod-piece and instead stuck to their motherland's after-school televisual treasure, Round The Twist.

Jaimie Hodgson, New Music Editor On MySpace now

WAVVES

Post Acid

Remember how exciting The Cribs were back in the days when you never knew whether they were going to hold it together long enough to get to the end of whatever genius, blood-drenched lo-fi pop gem they were spitting out? Yeah, this sounds like that. Yay. James McMahon, Features Editor On MySpace now

SOUND OF GUNS

Architects

The jackets are made of leather, the chorus of cast iron. Liverpool's latest sons have little interest in the Coral/La's/Fabs lineage, opting instead for histrionics that would make the Bunnymen blush. No-one will ever write a sentence about 'Architects' without using a word like 'massive'. This is a good thing. Hamish MacBain, Assistant Editor On MySpace now

BLACK LIPS

Before You Judge Me Making your comeback as part of some lame sponsorship hell-deal for Kia cars may not be the coolest thing Black Lips have ever done, but we're not too bothered. 'Before You Judge Me' is way more groovy and slowpaced than their previous output, but still has one of those classic hook-laden choruses they've become synonymous with. It makes us realise just how much we've missed 'em. Matt Wilkinson, News Reporter Free download from Adultswim.net

SCHOOL OF SEVEN BELLS

Windstorm (A Place To Bury Strangers Remix)

In which the Brooklynites' once chaste and saintly comeback track goes out one night, succumbs to gin, vice, weapons-grade bass riffs and the devil's own synthesizers, ladders its tights, gets the rogering of its

life, decides it prefers life on the dark side, gets disowned by its family, staggers home smirking. Excellent. Dan Martin, writer On SoundCloud.com now

THE DRUMS

Forever And Ever Amen (Saint Etienne Remix)

The '90s dance-poppers erect a euphoric trance-piano-esque extension on to this already glowing bit of indie architecture, making - even though it might not have seemed possible - Jonathan's vocals dreamier than ever. One of the best songs of the year just got better. Amen to that. Tim Chester, Assistant Editor, NME.COM Download it as part of Glastonbury: The Album on the Daily Download blog

MINKS

Funeral Sona

And so the quest for the perfect summerbummer, gloomed-out but sugary-sweet Anglophilic '80s pastiche continues with Minks. Armed with a Cure bassline, a Bunnymen shimmer and such no-one-feelsmy-pain lines as "So low in the summertime and I like it" this newbie from Mike Sniper's Captured Tracks stable is a textbook win. Duncan Gillespie, writer On MySpace now

THE VASELINES

I Hate The '80s

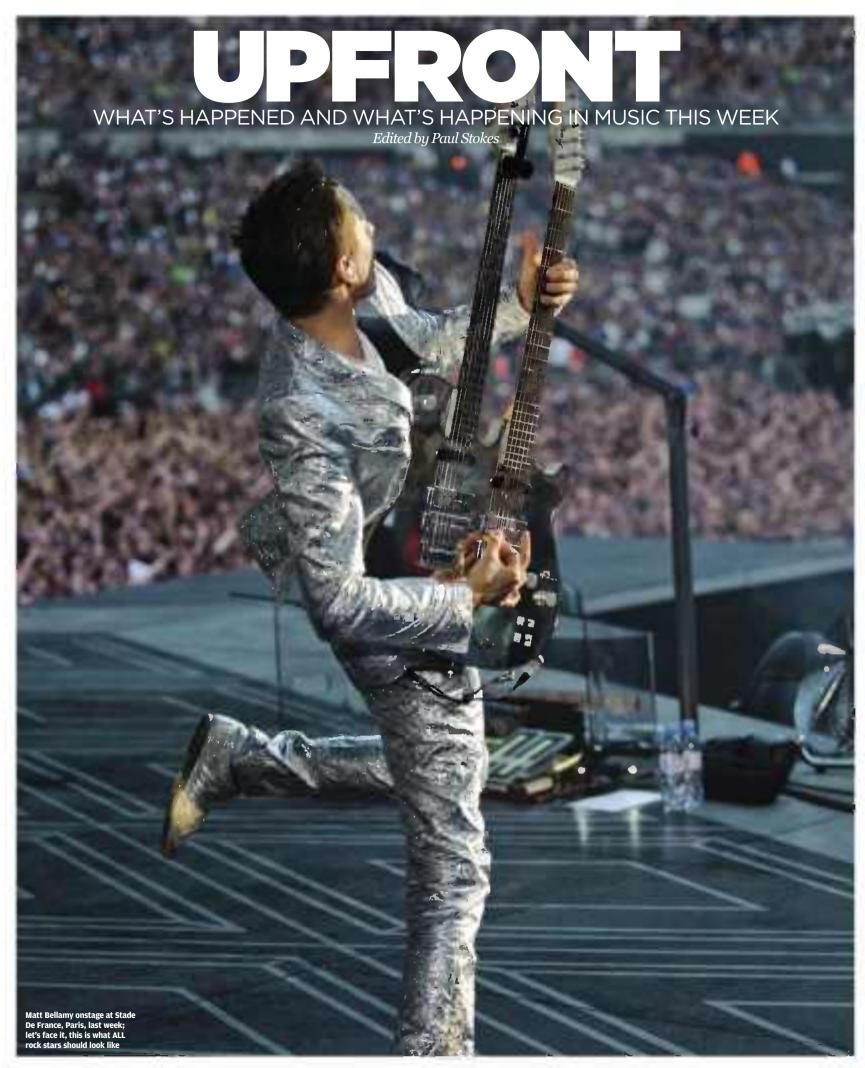
Allow Kate Thornton and her I Love The '80s franchise of bullshit nostalgia. Our favourite dysfunctional duo has encapsulated into song what we already knew: the '80s were a big pile of shit. And as Frances McKee recalls: "It wasn't all Duran Duran Duran Duran", you know - there was boil in the bag fish and Thatcher and stuff too.

Ash Dosanjh, Assistant Reviews Editor Free download from thevaselines.co.uk



WASHED OUT

You And I (feat Caroline Polachek) Yes, so conceptually chillwave may sound hateful (soft-spoken kids making pleasant new age burbles on MacBooks) but you can't deny it's like a warm bath to the aural nerves. This sports backing vocals from Chairlift's high priestess Caroline Polachek and what sounds like a sample of Madonna's 'Open Your Heart'. Emily Mackay, Reviews Editor Free download from Adultswim.net now



GLASTO'S 40TH: IT'S GOING TO BE EMOTIONAL

As the festival gears up to celebrate four decades of rock'n'roll madness, Saturday night headliners Muse tell NME of their plans to give Worthy Farm a massive birthday surprise

t's inevitable that Glastonbury 2010 will be one of the most emotionally charged in its history, as is usually the case when the festival hits difficulties but bounces back in spine-tingling fashion. While many people are thoroughly chuffed that U2 had to abandon their plans to headline the Friday night following Bono's back injury, the truth is everyone would have gone to see them, and it would have been the big talkingpoint of the event. With the Irish quartet gone, though, the field is wide open for someone to claim the festival for their own, and the odds are on the emotive likes of Mumford & Sons and The xx to officially hit the big time. Emily Eavis, meanwhile, reckons that Gorillaz could be a replacement act to rival Pulp, who memorably - and heroically – deputised for The Stone Roses back in 1995.

"Sometimes when someone else pulls out and somebody else steps in, it can be a bit stressful," Emily tells NME. "Some people can feel they're not quite up to doing it, it can put people on the spot. When Pulp did it, it was so amazing it was this incredible thing where they just rose to this challenge of filling this valley of 100,000 people and everyone was transfixed."

However, for those people who like sheer rock spectacle, it's all about Saturday's headliners, Muse. They're gearing up to explore a gamut of emotions too; mostly awe, swagger, and fear that their UFO will burst into flames and destroy half the site.

As the three-piece have been powering through European stadiums, they have taken to flying 10ft into the air on an actual spaceship (okay, not an actual spaceship, but as good as), and flying a giant inflatable UFO over the crowd a prop so big that it blocked out Slayer's MTV broadcast at Rock am Ring. "We will definitely try to make contact with the UFO once more," says Dominic Howard, going over the plans for their Pyramid Stage set. "Right now we're just trying

to pack as much of our stadium show in as we can."

This will all work to Worthy Farm's advantage, as the band's return to their West Country roots will see them play

a looser, more relaxed version of their usual performances. "We're being a bit more spontaneous at festivals," he explains. "We can be a bit more random about the setlist, just because the stadium show has to be a bit more structured because of all the spaceships flying around and we need to time the music to the theatrics. At festivals we can be looser and mix it up.'

That's not to say there won't be a spectacle, though. Indeed, the Teignmouth trio won't reveal all yet, but they're already eyeing their space in the memory bank of all-time classic Glastonbury moments.

"We've got one special thing planned which will be a big moment and a massive surprise," says Dom. "As with all surprises, I can't tell you about it. But we plan to have a very, very, very special guest come and play, so we're extremely excited about that and if it comes off,

GLASTO

2010:

The Anthems-

In-Waiting

• Stevie Wonder

- Higher Ground

Vampire

Weekend -

Holiday (see

page 10)

• Gorillaz - Stylo

• Kelis - Acapella

• Florence/Candi

Staton - You('ve)

Got The Love

(both are

playing)

• Mumford &

Sons - Sigh

No More

• LCD

Soundsystem -

Drunk Girls

• The Drums -

Let's Go Surfing

Shakira - She

Wolf

Dizzee Rascal -

Bonkers

The National -

Bloodbuzz

Ohio

• MGMT - Song

For Dan Treacy

it'll be a huge moment for Glastonbury this year. To have that person and play that song will take it to a whole new level for us.'

And for a band used to a gruelling touring schedule which usually sees them flying in and out of their transglobal gigs, Glastonbury 2010 will allow them to kick back and stay for the whole weekend. "We've actually got a bit of time to stick around this year," Dom says. Not only that, but it seems the Muse compound promises to be the hottest onsite location for star spots this year. "We've got a few yurts and a Winnebago and we're gonna have a massive barbeque backstage, so we might do a bit of a hog roast down there and get a bit stuck in with the festival vibe," he adds.

Dom is also looking forward to actually seeing some bands this year, with Band Of Skulls, Phoenix, The Dead Weather and Pulled Apart By Horses high on his hit list - alongside the once-in-a-lifetime climax from Stevie Wonder, obviously. "He's just a legend. I can't wait to see a bit of 'Superstition' live."

Then, of course, there are the surreal and psychedelic delights that the further corners of Worthy Farm have to offer. "I'd like to get to the outer reaches because I haven't done any of that stuff at Glastonbury for about 15 years, the



Above: Muse's show at San Siro in Milan earlier this month may have lacked a pyramid, but was otherwise suitably spectacular; right: yes, that's a keytar that



Matt's playing. A keytar

first time I ever went," admits the drummer. "We must have been about 17 and we climbed over the fence and got in for free, pitched up our crap tent and just had the most amazing time. I had £10, a couple of cans of baked beans and a little 'teenth of hash and I was good for the weekend. That year was scorching hot, so it wasn't just about the bands, it was about rolling around and having fun."

At the risk of talking himself out of the headliner's job, the sticksman reckons that his band are far from Glastonbury's main attraction this year. "It's really about having a big old walk around because it's so open and free at that festival," he says. "The more you walk around, the more you discover random things going on that could probably do you for the whole weekend without seeing a single band."

Indeed, but who'd want that? No, music is the reason for the festival, and given the eclectic nature of the bill - with everyone from Crystal Castles to Willie

Nelson playing – if the weather gods are kind and the ley lines are correctly aligned, and if Stevie Wonder plays 'Living For The City', Michael Eavis' annual claim to having just staged "the greatest Glastonbury ever" could this year be justified. As Dom observes: "The history of the whole thing really resonates throughout the whole festival. You can really feel it, all the great times and vibes, and the great bands that have played there over the years. You can just feel that history resonating throughout the whole place."

So bring on Glastonbury 2010; while 'The Resistance' will prove useful, resistance is useless.

Muse headline the Pyramid Stage on Saturday, June 26. NME's Glastonbury preview continues overleaf, plus check out our 40 most memorable Glasto moments on pages 23-39. We'll also have a full 24-page review of all the Worthy Farm action in next week's NME, out June 30

BEHIND THE SCENES

GLASTONBURY 2010: "IT'S GOING TO BE UNBELIEVABLE"

NME snuck down to Worthy Farm last week as the final preparations were being made for this year's festival... and found it's actually a bit weird when it isn't full of festival-goers

Signs will help punters navigate the huge site. The 177,500 capacity makes Worthy Farm the third largest city in the southwest for one week of the year. Just 1,500 came to the first ever Pitton Pop Festival in 1970.





This half-built multilevel stage in
Arcadia will shoot
water and fire into
the air. Emily Eavis
says: "It's going to
be unbelievable;
they're creating all
kinds of things
down there."

The interior of the crashed 1970s
Aerofiot jet which sits in the Unfair Ground. Gruesomely injured retro-styled 'trolly dollys' will be inside the wrecked cabin, serving 'passengers'.

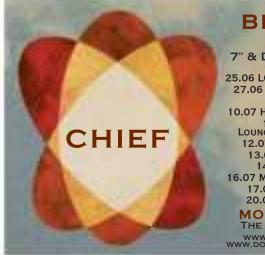
Michael Eavis hosts the press on new site structure Bella's Bridge. The bridge is dedicated to Winston Churchili's late granddaughter, Arabella, who founded and ran the theatre fields for nearly 30 years.



The Stone Circle in King's Meadow was completed in 1990 and mirrors the Signus constellation of stars. Mystical items, including crystals, healing herbs and water from the Ganges, were placed under each of the stones.







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The Unfair Ground is the brainchild of Glastonbury regulars the Mutoid Waste Co and artist Joe Rush, who has created these bizarre painted scrap-metal creatures.



The Pyramid Stage, is the farm's only permanent structure. This is the third version of the iconic festival



There are 4,700 toilets and the storage capacity for 1.8million gallons of human waste. The site also boasts underground reservoirs which hold up to two million litres of water.

A Bassline Circus performer swings from a trapeze in the travelling circus troupe's own tent. It sits in new afterhours area the Common, one of the various heirs to the defunct Trash City.

Rush, the animal which bought down the aeroplane in the Unfair Ground (left). Elsewhere in the field is a giant CCTV camera and a dancecehall.





GLASTO'S GETTING A HOLIDAY WHATEVER THE WEATHER

Vampire Weekend have written the summer's anthem whether they realise it or not

"It feels good to play it, but... there's stuff going on there"

EZRA KOENIG

Two years ago, the site was bouncing around boisterously to 'A-Punk', and it looks like Vampire Weekend are set to get the festival's feet moving again with another major Glasto hit in 2010. This year, the band have released new single 'Holiday', which is poised to soundtrack everyone dancing in the sunshine (fingers crossed).

With its skank-friendly tune and

lyrics about dozing on summer days and having a "republic on the beach", who doesn't think it will be the weekend's anthem? Er, the guys who wrote it, actually.

"I read that [it's

the summer anthem] in *Intelligent Life* at the airport," explains bassist Chris Baio. "They had summer anthems, things like 'Hey Jude', a Pavement song, 'Last Nite' and 'Holiday'."

"Really?" asks frontman Ezra Koenig.
"I don't know if it's the most feel-good song necessarily, it feels good to play it but... there's stuff going on there."

With the song being inspired by the first Gulf War, keyboard player Rostam Batmanglij suggests that this summer's anthem has a dark side.

"People are saying it's a really feelgood song, maybe they're not listening to the lyrics to the bridge which are pretty dark," he grins.

Don't worry, though, there will be plenty of other tunes to keep the

festival dancing.

"At festivals you can put together a pretty bombastic set," explains Ezra. "We have a great slot, third from the top. It's going to be our first time on the Pyramid Stage so that's an honour."

Better still, Ezra has a prediction. "I feel like it's going to be good weather," senses the singer, in which case we will have to take a leaf out of 'Holiday's lyric book after all, because "to go away on a summer's day never seemed so clear".

Vampire Weekend play the Pyramid Stage on Friday, June 25 NATIONAL SECURITY



The National look set to smash down the barriers this year - and could stage the strangest meet-and-greet ever. Frontman Matt Berninger has a habit of stepping out into the crowds, and his bandmates believe the lure of **Glasto's Green Fields** will be too much for him. "Luckily he's tethered by a mic cable, it's a bit of a leash," says bassist Scott Devendorf. "That's why we

"That's why we don't let him have a radio mic, he'd never come back! Otherwise he'll be off up to the Green Fields to join a drum circle or something."

The National play the Other Stage on Saturday, June 26



YANNIS: "BRING ON THE RAIN!"

Foals insist, come fair weather or foul, 2010 will be a vintage year

Should the heavens open and Glasto turn into the mudbath we've all come to dread, Foals have the secret to making the most of the weekend: good boots and good drugs.

"If you want to stay dry take some wellies," explains frontman Yannis Philippakis, "a good supply of uppers and a Zippo lighter." In fact, a spot of rain might even make it a better festival, suggests the singer. "Bad weather can bring people together," muses Yannis. "We were at the Rock Am Ring festival in Germany recently and it was pissing it down with torrential rain. Most of the bands suffered with it, but then The Hives came on and they managed to tap into the drama of the downpour. When you do that it can bring everyone together. You've got to be on it and there has to be some strange electricity between you and the crowd for it to happen."

Of course, there could be another reason Foals aren't worried about the weather: they're playing in a tent.

"We're playing the John Peel Stage which is amazing, and I'm sure the crowd will be sweet," he beams. "When you play on outdoor stages at big festivals sometimes you can lose some of the atmosphere. But with the John Peel Stage it's massive, but you still feel very connected to the audience."

Foals play the John Peel Stage on Saturday, June 26

JOHNNY MARR: GLASTO'S PYRAMID POLITICS

e played his first Glastonbury with The Smiths back in 1984 (see page 25), and Johnny Marr is back again with The Cribs this weekend. The guitarist tells *NME* how festivals have changed over the last 25 years: "When I started out there was a stigma to festivals because they were born out of the hippy movement. Then they started to become a sort of socialist

coming together. Glastonbury was political, which is why The Smiths did it. It wasn't really our aesthetic, but it was a political aesthetic in the Thatcher years.

political aesthetic in the Thatcher years. Now the pendulum has swung so far it's almost entirely about the music again."

The Cribs play the Other Stage on Saturday, June 26



t's traditional to tease Glasto virgins about the mud, but spare a thought for The Drums: it's their first time and they sound pretty nervous. They're playing the John Peel Stage and lining up a secret acoustic gig at Strummerville on Saturday, but it's the time that they're not onstage that makes them the most apprehensive.

"As a concept I love festivals," explains guitarist Jacob Graham, "but when I end up there I find it's not totally what

I want to be doing." Nonetheless, The Drums will be going for total festival immersion.

"It gets overwhelming backstage," confirms Jacob, "so it's often nice not to go to the VIP area."

The Drums play the John Peel Stage on Sunday, June 27



MARINA: HOW TO LOOK GOOD AT GLASTO

Singer is planning a novel – yet practical – look for the festival



With Glastonbury's reputation for sludge-like conditions preceding it, self-confessed fashion extrovert Marina Diamandis thinks she's got the perfect answer for the stylish festival-goer.

"Offstage I'll just wear my Babygro that I got from Primark," she explains straight-faced of her 'look' for Glastonbury. "Then when it comes to performance time I'm gonna get my tour manager to carry me from the bus to the stage... I think that'll work."

Diamandis, who freely admits she's "the shittest festival-goer ever" and has only been to one previously as a paying guest, also offered a timely piece of fashion advice for the ladies of Worthy Farm: "Just bring a pocket mirror and baby wipes and hope for the best!"

Her early evening set on Saturday (June 26) will have a few

surprises, although Diamandis is coy as to what they might be.
"I'm having some special things designed for the stage, I can
confirm that. It's only a small thing, though. It's on my face, basically.
It's not glasses. Is it a beard?! Yes, it's a beard! I'm totally having
a diamond-shaped beard for Glastonbury! You heard it here first!"
She's honing to catch Dizzee Rascal. The xx and Ellie Goulding at the

She's hoping to catch Dizzee Rascal, The xx and Ellie Goulding at the festival. "It's total carnage, Glastonbury," the Welsh singer quips, "so I'll probably just put the Babygro on and head out into the crowd!"

Marina & The Diamonds play the John Peel Stage, Saturday, June 26

FIVE NEW
THINGS FOR
THIS YEAR'S
GLASTO

1 BEZ'S ACID HOUSE

Yep, that Bez. This year the Happy Mondays' party monkey has been given his own area in the Unfair Ground. Once you're done with the freaky dancin', pop into the MUTATE Britain art tent next door.

2 THE COMMON

A new late-night party and performance place, hosting the Bassline Circus, Wall Of Death and the 360 degree visuals of the Rave Igloo.

3 NEW DANCE STAGES

This year the Dance Village is bigger, with the new WOW! stage - for electronica and dubstep - and al fresco rave zone Cubehenge, complete with glowing blocks!

4 THE RETURN OF THE LEFTFIELD

Absent for the past few years, 2010 marks the return of the Leftfield, the area which – using the words of curator Billy Bragg – is about "mixing pop and politics".

5 MORE SPACE!

The festival capacity is unchanged but the campsites have been expanded, meaning more room for you to kick back.



The Londoner loves Glasto so much, he says it's the perfect send off for his second album

Saint Paul had his Road To Damascus moment, but for Jamie T his conversion came on the path up to the Green Fields. The London troubadour admits he wasn't much of a festival-goer in his youth, and was a bit sceptical of Glastonbury, but now he can't get enough of the Worthy Farm spirit.

"It's such a vibe down there. It took me a few years to understand it because I never went there as a punter," explains Jamie, who tops the John Peel Stage bill this year. "Last year was important to me because I walked

around the festival for four hours before we played and finally noticed how fucking great it is. You're part of a bigger entity."

In fact, the singer-songwriter was so impressed, he's happy to play second fiddle to the festival itself.

"The thing about Glastonbury that's lovely is it's not your show, it's not your

thing," he explains. "The atmosphere, though, is so immense that you can't help but feel proud to be part of it in a funny kind of manner, so we just want to do our little piece and be part of it."

Being part of it this time means headlining the stage he's played twice before ("I'm really nervous"), which

"It's such a vibe down there. It took me a few years to get it"

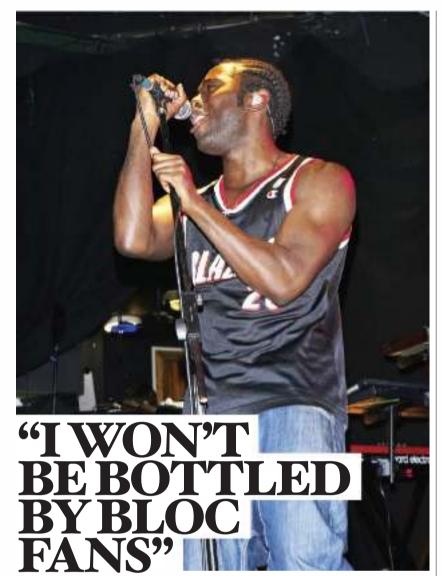
JAMIE T

creates a new, pleasant problem for Jamie.

"It's a bit freaky because I didn't realise when you headline you get longer. So it's more complicated because you don't just play your bangers and fuck

off," he says. "This is the last hurrah for 'Kings & Queens' and I just want to have fun, man. If you can't have fun at Glastonbury where can you have fun? And if you can't make people have fun at Glastonbury you should go home!"

Jamie T plays the John Peel Stage on Saturday, June 26



The newly solo frontman predicts his Glastonbury set is "going to go off"

"I think people

are gonna headbutt each

KELE OKEREKE

other in hysterics"

With Glastonbury set to be his first ever UK festival appearance away from Bloc Party, Kele Okereke says he's more eager than nervous to showcase his new dance direction to the masses.

"I think it's going to go off," the singer predicts of his late afternoon set on the John Peel Stage on Friday (June 25). "In fact, I think people are gonna start headbutting each other in hysterics. It's

going be like a one-man JLS show – me, with a backing tape and five dancers! (*laughs*) No, I'm only joking – it's a total live band, which was very important for me. I wish, though, you know?! I'm

quite pro-JLS. I think they're funny." So what does the man himself think of the possibility of being bottled off by

irate Bloc Party fans, disgruntled at his new direction?

"No! Of course that's not going to happen. Let's just all focus on the great exciting future that's coming ahead of us, yeah? I mean, festivals are a weird thing -you're playing to people who won't be familiar with your music, and that's going to be a challenge for me obviously. But it's a challenge I definitely relish."

With Kele's early evening slot allowing time to kick back and party afterwards, he says he's set to hit Worthy Farm hard on Friday night – though he won't be staying for the whole festival. "I've got stuff to do that weekend!"

he laughs. "And anyway, I always get a bit of 'cabin fever' at festivals, especially Glastonbury. If the weather's not nice it feels like you're at the Somme. I've been loads of times as a punter and had

bad luck. I went in '97, I went in '98 – the two really muddy ones. In fact, the three times I've been it's always been really bad weather..." Let's take the fact he's not there for the whole weekend as a good weather omen, then.

Kele plays the John Peel Stage on Friday June 25

GORILLAZ STEVIE



If Stevie Wonder wasn't playing his own headline set, Gorillaz would probably have nabbed him as a special guest for theirs. Wonderfan Murdoc picks his favourite cuts from the legend...

1 THE TEARS OF A CLOWN

"Music written by Stevie Wonder, lyrics written and performed by Smokey Robinson, listened to by me. A stone-cold classic."

2 BOOGIE ON REGGAE WOMAN

"Fat, throbbing bass and relentless rhythm. I like to boogie on reggae women. This song sums up how I feel."

3 LIVING FOR THE CITY

"Stuck out here on Plastic Beach, this summer anthem makes me want to haul ass back to the smoke. And I've never even used the phrase 'haul ass' before."

4 MASTER BLASTER (JAMMIN')

"Stevie's tribute to Bob Marley. Some beautiful rhythm runs in this one."

5 UPTIGHT (EVERYTHING'S ALRIGHT)

"Still an explosion of magic in this one from 1966. Sunshine set to music."



GLASTO WEATHER REPORT

We're not obsessed with the rain, we just wanted to see what Alison Mosshart's up to onsite this year

"It's not really my vibe... the hippy thing," says The Dead Weather's Alison Mosshart when asked about her forthcoming fifth appearance at Glastonbury. "But, saying that, I don't believe it's possible for anyone *not* to like Glastonbury – it's kind of like a world inside another world!" So how does the Queen Of Darkness plan on fitting in

So how does the Queen Of Darkness plan on fitting in among all those flower-power wellies and hippy vibes? "I'm not against all that stuff – I think it's cool," she says. "It's like we'll be walking into a weird world that's not our own. But I can appreciate that stuff totally."

Glastonbury holds a special place in the heart for Mosshart – she's played three times with The Kills and once with Jack White and co. "It's got a hell of a lot more character than a hell of a lot of other festivals I've played," she says, hoping this year's bash will hark back to her personal favourite of 2008.

"I loved it that time – I was there for three days. The Kills played, and The Raconteurs, and Amy Winehouse and Jay-Z. It was pretty wild, but I remember thinking, 'I don't know if I ever remember having so much fun', you know?!"

The Dead Weather play the Pyramid Stage on Saturday Fune 26

使

FRANK & BILL'S TUNE SCHOOL

Want to write a socially conscious punk song? You're in luck – Billy Bragg and Gallows' Frank Carter are running a songwriting workshop this year on Glastonbury's Leftfield Stage.

NME COMING LIVE FROM GLASTO

NME will be on the Glastonbury site throughout the festival. We'll bring you live reports (including setlists), plus the latest news, picture galleries and blogs from our team onsite. Also check out our video interviews right now – we have behind-the-scenes previews, the organisers' pick of the 2010 line-up, and Michael Eavis' highlights from the last 40 years. In addition we'll be speaking to bands onsite, and the videos will be ready for you to see first thing on Monday morning (June 28). Simply head to NME.COM/glastonbury for all the action.

SPEED DIAL FLORENCE WELCH

Forget the flower child from the 'Rabbit Heart' video, at Glasto Flo plans to play footie and jump the crowd on a motorbike

Have you started planning anything special for your Glastonbury performance?

Florence: "I have actually. We've been planning it for a while now, because it was always the one where we were asking, 'Do we want to bring the choir, the strings?' The whole thing has got so much bigger since the last time I played. We probably won't play Glastonbury the year after this, we really want to go out with a bang!"

Will the choir and strings get into the festival spirit?

"Our choir and string section are party animals! They have it. We thought we were trouble, but those guys... It's always the quiet musician types who you never expect it from who are the ones in the hotel bar at three in the morning. So we're bringing the rowdy string section and choir, but they're really fun."

So the band are in the bar, how do you relax backstage?

"Izzie [Summers, keyboards] dresses up as Axl Rose and Bobby [Ackroyd, guitar] forms five-a-side football teams with whoever we can find backstage. We had a kickaround with Dizzee Rascal and MGMT. Dizzee Rascal is really good at football, and MGMT are pretty good too."

What about you?

"I am surprisingly enthusiastic! I wouldn't say I'm good, but I can definitely kick it – but what direction it goes is less... well... I'm not so good at that."



Last year at Glastonbury you were *the* act to see, the John Peel Stage was rammed; how do you follow that?

"Last year the whole gig was one of the most euphoric feelings in my life. It

THE GREAT

ESCAPE

Florence's tour

commitments are

such that she ought

to leave straight

after her set - but

she's having none

of it...

"Me and the band

all had a plan - if

they made us leave

straight away we

were all going to

dive headfirst into

the crowd at the end

of the gig and then

run off in separate

directions. Instead,

I'm going to stick

around. I'm going to

put on a wig and

push my way to the

front for Gorillaz.

Then we'll see what

happens."

was amazing, but I've got to say it wasn't our best performance ever, but just the atmosphere of it was so great. Everyone was really into it. The crowd were performing better than we were, but it was all about the energy really. We were probably out of tune and out of time and throwing ourselves all over the stage, but that was what was really good about it. I'm hoping to recreate that energy again, but sing more in tune this time! (laughs)"

And you're outdoors this time...

"This is going to make me sound like fucking 'Hello trees, hello sky', but there's something about performing and being able to actually see the sky. Primavera was amazing, you had the mountains on one

side, sky in the middle, sea on the other, it's like you're projecting as far as you can possibly go. The elements are your own effects, the wind and everything. I really like performing in open spaces, you get a real sense of where you are and the enormity of it."

Have you thought about what you'll play yet?

"We have, yeah. We were wondering whether to play [new song] 'Strangeness And Charm', that's been going down really well. We might be doing something special, but I'm not going to say yet, just to be on the safe side."

A U2 cover perhaps, to make up for Bono's bad back?

"Well... I'm not giving anything away, but it won't be a U2 cover."

Any thoughts on your Glastonbury outfit?

"Last year it was the fringy, sea monster, dead flower, *Day Of The Triffids* outfit. That was fun. I've

been thinking about it and we've got some sketches drawn up. I'm wondering whether to go long or short? It's the eternal conundrum."

What works best with wellies?

"Shorts definitely! We haven't got anything specifically planned, but hopefully we'll get something special made."

At Reading last year you scaled the lighting rigging – are you planning any death-defying stunts for Glasto?

"I'm getting a ramp and a motorcycle and will be performing 'Kiss With A Fist' while jumping over the crowd (*laughs*). No, it's never a plan, something just took over me. It's like being possessed: 'Get to higher ground!' I was dressed like a bat, so I was behaving batlike, I was just looking for somewhere to hang around."

Well, it was your birthday that day too...

"It was and I ended my birthday in classic birthday fashion, which was crying in the first aid tent covered in blood! I was fine all the way up the lighting rig, swung around, came down, got off the stage completely unscathed and then trapped my thumb in a door. But if you're not crying and covered in blood on your birthday it's not a real birthday."

Florence + The Machine play the Other Stage at Glastonbury on Friday, June 25

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assisting an NME snapper.

assisting an NME snapper.
To enter, upload your favourite photo
you have taken to findmyfreedom.co.uk.
Get the most votes to bag the prize.





VERSUS

Peter Robinson Us **BILLY BRAGG**

Everyone's favourite lefty is such a Glasto legend, they've given him his own stage!



* As you might expect, there was rather a lot more 'politics chat' for which, sadly, there is not enough room on this page

* Perhaps visit the Leftfield area for more of that

* Billy's description of crowds at Glastonbury: "You encounter an entire Coldplay audience coming the other way and get trapped in an eddy somewhere near a camouflage hat shop and a pie stall"

Hello, Billy. There's some dreadful old rubbish at Glastonbury isn't there.

"The point is that there's so much stuff going on that you can avoid it - it's not like the old days when you were just stuck in front of one stage. You've always got the Dance Tent or the John Peel Stage."

Clearly, without wishing to offend I Am Kloot if they're reading this, bands are often the least exciting thing about Glasto.

"People go to Glastonbury to watch BANDS? I thought that was a thing of the past! If you come away having seen a great performance on one of the main stages you've done pretty well. It's all about coming away going 'I had these amazing experiences and I've got the lovebites to prove it."

You're curating the Leftfield area this year. Will people be getting lovebites there?

"They will! Because the overlap between love and politics has always been the frontier I've been interested in patrolling. There will be some unashamed pop from people like Lucky Soul, and some out-and-out rocking from people like The Rev and Carl Barât. It's not politics all the way down the line, it's a place where politics and rock can co-exist."

Leftfield boasts what is billed as a 'comedy hour'.

"Yes, we have comedy hour with some comedians."

Do you like the idea of preconceived humour?

"Well I am a fan of spontaneous humour, but I think there's plenty of that at Glastonbury already, so it helps to have a few jokes lined up for when it's pissing with rain."

As you are in charge, will there be a physical element to your clocking off at the end of the day, for example a clipboard that you will have been using during the day which you can symbolically put down?

"No, I'm going to just lock myself in my car. (Laughs) But we've got a good enough production crew down there to look after things. I won't be 'on duty' all weekend, I'm sure I'll be wandering around a bit."

Did you feel any awkwardness



AT ALL in saying, 'Right everyone, I'm headlining, and I'm doing it on the best day'? "No - well, that was part of the deal!"

What is the future for politics in music at a point when most popstars think Red Wedge is a type of shoe worn by **Cheryl Cole?**

"As someone once said, every generation has to work it out for themselves. When we were doing Red Wedge someone in the '80s said to me, 'It's not as political as it was in the '60s'. But then you see more people marching against the war in 2003 than ever marched in the '60s, or the '80s, and you see that people are engaged."

You've billed Leftfield as a gathering for 'dissidents and dancers'. But which is best out of dissidence and dancing?

"Probably dancing, really."

Good.

"With dancing you get to express yourself anyway. We're not laying down a party line, but it's a festival that's always been known for its activism. When I first went it was a big anti-Thatcher gathering and over the years politics and activism have both changed, and have become far more global. So what we're trying to do now is give a red edge to the politics at Glastonbury. For a generation with no memory of Margaret Thatcher, the kind of politics we're talking about are more difficult to discern now."

Billy Bragg will curate the Leftfield Stage at Glastonbury, headlining it himself on Saturday 26 June



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TALKING HEADS

WHY GLASTONBURY IS STILL THE WORLD'S BEST FESTIVAL

From its hippy roots to embracing the age of the super-fence, it's that spirit of change that makes it the best weekend of the year, says NME's **Matt Wilkinson**



here are those who lampoon Glastonbury for being too commercial, too full of poshos and for not offering enough of a real festival experience. These people are clueless. Glastonbury is an ever-evolving beast of a weekend that pisses over Christmas, New Year and, yes, your birthday too. Even if all three of those were all rolled into one, for me Glasto still comes out on top by a Worthy Farm mile.

I like the fact that, in the last weekend of June, it becomes a living, breathing and altogether real entity. It's all-encompassing and

overwhelming, and, for those few days, it's also the third biggest town in the southwest (where I hail from). I'm proud of that. Whereas other UK festivals stick to a set formula, Glastonbury veers boldly from one extreme to another – getting rid of Lost Vagueness and coolly replacing it with Shangri-La, inventing completely new areas like The Park Stage and – lest we forget – breaking all the 'rules' by getting someone as unconventional as Jay-Z as headliner.

I know people who've proposed at Worthy Farm; people who've had their scariest acid trip there (but still come back); people who've brought along their 12-week-old baby without as much of a hint of worry. "We can't miss it! It's Glastonbury!" In fact, I've

only ever met one person who didn't enjoy the experience overall, and she likes chart-techno. 'Nuff said.

Before I joined *NME*, I went to a few Glastos as a punter, and while it is a different beast to when you're running around backstage chasing bands for interviews, the same atmosphere prevails throughout. Friends who've worked in catering and on litter duty talk about the camaraderie in the same way the headline acts do. You can get away with talking about that spirit of Glastonbury, about the way people carry on when it's *sheeeeting* it down, because it's a massive part of the festival. What

other weekender has that kind of relationship with the people who go? It's also the only festival where the anticipation really starts months before it actually takes place, when you start planning your assault to try and get tickets. I remember, back in the days of dial-up modems, that I somehow managed to get through on the phone after a full eight agonising hours of repeated calling to find there were about 1,000 tickets left and that I'd bagged one of them. Dare I say it, but even applying for tickets to Glasto has a nervy thrill to it. But regardless of all this, and of who even plays, it's still my favourite festival in the world – because it's the best festival in the world, hands down.



TALKING HEADS

"WE'RE UP AGAINST MUSE – THERE'S ROOM FOR US BOTH"

Pet Shop Boys' **Neil Tennant** is on at the same time as Matt Bellamy & co, but he's not worried – at Glastonbury there's something for everyone

We'll have all the dancers

and costume changes; we're bringing the full monty!



e're playing Glastonbury for the first time in 10 years this week, and we're going up against Muse. There's clear blue water between Muse and the Pet Shop Boys, but it's proof that, at the UK's biggest festival, there is room for everybody. I've never really heard their music, but there is a link between the Pet Shop Boys and Muse, because they use the same stage designer as we do. My greater concern is that we don't overlap with Scissor Sisters! Festivals are a unique experience because it's not necessarily your audience, so it's a much more competitive stage. You have to work harder. We've had some fantastic ones and we've had some weird ones.

We first played Glastonbury in 2000 and it was quite an important moment for us. It would have been easy for people to think we were

some '80s revival act, which the Pet Shop Boys have never been. I think people saw it and thought it was really good, and it refreshed the idea of the Pet Shop Boys in people's minds.

It was the first time we'd ever been to Glastonbury and I remember feeling a bit nervous about whether it was our

crowd. We were on the main stage in-between Ocean Colour Scene and Travis and the guitarist from Ocean Colour Scene came up to me backstage and said, "They're gonna love you, you've got all those songs," which I thought was lovely. It went down really well. The difference with the Pet Shop Boys at Glastonbury is we take a big show with us.

We're bringing the whole touring production we've been doing on the Pandemonium Tour, all the dancers with the cardboard boxes on their heads and all the costume changes. We're bringing the full monty!

I've never been to Glastonbury as a punter but I'm aware of how much the legend has emerged. Even in the 10 years since we played, Glastonbury is a totally different thing in people's minds and memories. It was a big deal, of course, but it wasn't the big deal it is now. It's become so cross-generational. My brother goes with his wife and they stay in a big caravan, and then his daughters go with their friends and they camp. Life has become more like that, and we don't have a generation gap like we used to, more's the pity. Last time was the year before they built the 'super-fence'. You had people jumping over the fence and gangs and robberies, but that was also the last year it was edgy.

I read an article in *The Spectator* recently saying that Glastonbury is now over-policed, and that the police use Glastonbury to try out new policing techniques. I'd be interested to know whether that's a load of old bollocks or it's true, because normally all you read is how wonderful Glastonbury is. He was

talking about police with cameras in their jackets. So this year I will have a wander around and have a look for myself. I might go out with the dancers. The dancers will be out at the Stone Circle at 4am!

Pet Shop Shops will be playing the Other Stage on Saturday (June 26)



EDWYN LOSING SLEEP ON HIS NEW CO-STARS

The legend is back with a new album featuring Franz and Cribs

Edwyn Collins has enlisted the help of The Cribs' Ryan Jarman and Johnny Marr, Franz Ferdinand's Alex Kapranos and Nick McCarthy, and The Drums for his new solo album 'Losing Sleep'. The former Orange Juice man, who suffered two cerebral haemorrhages in 2005, recorded 'Losing Sleep' at his own West Heath Studios between November 2008 and May 2010. It will be his first fully written and recorded LP since falling ill.

Speaking about his co-writer on 'Do It Again'. Franz Ferdinand frontman Kapranos claims that Collins had "no time for fannying about" in the studio. "He's a good laugh, but a serious writer and, as I've been banging on about in every interview for almost a decade, a big influence on me and my own writing," Kapranos explains. "The song was written very quickly. Edwyn showed us the chords and melody he had for a verse. He barred the chords while William Collins [Edwyn's son] strummed the strings. He described it as a 'very Franz Ferdinand' set of descending chords, which made me laugh, as the vocal melody was pure Edwyn."

The 12-track album, which is released on September 13, also features Aztec Camera singer Roddy Frame and The Magic Numbers' Romeo Stoddart. Meanwhile, Collins has announced a trio of gigs for later this year, taking in Inverness Book Festival (August 15), End Of The Road Festival (September 10) and London's Queen Elizabeth Hall (23).

NOT GOING TO GLASTO? LUCKY YOU!

you're not off to Glastonbury this weekend, fear not because there is plenty of good music to keep you occupied on NME TV. And now the channel is available across Britain for free. Along with its home on Sky channel 382, NME TV has been added to Freesat, the free-to-air digital satellite service. Set-top boxes will update automatically, so you don't need to do anything but

tune in to the channel, which, along with the best music videos, brand new releases and chart countdowns, also features exclusive video interviews, sessions and the latest music news. Head to NME.COM/nmetv for full details.





Klaxons revealed their new album cover last week (above), inspired by producer Ross Robinson's screensaver: a cat in a space suit. We pay tribute to five more feline fans

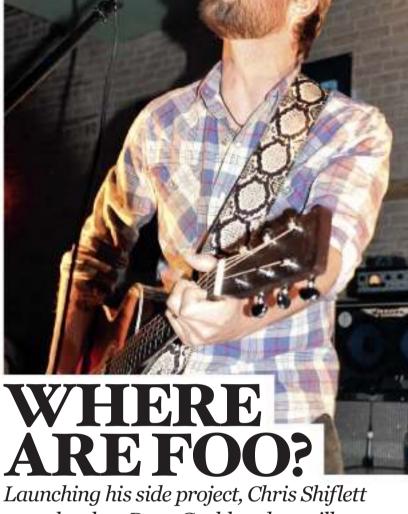
1) Devendra Banhart gives tips on saddling-up cats and riding them on his song 'Some People Ride The Wave'. Only try this if you own a very big cat.

2) So you've got one cat on your album cover, Klaxons? We Are Scientists had (count 'em) three on 'With Love And Squalor', so there! Catfight, anyone?

3) Last week (June 15) Devo invited 20 cats to hear their new album 'Something For Everybody' before anyone else. The animals had to listen to the album on loop for nine hours straight though...

4) Cat Power - more a person than an actual cat, but she counts, right?

5 Cat Stevens - OK, he's definitely a person (enough cats, go and change the litter tray - Feline Ed)



reveals when Dave Grohl and co will return

Heard the one about the band with so many side projects they couldn't record an album? No, not The Strokes, they were last week - but with Chris Shiflett emulating leader Dave Grohl (Them Crooked Vultures) and drummer Taylor Hawkins (The Coattail Riders) in forming a new band, when will we ever see Foo Fighters again? Fear not, says

the guitarist who releases his debut album as Chris Shiflett & The Dead Peasants on July 12 - the Foos are back rehearsing on the quiet.

"We're starting rehearsing tomorrow to get

ready to make a new Foo Fighters record," he explains. "It seems like every record takes on a theme and there's a big plan behind it. So we'll see where it takes us on this particular record. We're going to record it up at Dave's house. Over the summer we'll all be touring with our side projects, but inbetween the tours we're going to be

getting together again and learning Dave's new songs. Hopefully, come September we'll be able to make the record properly."

He added: "It's been a while, but Dave is never short on song ideas, he is always writing all the time. We've never had this much time off before, so I'm sure everybody is really excited about getting

back to it."

It will mean a spot of juggling for Chris to fit in the Americanainfused Dead Peasants, but the guitarist admitted he couldn't pass up the chance to make an album.

"I started doing some Americana shows with some friends and that evolved into recording some demos," he explained. "We did that and I thought, 'Well I've got this studio at my disposal, let's go make a record and see what happens.' It is so far from anything I've been a part of with Foo Fighters and it was just really fun to do."

CHRIS SHIFLETT

the new record"

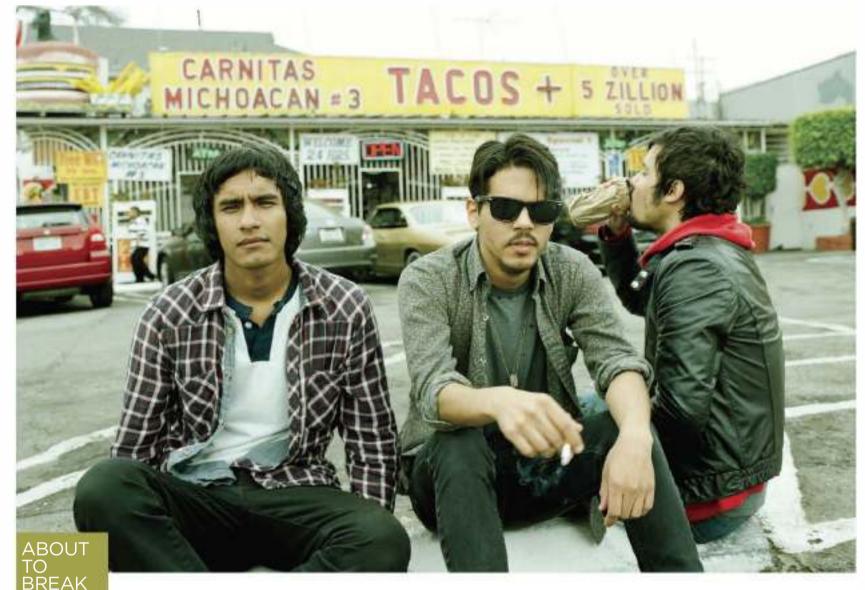
"Hopefully, come September we'll be able to make



RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Jaimie Hodgson



FUNERAL PARTY

Reigniting America's coastal gang wars and indie rock'n'roll's embers

ames Torres, guitarist with LA pogo-punks Funeral Party, is certain of his band's mission statement. "We're starting the whole East Coast/West Coast Biggie and Tupac thing again. We've missed it -we need to boot it back up." Yeeeaaahh, since that one ended so well. But with breakout track 'NYC Moves To The Sound Of LA' currently smashing a radio near you, they're injecting sweaty indie-disco fun into the age-old conflict. "The song is an insult to New York and LA," explains singer Chad Elliott, "where it goes, 'Pick up the trends you dumb Americans'. In LA there's a lot of rich yuppie kids who dress like they're poor but have a lot of money and have a lot of pseudo celebrity friends in LA. There's a lot of that going on. Fuckers." So who would be their New York rivals in their indie re-enactment of the hip-hop wars? "The Drums. Those fakers." Ohhh, fighting talk, epecially seeing as the four-piece recently toured with the Big Apple pretty boys.

If Chad, James and drummer Kimo Kauhola are already

picking fights outside their circle, it's because back home they never really had one. "We never made friends with any other bands. We were enemies with some. LA is weird, it's not really unified because everyone's in different areas, so it's like high school, with different cliques." So if, say, The Bronx are the jocks and The Like are the prom queens, what clique does that make FP? "Nerds. Or the 'music enthusiast art-rock stoners'. That's a long title though, we'd get beat up for that!" Hailing from Whittier, one of the poorest suburbs in all LA, they were always outsiders from the dominant skate punk culture, forming after James heard 'Is This It' by The Strokes. Their working class Mexican background could not be further away from the New Yorkers' Swiss finishing schools, but when Julian C heard their music he took them on the road. Similarly, Omar Rodríguez-López from The Mars Volta was moved to come and play guest guitar on their forthcoming debut album. After years in the blog wilderness, indie is surely due a return to pop, and to popularity. Don't bet against Funeral Party being the ones to kick-start it. Dan Martin

NEED TO KNOW

- The band got their name from a Cure song. They knew it was right because it made Chad's grandmother gasp
- James would like Jonny Greenwood to play guitar on their next album
 - They are labelmates with Britney Spears



THE 'TWILIGHT' ZONE!

Summer Camp's Elizabeth Sankey reveals their secret Hollywood vampire ties

Summer Camp's Elizabeth Sankey has been telling Radar the kind of tales that some of the tabloids would probably make staff redundancies for in order to stump up the cash. As it turns out, just over four years ago the frontwoman starred alongside Robert Pattinson in a short film. The singer - who still occasionally works as an actress -

"I played guitar with Ben Barnes who played Prince Caspian"

was cast in a production with the Twilight dreamboat after her friend paired them together in leading roles for the short, which was the final piece of her sixth form college coursework. "He comes from round my way and he went to a school near ours," she told NME, during the filming of her band's Behind The Buzz series for NME.COM. "My friend Ellie was making a film for

her A-level media studies project and knew him so asked us both to be in it. He's a really nice chap, I haven't heard from him in ages though." As it turns out, the heart-throb was angling for his own music career at the time. "He's a bit of a singer-songwriter and was always trying to get us to come see him play," she recalled. "We never ended up going though. I feel a bit guilty now.'

Radar enquired whether Jeremy Warmsley, Summer Camp's other half, had any Hollywood encounters to rival his bandmate's. "I did play guitar in a school assembly with Ben Barnes, who played Prince Caspian in The Chronicles Of Narnia: Prince Caspian," he offered. "We did a rendition of Al Green's 'Let's Stay Together'." The band are currently holed up in writing sessions for their debut album, and revealed they're still yet to select either a producer or label. Summer Camp will be playing festival slots throughout the summer, and release an EP, 'Young', on Moshi Moshi in July. The Summer Camp episode of Radar's new Behind The Buzz series is on the Radar blog now.

BAND CRUSH



Angus Andrew, Liars

"Factory Floor. It reminds me of Underworld, even though I was talking to Dom from the band and he didn't get that. They're doing something new and something I'd like to be doing."

RADAR GLOSSARY

This week's impenetrable muso slang decoded

COLD WAVE

The goth-influenced brand of minimal electronic pop started in early-'80s Paris. It's now received a sudden renaissance, with a number of New York labels like Wierd promoting the latest school of tributing acts such as Xeno And Oaklander.

The Buzz

The rundown of artists, scenes, parties and videos breaking forth from the underground this week



Radar's been stopping itself from covering o0o00 simply because it feels like such a ninny writing that out. But as the cyber smorgasbord of the 'drag' sound unfolds, it's impossible to resist. Alongside the likes of Balam Acab and oOoOO's Disaro labelmate White Ring, it's become the druggie rap-savvy cousin of Chicago's slasher-disco; all charged up in a kinda teenage-bedroom-séanceunder-visitation way, but adding the juggernaught-on-Xanax snarecentric beats of Atlanta's burliest. It's how you wished the new Crystal Castles album would sound. Then again, any scene that takes Salem as its pioneers was going to be exquisitely macabre.



2 THE BOILER ROOM

The hip brats over at Platform (readplatform.com) have recently invited DJs like loved-up-techno-don Theo Parrish, Jamie xx and Gaslamp Killer down to hang out in their disused boiler room. There was a soundsystem, decks and a webcam there, so everyone ended up having a party and broadcast it live via the site. Have a look.



3 DOM'S VIDEOS

If you haven't vibed the hell out of sarcy Massachusetts space-jammers Dom yet, you need to get with that. A good place to start would be their latest video 'It's So Sexy 2 B Living In America'; it's a threeminute cut'n'paste joyride of silly found footage in boom-tsssh tribute to America's. erm, sexiness.



4 FANZINE

Now the noughties are well and truly over. the floodgates for '90s nostalgia have been prised open. The avalanche of alt (alt.rock, alt.folk, alt.washing machines etc) just won't let up. This lot follow Yuck in a series of London bands who make music with one foot in a Wisconsin shopping mall and one in Sauchiehall Street, Glasgow.



5 THE KNOCKS

B-Roc and Mr JPatt are the Big Apple's flyest new hip-pop production twinkies; they're scientists of swagger. When not springing around the city's warehouse party circuit like a couple of amorous gazelles, they're being called in to swagthe-hell-out-of beats for everyone from Rihanna to Flo Rida.

BEHIND THE SHEEN

Popjustice's Peter Robinson prods pop's squidgy bits



So far, 2010 has thrown up somewhere in the region of fuck all decent male pop vocalists, but New York solo warbler Samuel has a set of pipes that are hard to ignore. At the time of writing his MySpace only contains two covers (of The Temper Trap's 'Fader', and Ellie

Goulding's 'Starry Eyed') but there's more out there for keen Googlers and big stuff is just around the corner with a full album release via Columbia later this summer. Big things are also on the way for Samuel's production team The Knocks, who have a single called 'Make It Better' out via Neon Gold in August. It is a rather magical modern disco number.

London's Archeo Price has been teasing with tunes for a little while. He appeared in *Radar* last summer and seems on the verge of officially Getting On With It in 2010. A few new tunes are doing the rounds, and he's sounding fresher and more confident than he ever dreamed of.

At the less credible end of the spectrum Lady Gaga's producer RedOne has invented a girl band in his native Sweden. They're called **Love Generation** and they have a song titled 'Love Generation' which is epically carefree. Also in Sweden, but sporting rather fewer primary colours,

PETER'S
TOP 5

LOVE GENERATION 'Love Generation'

THE ROYAL PALMS 'Hot Air'

THE KNOCKS 'Make It Better'

RUBY GOE 'Built This House'

SOPHIA SOMAJO 'Chinese Tekkno'

Sophia Somajo is gearing up to release what promises to be a quite incredible second album. New single 'Chinese Tekkno' is a cracking introduction.

Back in the UK, romantic yacht rock duo The Royal Palms are hard to resist, their tunes boasting all the laid-back, cocktail-fuelled sentimentality of the perfect holiday romance. It's also well worth keeping an eye on London-based singer Ruby Goe. 'Built This House' is a fantastically demented ode to a tits-up relationship while 'Ghost' and 'Sirens' showcase an impressive versatility from this star in the making.

NEXT COLUMNIST: Lee Spielman from Trash Talk



This week's unmissable new music shows

SOUND OF GUNS Fibbers, York. July 24

GANGLIANS Bodega, Nottingham, July 25

ENVY Cavern Club, Exeter, July 26

THE MIDDLE EAST Freebutt, Brighton, July 28

MOUNTAIN MAN Nation Of Shopkeepers, Leeds, July 28





CORSICA STUDIOS, LONDON

SATURDAY, JUNE 12



Tonight London rave enclave Corsica Studios resembles Jim Henson's Creature Workshop on DMT. The scene is courtesy of theatric Brummie

dubstepper Milanesse, tonight's support. Hardly the expected backdrop for Philadelphia's moody street-bass pioneer Starkey to make his live UK debut.

Mumbling about it being the first time he's played live for "a coupla years" he instantly seeks refuge crouched low behind the comforting glow of his MacBook and a pair of analog sequencers. He needn't he nervous, mind.

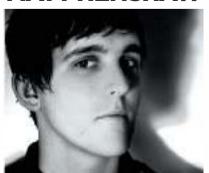
From the first sub-bass backslap and synth swoop of album opener 'OK Luv' Starkey had the capacity crowd transfixed. While many would argue that dubstep is best served via its native DJ set, Starkey makes the live arena seem like home sweet home.

It doesn't hurt that the material he is performing is so strong. Debut long-player 'Ear Drums And Black Holes' is filled with riches: drum programming that penduously swings and leaps, Joker-esque saturated synths and, of course, deadly, lung-crushing sub-bass that leaves the writhing swamp of onlookers collectively winded.

Bolshy album cuts 'Neck Snap' and 'Alienstyles' are definite standouts for the raving crew. But tonight it's the glacially tender 'Spacecraft' that sees his dynamic vision realised. Picking up the mic to recreate the track's plaintive vocal refrain, it's the pastoral turns here that truly melt hearts and take the set from the special to the sublime. James Knight



MATT HENSHAW



WE SAY: Lairy sample-laden hip-pop **BAND MEMBERS AND INSTRUMENT DUTIES: Matt Henshaw (vocals) with guests**

LOCATION: The Midlands FORMED: Easter 2010

THREE KEY INFLUENCES: Damon Albarn,

Sam Cooke, Gnarls Barkley THEY SAY: B-Boy soul, which is the sound

of 2010

ESSENTIAL TRACK: 'The Deepest Cellar' from music.nme.com/matt_henshaw

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AND BE MERRY

For years, Sailor Jerry has been synonymous with skin ink through legendary tattooist Norman Collins. Add some music to the mix and you get the Sailor Jerry Ink City stage at UK music festivals this season that is bound to get your taste buds going.

Sailor Jerry's Ink City will be rolling in to this year's Big Chill from August 5–8 and Bestival from September 9–12, and will be a testament to the legend that is Norman 'Sailor Jerry' Collins and the extraordinary rum inspired by him. Not only is it a stage hosting the best edgy and authentic music around, Sailor Jerry's Ink City will also be a celebration of the pioneering old school tattoo art of Norman Collins.

A rogue, a maverick and a true American anti-hero, Norman Collins is justly cited as one of the forefathers of old school tattooing. The ex-sailor set up shop in Honolulu's China Town in the early 1930s and went about revolutionising the way people look at inking skin. From the confines of his parlour, he popularised some of the most iconic tattoo designs of all time, from the Americana pin-up girls that now adorn his notorious rum to the gigantic sprawling dragons influenced by his naval travels in the Far East. He is also responsible for developing new methods of shading and colouring that went on to change tattooing for keeps, all the while building a reputation for himself as, shall we say, an uncompromising original. Sailor Jerry Caribbean rum blended with natural spices bears his name because it shares exactly those values.

Sailor Jerry's Ink City will be a tribute to that legendary Hawaiian tattoo parlour with vintage inking equipment alongside live tattooing of Norman Collins' original artwork. There will even be special screenings of *Hori Smoku*, a short film documenting the life and work of Norman Collins, so you can experience first-hand the man behind the legend. Music comes courtesy of some of the boldest talent from around the world including Errors, Ou Est Le Swimming Pool, Goldhawks, Laura J Martin and Skibunny playing live, plus DJs including Jamie from The XX. And of course, there will be hearty glugs of Sailor Jerry with a festival menu including Man's Ruin, Sailor Souls and the classic Sailor Jerry Mojito. All in all, it'll be a good time Sailor Jerry himself would have been proud of.

These days Sailor Jerry is knee-deep in music, with involvement at everything from the NME Awards to the Camden Crawl, The Great Escape and Stag & Dagger showcasing some of the most unique new bands going. Now Ink City is set to offer its most exciting experience yet.

MAN'S RUIN

•50ml Sailor Jerry
•20ml white peach puree
•Dash sugar syrup
•100ml cranberry juice
•15ml lemon juice
•Dash of peach bitters
•Slice of orange to garnish

JAILORY M

drinkaware.co.uk

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Go find out about Sailor Jerry for yourself at sailorjerry. co.uk





SETS THAT SHOOK GLASTONBURY

This year marks the 40th summer since Somerset farmer Michael Eavis staged the Pilton Pop, Blues & Folk Festival on his land near Glastonbury. The first band to play? Stackridge. No, us neither – but from Radiohead to Jay-Z, Bowie to The Smiths, the festival has hosted some of the most memorable gigs ever. Over the next 16 pages, we present NME's 20 favourites, starting with the first ever headliners...



The iconic Pyramid Stage, designed by Bill Harkin and built out of scaffolding and metal sheets, made its first appearance at Glastonbury in 1971, hosting sets by the likes of David Bowie and Fairport Convention



TREX MAIN STAGE, 1970

Michael Eavis relives the day that Marc Bolan saved Glastonbury

brilliant, brilliant set. [Marc] Bolan was on his way to play at Butlins in Minehead and sneaked us in. He was on in place of The Kinks, who'd dropped out, and to this day it remains one of the most memorable slots ever at the festival to me.

"He came down in an American Cadillac and it was so wide and the track [to the farm] was so narrow with thorns hanging over it, so I don't think he knew what to expect. He was really grumpy when he arrived, and I was trying to be nice to him by brushing the leaves off his car, doing the whole jolly, jovial farmer thing. He wouldn't have any of it.

"He said, 'Don't touch my car!' and I thought, 'Oh my God, we've got someone really grumpy and he hasn't even started yet!' It was my first ever confrontation with a rock star. When he got onstage, however, he was absolutely brilliant. The sun was setting behind the stage, which was up at the top of the farm back then and was held together by string and twine. He came in and did the ultimate rock'n'roll gig. He was so professional, which was such a contrast to what we were doing - he wasn't put off by the fact we didn't know what we were doing (laughs), just dairy farmers having a bit of a party.

"Bolan played on and on and on as the sun was going down, it really fitted in with the spirit of the moment. He did all the hits, the full works, and it sounded fantastic. It was so inspiring to me. It was my first attempt at a festival and I didn't know what I was doing at all - it really gave me the enthusiasm to carry on. If his set hadn't had gone well, I might have stopped then, to be honest. It was a pivotal point to me, even if it did cost me £500 - which was a fortune in those days. In fact, I had to pay him a hundred pounds a month for five months afterwards out of my milk money."





NEW ORDER

PYRAMID STAGE, 1981

Under the disapproving eye of the hippy bikers, a new, cutting-edge dawn arrived

t might be hard to imagine it now, such is his beardily avuncular image, but when he first took over the festival Michael Eavis was Glastonbury's iconoclastic moderniser.

By 1979, there were mutterings that Glastonbury's prog, folk and hippy-centric line-up was beginning to look staid, and so in 1981 when he personally took charge, Eavis booked the fiercest and bleakest edge of art rock in the form of New Order to play second to headliners Hawkwind. A little over a year after Ian Curtis' death, the newly renamed band had only released one single, 'Ceremony'. Their Glastonbury set was by far the biggest they'd played under their new line-up, but acerbic, intellectual and sharp-suited, they were not exactly in the mood to be conciliatory. The space-rocking, bike-riding, boobbaring contingent were less than convinced by the chilly grace of 'Procession' or 'Ceremony', lining their motorbikes up round the crowd and revving their engines throughout. Footage on YouTube, though, shows a clearly undaunted New Order burning through their set, Sumner letting out defiant whoops, and the stately pride of 'The Him' carving a modernist new space for Glastonbury's self-image. EM

PETER HOOK



Us and Hawkwind was quite a surreal coupling, but I was actually happy with it because I was a Hawkwind fan as a kid. I remember it being a very loose and easy-going festival in those days, nice and relaxed. I remember going to Michael Eavis' house beforehand because the dressing room we had was a very cold,

damp caravan. He suggested that we use his house instead and it was lovely. I remember me and Rob Gretton sitting with a cup of tea in his kitchen, it was the only warm place on the whole bloody site that year.

"The crowd were mainly made up of bikers who were ripping round the place at breakneck speed and revving their engines at us. It was definitely a pretty frosty reception because everyone was waiting for Hawkwind. They were more Greasers rather than Hell's Angels. I suppose it was our version of Altamont but without any trouble.

"The performance was quite enjoyable though. We'd all had a little bit in the 'lucky bag' [speed] before we went on so it was... spirited, shall we say? At that point, we were finding our feet as New Order and our confidence levels were rising. The thing was, there wasn't that much pressure because it was only 3,000 or so people. Glastonbury wasn't such a big deal back then - it was just a load of blokes camping in a field. It was a charity festival for CND essentially. All we got was costs, which is something I've always liked because it's a nice thing to do when you've got such a good job as we have. The second time we did it was in 1987, and that was when it started to go really commercial - when Michael Eavis was walking round with big bags of money!"





THE SMITHS

PYRAMID STAGE, 1984

Indie makes its less-than vintage debut

ccording to Morrissey, "It's not something that I'd like to relive. It wasn't the best of our performances, and there was some animosity from certain sectors of the crowd. It is quite strange when you're singing to people who obviously do not like you. People are there to see other groups, it's tricky, and that's how Glastonbury worked out for us." Back in 1984, it wasn't hip-hop that was 'wrong' for Glastonbury; indie rock was the bête noire of choice, and The Smiths were one of the most divisive headliners Worthy Farm had ever seen. "A lot of people didn't believe The Smiths should be playing," recalled Michael Eavis of the set, which he regards as one of the most influential in Glasto's history. "People were going 'What's happened to Santana, then?' I said, 'This is not Santana, this is The Smiths.' They didn't like it."

You can say that again; the tie-dye mafia who regarded the festival as their own spent much of the set booing or bottling these fey, alien Mancunians who had trespassed on their turf. For their part, The Smiths – then used to playing in medium-sized venues to adoring audiences - were way out of their comfort zone in a field made up mostly of non-fans, and were in no hurry to return. And yet, a quarter of a century on, that day has gone down in Glasto lore as one of the festival's most significant gigs. It certainly marked a shift from the stale hippy subculture of yesteryear towards a more contemporary approach: it also saw Glastonbury's first-ever stage invasion. "Morrissey was actually beckoning the fans up onstage," remembers Michael Eavis. "When I saw that, I knew that the whole thing had changed into something else... there was no place for the Santana audience any longer. We'd gone into pop."

It may not have been a vintage performance, but The Smiths arguably saved the festival from obscurity. You've got them to thank for the fact that Phish aren't headlining this year. BN

IAN DURY & THE BLOCKHEADS

PYRAMID STAGE, 1985

First ever storm off? A stroppy punk icon

he truth is some bands hate being at Glastonbury. There was the Manics not getting into the spirit in 1994, Conor Oberst christening the John Peel Stage in 2005 with a tirade against the late DJ, and back in 1985 there was an almighty strop from the headliners.

By Saturday night that year, 40,000 goths whacked off their bongo on carrot cake and LSD had spent three days wading through fields more treacherous than Ypres, putting up with surprise performances from New Model Army (gee, thanks) and a set from The Boomtown Rats. Before too long, the mud was a-flinging. After hours spent covering long-forgotten post-punks with cow shit, fans welcomed Ian Dury with his Blockheads to the main stage. But habits are hard to break and Dury came under a sloppy attack. Forty minutes later he stormed off with DJ Andy Kershaw ticking off the crowd. Only after plenty of ego-buttering did they return for 'Hit Me With Your Rhythm Stick', but by then, unity had been torn asunder. CP



BOXITES II AND 111 ARE REGISTERED TRADE MARKS OF BUXFRESH INTERNATIONAL LIMIT







HAPPY MONDAYS

PYRAMID STAGE, 1990

In a year when things were already volatile, the Mancunian band and their huge entourage arrived onsite to cause total chaos

ild, it was. Wild. The Glastonbury of 20 years ago was not the well-policed bastion of the liberal social conscience we know today. It was an altogether more feral thing - a place where new age travellers and squat-monkeys often fought pitched battles with campus security. Where the public took a libertarian attitude to freedom, and a gentle anarchy pervaded throughout. In 1989, into this unrestrained atmosphere, someone threw an unrestrained drug: ecstasy. As the fans got hyper, the drug dealers made hyper-profits, swelling their numbers, and for the second summer of love, Glastonbury oozed an edgy hubris.

Then someone thought, 'What can we do to really ignite this already volatile situation? How can we throw some propane on this already smouldering bonfire? I know... let's invite Happy Mondays...' The rest is music folklore. By 1990, the Mondays had already hit it big with 'Step On', but they had yet to cement their legacy with the 'Pills 'N' Thrills And Bellyaches' album. They were in their young prime, both as a band and as a bunch of lairy creatures-of-the-deep, one big, rolling 10-legged party of Mancunian fun-factor.

Well, 10-legged is a massive understatement. The fact is that, as they prepared to headline that year's festival, the Mondays weren't so much a band as a football supporters' club with particularly nifty terrace anthems. They

Above: Bez and Shaun Ryder onstage during the Mondays' poorly received set. If you needed a pass to see them. they could probably have sorted you out..

regularly rolled with an entourage of upwards of 60. Their guestlists would often contain up to 200 people – occasionally outnumbering the paying public.

Fifty-thousand quid was all it took for Glasto to procure their services for a Friday night slot headlining the Pyramid Stage. A fee the band felt was modest, but whatever - it was an experience. All the anticipation was of this being a crowning moment for band and rave nation – a sacred mass for the burgeoning

But when the organisers sent them their passes in the post, it wiped the vacant smile off of even Bez's face. Fifteen passes. That was it. One for each band member. Then a plus-two for each band member. This would not do, they appealed to the Eavis clan. This will do, the Eavis clan responded: we've already been generous - you're only supposed to get a plus-one each.

At this point, the Mondays closed negotiations. In their inimitable scally way, they did a little blue-sky thinking. They took a little money from their petty cash, bought a small laminating machine and spent an afternoon in a Manchester branch of Prontaprint, colour-photocopying passes, and then heat-sealing them lovingly into individual laminate pouches. Bingo-bango another 20 passes. So Ryder and his lairy-men processed towards Glastonbury Fayre. They played their set. It was shit. Of course, if you



Left: Going wild in the country - The Mondays headline Glasto. Place not exactly going mental. Below: "These aren't pills - I want my money back!" - Shaun Ryder tries to get to grips with Glastonhury cuisine

listen to the legend that has grown up around the show, it was one long tonsilitis bellow from Shaun and his out-of-shape backing band that drove the crowds away from the main stage in a biblical exodus. The truth is a bit more subtle. It suffered from typical Pyramid Stage problems – that the sound wasn't very good, and that the Mondays were used to playing indoors, in sweaty venues, away from the countryside.

But no matter. It was all a blag. Whatever was happening out front, backstage the groove was still blazing. One long, rolling rave had set up camp at the foot of the band's tourbus. Strange thing was, it seemed to be getting bigger. And bigger. And bigger...

Everytime you looked, there'd be another grisly-looking potential-career-criminal out there partying their face off. Problem was, the Mondays were a vertically integrated

business. They

controlled all their own merch, and had a crew who would follow them around from gig to show, touting T-shirts and the like. These boys hadn't been able to procure tickets either. Until, having seen what the Mondays had already done, they did a bit of blue-sky thinking of their own. Bought a laminator. Afternoon in Prontaprint. Blah. Oh dear...

Not only that, they devised a brilliant wheeze – standing outside the gates of the festival, offering to walk ticketless people in with their Access All Areas passes for a moderate fee of just £20. It worked brilliantly. So brilliantly that they did it around 200 times. Hooray!

The party raged on. There were pills. There were thrills. And vomiting. Those camped

around it scratched their heads, while keeping their heads down...

Sunday morning, 9am, the site organisers drove down to Mondays HQ in four Land Rovers with a gang of heavies. They knew, they said, what had been going down the whole weekend. Headline band or no, the Mondays were being formally ejected. Immediately. And so, escorted by two Land Rovers front and back, their tourbus drove off

THERE WERE

PILLS. THERE

AND VOMITING

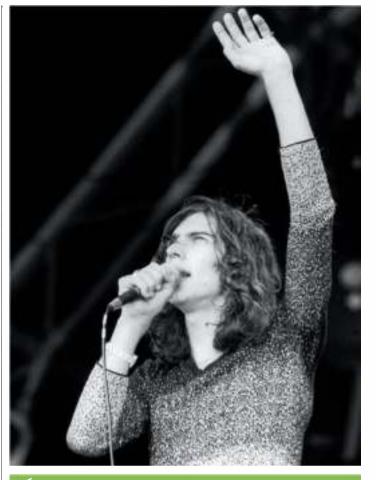
WERE THRILL

the site, up the A39, and into mythology. Meanwhile, left behind onsite, one of their merch men was entangled in his own private *Reservoir Dogs*. A gang of uncompromising

heavies had cottoned

on to the fat wedge the Mondays' illegal merch had made, and had taken hostage a guy called Johnny Duck. After 24 hours of torturing him trying to find out where the money was, the Duck wouldn't crack and was released, crawling off to telephone the others and tell them where he'd stashed the £15ks worth of takings. And a good time was still had by all.

There's even a little epilogue to our tale of sadness. Eight years later, at the 1998 Glastonbury, Bez was once again frogmarched off the site, after being collared by police for allegedly attempting to supply drugs. 'How ironic,' he probably would have thought. If, of course, he hadn't already been zoinked out of his tiny mind. *GH*



6

VERVENME STAGE, 1993

Richard Ashcroft recalls the year his pre-'The' band first play – and overrun

y initial memories are that we didn't have a pitch on the inside of Glastonbury, so we arrived and we had a tent just outside the gate, even though we were playing. Someone had been stabbed about 15 yards away from where we were camping - there were all these scousers running tunnels from inside their tent, under the fence and into a tent on the inside of the festival, and charging, like, five or 10 quid to go through the tunnel! The whole tunnel scam was incredible...

"That was the first big festival I'd ever been to, and it takes your breath away, when you see that field for the first time, that city of tents. And then you're playing as well – all I remember is just the rush, the adrenaline, it was definitely the biggest crowd that I'd ever looked out on. And it was a great opportunity for a band like ours, because we were formed through jamming, and influenced by dance music in the sense of taking people to a higher place by just building, building, building the tension. But that made the time constraints... difficult. We were doing 'Gravity Grave' and there's these people at the side of the stage waving at us: 'One more minute'. So I just started chanting, 'We got one more minute/we got one more minute' over and over, like, 'Come on, this is it – play like it's the last minute of your lives.'

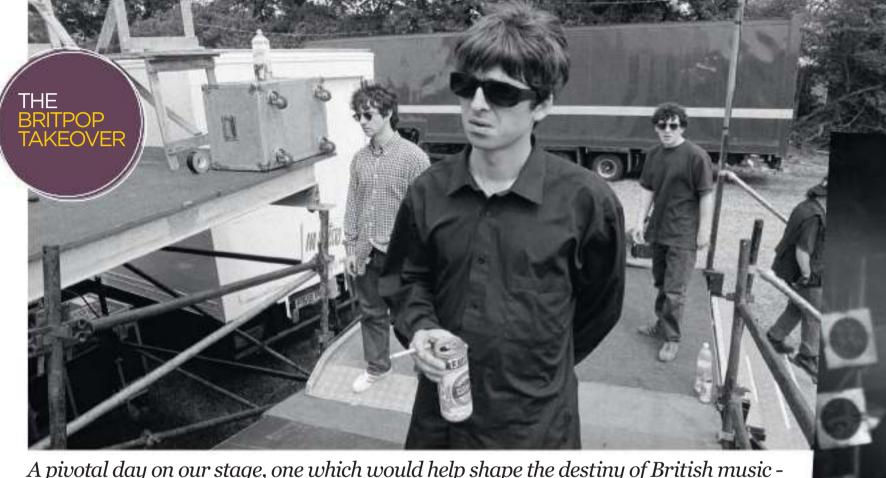
"Glastonbury was still pretty hairy in the early '90s. It still had one foot in its older self – no cash machines, no mobiles, obviously – people getting lost and not seeing each other for three days. It was bonkers when you went out at night. And the sheer amount of drugs on the site at that stage was unbelievable. The amount of dealers in one place in one country, I'm surprised the police didn't just drop a net over the place. Brian Cannon, who did The Verve's sleeves, his famous quote through the whole of the '90s was, 'I've been to Glastonbury, and never slept once.' That used to be the Glastonbury mantra. If you actually fell asleep in those three days then something had gone seriously wrong."



7,8,9610

OASIS, PULP, RADIOHEAD, BLUR

NME STAGE, 1994



A pivotal day on our stage, one which would help shape the destiny of British music put it this way, all the bands pictured went on to headline the Pyramid Stage TWICE

ome will argue Britpop started with the first slap of microphone on Brett Anderson's arse. Others might claim it was born in the rattle of Graham Coxon's spray can as he prepared to scrawl 'modern life is rubbish' on a Clacton pavilion. A few of this parish will remember the lunch hour in the pub when Stuart Maconie slurred out the name, and state that as the defining genesis of the genre. But for those of us out 'in the field', the first moment that Britpop gelled into a recognisable movement was when we gazed down the running order of the Other Stage at Glastonbury on Sunday June 26, 1994. Blur, Oasis, Pulp, Radiohead - a sharp new gang was in town.

Inevitably, there were leftovers there too. Resilient baggy mop-tops Inspiral Carpets were clinging defiantly to a mid-afternoon slot, diehards of the most recent all-conquering alternative scene but already emitting a faint whiff of nostalgia act. Chumbawamba were representing the crusty protest lobby, back in the days when the National Union Of Dog-On-String Grebo

THE NME
STAGE LINEUP ON THE
SUNDAY
Spiritualized
Blur
Radiohead
Inspiral Carpets
Pulp
Chumbawamba
Credit To The Nation
Oasis
Echobelly
Rub Ultra
Tiny Monroe

Grotbags could demand a slot for one of their member acts on every stage every day (Levellers headlined the Pyramid Stage that year, ferchristsake). And Credit To The Nation – essentially the Scroobius Pip of the Britpop era, who'd flashed in 1993's pan thanks to a hip-hop-sampling of 'Smells Like Teen Spirit' – provided what passed for edgy street cred in those pre-grime times.

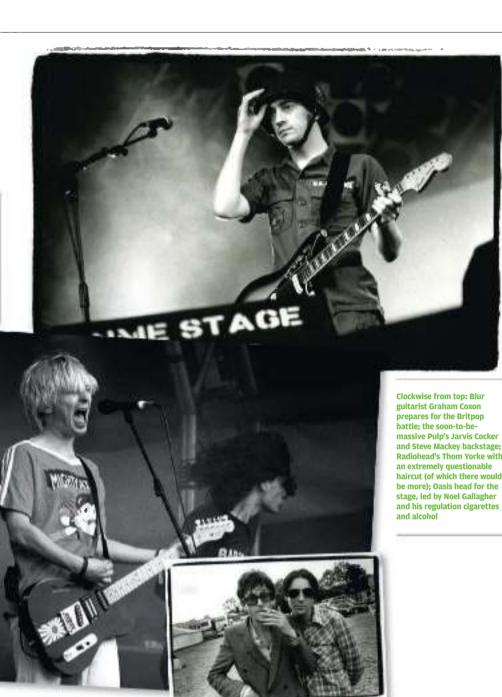
But fresher things were afoot. We were woken by the chirpy chirrup of Sonya Aurora Madan, the elfish singer with Echobelly – one of a cluster of female-fronted chirp-pop acts emerging from the crust-nostrilled New Wave Of New Wave scene in the slipstream of Elastica. Alongside Sleeper, Salad and Powder they would go on to form the soft centre of Britpop's humbug, utilising a tried-and-tested formula: droolsome singer backed by a gaggle of creatures that were collectively known as The Sleeperbloke.

At which point the '90s properly kicked off. "Are you lot gonna wake up then?" sneered a snarly young tyke in a black jumper and shades, "for some proper songs?" In June 1994 Oasis were the gobby new lads on the British

pop scene, come to rub some proper working class grit in the faces of the poncy art school sooverners and their mockney 'oi-oi!' cod-chav fop-pop. The crowd was already fired up on 'Supersonic' and 'Shakermaker' but this was the first time most had felt the hedonistic heat of 'Cigarettes & Alcohol', 'Live Forever' or 'Fade Away', or been stared out by the bullish and cocksure Manc-rock Gorgon that was Liam Gallagher. Suddenly it was clear that the Britpop Derby wasn't going to be a one-horse race.

As the afternoon drifted on, more and more once-promising acts seemed to be taking up the Britpop challenge and surpassing themselves. All grey blazer, droll witticisms and angular pointy dancing, Pulp's singer Jarvis Cocker oozed indie-star appeal, and his laconic confidence was perhaps buoyed by knowing what Pulp had up their tightly buttoned sleeves. Within two months, at that year's Reading Festival, they were premiering a billowing torch song called 'Underwear' that made their own previous big ballad 'Have You Seen Her Lately?' sound about as elegant and moving as Johnny Vegas chewing the head off

ILSLATTERY/RETNA, ROB WATKINS/RETNA, TIM PATON, ALPHA



a live yak. Oh, and a little ditty called 'Common People' as well. Pulp seemed like Pyramid Stage headliners-in-waiting. Amazingly, they only had to wait one year.

"Who's on next?" the

dazed and amazed crowd asked in unison. "Aw, not fucking Radiohead, those peacockheaded one-hit twats! Shall we go see The Spin Doctors?" True, in mid-'94 the 'Head had a bad reputation as corporate rock twonks with only one song - 'Creep' - and they felt somewhat out-of-their-depth themselves. "We were on between Oasis and Blur," Jonny Greenwood said later. "What a line-up - it was like the Champions League."

What they were doing was upending preconceptions, changing minds and evolving fast. They unveiled stunning new tracks such as 'High & Dry' and 'My Iron Lung' that expanded on the ambitious rock of 'Pablo Honey' and laid the way for their rock-era masterpiece 'The Bends' the following year.

A SHARP NEW **GANG WAS** IN TOWN AT GLASTO '94

But if Radiohead were in the middle of a legendary rebirth, it was Blur who were holding their comingof-age celebration that day. 'Parklife' was in the process of defining the era and this was

the first chance for 'Girls & Boys', 'To The End' and 'End Of A Century' to get the outdoor airing to which they'd soon become accustomed. Damon's rabid onstage dementia had become an assured bounce, Alex's leisurely slouch had become nigh-on iconic and everyone present knew they were dancing on the crest of the zeitgeist.

Within a couple of years Britpop would be the stuff of News At 10, stadium gigs, bitter feuds and arses waggled at Jacko, but at Glastonbury 1994 it felt like the world was achieving an unstoppable motion. As Spiritualized closed the day – themselves the comforting background hum to the entire decade - they sealed the birth of Britpop in a deep coating of amber. MB

ORBITAL

They're a Glasto institution - this is why



It's no understatement to say that this headlining set in 1994 was a defining moment, not just for Orbital, but for Glasto itself and British music as a whole. What helped Phil and Paul Hartnoll's outfit greatly was that it was the first year the festival had been televised by Channel 4. As a result, the duo's performance, which featured their now-legendary torch headlights (worn to help

them see what they were doing as well as providing an arresting visual spectacle), was beamed into millions of music fans' living rooms, many of whom would never go near a dance club. It was a defining moment for the still-nascent rave culture, and should be given as much credit for taking it overground as affordable ecstasy is. The performance was so successful that the following year's Glastonbury saw the Dance Tent being opened to punters for the first time, while Orbital were promoted to a prime Saturday night slot on the Pyramid Stage. Again, this was a huge success, and saw them playing to a massive 'rock'-oriented audience, sandwiched between PJ Harvey and Pulp on the bill. This year, the now-reunited outfit will perform again, their sixth set at the event. In many ways, Orbital's shows encapsulate the modern Glastonbury era much more than many of their guitar-wielding contemporaries. They've stuck in people's minds and become a Worthy Farm institution. FM



JOHNNY CASH

YRAMID STAGE, 1994

The man in black starts a Glasto tradition

side from inventing the so-called 'legends slot' at Glastonbury, Johnny Cash's 1994 performance also ushered in the final, glorious part of his own career. He'd released 'American Recordings', the first of his Rick Rubin-produced albums, in April 1994, but it was his presence at Worthy Farm two months later that brought this newfound confidence to the brim. Addressing the masses with his iconic curt introduction "Hello, I'm Johnny Cash", this was a man reasserting himself. With those words, his so-called "invisible" period was consigned to history. Dressed all in black, obviously, the then-62year-old powered through a career-spanning set with way more panache than anyone else on that day's bill. "I love you people," Cash gushed at one point, a craggy smile appearing on his otherwise stern face. No wonder he later picked it as one of his all-time favourite gig. MW



PORTISHEAD



Once the crowd in the tiny, teeming Acoustic Tent had got rid of a wasted Evan Dando, the trip-hop pioneers made history

n a scorching hot Worthy Farm, Evan Dando's arrival in the Acoustic Tent on Saturday came out of the blue. The Lemonhead was supposed to have played earlier in the afternoon, but instead (he later admitted he got "wasted" and missed his slot) was squeezed in to follow on from Nick Lowe. His drunken ramblings and set of seemingly unfinished songs quickly induced heckles from all sides, as the crowd surged forth with a growing impatience. He was not the reason so many had crammed in this tiny space, and the booing soon became so intense that Dando had no choice but to give up. After yet more delays - another hour, but it felt like twice as long - the source of the giant crowd's passion modestly shambled on to the stage. And into the heat of Glasto '95 came the ice cold Portishead.

'Dummy' had sneaked out in August 1994. By the end of the year word of mouth was spreading fast: Portishead's debut album finished at or near the top of all the end of year polls and was hailed as the most brilliant, original album of the decade. The hype snowballed into 1995. Radiohead expressed admiration; Noel Gallagher declared that it had been an influence on 'The Masterplan'; soon it would win the Mercury Music Prize, and bands imitating its cinematic sound trip-hop – started to spring up everywhere. For Portishead, hailing from Bristol,

Glastonbury was something of a homecoming

Beth Gibbons onstage at Glastonbury 1995, helping thousands of people to get off their glory boxes

OUTSIDE THE

TENT, 15,000

PEOPLE WERE

TRYING TO

SQUEEZE IN

show. Yet having been offered the pick of slots and stages, they opted for a low-key billing in the small Acoustic Tent on Saturday night. When it finally came, however, there was nothing 'acoustic' about this performance: 'Sour Times' crackled with electricity, as 'Dummy's intricate songs mingled with the sweat and smoke that by now was making up nine-tenths of the tent's atmosphere. Little was said onstage, yet the ever-shy Beth Gibbons bewitched the crowd, and every song from everyone's new favourite album was cheered like an anthem on a football terrace. In front of Portishead, it was total chaos.

Sweaty limbs slid against each other and one moment you were capsizing to the right, before pressure came back the other way and

the ripples started swelling again. Briefly, the band left the stage, allowing just enough time for word to skip around the crowd that, outside, 15,000 others were trying to squeeze in.

The scrum had been worth it, though, and, as 'Glory Box' rounded off the encore, the mass of bodies who'd been squashed together all

night were suddenly able to part. For those of us who endured the wait, the crush and, worst of all, Dando, a bond for life had formed. We are the ones who can say: Portishead at Glastonbury 1995, I was there... PS

THE TOP 10 SECRET

A TREND FOR SUPERSTARS TURNING UP IN WEIRD PLACES...

LADY GAGA (2009)

Headed for the appropriately colourful Shangri-La area for a 1am set during which she was backed by half-naked mannequins.

MADNESS (2007)

Having not played the event since 1986, the Nutty Boys did a feverishly received hit-laden set in the Lost Vagueness area.

VKLAXONS (2009)

Did a Park Stage show in fancy dress: one member was Edward Scissorhands, one was the Tin Man, one was a joker and one



a headless man. Substances may have been consumed beforehand.

THE DEAD WEATHER (2009)

Jack White's band rocked up on the Park Stage to genuine surprise. Mainly from stoners confused about just how many bands he's in.

THE LAST SHADOW PUPPETS/ **JACK WHITE (2008)**

Alex Turner and Miles Kane were joined briefly by Jack - during a Billy Fury cover that he had NEVER heard before.

FRANZ FERDINAND (2008)

The Scots four-piece previewed their third album and played a bunch of hits to a crowd waiting for the likes of John Cale and Dizzee Rascal. You should have seen their faces.

BRUCE SPRINGSTEEN (2009)

The Boss amazed the crowd at The John Peel Stage when he joined The Gaslight Anthem for a tune before his own headline set.

JOSS STONE (2007)

None of us can remember this, but are assured it happened.

LILY ALLEN (2007)

OK, not really a surprise. Her and her dad never seem to leave the fucking place.

FATBOY SLIM (nearly every year)

Ditto Norm and his record box.





and Pulp bassist Steve Mackey onstage, Jarvis peruses the Glasto campsite, Pulp make a very unconvincing attempt to pass headliners The Stone Roses

PULP

PYRAMID STAGE, 1995

Jarvis Cocker came of age and the world gained a new pop superstar

nd to think it almost never happened... In 1995, the build-up to Glasto focused largely on whether The Stone Roses could pull off their Pyramid Stage headline slot after the lukewarm reception 'Second Coming' had received. One broken collarbone later, though, and history was altered inexorably.

Even after the news came through that John Squire had fallen off his bike and would not be able to play, Pulp were by no means the first choice to step into the breach - Blur, Primal Scream and Rod Stewart were all approached before Jarvis & co. Perhaps unsurprising when you consider that the year before they were halfway down the bill on the much smaller NME Stage.

In an interview with NME just a few days before, Jarvis said of the show: "With it being the 25th one, it's a chance to participate in a culturally significant event, something that people will remember for a long time. It is all a bit last-minute, but we're used to that sort of

SETLIST

- Do You Remember The First Time? Razzmatazz
- Monday Morning
- Underwear Sorted For E's
- & Wizz • Disco 2000
- Joyriders Acrylic Afternoons
 - Mis-Shapes
 - Pink Glove Babies
- Common People

thing. We did it recently, supporting Oasis at Sheffield Arena [the Gallaghers' first ever arena show, where The Verve were supposed to support but fell ill]. You'll

find us in Yellow Pages, actually, under Bands For Hire. We're the super-subs of modern music. And no, I don't think we'll be doing any Stone Roses covers."

The latter comment may have been flippant,

but the former couldn't have been more prescient. One of the biggest gambles in Glastonbury's history turned out to be one of its most iconic moments, and one still remembered with fondness and

reverence by those who witnessed the crowning of a new folk hero. In fact, so commanding was Jarvis that night that it's become the yardstick for what defines a winning performance on the Pyramid Stage. And how did he do it? By showing instinctively that he knew what it meant, and by offering little touches that, in retrospect, took on massive significance. Like calling himself a "lanky get" and saying that if he can make it on to this stage, anyone can. Like - as NME's Roger Morton wrote in his review -"taking photos of the common people" and "joking with the field dwellers about staying in a gold lamé tent". That night, way before the Jacko-baiting ubiquity, Jarvis showed he

was a man of the people. And boy did those (common) people love him back.

Then, of course, there was the most significant thing of all: the tunes. Half of Pulp's set was made up of new songs from

THAT NIGHT,

JARVIS SHOWED

HE WAS A MAN

OF THE PEOPLE

their forthcoming, huge-selling 'Different Class' LP, not due to be released for another four months. Of the ones we hadn't yet heard it was 'Sorted For E's & Wizz' that stood out, its frank lyrical content fitting

the occasion so perfectly that you could easily have been fooled into thinking they had written it especially. Ironically, Jarvis actually revealed to the assembled throng that it was inspired by a friend's trip to Spike Island to see The Stone Roses back in 1990. The crowd, predictably, went apeshit. But not as apeshit as they did for 'Common People', which had only recently become a massive hit. To say the reaction bordered on hysterical would be an understatement. Watch it on YouTube if you need a reminder. It was one of those moments where everyone there knew this was the place to be, and this was the band to watch. It was fate. Though that probably won't make the Roses feel any better... AW

15

RADIOHEAD PYRAMID STAGE, 1997



It's been rated by many, many onlookers, including festival supremo Michael Eavis, as the best Glastonbury show ever – in spite of the awful weather and onstage disasters...

ome moments in musical history are tipping points, a time where things can be decisively forced one way or another, for better or worse. Glastonbury 1997 was just such a moment, a perfect microcosm of the strange transition period music found itself in as Britpop began its downward slide. On the Friday night The Prodigy headlined, reaching the apex of their careers, as did Sunday night's bill-toppers Ash (who replaced Neil Young). And in the middle, Radiohead sat atop a day that was mainly represented by beige dadrock; Cast, Dodgy and Ocean Colour Scene. This was a world in need of saving. By the end of

the day, Radiohead would have showed up everything around them as dull and stunted, like a flare set off in a troglodyte lair.

That summer, the band had stood on the precipice between alt.rock acclaim and real, almighty artistic power. 'OK Computer' had just come out and begun to open up the minds of a generation of kids raised on Britpop. The make-or-break moment, and their initiation ceremony into the pantheon, came on that Saturday night at Glastonbury Festival.

"We felt very much like we had a huge spotlight on us in 1997," Colin Greenwood recalled later. "OK Computer' had just been released and went down very well, and suddenly we went from standing to being at some sort of enforced speed in a very short space of time."

Having maintained that momentum so far, the band were confident, if not cocksure, riding a growing wave that would take them to an entirely new level. But inevitably, a massed holding of breath greeted such a momentous test of musical mettle. In a bold, perverse stroke that prefigured the course their career would plot from now on, the band opened with 'Lucky', 'OK Computer''s tenderest moment. But as they powered into 'My Iron Lung', hitting a graceful stride with 'Airbag', it was clear that some sort of



heavenly alignment was creaking into place.

more skewed. The weather didn't help, the

monitors broke and the band couldn't hear

O'Brien remembered later. It turned into the

worst night of our lives. I don't think we ever

"It was a show of fairly emotional extremes,"

do. I can't actually remember the ins and outs

leading up to the day, but the intensity of the

If Radiohead were suffering, though, it was

in order that the people out front might be

saved. NME's Sylvia Patterson, for one, was

a thing. "Everything broke onstage," Ed

Phil Selway confirmed. "We hadn't done

anything that big before, and I think your

senses are going to be heightened in that situation, but it was a very memorable show to

wanted to play a concert again."

show is indelibly in there now."

From up onstage, however, the stars looked

For most bands, a headline slot on the Pyramid Stage is the pinnacle of their career. For a vouthful Thom Yorke and Jonny Greenwood, it was iust the start...

SETLIST

- Lucky
- My Iron Lung Airbag
- Planet Telex
- Exit Music (For A Film)
- (Nice Dream)
- The Bends
- Paranoid Android Karma Police
 - Creep
- Climbing Up The Walls
- No Surprises
- Talk Show Host
 - Bones Just
- Fake Plastic Trees
 - You
 - The Tourist
 - High And Dry
 - Street Spirit (Fade Out)

bloke-copyists and the evolutionary," she testified. "Glastonbury '97 elevates right out of the quagmire and stands, askew, at the celestial beam of atmospherics present on everything from the masterpiece that is 'OK Computer'... the stuff they called 'shimmering shards' in the olden days, which is prog rock gone to heaven and impaled on the strings of Venus' harp." The night's designated messiah, Thom

among the transcended ranks of the faithful.

"Radiohead instantaneously show up the

sheer-dropped gulf between smashing

Yorke, was clearly affected himself by the turn events had taken. During the encore he demanded that the lights at the front of the stage be turned down because "I want to see what 100,000 people look like." When it became apparent he wouldn't continue until it happened, the lights were turned down and the Radiohead mothership came in to land with 'The Tourist', 'High And Dry' and a sparkling 'Street Spirit (Fade Out)'.

We simultaneously thank God for the little feller with the wonky eye and the musicianly genius/hunk called Jonny in his arm-brace and shout 'Cripple rock rules!'," praised Patterson, "because up there on the furthest hillocks, where the woman dressed up as a jellyfish roams, the mud at the top of the yonder festival known as Glastonbury 1997 has turned purple."

Radiohead, in an archetypal example of stepping up to the mark, had gone from simply being one of Britain's best alt.rock bands ('The Bends' had already sealed that deal) to being a band that, in front of an awestruck festival full of witnesses, were now making history with every step they took. In the wake of that momentous night, the psychosis that came down on Radiohead is well documented on the Meeting People Is Easy documentary, but it seems that the sheer intensity of that show played its part as well. "It took us two months to get over basically," remembered Greenwood. "It's like having a massive hit of a drug for 24 hours and then having a two-month comedown afterwards."

"Seeing Radiohead at Glastonbury 1997 was mind-blowing. It changed the way I looked at music. Britpop was exciting, but I saw something in Radiohead that made me think a little more, touched me deeper."

that: "It was the most inspiring festival gig in 30 years." DM

RADIOHEAD **WERE MAKING** HISTORY WITH **EVERY STEP** THEY TOOK

The rushing high that spread out through the crowd. though, lasted more than just one heady night; everyone who stood watching in the sucking mud was in some way affected. For Editors' Tom Smith, it inspired him to form a band.

Michael Eavis put it even more simply than

SETS THAT

PROOF THAT GLASTO ISN'T ALWAYS A BIG LOVE-IN...

HOT CHIP (Dance Stage, 2005)

Two NME staffers arrived to watch them (while Coldplay were on the Pyramid Stage). and there was literally NO-ONE else there.

PANIC AT THE DISCO (Other Stage, 2008)

Again, hardly anybody there. See the pictorial evidence below.



HAPPY MONDAYS (Pyramid Stage, 2000)

Booed off after shambolic performance that included Shaun Ryder forgetting the words. The female streaker got a cheer though.

BECK (Pyramid Stage, 1997)

Came onstage in a pristine white rhinestone cowboy suit - and promptly got pelted with mud. Hasn't played since. Coincidence?

ROD STEWART (Pyramid Stage, 2002)

Kicking footballs into the crowd and having scantily clad backing singers was obviously deemed too tacky.

EMBRACE (Other Stage, 1998)

People were literally sinking in the freezing mud. A singer with a voice like a wounded buffalo was never going to help.

MANIC STREET PREACHERS

(NME Stage, 1994)

"Let's build a bypass over this shithole," said bassist Nicky Wire. "Let's go and see someone else," said most of the crowd.

THE VELVET UNDERGROUND

(Pyramid Stage, 1993)

Had Lou Reed whooping and hollering in-between sleazy songs about NYC's dark underbelly. Many were spotted weeping at the sight.

OASIS (Pyramid Stage, 2004)

"I fucking hate Glastonbury," said Liam. "I'm only here for the money." It showed, our kid: one of the most phoned-in performances in the history of telecommunications.

SONIC YOUTH (Pyramid Stage, 1998)

If you're going to play a Sunday afternoon slot in front of punters who have been caked in mud for four days, it might be an idea to play some songs that they know.

DAVID BOWIE

PYRAMID STAGE, 2000

With a career even longer and as colourful as that of Glastonbury, one man had enough mighty crowdpleasers to leave Worthy Farm reeling

he Pyramid Stage headline slot: some have not been ready (Arctic Monkeys in 2007). some have not fitted in with the vibes (Manic Street Preachers in 1999), and some have had the chops but underwhelmed on the night (Oasis in 2004). Paul McCartney played a selection of wall-to-wall hits the night after the Gallaghers, but by the time he got home he found everyone saying the Sunday night headliners - some young trio of prog weirdos called Muse - had stolen the festival. The Boss last year, too used to salivating devotees, didn't feel the need to play his most ubiquitous songs. Mistake.

In truth, only one man ever has arrived onsite with a gargantuan reputation to live up to and - effortlessly - surpassed everyone's expectations, slaying Glastonbury to the extent where absolutely no-one can argue. That man's name is David Bowie.

On tours in the years immediately prior to his second ever Glastonbury set, attendees at The Thin White Duke's concerts noted a lack of The Hits in favour of new material. This, of course, could be expected from a man who has never really rested on his laurels, who only a few years previously in 1997 was making drum'n'bass records. "I don't know where I'm going from here," he told a Madison Square Garden audience shortly after that, "but I promise it won't be boring." Thus talk in front of the Pyramid Stage that Sunday night was of the 'D'you reckon he'll do the hits?' variety. There was hope that we might get at least a few. Then David Bowie ambled onstage and did the bleedin' lot, mate.

To give some context, the other Pyramid Stage headliners that year were The Chemical Brothers and Travis, while the Dame was preceded by Embrace. But still, no-one could have expected the onslaught that was to follow. He did everything. From 'Wild Is The Wind' to 'Changes' to 'Ashes To Ashes' to 'Rebel Rebel' to 'The Man Who Sold The World', one by one they came - leisurely dispatched by a grinning 53-year-old man with a gorgeous blond mane and an only slightly ridiculous long coat, a nod to the outfit he wore on his previous performance at the bash in 1971. "I got struck down by laryngitis earlier this week," he noted casually over a tinkling piano intro, "so if I give out, and if any of you know the words, then for gawd's sake join in. I'm counting on you!"

David Bowie came dressed appropriately for Glastonbury... if it were 1971



SETLIST

- Wild Is The Wind
 - · China Girl
 - Changes
 - Stay
- Life On Mars?
- Absolute Beginners
 - Ashes To Ashes
 - Rebel Rebel
 - Little Wonder Golden Years
 - Fame
- All The Young Dudes • The Man Who Sold
- The World Station To Station
- Starman
- Hallo Spaceboy Under Pressure
- Ziggy Stardust • "Heroes"
- Let's Dance
- I'm Afraid Of **Americans**

IT'S HARD TO SEE WHAT MORE ONE COULD ASK FROM A SET

Then, seamlessly, he launched a stunning version of 'Life On Mars?'. As he also did on "Heroes" later, the melodrama within the songs was heightened by having the band only kicking in at the very climax. There were tears of sheer joy in front of him, people hugging, unable to believe what was happening in front of them. Only three of the 21 songs that made up his set were not 24-carat, stone cold classics. What's more they were all rendered with grace, energy and vitality. As you might expect of someone who had got where he was by being shrewd, Bowie had clearly done his homework, and knew exactly what it was that he had to do.

As he hit the final strait, with a trio comprising a ludicrously histrionic 'Under Pressure' (with bassist Gail Ann Dorsey taking Freddie Mercury's role), a razor-sharp 'Ziggy Stardust' and finally a simply beautiful "Heroes", there was already a sense among the assembled throng that they had borne witness to not just the greatest Glastonbury show ever, but possibly the greatest festival performance of all time. It certainly felt that way on the night. Showmanship, songs, the element of surprise, the goodnatured vibes... it's hard to see what more one could ask from a headline set. Even as he closed with the comparative low of 'I'm Afraid Of Americans', the crowd went with him. They belonged to him. Glastonbury was his. HM



PRIMAL SCREAM

PYRAMID STAGE, 2005

Throwing Nazi salutes and mouthing off, Bobby G and co flew into Glasto and torpedoed the hippy vibes

s the song 'Kill All Hippies' should have indicated to the organisers, Primal Scream were kind of a wrong choice to play the Sunday evening at Glastonbury in 2005. Wrong and so very right, as it resulted in the festival's purest punk appearance – ie, it was outrageously, offensively, aggressively corrupt.

The Scream had arrived by helicopter the previous Friday with a monstrous supply of drugs that didn't exactly quell their open disgust for the event. On the Saturday, Bobby Gillespie had caused upset backstage by defacing a celebrity-signed Make Poverty History poster so it read 'Make Israel History'. By the Sunday, the Pyramid Stage slot assigned to Scream seemed almost designed to bring out their most evil side; an early evening slot between Brian Wilson's 'Smile' set and couples' favourite Basement Jaxx, the replacements for Kylie Minogue, who had pulled out after being diagnosed with breast cancer. As Bobby and Mani's preperformance interview with Colin Murray and Edith Bowman live on BBC showed, this feelgood bubble was going to get truly spiked:

Edith: "I hear you arrived on a helicopter." Bobby: "Yeah, we're trying to relive The Rolling Stones at Altamont.

Mani: "We're going to stab some hippies to death at the end of the night."

A nation shifted uncomfortably in its seats. Edith: "Did you see Brian Wilson?"

Bobby: "Bad Vibrations'. That's what Primal Scream are going to be playing.'

Edith: "Are you going to stick around to watch the headliners?"

Bobby: "Basement fucking Jaxx? I'm not going to watch Basement Jaxx, they are fucking cocksuckers, man, I hate them. No offence to cocksuckers... Basement Joke, man." Meanwhile, out in front of the Pyramid Stage, the crowd were basking in the sunshine that had finally come after three days of rain, still buzzing with 'Good Vibrations'. After the Scream came on and played the nice

GILLESPIE WAS DRAGGED OFF. STILL GIVING THE **NAZI SALUTE**

hummable 'Accelerator', the smiley crowd lent their ears to Bobby's first words to them: "We're a punk rock band and you're a bunch of fucking hippies."

A thousand ice creams fell to the floor. After next informing them that "The war on terror is a pretext for an international police state," he then introduced 'Detroit' like so: "Do you wish you were seeing Kylie Minogue? Well, fuuuck you."



fucked off were the band that at the end of their set they simply refused to leave the stage, with Gillespie contemptuously berating the crowd now gathered for The Jaxx. Mani taunted them with a snippet of the bassline from 'I Am The Resurrection'. "Do you want to hear The Stone Roses?" Gillepsie asked.

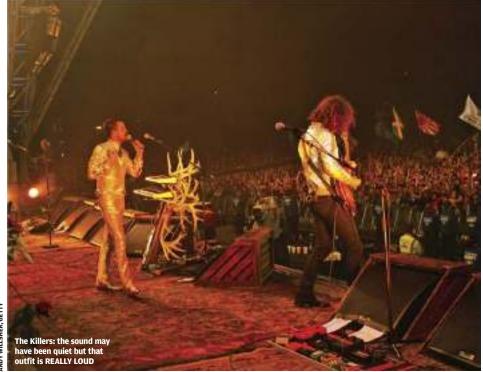
ago, you lazy bastards."

Eventually the power was cut, and after throwing his microphone stand towards the crowd, Gillespie was physically dragged off, still giving that Nazi salute. Months later Gillespie was forced to deny he was a Nazi sympathiser in an interview with NME, but that was kind of missing the point. This wasn't about politics, it was about being a contrary, offensive, arrogant, nasty, bloodyminded, violent, disturbing car-crash of a musical force. Glasto had been shook by a visceral dose of rock'n'roll. MR

"Well, you should have been there 15 years

Then he did a Nazi salute. So fucked and

A tired and emotional (ie, off his tits) Bobby Gillespie ensures that Primal Scream will probably never be invited back to Worthy Farm again



THE KILLERS

PYRAMID STAGE, 2007

The year Brandon Flowers got gagged

f there was a lesson to be learned from The Killers' headline set, it was this: be careful what you wish for. That, and don't try to appease the neighbours at the expense of 100,000 people. The Las Vegas quartet arrived at Glastonbury that year having turned down the chance to replace Kylie Minogue in 2005 because, in Brandon Flowers' words, they "hadn't earned it yet." Nevertheless, headlining the festival had long been a dream of the band's, and with a second album under their belt all the talk in their dressing room an hour from showtime was of "knocking it out of the park".

Sadly for them, the sound never carried beyond first base, and audience members' cries of "Turn it up!" echoed far louder into the night than any guitar solo. The band themselves were oblivious to the fact that two-thirds of the crowd couldn't hear them, leaving Flowers heroically clad in a gold lamé lounge suit, playing a synthesizer affixed with stag antlers - looking faintly ridiculous and, later, profoundly disappointed. Michael Eavis at first blamed the Pyramid Stage's new sound system, but later admitted that he had come under pressure from the local council to keep the noise down, though things were back to normal for The Who's set the following night. As of yet, The Killers haven't returned for a second bite of the cherry... BN

40 YEARS of GLASTONBURY

JAY-Z

PYRAMID STAGE, 2008

Jay-Z on the set that altered his, Glasto's and hip-hop's path forever

t was something new for me: it was almost like we were conquering a territory. We came over and there were all these tents, it was like war! Obviously, before there was all this banter that hip-hop shouldn't be here. At that point, I was like, 'Man, should I not be here? What have I gotten into?' It was one of those nervous moments right before I went on and I haven't had that feeling in a long, long time. But it's just what happens – that old line of the fence. On the other side people were like, 'Yes, come over, this is how we listen to music, we like hip-hop, we like all types of music.'

"The people in control of the press and the media, they all made it seem like it was a real thing. Because Noel Gallagher was one of the biggest detractors, I figured using his quote would be a cool way to start the show. I have a sense of humour like a Brit, so I thought people would appreciate that. I played the short film at the beginning – about the people saying, 'You shouldn't play Glastonbury' – and when the crowd responded like 'Nooooo!',

"THE WORLD WAS WATCHING. IT WAS INCREDIBLE"

that was when I was, like, 'Wooo!' And coming on to 'Wonderwall' with the guitar, I actually did try to play it. I should have just practised more, because I could have done it.

I was actually sat in the dressing room trying to work out the chords! The irony of the whole thing is that at my bar, The Spotted Pig, that is to this day our theme song. Because we know the place goes off, you get everyone singing, and you have a fantastic time. So, you know, it was like, 'Man, it's weird how it works out.'

"It was a historic night for Glastonbury and for me, as it was the first time a hip-hop act had headlined. But it was incredible. I'm glad it went that way, 'cause the world was watching. It felt like a moment in time. Would I do it again? Of course!"





BRUCE SPRINGSTEEN

PYRAMID STAGE, 2009

When he finally rocked Worthy Farm, The Boss made dreams come true

espite Jay-Z's Pyramid Stage set being unanimously lauded as a success, you got the distinct impression that, in the immediate aftermath of Glasto 2008, the air in the Eavis farmhouse was one of relief rather than triumph. Certainly, they were pleased they were right and Noel was wrong, but the tickets had only just sold out - a fact that was clearly at the forefront of their minds when booking the next year's headliners. Diverse, youthful and multi-cultural 2009's top draws were not to be, but in terms of bums-on-seats you'd be hard pressed to find more solid, certain draws than Neil Young, Blur and, most of all, Bruce Springsteen. The plan worked, too: buoyed also by the rave reviews of the last year, the festival sold out in minutes.

In most people's minds there was little doubt as to which of these three sets would provide the talismanic centerpiece, the cast-iron EVENT of Glastonbury 2009. Emily Eavis said at the time: "It's been our mission for quite a long time to get him. I thought it was quite unlikely, especially when the agent said, 'Glaston-what?' But we put together some information, including quotes from lots of different people, musicians who have played. Pretty quickly he said yes."

What's more, when he kicked off with a version of Worthy Farm legend Joe Strummer's 'Coma Girl', then in the breakdown of 'Working On A Dream' bellowed, "I HEARD ABOUT IT, AND I HEARD ABOUT IT... NOW I'M SEEIN' IT!", you realised The Boss was getting it. And, as the few knobheads moaning about the lack of anything super-familiar trudged off to see Franz plod through 'Take Me Out', the gargantuan crowd that remained were treated to an absolute masterclass in showmanship and the redemptive powers of rock'n'roll.

'Out In The Street', 'Promised Land', 'Born To Run', 'Thunder Road' and a final 'Dancing In The Dark' all stunned. But it was when Bruce told us we were "gonna take away all the fear that's out there and build us a house of love" that it struck everyone present that THIS was what Glastonbury was about. Suspending cynicism for a few hours, believing that instead of just talking about a dream, we could try to make it real, and maybe on Monday, rather than being in a shitty job, we'd be speeding down an open highway into a world of endless possibilities.

In other words, Bruce Springsteen killed it. LC



REVIEWS

DRAKE, SCISSOR SISTERS, TOBACCO

Edited by Emily Mackay



EMINEM

RECOVERY ISLAND

The real Slim Shady is standing once more, and his return to form is all the more convincing for its honesty



uck my last CD, that shit's in my trash", says the most famous rapper in the world about his multi-million selling album 'Relapse' on 'Cinderella Man'. You can see why he's keen to disown it: not only was it shoddy, but, as Eminem's first new release in five years, that album also denied 'Recovery' the big comeback status it deserves. Still, it's a disarming move; the past year's big hip-hop releases have all revolved around being better than the other big hip-hop releases. Jeezy's 'Rebirth', Jigga's 'Blueprint III', Fiddy's 'Before I Self Destruct' – the main theme in each is that their respective perpetrator is the best rapper in the world and all other rappers are loser loser double losers.

And yet here's Shady openly apologising for the past half-decade of sub-par releases. Is it because he has the least to lose? 'Talkin' 2 Myself' suggests so; it's the story of Eminem, sitting on his couch popping sleeping pills, "wallowing, self-loathing and hollow", feeling jealous of Lil Wayne and Kanye when he sees them on the telly. It's not long before he puts himself back on the naughty step: "The last two albums didn't count/ 'Encore' I was on drugs and 'Relapse' I was flushing them out." The song starts with Eminem recounting in the first person, but soon he's rapping to his own messed-up psyche, screaming: "Are you stupid? You goin' start dissin' people for no reason?/Especially when you can't write a decent punchline even?

"But take a look at Mariah the next time I inspire you to write a song" - 'Cold Wind Blows'

Woes

BEHIND

THE FLOWS

Eminem claims he had a relationship with Ms Carev back in 2001. She denies it.

"But when it's bad, it's awful. I feel so ashamed, I snap" -'Love The Way You Lie' Kim Mathers and Eminem had an abusive relationship. Here he apologises for lashing out, but his anger still rules him. Rihanna singing the "Just gonna stand there and hear me cry" chorus gives it extra significance.

"They say Proof just flipped out, homie just swift out and bust" **'Going Through** Changes' Eminem's good friend, the rapper Proof, was shot in a club after Proof allegedly shot a bouncer's cousin.

That sets the temper for the rest of 'Recovery' on the one hand he's regaining the skill and control that once made him untouchable, on the other he's frothing at the mouth, halfdemented, shouting at everyone and no-one in particular.

It's an instability that proves the most engaging on 'Going Through Changes', a tribute to his late friend Proof, who was shot in the head in 2006. He chooses candidness over sentimentality and you can tell his sadness is

raw: he's snapping at his daughter Hailie, fighting his own depression, all the while switching tense and narration technique like a man unravelling. When he's popping sleeping pills and talking about ending it, he sounds like he just might. It's here that he reveals his hospitalisation for 'pneumonia' in 2008 came as a result of this period and the last verse acts as a note for a suicide that was narrowly avoided.

When he's not recounting past woes, he's standing in front of the mirror geeing himself up. 'No Love' sees Lil Wayne act as hype man for a whole two and a half minutes before Eminem comes in and drops one of the best verses of his career. It makes Wayne sound like Jedward-era Vanilla Ice.

Let's not get carried away, this is a return to form, not greatness. Even when he's good, he's got nothing on his first three albums, and when he's bad, it's just embarrassing. On 'Seduction' he brags about someone else's girlfriend fantasising over sleeping with him. Seriously, Marshall? You've got a kid and look like Justin Bieber's white trash uncle, no-one wants to hear about a girl "on your johnson" with her "jaw stuck from sucking my dick". It's icky.

But 'Seduction' aside, he plays his new elder statesman role

well. His flow and accuracy are just objectively better than those Young Money upstarts; all his verses deserve repeat listens. We're treading new territory with middle-aged rap superstars, but Eminem seems to be marking out an acceptable career path: self-aware, technically advanced, intelligent, able to go at speeds other than full throttle. 'Relapse' should have been the end of his career, but by admitting his mistakes as well as trumpeting his successes, Shady's given himself one last stand. Sam Wolfson

DOWNLOAD: 'Talkin' 2 Myself', 'Going Through Changes', 'Love The Way You Lie'

SCISSOR SISTERS **NIGHT WORK POLYDOR**



By their second album 'Ta Dah'. Scissor Sistors had more in common with Sean from Corrie than the hedonistic New York gay scene of

the '70s. When Jake Shears realised what they'd become, he walked out of the band and went on a year-long binge in East Berlin, where the spirit of the Danceteria was still alive. From the Tescoprovoking Robert Mapplethorpe cover shot down, 'Night Work' makes no apologies; Stuart Price creates a sound that is fierce and muscular. The single 'Fire With Fire' marries euphoric pop with aggressive defiance. Fitting for a record concerned with the hours of darkness, 'Night Work', ahem, climaxes with a six-minute hit of pure dancefloor ecstasy. 'Invisible Light' is a hypnotic come-hither to the party. Sorry Plan B, but this here is the year's most striking reinvention. Dan Martin **DOWNLOAD: 'Invisible Light'**

HEY MARSEILLES TO TRAVELS & TRUNKS

ONTO ENTERTAINMENT



If you're the kind of 'rock fan' that considers it your duty to uphold the powdery excess-über-alles inherent to the form, then by extension it will

also be your duty to HATE Hev Marseilles. They come from Seattle, they number seven and their list of instruments stretches to the horizon and beyond. The stiff-collared flourishes of their ornate folk-rock-indie hybrid doesn't do anything wildly separate from The Decemberists, Arcade Fire or Of Montreal, but it's stirring nonetheless. If anything, its determined anti-'rock' stance lends it much of its power. Noel Gardner

DOWNLOAD: 'Someone To Love'

WHO THE HELL ARE YOU? How popular are you?

Nick Ward (guitar): "Some of us are lucky enough to make a living with this, and some of us are lucky enough to have sick days and retirement plans."

What are your non-musical influences?

"Geography, Hemingway, Bulgakov, Napoleon biographies, Richard Attenborough, hazelnut hair, Ultimate Frisbee, Milan Kundera, lime ice-cream bars, coconut curry chocolate."

Are your ambitions held back by your

"Circumstances currently restricting our ambitions: Colin's Mariah Carey 'Butterfly' trampstamp, four of us can't grow a proper beard, and Patrick's jeans aren't skinny enough."

RICHARD JAMES WE WENT RIDING GWYMON



Former Gorky's Zygotic Mynci man James is the master of that sort of gently eerie psych-folk whimsy that is to Wales what kohl-eyed chilly

'60s pop pastiche is to Sweden. He's aided on his second solo album by a round-up of some of the usual suspects; Euros Childs? Check. Cate Le Bon? Check. But... NO GRUFF RHYS! WHAT?! If it's cut from familiar cloth, though, the oscillating, rollicking, Bees-ish psych-rock of 'Faces' and the surly swagger of 'Blues (Hey Hey)' make for a handsome fit. 'From Morning Sunshine', meanwhile, finds James and Le Bon laying the listener gently down on bed of lackadaisically fingerpicked guitars and murmuring chants. Definitely hot to trot. Duncan Gillespie **DOWNLOAD: 'Blues (Hey Hey Hey)'**

ACES TO VAMES... What the reviewers are



PETE CASHMORE "I have been listening aghast to 'You Want Some' by Tricky Micky, which is like being rapped at by someone with 12 Asbos. I am aghast mainly because I love it."



SAM WOLFSON

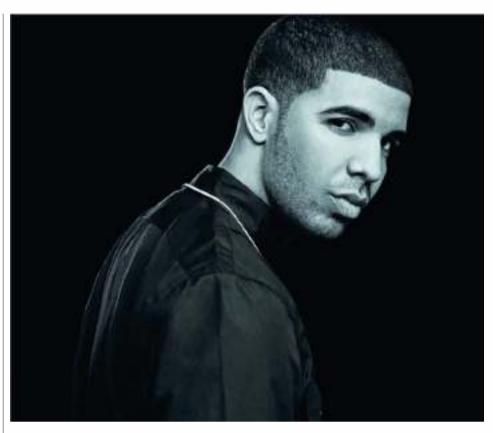
"I saw the new Harmony Korine film Trash Humpers at the brilliant UltraCulture Cinema. It's literally two hours of OAPs humping bins."



GAVIN HAYNES "Let myself down yet again by making supplicant noises while various landlords extolled to me the flimsy virtues of patently dreadful properties. Did my bit for the zeitgeist of 2002

by reading Atomised."





DRAKE

THANK ME LATER YOUNG MONEY/ISLAND

If your name's not hip-hop, you're not getting in... What's that? You're mates with Jay-Z? Oh, OK then...



OK, here's the thing. Hip-hop should be many things, but chummy is not one of them. And it is starting to get exactly that. The most annoying

embodiment of this new chumminess came on the Jay-Z track 'A Star Is Born' from 'The Blueprint 3', where Jigga basically reeled off a list of all the people in hip-hop who were, like, doing really well for themselves, creating, in the process, one of the most nauseatingly cloving and eager-to-please-everyone records of all time. 'Thank Me Later', the new album by Canadian rap superstar Drake, is much like that track extended over an entire album. It's just about the chummiest, friendliest hip-hop album ever, a gathering of the hip-hop equivalent of The Scene That Celebrates Itself. They are literally all on here.

What it also proves is that the big-budget hip-hop community needs to expand its talent pool somewhat, because it's the same old faces that are starting to show up everywhere. 'Thank Me Later' includes a huge cluster of the same people who guested on 'The Blueprint 3', for example. Indeed, just as Drake popped up on Jay-Z's album, so the favour is returned on here, and you can add Kanye West, Alicia Keys, Young Jeezy, No ID, Timbaland and Swizz Beatz to the list too. Drake's effort also includes other heavy-hitters, like Lil Wayne and TI - it becomes more a case of who DOESN'T show

up for a guest appearance at some juncture. It sounds less like one man's album, more a social gathering of very rich people over beats, and when you're throwing so many marquee names into the mix, it suggests a real lack of faith in one's own material, a case of 'never mind the quality, just look at all my famous mates'.

And Drake doesn't actually really need them - he's at his best when he goes it alone. The mournful 'Karaoke' and 'The Resistance' reveal that, in addition to having a warm, assured flow, Drake also has a nice line in gentle, soulful vocals.

Of the collaborations, the hook-ups with Young Jeezy and the jarring, minimalist 'Miss Me' with Lil Wayne are the most profitable, the faintly aimless 'Fireworks', on which Alicia Keys thankfully refrains from utilising her vocal foghorning, less so. The Jay-Z guest spot, 'Light Up', is a bit all over the shop, and to be honest sounds like it was arranged in about five minutes.

What's striking about 'Thank Me Later' is the downbeat, sober vibe of it all and the lack of an obvious nightclub banger - the beats generally complement Drake's laid-back, meandering rhymes and often the whole thing comes perilously close to - whisper it - triphop. But it's those constant and predictable superstar interjections that prevent the album from standing out as much as it had potential to do. So come on then, modern hip-hoppers – can't we all try to not get along? Pete Cashmore

DOWNLOAD: 'Karaoke', 'The Resistance', 'Miss Me'



TOBACCO

MANIAC MEAT ANTICON

Pittsburgh noise guru Tom Zec indulges his even heavier side but ends up covered in sludge



By day, the enigmatic Tom Fec is part of Pittsburgh underground darlings Black Moth Super Rainbow. Black Moth Super Rainbow are exactly the kind of

thing you should've been listening to, if you'd actively sought a musical education instead of just spinning the first Maximo Park record on repeat for the past four years. There, Fec weaves together lots of vintage synths, cunningly layered, into yer usual sonic

But this, it should be understood, is in his 'mainstream' band. Tobacco is his harder tack the place he goes for aggressive, edgy, hip-electro that is consistently flying off at odd angles. Zec tempers the heaviness by adding his own sweetly Vocodered vocals to the likes of throbbing Neu! Vs Fat Truckers opener 'Constellation Dirtbike Head', and the downbeat plurality-party anthem 'Mexican Icecream'. As one of his legion of tastemaker-

HEARTS & MINDS VIRGIN/RELENTLESS

Seth Lakeman, the Mercury-nominated

Michael Bublé of fiddle-playing folk, is

back with his fifth solo album. A fact

that only raises one question: why

fans, Beck turns up to add his own heavilydistorted Scientological mumblings to 'Fresh Hex', and later, uh, 'Grape Aerosmith'.

Treading much the same template as his 2008 debut - 'Fucked Up Friends' - it's a gloopy, soupy, sludgy place, Tobacco-land. Rancid and feral, with tracks and titles designed to evoke the plastic nightmare spirit of The Cramps' comedy-horror: 'Lick The Witch', 'Nuclear Waste Aerobics', 'Sweatmother'. But like most horror films, what seems shocking at first soon beds into its own comfortable rhythms.

The first half feels like fresh ground. But what remains ceases to delight. Zec is too often concerned with his flawless textures to overly trouble us with tunes. With no real heart to the drama, we leave his phosphorescent planet learning little It's just lots of noises, innit? Nothing to be frightened of... Gavin Haynes

DOWNLOAD: 'Mexican Ice-Cream', 'Constellation Dirtbike Head', 'Grape Aerosmith'

BLACK HELICOPTER DON'T FUCK WITH THE APOCALYPSE

ECSTATIC PEACE!



Let us bow our heads in silent prayer for the souls of Black Helicopter. For, upon the Day Of Judgement they shall discover what punishment the

Almighty reserves for those who dare mock that fun bit of His career where He gets to send down the pestilent doom of the Book of Revelation. Being on Thurston Moore's Ecstatic Peace! label and peddling decent Pavement-esque scuzz on tracks like 'Copout', or the bassy, ramshackle rumble of 'Pickle Jar' are unlikely to be enough to spare His wrath at the taunting temerity of this album's title, not to mention the wacky artwork of a cartoon Jesus and a nuclear explosion. Amen. Luke Turner

DOWNLOAD: 'Pickle Jar'





Strummerville

Don Letts takes us on a journey through the ethos of Strummerville, a charity helping aspiring musicians, and how the DIY spirit of The Clash's late frontman Joe Strummer lives on to this very day.



The Rise And Fall Of Factory Records by James Nice

With an introduction by Jon Savage, this is an excellent account of one of the most influential record labels to hail from the UK.



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I BLAME COCO **SELF MACHINE ISLAND**



I guess maybe because of her famous father [Sting] people might not like it, but I have to say it is actually alright. It's not as bad as I thought it would be - I'm

not particularly excited by it, but her voice is OK. It sounds like a lot of other female vocalists that are out at the moment - like La Roux or Florence. I have to say I'm not crazy about either of those acts - but it's good for the girls, you know.

THE MORNING BENDERS

EXCUSES ROUGH TRADE



A little bit boring, to be honest. It didn't really grab me at all, it didn't get going. I don't know this band at all, I have to say, but nah. I'm having to listen to it

again to remember what it's like, it's easy to forget it. I guess it reminds me a bit of Mercury Rev at the start, and I was hoping this was going to go the same way, but nothing much happens.

KATE NASH

KISS THAT GRRRL FICTION



I didn't like this at all. I've met Kate before and she's a nice girl, so I feel bad about not saying nice things, but I find the heavily affected vocal quite difficult,

and it's quite monotonous, it never seems to let up. The vocal is just a bit... it's not my cup of tea at all.

THE FUTUREHEADS I CAN DO THAT NUL



When I saw The Futureheads on the list I had a wave of relief because I knew here was a band that I liked. The Futureheads never let you down,

they're one of the best songwriting teams in the country, they always come up with strange hooks that get stuck in your head. I know they've been going through a bit of a tough time recently, so it's good to see them back and doing well. They're one of those bands that will be around for a long while.

BROKEN BELLS THE GHOST INSIDE COLUMBIA



Boring and quite weedy. The vocals remind me of Terence Trent D'Arby, which is a bit strange. I was expecting more, to be honest: they've been talked

up a fair amount. This doesn't really live up to what James Mercer and Danger Mouse have done in the past, but that's the trouble with collaborations.

UNDERWORLD

SCRIBBLE COOKING VINYL



I'm afraid again I didn't really like this. I had an open mind with this song, because I didn't have much of an Underworld reference - I knew it was

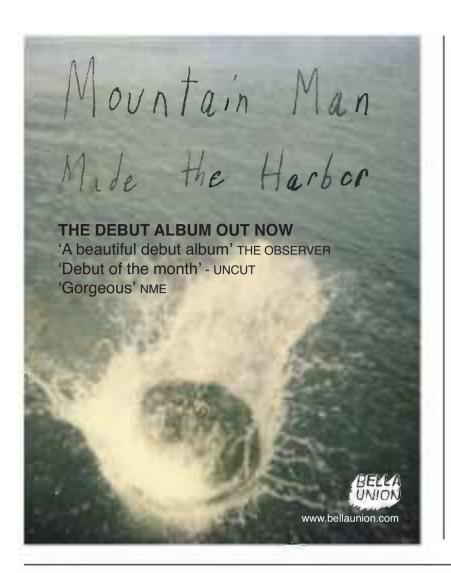
probably not going to be my kind of music - but again I just found it pretty boring and a bit lazy. I guess I have to respect a band like Underworld, who've been doing it for such a long time, but this sounds like they've lifted a load of dance beats out of Linkin Park or something and got some middle-aged bloke to sing over the top. So I don't think I'll be buying that.

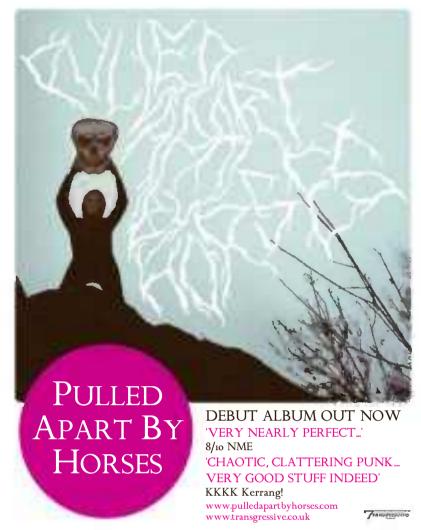
hasn't someone assassinated him yet? While it's undeniable that his heart's in the right place, on

SETH LAKEMAN

'Spinning Days' he sings about how sad it is that soldiers die during wars, which is something so radically unprofound it's the only common philosophical ground shared by Mother Teresa, Conan The Barbarian and Adolf Hitler. A good looking and youthful fiddler he may be but this doesn't alter the fact that he's a web-fingered, your-dad's-your-sister, born-in-a-barn,

fiddle-aye-po cock. John Doran **DOWNLOAD: A high-powered rifle**











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NOUVEAU CASINO, PARIS TUESDAY, JUNE 15

The band who redefined pop return; they may find a second revolution harder...

fter what seems like light years away, it must be strange for Klaxons to return to the site of their first French gig. Nouveau Casino holds 400, it stinks of dead sweat and its chandeliers bounce and wobble comically whenever the sub-bass throbs. Ornate and in the wrong place and time, they resemble young period-drama maids having their petticoats invaded by Vin Diesel.

There are times tonight when Klaxons feel similarly idiosyncratic. It's not that tracks such as 'Atlantis To Interzone' and 'Magick' feel dated - their thrust remains special, somehow, and there's a sense of triumph you just don't get with music that's aged badly. But senses of

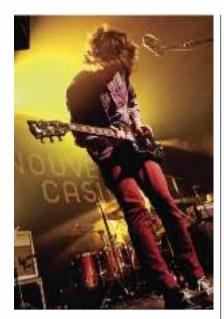
triumph can only emerge when the triumph's done - in 2006, Klaxons melded rock action, rave delirium and pop prowess so potently it now feels ridiculous to wonder if club and guitar music can co-exist without fist fights breaking out between rival tribes.

The consequence is that now they have to find new purposes for their music - the only questions remaining from that new rave moment concern the whereabouts of Tom Vek and a few million glowsticks: pop tribes and genre ties, in Klaxons' east London stomping ground, at the very least, are long gone. But if the likes of opening track 'Flashover' and a limp 'Same Space' are anything to go by tonight, 'Myths Of The Near Future' did its job almost too

well, leaving the band surrounded by nothing but rubble and slop. The former is an overly long mess of grebo space guitar and ghost-train rave sounds, too loud and crowded to be pop, too brash to be exotic: the latter's soul-kissed tangles of melody, meanwhile, are let down by leaden delivery. Both seem to flail wildly, blindly, everywhere at once - the lack of space and atmosphere in some of these new songs is epitomised by 'Extra Astronomical'. Its chandelier-bothering sub-bass owes debts to dubstep, but all the shadowy magic and sad, urban romance that dance style provides is lost in messes of rhythm and pointless

Klaxons continued over the page >>

- So Below
- The Same Space
- · Gravity's **Rainbow**
- Valley Of The **Calm Trees**
- Golden Skans
- Twin Flames
- Two Receivers
 - Magick
 - Echoes
 - Extra
- **Astronomical**
- Future
- Memories • It's Not Over Yet
- Atlantis To Interzone



Klaxons continued >>

lyrical crypticisms that amass in the mind's eye like space junk.

Klaxons have always been preoccupied with the movements of the cosmos, of course - 'Myths..." lyric sheets are rife with references to galloping beams, gilded dawns and roaming globes - but that album's pace was laxer, its pop hooks sharper. Because of this, the intergalactic references stuck: but in their rush to hammer new material down audience ears, Klaxons' sci-fi rhetoric amounts to a confusing melée of new age guff.

As ever, though, there are moments of shining euphoria. After an exquisite rendition of 'Gravity's Rainbow', redemption comes in the form of 'Valley Of The Calm Trees', another track taken from new album 'Surfing The Void', but one that possesses all of

It's early days, but Klaxons seem too eager to claim every inch of this sweaty air

the intrigue and longing you expect from the band responsible for 'Golden Skans'. The deluxe glimmer synths of 'Twin Flames' and 'Echoes" urgent chimes and ecstatic chorus offer further proof that Klaxons aren't completely trapped beneath all those barriers they

It's early days, but tonight Klaxons seem too eager to claim every square inch of this sweaty air. Their new sound is powerful, but the spaces where sentiment and the tapering pop hooks of old used to creep in are vanishing. It remains to be seen if Klaxons' decision to trade melody for muscle pays off, but as the opening chords of 'It's Not Over Yet' drizzle over a jubilant audience, it's a timely reminder that they've certainly earned our patience. Kev Kharas



DONINGTON PARK FRIDAY, JUNE 11 - SUNDAY, JUNE 13

Aerosmith, Rage, Slash, Megadeth... the line-up reads like a Who's Who of rock. But even in this company, AC/DC steal the show

o rock's rich and gloriously ludicrous history of extravagant posturing and one-upmanship (Led Zep's plane, ELP's gazillion trucks and onstage piano tossing, Roger Waters' wall), AC/DC just added another entry. They turned up today with their own stage. It's right next to the main stage. And it's bigger than the main stage. No-one else is using it this weekend, and no-one else is playing when they come onstage. Quite rightly, they're getting set to OWN Friday at Download.

If you missed it, the set isn't much different from their 1991 performance right here at Donington: big riffs, drums so rudimentary the guy can smoke his way through the set, choruses riddled with metal metaphor, calls of "get 'em out if you got 'em girls" during 'The Jack' and sunburnt titties flashed obligingly in response, Brian's Quasimodo swinging during 'Hell's Bells', 'Back In Black' tossed out as track three by a band well aware of their bulging catalogue, long-haired guys in capes loudly saluting those who rock, confetti, fireworks, obliterated punters retreating broken and bruised from the field during 'Shoot To Thrill' (which was less than halfway through) - the usual.

Sure, there were some other bands playing earlier today (36 Crazyfists battled bad sound and came out victorious by a whisker, Them Crooked Vultures packed in a few more jams than last time we saw them), but really it's all about the highvoltage, highly predictable rock'n'roll.

In fact most of the weekend is a joyous celebration of metal tradition and totally welcome cliché that sees bands and punters alike travel down well-worn tracks: Motörhead deploying the phrase "rock out with your cock out" and playing 10 songs that sound like 'Ace Of Spades', Megadeth resurrecting hits from 'Rust In Peace', Billy Idol as cheesv as ever through 'White Wedding'. Slash soloing behind his head for a G N'R-packed set (with 'Paradise City' and 'Sweet Child O' Mine' highlights and Alter Bridge's Myles Kennedy doing a pretty good Axl impression).

Saturday, and Rage continue their UK victory lap with the best tracks from all three albums and prove why they're worthy headliners despite having only that many records.

'Know Your Enemy' and 'Bulls On Parade' prove particularly potent before the inevitable finale

involving THAT tune.

Sunday brings the most surprises. Dillinger Escape Plan cut through the torrential rain like a cattle prod to the forehead, their brutal jazz metal laying waste to the hordes in '80s wigs and pink leotards waiting for Steel Panther's sleazy, well-worn-but-quite-funny set. And Aerosmith confound expectation by a) turning up, with b) Steven Tyler being utterly amazing c) changing their set from previous weeks and d) somehow making the pissing rain cease. It's hard to argue with their opening salvo of mostly Big Ones ('Love In An Elevator', 'Back In The Saddle', 'Mama Kin', 'Eat The Rich') and Mr Tyler shows no sign of his helium-huffing self of January in spangly gold waistcoat and trousers paired with boxfresh trainers, deploying variations on the trademark caterwaul throughout. A few blues standards and some harmonica solos later and we're back in big hit territory, 'Dream On' and 'Walk This Way' cloaking the sodden site in déjà vu.

Three days in the field and one monsoon later we're predictably ruined, but we'll definitely be back next year, Download, with dongs duly out. Tim Chester

Моитн The noise from the crowd



Jonathan Day How was it for you? "It's been the best weekend ever. AC/DC and **Aerosmith showed** how it's done and The Dillinger Escape Plan proved that metal will never be easy listening! What a way to celebrate 30 years of rock at Donington!"

THE 100 CLUB, LONDON, MONDAY, JUNE 14

ne 'Cherry Bomb' into Joan Jett And The Blackhearts' fist-pumpingly fabulous set of glammy punk thrills and a woman next to NME steps onto a chair to get a better look at the action. "Maybe you should give that to her," says the punter beside her, pointing in the direction of the tiny figure under the choppy black fringe that occasionally bobs above the front few rows of the keved-up crowd. For such a larger-than-life icon, it's odd to find that Joan Jett is quite so titchy, yet the woman who's singlehandedly been making the feathered raven mullet cool since 1975, is anything but small-time. Her glitzy Suzi Quatro-influenced stomping has in turn had a hefty impact on almost every woman who's ever picked up a guitar, and a fair few of the blokes too. Love and Hanna. Nash and Dalle: there's a little of Jett's rocket fuel in all of them. Even though most of her biggest hitters are cover versions, tonight's sublime rendition of 'I Love Rock'N'Roll' proves that only Jett should ever be allowed to sing the world's finest number about picking up teenage boys. Flashing an Elvis-worthy lip curl, her stadium-perfect take on 'Crimson And Clover' is a masterclass in slow/quick doo-wop guitar gorgeousness while the relentless single entendre kicks of 'Do You Want To Touch Me? (Oh Yeah)' is now as much hers as it ever was Gary Glitter's. We're not worthy? Too bloody right we're not. Leonie Cooper

WARPAINT

MERCURY LOUNGE, NEW YORK MONDAY, JUNE 14
hen you break Warpaint down and describe the things that each member brings to the band's collective table, they sound horrible. Noodling

guitars, breathy vocal harmonies and six-minute songs are all things that generally reek of indulgent, art-rock toss, but when this LA four-piece lock these components together, the effect is utterly mesmeric. So much so that after the chillingly beautiful opener 'Stars', the sound of a drooling troglodyte by stage-left shouting "take it off" in the direction of the all-girl group



is almost roundly ignored. The quartet themselves look like they're in a trance when they run through the ghostly psychedelia of 'Elephants', twisting and turning like they're acting out some kind of pagan ritual. Of the latest crop of bands to emerge from this side of the pond, Warpaint are the only ones that sound like they're channelling something truly otherworldly. Hardeep Phull

ARIEL PINK'S HAUNTED GRAFFITI

SCALA, LONDON TUESDAY, JUNE 15

n tonight's circus, there is only one ringmaster: Ariel Pink. The real-life Ariel Rosenberg, a self-made multiinstrumentalist and crackpot producer, takes centre stage, with two vocal styles on display. The first a sweet, keening falsetto; the second a deep-throated, full-bodied roar. He plays no instrument. Instead, he directs the four-piece, electronically enhanced Haunted Graffiti through their paces. He conjures up sweeping rock'n'roll symphonies for indie kids who are allergic to rock'n'roll. Full of nervous energy, Ariel Pink sees a darkness tonight. Don't let the breezy Californian Beach Boys three-part harmonies fool you, Ariel's Los Angeles is a very dark place. Where others see sun, surf, and the oh-so-beautiful people, his worldview reflects the underbelly - a superficial hell peopled with misfits, crackheads, lies and fake smiles. But, mostly, Ariel Pink mirrors his own self. A bedroom boffin who spends too much time inside his own head, now forced to prance around and rock out onstage. And rock he does, lyrical non-sequiturs and all. Close your eyes and you could be back in the mid-'70s as the impeccably well-drilled Haunted Graffiti change time-signatures at will, or infuse the otherwise weedy (on record) 'Round And Round' with balls of steel. Gasp as a song starts out as 'Hot Body Rub' and morphs into a reggaefied hybrid of a rock beast. Freak out as the band wig out dinosaur rock-style on 'Little Wig'. Just don't say Ariel Pink's time hasn't come. Dele Fadele

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Corden & Sir Patrick
Stewart's recent
Glamour Awards
altercation



PLUG, SHEFFIELD FRIDAY, JUNE 11

Playing his new solo album for the first time on English soil warrants mixed reactions

BIG

Моитн

The noise from

the crowd

Mathew Horne

(Yes, THAT one)

"I really enjoyed it;

I love the album and

I think he's a great

frontman. It's

Ten or so feet above the stage, a neon sign flashes into life. K - E - L - E, it spells. Minutes later three troop onstage, soon followed by a more familiar fourth – but despite the equal number of personnel, pretty much everything else is different to last October. Back then, that fourth man was Kele Okereke; world-weary frontman of a band who

frontman of a band who other people believed in more than he did. And back then he was playing to roughly 10 times as many people at Sheffield's O2 Academy.

As about-turns in pop go, Kele's is one of the bravest in recent years; his solo debut 'The Boxer' (performed tonight for the first time on English soil) is a bold, brash dance record that draws mostly from the stables of dubstep, drum'n'bass, 2-step and house – with barely a guitar in sight, it's more Joker than Joy Division.

With said album unreleased a brave move he's and, at this point, unleaked, made as it's a very difficult album; a you can forgive tonight's crowd for looking initially bold statement, I'll confused by opener 'Walk be going to two or Tall"s propulsive tribal drum three shows on the patterns and wholly synthetic tour - I love him!" instrumentation. It's a similar story with 'On The Lam' - when the Justice-esque heavy synths and crashing live drums kick in, you'd expect unbridled hedonism on this balmy

Friday night, but what you actually get is head-scratching and self-conscious shuffling. The more emotive 'Everything You Wanted' connects better, and then something entirely unexpected happens. "You may know I used to be in a band," he says. "Well, this is for very old friends." A medley of reworked Bloc Party songs – 'Two More

Years', 'The Prayer' and 'One More Chance' – follows, all given beefed-up 'lectro rewirings, and suddenly everyone goes apeshit. This is a good thing, but it feels slightly regressive to have to rely on material you've publicly distanced yourself from in order to step things up a gear. You've also got to wonder how the rest of the Bloc boys would feel about him introducing tonight's backing musicians as "my wonderful new band".

Still, things pick up with lead single 'Tenderoni' sounding like a genuine club banger, and 'Rise' building from layered nursery-rhyme vocals into a euphoric rush of Europop synths. Later, the crowd are asked to choose between new and old as set closer – old wins, and we get

a hyperspeed take on classic BP cut 'Flux'. Perhaps old habits die harder than the man whose name is now in lights would care to admit? *Rob Webb* IES ARNOLD, GUY EPPEL

The Texan trio battle dodgy sound, dodgy drivers and dodgy sausages as they hawk their infectious garage rock around the UK

THE FLOWERPOT, LONDON

THURSDAY, JUNE 10 It's 9pm and the staff of Matador Europe stand around The Flowerpot in Kentish Town, looking nervous. Harlem are due onstage for their first ever UK date but are still en route from their Paris show. The Texan garagerockers claimed to be 12 minutes away. That was 40 minutes ago. Label manager Natalie phones for an update.

Suddenly, troops are rallied to help pile the gear inside quick-sharp and moments later the trio of fresh-looking musicians are onstage tuning up and shouting directions at the bemused sound engineer. The small venue is packed. Sighs of relief all round.

Flame-haired singer/guitarist/ drummer Curtis O'Mara kicks off the set upfront, dancing between lines with a beautifully unpretentious swing, while the bandana-toting Michael Coomers pounds out loose rhythms at the rear. Halfway through the set, the two swap positions and instruments - each day they alternate who starts where to cut out the pesky decision-making process. Constant in his role as bassist and back-up yelper, José Boyer is a pure ball of smiling energy.

The band play their set with urgency, giving the songs a beefier impact than on second album 'Hippies' or their cheekily titled debut 'Free Drugs'. They're good records both, but shows like this are where they really get the hooks lodged under your skin. It's their slackerish onstage charm and enthusiasm that leaves the biggest impression tonight and it's just a few hours until half-a-dozen of their songs are on endless rotation in *NME*'s brain.

The partying continues until the venue shuts its doors and the band head off to their "creepy-ass" hotel, where, upon arrival they chat drunkenly to the night guard about breakfast. He warns them not to try the sausage. Being a bunch of contrary buggers, they ignore his advice. "He was right, I couldn't take a second bite," laments José later.

THE LEXINGTON, LONDON

FRIDAY, JUNE 11

With dodgy English breakfasts safely digesting, the band and their crew - the unflappable and charming tour manager Sofia and their soft-spoken driver Simone – take a trip to the laundrette.



While pondering major events in their three-week stint in Europe, they recount a lucky near-miss in Spain on their way to play Primavera. "We all nearly died!" recalls Curtis, eyes wide, still fresh with fear. Later, Sofia elaborates: "A French doctor fell asleep driving his car in Barcelona and almost crashed straight into us. Our driver just whooshed around him and saved our lives. He hit the back of the van, then the first thing he said after he almost killed all of us... he jumped out of his car and shouted, 'I'm a doctor!"

The band head off to soundcheck for two hours. There's an amplified awareness that this is the key show of the UK leg of the tour. It is decided that a trip over to Brick Lane for some retail therapy will be a good distraction.

They return a few hours later and hit their rider of beer and vodka hard in an attempt to settle their nerves. By the time the two support bands have played and they begin setting up, something has gone awry. "We got up onstage and everything sounded wrong," frets Coomers. "Everything was moved and we couldn't hear each other."

But other than a little between-song amp tweaking and some frustrated pacing, the set goes smoothly and

sounds more than fine. A motley group of revellers dance particularly hard to Harlem's two most sentimental moments, the lush girl group loveliness of 'Be Your Baby' and the quirkily heartfelt 'Beautiful VIEW. From The & Very Smart'. They spend the remainder of the night dancing until Curtis hightails

it to the dressing room and vomits into a box he sheepishly hides under a sofa before returning to dance.

PTAIN'S

SATURDAY, JUNE 12 "Oh, did you hear I ate a fork last night?" grins Curtis. "I was eating a kebab and the prongs started coming off and I ended up just swallowing the whole thing." So begins our final day...

The long drive up to Glasgow happily passes without drama, bar an amusing moment when José accidentally lodges a tube of lotion in the roof of the van and manages to squeeze its

recover it. Outside the venue, Curtis gets overexcited recalling his discovery of a lads' mag's topless model section on the journey there. "You know, you can't be in a car looking at boobs too long...' he giggles, with a trademark mischievousness in his voice. "You're talking a lot about your sexuality on this tour!" scolds Coomers. "Well, there's sex, sex, sex everywhere!" retorts Curtis, pointing around him at various shops, including a kitchenware store and a grocer. The others roll their eyes and laugh.

contents everywhere while trying to

The three-week tour has taken its toll on Coomers, whose mild flu symptoms have rapidly worsened. His voice starts to crack as he speaks and the crew feed him remedy pills and whisky to get him through the show. The band tuck into their pub dinners as England Vs USA begins. Punters with 'ABE' (Anyone-But-England) T-shirts come over and chat with their newfound allies, while NME attempts to look less English.

Everything's running late after the excitement of the football and it's 11pm before they get going to a slightly dwindling crowd. It's early days for them here without the powerhouse scene of London to rely on, but although few people seem to know the songs it's not long before they're urged

up to the front of the stage and begin swaying to the addictive clatter. Coomers turns in a sterling effort with his leading half of the set, apologising to the audience for the odd missed note. By this point, their remarkably insidious, 'Nuggets'influenced classicist garage-pop songs - with an askew sense of humour aimed at the heart - have so firmly implanted themselves that it proves impossible to resist bellowing along.

Team Harlem head to the city centre for yet another night on the tiles, leaving one more lesson of shambolic and utterly vital rock'n'roll in their wake. If near-death experiences, the flu and even cutlery-swallowing mishaps fail to slow them down on their first UK shows, we're confident we'll see them again soon. Tom Edwards

REW

Sofia, tour manager

"It has been a really fun tour. They fight like everyone does when you're stuck in a van together, but they're lovely boys. We met someone at Primavera who was providing happiness to all the bands. There was a lot of happiness in every form you wanted."





The moshpit had yet to get into its stride



"I've got 10 pence, one Euro and a button. Will that do?"



Friday, 2.35pm, London
Luckily for you readers, NME is not
yet scratch'n'sniff



Coomers has heard Curtis and Jose's on-the-road stories one time too many



Thursday, 9.43pm, Flowerpot, London



"And when you've done with the ears, could you trim my nasal hair too?"

Saturday, 11.45pm, Glasgow Tonight The Captain's Rest, next stop Wembley...

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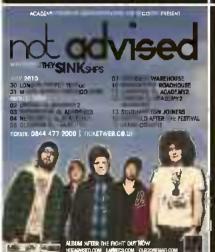
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BAND AID

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YOKO O-NO!

My lead singer's boyfriend is horrible - hyper-critical, rude and always hanging around. How do we get rid of him without upsetting a part of our group? McCartney 2.0, Cardiff

Ah, you have a male Yoko Ono on your hands. Well, if you are in any way involved in the songwriting process, you need to subtly address the boyfriend's awfulness through the power of song. At the next rehearsal, unveil you're covers of 'Is She Really Going Out With Him?' or 'Fuck You It's Over' and he'll get the message. IIncle Pete

WE'RE TOTALLY STRAPPED

I'm trying to raise some money for my band to tour this summer. What can we do to really make the cash cow moo?

Hard-Up, Cornwall

With a turn of phrase like that, you could almost become an NME journalist, except that If you end up taking food out of my mouth I will fucking kill you. Anyway, if you're really committed, I hear that you can be paid £3,000 to let medical students chop one of your toes off and then sew it back on again. If you're a fourpiece, that's 12 grand right there. Uncle Pete

WE HAD A DUST-UP!

After a particularly drunken disagreement/bar brawl, there's been a lot of tension between me and my band mates. How do we get over this bump in the road? Very Sorry, Deptford

You think that flailing around on the floor of some toilet venue somewhere is a BAD thing? I'd be more worried if you WEREN'T doing this on a regular basis. Every fluffed note, sneery aside, stolen lager and pinched groupie should be a conduit into yet more fisticuffs, And then you all make up over hair of the dog the next day and get some cool photos of yourselves with black eyes and broken noses. Uncle Pete

Fancy having your band problems solved once and for all? Just send your musical quandaries to bandaid@nme.com, and Uncle Pete will endeavour to assist

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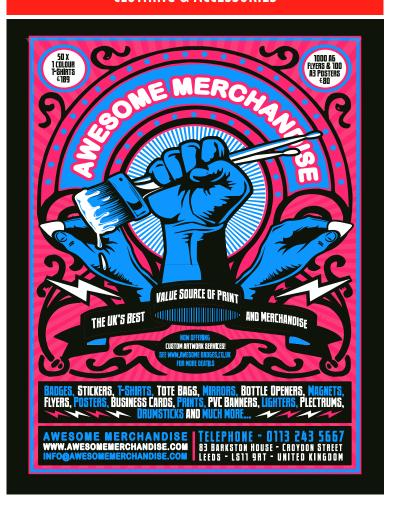
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GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD Edited by Ash Dosanjh

BOOKING NO



THE VASELINES

STARTS: London Scala, September 22

DON'T

There was a point in time when The Vaselines were destined to be an obscure blip on Glasgow's music scene. But what with the unrelenting adoration and championing by Nirvana frontman Kurt Cobain, the Scottish duo and their quirky off-kilter indie songs about awkward sex, pathetic romances and general social ineptitude have stood the test of time among generations of music fans. Eugene Kelly and Frances McKee re-group once more for this special one-off performance in the capital, following their reformation of sorts two years ago. Now's your chance to hear tracks off new album 'Sex With An X'. NME.COM/artists/vaselines



FEAL REAL STARTS: London Catch, July 2

The synth-tronic London alt.indie group get set to play a handful of dates in the capital.

NME.COM/newmusic



BLACK MOUNTAIN STARTS: London

Lexington, July 13 The Canadian psychrockers head to the UK in support of third album 'Wilderness Heart'.

NME.COM/artists/ hlack-mountain



HURTS

STARTS: Brighton Concorde 2. October 2 The dark and brooding electro duo of Theo Hutchcraft and Adam Anderson head out on tour following the release of last single 'Better Than Love'. NME.COM/artists/hurts



LOUNGE ON THE FARM

STARTS: Kent Merton Farm, July 9

Hercules And Love Affair take part in this boutique festival's fifth anniversary. NME.COM/festivals



AVI BUFFALO

STARTS: London Cargo, August 24

The Californian fourpiece bring their wayward alt.folk indie to the UK. Do not miss.

NME.COM/artists/ avi-buffalo



MUDHONEY

STARTS: Cork Cypress Avenue, September 30 The seminal grunge outfit of no little excellence head back to these shores for an extensive UK and Irish tour. Not to be missed. NME.COM/artists/ mudhoney



KAKI KING STARTS: Brighton

Audio, July 12 The virtuoso guitar player performs three intimate shows in the UK.

NME.COM/newmusic



WICHITA 10TH ANNIVERSARY

STARTS: London Garage, July 12

The Cribs and Los Camp! help celebrate a decade of a great indie label. NME.COM/newmusic



THE LIKE

STARTS: Nottingham Bodega Social Club, September 5

The alt.rock girl group from California head to the UK in support of new record 'Release Me'.

NME.COM/artists/the-like



IRON & WINE

STARTS: London Union Chapel, September 14 Samuel Beam takes his band on the road, after the release of live album 'Norfolk' last year.

NME.COM/artists/ iron-and-wine



PROFESSOR GREEN

STARTS: Cambridge Junction, October 8 Professor Green tours following the release of his Lily Allenfeaturing single 'Just Be Good To Green'. NME.COM/artists/

professor-green



ELECTRIC WIZARD

STARTS: London Electric Ballroom, October 28

The Dorset doommetallers perform a one-off show. Here's hoping for a new LP too. NME.COM/artists/ electric-wizard

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PICK of the WEEK

What to see this week? Let us help



GLASTONBURY

STARTS: Pilton Worthy Farm, Jun 24

PICK

It's that time of year again when crusties and trendies from all over the globe unite in one waterlogged field, righteously swimming in mud, all in the name of music. And what with the added bonus that U2 have now pulled out of the line-up, this year's shindig at Worthy Farm looks set to be a thoroughly enjoyable weekend indeed. What better way to see in Glastonbury Festival's 40th year in existence than with The Flaming Lips, Stevie Wonder, Gorillaz, Muse, The Big Pink, The xx, Steve Mason, Beach House, Frankie & The Heartstrings, Empire Of The Sun and many, many more bands and artists lending a helping hand to celebrations? WWW.NME.COM/festivals



Everyone's Talking About **THE DEAD WEATHER**

STARTS: O2 Academy Glasgow, Jun 27

Following the release of second album 'Sea Of Cowards', Jack White and Alison Mosshart head to the UK with their alt.rock super rabble for a couple of low-key dates around their much-anticipated appearance at this year's Glasto. NME.COM/artists/

the-dead-weather



Don't Miss SERPENTINE SESSIONS

STARTS: London Hvde Park, Jun 28

Featuring the likes of the abstracted alt.indie brilliance of Grizzly Bear, the priestess of New York cool Patti Smith and later next week reluctant folk starlet Laura Marling, plus support from the likes of Fanfarlo and Fionn Regan, this year's Serpentine Sessions feature one of its most daring line-ups to date.

NME.COM/festivals



Radar Stars THE DRUMS

STARTS: Cambridge Junction, Jun 29

When are we going to stop banging on about The Drums? Pretty much as soon as they stop being the most invigorating band around. Brilliant as their debut is, you haven't really experienced The Drums until you've seen them live; think Emilio Estevez in The Breakfast Club but with more tambourines.

NME.COM/artists/ the-drums

GIG GUIDE KEY:

+14 = 14 AND ABOVE +16 = 16 AND ABOVE AA = ALL AGES CS = CLUB SHOW FR = FREE ENTRY WA = UNDER 14S WITH AN ADULT UNLESS OTHERWISE STATED ALL GIGS ARE 18+

WEDNESDAY

June 23

ABERDEEN

Hot Club De Paris Warehouse 0844 847 2319

BATH

Multiple Fingers Moles 01225 404445

BELFAST

Blondie Kings Hall 028 9066 5225 **Pearl Jam** Odyssey 028 9073 9074 BIRMINGHAM

Al Green LG Arena 0121 780 4133 Paco Pena Town Hall 0121 605 6666 Twin Kat O2 Academy 3 0870 771 2000 WA

BRIGHTON

The Beautiful Word/The Morning Orchestra Latest Music Bar 01273 687 171

Bo Ningen Freebutt 01273 603974 **El Vez** Concorde 2 01273 673311

Jesse Malin Thekla 08713 100000 Jim Reynolds Prom 0117 942 7319 The Unbreakable Pattern

Louisiana 0117 926 5978

Brian Deady The Pavilion 00 35321 427 6228

DUBLIN

Green Day Marlay Park 00 3531 456 9569

Keane Olympia 00 3531 679 3323 Marianne Faithfull Grand Canal Theatre 0871 230 1094

Tir Na Nog Whelan's 00 3531 475 9372 EXETER

Rufus T & The Fireflies Cavern Club 01392 495370

FOLKESTONE Wheatus Quarterhouse 01303 245799

GLASGOW

Deathstars 02 ABC2

0141 204 5151 W/

The Gaslight Anthem 02 Academy 0870 771 2000 WA

GUILDFORD

Ruins Of Earth/Osmium/ Penance Roileroom 01483 440022

I FFDS

Kath And The Mighty Menace Sandinista! 0113 305 0372

LONDON

Adriana Spina Troubadour Club 020 7370 1434

Alan Pownall And Lissie Bush Hall 020 8222 6955

The Black Keys Roundhouse 020 7482 7318

Bombay Bicycle Club Union Chapel 020 7226 1686

Bon Jovi The O2 0870 701 4444 **Brad Paisley** O2 Shepherds Bush

Empire 0870 771 2000 Calista Robertson/Jack Roberts/ Small Horses Dublin Castle

020 7485 1773 The Collectable Few/

The Jacquerie/The Evil Stairs

Lock Tavern 020 7485 0909

Eight Legs/The Shutes/ The Recusants Old Blue Last

020 7613 2478 Esteban 229 Club 020 7631 8310

Exit Hero/Feral Sun 93 Feet East 020 7247 6095 Get Up Kids Underworld

020 7482 1932 I Blame Coco The Lexington

020 7837 5387

Jont Borderline 020 7734 5547 The Kooler Kings Watershed 020 8540 0080

Lauren Pritchard Proud Galleries 020 7482 3867

Lightning Seeds Hoxton Square Bar & Kitchen 020 7613 0709

Oswald/We Are The Grand/

The Fleas/Natalie McCool

Good Ship 020 7372 2544 Scissor Sisters O2 Academy Brixton 0870 771 2000 WA

Tune-Vards/Trash Kit/

Brilliant Colours Scala 020 7833 2022

Unicorn Kid Barfly (Upstairs) 0870 907 0999 +14

The Violet May Arts Club 020 7460 4459

MANCHESTER

Gold Blade Sound Control

0161 236 0340

NERD Academy 0161 832 1111

NEWCASTLE Coheed And Cambria 02 Academy 0870 771 2000 WA

Our Former Selves Head Of Steam 0191 232 4379

NEWPORT

Hot Water Music TJ's 01633 216608

NORWICH

Martin Simpson Arts Centre 01603 660352

NOTTINGHAM

Aleiandro Escovedo Maze 0115 947 5650

Wyld Child The Central 0115 963 3413

OXFORD

Elvis Costello New Theatre, Apollo 0870 606 3500

SHEFFIELD

Jeff Klein Forum 0114 2720964

SOUTHAMPTON

The Bronx/The Ghost Of A Thousand Talking Heads

023 8055 5899 SWINDON

Chapel Club The Vic 01793 535713



THURSDAY

June 24



BATH

Pulled Apart By Horses

Moles 01225 404445

BRIGHTON

JD Smith Hector's House 01273 681228

Kele Digital 01273 202407 Shoot The Dead/Goodluck

Jonathan/You Cry Wolf Latest Music

Bar 01273 687 171

Steve Mason Hanbury Ballroom 01273 605789

BRISTOL

Ghost Of A Dog Prom 0117 942 7319 The Ocean Bottom Nightmare Band Louisiana 0117 926 5978

Telephoned Start The Bus

0117 930 4370

CAMBRIDGE

Leatherface/Lonely The Brave Portland Arms 01223 357268

CANTERBURY

Firstborn Heroes Beer Cart Arms 0871 230 1094

CARDIFF

Elliot Minor Millenium Music Hall 0871 230 1094

Throats Barfly 029 2066 7658 +16 Y Promatics Buffalo Bar 02920 310312

CHELMSFORD

Alex Wheeler Band Barhouse 01245 356811

CORK

Heathers Cyprus Avenue 00 35321 427 6165 Talvin Singh The Pavilion 00 35321 427 6228

COVENTRY

Pink Ricoh Arena 0871 230 1094 DUBLIN

Stevie Wonder The O2 01 819 8888 EDINBURGH

Constant State Maggie's Chamber

0131 622 6801 Triovd The Electric Circus 0131 226 4224

EXETER

Laura Stevenson And The Cans Cavern Club 01392 495370

GLASGOW

High Wolf/Ananas Pyramidalis 13th Note Café 0141 553 1638 Hot Club De Paris King Tut's Wah Wah

Hut 0141 221 5279 Lou Hickey 02 ABC2 0141 204 5151 WA

Madaleine Pritchard Stereo 0141 576 5018

GLOUCESTER

Lightning Seeds Guildhall Arts Centre 01452 503050

GUILDFORD

Karn8 Boileroom 01483 440022

HARLOW

New Believers Square 01279 305000 **LEEDS**

Dc66 Milo 0113 245 7101 Ivyrise Cockpit 0113 244 3446

LIVERPOOL

Eliza Doolittle Shipping Forecast 0871 230 1094

LONDON

The Avett Brothers KOKO 020 7388 3222

Brad Paisley O2 Shepherds Bush Empire 0870 771 2000

Coheed And Cambria Forum 020 7344 0044

Cymbals Eat Guitars/Encounters Barfly (Upstairs) 0870 907 0999 +14

Dutch Uncles Madame Jojo's 020 7734 2473

Example Jazz Café 020 7916 6060 Get Up Kids Underworld 020 7482 1932

The Good Natured Arts Club 020 7460 4459

The Hattie Carols Hope & Anchor 020 7354 1312

Hella Better Dancer World's End 020 7281 8679

House Of Dolls Fiddlers Elbow 02074853269

The Joker And The Thief Good Ship 020 7372 2544

Krish 229 Club 020 7631 8310 Lone Wolf/Alessi's Ark/Mountain

Man Union Chapel 020 7226 1686 Monkfish Cargo 0207 749 7840

Motion Picture Soundtrack Underhelly 0207 613 3105

Mr Fogg/The Crookes/Cathouse The Lexington 020 7837 5387

Passion Ate Dave/To Kill A King Luminaire 020 7372 7123

Ridely Barbet Prohibition 0207 256 3430

The Screaming Violets Dublin Castle 020 7485 1773

The Strange Boys Borderline 020 7734 5547

Tegan And Sara Roundhouse 020 7482 7318 Vin Goodwin Troubadour Club 020 7370 1434

MANCHESTER

Al Green Evening News Arena 0161 950 5000 Avi Buffalo Deaf Institute

0161 330 4019 Carpe Diem Night And Day Café 0161 236 1822

The Gaslight Anthem Academy 0161 832 1111

Journal Keepers Retro Bar 0161 274 4892

Kid British/The Jessie Rose Trip/ **The Minx** Ruby Lounge 0161 834 1392 Kirsty Almeida Band On The Wall 0161 832 6625

NEWCASTLE

Discord Head Of Steam 0191 232 4379 Francesqa O2 Academy 2 0870 771 2000 WA

NORWICH

John Hegley Arts Centre 01603 660352

NOTTINGHAM

Dee Christopher Bodega Social Club 08713 100000 **Savour The Kill** Maze 0115 947 5650

When A Train Hits A Truck/Crushing **Blows** The Central 0115 963 3413

OXFORD

Alejandro Escovedo/The Sensitive **Boys** Bullingdon Arms 01865 244516 **John Illsley** 02 Academy 2 0870 771 2000 WA Steve Waterman Wheatsheaf

01865 721156 **PILTON**

Glastonbury Festival: The Cheek/ Local Natives/Chapel Club/Hot Natured/Joy Orbison/Boy George/ Beardyman/Egyptian Hip Hop/Two **Door Cinema Club** Worthy Farm

PORTSMOUTH

Attack! Vipers! Wedgewood Rooms 023 9286 3911

SHEFFIELD

Dizzee Rascal O2 Academy 0870 771 2000 WA

Martin Simpson Boardwalk 0114 279 9090

We Are Scientists Leadmill 0114 221 2828

SOUTHAMPTON

Get Cape, Wear Cape, Fly Joiners 023 8022 5612

ST ALBANS

Junkyard Horn 01727 853143 **SWINDON**

Disturbing The Peace The Rolleston 01793 534238 **Krissy Matthews Band** The Vic

01793 535713

TUNBRIDGE WELLS

Jurojin The Forum 08712 777101 WAKEFIELD

Two Henry Boons 01924 378126 **YORK**

Sound Of Guns Fibbers 01904 651 250

FRIDAY

June 25

BEDFORD

Fishwife's Broadside Esquires 01234 340120

BELFAST

Willie Byrne Empire 028 9024 9276 RIRMINGHAM

Blak Can Flapper 0121 236 2421 Get Up Kids O2 Academy 2 0870 771 2000 WA

Jesse Malin 02 Academy 3 0870 771 2000 WA Scissor Sisters 02 Academy 0870 771 2000 WA

BRIGHTON Avondale45 Jam 0871 230 1094

Super Heroes Of BMX The Hydrant (Downstairs) 01273 608313 Zombie Zombie Audio 01273 624343

BRISTOL Jinx Start The Bus 0117 930 4370 Los Yanquis Prom 0117 942 7319 The Reacharounds Thunderholt

07791 319 614 Zang Tang/Puppet Therapy Mr Wolf's 0117 927 3221

CAMBRIDGE

Naked Squid Junction 01223 511511 CARDIFF

Habana Flex Clwb Ifor Bach 029 2023 2199

CHELMSFORD

Missing Andy Barhouse 01245 356811 CORK

Mick Flannery The Pavilion 00 35321 427 6228

O Emperor Cyprus Avenue 00 35321 427 6165

DUBLIN

Man In The Mirror Olympia 00 3531 679 3323

Simon McBride Whelan's 00 3531 475 9372

EXETER

Martin Carthy Phoenix 01392 667080 GLASGOW

Darkside Ferry 01698 360085 Jeff Klein King Tut's Wah Wah Hut

Rio Callahan/Schnapps Stereo 0141 576 5018 Winters In Osaka 13th Note Café

0141 553 1638

GLOUCESTER Kate Nash Guildhall Arts Centre 01452 503050

HITCHIN

Uncle Debauchery Club 85 01462 432767

LEEDS

Blackout New Roscoe 0113 246 0778 Castrovalva Brudenell Social Club 0113 243 5866

Diascorium Royal Park Cellars 0113 274 1758

Laikin Abbey Inn 0113 258 1248 **Splinter** O'Neills 0113 244 0810 Time Machine Thornhill Arms

0113 256 5492 Todo! The Owl 0113 256 5242

LIVERPOOL

Jamie T 02 Academy 0870 771 2000 WA

LONDON

Attack Horse/Final Happiness/

Goid Hope & Anchor 020 7354 1312 AZU Good Ship 020 7372 2544 Bon Jovi The O2 0870 701 4444 Clifton "Bigga" Morrison Jazz Café

020 7916 6060 Frank Sidebottom The Lexington 020 7837 5387 James Taylor Quartet Monto Water

Rats 020 7837 4412 **Kate McGill** Garage 020 7607 1818 Leika/Ventilato/Western Sand Dublin Castle 020 7485 1773

Mark Morriss/Jamie McDonald Luminaire 020 7372 7123

Martin Simpson Trio Union Chanel

020 7226 1686

The Microdance Peel 020 8546 3516 Pearl Jam/The Hives/The Gaslight Anthem/Wolfmother Hyde Park 0870 166 3663

Peter Bentham And The Dinner Ladies Enterprise 020 7485 2659 Plaza De Funk/OLI DAB!/Oski 93 Feet East 020 7247 6095 Rachel Rahin Watershed 020 8540 0080

Rage DC/The Outbursts/Wonk Unit 12 Bar Club 020 7240 2622 Simon Sampson/Sabatta/Gesekki 100 Club 020 7636 0933

Spirit Of Play/King And The Olive Fields Buffalo Bar 020 7359 6191 Tim Woodburn Troubadour Club 020 7370 1434

Zalinski/Bright Spark Destroyer Barfly (Unstairs) 0870 907 0999 MANCHESTER

Carpe Diem Antwerp Mansion 0871 230 1094 Denise & The Loose Screw Band On The Wall 0161 832 6625

Feldspar Ruby Lounge 0161 834 1392 Figmo/Incassum/Visitor Club Academy 0161 832 1111 Greg Davies/Wayward Child

Roadhouse 0161 228 1789 Hockey FAC 251 0161 27 27 251 Joe Carnall & The Book Club Moho Live 0161 834 8180

The Middle East Deaf Institute 0161 330 4019 The Osmonds Evening News Arena 0161 950 5000

Tidy Hooker Night And Day Café 0161 236 1822 Tommy Fleming Waterside Arts

Centre 0161 912 5616 Transition Baby Attic 0161 236 6071 NEWCASTLE

The Outcome O2 Academy 2 0870 771 2000 WA

NORTHAMPTON Sir Black Newt Molly's Music Bar

01604 602442 NORWICH

Earl 16 Arts Centre 01603 660352 NOTTINGHAM Ganglians Bodega Social Club

08713 100000

OXFORD **Dead Jerichos** Wheatsheaf 01865 721156

0870 771 2000 WA

The Motherload/Relik Jericho Tavern 01865 311775 We Are Scientists 02 Academy

PICKERING

Keane Dalby Forest 0115 912 9130

ury Festival: Gorillaz/ Flaming Lips/Mos Def/Dizzee Rascal/Vampire Weekend/Snoop Dogg/Willie Nelson/Femi Kuti/ Rolf Harris/The Magic Numbers/ Peggy Sue/Beth Jeans Houghton/ Steve Mason/Local Natives/The Big Pink/Broken Bells/The xx/Turin Brakes/Nouvelle Vague/Bonobo/ Mariachi El Bronx/Matthew Herbert Big Band/The Stranglers/The Courteeners/Phoenix/La Roux/ Florence And The Machine/Hot Chin/Detroit Social Club/Tegan And Sara/Bombay Bicycle Club/ Kele/Ellie Goulding/Mumford & Sons/The Black Keys/Get Cape, Wear Cape, Fly/Sean Rowley/Good Shoes/The Bees/Mystery Jets/ Fanfarlo/Tubelord/Frank Turner/ Seth Lakeman/The Woodentops/

Goldheart Assembly Worthy Farm PRESTON

Hed/Club Smith The Mad Ferret 01772 257180

Simon & Oscar (Ocean Colour Scene) 53 Degrees 01772 893 000 READING

The Golden Hours Rising Sun Arts

Centre 0118 986 6788 RUGELEY Simply Red Cannock Chase Forest

0871 230 1094 SHEFFIELD The Broadcast/Francesqa

02 Academy 2 0870 771 2000 WA SOUTHAMPTON Jambo Reign Joiners 023 8022 5612

Logicaltramp Brook 023 8055 5366 STOKE ON TRENT

Vega Sugarmill 01782 214991 ST ALBANS

The Slaves Horn 01727 853143 SWINDON

A Tale Of Two Cities The Vic 01793 535713

Not Rocket Science The Rolleston 01793 534238 TUNBRIDGE WELLS

The UK Subs The Forum 08712 777101 WAKEFIELD

Lick The Dice Snooty Fox 01924 374455

VORK

01904 641 413

WOLVERHAMPTON **Futures** Slade Room 0870 320 7000

A Joker's Rage Fibbers 01904 651 250 Samba York The Duchess



SATURDAY

June 26



BARNSLEY

Exit Calm Civic Theatre 01226 206757 BATH

Tim And Sam's Tim And Sam **Band With Tim And Sam** Moles 01225 404445

BEDFORD

Chasing Melfina Esquires 01234 340120

RELFAST

Unicorn Kid Auntie Annie's 028 9050 1660

BIRMINGHAM

Broken Social Scene O2 Academy 2 0870 771 2000 WA

Paper Tigers/Lazy J Actress & Bishop 0121 236 7426

BRIGHTON

Elliot Minor Concorde 2 01273 673311

The Morning Benders Freebutt 01273 603974

BRISTOL

The Atomic Rays Reckless Engineer 0117 929 0425

Quack Quack Cube Cinema 0117 907 4190

CARDIFE

Deicide Millenium Music Hall 0871 230 1094

Paul McCartney Millennium Stadium 029 2022 4488

COLCHESTER

Dylan Smak And The Addicts The Twist 01206 562 453 CORK

Shane Johnson The Pavilion

00 35321 427 6228 DERBY

Gomez Venue 01332 203545

DUBLIN

Codes Academy 2 00 3531 877 9999 **Empire Saints** Whelan's 00 3531 475 9372

Get Up Kids Village 00 3531 475 9372 **EXETER**

Envy Cavern Club 01392 495370

GLASGOW Be A Familiar Stereo 0141 576 5018

Perduramo O2 Academy 2 0870 771 2000 WA

Pink Hampden Park 0141 620 4000 Potential Strangers 13th Note Café 0141 553 1638

The Rudiments 02 ABC2 0141 204 5151 WA

Sound Of Guns King Tut's Wah Wah Hut 0141 221 5279

GUILDFORD

Hipslinky Boileroom 01483 440022 HEBDEN BRIDGE

Kissmet Trades Club 01422 845265 LEEDS

Big Fat Kill The Owl 0113 256 5242 Ganglians Brudenell Social Club

0113 243 5866 The Prowlers New Roscoe 0113 246 0778

Shady Dealz Thornhill Arms



LONDON

Bon Jovi The O2 0870 701 4444 Crimson Sky Peel 020 8546 3516 The Custard Jazz Sextet 100 Club 020 7636 0933

Desecration Underworld 020 7482 1932

Esoterica/Godsized/Diva Suicide/ Inner Eden Scala 020 7833 2022 Ezekiel Butler/Outakes/Panda

Party Dublin Castle 020 7485 1773 Filthy Whisky Monto Water Rats

020 7837 4412 The Gaslight Anthem O2 Academy Brixton 0870 771 2000 WA

Johnny Foreigner/Philadelphia Grand Jury/Black Daniel 93 Feet East 020 7247 6095

Man Like Me/Golden Bug Proud Galleries 020 7482 3867

The Mattless Boys Good Ship 020 7372 2544

Mystery Girl/Channel Cairo The Lexington 020 7837 5387

One Party State Barfly

0870 907 0999

Plastician Rhythm Factory 020 7247 9386

Saving Time/Keklexy Hope & Anchor 020 7354 1312

Scared To Dance King's Cross Social Club 0207 278 4252

The Slips/Kids On Bridges Barfly (Upstairs) 0870 907 0999 Stevie Wonder/Jamiroquai/ James Morrison/Corinne Bailev Rae Hyde Park 0870 166 3663 Sunlightsquare Jazz Café

020 7916 6060 **Talvin Singh** Cargo 0207 749 7840

MANCHESTER

The Hold Steady Academy 2 0161 832 1111

Jeff Klein Roadhouse 0161 228 1789 Steve Dalzell Band On The Wall 0161 832 6625

The Volantes/Selfish Lovers Night And Day Café 0161 236 1822

NEWPORT

The Opressed TJ's 01633 216608 NOTTINGHAM

Arcanite Reaper Maze 0115 947 5650 Toxic Federation/Skeleton Crew Rescue Rooms 0115 958 8484

PICKERING

Simply Red Dalby Forest 0115 912 9130

PILTON

Glastonbury Festival: Muse/Pet Shop Boys/Scissor Sisters/Shakira/ Thea Gilmore/Frank Turner/Billy Bragg/Band Of Skulls/Holy Fuck/ Blood Red Shoes/Cate Le Bon/ Cherry Ghost/The Avett Brothers/ The Unthanks/Alabama 3/Don Letts/Foreign Beggars/N-Dubz/ Chipmunk/Kelis/Roll Deep/ Tinie Tempah/Giggs/Chiddy Bang/Midlake/Laura Marling/Candi Staton/Stornoway/Beach House/ The Strange Boys/Frankie & The Heartstrings/The Ballad of Britain/ Here We Go Magic/I Blame Coco/ Imelda May/The Leisure Society/ Ellen & The Escapades/Jon Allen/ George Clinton And Parliament/ Funkadelic/The Phenomenal Handclap Band/Brother Ali/Jamie T/The xx/Foals/Marina And The Diamonds/Delphic/Wild Beasts/ Field Music/Cymbals Eat Guitars/ The Dead Weather/Editors/ The Cribs/The National/Kate Nash/Reef/Two Door Cinema Club/ Seasick Steve/Jackson Browne/ Lightning Seeds/Tinchy Stryder Worthy Farm

READING

Dead Mask Club Oakford Social Club 0116 255 3956

RUGELEY

Keane Cannock Chase Forest 0871 230 1094

SOUTHAMPTON

The Retake Joiners 023 8022 5612 **Rufus Stone** Brook 023 8055 5366

SWINDON

Dodging The Bullet The Furnace 01793 534238 The Mill The Rolleston 01793 534238

WINCHESTER Our Lost Infantry Railway Inn

01962 867795 VORK

Jesse Malin Fibbers 01904 651 250

SUNDAY

June 27

BOURNEMOUTH

Throats Ibar 01202 209727

BRIGHTON

Breakestra Concorde 2 01273 673311 RRISTOL

Show It Off/Sleening with Satellites Louisiana 0117 926 5978

CARDIFF

Kate McGill Clwb Ifor Bach 029 2023 2199

CORK

The Fox Hunt The Pavilion 00 35321 427 6228

Scuba Divers Cyprus Avenue 00 35321 427 6165

DUBLIN

Leona Lewis The O2 01 819 8888 GLASGOW

Beecake 02 ABC2 0141 204 5151 WA

The Dead Weather 02 ABC 0870 903 3444 WA

The Forgotten Works Stereo 0141 576 5018

Marshall Chipped 13th Note Café 0141 553 1638 Passenger King Tut's Wah Wah Hut 0141 221 5279

HEMEL HEMPSTEAD

Hijack White Hart 01442 265 863 HITCHIN

Droome Club 85 01462 432767 LONDON

Al Green The O2 0870 701 4444 Edd Garratt Good Ship 020 7372 2544 Francesga Barfly (Unstairs) 0870 907 0999 +14

Ganglians/Prize Pets Barden's Boudoir 0770 865 6633

Guana Batz Ace Café 020 8961 1000 Orphaned Land Underworld 020 7482 1932

Paul McCartney/Croshy, Stills And Nash/Crowded House/Elvis Costello

Hyde Park 0870 166 3663 Shag Nasty/UK Vomit/Condition Dead Dublin Castle 020 7485 1773 Tai Chai Swayze/Philadelphia Grand Jury/Hot Japanese Girl Windmill 020 8671 0700

Vince McCann 12 Bar Club 020 7240 2622

MANCHESTER

The Hostiles/Cartoon Violence/ Kickback Retro Bar 0161 274 4892 Ivyrise/The Broadcast Moho Live 0161 834 8180

NOTTINGHAM

Disorder Maze 0115 947 5650 **PILTON**

Glastonbury Festival: Frightened Rabbit/Stevie Wonder/Faithless/ Jack Johnson/Imelda May/Gomez/ Levellers/Alabama 3/Hudson Mohawke/Four Tet/Magnetic Man/ Stanton Warriors/Toddla T/Jaguar Skills/Killaflaw/Virus Syndicate/ Crystal Castles/Professor Green/ Naive New Beaters/Crystal Fighters/We Have Band/Primary 1/Inko Dancers/Empire Of The Sun/The Dirty Projectors/Tony Allen/Archie Bronson Outfit/

Beak>/Portico Quartet/Fionn Regan/Avi Buffalo/Villagers/ The Travelling Band/Joel Rafael/ Robinson/Fisherman's Friend/ Mavhew/Rodrigo Y Gabriela/ Staff Renda Rilili/Dr John & The Lower 911/Tunng/The Bees/ Dizraeli And The Small Gods/Ash/ Julian Casablancas/Broken Social Scene/Gang Of Four/The Drums/ Holy Fuck/These New Puritans/ Everything Everything/Black Cherry/Dan Mangan/Orbital/ LCD Soundsystem/MGMT/We Are Scientists/Grizzly Bear/The Temper Trap/The Hold Steady/Ray Davies/ Slash/Norah Jones/Paloma Faith/ **Yeovil Town Band** Worthy Farm

ROMSEY Simply Red Broadlands

0115 912 9000 SHEFFIELD

Deicide Corporation 0114 276 0262

SOUTHAMPTON Adelaide's Cape Hamptons Bar

07919 253 508 Echo Joiners 023 8022 5612

Summers/Fearne Brook 023 8055 5366

WOLVERHAMPTON

Jesse Malin Slade Room 0870 320 7000 Tinie Tempah/Wiley/McLean

Civic Hall 01902 552121

VORK **Jeff Klein** Fibbers 01904 651 250



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MONDAY



BIRMINGHAM

Kate McGill Flapper 0121 236 2421 **BRIGHTON**

The Middle East Freebutt 01273 603974

Jackdaw Mr Wolf's 0117 927 3221 John Illslev O2 Academy 2 0870 771 2000 WA

Kilimanjaro Louisiana 0117 926 5978

CAMBRIDGE

Chipmunk Corn Exchange 01223 357851

CARDIFF

Unicorn Kid Barfly 029 2066 7658 +14 DUBLIN

Kenny White Whelan's

00 3531 475 9372

GLASGOW

The Features King Tut's Wah Wah Hut 0141 221 5279

Get Up Kids Cathouse 0141 248 6606 **GUILDFORD**

The Flacks Boileroom 01483 440022 HATFIELD

The Broadcast/Francesga/Tiger Please The Forum 0844 477 2000

LEEDS

Andy Stephenson New Inn 0113 253 3486 Mountain Man Nation Of

Shopkeepers 0113 203 1831

LIVERPOOL

Midlake/John Grant O2 Academy 0870 771 2000 WA

LONDON

David Studdert 12 Bar Club 020 7240 2622

The Dead Weather Roundhouse 020 7482 7318

Serpentine Sessions Grizzly Bear/ Efterklang/Here We Go Magic/

Magic Arm/Memoryhouse Hvde Park 0870 166 3663 The Hundred Days Dublin Castle 020 7485 1773

Ice Blackbirds Old Blue Last 020 7613 2478

Jason Jermaine 93 Feet East 020 7247 6095

Jay Craig And His Orchestra 100 Club 020 7636 0933 Playing For Change Jazz Café

020 7916 6060

Sonace/Drak/Church Of The

Wolf/Spirityus Hope & Anchor 020 7354 1312

MANCHESTER

Broken Social Scene Academy 2

Evergreen Terrace Moho Live

0161 834 8180 Koffin Kats Retro Bar 0161 274 4892 The Morning Benders Night And Day

Café 0161 236 1822 Scissor Sisters Apollo 0870 401 8000 We Are Scientists Deaf Institute 0161 330 4019

NORWICH

Breakestra Arts Centre 01603 660352

NOTTINGHAM

Jesse Malin Rescue Rooms 0115 958 8484 SHEFFIELD

Simon McBride Corporation

0114 276 0262 **STOKE ON TRENT**

Ingested Sugarmill 01782 214991

WOLVERHAMPTON Blondie Civic Hall 01902 552121

TUESDAY

June 29

BIRMINGHAM

Envy Of The State O2 Academy 3 0870 771 2000 **WA**

The Features Hare And Hounds 0121 444 2081

CAMBRIDGE

Tony Hall Portland Arms

CARDIFF

Clwb Ifor Bach 029 2023 2199

Jack Johnson International Arena 029 2022 4488

The Victorian English Gentlemen's

DUBLIN

Robert Cray Olympia

FOLKESTONE

01303 253193

0141 553 1638

The Morning Benders King Tut's Wah Wah Hut 0141 221 5279

GUILDFORD

Hot Club De Paris Boileroom 01483 440022

IPSWICH

0115 912 9000

Get Up Kids Cockpit

0113 244 3446

0113 286 2048

LEICESTER

0116 251 0080

The Drums Junction 01223 511511

Attack Attack/Straight Lines

Club Arts Institute 0871 230 1094

Leona Lewis The 02 01 819 8888 00 3531 679 3323

Slash Vicar St 00 3531 889 4900

Ozzy Osbourne Leas Cliff Hall

GLASGOW

The Koffin Kats 13th Note Café

Pink Portman Road

LEEDS

Rommi Smith Garforth Liberal Club

Kristy Gallacher Musician

LIVERPOOL

Rodrigo Y Gabriela O2 Academy

0870 771 2000 WA LONDON

Applicants/Pope Joan/The Minutes

Old Blue Last 020 7613 2478 Canadian Tenors Union Chapel 020 7226 1686

Circles Buffalo Bar 020 7359 6191 Expatriate Hoxton Square Bar & Kitchen 020 7613 0709

Gwendolen Chatfield Troubadour Club 020 7370 1434 Imelda May Borderline

020 7734 5547 The Invasion Of... Arts Club

020 7460 4459 Jackson Browne Royal Albert Hall

020 7580 8212 Juliv Black 12 Bar Club 020 7240 2622 Lazare Dublin Castle 020 7485 1773

Melissa Etheridge O2 Shepherds Bush Empire 0870 771 2000 Memory House White Heat @

Madame Jo Jo's 020 7734 2473 **Mike Doughty** Underbelly 0207 613 3105

Mirrors/The Chakras Barfly (Upstairs) 0870 907 0999 Nightfires Hope & Anchor 020 7354 1312

Nursery Of Naughtiness 93 Feet East 020 7247 6095

Serpentine Sessions Patti Smith Fionn Regan/Dawn Kinnard/The Boy Who Trapped The Sun/Eliza **Doolittle Hvde Park 0870 166 3663** Scarlet Soho Rhythm Factory 020 7247 9386

Seth Lakeman Jazz Café

020 7916 6060 Simon McBride Underworld

020 7482 1932 Waifs And Strays Good Ship

020 7372 2544 MANCHESTER

Earth Crisis Moho Live 0161 834 8180

Johnny Flynn & The Sussex Wit Academy 3 0161 832 1111

Neon Asylum Night And Day Café 0161 236 1822

Stevie Wonder Evening News Arena 0161 950 5000

NEWCASTLE

Jesse Malin O2 Academy 2 0870 771 2000 WA

NORWICH

Alan Barnes The Green Man 01603 782693

The Strange Boys Arts Centre 01603 660352

NOTTINGHAM

Broken Social Scene Rescue Rooms 0115 958 8484

OXFORD

The Broadcast O2 Academy 2

0870 771 2000 WA The Gaslight Anthem O2 Academy

0870 771 2000 W **PORTSMOUTH**

Vaughan King Wedgewood Rooms 023 9286 3911

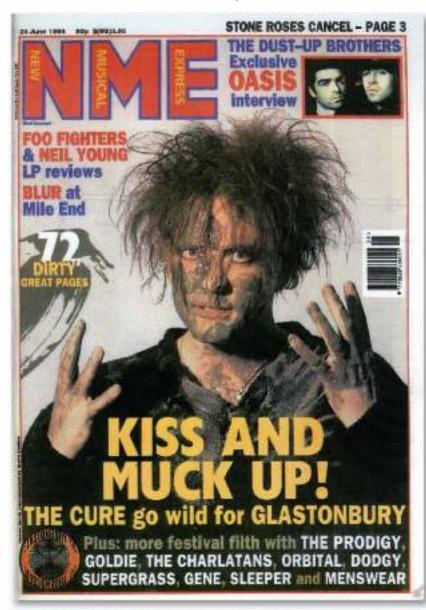
SHEFFIELD Midlake/John Grant Leadmill

0114 221 2828 SOUTHEND Blondie Cliffs Pavilion 01702 351135



THIS WEEK IN 1995

CURING PILTON. LOVE IS THE DRUG. FURRY FANS





LOVE ON THE ROCKS

While Britpop is about to reach the peak of its powers on a farm in the west of England, one of grunge's biggest figures is hospitalised after a drug overdose. "A spokesman for Courtney Love stressed that the incident is not serious," runs the report. "Also, if the incident had been heroin-related the police would have been notified."



ANIMAL MAGIC

"We didn't want a one-word name like all these other groups," Gruff Rhys tells Simon Williams in Super Furry Animals' first ever NME interview. "We wanted a name like New York Dolls!" Also declared is the fact that they are "not interested in any crossover music - you're either rock'n'roll or a techno band, and we're keeping it lean and mean."

ROBERT HEADLINERS

he big story at Glasto '95, of course, is that The Stone Roses have pulled out and Oasis are stepping up to the Friday night Pyramid Stage headline slot... already. Little is said about the act who will close the festival, perhaps because they're so obviously going to be great.

"Glastonbury is a huge commercial enterprise, and we're part of it," Robert Smith tells NME days before the 25th anniversary of Michael Eavis' party. "I feel kind of guilty about that sometimes, as though people are being forced to go to Glastonbury to see us. Miserable old goth? Well, no actually. He adds: "You have your head stuck firmly in the Glastonbury mud if you don't see anything there that fires your imagination." And then runs through The Cure's hangover cure. "Rice Krispies with milk and cheese grated on top of it. And then chilli is added onto it when it comes out of the microwave. Honestly!"

Robert, though, will not be persuaded into wandering around the site soaking up the 'vibes'. "It would take one person coming up and saying, 'It's YOU, isn't it?' and it would get uncomfortable. I wish I could be a punter sometimes. But then again, I don't, because then I wouldn't be in a group that's playing at Glastonbury."

ALSO IN THE ISSUE THAT WEEK

- A feature on Oasis is headlined with the Noel quote: "I see it as three albums and that's it".
- · Supergrass, Gene, Sleeper, The Verve, Orbital, Dodgy, Urge Overkill, Galliano, Menswear and The Charlatans offer their Glasto survival tips. "If your tent is stolen, just try and find some pills," offers Tim Burgess.
- Goldie declares: "Anyone in Massive Attack could tell you I used to walk around Bristol with a long overcoat and a sawn-off. I was a cunt."
- · Foo Fighters' self-titled debut album is awarded nine out of 10. "That he is so remarkably gifted is astonishing," writes John Mulvey. "This is one spin-off band really worth celebrating."



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NME EDITORIAL

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TAXING THE FINEST MINDS IN ROCK'N'ROLL FOR SIX DECADES

Compiled by Trevor Hungerford



A BAG OF NME SWAG



CLUES ACROSS

1+15A Pray to god that these are the last words we'll hear from The Drums (7-3-4-4) 6+10A Rock'n'roll star portrayed by Carl Barât in the 2009 movie Telstar (4-7)

11 Someone who had pleasure in going around with Athlete (7)

12 Russian girl pop duo whose 'All The Things She Said' was a UK number one (4)

13+22D "Take me down to the . where the grass is green and the girls are pretty", Guns N'Roses (8-4)

15 (See 1 across)

17 (See 33 across)

18 Jon Spencer Blues Explosion album or supplier of gadgets in the *Looney Tunes* cartoons (4) 20 The name on Ali Farka Toure album is

somehow A. Evans (6) 22 The company is alright within Arctic Monkeys (4)

23 Frankie _____, voice of The Four Seasons, had hit with the theme from *Grease* (5)

25 We tell Orb to reform into US alternative rock

27 Monster of a band formed by ex-Libertines

27 Monster of a band formed by ex-Liber times
John Hassall in 2004 (4)
29 Those hanging around in wait for punk band
who 'Ain't Got A Clue' (7)
30 Knock The Wannadies when they have a

successful release (3)

32 She's due at the start of the event, and there

32 site stude at the start of the event, and then the night before (3)
33+17A Maybe it's chilly, man, in the 'United States Of Whatever' (4-5)
34 We sat around listening to Nelly's music (5)

35 Starting in Rochester, they made a 'Journey To The Centre Of Brixton' (1-1-1)

CLUES DOWN

1 If set ever gets changed to include a Chapel Club number (4-5)

2+25D James' number for campanologists (4-3-5)
3 Scottish band whose debut album was nominated for the 2007 Mercury Music Prize (4)
4 "Working for the_____, you know you're wasting your time", The Specials (3-4)

5 The drumming Followill from Kings Of Leon (6) 7+14D A remastered version of this Rolling Stones album has just been released

8 I hear stinker of a remix from hardcore band (5-7) 9 I'll get into re-working a clue for Little Richard

number (7) 14 (See 7 down)

14 (see Y down)
16 "I'm not saying it was your fault, although you
could have done more/Oh, you're so _____, 2006 (5)
19 'Respectable' hitmaking '80s duo ____ & Kim (3)
21 "Did you have to go to jail, put your house up for sale?", 2006 and 2007 (7) 22 (See 13 across)

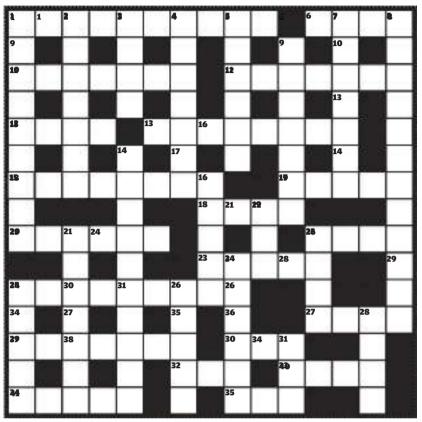
24 Namely a connection between Hard-Fi. Oasis and Dexy's Midnight Runners (6) 25 (See 2 down)

26+28D The Black Crowes performing at a more sensible age (5-4) 31 An 'Unpretty' girl act (3)

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Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, June 29, 2010, to the following address: Crossword, NME, 4th Floor, Blue Fin Building, 110 Southwark Street, London SE1 OSU.

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



MAY 29 ANSWERS

ACROSS

1 Die By The Drop, 9 Unplugged, 10+30A Laura Marling, 11 Kooks, 12 Dreamtime, 14 I Am One, 16 Angels, 18 Gloves, 19+31A Long Blondes, 21 Atom, 23 Toto, 24 Sea, 26 Morris, 33 Wham.

Drunk Girls, 2 Employment, 3 Your Song, 4+22D Hug My Soul, 5 Dr Dre, 6 Only Man, 7+32A Lupine Howl, 8 Waters, 13 Reeves, 15 Elbow, 16 As I Am, 17 Leo, 20 Golding, 21 Alright, 25 Whale, 28 Cash, 29+27A Slim Shady, 30 Mew.



SEVEN INCH STORIES BY PHILLIP MARSDEN









FANMAIL

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

Edited by Emily Mackay









LETTERS@NME.COM FACEBOOK.COM/ NMEMAGAZINE

TWITTER.COM/ NMEMAGAZINE

NME.COM/BLOGS



KELE NO MATES

From: Julia Christmas To: NME

I am sick and tired of everyone moaning about the new direction Kele has taken with his music (NME, 12 June). Many artists decide to go solo after being in a band and usually choose to stick to the same genre of music they are already familiar with. Kele Okereke has been brave and chosen a totally different genre to Bloc Party and a completely new style. Of course, it's not going to be to all of his fans' taste, but surely it's something to be admired? After being in an indie rock band for a good few years I think it's brilliant that he's chosen to come out of his shell and do something so incomparable. People need to stop seeing Kele as just the 'Bloc Party lead vocalist' but as a solo artist with a lot of talent.

NME's response...

From: NME

To: Julia Christmas

I couldn't agree more, Julia. 'The Boxer' hasn't had the easiest of receptions in the *NME* office, with reactions ranging from hands-in-the-air to eyebrows-in-the-hairline, but one thing it wasn't was predictable. I personally thought it was a massively enjoyable dance-pop record; the only problem I had was that it often sounded, in the same way as parts of 'Intimacy' did, like a massively enjoyable dance-pop record from 1997. There might have been even more moaning for you to deal with, but I'd have preferred it to be even weirder, further outside the box and fearlessly Bloc-fan-scaring. Talking of fearless… - EM

Get in touch at the above addresses. Winners should email letters@nme.com

GETTING THE FEAR (OR NOT)

From: electrogirl97 To: NME

Your Fearless 50 list (NME, June 12) - I was happy that The Horrors were in there. Romain Gavras' interview was amazing.

From: NME To: electrogirl97 Glad you were pleased. There were, as always, some

There were, as always, some who weren't... - EM

From: Geoff Hutchings To: NME

There seems to be some confusion in your hive mind between the concept of fearlessness and that of cluelessness, if your latest list is anything to go by. Rusko seems to have cut his own hair using a lawnmower and has stolen his clothes from that tool off CBBC, so fair play for including him. And Damon Albarn is in a band with big monsters, so he must be hard to terrify. Kele, however, seems to have swapped his band for a session engineer and some of his guitars for keyboards. Why, that's almost like running into a burning building to rescue a young family from certain death.

From: NME To: Geoff Hutchings

Now, while I am sure that stepping out of the house looking like Fido Dido every day makes Rusko's life a nonstop pas-de-deux with doom, it takes no small degree of fearlessness to sound like The Crystal Method in 2010. In all seriousness, Kele has taken a risk here, hasn't he? Your typical Bloc Party follower is hardly a connoisseur of the banging choon, and he is at risk of alienating the fanbase he'd built up... no props for Kels? - EM

From: Geoff Hutchings To: NME

I genuinely think it takes courage to dress like Rusko. Have you ever tried wearing a Union Jack as a cape and three pairs of sunglasses at the same time if you are anywhere other than a student union during freshers' week? What happens when he has to go on tour visiting Sheffield or Hull and then has to walk to the 24-hour garage for cigarette papers dressed like **Fuck Rogers In The Late** 20th Century? Kele - yeah, sure, I really like his new album, but fellow Blocheads like me will already have heard the Weird Science remix of 'Helicopter' with Peaches, not to mention entire albums' worth of other remixes. I guess I was just disappointed that there hadn't been a 'fearless' engagement with some raw, cutting-edge dance like aqua crunk or, dare I say it, dubstep.

STROKES OF GENIUS

From: James Lewis To: NME

Just wanted to say that The Strokes at Dingwalls was the best gig I've ever been to (NME, June 19). They played an almost perfect 'greatest hits' set, and the fact that it was in a tiny venue, with sweat dripping off the ceiling, made it so much better than seeing them in a field with 50,000 others. Zane Lowe summed it up perfectly when he turned to me and said, 'This is a pretty awesome place to be right now!' Too fucking right!

From: Matt Adams To: NME

After having been lucky enough to see The Strokes live at RockNess all I can say is – wow! Words fail to express how fucking unbelievable it was, and I'm sure the whole crowd would agree. If only Julian would abandon his solo career and let us see the band together more often. I doubt any act at T In The Park this year will come close to the performance put on by them and I can only pray that a nationwide arena tour is on the cards. C'mon Julian. vou know you want to ...

From: NME To: Matt Adams. James Lewis

Glad to hear you both had a great time at The Strokes' comeback shows... But you seem to have different opinions as to the best way to experience them; small venue or big arena? Do The Strokes now need a bigger space? Or do you want to be close enough to measure the curl of Julian's lip with a protractor? But, whether it's big or small, when it comes to The Strokes, some boys just want to have puns. Right, Ryan? - EM

From: Ryan Bradley Cole To: NME

I think that The Strokes' live comehack must have set the room on fire. In the modern age, the way it is, I can't win. I suppose the end has no end! Although it's hard to explain, someday meet me in the bathroom - alone, together - 15 minutes. And I'll tell you what it's like being barely legal with modern girls and old fashioned men. You talk way too much anyway.

From: NME

To: Ryan Bradley Cole Impressive. The last line has the added bonus of being certifiably true in this case. The middle bit, though, sounded weirdly like a Suede lyric... that's a degree of separation I didn't see coming. Talking of Suede...

From: NME To: 72,422 Twitter followers

It's been quite a week for a variety of real and fake Britpop-era celebs popping up on Twitter. Hasn't it, folks? - EM

From: Jessica Ortiz To: NME

My favourite was http:// twitter.com/JEFrisch because she be talkin' smack about @grahamcoxon



STALKER

From: qianjin825 To: NME

"Hi, I think I'm the first Chinese girl that's ever sent in a pic! This is me with These New Puritans at the West Lake Music Festival in Hangzhou. Brilliant!"

From: NME

To: Jessica Ortiz

Ha! Surely talking smack about Graham Coxon is a bit like poking a three-legged asthmatic puppy until it falls over, though? Oh, wait, I'm doing it now... Anyway, this week I've also discovered what I think is probably the real Justine Frischmann (INDIE FANGIRL SWOON) and the best fake musician Twitter I've seen since @ nickcave in the form of @ reallybanderson. To wit: From: @reallybanderson To: @NMEmagazine (among others)

Talking to a guy in a lift once. "What you do for a living?" I asked, "Butcher." he replied. "What do you do for a living?" I said gruffly. From: @NMEmagazine To: @reallybanderson Genius.

MYSTERIES OF THE NEAR **FUTURE**

From: Martin Sutton To: NME

In the photo on p8 of the June 5 issue, in white letters on Jamie Klaxons' guitar are the intriguing words: 'Ou est mon rochon d'inde'. Now, with my schoolbov French. I'd guess this is supposed to mean, 'Where is my indie rock'. Though heaven knows what that means! But the mystery deepens when you know that rock is *rocher* in French, and 'd'inde means Indian. Any hope of some

From: NME **To: Martin Sutton** Fortunately, the decoding of indie's cryptic mysteries is

enlightenment here, guys?

one of my specialities. I put my panglottal literary detective skills to work

Web SlingingThe highlight of this week's NME.COM blogs

WHYI HATE THE WORLD CUP

Summoning up fake enthusiasm for ver byootiful gayme is a practice I have long since dispensed with, and I'd rather hoped the rest of the nation might've decided to finally give it a rest too.

No such luck. As that time of the decade approaches, and the International Millionaire Spitroasting Conference descends on South Africa, the entire British way of life is about to undergo a collective aneurysm. Even Glastonbury will soon suffer the indignity of big screens showing big games, while your favourite art-punk act is rendered as a far-off din playing to a crowd of three on the Park Stage...

It is not outsider culture. It is the opposite. It's homogeneity as culture. Its central message is that you are not an individual, but a tiny cog that delivers unqualified obedience to club and country. And that you must therefore on all occasions leave your brains at the stadium door. Read Gavin Haynes' full blog at NME.COM

Best of the responses... Serge from Kasabian was going to be a footballer and look how shite they are. **KingSandwell**

> Read Eduardo Galeano. He writes very eloquently about how football impacts on life, and its massive significance. The skills of Zidane will

than the majority of music. RedThom

There will never be a pop musician as wild, controversial or worshipped as Maradona. Music is great fun. But football - to millions of individuals across the

globe - is religion.

Football is a boring load of bollocks. In the old days (early '80s) maybe it was they're all millionaires I Baz



worth supporting. But now couldn't care less about it.



"The 'C' has fallen off and makes it look like an 'R'. It's 'cochon d'indie' - guinea pig. Where is my guinea pig? All cleared up! Public service skillz; I has 'em - EM

From: Martin Sutton To: NME

Thanks for clearing up un mystere, as these French say, but you've only gone and opened up another! Where is Jamie's guinea pig? Was it pignapped prior to the concert? I think your readers deserve to know the truth.

From: NME To: Martin

Sadly Jamie is unavailable for further comment at this moment in time, but I feel the universe is trying to offer us a clue in the form of the Google ad that just popped up at the top of this email frame: "Guinea Pig Cages & More - www. zooplus.co.uk/guinea pig cages - Huge range and free P&P over £19!" Personally, I sense the evil hand of MGMT at work. Steal the thunder of difficult-secondalbum comeback from us, would you?! Look to your pets, limeys! Maybe - EM

STALKER

From: Donna

To: NME "Hello, this is my mates Lloyd and Ben at RockNess with one of The Maccabees. Not sure which one!"



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DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING AN OLD HIPPY'S MEMORY AFTER A LIFETIME OF GLASTO

This Week

QUESTION 1

At the first ever Glastonbury in September 1970, T-Rex stepped in at the last minute as headliners. Who was it who pulled out?

"The Kinks. Didn't like Melody Maker's headline: Kinks To Play Mini Festival. They didn't like idea of a 'mini festival'. They were offended by that, and I can't blame them. 'cos 'Lola' was Number One at the time. So they produced four medical certificates to say they all had larvngitis, even the drummer! I thought this is how it is; rock'n'roll - and they're all gonna be flakey!" Correct

QUESTION 2

Which song did The Smiths open with at their 1984 Glastonbury performance? "I went to Bristol University Students' Union to see The Smiths the October before. The moment they came onstage I knew they were going be absolutely huge and so afterwards I asked them to do Glastonbury the following year. In those days, Glastonbury was just an old hippy festival, so when they went on, everyone started rushing up. Morrissey was beckoning people up onstage and, of course, there was no security. So they had to stop the set and only played for half an hour, so we actually lost the best set we would have ever had. I'm going to guess the first song was 'Nowhere Fast'."

Correct

QUESTION 3

Which artist's 2007 song featured the lyric: "Give me a festival and I'll be your Glastonbury star". "I've no idea actually."

It was Amy Macdonald's 'Let's Start A Band'

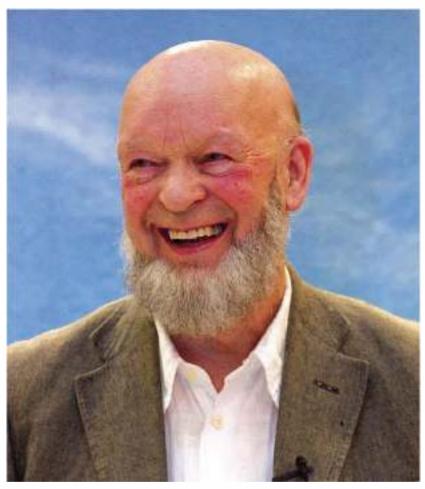


QUESTION 4

Who replaced The Stone Roses as Saturday night Pyramid Stage headliners in 1995?

"Pulp! The Stone Roses did the Pilton Party the year before. It was fantastic, we had the full set from them and they all turned up for that. God, I wished I'd filmed that. So then they pulled out and Jarvis Cocker stood there with Pulp, it really was an amazing success. It

MICHAEL EAVIS



just worked. He's an all-time hero." Correct - although the Roses actually played the Pilton Party in Sept '95, the same year they should have played Glasto

QUESTION 5

How many times have the Levellers appeared at Glastonbury?

"God knows! Too many times, I would say! I had a bit of a barney with the singer once over the travellers' convoy, he was slagging me off saying it was all my fault and that we didn't get everybody in. He has apologised to me several times since, so I don't hold it against him, but they're always good for a laugh. People would always watch them whenever they played. Half a dozen times?" Wrong, it's been eight times so far

QUESTION 6

In 2005, which band's (very inebriated) singer said to the Pyramid Stage crowd: "D'you wanna hear The Stone Roses? Well, you should have been here 15 years ago, you lazy bastards."

"(Laughs) He's terrific, he's a great singer, I love his songs, Bobby Gillespie! One of my alltime favourites, Primal Scream. He was a bit drunk and was slagging everyone off, so security wanted to take him off. He was only being funny, but I had such a job trying to get the security to leave him alone. I was pleading with them that he was a great chap. So he came offstage that night and went to an all-night party. He stayed right through 'til the early hours of the morning. But he's a great chap, in my eyes he's a real star." Correct

QUESTION 7

How much did a ticket to Glastonbury cost in 1987? "Erm 20, 21 quid?" Correct, it was £21

QUESTION 8

Which band in 1999 requested (and were given) their own personal backstage

"It's not actually true, that story. It's one of the girls backstage, they were being a bit protective of Manic Street Preachers, she might have been a Manics fan. She wanted them to feel a bit special, but they didn't even know about it."

Correct



QUESTION 9

Oasis made their first appearance on the NME Stage at Glastonbury in 1994. Can you name either the band who played immediately before them, or immediately after them?

"That was Oasis' best ever set at Glastonbury. No-one knew who they were, so there was no ego or anything. They just got on with it and they were absolutely brilliant. It was around the time of Britpop, wasn't it, so I'm guessing someone like Echobelly? It rings a bell."

Correct, they played before; Credit To The Nation were on afterwards

QUESTION 10

The Pyramid Stage headliners are: Friday, Psychedelic Furs; Saturday, The Cure; Sunday, Level 42. What year is it? "Definitely the '80s! I'm going to say it was 1986."

Correct



"That's very good, I didn't get that at school. I can remember most of the festivals individually. Did I think I'd still be organising Glastonbury after 40 years? No way!"

