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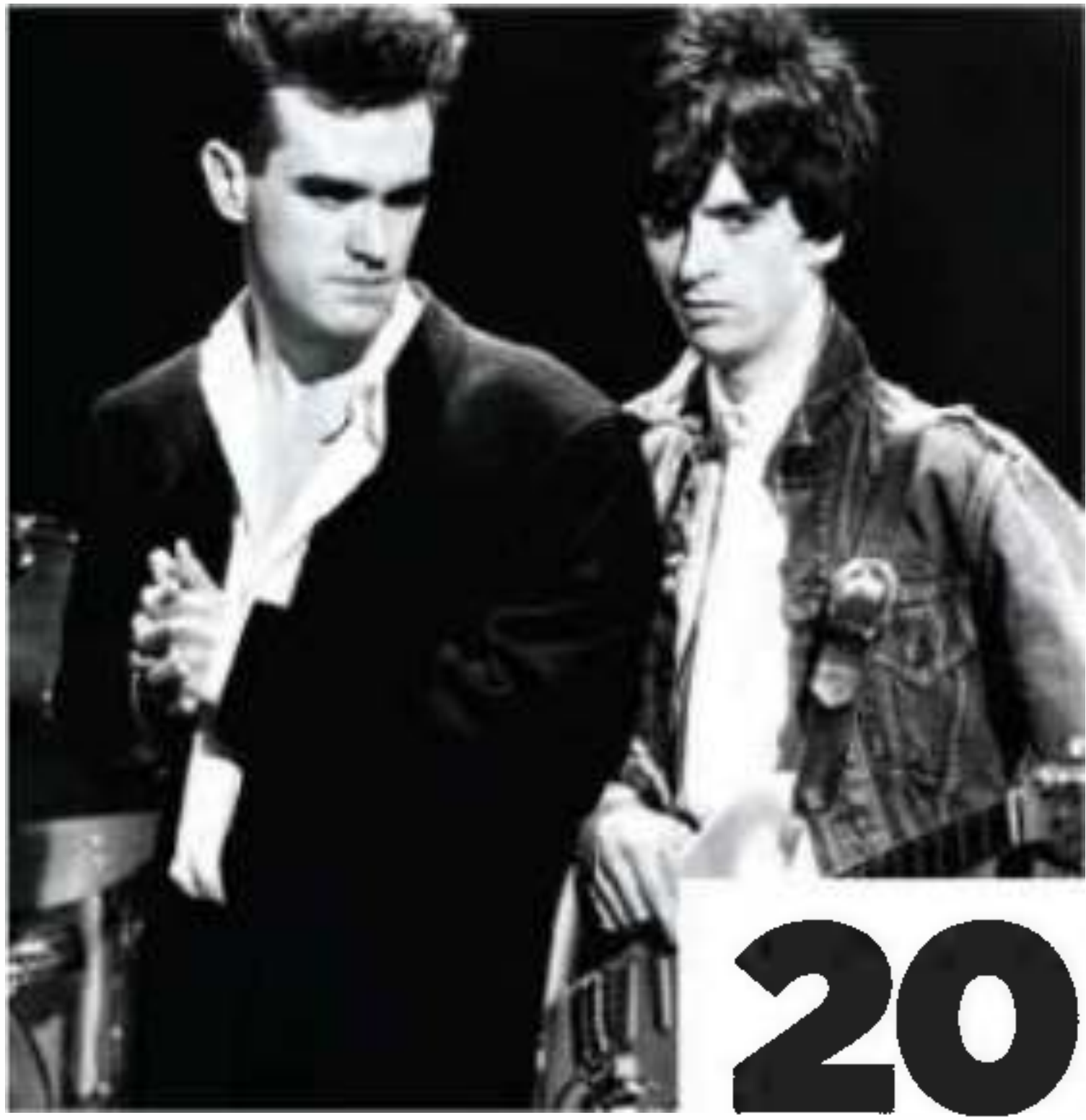
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ON REPEAT

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

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TRACK
OF
THE
WEEK

BJÖRK

Crystalline

With Radiohead delivering their albums by electronic carrier pigeon and Kaiser Chiefs turning their fans into label bosses, Björk has gone one step further with her forthcoming seventh album, 'Biophilia', packaging it in a way that actually aims to enhance the listening experience. As well as being released normally, 'Biophilia' will be the first ever "app album", created for the iPad and featuring individual, fully interactive apps for each of its 10 songs. If this all sounds a bit *Tomorrow's World*,

it's important to consider that one track, 'Virus', is a love song between the titular organism and a cell, the conclusion being that love literally kills. Oh, and in the app the cells mouth along to the chorus.

Delicate and twinkling, you'd call this 'crystalline' had she not got there first

In terms of musical direction, information has been scarce – until last week when a 30-second clip emerged of Björk driving from Keflavik Airport to Reykjavik, listening to the first single 'Crystalline' in her car. More delicate and twinkling than the crunchy beats of 2007's 'Volta', it glides along on a calm swirl of beats you'd want to describe as 'crystalline' had she not got there first, that voice soaring, "*It's the sparkle you calm, when you conquer anxiety*". With 'Björk-esque' rivalling 'sounds like Kate Bush' in the kooky-female-singer-cliché shorthand stakes, it's grand to have the original back at last.

Michael Cragg, writer



FLORENCE + THE MACHINE

Not Fade Away

Flo has her way with this Buddy Holly original, reeling in the histrionic hollers for a husky shuffle that detonates a controlled blues explosion. Laced with Bourbon Street-worthy, boozy jazz parps and some scattergun drums, it's something of a return to her own roots, as well as Buddy's.

Leonie Cooper, Deputy News Editor

BEYONCÉ

Love On Top

True enough, the sophisticated (whisper it, slightly dull) 4th album sees Beyoncé largely vacate her position as the token choice for people who'd probably rather be listening to indie. But while she's reverted to a classic template, she's still prone to moments of genius like this low-slung cut, which mainlines peak-period Mary J Blige.

Dan Martin, writer

JAMIE XX

Beat For

Jamie really isn't getting the hang of this 'time off' lark. Having remixed the late Gil Scott-Heron, Adele and everyone else in between, finally his first solo single drops. Backing the already familiar 'Far Nearer', 'Beat For' is precise, ghostly and sinister in the extreme, proving that the day job isn't too far from his thoughts.

Paul Stokes, Associate Editor

KASABIAN

Switchblade Smiles

Taking nods from 'Where Did All The Love Go?' and Portishead at their most violent, Kasabian return, sounding as brilliantly pugnacious as 'XTRMNTR'-era Primal Scream in the middle of an Afghan war zone. Serge's choked vocals are even funnier than his "*Dream!*"s on 'Shoot The Runner' too.

Jamie Fullerton, News Editor

MELLOWHYPE

April 27th

Odd Future man Hodgy Beats dropped this on his Tumblr a few days back, and everything about the old-school flow and

love-letter lyrics are as nonchalant as the release method. Slick but trippy, this sounds like hip-hop falling down the stairs.

Mike Williams, Deputy Editor

NICOLA ROBERTS

Porcelain Heart

First she name-dropped Major Lazer as a major reference, then she sought songwriting tips from Joe Metronomy (see our interview with the pair on page 28), but the actual moment we knew Nicola was the Girl for us? Three minutes, 11 seconds into this B-side when she hits *that* key change.

Krissi Murison, Editor

BAT FOR LASHES

Oh Yeah

Debuted at Sydney's Vivid Live festival, Natasha Khan's rather sexy new oriental R&B number has a languid, smouldering slink that's not a million miles from the glowing grace of Dirty Projectors' 'Stillness Is The Move', with what will hopefully be cataclysmic, 'Umbrella'-style beats when we hear its final form.

Emily Mackay, Reviews Editor

SLOW CLUB

Two Cousins

With the opening number from their new album, the lo-fi folk pair are back with another endearing, ramshackle singalong, replete with extra drums. As Charles and Rebecca yell, "*HOLD ON TO WHERE YOU'RE FROM*", you can practically hear the echoing hordes scream it back.

Abby Tayleure, writer



JENS LEKMAN

Cowboy Boots

Gothenburg's wryest son had better hurry up and release the EP he keeps mentioning – all these gorgeous teasers are making our wannabe-Swedish hearts palpitate. Here Jens is in uncharacteristically dejected mode, wishing for his dreams to bring him some shoes that walk "*anywhere but back to you*". Aww Jens, we'll make it all better...

Laura Snapes, Assistant Reviews Editor



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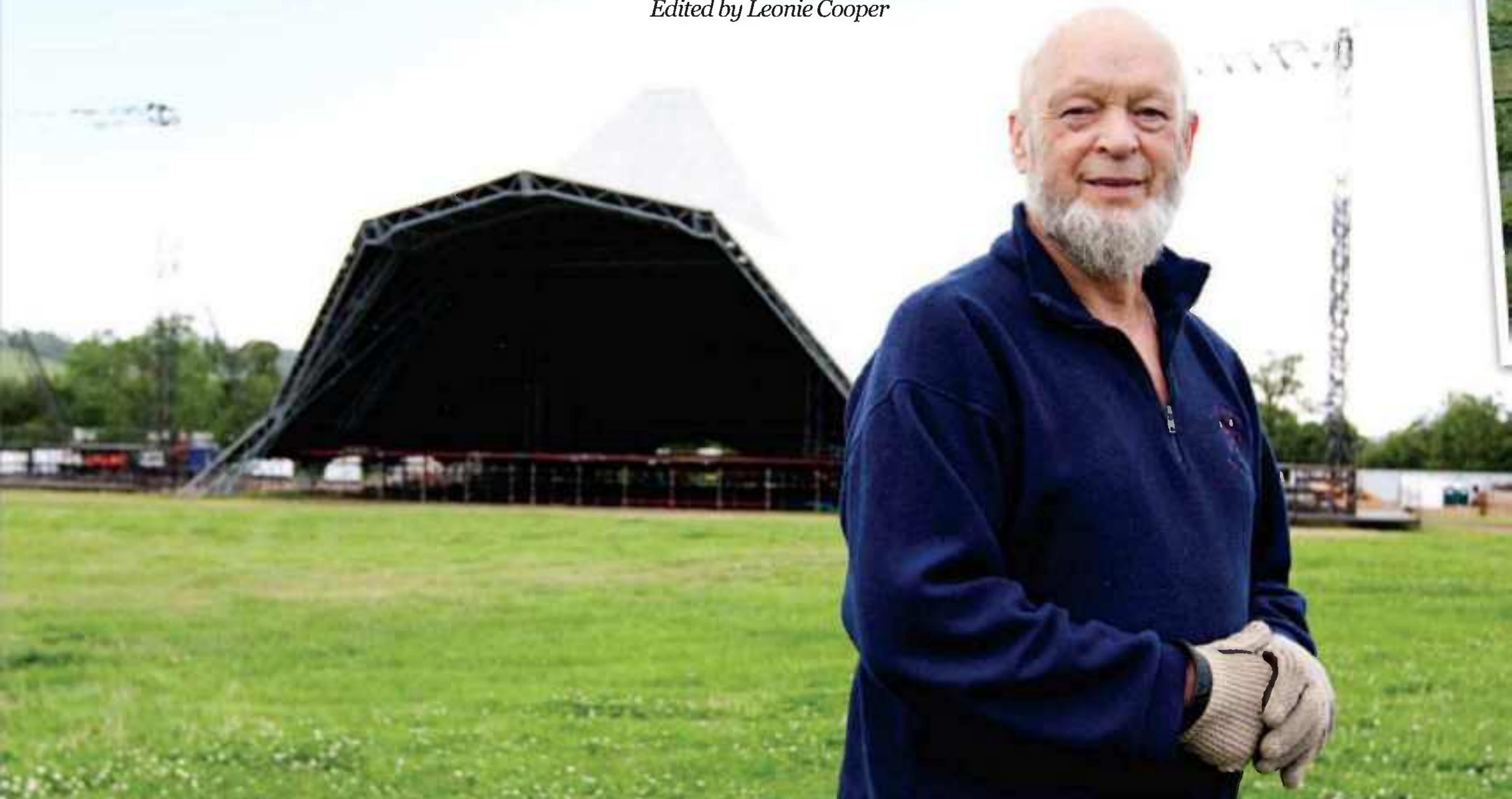
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UPFRONT

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

Edited by Leonie Cooper



GLASTONBURY GETS READY

Supremo Michael Eavis gives Mark Beaumont an exclusive peek at the work-in-progress that is the Glastonbury site, just two weeks before the 2011 bash kicks off

MAIN EVENT

Ah, we remember when it was all festival around here. Two weeks ahead of the Greatest Show On Earth and the Glastonbury site is still flag-pegged fields housing the early signs of psychedelic activity. Transporters carry scaffolding across West Holt, happy hippy types hammer wooden poles along pathways, dreadlocked students paint boards, bins and poles; the second largest city in Somerset – for one weekend at least – is being lovingly home-made.

As site manager Phil Miller guides us around the bare bones of Glasto 2011, he gives us the ever-impressive figures – 5,000 toilets, 4,000 bus arrivals, two fully functioning hospitals and, bizarrely, the glorious dream that one day all of this could be powered by cowpat.

“You can get an anaerobic digester that

makes the manure produce gas to drive a turbine,” says Phil, envisioning Glastonbury’s own ultra-green power plant. “We’ll become carbon neutral if we go ahead with this.”

Over in Arcadia, two men named Pip and Bertie – yet strangely not from the 19th century – have been here for a fortnight already, overseeing the construction of a giant, flame-throwing scrap spider while, past the framework for the five-storey Block 9 tower with embedded train carriage, we come across the early stages of Shangri-La’s now decimated and shrink-wrapped *Blade Runner*-style underground city.

“The whole theme of Shangri-La has had a story,” organiser Robin Collings explains. “The first year it was a mono-state,

everything was perfect. The second year the state had broken down, anarchy was looming around the edges and the badlands were deteriorating. This third of the triptych in that story, it’s all gone terribly wrong, the planet’s doomed and we’re leaving. This is the last rave ever.”

Sounds like a normal Thursday night in Dalston to us. There’s nothing normal about The Bullring, though, the newest addition to The Common where we find Michael Eavis in raptures over the construction of a circular Spanish-themed arena inspired by The Bearded Kitten group’s recent work at Secret Garden Party.

“The buzz is already building. It just gets more and more exciting as we go on”

MICHAEL EAVIS

“This is my baby, I do something like this every year,” Michael beams. “It was the dragon a couple of years ago, then it was the kids’ plastic boat [a ship made entirely from recycled plastic bottles from the previous year’s festival]. There’s always something I have to get a fixation on. It’s like a train set when I was five or something.”

Looking forward to it, Michael? “The buzz is already building. It starts at the beginning of March and just gets more and more exciting as we go on. We’re coming in to land basically, and it’s been a long haul flight!”

And to think, in a few years this might all be run on pat power! “I’m not sure about that,” says Michael warily. “Carbon neutral is not a possibility, not with 200,000 people. To be carbon neutral, we shouldn’t run it at all.”

And let’s face it, what exactly is the point of a liveable planet without the Glastonbury festival?



Try walking past this at 5am and not freaking out - it's right at the edge of Worthy Farm



Organisers get ready to deal with a load of old rubbish

WEATHER PREDICTIONS

MICHAEL EAVIS

"There's 'Oak before ash, only a splash'. If the oak tree comes in leaf long before the ash, that means hardly any rain. And the oak was out long before the ash."

BLUE FOX, DRUID

"If we could judge the weather we'd all be rich! But having read *NME* and been to Glastonbury a few times, you can quote me on this: "All Hail Sol Invictus and the legions of Mud Monsters!"

MET OFFICE

"Prospects for Glastonbury are shaping up to be very warm with some sunshine and largely dry conditions."

THE BOOKIES

"We are quoting another soaking for Festival goers as a 1/7 cert,' said Hill's spokesman Graham Sharpe. Incurable optimists can have 4/1 for complete dryness."

NEXT WEEK IN NME: THE FULL GLASTONBURY PREVIEW

Coldplay! U2! Beyoncé! Biffy Clyro! Wild Beasts! The Horrors! Plus... when and where to see the best new bands, the greatest Glasto moments of all time, and how to enjoy the festival from the comfort of your own home.



Here are some signs that Glasto is on the way



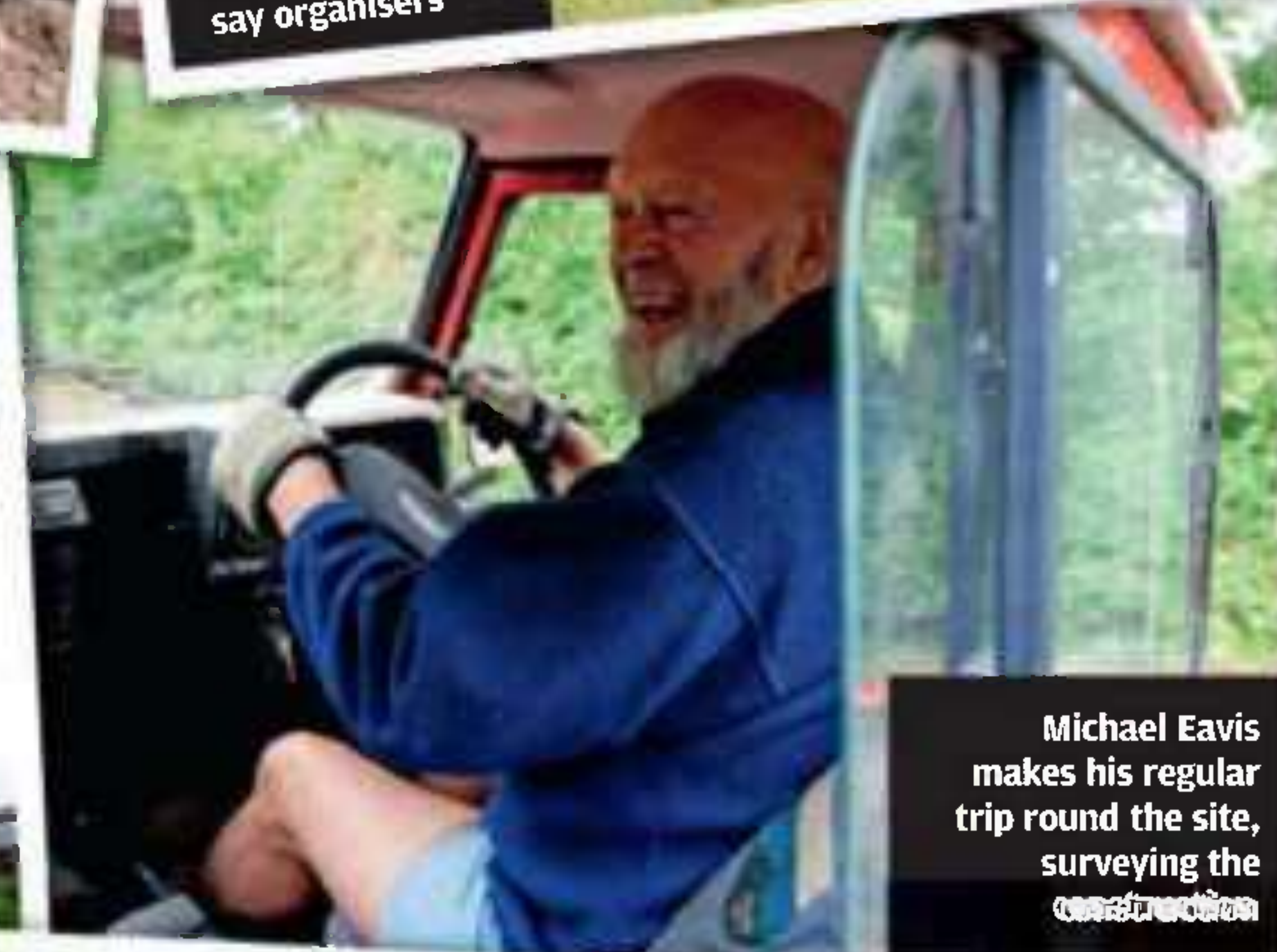
This tunnel is being built to divert stream water from a pedestrian gate. It's not all fun and games you know



The Bullring is one of the most ambitious projects Glastonbury has ever undertaken, say organisers



The giant, flame-throwing scrap spider is being put together in Arcadia



Michael Eavis makes his regular trip round the site, surveying the construction



The next time Glasto goes see this there will almost certainly be a big queue in front of it



The crashed plane in Unfairground will be joined by a dinosaur on wheels



“IT’S ALL ABOUT FINDING YOUR GANG”

They nearly dropped dead after ‘Donkey’, but CSS have regrouped in São Paulo and rediscovered their love of life... the resulting record is out in August

IN THE WORKS

“We wanted to get Justin Timberlake on the record,” confides Lovefoxxx, divulging CSS’ grand plan to bring their sexy back for ‘La Liberación’, the follow-up to 2008’s ‘Donkey’, out August 22.

“We saw him do an interview where he said that he liked us, but we never heard back. And we wanted to get Snoop Dogg, but we didn’t even ask him.”

As mind-bogglingly awesome as a duet between Justin and Lovefoxxx may have been, popstar cameos would only have muddled what is, if such a thing is imaginable, CSS’ back-to-basics album. Fatigued after touring ‘Donkey’ and rocked by the departure of bassist Ira Trevisan, they returned to their native São Paulo armed with a new ‘fuck the consequences’ mantra and a pledge to rediscover what made their demented DayGlo universe once seem like the most crazy party imaginable. The result is a record that’s all about a wolf-gang mentality which, while lacking the nihilistic mindset of Tyler, The Creator and co, is still

committed to carefree excesses and ecstasies.

“I was thinking about how I felt as a teenager,” says Lovefoxxx. “You feel everything 100 per cent. When you’re in love you think you’re going to die, and when you’re mad you feel like there’s blood coming out of your eyes. I felt lonely, and I wanted to belong. This [the album] has got a really strong energy of finding your gang – about belonging to a group of people.”

If ‘Donkey’ fell flat in some quarters for neither breaking new ground nor replicating the eye-popping joy of 2006 debut ‘Cansei De Ser Sexy’, Lovefoxxx is certainly talking a good game this time round.

“I always save the most fun side of my personality for CSS, and I think this album has a lot of the spirit in a better way than the previous two records,” she says. “When we finished ‘Donkey’ that was my favourite, but now we’re done with this one, it’s my new favourite.”

The new batch of tracks include the hyperactive squall of ‘Fuck Everything’ and lead single ‘Hits Me Like A Rock’, which features old pal Bobby Gillespie from Primal Scream performing guest vocals.

Outsider pacans and unadulterated joy are ‘La Liberación’s *raison d’être* – to the extent that slushy love songs were culled “because they were on the cute side, and we didn’t want to be sweet”. And while Lovefoxxx turned to pottery and cookery lessons to help battle her post-‘Donkey’ exhaustion, there was never any danger that she would go all dull and domesticated on us – on ‘Fuck Everything’, her voice, transformed into that of an itty-bitsy adolescent, coyly confesses: “*I like going to the pub with the gays...*”

“When I was a kid, I wanted to have gay friends,” she giggles. “I thought it would be so cool. It was like a mission in my life. And all of my dreams have come true...”

THE DETAILS

Title: ‘La Liberación’
Recorded: São Paulo, Brazil
Fun fact: Lovefoxxx cites film and TV as the main influences for ‘La Liberación’ – including ‘70s action flick *The Warriors*, slacker comedy *Wayne’s World* and every teenager’s favourite double act, *Beavis And Butt-Head*

SPEED DIAL BRIAN FALLON

The Gaslight Anthem frontman has a creepy side-project, but first he needs to beg The Boss to save his butt from disgruntled festival crowds

Hi Brian, you're supporting Bob Dylan this weekend. Are you super-excited?

"Yeah, we're playing at The Feis [*Gaelic arts and culture festival in Finsbury Park, London – Culture Ed*]. It's one of those things where we'll be like, 'I can't believe I'm watching this.' I really hope the stage isn't closed."

When you played with Springsteen at Glastonbury he came onstage with you – are you going to try and make it a double?

"Oh, I don't know that he would want to come up and see us. He's more Mumford & Sons; he's got them covered! We're gonna have to stand on our own. I was thinking about that. We're going back to Glastonbury, how's this gonna go? Are people just gonna go mental and be like, 'I wanted to hear Bruce Springsteen songs!'" It's a weird situation. How can you follow that up?"

Maybe people want to see you?

"I would like to think that we stepped up, but I don't think we stepped up that much to be like, 'No-one remembered Bruce Springsteen, how about this?' But you have to get through the second show, and now's as good a time as any. Or maybe he's gonna save our butts and fly out and play, because that would be easier! We should call him!"

You've formed a new band, The Horrible Crowes, with Ian Perkins



from your touring band. How did that come about?

"We were talking about music that we liked and it was kind of weird. We would show each other different bands, I would show him The Afghan Whigs and he would show me PJ Harvey and I'd go, 'What about Nick Cave?' We started listening to all this music, but then there were newer bands where I'd be like, 'Man, I love this one single' and the rest of the record would be total garbage. But it was in that same kind of vibe, in the Nick Cave, Tom Waits kind of way. I don't want to mention the

names of people I think are garbage, but there's a ton of bands with just one song, and the rest of the record doesn't sound like that and it's just horrible. So we were like, 'What if we wrote a record where it wasn't just one song; the whole record was good.' It's really presumptuous of ourselves."

To be fair, that's probably what most bands are shooting for.

"Yeah, it's like, 'Hey, man, we can fix the world!' That's not true but we did the

best we could and that was the idea. So we wrote some songs and it was like, 'We should record this', and that was it, it just kind of happened. We gave it a horrible name because the music is so soft and beautiful that it's hilarious. We like to mess around with stuff and seem creepier than we are."

DISGUSTING PSEUDONYMS OF ROCK

MARMADUKE DUKE

Biffy Clyro's Simon Neil ropes in some friends for a discotronic trilogy.

THEM CROOKED VULTURES

Close cousins to Brian and Ian's duo. Definitely not a supergroup, OK?

X-PENSIVE WINOS

Keith Richards' collab with songwriter Steve Jordan: an unnecessary excess from the icon of necessary excess.

BAD MEETS EVIL

Eminem teams up with Royce da 5'9" for new extra-curricular fun. Most notable so far for calling Lady Gaga a "male lady".

It's very different from Gaslight, is it not?

"Oh, it's a lot different – there's nothing here that you can hear over there."

When will we get some new Gaslight material?

"We're just starting to write some songs, so that's the next thing on the plate. It's moving along to the next Gaslight record. It's kind of too early to say, we just started messing around a couple of days ago."

What's in your head at the moment, though?

"I'm listening to a ton of Tom Petty songs, that's been a big thing, just getting more of that swing into it, that would be a cool thing. I've been thinking a lot about festivals – you go out and play these super-fast songs at festivals and it's hard for people who don't know you to get along to it, and then

you play these slower songs with more of a groove like [Petty's] 'Refugee' or 'Here Comes My Girl', and you kind of know it right away. Even if you don't know the song you can still kind of bop your head along to it, so I've been thinking about that a lot."



READING AND LEEDS FESTIVALS LATEST

The full – and frankly excellent – Festival Republic Stage line-up is announced

Tents at festivals aren't just places that you stumble around looking for at 4am and wake up in three hours later with a sock in your mouth. They're also for listening to music in, as Reading And Leeds' Festival Republic Stage amply demonstrates – and now that the full line-up has been confirmed for the August 26-28 bashes. Joining headliners including The Horrors, Peter Doherty (hopefully...) and YouTube stars The Midnight Beasts are the likes of Tom Vek, Anna Calvi and Brother. Here's the full line-up. See NME.COM/tickets.

READING, FRIDAY LEEDS, SATURDAY

The Horrors • Digitalism • Tom Vek • White Denim • Anna Calvi • The Antlers • Foster The People • Cerebral Ballzy • Dry The River • Royal Bangs • The Computers • Islet • Mini Mansions • Cherri Bomb

READING, SATURDAY LEEDS, SUNDAY

The Midnight Beast • Rival Schools • And So I Watch You From Afar • Smith Westerns • Cloud Control • Cults • Mariachi El Bronx • Grouplove

• Tribes • Big Deal • Young The Giant • She Keeps Bees

READING, SUNDAY LEEDS, FRIDAY

Pete Doherty • Brother • Ed Sheeran • The Twilight Singers • CocknBullKid • Twin Atlantic • Fight Like Apes • Benjamin Francis Leftwich • Little Comets • Dutch Uncles • Nightbox • Flats • Romance



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Brother: a fami-Lee affair

VICTOR FRANKOWSKI, TOM MARTIN, EMILIE BAILEY

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Kasabian: we can now officially call them rock dinosaurs

GET READY FOR 'VELOCIRAPTOR!'

Serge Pizzorno explains Kasabian's fourth album title

Last week Kasabian revealed they will release their new album 'Velociraptor!' on September 19.

So what's that album title all about, eh? "They're very much like a little band, this gang," reckons chief songwriter Serge Pizzorno of everybody's favourite dromaeosaurid theropods, "and so are we." The 11-track album was recorded in Leicester and mixed in San Francisco earlier this year, with Serge at the helm. "They were the only dinosaur that could defeat the T rex," he explains. "I like the sentiment; these little dog creatures that stuck together and they were the only thing that could defeat the evil T rex." And the exclamation mark? "It's because it should be screamed – maximum output! You don't just say that word, you scream that word."

This isn't the first time Kasabian have dabbled with the 'V' word, as Serge explains. "Tom, years ago, was like, 'That's a great name for a band.' We thought, we can't call ourselves that but we can call an album that, and this is the right time."

YOU WHAT?



WELLER-STYLED

Paul Weller has teamed up with Liam Gallagher's mod-clobber line Pretty Green to release his own range of dad-tastic smart-casual clothes. What we've seen so far looks like a bomber jacket made out of bin bags. Here's some folk we reckon would bring a bit more fashion world gravitas to the Beady Eye mainman's pet label.

KINGS OF LEON

They could design pigeon shit-resistant hats and cagoules.

LADY GAGA

Surprisingly conservative business attire – but with a motorbike for legs.

BIFFY CLYRO

Just a pair of jeans... and absolutely nothing else bar a few stick-on tattoos.

KAISER CHIEFS

They supply the pattern – you put it together yourself. But the results will always be a bit patchy.



Miles Kane onstage at London's Barfly, one of the venues in the running for the grand prize

SMALL IS BEAUTIFUL

The regional winners for NME's quest to find Britain's Best Small Venue have been decided

After receiving over 70,000 votes via *NME.COM* from you lot, the regional winners of Britain's Best Small Venue contest can now be announced. So, has your favourite spit'n'sawdust sweatbox made the grade?

The overall winner will now be picked by a panel of experts including pop-punk legend and industry bod Feargal Sharkey, Radio 1's Huw Stephens, Friendly Fires, festival chief Melvin

Benn, *NME* editor Krissi Murison and others. The overall champ will get a complete set of stage microphones worth over £2,500 courtesy of AKG and their UK distributor Sound Technology Ltd, who are on the judging panel too. *NME* will also speak to the winning venue about organising a special celebration for later in the year. The winner will be announced on June 21.

SOUTH EAST

Forum,

Tunbridge Wells

SOUTH WEST

Thekla, Bristol

WALES

Clwb Ifor Bach,

Cardiff

MIDLANDS

Sugarmill,

Stoke-On-Trent

LONDON

Barfly,

Camden

EAST ANGLIA

Arts Centre, Norwich

NORTH EAST

Brudenell Social

Club, Leeds

NORTH WEST

Band On The Wall,

Manchester

SCOTLAND

King Tut's Wah Wah

Hut, Glasgow

NORTHERN IRELAND

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WHY BEYONCÉ'S CRIMES ARE WORSE THAN U2'S

TALKING HEADS

Emily Mackay wonders why there will be protests about U2's alleged tax affairs at Glastonbury, but no-one is mentioning Beyoncé's gig for Gaddafi's son...



Are you considering daubing yourself a 'Bono Pay Up' banner and heading down the front for U2's Glastonbury set? In that case, you may as well save a tree and paint the other side with 'Beyoncé Apologise' ready for Sunday.

What? Beyoncé? Fabulous Beyoncé, the super-empowered, superhuman goddess-incarnate? Who could have a problem with Beyoncé?

Well, I could. If it's right that during their Glastonbury performance U2 will face angry questions about alleged tax avoidance, why is nobody making so much as a whimper about the fact that Beyoncé once performed at a

party for the son of Libyan despot Colonel Gaddafi?

Well, it's easy enough to sympathise with the Art Uncut protesters' attempts to point out that U2 are saving thousands of pounds in tax even as they champion the cause of the world's poor, isn't it? Bono's been an indie folk devil for years. But everyone wants to love Beyoncé, me included. At her best, she's a cataclysmic force, a deity. She is one of the few creatures on this planet who can stand on a stage next to Prince and not look like a total waste of space in comparison. We've all attempted to do that thing she did with her hips to 'Crazy In Love' and ended up looking like a sad old Labrador trying to dry-hump a sofa.

And let's face it, when she shimmies those powerful shoulders and glares down the camera in the 'Run The World (Girls)' video, you

can't even remember your own name, let alone how boring 'I Am...' was, can you?

There is, however, one thing I just can't forgive and forget. I can't shake it: every pelvic-thrusting beat is tainted now by the faint echo of batons on skulls, every fierce pout distorted by the queasy memory of seedy photos of her gadding around in front of Muammar Gaddafi.

Sure, her 'people' said she gave the money to charity. But that doesn't mean the show didn't *happen*. She didn't even make a personal statement or explain how it *came* to happen, which Mariah Carey and Nelly Furtado, also performers for the Gaddafi clan, at least managed ("Going forward, this is a lesson for all artists to learn from. We need to be more aware and take more responsibility regardless of who books our shows. Ultimately, we as artists are to be held accountable," admitted Carey). No mention was made of a charity donation having been made until Furtado had already announced hers, despite the fact that bad press had been circulating about Beyoncé's performance since shortly after it happened, New Year's Eve 2009.

Now, I'd be the first to put my hands up and admit that not everything I do or everyone I associate myself with is snow white, or that all the parties I go to are placid recreations of the Last Supper. I've certainly had my share of free trips. Furthermore, global politics is complex and all, but given all these things, as a rule of thumb, I'd still say entertaining the close family of corrupt, nepotistic torturers and oppressors of their people should be pretty much an automatic 'Nah, I'll pass on that one, cheers'. It was

implied in the statement made by her press people back in March that no-one was aware of the Gaddafi family's involvement until afterwards. *Really?* It's not like we're talking about one of the more obscure tyrants on the world stage, is it? It's not like it's a surname you don't recognise. From well before 1981 (the year of mine and Beyoncé's birth), if someone said 'name a living dictator' as part of a parlour game, one of the first names that would have sprang to anyone's lips would have been 'Colonel Gaddafi'. Also, given that Jay-Z was reported to have attended a Gaddafi party in the exact same venue (Nikki Beach, St Barts) the previous New Year's

Beyoncé should know exactly who she's shaking that terrifying booty in front of

Eve, and the Gaddafi links to that one were subsequently exposed in the press, it's difficult to believe no-one in her camp had an inkling. Would you go and work at someone's New Year's Eve party and never once think to ask who you were counting down to midnight with?

And even if they were somehow utterly hoodwinked, a woman of Beyoncé's age, smarts and self-professed power and independence damn well should know *exactly* who she's playing lavish multi-million-pound private parties for, who she's shaking that terrifying booty in front of. She should *check*. It's not much use being a girl who runs the world if you can't even pull your own puppet strings, is it? People who can afford to throw private parties like that might not always be the kind of people whose good character you can take on trust.

Breaking the UN's cultural sanctions on apartheid-era South Africa for a gig in Sun City made pariahs of Queen back in the '80s. Can you imagine what would have happened if it emerged that U2 had played for the Gaddafi family (they haven't, before you get excited)? Or any rock band? They'd have been hounded to the ends of the earth. It's only someone who hides behind a silent iconicity that could get away with it. That's the kind of world Beyoncé exists in, where a woman already worth around £50m a year, wearing a £3m diamond on her immaculate finger, with 20 million album sales under her belt, can rake in another million or so pocket money playing for the son of a murderer, only to flick her hips and make us forget. If that's the power Beyoncé's girls run the world with, I'm sad but proud to count myself out.

PIECES OF ME FRANKIE FRANCIS

The Heartstrings' mainman remembers his formative influences, from Prefab Sprout on his dad's mobile disco to Albert Finney shagging his way through Nottingham

My first album

'EVERYTHING MUST GO' BY MANIC STREET PREACHERS

"I was at school and there was a lad up the street who was really cool and had loads of albums. I heard this from him and then bought it on mini-disc with my Christmas money from HMV. I had to save up for it. I read the inside cover and listened to it from start to finish every time."

My first gig

THE GOLDEN VIRGINS/MAVIS

"My first gig was a band called Mavis; they were alright – shoegazey, very indie. They played with The Golden Virgins, who were really exciting for a while."

The first song I fell in love with

'THE KING OF ROCK'N'ROLL'

BY PREFAB SPROUT
"My dad used to run mobile discos and I always remember it as 'the hot dog song'. I think they're a very overlooked band; 'Steve McQueen' is one of my favourite records. But yeah, that song is one of the first times I remember becoming conscious of music."

My favourite lyric

**'PRELUDE TO 110 OR 220/
WOMEN OF THE WORLD' BY
JIM O'ROURKE**

'Women of the world take over/Because if you don't the world will come to an end/And it won't take long'. It's the only line in the song and it's repeated for about 10 minutes. Every time I hear it it makes the hairs on the back of my neck stand up."

A book that changed me

WOMEN BY CHARLES BUKOWSKI

"Michael bought this for me last year and I'd never read a book like it before. Since then I've discovered stuff like John Fante, Knut Hamsun... I read a lot more now I've discovered this style of writing."

My favourite artwork

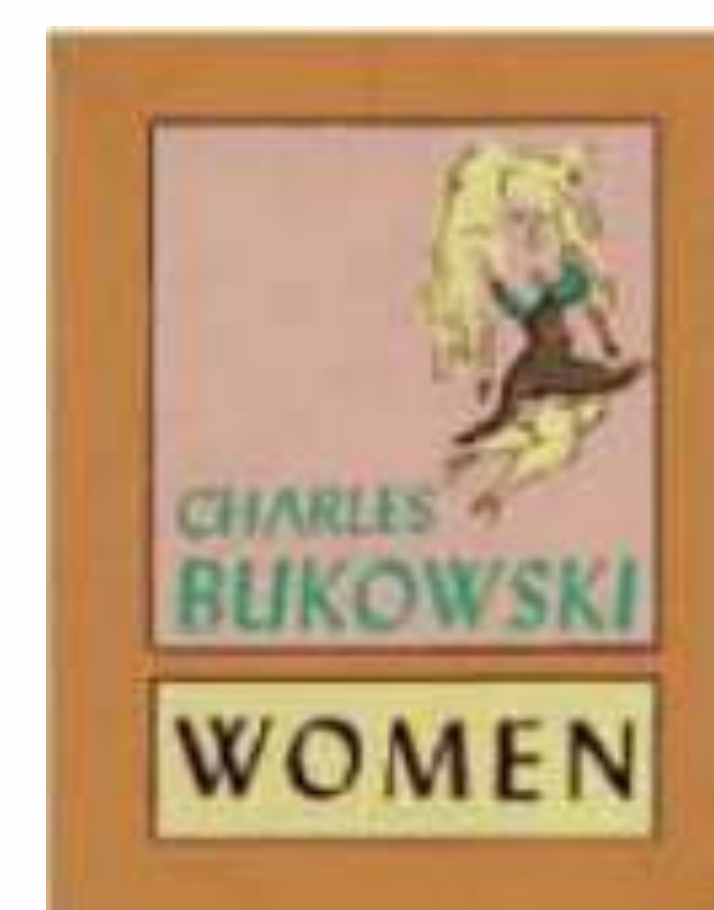
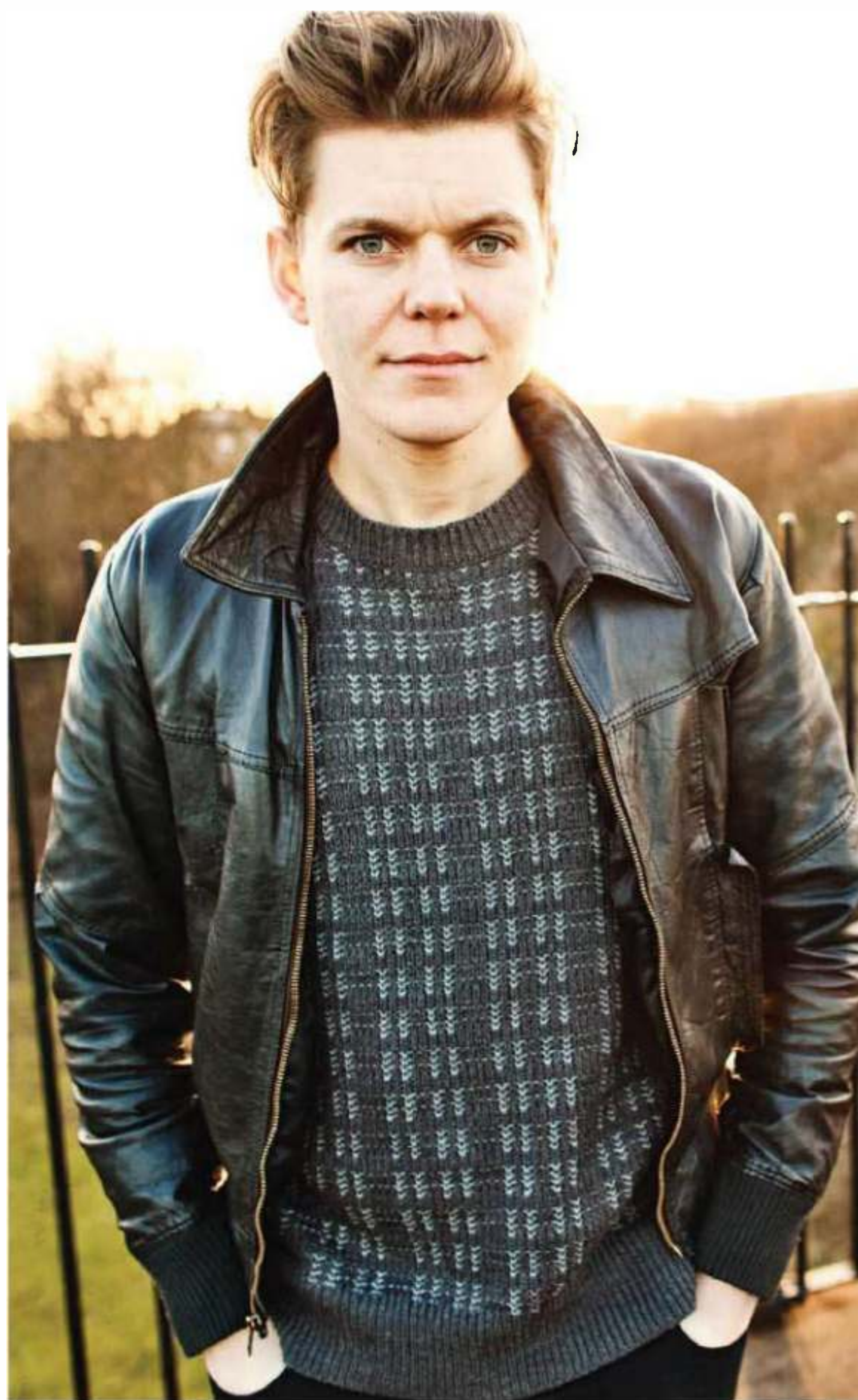
THE GUY BY EDWYN COLLINS

"My first tattoo is of a piece of art that Edwyn Collins drew. When he was recovering he'd sit with a pad of paper, wouldn't be able to talk, and just draw this figure over and over again 60 times a day. It'll always remind us of when we recorded an album with one of our biggest influences."

My favourite TV show

TWIN PEAKS

"It's television like I've never seen before. I got the boxset of that show and I thought, 'Oh, this is weird', but imagine that being out at the time! It's incredible; the



Clockwise from main: Frankie goes for a walk in the country (wellies not pictured); *Women* by Charles Bukowski; Manics' 'Everything Must Go'; Shirley Anne Field and Albert Finney in *Saturday Night And Sunday Morning*; dog days in *Twin Peaks*; Paddy McAloon of Prefab Sprout; Frankie's Edwyn Collins-inspired tattoo



characters are so well developed you don't know which way the plot's gonna go."

My favourite film

SATURDAY NIGHT AND SUNDAY MORNING
"It's got Albert Finney in and it's about living for the weekend and having that kind of hedonism – but not really 'cos it's a small town and they go to the same haunts every time. There's a gritty realism about it that films up until then didn't really have. It's all fighting, shagging and drinking."

Watch a video interview with Frankie at NME.COM/video



VERSUS

PETER ROBINSON *Us* EXAMPLE

The noisy eater chats about his Nando's obsession and a fear of street-level housing



FYI

* There is a song about drugs on Example's new album

* Well, of course there is

* But it's about how the youth of today should calm it down a bit on the old drugs front. Good luck with that one, Example

Hello, Example. What's that noise?

"I'm eating chilli crackers, which are my absolute fave. You know Tyrrells who make the crisps? So they're quite posh. I got them at Waitrose. I used to shop at Tesco, now I shop at Waitrose."

Well, you are now a Number One recording artist.

"A NUMBER ONE RECORDING ARTIST. I need to say that all the time now. I used to buy one pack of rice crackers a week and now I'll do five in one go. I'm reaching new heights."

Those are lofty heights. What does it feel like?

"I dunno. (*Crunching noise*) I probably shouldn't eat on the phone, should I?"

Some people would say it was incredibly rude, but...

"I'll stop. But there's some in my teeth."

Do you want to sort your teeth out now before we start?

"Now, or generally? New teeth?"

Well let's not beat around the bush Example, you're supposed to be going to America soon, so...

"So, yes, I'll have to sort my teeth out."

You have described your living quarters as a 'minimal house' and I want to check that you live in a sparsely designed physical structure and not a boring musical genre. Can you clarify?

"It's actually a flat, not a house. I won't be buying a house for some time. I don't ever want to be on street level because I'm worried about weirdos."

How far above street level is safe?

"I want to be four floors up."

Do you want a lift?

"There's a lift, but I take the stairs."

That sounds like one of your everyman 'That's the kind of guy I am' pop lyrics.

"Exactly."

How is your abode minimal? Do you have no furniture, or do you have furniture that is minimal?

"Apart from 150 pairs of trainers and 50 leather jackets I don't really have any clutter. I drink tea out of one cup. I've got one cup that's got 'E' on the side of it. I drink from the E cup, then I wash it, then I use it the next time I have a drink. But think about it, right, if there



was an apocalypse I'd be really good at surviving."

Is 'only drinking tea from one mug' a key survival skill?

"Well... even the other day I lost my wallet and I realised I'd lost it and I just went, 'Fuck it, I'll survive.'"

Was there anything dodgy in it?

"Nando's card and a bank card."

How many Nando's do you think you have a year?

"Maybe a hundred. Two a week."

Do you ever look at the menu?

"Not for years."

There has to be a point where visiting Nando's ceases to bring joy, and I think it's the first time you visit Nando's and don't look at the menu. You should always look at the menu.

"In case there's a new form of Peri-Peri ratatouille on there?"

Or a new type of peas.

"I'll definitely have a look next time."

It just seems like you're becoming blasé. You've changed.

"Actually I think I've become a lot nicer recently."

I think one of the real keys to being humble is to not go around going 'Look at me being so amazingly humble'.

"(*Laughs*) That's true. I'm not really humble at all, am I?"

Anything else to discuss?

"No, I've just finished my last chilli cracker, so ending the interview here is perfect timing."

THIS WEEK'S TOP 20

THE NME CHART

- | | | |
|----|----|--|
| 1 | 2 | KATY B
'EASY PLEASE ME'
<i>Rinse</i> |
| 2 | 1 | NERO
'GUILT'
<i>MTA</i> |
| 3 | 4 | ARCTIC MONKEYS
'DON'T SIT DOWN 'CAUSE I'VE MOVED YOUR CHAIR'
<i>Domino</i> |
| 4 | 3 | CEE LO GREEN
'BRIGHT LIGHTS BIGGER CITY'
<i>Warner Bros.</i> |
| 5 | 5 | WIZ KHALIFA
'ROLL UP'
<i>Atlantic</i> |
| 6 | 7 | THE VACCINES
'IF YOU WANNA'
<i>Columbia</i> |
| 7 | 8 | NICKI MINAJ
'GIRLS FALL LIKE DOMINOES'
<i>Cash Money/Island</i> |
| 8 | 6 | THE PIERCES
'YOU'LL BE MINE'
<i>Polydor</i> |
| 9 | 18 | THE VACCINES
'ALL IN WHITE'
<i>Columbia</i> |
| 10 | 9 | FRIENDLY FIRES
'LIVE THOSE DAYS TONIGHT'
<i>XL</i> |
| 11 | 10 | THE STROKES
'UNDER COVER OF DARKNESS'
<i>Rough Trade</i> |
| 12 | 11 | PANIC! AT THE DISCO
'THE BALLAD OF MONA LISA'
<i>Atlantic</i> |
| 13 | 16 | JUSTICE
'CIVILIZATION'
<i>Because/Ed Banger</i> |
| 14 | 13 | JAMIE WOON
'LADY LUCK'
<i>Candent Songs</i> |
| 15 | 19 | JONATHAN JEREMIAH
'HEART OF STONE'
<i>Universal</i> |
| 16 | 17 | THE NAKED AND FAMOUS
'YOUNG BLOOD'
<i>Fiction</i> |
| 17 | 12 | MILES KANE
'REARRANGE'
<i>Columbia</i> |
| 18 | 24 | TRIBES
'WE WERE CHILDREN'
<i>Island</i> |
| 19 | 15 | GIL SCOTT-HERON & JAMIE XX
'I'LL TAKE CARE OF U'
<i>Young Turks</i> |
| 20 | 26 | BATTLES
'ICE CREAM'
<i>Warp</i> |

NME RADIO

Hear the chart rundown first every Monday at 7pm on NME Radio
SKY CHANNEL 0184
NME.COM/RADIO

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Watch the Top 10 video chart countdown every weekday on NME TV
SKY CHANNEL 382
FREESAT CHANNEL 382

NME .COM

Listen to the Top 40 and learn more about each artist online
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AT WWW.NME.COM/CHART



NEW TO NME RADIO PLAYLIST

- JAMIE XX
'Far Nearer'
- KAISER CHIEFS
'Little Shocks'
- ALL THE YOUNG
'Welcome Home'
- COLDPLAY
'Every Teardrop Is A Waterfall'
- DRY THE RIVER
'No Rest'

The NME Chart is compiled on a weekly basis from the sales of physical and digital singles through traditional high street retailers, internet retailers and digital music service providers. Singles are eligible for the NME Chart if they have featured on the playlists of NME Radio or TV, or in NME Magazine.

OFFICIAL
charts company

RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Matt Wilkinson

"This bouncy castle
aint big enough
for the five of us"

ABOUT
TO
BREAK

BORN BLONDE

Soaring atmospherics reminiscent of early Verve from Britrock's new hopefuls

We make anti-recession music." These are the words of Arthur Delaney, Born Blonde leader and singer, and owner of the kind of intense stare that makes you take what he says seriously. He

continues: "These are fucked-up, weird times. You go out, and everyone's partying hard, but it doesn't feel like they're hedonistically celebrating. They're all trying to get away from life. And our music is something you can disappear inside of."

Born Blonde are aiming to do this through Big Music: taster track 'Solar' exhibits the same grandiose majesty as 'A Storm In Heaven'-era Verve, but with structured, melodic songs as much of a focus as sonics. Arthur started out as a singer-songwriter, releasing a single on Young & Lost Club in 2009 under his own name – before getting royally pissed off with the whole solo schtick. Somewhat randomly – and bear with us here – it took the man responsible for The Kooks to kickstart the next stage in his story.

"I was doing a little acoustic show in Carnaby Street and their manager was there," he explains. "He asked if I wanted to support them solo for a couple of shows, but I just thought, 'Fuck it, it's time to start anew here.'"

So begins Born Blonde's journey. Following a hectic six weeks rehearsing for those fateful first gigs, notorious lunatic (and Oasis/Verve producer) Owen Morris came calling. "It was a joy being with him," Arthur says. "He's fucking crazy. He took us somewhere pretty mad."

Ultimately, though, the Morris sessions didn't do the business. "I think we had to go there to get to the place we're at now," says bassist and co-songwriter Josh. That place is having recorded – with Arctic Monkeys/Kasabian studio cohort Simon 'Barny' Barnicott – a full album of ambitious space-rock-with-soul. It's due out later this year. "We want to trip people out and give them a place to retreat into, but also make them want to party wildly," says Josh. Born Blonde stand a good chance of succeeding in this. A very good chance. *Hamish MacBain*

NEED TO KNOW

FROM:

West London

FOR FANS OF:

The Verve, My Bloody Valentine

NEXT RELEASE:

New single 'Solar' out July 11;
watch the video now on NME.COM

NEXT GIG:

Balearic Shed, London
(July 15)

BELIEVE IT OR NOT:

Guitarist Fraser MacColl is the cousin of Bombay Bicycle Club's Jamie, and part of the MacColl folk lineage.



BIG TROUBLES

CAPTAIN'S REST, GLASGOW

FRIDAY, JUNE 3

CAUGHT
LIVE

"We're kind of idiots," says Big Troubles' Alex Craig after mistakenly launching into a song with

a severely detuned guitar. "But isn't that charming? We're only Americans, after all. You can't blame us."

The infuriating thing about '90s nostalgia is the poseurish attitude of underachievement that comes with it. Yet, with the number of lo-fi-alt. rock fetishists out there growing to unsustainable numbers, simple Darwinism dictates that, like any organism spamming itself into oblivion, sooner or later, some of them are going to have to start trying.

In that respect, despite Craig's self-professed idiocy, Big Troubles might just be ahead of the curve. For one thing, the New Jersey quartet aren't afraid to look like they're enjoying themselves. Nor are they afraid to write gorgeous, sun-bleached pop songs.

Their short set tonight is full of sweet and summery tunes, like 'Bite Yr Tongue' and 'Freudian Slips', and is pretty well received by a crowd who are not necessarily there to see them (they're third on the bill). Vocal duties are rotated between songwriters and co-frontmen Craig and Ian Drennan, an old-fashioned little tic that, married to the music, reminds us a little of Teenage Fanclub, though the harmonies aren't quite so tight.

The New Jersey quartet aren't afraid to look like they are enjoying themselves

The band already have one album – last year's 'Worry' – under their belt, but from the handful of new songs they play tonight, they already seem to be shifting towards a cleaner, more direct sound. One of those songs – titled 'Hole In The Head' – is pure lo-fi power pop and truth be told, it suits them rather well. They might be idiots, but they're certainly not stupid. *Barry Nicolson*

BAND
CRUSH



Lee Newell from Brother on his favourite new act

"Soldier sound a bit like Supergrass and they've got really hooky tunes. The singer's voice is something else and he's pretty ballsy. I love his name too. He calls himself Scott Balboa, after Rocky. How cool is that?"

RADAR
GLOSSARY
This week's impenetrable muso slang decoded

NEW WAY OF DANISH FUCK YOU
Un-endorsed name for the punk scene spewing out of Copenhagen at present, spearheaded by the excellent Iceage. Just to reiterate: they refuse to endorse the name. Despite the fact it stems from a tattoo on one of their friends' legs.

The Buzz

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



1 LOVE INKS' ALBUM 'ESP'

If Texas trio Love Inks' recent single 'Blackeye' was a rather glorious paean to getting duffed up and then going all lo-fi about it, then their album 'ESP' pushes their simplistic, out-of-place mantra to perfection. Out on the Italian-based Hell Yes! label (helmed by one-time Crocodiles drummer Marco Rapisarda), the band even manage the impossible by covering David Essex's schlock-rock schmoozefest 'Rock On' and making it work. Honestly, we never saw that one coming. Led by Sherry LeBlanc – setting up shop in the sultry middle ground where Bethany Cosentino meets Elizabeth Sankey – the band still haven't made it over to the UK yet, though we hear that's all set to change this September.



2 WIM - 'SEE YOU HURRY'

With May 21's doomsday predictions having come and gone, it's hard to fault anyone for brushing aside any latent Damoclean prognostications. But these Bad-Seeded Aussies cast a dark enough spectre to give any sceptic pause for thought. Plus signature track 'See You Hurry' comes with a suitably brooding Twin Shadow remix.



3 LUNCH - 'TURN AROUND'

The new project from Massachusetts punks Golden Girls' frontman Ben Wheeler is striking for its unadorned simplicity. His opening offering, 'Turn Around', sees him strip back the peeling din to deliver a gorgeously plaintive ballad – imagine Yuck covering The La's.



4 MOZART PARTIES - 'BLACK CLOUD'

Signed to Merok and led by 23-year-old Lake District-dweller James Bennett, Mozart Parties are showing ample promise. Bennett's twitchy and dour demeanour is offset perfectly by his knack for penning tunes – like the moody 'Black Cloud', which you can grab from NME.COM/newmusic now.



5 DISCLOSURE - 'CARNIVAL'

June 20 sees south London brothers Howard and Guy Lawrence finally release 'Carnival' properly. It's a lesson in schizoid looped vocals and Yeasayer-gone-soulful'n'electro brilliance. They've also started playing live shows of late – with difficulty presumably, seeing as one of them's still in school...

SCENE
REPORT

BASS QUAKES AND RIB SHAKES

Journalist/sub-scientist Martin Clark sends a missive from home bass



This month I've been making beats, as well as doing double helpings of our Rinse FM show and DJing at the LV & Joshua Idehen album launch party. Busy times.

Is **DOK** the most underrated producer in grime? He's Terror Danjah's sidekick, one of the most elusive and consistent in

the business and, thankfully, Hyperdub are about to shine their hype light on his unique beats. Continuing Kode9's personal P- and G-funk continuum (see also the new Ossie single), 'West Coast' is a wonderful wiggly worm that will squiggle into your funk-box and get fruity.

Speaking of grime, one of the first DJs to play it in the US, Philadelphia's **Starkey**, releases his new single, 'Lost In Space' featuring Charli XCX. Yet while the EP has some grimey moments, the gentle title track is the true gem, with Starkey taking up soothing vocals before a supernova explodes and Charli rides in on rocket ship.

The Night Slugs label had a great year, but the best is yet to come from its co-founder, **Bok Bok**. At least, that's what his new EP suggests. Tracks like 'Hyperpass' and 'Silo Pass' take the dancefloor mindset of underground house and mix it with early '8bar' grime roughness. It all goes to prove that the early grime pioneers were ahead of their time.

MARTIN'S TOP 5

DOK
'West Coast'

**STARKEY FEAT
CHARLI XCX**
'Lost In Space'

BOK BOK
'Hyperpass'

RAIDER
'Out With The Old
Vol 1'

KUEDO
'Take Off Remix'

Grime from outside London is a rarity, but **Raider** from the StayFresh camp has lots to say, like on this a cappella track from his new mixtape, 'Out With The Old Vol 1'. Refusing to scream over the beat to get his message through, the Wolverhampton MC works neatly through the alphabet – unafraid to be out there, so exposed. "You must be D-E-F, if you ain't heard I'm a G..." We heard.

Final track comes from former Vex'd producer Jamie, now working as **Kuedo** whose 'Take Off Remix' is irradiated colours and frenetic arpeggio glides. It's a bit like eating nothing but Skittles and tastes just as sweet.

NEXT WEEK'S COLUMNISTS:
Simian Mobile Disco

5 TO SEE This week's unmissable new music shows

MILK MAID
Shacklewell Arms,
London, June 16

TALL SHIPS
New Slang,
Kingston, June 16

FEAR OF MEN
The Soup Kitchen
Basement,
Manchester, June 17

**KISS THE MUSIC
FESTIVAL**
The Victoria,
London, June 18

THOUSANDS
Brudenell Social Club,
Leeds, June 19



"Joseph's
dreamcoat? On
eBay? I'm in"

HOWLER GET ROUGH DEAL

US garage hopes sign with The Strokes' label

RADAR NEWS

Howler mainman Jordan Gatesmith still sounds like he's in shock. Three weeks ago the fresh-faced 19-year-old was just another singer in a

just another scuzzy garage band, with an upcoming EP release on local Minneapolis label So-TM. Now, he and his buddies are signed to Rough Trade Records and are labelmates with The Strokes and Warpaint.

"It happened really fast, and in a very bizarre and strange but totally awesome way," Jordan explains of the deal, which will see their

five-track 'This One's Different' EP released on August 1. "This guy called Jonathan, who writes for a local website called City Pages [as

well as being *NME's* man in Minneapolis, incidentally] emailed us after our EP release party saying, 'I liked your show, I like your EP, I'm gonna send it to a couple of people and let's see what happens'."

Within 24 hours they'd had their first reply. "Somehow it ended up in the lap of Geoff Travis [Rough Trade label boss and the man who signed The Smiths – also interviewed for this week's cover feature]. He emailed me the next day and I just

about wet myself. I got this page-long email from him, and it said, 'I'm gonna send someone out to your show on Friday, he'll be there on Thursday at your rehearsal.' Three days later a Rough Trade guy turned up and we just spent the weekend hanging out."

One reportedly amazing show later and the band – whose sound harks back to fellow Minneapolis icon Paul Westerberg as well as The Modern Lovers and vintage, precision-perfect Strokes – were putting pen to paper with the legendary label. With their EP already in the bag, Jordan says the band are now gearing up to make their

*"I'm still a little freaked out...
Rough Trade is basically my
dream label"* **JORDAN GATESMITH**

debut album, with their first UK shows tentatively pencilled in for September. And is he feeling the pressure, having signed such a buzz-inducing deal? Not too much...

"The first week this happened, I didn't know what the fuck was going on. I was happy but I was more freaked out than anything. I'm still a little freaked out now, but I'm also like, 'Holy shit! Yeah!' You know, Rough Trade's basically my dream label..."

Starkey has been
feeling a little
blue recently





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**THERE IS
THAT NEVER**

A LIGTH OUT

25 years of

THE QUEEN IS DEAD



The myths. The secrets. The drugs.
The Smiths tell **Mark Beaumont**
the full story of how four boys from
Manchester created one of the greatest
British albums of all time

PHOTO: STEPHEN WRIGHT

WHY 'THE QUEEN IS DEAD' IS MORE ALIVE THAN EVER

NME's *Barry Nicolson* salutes a record that dared to challenge the clichés of rock'n'roll

A quarter of a century has passed since The Smiths released their masterpiece, and Elizabeth Alexandra Mary Windsor still isn't in the ground. In fact, she's just spent millions of pounds of taxpayers' money celebrating her family's genetic puddle being broadened by the union of her grandspawn and the offensively inoffensive daughter of millionaire 'commoners'. The only person more livid than Morrissey must be Charles.

Fortunately, however, 'The Queen Is Dead's' opening six-and-a-half-minute volley at our nearly departed monarch – “*Her very lowness with her head in a sling*”, as she's memorably described – is but one facet of its brilliance. In another 25 years from now, the third Smiths album will still have more to say about our national psyche than the next 10 cloistered and cosseted generations of Windsors combined.

'The Queen Is Dead' was my own introduction to The Smiths, aged 15. It was bought out of curiosity, and on the strength of a provocative title that appealed to my political leanings ('Meat Is Murder' didn't really jibe with my eating habits at the time). But for someone weaned on Britpop, it made for a confusing listen: it conformed to

precisely none of the posturing macho clichés I thought rock'n'roll was all about. Instead it was verbose and poetic, effeminate and absurd, and it boasted a pretty unique set of reference points (Oscar Wilde, music hall, '60s kitchen-sink cinema) that I'd never encountered before. Like making the leap from Tom Clancy to James Joyce, it was a little overwhelming at first, but it's been infinitely rewarding ever since.

One of the reasons for its ability to endure is that no other album has ever captured the idiosyncrasies of the British character, the duality of the stiff upper lip and the quivering bottom one, so well. Morrissey is obviously integral to that, and he

is at the peak of his always-considerable powers here, paraphrasing Shakespeare as a riposte to his critics on 'Cemetery Gates', empathising with Joan Of Arc on 'Bigmouth Strikes Again', and generally wallowing in a very English sort of self-deprecation throughout. These 10 songs find the finest pop lyricist of the age at his most acerbic and articulate.

And what songs! The album was made during a period of turmoil for The Smiths – Andy Rourke's troubles with heroin, financial disagreements, friction with Rough Trade, the death of Morrissey's beloved cat Tibby – and within a year of its release, the band would no longer exist. Yet songs of the calibre of 'The Boy With The Thorn In His Side' and 'There Is A Light That Never Goes Out' were pouring out of Morrissey and Marr with apparent ease. 'There Is A Light...' will soundtrack awkward fumbblings in indie discos until the end of time, but 'I Know It's Over' is the real centrepiece, a morbid English blues sung from the perspective of a man slowly being buried alive in his own misery, and a song that skirts dangerously close to perfection. If in the past it had occasionally sounded like Johnny Marr's melodies were being stretched to accommodate Morrissey's words, 'The Queen Is Dead' – even in its so-called 'lesser'

moments, like 'Vicar In A Tutu' or 'Some Girls Are Bigger Than Others' – struck a subtle balance, and brought out the best in both of them.

The Smiths were such a singular band that to imitate them would be to invite ridicule, but the influence of 'The Queen Is Dead' is certainly still being felt today, and will for decades to come. The Libertines' idylls of Albion owed a lot to it, as do the likes of Wild Beasts, Belle And Sebastian, Arctic Monkeys and, on the other side of the Atlantic, The Drums. None of The Smiths themselves regard it as their best work (all four prefer its successor, 'Strangeways, Here We Come'), but even though they never made a bad album, there's something about this one that's a little bit more special – more iconic, perhaps – than the others.

Twenty-five years on, 'The Queen Is Dead' still stands as one of the most significant pieces of art ever to come from these isles, and the shadow it casts over popular music is every bit the equal of 'Revolver', 'Unknown Pleasures' or 'OK Computer'. Etched onto the run-out groove of 'Bigmouth Strikes Again', the second single to be taken from the album, was Morrissey's riposte to accusations of plagiarism, the famous quote from Oscar Wilde, "Talent borrows, genius steals." To that we may now add: greatness endures.



By all accounts, the recording of 'The Queen Is Dead' should have been *The Shining* with a vegetarian menu: bandmate against bandmate, rage-ways here we come. But, says Johnny Marr, it wasn't like that.

"Contrary to what some people may believe," he says now, "we were as close as you can be. We didn't really have other friends outside of the band because we didn't need any. We didn't need to have a day off. We were doing the thing we loved best."

Andy Rourke concurs. "It was lots of fun, no dark undercurrents. Any closer, we would've been like Goldilocks and the three bears, all in the same bed."

The working practices were bizarre, the enthusiasm unbridled, the creativity breakneck. Let us take you back to dear old Blighty, 1985, and see how these bigmouths struck their most legendary blow...

A RUSH AND A PUSH AND THE LAND IS OURS

The Smiths' first Number One album – 1985's 'Meat Is Murder' – catapulted them into the alternative rock stratosphere. A US tour proved them as popular Stateside as in the UK, yet they were no laurel-loungers.

"We'd built up a momentum of success," says Johnny, "but it did feel like a chapter was about to come to a close and it was necessary to start a new one. No-one had to tell us that it was time to make the third album."

Hence, during soundchecks on the 'Meat Is Murder' tour, Johnny, Mike Joyce and Andy pieced together the

framework of an enticing ditty which would eventually be titled 'The Boy With The Thorn In His Side'. Once back in Manchester more songwriting followed, with Johnny's house acting as band HQ.

"I knew that the next record had to be even more of a step up," says Johnny. "Once I'd decided that, everything else became secondary. It meant batten down the hatches. We never went to the pub. That culture didn't suit us, and in my case you couldn't smoke 15 joints in the pub."

Moz'n'Marr's writing technique was unique – either Johnny would deliver Morrissey a homemade demo of a guitar piece to which Moz would often have written a melody and lyrics by the next day, or the two would sit inches away from each other, face-to-face, while Johnny played Morrissey each track on an acoustic, recording them on a tape player between his knees. One such legendary night saw the emergence of three new songs: 'Frankly, Mr Shankly', 'I Know It's Over' and 'There Is A Light That Never Goes Out'.

"It was a productive evening," Johnny laughs. "That's what my life was every day. I lived a life that was entirely dedicated to being Johnny Marr from The Smiths. I chose to be nocturnal and I lived off cigs and music and pot."

I STARTED SOMETHING...

Barely stopping for breath after returning from tour, The Smiths reconvened in August 1985 at Manchester's 16-track Drone studios to demo 'The Boy With The Thorn In His Side' as a between-albums single.

"It was in the basement of a terraced house," Andy remembers. "The [owner] kept disappearing saying he had to talk to his accountant, then he came back stinking of whiskey. I don't think Morrissey was impressed; all the walls were made out of denim."

The band were so pleased with this 'demo', however, that they decided to mix it right there and release it, and a month later it hit Number 23. Not everything was running so smoothly, though: rifts were appearing between The Smiths and their record label, Rough Trade, and Andy's drug habit was becoming noticeable. "The drugs started controlling him and he danced to their tune," recalls Johnny.

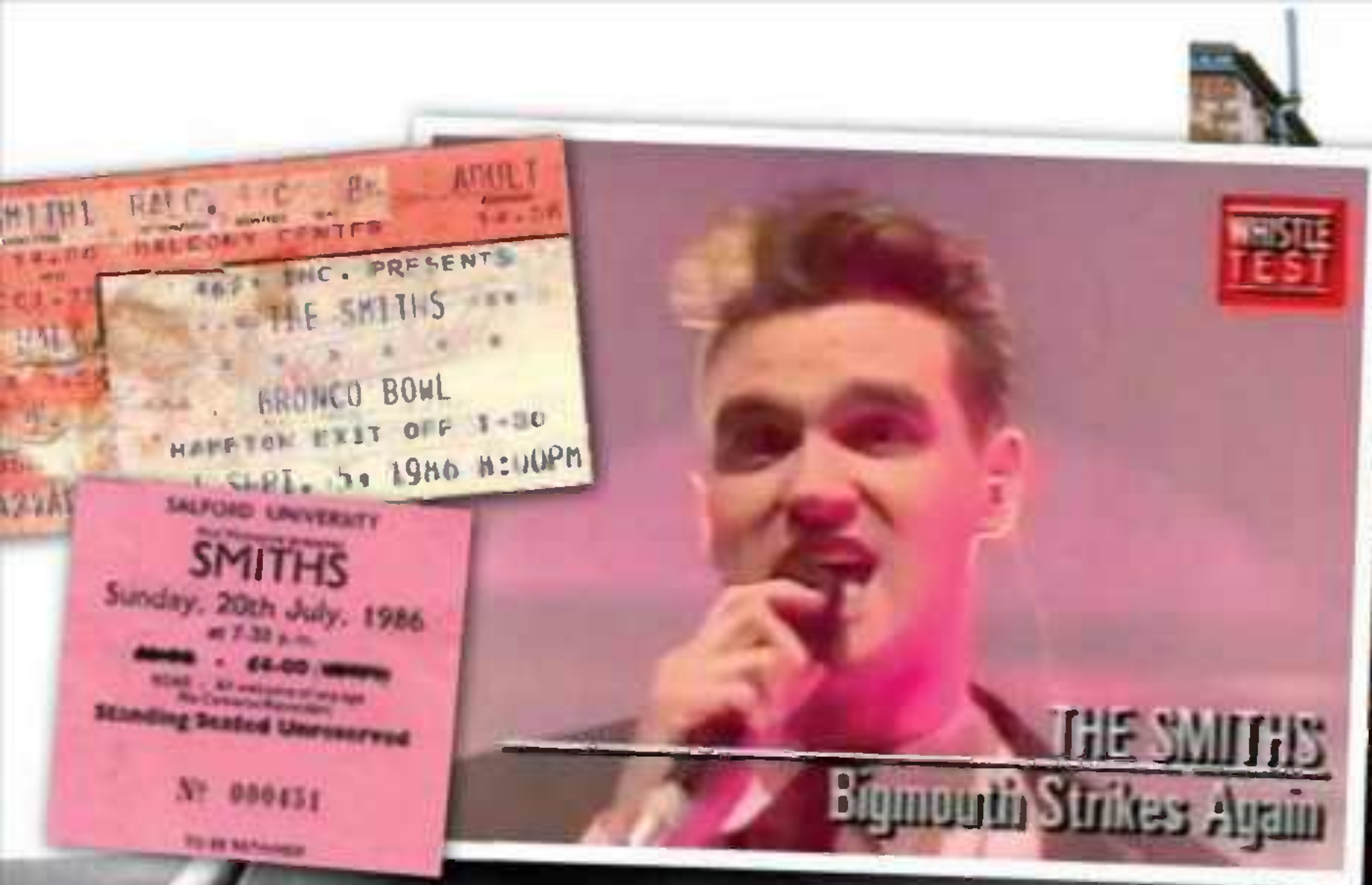
"You look around and one of you is missing for hours or non-communicative. [But] that didn't show in his musicianship on the record, far from it."

"I was hanging in there, just about," Andy nods. "Keeping my nose clean."

Yet with momentum established, the band hit RAK studios in north London and reconnected with regular engineer Stephen Street. "It's where the band fully

"THE WHOLE THING SEEMS LIKE A HIDEOUS JOKE"

Morrissey on the Monarchy



The band in 1985, part the famous Salford Lads Club session



Clockwise from here: the seminal Moz/Marr partnership; tickets from 1986's 'The Queen Is Dead' tour; The Old Grey Whistle Test, May 1986

THE REAL MR SHANKLY

Geoff Travis, head of Rough Trade, speaks!

The album is a landmark in British rock'n'roll history, we can say that in retrospect. The Smiths were one of the great bands this country has ever produced, for all their particular circumstances of upbringing and geography and time and interests and intelligence. Morrissey's singular viewpoint on the world makes him a real artist, and the fact that the musicianship of all three of them was a perfect match with what Morrissey was doing was like putting night together with day.

"The Smiths experience was 99 per cent brilliant and 1 per cent marred - excuse the pun - by their lack of a good manager and



lack of any counsel that would've prevented them falling apart. And also by Morrissey's latent insanity - I say that lightly - which is maybe part and parcel of his brilliance, but it does make life difficult.

"Would I like 'Frankly, Mr Shankly' to be my legend? It sounds like going down in infamy! The song just made me smile - but I didn't ever send Morrissey a poem. I'm not a poet."

discovered what they were able to do in the studio," he says. "Johnny was prepared to start using other textures apart from the guitar - there was a keyboard called an Emulator, which was like a string sampler, and that was used throughout. It was trying to use colours and textures they hadn't touched on before."

The recording of 'Bigmouth Strikes Again' featured not only a rare guest appearance on a Smiths track - backing vocals by Kirsty MacColl - but also the fiddling of Morrissey's vocals through a pitch-changing harmoniser. When he could hold it together enough to sing, that is. "He could hear himself sounding like one of the chipmunks or Pinky & Perky and he was rolling on the floor laughing," remembers Andy. "Maybe in the end they just took a sample of him singing 'Bigmouth...' normally and tuned it up because he was laughing so much he couldn't pull it together."

B-side 'Asleep' and 'Some Girls Are Bigger Than Others' also went down at RAK. While Mike Joyce argues of the latter that "only Morrissey could get away with that lyric - vegetarianism, sexism, children being murdered", it has been said that Johnny was unhappy. "That's because 100 years ago I said I was surprised when the title came about," he counters. "It wasn't what I expected for the music, but who would expect that?"

BACK TO THE OLD HOUSE

As 1985 drew to a close, The Smiths played a short UK tour before ensconcing themselves in Jacobs Studio, a large Victorian mansion house near Farnham. Winter shrouded the windows to create what Johnny

remembers as "a womb-like atmosphere, which is absolutely appropriate".

At Jacobs, The Smiths became a 24-hour musical production line working on wildly different routines that interlinked perfectly. First to rise would be Stephen and Morrissey, recording vocals over the tracks laid down by the others the evening before. The rest of the band would rise in early afternoon to listen to Morrissey's work before dinner. There'd be a down-hour listening to classic '60s records and then Morrissey would retire to his room or have "a cup of tea and get his head in a book" while his bandmates knuckled down to recording the next day's track.

Stephen's day would finish at ram when, according to Johnny, "[he'd] be starting to hallucinate with sleep deprivation. We worked 'til we fell down and then started again. But if we ever had an evening off we'd watch [quintessentially British films] *Hobson's Choice* or *The L-Shaped Room* or *Saturday Night And Sunday Morning*, which is to say we watched pretty much exactly what people think The Smiths would've watched. All our [in-jokes] were lingo from films. Half of the time we'd be quoting Charles Laughton from *Hobson's Choice*."

Andy remembers a rather more raucous experience, for the rhythm section at least. "Lots of wine, lots of beer, lots of brandy, other things. I remember we were playing football once at five in the morning and we woke up in the afternoon and Morrissey had left for a couple of days. He'd had enough of the noise."

The routine meant that Johnny and the band often had no idea what tune or lyrics Morrissey would sing until ►

TRACK BY TRACK

The band and famous fans pick their favourites

THE QUEEN IS DEAD

Mike Joyce



"We had to record it separately to keep the driving rhythm. It was to get the best sound for the song."

FRANKLY, MR SHANKLY

Andy Rourke



"I didn't even know [when Morrissey first sang it] that Geoff had written him a piece of poetry. When we heard the lyrics it was amusing but a bit shocking too."

I KNOW IT'S OVER

Graham Coxon



"All the 'if you're so funny, why are you on your own ght' b t, it's great."

NEVER HAD NO ONE EVER

Graham Sampson, of tribute act The Smyths



"The privilege of singing these words live is how personal they become. From the stage, one sees their truth in the faces of many."

CEMETRY GATES

Guy Garvey



"I love that there's a landmark in it, you see coachloads of Japanese kids dressed as Morrissey stopping by the cemetery gates."

BIGMOUTH STRIKES AGAIN

Theo Hutchcraft



"The greatest opening line to any song ever,

along with 'Bigmouth, lah dada dahhh', the most audaciously pompous indie hook of all time."

THE BOY WITH THE THORN IN HIS SIDE

Geoff Travis



"When they were writing things like this they were at a creative peak that very, very few other bands get to touch."

VICAR IN A TUTU

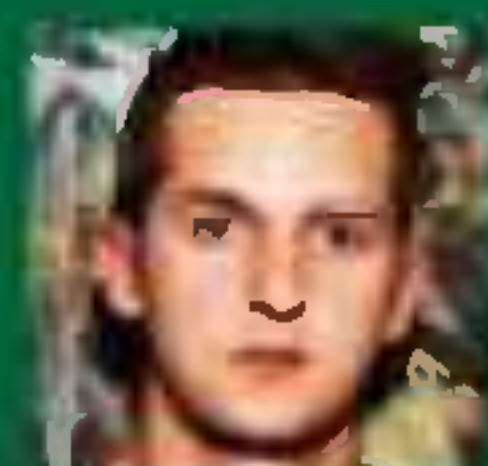
Johnny Marr



"I think I was self-conscious about doing something so playful. I had slides going on it and all sorts of stuff but the lyrics being so funny really helped out with the rest of the recording."

THERE IS A LIGHT THAT NEVER GOES OUT

Ben Little, Wild Beasts



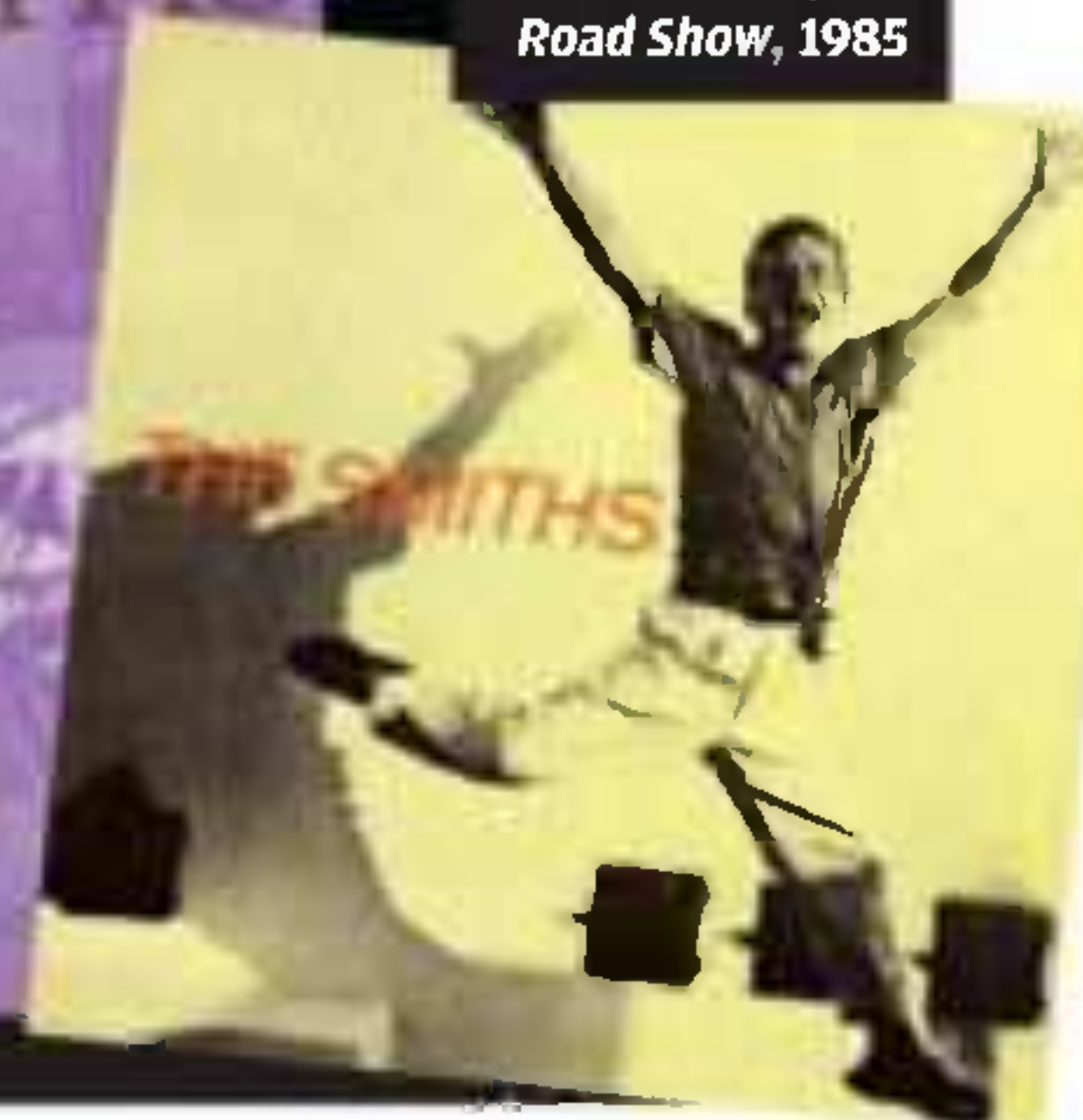
"It's The Smiths at the height of their musical and lyrical fertility. It conjures up memories of a time in my life where all I dreamt of was to be in a band that was half as good as The Smiths. Still trying."

SOME GIRLS ARE BIGGER THAN OTHERS

Stephen Street



"The last track of an album is so important. I had this idea of starting it off making it sound like it's clattery and distant, fading it out and then fading up this glorious, glossy arpeggiated guitar line and it drifts away at the end. I thought it was a lovely way to end the album."



Clockwise from main: Morrissey at Manchester Palace Theatre, 1985; sleeves for 'The Boy With The Thorn In His Side' and 'Bigmouth Strikes Again'; on BBC's Oxford Road Show, 1985

► he was recording his vocal over the set-in-stone backing track. Hence the daily gathering to hear Moz's words provided much hilarity ('Vicar In A Tutu'), awe ('There Is A Light That Never Goes Out'), excitement and a frisson of danger ('The Queen Is Dead').

Then there was 'Frankly, Mr Shankly', a thinly veiled resignation note to Rough Trade honcho Geoff Travis calling him "a flatulent pain in the arse" and mocking his "bloody awful" poetry.

"I like that naughty schoolboy vibe," says Andy, though Johnny feels less strongly. "The first song I ever wrote with Morrissey for The Smiths was 'Suffer Little Children' about the Moors Murders, so 'Frankly, Mr Shankly' was, frankly, small potatoes."

The remainder of 'The Queen Is Dead' fell together remarkably smoothly. 'I Know It's Over' swept elegantly out of a low-lit evening: "We recorded it around about teatime," says Johnny, "but England being England it was dark and wet outside. It was very beautiful and it reflected how I felt for a large part of my life, and particularly during that period. But I didn't see a despondency in that, there's an acceptance of

melancholia being a part of life, that's why I don't think it's depressing."

The anti-monarchist sentiment of the title track came from Morrissey (he described the royal family as "like a hideous joke") but the music emerged from a pounding 13-minute jam session, complete with Mike's looped

tom-tom rhythm and Johnny capturing accidental feedback from his wah-wah

pedal. "I held my breath for 10 minutes while I was doing it. Conceptually I was trying to do that Detroit thing, the MC5 [and] garage rock and I just got it wrong – but if you're lucky that stuff comes out sounding like yourself anyway."

Both 'Cemetery Gates' and 'There Is A Light...' (the first time Johnny had allowed himself to strip away guitar tracks) seemed to play and record themselves. "We did [There Is A Light...] at the start of the day," says Johnny. "It was an enjoyable 40 minutes."

When we all got together, one-two-three-four, it was the first time all four of us had heard what it sounded like. It was magical. Someone told me that if you listen with the volume really, really up you can hear me shout 'That was amazing!' right at the end."

Then came the true thorn in these boys' sides: the injunction lawyer. ►

"THE FIRST TIME WE PLAYED 'THERE IS A LIGHT...', IT WAS MAGICAL"

Johnny Marr

"WE DON'T BELIEVE IN LEPRECHAUNS, SO WHY SHOULD WE BELIEVE IN THE QUEEN?"

When NME's **Ian Pye** went round **Morrissey's** house in 1986 just before the release of *'The Queen Is Dead'*, he found the singer in the goggiest form of his life

Morrissey's elegant retreat in one of Chelsea's most sought after lilac-scented squares is every bit the English gentleman's home. Admittedly the huge matt black ghetto blaster and the naked star-is-born lightbulbs round the bathroom mirror rupture the atmosphere somewhat, but the feel is decidedly classic. "I could never really exist in any place unless it pleased me in every single aspect – which this almost practically does," he tells me while pouring tea into fine china cups. "If I couldn't have really beautiful furniture I'd sleep in a shoe box."

With his gods in a glass case, the litany embraces George Formby, British films of the '60s, especially *A Taste Of Honey*, stock tragedies like Monroe, a mind virtually closed to most contemporary music... "not another hip-hop record or whatever they're called"... artwork for the new Smiths LP *'The Queen Is Dead'* that borders on parody, and an archetypal film still of a serene Alain Delon. It's easy to wonder how The Smiths could ever do anything fresh.

The singles have kept coming though and, with the possible exception of *'Shakespeare's Sister'*, all have been worth treasuring. On first hearing, *'The Queen Is Dead'* might be assumed another exercise in consummate Smithdom. "I felt there was one last vein untapped and we tapped it. Now that source has been used there's really only cultural desert in front of us, nothing but cultural desert. Even if you detest The Smiths you have to admit they have their own corner, but it's not really possible to build one's own corner anymore. That The Smiths have theirs is in itself quite remarkable."

Let's talk about the new LP. "Why, for heaven's sake?" The Smiths' new LP begins with the title track and a few verses of Cicely Courtneidge's shambling but defiant version of *'Take Me Back To Dear Old Blighty'* from *The L-Shaped Room*. The song, as it did in the film, speaks for a certain Englishness.

"I didn't want to attack the monarchy in

a sort of beer monster way," he explains in that ever-seductive Manchester brogue. "But I find as time goes by this happiness we had slowly slips away and is replaced by something that is wholly grey and wholly saddening. The very idea of the monarchy and the Queen Of England is being reinforced and made to seem more useful than it really is. It's disgusting, when you consider what minimal contribution they make in helping people. They never under any circumstances make a useful statement about the world or people's lives. The whole thing seems like a joke, a hideous joke. We don't believe in leprechauns so why should we believe in the Queen?"

"And when one looks at the Royal family they're so magnificently, unaccountably and unpardonably boring! I mean Diana herself has never in her lifetime uttered one statement that has been of any use to any member of the human race. If we have to put up with these ugly individuals why can't they at least do something off the mark!"

One thing Morrissey has learnt to do is to feel burdened by the pressures of success. The vehicle for his complaint is *'Frankly Mr Shankly'*, a brilliant piece of modern music hall that carefully offsets the poverty of the privileged with an ironical jauntiness. But those lyrics? It forces the question: aren't you just moaning about fame like they always do?

"Yes! Like they always do!" he replies, with an extravagant sweep of his arm. "Yes I'm moaning about fame," he repeats caressing his brow with the most melodramatic hands in the history of the stage. "Fame, fame, fatal fame can play hideous tricks on the brain. It really is so odd, and I think I've said this before – God I suddenly sound like Roy Hattersley – when one reaches so painfully for something and suddenly it's flooding over one's body, there is pain in the pleasure. Don't get me wrong. I still want it, and I still need it but..."

Cemetery Gates' doesn't just make jokes about grave humour. It's concerned with the prickly matter of plagiarism. "Most people who write do borrow from other sources," he contends. "They steal from other's clothes lines. I mentioned the line *'I dreamt about you last night and I fell out of bed twice'* in *'Reel Around The Fountain'*, which comes directly from *A Taste Of Honey*, and to this day I'm whipped persistently for the use of that line.

"Just because there's one line that's a direct lift people will now say to me that *'Reel Around The Fountain'* is worthless, ignoring the rest of it which almost certainly comes from my brain. Oscar Wilde... I've found so many instances where he has directly lifted from others. To me that's fine. But because I'm so serious about writing, people are so serious about tripping me up."

He's not been slow before to criticise Joy Division for their supposed suicide chic, and who would deny that group gained another vital dimension in the aftermath of Ian Curtis' death. Any image has its price and The Smiths excuse theirs through artistic integrity. But the fact remains that some of these songs aren't far short of aesthetic Exit manuals.

Discovering that six people "who were alarmingly dedicated to The Smiths" have taken their lives over the last two years suggests that this isn't simply melodrama. "Their friends and parents wrote to me after they'd died," he explains. "It's something that shouldn't really be as hard to speak about as it is because if people are basically unhappy and basically want to die then they will. Although it's very hard for many people to accept, I do actually respect suicide because it is having control over one's life. It's the strongest statement anyone can make and people aren't really strong. You could say it was negative leaving the world but if people's lives are so enriched in the first place then ideas of suicide would never occur. Most people as we know lead desperate and hollow lives.

"I can't feel responsible... totally. I know that in most instances that for the last sad period of these people's lives at least having The Smiths was useful to them."

Had he ever considered suicide himself? "About 183 times, yes. I think you reach the point where you can no longer think of your parents and the people you'll leave behind. You go beyond that stage and you can only think of yourself.

"I think suicide intrigues everybody. And yet it's one of those things that nobody can ever really talk about in an interesting way. You always have the usual, Oh it's so negative, it's so the wrong attitude."

One new song, the delicious *'Some Girls Are Bigger Than Others'*, must be the most evocative verse about nothing ever written. One can't help be reminded that Morrissey doesn't write songs about women – unless they happen to be his mother.

"Well there are songs about women," he claims before collapsing into laughter again. "You just have to dig for them. You have to dig very deep for them. I do want to write about women. The whole idea of



womanhood is something that to me is largely unexplored. I'm realising things about women that I never realised before and *'Some Girls...'* is just taking it down to the basic absurdity of recognising the contours of one's body. The fact that I've scuttled through 26 years of life without ever noticing the contours of the body are different is an outrageous farce!"

The longest period of celibacy outside of a Buddhist monastery has been broken. "I lapsed slightly," he admits. "I was caught off guard as it were. But I return of course as triumphant as ever to the most implausible, unbelievable, necessary absurd situation that could befall any intelligent person."

Ever fallen in love? "Yes, no, yes, no, yes, no... and that's about as clear as I can be!"

Together we talk about the future, the dreaded beast of Morrissey's worst dreams. You could almost say everything looks rosy. The world's favourite misery goat seems radiant for a man in torment. He's left school, left home (almost), what next... a relationship, I suggest as a parting thought.

"I wanted to say this to you," he says slowly in a tone of confidentiality. "I always thought my genitals were the result of some crude practical joke. I remember an NME interview in the very early 1970s – it was Gary Glitter. It concluded with the remark *'the constant reminder that there's something between his legs'*. And I thought it might be quite fitting to end this with... the constant reminder that there's absolutely nothing between his legs!"

I'm sure you're disappointing millions!

"I doubt it... which is very disappointing to me."





The Smiths (l-r):
Andy Rourke,
Morrissey,
Mike Joyce,
Johnny Marr

► “Rough Trade injuncted ‘The Queen Is Dead’ while we were working on it,” says Johnny (although Travis claims the injunction came after recording). “That was a knock to my motivation. We were in the middle of making this record – halfway up a mountain in the dark – when a lawyer came in and said ‘When you get to the top there’s gonna be another one. It ain’t coming out.’”

YOU’VE GOT EVERYTHING NOW

Legal wrangles delayed the album’s release for seven months, but the final playback was a celebratory occasion. “We went through a whole crate of ales,” Andy laughs. “[‘There Is A Light...’] really stood out, when the hairs on the back of your neck stick up and you realise you’ve got something special.”

Looking back, Stephen considers the album as “where Morrissey really found his voice, I’m amazed but grateful people still love it 25 years on”. Andy recalls how well the record went down live, albeit with a few shocks in the crowd. “Morrissey came out with a placard saying ‘The Queen Is Dead’ and my mum’s friend Ruth nearly fell off her chair. She thought it was literal – ‘The Queen is dead?’”

“I
NEVER SAID IT
WAS SEMINAL.
IF I DID, I’D BE
A WANKER”

Johnny Marr

And Johnny? “I’d have never said to myself ‘I’ve made a seminal record that’s gonna define the times’, because that would mean I was a wanker. I felt like we’d won the European Cup or something, that we’d really achieved something. We wanted something that was as good as what our idols had made. Not *sounding* like what our idols had made, as good a piece of art. It had to be as good as the Velvet and The Stooges.

“Now, many years after ‘The Queen Is Dead’, British rock music is different, and maybe it’s because of records like ‘The Queen Is Dead’, and, say, ‘OK Computer’. Records that take British rock into a more modern era and don’t leave it stuck in the ’60s and ’70s, that say something to the world about what it sounds like to live in Britain.”

The Queen herself lives defiantly on. But the legacy of ‘The Queen Is Dead’ will long outlast even her parasitical reign...

Read more ‘The Queen Is Dead’ memories from Johnny, Stephen et al, plus watch bands picking their favourite Smiths songs at NME.COM/video, and tune in to NME TV for a Smiths Time For Heroes on Friday (June 17) at 8pm and again on Monday (20)

‘THE QUEEN IS DEAD’ DECODED

He liked his references, did Moz – but do you get where he’s coming from?

ALAIN DELON

The album cover depicts French actor Delon in *L’Insoumis*, a 1964 film in which he plays a member of the French Foreign Legion who deserts during the Algerian war.

MARGARET THATCHER

The working title for the album was ‘Margaret On The Guillotine’ – Morrissey later included a song of the same name on his 1988 debut solo album ‘Viva Hate’.

LAST EXIT TO BROOKLYN

The title ‘The Queen Is Dead’ is from a section of Hubert Selby Jr’s 1964 novel, which was controversial due to its frank portrayals of rape, homosexuality, transvestism and domestic violence.

THE L-SHAPED ROOM

The sample that opens the title track is taken from music hall standard ‘Take Me Back To Dear Old Blighty’ in Bryan Forbes’ 1962 film *The L-Shaped Room*, and is sung by music hall veteran Cicely Courtneidge. Another Moz favourite and Smiths cover star Pat Phoenix also appears in the movie.

MICHAEL FAGAN

This chap broke into the Queen’s bedroom at Buckingham Palace for a chat in 1982 – it’s thought that the lyric “So I broke into the palace, with a sponge and a rusty spanner” was inspired by this.

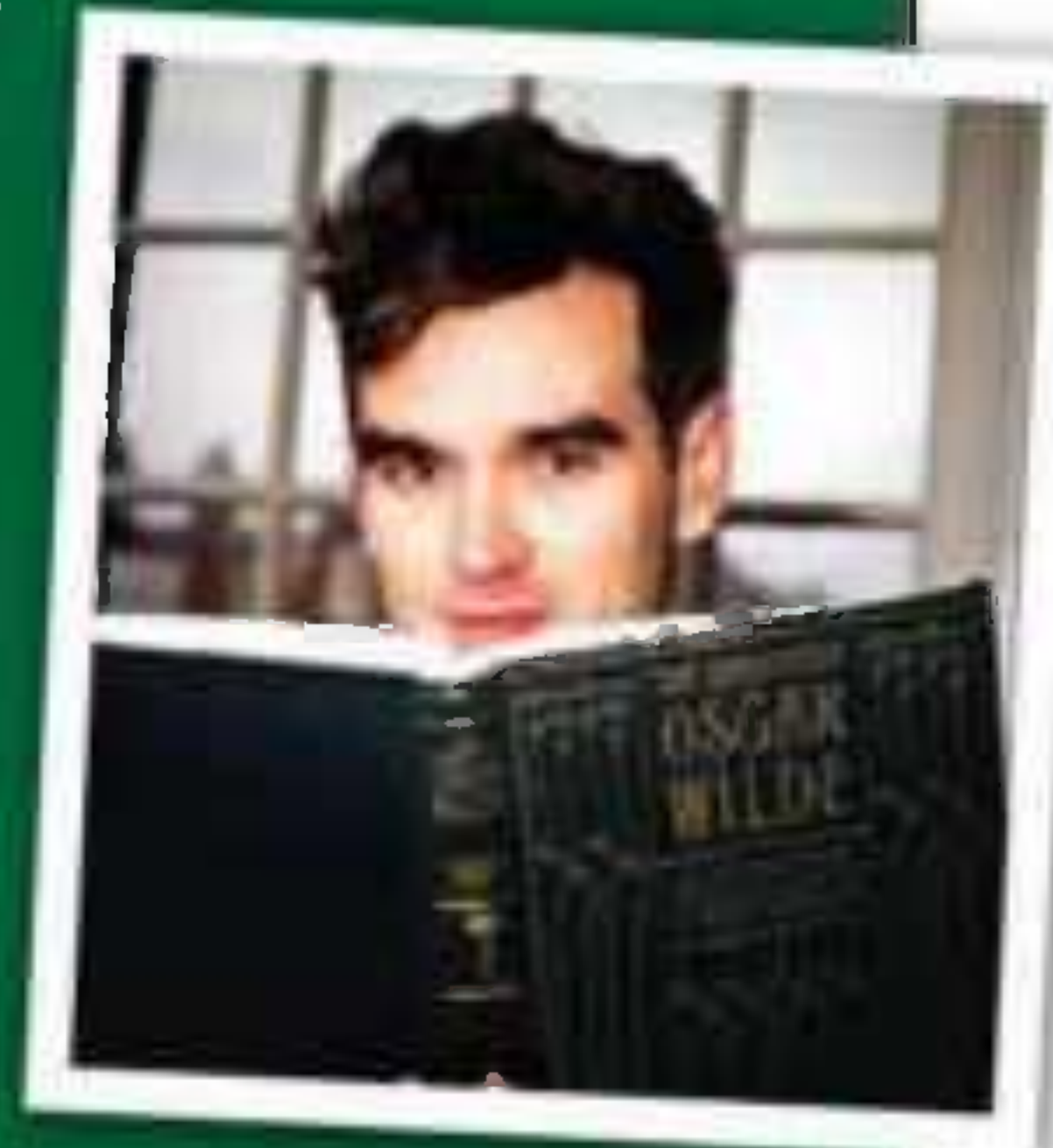
UNDER STIRLING

Morrissey’s trips round local graveyards with

his old pal, the radical feminist and singer with the band Ludus, were the inspiration for ‘Cemetery Gates’.

ANN COATES

...is Morrissey with his voice speeded up. The pseudonym is credited as singer on ‘Bigmouth Strikes Again’ and refers to an area of Manchester called Ancoats. Very punny.



OSCAR WILDE

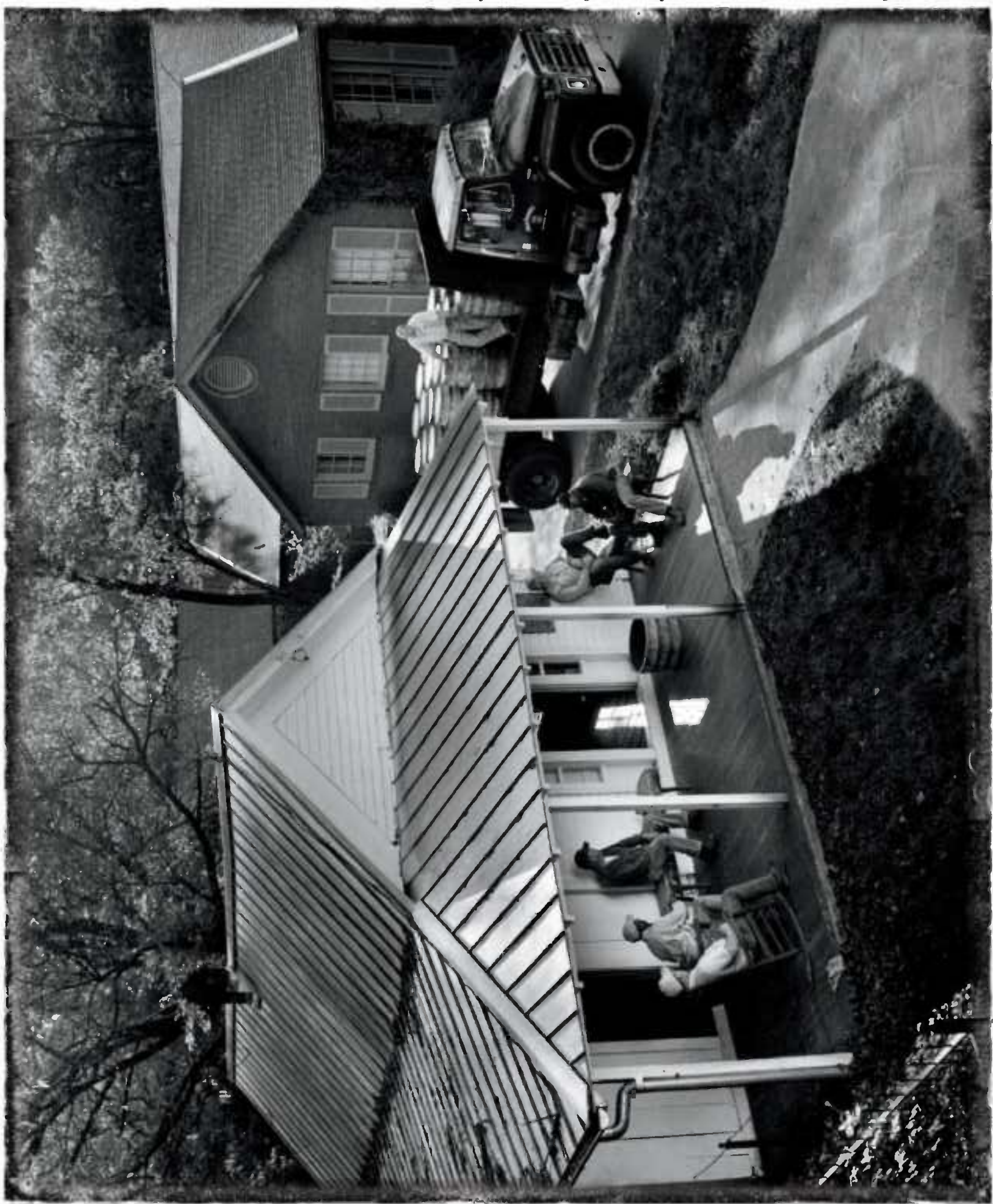
Another Moz favourite. His “talent borrows, genius steals” quote was etched into the run-out groove of the ‘Bigmouth...’ single. Moz had been getting a bit of stick for plagiarism in his lyrics – that told them then.

THE HOLY NAME CHURCH

Located in the Manchester University Quarter, the Catholic church features in the lyrics to ‘Vicar In A Tutu’.

CARRY ON CLEO

This instalment in the *Carry On* series was released in 1964. The line “As Anthony said to Cleopatra as she opened a crate of ale, Oh I say” from ‘Some Girls Are Bigger Than Others’ was said to be inspired by the movie. Moz in liking camp humour shock.



ADE AT A LEISURELY PACE. TO BE ENJOYED AT A LEISURELY PACE.

JACK DANIEL'S  TENNESSEE WHISKEY

Take it easy. Please enjoy responsibly.

for the facts drinkaware.co.uk



Top 10



She's the 'quiet one' from Girls Aloud, he's the geeky knob-twiddler from Metronomy. So how did **Nicola Roberts** get together with **Joe Mount** for her new solo album that's so out-there she hid it from her label? **Laura Snapes** plays gooseberry with the strangest of twosomes to find out

It's hard to tell if the few Monday lunchtime punters in The Lexington pub in north London register that a member of the decade's biggest British girl band is eating chips and slurping from a chunky mug of black coffee in the corner. But if they do, they're still convincingly averting their eyes from the dizzying high heels, the punctuating snap of her chewing gum and the sparkle of her crystal-encrusted jacket bouncing off the pub's dark wood panelling.

But, hey, as it counts a couple of Klaxons and Eddie Argos among its regular patrons, it's one of the few boozers in the country where Nicola Roberts *might* possibly be less recognisable than her drinking buddy today, Metronomy's Joe Mount – joining her to chat about the pair's collaboration on her new solo album, 'Cinderella's Eyes', due this autumn.

The pair last saw each other a few months ago in the studio, where they wrote two songs for the album. Only one of them made it onto the record – closing track 'I', which sounds unusual even by Joe's standards: his typical warm keyboard rasps are made creepy by the cold plucks of a synthesized sitar, offset by Nicola listing fears and neuroses in unnerving falsetto.

After Nicola trounces Joe at table football they sit down and catch up about their respective whirlwind months, Joe supping a pint, Nicola looking wearily at a glass of champagne. "I've seen so many bubbles this weekend," she exclaims – her Diplo-produced, bratty dancehall mosquito stutter single 'Beat Of My Drum' hit the internet the day before our catch-up and she's not held back celebrating its release. "I was blattered by the end of my single launch on Saturday..."

Perhaps unsurprisingly, Nicola's solo project is less high-profile than those of her Girls Aloud bandmates. It had to be, she explains. She claims she spent a year "sneaking into studios with dark glasses on" so her label wouldn't get wind of what she was doing, lest they force her to make an album she wasn't happy with. Instead, she called in Joe, Diplo, Dimitri From Paris and Dragonette on production duties, the unspoken point of which seems to be that the focus-grouped MOR of Cheryl and Nadine's solo careers was never really an option. We're intrigued...

NME: So, Nicola, had you actually heard of Joe's work before you ended up in a studio with him? Who made it happen?

Nicola: "I always knew the sound I wanted, but it was frustrating getting there – finding the people who could give you those sounds. I knew Joe's stuff was in that

vein as I was a fan anyway, and I'd read he was a Girls Aloud fan and that he wanted to work with us. I thought, 'Right, I'm just gonna test the water and see if he meant it.' And he did!"

Joe: "When I was asked about doing stuff with Nicola, I'd made loads of samples. I sent over two folders – one of them was the stuff that I stupidly assumed would be what everyone was after, then the second one was more the kind of thing that I'm into. I was quite amazed Nicola chose from this wildcard folder."

Nicola: "I liked how intense it was, I was desperate to find that kind of track."

Did you work together closely on the writing?

Joe: "I would never try and tread on the toes of other people's lyrics. I think that's where you get the personal touch, so all I really did was suggest an order."

Nicola: "And rein me in! (*Cackles profusely*) I was suggesting lyrics that were maybe a bit..."

Joe: "Political!"

Nicola: "A bit controversial! Joe tried to say, 'Hmm, well, you don't want to alienate anyone by saying that! Maybe we should just keep it about you...' That was the mischief in me coming out. People have said that they've been shocked that the lyrics are quite personal."

Pop lyrics aren't usually that personal, are they...

Nicola: "Exactly. The albums I like are the ones where you can relate to something. Take pop music – that's like, the outer bubble, the surface, and it floats and it's good, it's catchy. Then you've got the inner bubble, where you can hear the feeling in the song – that's your record, Joe. That's what I like in a record."

It's what separates the Robyns and the Katy Bs from the Jessie Js...

Joe: "Absolutely. I remember you, Nicola, playing that 'My smoking is killing me' song [Robyn's 'Don't Fucking Tell Me What To Do'] – a song like that is so catchy, but lyrically, it's..."

Nicola: "Real life. 'My drinking is killing me...' my manager's killing me' – whatever she says is how she feels, and I think people connect better to things that are true."

In terms of your day jobs, do you see any distinction between the types of music you make?

Joe: "Obviously, there's a difference. I'm in a band that, compared to Girls Aloud, is a lot more niche. I think with Nicola's solo stuff, there's definitely a blurring of the lines. I really hope that it'll keep you and the label happy."

Nicola: "Exactly. It's about finding that happy medium. You wanna do something, but you

have people saying, 'It has to be radio-friendly,' so you have to be conscious of both things. You say 'niche', but there's feeling there, and your production is artful."

Joe: "That's very kind..."

Joe, Metronomy are doing pretty well recently, why did you want to do production work for another singer?

Joe: "I had done so much stuff on my own that just working with people is new, I thoroughly enjoy that! Also, you've got no idea what the other person's really going to be like, so when you find out that they have ideas – really good ideas – you're like, thank god, this is going to be enjoyable."

Nicola, working with people such as Diplo and Joe – dare we suggest it's an attempt to grab at a bit of post-MIA cred?

"PEOPLE CAN SNIFF OUT A FAKER. I'M NOT COMFORTABLE WITH FAKING – THERE'S EVIDENCE OF THAT IN THE FIRST SIX YEARS OF THE BAND"

Nicola Roberts

Nicola: "People can sniff out a faker. It would have been awkward for me to not make a record like this. I'm not comfortable with faking – there's evidence of that in the first six years of the band."

Joe: "Not many people have asked me for production, so the fact that the first person who's actually done it to this level is Nicola seems pretty genuine."

Nicola: "It's natural, being a fan and loving a band like Major Lazer, that you'd go to somebody like that. It's so out-there and full of imagination. And even with Girls Aloud, we didn't make records with rules. I'm used to working with Xenomania, who take risks, and that's what I feel with Joe, with Diplo. That's where I've come from, so that's where I then want to go."



Joe is the, ahem, leading light in Metronomy



Girls Aloud: all the (clashing) colours of the rainbow

CURRICULUM VITAE

NAME: Nicola Roberts
DAY JOB: The 'quiet one' from Girls Aloud

SIGNIFICANT ACHIEVEMENTS:
"Most Successful Reality TV Group", Guinness World Records 2007; five platinum-certified albums; putting an end to One True Voice

FIRST ALBUM BOUGHT:

"A Take That record. Not 'Progress'. One from way back when"

LAST ALBUM BOUGHT:

"Katy B"
LAST GIG: "OMA at Brixton Academy, November 2010. She was really good, but she didn't play 'XXXO'!"



"I WOULD NEVER TRY TO TREAD ON THE TOES OF OTHER PEOPLE'S LYRICS. THAT'S WHERE YOU GET THE PERSONAL TOUCH"

Joe Mount

CURRICULUM VITAE

NAME: Joe Mount
DAY JOB: Metronomy mastermind

SIGNIFICANT ACHIEVEMENTS:
Widespread acclaim for third album 'The English Riviera'; excellent beard; putting an end to Sophie Ellis-Bextor (Joe produced bits of her dross new album)

FIRST ALBUM BOUGHT:

"The California Raisins. They were a bit like Pinky & Perky, but with proper soul voices"

LAST ALBUM BOUGHT:
"Probably the latest Britney record"

LAST GIG: "Oh Jesus... It might even have been The xx in Paris, and that was ages ago"



What do you think of the state of pop at the moment?

Nicola: "I think we're in a good place. It's interesting that pop music now is so influenced by European sounds, and the Americans have had to take the lead from what we're doing, even Lady Gaga. Their tippie for a long time was pop R&B, and now it's really interesting that Britney's album is dubstep – come on, if that's not the biggest nod to it, I don't know what is!"

Nicola's worn some, erm, interesting outfits in her time – how important do you think image is to pop music?

Joe: "I think it does help to have something that people identify and recognise. Even like The xx's 'X' logo – every time you saw an X anywhere, you're like, is that The xx? Is that a road marking?"

Nicola: "Yeah, it's about familiarity.

Every business has a logo."

Joe: "(Laughing) This is very good advice!"

Nicola: "I'm good, aren't I?"

Her jokey indignance speaks volumes. No-one's pretending that Nicola's a pop



"Do you want 'Kool Thing' or 'Dirty Boots', Joe?"

genius, or the new MIA or Beyoncé (although 'Beat Of My Drum' trounces the also-Diplo-produced 'Run The World (Girls)'), but 10 years in one of the most ruthlessly worked, successful British pop bands is bound to teach you a thing or three.

Champagne bottle and pint glasses drained, it's time for the pair to get back to the grindstone. For Nicola this afternoon holds clothes fittings, a Twitter webchat and hours of interviews. Joe's off to Brighton to hang out with pals. The pair pause at the jukebox on the way out. Nicola at the controls, she stops on Lily Allen's second album, flicking to 'Fuck You', before clacking out of the pub, singing the first verse of Bacharach and David's '(They Long To Be) Close To You' over the top.

Watch a Metronomy Vs Friendly Fires special on NME TV on Wednesday (22) from 8pm

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How to be the BAND OF THE SUMMER by Foster The People

Foster The People are on a sun-fed mission to bring the LA summer to the world – but are they as hot as they think they are, asks **Jazz Monroe**

PHOTO: PAMELA LITTKY

Glancing over our trusty copy of *The Essential Lager-Downing Summer Checklist*, it'd be a brave fool who'd try stopping Foster The People's 'Pumped Up Kicks' becoming the anthem of the summer. One insanely catchy hook looped in an endless, sun-blushed groove? Tick. Written on lunch breaks while chilling on the golden sands of LA's Venice



Hot stuff (l-r):
Mark Pontius,
Cubbie Fink,
Mark Foster

Beach? Tick. A ponderous, multi-layered lyrical tribute to the great and the greater voices of grim modern fiction? Wait, run that last one by us again...?

"It's about a cowboy kid living in a place where everybody else is dressed cool," explains leather-jacketed band leader Mark Foster of the song that conquered the blogosphere last year, but is due a proper UK release via debut album 'Torches' this summer. "Him going crazy and his psychoses and his mental breakdown... he's fantasising about going on a killing spree. I approached it like Truman Capote did with *In Cold Blood*, in terms of getting inside the head of the killer and writing from that perspective. It's also the same thing Dostoevsky did with *Crime And Punishment*."

Yet Foster, aka chief songwriter and singer in Foster The People (clue's in the name, kids), is as eager to emphasise his music's accessibility as he is to waft us a whiff of his literate onions. We're in Portland, Oregon, where he's sitting beside bassist Cubbie Fink and drummer Mark Pontius as the drizzle drips down outside, and he leans forward in the window seat of



Mark fosters
the people
of Portland

a low-lit bar. "There's a spirit behind our music that people connect to," he says. "It's a very human feeling. It doesn't matter how old you are or where you're from." His words are amply supported by the band's triumphantly uncool debut album 'Torches', which bobs and breezes with tropical samba rhythms and disco choruses that dive into the pool of fun without bothering to drop their three-quarter-length Hawaiian shorts. Every song strives for a chorus the size of a suncream tanker.

In person Foster is just as sunny, displaying the confidence and warmth of a seasoned pop personality, but none of the contrary bravado. Ask straight up whether he's going for that Vampire Weekend dollar with the album and feel his punishing lack of wrath. Point out he's essentially barged into the driving seat of MGMT's convertible cruise to the summer festivals and reel as he nods sagely in agreement. And don't even get him started on competition between their sun-dancing peers. "Friendly Fires? We love that band!" But don't call out the Dull Police just yet.

Back when the noughties were young, Foster and friends spent their formative years soaking up sun amid the gazillionaires and gold-paved golf links of The City of Angels – but this lot are no trust-fund nitwits. While Pontius ploughed the LA scene with his band Malbec for six years and Cubbie dipped into everything from jazz fusion to straight-up country, Foster was jacking in a coffee-serving gig to work full-time writing "artistic" commercial jingles. His memories of those are more pleasant for him than his recollections of life behind the coffee counter.

"I did an electronic cover of a Billie Holiday song," he reminisces, sipping a lager. "I'm listening to this song and, I mean, I don't know how to read music. The bass is moving all over the place, her voice is in a completely different key. I was just like, 'I do not know how to do this at all.'" He pauses, gazing mischievously into his lap for a moment. "So I went down the street and got my medical marijuana card..."

Everyone laughs, Pontius baring an LA-perfect set of teeth in a warm grin as Cubbie bubbles into laughter.

"Oh," Cubbie pipes up, smirking in Foster's direction. "What about the Dre thing?"

"Yeah, the thing with Dr Dre," mutters a none-more-casual Foster. "Well, the reason I got brought in there was to write for 'Detox'. But the guy that brought me in was head of A&R for the label, and he was like, 'Play what you're working on.' So I played it for him and he was like, 'I wanna sign you as an artist.' I played for [Aftermath chairman] Jimmy Iovine, I played for Dre, they loved it and wanted to hear more."

You met Dre in person? Yikes. "Yeah. It was amazing, he's a legend. He's one of my idols... It's a situation where you would be, like, trembling, not able to play at all. But

he was really good at breaking the ice and making me feel comfortable."

Alas, any potential Aftermath relations were severed by music biz politics ("But hey, 'Detox' still isn't out yet..." he half-jokes), freeing Foster to forge a path all of his own. This afternoon that path brings the People to Portland's spectacular Crystal Ballroom – a cloak-and-dagger dancehall back when public prancing was prohibited in the ultra-conservative

1920s – whose first floor now plays host to the likes of Iron & Wine. If its name sounds like something from a fairytale old people's home, the reality is more like Cinderella. Two huge 18-candle chandeliers bookend a snow-white ceiling divided by a clutch of gold beams carved in swirling flower patterns.

After dictating some set adjustments during soundcheck, Foster buggers off to the tourbus and returns five minutes ahead of stage time (because nothing says 'band of the summer' like a late afternoon nap) to a dressing room heavy with chilled vibes and Ludacris beats wafting from speakers. Dimmed lights show off the venue's oddly Victorian features, and dizzying crowd swells accompany Foster's now-customary rhythmic shoulder-shrug as he dances through their live set.

To say there's a bit of a buzz as 'Pumped Up Kicks' starts up would be like saying a bumblebee in your room is 'faintly annoying', or a hydrogen bomb is 'kinda loud'. Seriously, it's *big* – 1,500 humans thump against a wooden floor under a stately ballroom chandelier; a clutch of booze-deprived under-21s show every sign they've acquired their highs elsewhere (bravo, America) – and as abruptly as it starts Foster pulls up to a halt and the guys dart offstage in a roaring ocean of cheers. Pretty catchy that song, yeah. Then the lights come up like someone's switched on the sun and everyone squints as their happy eyes adjust: summer has most certainly arrived.

Watch a video interview at NME.COM/video, plus see the band takeover NME TV from 10pm on Friday (June 17) and 11pm next Tuesday (21)

PUMPED UP PICKS

Foster The People's fave summer albums

MARK FOSTER

KENNY G, 'G Force'



"Summer nights, when the sun's setting and you're on the porch with your lady, you put on some Kenny G. He does all the talking for you."

MARK PONTIUS

PEARL JAM, 'Ten'



"Me and my school friends, every day of summer we'd a video ourselves in the pool. I still have the tapes, and you go back and watch and it's like, 'What? This is two hours of nothing.' But 'Ten' is on repeat the whole time."

CUBBIE FINK

BOB MARLEY, 'Legend'



"I got an alarm clock in my seventh grade and I set it so that every morning 'Three Little Birds' would come on. It was the perfect start to the day. We'd listen to it on the way to the beach, when we were going surfing... cool, laid-back, no school times."



Left: Theresa scouts out her spot for Primavera sunbathing; right: She tries to remember 'the new one'; below: As Emily explains why she loves this guitar, Theresa gets some shut-eye



Left: what's that, Jenny? Album number two coming up? Lovely; below, watch out for the wall-paint (l-r): Stella, Jenny, Emily, Theresa



FREE DRINKS! NAKED CHICKS!

Warpaint may be promising booze and nudity as they end their biggest tour yet, but as **Leonie Cooper** clinks cocktails with them backstage, she's more excited about news of a second album

We're on vacation when we go home, but we're on vacation when we're on tour too," grins Warpaint's Jenny Lee Lindberg. "So we're always on vacation!" NME is backstage with the Los Angeles quartet at Barcelona's Primavera Sound festival just days after they finished dragging their 2010 debut, 'The Fool', around most of the world for the best part of a year. The good news? They've finally started to crack the seal on its follow-up by getting some new material into their setlists, including today's.

Onstage the vacation is on hold. As guitarist and singer Emily Kokal's patchwork romper suit flutters in the Mediterranean breeze and Jarvis Cocker watches from the crowd, Warpaint spend 45 minutes in a shroud of smoke and dust, displaying heavy guitar grooves and a sound far fatter than their on-record intricacies.

Guitarist Theresa Wayman is determined to get the party started, yelling "Free drinks! Naked chicks!" This is the kind of festival where most people don't hit the booze until midnight, but an impressive crowd of thousands has already gathered for this early evening show – faux promises of lewdness not required.

This may mark the climax of their recent tour, but Warpaint only have two weeks back home before they're into their festival dates, including their first appearance at Glastonbury (booker Rob points out that they "don't have anywhere to camp or stay, but I think they'll take to it well..."). With only a nine-track album and an EP under their belts it's no surprise – and a relief – that they've been experimenting with new material in the shape of the aching, rhythmic 'Jubilee Real' – a version of which they recently recorded back home.

Except it's not technically a new song. "It's had many forms," explains Jenny. It was written when she, Emily and Theresa lived in Malibu before the arrival of drummer Stella Mozgawa in 2009; it has been tweaked to give it a fresh spin, a process they admit could go on forever. "Recording is stopping," says Jenny. But what about brand new songs? "We're working on other little

things," Theresa teases. And the new album? We have to make do with a vague declaration: "We're definitely ready to move on from what we're doing right now."

Spirits within the group today are high, even a tad delirious. Is this because they're at the end of such a hectic trip? How it does feel? "Glorious!" sings Jenny, breaking into Laura Branigan's 1982 disco smash 'Gloria'. "But all of us on this tour we, like, found a groove with each other."

She's not wrong – the band's near-constant in-jokes and knowing looks could be part of a secret code. And they seem to be getting closer still with every performance. "Last tour there were many [shows] where we kinda fell short," explains Jenny, admitting that it took them a while to figure out how to get across their spiralling loudness live. "We were having to work it out, and in front of everybody, which sucks."

Following a burst of hit-and-miss gigs when they first

came to the UK last year – their show at CAMP in London was widely regarded to

be amazing, the follow-up at the Scala not so much – not only have they now worked it out, but they've aced it. As a result, the dizzy devotion they've earned from fans has gone beyond a few hardcore devotees waiting in the rain for an autograph – instead followers have sent hand-blown glasses etched with their initials, and a swelling army of girls have had tattoos of the Warpaint logo. "That's eternal commitment," grins Stella. "Even if they end up hating us..."

One of the standout gigs was, according to Stella, at Brighton's Great Escape – not least because it was the site of their second-ever crowd surfer, an impressive feat considering the band's subtle tones are hardly the staple diet of moshpit-divers. "It only happens during the

slowest songs," says a puzzled Theresa. "They think we're gonna take them up and up, but we don't, because we're like, the masters of anti-climax." Eyebrows are raised. "The... *pleasure delay*?" suggests Stella instead.

For Warpaint, the buzz always starts with shared gang time – laughing, dancing and drinking together – and today is no exception. At last year's Reading Festival they attracted the wrath of organisers by nicking security bibs and sneaking onstage to drunkenly dance-crash LCD Soundsystem's show; today's pre-gig warm-up involves a desperate hunt for champagne to make Bellinis – the backstage runner has been called four times – constant shrieks of laughter and bouts of scarf-whipping, at one point almost clocking NME in the eye. They can be coy as well as crazy, though, as Jenny's attempt at making friends with the cute blond toddler wandering around the backstage cabins attests: "You're two? Two is *aaaaawesome*!"

But whatever they get up to it's all in the name of professional preparation – of course. "If we don't have a good hour of fuss before the show then we aren't connecting to it," nods Emily. And no matter how many champagne cocktails are downed, it always comes back to the tunes. "Their craziest show was in Houston, when they played three shows in 24 hours," their manager

Jody recalls. "After the shows they left their instruments onstage – and at 2am I heard something from the stage and Jenny was playing. The other girls all went up – they jammed until 4am. They love to play."

The plan is for this jamming to extend into the studio for the second album this autumn, and this time Stella will have a hand in writing, making their second album the first proper release from the current line-up. "I'm excited," she gushes, her Aussie brogue in contrast to the other three's higher-pitched West Coast trills. "I'm used to the role of being a contributor, but not necessarily a..." "...She's in her own baaand!" interrupts a giddy Jenny, ribbing her bandmate – another in-joke.

Stella smirks and yet again Warpaint descend into giggles. Still a few more Bellinis to get down this summer before the work begins, then.

Watch a video chat with the band at NME.COM/artists/warpaint

"HERE ON TOUR, WE'VE FOUND A GROOVE WITH EACH OTHER"

Jenny Lee Lindberg

**Warpaint!
On Tour!**

**WHERE TO CATCH
THEM IN 2011**

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Portsmouth
(June 22)
The Globe, Cardiff (23)
Glastonbury
(24 and 25)
Field Day, London
(August 6)
The Big Chill,
Hereford (7)
Summer Sundae,
Leicester (14)
The Queen's Hall,
Edinburgh (23)
Spring And Airbrake,
Belfast (24)
Leeds Festival (26)
Reading Festival (28)

REVIEWS

WILEY, DIGITALISM, ATARI TEENAGE RIOT

Edited by Emily Mackay



PATRICK WOLF

LUPERCALIA HIDEOUT

Where once he sang about love, now he feels it – and as Wolf bares his soul, the results are a delicate paean to passion in the real world



If 'Lycanthropy' – Patrick Wolf's first album – was an exploration of how to transform oneself into another form, then 'Lupercalia' is the end result of the experiment.

The original Lupercalia was a pre-Roman festival to avert evil spirits and purify the city, releasing health and fertility. It was a coming together of people and community, and it's therefore fitting that 'Lupercalia' the album is a celebration too. For the first time, Wolf is celebrating not what he wants – but what he has. And, more importantly, he's celebrating not what he's found in himself – but what he has found in someone else.

On 'Magic Position', Wolf has explained, he sang of a "Boney M kind of love", whereas 'The Bachelor' – 'Lupercalia's predecessor – was a "Bob Dylan kind of love". Speaking of 'Lupercalia', he claimed that, "I would call this a Leonard Cohen and Joni Mitchell kind of love. Something that's wiser, and more knowledgeable." Joni and Lenny don't quite hit the mark, though: 'Lupercalia', to continue the metaphor, is more a Paul Simon kind of love. It's occasionally 'You Can Call Me Al', but with an underlying brilliance that becomes 'Graceland'. There are forgettable moments, like 'The Future', but also moments so breathtaking that it's difficult to believe

they actually happened – like 'Armistice' and 'Slow Motion'.

The album opens on single 'The City'. With an "OMG IT'S SUMMER" exuberance and Clarence Clemons-esque sax solo, it's wonderful. But, amid the rest of the record, it sits uneasily – not least thematically. Singing of how "*I won't let this city destroy our love*", it seems ill at ease with an album that is essentially a love song to London. Wolf has long made a point of running away from domesticity, and on 'The Bachelor', London seemed such a threatening place, with suicides ('The Sun Is Often Out') and rain and a need for guidance from Tilda Swinton. On 'Lupercalia', it's a place where love grows and the sun shines. It's home. On 'House', Wolf whoops, "*the native has returned*", and sings of how he "*loves to hear those conkers fall/ Smash them on the Southwark stone*". Equally, 'Bermondsey Street's opening couplet shows Wolf's skills for nuance – encapsulating a small world in 30 syllables – "*She kisses him on Bermondsey Street/Rises high on the balls of her feet/Declares this the greatest love/Of the century*".

'Armistice' is exquisite. Making use of an Armenian instrument called a dudok (it has a keening sound), cristal Baschet and glass harmonica, it sounds otherworldly – but also as familiar as a folk song. In part, this is due to it interpolating part of an old Manx-Gaelic song called 'Blackbird' (keep an ear out for the "*chomreedhoo*" refrain – which means 'coat of black'). Wolf's baritone is caring and cautious, as he sings that "*You wait to find this man/Who's loved you your whole life/So come closer to where we belong*". Like its title, it's a laying down of arms – no emotional barriers, just honesty.

As such, it sounds hollow when Wolf boasts that he's "*happy without you*" when 'Time Of My Life' presents itself, nestled next to an ode to Wolf's fiancé, 'William', and sure enough, he concedes on the beautifully simple Theremin waltz 'Slow Motion' that "*I was too proud for help, too scared to grow old*". Wolf has abandoned cumbersome metaphors and literary allusions, and in Disney ballad-style, croons that "*you gave me the kiss of life*". A baroque middle eight, layered with violins, accompanies his pleas to "*wake me out of that deep sleep darling*". It's perfect. If, as he sings, "*love makes the house a home*", then by the same token, love makes the Wolf a man. And that's a transformation to celebrate. *Ailbhe Malone*

8

DOWNLOAD: 'Armistice', 'Slow Motion', 'Bermondsey Street'

Watch Patrick's NME TV takeover from 10pm next Wednesday (June 22)

THIS IS HARDCORE
what our numbers add up to

0 Not-even-funny bad	1 Barely one saving grace	2 Actively terrible	3 Woefully bad or lazy	4 Depressingly substandard	5 Dead-on average	6 Better than average	7 Really good	8 Exceptionally good	9 Of-the-year good	10 Of-the-decade good
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OWL CITY

ALL THINGS BRIGHT AND BEAUTIFUL ISLAND



It's been eight years since the release of The Postal Service's 'Give Up', and we've still got wannabes channeling their inner Gibbard while vying for the title of most emotionally over the top. Owl City's no different with his gooey, nostalgic third offering that once again drips with saccharine-sweet sentimentality, the musical equivalent of overhearing tweens wax poetic at the mall. Attempts at "stirring" imagery ('Angels', 'Honey And The Bee') to articulate the thoughts of a man in love find you wondering if throwing grenadine on the record player might get the point across more quickly. **Anne T Donahue**
DOWNLOAD: 'January 28, 1986' (it's only 30 seconds long - you're welcome) **2**

THE VICTORIAN ENGLISH GENTLEMENS CLUB

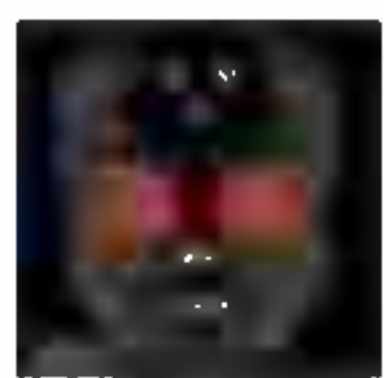
BAG OF MEAT THIS IS FAKE DIY



This Cardiff trio's ongoing dedication to vintage British quirk is to be applauded. Robbing from the graves of the Bonzo Dog Doo-Dah Band, PiL and The Banshees, they stitch together a lurching riff here, a playful yowl there, and animate their monster with the oddball spirit of '90s tykes like Tiger or David Devant and the unholy daemon of Liars. Their third is a fascinating labyrinth of unexpected rhythmic twists and turns, dirty greasy basslines and unexpectedly sproingy riffs. 'Card Trick With A Chimp' sums up the nightmarish fun perfectly, like a nest of bouncy barbed wire from which Adam Taylor yelps about bananas. **Emily Mackay**
DOWNLOAD: 'Fire In The Wife' **7**

YOUNG WIDOWS

IN AND OUT OF YOUTH AND LIGHTNESS TEMPORARY RESIDENCE



Flying the flag for their hometown of Louisville, Kentucky, Young Widows uphold its reputation for enabling ex-hardcore kids to create creepy, gloomy guitar music. They might not be quite as epochal as Slint or Will Oldham in this regard, but 'In And Out...', their third album, takes leggy strides on from the previous two. The considerable Jesus Lizard influence of old is now a vehicle to explore great plains of blackened swamp-rock; Evan Patterson's lyrical turns of phrase are still subtly unsettling, and the overall collision of punk and blues is a bit like Grinderman, without the spectre of ironic smirking. **Noel Gardner**
DOWNLOAD: 'The Muted Man' **7**

STEVIE NICKS

IN YOUR DREAMS REPRISE



As the floaty-dress-loving gypsy queen of Fleetwood Mac, Stevie Nicks commands a war chest of guilty pleasures the size of a small nation. We've all had a good drunken dance to 'Edge Of Seventeen' and 'Little Lies' in our time but, sadly, 'In Your Dreams' is little more than a soggy biscuit next to those veritable Turkish delights, and the presence of erstwhile bandmates Lindsey Buckingham and Mick Fleetwood does little to help. Featuring the likes of the mawkish and rather belated ode to 'New Orleans', it's an album full of the sort of drippy ballads and droopy soft rock that should induce an involuntary gag reflex in anyone under the age of 45. **Tom Edwards**
DOWNLOAD: Fleetwood Mac's 'Gold Dust Woman' **3**

FACES TO NAMES...

What the reviewers are doing this week



JO FUERTES-KNIGHT

"This week I've been overdosing on fat rap man Action Bronson, while testing how many meat products I can eat before throwing up. Fifteen."



LISA WRIGHT

"Sitting on trains around the UK for about 10,000 hours, listening to The Horrors' new track for about 9,999 of those hours and trying and failing to work out how to play online Dream Phone."



AILBHE MALONE

"I've been obsessed alternately with Kreyashawn's 'Gucci Gucci' and Mr Little Jeans' Arcade Fire cover 'The Suburbs', and subsequently thinking what an awesome night out all three of us might have together."

BON IVER

BON IVER 4AD

Embracing the spectral sounds of the '80s, Justin Vernon's second is a moving, lush step forward



When *NME* feels a bit down we like to phone home, commune with Leonard Cohen or weep vengefully into our ex's Facebook profile. If we've yet to work through our

troubles by beating a retreat to the frozen wilds of Wisconsin to pen our terrific solo debut, that's because we're not Justin Vernon.

The sojourn in his father's cabin that birthed 'For Emma, Forever Ago' is by now the stuff of legend. The album was a runaway success, but Vernon's fairy story also begged a question: where does the man whose success was forged in solitude's wintriest depths go when he can't move for admirers?

Vernon has reportedly been struggling with this question of whether you have to suffer for your art on his second album. Worse still, he came up against a nasty case of writer's block. With his beanie crown in danger of slipping, his answer was to experiment with sonic textures, constructing songs around the sounds he liked best. It's an approach that works both for and against 'Bon Iver', his ravishing follow-up.

Opener 'Perth' is an odd portmanteau of sounds – softly spiralling guitar, trumpet and explosive drums – that shouldn't really hang together as a song, but which linger like

cannon smoke at sea. Vernon called it his "civil war-sounding heavy metal song", which sounds about right. 'Minnesota, WI' is cut from similarly wandering cloth, pedal steel, keys and sax adding creamy vibes to Vernon's defiant assertion that he's "*never gonna break*".

'Holocene' offers more evidence that Vernon is finally coming in from the cold, his admission that, "*you fucked it friend, it's on its head, it struck the street*" paving the way for placid revelation: "*I can see for miles and miles and miles*". It moves from crystal acoustics to a string-laden finale that evokes the first trembling shoots of spring – beautiful stuff – while 'Towers' inches closer to the anthemic territory of 'Flume' and 'Skinny Love'.

There are departures that devotees might struggle with: 'Calgary' puts smooth on the menu with pious '80s keys and drums like distant thunder. It's actually great, but still more contentious is 'Beth/Rest', a widdly, sax-bothering, windswept ballad that sounds like Tom Cruise looking sad in the '80s.

But something is always left behind when you move on, and those looking for the raw catharsis of 'For Emma...' will need to cop their misery fix elsewhere – 'Bon Iver' is the sound of a man making peace with the world, saxophones and all.

Alex Denney

DOWNLOAD: 'Calgary', 'Hinnon TX', 'Towers'





WILEY

100% PUBLISHING BIG DADA

The madness of King Wiley continues with a hysterical yet accessible slice of confrontational schizophrenia



There's this bloke that gets on my bus and sits there screaming that he's a deposed king. He reminds me of Wiley, except Wiley isn't a psychiatric patient, he

actually is king of the Eski ring. While P-Money and Trim champion the new wave of grime, Wiley's love for ranting and riling the younger generation apropos of nothing has them bitching about his lack of relevance.

So, to release '100% Publishing', which as the title track says is solely a product of Wiley, is a bold riposte to those suggesting that slanging matches with 15-year-olds on the internet prove he's a man gone off the rails. It's an album that smacks of him not giving one, as he proclaims over the minimalist bounce of 'Yonge Street': "People come on Twitter and say Wiley you're pathetic/ Then I just make a song and tell 'em I don't need your credit". The air of hysteria throughout,

most noticeable on 'Boom Boom Da Na' and 'I Just Woke Up', conjures up images of him locked in the studio on intravenous caffeine for days on end. It's an ambitious project that works only because he's an unhinged anomaly.

The return to Big Dada and the radio-friendly 'Numbers In Action' hint that this album could court the mainstream without compromising his grime grounding. It's also miles more accomplished than 'Playtime Is Over'. But the biggest relief is the lack of euphoric trance tunes, the likes of which other MCs have been lazily riding to the charts.

Complex and slightly schizophrenic, '100% Publishing' is a winner, even if the man himself is a PR's nightmare. Long live King Wiley. *Jo Fuertes-Knight*

DOWNLOAD: 'Numbers In Action', 'Yonge Street', 'I Just Woke Up'

Watch Wiley Vs Dizzee on NME TV on Monday (June 20) at 9pm

DIGITALISM

I LOVE YOU DUDE V2/COOPERATIVE



This has got to be the worst album title so far this year. The German duo changed it from the mooted 'Tourism' to give more of an impression of the

euphoric, pill-up vibe. Yet cringingly vibed-up first words aside - where we're also leaving the Eurovision cheese of '2 Hearts' - the follow-up to 2007's debut, 'Idealism', is not all bad. 'Forrest Gump' - co-written by Julian Casablancas via email - is indie electronica with legs that could creep up on the outside as a sleeper summer hit; 'Reeperbahn' comes on like The Prodigy ripping up a zombie apocalypse, and 'Just Gazin' is saucer-eyed stupefaction. Love may be too strong a word, but this is alright, dude. *Jamie Crossan*

DOWNLOAD: 'Reeperbahn'

CHAD VALLEY

EQUATORIAL ULTRAVOX LOOSE LIPS



If you've got time to come up with such admirable puns as that title, you've probably got a little too much of it on your hands. Perhaps if Hugo Manuel had tarried longer making the seven tracks on his second EP stand out from the lightweight euphoric dance-pop haze that surrounds cyberspace like a halo, and less coming up with zingers like 'Shell Suite', we might be able to remember some of these songs for more than five minutes. But let's be fair, hooks aren't the point; immersive, incandescent and lightly trippy, 'Equatorial Ultravox' is undeniably lovely, and the title describes the vaguely early '80s Mediterranean synth vibe pretty well. It's just not exactly essential listening. *Emily Mackay*

DOWNLOAD: 'Reach Lines'

KEY NOTES

Best sleeve of the week



Stevie Nicks - 'In Your Dreams'
White horse, floaty dress, psychic sphere of crystal visions. Everything you want from a Nicks sleeve. "I'm terribly sorry, Florence who?"



Worst sleeve of the week
Young Widows - 'In And Out Of Youth'
That's worst in the sense of 'really beautiful but haunting our every waking and sleeping moment with its terrible floral eyes'

Worst lyric of the week
"I can feel you in my heart/Every time we part". [Someone get this man a better rhyming dictionary, ffs]
The Feeling - 'Set My World On Fire'

Best lyric of the week
"If you do this well/ I'll give you something/ A piece of fruit/ It's my banana"
The Victorian English Gentlemen's Club - 'Crab Trick With A Chimp'

REVIEWED NEXT WEEK
• Foster The People - 'Torches'
• YACHT - 'Shangri-La'
• Various Artists - 'Rave On Buddy Holly'

MILK MAID

YUCCA JUKEBOX/FAT CAT



Milk Maid mainman Martin Cohen once comprised one quarter of Nine Black Alps, which when you listen to 'Yucca' kinda makes sense, because it sounds a bit like his former day job, but with about 25 per cent of the aggression and production values. But if that sounds like a slight against this album, then you've got us all wrong. Full of distortion-drenched vocals and slacker guitar lines, 'Yucca' is a brilliantly messy thing. Sitting between the lo-fi haze of Woods and the buoyant bounce of Black Lips, Milk Maid do scuzzy rackets ('Such Fun'), '60s sweetness ('Dead Wrong') and reverb-ridden downers ('Back Of Your Knees') with equal aplomb. *Lisa Wright*

DOWNLOAD: 'Back Of Your Knees'

THE MIDDLE EAST

I WANT THAT YOU ARE ALWAYS HAPPY PIAS



If not quite suffering a full-on identity crisis, The Middle East are at least a geographically confusing prospect - their name suggests sandswept mysticism, their Fleet Foxy sound Americana folk porch dwelling, but they're actually from Australia. They don't quite conjure the heart-slowing plod of Pecknold's mob on their second album - 'Black Death 1349' is slightly epic in a My Morning Jacket way while 'Jesus Came To My Birthday Party' is a deft bridge between Sparklehorse and The Sleepy Jackson - but the lazy-day loping elsewhere suggests their ideal geographical home is on the Applejack Stage at Green Man at around 3pm. *Jamie Fullerton*

DOWNLOAD: 'Black Death 1349'

THE FEELING

TOGETHER WE WERE MADE ISLAND



The Feeling are less a band, more a collection of jingles in search of an ad sync. Or at least, they were. This third album finds them, with considerable, Herculean effort, getting even shitter, a feat akin to making air less visible. 'Set My World On Fire' is a *Lion King* number sung by Cliff Richard. The almost-engaging 'Say No' is a Cliff Richard ballad sung by *The Lion King*. 'Together We Were Made' is a record with its legs akimbo, its arsehole lubed to dripping and beckoning radio producers, *Hollyoaks* researchers and Whiskas ad men to go for their lives. Ironically, this limp, watered-down, arse-gravy version of 'pop' probably couldn't even sell cat food. *Mark Beaumont*

DOWNLOAD: some Go-Cat

THE JAPANESE POPSTARS

CONTROLLING YOUR ALLEGIANCE



Northern Irish dance act The Japanese Popstars have just signed to Virgin and had a whole bunch of guests thrown at them. This second album contains forgettable turns from Morgan Kibby of M83 and Lisa Hannigan, who perform over functional mid-tempo house with large, under-discerning rooms in mind. There are wasted opportunities with both Robert Smith of The Cure and Jon Spencer of Blues Explosion fame, plus a whine-fest from Mrs Tom Bowman from Editors. The Green Velvet collaboration is admittedly top notch, but the guest budget would have been better spent on giving the band time to come up with good ideas in the first place. *John Doran*

DOWNLOAD: 'Let Go' (feat Green Velvet)



BOOK OF THE WEEK

SIMON REYNOLDS

RETROMANIA FABER

The music sage's latest tome is insightful but, um, stuck in the past

Retromania
Pop Culture's
Addiction
to its Own Past
Simon Reynolds

If pop is suffering from a fossil fuel crisis due to a perceived lack of fresh resources, the sense that there are no new sounds under the sun, then its global warming is retro sounds and hauntological memory-trips fugging the blogosphere – and this book is its *An Inconvenient*

sociology and self-fascinated cod-cyber-philosophy with the ring of a conveniently received truth about it. While there's a wealth of detail along the way, including sections on the history of sampling and the background of hypnagogic pop, there's the sense that it rests on the foregone conclusions that vinyl is supreme, that the internet erodes the attention span, and that we're all – sadly for us – living in a watered-down, hall-of-mirrors version of the writer's concrete and vivid youth.

The book closes with a weak optimism ("I still believe the future is out there") and throws up more questions than answers, but this is still a hugely interesting and useful debate starter. It's just a shame Reynolds himself sounds so tired – the effect is often that of listening to an unusually articulate friend bemoaning the state of things down the Fanzine & Firkin. And like the artists he accuses, he's just not saying anything new.

Emily Mackay

7

ATARI TEENAGE RIOT

IS THIS HYPERREAL? DIGITAL HARDCORE



There's one word that definitely does not appear in any of the books in Alec Empire's library: 'compromise'. Sod

three-chord cider skiffle, for this is punk in the proper way: a piledriver pummelling your head for your pleasure, just as a lyrical sabre eviscerates the swine. The human trafficking protest track 'Blood In My Eyes' is violent electro doom to righteous ends, and the nasty, incessant hum of the title track predicts a somewhat bleak future. Meanwhile, the supremely intense 'Codebreaker' is so brutally heavy it needs no hacker to crush the intimate parts of your hard drive. Is this, then, hyperreal? To be honest, it's a question that really did not need asking. Luke Turner

DOWNLOAD: 'Codebreaker'

9

BLANCK MASS

BLANCK MASS ROCK ACTION



When Beady Eye released 'Different Gear, Still Speeding', it became the internet joke *du jour* to comment on how surprising it was that Liam hadn't

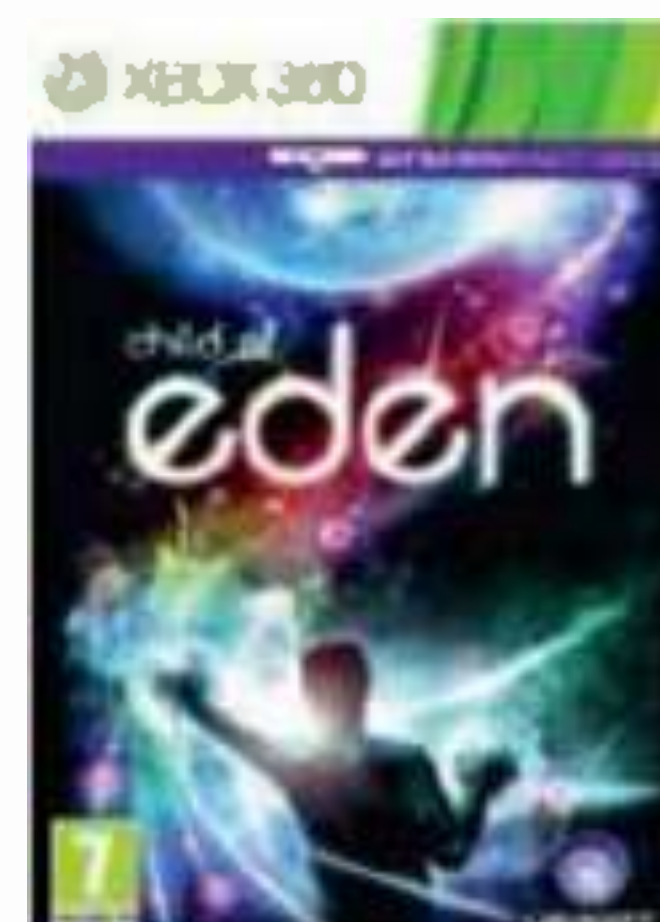
come back with a dubstep album. How *droll*. But just as boorish guitar types die hard, Fuck Buttons' Benjamin Power, on his first record as Blanck Mass, isn't really breaking their spacey, rushing mould, instead slowing it down and ironing out the thrills. "Loosely themed around cerebral hypoxia" [suffocation – Plain Speaking Ed], the effect is appropriately claustrophobic, but with the naivety of an earnest, overlong student sci-fi film rather than the beguiling, subtle drama of Power's cited influence, Morricone. Laura Snapes

DOWNLOAD: 'Land Disasters'

4

THE RIDER

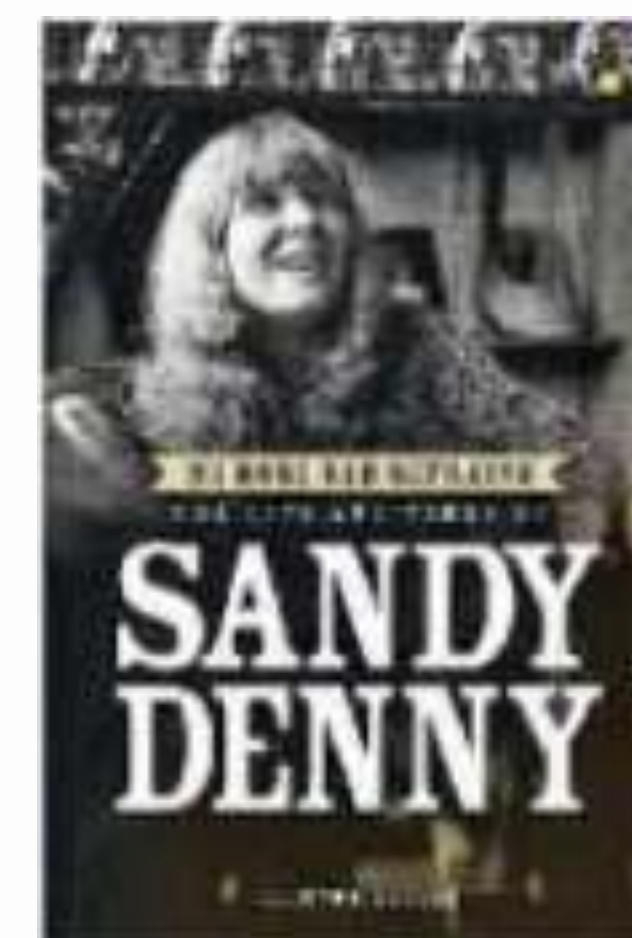
What we're reading, playing and fiddling with this week...

Game
Child Of Eden

Developed by Rez author Tetsuya Mizuguchi for the Xbox 360 and Playstation 3, this 'synaesthesia shooter' has you firing at targets that produce sounds, and music is provided by Mizuguchi's fictional band Genki Rockets.

Gadget
Pickmaster

It's a punching machine, much like those ones for making pin badges, but for guitar picks. Credit cards, plastic packaging, leaves (OK, maybe not): if it doesn't move, you can make a guitar pick out of it.



Book

No More Sad Refrains: The Life And Times Of Sandy Denny – Clinton Heylin
She's often cited as an influence on Laura Marling – Dylan biographer Heylin explores her short, sad but treasured life.

THIS WEEK'S SINGLES

reviewed by NME's
FRASER McALPINE



WHITE LIES

HOLY GHOST FICTION



Over a backwash of broiling synth'n'fuzz bass, Harry hisses about goose-pimples vanishing like "some out-of-date acid", and "Jesus strangers" as strange as haloes in stained-glass. Which sounds deep, but if there is even the slightest chance that this song is just a load of old foey dressed up in cool similes then I think someone should go and find out.

FOO FIGHTERS

WALK RCA



There are times when admitting that the Foes can be amazing feels like you're letting down your own mighty standards of excellence. And yet... that plangent fourth chord in the chorus, the spiralling joy-guitars in the middle eight... the bit where Dave starts barking "I never wanna die!" like he's finally been let off the lead and fancies a caper in the dandelions – these are all very persuasive things indeed.

HARD-FI

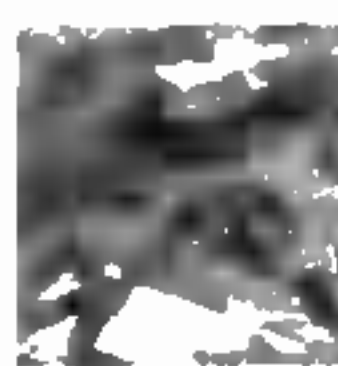
GOOD FOR NOTHING ATLANTIC



What is this, Frequently Disappointing But Worthy Band Comes (Relatively) Good Week? This, if I'm not mistaken, is the sound of Hard-Fi listening to a lot of Rihanna, Beyoncé and Jay-Z and burping meaty Clash guitars all over their dirty nursery rhymes and breezblock beats. Yes, Richard Archer still sings like he is sneering at his own sneer, and yes, it's probably one for your dad, but still, not bad.

CRYSTAL STILTS

SHAKE THE SHACKLES FORTUNA POP!



There they go, the serious people, taking their angular chord changes, muffled strumming and gritted teeth out for a lonely walk on a tempestuous night.

It's a pestilential parade, but don't feel too sorry for them. They like it out there, scraping their feet, hugging the shadows and pretending not to hope that the drummer remembered to bring a flask of soup for later.

THE WOMBATS

TECHNO FAN WARNER



Is there such a thing as the ecstatic release of moaning? That's the emotion this song seems to capture. Murph turns his vinegary eye to the tricky interpersonal politics of a night on the tiles, and seems pleased to have come back with a happy song about being irritated and thwarted, when all he wants is to be carried away by the music.

SPECTOR

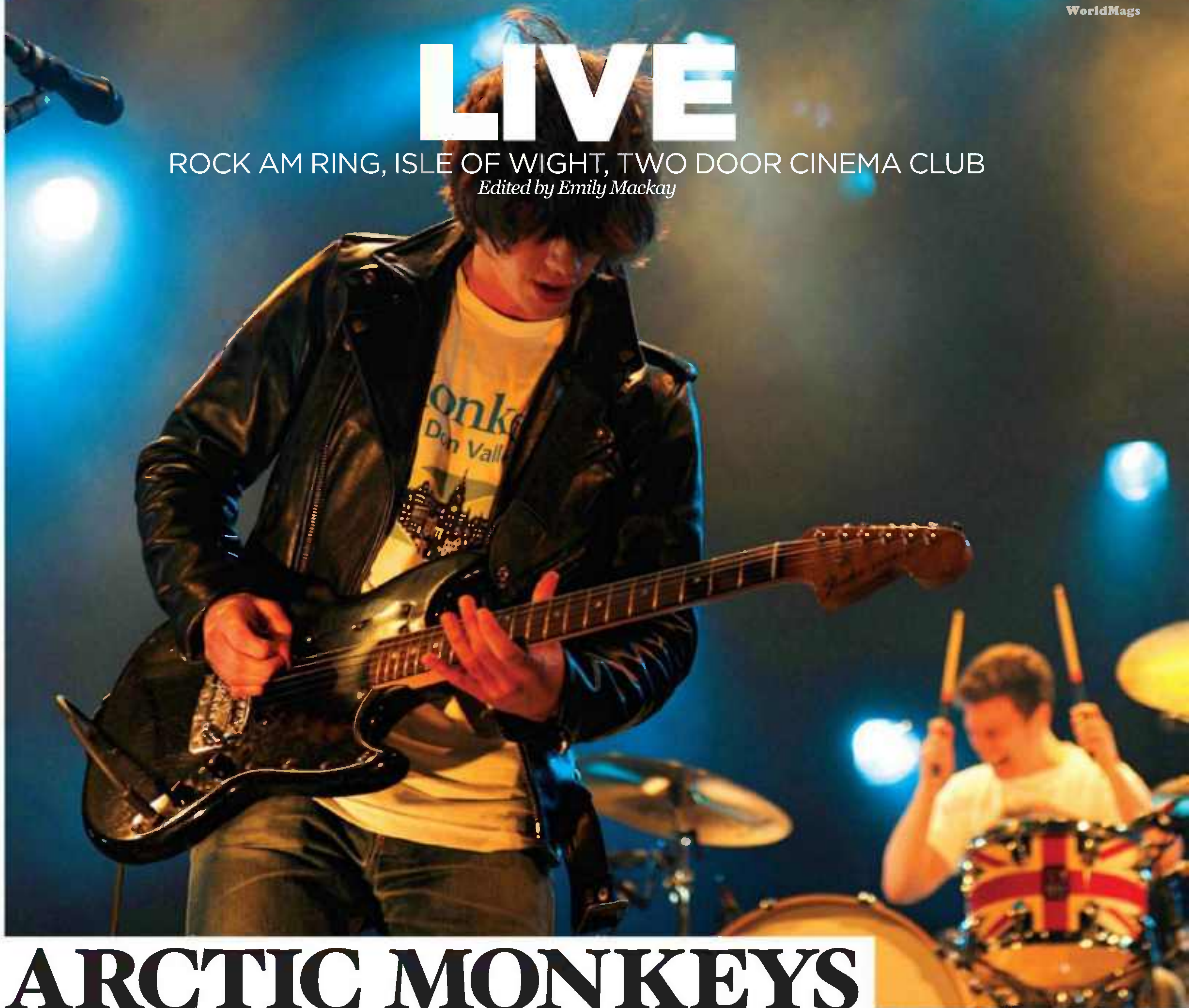
NEVER FADE AWAY LUV LUV LUV



This might not sound like much at first, but everyone needs a good hymn from time to time. Sonically, it has that 'Straight To Hell' ghostly holiness to it, albeit in a less transcendent, and more podgily robotic form. And it's always nice to hear someone's impassioned wail being echoed back to them in pitchshifted sarcasm: undercuts all of that the earnestness nicely.

LIVE

ROCK AM RING, ISLE OF WIGHT, TWO DOOR CINEMA CLUB

Edited by Emily Mackay

ARCTIC MONKEYS

DON VALLEY BOWL, SHEFFIELD FRIDAY, JUNE 10

Whatever we want them to do, that's what they won't – and an electric homecoming in their own specially commissioned big top is all the more special for their awkwardness

On a small patch of grass that sits right between the more convenient, ready-to-go settings of Don Valley Stadium and the Motorpoint Arena (both of which would have sold out in milliseconds) sits a 10,000-capacity big top. How very Arctic Monkeys this all is: the stadium-filling band who would rather play in a freezing-cold tent it takes a week to put up, right next to the stadium.

It's the gig-playing equivalent of... oh, I dunno, making an album full to the brim with your most melodic tunes ever, then introducing it to the world with 'Brick By Brick' and 'Don't Sit Down 'Cause I've Moved Your Chair'.

As local lads Dead Sons, then The Vaccines, then Miles Kane – who later will get his moment in the sun as he joins his Shadow Puppets partner onstage to play the solo on '505' – all come on and give it their crowd-pleasing all, four big screens project their every grin right to the back corners of this makeshift venue. Of course, when their Royal Contrarinesses appear, they're reset to indecipherably blotchy, split-screen black and white, and suddenly seem to treat Cookie's guitar pedals with the same reverence as Alex Turner's face. Again, it's all very Arctic Monkeys.

But whatever, it's all working: in two days' time, they will have succeeded where Beady Eye, Elbow, Radiohead and

others failed, scoring a Number One album while seeing off Adele/Lady Gaga. And also having played the two most triumphant, moving, downright brilliant shows of their entire career.

All of which start with Hot Chocolate's 'You Sexy Thing' being played over the PA (Cookie's idea, although he didn't realise they were actually going to do it until he was stood side-of-stage), and a four-song onslaught that forgets 'Humbug' or the new album ever happened. It's *exactly* like the old days: frenetic, million-mile-an-hour riffs making the assembled throng shuffle like they're at a drum'n'bass rave, every last "YOU KNOW NOTHING!" bellowed along in unison.

Still, 20 minutes or so in, when the first post-2007 tune arrives in the shape of 'Don't Sit Down...' it is greeted with a response that, if anything, is even louder, even more ecstatic. Clearly, the faithful don't see it as the awkward red herring every review has called it: their arms are aloft, and their collective "Yeah yeah yeah"s are deafening. Same thing happens with the "I wanna rock'n'roll"s of 'Brick By Brick', and the "Sha-la-la la"s of 'The Hellcat...' with which, lest we forget, people have had only four days to make themselves familiar.

This said, it would be a lie to say the Monkeys' most deadly weapons in this sort of settings aren't still the songs from their debut. When they dust off 'Mardy



Nice tent, guys.
Can we borrow
it for Glasto?



Shadow puppets?
Alex can't get
enough of 'em



Yay to stolen
merchandise



Support band
The Vaccines
reach for the sky



Alex with serial
stage invader
Miles Kane

SETLIST

- The View From The Afternoon
- Brianstorm
- This House Is A Circus
- Still Take You Home
- Don't Sit Down 'Cause I've Moved Your Chair
- Library Pictures
- Teddy Picker
- Crying Lightning
- Brick By Brick
- The Hellcat Spangled Shalalala
- Cornerstone
- Mardy Bum
- I Bet You Look Good On The Dancefloor
- She's Thunderstorms
- Pretty Visitors
- If You Were There, Beware
- Do Me A Favour
- That's Where You're Wrong
- 505
- When The Sun Goes Down
- Fluorescent Adolescent
- A Certain Romance

Bum' (albeit stripped down and drumless) for the first time in four years, there are gasps of disbelief and joy, while Alex barely has to sing a word. The same thing, of course, happens right after with '...Dancefloor' and again at the start of the encore with 'When The Sun Goes Down', and conclusive proof that they are comfortable now with their past comes when it transpires 'A Certain Romance' is – following on from 'Fluorescent Adolescent' – back in its rightful place as a grand finale. How, you wonder as everyone goes batshit crazy, can they have gone so long without playing this fucking song!?

On another crowd-pleasing tip, it turns out the desert was a nice place to visit, but Arctic Monkeys wouldn't want to live there. Of 22 songs played tonight, only three are off 'Humbug': the relatively accessible 'Crying Lightning' and 'Cornerstone', plus 'Pretty Visitors' (the latter, in fact, is the only moment tonight that falls slightly flat). Crucially, too, they look like they are enjoying all the old songs, not just doing them out of duty. Alex's smile during 'Mardy Bum' reminds you that no-one could ever get bored of having words you wrote sung back at you loudly by this many people. And just because you do, doesn't

mean everyone will think you're trading on former glories or not moving forward. Also, Arctic Monkeys, if you DO want to replace all the old crowd-pleasers with new ones, then – how to put this politely – for the love of God, WHAT ABOUT ACTUALLY PLAYING THE BEST SONGS OFF YOUR NEW ALBUM!? Being contrary is one thing, but to put out an album as good as 'Suck It And See' and then not play its finest bits at the first show of its cycle, even by Monkeys standards, is bizarre. Maybe they're waiting for the public to be fully acquainted with it. Let's hope so because coming right after '...Dancefloor', 'She's Thunderstorms' sounds majestic; and 'That's Where You're Wrong' is as high a high as you'd expect from a tune that could easily hold its own on 'The Stone Roses'. But the fact that none of 'Black Treacle', 'Reckless Serenade', 'Piledriver Waltz', 'Love Is A Laserquest' or the title track get an airing tonight is simply

staggering. Especially when they bust out 'Library Pictures', the weakest moment on it, and a hangover from the 'Let's impress Josh!' days.

But let's not end on a negative note: tonight Arctic Monkeys are brilliant, brilliant, brilliant, and seemingly more comfortable and confident in where they've been and where they're going than ever before. All that devotion they inspired with the first album is still there, undulled, in front of them, and they're now making a much better fist of making people dance their arses off while simultaneously being the loveably obtuse little fuckers they have to be. Once the lights go up, and the noise stops, it suddenly hits everyone how bitterly cold it is out here, in this strange little set-up right next door to the heated enormodome. But also that it was worth it, and proof that Arctic Monkeys should never do things any other way than their own. **Hamish MacBain**



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ROCK AM RING

NURBURGRING, GERMANY

THURSDAY, JUNE 2 - SUNDAY, JUNE 5

A heavy rock fest at a racetrack is an odd place for Coldplay's comeback, and it's System Of A Down and Avenged Sevenfold who own it

Which band member has a 10-year-old sex tape that has yet to be discovered by the general public? Which seemingly stoic frontman actually has the innate ability to go-go dance? These are the things we learned at Rock Am Ring.

But first, **Coldplay** also have new things to teach us. They boldly open their big return with an unheard song, 'Hurts Like Heaven'. It's a starry-eyed radio-ready thing, with the sort of carefree, chimingly melodic guitar work that pop-era Cure did so well.

Coldplay's new material sounds adequate, but there's nothing remarkable

It is chucking it down, but fans stick around through the slow, acoustic start of second newbie 'Major Minus' for its slow-brewing, ringing chorus. Coldplay are an odd headliner for a heavy rock

festival, but come Saturday night, Rock Am Ring's metalheads are feeling a bit cuddly. "This is a quiet one, so you can sleep if you want," jokes Martin introducing acoustic slowie 'Us Against The World'. The last new number, 'Charlie Brown', has a little of the wide-eyed innocence its title suggests, but also a sense of teenage danger straight from the Springsteen/Arcade Fire lyric book: ("I stole a key/Took a car down town where the lost boys meet") and a driving bridge that opens into a calm field of ambient contemplation, as the big lasers flicker out into the night. Of the new material played tonight (including new single 'Every Teardrop Is A Waterfall'), all of it sounds like Coldplay, all of it sounds adequate, but there's nothing here that feels remarkable.

A trek across the racetrack gives us the late-night special, **Rob Zombie**, who manages to bring the rock back along with some truly evil shit during the witching hours. **Interpol**, by contrast, are like silk after

a day of leather, and tie with Jesse Leach of **Times Of Grace** as best dressed performers at the festival. Jesse's fans, though, nearly win Most Enthusiastic Moshpit, only pipped by the sheer number going bananas for **Avenged Sevenfold**, who power through material mainly from last year's 'Nightmare' on the main stage. The festival closes with another big comeback, the reformed and eternally mighty **System Of A Down** pleasing the core metallers with a monumental 'Hypnotize', Serj Tankian in pristine white shirt conducting the crowd through a gentle singalong to 'Soldier Side' before lacerating the life out of their delighted cars in the pouring rain. I mean, god love 'em, but come on, who goes to Rock Am Ring to see Coldplay and Kings Of Leon?

And the maker of that sex tape and the owner of those go-go dance skillz? We could tell you, but then we'd have to kill everyone. **Thomas Morgan**



Above: SOAD's Serj Tankian is all white on the night - but probably not for very much longer. Below: sodden punters gather at the festival's main stage



ISLE OF WIGHT FESTIVAL

FRIDAY, JUNE 10 - SUNDAY, JUNE 12

The Kaisers bring the Olympic torch to the Isle of Wight, Kings Of Leon get completely leathered and Kasabian unleash a monster

This year's Camden Crawl and The Great Escape are already over, but England's festival season only really starts when 90,000 Brits clamber aboard ferries, hovercrafts and – for jammy bands with major label budgets to burn – helicopters, and descend upon some scrubby school playing fields atop the Isle of Wight. With only two stages featuring big name acts, as festivals go, it's definitely a beginner's version. And while that lack of options can sometimes be galling, it certainly makes the whole process of choosing who to see simpler. Besides, on

the Friday evening there's really only one place to be anyway: watching the **Kaiser Chiefs** play their first festival show in 22 months.

Ricky Wilson, it would seem, is rather glad to be back. Surveying the huge crowd, a smile as big as the Solent on his face, disarmingly dapper in a slim-fitting black shirt and mod-ish kecks, he's on fighting form. Though the new songs might slip under the radar – it seems the Isle of Wight crowd haven't been quite as involved with their online album masterplan as they could have been – what does it matter when you've got field-pleasing hits as big and belting as

'Ruby', 'Oh My God' and a fervent 'Everyday I Love You Less And Less'? The band's finale provides us with the festival's first and biggest WTF moment, as Ricky rocks up with the Olympic torch in hand. "This time next year, it'll be lit," he proclaims. "Why, is it a joint?" asks the wag stood behind **NME**.

Snarling sweetly, resplendent in the Tennessee tuxedo of double denim and flinging out skewed Southern rock'n'roll pleasantries ("I'm gonna get really drunk with you guys, is that OK?") Caleb Followill guides **Kings Of Leon** through a near-faultless headline set. Perfectly tracking the band's progression

from small-town country blues boys to global guitar titans, things take a turn for the psychedelic with 'The Immortals' as wobbly guitars give way to monster riffs, while 'Back Down South' shows they haven't quite abandoned those Creedence Clearwater Revival-ready backwoods roots. It's all topped by an unabashedly pretty 'Pyro', during which Caleb looks all deep and meaningful, as if he's about to pick up a newborn baby and clutch it to his grizzly man chest like an '80s Athena poster boy gone feral.

Meanwhile, heading up the patronisingly named 'Ladies' Night' in the Big Top – which seems to be an excuse for putting hardly any other female acts elsewhere on the bill – **Joan Jett** proves herself to be both punk icon and captivatingly kitsch show-woman, reeling out first-rate versions of everything from 'Cherry Bomb' and 'Crimson And Clover' to Sly And The Family Stone's 'Everyday People'.

Assisted by black flag-bearing electro-monks and the gothic sisters of Robert Plant's 'Addicted To Love' ladies on strings, **Hurts'** Saturday afternoon show isn't quite a repeat of their recent Rock Am Ring set, which saw 80,000 enraptured Germans in full worship



The Kaisers want
get downloaded,
But they also want
to have a good time

mode. Even so, they're something to behold: frontman Theo Hutchcraft with trembling hand upon quivering heart, and synthman Adam Anderson his poker-faced foil. Their toddler-terrifying cover of Kylie's 'Confide in Me' might be bleak, but they roll out the pop big guns with the euphoric doom of 'Sunday' and the viscous darkness of 'Evelyn'.

Things go from the sublime to the ridiculous as **Iggy Pop** screams "Get the fuck up there!" in the face of a small child, dragging Kate Moss' ragged hen party – minus the hen herself – and Dave Grohl onstage during **The Stooges'** set to pogo awkwardly during 'Shake Appeal'. Gobbing and grinning, flailing and

BIG MOUTH

What the punters thought



Alice Warwick, 23, London

"It's really embarrassing, but I've only seen one band – **Two Door Cinema Club**. The rest of the time I've spent sheltering from the rain and drinking. And my leggings keep falling down!"

flobbing, Iggy takes us through his trademark topless twists and turns, chucking cheeky winks and middle fingers at the crowd and leashing himself up with the microphone cord for a caustic 'I Wanna Be Your Dog'. Some things never change; thankfully Iggy is one of them.

And as charismatic frontmen go, it's the right weekend for them, with Jarvis Cocker stepping up for the first UK **Pulp** show in almost a decade. Chucking corner shop chocolate into the audience, engaging in erotic dancing with a satsuma and putting on a show that we can only really describe as groin-centric, Jarvis balances his unrestricted randiness by toasting the audience with a glass of red and quoting Tennyson. A true British gent. No such eccentricities come with the

Foo Fighters' all-American, balls-to-the-wall frat-house squall. A relatively brief show for them – try as he might, Dave Grohl can't make good on his opening promise to play for three hours – means they're forced play an all-killer, no-filler set, with 'Breakout' and 'Best Of You' hitting hardest.

Brother show up on the rain-sodden Sunday, evidently under the misapprehension that the tent they're playing is full because they're the saviours of Britrock. The real reason is because it's bloody lashing it down outside. What with their lineage, **Beady Eye** might have more of a claim to the title, swaggering through the storm with Liam Gallagher showing Brother's Lee Newell a few things about longevity, if not fashion. We are of course talking about our kid's Union Jack cagoule, which has overtaken Arctic Monkey Nick O'Malley's map-based shirt

atrocities – which graced the cover of last week's *NME* – in this year's list of the most heinous crimes against fashion by musicians.

The rain finally and fortuitously lifts just in time for **Kasabian**. Not that Tom and Serge need any help in grabbing the honour of band of the day, but the weather's volte-face adds an extra layer of triumph to an already victorious Greatest Hits appearance. Two songs from the new album make the grade as well, 'Switchblade Smiles' and title track 'Velociraptor!', the latter of which – in the best possible way – sounds like the bouncy theme tune to an animated kids show about a cuddly Jurassic killing machine. Steam rises from the mosh pit as 'Shoot The Runner', 'Empire' and 'Fire' do their damage, and we're well and truly broken in.

Festivals 2011 – the people of the UK are ready for you. **Leonie Cooper**



Tom Kasabian's just clapped eyes on Liam's jacket



Brown was the new black at IoW



Pulp's surprise star: Klaxons



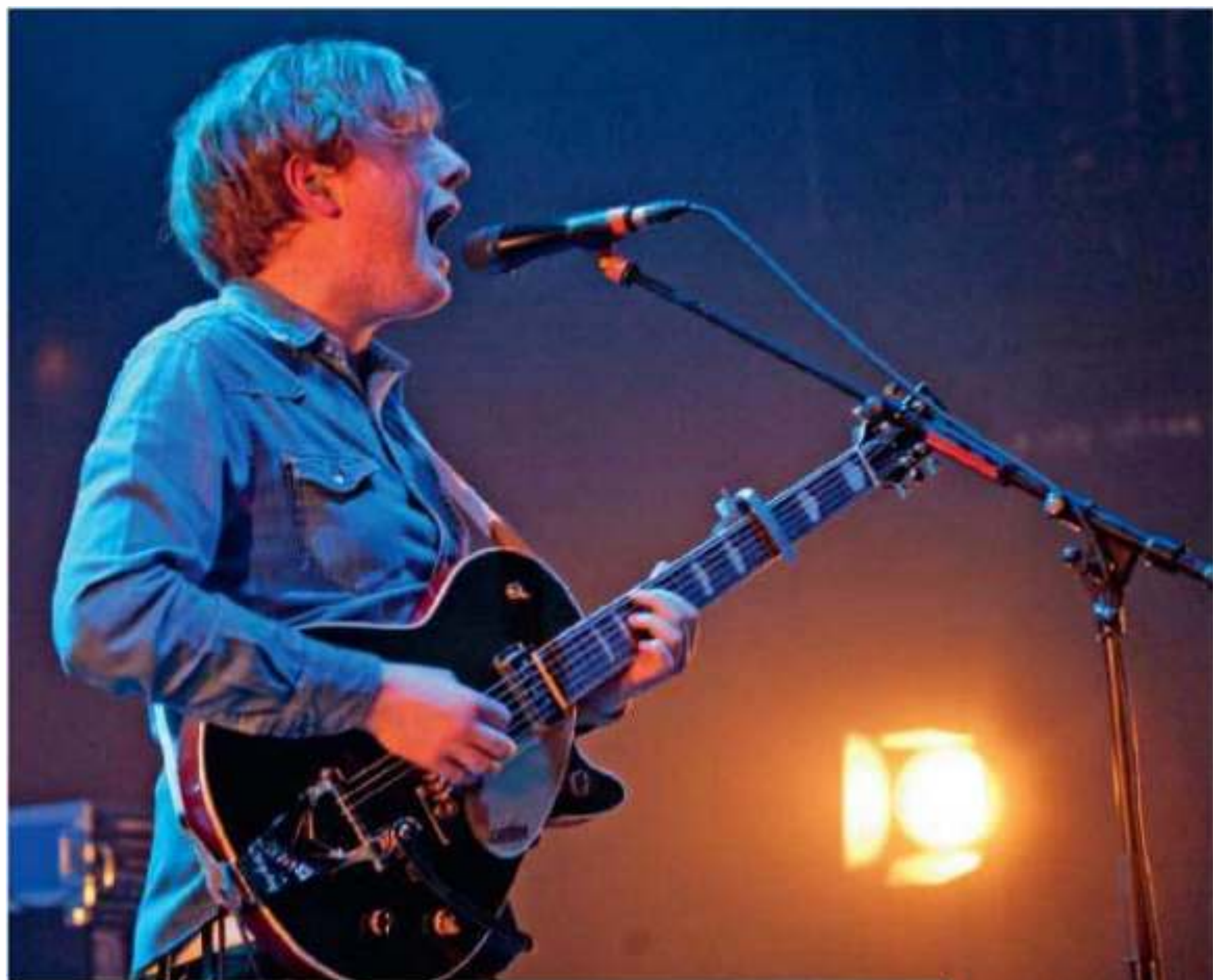
Dave Grohl tries to appease the rain gods. (He failed)



Liam – officially the new Geri Halliwell



Caleb's lot are still kings of the UK festival circuit



TWO DOOR CINEMA CLUB

O2 ACADEMY BRIXTON, LONDON
FRIDAY, JUNE 3

It's mobbed! The band play their biggest UK show yet to a heaving, devotional crowd

We may be fans of an elaborate metaphor, but there are times when numbers speak louder than words. Take this little equation, for example. This time last year, Two Door Cinema Club played the capital's 1,000-capacity Heaven venue. Add 12 months, however, and they've managed to sell out a space five times the size in TEN MINUTES. Now, we're no Brian Cox but that's some pretty impressive maths right there. And from the huge bar queue to the sauna-like temperature, it's fair to say that this throng are well and truly ready to Have It; it may sound ridiculous to say one sold-out show is busier than another, but this is the most hectic we've seen Brixton in ages.

As the crowd roar in front, four bemused indie fops look utterly taken aback by the whole experience. But, though the banter throughout is minimal, the quartet (the usual trio bolstered live by a drummer) are a slicker, more assured proposition than we saw a year ago.

Releasing half the tracks off their debut 'Tourist History' (including 'Something Good Can Work' at least 84 times) and reissuing the album itself

may have seemed a slightly unsubtle approach of bringing the band into the spotlight, but it means that every other song they play is a single, and thus receives the rapturous cheers and dancing normally reserved for 'the hits'. 'SGCW's overtly cheery summer bounce is thrown out fairly early, as is 'Undercover Martyn', which propels the crowd into one very sweaty jumping mass from front to back. 'This Is The Life' gains an even greater anthemic quality when sung back by several thousand fans. As though to emphasise just how many people they've crammed in, singer Alex Trimble even gets the crowd to sit on each other's shoulders in a big indie pyramid before 'Eat That Up, It's Good For You'.

Two Door Cinema Club's music is so relentlessly positive you'd have to be an unbearable grouch not to crack a smile. And Brixton's

glass isn't so much half full, as brimming up over two layers. *Lisa Wright*

VIEW FROM THE CROWD



Jude, London
"I got here a bit late and was really surprised by how rammed it was, but the set was great. I've seen them before but the atmosphere this time was brilliant, everyone was dead into it, it was a proper party crowd."

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THURSTON MOORE

UNION CHAPEL, LONDON
TUESDAY, MAY 31

Sonic Youth mainman plays a celestial solo show – and there's not an electric guitar in sight...

Fans of Sonic Youth who haven't heard Thurston Moore's latest solo album, 'Demolished Thoughts', may find tonight's choice of venue and support (Sonic OAP Michael Chapman, who wrests glistening musical lines out of a six-string) odd. But for an album that (reading between the lines) is a prayer of sorts to his relationship with Kim Gordon, as well as being influenced by such English finger-pickers as Chapman and Martin Carthy, it's perfect.

The New York no wave survivor is as tall as he is youthful of appearance. He looks like a teenage giant holding a ukulele when he picks his guitar up. It feels like his entire solo career has been a striptease building up to this point. 'Psychic Hearts' in 1995 was all but a Sonic Youth album, just with some of the Geffen sheen thrown to the floor. He followed this by casting off more layers for 'Trees Outside The Academy' in 2007, but the presence of J Mascis playing overdriven solos kept things rock. Tonight, the only guitars to be seen are acoustic.

Joined onstage by harpist Mary Lattimore and violinist Samara Lubelski, Moore gives a friendly warning to the crowd – "We'll try to keep this as Pentecostal as possible" –

before they drift into 'Benediction'. This is, of course, secular devotional music, as are 'Illuminine' and 'January', which follow. There's more to this sublime show than Sonic Youth unplugged but that's not to say the noise isn't instantly recognisable. There is a certain style that he/they own now, the merest hint of atonality lurking in the chords, balanced by a buoyant optimism bursting out of the melody.

Moore must be in a good mood because he invites the audience to stay with him in western Massachusetts before they play highlight 'Circulation'. This is the closest they come to a string-snapping, scratchplate-spattering rock freakout, but then even this boasts harp trills as if Alice Coltrane were looking over proceedings from above.

Speaking to *NME* after the gig, Moore explains that the vulnerable nature of the performance in such a venue actually worried him less than the honesty of the words. "The lyrics were very personal. They were all dealing with personal crisis feelings and I didn't know really how naked I wanted to go with that, and that this might be a bit of a bummer for people. But then I thought, well, if it is, it is." A bummer, maybe, but also a blessing. *John Doran*



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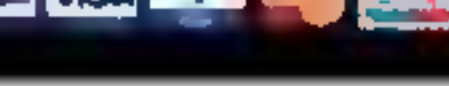
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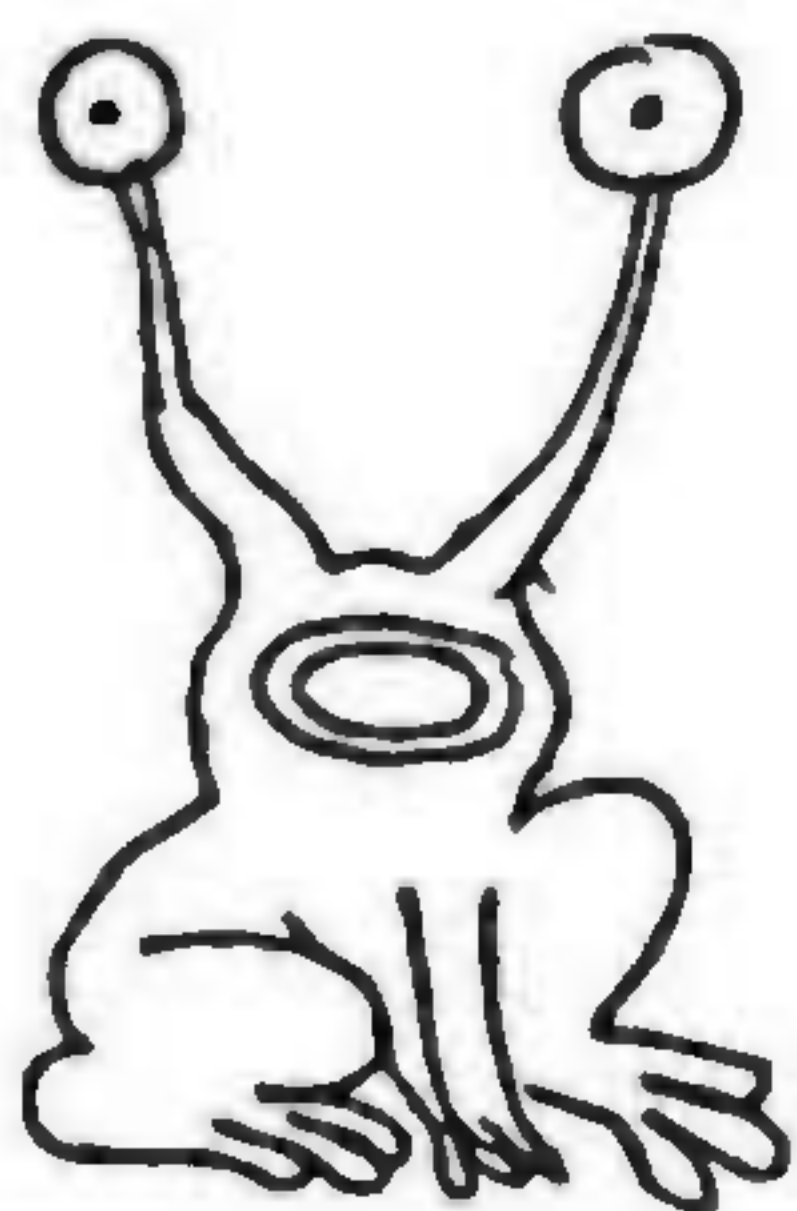
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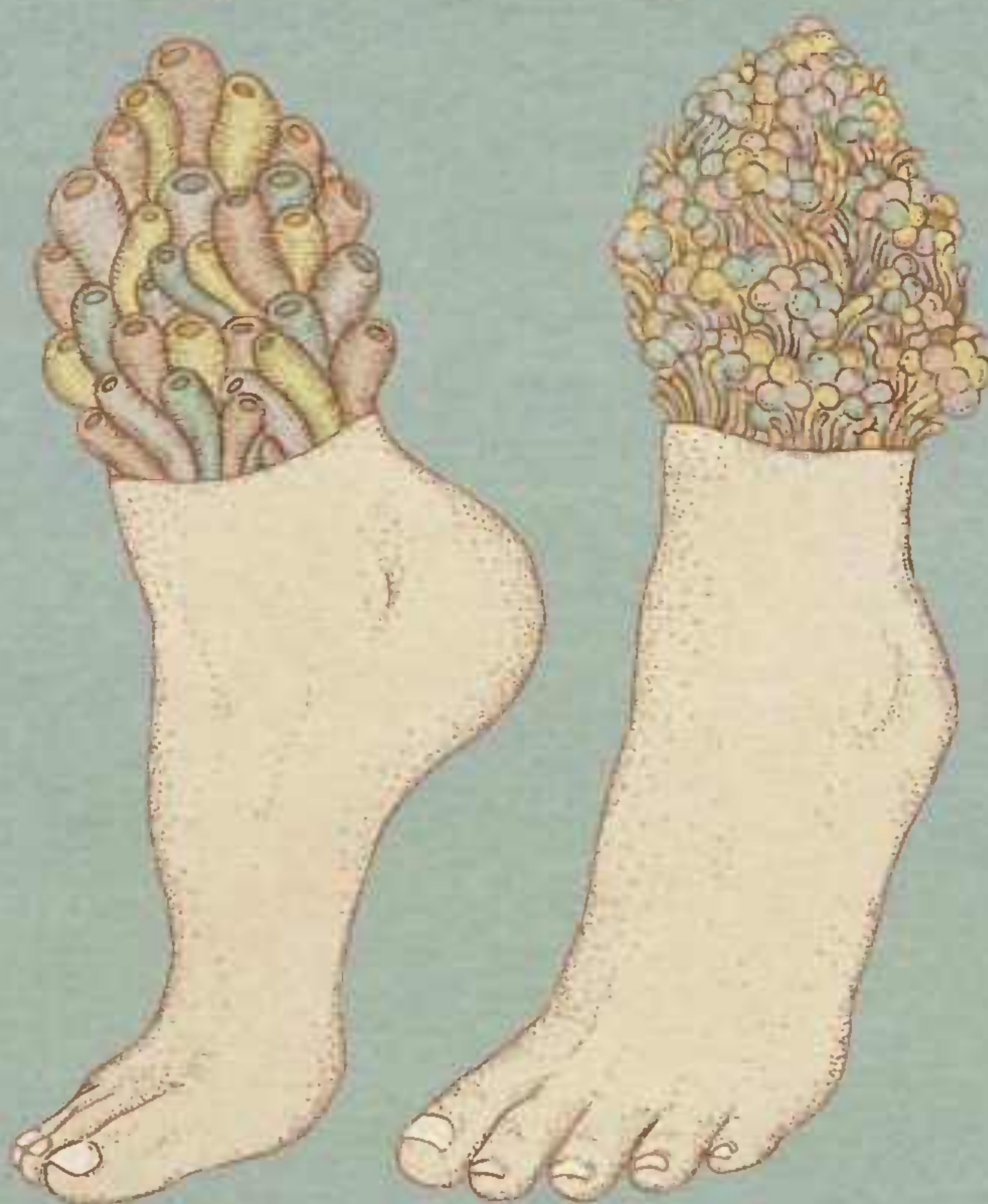
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COLLECTORS' CORNER

THE BEACH BOYS

Call yourself a super fan? Here are the five things no Beach Boys obsessive should be without



'SUNFLOWER'/'SURF'S UP' 1970/1971



Much maligned at the time, both these albums from the

early '70s, and reissued together, are now rated as among their finest (although Mike Love's 'Student Demonstration Time' is probably the worst thing they ever did). The ailing Brian Wilson showed he still had it on 'Surf Up's' title track and the equally wonderful 'Til I Die'.

DENNIS WILSON - 'PACIFIC OCEAN BLUE' 1977



Startlingly inventive 1977 solo album from the drug-

addled drummer, it became the sort of artistic success that had eluded the group for a while. Strangely unavailable for years, it was hugely sought after until it was reissued in 2008.

'GOOD VIBRATIONS: 30 YEARS OF THE BEACH BOYS' 1993



Reasonably priced box-set that features all the big tunes in

addition to a healthy dollop of outtakes, demos and rarities that make it an extremely enticing purchase for any big fan. The quality dips a bit towards the end, mind - but the first three CDs (out of five) are so good it hardly matters.

'THE PET SOUNDS SESSIONS' 1997



A four-disc monument to many people's favourite album of

all time. Stereo, mono, instrumental and vocal-only versions are included in this extensive package. While some might think it's a bit too much, it's a fascinating and rewarding experience to hear such a well-known record from all sorts of different angles.

SMILE! DVD 2005



Brian Wilson's return to performing at the turn of the century led him to finally come back to

his lost masterpiece of the '60s. The documentary looks at how he and his bandmates created the new version, while the other disc sees them perform it in all its glory. Utterly essential for anyone with even a vague interest in the story.

WORDS: ALAN WOODHOUSE PHOTO: GETTY

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NME

GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Laura Snapes

BOOKING NOW



STANDON CALLING

STARTS: Standon, Hertfordshire, Aug 12

DON'T
MISS

Look, festivals, it's just no longer enough to book an Example DJ set, serve up some flabby burgers and call it mammy. Half-arsed fancy dress doth not a classic make. Just look at Standon Calling, an immersive experience in the extreme. The whole site becomes living theatre for the weekend – this year's theme is Gods And Monsters – and last year's instalment ended with bottles of whisky being passed around those who'd come to watch the denouement. Then there's the bands – Spiritualized and Battles were already announced as headliners, and this week, Washed Out (above), Lamb and Little Boots (presumably playing new material) join the fun. And it's got a swimming pool complete with underwater disco. Other festivals, please take note.
NME.COM/festivals



TWO DOOR CINEMA CLUB

STARTS: Portsmouth Wedgewood Rooms, June 23

2DCC warm up for Glasto with an intimate set.
NME.COM/artists/two-door-cinema-club



ITUNES FESTIVAL

STARTS: London Roundhouse, July 1

Katy B (above) and Bruno Mars join as headliners, and Jimmy Eat World, The Naked And Famous, Errors and Neon Trees are added too.
NME.COM/festivals



GUILFEST

STARTS: Guildford Stoke Park, July 15

Wretch 32, The Farm and Alice Gold join the shindig, headlined by Razorlight (above), Roger Daltrey and er, James Blunt.
NME.COM/festivals



CLOUD 9 FESTIVAL

STARTS: Cheshire Love Lane Farm, Aug 6

The Futureheads (above), Ed Sheeran and The Sunshine Underground look to be festival highlights.
NME.COM/festivals



WILDERNESS FESTIVAL

STARTS: Oxfordshire Cornbury Park, Aug 12

Mercury Rev perform 'Deserter's Songs'; Dry The River, Antony & The Johnsons and Laura Marling (above) play too.
NME.COM/festivals



PJ HARVEY

STARTS: Glasgow Royal Concert Hall, Sep 4

PJ Harvey brings ghostly, rousing performances of acclaimed new album 'Let England Shake' to Glasgow and Manchester.
NME.COM/artists/pj-harvey



THE TING TINGS

STARTS: Jersey Live Festival, Sep 4

The Ting Tings announce their only UK festival show of the summer, playing on the same day as Plan B and The Rapture.
NME.COM/artists/the-ting-tings



EMMY THE GREAT

STARTS: Colchester Arts Centre, Sept 16

The wry songstress plays 22 dates this autumn in support of new album, 'Virtue'. That'll be a wholesome rider then, eh?
NME.COM/artists/emmy-the-great



DEATH FROM ABOVE 1979

STARTS: Manchester Academy, Oct 6

The reunited pair follow up Reading And Leeds with Manchester and London.
NME.COM/artists/death-from-above-1979



JESSIE J

STARTS: O2 Academy Birmingham, Oct 17

The er, visionary, pop star brings 'Who You Are' to the masses. Hopefully she'll have figured out who she is by then.
NME.COM/artists/Jessie-j



THE ANTLERS

STARTS: Brighton Concorde 2, Nov 8

The NY miseryguts tour new record 'Burst Apart', as well as appearing at Leeds' Constellations Festival.
NME.COM/artists/the-antlers



FRIENDLY FIRES

STARTS: O2 Academy Bristol, Nov 10

Ed and co have added a second date at London's O2 Academy Brixton (26) after the first sold out in a flash.
NME.COM/artists/friendly-fires

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PICK of the WEEK

What to see this week? Let us help



THE HORRORS

STARTS: Glasgow Oran Mór June 15



In *NME*'s festival guide, Horror Tom Cowan said that the band decided to play late-night slots on smaller festival stages this summer because "everyone's tucked into the pingers by then, which I feel is one of the optimal states of mind to experience our music". On hearing 'Skying' for the first time in the *NME* office, it quickly became clear that he wasn't wrong. The title alone sounds like the kind of daft, eye-boggled word you invent when tripping out and grasping to describe the sheer euphoric enormity of the visions before you, and the record itself teeters Gillespie-like between the conflicting treaciness and hardcore rushing that only a night *well* tucked into the hard stuff can provide. Yep, after the Trendy Ponces In Daft Costumes Record, the Actually We Are Quite Serious And Interesting Record, now The Horrors have made the Inevitable Drugs Record, and an undiluted and potent gem it is too. Catch the first cuts here.

NME.COM/artists/the-horrors



Everyone's Talking About **BLESSING FORCE** STARTS: London Electrowerkz, June 16 Having made their debut proper at Blessing Force 1 in a warehouse earlier this year, Oxford's artiest head to London, with Chad Valley headlining, alongside Arthur Russell acolytes Solid Gold Dragons and the non-BF-affiliated master of dark electro magic, Gwilym Gold. NME.COM/artists/chad-valley



Don't Miss **CAITLIN ROSE** STARTS: London Scala, June 21 Caitlin Rose has been toiling away under the surface for a while now, lugging her acoustic guitar around London's toilet venues and quietly stunning crowds with her wry tales of craving fags and useless boys. Her mum might write songs for Taylor Swift, but Rose is no pop moppet, just the real deal. NME.COM/artists/caitlin-rose



Radar Stars **BUKE AND GASS** STARTS: London Camp Basement, June 21 It's rare to see a band with such a deranged take on traditional fare. New York duo Buke & Gass are such a pair – Arone's buke is a baritone ukulele, and Aron's gass is a guitar with bass strings. Hooked up to mutated foot percussion, they make the unholy racket of Marnie Stern crossed with a folky Mission Of Burma. NME.COM/newmusic

WEDNESDAY

June 15

BATH
Ed Sheeran Moles 01225 404445

BELFAST
Dinosaur Pile-Up Queen's University 028 9024 5133
BIRMINGHAM
The Moons/The Arcadian Kicks Hare & Hounds 0121 444 2081
Thomas Tantrum HMV Institute (Temple) 0844 248 5037
Tom Vek HMV Institute (Library) 0844 248 5037

BRIGHTON
Bird Eats Baby The Hydrant 01273 608313
Chris Murray Hobgoblin 01273 602519
Frank Fairfield Prince Albert 01273 730499
Mamas Gun Komedia 01273 647100
Milk Maid Jam 0871 230 1094
Susie Clarke Green Door Store 07894 267 053
Trevor Moss & Hannah-Lou Latest Music Bar 01273 687 171

BRISTOL
Alex Winston The Cooler 0117 945 0999
All Eyes West/Countryside/Pen Wears The Trousers Croft Front Bar 0117 987 4144
Keeping Jess Company/Brickwalls & Bruises Croft Main Room 0117 987 4144
Martha Tilston Thekla 08713 100000
Ventflow Fleece 0117 945 0996
CAMBRIDGE
Gomez Junction 01223 511511
Shandy Mac Haymakers 01223 367417

CARDIFF
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The Chapin Sisters 10 Feet Tall 02920 228883
Framing Hanley University 029 2023 0130
Fuzzy Lights/The Cautionary Child Arts Institute 0871 230 1094
Take That/Pet Shop Boys Millennium Stadium 029 2022 4488

DERRY
Foy Vance Nerve Centre 028 7126 0562
EDINBURGH
Wu Lyf/Family Cabaret Voltaire 0131 220 6176

GLASGOW
Airplay Capitol 0141 331 0140
Ben Glover Brel 0141 342 4966
Citizen Ivory Blacks 0141 221 7871
The Horrors Oran Mor 0141 552 9224
Inner Sight Buff Club 0141 248 1777
Munich/Mellifluous King Tut's Wah Wah Hut 0141 221 5279
Tune-Yards/Thousands Captain's Rest 0141 331 2722
GUILDFORD
Lecarla Boileroom 01483 440022
LEICESTER
Ben Prestage Musician 0116 251 0080

LONDON
Alicia Keys/Mark Ronson & The Business Intl/George Michael Roundhouse 020 7482 7318
Amplifier XOYO 020 7729 5959
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Madam/The Unkindness Of Ravens/Ventenner Monarch 0871 230 1094
Makavalien/Dying Words/Wah Gwam Camden Rock 0871 230 1094
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The Mighty Between/Halcyon Heart Good Ship 020 7372 2544
Misty Miller/Ren Harvieu Borderline 020 7734 5547
New Street Adventures Barfly (Upstairs) 0870 907 0999
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Tune-Yards, Captain's Rest, Glasgow

THURSDAY

June 16



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The Globe,
Cardiff

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Laki Mera/Munich Cafe Drummond 01224 624642

BELFAST

Steve Cradock Spring & Airbrake 028 9032 5968

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The Jim Jones Revue/Lewis Floyd Henry O2 Academy 2 0870 771 2000
Martyn Joseph Band Hare & Hounds 0121 444 2081
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Two Rivers/Calm As The Colour/John Rush Black Sparrow 01412 215530
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Chris Murray Boileroom 01483 440022

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Tender Trap Windmill 020 8671 0700

Tom Vek/Breton Heaven 020 7930 2020

Totally Enormous Extinct Dinosaurs/Lulu & The Lampshades Scala 020 7833 2022

Trevor Moss & Hannah-Lou/

Daughter The Lexington 020 7837 5387

Underground Railroad Barfly (Upstairs) 0870 907 0999

Velvet Stream/The Ungrateful Guests World's End 020 7281 8679

Vets In Hong Kong New Cross Inn 020 8692 1866

We Three & The Death Rattle/Inca

Gold/Dead Sea Navigators Silver Bullet 020 7619 3639

Wolf Gang/Kyla La Grange/

When Saints Go Machine XOYO 020 7729 5959

Wu Lyf/Family Village Underground 020 7422 7505

Wye Oak/Waters Hoxton Square Bar & Grill 020 7613 0709

Young Men Dead Nambucca 020 7272 7366

Zun Zun Egui Dalston Roof Park 020 7275 0825

MANCHESTER

Alex Winston Deaf Institute 0161 330 4019

Amplifier Sound Control 0161 236 0340

Damo Suzuki Islington Mill 0871 230 1094

The Horrors/Toy Academy 2 0161 832 1111

The Moons Ruby Lounge 0161 834 1392

Old House Playground/Hope & Anchor/Ash Mountain Roadhouse 0161 228 1789

Police Squad Night And Day Cafe 0161 236 1822

3 Doors Down Academy 0161 832 1111

NOTTINGHAM

Dan Mangan Bodega Social Club 08713 100000

Kitty Daisy & Lewis Rescue Rooms 0115 958 8484

OXFORD

Tommaso Starace Wheatsheaf 01865 721156

PORTSMOUTH

Tenek Cellars 0871 230 1094

SALFORD

Fuzzy Lights Sacred Trinity Church 0161 834 2041

YORK

Steve Tilston Black Swan Inn 01904 686 911

Stuart Warwick Basement 01904 612 940

FRIDAY

June 17

ABERDEEN

The Deportees/Be Like Pablo The Tunnels 01224 211121

State Road Ten Lemon Tree 01224 642230

BEDFORD

Evarose Esquires 01234 340120

Lost For Words Esquires 01234 340120

BELFAST

Elevate Spring & Airbrake 028 9032 5968

BIRMINGHAM

Facade/Of Kings And Captains/Paraffin Brothers Sunflower Lounge 0121 632 6756

Kitty Daisy & Lewis O2 Academy 2 0870 771 2000

Slim Fit Gym Kit/Shatter Effect/

Inca Hoots Actress & Bishop 0121 236 7426

The Subterraneans Jam House 0121 236 6677

BOURNEMOUTH

Tellison Ibar 01202 209727

BRIGHTON

Sun Of Souls The Hydrant 01273 608313

Talvin Singh Coalition 01273726858

Thomas Tantrum The Hope 01273 723 568

We Are Scientists Concorde 2 01273 673311

William D Drake/Crayola Lectern Komedia 01273 647100

Wynd & Koyote Worlds End 01273 692311

BRISTOL

The Bronze Medal The Cooler 0117 945 0999

Foy Vance Louisiana 0117 926 5978

Halo Fleece 0117 945 0996

CEFN SIDAN

BEACH BREAK LIVE Tinie Tempah/

Professor Green/Totally Enormous

Extinct Dinosaurs/Ed Sheeran/

Yasmin 0845 331 3040

CAMBRIDGE

Fish Wife's Broadside Portland Arms 01223 357268

CARDIFF

Houdini Dax/The Method/Dirty

Goods Clwb Ifor Bach 029 2023 2199

Kode 9/Egyptrixx Clwb Ifor Bach 029 2023 2199

DUNDEE

La Fontaines/Hey Esse Beat Generator 01382 229226

Munich Doghouse 01382 227080

EDINBURGH

The Black Diamond Express/

Miyagi/Ginger & The Tramp Voodoo Rooms 0131 556 7060

Velvet Engine/Katie Malco Tron 0131 226 0931

EXETER

Adam Ant Phoenix 01392 667080

Onellion Vs Jigsaw Cavern Club 01392 495370

GLASGOW

Midge Ure Barrowlands 0141 552 4601

Old Blind Dogs Oran Mor 0141 552 9224

Olympic Swimmers Captain's Rest 0141 331 2722

Persons Unknown/Stomphouse

Sauce/Bunny & The Misshapes 13th Note Cafe 0141 553 1638

Punto The Feef/Have Mercy Las

Vegas/King Chaos & The Prism Skies O2 ABC2 0141 204 5151

Red Snapper King Tut's Wah Wah Hut 0141 221 5279

3 Doors Down O2 Academy 0870 771 2000

INVERNESS

Guns For Girls Ironworks 01463 718555

LEEDS

Fuzzy Lights Fox & Newt 0113 243612

The Scandals Cockpit Room 2 0113 244 3446

Shakinouts/The Mexanines The Well 0113 2440474

Trogons Milo 0113 245 7101

LEICESTER

The Blockheads Sub 91

The Kinells Musician 0116 251 0080

LIVERPOOL

Damo Suzuki/Mandog/Barberos

Kazimier 0871 230 1094

Rebel Soul Collective/Rook & The

Ravens/The Rennons Shipping Forecast 0871 230 1094

The Thespians/We Were Beautiful/

Sound Kick O2 Academy 2 0870 771 2000

LONDON

Amon Tobin Roundhouse 020 7482 7318

The Capers/Cremyll Road Hope & Anchor 020 7354 1312

Concubines/Love At Death

Beach/The Gaa Gaas Buffalo Bar 020 7359 6191

The Misers/Big George & The

Philistines Nambucca 020 7272 7366

The Moons Borderline 020 7734 5547

My Tiger My Timing/Portasound

Garage (Upstairs) 0871 230 1094

Nuisance/Dodgy & The Nuisance

Band Monarch 0871 230 1094

Pet Scenes Windmill 020 8671 0700

Special Needs The Wheelbarrow

Stewart Mac 100 Club 020 7636 0933

Tenniscoats Cafe Oto 0871 230 1094

Valpurgis Night/Smoke Screen/

Penance Underworld 020 7482 1932

The Xcerts/Hold Your Horse Is Old Blue Last 020 7613 2478

MANCHESTER

Citadel Roadhouse 0161 228 1789

Daystar Sound Control 0161 236 0340

Murderers Night And Day Cafe 0161 236 1822

Neal Morse Academy 2 0161 832 1111

The Soft Machine Legacy Band On The Wall 0161 832 6625

Twin Planets/Selfish Lovers FAC 251 0161 27 27 251

Whitesnake O2 Apollo 0870 401 8000

NORWICH

Underground Railroad Arts Centre 01603 660352

OXFORD

Wolf Gang O2 Academy 2 0870 771 2000

POOLE

Easy Star All Stars Mr Kyps 01202 748945

SHEFFIELD

Kartica/In Helsinki O2 Academy 2 0870 771 2000

Route 66 New Barrack Tavern 0114 234 9148

SOUTHAMPTON

Jadis Talking Heads 023 8055 5899

Science Of Eight Limbs Hamptons Bar 07919 253 508

STOKE ON TRENT

Sea Based Turtles/In The Cards/

Belgrade Sugarmill 01782 214991

ST ALBANS

Goldblade/The Scratch Horn 01727 853143

SUNDERLAND

Kings Of Leon/White Lies/Mona

Stadium Of Light 0871 230 1094

TRURO

Spree B-Side 01872 241220

WINCHESTER

Mungo Jerry Railway Inn 01962 867795

WOLVERHAMPTON

The Whiskey Syndicate Slade Room 0870 320 7000

YORK

Ambulance/Bang Bang Romeo/

SATURDAY
June 18

ABERDEEN

The Lucid Dreams/Vesuvian/The Carousels The Tunnels 01224 211121
Suspire/Three Knots/Dr Trog & The Ginsberg Device The Tunnels 01224 211121

BEDFORD

Aghast Esquires 01234 340120
BELFAST
Framing Hanley Queen's University 028 9024 5133
Gomez Spring & Airbrake 028 9032 5968
Little Comets Spring & Airbrake 028 9032 5968
Mr Scruff Stiff Kitten 028 90238700

BIRMINGHAM

Annotations Of An Autopsy/Ingested/Martyr Defiled HMV Institute (Library) 0844 248 5037
The Subterraneans Jam House 0121 236 6677

BRIGHTON

Calais The Hydrant 01273 608313
Flash Bang Band Hector's House 01273 681228
Tom Vek Concorde 2 01273 673311
The Wave Pictures Prince Albert 01273 730499
Wolf Gang Audio 01273 624343

BRISTOL

Kitty Daisy & Lewis Thekla 08713 100000
The Monochrome Set Thunderbolt 07791 319 614
Ramsom Badbones Croft Main Room 0117 987 4144

CEFN SIDAN

BEACH BREAK LIVE White Lies/Example/We Are Scientists/Beardyman/Frankie & The Heartstrings/Ash Grunwald 0845 331 3040

CAMBRIDGE

The Prophecy Portland Arms 01223 357268

CARDIFF

Steve Eaves Clwb Ifor Bach 029 2023 2199

DUNDEE

China Shop Bull Doghouse 01382 227080

EDINBURGH

Little Doses/FO Machete/Death Trap City Cabaret Voltaire 0131 220 6176

Stevie & The Moon/The Laymanites Voodoo Rooms 0131 556 7060

Warning Three Tuns 0131 225 8998

FALMOUTH

Pentorr Miss Peapod's 0871 230 1094

GLASGOW

Adriana Spinna Stereo 0141 576 5018
Alex Winston/Jonathan Sebastian Knight/Fridge Magnets King Tut's Wah Wah Hut 0141 221 5279
Black Water Signs O2 Academy 2 0870 771 2000

Dan Mangan Oran Mor 0141 552 9224
The Dirty Hugos/The Monty Hall Problem/Folsom O2 ABC2 0141 204 5151

Kogumaza/Pyramidion/The Cosmic Dead 13th Note Cafe 0141 553 1638

LEEDS

The Oppressed/Liberty/Geoffrey Oicott The Well 0113 2440474
Silent Front/Bad Guys/Bad Body Brudenell Social Club 0113 243 5866

LEICESTER

Nik Turner's Space Ritual Musician 0116 251 0080

LIVERPOOL

Alberto Veto Pilgrim 0151 625 1446
The Odds Shipping Forecast 0871 230 1094
Ringo Starr Empire 0870 606 3536

LONDON

Abe Vigoda/Dam Mantle/Sauna Youth/Eagulls Shacklewell Arms 020 7249 0810
Ana Free Borderline 020 7734 5547
Annie Nightingale The Clore Ballroom 0871 663 2500
Assemblage 23 O2 Academy Islington 0870 771 2000
The Black Atlantic Plan B 08701 165421
Bo Burnham O2 Shepherds Bush Empire 0870 771 2000
The Centrals Cargo 0207 749 7840
The Chemistry Set Garage 020 7607 1818
Cold In Berlin/Shrag/Andy Twyman The Dalston Vic 020 7275 1711
Exit Ten New Cross Inn 020 8692 1866
Fat Freddy's Drop O2 Academy Brixton 0870 771 2000
George Clinton And Parliament/Funkadelic HMV Forum 020 7344 0044
Glue/Siren Dipity Horse & Groom 020 8672 1780
The JB Conspiracy/Victins Of Circumstance/Jakal Underworld 020 7482 1932
Klak Tik/Les Bonbons/The White Russian Windmill 020 8671 0700
Kut/Salvador Charlie/Kush Garage (Upstairs) 0871 230 1094
Lydia Lunch Purcell Room 020 7960 4242
Meisha/Rubicks Bull & Gate 020 7485 5358
Menace/16 Guns/Anorax Dublin Castle 020 7485 1773
Middleman The Wheelbarrow 020 7960 4242
One Fathom Down Old Blue Last 020 7613 2478
Sir Duke/Beatitudes/Matt Lynch Good Ship 020 7372 2544
The Sonics/Wire Royal Festival Hall 020 7960 4242
This Is The Kit Utrophia 020 8691 8409
This Many Boyfriends Dogstar 020 7733 7515

The Undertones Powers Acoustic Room 0207 372 4598

MANCHESTER

Accidents/Affliction of Faith Roadhouse 0161 228 1789
Liar Liar/Silence Rises/The Barrel Night And Day Cafe 0161 236 1822
Portals Islington Mill 0871 230 1094
Santiago Street Machines/The Raid/Dirty Troubles FAC 251 0161 27 27 251

NOTTINGHAM

LA Guns The Approach 0115 950 6149

OXFORD

Empire Safari Wheatsheaf 01865 721156
Fun Lovin' Criminals O2 Academy 0870 771 2000
Tellison/Gunning For Tamar Jericho Tavern 01865 311775

POOLE

Dirty DC Mr Kyps 01202 748945
PORTSMOUTH
Adam Ant Wedgewood Rooms 023 9286 3911
Aynsley Lister Cellars 0871 230 1094
Buzzcocks/Vice Squad South Parade Pier 023 9273 2283

SHEFFIELD

Jackson Caged/Velocity/The Recroots Plug 0114 276 7093
Jonny Seven New Barrack Tavern 0114 234 9148
The Monicans Harley 0114 275 2288
The Tivoli Leadmill 0114 221 2828
Vega/Undercurrent/The Bluehearts Corporation 0114 276 0262

SOUTHAMPTON

Thomas Tantrum Joiners 023 8022 5612

STOKE ON TRENT

Fallen Inquest Sugarmill 01782 214991

WAKEFIELD

Superyob Snooty Fox 01924 374455

WINCHESTER

Chris Murray Railway Inn 01962 867795

WINDSOR

Reginald D Hunter The Firestation 01753 866865

WOLVERHAMPTON

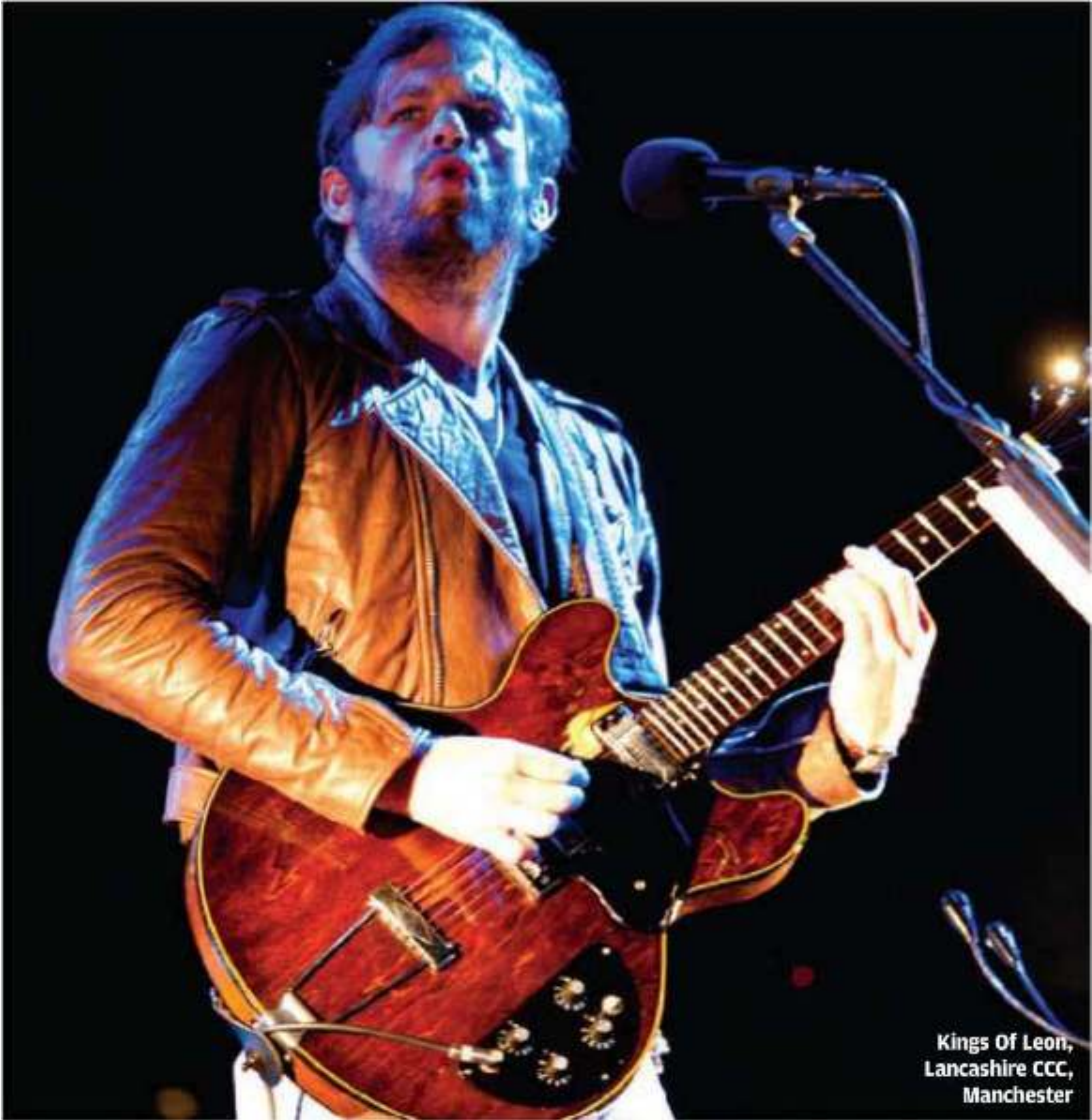
Charlie Can't Surf Slade Room 0870 320 7000

YORK

James Lawes/The Shadracks Basement 01904 612 940



SUNDAY
June 19



Kings Of Leon,
Lancashire CCC,
Manchester

BATH

Ben Prestage Chapel Arts Centre 0122 5404445

BEDFORD

Bernie Marsden Esquires 01234 340120

BELFAST

David Ford Empire 028 9024 9276

BIRMINGHAM

Don McLean Symphony Hall 0121 212 3333

BOURNEMOUTH

Whitesnake International Centre 0870 111 3000

BRIGHTON

Chimp Scanner The Hydrant 01273 608313

Morgan O'Kane Latest Music Bar 01273 687 171

The Selecter Komedia 01273 647100

BRISTOL

Shiny Rainbow/Johari/Sloppy Joe Croft Main Room 0117 987 4144

CEFN SIDAN

BEACH BREAK LIVE Magnetic Man/Katy B/Newton Faulkner/Jamie Woon/The Milk/Florrie 0845 331 3040

CARDIFF

Las Kellies Buffalo Bar 02920 310312

Martyn Joseph The Globe 07738 983947

DUNDEE

Atlas & I/Evarose Beat Generator 01382 229226

Laki Mera Doghouse 01382 227080

EDINBURGH

Ben Glover Village 0131 478 7810

FALMOUTH

The Ambassadors Of Sorrow Miss

Peapod's 0871 230 1094

GLASGOW

Assemblage 23 Classic Grand 0141 847 0820

Colin MacIntyre Oran Mor 0141 552 9224

Damo Suzuki Stereo 0141 576 5018

The Joyce Twins Ivory Blacks 0141 221 7871

The Travelling Band/The Rudiments/The Dead Man's Waltz King Tut's Wah Wah Hut 0141 221 5279

Veloz/Lich/In Tongues 13th Note Cafe 0141 553 1638

LEEDS

Alex Winston/Panic Cockpit Room 2 0113 244 3446

Tune-Yards/Thousands/Swimming Lessons Brudenell Social Club 0113 243 5866

LONDON

Alaska/End Reign Old Blue Last 020 7613 2478

Ash Grunwald Favela Chic 020 7613 4228

Black Spiders Garage 020 7607 1818

Chris Murray The Bowery 020 7580 3057

Eta Carinae XOYO 020 7729 5959

Kelly Paige/Sweetie Pie & The Gutter Men Bloomsbury Bowling Lanes 020 7691 2610

The Mariner's Children/Vertigo Dalston Roof Park 020 7275 0825

The Morning Of/Paige Barfly (Upstairs) 0870 907 0999

The Murder Act/Blue On Blue MacBeth 020 7739 5095

The Pork Dukes 12 Bar Club 020 7240 2622

Ray Davies Royal Festival Hall 020 7960 4242

Ryan Adams Barbican Centre 020 7638 8891

Special Needs/Call Me Animal/The Carolines Rhythm Factory 020 7247 9386

Stealing Sheep Hoxton Square Bar & Grill 020 7613 0709

Tallowah Dublin Castle 020 7485 1773

This Is The Kit/Ichi/The Hand Social 020 7636 4992

Valient Thorrr/Sons Of Merrick Purple Turtle 020 7383 4976

Wednesday Grey/Fit & The Conniptions/The Monotrol Kid Good Ship 020 7372 2544

3 Doors Down Roundhouse 020 7482 7318

MANCHESTER

Hyde & Beast Deaf Institute 0161 330 4019

Kings Of Leon/White Lies/Mona Lancashire County Cricket Club 0870 062 5000

POOLE

Under The Driftwood Tree Mr Kyps 01202 748945

PORTSMOUTH

Calais Cellars 0871 230 1094

Senator Wedgewood Rooms 023 9286 3911

SOUTHAMPTON

Wolf Gang Joiners 023 8022 5612

WESTONBIRT

Scouting For Girls Westonbirt Arboretum 0115 912 9000

WOLVERHAMPTON

Panic Room Robin 2 01902 497860

GET IN THE GIG GUIDE!

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

MONDAY

June 20

ABERDEEN

Glassman/Velvet Skye/Kodyne Cafe
Drummond 01224 624642

BIRMINGHAM

Emmanuelle Gomez HMV Institute
(Library) 0844 248 5037

Ringo Starr Symphony Hall
0121 212 3333

3 Doors Down/The Crave O2
Academy 0870 771 2000

BRIGHTON

Minotaur Explode The Hydrant
01273 608313

BRISTOL

Ashes To Angels/The Murder

Scene/Create Chaos Croft Front Bar
0117 987 4144

Babyhead Start The Bus
0117 930 4370

Ex Machina/Hold To This/Alone

With My Regret Croft Main Room
0117 987 4144

Jon Allen St Bonaventure
0117 929 9008

Tune-Yards/Thousands/Dusty Cut
Fleece 0117 945 0996

CAMBRIDGE

Thomas Tantrum Haymakers
01223 367417

CARDIFF

Primal Scream University
029 2023 0130

Violet Buffalo Bar 02920 310312

EXETER

Red Mist/Codex Alimentarius
Cavern Club 01392 495370

FALMOUTH

Ed Sheeran Princess Pavilion
01326 211222

GUILDFORD

The Stanley Blacks Boilerroom
01483 440022

LEEDS

Dan Mangan/Heart Ships Brudenell
Social Club 0113 243 5866

LIVERPOOL

Tellison/Das Beat/Seven

Years Behind Shipping Forecast
0871 230 1094

LONDON

Alex Winston Borderline
020 7734 5547

Bronze Medallists/Dogtanion Old
Blue Last 020 7613 2478

Burning Codes/Boxes/Iain Archer
Bull & Gate 020 7485 5358

Crystal Stilts/The 1990s/Still
Corners XOYO 020 7729 5959

Daley Dingwalls 020 7267 1577

Jenners Field Barfly (Upstairs)
0870 907 0999

Maxima Purple Turtle 020 7383 4976

Maximum The Hormone O2 Academy
Islington 0870 771 2000

The Palace Of Justice Monto Water
Rats 020 7837 4412

Patrick Wolf Garage (Upstairs)
0871 230 1094

Polly Paulusma Slaughtered Lamb
020 8682 4080

Rick Ross HMV Forum 020 7344 0044

Scott Matthews Troubadour Club
020 7370 1434

The Seaside/John Blood 93 Feet
East 020 7247 6095

Tony Law/Javier Jarquin Good Ship
020 7372 2544

MANCHESTER

Boris/Russian Circles Islington Mill
0871 230 1094

Cyndi Lauper Bridgewater Hall
0161 907 9000

Revolver Roadhouse 0161 228 1789

NORWICH

Kitty Daisy & Lewis Arts Centre
01603 660352

POOLE

Adam Ant Mr Kyps 01202 748945

SHEFFIELD

Mona Leadmill 0114 221 2828

Scrim SOYO 0114 276 7552

SOUTHAMPTON

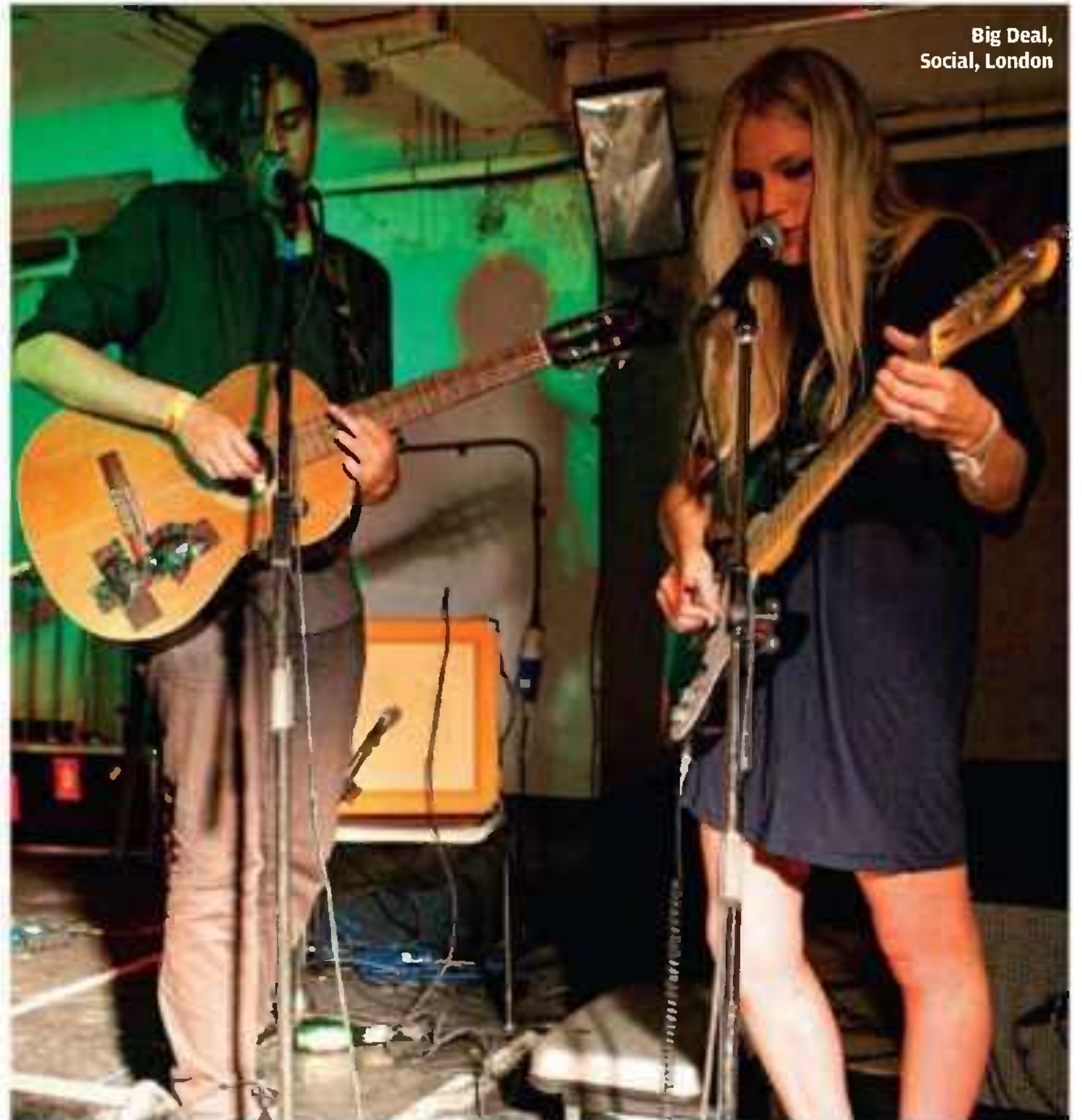
Shai Hulud Joiners 023 8022 5612

YORK

Crave/Fall Of Fame/Ramona
Basement 01904 612 940

TUESDAY

June 21



Big Deal,
Social, London

Patrick Wolf,
Garage, London



BIRMINGHAM

Fat Freddy's Drop HMV Institute
0844 248 5037

BRIGHTON

Adam Ant Concorde 2 01273 673311

Kobra & The Lotus The Hydrant
01273 608313

Tune-Yards/Robert Stillman The
Haunt

BRISTOL

Boris/Russian Circles Fleece
0117 945 0996

The End Effect/Turbo Island/Lights
And Clockwork Croft Main Room

CARDIFF

Driver Drive Faster 10 Feet Tall
02920 228883

Jimmy Eat World University
029 2023 0130

Walter Trout The Globe
07738 983947

CARLISLE

Annotations Of An Autopsy/
Ingested/Martyr Defiled Brickyard

EDINBURGH

Allan Taylor Voodoo Rooms
0131 556 7060

EXETER

Shai Hulud/Last Witness Cavern
Club 01392 495370

GLASGOW

Alaska/End Reign/Hunt 13th Note
Cafe 0141 553 1638

LA Guns Classic Grand 0141 847 0820

LEEDS

Foy Vance Brudenell Social Club
0113 243 5866

LONDON

Apologies, I Have None/Attack!
Vipers!/Slow Science Old Blue Last

020 7613 2478

Buke & Gass CAMP Basement
0871 230 1094

Caitlin Rose/The Rockingbirds Scala
020 7833 2022

Cloud Control/Big Deal/Daughter
Social 020 7636 4992

Duane Eddy 100 Club 020 7636 0933

Gomez Roundhouse 020 7482 7318

The Hyenas The Bowery
020 7580 3057

Johnny Arrow & The Cheap Day
Returns/Gonzo & The Razz Monarch

0871 230 1094

JD Smith Silver Bullet 020 7619 3639

Kitty Daisy & Lewis Dingwalls
020 7267 1577

Life In Film The Lexington
020 7837 5387

Lizzy Spit Monto Water Rats
020 7837 4412

New Kid In Town/Catgut 93 Feet East
020 7247 6095

Peter Bruntnell Slaughtered Lamb
020 8682 4080

Piney Gir/Tim Ten Yen/Charlie
& The Martyrs Buffalo Bar

020 7359 6191

Polar Bear Village Underground
020 7422 7505

Ravi Shankar Barbican Centre

020 7638 8891

Ronit/The Broken Tea-Set Dublin
Castle 020 7485 1773

Savage Furs/A Terrible Splendour
MacBeth 020 7739 5095

Save Your Breath Purple Turtle
020 7383 4976

Seven Dead Nambucca
020 7272 7366

Siren Barfly (Upstairs) 0870 907 0999

Solstice/Credo Borderline
020 7734 5547

Summerlin/Rio/Courage Have
Courage O2 Academy 2 Islington

0870 771 2000

120 Days Madame Jojo's
020 7734 2473

MANCHESTER

Calais Dry Bar 0161 236 5920

Dan Mangan Deaf Institute
0161 330 4019

Framing Hanley Academy 2
0161 832 1111

Gwilym Simcock Band On The Wall
0161 832 6625

NOTTINGHAM

Tellison/Little Courage/Alex Hel
Bodega Social Club 08713 100000

PORTSMOUTH

Matthew Lee Cellars 0871 230 1094

SHEFFIELD

Anvil Corporation 0114 276 0262

The Famous Class/Double A/
The Rookie League O2 Academy 2

0870 771 2000

Pokey LaFarge And The South City
Three The Greystones 0114 266 5599

SOUTHAMPTON

Crystal Stilts Joiners 023 8022 5612

ST ALBANS

The Paparazzi/Lost In The Riots/
Roses & Pirates Horn 01727 853143

WOLVERHAMPTON

Ron Sexsmith Robin 2 01902 497860

PRIORITY

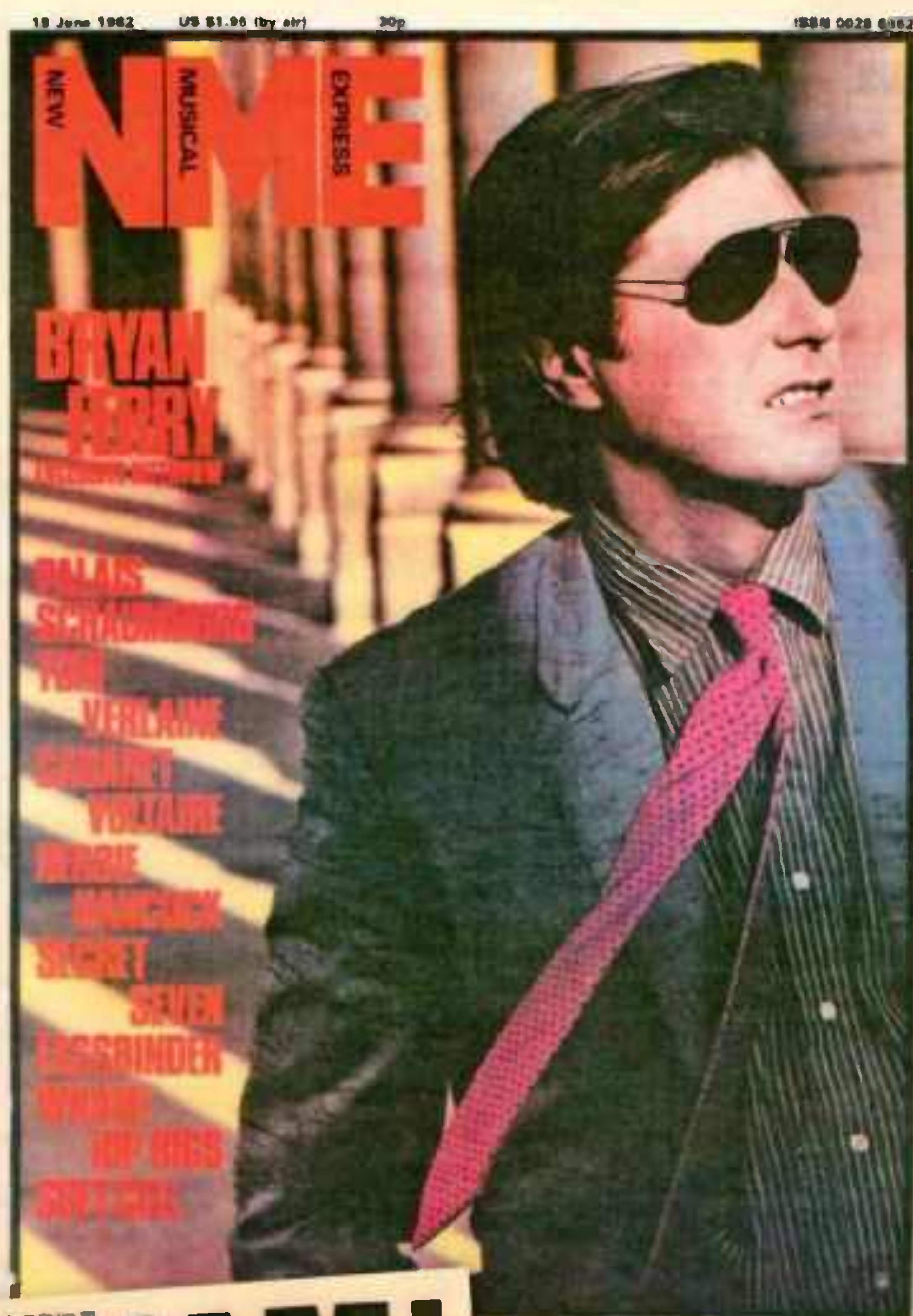
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THIS WEEK IN 1982

FERRY TRIP, WHAM! ARRIVAL, SOFT CELL'S HARD SELL



WHAM!



Soft Cell in 'Sex Dwarf' porn video brouhaha



YOUNG GUNS GOING FOR IT

"Singer George Michael and guitarist Andrew Ridgeley are the founder members of Wham!," writes Adrian Thrills. "A dynamic duo dedicated to delivering the breath of fresh air that they believe Britain's youth now demands." They say of their single 'Wham Rap! (Enjoy What You Do)': "We're aiming for people who want a commercial pop single, although we also want as wide an audience as we can possibly get."

A LIFE OF VICE

Soft Cell's new video is causing quite a stir. Featuring Marc Almond massaging his groin while miming the lyrics, and Dave Ball brandishing a chainsaw in front of a naked girl strapped to a table, the clip for 'Sex Dwarf' has been featured in the *News Of The World* under the headline 'Porno Dwarf', alongside an exposé of seedy horror porn businesses. "Ever since," writes Chris Bohn, "the Soft Cell office has been inundated with calls from the tabloids." Which, of course, was the point.

JOURNEY TO AVALON

I feel vaguely embarrassed talking about myself," Bryan Ferry says, when asked why he does so few interviews. "There's something not quite right about it. Plus, I like to think that the work speaks for itself and doesn't need footnotes." The work of which he speaks is the just-released eighth and what will be final Roxy Music album, 'Avalon' ("When King Arthur dies the Queens ferry him off to Avalon: the ultimate romantic fantasy place"). Ferry talks at length about how he believes it is not a concept album ("I have these 10 poems or short stories that could, with more work, be fashioned into a novel, but it seems like too much work"), but he is also open to other lines of questioning. Asked how success has changed him, he responds: "I've enjoyed most aspects of success, although it does impose certain limitations. You can't live like a normal person, because you aren't." This is why he loves New York so much: "New Yorkers are too cool to bother a celebrity, and that's why it's very pleasant there. Say you're walking down Madison Avenue, you might pass one or two people who recognise you, but they'd never stop you, or if they did, they'd do it in a very charming way." The final question: what's the biggest obstacle you've overcome? "Shyness," comes the reply. "It's just my natural role to be the detached observer."

ALSO IN THE ISSUE THAT WEEK

• The Reading Festival line-up has just been confirmed, with headliners - as predicted last week - Budgie, Iron Maiden and The Michael Schenker Group.

• Tom Verlaine is reviewed live at the London Venue. "I can't bring myself to admit that old Verli ain't still an 'important' figure," writes Barney Hoskyns, "but compared with The Associates on *TOTP* his gaunt ceremony was UTTERLY ANODYNE."

• Highest new entry in the LP chart is 'Three Sides Live' by Genesis at Number Four.

• There's a full-page advert for The Clash's new single 'Rock The Casbah'. "Initial quantities include free stickers," it promises.

• A news piece announces the next Dexys album, 'Too-Rye-Ay', has finally been completed, and will be preceded by new single 'Come On Eileen'.

NME

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(Call 020 3148 + ext)

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THE SMITHS NME CROSSWORD SPECIAL

PLEASE, PLEASE, PLEASE LET ME GET 15 ACROSS

Compiled by Trevor 'I Started Something You Can't Finish' Hungerford

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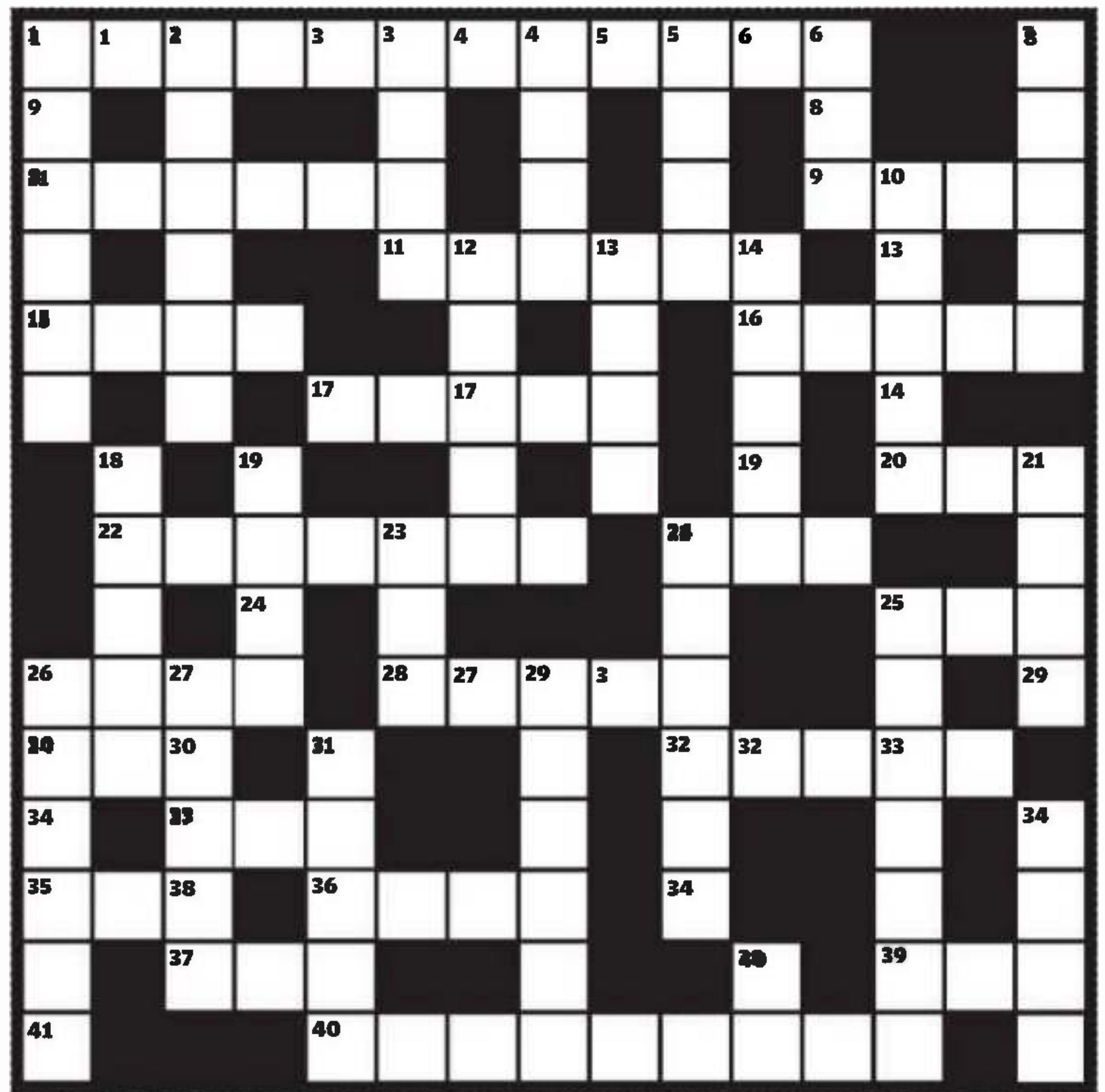
CLUES ACROSS

- 1 Halfway through album 'The Queen Is Dead' The Smiths were at death's door while having a bad spell (7-5)
8 "And so I broke into the _____ with a sponge and a rusty spanner", from 'The Queen Is Dead' title track (6)
9 James _____ was the cover image for single release of 'Bigmouth Strikes Again' (4)
11 Clive _____, producer of Morrissey's album 'Kill Uncle' (6)
15 "Time's _____ will smother you, and I will too", from 'That Joke Isn't Funny Anymore' (4)
16 (See 34 down)
17 (See 14 down)
20 "I am the _____ and the heir of a shyness that is criminally vulgar", from 'How Soon Is Now?' (3)
22 "_____ is mine and it owes me a living", from Smiths album track 'Still Ill' (7)
24 "Then I'll tell you the story of my life: Sixteen, clumsy and _____", from 'Shoplifters Of The World Unite' B-side 'Half A Person' (3)
25 The 1996 tribute album 'The Smiths Is Dead' had this Scottish indie band covering 'The Boy With The Thorn In His Side' (3)
26 "But still I'd rather be famous than righteous or _____, any day", from 'Frankly Mr Shankly' (4)
28 'The Boy _____', Morrissey single (5)
30 'You're The _____ For Me, Fatty', Morrissey single (3)
32 The cover image of single 'Shakespeare's Sister' was Pat Phoenix in her Coronation Street role of _____ Tanner (5)
33 "Because there's somebody here who'll take a hatchet to your _____", from The Smiths' 'Death At One's Elbow' (3)
35 "And the bullet in his gullet, and the first lost _____ to go under the sod", from Morrissey's 'First Of The Gang To Die' (3)
36 "There's sadness in your beautiful _____", from 'The Smiths' 'The Hand That Rocks The Cradle' (4)
37 "The _____ wants to take me", from 'The Queen Is Dead's 'I Know It's Over' (3)
39 "Every day is like Sunday, win yourself a cheap tray, share some grease _____ with me", Morrissey solo single (3)
40 Real name of backing singer credited as Ann Coates on 'The Queen Is Dead' album cover (9)

Normal NME terms and conditions apply, available at NME.COM/terms. 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 21, 2011, to the following address: Crossword, NME, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU. First correct one out of the hat wins a Pure Evoke-15 Marshall digital radio!

CLUES DOWN

- 1 Truman _____ was the cover image for single release 'The Boy With The Thorn In His Side' (6)
2 Rather sick title of Morrissey video/DVD release 'The Lingers On' (6)
3 "_____ around the fountain, slap me on the patio", from album 'The Smiths' (4)
4 "Your _____ died and your mother died", from Morrissey album track 'Late Night, Maudlin Street' (4)
5 "The passing of _____ leaves empty lives waiting to be filled", from Smiths B-side 'Rubber Ring' (4)
6 "How can someone so young sing words so _____", from 'Sheila Take A Bow' (3)
7 "I wonder to myself could life ever be sane again", Smiths single (5)
10 "I think I can help you get through your _____", put to the test on The Smiths' 'Handsome Devil' (5)
12+18D Linda alone is upset at French actor's image on 'The Queen Is Dead' album cover (5-5)
13 "Every day is like Sunday, every day is silent and _____", Morrissey (4)
14+17A The Smiths' record label (5-5)
18 (See 12 down)
19 "Poor twisted child, so _____, so _____", from Morrissey's 'November Spawned A Monster' (4)
21 "There's always someone, somewhere with a big _____", from the track at 1 across (4)
23 "I know the wind-swept mystical _____, it means I'd like to see your underwear", from Smiths debut album track 'Miserable Lie' (3)
24 Stephen _____, recording engineer for 'The Queen Is Dead' and producer for later Smiths and Morrissey albums (6)
25 Song 'The Queen Is Dead' is in a medley with First World War song 'Take Me Back To Dear Old _____' (7)
26 'Hatful Of _____', Smiths' album (6)
27 "On the _____ side-streets that you slip down", from 7 down (5)
29 'The More You Ignore Me, The _____ I Get', Morrissey single (6)
31 "I had a really bad _____, it lasted 20 years, 7 months and 27 days", from 'The Queen Is Dead's 'Never Had No One Ever' (5)
34+16A "And now I know how _____ felt", from 'Bigmouth Strikes Again' (4-2-3)
38 "And if a ten ton truck kills the both of _____", from 'There Is A Light That Never Goes Out' (2)



MAY 28 ANSWERS

ACROSS
1 Open Arms, 6 Pala, 10 Get Away, 11 Art Brut, 12 Smother, 13 Exciter, 15+8D Nine In The Afternoon, 17 Rio, 18 P.O.D., 19 Sharona, 21 U Turn, 24 LFO, 25+20D Men At Work, 28+26D Under A Sun, 29 Such A Fool, 31 Toys, 32 Enemy, 33 Yule.

DOWN
2 Pet Sounds, 3 Now Then, 4 Roy Orbison, 5+22A Shake Me Down, 7+16D Air Traffic, 9 Stacked Up, 10 Gossip, 14 Torture, 22 Mount, 23 Dodgy, 25 McFly, 27 Blue, 30 Hay.



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Edited by Gavin Haynes



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KAISERS' BRAVE NEW 'FUTURE'

From: Mark Adams
To: NME

Kaiser Chiefs' attempt to get their fans to A&R their surprise album is a very daring and important move for the music industry. Conceptually the Kaisers have tried to identify what the essential units of value are in the music retail chain, discarded the rest, then enlarged the former. It is crucial to the success of the whole industry that someone is thinking at this high level of abstraction, but what is even more praiseworthy is that they have also worked on building the applications, the nuts and bolts of software and contracts, to make this a reality. None of that is easy. All of it is to be praised.

NME's response...

From: NME
To: Mark Adams
People use the word 'gimmick' so pejoratively, don't they? As though the entire history of rock and pop isn't just one long gimmick... No-one doubts that the Kaisers' backs were

against the wall coming into this record. 'Off With Their Heads' pretty much decapitated their careers. They desperately needed a gimmick to wake people up. But what they alighted on is far more beguiling than initially expected. Making

my choices pulled dormant mixtape nerdiness out of me - a perverse pride in my talents as a selector, and a snooty condescension towards the selections of others that you're only supposed to get from compiling Neu! B-sides.

Anything that makes me feel smugly superior to the rest of the human race has got to have massive ongoing marketing potential. Well done to them - GH
Get in touch at the above addresses. Winners should email letters@nme.com

KAISER SCHEISE

From: Matt Baker
To: NME

I just wanted to congratulate the Kaiser Chiefs on coming up with such an innovative way to put their album out (NME, June 11). The idea of putting the album together yourself by choosing from the tracks they've given you is very exciting, as is the prospect of making a profit from the album you create, and the way they've executed it is really original. If only they'd put this much thought into the music...

From: Emily Bronco
To: NME

A band, no matter how good or bad they be, should not have to put faith in creative marketing techniques in order to sell a new album and get publicity from it. If it was that good, they would just release a solid copy, and fans would have to like it or lump it. Also, as times change, people grow out of songs. So, in my opinion, Kaiser Chiefs have just made life hard for themselves. Why can't they just do a normal release of 'The Future Is Medieval'? They're losing out on sales because they're not appealing to those who actually want a CD, not a download. Still, well done for daring to be different! Good on you! Just hope this isn't the way forward for the music industry!

OLDPLAY

From: Simon
To: NME

After several years off the radar, this week, two of Britain's biggest bands emerged reignited with energy. Stadium-sized giants Coldplay released their eagerly awaited new single 'Every Teardrop Is A

Waterfall' to the world. Kaiser Chiefs, after releasing new single 'Little Shocks', shocked the world once again by releasing their new customisable album online, paying YOU for buying their album. It's all very exciting in the world of rock. Move over Lady Gaga, let the big boys play!

From: Robbie Wojciechowski
To: NME

So Coldplay have combined a Gaelic lilt with their reverberating guitar lines. As much as I like it, are they trying to imitate U2 with this new single?

From: NME
To: Robbie Wojciechowski, Simon
If Coldplay's new song 'Rainbows Are Teardrops From God's Waterfall In Sparkly Heaven' is anything to go by, Chris Martin's nervous breakdown is complete, and I sense he spent much of these album sessions wearing a bowl of fruit on his head and refusing to talk to anyone whose name didn't contain an even number of letters. It is the messiest crayon scribble of faux-creativity ever - GH

ARCTICS ON A ROLL

From: Beth Costar
To: NME

Arctic Monkeys are getting stick right now, critics are slating them for their lack of cover design with 'Suck It And See' and 'fans' are saying how they've changed. Personally I think that it was a well-deserved 9 (NME, June 4). It's the content that matters, not the cover, and damn have they progressed! 'Suck It And See' has been on loop all day, every day since the online streaming!

From: Louis Judkins
To: *NME*
I simply can't believe the groundswell of criticism and negativity directed towards the cover art of the new Arctic Monkeys album. Sure, it is quite a strange image to use on front of the highly anticipated new album by one of England's national treasures, but that's no reason to complain about it. I can't see anything wrong with it, especially after listening to the album. It's nothing short of an epic. Sure, many would say that an epic album should be emphasised by fantastic artwork. But I'm glad that Arctic Monkeys have gone against this idea and used a simple approach. It's an awe-inspiring album and I hope that those who cast negative opinions at the cover will eat their words once they listen to it.

THE TIMES THEY ARE REMAINING THE SAME

From: Sharon Riggs
To: *NME*
I buy *NME* every week to send to my son in China and read it before it's posted. Why nothing on Bob Dylan's 70th birthday? Many of the bands you feature owe a great deal to him and plenty of young and not-so-young people are fans. Between myself, my husband and my



STALKER

From: Olivia
To: *NME*
"Here's me with Bobby Gillespie. He looks asleep - hope I didn't bore him too much"

son we have read *NME* since 1969 and are disappointed that a great music magazine did not do a feature on such an iconic figure who is still going strong.

From: *NME*
To: Sharon Riggs
Has the world not suffered enough Dylanography already? The mere fact that 'Dylanography' is an accepted term tells you all you need to know about the slavish discourse that runs under this incomprehensible pensioner. Every time Dylan's school lunchbox turns up in a junk shop, it's an excuse for some middle-aged former rock hack to bring out a book about how the lunchbox influenced 'Highway 61 Revisited'. At the stage of life he's at, anniversaries are everywhere - next year is

Web Slinging
The highlight of this week's NME.COM blogs
IS THIS THE LAMEST ROCK STAR ENDORSEMENT EVER?

Rock stars promoting products is nothing new - it happens all the time. Now, whether they do it for the financial gain or just for the hell of it is up to them. In fact, Of Montreal's Kevin Barnes wrote an enlightening piece on the subject a few years ago. But that doesn't mean that the ads cease to be fist-chewingly embarrassing. That said, I was a bit taken aback when I was sitting on the tube the other day and noticed this mug staring back at me from someone's newspaper. Besides the fact that it's a terrifying image that proves once and for all that Liam Gallagher's got a big mouth on him, it's downright embarrassing to look at, not to mention the fact that in addition to promoting Philips, he's also plugging his very own clothing line in these photos. Mr Gallagher. Isn't it all a bit... embarrassing? Read the rest of Rebecca Schiller's blog on *NME.COM*



Best of the responses...
You might not like the ad itself, and neither do I, but at least he's selling speakers. It's something

related to music. And the point of these things is to get your attention, and here you are, writing about the ad on

NME.COM. So I guess they got what they wanted.
ravendyne

Check out the Lee 'Scratch' Perry Guinness adverts, there's a great compilation vid of them on YouTube. Possibly the funniest and most surreal thing I have ever watched.
Enzo De Santis

"Ain't singing for Pepsi, ain't singing for Coke, I don't sing for nobody, makes me look like a joke". Neil Young from 'This Note's For You', 1988. Neil sums it up in a couple of lines!
Lloyd Boon

Lydon did it to put PiL back together and go on tour, so he's legit.
Scotty Russell

Disappointed. Money is money. Would I have done it? Probably not - Philips are not even a 'Cool Britannia' brand.
David Auckland

the 50th anniversary of his debut album. Inevitably, this mill has a long way to run yet - GH

TOP OF THE COMMON WISHES

From: Freddie Mitchell
To: *NME*
Top Of the Pops should be brought back, properly, not just at Christmas. The music industry desperately needs it. In recent years there have been no really big indie/underground success stories, and I believe that if we brought back *TOTP* more alternative bands would become noticed. Obviously we'd still get all the crap corporate pop acts, but it would lead to a more varied music industry. I should probably start a petition. There must be other crazy souls out there who believe *TOTP* has a place in society...

From: *NME*
To: Freddie Mitchell
TOTP was always a terrible show. Were it on now, we'd have to endure a diet of LMFAO, The Black Eyed Peas, J-Lo, and various shades of awful in-between. And it'd be presented by Fearne Cotton and Reggie Yates. But it was event-TV nonetheless. I think the immediacy of it is the killer app no-one's talking about: our schedules are all built around live these days - *The X Factor*, *Strictly*, *BGT*. If Eurovision can still give the cool kids semi-ironic light entertainment, why not *TOTP*? - GH

POSITIVITY

From: Adam Cherry
To: *NME*
I'm ashamed to admit it but somehow I've managed to avoid listening to Suede for the first 19 years of my life.

It's not that I didn't want to, but I've just managed not to. After reading your article in this week's *NME* (June 4) I decided it was finally time to sit down with the 'Suede' album and just listen, at last. What a brilliant band! I'm disappointed with my dad for only having one of their albums in his collection. I think a trip into town is required to purchase the rest of their discography. Many people refer to the first time they heard The Beatles as this great life-changing moment, but I will remember the first time I listened to Suede forever.

From: *NME*
To: Adam Cherry
Suede are the best. Even 'Head Music' is lush. Just do yourself a favour, Adam: stay away from 'A New Morning'. Don't ever look in that box, Adam, don't even

bring the artwork up on Google, or else you'll be brought face to face with the reason they had to break up and be vaguely naff critical whipping boys for a decade. It's too late for me, but you can still save yourself. Don't go near the box, Adam - GH



STALKER

From: Ana
To: *NME*
"Here's me and the lovely Alex Turner. I met him at LA Live in Los Angeles."

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DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

DONOVAN

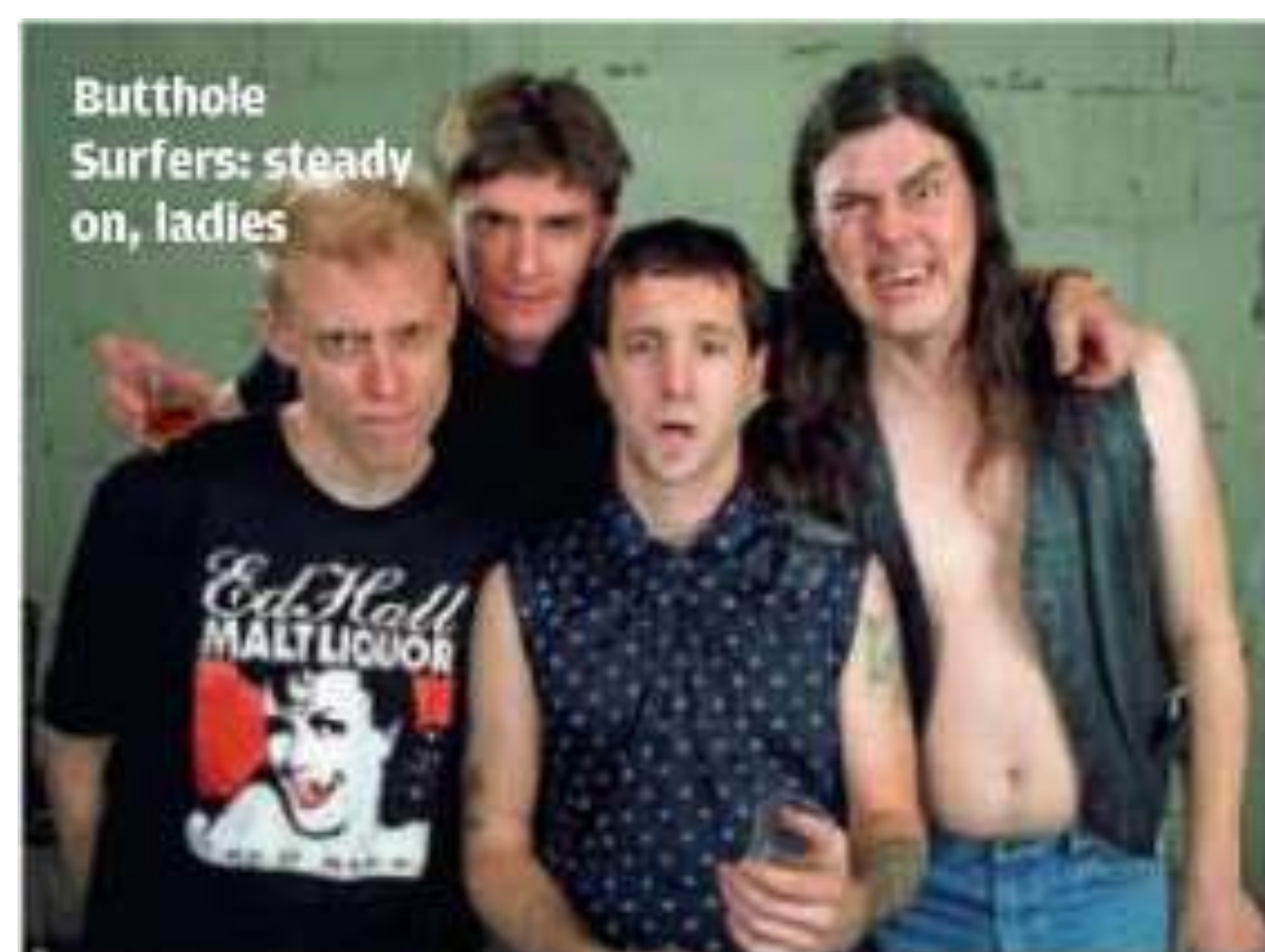
QUESTION 1

The movie *Dumb And Dumber* from 1994 featured a cover of your 'Hurdy Gurdy Man' by which band?

"Butthole Surfers."

Correct. What's your favourite Donovan cover version?

"Eartha Kitt, 'Hurdy Gurdy Man'. Sorry, Butthole Surfers!"



QUESTION 2

You once worked in a factory that made what?

"Toothpaste. A guy called Flash ran the powder room. The whole room was covered in white toothpaste powder so you couldn't see much of him except his eyes. We had a laugh then but I hope he didn't get too sick."

Correct

QUESTION 3

How much does a Donovan-branded women's string thong cost on your site donovan.ie?

"In the merch section?"

Yes. How much for some lady Donovan pants?

"Are you pulling my leg?"

Wrong. €25

"You're having me on!"

QUESTION 4

What song begins with the following lyrics? "Six cheap people in an empty hotel/Every last one with a story to tell/Give them all pills so their heads won't swell". "It's not poetry so it can't be Leonard Cohen."

Wrong. 'Donovan' by Happy Mondays from 1990's 'Pills 'N' Thrills And Bellyaches'

"Happy Mondays! Well, I've let myself down there. It's



always an honour even if you're being put down in a song because you're being spoken about. I was very happy to be honoured by the Mondays and I didn't mind that they nicked my tune either!"

QUESTION 5

Shaun Ryder from Happy Mondays was your son-in-law as he was once married to your daughter, Oriole Nebula Leitch. Shaun came second in last year's I'm A Celebrity... Get Me Out Of Here! Who came first?

"I didn't watch it much, my wife did and told me he was the best. He's a real interesting guy but he and his boys were

The Rolling Stones of the '90s. Well done Shaun for coming second."

Wrong. The winner was Stacey Solomon

QUESTION 6

You narrate an information documentary in Futurama about what subject?

"You know you're real famous when they make a cartoon of you. They wanted me to re-record 'Atlantis' and make it about Atlanta the city. [According to Futurama, Atlanta becomes over-crowded due to tourism and sinks - Cartoon Ed]. I did it via the internet from a London studio and was very happy to do so."

Correct

QUESTION 7

You first appeared on TV on Ready Steady Go in 1965 with what slogan written on your guitar?

"This Machine Kills. Woody Guthrie, great American folk singer, big influence on tons of

songwriters, had 'This Machine Kills Fascists' written on his guitar in the 1940s. I dropped the 'fascists' because I thought maybe there were no fascists [The political ideology of organising a country according to a particular strand of corporatist values - Politics Ed]. Now I'm not so sure."

Correct

QUESTION 8

At which hotel did you first meet Bob Dylan in 1965?

"The Savoy Hotel in London. It was Gypsy Dave [fellow folk songwriter - Folk Ed] who turned me onto Bob. When I met Joan Baez [Former squeeze of Bob Dylan - 1960s Showbiz Ed] she said, 'You must meet him.' We met when Bob was filming his 1965 documentary *Dont Look Back* and quickly realised that we would be turning on pop culture with folk music."

Correct

QUESTION 9

You co-wrote the lyrics to 'Yellow Submarine'. Where in the world can you find a 51-foot yellow submarine sculpture?

"It's got to be America, hasn't it?"

Wrong. Outside Liverpool's John Lennon Airport

QUESTION 10

People originally thought 'Mellow Yellow' was about smoking dried banana peel. What's it actually about?

"Quite a few things. Being

mellow, laid-back, chilled out. 'They call me Mellow Yellow, I'm the guy who can calm you down'. Lennon and I used to look in the back of newspapers and pull out funny things and they'd end up in songs. So it's about being cool, laid-back, and also the electrical bananas that were appearing on the scene - which were ladies' vibrators."

Correct

Total Score

6/10

"That's not bad. You know that braincells regenerate every 28 days? The braincells from the past I don't know any more but the new brain cells are coming all the time I hope!"

Coming Next Week

THE ULTIMATE GLASTONBURY 2011 PREVIEW!

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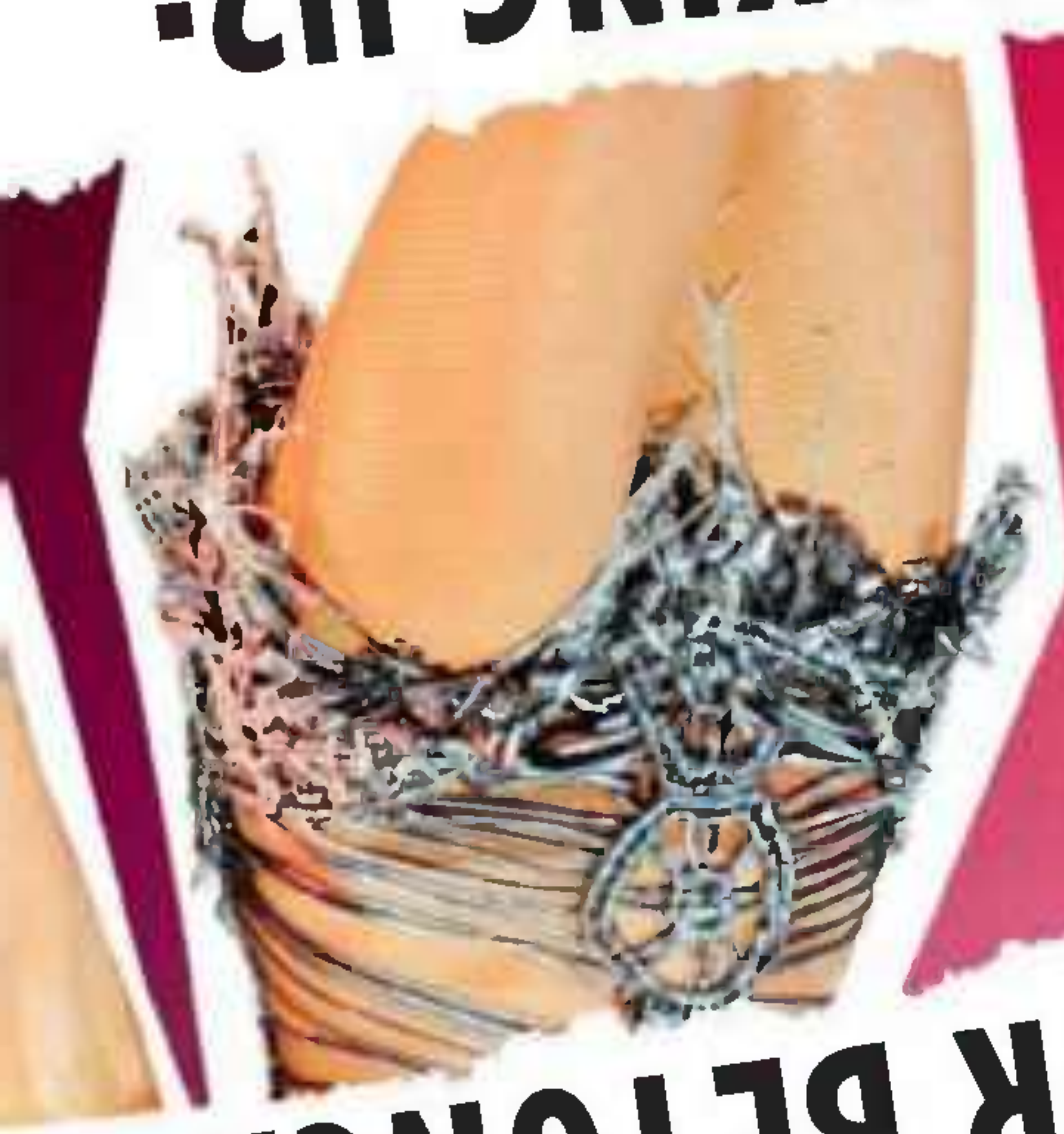
WHICH RISING STARS ARE
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A BIG MISTAKE
OR A
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