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Glasto here we come!

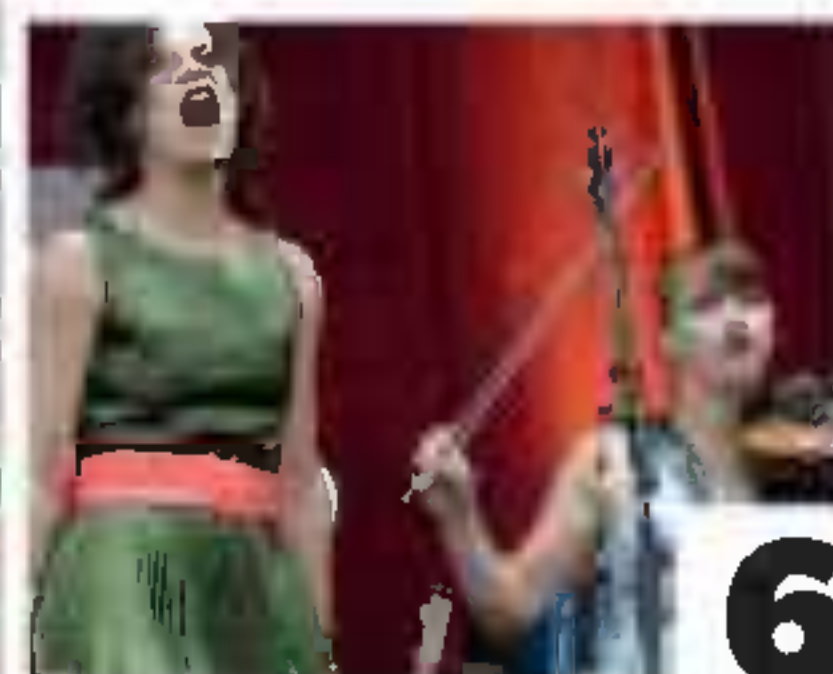
NME PRESENTS THE ULTIMATE GUIDE TO THE GREATEST SHOW ON EARTH. WILL BEYONCÉ KILL IT? IS BONO THE RIGHT MAN FOR THE PYRAMID STAGE? WILL BOBBY G OFFEND EVERYONE? THERE'S ONLY ONE WAY TO FIND OUT...



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ON REPEAT

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



describe as a 'banger' while maintaining the hand-sewn electro approach that made his debut so cute and loveable in the first place.

Dan Martin, writer

BALAM ACAB

Oh, Why

Alec Koone may look like a virginal teenage dweeb, but his last EP, 'Sea Birds', glowed so sensually it was used on Beyoncé's latest L'Oréal advert. Here he's subtler and more personal than ever. If laptops sung lullabies, they'd sound like this – and even if he isn't getting any, this'll be the soundbed to a whole load of summer shagging.

Mike Williams, Deputy Editor

BEST COAST

Gone Again

Really, you're best off watching the fruity, fiery Adult Swim video of Bethany and co's comeback tune. 'Fiery' because it features things being shot out of supermassive weapons, and 'fruity' because those things include bananas, smoothies and strawberry cakes. Much fun – like the tune itself.

Matt Wilkinson, New Music Editor

MUMFORD & SONS

Below My Feet

Mumfords' approach to their second album has been simple: play a bunch of new songs at shows, and the ones the crowds go gaga for end up on it. Being a thunderous, wondrous slab of chest-beating, blokey blues, 'Below My Feet' is almost certainly going to make the cut.

Leonie Cooper, Deputy News Editor

FRIGHTENED RABBIT

Scottish Wind

The old "put your country's name in the title" trick has worked wonders for many. This acoustic newie, though, unveiled at RockNess, isn't a song to be bawled from terraces, but clutched close in the dark. Oi, you: no fart jokes.

Emily Mackay, Reviews Editor

CEREBRAL BALLZY

Cutting Class

Longer than their usual punk snippets, the Brooklyn boys' latest cut, from their forthcoming self-titled debut, is two and a half minutes of spit-filled microphone abuse and drumstick splintering, as the guitar strings howl out – and it sounds so good.

Abby Tayleure, writer

GOLD PANDA

MPB

In which the lovely Derwin's further adventures in bleeptronica see him build on the twinkly promise of 'Lucky Shiner', flirting toward something you would

MORRISSEY

The Kid's A Looker

Moz has marked the 25th anniversary of the seminal 'The Queen Is Dead' by debuting three brand new album tunes via a BBC Radio 2 session – our noses would quadruple in size if we said he'd stumbled across anything close to 'Cemetery Gates' *et al*, of course, but the "la de da"s on 'The Kid's A Looker' are quaintly amusing, at least.

Jamie Fullerton, News Editor

NAS

Nasty

Exactly what you want off Nas, after quite a lot of not-amazing stuff in recent years: a beat that's direct, propulsive and fun, zero pause for breath and no guests, just firecracker verses that – finally – remind you why all them old hip-hop heads go on about him so much.

Hamish MacBain, Assistant Editor



THE RAPTURE

How Deep Is Your Love?

Pastor Harold Camping can cheer up – while his May 21 rapture didn't happen, *The Rapture* at least return this September. The first cut from album 'In The Grace Of Your Love' is no Bee Gees cover but a righteous post-punk rave-up to rival their 'Echoes' heyday. Praise be.

Paul Stokes, writer

TRACK
OF
THE
WEEK

BOMBAY BICYCLE CLUB

Shuffle

There's strange things afoot down folkways. Noah & The Whale went drive-time, Mumford & Sons scorched through America, netting Hollywood fans on the way, and now Bombay Bicycle Club have outplayed them all with 'Shuffle'.

It's the moment in the film-of-their-lives when the screen goes black and the legend "10 years later" appears. In the interim there have been several collisions of the solar and lunar tides and their previously perfect knitwear is now littered with hot-rock burns. Put simply, the boys have gone through the rabbit hole

only to re-emerge with the kind of musical makeover most bands would give both ears for. 'Shuffle' takes a match to those former jumble sale rhythms with a house piano sample, baggy drums and a *funky* bass riff. Some credit must go to producer Ben Allen, whose work with the cream of the American indie elite (Animal Collective, Deerhunter) has clearly rubbed off on them. And, of course, 'Shuffle' is the perfect title: "to confuse", "an artifice", "to make a shift" – these multiple meanings all apply to Bombay Bicycle Club's comeback single. Add to those "to delight" and "to wow" and you've got it about right.

Priya Elan, Associate Editor, NME.COM

*This is a musical
makeover most bands
would give both ears for*

THE NEW FRAGRANCES FOR MEN AND WOMEN

Paul Smith
OPTIMISTIC



UPFRONT

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

Edited by Leonie Cooper



INSIDE THE ARCADE FIRE MOVIE

Arcade Fire have hooked up with Being John Malkovich director Spike Jonze to release a companion film to their last album. Emily Mackay finds out more from co-writer Will Butler

MAIN EVENT

The suburbs are full of secrets, and if you were expecting explanations from Arcade Fire's collaboration with revered indie filmmaker Spike Jonze, well, think again, sucker. "Hopefully it doesn't explain the album more!" laughs multi-instrumentalist Will Butler down the phone from Virginia, on the band's US tour. "We wanted it to be another slant, coming from the same place and going to the same place, so that the songs kind of illuminate the film and vice versa."

The 28-minute short film *Scenes From*

The Suburbs has so far only been shown at two small screenings at the South By Southwest festival and in Berlin, but next week sees its general release as part of a deluxe version of 'The Suburbs' that also includes two new songs. The film will also be a centrepiece of the band's huge Hyde Park show in London next week.

Set in the same war-torn future vision of small town America as the video for the album's title track, the film centres on a group of teenage friends who gradually lose their innocence against a backdrop of quietly simmering, unarticulated violence.

The quirky director of *Where The Wild Things Are* and *Being John*

Malkovich might not seem like a natural choice for an Arcade Fire film, but as a long-term fan of the band, he'd used their music in his filmmaking before. "When he was making *Where The Wild Things Are*, he didn't actually use it in the movie soundtrack, but he used a lot of 'Funeral' in the filming process," explains Will. "He'd have it playing in the kid's headphones while he was running and stuff. And then 'Wake Up' was on the trailer."

The plan had originally been for Spike to just produce a music video for the band, but once they came together to discuss concepts, they realised their ideas had potential to be something bigger. "We were about halfway

through making the album, and he came by to hang out. It was actually his 40th birthday," recalls Will. "We were recording some strings in New York and he just came by to hang. We played him the rough mixes and he was like, 'Oh, I can totally see like kids riding bikes, and shooting BB guns and causing a ruckus.'"

Scenes From The Suburbs recounts the events of a troubled summer through the memories of teenager Kyle, who tries to understand the dramatic change of character that comes over his friend Winter. Formed of short, impressionistic and sometimes improvised scenes, the film doesn't offer any firm answers. "There's definitely



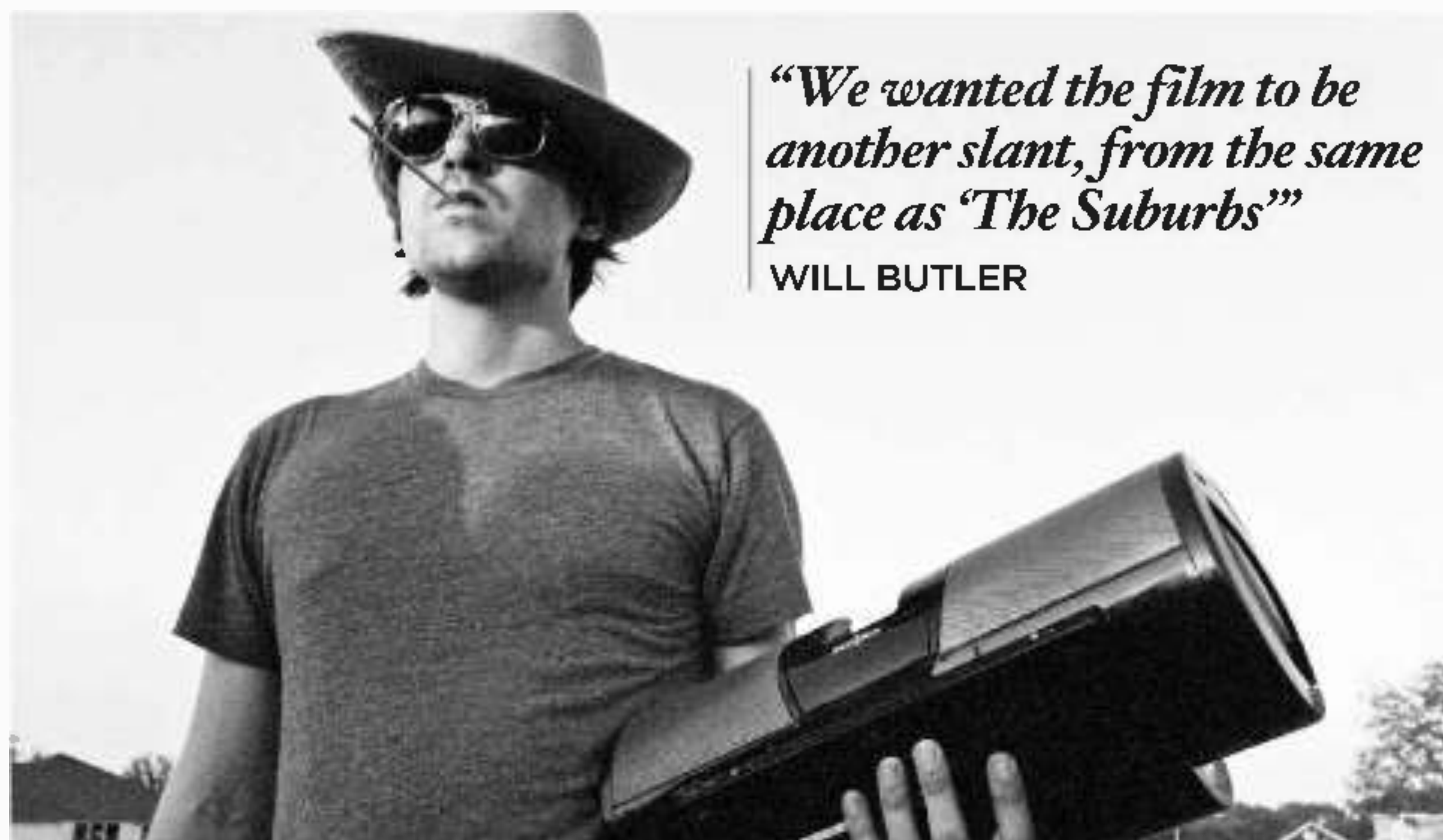
Richard Reed Parry:
clearly milking
his role



Will (left) and
director Spike Jonze;
(below) Will pumps
out the tunes on set



"Arcade (Arcade) Fire!"
(l-r): Will Butler,
Win Butler, Sarah
Meadell and co-star



"We wanted the film to be another slant, from the same place as 'The Suburbs'"

WILL BUTLER

not a clear explanation for what's going on with Winter, but I've had friends who've gone through similar transformations," says Will. "Because it's a short film, we kind of wanted to not spell out everything."

As well as working on the script with Spike, Will and his brother, Arcade Fire frontman Win, make short cameos as very shouty border guards, displaying a talent for improvised dialogue with such lines as "I ASKED YOU A QUESTION PRETTY BOY: WHAT IS YOUR NAME?"

"I just embraced my natural loudness and was like, 'Well, if it's bad, blame Spike,'" laughs Will, whose only previous cinematic experience was in

school theatrical productions. The film also makes use of untrained actors in the form of its teenage leads, sourced from the streets of Austin, Texas, near where the Butler brothers themselves grew up. Sharp-eyed fans will also spot a nod to a local director in the choice of film that Winter watches in one scene. "It's *El Mariachi* by Robert Rodriguez," says Will. "He's from Austin, and he lent us a bunch of gear and gave us some help. That film was bashed together really quickly, and it was an inspiration to us in bashing our film together."

Though Will admits the opportunities presented by success to branch out are tempting, *Scenes From The Suburbs* isn't likely to mark the dawn of Arcade

Fire as a multimedia enterprise. "It's tempting, but just the music really does take a lot of energy," laughs Will. "This was a short film that we made in 10 days. A real film takes a lot more time and a lot more money." And after all, they've still got to get the fans' reactions on the first one. "I'm really interested to see what people think of it, actually," says Will. "Although the only people who will come up to you at the screenings will say they like it. It takes a pretty bold person to come up and be like, 'The last 10 minutes sucked.'"

Head to NME.COM/artists/arcade-fire for exclusive video interviews and more with the band

SUBURBS IN THE PARK



Never knowingly half-arsed, Arcade Fire have a few plans up their sleeves for their huge Hyde Park show. They'll be supported by The Vaccines, Mumford & Sons and Beirut, and they've been asking the other bands for ideas to help turn the park into a carnivalesque suburb-themed festival. "We're trying to make it a special event, so it's not just a show in a field," says Will Butler. "We wanted to get like the big reggae sound system trucks, but that didn't work out. But we're gonna have like a cinema tent showing the film, and an arcade tent, and like a whiskey tent... That was the Mumfords' idea. We've been emailing, and they were like, 'We're really into whiskey at the moment', and then we were like, 'Hey, it's about the suburbs, let's have an arcade so people can play Galaga!'"



(Main) Damon and new collaborator, his beard; (above) we really hope he'll burst out of that cake...

DAMON GOES SOLO WITH NEW OPERA

Damon Albarn is set to sing 10 solo songs in Dr Dee, his bonkers Elizabethan opera, which debuts next month

Unlike 2007's Chinese fantasy extravaganza *Monkey: Journey To The West* and its somewhat, shall we say 'impenetrable' soundtrack, Damon Albarn's second opera, *Dr Dee*, will contain 10 songs sung by the man himself. Last week, in a cramped rehearsal room in west London, Damon, director Rufus Norris and the cast gave *NME* a sneak preview

of the show, which is set to finally debut at Manchester International Festival on July 1. Blur might be taking their sweet time when it comes to getting new material out, but the good news is that Damon's still writing gorgeous alchemical lullabies. Sure, there's a host of Elizabethan madrigals, huge paper ruffs and strange looking characters in hooded robes in there too, but it is a swanky

opera, after all. Starring in the piece as himself – but with an artsy beard – Damon's latest off-kilter artistic vision tells the weird tale of Queen Elizabeth I's sidekick and all round renaissance dude Dr John Dee. Expect wife swapping, God-bothering, medieval church music and the closest we've got yet to hearing a bunch of solo Damon Albarn songs. Amen to that.

KINGS OF THE SILVER SCREEN

The Kings Of Leon rockumentary's out this week – and boy, it's revealing

Kings Of Leon's career-covering documentary *Talibina Sky* gets its European premiere this month and is set to be shown in UK cinemas on Saturday (June 25). *NME* has already seen it and here are the five most fascinating things we've learned about the Followill clan from the flick:

BEING POOR IS PANTS
Caleb outlines the conditions he used to live in when he was titchy. "We lived in the worst ghetto in Oklahoma. We had two pairs of pants. All three of us [with Jared] were sleeping in one bed." He means trousers rather than Y-fronts, but still.

CALEB KEEPS IT IN THE FAMILY
Talking about first getting passionate with a lady, Caleb, now desired by ladies worldwide, recalls getting to "second base" at a family shindig, saying: "She was my cousin, but good times..."

THEY PIMPED THEIR VOICES FOR GOD
When the teenage brothers performed at religious events as Nate & Caleb, they starred in a cheap TV ad featuring their mum's number flashing up for bookings.

KOL AREN'T REDNECKS
You wouldn't put it past Kings to be Republicans – but filling in their election forms on tour in Europe in 2008, Jared reads out a note from his mum: "No-one has to know [who you voted for] – Jesus will." "Oh shit, I just voted Obama," Caleb laughs.

FOLLOWILL FIGHTS ARE HUGE
We see Nathan lose his rag on the tourbus at Caleb. "You wouldn't have a penny if it wasn't for us three," Nathan bellows. "Stop talking shit to the people who made you who you are."

It's enough to set your cineplex on fire



BROTHER

NEW YEAR'S DAY

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Taken from the forthcoming album 'Famous First Words' out 1 August

"The return of the great British guitar band" *NME* www.acdlove.net



GLASGOW KING TUT'S CROWNED BRITAIN'S BEST SMALL VENUE

Famous Scottish club beats off stiff competition to emerge triumphant in NME's search to find the finest sweatbox in the land



CALLING ALL PHOTOGRAPHERS!

The NME Music Photography Awards With Nikon 2011 needs you!

After the success of last year's competition, our photo awards are back, with photographers both amateur and professional invited to put forward their finest music shots for a chance to win the top prize. So get your camera out at this summer's festivals and gigs and visit the awards microsite at NME.COM/photoawards where you'll find more details on how to upload your pics as well as advice from NME photographers on what makes an awesome picture.

Entries will be judged by a specially selected expert panel, including NME Picture Director Marian Paterson and renowned music photographers. NME.COM users will be invited to rate the entries throughout the competition and the scores will be considered in the final stage of voting by the panel. The winners of each category in the amateur contest – Live, Portrait, Reportage, Festivals and Under 18 – will then be invited to NME to meet our Picture Director for a photography masterclass. Two finalists will then shoot a gig for NME and the overall winner will go to a festival as NME's official photographer.



In its 21st year in the business, we can't think of a better birthday present for King Tut's Wah Wah Hut in Glasgow than the honour of being named the winner of NME's Search For Britain's Best Small Venue. Beating off tough competition from the likes of London's Barfly, Bristol's Thekla, Norwich Arts Centre and Stoke's Sugarmill, the 306-person capacity venue was almost unanimously voted by NME's industry panel as the best teeny tiny place to see live music. Over 70,000 of you voted on NME.COM to help select the regional finalists. "It was incredible to see such a huge response," says NME editor Krissi Murison. "It proves how important small venues are to music fans across the UK. Congratulations to King Tut's – a brilliant venue and a very worthy winner!"

Over the years everyone from Radiohead, Kasabian and Muse to Manic Street Preachers, Blur and Oasis have played the venue, but how do the King Tut's team feel about their win? "It's fantastic," grins Geoff Ellis, head of DF Concerts, who run the venue. "Since we started in 1990 the ethos has been about really looking after the audiences and the bands."

"Everyone here loves music," adds King Tut's booker, Dave McGeachan. "And if it's packed, you can still see the stage. You're so close to the bands. A lot of big bands come back and the audience can see the whites of their heroes' eyes!"

King Tut's will receive a complete set of stage microphones worth over £2,500 courtesy of AKG and their UK distributor Sound Technology. NME will now talk to King Tut's about arranging a special celebration for later in year, so keep your eyes open for one hell of a party.

THE VOTING PANEL

FEARGAL SHARKEY, UK Music; HUW STEPHENS, DJ, Radio 1; KELLY CHAPPEL, Promoter, Live Nation; MELVIN BENN, Managing Director, Festival Republic; FRIENDLY FIRES; BOB ANGUS, Metropolis Music; CHRIS YORK, SJM Concerts; MATT WOOLSCROFT, SJM Concerts; STEVE ZAPP, ITB; EMMA BANKS, CAA; SOUND TECHNOLOGY; MUSIC MANAGERS FORUM; KRISSI MURISON, PAUL STOKES and TIM PEARSON, NME; GORDON SMART, Bizarre Editor, The Sun



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CLARENCE CLEMONS 1942-2011

Springsteen leads tributes to East Street Band sax man

"He was my great friend, my partner, and with Clarence at my side, my band and I were able to tell a story far deeper than those simply contained in our music." Make no mistake, Bruce Springsteen's deeply touching tribute to his bandmate, his saxophonist, his *soulmate* Clarence Clemons – who died, aged 69, of complications from a stroke on June 18 – was no understatement. At 6ft 4, Clemons was a beast of a bloke (hence his nickname 'The Big Man') who blew life into the E Street Band. From his early beginnings in the gospel choir at home in Virginia, to that mythical first meeting with Springsteen (at a dive bar gig in 1971 – allegedly busting the doors off the venue, scaring the daylights out of everyone and then demanding to join them onstage), to the alleged 14 hours spent working on 'Jungleland's' life-affirming sax solo, Clemons led a magnificently charmed life. He was that rare thing in music: a backing player whose presence, look (he was always, *always* the snappiest dresser in the group) and sheer talent promoted him to the frontline. Bullishly demanding his place alongside the greats, Clemons was no mere sidekick. Say 'guitar' and you think of Hendrix. For 'sax', it's him. No question. As Springsteen put it, "His life, his memory, and his love will live on in that story and in our band." There can be no more fitting legacy than that.

THERE HE GOES – THE LA'S ARE BACK!

Lee Mavericks has fans in a frenzy with an all-new version of the hugely influential Liverpool band at a low-key Manchester show

Lee Rude & The Velcro Underpants? Really? Well no, actually. The ridiculously named band pencilled in for a low-key support slot to Futureheads spin-off Hyde & Beast at Manchester's Deaf Institute last Sunday night (June 19) turned out to be The La's mainman Lee Mavericks, touting an all-new version of the band.

The buzz started to intensify with tweets confirming Mavericks' presence at the venue, leading to hardcore La's fans travelling cross country to see him onstage for the first time since an impromptu appearance at a Pete Doherty gig two years ago.

Bedecked in typical sports-casual clothing and accompanied on bass by Gary Murphy from the late Liverpool blues rockers The Bandits, Mavericks responded to his awed public with a genial, damn well playful presence throughout the night, at one point taking to the

drums to accompany a bass wig-out.

Unsurprisingly, his antics delighted his rowdy fans, with 'There She Goes' in particular prompting much man-hugging in the front row. This was a set heavy with nostalgia, boasting 15 gloriously ramshackle songs that seemingly haven't aged in the 20 years since the world – and in particular the likes of Alex Turner and Pete Doherty – first heard them.

There was, however, nothing new here. Although it didn't seem to bother the ever-faithful La's fans in attendance, that lack of fresh material raises serious questions. There are clearly a few reasons to doubt a full-blown La's reunion; original bassist

John Power is recording with the reformed Cast right now, and having last played together in 2005, it seems unlikely that Mavericks' and Power's priorities are fully in sync.

On the other hand, the brand new website, Facebook and Twitter accounts for The La's suggest a renewed productivity on their part. It could be that Mavericks is just keeping the stage warm until Power is available again.

With no word from Mavericks' camp surrounding his intentions on the night – he didn't want to take the spotlight away from the evening's headliners, apparently – we really have no idea what will happen next. That, surely, is half the fun.

THE SETLIST

'Son Of A Gun'
'Freedom Song'
'Clean Prophet'
'Come In Come Out'
'Way Out'
'Doledrum'
'Timeless Melody'
'Feelin'
'There She Goes'
'IOLU'
'Knock Me Down'
'I Can't Sleep'
'Liberty Ship'
'Callin' All'
'Looking Glass'



PIECES OF ME LEE NEWELL

The Brother frontman on idolising Morrissey, falling asleep to Everything Everything, and preferring Damon to Liam

My first album

'HOORAY FOR BOOBIES'

BY THE BLOODHOUND GANG

"The first album I remember hearing was a bit boring: 'Nevermind' by Nirvana. The first one I remember actually buying - to a lot of people's happiness, I'm sure - would be 'Hooray For Boobies'. Which is a lot less cool. Or actually more cool, I'm not sure. It had one of the songs from the film *Scream* on it called 'Great White Dope'. Good tune."

My first gig

THE DILLINGER ESCAPE PLAN

"The first time I remember my eyes lighting up was when I saw The Dillinger Escape Plan at Reading Festival, and I saw the lead singer shit in a bag and throw it out into the crowd. That was the first time I thought 'Bloody hell! You can do anything you want and get away with it', and I think that rings true with how I present myself (laughs)."

The first song I fell in love with

'LONDON CALLING' BY THE CLASH

"This is purely because they play it every time you go to Loftus Road, and I'm a QPR fan, and Mick Jones is a big QPR fan. It is one of those songs that'll get you pumped up. So that's a bit cooler, that choice."

My favourite lyric

'THIS CHARMING MAN' BY THE SMITHS

"'Why pamper life's complexities/When the leather runs smooth on the passenger seat?' I can't get my head around it after the 200th time of listening to it. He's said about 500 different things in that one sentence there. It's like, why contemplate life's monotones when it's so easy to sponge off someone else? And the fact that there's too many syllables and it shouldn't fit in that short space. It's very Wildean."

The book that changed me

MORRISSEY IN CONVERSATION

"Shamefully, I just don't read. But at the moment I'm reading *Morrissey In Conversation*, which is all of his interviews from the first album to 'Ringleader Of The Tormentors' in 2006. The way he conducts himself in interviews influences me. I'm still very much thinking of him when I talk. Before I do an interview I'll read a couple of his interviews to warm my brain up. But then I think, 'Fucking hell, how did he do that?'"

Right now I love

EVERYTHING EVERYTHING

"I love them. I can't get my head around his melodies and the way he sings, I still can't do it, and I've listened to the album about 100 times. It's the only fast-paced, headfuck album I can fall asleep to. So I love it. And the lyrics make absolutely no sense and loads of sense all at once."



My favourite film

FULL METAL JACKET

"It's a toss up between *Requiem For A Dream* or *Full Metal Jacket*. I love my war films, so I'd say *Full Metal Jacket* 'cos it's like two films in one! I've certainly felt like Private Pyle in my life. Especially in the media eye."

My style icon

ME

"How many people would love me to say Liam Gallagher? Well, it 100 per cent isn't. Damon Albarn was more of an influence on that level. I don't really know what I look like. Or what I subconsciously try to look like. (Anghel) Who do I like? Other than me? I've got a poster of me up in my bedroom. I honestly have. There's a little Smiths one, a big one of us, a little one of us, and a little one of Alexa Chung, and Lily Allen."



Clockwise from main: Lee looking at us all lovely; Everything Everything; sleeves for the wonderful 'London Calling' and the less-than-wonderful 'Hooray For Boobies'; The Dillinger Escape Plan; Lee and his band of Brother; *Full Metal Jacket* DVD; and 'This Charming Man', which leads us back to Lee again...

VERSUS

PETER ROBINSON Vs CALVIN HARRIS

The dance star on why his new single doesn't live up to the work of his heroes the Spin Doctors



FYI

• Calvin Harris recently stopped being moody on Twitter

• The reason for this is that Tiesto basically told him off about it

• Perhaps Tiesto should be in charge of all social media? **SOMEONE GET TIESTO ON THE PHONE**

Hello, Calvin. Let's talk songwords. Now I'm not saying yours need work, but...
"Oh, we could *all* do something to improve our lyrics."

Well, quite. What, for example, is your current song 'Bounce' about? I'm looking at the lyrics here and I'm thinking, 'I enjoy the sound of this song but...'
"If you enjoy the sound of it, the rest doesn't matter. There's an enjoyment ceiling and if you're already there, you need look no further."

So they don't mean anything.
"Well, of *course* not. I mean, what means anything anyway? Give me a song that means anything to anyone! Oh, I don't know. It's dance music."

From someone who loves dance as much as you do that's selling the genre slightly short, isn't it?
"Well, look, compare it to some of the other dance records in the charts and it's like fucking... (*Grasping around for posh literary reference*) It's like fucking..."

Like, "I want to know what it's like to be in a club. Why won't anyone tell me through the medium of popular song?"
"(*Laughs*) Well, yes. And in my defence, I've never written a song about The Club. I've never sung or written a song about bottles popping, shots dropping, panties, er, dropping as well?"

Maybe you should.
"Beats are rocking! That's another one. Anyway I've never done any of that! But I'm not going to rule it out."

What's the next single about?
"It's emotional, I'm singing on it. It's kind of like... Actually, I'm not going to say that because it's a secret."

WHAT?
"I've started basing songs on a couple of songs by a certain band. Not the actual chords, but the emotions you get."

Right, let's see if I can guess this – is it U2?
"No."

Keane?
"No."

The Darkness?
"NO! You were close with U2, in fairness. That was a good shout. But that's your three guesses."



INXS?!
"That's quite a good one! No."

I like the idea that you thought, 'Hang on, this guitar stuff seems quite good – I think these guitar bands are on to something!'
"(*Laughs*) That makes me sound like a complete fucking ignoramus! The first band I was obsessed with was Nirvana, the first instrument I owned was a guitar, I used to love the fucking Spin Doctors..."

It was going quite well until you got to Spin Doctors, one of the worst acts of the 1990s.
"I had all their albums. I had to order the fifth one off the internet! I didn't even know what the internet was when I was 13 but I still got it! They'd replaced the whole band, apart from the singer, and it was fucking shite."

Did the upsetting demise of the Spin Doctors inspire you to take solace in The Rave?
"Not quite, because you see my love of the Spin Doctors was in parallel with my love of Jamiroquai..."

IT GETS WORSE!
"...and Jamiroquai imploded at the same time as the Spin Doctors. When Mark King left the Spin Doctors and when Stuart Zender left Jamiroquai, THAT'S when I knew I had to find something else, and then Daft Punk released 'Around The World' and I thought, 'That's a good bassline, maybe there's more in dance music.' And as it turned out, there was LOADS. So I got into that."

That's actually quite interesting.
"Sometimes I can be interesting. Sometimes."

THIS WEEK'S TOP 20

THE NME CHART

- 1 WOLF GANG
'THE KING AND ALL OF HIS MEN'
Liberty
- 2 METRONOMY
'THE BAY'
Decca
- 3 WU IYF
'DIRT'
Lo
- 4 THE VACCINES
'ALL IN WHITE'
Cherry
- 5 BENJAMIN FRANCIS LEFTWICH
'BOX OF STONES'
Bizarre
- 6 WILD BEASTS
'BED OF NAILS'
Decca
- 7 BIG TALK
'GETAWAYS'
Island
- 8 ADELE
'SET FIRE TO THE RAIN'
J
- 9 FRANK TURNER
'PEGGY SANG THE BLUES'
Epic
- 10 KIDS IN GLASS HOUSES
'GOLD BLOOD'
Polygram
- 11 COPY HAND
'FACTORY FLOOR'
Sire
- 12 DEATH CAB FOR CUTIE
'YOU ARE A TOURIST'
Liberty
- 13 ARCTIC MONKEYS
'DON'T SIT DOWN 'CAUSE I'VE MOVED YOUR CHAIR'
Decca
- 14 TOM YEK
'A CHORE'
Epic
- 15 FOO FIGHTERS
'WALK'
RCA
- 16 FOSTER THE PEOPLE
'PUMPED UP KICKS'
Cherry
- 17 THE WOMBATS
'TECHNO FAN'
Island
- 18 THE HORRORS
'STILL LIFE'
J
- 19 BATTLES
'ICE CREAM'
Horn
- 20 CAGE THE ELEPHANT
'AROUND MY HEAD'
Waka/Jive

NME RADIO

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

NME TV

Watch the Top 10 video chart countdown every weekday on NME TV
SKY CHANNEL 382
FREESAT CHANNEL 516

NME .COM

Listen to the Top 40 and learn more about each artist online
7PM EVERY MONDAY
AT WWW.NME.COM/CHART



NEW TO NME RADIO PLAYLIST

- KASABIAN
'Switchblade Smiles'
- FRIENDLY FIRES
'Hawaiian Air'
- YUCK
'Shook Down'
- MILES KANE
'Inhaler'
- THE JOY FORMIDABLE
'A Heavy Abacus'

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



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SNAP IT AND SEE

By this time next year, it could easily be your picture getting all the glory at the **NME Photography Awards With Nikon**

The key to astounding rock photography is in making every shutter click resonate as thrillingly as the first smack on Helder's drumkit. The unpredictability of live music translates into giddy anticipation and great shots. And it's not just the preserve of a lucky few – with Nikon's range of compact cameras and DSLRs, which are ideal for high-action photography, you'll be on your way to becoming one of NME's legendary rock snappers.

Nikon knows that it's all about turning fleeting moments – like Puled Apart By Horses' James Brown leaping from a speaker stack – into a classic shot to keep forever. The Nikon COOLPIX S3100 with a



5x zoom lens is ideal for this: a small, easy to use compact that allows you to shoot atmospheric shots from the throng without battering anyone with a gigantic lens.

Then there's the Nikon D5100, a DSLR designed to teach you how to get arty, with Vari-angle screen so you can shoot over the top of the crowd but still frame your target. Its full HD movie capability (top) is perfect for making videos for your mate's band, and in-camera effects will make it look like a classic.

Give them a shot – this time next year it could be your winning photo on this page, or even adorning the cover of NME.

See page 8 for details of how to enter this year's competition and visit nme.co.uk for more information about their range of cameras



HOW TO BE A MUSIC PHOTOGRAPHER

With NME's Danny North

1 If you're planning on shooting portraits outdoors, ask a friend to assist you on the shoot. Then you can spend your time building rapport with the band and thinking about the shoot creatively.

2 If you're at a festival with a camera and friends, get some you time! Go off by yourself for a bit with your camera. Find interesting stories and people – you can build a stunning portfolio that way.

3 With the latest Nikon cameras you can shoot amazing videos. But don't just shoot the performance – think about the details, hands, feet

and location. Build a narrative and an atmosphere, plus it'll help in the edit if the performance needs filling out.

4 Forget about big names – go and shoot local bands, who'll eventually realise you're the go-to person for music photography. It helps you get passes for shows, extra access and the opportunity to build a great portfolio. That's why NME asked me to shoot for them! The local scene is the best place in the world to work on your skills.



At the heart of the image

RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Matt Wilkinson



ABOUT
TO
BREAK

STAY+

Manchester's newest, danciest collective – previously known as Christian AIDS

Must be a right fucker starting a band these days. Sod just slinging a few tunes on Bandcamp and hoping for the best. Now, you have to create an entire new aesthetic around your music to make a ripple in the biz, usually by subscribing to the less-is-more approach. Things appear to have reached a peak in this respect with Manchester's Stay+ collective. You'll probably know them better as Christian AIDS, which is also what we were calling them until a day before writing this piece, when their management informed us that Christian Aid (the charity) had slapped them with a "trademark infringement notice".

One rename later and Stay+ was born, the name (pronounced 'Stay' or 'Stay Plus' – they want you to decide) honed from their epic Salem-meets-Underworld signature track. That hiccup aside, they're playing the game of secrecy to perfection, selling out their first few gigs to A&Rs alone. Not that they're bothered. Instead, their schtick involves publicly telling all labels to fuck off, performing with a motionless/silent "choir"

onstage, using confrontational images (kids smoking, naked dudes), providing doomy remixes for the likes of DFA 1979 and – oh yeah – refusing to say how many people are involved in the project or conduct *any* one-on-one press interviews.

Radar is granted a reprieve by way of an email Q&A with "the collective" (read it in full at NME.COM/newmusic). In it, they say clever things like: "Considering the size of institutions like David Lynch, Radiohead and Apple, they do an inspired job of keeping quiet at just the right times", then follow them up with inane things like: "I kept imagining how spectacular a terrorist attack would have been" (when asked about the royal wedding footage featured in their provocative 'Young Luv' video).

But has the collective's cover already been blown? A little detective-Googleing leads us to claims they're headed by noted Manchester DJ Matt 'Kid' Farthing. Perhaps they'll be pissed that we published that, but whatever their hidden agendas it's the music of Stay+ that speaks for itself. Dark, brooding and menacingly catchy, it can't hurt for them to step out of the shadows properly now. *Matt Wilkinson*

NEED TO KNOW

BASED: Manchester

FOR FANS OF: Crystal Castles, David Lynch, Burial
NEXT GIG: The Victoria, Dalston, London (June 30)

BUY IT: 'Stay+' (out now)

ON NME.COM: Read the full Q&A with the collective

BELIEVE IT OR NOT: Will White – brother of The Maccabees' Felix and Hugo – has told us he's involved in the collective, playing keyboards



CAVE PAINTING

PROUD GALLERIES, LONDON

WEDNESDAY, JUNE 8

CAUGHT
LIVE

A new entry for the *Indie Dictionary*: *sninger* (n). A singer who sporadically turns from his microphone to beat away at a snare

drum for a couple of seconds for added afrobeat oomph and modernist aesthetic quirkiness.

Everyone's got a sninger nowadays – barely a bass break goes by without the frontman pulling drumsticks from the back of their pants and unleashing tribalistic hell upon cunningly positioned percussion, or the entire band

descending en masse on the drummer's shuddering kit flailing sticks like it's a Gaddafi piñata. And Cave Painting are no exception; sninger Adam is a bugger for the unexpected military retort – and that's not the only post-millennial indie box they tick. Soundscapes like Sigur Rós and Editors having a 'soar-off'? Present. Bit funky, bit afrobeat, bit Local Natives? Yup.

And tunes? Ah. Y'see it's all very well

having a sound that gets major label boardrooms in a tizzy (tonight is full of industry faces), but there's got to be some bang behind your bluster. And while Cave Painting do boast some brilliant noises – a crescendo of oscillation on 'Leaf', a supernaturally cool samba-synth solo on 'Rio' and future-retro sounds on closer 'Our Click' that resemble 2013's '80s revival – at the moment their sound signifies very little without a hook as big as a 'Wake Up', an 'Ambling Alp' or a 'Paris'.

They're a band with a timely sound, an unformed aesthetic, a lot of promise and 1.6 tunes

Right now they're a band with a timely sound, an unformed aesthetic, a lot of promise and 1.6 tunes. Bung them on the road for a year to build up onstage charisma, lock them in a writing room for three months to expand the canon and batter them with a couple more lukewarm reviews to rile up some anger and energy. Then come back. As long as we're not all into post-sning by that point. **Mark Beaumont**

BAND CRUSH



Primal Scream's Bobby Gillespie on his favourite new act

"Chain And The Gang is the newest project from Ian Svenonius from The Make Up. He's got this song called 'Music's Not For Everyone' which is him giving this manifesto over all this crazy noise. It sounds great."

RADAR GLOSSARY

This week's impenetrable muso slang decoded

DANGER MUSIC
The clue's in the name: Danger Music aims to cause severe harm via the medium of music and performance. Japanese nutjobs Hanatarashi were the '80s pioneers (bulldozing an entire venue during a gig), with Rest In Piss, Justice Yeldham, and Chop Shop continuing today.

The Buzz

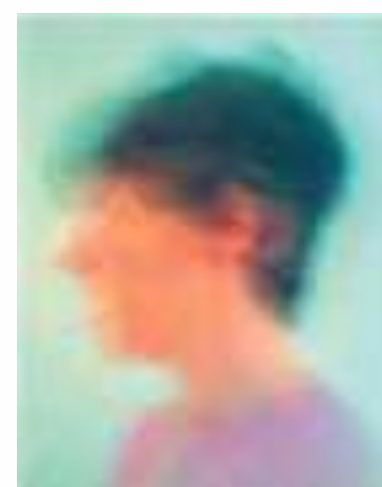
The rundown of the music, videos and scenes breaking forth from the underground this week



1

FRANCE'S MIDI FESTIVAL

Last year's Midi featured probably the best new music line-up of the summer. WU LYF, Yuck, Kindness, Egyptian Hip Hop, Lonelady and Memory Tapes all made the trip to the 500-capacity Villa Noailles in the south of France to play the corporate-free weekend. This time around things are just as salivating. Once again the bill is fresh'n'exciting, with Stay+, Porcelain Raft, Mazes, Dirty Beaches, Starslinger, Puro Instinct and Films among those confirmed for the July 22-24 do. Admittedly, Primal Scream are a bit of wild card (though a welcome one), but also hidden among the line-up is King Krule (above). Otherwise known as Zoo Kid, his 2010 signature song 'Out Getting Ribs' has had plenty of love these past six months...



2 LEOPARD OF HONOUR - 'TEENAGE FANTOD'

If one more blog-beloved band refer to their milky dirges as R&B, someone's getting decapitated with 'The Writing's On The Wall'. LOH – aka Manchester's David Roocroft – is guilty, but we'll forgive him. The horror film-sampling fizz and tropical clatter of 'Teenage Fantod' lives up to its nervy, hormonal title.



3 RORY ATTWELL RETURNS

It's not just Dev Hynes who's bringing the legend of Test Icicles back. His old bandmate Rory Attwell has his debut solo album, 'Old Volcanoes', out August 1 under the moniker Warm Brains. Where Dev's gone all Fresh Prince for his Blood Orange project, Warm Brains is a more raucous, shit-kicking affair. Head to NME.COM/newmusic to hear tracks.



4 THE BLACK TAMBOURINES - 'HOMBRE' EP

Summer may be almost here, but the capital of surf has been quiet on the Dick Dale-referencing fuzz front. Until now. Cornwall's Black Tambourines are set to oust Jack fucking Johnson as the king of southwest slackers with the pitch perfect twangin', whoopin' and a-bangin' of their 'Hombre' EP.



5 PLASTIC FLOWERS - 'DRIVE ME HOME' VIDEO

The nu-romantic bard from Tallahassee, Florida pulls a neat trick with his Halloween-inspired clip for debut track 'Drive Me Home'. With Super-8 vids of '60s kids dressed in kooky masks, it undoubtedly aims to appease the otherworldly essence of the song itself. And that it does rather nicely.

SIMIAN MOBILE
DISCO'S
DANCEFLOOR
DREAMING

James Ford and Jas Shaw on the tunes shaking clubs worldwide



We're just back from a great lost weekend that seems to have stretched into two weeks. Primavera Festival blurred into a trip to Taiko Club Festival in Japan. Festival season is finally upon us again.

First up in this week's column is 'Unstable Condition' from John Tejada, taken from his new album 'Parabolas'. Although he's a resident of LA he sounds like he was raised in Cornwall, and this tune is dreamy and bleepy without crossing the line. His new material is a great late-night listen. The Caribou remix of Virgo Four's 'It's A Crime' is incredible too, a steady builder with the melodic instrumentation only really showing its face in the final third. The original is ace, in fairness, and considering that it comes from a recently released album of tracks that were done in the '80s, it makes you wonder if we should all just ditch our computers and go back to basics.

From Rush Hour Records, like Virgo Four, comes 'Negligee' by Cosmin TRG. He's released stuff on Hessle Audio previously, home to Pearson Sound and Blawan. This is bass music without descending into base music.

On another tip, the BNJMN album, 'Plastic World', is a real find. We've been playing lots of his stuff, in particular the last track of the album, 'Miniature Steps'. It's got elements of techno, dubstep and industrial – but really it's none of these things and all the better for it. Mature and with a sense of its own identity, this feels like the work of a more established artist than a debut.

What else? We've been big fans of Aera since 'Flowers On Fire', which we played loads last summer. 'What's Her Name Again?' takes off where that left off, but in a more jerky and choppy manner. The beautiful synth arpeggios remain but the drums are swingy in an almost R&B way and there are disorientating, oddly timed edits. And that's your lot for now, muddy fields await...

NEXT WEEK'S COLUMNIST:
Popjustice's Peter Robinson

5
TO SEE

*This week's
unmissable new
music shows*

JODIE MARIE
10 Feet Tall, Cardiff
June 22

**THE SAVAGE
NOMADS**
Catch, London
June 22

RHODES
Kazimier, Liverpool
June 25

ISLET
Cardiff University
June 26

**THE HISTORY OF
APPLE PIE**
Madame Jojo's,
London
June 28

EXIT FESTIVAL
WINNERS
ANNOUNCED

Newcomers Hey Sholay are chosen to play alongside MIA, Arcade Fire and Portishead

RADAR
NEWS

Last month Radar announced we were getting all cosy with Exit Festival and Soundcloud to offer one lucky new band the chance to join

the likes of Pulp and Arcade Fire at the legendary Serbian bash this July. Of course, we had a shedload of entries to sift through before making our decision – and the competition was pretty damn stiff, too. But, y'know, there could only be one winner, and that prize simply had to go to Sheffield quintet Hey Sholay. Their winning spoils will see them take to the stage on Saturday, July 9, and the band literally couldn't be more chuffed about their victory.

"We actually saw it on Twitter first, and it was one of our friends who told us we'd won!" singer Liam Ward enthuses. Meanwhile, the band are also looking forward to the VIP access they've been granted for some schmoozing with the indie elite. "I'm really excited about seeing MIA and obviously fellow Sheffields Pulp are playing," Liam explains, adding: "We know a couple of

their entourage so it'll be good to meet up with them and have a showdown!"

They may not be able to bust an angular move like Jarvis – yet – but Hey Sholay have certainly got enough tricks up their sleeve to keep the Exit crowd attentive. Prone to donning Wave Machines-esque masks and an array of bizarre costumes, the five-piece tout a brand of oddball indie pop that puts them somewhere in line with a synth-tinged, less X-rated Wild Beasts. Their debut single 'Dreamboat' is out on June 27, and as Liam says, it's the culmination of two years of soul searching. "We started off as an obscure laptop group, then we

"We feel we're ready to expose ourselves to everybody"

LIAM WARD, HEY SHOLAY

thought we'd actually get melodies out there and sound like a proper band. There were about two years where we were doing nothing really, but now we've found our sound we feel ready to expose ourselves to everybody... Musically-speaking, anyway." Er, what was that we were saying about the smut...?



Stand back...
Aera's going to
flick this beer mat



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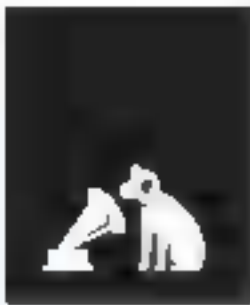
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AVOID WHITE PAPER FRANCHISE

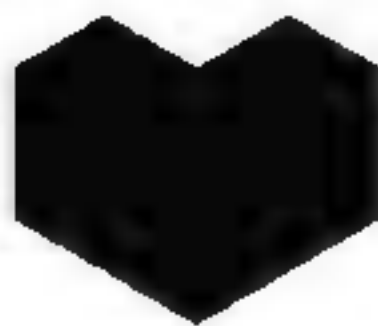


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The Guardian

"Has the dancefloor
junkies begging for mercy"



Q Magazine

"A band on the verge of
very big things indeed"

The Sunday Times

"Totally and utterly
euphoric"

NME



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Welcome to GLASTO 2011

Packed your wellies? Then tuck into our all-star preview of this year's Worthy Farm spectacular – and who better to introduce it than **Michael Eavis** himself...



I don't really do the party thing at Glastonbury. Well, I mean, every year, I do *try* and get some sleep, but on Saturday night I start off over at the underground piano bar with Feargal Sharkey. It's fantastic up there, there's only about 80 people in there but it's underground, we cut a hole in the hill, they build it every year. The beauty of it is that you can't find it!

They all come from Dublin and they're really Irish, it's so authentic and it's so beautiful. I go up there after the Saturday night headliner, that's my first stop. Then I walk down through Strummerville with Joe's wife, then I go to Trash City and Arcadia, then up to the Bullring, that's my night. I go home at five and the last thing my wife says is 'Have you been to the loo?' And I say, 'I haven't been to bed yet!'

"The headliners are amazing this year.

Primal Scream, Morrissey, Coldplay, U2... they're all there, aren't they? I was asked this morning why we didn't get Prince to play. Prince was on, then he was off, on and off, then Beyoncé came on, so I said a bird in the hand is better than two in the bush, especially when the bird is Beyoncé.

"And The Park stage secret acts? I can't say anything about those, but there's nothing bigger, I can tell you. I'm not saying anything else!"

Michael Eavis



WITH OR WITHOUT HIM?

Just as he likes it, Bono is the biggest talking point of this weekend. But will **U2's** set of histrionic pomp-rock anthems be a Glastonbury stroke of genius or a step-too-farcical?

In the run-up to Glastonbury, as ever, the knives are out: plans are afoot for a giant inflatable banner to be flown during U2's Friday set that reads 'Bono Pay Up' in protest at their moving of their business affairs to the Netherlands in order to avoid tax. Bands further down the bill are offering less focused criticism, calling him "a twat" or whatever. There's a film just out entitled *Killing Bono*. There's a band called Bono Must Die. Recently, in defence of his appearance on *American Idol*, the man himself said: "This show is really like I remember growing up and hearing about *The Ed Sullivan Show*. Elvis would be on and The Beatles. Since then television is so fragmented and everybody watches something different. This is probably the only show that everyone watches so it's a very interesting thing." Very Bono, but not the best way of ingratiating yourself with the counterculture.

It's always been thus: in the early '80s, the alternative set loathed U2's naked ambition. Ian McCulloch of then-direct rivals Echo & The Bunnymen used to call him a buffoon (having mellowed in later life, last year Ian sniffed: "He obviously isn't a buffoon. He's a clever bloke and he's written some good tunes," but then added: "But nothing with any profundity, I don't think"). Of U2's Live Aid set in 1985, Ian Brown raged: "He's such a fake, isn't he? When he did Live Aid which made them a worldwide group, and he looked out and saw that black girl in the middle of all them people, and she's from Hackney or something, and he was like, 'Here's a great shot for me around the world to show I'm Mr Africa.' It's like colonialist times with a big white hat."

This list gets added to as U2 get bigger. George Harrison: "Bono and his band are so egocentric... The more you jump around, the bigger your hat is, the more people listen to your music... The only important thing is to sell, and make money. It's nothing to do with talent." Dave Grohl, then of Nirvana: "Fuckin' asshole! He reeks of rock-star-ness, he was not a human being. He wanted us to open for them, he was desperately trying to make a connection. After meeting that guy, it made me wanna give up being in a rock'n'roll band." Liam Gallagher: "I've never seen a U2 fan, not ever. I have never seen anyone with a U2 T-shirt or been around someone's house that has a fucking U2 record in their collection. I mean,

where do their fans come from? Where are they?

I reckon they buy them."

But post the turn of the millennium, there are many bands who side with Bono – Muse, The Killers,

Kings

Of Leon, Coldplay – a

new generation

of bands who see U2's pomp as something to shoot for, not chastise. Is Glastonbury a turning point for one of the world's biggest bands?

U2 don't need to do Glastonbury. They've never needed to. U2 have not appeared at festivals in the UK since their earliest days. Transparently, the sole reason for their participation is the fact they have noticed the jolt of credibility a set on Worthy Farm can give. Look at Muse, pre- and post- their headline set in 2004, or

Kings pre- and post-2008. Now, U2 are not exactly languishing in obscurity – for starters, they count both aforementioned bands as support in the last few years – but it's pretty much inarguable that, having successfully re-energised their stock with 'All That You Can't Leave Behind' and 'How To Dismantle An Atomic Bomb', 'No Line On The Horizon' fell slightly flat. Whatever you think of them, 'Beautiful Day' and 'Vertigo' have remained unavoidable. 'Get On Your Boots' has not. Thus 2011, and Glastonbury, finds Bono and U2 doing something which they haven't done in aeons: playing in front of an audience not entirely comprised of devotees. And this is a good thing. This is an event.

For their part, you simply

know that U2 are out to impress everyone, and that they want this to be talked about as one of the all-time legendary Glasto sets. The Edge was telling people onsite last year that they were planning to open their cancelled headline set with 'Where The Streets Have No Name'; then it transpired they'd actually written a song entitled 'Glastonbury' (sample lyrics: "I came to find the flowering rose,

*For aeons,
U2 have only
played in front
of devotees*

FANTASY SETLIST

- Beautiful Day
- I Will Follow
- New Year's Day
- Mysterious Ways
- I Still Haven't Found What I'm Looking For
- Until The End Of The World
- Bad
- Pride (In The Name Of Love)
- Vertigo
- Sunday Bloody Sunday
- Desire
- The Fly
- Where The Streets Have No Name
- With Or Without You
- One



Live Aid, 1985 – the show is fondly remembered, Bono's haircut less so...



Will Bono take to the stage in a Bono Must Die Must Die T-shirt?



Bono should have gone to the loo before his photo with The Edge and Spider-Man: Turn Off The Dark star Reeve Carney



'Beautiful Day' or a
'Bad' experience?
Over to you Bono...

RATTLE AND HMMMM

*What the other artists at this year's
Glastonbury really think of U2*

PATRICK WOLF



"A good thing or a bad thing? I don't know. It's very commercial. I'd like to see PJ Harvey headlining, but I do like U2. They could be a good Glastonbury moment."

FARIS BADWAN

The Horrors



"I'm into the anthemic stuff. It's good *Match Of The Day* music, isn't it? The tax stuff? Oh, I don't care about any of that. He made it, he should be able to do what he likes with it."

BRIAN FALLON

Gaslight Anthem



"I love U2 and I'd love to see them. I haven't seen them before. Wouldn't it be cool if they came out and said, 'Right we're doing 'The Joshua Tree' front to back?'"

GRUFF RHYS



"The protest will put everything in check. U2 are a generally political band, and the festival has a history of politics, so it makes sense that it's the forum for this protest."

ALEX TRIMBLE

Two Door CC



"I dunno. They've said they've got a special production planned so it could be interesting. Most U2 fans are used to Bono ranting so they'll just put up with whatever he says."

NICK BROWN

Mona



"Their last two albums have been terrible, but a band like that should have more room to fail. They are the standard for taking a rock band to the biggest level."

JACK STEADMAN

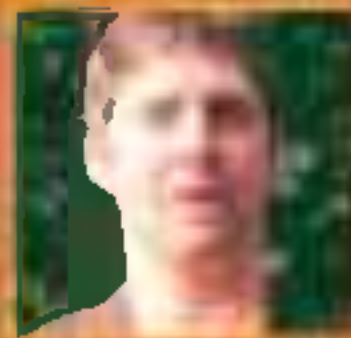
Bombay BC



"If there's a big band headlining, there'll be more space to dance elsewhere. When Blur headlined, I went to see Seun Kuti, and it was almost empty. It was amazing."

RICKY WILSON

Kaiser Chiefs



"People who like U2 are going to love it. The people who don't like U2 will hate it. I don't want to get into an argument with U2 over their tax. Bono is a powerful man."

MILES KANE



"Hopefully they'll come out dressed as Transformers or something. I'll have a lot of respect for them if they do. They aren't really my thing but I'm sure they'll love it."

the flowering rose of Glastonbury" and then "You... Are... The miracle I came here to find"). This kind of sledgehammer approach to achieving legendary status is probably not going to work, given that, well, truly legendary stuff tends to have at least a degree of spontaneity and effortlessness. But again, it's very Bono. See also: the snippets of self-consciously 'classic' songs ('You'll Never Walk Alone', 'Will You Love Me Tomorrow') that he weaves into his own band's songs live. It's unlikely that U2 will fall into the same Syrian-orchestra-laden trap Gorillaz did. Rather you get the feeling that, were it logistically possible, Bono would walk around giving every single member of the

audience a personalised note saying 'THIS IS SPECIAL'.

This, of course, is not what bands are 'supposed' to do, and is why people hate them. But it's also why U2 on Worthy Farm will be difficult to resist.

Sorry, but "They just deal in trite, obvious sentiment!" is not a valid criticism at Glastonbury. Bruce Springsteen's set in 2009 centred around a belaboured speech that went: "WE'RE GONNA BUILD A HOUSE OF MUSIC AND JOY AND LOVE AND LAUGHTER!"

Barely anybody sniggered.

That's the vibe at Glastonbury in 2011. It is where weekend hippies try to love one another right now, join hands and sing in unison. It is where, momentarily, you smile and feel

a sense of togetherness. Now, keep that thought in your head. Imagine the opening strains of 'Where The Streets Have No Name', and try to convince yourself you'll notice the tax protest banners in the crowd. Or remember the words of Ian Brown, Dave Grohl or any of the others. Yes, U2 are not an experienced festival band, but by God they will have studied hard and made sure that they know how to act like one. Then, on Monday, you can go back to saying you hate them.

U2, Pyramid Stage, Fri

U2 are determined to make this legendary



"So, guys, I hear you're finally doing Glastonbury. Do me a favour will you? Don't bother with 'Get On Your Boots'"



EVEN BETTER THAN THE REAL THING?

Who else is on when U2 take to the stage?

If sanctimony just isn't your bag, if you're terrified of hearing the words "God bless you all, Glastonbury. This next one's called 'Stuck In A Moment You Can't Get Out Of'", or if you simply have a morbid fear of pyramids, there's plenty of other great stuff on offer at the exact moment U2 are performing. What exactly? This exactly...

CEE LO GREEN

The idiots will be there for 'Fuck You', and the even-bigger-idiots will be there for 'Forget You', but there's a lot more to Cee Lo's arsenal than his solo turns. Two albums' worth of Gnarls Barkley, for a start. His mystic stardust charisma for another. His extraordinary recent cover of Buddy Holly's '(You're So Square) Baby, I Don't Care' for a third.

PRIMAL SCREAM

Provocatively positioned just after an unholy trio of Bright Eyes, Fleet Foxes and Mumford & Sons, see if Bobby G reprises any of the hi-jinks that put his band's 2005 set into the Glastonbury annals. Score five Bobby Bingo points every time he threatens to single-handedly terminate the state of Israel, and 10 whenever he tells the crowd they're pissweasel hippy scum who deserve little more than to have their airways filled in with wood glue.

CRYSTAL CASTLES

Speaking of antagonism, Glass and Kath are going to be playing up in The Park, and you know very well already that The Park is where the leylines of cool converge down on Worthy Farm.

DJ SHADOW

Word is Shadow has taken to DJing inside a massive glowing orb. Word is this is quite something. More word is that he's taken to frontloading his set with cuts off his first album in five years - the soon-to-be-released 'The Less You Know The Better'.

BILLY BRAGG

Yeah, we know Billy Bragg? At Glastonbury? Well, he's busy doing a massive private equity deal with Citibank that weekend? Wallow in Glastonbury-squared, as the unreconstructed soul of the festival plays in the setting of the most Glastonbury of all the fields, the Left Field.

Guy... leath
On farm?
at's]

The wind changed direction at Glasto '92 and Bobby has been like this ever since



Glasto: The Big Questions

NME quizzes the stars of the weekend on everything from Beyoncé to Rastamouse

BOBBY GILLESPIE

Is Beyoncé going to smash it?

"I don't have an opinion on Beyoncé.

I don't really care. Good luck to her!"

Liam Gallagher has said he won't play

Glasto again because "the sound is sh**"

and it's so full of cunts "It's like Bond

Street with mud". Fair comment?

"I don't think it's controversial. Nothing's

that controversial in music at the moment.

It all feels really fucking safe."

What do you make of Rastamouse?

"Oh I don't know. Look, I just wanna talk

about Primal Scream."

What will be the 2011 Glasto moment?

"Our set."

What's your best Glastonbury

experience?

"You'd have to ask the fans about that."

Primal Scream, Other Stage, Fri

PATRICK WOLF



Do you think Beyoncé

will pull it off?

"I think Beyoncé could pull

anything off in the modern

and free world. I'd be

damn sure 'Run The Jewels' (Girls)"

Liam's been ranting about Glastonbury

is he wrong?

"He's a dad now. He doesn't need to worry

about these things."

Do you have any advice for the weekend?

"I've never heard of Rastamouse. If Peppa

Pig was playing that would be serious."

What will be the biggest Glasto moment?

"Last time I had a bladder infection, so I'm

just looking forward to a clean bill of health!"

What's your favourite Glasto moment?

"Finally hearing a huge crowd of people

singing every word back at me. It's a

moment I'll remember until the grave."

Patrick Wolf, Oxleys In West, Sat

GRAHAM COXON



Should Beyoncé be

pulling the festival?

"No, I don't think she will pull

it off. The only diva kind of

person I'm interested in is

Rihanna, all the rest fade into some globule

of the same. It's like Hollywood, isn't it?"

What about Liam's comments?

Glastonbury just like Bond Street?

"Yeah, but he goes down Bond Street

occasionally, right? He must do!"

You know Rastamouse is playing? Could

that be this year's Glasto moment?

"Is he good? Reggae played by an animated

mouse? That sounds good."

What's your personal Glasto highlight?

"Has to be Blur the other year. Yeah, that was

wicked. It was a good atmosphere and of

course it was good playing with the

old mates."

Graham Coxon, The Park, Sat

JOE MOUNT

Metronomy

Does Beyoncé will pull off

the festival?

"Definitely, she's much

more relevant than

U2 are now. Anyone

who likes Metronomy

likes Beyoncé."

Liam's comments

Glasto - what's the

highlight?

"The thing with

Glastonbury is there

are so many bands that

there can be this whole

attitude of 'You're lucky to be

playing here'. I think Liam was just saying

that the people that go there aren't his kind

of people, really."

Any advice for Rastamouse at his first

fest performance?

"I'd say don't let the pressure get to you.

Don't drink too much before the

performance. Be yourself, Rastamouse."

What do you think will be the big

moment this year?

"I've been reading about these people

who want Bono to pay his taxes who

are planning a demonstration. So that

should be good!"

And Graham Coxon's Glasto highlight?

"I think the most memorable

time I had — and I feel

guilty about this now —

was when I actually

jumped the fence

into the festival.

That's probably

the most

exciting thing

I've ever done,

which is kind

of depressing."

Metronomy, Oxleys In West, Sun

GLASTONBURY 2011

Chris almighty:
Coldplay onstage at
Pinkpop, June 11



“WE’LL BE IN WEIRD FIELDS WITH THE STRANGE PEOPLE”

*They're not scared of headlining. They're not scared of playing new material. They're not even scared of mad-eyed crusties. Life is easy when, like **Coldplay**, you're playing Glasto number five*

Headlining the Glastonbury Pyramid Stage is like owning a stately home. You can live there for a bit and maybe even feel like Lord Of The Manor if you're that way inclined. Really, though, it's your responsibility to uphold its history and protect its legend – pass it on to future generations every bit as grand and impressive as you found it."

So runs the infamous 'Roadie 42' blog on *coldplay.com*, mere hours after the band have finished their final show before Glasto (at Pinkpop in the Netherlands: coincidentally the home of U2's tax affair). And it is not wrong. Despite having headlined the Pyramid Stage twice before in 2002 and 2005, there is no question that Coldplay still see topping the bill at Worthy Farm as something very special. Getting the phone call off Michael Eavis was, Chris Martin said, "like getting asked to dance by Robert Pattinson if you're a young girl. Imagine if Robert called and asked, 'Do you want to touch my balls?'" Johnny Buckland's reaction is slightly more formal: "It's the ultimate festival, the mother of all festivals, the peak, and the one we dreamed of playing when we were kids. I'm already feeling nervous about it, and it's still two weeks away!"

Of course, there are other headliners to eclipse (on U2: "We're hoping they'll do a B-sides set... with no lights. At least we're definitely taller than U2, by about a foot"; on Beyoncé: "She's the

queen of the world!"). But there's an even greater reason, perhaps, for Coldplay to feel the nerves this time around. Way back in 2005 when they played, the world had been listening to 'X&Y' for nearly a month. Going into this year's slot, a veil of secrecy still surrounds their fifth album. But if there's one thing that is certain about Coldplay's Glastonbury headline set, it's that it will feature plenty of new songs.

Surprisingly for a band notorious for prevarication – a visit to their Bakery HQ is much like *The X Factor* audition stage – Chris, Johnny, Guy and Will do not subscribe to the view held by most bands of their stature: that new songs played at major festivals means your new album being unveiled to most of the world via YouTube, and without the polish of Brian Eno and Marcus Dravs.

"We've decided there's no point worrying about that stuff," Johnny shrugs. "It's going to happen anyway. And hopefully by the time we've done 20 festivals or so, there will be at least one decent version. And the album will be up online before it's released anyway!"

Given that they're OK with having their grand entrance spoiled, then, here's a lowdown on the songs unveiled in the festival shows prior to Glastonbury: 'Every Teardrop Is A Waterfall', you will know; likely opener 'Hurts Like Heaven' has an ecstatic, uptempo 'Keep The Car Running'-type feel, but with echoing guitar lines and even louder "Woah woaaaaahs"; there's 'Charlie Brown', which sounds as expansive and stadium-ready as anything they have ever done. 'Major Minus' is driven more by acoustic guitars, but still sounds like the work of people not intending to downsize to small venues anytime soon. 'Princess Of China' is slightly more obtuse, featuring a string loop and a hip-hop-style arrangement (Chris says of the lyrics: "I found that with 'Viva La Vida...' I enjoyed writing from someone else's perspective to actually get out what I was feeling. That song is from a girl's perspective. I

wonder what that says about me?"). And finally there's 'Us Against The World' which, contrary to what you might expect of its title, is the most intimate of the new songs: a gentle, folkie, acoustic guitar waltz with minimal backing from the members of Coldplay who aren't Chris. "Love, addiction, OCD, escape and working for someone you don't like," is how Chris describes the content and overall themes of the album. Oh yeah, and also 'a thinly veiled account of what happens within the group'.

In keeping with Chris' proclamation to *NME* earlier this year that Coldplay "still don't think we've delivered our masterpiece, so we're still trying to do it", the perfectionist streak in the band has reared its head... well, from Monday to Friday, anyway.

"We're at the stage where we're trying to finish it," Johnny says.

"We're trying to finish it in the weeks, while doing festivals at the weekends. You think you've got all the songs, then you get to the mixing stage and think, 'There's no mix that will save this!' and [you] start to look around for other songs that you've got. It's an ongoing process!"

So nothing, as ever, is final in Coldplayworld. If you participate in their Saturday night slot with loud cheering (or booing!), you could easily alter the course of their fifth album.

And if you cheering or booing isn't enough, and you want to get up closer and offer a more in-your-face, direct opinion, then keep on looking after hours. They'll be there, somewhere, out among the throng. "I get terrified watching bands before we go on, so I won't be watching anyone until after we play," says Johnny. "Unfortunately, there aren't a lot of bands on after we finish. But everyone knows that Glastonbury is about much more than just the music. So I'd like to go and hang out in the weird fields, with a load of strange people..."

Coldplay, Pyramid Stage, Sat

"We hope U2 will do a B-sides set... with no lights"

The Big Questions

CHARLIE FINK

Noah & The Whale



So, Beyoncé's headline set – excited about that? "I think she'll be amazing. I'd really love her to bring on Jay-Z, or

maybe Kanye West. Failing that she should bring on Urby Whale, our bassist. He's a massive fan."

Liam's anti-Glasto rant – are you with him or against him?

"Glastonbury is great but his views were awfully funny. His fans are probably not Glasto-goers." **Rastamouse is gee-ing up for his debut – how should he calm his nerves?**

"I haven't heard of Rastamouse... It's a great name. My advice? Belief. Do your thing, Rastamouse."

What will be 2011's Glasto 'moment'?

"Beyoncé is another step forward... broadening what Glastonbury is about."

What's your favourite Glastonbury experience so far?

"Our first year, we played a tiny tent and the first album only came out the week before. Up until then we had just been touring half-full venues, but that tent was rammed. It's weird when you realise, 'All these people are here to see us.'"

Noah & The Whale, John Peel Stage, Sat

ALEX TRIMBLE

Two Door Cinema Club

Will Beyoncé smash it?

"It'll be interesting to see what she does, but I'm not really much of a fan."

Was Liam right to diss Glastonbury?

"It's my favourite festival – and Beady Eye are a pile of shit."

Advice for Rastamouse?

"Drink a lot. It doesn't take much to get a mouse drunk, though. Maybe slip something in his cheese?"

What will be 2011's 'moment'?

"Everyone will talk about Beyoncé."

Do you have a favourite Glasto memory?

"Last year we met Prince Charles. He had a stain on his crotch – I think he'd pissed himself." *Two Door Cinema Club, Pyramid Stage, Fri*



2000 "I'm just so happy to be here at Glastonbury" "Alright people, listen to this one. It's amazing"



"Oi plebs. Shut up and do as you're told. We're goddamn A-list"

A WORTHY HISTORY

1999

Made their first Glasto appearance in the New Bands Tent just weeks after signing a record deal.

2000

Performed on the Other Stage in the middle of the afternoon. Their second single,

'Yellow', was well on its way to the Top Five and, ever the crowd-pleasers, they finished their set with a version of Nancy Sinatra's 'You Only Live Twice.'

2002

On their return two years later, the once bashful, curly-mopped foursome

were definitely showing signs of being world-beaters, with 'In My Place' absolutely everywhere and 'A Rush Of Blood To The Head' coming soon. Their first Pyramid Stage headline slot showed that there were much bigger things to come.

2005

On their second headlining turn, Coldplay were established as one of the planet's biggest bands. In tribute to Kylie, who had to pull out of her slot, there was a cover of 'Can't Get You Out Of My Head' among the 'X&Y' material.



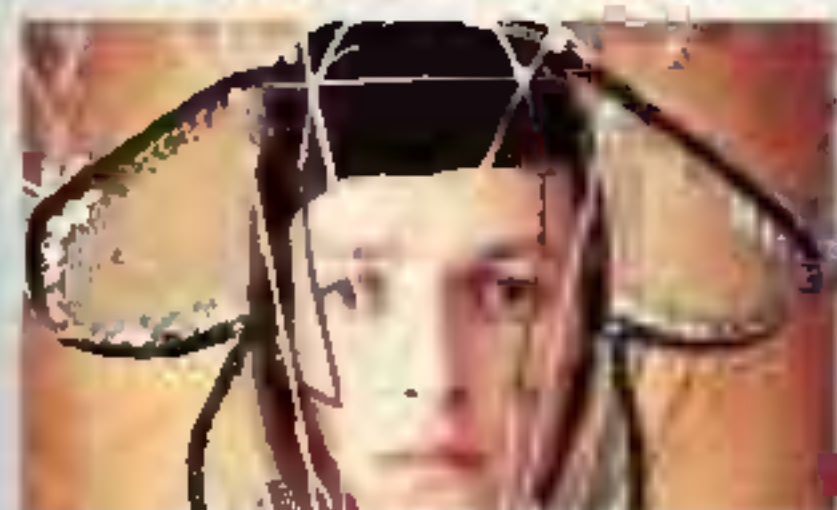
BEST NEW BANDS

New music editor **Matt Wilkinson** picks out the most exciting emerging acts of the weekend



OH LAND RABBIT HOLE, Friday

The Danish electro genius is playing twice this year (her other show's at CubeHenge on Saturday) but we'd recommend checking her out in the intimate, underground Rabbit Hole. Expect big, juicy pop choruses offset with hints of dubstep-tinged brilliance.



TOTALLY ENORMOUS EXTINCT DINOSAURS THE COMMON, Saturday

Fresh from playing the US, the Oxford-dwelling DJ (aka Orlando Higginbottom, slightly less cool than TEED) prides himself on plying a genre-less trade. We think he's a wizard at Hot Chip-style hugeness, though.



DOMINIQUE YOUNG UNIQUE PUSSY PARLURE, Friday

Tampa rapper Dominique could give Beyoncé a run for her money in terms of feistiness, and her MIA-influenced garb is not to be missed. Word is Michael Eavis is a massive fan of her glimmering, fuck-you anthem 'Show My Ass' too. Well, he might be.



DRY THE RIVER JOHN PEEL STAGE, Saturday

They're the second hardest-working bunch of folkies going at present (behind Mumford & Sons, natch), so we wouldn't be surprised if we turn up to find the Londoners playing every tent, table and toilet going this year. But for them, this gig's the biggie.



EGYPTIAN HIP HOP OXLYERS IN WEST, Sunday

In January, the Marple tykes told us they'd be hard at work on their debut album for most of 2011. So, now's your chance to see how it's coming along. Plus previous festivals have seen them team up for jams with Warpaint too - you never know...



GROUP LOVE PARK STAGE, Friday

The US five-piece injected a surefire jolt of singalonga-madness during the Emerge NME Radar tour recently, and they'll no doubt be aiming to inspire the same Arcade Fire-style spirit at Glasto. Expect cinematic atmospheres and big, big choruses.



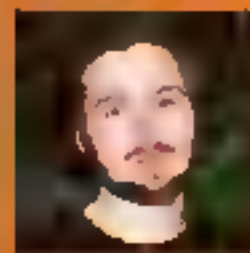
SUMMER CAMP OXLYERS IN WEST, Friday

Yes, lovebirds Elizabeth Sankey and Jeremy Warmley are bringing their teen-dream haziness to Glasto, but the question is: can the couple survive camping together in the muddy confines of Worthy Farm without a massive barney? Find out here.

The Big Questions

HAYDEN THORPE

Wild Beasts



Are you excited about Beyoncé?

"Thrilled! We turned down the chance to play a show elsewhere just to watch her.

Maybe she'll bring on Kanye, Jay-Z, Chris Martin, Kelly Rowland, Rihanna..."

Is Liam Gallagher right to say he'll never go to Glastonbury again?

"Dare I say that it'll be a better festival without Beady Eye there..."

What advice would you give to Rastamouse on his live debut?

"Go soft on the narcotics and hard on the songs. I'd go and see him if I had a child."

What do you think the biggest Glastonbury moment will be this year?

"It'll be Beyoncé - I'm expecting fireworks."

What's your greatest Glastonbury moment ever?

"Seeing Dirty Projectors last year. I found it very moving - it wasn't very busy, so they were almost playing for themselves at that beautiful dusky, sundown time."

Wild Beasts, The Park, Sat

GUY GARVEY

Elbow

Will Beyoncé blow us all away?

"She's a bonny girl and she can't half dance."

What about Liam Gallagher? Do you agree with his criticism?

"He needs to take his shoes off and go for a wander in The Green Fields."

What do you make of Rastamouse's debut appearance?

"I've never heard of him to be honest."

What will be this year's big Glastonbury moment?

"Well, the special guest will be a highlight."

What's your greatest Glastonbury moment ever?

"Getting the crowd to sing. 'We still believe in love so fuck you' (for 'Grace Under Pressure') - it was amazing."

Elbow, Pyramid Stage, Sat

JUSTIN YOUNG

The Vaccines



Are you excited about Beyoncé?

"Bootylicious. I think she'll pull it off. She's a proper show woman."

What did you make of Liam's comment?

"I agree with his comments, but there are celebrities at every festival these days."

What about Rastamouse?

"He's a talented guy - if he goes on and does what he does then it'll be nothing but a success."

What do you think the biggest Glastonbury moment will be this year?

"Probably someone will die. I reckon Pete Doherty might die this year. Maybe Michael Jackson will die again."

What's your greatest Glastonbury moment ever?

"I went before. I didn't have any fun at all. I lost my phone. I didn't have any money. I left rapidly. It was raining the moment we got there. It was when Jay-Z headlined."

The Vaccines, Other Stage, Fri

THEO & ADAM

Hurts



D'you think Beyoncé will nail her big live debut?

Adam: "I like the fact that they've stuck to their guns with the big pop thing, following Jay-Z."

Liam Gallagher has had his say - do you agree with him?

Theo: "Alternative culture has become part of the mainstream, and that's why former beacons of alternavity like Glastonbury have become far 'safer' experiences. I don't see much point in moaning."

What's your take on Rastamouse's festival debut? Any advice for the fella?

Both: "Liam!"

What will be the biggest Glasto moment this year?

Theo: "I'm incredibly excited to bring our newly road-tested show to the John Peel Stage. I think people will be really shocked when they see what Hurts has turned into. It should be quite an extravaganza."

What's your fondest Glasto memory?

Adam: "The only time I've been to Glastonbury was in 2004 - I was totally obsessed with that band Hope Of The States. They didn't disappoint either, probably one of the best gigs of my life."

Hurts, John Peel Stage, Sun



RUN THE FARM (GIRL)

On Sunday, a farm will host the biggest pop star in the world. According to **Sam Wolfson**, it'll be the greatest show ever – and here's a reason why for every year since Glastonbury began

1 Beyoncé is the biggest star in the world at the peak of her career, not an old bloke with her best years behind her. It will go down in pop history

2 She's been so nervous about it she's been locked away for two weeks in east London, perfecting the show.

3 Beyoncé desperately wants a moshpit. She's spent the year seeing bands like The Dead Weather, Muse and Rage Against The Machine. "Seeing those audiences was a different culture for me. I just want people to be that free when they hear my music!"

4 An insider has revealed the "pyrotechnics will be astronomical".

5 Then the insider added: "She will also be playing and manipulating actual fire."

6 Which isn't going to do much to play down the Illuminati rumours.

7 She's a global star. Her last tour took in Ethiopia, Russia and Indonesia. There are millions who would chew your arm off to be there

8 She ain't no diva, she's spending the whole weekend at the festival – wet wipes, nitrous oxide and all.

9 Pendulum are on before her. If ever there was a visual metaphor of good triumphing over evil, it's 100,000 single ladies shoving past a bunch of drum'n'bass-loving Australians trying to get back to their tents.

10 Scientific fact: Beyoncé is the only thing in the world that can triumph over the 'Suicide Sunday' Glastonbury comedown

11 Girls goin' get their hair did, boys goin' put on a new pair of pants. The weekend's dress up moment.

12 Not least for B herself. She'll have to make her endless costume changes side of stage.

13 We hear Mr Eavis has got a special spot on the scaffolding where he can sneak a peek.

14 She'll do 'Say My Name', the best song in the world.

15 She's had 26 Top 10 singles. She could play for 90 minutes without getting through half of them.

16 Only Michael Jackson could say the same. And these days he can't say much.

17 No doubt Jay Z will make an appearance. This festival is basically his now, after all.

18 There could also be guest spots from B's collaborators: Lady Gaga, Kanye West, er, Cuba Gooding Jr, Sean Paul, Luther Vandross – this one could go either way, to be honest.

19 She'll do 'Crazy In Love', the best song in the world.

20 And watching 100,000 muffin tops jiggling away to the "Uh-oh uh-oh" bits will be hypnotising.

21 An army of dancers in front of the biggest pyrotechnic show ever will look great off your face.

22 Her songs speak out for emancipation for women, surely part of the Glastonbury shtick.

23 Billy Bragg's probably not impressed with songs about "Hermès briefcase and Cartier top clips". But the festy lefties need a shake-up

24 As activist and music journalist

Dan Hancox said last month, "If I can't worship Beyoncé, I don't want to be part of your revolution."

25 Not all her songs are slick R&B. 'Ring The Alarm' is basically post-hardcore screamo about a bitch who needs her eyes clawed out.

26 Alison Mosshart of The Kills was happy to return all the compliments: "Beyoncé puts rock bands to shame."

27 So there could potentially be a wall of death or a circle pit in 'Irreplaceable'.

28 She's the first female headliner on the Pyramid Stage since Skunk Anansie in 1999.

29 Luckily, though, she's not Skunk Anansie.

30 She'll do 'Single Ladies (Put A Ring On It)', the best song in the world.

31 And pretty much everyone will do the robot hand to it – expect some badly cracked wrists from the ketamine contingent.

32 Imagine 100,000 people screaming back "waayaall ma singling ladies".

33 Her thighs are so shiny you can see your face in them

34 You hated 'Run The World (Girls)' when it came out, but it's an NME guarantee it'll be your highlight of the festival.

35 The set is short enough to stop her doing 'Ave Maria' or much off new album '4' (see p38 for why).

36 The leader of the free world asked her to sing at his inauguration. She went. Gaddafi's son asked her to sing at his party. She went. Nothing if not obliging.

37 Coldplay and U2 are going to have montages of dying elephants being saved by Bob Geldof. Beyoncé will have an army of femo-warriors.

38 Afterwards, Fearn Cotton will be so frothed over with superlatives she might go into cardiac arrest live on BBC Three.

39 The songs you'd forgotten about. The slick swag of 'Upgrade U', the opening violins of 'Survivor'.

40 Fellow Destiny's Child bandmate Kelly Rowland is in the UK as a judge on *The X Factor*.

And Michelle Williams is in Europe too – it's not impossible that B will give them a bell to see if they're free.

41 There is no Glastonbury next year, because that's how long it'll take you to recover.

"She could play 90 minutes of just Top 10 singles"

Ooh... It's right hard on the back doin' all this performing





SNIFF OUT A SECRET

NMF's tips on how to see superstar acts on the hush-hush at Worthy Farm

You can't spend the whole weekend talking about Bono, you know – and if you look a little bit harder than in some kind of daily festival newspaper at Glasto you might just stumble upon some of the moments that could make your year.

Everybody knows by now that the Emily Eavis-curated The Park stage is the place to be for unannounced sets from big hitters, with recent years having seen the likes of Franz Ferdinand, Radiohead and Biffy Clyro all perform on the down low. This year "special guests" will play there third from the top on Friday and Saturday.

Some of the most fun to be had off the beaten track can be found in the Strummerville campsite, with the great

man Joe Strummer's spirit being kept alive. It's in The Unfairground and there's music each night from 10pm to jam – Mumford & Sons and The Drums, among others, have played in the past. The Strummerville organisers have also told us that there are

people playing over the weekend that, if they were to tell us all now, would cause roadblocks.

As the night leads you into the bowels of the farm, you're best-advised to keep your eyes and ears open. Two years ago Lady Gaga put in a 3am set deep in Shangri-La.

And last year we did stagger

past a topless Scissor Sisters playing bongos by the Stone Circle, which has to count as a performance of sorts. We'll be expecting the same from Yuck this year.

*In 2009
Lady Gaga put
in a 3am set in
Shangri-La*



...HARANGUE THE STARS

Want to know where you can mingle with the stars this weekend? Well, first stop should be the **Tame Impala** shows

If you want to indulge in a spot of celeb-bothering at Glasto then keep your eyes glued to the wings when Aussie psychsters Tame Impala play The Park stage on Saturday (and the Pyramid Stage that day too, although lugging access may be rather more of a challenge there). Their last London gig was a Britrock paradise – Noel G, Weller, Serge, Alison Mosshart, Noel Fielding, assorted Horrors and Alexa Chung were all there for starters. Not that having a crowd full of celebrity fans fazes frontman Kevin Parker.

"We make a joke of it," he says. "Noel Gallagher came and talked

bullshit with us after the show and when you actually meet people like that, all your preconceptions about celebrity disappear. Noel Fielding's been to a few of our shows. And we toured with Kasabian in Australia, so Serge is a friend. He hasn't given us any hints and tips as such, but you learn so much just from watching a band like Kasabian onstage every night."

FIVE Other Glasto Celeb-Magnets

Mumford & Sons
Most likely to attract:
Marcus' beau Carey Mulligan

The Kills
Most likely to attract:
Kate Moss and pals

Beyoncé
Most likely to attract:
Jay-Z, obviously

Jessie J
Most likely to attract:
The female cast of
The Only Way Is Essex

Deacon Blue
Most likely to attract:
Old BBC anchormen

Kevin admits that the odd doe-eyed model type has also found her way to the Tame Impala dressing room, and he's hoping for more of the same at Worthy Farm, although he declines to namedrop. "I don't think we're a celebrity band but it's definitely cool that other bands are into us," he laughs.

Tame Impala may be Glasto virgins but Kevin knows to expect two things – "Wildness and mud. I've learned not to wear thongs to festivals because they flick mud everywhere." We should point out here that he means thongs as in Australian for flip flops, not very small pants – although Glasto always boasts its fair share of barely clothed weirdos. "Let's hope so," nods Kevin, eagerly – almost definitely referring to the celeb model contingent he's hoping will materialise down on the farm.



Tame Impala's Kevin Parker: 'Thongs' not pictured, sadly



"Jessie, I know you're marrying her soon, but Kate's not getting to sing with us"



Jessie, trust us, you won't be doing that with your finger after a day at Glasto...



CRAWL THROUGH THE RABBIT HOLE

Up in The Park is an *Alice in Wonderland*-themed space with good-quality rave music and a 'secret' tent that can only be accessed via a lengthy, muddy crawl through the 'Rabbit Hole'.



CONFESS YOUR ENVIRONMENTAL SINS

The Earthly Sins Confessional Booth in the Green Fields allows you to go one-on-one with a fully ordained environmentalist, admit your sins, repent and then move on in a carbon-neutral way.



STEP ON AT BEZ'S ACID HOUSE

The fun-loving monkey-dancer has installed himself as a Glastonbury fixture in the past couple of years. This year, he'll be back at The Unfairground, grinning maniacally in a curiously vacant way at his own personal Hacienda.



HOLLER 'LIVIN' ON A PRAYER' AT THE COCK WINE STAND

OK, it's not called that. And no-one's sure where it is. But you generally stumble upon it about 2AM.



SEE OL' DIRTY BASTARD'S LEGACY LIVE ON

Young Dirty Bastard will be at Glasto, appearing onstage with his father's former colleagues in the Wu-Tang Clan. Pyramid Stage, Fri

TEN THINGS YOU MUST DO

There is so much entertainment on offer over the weekend at Worthy Farm that it's hard to choose what to go and see. Allow us to help – here's our pick of must-sees from the bill. Enjoy!



SING THE LONGEST NUMBER ONE HIT IN US HISTORY

It's long and deeply repetitive. It's Don McLean's 'American Pie', and it's going to be a 'moment', whether you like it or not. Pyramid Stage, Sun



CHECK OUT THE SPIRIT OF '71 STAGE

Lots of awesome far-out weirdness appearing on this new stage, pick of which is The Crazy World Of Arthur Brown. All together now: "I AM THE GOD OF HELLFIRE! AND I BRING YOU..."



THE MOST CELEBRATED ROCK REUNION OF THE YEAR

They said it'd never happen. The Wombles (plus Mike... will be reuniting for Glasto, 37 years after they were UK's biggest-selling singles band of 1974. Avalon, Sun



PLACE BETS ON THE LUCHA BRITANNIA

Mexicans love stripping off to their pants and pretending to wrestle each other in silly masks. Lucha Libre's British bran Lucha Britannia, will be at Campo Pequeno on The Common.



GO INTO A TRANCE WITH THE MASTER MUSICIANS OF JOUJOUK

The MMJ became pals with many leading lights of '60s counter-culture, had a fascinating bit-part in rock'n'roll history and are now ticking off another honour: the first day, Pyramid Stage, semi-novelty slot. Pyramid Stage, Fri

The Big Questions

TINIE TEMPAAH



Everybody's talking about Beyoncé this year – what's going to happen? "I think the most important thing for an headline act

is great showmanship – and I think Beyoncé is a great show-woman."

Liam Neeson said he would never go back to the place is crawling with celebrities. Does he have a point?

"Celebrities are normal human beings... I've been to festivals where it's a lot worse, where celebrities are everywhere you go. And Liam's a celebrity anyway."

Rastamouse is playing – do you have any tips for him?

"Oh, I wouldn't dare advise Rastamouse. He's a bit of an enigma isn't he?"

What do you think will be the big 'moment' of this year's festival?

"Well, the Arctic Monkeys are apparently back, aren't they? (They are, but they aren't on the bill, silly – Line-Up Ed). And hopefully, fingers crossed, I'll be able to pull off a couple of magical tricks and do something amazing."

You went on with Snoop last year – presumably that was your favourite Glasto memory?

"That was a big deal for me."

Tinie Tempah, Pyramid Stage, Sat

JACK LAWRENCE-BROWN

White Lies

Beyoncé on the Pyramid: good idea? "She'll probably wipe the floor with every other band playing at the festival."

What did you make of Liam slagging off the sound at Glasto?

"I can see where he's coming from, but it's always gonna sound worse at a festival than at your own show. I don't see the point of bitching about it – I'm surprised that someone who's done so many

festivals would say that."

Rastamouse: is

making it Beyoncé?

"As long as we draw a similar-sized crowd as that guy we'll be happy."

What's the best moment of the festival?

"I think Paul Simon is one of the best bookings – but I

can't be able to make that."

And your personal Glasto highlight of the year?

"Jay-Z sticks out – it was amazing."

White Lies, Other Stage, Sat

"THIS WILL BE A MOMENT"

The Horrors will be unveiling songs from their third album this weekend and, according to **Faris Badwan**, the sky's the limit...

Two years ago, as MJ carked it, amid all the 'Thriller' and 'Smooth Criminal' covers, The Horrors took the classy route at Glastonbury by dedicating 'I Only Think Of You' to the lesser-known fatality of an extraordinarily morbid week – Sky Saxon of The Seeds

"I remember watching the sun go down over The Park just as we started playing 'Sea Within A Sea'," Faris Badwan recalls.

"The light had this extraordinary quality to it... by the time we'd finished, the sun had

nearly set. It had a real symmetry to it."

Back then, 'Primary Colours' was in its first dark bloom. Now, The Horrors are back with 'Skying', their third album, and according to its author "our strongest set of songs yet". But by Glasto 2009, the sharp shift in

direction of 'Primary Colours' had already had a full six weeks to bed in with fans, and they were salivating to hear it done live. This time round, though, three showcase gigs aside, their John Peel Stage

Saturday afternoon outing will be the first chance that the wider world is granted to hear 'Skying' – not named after the Seed, but after Josh's self-made FX pedal that colours the record's most watery tones. The first chance, then, for the world to pass its judgement on The Horrors having strayed a long way from *echt* krautrock towards a fruity salad of Britpop, new wave and baggy. It's a departure which might well take a couple of listens for fans to 'get'. Trouble is, they only have one listen to get it. And that listen is in a muddy, windy field.

Faris, however, is having none of that. "Well, what *do* people expect? I always find it amazing that people seem to expect a band to make the same album over and over. I'm very happy with it. I think it's easily the most melodic record we've ever made. We never really intend to do big unveils on records. We never intend anything that much – building our own studio, making the record ourselves, that was what we were aiming for this time, and everything else flowed from that. The main hurdle now is to do these three showcase gigs. But I don't accept that it's not immediate – I think there are a lot of very valid entry points to this album. I'm particularly looking forward to playing 'Moving Further Away'. I think that could be a moment – something that will open up the record to people."

While Faris denies he'll be bashing a tambourine on his arse in the style of Brett Anderson for the Suede-alike 'Monica Gems', the confidence in Team Horrors is palpable. Depending on how their rehearsals go, the plan is to play exactly half-new and half-old. Perched between Warpaint and Noah & The Whale mid-afternoon, can The Horrors go one better than they did in 2009 – perhaps create the sort of communion between crowd and bold new direction that Radiohead did on the Pyramid Stage in '97? If you want to find out, it'll be elbow room only.

The Horrors, John Peel Stage, Sat

GLASTO
Talk!

"No! Our tax is handled in Switzerland, not Holland!"

"Skying' is the most melodic record we've made"



GET LOST AFTER HOURS

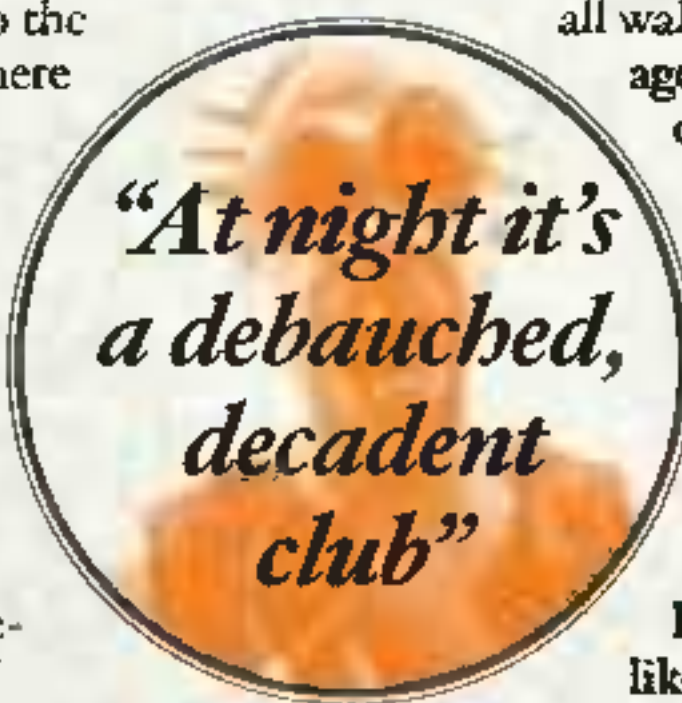
Let's face it, you don't go all the way to Glasto to hit the hay early, so who better to guide you through the site's numerous nocturnal pleasures than party-starter **Erol Alkan** and organiser **Emily Eavis**?

EROL ALKAN



"The last few years when I've been at Glastonbury, the pattern has been to go to the area where Horse

Meat Disco are playing. It's near the chapel where people get married – they've been there a couple of years now and turned it into a really flamboyant thing. Last year it was a New York theme, very over-the-top, and there was a lot of cross-dressing going on. You're in the middle of it all day and then at night this corner of Glastonbury turns into this debauched and decadent club.



"It's always very slow traffic through there, but the people in VIP areas are quite comfortable. I remember once me, Alex Turner and Lily Allen were all walking around a few years ago – they were dressed as dinosaurs. After that it's usually the Stone Circle. Somebody I met there ended up working with us. You make lots of friends up there! "It's good they bring new things, it keeps it interesting. It is like a huge exploratory experiment, you keep finding surreal things – I once saw a monkey flipping burgers and DJing at the same time, on a stool."

EMILY EAVIS

"The Dance Village will be offering up some serious late-night parties, The Park has some great bits going on until the early hours, such as The Glade and Spirit Of '71, which are situated next to each other, as well as the southeast corner of the site, Shangri-La, Block 9 and so on... There's a lot to choose from and I would really recommend avoiding jams and not heading straight to the southeast corner when everyone else does – there's plenty to choose from all across site after hours.

"Also, The Common has some exciting entertainment lined up, that's a big new project. Once you're down there, go to Block 9 and the other amazing areas – it's quite mindblowing what goes on down there. I recommend exploring some of those things in the day as well as night, though."



Emily considered cancelling Glasto when she discovered oil at Worthy Farm



'AVE IT LARGE

Life's a (laughing) gas with **Katy B**, who knows where she'll be going to have a good time. And watch out – she's going to be back on the cider



Katy B gets some practice in for those awkward Portaloos moments



Beyoncé Pyramid Stage, Sun



Block 9: all night, every night

"I don't really wanna promote laughing gas, because I don't even know if it's legal. My friend was working in Ibiza, selling it, and then she got arrested! It is really funny though, it makes you laugh for a bit. Don't do too much of it though – I've seen some people who have and they look really weird and a bit cracked out

"In terms of drinks, I'm a proper rum girl – I like my dark spiced rum,

but I feel that because we'll be in Somerset, I have to drink cider. Normally I wouldn't drink it because it brings back painful memories – I had some in Devon once that came

straight out of a barrel and practically had chunks of apple in it. It was a new year's eve party in Bideford, I ended up losing the plot and missed my coach to London... It was all the cider's fault.

"In terms of where's best to go after hours, my tour manager used to run a stage called London Underground, up in Block 9. Last year they had a real tube train coming out of the stage, and it'll be the same this year – on the Friday they're playing dubstep, then on the Saturday it'll be the history of house music. Then Sunday is reggae day! I'm definitely going to be checking that out this year. I'm playing on the Friday, so I've told everyone to cancel my diary so I can party. I think I have to do a video for my next single, but hopefully everything will be, like, last minute so they have to postpone it so I can stay there for the whole weekend. I am definitely going to be there for Beyoncé though, if I can."

Katy B, East Dance, Fri

"DON'T CAMP BY THE TOILETS"

Unsure about the Glastonbury experience? *Rockaway & Wilson*'s Ricky Wilson has all the advice you need

DO

SEE AS MUCH OF THE FESTIVAL AS POSSIBLE

"The good thing about Glastonbury is that there is always something else to do. It's basically like you're in a weird country. If you're bored you can just move to another town and see what's going down there. Basically Glastonbury is a theme park for drunk people."

RATION YOUR BEER ON DAY ONE

"There is always a group of people at festivals who are fucked up by the first day. Just don't get over-excited - keep a little bit back. Drink a warm branded beer out of a rank paper cup with a bit of grass in it. That should do it."

GET REALLY DRUNK AFTER THAT

"Glastonbury is a festival everyone should tick off their list of things to do before they die. So actually, don't worry about the horrible hangover you're going to have. Next week is another week and you'll only regret it if you don't throw yourself at it."

SMELL THE AIR WHEN PITCHING UP

"This is a pretty obvious one, really. Just don't camp beside the toilets. It's pretty simple: do the smell test. If you pitch your tent in an area and there's a nasty pong, then move on. People just need to use some common sense."

FLY THE FLAG FOR YOUR REGION

"It's good to know where people have come from. My favourite is the Cornish flag - it always cheers me up. They get everywhere. You could be playing a festival in Bulgaria and they'll be a Cornish flag."

DON'T

BOTHER TRYING TO BE CIVILISED

"European mainland festivals are a lot more civilised than

British ones. Festivals are designed to make people feel as ill as possible. There are bungee rides that fire you into the air and you stand in cramped crowds drinking as much as possible. It's basically a recipe for a disaster."

END UP ON THE COVER OF NME PLASTERED IN MUD

"There's always someone on day one of a festival covered head to toe in mud. They look like they're having an amazing time but they forget about the comedown. In a few hours' time they're going to sober up and realise they're covered in mud and only have one Converse."

BOTHER EATING

"All there really is to eat is disgusting noodles in yellow polystyrene boxes, so don't waste your time eating at a festival. The amount of noodles you see on the ground gives you an indication of the amount of people who don't eat."

BRING BANNERS

"There's no point in bringing a banner to a festival with a wacky slogan. I don't ever read them. My mind is elsewhere. So my advice would be to not bother with them. I don't see the point, and I'm sure other bands feel the same."

TAKE ACID

"Don't do acid at a festival. It's a really big mistake. It'll just leave you fucked and you'll miss half the bands you want to see. You'll end up with a photo of you in NME slumped beside a portable toilet with vomit down your top."





Day by day guide

If you're still undecided after all that, let the musicians tell you what to do



JAMES JOHNSTON *Biffy Clyro*

"It's bizarre that we'll be sharing toilets with Morrissey, BB King and Wu-Tang. I imagine Morrissey will have his own. He's an icon for a generation, but he's not really for me - I've never been bitten by the bug. I'll watch BB King as well, but it'll be all about Wu-Tang (Pyramid Stage). I had a hip-hop thing when I was a teenager and I'm a big fan, so if I miss that I'll be disappointed. I think this year we get

to hang around for a little longer so I'll have a wander about - but not to Katy B, that isn't really my world. Ke\$ha (East Dance)? I think Ben [Johnson, drummer] would kill me if I watched that, I'd have to find a new band! I'll probably go and see Warpaint (John Peel Stage). I'll go and look at them, maybe wear earplugs but they look pretty. And I'll definitely stay and watch U2 (Pyramid Stage). It'll be interesting to see how they pull it off in a show that isn't their own - U2 are never competing against any other

bands. It wants to see how they fare, but I'm sure they'll be OK. They've got a few songs to fall back on, a few hits, and it will be interesting to see the production. Their shows over the last 20 years have been legendary, and they've pushed the boundaries."



JACK STEADMAN *Bombay Bicycle Club*

"First I'd go and see the London Afrobeat Orchestra in the West Holts area - they'll be a nice little hangover cure. Fool's Gold are on that stage too, the contemporary Afrobeat types! We're all huge fans, so the whole band will be going to see them. It all sounds very authentic - they're not afraid to keep a song going for 12 minutes. Next, I'd go and see Pentangle at the Acoustic Stage. It's definitely the

kind of music your dad listens to - my dad introduced me to them, in fact. I owe a lot of the writing of 'Flaws' to Bert Jansch; he was a huge influence on that record. The Chemical Brothers are headlining the Other Stage, and I'm definitely excited to see them. It's really cheesy, but four years ago my girlfriend and I saw them together at Glastonbury, and we told each other that we loved each other. We're still going out, so it'll be our four-year anniversary at The Chemical Brothers this year. I just wish we weren't

playing the next day! I'm not going to be able to enjoy it as much as I did four years ago. I might set up a pop-up table and some candles, and have a romantic dinner, though the ravers might not be into that."



ALEX HEWETT *Egyptian Hip Hop*

"I'd encourage people to hang around the bizarrely named Oxylys in West, 'cos that's where we're playing. Nip up and see us in the afternoon - but start the day by not getting up. That's what you should be doing on a Sunday: nothing before 3pm. Then watch us, and get some breakfast en route to the John Peel Stage for our good mates, touring buddies and fellow Mancs Everything

Everything, and rush back for Metronomy at Oxylys. Drop by TV On The Radio (Other Stage) - I'm not a massive fan, but they seem like the sort of band who'd really know how to start a party, kinda like what Hot Chip can do at festivals. Have some dinner - you've earned it. Then maybe catch a whiff of Hercules And Love Affair (West Holts) if you're up to it. But really, I'm all about heading



down to see Queens Of The Stone Age (Other Stage). That, really, is my goal for the day. Last year we clung around their periphery at Reading And Leeds and saw them at both sites, which was amazing. Later? Probably have a wander and maybe head up the Shangri La - they tell me it's nice up there, though it's not really about the destination, is it?"

GLASTO AT HOME

Who needs tickets when there's telly and crisps?

Don't fancy spending the weekend pissing in a bush? Or were you just too skint or lazy to get a ticket? Either way, worry not, as we've got the ultimate guide to enjoying Glasto at home.

STEP ONE

Don't change your pants. Everyone knows best bit of a festival is actually the moment you blowtorch off those four-day-old grundies when you get home.

STEP TWO

Get into the spirit. Things kick off on Wednesday night on Worthy FM, the festival radio station, which you can listen to on the official Glastonbury website. They'll be talking to all the nutters who have arrived two days early and are already drunk, cold and smelly. You'll be drinking tea and eating crisps in the warm, picking through the TV listings.

STEP THREE

Get online. By Thursday, NME.COM will be plastered with photos of punters doing all sorts of silly things, as well as all the news and the best Glasto blogs. At this point, it's advisable to get some cider and pop it in direct sunlight for a few hours.

STEP FOUR

Eat something. Through all the excitement of the last couple of days, you may have forgotten that food is life, so grab a Snickers or some bland noodles and pop the telly on. Morrissey is on BBC4 and U2 on BBC2, while Mark Radcliffe and Lauren Laverne sit on a hay bale chatting to The Wombles.

STEP FIVE

Repeat. NME is covering everything that happens on its website, Twitter (@nmemagazine) and Facebook, so keep checking back inbetween trips to the garden to piss and grab cider.

Stay glued to NME.COM/festivals/glastonbury all weekend for news reports, blogs, galleries and videos from Worthy Farm!

FREE YOUR FUTURE WITH FREEDERM

NME and Freederderm have an unbelievable prize up for grabs

From Paul Epworth to Dave Sitek, Mark Ronson, Dr Luke and Starsmith, producers have long been providing the magic touches to all your favourite records. There was a reason George Martin was called the fifth Beatle – they play a vital role in the sound of any band.

If you've always wanted to know more about what they do, perhaps with an eye to becoming a producer yourself or finding one for your band, we have just the competition for you.

NME has teamed up with the skincare experts for spot-prone skin Freederderm to offer a frankly quite amazing prize. Once-in-a-lifetime doesn't begin to cover it. We're offering one lucky reader (and a mate) the chance to visit a top London recording studio to see exactly how they work their magic.

You'll spend the day meeting a respected record producer to find out how they do it, you'll meet sound engineers and the other people behind some of our favourite albums, and you'll learn how a good recording studio can transform even the most unpolished band into 'top 40 fodder'. The prize includes travel to London, as well as a night in a swanky hotel.

HOW TO ENTER

To win this very special prize, you'll need to follow these steps...

- Visit the Freederderm Facebook page facebook.com/freederderm
- Click to allow the app
- Select 'NME Competition'
- Complete your contact details
- Upload a photo
- Include a description of yourself and why you should win (optional)
- Submit your entry and post it to our Facebook wall and/or Twitter for your friends to see

- Do as much as possible, as often as possible, to tell your friends to vote for you!

At the end of the competition the five entrants with the greatest number of votes will be put through to our judges and a winner will be chosen.

Your friends can vote by visiting the Vote Gallery on the Facebook page. As an added incentive for them they will have the chance to win some Topshop or Topman vouchers.

The competition closes on July 25, 2011* so get your entries in now!

MORE COMPS

Freederderm are also running a range of other 'Free Your Future' competitions in tandem with this one, the generous people that they are:

GET ON THE RADIO!

Visit The Big Top 40 and sit in on a radio show. Record links, meet the DJs and be there for a celeb being interviewed. There's nothing quite like the excitement of live recording and you can be there first hand. Just don't swear on air!

VISIT MTV!

Spend three unforgettable days discovering how MTV bring their brilliant shows to the screen. MTV's Camden HQ is a hub of bands, presenters and all-round TV genius – if you win this you'll get the chance to really see how it all works.

Visit facebook.com/freederderm to enter...





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Next time you're planning a big night out and a spot strikes just when you don't want it to – you can relax.

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REVIEWS

FOSTER THE PEOPLE, 'RAVE ON BUDDY HOLLY', YACHT

Edited by Emily Mackay



4 COLUMBIA

It's less 'Run The World', more sleepwalk through it, as the pop powerhouse proves she's still dangerously in love with boring ballads



It's not been a vintage year for Beyoncé thus far. The whole Gadaffi business was far from the ideal way to kick things off; then it was announced that she would no longer be managed by her dad, Mathew Knowles, who had steered her career since the earliest days of Destiny's Child; then 'Run The World (Girls)' failed – by Beyoncé single standards, at least – to set the charts on fire; and *then* her fourth album leaked a full three weeks ahead of its release. Still, she takes it with characteristically good grace, and presses on.

The truth is, Beyoncé has never been a vintage album artist. A phenomenal live

performer, yes, but despite some outrageously brilliant singles, her debut, 'Dangerously In Love', was hampered by a lacklustre second half of schmaltzy ballads. Her second, 'B'Day', focused more on the up-tempo, and was miles better, but 2008's 'I Am... Sasha Fierce' reversed 'Dangerously...'s trick by presenting a dull first half of slowies, saved by a middling second half's stormer of a lead-off track: 'Single Ladies (Put A Ring On It)'. Beyoncé making million-miles-an-hour in-her-face pop singles: amazing; Beyoncé doing schmaltzy R&B ballads: nowt to write home about.

So it's with great, great disappointment that we are forced to report that Beyoncé's fourth

album is comprised almost entirely of the latter. It begins with '1+1', a deathly smooth waltz with a truly horrible guitar solo and a beyond-clichéd lyric ("I don't know much about algebra, but I know one and one is two") and continues in this fashion for a long, long time. There is one called 'I Care'. There is one called 'I Miss You'. They are actually less anonymous than their titles suggest – the former comprised of off-kilter drums and moody synths, the latter ridiculously minimal – but still far from vintage.

You'd think that when, five similarly paced tracks in, a song entitled 'Party' pops up produced by Kanye West and featuring Andre 3000, some respite may have arrived, but no: it's more mid-paced, synth-heavy cheese, with a phoned-in guest rap. It doesn't make you want to have a party. In fact, soon, as yet more anonymous, barely distinguishable slowies arrive ('Rather Die Young', 'Start Over'), the will to continue listening departs. Beyoncé's cry of "Bring the beat in!" on the at-least-slightly-up-tempo 'Love On Top', feels like it should be preceded by a "For fuck's sake, PLEASE CAN SOMEBODY..."

The latter song turns out to be a light but pleasant tribute to mid-'80s pop of the Whitney variety, and introduces a mid-album interlude of actually quite good music. Despite sampling Boyz II Men, 'Countdown' pedals a nice line in squelchy keyboards, while 'End Of Time' exhibits the much talked about influence of Fela Kuti, and – along with the closing 'Run The World (Girls)' – is the best thing here by quite some distance.

Sadly, between these two songs comes – you guessed it – another ballad, and this time of the power, showstopper, curtain-call variety. It sounds unmistakably like an *X-Factor* winner's single, full of unbelievably trite sentiments. It is called 'I Was Here', and it goes: "When I leave this world, I leave no regrets, I'll leave something to remember, so they won't forget... I was here".

Beyoncé, of course, has already done more than enough to ensure this is the case. She'd done enough with Destiny's Child, or with the first 30 seconds of 'Crazy In Love', to guarantee her entry into the annals of greatness. But there ain't too much here that's going to add to her legacy. Rather, there's the unmistakable sense of someone treading water, with even the OK bits here sounding uninspired. Not what you want from Beyoncé. Not at all. Let's hope her Glastonbury performance brings better memories. **Hamish MacBain**

4

DOWNLOAD: 'Countdown', 'End Of Time', 'Run The World (Girls)'

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

MOUNT KIMBIE

CARBONATED EP HOTFLUSH



Different people want very different things from 'dubstep', the genre that demands bigger inverted commas with every passing week. Some want howling mid-range chainsaw brutality; others want dimly re-imagined chillout beats and emotive white-soul singing. London duo Mount Kimbie are stronger than the latter temptation; this six-track mini-selection bows to no imagined commercial pressure.

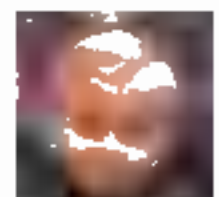
'Carbonated' itself, from last year's 'Crooks & Lovers' album, slices up garage sweetness and fuzzy unease. Of the new selections, 'Flux' is winningly ravey, 'Bave's Chords' a dubby cocoon, while Peter Van Hoesen's remix of 'Carbonated' is a jittery shot of techno adrenaline. **Noel Gardner**

DOWNLOAD: 'Flux'

7

SAMIYAM

SAM BAKER'S ALBUM NINJA TUNE



Samiyam's debut, 'Rap Beats Vol 1', was a churning compilation of instrumental hip-hop sketches that sounded like it was downloaded from a wired brain

after severe Dilla burnout. Yet, like sometime collaborator Flying Lotus, Samiyam has a knack for re-arranging a dissonant tangle of ideas into a psychedelic odyssey. Jagged, low-riding funk reminiscent of Hudson Mohawke ('Bedtime') meets samples of cats ('Kitties') while eight-bit flourishes trigger flushes of Hyperdub-styled weirdness throughout. It's the unflashy moments that really linger, though, with 'Taco Delay's' measured minimalism providing some grounding to an otherwise heady trip. **Louise Brailey**

DOWNLOAD: 'Taco Delay'

6

LAS KELLIES

KELLIES FIRE



Twisting out a bunch of wonderfully bare-boned post-punk shapes, febrile all-girl trio Las Kellies have been perfecting their trademark viciously infectious clatter in their native Argentina for a few years now. Here they boast what is clearly an encyclopaedic understanding of all the best bits of new wave from both sides of the Atlantic, plus the fortitude to throw the rulebook clean out of the window and sometimes sound just like themselves. They're clearly aiming 'Kellies' straight for the hips, with nods to The Slits' stuttering dub-pop here and there, clattering alongside a deft cover of ESG's mighty, taunting classic 'Erase You'. A feverishly fun initiation. **Tom Edwards**

DOWNLOAD: 'Scotch Whisky'

8

BODIES OF WATER

TWIST AGAIN THOUSAND TONGUES/ SECRETLY CANADIAN



The second musical offspring of LA husband and wife psych-poppers David and Meredith Metcalf is of the most refined of breeding. Inspired by the way Nelson Riddle arranged Frank Sinatra's records so no instrument was ever in the same range as Frank's voice, it delves, saxophones and all, into '60s freakery, free of trendy fuzz. It's beautifully crisp on the campy Walker Brothers romp of 'Mary, Don't You Weep'. 'One Hand Loves The Other', meanwhile, dabbles in hymnal folk-rock embroidery. There's all sorts of other excursions as well; the benefits of having a home studio to get lost in. Marriage sounds brilliant, doesn't it? **Emily Mackay**

DOWNLOAD: 'Open Rhythms'

7

FACES TO NAMES...

What the reviewers are doing this week



LOUISE BRAILEY

"After packing all up and moving to Berlin, this week has seen me raving until 4pm, being underwhelmed by Amon Tobin live and hating on tourists. Next week: the heroin addiction."



EMILY MACKAY

"This week I got on a plane to review RockNess without knowing if I had anywhere to stay or how I was going to get home. So either there's a RockNess review in a few pages, or this is an epitaph of sorts."



LUKE LEWIS

"I've apparently naffed off on holiday without sending our poor martyred reviews editor my Faces To Names entry, thus forcing her to regretfully conclude I've spent the week listening to kittens in a tumble-dryer and laughing."

FOSTER THE PEOPLE

TORCHES COLUMBIA

Yep, this is polished indie-electro honed to major label-pleasing levels of pop perfection, but it sure is catchy...



Ah, the good ol' indie crossover albatross. 'Young Folks', 'Kids', 'Paris', 'Paper Planes'... you can surely add Foster The People's 'Pumped Up Kicks' to that list now. You know

the score: artist writes (undeniably brilliant) pop song, makes it catchy as hell, but quirky enough for the 'cool' crowd, song subsequently gets some big pimping from every blog/radio station/Hype Machine user on the planet and, seemingly overnight, becomes utterly, irritatingly inescapable. You're in the office, you hear it on Joe Bloggs FM. You're in the club, the DJ drops the Jamie xx remix. You're on the toilet... you get the picture. Great for the band, though, right? Yay and nay, actually, because before you know it you're 2011's MGMT, and now it's time to write another banger... and another... and another. Of course, because of your millions of YouTube views ('Pumped Up Kicks' has racked up 3,486,187 at the time of writing), your major label paymasters who, on account of said buzz, have snapped you up and put you in the studio with some rather costly super-producers (Messrs Epworth, Costey, Kurstin and Hoffer certainly don't come cheap these days), would like it very much indeed if you could (read: will hire angry bailiffs to take your swish new flat apart, piece-by-piece, if you don't) repeat the feat another nine or 10 times. Hello there, debut album!

Over the course of 'Torches', the Los Angeles trio don't quite manage that, but they're not ready to be filed alongside Peter Bjorn And John just yet either. There are several other tracks here that could easily soundtrack your summer... if you can get over the fact singer Mark Foster sounds a bit like the guy from Maroon 5. This isn't an insurmountable burden, though, as hits-in-waiting 'Color On The Walls (Don't Stop)' – which comes on like 'Thirteen Tales...'-era Dandy Warhols, with some whooping Supergrass harmonies thrown in for good measure – and Justice-tinged opener 'Houdini' both possess melodies so catchy they could probably be delivered by Crazy Frog and still have you reaching for the repeat button. There's no escaping it: Foster The People are a great pop band, and 'Torches' pop production accentuates every handclap and harmony for maximum effect. That said, it can get a little too much in places – slushy dance-ballad 'I Would Do Anything For You' (chorus: "Ooh la la/I'm falling in love/And it's better this time/Than ever before") doesn't just overegg the pudding, it empties every womb in the battery farm onto it, while the repetitive melody of 'Life On The Nickel' recalls '90s euro-pop also-rans Alex Party, and their big hit 'Don't Give Me Your Life'. Look it up on YouTube, kids – right after you've given 'Pumped Up Kicks' its second or third spin of the day. **Rob Webb**

DOWNLOAD: 'Pumped Up Kicks', 'Houdini', 'Color On The Walls (Don't Stop)'

7



NME PROMOTION

AT
SOMERSET
HOUSE

THE ANNUAL SUMMER SERIES AT SOMERSET HOUSE WITH AMERICAN EXPRESS®

Beady Eye, Hurts and more are set to rock Somerset House – and you could win the chance to be there

at Somerset House with American Express is almost upon us, with the historic courtyard set to be transformed into a bustling venue for 11 nights of live music. Running from July 7-17, the gigs will see Beady Eye rock the foundations, Hurts deliver bombastic pop to a sea of arms aloft, Professor Green bring out the capital's cheeky side, and Blondie showcase some of the finest pop music the 20th century produced. That's not all – with the likes of Stornoway, Imelda May, Eels and My Morning Jacket also booked, the Summer Series will be unmissable from the first note to the last encore.

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VARIOUS ARTISTS

RAVE ON BUDDY HOLLY HEAR MUSIC

Rock'n'roll legend's songs are tackled by some cheeky young pups – and the less reverent the better



Because he died while rock'n'roll was still in its dribble-chinned infancy, Buddy Holly seems a semi-mythical figure today, an Old Testament prophet knowable only through secondhand sources and grainy YouTube clips. Were it not for that fateful plane crash in 1959, however, he would have been 75 this year; young enough, certainly, to still be recording, and a mere six years older than the oldest contributor to this celebration of his legacy.

The best of these 19 cover versions sound nothing like the Holly originals, which, half a century after they were written, says a lot about their longevity and versatility. Paul McCartney's brash, raucous rendition of 'It's So Easy' is near operatic in its silliness, while Julian Casablancas' delay-heavy sci-fi riff on the title track would probably sound as unfathomable to its author as he himself

sounded to the jazz bores of his day. Even curmudgeonly old Lou Reed chips in with a perverse, industrialised cover of 'Peggy Sue'. In particular, commendations are due to the rye-soaked lament Modest Mouse make of 'That'll Be The Day', Florence + The Machine's jazzy, percussive 'Not Fade Away' and Cee Lo Green's 95-second, camp-as-Christmas charge through '(You're So Square) Baby, I Don't Care'. As is often the case with tribute albums, though, not everything comes off – Patti Smith's narcoleptic 'Words Of Love' springs to mind – and a few of the songs stick too closely to the originals, going to show that it's best to do something daft and unexpected rather than just trace the lines of greatness. You can't improve on perfection, but you can certainly play around with it. *Barry Nicolson*

DOWNLOAD: Florence + The Machine 'Not Fade Away', Modest Mouse 'That'll Be The Day', Paul McCartney 'It's So Easy'

LITTLE BARRIE

KING OF THE WAVES BUMPMAN



There hasn't been a Stone Roses-esque manhunt in the five years since their last album, but Little Barrie have been missed nevertheless. The likes of Weller and Primal Scream have recruited Barrie Cadogan for licks, while their gnarly blues pop has earned a minor cult status in their absence. Reunited with first album producer Edwyn Collins, 'King Of The Waves' rekindles the band's effervescent spirit but injects a fiery determination into Barrie's blueprint. The likes of 'Surf Hell' and 'Tip It Over' twitch with machine gun urgency, while 'Money In Paper' soars with a sawdust swagger and the producer's backing vocals. Gritty, wiry, it's good to have the little 'uns back. *Paul Stokes*

DOWNLOAD: 'Money In Paper'

MARIA & THE MIRRORS

TRAVEL SEX EP PARLOUR



It's been a while since Factory Floor first inflicted their black noise upon us, so it's about time some new unholy trio pledged themselves to eviscerating our earlobes. Step forward Maria & The Mirrors, who are built upon an industrial foundation of Throbbing Gristle and EN, spruced up with the otherworldly electronica of Gang Gang Dance. The title track is an elongated rumbling war march, splintered by discordant detritus ricocheting in the background as largely unintelligible words are repeated incessantly in a state of frenzied catatonia. And while the shrill vocals of Crystabel and Keira Fox may sound alluring on 'Magadan '92', they're just the sirens luring you to a cranium-squeezing demise. *Ben Hewitt*

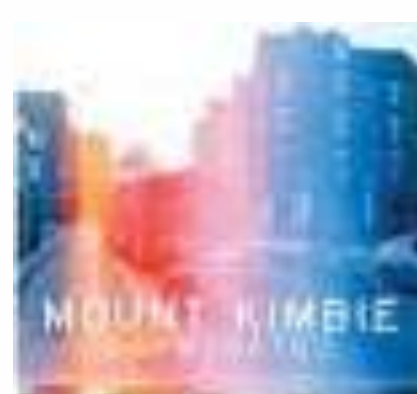
DOWNLOAD: 'Travel Sex'

KEY NOTES

Best sleeve of the week



Samiyam – Sam Baker's Album
NAAAAW! Oi, where's my wallet gone? Why, you little...



Worst sleeve of the week
Mount Kimbie – 'Carbonated EP'
Oi, trendy fuckers – can we all just go on a course or something and learn how to expose our photos properly, please?

REVIEWED NEXT WEEK

• The Horrors – 'Skying'
• Memory Tapes – 'Player Piano'
• Benjamin Francis Leftwich – 'Last Smoke Before The Snowstorm'

HANDSOME FURS

SOUND CAPITAL SUB POP



'Machines Have Feelings Too' is Handsome Furs' self-proclaimed mission statement with this third album. Its nine tracks were composed solely on keyboards as the duo – Wolf Parade guitarist Dan Boeckner and wife Alexei Perry – forced themselves into a new songwriting regime. The experiment is mostly successful, particularly on outstanding album centrepiece 'Serve The People', where grinding, paranoid synths underpin Boeckner's impassioned vocal ("You kick them in the head/And you kick them when they're down/You don't serve them"). Elsewhere, throbbing politico-disco banger 'Repatriated' is everything that the last Cut Copy record should have been. *Rob Webb*

DOWNLOAD: 'Serve The People'

6

SHABAZZ PALACES

BLACK UP SUB POP



Palaceer Lazaro has been charming the slacks off the blog elite for the last 12 months. On his Sub Pop debut, he's sliced off the excess, preachy rhetoric for something inventive, bold and brilliantly fresh. Distressed, Gang Gang Dance-like soundscapes and jazzy Erykah Badu-isms illuminate songs like (deep breath) 'A Treatise Dedicated To The Avian Ainess From North East Nubis (1000 Questions, 1 Answer)' and 'Are you...Can You...Were You?'. While foraging for meaning in this mixed-up world, he's casually leap-frogged the likes of Tyler, The Creator and Wiz Khalifa in the Most Inventive Hip-Hop Album Of The Year Stakes. *Priya Elan*

DOWNLOAD: 'A Treatise Dedicated To The Avian Ainess...'

8

SBTRKT

SBTRKT YOUNG TURKS



Aaron Jerome's lovely debut is just nocturnal, grubbily narcotic and bass-laden enough for the club, but it's also too pillow-soft and woozy for it at the same time. Which begs the question: why the crazy, I'm-off-me-rocker-me tribal mask, Aaron? There's not one track here that will cause any brains to haemorrhage, nor are there any ecstatic and weird enough to awaken any spirits. What these tracks are, though, are lovingly programmed, laser-dappled, preening – thanks to Sampha's buttery soul voice – and glossy reduxes of late-'90s two-step and twitchy post-house that should be filed next to James Blake and Jamie Woon. *Chris Parkin*

DOWNLOAD: 'Wildfire'

6

EVERYONE TO THE ANDERSON

THE MAN BORN FROM INSIDE OF A HORSE UNLABEL



Bemoaning the vainglory of retromania à la pop critic Simon Reynolds is to overlook the art of fine-tuning; ETTA may dabble with post-rock profundity, but they do so with finesse. Possessing the math-rock acumen of Foals – heard on jaunty opener 'High Brow, Low Brow, No Eye Brow' – the Brighton three-piece build upon the back-catalogues of noise rockers of yore, tweaking them to recall Sunn O)))'s brutal simplicity on 'Hope In The Valley' and Shellac's rhythmic furore on 'Danzig High Flyer'. Sometimes, you can have both a foot in the past and a finger on the pulse. *Ash Dosanjh*

DOWNLOAD: 'Hope In The Valley'

8



YACHT

SHANGRI-LA DFA

Look, we know these guys mean well – we're just not really feeling their hippy-disco good vibes



Wow, Yacht are annoying. Wafty electro hippies with a penchant for MGMT-style sci-fi whimsy, they describe themselves as “a band, a belief system and a business”, and their

blog is full of such new-age cockwaffle as, “We consider Yacht to be an evolutionary entity that grows constantly while remaining true to its origins, spirit and message.”

Their fifth album has an equally gaseous theme – something about building a planetary utopia in our minds, dude. The Portland, Oregon-based duo would have us believe they're a wacky cult, calling us aboard their rocketship for a trip to the planet Good Vibez. It probably makes sense if you're obliterated in a field, but for anyone living in the real world, it's like being bricked up in a mineshaft with the world's most boring stoner.

Sonically, Yacht have much in common with the likes of !!!, Chew Lips or Chairlift – they

belong to that sub-genre of disco music made by people who have never been anywhere near a disco. Signed to DFA, they're big on those chunky LCD basslines that make you do a white man's overbite, before you catch your reflection in the window and loathe yourself.

Rock bottom comes with the title track, which features a spoken-word invitation to upload your soul to a global consciousness. “Our spirit will become so great everything will come to a stop! We will dance upon the entire universe”, wibbles singer Claire L Evans.

It would be alright if they believed this stuff, but it's all done with the detached sneer beloved of hipsters worldwide. They're faux-hippies, not real ones. So I'm sorry Yacht, but when the galactic hovercraft comes to take us all away, I'm staying put. Nothing personal. I just have nothing in common with you people. **Luke Lewis**

4

DOWNLOAD: 'Dystopia (The Earth Is On Fire)', 'Love In The Dark'

LUPEN CROOK

WAITING FOR THE POST-MAN BANDCAMP



Dour as a set jawline and hard work like cleaning ovens, DIY merchant Mr Crook's fourth is partly a cathartic exercise following the death of his friend and

collaborator The MRS. Working through the aftermath, it reflects on gruelling sobriety ('Mantra 29') and broken relationships ('The Domestic') via bitter, barbed folk-rock. While it's refreshing to listen to someone who realises folk is about MISERY and DEATH and POVERTY, for the listener it offers little in the way of reward for the emotional slog, and when the black sneering spit of Crook's vocal occasionally relents as on 'Chasing Dragons', you're left with a fairly unremarkable singer-songwriter. Return to sender, we're afraid. **Duncan Gillespie**

DOWNLOAD: 'The Domestic'

4

LIMP BIZKIT

GOLD COBRA INTERSCOPE



It's difficult to believe Limp Bizkit could return after all this time somehow even more hateful than before. Yet, by witlessly sticking to what was once

termed 'nu-metal', a genre now hopelessly old and even less subtle, it's really beyond parody: it ends up just ugly. Things reach some kind of dark nadir with 'Douche Bag' and its chorus line, the charming, “I'mma fuck you up, fuck you fuck you fuck you up”. Then, as if to balance things out with some Tyler-style self-loathing, we're subjected to the grimy navel-gaze that is 'My Own Cobain', which is offensive on an entirely different level. Did it for the 'nookie'? There can be no better contraceptive. **Dan Martin**

DOWNLOAD: 'Douche Bag' (for a laugh)

1

THE RIDER

What we're reading, doing and watching



Book

Woody Guthrie, American Radical – Will Kaufman

The writer of 'This Land Is Your Land' wasn't just a songwriter – Guthrie committed himself to radical political struggle. Discover more in this handsome, innovatively compiled tome.



Event

The Home Of Metal Metal runs thick in Birmingham's veins. This exhibition traces the influence of the city's bands, with workshops to boot. Rawk! **Birmingham Museum And Art Gallery, June 18 – Sept 25**



Film

Bridesmaids

Judd Apatow turns his attentions to bickering, bitchy bridesmaids. US critics have been calling the film “the best female-driven comedy of all time”. We're just frustrated it's taken this long to come out here.

THIS WEEK'S SINGLES

reviewed by NME's
ALEX MILLER



THEOPHILUS LONDON FEATURING DEV HYNES AND SOLANGE

FLYING OVERSEAS THIS IS MUSIC Right now, Devonte Hynes is disputed territory. UK indie is trying to claw him back by booking him for Turkish pool clubs in Dalston. But in New York they're giving him glowing duets with Jay Z's sister-in-law. But fuck the glamour, Dev, come home and reform Lightspeed Testicles.

YOUNG HUSBAND

CAROUSEL TOO PURE



Somewhere along the line all the cool kids in London became obsessed with Felt and the result is bands like Young Husband. This is what chillwave would have sounded like if it had been invented at a church fête, instead of a surfboard on the internet. Hypnotic guitars and vocals like rusting photographs; it's nostalgic without being saccharin and about 7,000 times better than anything else released this week.

THE VIOLET MAY

TV OH! INVERTED WORLD



Just in case you don't know, that guy from the cover of the first Arctics album is so much more than just that. He's also Jon 'The Rev' McClure's brother and he's also in a band. But, while J-Mac was busy writing grindie about Ayahuasca, chem trails and the Arab spring, Chris McClure got depressed and formed The Violet May. They're basically the distillation of every pub band with a Radiohead record from 1999: shite.

ROBYN

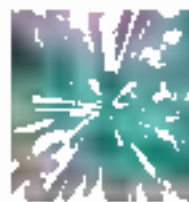
CALL YOUR GIRLFRIEND ISLAND



Does anyone other than music critics enjoy listening to Robyn? If so, please write in and explain why this mildly neurotic pop song touches you. I don't want to come across as a member of the Real Music cabal who got Rage to Number One, but did guitar music really get so bad that we had to start building pop icons from clods of turf like this? When does the pop backlash start? And can I bring a mace?

ALICE GOLD

CRY CRY CRY FICTION



Oh good, it's Tesco music aisle personified. Oh good, it's Amy Whitehouse. Oh good, Sony Ericsson have found a new theme tune. Oh good, it's the third best song called 'Cry Cry Cry'. Oh good, a song that smells like potpourri. Oh good, we don't need Natasha Bedingfield any more. Oh good, James Blunt harvested a vagina. And so on.

KREAYSHAWN

BUMPIN BUMPIN HOUSE ANXIETY



A massive club hit, apparently. It's big on the blogs as well. But... it's rubbish. Look, no-one is more desperate to be down with the kids than me – I chase youth credibility like God chases my hairline – but this is inexcusable. It's like something found on Mapei's cutting room floor in 2006, performed at gunpoint by a victim of the hipster slave trade. The line about riding an elephant is good, though.



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LIVE

DOWNLOAD, TOM VEK, TAKE THAT

Edited by Emily Mackay



ROCKNESS

DORES, SCOTLAND FRIDAY, JUNE 10 - SUNDAY JUNE 12

Bombay Bicycle Club debut new tracks, Katy B gets all worked up, and Kasabian get silly at the UK's best-looking festival site

There's a surprising amount of belly laughs to be had at a music festival in the Highlands, but the biggest of the weekend comes when Australian comedian **Ro Campbell** describes his adopted home as "like Israel for the miserable". And if Scotland is the promised land of the wittily dour, **Frightened Rabbit's** Scott Hutchison is the Brian Blessed-bearded Moses leading them down the Great Glen of gloom at the UK's most eye-wateringly gorgeous festival site. FR could hardly fail here, though the likes of 'Swim Until You Can't See Land' reach far beyond mere national sentiment.

Bombay Bicycle Club demonstrate later on Saturday, though, that you don't need to actually be from Scotland to wring out this crowd like a tear-soaked

towel. The first taste of their new album comes with 'Bad Timing', as writ-large grandiose as any **Arcade Fire** or **National** track, Jack Steadman headbanging furiously between feverish confessionals into the mic. The rolling, almost **Wild Beasts**-ish groove of the fluid 'Lights Out, Words Gone', meanwhile, gets an immediate reaction from the crowd as longtime foil Lucy Rose joins on beautifully light backing vocals. The shoot-for-the-moon 'Leave It' too is greeted like a new old friend, but most impressive is 'How Can You Swallow So Much Sleep', which rolls ringing guitar, a hip-shaking rhythm and Steadman's heartsick voice into something quite enchanting.

It's not all messy emotion; Scots also love a good bosh, and **Katy B** on Friday will not be satisfied until everyone's

peaked too soon, relentlessly and charmingly bullying the crowd into utterly losing their shit to the mighty 'Witches Brew'. The title of the chest-puffed, strutting, big-beaty 'Velociraptor' sums up **Kasabian's** hefty headline slot perfectly: boyishly enthusiastic, fast, fierce, and very silly.

On Sunday, we discover that it's pretty hard to keep hating **The Wombats** when you're watching Murph sing for his life as his ridiculous mad professor barnet wilts in the rain and Tord flings himself around like a terrier worrying his guitar. Then they play 'Let's Dance To Joy Division' and suddenly we'd smilingly drown a kennelful of terriers in the loch to make it stop. Just back from their US tour, **Glasvegas** have played better, but the cascading slow-build of 'Lots

Sometimes' nails the mood perfectly as the sun begins to set over the dark hills. It's left to housewives' favourite **Paolo Nutini** to sign off, and he's not messing around, striding on like a dog with two dicks and a paisley shirt to 'Jenny Don't Be Hasty'. It's a more riotous, raucous live experience than you might expect, Nutini's gravelly old-man growl and dirty, skiffing rhythms on the likes of 'New Shoes' whirling everyone into one last sweaty mess. Israel for the miserable, perhaps, but also a utopia for the euphoric. What a shame there's always a Monday morning back in the real world. *Emily Mackay*



Bombay Bicycle Club break some hearts

SCUM

CENTRAL STATION, WREXHAM FRIDAY, JUNE 10

The element of surprise is just one factor transforming goth also-rans into our new favourite band

There's no discernible logic to what makes a gig transcend from the ordinary into something great. Sold-out comeback shows or hyped-up London showcases are sometimes the best environment for a band to display their wares, but often they crumple under the weight of their own expectation. Sometimes magic happens in front of 25 people in a converted railway station on a Friday night in Wrexham.

We thought SCUM were the awkward younger brothers of The Horrors, faux-goth '60s revivalists with a 'clever' acronym for a name and an unfortunate celebrity girlfriend in tow. We were sure they disappeared in a puff of their own hairspray two years ago. But if that's the case, then who are these strapping Adonises of noise standing before us, rocking Wrexham to the TK Maxx and back?

Turns out they're the very same. Having spent some time away working on, you know, actual songs, they've become marvellous. Skinny and chiselled, the band's rhythm section manage to be both minimal, and loud as fuck. Korg loops and guitar distortion come whirring across the stage to create the perfect machinery for lead singer Tom Cohen to smash up with a spanner. Visible only in flashes of strobing red lights, it's like Anton Newcombe woke up onstage with These New Puritans and started bugging out.

Before the band started up, two girls were in the loo, drinking VKs and doing their hair with the straighteners provided by the venue. In the smoking area two blokes in polos and their fifties were discussing gardening tips. It's fair to say that not everyone here is a SCUM superfan, but all have a solidarity that understands that small venues putting

on shows like this can only survive if you give everything a go.

Fortunate, then, that everyone is awestruck by the sonic booms coming from the stage. Jaws drop and eyelashes flutter with each snare thwuck and ghostly organ line that come screeching

in a different time. They think they fell out of Andy Warhol's Factory. Their bare feet, vintage synths and lava lamp projections yearn for a time when cats could just make art, man. *NME* had always thought they belonged in a different time, too: about 2003, a time

of Neils Children and Selfish Cunt, when bands could get away with that kind of shit.

But perhaps we're ready for bands to start

taking themselves seriously again. SCUM's straight faces are a product of profundity, a belief that what they're doing is of greater importance than we can know or understand. Sometimes that can come across a tad narcissistic, but bands who can put on a show like this one are allowed to want to shape their own legacy. *Sam Wolfson*

Who are these Adonises of noise rocking Wrexham to the TK Maxx?

over. Cohen doesn't always reciprocate the approval. In 'Amber Hands' he stares wide-eyed at the audience, like he's never seen their species before. There's a temporal rift between the fun-seeking Friday night audience and this band of banshees singing Velvet Undergroundy drones.

SCUM certainly believe they belong



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The Darkness' Justin Hawkins spots the staff from *The Priority* in the crowd

DOWNLOAD FESTIVAL

DONINGTON PARK FRIDAY, JUNE 10 – SUNDAY, JUNE 12

Denim, ink, peculiar facial hair – yep, it's the return of The Darkness at the monster metal weekender

It's best to get this out of the way now: no two words fill me with more fear than 'circle pit'. And yet somehow I found myself at Download, which is to circle pits what latex is to Lady Gaga.

To begin with, it's a weekend of reunions. **The Darkness** (Friday, Main Stage) plough through their first major show in seven years. Unfortunately, it seems Justin Hawkins has spent more time growing his comeback moustache than he has working on his charisma. Though flames shoot out from the front of the stage, the band seem sheepish about their bombast, only coming into

the crowd don't care, as 'Chop Suey' gets a predictably mental reaction.

It's also a weekend of homages. **Black Veil Brides** (Sunday, Second Stage) attempt to channel KISS, but are more Jean Genie than Gene Simmons. Meanwhile, **The Pretty Reckless** (Sunday, Main Stage) frontwoman Taylor Momsen showcases excellent vocal skills but falls down on stage presence. Humping a monitor and grinding against her guitarist while flashing her duct-taped breasts, she is unaware of the irony of calling herself an 'alternative rock chick' while acting in a way that would make Kathleen Hanna cry.

In fact, Download's most interesting acts are ones who refine their sound rather than ape predecessors. The lead singer of **Heights** (Saturday, Red Bull Tent) looks like Macaulay

Culkin, but sings like a Macaulay Culkin who made friends with Glassjaw rather than Michael Jackson. Equally, **Frank Turner's** festival-closing set (Sunday, Pepsi Max Tent) is joyous. With lyrics

like, "It doesn't matter where you come from/It matters where you go", it should sound like fodder for crusties but the sincerity in Turner's voice, coupled with his lack of self-consciousness, leads to a rousing end to the weekend. One artist, one guitar, and a tent full of voices: like a circle pit of the mind. *Ailbhe Malone*

Head to NME.COM/festival for exclusive videos from Download

Justin Hawkins has spent more time on his 'tache than his charisma

their own on 'I Believe In A Thing Called Love'. The following evening, **System Of A Down** (Saturday, Main Stage) follow suit. There's no banter, only a thorough 26-song set. It's clinical, but



Clockwise from above: Frank Turner; Black Veil Brides; festival-goers show the perils of putting make-up on in a tent



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TAKE THAT/ PET SHOP BOYS

**CITY OF MANCHESTER STADIUM,
MANCHESTER** FRIDAY, JUNE 10

Robbie's back for a screamfest high on eye-buzzing treats and knicker-wetting nostalgia

The 55,000-strong home fans fitting snugly into a football stadium for Take That must first contend with the Pet Shop Boys. A besuited Neil Tennant uses the stage like an after-hours catwalk for an array of camp club bangers including 'Go West', 'Suburbia' and 'Always On My Mind'.

The 'Progress: Live' tour is a show worthy of an Olympic Games opening ceremony

Show number two opens with the four members of Take That Mk II performing the tracks that put them back into the spotlight following their lengthy absence. Then a solo Robbie Williams and his massive ego bursts out of the stage wall. A testosterone-packed 'Let Me Entertain You' is

followed by 'Rock DJ' and 'Angels', for which Williams either manages to make his eyeballs sweat or (debatably) produces actual tears.

Then the famous five hug and launch into 'The Flood', the response to which is surely loud enough to rival any football match ever to have taken place here.

As a production, the 'Progress: Live' tour is a show worthy of an Olympic opening ceremony. We witness epic stage scenes such as

waterfalls, lipstick-melting pyrotechnics, mechanics in the form of a giant Buddha and Mark Owen riding a 20ft-long caterpillar on a chessboard during 'Kidz'. It's proof that the group are long past the days of being a phenomenon only to teenage girls and sentimental mums. *Kelly Murray*



YELAWOLF
SOYO, LONDON

WEDNESDAY, JUNE 8

The cheer as Alabama's motormouth rapper Yelawolf takes his top off is deafening... and that's just from the blokes.

Whatever you make of Eminem's new signing, his debut London gig proves he at least makes for a storming showman, as the crowd go from your usual head-bopping casuals to grown men going unashamedly apeshit. The crescendo comes with 'Marijuana' as the stoners, now feeling some serious bromance, begin sparking up (shortly followed by them getting bum-rushed out by security). Definitely not your average rap gig from an anything-but-average rapper. *Jo Fuertes-Knight*

MEMORYHOUSE
GLASSHOUSE, NEW YORK

SATURDAY, JUNE 11

Twee, girly, and kinda artsy, on a balmy night at Brooklyn's Glasshouse, Canada's Memoryhouse make the boys swoon and the girls depressed. They pay homage to everyone from Cocteau Twins to Everything But The Girl and beyond. A melancholic gaggle of folks who started as a duo and are now five strong, some LA DJ buffoon saddled them with the gag-inducing tag 'ethereal dreampop' but don't be put off: Memoryhouse have got the chops to fight their way above the ambient sea of the sorta shoe-gaze-y, with 'Lately' and the gorgeous 'To The Lighthouse' sounding particularly flawless. *Craig Stephens*



TOM VEK

RUBY LOUNGE, MANCHESTER MONDAY, JUNE 13

His six years away have been well spent: this is a taut lesson in mystery and rejuvenation

It says everything about Tom Vek that, in a decade of shuffling scenes and serial career abortions, his name has never slipped into obscurity. His debut, 2005's 'We Have Sound', has clearly kept its looks – this, his first gig in five years, sold out weeks ago.

Vek will have you know that the epic pause between albums was partly down to studio-hunting, but his performance here suggests that there's been a lot more going on than just viewing properties. He starts with the stabilisers on, wheeling his band comfortably through old hit 'C-C (You Set The Fire In Me)', but it's not long before he's swapping instruments and deadpanning through the clanging rhythms of 'World Of Doubt', the scattergun snares of 'We Do Nothing' and the increasingly anthemic 'Hold Your Hand'. He's cautiously charming throughout, but there's no mistaking the conviction that flickers behind his trademark frames.

If a confidence boost was needed, then it comes in the form of a packed Ruby Lounge singing every word

back at the emerald-lit stage during 'Nothing But Green Lights'. A quick scan of the crowd suggests we could be watching anyone from The Rapture to Is Tropical; at both ends of the spectrum, Vek connects.

Of course, the main reason why many are so excited by the return of Tom Vek is that, through genius or fortune, he created songs that remain vital. That's why previous singles – including a gritty 'I Ain't Saying My Goodbyes' – inevitably get the biggest reception.

But this small tour will be vital in easing the transition from the new wave influences of 'We Have Sound' to the more intricate studio wizardry of 'Leisure Seizure'. Tonight's show pumps blood into the synthetic circuitry of 'Too Bad', rattles ribcages with the Kode9-isms of 'Seizemic' and curls a sneer on the lip of 'APOLOGY'.

In the glare of the flickering projectors, Tom Vek leaves us – fittingly – wanting more. It doesn't come. Let's just hope these disappearances doesn't become a habit again.

Neil Condron

BIG MOUTH

What the punters thought



Pranav Mavahalli, Manchester

"There's definitely a place for Tom Vek in 2011, especially with people like The Rapture and CSS coming back. It's going to be a 2006-7 renaissance! But it sounds like Tom's diversified his sound and it's a lot tighter than the old punk-funk sound."



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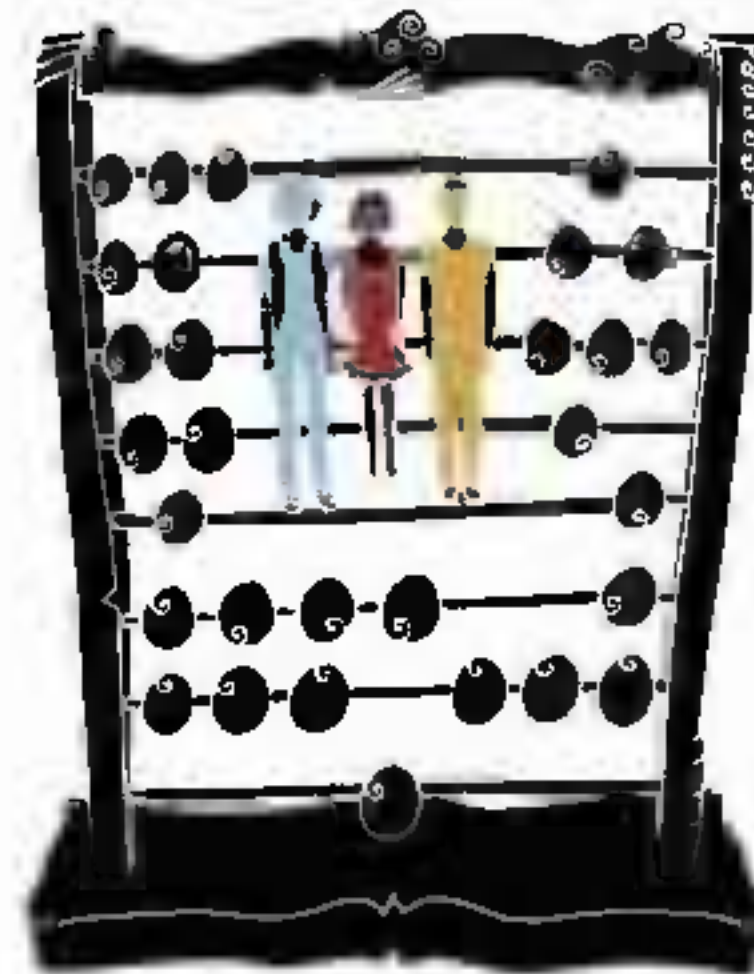
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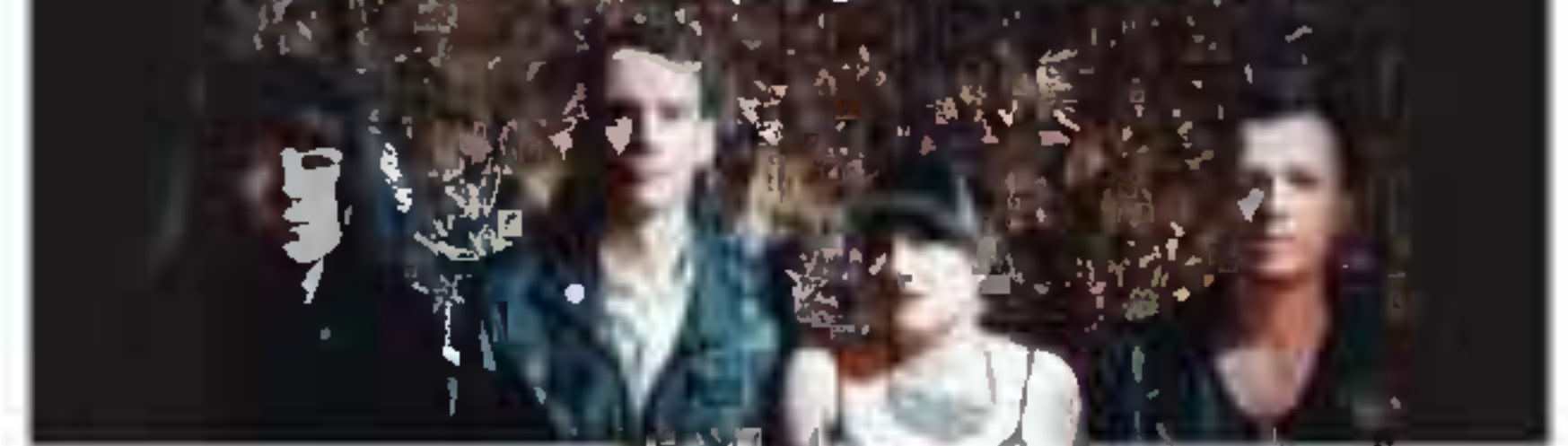
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COLLECTORS' CORNER

QUEENS OF THE STONE AGE

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



KYUSS/QUEENS OF THE STONE AGE (1997)

Their debut release was an EP with Josh Homme's first band, with the last three tracks credited to QOTSA. 'If Only Everything' is an early version of 'If Only', which appeared on Queens' debut album. 'Born To Hula' was a future B-side, while 'Spiders And Vinegaroons' was used as the menu theme for the *Over The Years...* DVD.

THE DESERT SESSIONS 9 & 10 (2003)



QOTSA albums, mainly because of the appearance of PJ Harvey, notably on the blistering 'Crawl Home' and the twisted electronica of 'Powdered Wig Machine'.

STONE AGE COMPLICATION (2004)



This EP features some great rarities from the band, including the Oliveri-era scuzzy rockers 'Born To

Hula' and 'The Bronze'. Also featured are a bunch of covers, including The Kinks' 'Who'll Be The Next In Line' as well as an UNKLE remix of the band's best-known song, 'No One Knows'.

OVER THE YEARS AND THROUGH THE WOODS (2005)



Live DVD and CD recorded at two gigs in London on the 'Lullabies To Paralyze' tour. The song selection covers the band's entire career up to that point, while the bonus tracks feature material recorded elsewhere over the years, as well as hidden audio commentary from each group member.

THEM CROOKED VULTURES (2009)



Josh Homme was the frontman in this Grammy-

winning 'supergroup' with Led Zeppelin's John Paul Jones and former QOTSA collaborator Dave Grohl. Despite the force of his illustrious bandmates' musical personalities, it sounds more like Homme's record than anyone else's, albeit a looser, more easy-going one. There's now even talk of a second album.

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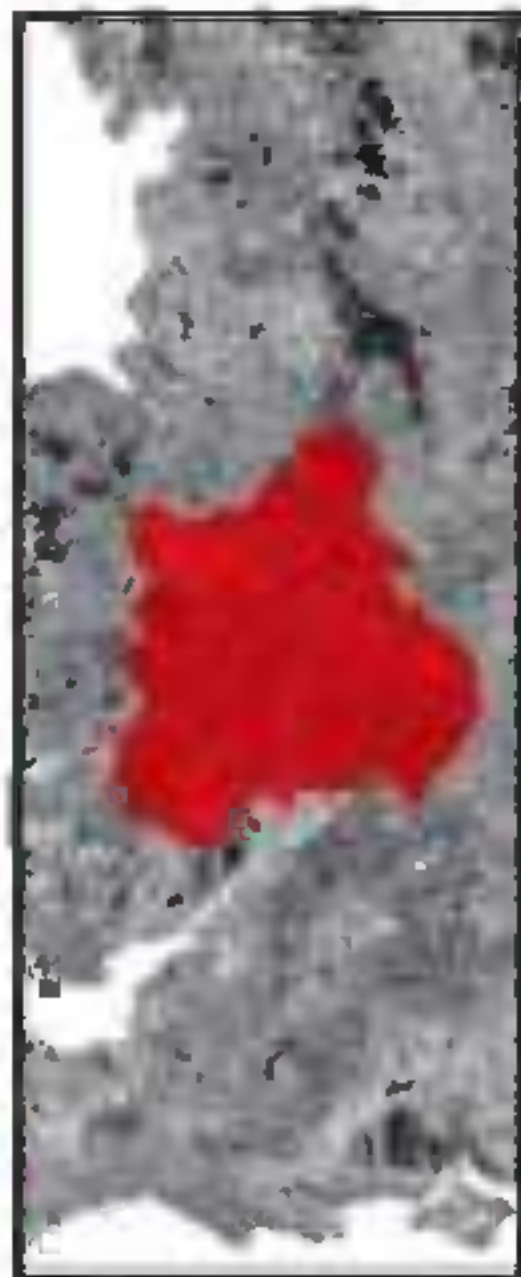
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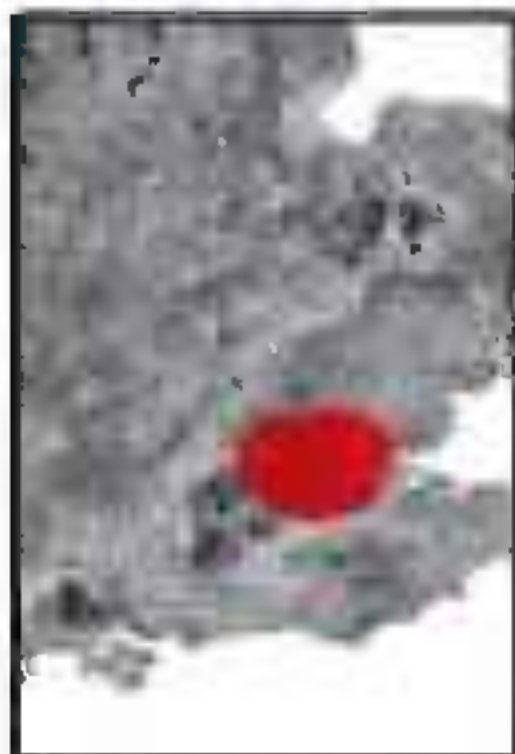
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BOOKING NOW



BIG CHILL
STARTS: Herefordshire Eastnor Castle, Aug 4
The festival announces an extra night, opening the Deer Park Stage on the Thursday for a headline slot from James Blake (above).
NME.COM/festivals



GREEN MAN
STARTS: Brecon Beacons, Aug 19
The Welsh folk festival's dancier side includes The 2 Bears (above), Clark, Squarepusher, and Andrew Weatherall on the Sunday.
NME.COM/festivals



SEBADOH
STARTS: London Electric Ballroom, Aug 22
Under-rated '90s lo-fi grungers play three dates, following the re-release of 1994 classic 'Bakesale'.
NME.COM/artists/sebadoh



BEIRUT
STARTS: Manchester Academy, Sep 6
The delightful Zach Condon returns to the UK with new album 'The Rip Tide', which sees him trace his native America, cornet in hand.
NME.COM/artists/beirut

HURTS

STARTS: Brighton Centre, Nov 2

DON'T MISS

The announcement for Hurts' winter UK tour takes pains to point out that Adam and Theo's date at the 5,000-capacity O2 Academy Brixton is Hurts' biggest UK show to date. Lest you forget, of course, that in the rest of Europe, they're bona fide fricking megastars. They can't walk down the street in Germany. One eastern European country had to reopen a massive venue that had been closed for five years because no band that big had toured there in half a decade – or so Adam and Theo told us at the Shockwaves NME Awards earlier this year, where we awarded them with our Best New Band gong. It's a crime, frankly, that it's taken this long for British enormodomes like this to be on the cards, so do the right thing and take your chance to see them while you can. Because next time, it'll be Wembley...
NME.COM/artists/hurts



KAISER CHIEFS
STARTS: Leeds Kirkstall Abbey, Sep 10
Gimmick or genius? The jury's out on Kaiser Chiefs' unexpected return, but these homecoming dates are sure to be nicely chaotic.
NME.COM/artists/kaiser-chiefs



IRON & WINE
STARTS: London Hackney Empire, Oct 9
Sam Beam announces two London dates, performing acoustically on the first night, and with a full band the following day.
NME.COM/artists/iron-and-wine



THE HORRORS
STARTS: Norwich Waterfront, Oct 11
Provided you haven't already lost all your shit to the widescreen marvels of 'Skying', these dates should be mind-blowing.
NME.COM/artists/the-horrors



PATRICK WOLF
STARTS: Edinburgh Liquid Room, Oct 22
The flamboyant pop chameleon brings the romantic pizzazz of 'Lupercalia' to some, erm, less than romantic dives.
NME.COM/artists/patrick-wolf



BRITNEY SPEARS
STARTS: Belfast Odyssey Arena, Oct 25
Britney's been performing during three decades now. Catch her latest incarnation on this arena jaunt.
NME.COM/artists/britney-spears



ARCTIC MONKEYS
STARTS: Nottingham Capital FM Arena, Oct 28
Turner and co return to the megalithic venues for an autumn victory lap.
NME.COM/artists/arctic-monkeys



THE VACCINES
STARTS: O2 Academy Brixton, Dec 7
The London four-piece celebrate a successful first year in the limelight with their biggest show to date.
NME.COM/artists/the-vaccines



WHITE LIES
STARTS: Wolverhampton Civic Hall, Dec 12
Here to erase early Christmas cheer with some epic doom-mongering.
NME.COM/artists/white-lies

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PICK of the WEEK

What to see this week? Let us help



TWO DOOR CINEMA CLUB

STARTS: Portsmouth Wedgewood Rooms, June 23

NME
PICK

Back in 2009, who'd have thought that these three quiet boys from County Down would go on to become worldbeating, enormodome-selling indie-pop megastars? A few weeks back, Alex, Kevin and Sam played two sold-out dates at the O2 Academy Brixton. That's 10,000 people. This weekend, they'll be nestled in between Metronomy and Wu-Tang Clan on Glastonbury's Pyramid Stage – they'd planned not to play festivals this summer in order to crack on with the follow-up to 'Tourist History', but the chance to appear on the world-famous stage (as well as those of Isle Of Wight, RockNess, Reading And Leeds, and Oxegen) proved too tempting. And just before the festivities start down at Worthy Farm, 2DCC have squeezed in a date at Portsmouth's Wedgewood Rooms. If they can't stop themselves, then it's sure as sandwiches that no-one else is going to be able to. NME.COM/artists/two-door-cinema-club



Everyone's Talking About LAURA MARLING

STARTS: Belfast Custom House Square, June 24

Pre-Glastonbury dates can only mean that – finally – Marling's third album must be on its way. It's only been 16 months since 'I Speak...', but hers is a talent that develops at Polaroid speed, despite having more in common with the copper plates of yore. NME.COM/artists/laura-marling



Don't Miss DESTROYER

STARTS: London Heaven, June 28

It's been just about half a decade since Destroyer – aka Dan Bejar – toured the UK with his solo project (rather than his day job, The New Pornographers). Here he returns with 'Kaputt', his 10th full-length solo effort, a lavish work of flutes and sleazy basslines, unabashed cheesy funk, all counterbalanced with Bejar's quizzical tones. NME.COM/artists/destroyer



Radar Stars HOW TO DRESS WELL

STARTS: London XOYO, June 22

HTDW – aka Tom Krell – is probably the only musician you'll see this week who's currently translating "post-Kantian philosophy" in Cologne. Luckily for us, the music he makes is nowhere near as thorny a prospect; it's warped'n'slurred R&B, with a haunting voice wandering through the lonely beats. NME.COM/newmusic

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BRIGHTON
David Ford Komedia 01273 647100
Ryan Adams Dome 01273 709709

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The Atomic Rays Horseshoe
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Famous Class/Double A 02
Academy 2 0870 771 2000
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The Blood Choir Croft Main Room
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The Graveyard Johnnies Wagon &
Horses 0121 772 1403

High Hurts/Rebel City Radio
Sunflower Lounge 0121 632 6756

The Jellybean Rebellion/Naked
Remedy/Greenwood Park Island Bar
0121 632 5296

BOURNEMOUTH

Ringo Starr International Centre
0870 111 3000

BRIGHTON

Everything Everything Concorde 2
01273 673311

The Fish Brothers/Eastfield/Anal
Beard Hector's House 01273 681228

Hyetal Green Door Store

07894 267 053

Le Jockey/Puncture Kit Jam

0871 230 1094

Think Pavilion Tavern 01273 325684

Unky Hi-Fi Worlds End 01273 692311

BRISTOL

Blaxar Golden Lion 0117 939 5506

Bravo Sierra/In Your Honour Croft

Main Room 0117 987 4144

The Hamsters Thunderbolt

07791 319 614

Natural Tendencies/Memoirs Of A

Magician/Attack Horse Louisiana

0117 926 5978

Omar Souleyman/Zun Zun Egul/

Fairhorns Croft Main Room

0117 987 4144

Rough Justice Old Tavern

0117 965 3035

CAMBRIDGE

Ezio Haymakers 01223 367417

CARDIFF

Joy Orbison/Jackmaster Clwb Ifor

Bach 029 2023 2199

DUNDEE

Hopeless Heroic/Fearless Vampire

Killers/Drive By Audio Doghouse

01382 227080

EDINBURGH

Aerials Up The One Below

0131 229 3402

A Fight You Can't Win Maggie's

Chamber 0131 622 6801

Tellison Sneaky Pete's 0131 225 1757

GATESHEAD

The Fractured Valves Three Tuns

0191 487 0666

GLASGOW

Achren/Dionysus Classic Grand

0141 847 0820

Dirty Old Red Brel 0141 342 4966

SATURDAY

June 25

ABERDEEN

The Windows Ma Cameron's
01224 644487

BEDFORD

Vetlver Civic Theatre 01234 269 519

BELFAST

Ciorras/Cathal Hayden Black Box
00 35391 566511
Erol Alkan Stiff Kitten 028 90238700
Smoke Fairies/Skip Moses/To
Kill A King Oh Yeah Music Centre
028 90 310 845

BIRMINGHAM

Calals/No Americana HMV Institute
0844 248 5037
Famous Class/Double A O2 Academy
3 0870 771 2000
Ruby Tuesdees/By Devices Wagon &
Horses 0121 772 1403

BOURNEMOUTH

Ash Grunwald/Christopher Ernst/
The Wishbones The Winchester
01202 552 206

BRIGHTON

Asbo Retards The Hydrant
01273 608313
Burn The Evidence Worlds End
01273 692311
The Kits Prince Albert 01273 730499

BRISTOL

Angel Up Front Old Fox 0117 940 1145
Annette Berlin/Hesomagari/
Mutations Louisiana 0117 926 5978
Declimate/Everything We Left
Behind/Out Of Bounds Croft Main
Room 0117 987 4144
Everything Everything Thekla
08713 100000
Eyehategod/Church Of Misery/
Gates Of Slumber Fleece
0117 945 0996
The Peppercorns Fire Engine
07521 974070
Stig Of The Dump/Genesis Elijah
Croft Main Room 0117 987 4144
The Vapour Trails Croft Front Bar
0117 987 4144

CARDIFF

Briechlau Hir/Catrin Herbert Clwb
Ifor Bach 029 2023 2199
John Grant The Gate 0871 230 1094
The Sweet Spots/Cardiff City Circus
Gwdihw Cafe Bar 029 2039 7933

DERRY

And So I Watch You From Afar Nerve
Centre 028 7126 0562
Tom Hingley Playhouse
028 7126 4481

EDINBURGH

The Boycotts/Lady North/Cancel
The Astronauts Electric Circus
0131 226 4224

EXETER

Nexilva Cavern Club 01392 495370

GATESHEAD

The Longsands Azure Blue
0191 478 4326
The Shortbus/Windowlickers Three
Tuns 0191 487 0666

GLASGOW

A New Life Story Bloc 0141 574 6066
Barenaked Ladies O2 ABC
0870 903 3444
Hip Parade King Tut's Wah Wah Hut
0141 221 5279
King King Oran Mor 0141 552 9224
The Lonely Souls O2 ABC2
0141 204 5151
Ryan Adams O2 Academy
0870 771 2000
Tellison Captain's Rest 0141 331 2722



INVERNESS

Shamanix Ironworks 01463 718555

LEEDS

The Birds Brudenell Social Club
0113 243 5866
Brothers On The Slide Wardrobe
0113 222 3434
Suicide Silence/Bury Your Dead/
Heart Of A Coward University
0113 244 4600

LEICESTER

Little Night Terrors Firebug
0116 255 1228

LIVERPOOL

Boy George/Jason Donovan/
Jimmy Somerville Echo Arena
0844 8000 400
Joan Of Arc/Hot Club De Paris/Chrik
Kazmier 0871 230 1094

LONDON

Alexander Hawkins Ensemble Cafe
Oto 0871 230 1094
All Friends Egg 020 7428 7574
Black Casino & The Ghost Monto
Water Rats 020 7837 4412
Buffalo Star Underbelly
0207 613 3105
Burning Condors Buffalo Bar
020 7359 6191
Decide/Belphegor/Hour Of
Penance Underworld 020 7482 1932
Delfino Square The Bowery
020 7580 3057
The Eden House The Lexington
020 7837 5387

The Entrance Band/The Catcher 9/
The Notorious Hi-Fi Killers The Drop
020 7241 5511
Factory Dolls Zigfrid Von Underbelly
020 7613 1988
Gentleman Starkey Borderline
020 7734 5547
Gimp Flt/Criminal Class/Skingraft
Boston Arms 020 7272 8153
The Hard-Ons/Peter & The Test
Tube Babies/14 Car Pile Up Garage
(Upstairs) 0871 230 1094
HARD ROCK CALLING Bon Jovi/
Ray Davies/Black Cards/Lissie/
Vintage Trouble/Imelda May/
Ryan Bingham/Gianna Nannini/
Rosco Bandana/The Breakers/
The Launderettes/The Contrast/
Yellow Wire Hyde Park 020 7195 2133

Ludovico Einaudi Barbican Centre
020 7638 8891
MFC Chicken/Pocketbooks/
Baaneex Arts Club 020 7460 4459
Novice Of Genius Bloomsbury
Bowling Lanes 020 7691 2610
6comm/Sol Invictus Electrowerkz
020 7837 6419

MANCHESTER

BB King O2 Apollo 0870 401 8000
Caged Asylum Ruby Lounge
0161 834 1392
The Detours Moho Live 0161 834 8180
Luke Pickett Satan's Hollow
0161 236 0666
Machinedrum Roadhouse
0161 228 1789

NEWCASTLE

First To Fire/Patched Up
Heroes/Saint & The Cynics Cluny
0191 230 4474
The Gap Year Riot! O2 Academy 2
0870 771 2000
Martin Simpson Cluny 2
0191 230 4474
Skatoons Riverside 0191 261 4386

NORWICH

Flatpack Saturday Arts Centre
01603 660352

NOTTINGHAM

Anvil Rock City 08713 100000
Foy Vance Glee Club 0871 472 0400
Last Japan Stealth 08713 100000
Marseille Rock City 08713 100000

OXFORD

Ben Walker/Little Fish Jericho
Tavern 01865 311775
The Kamikaze Test Pilots/Tamara
Parsons Wheatheaf 01865 721156

PILTON

GLASTONBURY FESTIVAL Coldplay/
Elbow/Paolo Nutini/Tinie Tempah/
Rumer/The Gaslight Anthem/
Tame Impala/Stornoway/Chemical
Brothers/White Lies/Friendly
Fires/Jimmy Eat World/The Kills/
Jesse J/The Twilight Singers/
Treetop Flyers/Alice Gold/Big Bol/
Janelle Monae/Aloe Blacc/Fool's
Gold/Omar Souleyman/The Brandt
Brauer Frick Ensemble/Glasvegas/
Battles/Noah & The Whale/The
Horrors/Warpaint/Anna Calvi/Dry
The River/Yuck/Fight Like Apes/

Brave Yesterday/Wild Beasts/
James Blake/The Walkmen/Graham
Coxon/Those Dancing Days/About
Group/Ellen & The Escapades/
Professor Green/Devlin/Labrinth/
Skepta/Yasmin/RoxXan/Glücks/
Kassidy/Benjamin Francis
Leftwich/Pentangle Worthy Park
PONTYPRIDD

The Purple Hearts Muni Arts Centre
0871 230 1094

POOLE

Lady Winwood's Maggot Mr Kyps
01202 748945

PRESTON

The Victorian English Gentlemen's
Club/The Voluntary Butler Scheme/
Tigers That Talked Mad Ferret
07919 896 636

READING

Tonic/CJ Quinn Town Hall
0118 939 9809

SHEFFIELD

Alex Oliver/The Band With No Name
New Barrack Tavern 0114 234 9148
Hair Raiser/Searching 4 Evidence/
Risky Heroes O2 Academy 2
0870 771 2000
The Indelicates DQ Bar 0114 221 1668
The Monday Club Leadmill
0114 221 2828

SOUTHAMPTON

The Men They Couldn't Hang/
Neko Rosh/The Spiraltones Brook
023 8055 5366

STOKE ON TRENT

The Orb'suns Talking Heads
023 8055 5899
Vinyl Overdrive Sugarmill
01782 214991

ST AUGUSTINE

Pendulum/Gary & The Minefield/
Kazuki Eden Project 01726 811911

WOLVERHAMPTON

Drunken Story Slade Room
0870 320 7000
Weapon Of Peace Robin 2
01902 497860

YORK

Darren Hayman Basement
01904 612 940
Morrissey/Mona Barbican Centre
01904 656688
Russolo The Duchess 01904 641 413

SUNDAY

June 26

BELFAST

Alabama 3 Custom House Square
0871 230 1094
Dylan LeBlanc/John Edgar Voe Black
Box 00 35391 566511

BIRMINGHAM

Transfer O2 Academy 3
0870 771 2000

BOURNEMOUTH

Martyn Joseph Centre Stage
BRIGHTON

The Hard Ons Prince Albert
01273 730499

CARDIFF

Battles/Islet/Truckers Of Husk
University 029 2023 0130
The Method/Houdini Dax/Alphabet
Backwards Buffalo Bar 02920 310312
This Will Destroy You/The Death Of
Her Money/Accident Music Clwb Ifor
Bach 029 2023 2199

EDINBURGH

BB King Playhouse 0131 557 2590
Kings Of Leon/White Lies/Zac
Brown Band/The Walkmen
Murrayfield Stadium 0131 346 5000

GATESHEAD

Tyrannosaurus Alan Three Tuns
0191 487 0666

GLASGOW

Banjo Or Freakout/Vessels/Wet
Paint Oran Mor 0141 552 9224
The Gathering The Arches
0141 565 1000
Joan Of Arc/Hot Club De Paris
Nice'n'Sleazy 0141 333 9637
The Little Kicks Brel 0141 342 4966

LEEDS

Breaking Point/Hero In Error/Heart
In Hand University 0113 244 4600

LEICESTER

Dead Rock West Musician
0116 251 0080
Tannil The Donkey 0116 270 5042

LONDON

Eyehategod/Church of Misery/
Witchsorrow Underworld
020 7482 1932
Inkubus Sukkubus/In Isolation
Purple Turtle 020 7383 4976

KOBE & THE LOTUS/Six Hour

Sundown Barfly 0870 907 0999
Ludovico Einaudi Barbican Centre
020 7638 8891

Mandog/The Pheromones/Circuit
Breaker Catch 020 7729 6097

Marky Ramone O2 Academy Islington
0870 771 2000

Momms Cafe Oto 0871 230 1094

Prita The Lexington 020 7837 5387

HARD ROCK CALLING Rod Stewart/
Stevie Nicks/Adam Ant/Rumer/
Train/Gugun Blues Shelter/
Lighthouse Family/Mike & The
Mechanics/Barenaked Ladies/

James Walsh/Stefany June/Iamwe
Hyde Park 020 7195 2133

Subset Dublin Castle 020 7485 1773

MANCHESTER

Boy George/Jason Donovan/Jimmy
Somerville Evening News Arena
0161 950 5000

Shangaan Electro/Tshetsha Boys/
Nozinja Islington Mill 0871 230 1094

MIDDLESBROUGH

Tellison The Crown 0871 230 1094

NEWCASTLE

Borderland Star Inn 0191 222 3111

Darren Hayman Star And Shadow
Cinema 0191 2610066

The Poor Boys/Marona Mouse/
Dennis The Tyne 0191 265 2550

Rob Waters Mr Lynch 0191 281 3010

NOTTINGHAM

The Secret Sisters Glee Club
0871 472 0400

OXFORD

Ryan Adams New Theatre
0870 606 3500

PILTON

GLASTONBURY FESTIVAL Beyoncé/
Pendulum/Plan B/Paul Simon/
Laura Marling/Don McLean/The
Low Anthem/The Fisherman's
Friends/Queens Of The Stone
Age/Kaiser Chiefs/Eels/TV On
The Radio/Bombay Bicycle Club/
Noisettes/Cold War Kids/Clare
Maguire/Dan Mangan/Kool & The
Gang/Hercules & Love Affair/The
Go! Team/Duane Eddy/Bellowhead/
Jah Wobble & The Nippon Dub
Ensemble/Jamie Woon/Hidden
Orchestra/The Streets/Robyn/
Hurts/The Vaccines/Everything
Everything/OK Go/The Joy
Formidable/Foster The People/
Raghu Dixit/My Tiger My Timing/
Gruff Rhys/Lykke Li/John Grant/The
Bees/James Vincent McMorrow/
Jonny/Sea Of Bees/The Pierces/
The Japanese Popstars/Joker/
Metronomy/Egyptian Hip Hop/
Crystal Fighters/Cockin' Bull/Kid/
Esben & The Witch Worthy Farm

PRESTON

Race Horses/Hey Sholay/Rae
Morris Mad Ferret 07919 896 636

SHEFFIELD

Will Scott The Greystones
0114 266 5599

SOUTHAMPTON

Annotations Of An Autopsy Joners
023 8022 5612

ULVERSTON

Snake Davis Band Coronation Hall
01229 587140

WINCHESTER

Ryan Driver/Owen Tromans Railway
Inn 01962 867795



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 27

Gallows, Moho
Live, Manchester

ABERDEEN

Joan Of Arc/Hot Club De Paris The
Tunnels 01224 211121

BIRMINGHAM

Battles HMV Institute (Library)
0844 248 5037Take That/Pet Shop Boys Aston Villa
FC 0121 327 5353

Tellison Flapper 0121 236 2421

BOURNEMOUTH

Deez Nuts Ibar 01202 209727

Paul Simon International Centre
0870 111 3000

BRIGHTON

Annotations Of An Autopsy The
Hydrant 01273 608313Foy Vance Komedia 01273 647100
Iain Matthews The Greys
01273 680734

BRISTOL

Bon Jovi Ashton Gate 0871 222 6666

Cyndi Lauper Colston Hall

George Montague & The Not So Big
Band Fleece 0117 945 0996

CARDIFF

Avash Avash 10 Feet Tall

02920 228883

EDINBURGH

Eagleowl & Woodpigeon Pilgr St
Paul's

GATESHEAD

Ron Sexsmith Sage Arena

0870 703 4555

GLASGOW

Arcane Roots Captain's Rest
0141 331 2722Dead Rock West King T It's Wah Wah
Hut 0141 221 5279

GUILDFORD

The Orbitsuns/Blimus/ZuZu
Boilerroom 01483 440022

LEICESTER

Moonlight Sinatras The Donkey
0116 270 5042

LONDON

Barenaked Ladies KOKO

020 7388 3222

Bomb Factory Nambucca

020 7272 7366

Boyssetfire O2 Academy 2 Islington

0870 71 2000

Brave Yesterday Dublin Castle

020 7485 1773

Bressie Monto Water Rats

020 7637 4412

Gala Drop Star Of Kings

020 7278 9708

Gypsy Pistoleros Purple Turtle

020 7383 4976

Hey Sholay Bull & Gate

020 7485 5358

Jonny Corndawg Slaughtered Lamb

020 8 72 4080

Little Barrie Rough Trade East

0207 392 7788

The Little Pictures/Goldie Reed/Zoe
Konez 93 Feet East 020 7247 6095

Sean Rowe Purcell Room

020 7960 4242

Will Scott Social 020 7636 4992

Wooden Wand/Tomtomtutu The
Lexington 020 7837 5387

MANCHESTER

Gallows Moho Live

0161 834 8180

Suicide Silence/All Shall Perish/
After The Burial Academy 3

0161 832 1111

TV On The Radio/The Post War

Years Academy 2 0161 832 1111

NEWCASTLE

Transfer O2 Academy 2

0870 771 2000

NORWICH

Sepultura/Revoker Waterfront

01603 632717

NOTTINGHAM

This Will Destroy You Rock City

08713 100000

OXFORD

The Oli Brown Band Bullington Arms

01865 244516

PORTSMOUTH

Chris Ricketts Cellars

0871 2 01094

READING

The Clarity/Knowledge For Chickens

Earley Retreat 0118 987 6569

STOKE ON TRENT

Betrayal Within The Ranks Sugarmill

01782 214991

TUESDAY

June 28

ABERDEEN

Trevor Moss & Hannah-Lou/
JJ Bull/Foxhunting Cafe Drummond
01224 624642

BIRMINGHAM

Anna Macdonald/Chris Ricketts
Kitchen Garden Cafe 0121 443 4725Ben Drummond/Sleepyhead Jam
House 0121 236 6677

The Return O2 Academy 3

0870 771 2000

Take That/Pet Shop Boys Aston
Villa FC 0121 327 5353

BOURNEMOUTH

Queens Of The Stone Age O2
Academy 01202 399922

BRIGHTON

Cyndi Lauper Dome 01273 709709

Miss Golden Messenger Green Door
Store 07894 267 053

Superlungs Latest Music Bar

01273 687 171

Vetiver/Marques Toliver/Chris T-T
Komedia 01273 647100Will Tun & The Wasters Pavilion
Tavern 01273 325684

BRISTOL

Battles Trinity 01179 351 200

Ben Childs/Mike Scott/Jake
& The Jellyfish Croft Front Bar

0117 987 4144

Deadbeat Echoes/Lofthead Croft
Main Room 0117 987 4144

The Orbitsuns St Bonaventure

0117 929 9008

Row Of Ashes/Tom Holder/Craig
Sutton Louisiana 0117 926 5978

CAMBRIDGE

Ron Sexsmith Junction 01223 511511

CARDIFF

Jonny/Laura J Martin The Globe
07738 94 947

EDINBURGH

Sean Rowe Voodoo Rooms

0131 556 7060

The Secret Sisters Pleasance

0131 556 6550

GATESHEAD

Tissue Culture/Heckler/Hayley
McKay Three Tuns 0191 487 0666

GLASGOW

Smallgang/Skeleton Bob

Nice'n'Sleazy 0141 333 9637

This Will Destroy You Ivory Blacks

0141 221 7871

TV On The Radio O2 ABC

0870 903 3444

Umberto 13th Note Cafe

0141 553 1638

GUILDFORD

The Hot Rats Boilerroom

01483 440022

LEEDS

Gallows The Well 0113 2440474

Random Hand Cockpit 0113 244 3446

LEICESTER

Matt Anderson Band Musician

0116 251 0080

LIVERPOOL

Walter Trout University

0151 256 5555

LONDON

Brave Yesterday Bull & Gate

020 7485 5358

Circle Traps Cafe Oto 0871 230 1094

Cloud Control/Alpines/Kites Social

020 7636 4997

Dangerous/Violet Arts Club

020 7 60 1459

Destroyer/Amor De Dias Heaven

020 7930 2020

Fink Rough Trade East 0207 392 7788

Grand Central/The Peppermint
Hunting Lodge/Codes Dublin Castle

020 74 51775

Grouplove Barfly 0870 907 0999

Hector's House Monarch

0871 230 1094

The History Of Apple Pie/Weird
Dreams Madame Jojo's

020 7734 2473

Lady Malsery Slaughtered Lamb

020 8682 4080

Pixie Carnation Monto Water Rats

020 7837 4412

Slow Motion Replay Nambucca

020 7272 7366

Sons And Daughters XOYO

020 77 5 5959

Suicide Silence/All Shall Perish/
After The Burial Underworld

020 74 1 1 7

Tamikrest Bordenine 020 7734 5547

Wildlife/Beau & The Arrows Old Blue

Last 020 7613 2478

MANCHESTER

Boyssetfire Moho Live 0161 834 8180

Fleet Foxes/The Bees O2 Apollo

0870 401 8000

The Good Natured Deaf Institute

0161 330 4019

Roger Waters Evening News Arena

0161 950 5000

Top Blazer Retro Bar 0161 274 4892

Woodpigeon Dulcimer 0161 860 0044

MILTON KEYNES

The Wutars/Tellison Xscape

0871 200 3220

NORWICH

Atlas & I/Evarose Brickmakers

01603 441118

NOTTINGHAM

Deicide Rescue Rooms 0115 958 8484

PORTSMOUTH

Rory Ellis Cellars 0871 230 1094

PRESTON

Barren Hayman The Continental

01772 499 425

SHEFFIELD

Arcane Roots Harley 0114 275 2288

Frank White New Barrack Tavern

0114 234 9148

SOUTHAMPTON

Comblchrist Talking Heads

023 8055 5899

ST ALDANS

Alexis Kings/Urban Fox/Twisted

Desire Horn 01727 853143

YORK

Dead Rock West/Peilco Basement

01904 612 940



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THIS WEEK IN 1994

BLUR TOP, CASH BACK, TAMPON ROWDIES

25 June 1994 75p \$4.95/£3.75

FESTIVAL REVELLERS GUIDE:
WHAT'S ON AND WHERE, FULL BAND PREVIEWSNEW
NME
MUSICAL
EXPRESS

OI! WINKER!

Head for Glastonbury with BLUR,
DUBITAL, L7, NICK CAVE, NIXMASTER MORRIS,
BEASTIE BOYS, JOHNNY CASH, SPIN DOCTORS,
OASIS, CARLEEN ANDERSON, BOO RADLEYS, LOOP GURU, JAMES
MANIC STREET PREACHERS, GRANT LEE BUFFALO & TINY MONROE

BACK, STILL IN BLACK

Johnny Cash is getting himself ready for a career-reigniting Pyramid Stage set at Glastonbury, having recently teamed up with producer Rick Rubin to begin the 'American Recordings' series. The country legend is fired up, basking in the acclaim, and sober. "I have a nature to abuse chemicals," he notes. "I'd be dead tomorrow if I started again today. With me, one is too many but a thousand is not enough, you know? That would be the end for me."

THEY STINK
IT'S ALL ODOUR...

GIVE OR TAKE A FINCH

It was two years ago at Reading Festival, but talk is still of L7's tampon incident. "I think the things we do are blown out of proportion because of who we are and the scene we're from," frowns bassist Jennifer Finch. "It's new and it's exceptional. Like, no matter how rebellious Mick Jagger could possibly be in his lifetime of shooting heroin in films and fucking beautiful groupies, he could never have thought of pulling a tampon out and throwing it into the audience. And the press eats it up!"

FIELD LIFE

Blur are on top of the world," runs the intro. "Right now they are untouchable: a Number One album, Top 20 single, greyhounds named after them and 15-year-olds haggard down the front of their gigs. Britain's biggest band, basically." After discussing the above underage romping and the Japanese edition of 'Parklife' (Graham: "The dog's eyes light up... it BARKS!"), Damon is ready to make claims. "The reason we're doing so well is I don't think there's another band that have qualified what they're about in the world as much as we have," he boasts. "We've really met our market full on. I know it'll change, but right now, it's all ours... we're out on our own now. Untouchable!"

In the run-up to Glasto, NME is of course out to stir up a bit of trouble between them and the bands with whom they will share a stage. And in particular, one group whose second single, 'Shakermaker', came out on Monday. There's talk of a run-in at The Good Mixer, where a heroically drunk Oasis harangued Graham mercilessly. "But it's important that Oasis are rude about everybody and that they get drunk," Damon notes. "That's what people like you want, and you encourage them. But it's nothing to do with me. They came to see us in Manchester and they were pleasant boys. Very nice." He grins. "I'd like to see that as a quote: 'Oasis are very nice boys.'"

ALSO IN THE ISSUE
THAT WEEK

• Richey Manic is asked for his three best things about Glastonbury. "Arriving. Playing. Leaving," he replies. And the three worst things? "People. Bands. Press. PS None of the band have ever been, and none of us ever would if we weren't getting paid to be there."

• Portishead's 'Numb' single is reviewed. "Ghostly" is the word," writes Dele Fadele.

• It's reported that John Lennon and Paul McCartney's 1970 correspondence after The Beatles split has surfaced in New York and is currently on the market for \$125,000.

• Shed Seven are reviewed live at Rochdale St Cuthbert's Roman Catholic School. "They're besieged by teachers asking for autographs," writes Johnny Cigarettes.

• On the letters page, Billy Liar from Macclesfield writes: "No matter how good Oasis' music is, please refrain from interviewing this group ever again."

NME

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THE LEGENDARY NME CROSSWORD

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

Compiled by Trevor Hungerford

Win!

A BAG OF NME SWAG



CLUES ACROSS

- 1+5A Death Cab For Cutie and an open top sight-seeing bus for yourself (3 3-1-7)
 9+36A He had a number one hit in 2006 with remix version of 'Thunder In My Heart' (3-5)
 10 "Convexed you bend, twist and shout, twist and shout, twist and shout", 2006 (7)
 11 Talking of brilliance, here's a Pulp single (8)
 12 Brighton lads who put a stop to things with 'Touchdown' (6)
 13 Americans heading up 'Arabia Mountain' who haven't applied 11 across (5-4)
 16 Getting into this song with band who are 'Back On The Radio' (4)
 18 Tom varies arrangement of Stereophonics' number (9)
 20 (See 14 down)
 24+35A Head north with foreign hit remix by VHS Or Beta (5-2-4)
 25 "I focus on the pain, the only thing that's real/The needle tears a hole, the old familiar sting", 2003 (4)
 27 Pink Floyd legend having a bit of a busy day (3)
 28 (See 3 down)
 30 Bloc Party's drummer appearing in a Brighton gig (4)
 31 Now a comeback number by The Beta Band (3)
 32 Albums '_____ Of The Trap' by Miles Kane or '_____ It In' by The Maccabees (6)
 35 (See 24 across)
 36 (See 9 down)
 37 "Still I need your _____, because you always pay for it", The Kooks (4)

CLUES DOWN

- 1 The Pierces have staked their claim on someone (5 2-4)
 2 The perfect place for a Goldfrapp performance (6)
 3+28A Large one broken up for Tom Waits to put on album (4-4)
 4 Their Number One hits included 'Never Ever' (3-6)
 5+34D Six years ago he announced 'We Have Sound' on debut album, but on recent follow-up has suffered a 'Leisure Seizure' (3 3)
 6 (See 22 down)
 7+26D "One can take a walk in the moonlight, thinkin' that it's really nice", 1967 and 1990 (2-5-3)
 8 A way to beat metal bands like Metallica and Megadeth (6)

- 14+20A "If some night I don't come home, please don't think I've left you alone", Arcade Fire (4-3-3-7)
 15 A wretched performance from The Paddingtons (5)
 17 First American record label for Elvis Presley and Johnny Cash (3)
 19 Drummer for Garbage and producer for Nirvana and Smashing Pumpkins (3)
 21 A bit onerous having 'Guilt' (4)
 22+6D ".....Skipton, Scunthorpe, Scarborough-On-Sea.....", 1991 (3-4-2-5)
 23 "I'm not scared/Light my candles in a daze 'cos I've found _____", from Nirvana's 'Lithium' (3)
 26 (See 7 down)
 28 A moving number from Moby (2)
 29 Just a single from Nine Inch Nails (4)
 30 At the very heart of destroying a Sinead O'Connor song (4)
 31 Don _____, sounding like a has-been producer for the likes of The Rolling Stones and Bob Dylan (3)
 33 Liverpool band that was fronted by Lee Mavers (3)
 34 (See 5 down)

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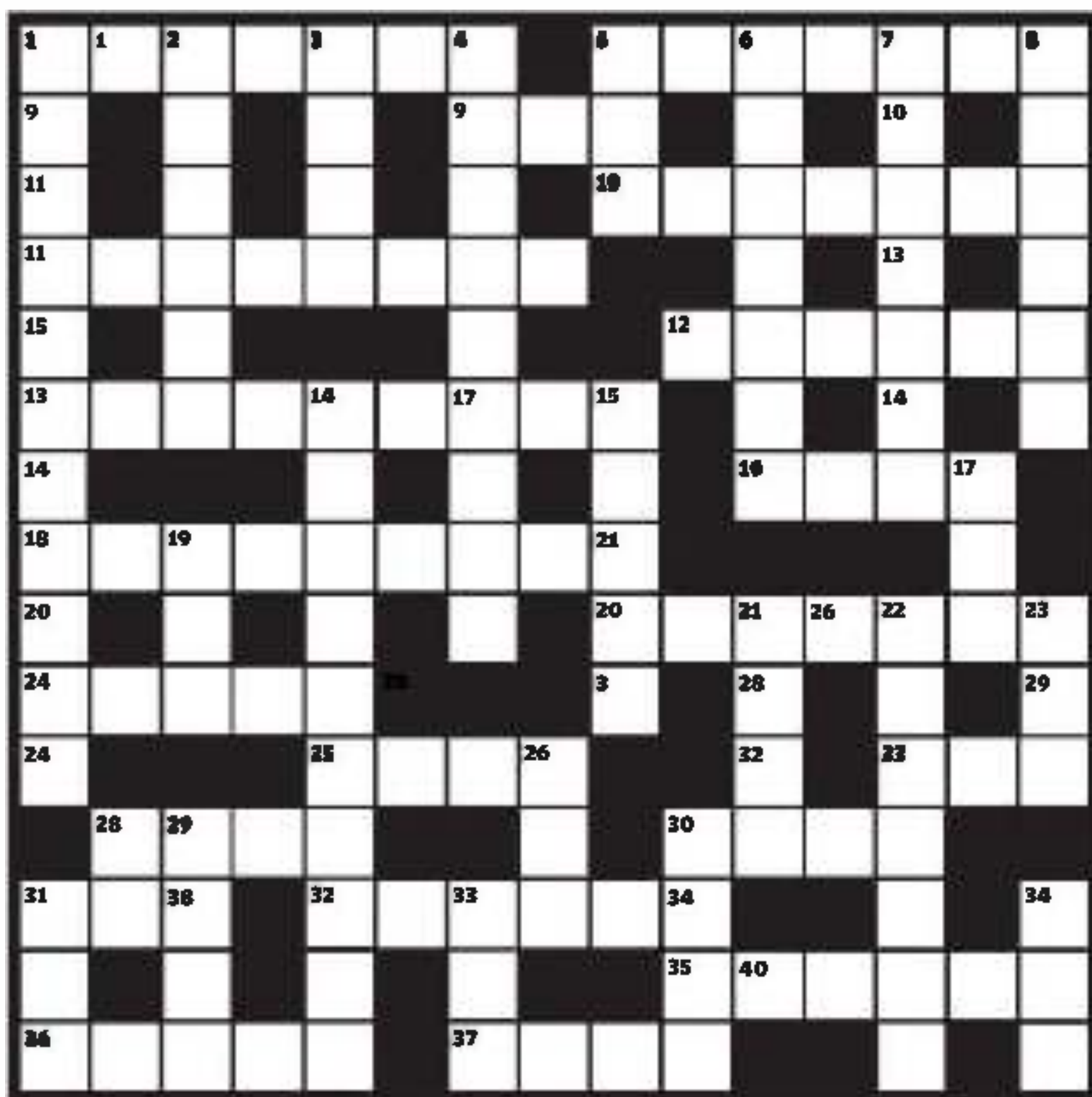
Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, June 28, 2011, to the following address:
 Crossword, NME, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

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

JUNE 4 ANSWERS

ACROSS
 1 Colour Of The Trap, 9 Vines, 10 Albatross, 11+15A Light Years, 12+21A Gaslight Anthem, 18 Sea, 19 Tears, 23 Rakes, 25 NYCC, 27+14A Nick Zinner, 32 Poor Me, 33 Easy

DOWN
 1 Civilization, 3 Upsetters, 4+31A Orange Juice, 5 Tubes, 6 Extricate, 7 Rio, 8+28D Pass It On, 13 Hiss, 15 Yates, 16+34A Magic Numbers, 17+20 Mark Lanegan, 20 AC/DC, 27 Monkees, 24 Agren, 26 Clash, 29+30D Kurt Vile, 31 Jam



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THE ROLLING STONES - THE ORIGINAL BAD BOYS OF ROCK 'N' ROLL



FANMAIL

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

Edited by Barry Nicolson



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CHOOSE LYF

From: Joseph Coward
To: NME

I enjoyed reading your article on WU LYF in the June 4 issue. I'd never listened to the group before and I found myself hoping that your description of them as "the most exciting thing to happen to UK music in years" with the ability to "fucking smash it" was not unfounded. I was not disappointed. With next big things being churned out by music rags and blogs week after week (the diabolical Brother, to name but one), it is immensely exciting to hear from a band that not only has the guts to construct its own weird, high-concept universe and stick by it, but has the music to back it all up as well. WU LYF seem to me to genuinely care about the process of creation as well as the finished result, which is to be commended – as is their apparently uncompromising approach to the music business. So, thanks for that one – I'll be getting down to a show as soon as I can.

NME's response...

From: NME
To: Joseph Coward
As far as WU LYF go, Joseph, the Kool-Aid is in a paper cup suspended beneath my tremulous bottom lip, and while I can hear what

sounds like the rest of the world urging me to "Drink! Drink! Drink!" there's also a tiny voice of caution in the back of my mind. So, naturally, I'm a bit hesitant. The article certainly

answered a few questions that really needed answering but, basically, it all boils down to the music. I'm just not as convinced of "Go Tell Fire To The Mountain"'s greatness as

everyone else seems to be, although I will admit that it does contain occasional moments of astonishing beauty. Maybe one more spin will finally do the trick... – BN

WOULD SIR LIKE THE 'ADRIAN CHILES'?

From: Richard Wiggins

To: NME

Kaiser Chiefs couldn't put together 10 good tracks for an album, so they're using a marketing gimmick to make up for it. I don't want the Kaiser Chiefs' new album and I certainly don't want "Adrian Chiles" fucking selection: this is not, as they think, a really "punk rock" idea! There is a reason bands put together albums themselves; I'd like to think they'd know what tracks are worth listening to and which ones are not. This is the sign of a band that has lost all of their ideas: in a last-ditch attempt to sell some records they need to do this.

From: NME

To: Richard Wiggins

Everyone knows that the real legacy of 'The Future Is Medieval' will be its status as the world's first unreviewable album. Future generations of critically embattled indie musicians will erect triumphal statues of Ricky Wilson outside the nation's mid-size venues and celebrate his band as Promethean heroes who quieted the harsh tongues of music journalists so that those who followed in their wake need never feel the ego-barb of a 5/10 album review. Of course, for his troubles, Prometheus wound up chained to a rock, fated to have an eagle peck out his liver every day for all eternity. Just saying – BN

YOURS TRULY, ANGRY KNOBS

From: Jonny Rock

To: NME

So, you can choose your own tracklisting on the new Kaiser Chiefs record? That's

handy. I choose tracks 1-12 of silence. Then the bonus track of five single bullet shots, one to each of their heads.

From: Rob and V

To: NME

Watching Kaiser Chiefs at Isle Of Wight Festival on Friday night (June 10), the camera seemed to keep panning in on Ricky Wilson's package. During all of their set (which went down well) he either really truly loved the new stuff, or was packing something down there. My missus and I couldn't stop looking, and from a man's point of view I'm quite concerned! I was just wondering if anyone else had picked up on this.

From: NME

To: Jonny Rock, Rob and V

This is why I love the letters page: you take the job on expecting to marshal a rapid-fire exchange of conflicting opinions and ideas, but inevitably you find yourself wondering about people's sanity and speculating on the artificiality of Ricky Wilson's junk. For the record, I've always suspected Whitey was 'packing' – BN

ICLOUD: ALREADY BURST?

From: Linus Spacehead

To: NME

With Steve Jobs' announcement of the iCloud last week came the inevitable grumbling and groaning: "We love vinyl", "We'd rather play CDs", "I was better off with a Zune". Well maybe not the last one. It angered me immensely that there is such an outlook on music. I admit, programs such as iTunes and Spotify may have stolen the sensation of

finding a Pixies rarity in the bargain bin of your local record store, but on the other hand it has widened our horizons for new acts and new songs. These companies are constantly taking flack for “killing music”, but in the three years or so I’ve had Spotify I feel that music has never been so easy to find. The iCloud can only help this. I’m happy to sacrifice those flimsy plastic jewel cases and the leaflets inside the CDs that are only really interesting at the first few looks if it means I have hundreds of thousands, possibly millions, of songs at my fingertips and, more importantly, my eardrums. Rant over.

From: NME
To: Linus Spacehead
 Thing is, Linus, your ease of access to ‘millions’ of songs doesn’t necessarily equate to Steve Jobs and his cronies doing us all a massive favour. Apple take a hell of a lot out of the music industry without ever really putting all that much back into it, and if iTunes Match – the iCloud’s big innovation – really is the compromise that puts royalties from pirated tracks into the pockets of labels (and, more importantly, artists), then great, good on ‘em we say. But how long before people realise that paying £25 every



STALKER

From: Chloe Ibrahim

To: NME

“I met Stones/Faces guitarist Ronnie Wood in London – best day of my life”

12 months will effectively legitimise the hundreds, possibly thousands, of pounds’ worth of music they’ve illegally downloaded that year? Is that really going to change anything in the long-term? We’re at the stage now where we really have to stop prioritising our own eternal convenience and face up to the fact that, no, we’re not entitled to a lifetime of free music. And, while we’re at it, we should also stop kidding ourselves about the motivations of a massive multinational corporation. We cut them some slack just because they design aesthetically pleasing laptops and their CEO wears the same pair of functional everybroke jeans to his PowerPoint presentations – BN

Web Slings

The highlight of this week’s NME.COM blogs

FIVE QUITE INTERESTING THINGS ABOUT APPLE iCloud

Beyond the slobbering hype there are five things about iCloud that are genuinely Quite Interesting. And here they are.

1. iTunes Match = an amnesty on piracy! The regular iCloud service is free. But for \$24.99 a year, you get iTunes Match, which enables you to upload any old “ripped” MP3. Apple will then replace it with the equivalent legal track from iTunes.

2. Sync to multiple devices. As long as they’re Apple ones. iCloud will enable you to upload your music and let you listen to it on iPad and iPhone, as well as your PC. But on your Google smartphone? Good luck with that.

3. It’s faster than Google Music Beta or Amazon’s Cloud Player. Not that either of those competing services are available in the UK yet. But word is that they’re a bell-ache to use –



iCloud is zippler because Apple already has so much of the world’s music on file.

4. The majors might not try to nobble it. Do they have the music industry’s blessing? It would seem so. Insider gossip is that the major labels thought they hated Apple... until they tried dealing with Google and Amazon.

5. It marks the end of ownership. Except of

course it doesn’t. iCloud is not a game changer. It’s just a thing, which some people will use and others won’t.

Read the rest of Luke Lewis’ blog on NME.COM

Best of the responses...
 With Spotify neutered, I’ll be reverting to the digital high seas to live a life of crime. Such is the life of a skint music fan.
 Niall McKenna

If you supported the artists you wouldn’t steal from them – you’re crippling the very thing you claim to love. Anybody who makes any argument otherwise is only trying to justify their own actions.
 Jack Semmence

There’s something fascinating about watching all the major labels succumb to its obvious economic superiority. Like two parents who only half secretly hate each other playing a psychological tug-of-war, it’s going to be the children (ie musicians) who lose out.
 Matt Nitchsmith

Apparently the songwriters might get royalties for songs played even if they were originally illegally downloaded... if so, it could at least pay back the artists.
 Christopher Kopcow

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LETTER FROM A WOMBLES APOLOGIST

From: Neil Renton

To: NME

I’m not sure what prompted the rant by Michael Eavis against The Wombles, but he’s come over as a bit of a snob. Saying he didn’t want them at his festival is downright rude when they’re expecting to play. I hope they get the biggest crowd of the weekend – and to be honest I’d rather have a bunch of Wombles onstage than that patronising git Bono lecturing me about world poverty.

From: NME

To: Neil Renton

You’ve got to feel for The Wombles, having been singled out for criticism by Michael Eavis when they’re not even the worst band on the Avalon stage this year.

Whose idea was fucking Chumbawamba, Michael? Who carries the can for Barenaked Ladies? And how have the letters N-E-W-T-O-N-F-A-U-L-K-N-E-R managed to assemble themselves on your precious line-up? Faced with that, The Wombles start to look positively unmissable, and ears start to seem like a cruel joke played upon us all by a wrathful God – BN

SUCK IT OR FUCK IT

From: Matthew Hooton

To: NME

Having just seen Nick O’Malley’s shirt in this week’s feature (June 11), I have come to the conclusion that I am totally and utterly inferior to him. I mean, just look at the way Africa and South America meet on the pocket! If NME would ever consider

having a “Get The Look” feature, may I suggest you start with him?

From NME:

To: Matthew Hooton

That shirt. Truly, it is a thing of oddness. My own vision-balls are still reeling from having witnessed its appalling majesty up close. We can only conclude that it was designed by someone attempting a joint degree in fashion and cartography, but flunking miserably at both – BN

From: Ryan

To: NME

I’m fed up of seeing the Arctic ‘fucking’ Monkeys everywhere! Remove their over-hyped heads out of your arse and move on!

From NME:

To: Ryan

I’m confused, Ryan. Are

their heads up *our* arse? Or do you mean that are our heads up *theirs*? I believe this is what Elton John referred to in song as ‘The Circle Of Life’ – BN



STALKER

From: Lee Strain

To: NME

“Recently I met James Blake standing casually outside Oran Mór. He was such a tall guy! Great gig too!”

DOES GLASTONBURY KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A PISS-UP IN A FIELD

This Week

MICK JONES

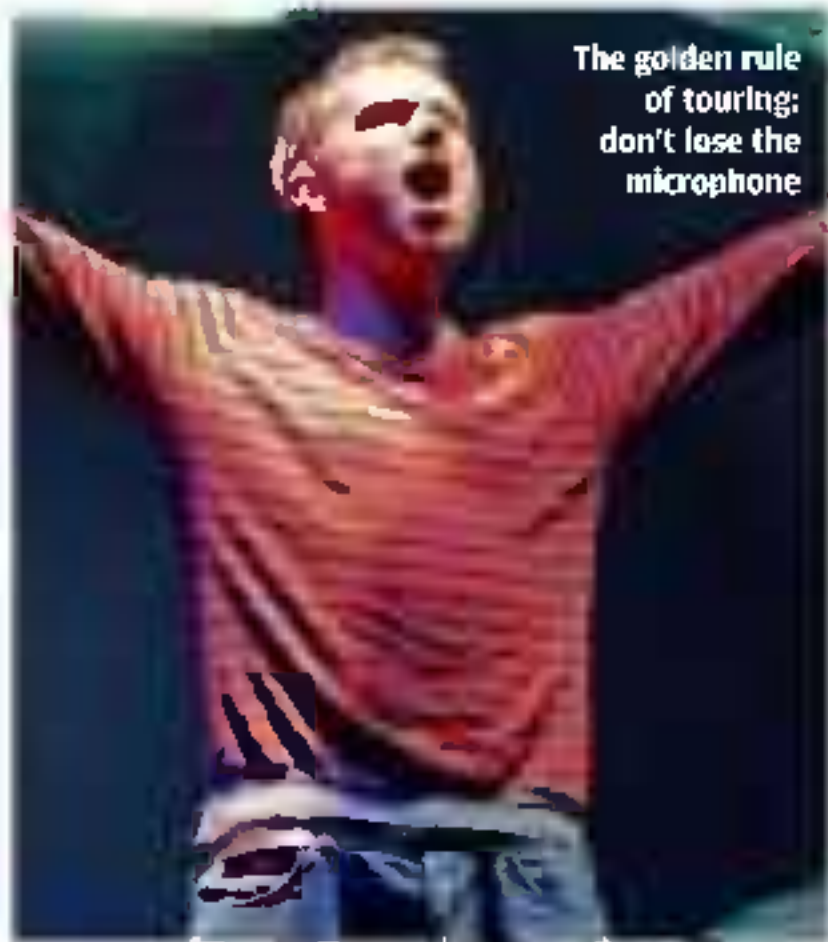
QUESTION 1

What colour jumper did Damon wear when Gorillaz headlined Glastonbury in 2010, with you on guitar?

"Wasn't it a stripy one? Blue and white stripes."

Wrong. Red with black stripes

"How can I not remember that? I spent a whole year touring with Gorillaz!"



The golden rule of touring: don't lose the microphone

QUESTION 2

Which Joe Strummer song did Bruce Springsteen open his Glastonbury set with in 2009?

"Coma Girl."

Correct. Why did The Clash never play at Glastonbury?

"Mainly because it wasn't going on but Joe did go to the first one [in 1970]. Now they have a big Strummerville area and it's brilliant."

QUESTION 3

You produced The Libertines' two albums and Babyshambles' 'Down In Albion'. What were Pete and Kate Moss rumoured to be doing at Glastonbury in 2005?

"Going to see Chas & Dave?"

Ha! Wrong. Getting married

QUESTION 4

You performed The Clash's '(White Man) In Hammersmith Palais' with fellow Glasto veterans Primal Scream at



Pete n' Kate: like Willis n' Kate with, er, substance



Thom plays his boogie woogie cover of 'White Riot' at Glasto

the Shockwaves NME Awards 2007, which were held where?

"Hammersmith Palais! The answer was in the question. Can you give me a couple more like that?"

Correct

QUESTION 5

A pint of cider from the Glasto cider bus cost £3.50 last year. How many could you get for £2.50 in 1971?

"About five?"

Wrong. 16!

"I remember when festivals were free in the old days. I used to go to free concerts in Hyde Park when I was younger."

QUESTION 6

U2 wrote a special song for Glastonbury

which they were going to play last year but instead premiered in Turin. What was it called?

"Um, 'Hello Glastonbury'?"

Correct! Well, close enough, it's 'Glastonbury'. Big Audio Dynamite – who you're playing with at Glasto this year – supported U2 on their ill-fated Zoo TV tour, of course

"Yes. Some of the first gigs we did were with U2 in France. Then we went on to tour with them. I remember sitting backstage in these huge cavernous arenas seeing where it all went wrong!"

QUESTION 7

Big Audio Dynamite are playing The Park stage! Who were the big surprise guests there last year?

"Radiohead's Thom and Jonny."

Correct

"This is the third consecutive year I've played Glastonbury in different groups. I love the festival, it's like living in this weird alternative city for a few days a year. You come away refreshed."

QUESTION 8

A quick non Glasto curveball, you play and sing on which song on Argentinian ska band Los Fabulosos Cadillacs' album 'Rey Azúcar'?

"Mal Bicho."

Correct

QUESTION 9

Hard-Fi are rumoured to be playing a set this year too. Singer Richard Archer once compared your dress sense to which fictional character?

"Is it Leonard Rossiter's Rigsby in Rising Damp? (Er, ask your dad – Sitcom Ed)."

Wrong. Vito Corleone in The Godfather

"That's better. I produced Richard's previous group Contempo's album. It didn't really work out for them, so it was great to see him come back. It's character-building when things go wrong for you in your career and you manage to turn it around."

QUESTION 10

This year Michael Eavis has installed 1,116 what on the top of his cow shed?

"Cash machines? You never know when you're going to need a bit of cash at four o'clock in the morning!"

Wrong! Solar panels



Brando was a strange choice for Garfield: The Movie

Rock's Worst Memories!

The Braincells hall of shame

1 Tommy Lee, Mötley Crüe 2/10

2 John Lydon 2.5/10

3 Screaming Lord Sutch 3/10

4 Tricky 3.5/10

5 Jenny Lee Lindberg, Warpaint 4/10

Go to [www.rockonmag.com](#) to see the full league table

Total Score
5/10

"I don't remember everything but I'm used to reading things off Autocue so I don't have to!"

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OUT
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TOTAL GLASTO OVERLOAD!

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