

# NME

## GLASTONBURY REVIEW SPECIAL

NEW  
2 JULY 2011

SURPRISE!

RADIOHEAD

PULP

# GLASTO 2011

FREE

AERIAL POSTER!

U2  
THE EGO  
LANDS

SPOT YOUR TENT!

MUMFORDS  
SMASH IT!

PRIMAL SCREAM  
GET  
LOADED

THE YEAR OF  
THE SECRET SETS

**PLUS:** BEYONCE / THE VACCINES / COLDPLAY / FRIENDLY FIRES  
BACKSTAGE WITH WAYNE ROONEY / THE MUD! THE SUN! THE MAYHEM!

£2.40 2 JULY 2011

US\$7.99 | €5.37 | CN\$6.70 www.nme.com

9 770028 636277 26 >





*The* DUFFER  
of St. GEORGE  
[thedufferofstgeorge.com](http://thedufferofstgeorge.com)



*only available at JD*



# INSIDE THIS WEEK

02/07/2011



10

**"SEX, VIOLENCE... AND DIALOGUE"**  
GUITAR GOD SLASH TALKS DIRTY



74

**"A WANNABE TRANNY STOLE MY CAPE"**  
SOMEONE GIVE PATRICK WOLF A NEW JACKET



50

**"DUELLING GUITARS, STAGE FIGHTS AND BOGGLING VIOLINISTS"**  
JANELLE MONAE STORMS SONAR



19

**PLUS**  
4 ON REPEAT  
6 UPFRONT  
13 RADAR  
44 REVIEWS  
65 GIG GUIDE

*The ultimate Glasto review!*

24 PAGES OF BANDS, MUD, GOSSIP, POSTERS, NUTTERS AND MICHAEL EAVIS, AS WE GUIDE YOU THROUGH THE MADNESS AND MAYHEM OF THE GREATEST SHOW ON EARTH



44

**"ONE OF THIS GENERATION'S MOST IMPORTANT BANDS"**  
THE HORRORS' NEW RECORD REVIEWED



6

**"I DON'T WANNA MESS THIS UP"**  
THE KILLERS REFUSE TO PLAY NEW SONGS... THEN PLAY A NEW SONG

**GET NME FOR JUST £1 AN ISSUE WHEN YOU SUBSCRIBE TODAY!**

Go to [NME.COM/1pound](http://NME.COM/1pound)  
Or call 0844 848 0848 and quote code 125





LISTEN  
TO EVERY  
TRACK ON  
NME.COM/  
NEWMUSIC  
NOW!

# ON REPEAT

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



## CSS

Hits Me Like A Rock

Following Lovefoxxx's turn on the *Scream*'s 'I Love To Hurt (You Love To Be Hurt)', Bobby G pops up to return the favour with some harmonies and a half-rap on this: a super-lite, breezy pop song that signals CSS' return to the world of cartoon colourful.

**Hamish MacBain, Assistant Editor**

## RYE RYE FT ROBYN

Never Will Be Mine

Taking the chorus of Robyn's lovelorn 'Be Mine!', switching it up with Rye Rye's Lisa 'Left Eye' Lopes-styled flow, and what do we have? Something which invokes the mighty Santigold and Amanda Blank's 'A Love Song'. A fountain overflowing with pop gold, then.

**Priya Elan, Associate Editor, NME.COM**

## BIG TALK

Getaways

Big man, big song – Ronnie Killers steps from behind the kit for his first solo outing. The bourbon-lubed backroom bar guitar hardly signals a departure from his day job, admittedly, but a Big Ron-sized chorus proves there's something even more joyously dirty'n'glam behind Brandon's back than an embroidered tiger jacket.

**Jamie Fullerton, News Editor**

## SUMMER CAMP

Nobody Knows You

Featuring dirty synths paired with Elizabeth Sankey's growling, distorted vocals, this new track by the duo, which they're giving away *gratis*, sounds as grubby as PJ Harvey getting down at a sleazy '80s clubnight. A sign of darker things to come from indie's most loved summer-pop pair?

**Abby Tayleure, writer**

## RADIOHEAD

Staircase

The lyrics sound like they were scribbled on the back of a (biodegradable) serviette about 10 minutes ago, but who cares when Thom sounds like he's actually *having fun*? Whatever Nigel Godrich is doling out in that basement of his has

done the trick. This is Radiohead's 'Jazz Odyssey', and we like it.

**Mike Williams, Deputy Editor**

## FUTURE ISLANDS

Before The Bridge

Only Baltimore's finest could conjure up moon-eyed missives like "If things had stayed the same, I would have carried you as far as the stars" and not sound like pathetic drips; instead, 'Before The Bridge' is a wistful ode to lost love that's part '80s New Romanticism, part *Twin Peaks* soundtrack.

**Ben Hewitt, writer**

## HOWLER

I Told You Once

How exciting – the debut release from Minneapolis' Howler, who signed to Rough Trade for big bucks. 'I Told You Once' is adorably shambolic, stupidly uplifting, and boasts an all-on-one-string surf-guitar riff so simple a koala could play it. Howler are the new Drums, basically. Colour us intrigued.

**Luke Lewis, Editor, NME.COM**

## CAT'S EYES

The Crying Game

Ah, what could fit more snugly with Faris'n Rachel's fixation with lovers' tiffs than this mope-heavy '60s melodrama classic? Faris is tamed by heartbreak, his imperious bellow muted to a velvet mumble as Ms Zeffira mans the Wurlitzer organ and oboe in the *Mulholland Drive*-indebted video.

**Emily Mackay, Reviews Editor**

TRACK  
OF  
THE  
WEEK

## LAURA MARLING

Night After Night

In interviews about her second album, 'I Speak Because I Can', Laura Marling talked about "feeling the weight of womanhood" from beneath a crown of newly dyed dark hair. Short of daubing "I AM WOMAN, HEAR ME EMOTE!" across her forehead with a used tampon, there was no clearer way to signal that this was Serious Business, Marling pointedly distancing herself from the precocious waif who came to the fore through Myspace (and doesn't that seem like an age ago?).

Despite being mooted for a September 2010 release, album three, 'A Creature I Don't Know' (curiously, her third six-syllable album title), was finally announced last week. The first song taken from it,

*Her voice here has something of Leonard Cohen's weary bruising*

'Night After Night', bears the lyric "I stand on the mountains and call people to hear", but there's no such obvious rabble-rousing at its heart. Instead, it heralds the arrival of Marling as an artist of potentially great longevity who'll be defined by creative periods – her voice here has something of Leonard Cohen's weary bruising about it, and the unnerving quasi-classical burr of her acoustic marks a step away from the traditional folk tropes she explored last time around. "It's a fateful communion", she states plaintively of the lack of answers for both parties in a crumbling relationship – but it's a sacrament we'll happily take.

**Laura Snapes, Assistant Reviews Editor**



## DAMON ALBARN

Apple Carts

A gentle introduction to a convincingly bearded, doe-eyed Damon's second opera, *Dr Dee*, Apple Carts is as luscious as it is melancholy. With this short, heart-flutteringly sweet snippet of otherworldly balladry, its creator's position as one of England's finest songwriters remains unchallenged.

**Leonie Cooper, Deputy News Editor**



# FOSTER THE PEOPLE

## TORCHES

THE DEBUT ALBUM  
OUT NOW

INCLUDES THE SINGLE **PUMPED UP KICKS**

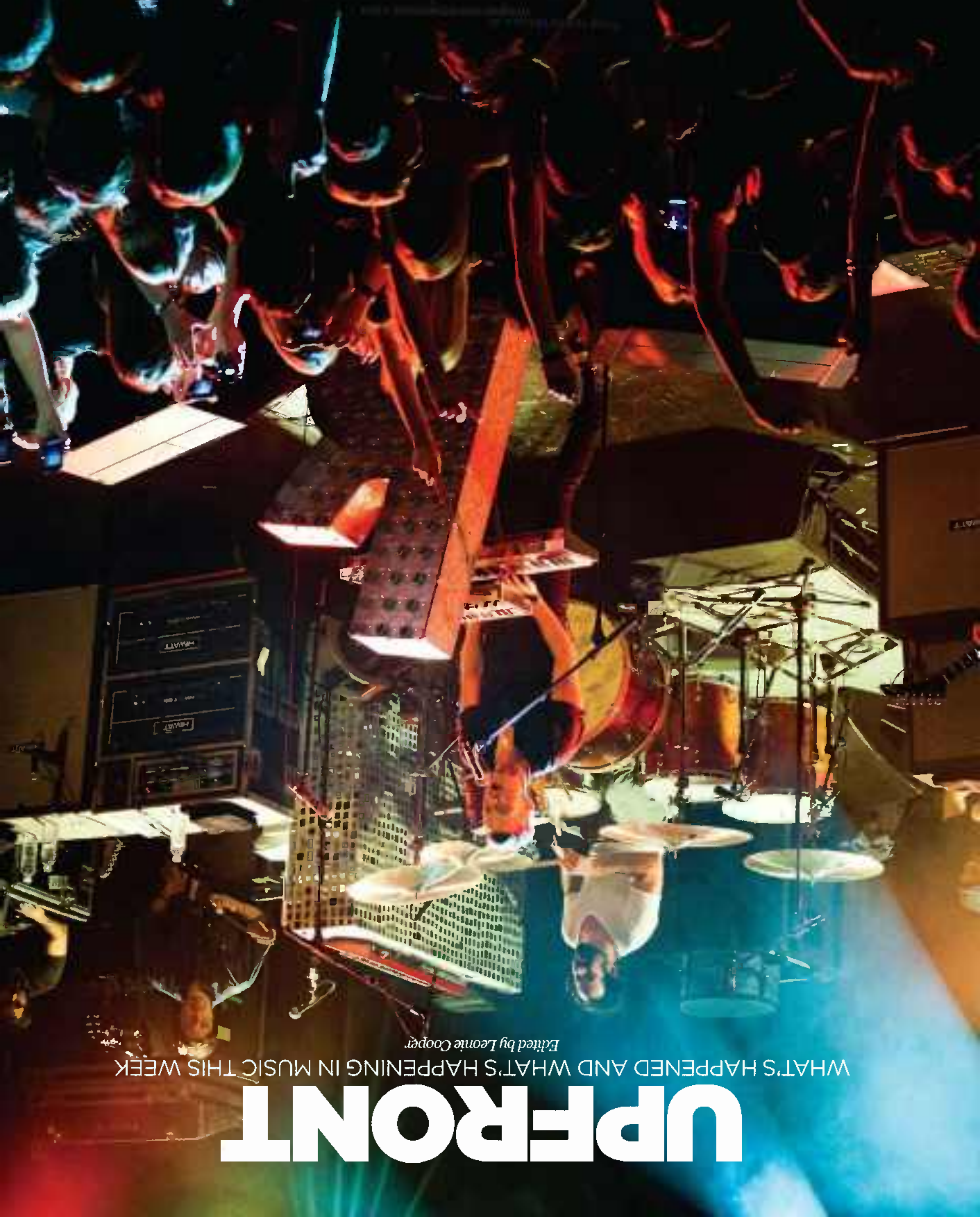
GLEAMING YET GRITTY, POP YET PETRIFYING... A FRESH EVOLUTION OF MODERN MUSIC // **NME**

A BAND WITH GREATNESS ABSOLUTELY WITHIN THEIR GRASP // **THE SUNDAY TIMES**



[WWW.FOSTERTHEPEOPLE.COM](http://WWW.FOSTERTHEPEOPLE.COM)





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

*Edited by Leone Cooper*

# UPFRONT



# ALL KILLERS NO FILLERS

*At their tiny London show last Wednesday (June 22), Brandon and co sweep through their greatest hits and keep the new stuff back – until the temptation just gets too much*

## MAIN EVENT

NME is backstage at London's Scala, desperately trying to get a whiff of the new material! The Killers have been cooking up for their new record. But Brandon Flowers is having none of it.

"There won't be any new stuff in the set tonight," he says of the band's first UK show in nearly two years. "I haven't written all the lyrics yet. I used to ad lib words at early Killers shows – as long as we had a melody and an arrangement for the song I'd just let it out."

Sounds great, what happened?  
"YouTube. You could kinda get away with it before, but now it's different."

Not different enough, it turns out. Brandon manages to suppress his inner show-off for the first Scala show, but midway through the second, the excitement about the new stuff overcomes The Killers. Out comes a lyric sheet ("I don't wanna mess up, these are pretty fresh!"), as Brandon leads his band's charge into a super-direct, arena-tooled, life-is-an-open-highway slice of Springsteenian ("Let's go out tonight/There's a mystery beneath

the neon lights", go the lyrics). The song's name is 'The Rising Tide'. Minutes after it has been aired, there are dozens of versions on YouTube. D'oh!

Brandon tells us that this is one of "four or five" tracks the band has deemed strong enough to feature on the follow-up to 'Day & Age'. Another is called 'Runaways', while one saved over from his 'Flamingo' solo sessions is apparently in the running, too. But Brandon stresses that it's all up in the air for the time being: "You never know how that's gonna work. The album just starts to present itself after you've

– he stalks about the stage like a tiger with battery leads attached to his nips, throwing a few swift punches at the mic stand as guitarist Dave Keuning mounts the PA.

Equally good value for money is drummer Ronnie Vannucci, who appears more beast than man as he beats seven bells of crap out of his drums and trademark massive cymbals.

"Welcome back!" shouts one guy in the crowd, who sounds like his spleen's just burst from happiness. The band look over at each other, genuinely touched.

Highlights come thick and fast in this set, practically a greatest hits – 'Somebody Told Me' is delivered with punk-ish intensity, 'Spaceman' burns with conviction and 'A Dustland Fairytale' segues absurdly but perfectly into ageless Hollywood schmaltzer 'Moon River'. 'Human' took some flak for its admittedly daft lyrics a couple of years back, but its simple power live is undeniable, built around Keuning's sleight-of-hand guitar motif and a basic, four-four beat.

Speaking of lyrics, Flowers has got something to get off his chest.

"Lyrics are something I've been working on," he confesses later on.



"I'm the first to admit I've been hit-and-miss in that department. But I am trying to get better. Music can be really powerful on its own but when you attach a good story that's the ultimate, that's what I'm trying to do."

Before 'When You Were Young', Flowers lends proceedings some poignancy, saying, "There isn't a man onstage who's in his twenties anymore, but you guys are still here! So I guess we must be doing something right."

I can, mean and purpose-built for entertainment in a way only a band from Las Vegas could be, The Killers' cup seems to be overflowing with quarters right now. Or, as Flowers puts it: "I've always said the best bands are rock bands that can write pop songs. And that's what we aspire to."

*"You could get away with playing new songs before – but now there's YouTube"*

**BRANDON FLOWERS**

written a lot, but we're still kind of banging 'em out for now."

New songs aside, though, it's worth mentioning how great it is to see this band back in business. After a year spent shilly-shallying with various solo pursuits, The Killers are playing two nights at the modestly proportioned Scala, and by golly, can you tell they're pleased to be back. Flowers can barely keep the shit-eating grin off his face

across the two evenings. He struts, whirls and doubles over impassionedly at the climax of 'Mr Brightside', carried by a thousand rapt voices raised in unison.

He tells us we're looking well. He asks after your mum and dad. And best of all, on rousing closer 'When You Were Young' – as perfect an encapsulation of the band's mix of old-fashioned sweat and new-fangled gloss as you'll find

## HOT FUSSED?

*What the punters thought of The Killers' comeback*



**Sabina and Fleur, teachers**

"It was emotional, and it was passionate. It feels like Brandon was playing just for us. We got some good eye contact going. He was smiling all the time tonight, right from the first second."



**Chris, fashion retailer, and Sarah, make-up artist**  
**Sarah:** "Chris has seen them twice, I've seen them seven times. It was so great seeing them play in such a small space. The highlight for me was Brandon holding my hand."



**Sam, unemployed**  
"It was an incredible venue – just being that close to the band was impressive. We were right up front and just seeing Brandon jumping about the whole time, you could almost reach out and touch him. It was great."

## WIN! TICKETS TO T IN THE PARK



Fancy heading down to see Brandon solo at T in The Park for free? Course you do! Well, we've got 15 pairs of weekend camping tickets to give away, courtesy of DF Concerts and founding partner Tennent's Lager.

The event takes place in Dalado, near Kinross, Scotland, on July 8-10 and is headlined by Arctic Monkeys, Coldplay and Foo Fighters.

Get yourself over to [NME.COM/win](http://NME.COM/win) to enter and read the T&Cs. The comp closes on Friday, July 1 – so act fast!







They offered to bring the lights, but Letterman had some already

## LIAM'S BEADY EYE IS ON THE STATES

*Smaller shows, big buzz as Gallagher hits the US*

**B**eady Eye finally made their long-awaited US debut last week with a well received show at the Chicago Metro before making their New York debut on the set of the *Late Show With David Letterman*. After the performance the band performed an exclusive 45 minute webcast in front of an invite-only crowd that featured missus Nicole and son Gene, to whom the singer dedicated 'Bring The Light.'

Liam may be best known for putting the 'offensive' into charm offensive, but he was in a jovial mood throughout, cheerfully addressing members of the crowd and shaking hands with fans in the front rows. He even managed to sound humble as he described how New York is "the only fucking place that well

and truly blows my mind every time," before the band rounded off the set with a rowdy version of 'The Morning Son'.

Although Beady Eye are playing much smaller venues than Oasis did on their final US outing in 2008, the band's arrival stateside has been creating a buzz – the Chicago show sold out like lightning and fans queued outside the Ed Sullivan Theater in New York for hours to secure their entry to the show



Liam gets to the point in New York

### DREW DIRECTS



Drew Barrymore is set to direct the video for Best Coast's single 'Our Deal'. Here are some other music/Hollywood hook-ups we think would work just as well...

#### THE HORRORS AND DAVID LYNCH

Moody atmospherics peppered with the occasional severed body part

#### SERGE PIZZORNO AND MARTIN SCORSESE

*The Godfather* given an entirely new spin. In Leicester

#### IAN BROWN AND TIM BURTON

Because the last remake of *Planet Of The Apes* wasn't authentic enough

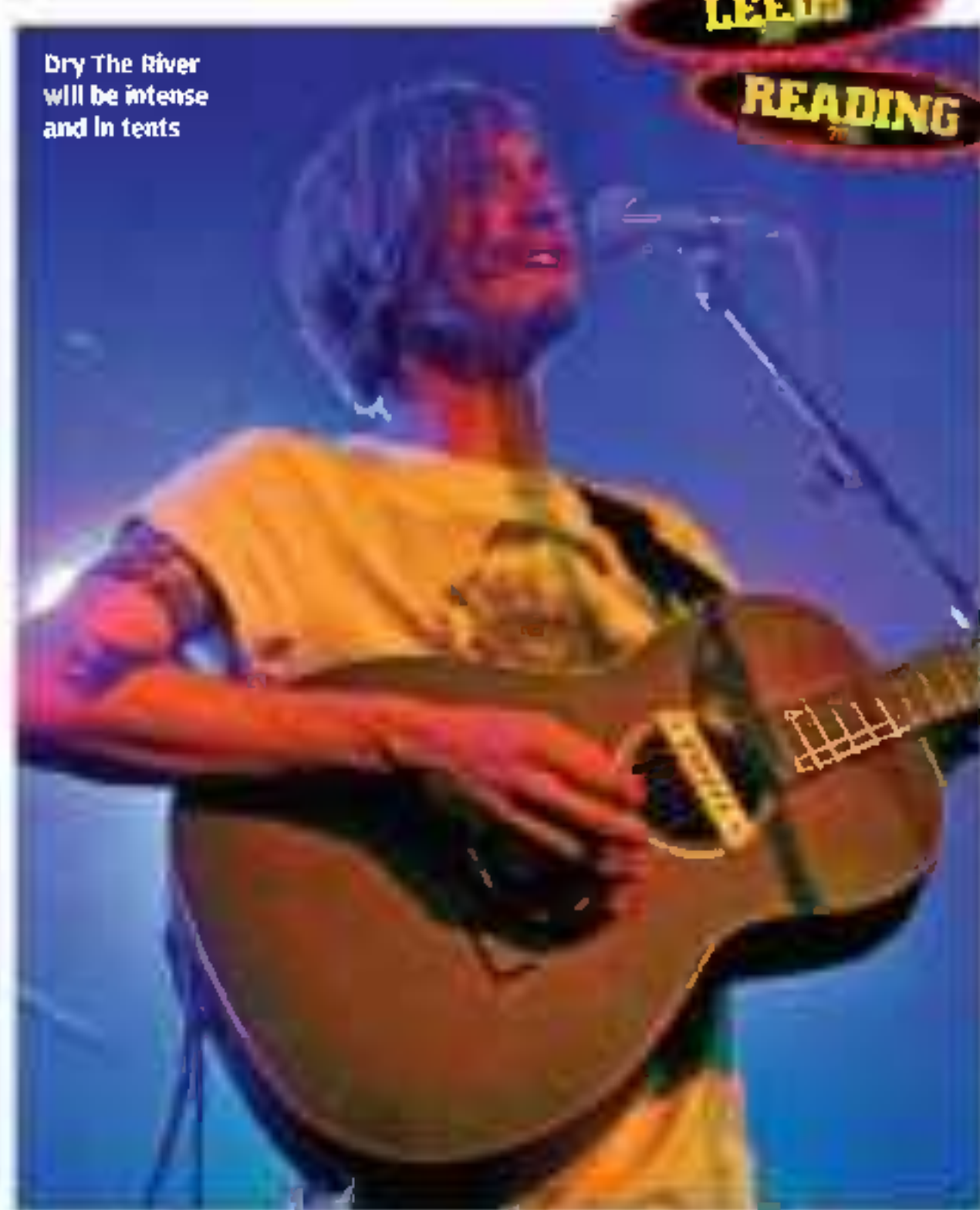
#### KAISER CHIEFS AND MICHAEL WINNER

A few people have a *Death Wish* on them after that new album 'concept'

## READING AND LEEDS UNVEIL ALTERNATIVE STAGE LINE-UP

*Film screenings, comedians and special live sets are on the agenda*

**T**he full line-up for the Alternative Stage at Reading And Leeds Festivals has been revealed, with special sets from folk fellows Dry The River and Johnny Flynn & The Sussex Wit. The Leeds version will feature Pete And The Pirates as well as a screening of *Nirvana: Live At Reading*. Guillemots will be there too, live scoring a Future Cinema event. And with hip-hop poet Saul Williams, former Black Flag man Henry Rollins and comedians Tim Minchin, Lee Nelson and Mark Thomas already announced for the Alternative Stage, this looks like the place to go for punk-rock giggles as well as skinny boys with a thing for acoustic guitars and Fair Isle knits.



Dry The River will be intense and in tents

TOM MARTIN



# BROTHER

## NEW YEAR'S DAY

THE NEW SINGLE - OUT NOW 7" & DOWNLOAD



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

"The return of the great British guitar band" - NME [www.acid.ove.net](http://www.acid.ove.net)





vodafone

# Fine tune your BlackBerry® for free

From The Vaccines to The Wombats – get free music downloads every month for 6 months.



## How do I get my free tracks?

Just purchase a brand new BlackBerry® with Vodafone, then you can download any 10 tracks you want, for keeps, every month for 6 months. No long-term commitment – we'll automatically unsubscribe you once your 6 months are up. For more information on how to get your 10 track pack, visit [vodafone.co.uk/bbmusic](http://vodafone.co.uk/bbmusic)

BlackBerry® Curve™ 8520	BlackBerry® Curve™ 9300	BlackBerry® Bold™ 9780	BlackBerry® Torch™ 9800	
£15.50 a month	£20.50 a month	£31.00 a month	£36.00 a month	◀ Phones on a 24-month contract
100 mins	100 mins	600 mins	1000 mins	◀ Mins to all UK mobiles & UK landlines (starting 01, 02, 03)
500 texts	500 texts	Unlimited texts	Unlimited texts	◀ Standard UK texts
250MB	250MB	500MB	500MB	◀ UK mobile internet a month
500MB	1GB	1GB	1GB	◀ Free Wi-Fi access with BT OpenZone within UK

**Call 08080 022 056 today**  
before 4pm for next day delivery

Visit [vodafone.co.uk/bbmusic](http://vodafone.co.uk/bbmusic)  
or go in store today

Lines are open seven days a week, 8am-8pm, except bank holidays. Call us free on your landline; standard network charges apply to all calls made from a mobile phone.

BlackBerry

BlackBerry®, RIM®, Research In Motion® and related trademarks, names and logos are the property of Research In Motion® Limited and are registered and/or used in the U.S. and countries around the world. Used under licence from Research In Motion® Limited.





# PIECES OF ME SLASH

*The guitar legend is influenced by Led Zeppelin, Aerosmith and horror movies – no surprises there. But... Patsy from Absolutely Fabulous?*

## My First Album 'LED ZEPPELIN I'

"When I was a kid my parents listened to Led Zeppelin, so I was familiar with it, but when I got 'Led Zeppelin I' it was around the time that I first picked up a guitar. To this day I think it's one of the great '70s rock'n'roll records, even though it came out in 1969!"

## My First Gig WORLD MUSIC FESTIVAL, LOS ANGELES, 1978

"Again, my parents got me into live music because I went to a lot of gigs with them at the Troubadour in Hollywood as a kid. The first concert I ever went to of my own accord was the World Music Festival in 1978, which was a two-day affair with 20 bands playing each day. The headliners were Ted Nugent and Cheap Trick and the second day was Aerosmith and Van Halen."

## The First Song I Fell In Love With 'NIGHTS IN WHITE SATIN' BY THE MOODY BLUES

"I was about four years old when I first heard it. I used to love the creepy spoken-word part towards the end. The whole song I just really dug, it's very long and absorbing."

## The Book That Changed My Life A CLOCKWORK ORANGE BY ANTHONY BURGESS

"I loved the movie when I was a kid so my dad gave me the book and it's still one of my favourites. It wasn't the sex and the violence – it was the dialogue and the way it was written. And the fact that Alex and the droogs were all young and seemingly very powerful in the adult world."

## My Favourite Piece of Art FANTASIA

"I was more into animation and illustration than painting. My dad was a big painter and he took me to art museums in London and Los Angeles and I always really liked Matisse and Gauguin, but when it really came down to it what I really loved was *Fantasia*. I think that was because it had dinosaurs in it. I saw it in Piccadilly when I was about five years old."

## My Favourite TV Show ABSOLUTELY FABULOUS

"I watch a lot of science and nature programmes on the National Geographic and Discovery channels. For a long time my favourite TV programme was *Absolutely Fabulous* but that's long been out of syndication! (They're actually making three new episodes – '90s Sitcoms Ed). Oh really?"



Well Patsy was my hero. I don't think I need to go into detail about why, but in the '90s, Patsy was my role model."

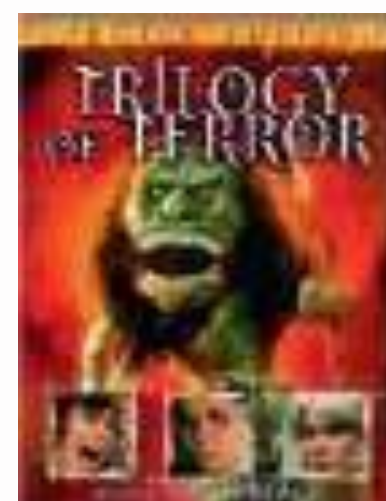
## My Favourite Place SOUTH AMERICA

"I just came back from South America; Rio and Argentina and that whole continent is amazing to me. I tour so much so I'm not really that particular when it comes down to it, but I really enjoy travelling and going from city to city."

## My Favourite Movie TRILOGY OF TERROR

"I've been doing a lot of horror stuff because I recently started a horror production company. My favourite is a movie that came out on TV called *Trilogy Of Terror*. Karen Black was in it. That was some serious shit. That and *The Omen*."

*Slash plays the High Voltage Festival in London's Victoria Park on July 23*



Clockwise from main: Slash counts how many good bands he has been in; Mickey Mouse in *Fantasia*; Slash's now-you-mention-it-it's-totally-obvious role model, Patsy from *Absolutely Fabulous*; 'Led Zeppelin I'; 'Nights In White Satin'; Cheap Trick in 1979; *A Clockwork Orange*; the quite amazing cover of *Trilogy Of Terror*



ACTUAL IN-GAME SCREENSHOT

**NOT SURE  
HOW TO  
PLAY POKER?**  
YOU'LL FIND EVERYTHING  
YOU NEED TO GET  
STARTED ON OUR  
WEBSITE!

# PLAY FOR FREE WIN FOR REAL

WIN REAL CASH IN FREEROLLS  
AND GIVEAWAYS WITHOUT  
STAKING A SINGLE CENT

WITH REGULAR BIG MONEY FREEROLLS AND GIVEAWAYS THAT  
ROLL AROUND THE CLOCK, PKR GIVES AWAY TENS OF THOUSANDS  
OF DOLLARS EVERY MONTH.

GET YOUR PIECE OF THE ACTION AT [WWW.PKR.COM](http://WWW.PKR.COM)

18+

Please gamble responsibly. For more information and advice visit  
[www.gambleaware.co.uk](http://www.gambleaware.co.uk)



**PKR**  
let's play



VERSUS

# PETER ROBINSON Vs MARK FEEHILY, WESTLIFE

The boyband star on getting punched and getting together with James Blake



FYI

• James Blake performing 'Flying Without Wings' is a thing that needs to happen

• Or even 'Bop Bop Baby'

• To complete this perfect vignette, J Lo can stand nearby, looking 'well pissed off'

Hello, Mark. If you were the Henry VIII of Westlife and the rest of the band were your wives, how would you kill each of them? "Just off with all their heads."

I suppose it's quick and painless, unless you have an unusually thick or stringy neck and it takes a few goes.

"True. Nobody wants a half-arsed decapitation. It's all or nothing."

Nor would one want half one's arse to be chopped off.

"No. That would definitely be painful."

If half your arse did have to be chopped off, would you go for the left cheek or the right cheek?

"I'd go for the left one. I'm right-handed so I suspect my right cheek is my strongest one."

Have you ever punched anyone with your right hand?

"I've never punched anybody actually."

Have you ever been punched?

"Yes I have, a couple of times."

Was it your fault?

"Erm... No. Well... Some bullies were jealous that I got with a girl they fancied, something like that."

How long ago was this?

"It was one day after school, back in the day when I was straight."

What advice can you give on how to take a punch?

"I just got really overwhelmed and was useless. I don't think I'm very good for fighting tips to be honest. Actually you can do what we do now, which is hire security guards and they do it for you."

Well, that's the spirit: hire someone to beat people up.

"Well, it's much easier that way."

Perhaps we should make it clear for legal reasons that Westlife as a band have never hired security guards to beat people up.

"I've never employed someone specifically for that reason, no, but there was one time when there was this guy who was really, really drunk and sort of looked a bit like a 35-year-old David Hasselhoff. We'd just won Record Of The Year and – like a lot of people around the country now I think of it – he got really angry with us for winning and he came over and he was



being a wanker and (line breaks up apart from intermittent bursts of speech including "security guards"... "fishing boat"... "Ricky Martin") and all the other acts who'd been nominated for Record Of The Year were just watching while it was all happening. It was very uncomfortable to watch two grown men fighting each other. J Lo was well pissed off."

What sort of NME sort of stuff are you listening to?

"Well, there are people out there who might know everything about every band in NME. I am not one of those people. But I do like some people who might have been in NME. I love Jamie Woon and James Blake for example."

Westlife could go in a James Blake sort of direction.

Tempo-wise it fits right in.

"I reckon our A&R man would say, 'You need more words and melodies.'"

But what would you say, Mark?

Wouldn't you say, 'Fuck off A&R man! We're going to do this!'

"Yes! I'd say (getting quite excited) 'PISS OFF! YOU'VE FUCKING SIGNED US SO TOUGH SHIT! WE'RE NOT ROBOTS!' (Calming down) And all that. (Coming to senses) No, I wouldn't say that. But I do like James Blake."

He's a handsome chap, perhaps he could join Westlife to fill the hole so sadly left when Brian left.

"Yes! He could join the band, be the producer and sing, of course. Yes. He's probably happy doing what he's doing, though, isn't he?"

Well, maybe but he's not going to get on *The X Factor* performing THAT is he?

"Maybe he should join us after all."

## THIS WEEK'S TOP 20

THE  
NME  
CHART

- 1 WOLF GANG  
'THE KING AND ALL OF HIS MEN'  
Arctic
- 2 ED SHEERAN  
'THE A TEAM'  
Gerry
- 3 THE VACCINES  
'ALL IN WHITE'  
Lulu
- 4 THE KILLS  
'FUTURE STARTS SLOW'  
Duffy
- 5 ALL THE YOUNG  
'WELCOME HOME'  
Kanye
- 6 WU LYF  
'DIRT'  
Lil
- 7 ADELE  
'SET FIRE TO THE RAIN'  
A
- 8 METROMOMY  
'THE RAY'  
Becky
- 9 FRANK TURNER  
'PEGGY SANG THE BLUES'  
Frank
- 10 COPY HANO  
'FACTORY FLOOR'  
A
- 11 HARD-FI  
'GOOD FOR NOTHING'  
Arctic
- 12 KIDS IN GLASS HOUSES  
'GOLD BLOOD'  
Wendy
- 13 CHAPEL CLUB  
'BLIND'  
Lulu
- 14 WILD BEASTS  
'BED OF NAILS'  
Duffy
- 15 ARCTIC MONKEYS  
'DON'T SIT DOWN 'CAUSE I'VE MOVED YOUR CHAIR'  
Arctic
- 16 TOM YEK  
'A CHORE'  
Lulu
- 17 BENJAMIN FRANCIS LEFTWICH  
'BOX OF STONES'  
Becky
- 18 DANAMAMAYKROYD  
'MUSCLE MEMORY'  
Duffy
- 19 THE WOMIRATS  
'TECHNO FAN'  
Lulu
- 20 DEATH CAB FOR CUTIE  
'YOU ARE A TOURIST'  
Arctic

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

• FOSTER THE PEOPLE  
Tracks from 'Torches'  
• COLDPLAY  
'Major Minus'  
• BEN HOWARD  
'Wolves'

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.



# RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Matt Wilkinson



ABOUT  
TO  
BREAK

## THE HISTORY OF APPLE PIE

*Absurdly named London five-piece kicking up a fuss with their Yuck-approved grunge pop*

**T**hat name. The History Of Apple Pie. It's either the worst band name ever, or – if you're Liam Gallagher talking to *NME* a few weeks ago – actually pretty funny and kind of alright. “It's meant to *not* mean anything!” the band's chief guitarist Jerome Watson tells *Radar* by way of an explanation, before looking to his girlfriend (and frontwoman) Stephanie Min for back-up. “It sounds alright to me,” she says. “Also, it's massively Google-able.”

The moniker is one of many kooky quirks (others include an intense video-game habit and – get this – making stitched fan-art of Nintendo characters) that help define the band. But it's not what makes them truly idiosyncratic. While some guitar acts rush to get their tape reels in from the sun and soak them in production sheen, this east London five-piece are happy to keep the fuzz pedals switched on permanently and leave their grunge-pop rule-breakingly over-exposed. It's why they've become Yuck's favourite new band. In fact, THOAP rely on a medicated sense of balance, letting hiss and feedback

sing the edges of their well-crafted bubblegum shrtick. Citing boredom, a year ago Jerome and Stephanie threw together their opposing tastes (him: alt.rock, her: mainstream US pop) and set about creating a noise to trump the likes of Vivian Girls and Best Coast as a British mutation of their own game. “American guitars are good, but isn't there that thing that America makes something and then Britain makes it better?” Jerome says of their plan. “British music that's inspired by American music – I think that's probably the best.”

With a Malkmus or Coxon-esque hint of ruffled charm, the guitarist speaks from behind a mop of black hair, the visual complement to his band's escapist sound. A rapturous live proposition, they've already won the affections of everyone from The Pains Of Being Pure At Heart to Tim Burgess. Next up, a mini-tour in support of their debut seven-inch ‘You're So Cool’, which came out on Monday (June 27). It's a deadpanned and supremely hummable love song evoking summer sweethearts, sun-dappled parks and baskets of OxyContin. And that name? Come on, it's *genius*. *Edgar Smith*

### NEED TO KNOW

**FROM:** East London

**FOR FANS OF:** Pixies, Blur

**NEXT RELEASE:** ‘You're So Cool’  
seven-inch on Roundtable  
**NEXT GIG:** 1-2-3-4 Festival,  
London (July 9)

**ON NME.COM:** Free download  
of ‘Science For The Young’

**BELIEVE IT OR NOT:** Jerome worked  
as a runner for *Top Gear*, and once  
accidentally destroyed the set by  
driving a golf buggy into it





Tempers flared when Doran spotted his brother in the crowd...

# WEIRD DREAMS

**LONDON, THE LEXINGTON**  
MONDAY, JUNE 13



If this were 60 or even 30 years ago (depending on whether you like your teenage dreams backed by

*Happy Days* or Molly Ringwald) then *Weird Dreams* would be the kind of boys who wore sensible cardigans, had uniformly floppy fringes and winked cheesily from bedroom walls across the land. But this is 2011, baby – our pop stars come wrapped in meat, our teenage young hopes are corporate-sponsored, and the four men who stand before us tonight arrive tattoo-clad and aiming to look grunge as fuck.

Lucky, then, that *Weird Dreams'* music – a brand of dreamy nostalgia, jangly guitars and honeyed harmonies – is actually rather, well, *charming*. It's not so much that their Beach Boys-indebted pop shimmer is in any way slushy or over-sentimental, more that their knowing saccharine sweetness is

enough to make even the most ardent feminist go a bit gooey. Yeah, the room is impressively packed, but the front section is characterised by an array of perfectly coiffed fringes and fashionably vintage dresses – all swaying in time.

From start to finish, the band prove an enticing prospect. 'Hypnagogic Lullaby' is all cooing vocals underpinned by a subtle pop bounce. 'Hurt So Bad' ups the pace with a sprightly Four Seasons-esque chirp, while set highlight 'Little

*Their musical come-hithers leave us weak at the knees and pining for better days*

Girl' touts the kind of old-school romance that we didn't think even existed anymore. But if their musical come-hithers leave us all weak at the knees and pining for better days, then singer Doran Edwards' cocky onstage banter ensures there's more than enough character beneath the charm to bring them very much into the here and now. *Lisa Wright*

## BAND CRUSH



Harry McVeigh from *White Lies* on his favourite new act "Paus are

Portuguese, they're like a looser Battles and the songs are all these long jams. They're really cool."

## RADAR GLOSSARY

*This week's impenetrable muso slang decoded*

### VIKING RAP

Originally started as an online joke, this subgenre – freestyling while pretending you're a Viking, basically – actually appears to be taking off. YouTube's flooded with videos by the likes of Juicy Karkass and (the admittedly quite tame) Pumba.

# The Buzz

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



## 1 GROSS MAGIC

How the hell did no-one have the insight to mix early Nirvana, Beck and (oh yes!) ELO together before now? Brighton's Sam McGarrigle had the brains, and judging by his five-track 'Teen Jamz' EP (released under the name Gross Magic) he's pulled it off bigtime. Sounding at once glam, sugary and, frankly, completely fucking wired, it makes us think of a meatier Smith Westerns or Ariel Pink on uppers. Head to [NME.COM/newmusic](http://NME.COM/newmusic) now to hear some of it ahead of its actual release on August 8. At the moment Sam's still putting together a band, but Gross Magic are on the bill at Unknown Mortal Orchestra's already-super-buzzy London show at The Lexington on July 5. That gig's pretty unmissable now.



## 2 HIGH5COLLECTIVE

The Cali-based creatives have been tickling our fancy of late with their ace and inventive avant-garde filmography. They say "we make videos for artists that inspire us", a remit that focuses on creating "professional un-official" clips. As such, they're the brains behind the The Weeknd's 'The Morning' and Frank Ocean's 'We All Try'.



## 3 LOUNGE ON THE FARM

Canterbury's Lounge On The Farm (July 8-10) may just have pipped last week's Buzz Midi Festival to having one of the best new band line-ups of the summer. It's got pretty much a who's who of Radar's past 12 months playing, with Eagulls (pictured), Braids, Dry The River, Bleeding Knees Club and Dog Is Dead among those confirmed.



## 4 WE ARE TREES' 'I DON'T BELIEVE IN LOVE' VID

This breezy project from Virginian James Nee recently followed up last year's EP 'Girlfriend' with – wait for it – 'Boyfriend', and their vid for lead track 'I Don't Believe In Love' is as seductive as a summertime crush. Nee himself may profess immunity, but don't believe him for a second.



## 5 ECHO LAKE'S 'ANOTHER DAY'

Two minutes, 46 seconds. That's the exact point London swooners Echo Lake step it up about five gears on their slow-building but totally rewarding new single, 'Another Day'. It's out on July 18 on the London indie label No Pain In Pop, although you can hear it now on [NME.COM/newmusic](http://NME.COM/newmusic).



SCENE  
REPORTPETER  
ROBINSON'S  
POP SMARTS

*The Popjustice man dissects the chart-botherers of the future*



As is painfully true of most major historical events, we all remember exactly where we were on the day Soft Toy Emergency announced their split. But what happened to the singer? Well, the good news is that she's alive, and the even better news is that she has been recording tunes like

the sparky, well-judged 'Painkiller', which has been doing the business online for the last month or so. She's been working with people like Stefan from Midnight Beast, as well as Pete from lo-fi pop whizzes **Loebear** (whose DIY pop anthem 'Second To Love' is fantastic fun in its own right), meaning that, after a couple of false starts, **Vela** could achieve big things in 2011.

Success has also been slow coming for another solo singer, **Ronika**, although God only knows why. Her music is the sort of sophisticated disco at which Róisín Murphy once excelled. Her influences – Chaka Khan, Bomb The Bass, Mary J Blige, LCD Soundsystem – are immaculate, and tunes like 'Wiyoo' and 'Do Or Die' boast the sort of effortlessly confident, natural pop sensibility that labels spend years and millions of pounds trying, in vain, to manufacture. She feels a bit like a homegrown, disco-friendly Gwen Stefani and her online banter (she recently emailed me to warn that "I will develop wings and then we will all be scared") reveals a delicious, surreal wit.

Semi-credible, blog-friendly singing ladies are all very well, but sometimes the pop masochist in all of us wants to be smacked round the head with a baseball bat and over at Jive Records the

next big hope is **Six D**. The big idea might be one of the most obvious in recent pop memory – it's S Club meets Diversity – but the band scored some early support with rXtra and their first proper single 'Best Damn Night' will be a guilty pleasure for those who believe in such a concept (and a straightforward pleasure for everyone else).

Finally, 'So High' by Canadian outfit **Creature** is worth a listen, too – it sounds a bit like Goldfrapp meets Blondie – but do not UNDER ANY CIRCUMSTANCES listen to their song 'Prom Prom'. It is extremely bad and will make you hate not just Creature but all other music for at least three weeks.

PETER'S  
TOP 5:

**VELA**  
'Painkiller'

**LOEBEAR**  
'Second To Love'

**RONIKA**  
'Wiyoo'

**SIX D**  
'Best Damn Night'

**CREATURE**  
'So High'

NEXT WEEK'S COLUMNIST:  
Jack Shankly from Transparent blog

5  
TO SEE  
This week's  
unmissable new  
music shows

## STAY+

The Victoria, Mile End,  
London, June 30



**FLORIAN LUNAIRE**  
Albert & Pearl,  
Islington, London,  
June 30

**COLD PUMAS**  
The Hope, Brighton,  
July 1

**THE KILL VAN KULLS**  
The Castle, Oldham,  
July 4

**FOE**  
The Duchess, York,  
July 4

MISTER HEAVENLY  
SAY TA-RA TO CERA

*Hollywood star ditches Modest Mouse-featuring 'supergroup' ahead of debut album release*

RADAR  
NEWS

We've all enjoyed watching him faff his way into girls' affections in films like *Juno* and *Scott Pilgrim Vs The World*, but don't believe the

mimsy, mumblecore exterior: Michael Cera is a grasping Hollywood ho'bag like all the rest of 'em.

Cera hooked up with indie 'supergroup' Mister Heavenly (featuring members of Modest Mouse, Man Man and Islands) on bass for a string of dates on the West Coast last year, prompting a flurry of media interest which threatened to eclipse the band's cranky, noir-ish mix of doo-wop and anger-management rock anthems. But, as

it turns out, playing with them just wasn't enough to keep Hollywood's alpha-dweeb happy.

"I think he's decided to go back to his day job," says frontman Ryan Kattner (also of Man Man). "It's a bit more lucrative than playing in an indie rock band. And more creatively rewarding."

Calling Cera's involvement a "flukish thing", Kattner says he's now keen for it not to overshadow the band's debut album, 'Out Of Love' (out August 29 on Sub Pop).

The band formed when Kattner drove from Philadelphia to New York last year to work on some songs with close pal and Islands man Nick Thorburn. The pair hit it off as a songwriting duo, bonding over their shared love of old skool R&B acts like Gino Washington and penning what they're calling a series of "doom-wop" tracks. They asked Modest Mouse's Joe Plummer to lay down some drums for the record, and the scene was set.

"We wanted to sing about doomed love, dark love songs," says Kattner. "What I like about doo-wop is you have this very simple

*"Michael Cera's gone back to his day job. It's more lucrative than playing in an indie rock band"* RYAN KATTNER

structure but it's more about how you sell the song. Like with 'I Put A Spell On You', it's about boiling things down to their rawest, purest emotional form."

Sounds cool. But are we allowed to call them a supergroup?

"I always wince when I hear that word. It's only Joe who's in a massive band – Nick and I are just hustlers, y'know? We're constantly scraping to get by."

Perhaps someone should get back in touch with Cera... Alex Denney



Ironika might get further if she actually had a real charting up





**The compact new BT Home Hub is designed to detect and avoid wi-fi interference. That's why it's the UK's most reliable wireless connection, compared to all other broadband providers.**

**Call 0800 0223388 or visit [bt.com/homehub](http://bt.com/homehub)**

The new Home Hub uses 'n' technology and Smart Wireless, which continually monitors your wi-fi channels selecting the strongest. This provides the most reliable wi-fi connection compared to other providers' standard routers.





# AVOID INTERFERENCE



Bringing it all together



# LET FREEDERM FREE YOUR MIND

Ever wanted to be a record producer?

NME and Freederm have just  
the competition for you

**T**he Beatles had George Martin, The Smiths and Morrissey had Stephen Street, Bowie had Tony Visconti, Oasis had Owen Morris and Dave Sitek has, well, Dave Sitek. Record producers are a brilliant and varied breed in music – ultra talented types who weave pure magic by turning the lofty ideas of the world's best/coolest/most arsey musicians into something downright brilliant and, y'know, *actually listenable*.

But theirs is a monstrously difficult business to get yourself into – which is why NME and Freederm may have just the competition for you. We've teamed up to offer one lucky reader, plus a friend, the chance to hang out in a London studio for the day with a top producer who's worked with some of our favourite bands. You'll learn the tricks of the producing trade as you meet the whole team at the studio and see how everything works.

Basically, this is a brilliant and invaluable way to gain some real insight into what it takes to become a success story in the world of making records. And if that isn't enough, we'll also sort out travel and accommodation in a swanky London hotel for you!

## HOW TO ENTER

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

- Visit the Freederm Facebook page [facebook.com/freederm](http://facebook.com/freederm)
- Click on the Free Your Future app and 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 your 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 a bunch of Topman or Topshop vouchers.

The competition closes on July 25, 2011\*

## MORE COMPS

Freederm are also running a range of other 'Free Your Future' competitions in tandem with this one:

### GET ON THE RADIO!

Visit The Big Top 40 and sit in on a radio show. Record links, meet the DJs and be there while a celeb is being interviewed.

### VIS MTV!

Spend three unforgettable days discovering how MTV bring their brilliant shows to the screen!

Go to [facebook.com/freederm](http://facebook.com/freederm) to enter them all.

## FAST TRACK YOUR NIGHT OUT

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

Freederm has a brand new way to sort your night out. New Freederm Fast Track can help to reduce redness in just three hours.

Its unique formula fights spots fast, leaving your skin looking healthier, faster. And don't forget – Fast Track

is part of the expert skincare range from Freederm, the skincare experts for spot-prone skin. Fight spots fast with new Freederm Fast Track.

Out now – in Superdrug and Independent Pharmacies.



FOR ONCE-IN-A-LIFETIME PRIZES,  
HEAD TO [FACEBOOK.COM/FREEDERM](http://FACEBOOK.COM/FREEDERM)



Freederm



# GLASTO 2011

## *The Secrets Of Success*



*Forget the blockbuster names at the top of the bill: the real treasures at Glastonbury 2011 were in the furthest reaches of Worthy Farm*

One imagines that it was Joe Strummer who invented them: bounding around the Green Fields at Sam with an acoustic guitar in hand, belting out Clash classics to all and sundry. But in 2011, the notion of the Glastonbury 'secret slot' went truly overground for the first time. In fact, it ended up defining the whole weekend.

From Radiohead's first proper show in years, to the 30,000-plus crowd who were fortunate enough to catch Pulp's Glasto resurrection, to Laura

Marling's tiny caravan "experiment", the truly special Glasto moments this time round were generally all linked by one thing: *not* being announced beforehand. Take Mumford & Sons' after-dark campfire singalong at Strummerville – Joe's charity – which saw them cover Neil Young's 'Dance Dance Dance' to a tiny crowd despite Marcus Mumford's voice being ripped to shreds following their epic Other Stage set the previous night.

"I rode down here on Thursday afternoon on my motorcycle and had

the most amazing, blissful journey, a beautiful day, it was wonderful," was his way of describing how to get into the perfect Glasto state of mind. "But then I trod in the slop and the mud went up to my knee, so I fell over and got caked in mud!" That's the spirit of the place, right there, undoubtedly. And as an ecstatic Ben Lovett told us after the band's Strummerville surprise: "I kind of wish every gig was like that!"

Turn the page and read on for all the secrets of this year's bash unearthed...





Spot the Vaccine that isn't built for UK festivals



The surreptitious reaches for Justin's wallet.

# LET BATTLE COMMENCE

The two young guitar bands tipped to take over 2011 find themselves face to face on Pilton's sacred soil. **The Vaccines** have already skyrocketed to fame... but who the hell are **Viva Brother**?

**T**wo bands, two very different tales. The Vaccines arrive onsite at Glastonbury "totally exhausted", according Justin Young. This follows a gruelling slog to Worthy Farm from Athens, where the band played a sold-out show to a load of kids who look like them, dress like them and hang on their every word. Conversely, at the same time as Justin and co's huge tourbus rolls into town, a bunch of reprobates called Viva Brother are having it large at the Stone Circle, already approximately 87 per cent plastered. Yup, you read that right, *Viva Brother*. "There's this fucking Celtic band called Brother too," Lee Newell tells us. "We knew about it but, honestly, we thought nothing of it because they're so small." Bassist Josh Ward takes up the story: "This guy travelled across America to come to our San Francisco show, fought his way to the front and chucked this 30-page document on my feet while we were playing. I said, 'What the fuck's that?' and he went, 'You've been served.' It was a writ. They had the

power to take our songs off the internet and make our band no more. So we had no choice but to change the name." It's indicative of how their year has gone, in a way. While The Vaccines – who joined Lee and the boys on the cover of *NME*'s first issue of 2011 – have seen their album go Top Five, Brother's – sorry, Viva Brother's – career trajectory has been... well, fraught. "I've watched

them skyrocket," Josh says at one point, sounding kinda bruised. "It's almost been too easy for them..." True enough – but a battle is nothing if you're not keeping score, so *NME* puts some numbers on the bands' pre- and post-show fortunes

## VACCINES 1 – 0 VIVA BROTHER

"It couldn't be going much better," beams drummer Pete before their set. For a band who stated during their *Radar* interview last year that they "hated" the idea of playing

festivals, they're now booked to play a total of 45 of the buggers in the next few weeks. This is what Mumford & Sons did last year, and look what happened to them. Have the band had a change of heart? We'll let Freddie Cowan answer: "We leave for Madrid tomorrow, then we come back here again on Sunday. Then we're in Norway on Monday for another. And I fucking love it."

## VACCINES 2 – 0 VIVA BROTHER

"We're constantly going through shit," Josh informs us matter-of-factly. He's not wrong. Aside from the name change, there's the sheer hatred levelled at the band from pretty much every corner ("All because of my big mouth," says Lee). And then there's the band's hero, Morrissey, who asked them to support him on tour – and then had them kicked off the bill. Lee: "The crowd reacted really well to us, and Morrissey didn't like that. He basically said he didn't like how engaged the crowd were, so he asked us to leave and replaced us with landfill indie



Freddie not to laugh at Lee's rider





Who knew Elton John was playing this year?



Morrissey models some of Millets' new 'festival pop' range



Warpaint bring the séance to a damp Park



There goes the marketing budget



Biffy Clyro: Simon's fat cock not pictured



Some people will go to any length to get a spot of sunbathing in

# Who needs the sun?

*Biffy Clyro issue a challenge to the weather gods, Warpaint come on like a sunbeam through dark clouds – but Morrissey's set is a damp squib*

like Mona." And is he confident going into the biggest show of his life? "I'm fucking nervous mate..."

## VACCINES 2 – 1 VIVA BROTHER

He needn't have worried. Brother are on early in the day, but they draw an impressive crowd – die-hards wearing Newell-esque sunglasses pack out the front rows, while an army of chin-strokers mooch behind. They dig it, too. As Lee introduces 'Darling Buds Of May', he ushers in the first major singalong of the day – no mean feat, considering Viva Brother are the only act on the Other Stage bill today who don't actually have an album out. They end their set in triumph – waving a flag with the words 'Viva Brother' sprayed messily on it. "We've had some knocks," Josh tells us later. "But we've got the album out in August – we're back on track."

## VACCINES 3 – 1 VIVA BROTHER

In the end, though, The Vaccines rollercoaster steams ever onwards. They draw a huge crowd despite the fact it's pissing down, and they're lapping it up from start to finish. Post-show, the band are in celebratory mood. Freddie's sister is so overawed she bursts into tears, while Pete muses on the future. "We played The Windmill in Brixton around September last year to about seven people. And I look at us here now, and then think to the fact we're gonna end the year by playing Brixton Academy... it's mad." **Matt Wilkinson**

It has become an unwritten rule to have a band from Africa or Asia open your festival. For Glastonbury 2011, it's **Master Musicians Of Joujouka**.

Eleven Sufi men play reed pipes and goatskin drums, and a twelfth dances, dressed as a gorilla. It's beguiling, but not nearly rollicking enough to make the day's only sunny moment.

Several muddy schleps later, **Cage The Elephant** bowl onto the John Peel Stage. Frontman Matt Schultz looks like Beck, dances like Bez and sings like Pavement's Stephen Malkmus doing drunk karaoke with Frank Black. In short, he knows his '90s, but being derivative somehow doesn't stop them being halfway brilliant. Schultz is a kickass frontman, looking like another '90s anti-hero in his flapping hospital-issue shirt, leaping into the crowd to get cuddled by fluoro-haired girls, and running rings around security, tying them up with his mic cable in 'Japanese Buffalo'. The tent is united in a gentle, "Fuck you, The Man!" sentiment, one kid even trying to fight security after getting yanked from the pit. A guard gets him in a headlock and kicks him out. Bless.

Over in The Park, **Warpaint** tap into something different. There's no obvious reference points, no rallying cry – but it's their subtleties that make them great. Considering they've been on tour for the best part of 18

months, none of them look murderous – Jenny and drummer Stella goof around, oblivious that the steaming rain, and their delicious drone makes this set feel more like a séance than a show. **Bright Eyes'** Conor Oberst is clearly so transfixed he has to sprint through the crowd to get to his slot on the Other Stage. Bless his billy-goat voice – the perennial teenager has become a rock star, backed with huge band and indulgent synths. In his green cape, he looks like an emo Harry Potter, keeping up the teenage-boy shtick when he proclaims, "This place smells like shit, but in a good way – THA shit!"

Delivering more convincing lessons on the transition from boyhood to manhood are **Biffy Clyro**. The Cardie Episode felt like

the concluding chapter of their ascent to proper rock godhood – at least, until now. It's easy to sniff at the hordes who don't know '57' and whoop loudest at 'Many Of Horror', but there's a clusterfuck of love here. "The rain can suck my big fat cock!" declares Simon. Inevitably, the rain does its damndest.

"I will sing as fast as I can, I know you're all ready for U2," declares **Morrissey** with

typical self-deprecation. Please do – 'Everyday Is Like Sunday' and 'There is A Light...' fall flat, and new song 'People Are The Same Everywhere' is an exercise in stating the fucking obvious. But credit where it's due, 'Meat Is Murder' is great, Moz crashing against overdriven guitar like the slaughterhouse screams. Up at The Park, **Caribou's** mothy, dark tropics and gentle euphoria make a surprising challenger to the **Chemical Brothers'** late-night throne. It's speedy as hell, but there's no need to look at Dan Snaith and the other three knob-twiddlers – there's crazy brotly dancing afoot for 'Odessa' and 'Sun'. If there's one act that would have benefited from some rays, it's Caribou. **LS**

*"The rain can suck my big fat cock!"*  
**SIMON NEIL**



Pipe dreamers: Master Musicians of Joujouka kick off Glasto 2011



Kick the hobbit. Either Frodo's come to Somerset, or that's Bright Eyes



# VAT'S ENTERTAINMENT

There are enough epic moments in **U2's** headline set to please even the tax protesters – it's just a pity Bono can't stick to the script

**P**oncho or umbrella hat? Rastamouse or Ke\$ha? Thrills, pills and headaches or healing fields and yoga? Among many other things, Glastonbury is a weekend of indecision. But the thing Pilton's collective mind really couldn't decide this year was whether or not they wanted U2 to join the party.

In the red corner, your Bono-must-dichards, a ragbag of U2 haters ranging from the casually dismissive to the actively hostile, propelled by members of Art Uncut outraged that the group registered their corporation tax returns (lest we forget, being in a band is a for-profit business, unless you're Brother) in the Netherlands rather than Ireland, where it could have plugged a few gaping holes.

And in the blue, the pro Bono faction, who feel a U2 headline set is for the public good. A long awaited showing from one of the greatest live bands ever, who – via surround sound, giant lemons and the biggest video screen ever made – taught Muse most of what they know about showmanship, and whose 360 Tour is the highest grossing of all time, pulling in a frankly embarrassing \$624 million over two years. For many punters, ranging from the people who wear Edge hats to bed to the casual fan of both U2's music and a spectacle, a headline set should be an event, not Caleb Followill shrugging his way through another gig.

And so, as Friday's clouds merge and turn gun metal and Pilton's puddles get squelchier than ever, U2 jump in a helicopter in Cardiff bound for the

Pyramid and dark forces gather up by the Stone Circle to plot their stunts. The media have shifted their attention from mud to mayhem, smothering the planned protests in blanket coverage – it's today's *angle*. Whatever the activists have up their sleeves sounds BIG.

Jude from Chumbawamba is spotted in a 'BONO PAY YOUR TAX' T-shirt. Shit's getting real.

U2, when they do arrive, don't mess about. By song five (all from 'Achtung Baby') we've seen

Bono prance down his specially constructed strut, grab a fan's camera to take the Facebook pic to end them all, karaoke his way through Destiny's Child's 'Independent Women' during 'Mysterious Ways', and kick the stuffing out of

The Edge's fretboard from a reclined position. By 'One,'

the flares in the crowd are lit, he's praising the ley lines, and declaring this a "special" performance. Seventy thousand drenched devotees agree. Then he launches into a solo rendition of 'Jerusalem'... and the entire field winces in unison. It's like watching a drunk uncle. It's painful. And it's a moment that seems to encapsulate this band's love/hate appeal.

Drummer Larry Mullen Jr told Zane Lowe the band had numerous discussions over the setlist, and you can imagine the four of them in a rehearsal room, begrudgingly allowing Bono his indulgences, as long as they get to follow up with a face-saving biggie. So, the impromptu hymn is followed by 'Where The Streets Have No Name'. When he introduces the band as Sir

Galahad, a sorcerer and Friar Tuck – it's swiftly repaired by 'I Still Haven't Found What I'm Looking For'. And a weird but terrestrial conversation with astronaut Mark Kelly is spliced into mega-hit 'Beautiful Day'.

A large part of tonight is the Bono show, and the sight of the singer, ahem, resplendent in double leather, beckoning to the cameras on four huge screens (two of which they brought themselves) is a little unnerving. The Edge, meanwhile, chops out guitar lines that have been nicked by everyone from The Killers to tomorrow's headliners Coldplay, most notably on the likes of 'Bad'. Earlier in the day he'd blogged for *The Guardian* that his head felt "like a boiled onion". Tonight he's slowly simmering the minds of 70,000 battle-weary punters like that most improbable of culinary delights.

Moments? The trilogy of 'Vertigo' ('hello, hello... HOI!'), 'Sunday Bloody Sunday' and 'Pride (In The Name Of Love)', the snippets of Primal Scream's 'Movin' On Up' and Coldplay's 'Yellow', the hanging of the Irish and UK flags, and the slow fading up of the bass at the start of 'With Or Without You' for starters. A few more than Caribou probably had over at The Park, anyway.

So there you have it. No lemons. No BB King guest spot. No riotous, show stopping protest. Just the hits, garnished with a few shavings of Bono's inimitable cheese. Which tonight, for Glastonbury, was plenty. **Tim Chester**

At times it's like watching a drunk uncle

## Up against U2

It takes guts to take on Bono – but they don't come any tougher than Bobby Gillespie, Cee Lo Green, Alice Glass and, er, a Pink Floyd tribute act. So who made Friday night their own?



### PRIMAL SCREAM OTHER STAGE

The Pyramid might have been 'treated' to Bono's version of 'Movin' On Up', but there is little sense

that those who chose the Scream Team are missing out on the Glasto moment of 2011. That's because

'moments' seldom come as enormous as the gospel-lubed 'Come Together' – the blood-rush centrepiece of the 'Screamadelica' roadshow that's finally rolled up at Worthy Farm. They open with an incendiary 'Movin' On Up' and, while the mid-set bliss-out of 'I'm Comin' Down', 'Shine Like Stars' and 'Inner

Flight' threatens to lose people, by the time they hit 'Loaded' it's home run territory. The greatest hits volley of 'Rocks', 'Country Girl' and the like does the job, as does Bobby's silver lamé shirt. But it is 'Come Together', their anthem to loved-up hedonism, which ensures that, as feet sink further down, heads are very much coming up. **JF**



### CEE LO GREEN WEST HOLTS

As it stands, Cee Lo Green is half famous. He'd really like the other half of course, which is why he made

'The Lady Killer'. A massive man in a slightly larger red space-emperor's kaftan with a much-



"He's small in real life, isn't he?"





God registers Her disapproval as ono launches 'Jerusalem'



Scuffles break out seconds

## Pop goes the protest

Security get heavy with blow-up banner

I started as a protest against U2's alleged tax avoidance, and ended in accusations of intimidation and an affront to the Glastonbury ethos – and NME man Patrick Kingsley was in the thick of it.

"Thirty protesters met at the side of the Pyramid Stage during Morrissey's set," he says. "They unfurled a huge inflatable with 'U Pay Tax 2' painted on the side and began to inflate it during U2's first song – but it only stayed in the air for about three seconds before security guards got hold of the protesters, pinning a few against the fence. Given that they'd camped away from the main crowd so as not to obscure anyone's view, it was very heavy-handed. Contrary to reports, though, there was no extreme violence, it was more of a scuffle."

A spokesman for Glastonbury told NME that the decision was taken by the event's stewards and not by organisers, on the grounds of health and safety, not censorship. Art Uncut were not impressed, tweeting "If and when it can get away with it, the establishment hires heavies to crush dissent."

These guys should write captions for NME

larger-still voice, Cee Lo spends his night playing the pop game. Inserting snatches of Moby's 'Natural Blues' into 'Crazy' and ending with Journey's high-water mark of crowd-pleasing populism, 'Don't Stop Believing', he oozes a glad-handed showman professionalism: the sort of slick, slightly icky euphoria

of a US presidential campaign. He does the Gnarls Barkley version of the Violent Femmes' 'Gone Daddy Gone', and there's a massive 'Fuck You!' that sends his audience into YouTube sensation overdrive. Manipulative, yes, but like any truly great salesman, you can't help but give yourself to his shallow charms. **GH**



## CRYSTAL CASTLES

THE PARK

You wouldn't fuck with Alice Glass. She does what she wants, and no broken foot, no boob-brushing crowd member, is going to stand in her way. But it's 11.15pm on The Park, the unremitting, pissy

drizzle has turned the surroundings to school-dinner gravy, and Crystal Castles are nowhere to be seen. Seemingly, *mud fucks* with Alice Glass. Having extricated their tourbus, Ethan and Alice appear 45 minutes late, unleashing a maelstrom of lightning, howls and the sound of your dial-up modem-gone-

rave that's infinitely more threatening than the weather. "We'd never make you do anything," she coos distantly, abandoning her stage spasm-dancing to go and bug out the front row with her creepy dead doll stare during 'Celestica'. The message is clear, though – she'll make the rain do its fucking worst before she gives in. **LS**



## BRIT FLOYD

ACOUSTIC TENT

And for those who find the sonics of 'I Still Haven't Found What I'm Looking For' a little tinny, solace can be found in 'Wish You Were Here' wheeled out by some consummate pros in wigs. **LC**



# NO CHEMICALS REQUIRED

Join **Friendly Fires** as they bid farewell to the dance dinosaurs and usher in the new breed. Oh, and bring out the sunshine with an Other Stage-slaying set featuring hits and hula dancers

The most fragrant stage invasion in Glastonbury history



**I** remember one year, up in the dance area, someone accidentally pressed the 'Blow' button on one of the raw sewage containers," recalls Friendly Fires' Jack Savidge of Glastonburys past. "A jet of pure human excrement went flying into one of the tents. I don't think the people inside even realised what was going on, they thought it was the DJ's idea of a 'big moment'. It was like the world's most horrible foam party."

With a ripe-looking slot on the Other Stage beckoning and an ace second album still fresh in the memory, assuming Friendly Fires can avoid any such 'big moments', they look well placed to come out of this weekend covered in glory. Some other stuff too, probably. But mainly glory.

The best dance music at Glastonbury tends to be found on the fringes, while the big acts are generally plucked from the same shallow pool every year. In bringing 'Pala' to the Pilton massive – and the crowd *is* massive, despite clashing with Pulp's not-so-secret set at The Park – Friendly Fires are hoping to shake things up a bit. Face it, confronted with The Chemical Brothers' gazillionth Glasto appearance, somebody has to

"That's the plan," admits Jack when *NME* catches up with the band before their set. "When it comes to dance music at Glastonbury, in terms of the bigger acts, it can seem like quite an exclusive club, you know? It's always the same old big beasts. So yeah, we're hoping to bring something a little bit fresher this year. If we play our cards right tonight, in a couple of years' time we could be elbowing *Groove Armada* out

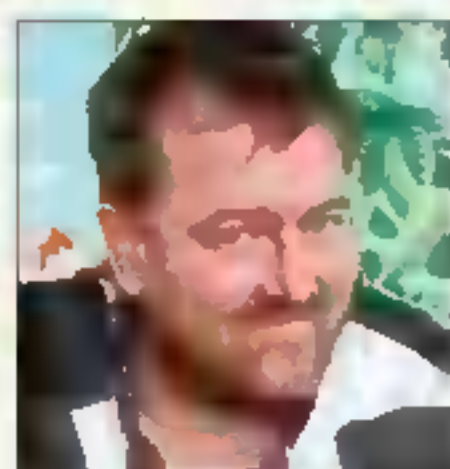
## BACKSTAGE BANTER



**WAYNE ROONEY**

**NME:** Alright Wayne! This is a muddier pitch than you're used to.

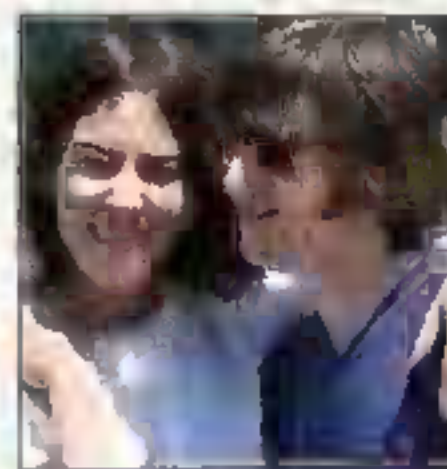
Wayne: "It's not too bad actually. I've managed to keep the mud off me." Any bands you're willing to make the trudge for? "U2 man, it's gonna be rammed. I can't wait." Coleen: "Oi, who are you?" We're Man United supporters! Coleen: "Nah, he's not doing any press. Leave off!"



**GUY GARVEY**

**NME:** How's it been so far, Guy? Guy: "Aye, not too bad.

Had a few drinks, just enjoying myself." Is the mud getting you down? "No, I've been floating round like a cloud, Land Rovers have been just dropping me here and there. I've not touched the stuff." How about your lyrics being on all the free festival bags? "Aye, I just saw that. It's mental. We're everywhere."



**ALEXA & ALEX**

**NME:** Been here long? Alexa: "We got here about two hours ago."

And are you enjoying your Glastonbury? Alex: "Yeah, it's alright, innit? The mud isn't too bad, the sun's finally out. Everything's good." What's the best thing you've seen so far? Alex: "We're actually off to watch The Horrors right now, which should be good. I want to hopefully be able to make it along for a bit of the old Warpaint later on as well."

What's the best thing going on after-hours? Alex: "I like The Park." We've spotted Arctic Monkeys' tourbus – are you playing? Alexa: "No... they just wanted to come, and it was on their way to wherever they're going next." Are you hanging around all weekend? Alex: "Nah, we're all leaving tonight. I've had me fun!"



of their slot. Watch out, Chemical Brothers! See ya later, Moby!"

Of course, when you're in the business of making bodies dance, the deathly wellie-suction qualities of Glasto mud doesn't exactly help. But frontman Ed Macfarlane remains quietly confident nonetheless. "People have a way of transcending the mud at this festival," he smiles.

And lo, with the evening sun blazing in the sky, transcendence comes to pass. From the moment they stroll onstage and 'Lovesick's' criminally funky bassline thwacks its first, it's clear that Friendly Fires mean business. It's a true performance – frequently mistaken in dance circles for 'a light show' – with Ed Macfarlane dementedly hammering away on his cowbell during 'Jump In The Pool', backed by a live horn section and more percussionists than we can count, dancing like he's making kinky love to something invisible. He clambers down to the barrier during 'On Board', where he is pawed at madly by those at the front, and carries on his rhythmic spasming admirably.

The highlights of 'Pala' – 'Blue Cassette', 'Pull Me Back To Earth', 'Show Me Lights' – all get airings, but inevitably, it is 'Hawaiian Air' that gets the most people moving, encouraged by the bevy of grass-skirted dancers brought onstage to shake their wares.

Things do quieten down a bit mid-set, but the crowd swells with Pulp-weary revellers as the gig goes on, and the applause when they bid us farewell is as sure a sign as any that Friendly Fires have just stepped things up a level. Sure, everyone will go all kinds of apeshit for 'Hey Boy Hey Girl' later on, but for one glorious, twilight hour, Friendly Fires ruled this field. **Barry Nicolson**



TEED: quite underdressed for Glastonbury

## New flames

*Friendly Fires on the dance stars of Glasto 2011*

**THE 2 BEARS**  
*Beat Hotel, Mamma Bubbles*  
Jack: "He's Joe from Hot Club and a guy called Raf, and they're very, very good. They've got a new tune out called 'Bear Hug', and it's pretty slamming."

**TOTALLY ENORMOUS EXTINGUISHED DINOSAURS**  
*Cubehenge*  
Edd: "He's just done a smashing remix of one of our tunes, so we're going over to introduce ourselves."

**BIZZY B**  
*Glade Lounge*  
Jack: "An old jungle guy from the '90s. He's an original fucking gangster."

**ADDISON GROOVE**  
*WOW!*  
Jack: "He's a New

Orleans-y kind of guy – although I'm sure he probably lives in Bristol or something – and he's got some big, big, BIG tunes."

**SPACE DIMENSION CONTROLLER**  
*Stonebridge Bar, Beat Hotel*  
Jack: "He's a young producer from Dublin who makes lush, spacey, transcendent techno. It's good, really soft, and there's a lot of messing about with the vocoder."

**LONE**  
*Beat hotel, WOW!*  
Edd: "Another guy, from Nottingham, who's just done a remix of one of our tracks. He's got such a great grasp of production but he's still so young – it's a bit depressing!"



The Crazy World Of Arthur Brown: eat your heart out, Bono

## WIG IT OUT

*NME's youngest scribe Sam Wolfson necks some psychedelic cider and takes a trip to the Spirit Of 71 stage*



**T**his was my first Glastonbury working with NME, and I hadn't planned to make many adjustments to my normal routine: pack a load of laughing gas and three Frusilis in a bum bag, then get mashed in Shangri-La until someone goes to hospital.

So imagine my horror when I found out that I'd be spending the best part of the weekend at the Spirit Of 71 stage. Turns out Andrew Kerr, the man behind the Glastonbury Fayre 40 years ago, is trying to revive the hippy roots of the festival (and by the look of it flog memoirs in the tea tent). So NME send me kicking and screaming with a hippy wig and a warm pint of psychedelic

cider for company. I'm supposed to be picking up the 'vibes' apparently, but do you swallow or snort those?

There's not even anyone around for most of Friday afternoon, just hippy jam bands playing to an empty field and a giant mural of Jimi Hendrix, which some genius has graffiti-captioned 'Andi Peters'. The crowds pick up, though, with the arrival of Howard Marks, who tells us stories about smuggling dope.

The musical guests consist mainly of bands who played at the original festival and other old-time protest acts. Edgar Broughton organises "a simple exorcism" in which he gets the oldies to chant away their demons.

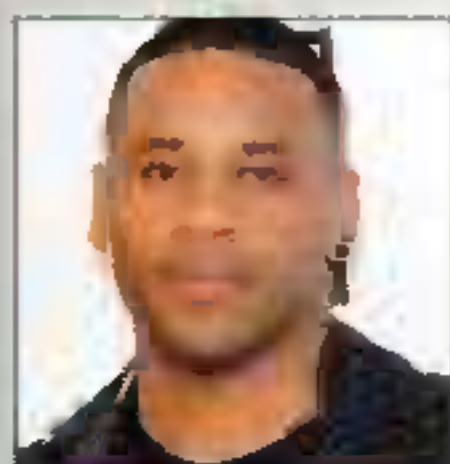
I'm not sure if it worked. It may have just been flatulence.

The Crazy World Of Arthur Brown have got more energy than the Wu-Tang; Brown crotch-grabs and fly-kicks his way through heavy rock hits without so much as a sit down.

I talk to some of the organisers, most of whom think this field captures "the true spirit" of the festival. They're wrong. Glastonbury is as much about the travellers of the '80s and the ravers of the '90s, but it's only fair granddads have a place to get away from "the relentless techno". Now get me out of here before someone wipes my face with a spitty tissue.



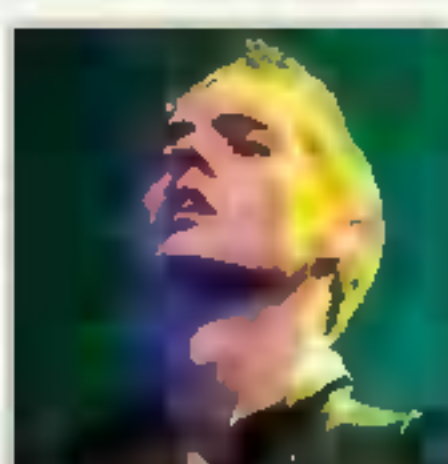
it farts: doody hysterical



## REGGIE YATES

**NME:** Oi oi, Reggie! What have you seen that's been good?  
**Reggie:** "I went to see Darwin Deez yesterday, I just saw P Money now at East Dance, which

was great. Metronomy just did a set for the BBC which was wicked, I love that band." You're the voice of Rastamouse! Will you be wearing the suit onstage?  
"Nah, I'm not inside the suit. I'm not even gonna go and watch him, I've got work to do! I'm here for BBC Three so I'm on camera. I haven't got time for that! That's something I did a year ago and it's been on since... so yeah, I haven't got time."



## PAUL GLASVEGAS

**NME:** How's James' white outfit coping with the mud?  
**Paul:** "He's in the dressing room with towels spread all over the floor, refusing to

walk on anything that's not clean cloth. His Doc Marten's have taken a beating, but he's pristine from ankle up." Is it gonna make it onstage?  
"Probably! Jim from security is going to sweep the ground in front of him, like Whitney Houston in *Bodyguard*." Are you gonna be finding the parties later?  
"Probably. You can't go home before 1am, that's out of order."



Flash 2011 and Laura Marling rocks the Spirit Of 71 stage



Hippy Kicks: In 1971 Vietnam vet pac-a-macs were the in thing





If someone had told me at the time this was going to happen in five years, I would have said, "Charlie, I'm not going to sign for your face." And I'm still living with it. I don't know if I'll ever be able to look at my full-length photo in the mirror. I don't know if I'll ever be able to go to the beach and get a tan.

"I was the first to find out about the murder of Martin Luther King Jr. in The Vindicator," says Mumford. "I was in high school, and you (former editor) had just been killed. I was all alone. One night I went to the office to try to find out what was going on. I found a note pinned to the door that said 'Martin Luther King Jr. has been shot.' I went to the office and found out that he had been shot. I was the first to find out about the murder of Martin Luther King Jr. in The Vindicator."

ret still, for all of the triumphant singalongs to "I FUGOESOW" on the John Peel Show. And, well, everything Mark's do on the Other Side. The new album, *Prayers for the Dying*, is a 100% blues, the sound of a snare of nerves and emotions, soft and at heart, it's a blues for the people who are human.

# CLASS OF 2011



**Baggy to differ:** bet even Farls had a job squeezing in those jeans

**L**ast time The Horrors were at Glastonbury, they were flanked by flames and bathed in a red sunset, the perfect setting for Faris' transformation from gothy poscur to shoegaze savant. Since then, they've made another trip to Mr Benn's fancy dress shop, this time re-appearing as (despite Faris' protestations to the contrary) '90s baggy revivalists. But will Glastonbury be as accepting of another new sound?

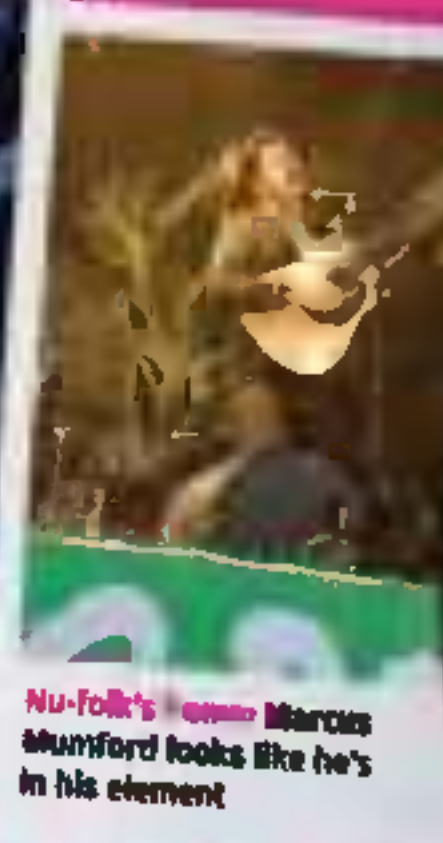
The sun is out again and, while it might be welcomed by Pyramid Stage crooners, there's something odd about hearing the kraut-doom of 'I Can See Through You' – one of five tracks played from new album 'Skying' – while the bloke next to you is eating a Cornetto.

tones. Opener 'Sea Within A Sea' sees him flailing back and forth on the microphone, the crowd transfixed by his thrust and fumble. As he almost collapses into 'Still Life' there's even the beginnings of a previously unheard of Horrors' singalong.

But while the fans seem comfortable with 'The Horrors' schizophrenia, we're not sure the band are. Often it seems like they're playing in five separate eras. Faris is in a red leather jacket channelling Howard Devoto, Rhys is jangling his head in a floral shirt and Joshua is spinning around a cloud of his own hair like an angst-y teen with an air guitar.

Yet they make it work. Faris can create so much tension in one sideways glance that it wouldn't matter if the rest of the band were wearing maxi dresses. And with the crowd on board, they get away with cheeky maracas and gloomy guitars sitting side by side.

As set closer 'Moving Further Away' drops into its euphoric drone-out, it's clear The Horrors can keep piling on new influences without collapsing under their weight. **SW**



**Whiter than white: Laura Marling's Persal contract can't be far away**

**Nu-Folk's owner Marcus**  
**Stunford looks like he's**  
**in his element**



*Glastonbury: where bands go to graduate to the Seriously Big Time. Which of 2011's great hopes aced it and who flunked? NME grabs its red pen and set out to mark them*

Pretty hot on Sunday, wasn't it Jack?



## Bombay Bicycle Club

Did someone say 'cult'?

There's a lad stood next to *NME* wearing a Bombay Bicycle Club T-shirt, sweating profusely. It's boiling, and BBC aren't on for half an

hour. This dude doesn't care, though – he's seen them 14 times, so 30 minutes is nothing. That's the kind of band that Bombay have quietly become – one that inspires cultish, sincere adoration.

Not that they look comfortable with the crowd's whoops, loping on stage with sheepish grins to an inappropriately cocksure gangsta rap track. Without a word to the crowd,

they launch into a version of 'Magnet' that sounds much better than on 'I Had The Blues'.

Somewhere along the line, they've added new words to the end of the song – Jack sings in his lovely moony voice, "I've woken up in so many rooms, I'm sorry that I left so soon". It's interesting that they're delving back into their older material and changing it up.

In contrast with their next track, the spangling new 'Shuffle' (aptly named considering its baggy swagger), you can almost see why they want to rework their old songs – the house-piano sample, intricate guitar lines and guest vocals from Lucy Rose; they all give the impression of a band concentrating more on production, on really cementing Bombay's sound. Jack's "ba-doo-ba-doo-bap" scat bits can do one, though.

Several songs later, 'Bad Timing' is brilliantly violent, Jack abandoning his fey cool to shriek in rage, and 'Cancel On Me' proves that although Bombay aren't known for thrills, they've got 'em – Jack wields a solo that wouldn't sound strange on a metal album. Dare we say it, 'Sleep Song', off new album 'A Different Kind Of Fix', is practically sexy, something we didn't think we'd ever write about BBC (though Jack does keep forgetting the words). 'What If' is all shimmering Balearic blur and gentle horns courtesy of the London Afrobeat Collective, who then turn closer 'Always Like This' into a brassy rave, prompting even the knackered and sunstroked onto their feet. The lad next to *NME* has taken his T-shirt off, waving it madly in the air. "They're fucking amazing!" he rhapsodises. We concur. **LS**

Metronomy: shine on



## METRONOMY

PYRAMID STAGE, 12.05PM, FRIDAY

"In case you're wondering what these things are that are stuck to us, they're lights," Joe Mount tells the Pyramid people, confusing those who thought they were security tags left on after a spot of shoplifting in Topshop.

So unused are Metronomy to big stages that they've forgotten their trademark stage-prop isn't going to work here. But if their suave electro-charm is anything to go by, everyone'll be wearing them six months from now. **GH**

And now... the windmill



## TWO DOOR CINEMA CLUB

PYRAMID STAGE, 1.30PM, FRIDAY

Two Door Cinema Club continue to be a revelation to those of us who naively imagined that they were little more than nice-enough third-divisioners. The crowd doubles while they're on. People know all the

words. When Alex Trimble asks everyone to get on someone else's shoulders during 'Eat That Up, It's Good For You' the field is soon full of stacked humans obeying their new overlord. **GH**

Pride of the Park: Wild Beasts



## WILD BEASTS

THE PARK, 11PM, SATURDAY

"In the early days," Wild Beasts' Tom Fleming says, "we couldn't even get on a festival bill." How things change. The Beasts are resplendent, even stealing some of Pulp's magic. The intimacy makes 'Albatross' more deathly beautiful,

frontman Hayden Thomas whinnying and gyrating in his tweeds like a Jilly Cooper hero. Classics 'Hooting & Howling' and 'All The King's Men' provide a perfect energy burst. They won't be able to move for headline slots next year. **LS**

# Freshers and dropouts

How the rest of the school fared

In the aftermath of those scathing reviews and not-huge sales, *Mona* can now seem like 2011's least likely to still be in business in 2012. But no-one told Nick Brown. While

*The Naked And Famous* get a warm-moving-up-to-euphoric reception over on the Other Stage, he's playing to a uninterested gathering on the John Peel Stage at Friday lunchtime like he's Springsteen at Woodstock. No-one present buys in but, y'know, full marks for keeping on trucking.

His band's set is followed by support-act-to-the-stars Miles Kane, who now, in the guise of 'Inhaler', at least has something approaching a bona fide hit of his own. Three years ago he was covering Billy Fury with Jack White and Alex Turner (who is busy dubbing his pal "the best-dressed man in rock" backstage); today he has to make do with pub-rockin' through 'Hey Bulldog', but his easy charm makes it a moderate success.

Saturday sees the first much-bigger-than you-might-think surprise, as Anna Calvi lights up the John Peel Stage, with 'Blackout' sounding majestic. Over on The Park, poor James Blake has the unfortunate task of plying his introspective minimalism to a field full of people high on 'Common People'. Let's be kind, and just say it's less well-placed than his DJ set in the same field at stupid o'clock the night previous.

In their penultimate headliner slot on the Other Stage, *White Lies* suffer in similar fashion: yes, they have songs everyone knows, but coming after a celebration of the sun finally coming out with girls in grass skirts dancing to a song called 'Hawaiian Air' and handing out flowers to the front row, their doom-rock is a pretty serious buzzkill.

The reverse of which can be said of *Foster The People* who provide a happy jolt to those daunted by another day to survive. Maybe *Egyptian Hip Hop* should have seen: they've been "at it" and look it, as they struggle through their set at Oxley's In West. It's left to fellow Mancs *Everything Everything* to provide pop thrills. Which they do, on the John Peel Stage. **LC**

Wiral scream: Miles Kane cries for an inhaler, but the crowd think it's part of the act



# LOOK WHO IT IS!

U2? Coldplay? Pah!  
The real headline sets of  
2011 were provided by  
**Pulp** and **Radiohead**

**T**he rush is nothing short of seismic. The definition of 'intense' and 'agitated' and 'fucking mental' all bottled together and combined into a single ecstatic *feeling*. We're not talking chemicals – we're talking the special guest spot at The Park, 7.30pm. Saturday night. You know: Pulp.

Except... not everybody *does* know. Despite the fact it's been screaming out from every redtop and news website all day, the majority of the crowd tonight remain refreshingly unaware as to who the actual band standing behind the metaphorical stage curtain are. Rumours of Kings Of Leon, The Killers, Arcade Fire, Prince and – seriously – Chas & Dave abound, and the mere sight of Arctic Monkeys' tourbus pulling into Worthy Farm pushes this particular mill into overdrive (as it happens, Turner and co instead opt to chill out back stage with The Horrors all weekend). Yeah, Glasto's had its fair share of secret sets over the years, but there's been *nothing* on this scale before.

What it means is that by the time Jarvis actually does totter onstage and declares in his best Wildean brogue, "We couldn't think of anything to get you so we just brought you the sunshine instead," he has the entire crowd in the palm of his hand. You suddenly realise you're smack bang in the middle of a proper Glastonbury *moment*.

And to put it bluntly: every single aspect of the ensuing 80 minutes of Pulp's greatest hits set feels absolutely perfect. From life-affirming renditions

of 'Do You Remember The First Time' (a triumphant opener, and doubly poignant seeing as it was also that song that kickstarted their 1995 set here) and 'Disco 2000', to the banter Jarvis constantly spouts between songs ("We are Pulp, we are hardcore, you are Glastonbury, you are hardcore and *This is Hardcore*"), the band are very possibly a greater live draw now than they ever were in their mid-'90s heyday.

The thing everyone tends to forget about them – that their songwriting canon is far, far greater than most bands and easily on a par with their biggest Britpop rivals – is easily waylaid here, with lesser-known gems 'Joyriders' and 'Acrylic Afternoons' treated with the same respect as 'Mis-Shapes' and 'Something Changed'.

There's sweetness too, most touchingly before they finish. "When we played in 1995 I made a speech," Jarvis says. "If you want something to happen enough then it actually will! If lanky mis-shapes like us could headline Glastonbury, anyone could do it. Although that sounds corny it's true, it's in all of us. This is what this festival is about, it's bigger than a festival, it's a feeling."

With that they launch into 'Common

People', inciting the most feral, jawdropping crowd rush of the entire weekend – every single person singing every last syllable at the top of their lungs while Jarvis shadow-boxes his way around the stage. Reunited, re-energised and reeking of brilliance, it's totally deserved that – according to organisers – they pull the biggest crowd ever at The Park.

*"It's bigger than a festival. It's a feeling"*  
JARVIS COCKER

No-one had heard that Pulp were playing.

Jarvis is out of practice with this festival lark – he can't wait.



Skip back around 24 hours earlier and it's a different story. You'd best believe this: Radiohead are really, *really* nervous right now. It's early evening on Friday and it's about to bucket down. Outside, with only the heavens and themselves for company, 25,000 expectant people are caked in mud, again not knowing exactly who they're waiting for.

You'd think this might suit a band like Radiohead. It's been two years since their last UK show proper (although Thom and Jonny played this same secret slot last year), and for the first time in a long time they're facing real criticism over their approach and their music.

Ten minutes before they're due on, Colin Greenwood is *running* to the *non-VIP* bogs, declaring to the stunned mate of *NME* who he nearly knocks over while on his way, "I'm shitting myself!"

Two minutes later and the band are congregating in full view of the backstage crowd. Unified once more, perhaps, but unusually tense. As they psych themselves up with some bearhugs, the words "good" and "luck" ring out loudly from the scrum. Radiohead are *not* phoning it in tonight.

Is all their perceived worrying justified? Well, sort of. They're clearly not bowing to any pressure to 'play the hits' here – but by doing that they dig themselves into a hell of a hole. "Play some old fucking songs!" the guy next to us shouts as opening track 'Lotus Flower' finishes. They respond by playing '15 Step' and everyone goes mental. Then it's back to 'The King Of Limbs' stuff, and – seemingly for the crowd – it's back to texting mates/skinning up/talking shop. This peak/trough system is repeated

for the remainder of the set and, while the band themselves are clearly revelling in their new found freedom, the lukewarm crowd response is all too revealing of the public's feelings towards their last album.

But let's not be overly mean here. There are big moments dotted throughout the set – it is Radiohead, after all. 'Morning Mr Magpie's' gestation from a perky, Albarn-esque folk strum to full-on freakbeat anthem is nothing short of spectacular, while 'Give Up The Ghost' is simply the most beautiful melody Thom has stumbled across since 'Sail To The Moon'. But it's 'I Might Be Wrong', 'Reckoner' and a mesmerising 'Street Spirit (Fade Out)' that end up saving the band's arses.

Overall, you can't help but feel a little let down by the fact they chose such a prickly setlist. They should have taken a leaf out of Pulp's book, a leaf out of Mumford & Sons' book (their intimate Strummerville slot was the best kept secret of the weekend) and realised that, in situations like this, you simply have to give the public what they want. "This is our fourth Glastonbury," Jarvis quipped as 'Common People' came to blistering, anthemic crescendo. "It would be nice to do five." Eavis: you heard the man.

**Matt Wilkinson**

Jonny still had time to check his emails



Someone should've warned Thom about the wasps



You should've seen Barry after his night out



## SORTED FOR APES AND MAGIC DUST

*Barry Nicholson left an important part of his brain somewhere in a field in Somerset*

It's midnight on Friday night, and having been told that my task for the evening is to seek out the most mashed people at the festival, I set off into the dark heart of Glastonbury carrying two spliffs, a litre of red wine and one flapjack (in case things get hairy). Being an insufferable media wanker, my first stop is the hospitality bar, but my enthusiasm for the place wanes when I realise that it is too full of people like me. Instead, I chart a course for the Green Fields and hope for the best.

On my way there I meet a nice bloke called Simon, who's having trouble forming sentences. Turns out he wants a draw of my joint in exchange for a dab of something he refers to only as "magic dust". Shit is on. Not nearly on enough, however, to make Phil Kay's improvised set at the Cabaret stage, where he sings excruciatingly unfunny songs about Bono's sunglasses, anywhere near fun. Luckily, I start to feel awesome around quarter to two when I hit Arcadia, my way

there having been illuminated by a giant, flame-spewing mechanical spider. This is more like it!

Twenty minutes later, I'm in the post-apocalyptic environs of The Unfairground, on my own, dancing to bad house music. At Club Dada, there is a man onstage wearing spandex trousers and a massive frilly collar, jiving at impossible speeds to a weird mash-up of grime and Disney tunes. I only wish I were making this up.

I take a time out in the hollowed-out wreckage of a crashed plane around 3am, counterbalancing the effects of Simon's bag of goodies with hearty glugs of wine. Someone comes up to ask if I'm "OK". I'm not sure that I am, especially after making the mistake of going for a piss where the stench of human feculence is so overpowering. I get a mild high from it.

My adventure ends in The Temple Of The Blessed Bono, where two men belt out karaoke versions of U2 songs next to an ornate shrine to the man. It seems only right that I have a Guinness and try to forget that I'm covered in shit and off my face at half past four in the morning.



Achtung mummy: Bono's even more scary when you're ripped to the tits



Great balls of fire: Coldplay's 'yellow' doesn't normally sound like this



# One night like this

Elbow rise to the occasion on the Pyramid Stage, Patrick Wolf gets in a sulk, and the kids go crazy for a one-legged Jessie J

It was a dark and stormy night. Rain, mud, blah. But now it's the morning, and everyone's clocking in for a little aura! Alka-Seltzer. The man who fits the bill is **Stormzy**'s Brian Briggs, a man blessed with the calm, reassuring manner of a family doctor, who can witter pleasant nothings about the meaning of 'inter alia', the annual wife-carrying contest in Finland and the three-man tent Beyoncé allegedly has to herself backstage, then wassail you down wistful folk byways with a tenderness whose overriding message is simply: 'there there'.

Conversely, the last thing you need is **Tinie Turnpale** to turn up several bong hits shy of mind-blowing, play their largely instrumental set in the manner of introverted shoegazers (though Kevin Parker isn't even wearing shoes), then power on out with barely a sniff of engagement. This ought to be the soft wave of swirling euphoria we're all craving right now, but they look bored, the crowd is inert, and the open goal goes sailing into the bleachers.

On The Park, **Those Dancing Days** thrash about with all the unfocused enthusiasm for which they are justly renowned. The biggest cheer of the hour, however, is reserved for the sun, which makes its 2011 Glastonbury debut at 2.39pm, prompting lead singer Rebecka Rolfart to make a joke

about "sunshine pop" that bombs.

Heading from The Park towards the Other Stage, it looks from a distance like Jesus is doing his loaves and fishes abracadabra down there. **Jessie J** may only be up against Rumer over on the Pyramid, but she's drawn such a crowd we're gonna hafta go ahead and just declare this officially a Glastonbury event. She actually sings the non-swear radio edit of 'Do It Like A Dude', perhaps because a good whack of the crowd is pre-teen girls. Growing up holds an infinity of pain for them, starting in 2013 when they're finally old enough to realise Jessie J is wank on toast. Having torn a ligament in her foot rehearsing for the Capital FM Summertime Ball a few weeks ago, J has been cunningly installed on a massive faux-gold throne centre-stage. From her perch, she witters on endlessly,

aimlessly – the crap small talk of a Superdrug counter assistant. When she stops wittering, you wish she'd start again, 'cos that's when the warbling starts. Warbling. Wittering. Warbling. Wittering. Finally, she brings a little girl on stage to duet on 'Price Tag'. We can confirm that she has good rapport with children, and if the record deals dry up the babysitting gigs will be a shoo-in.

**Patrick Wolf** is fuming at being on the relatively obscure Oxlayers In West – "a stage we didn't want to play... I'll be headlining it in 2013," he warns. Patrick, darling, you're always headlining to us, no matter where you are. But watch out, because **Tinie Tempah** may be battling him for it. He, after all, had the sublime populist instincts to drop 'Like A G6' halfway into his set, and gets the Pyramid people thrashing with what he introduces as "the Brit Award-winner for Single Of The Year 2010"... 'Pass Out'. On the theme of passing out, **Guy Garvey** is drunk. "Drunk on power", as he has it, making the crowd flick V-signs, peace

"I'm drunk on power"  
GUY GARVEY



Higher or lower? Tinie plays 'How Big Is My Bank Balance?' with the crowd

SATURDAY  
Round-up

Carve festival: Rumpals provide music lovers with a chance to pop de the hour

signs, perform

'reverse Mexican waves', and chant in unison that this is a terrible place to have a poo. Throughout **Elbow**'s sunset rundown of torch songs, there's so much audience collaboration that the whole gig is tantamount to mass-hypnosis. Everyone's eating voraciously from the palm of his hand, as they sail from triumph to arms-aloft triumph. Let's hope he doesn't start dabbling in National Socialism – things could get hairy.

While the throngs pack the Pyramid hillside, **Battles** are playing to a small, select audience over on the John Peel Stage, and connoisseurs of post-everything gloopadelic math-rock are having their heads kicked in just the way they like it. The absence of Tyondai Braxton might be less noticeable on record, but live the exciting bit of Battles was that they were chin-strokers with a bit of charisma upfront. The lava-lamp rhythms of 'Gloss Drop' are unmistakably still the work of a band who still have something (very cryptic) to say, but when they last did the festival circuit three years ago, people were literally moshing to 'Atlas'. Today, well, polite applause appears to be the new moshing. **Gavin Haynes**



Stir the pot, Guy. Beyoncé's got nothing on you



Frizzy rascal: Those Dancing Days



No simple Portaloo for Jessie



"I wanna headline!" Patrick Wolf starts a sit-down protest





# IN THEIR PLACE

*Lights... oooh! Fireworks... aaah! Streamers... oh. Coldplay do their thing, but it all feels a touch too familiar*

**P**ity poor Coldplay. Theirs is the headline set *no one* is talking about this weekend, save perhaps to grumble that Arcade Fire should be here instead.

Positioned between U2 – who had a video link to the International Space Station, for fuck's sake! – on Friday, and the continent-sized charisma reserves Beyoncé will undoubtedly bring to the Pyramid Stage on Sunday, Coldplay are the safe pair of hands it's hard to get terribly excited about this weekend.

They must know it, too. That would certainly explain their overtly bombastic arrival – the booming overture from *Back To The Future*, the fireworks that arc across the night sky. But opening with 'Hurts Like Heaven', a new tune nobody has heard, is an uncharacteristically ballsy move. "We're going to be playing some new songs," announces Chris Martin. "They'll be your favourites one day, but tonight you might be like, 'What the ffff...?'"

With Jay-Z, Beyoncé, Simon Pegg and Gwyneth Paltrow watching on from the photo pit, Coldplay preview five new songs, obviously meant to invoke the spirit of '02, when the as-yet-unreleased tracks from 'A Rush Of Blood To The Head' were the making of them. The songs in question, though, are hit-and-miss. 'Hurts Like Heaven' and 'Charlie Brown' both have a knock-kneed, Arcade Fire-esque urgency about them, while the intrinsic rubbishness of 'Every Teardrop Is A Waterfall' is not – despite a light show that turns the Pyramid into a kaleidoscope of colours – masked by its status as newly installed set closer. Doubtless they'll work better once the forthcoming album has sold several million copies.

*We've just heard these songs too many times before*

Predictably, though, it's the anthems of old that work best. Even a heart as hard as ours can't help but melt at 'The Scientist', nor can we fail to marvel at the fervour with which grown men tearfully bellow "YEEEEAH!" during the

chorus of 'In My Place'. There are lulls – such as a strangely non-anthem 'Everything's Not Lost' – when it seems the crowd have heard these songs too many times, across too many years, but there's always a 'Fix You' or a 'Viva La Vida' to fall back on.

"I hope we fulfil your expectations tonight – and then some," Martin says early on. They manage the former; but on a night when they had to produce something special, Coldplay were pretty much Coldplay. On any other year, it would've been enough, but not tonight. *Barry Nicolson*

## View from the crowd

LANCEWOOD, IRELAND



"I thought it was absolutely fantastic, probably the best thing I've seen this weekend. The way they got the crowd going, joining them in singing along, it was amazing. I loved it. U2 last night didn't have the same kind of connection with the crowd that Coldplay did."

EMILY, IRELAND



"I actually only caught half of the set because I started off at The Chemical Brothers, but what I saw looked amazing. The fireworks! The lasers!"

ASH, LONDON



"I think they were pretty much exactly the same as the last time I saw them play here, which was six years ago! They may as well have played the same set, to be honest. I didn't even notice they'd played any new songs – they all sound more or less the same."

## YUCK ON YUCK

Think of Glastonbury and you picture beauty and hippyish harmony, right? Wrong. Glasto can be fucking disgusting – naked crusties, mud, sh!t, Newton Faulkner... So who better to rate the yuckiness than London grungers Yuck, whose tunes are coated in more gnarly fuzz than Bigfoot's knob? Loins girded, NME grabs drummer Johnny Rogoff and guitarist Max Bloom for our Magical Mingling Tour...



Gherkins and horseradish  
"I've never had a party in my mouth before!" laughs Max.  
Yuck rating: Yum



Food  
No jokes about this being the contents of Johnny's Tro, please.  
Yuck rating: Yummy!



Poo toilets  
Johnny gets close to a massive turd, then pukes everywhere.  
Yuck rating: YUUUUUUUUUCK!





## BONO EATING NACHOS

There he was, munching away with the little people! Well, the little people's media whores and hangers-on, but still...

## ROON CAUSES A FRENZY

The poor multi-millionaire barely got a second away from the paps. He should take Jarvis's lead and get himself a tiger suit



## SUN/MUD CONFUSION

It's sunny. But it's muddy. Hot. But wet. My mind is... I think that... CANNOT COMPUTE



## THE WU-TANG

Half of it was beyond genius, the other half like a load of shouting. Also, per second, the most "GLAAAAASSSTTTOONNBURY"s ever



## THE WOMBLES

They've jammed with Primal Scream, you know. Just like MCS, My Bloody Valentine, Paul Weller, Kate Moss and George Clinton

# TEN THINGS YOU SHOULD HAVE SEEN

Maybe you saw Bono launch into 'Jerusalem' and Mumfords leave Strummerville awestruck. But did you see the things that made NME laugh, gasp and question the sanity of the human race?



## LAUGHING GAS

Yes, people are still doing this shit even though you haven't "since you were about 12". Reason? Because it's fucking funny



## HURTS SPURN WELLIES

They would have been so over if they hadn't. But as Theo says: "Only pack smart clothes, otherwise you'll look like shit."



## JAMIE XX

He played Friday night/Saturday morning at the Unfairground. Jay-Z was there. OK, he wasn't - but he'll tell people he was



## JANELLE MONAE

In a better universe (that she's probably been to) Beyoncé piddles away on the West Holts stage while Janelle makes the Pyramid fly



## THIS MAN LICKING MUD

Frankly, this was as good a reminder as any that on Monday morning we all need to get back to detesting flipflops



## CRAZY RIGHT NOW

Despite a few surreal curveballs, **Beyoncé** closes "Glast-on-berry" with a giant dose of US-born sparkly slickness

**B**eyoncé lands on the Pyramid Stage like a messianic space alien. She rises up from the stage dressed up like a tinsel-strewn Christmas tree, topped off with a mane of crisp golden curls. A discordant guitar chord plays out as she riffs on the chorus from 'Crazy In Love' ("Got me looking so crazy right now"). The Moment Has Arrived. That kick-ass Valentine to Jay-Z glides past in an ecstatic blur of horns, ass-shaking moves and a seemingly endless supply of fireworks. "GLAST-ON-BERRY!" she says with the presidential, elongated vowels of Oprah warming up her studio audience. "Are you ready to be entertained?" The next song is the blistering R&B rocket that is 'Single Ladies (Put A Ring On It)'. Clearly The Moment is set to continue. She glides through the track with its growly, space-age hook and signature dance moves.

A roar of approval, then the show takes a turn for the odd. "I'd like to introduce a very. Special. Guest..." The crowd do mental somersaults. Could it be hubby the Jigga man? Kanye West? Or Kelly and Michelle for a Destiny's Child reunion? "TRICKY!" she says to the collective scratching of heads. The trip-hopper's inaudible guest spot on 'Baby Boy' is not only weird

drains away when we get to a soulful but misjudged loungey middle section. Kings Of Leon's 'Sex On Fire' is an emotional puddle, while similarly minded slowie '1+1' has crowd members fleeing. Clearly, we want our Beyoncé hard-assed and emancipated, not lovelorn and cooing.

And just when you think Beyoncé's not so clued up on the Headlining Glasto Rules (chiefly: just play

*We want Beyoncé hard-assed and emancipated, not lovelorn and cooing*

but comically surreal, like seeing your geography teacher popping up in *Jersey Shore*.

It's not the only bit of setlist randomness: there's a nu-metal cover of Alanis Morissette's 'You Oughta Know'; Wayne Rooney's face appearing on the screen montage during 'Halo'; and getting the crowd to sing 'Happy Birthday' to Bey's mate Steve. But the gung-ho spirit of the beginning

the hits), she rescues it by pulverising through a Destiny's Child medley (highlights include 'Independent Women (Part 1)', 'Say My Name') and a blast of the Lady Gaga-featuring 'Telephone'. It's a shame she didn't follow that stunning opener with these amazing, game-changing tracks. If she had, this would have been one helluva classic Glastonbury headlining set. **PE**

Did that little piggy have nice roast beef?



## Fully baked

Under blazing sunshine and to crowds who've nearly lost their minds, Hurts, Kaisers Chiefs and Queens Of The Stone Age close Glasto 2011

**T**he once damp Park is now smothered in suntan, smoothies and hippy mums laid out on broadsheet sport supplements. Onstage are **The Pierces**, two sisters whose vocals are 'Rumours'-era Stevie Nicks, all heartbreak harmonies and yacht rock choruses.

We follow the good vibes to **Don McLean** on the Pyramid Stage. Sensing most people have come for whiskey and rye he's endearingly honest, saying, "Don't worry, you've not got long to go now." When he finally plays it, he never stops. He's 11 minutes and seven choruses in when we leg it to **The Joy Formidable**, who fizzle with pop mischief on the John Peel Stage before we run back for **Paul Simon**.

No doubt 'Graceland' is in the tape deck of every car on site, so it's no surprise that the crowd whoop at his every utterance. A couple more hits would be nice, but he still manages to make "DUR DUH DUH DA" the catchphrase of the festival with a cheeky 'You Can Call Me A' encore.

With two legends crossed off our 'see before they die' list, we switch generations to **Plan B**. His cover of 'Forget About Dre' is nothing if not hilarious, but even in the forgiving sunshine, reggae and drum'n'bass versions of 'Prayin'' are more than we can stomach. We run over to the Other Stage where

**TV On The Radio** are freaking through a cover of 'Ghostbusters' before catching **Hurts** at John Peel. Ridiculous as ever, they're led to the stage by two dancers in Kylie capes and swinging giant flags. It's epic, and the sweaty pilled-up man hugs for 'Wonderful Life' are definitely not ironic.

So far, so Club Tropicana. But dark clouds are brewing over Glastonbury in the form of Aussie electro devils **Pendulum**. They're like the dirt collected under the keyboard of 20 years of dance music - but you can't argue with the biggest Pyramid Stage reaction of the weekend. Never have so many watched such a racket by such a bunch of twats.

We can always rely on **Kaiser Chiefs**. Ricky Wilson for a laugh: "Nick's platform gets higher every year, they're calling us the Riser Chiefs." Brilliant. 'Oh My God' sees Mexican waves and crowdsurfers but it's newie 'Kinda Girl You Are' which proves the highlight.

Which just leaves **Queens Of The Stone Age**, who play a set "chosen by the fans", which is basically them rattling through the hits. Glastonbury has a patchy relationship with balls-out rock, but you can't question the power of 'No One Knows'. "This is a night we'll remember for a very long time," says Josh Homme. He's not the only one. **SW**



Joy division: Ritzzy Bryan of The Joy Formidable brings some flower power to the John Peel Stage



# 25 THINGS WE LEARNT

*Because they won't teach you this shit down at the Free University Of Glastonbury*



**1** Who's in love: Tim Wheeler and Emmy The Great, who are now "going steady" and spent much of Glastonbury proving it.

**2** Who's out of love: Alex Egyptian Hip Hop and Emily Warpaint.

The sadface he flashed her as she held the hand of another at The Park spoke volumes.

**3** Also, her bandmate Teresa is now paired up with James Blake. Is that enough lower league indie gossip now?

**4** Fleet Foxes really "mean" this whole toolshed chic thing. Robin Pecknold was walking around all weekend with a toothbrush and a biro sticking out of his pocket.

**5** Give Bez his own tent and there's a good chance you'll hear 808 State playing in it at any given time you enter.

**6** Judging by the way he was staggering around backstage, Thom Yorke likes a few extra ingredients in his Fairtrade cider.

**7** There's a reason Bono slipped 'Jerusalem' into U2's set. "People don't know that song is based on the mythology of Joseph of Arimathea coming to Glastonbury," he said after. "The oldest Christian abbey in Europe is here. So it was a real pilgrimage for me."

**8** Bono is still not worried if people think he's a self-righteous cunt.

*It's easy to start stupid rumours about secret guests*

**9** Thanks to this year's jaw-droppingly great secret guests, it's getting really easy to start stupid rumours:

"Beady Eye, Silent Disco, Friday, 2am"

"Prince is playing drums with Wu Tang!" "The Others are doing three sets in The Circus Tent!"

**10** Er, looks like that last one was actually true.

**11** Courtesy of Example: "It doesn't matter if it's sunny and bone dry or raining and a mudfest – indie bands will wear exactly the same attire."

**12** That chap who played with Radiohead played at Robert Plant's daughter's wedding!

**13** Not everyone is here for "the vibes". Chipmunk was gone from the site shortly after his set... at 11am on Friday.

**14** Falling into a festival toilet is not nice. Just ask NME's Laura Snapes, who managed it. Twice.

**15** Katy B is quite a lot bigger than you might think.

Figuratively, that is: her set at East Dance was rammed. But literally? She's tiny!

**16** Tiger suits are this year's Where's Wally? – the wacky dress-up theme that dies an early death from chronic over-exposure.

**17** Aloe Blacc has only got the one tune, and also should be advised to leave

The Velvet Underground's 'Femme Fatale' well alone.

**18** If you're side of stage for U2, expect to brush shoulders with Jay-Z, Michael Eavis, Chris Moyles, Damien Hirst and Coleen Rooney. If you're in the front row for Coldplay, expect to not see anything, because of all the above's backs.

**19** On the Rooneys: don't go within 10 feet of them, even at a festival of peace and love and togetherness, or one of their ludicrously big entourage will push you over.

**20** Paul Simon is this year's Leonard Cohen – Darwin Deez and Hothouse Flowers both covered him.

**21** Joey Barton has stepped up his attempts to indie fy his public image. He was side of stage for Moz and later disappeared into his dressing room for a Twitpic (pun intended).

**22** The world could do with reminding that Kool & The Gang are one of the best bands ever.

**23** Stereo MCs are still fucking going!

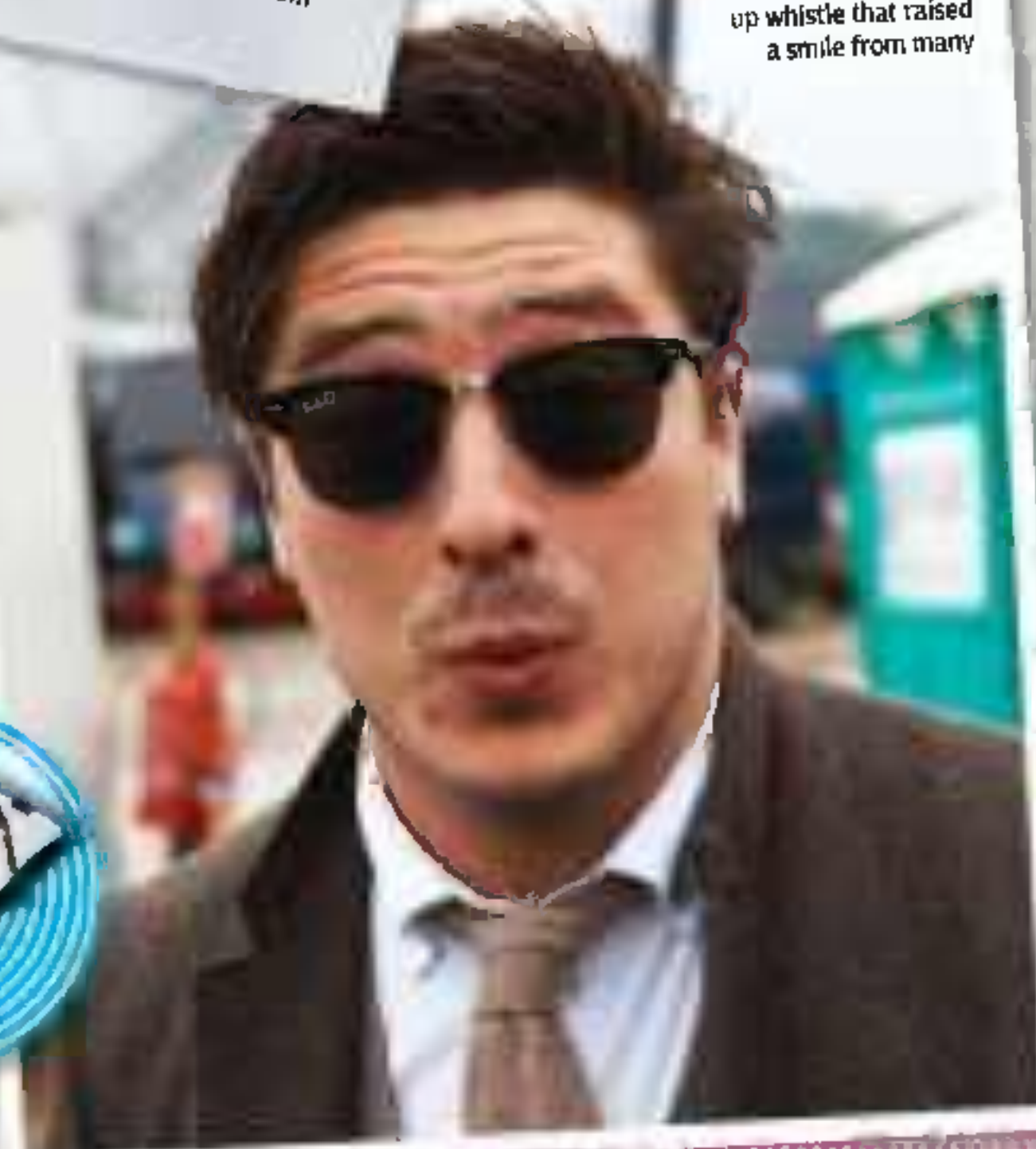
**24** Mumford & Sons' pre-gig vocal warm-ups are hysterical: just ask all the other bands rolling around with laughter next to their cabin.

**25** The ending of *Inception* still doesn't make any sense at all. Even when watched in the cinema field. On drugs.



#16: Tiger skiver  
This year's must-not-have fashion item

#24: Go on, my Son!  
Marcus and the warm-up whistle that raised a smile from many



#10: The happy Couple  
Emmy and Tim The Great in the 90s



## HOW WAS IT FOR YOU, MICHAEL?



It was a real drastic mud situation to start with, first the weather forecast was looking better, but it didn't get any better, then it got worse. The weather was disappointing, but we managed to survive. After 41 years we are survivors, we know how to handle the mud. But we need a year to clean up after all this! The grass, and us, are going to need a

long time to recover, but even so, we can't wait for 2013. We love it. I've never seen so many people enjoying themselves. Pulp did really well. Biggest crowd The Park has ever had. I couldn't get up there myself, but all I've heard is that it was fantastic. As for 2013? We've already got three lined up for it. I know who they all are, but I'm not going to go into details about that!"

## Thank You!

**From the festival site:** Justine at Cloudhouses, Georgie Pope at Glasto Hospitality, Christo Hird at Glasto Press Office, Simon + Andrew at PC Coaching, our drivers at BM

Coaches, South West News and Michael and Emily Eavis

**From the office:** Wagamama, Gourmet Burger Kitchen, Domino's Stuffed Crust, Carling, This Water



**GLASTONBURY 2011**  
**PRIMAL SCREAM**

*Photo: Neil Brown*



**NME**



GLASTONBURY 2011

02

*Photo. Danny North*

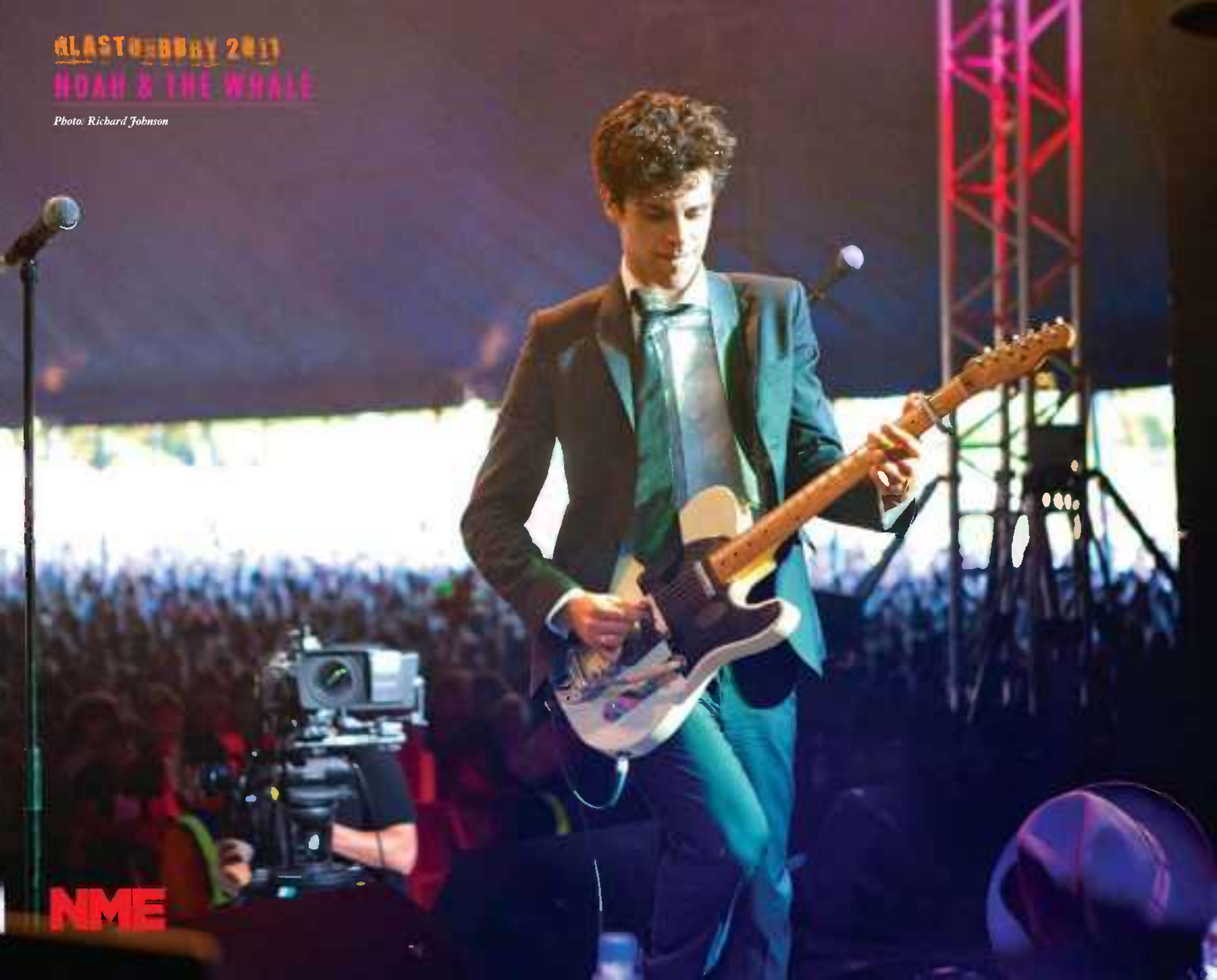


**NME**



ALASTORBBY 2011  
NOAH & THE WHALE

*Photo. Richard Johnson*



NME







# CLASSTIME BUY 2011

Photo: South West News



NEWS



GLASTONBURY 2011

PULP

Photo: Danny North







# TWO DOOR CINEMA CLUB

Photo: Danny North

NOVE



GLASTONBURY 2011

## WARPAINT

By Dave Karger



NME





## Aloha Bestival!

**I**nk City brings a dose of vintage vice to this year's Bestival. Sailor Jerry is recreating Hawaii's infamous Hotel Street District from the 1940s – a sailor's playground of bars, girls, and tattoo shops. It was there that the original Norman 'Sailor Jerry' Collins made his mark on thousands of men, becoming the master of the deftly drawn, boldly lined, old school American tattoo. Today, the unruly spirit of Hotel Street means live music from a string of up-and-coming acts including Yuck, Dutch Uncles, Young Rebel Set, Alex Winston, Jackson Analogue, Tribes, Mazes and Shitty Limits among others while the likes of The Cure, PJ Harvey and Primal Scream will rock the rest of the frenzied festival site. Add in a real tattoo studio where top artists will ink brave souls with Norman Collins' iconic designs and a bar serving Sailor Jerry drinks like the Perfect Storm, Backyard Lemonade, Aloha Punch and Spiced Mojito and you have a damn good time. Just don't come expecting pretty cocktail umbrellas or appletinis – this is a genuine taste of the old school.

**I**t's been 100 years since the legendary tattoo artist was born, but Norman Collins' famous two-fingers-up-to-the-man designs are more popular than they've ever been. During the day, Ink City will screen exclusive previews of *Hori Smoku Sailor Jerry*, an award-winning documentary about Collins' life and legacy which will be released on DVD later this year. Also on show is an exhibition of original Sailor Jerry tattoo art. So come on down and raise a glass to an American icon, to a soundtrack of today's best new music.



**Bestival**  
SEPTEMBER 8 9 10 11 2011



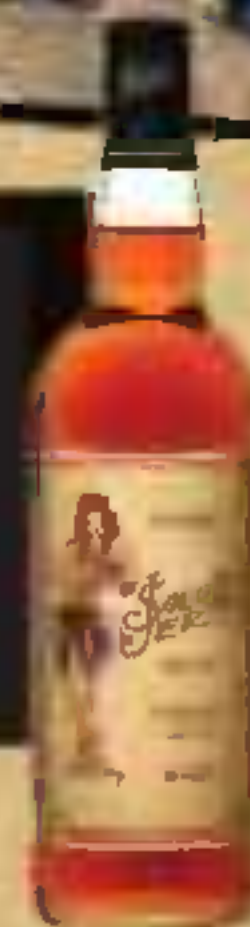
**Bestival September 8-11**

**Robin Hill Country Park, Newport, Isle Of Wight**

For full line-up and tickets go to [bestival.co.uk](http://bestival.co.uk) or call 0844 888 4410 (UK only)  
Keep checking [facebook.com/bestivalbestival](http://facebook.com/bestivalbestival) and [twitter/bestival](http://twitter.com/bestival)

**[sailorjerry.co.uk](http://sailorjerry.co.uk)**

**[facebook.com/sailorjerryUK](http://facebook.com/sailorjerryUK) Twitter @sailorjerryUK**





# REVIEWS

KAISER CHIEFS, MEMORY TAPES, BIFF CLAYTON

*Edited by Emily Mackay*





# THE HORRORS

## SKYING XL

*With ever more colours in their palette, Faris and co's synth-spangled hymn to the twisted euphoria of the psychedelic experience is a bold and beautiful step forward*



There's nothing like sticking it to your naysayers. After being dropped from their record label and written off by critics, The Horrors had two options: they could

have sacked off the music industry and cried blackened tears over their deliriously large record collections, or they could have forged an up-yours retort in the red-hot fires of something-to-prove. 'Primary Colours' was, of course, the latter, an evolution which saw the Southend band embrace post-punk romanticism, string themselves out on shoegaze and come up with the shock of the, ahem, Neu!. Hark! The clunking sound of opinions being revised on the hop. Now they could kick back and watch those critics choke on their own drainpipe and Elnett gags.

Two years on, and this time round the world expects. The feeling bearing down on The Horrors' narrow chests? That's pressure. Their response? 'Still Life', the lead single to their third album, was released with no 'Sea Within A Sea'-style countdown and little buzz to an internet busy doing other things. It was the sound of the band, hardened by periods oscillating between hype and ridicule, perceiving the expectation of others and mustering a derisory sigh. Yes, the after-image of 'Primary Colours' is buried deep within the song's eddies of reversed guitar, but the picture is sharper. Now Rhys Webb's languid bass and Tom Cowan's one-handed synth lines usher us into the terrain of Simple Minds – and you probably weren't expecting that.

Truth is, 'Still Life' is representative of an album that seems defined by the tension between mental melodrama and the blissed-out bodily high of the psychedelic experience. The opening stretch of 'Skying' effectively prises apart 'Sea Within A Sea's' edgily driven motorik momentum to reveal a drug-addled epiphany that spreads slowly outwards rather than ever forwards. 'Changing The Rain' begins the album with a rolling tribalistic groove not unlike Panda Bear's percussive rubble. Then, the clouds part, and behold! Baggy! As Joe Spurgeon's funky drumming underpins a wilting arc of synth, it's as if the immediacy, the urgency, the agony of both 'Strange House' and 'Primary Colours' has been quelled. Even Faris is at it: "You gotta give me love, you gotta give me more", he implores, as if medicated, on 'You Said'.

Rather than a musical non sequitur or a bout of record collection willy-waving, this one-

size-fits-all euphoria is a natural progression for a band obsessed with how music can emulate a drug-washed mind. Besides, the rain-lashed melodrama of 'Primary Colours' remains largely intact, suggesting that they've brought their raincoats to the Second Summer Of Love. 'Dive In' may come on like a sweaty, loping Charlatans, but the floor falls away to reveal Echo And The Bunnymen-style squealing guitars careening across elemental metaphors. "Pulled into the current, there she goes", Faris croons, stretching his husky vowels until they're almost vapour.

Sometimes this push-pull of different sonic impulses, the fuzzy and the spiky, is pure alchemy: Tom's 'Plainsong' synths on 'I Can See Through You' gel dizzyingly with slurring, overdriven guitars. Other times, less so: surely those quasi-Balearic trumpets that establish 'Endless Blue' could have been sacrificed on the altar of something other than a curiously limp 'Script Of The Bridge'-era Chameleons retread.

Drinking games could be constructed around the reference points in any Horrors album, but 'Skying' could lay you out. Down a pint when you think you hear Simple Minds' 'Someone, Somewhere In Summertime'! Do a shot when Faris sounds scarily like The Psychedelic Furs' Richard Butler! But, as Faris proved with his side-project Cat's Eyes, even the most lovingly crafted homages needn't be just a nostalgia fix when put together the right way.

This is, of course, the first record that The Horrors have produced themselves, and their knack for teasing out nuanced textures is even more distinct here. Take 'Wild Eyed', with its rhythmic cycles of minimalist repetition, the Philip Glass-esque slow build played out beneath a dubbed vocal. It's almost as if Faris, with one kick of his Doctor Martens, is casting your ship adrift on a sea of consciousness.

Still, it's all just a warm-up for the album's centrepiece, 'Moving Further Away'. At more than eight minutes long, it seemingly exerts a gravitational pull over the rest of the record. It's a Zen piece of exquisite repetition that channels Can's cresting, tunneling fervour into something that is entirely strange. Those synthesizer arpeggios may carry the ghost of OMD, but the seagull noises are nothing if not subliminal echoes of the chirrups that lace 808 State's 'Pacific State', a fitting reference point considering 'Skying's' clamour for some sort of synthetic transcendence.

Coming after such a lofty exercise, 'Monica Gems' struggles to establish its staccato,

dissonant squalls as anything more (or less) than Suede as listened to through the duvet-thick fug of mushrooms, those Estuary "oohs" seconds away from becoming malign. 'Oceans Burning', however, is an unexpected and glorious coda, where it's easy to hear Bowie in the brittle shafts of sound, layered like lighting gels as guitars strum and chime, leaving enough space for a blessed-out Faris to coo, presumably because he can't see the lover for the fractals, "It's a joy to know you're waiting there." When it descends into a thundering white-out scree, it's a sublime moment.

'Skying' may be more inconsistent than 'Primary Colours', which was a record that you could call a modern classic without too much of a stretch. But that isn't a failure, it's just further proof of The Horrors' overarching ambition – that they're one of this generation's most important bands. If all you can see is a tangle of influences then you're standing too close to the picture, and when 'Skying's' visions come into focus, it not only reaffirms that 'Primary Colours' was far from a fluke, but that they could go so much further. Now, wouldn't that be the thing? *Louise Brailey*

8

**DOWNLOAD: 'Dive In', 'Oceans Burning', 'Moving Further Away'**

## THE BITS ON THE SIDE

*Within 'Skying' is the clear influence of the various side-projects in which The Horrors have been involved – and here they are...*



### SPIDER AND THE FLIES

Pitched as "two scientist explorers being sucked into

a cataclysmic black hole", this project found Tom Cowan and Rhys Webb revelling in BBC Radiophonic Workshop-style weirdtronica.

### THE DIDLERS

Playing songs inspired by Bo Diddley, this mainly live venture features Rhys and drummer Joe Spurgeon, plus Charlie of Electricity In Our Homes and Rhys' brother Huw, who's also in SCUM.



### CAT'S EYES

The self-titled debut by Faris and Canadian soprano Rachel Zeffira basked in high praise

for its atmospheric, '60s pop sounds.

### HAPPY BUNNY

A mysterious and fleeting act put together by Rhys and Joe and a female singer, apparently also called Happy Bunny. Reports of Easter egg hunts so far unsubstantiated.



### LUMINA

A short-lived Faris venture with former Ipso Facto keyboardist Cherish Kaya. They

released a cover of Black Lips' 'I'll Be With You' as a B-side to Black Lips' 'Drugs'.

### CRAMPED

Guitarist Josh Hayward's occasional Cramps covers band, aided and abetted by Emily Watson (no, not that one), formerly of The Rotters, the band that Faris was in prior to The Horrors.

## THIS IS HARDCORE

*what our numbers add up to*

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



NEW APP  
AVAILABLE  
NOW

NME ICONS

SPECIAL COLLECTORS' MAGAZINE

# JACK WHITE

*i P a d A p p*

AVAILABLE  
IN THE APP  
STORE NOW  
ONLY £3.99

GALLERIES  
OF UNSEEN  
PHOTOS



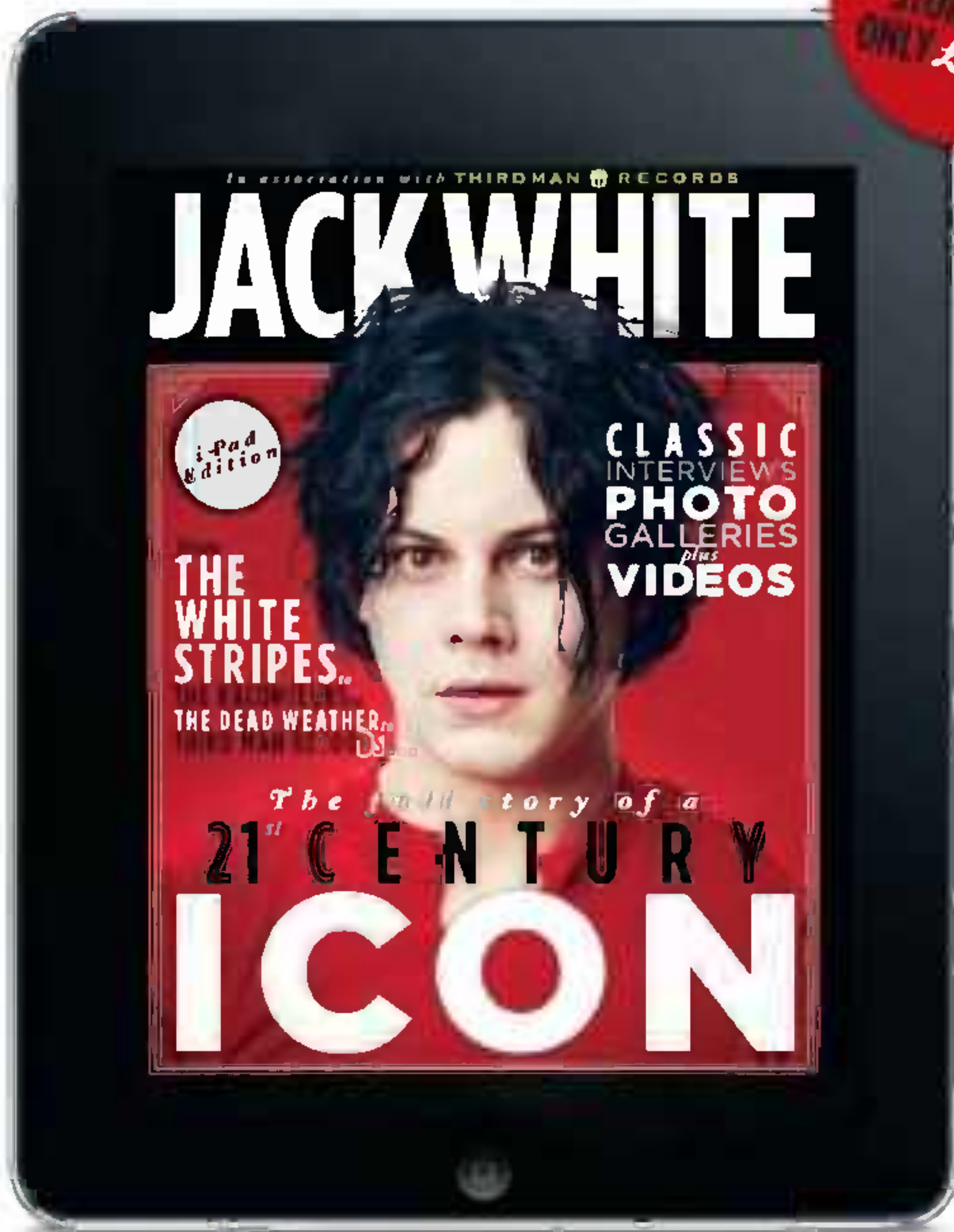
AMAZING  
VIDEOS

*plus*

EXCITING NEW  
FEATURES



AUDIO CLIPS



MAGAZINE ALSO AVAILABLE IN ALL GOOD NEWSAGENTS  
OR ONLINE AT [NME.COM/STORE](http://NME.COM/STORE)\*

\*WHILE STOCKS LAST



## DIONNE BROMFIELD

GOOD FOR THE SOUL LIONESS/ISLAND



Since every reasonable-minded person is in agreement that the overt sexualization of children is a Very Bad Thing, can someone tell Dionne Bromfield to lay off it a bit? 'Too Soon To Call It Love'? No shit, you're 15! Of course it is! As a protégée, and indeed godchild, of a certain Amy Winehouse, you can probably guess what Bromfield's second album sounds like, though her voice (through no fault of her own, admittedly) lacks her mentor's lived-in pathos. Too many of the songs not being quite up to snuff are a bigger issue, though in this post-Adele world, that's unlikely to be much of an impediment to its success. **Barry Nicolson**

DOWNLOAD: 'Remember Our Love'

5

## ROBERT ELLIS

PHOTOGRAPHS NEW WEST



Not to be confused with erstwhile PJ Harvey collaborator Rob Ellis, this 22-year-old Texan is, alongside Caitlin Rose, proof that some kids still care about classic country. The junior honky-tonker's second album, however, is a game of two halves. The first sees him wading through pretty, but ultimately fruitless Simon & Garfunkel territory, while it's the latter songs that truly set Ellis apart from the staid singer-songwriter pack. "I got Lefty, Willie, Hank and Townes to keep me company" he hollers, hillbilly-style, on the rolling 'Comin' Home', name-checking the legends whose homespun heartbreak pours from the album's astonishing title track. **Leonie Cooper**

DOWNLOAD: 'Comin' Home'

7

## CHILLY GONZALES

THE UNSPEAKABLE



GENTLE THREAT/SCHMOOZE Props to the man who can describe himself as "self-absorbed, the musical maxi-pad" while cellos and horns swell in the background. Jason Beck (aka Gonzales) has a Grammy nomination, a world record for the longest solo performance ever (sadly broken) and now a symphonic white rap album that sounds like Danny Elfman wrote the soundtrack to *Brüno*. Arranged by his brother, Christophe Beck, the music is astonishingly ambitious, with Gonzales' stream of neurosis, parody and one-liners so dense you'd need a shrink convention to work out when he's being serious. Judging by his self-awareness, that's probably the point. **Hazel Sheffield**

DOWNLOAD: 'Self Portrait'

6

## BAD MEETS EVIL

HELL: THE SEQUEL



SHADY RECORDS/INTERSCOPE Royce Da 5'9" and Eminem are rap beasts. Now that the pair have kissed and made up after a decade-long spat, expectations have been running high; the last time they graced a record together was on the absolute monster that was 'The Slim Shady LP'. Sadly, this nine-track collection is all just a bit "meh". There are flashes of wordy excellence on tracks like 'Above The Law' and opener 'Welcome 2 Hell', as well as some slick production courtesy of the likes of Mr Porter and Mobb Deep. It's definitely still worth a listen but, at best, this is just a warm-up for their hopefully much more exciting respective solo projects. **Jo Fuertes-Knight**

DOWNLOAD: 'Above The Law'

6

## FACES TO NAMES...

What the reviewers are doing this week



LEONIE COOPER

"I've been praying to all the gods at an atheist's disposal - of which there are unsurprisingly few - that it doesn't tip it down at Glastonbury."



LAURA SNAPES

"This week I went to Stockholm to interview Niki & The Dove, and fell wholly in love with the place and the people. I'm now campaigning for us to move NME HQ to Sweden."



PRIYA ELAN

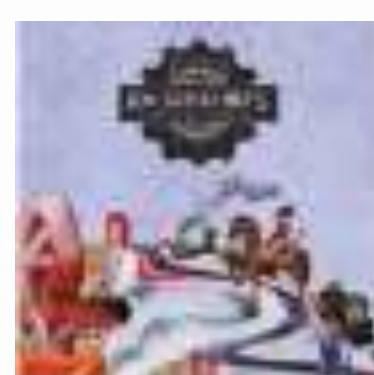
"I finished reading *The Best Of Everything*, which is like *Mad Men* if it was just about Peggy and Joan. I've also started watching *Our Friends In The North*, which hasn't dated that well."



# KAISER CHIEFS

THE FUTURE IS MEDIEVAL FICTION/B-UNIQUE

Forget all the 'industry-saving' fuss, this fourth album is actually a sort of return to form, you know



If you're going to hawk a gimmick, you better have some actual goods in the back of your van. Sure, you can strut around with fiery tits and gowns of pancetta, but the songs

better be bangers or the baying mob will gleefully tear your meaty raiments to shreds.

Kaiser Chiefs haven't half made a rod for their own backs with their wacky choose-your-own-adventure album shenanigans (coupled with the nasty taste left by the decision to release an 'official' version, complete with a new track that wasn't among the 20 that fans could originally choose from). You get the feeling that if you weren't distracted by the hoopla of 'but what if they'd put this track on? Or had them in this order?', the surprise of Kaiser Chiefs coming back with a decent album after the horrorshow of the last one would've been much more effective. The heavy, clanking

Hammer Horror groove of 'Little Shocks', the fat-bassed Gary Numan/'Fame'-era Bowie pastiche of 'Things Change', and the 'where the shit did that come from?' massive Who-chasing chorus of 'Long Way From Celebrating': it's stuff that reminds us why we bothered with Kaisers in the first place. And yeah, those are in the first three tracks and it goes a bit passable after that, with the likes of the rather flat and foggy 'Man On Mars' and the dull piano plod of 'Coming Up For Air', but, on balance, it's a solid effort that deserves undistracted attention.

Nick Hodgson has said that the album's odd gestation 're-energised' the band. If a gimmick is the price we pay for a Kaiser Chiefs that sound like they've had a stern face-dunking since the days of 'Off With Their Heads', then I guess we'll buy that pup, maybe even twice. **Emily Mackay**

DOWNLOAD: 'Things Change', 'Long Way From Celebrating', 'Starts With Nothing'

6

## JOHN MAUS

WE MUST BECOME PITILESS CENSORS OF OURSELVES UPSET THE RHYTHM



Maus' third album is a thundering slap of imagined '80s pop hits, seemingly recorded from the radio onto a cracked cassette tape. Like his sometime bandmate Ariel Pink, Maus has taken the elemental aspects of those starry gems (the rabbit-out-of-a-trap time signature, the cruddy keyboards) and made them his own. The counterpoint is his doomy vocals. Between the sentient Casio keyboard demo of 'Streetlight', 'Head Of The Country', which throws shameless Heaven 17-like shapes, and the dour Magnetic Fields-like stomp of 'Hey Moon', this album is a

an embarrassment of riches. **Priya Elan**

8

## LIAM FINN

FOMO TRANSGRESSIVE



The debut from this New Zealand prodigy, 2008's 'I'll Be Lightning', was a frustrating listen - too often Finn's melodic gifts (inherited from his Crowded House-leading father) were smothered by MOR choruses and maudlin tempos. On his follow-up, however, any singer-songwritery hang-ups are vanquished by Finn and producer Burke Reid's eclectic arrangements and textures. There are still some disappointments - the clichéd 'Cold Feet' - but the stunning 'Jump Your Bones', which sounds like The Flaming Lips gone R&B, and 'I Don't Even Know Your Name', a disco Teenage Fanclub, hint that Finn is capable of greater successes in the future. **Tom Pinnoch**

DOWNLOAD: 'Your Bones'

6





## MEMORY TAPES

**PLAYER PIANO** SOMETHING IN CONSTRUCTION

*New Jersey chillwaver needs to can the cleverness and let his pop soul slip the chains of esoterica*



Minimalism. The most understated and intricate of the musical arts? Or something people do because they're too poor or lazy to record it properly?

An eternal argument, but you could never accuse Memory Tapes – aka chillwave pioneer and the feyest singer in all Noo Joysey, Dayve 'Unnecessary Y' Hawke – of laziness. If this collection of no-fi synth hooks and curios achieves anything it's an exuberance befitting mainstream pop, in direct contrast to the reedy sound of the thing.

The homemade aesthetic of 'Player Piano', you assume, was born of frugal necessity, but Hawke uses this as an excuse to commit the usual minimalist crime of padding out his second album with experimental crankiness. So the record is bookended by two chopstick chimes called 'Musicbox(in)' and 'Musicbox(out)', 'Humming' is two and a half minutes of Shaolin nuns hitting bags of

drugged bees, while the sprawling 'Worries' buries its melodic pleasures beneath Casio voodoo bongos and 'haunted' (ie, a bit crap-sounding) organ. And 'Fell Thru Ice II' is a luminous synth-gaze pop wonder.

The result is a record that sounds like it *really* wants to be a cracking pop album but can't bring itself to shake off the chunky sweater of esoteric credibility. Which is a shame because elsewhere, Memory Tapes oozes the crossover charm of Broken Bells or The Postal Service. The infectious 'Sunhits' revisits the New Order beats of 2009 debut album 'Seek Magic', and 'Player Piano' finally opens both barrels on 'Trance Sisters', a Technicolor afrobcat banger with a finale that's as frantic as Joss Stone in a sack. There's greatness here, but too often shadowed by obliqueness. Admit it, *Dave*, you want to be the Scissor Sisters. There, feels better, right? **Mark Beaumont**

**DOWNLOAD:** 'Trance Sisters', 'Sunhits', 'Fell Thru Ice II'

## AUTOKRATZ

**SELF HELP FOR BEGINNERS** BAD LIFE



Dance music has proved fertile ground for those of an autocratic bent over the last 30-odd years. James Murphy, Aphex Twin and Patrick Cowley found that tunnel vision and lack of compromise suits the genre well. David Cox and Russell Crank, on the other hand, opted for the misleading nomenclature of autoKratz presumably because The Barely Competent Late Adopters had already been taken. Not quite sure what to play now that new rave is but a bad memory, they have opted for a bland form of electro-meets-synth pop, and not even the appearance of Peter Hook and Primal Scream guitarist Andrew Innes can stop this from stinking like a tramp's gusset in a heatwave. **John Doran**

**DOWNLOAD:** some **White Lightning**

## BIFFY CLYRO

**REVOLUTIONS: LIVE AT WEMBLEY CD/DVD** 14TH FLOOR



Those who claim Biffy Clyro were a better band when they played shitholes are idiots. This, their first live CD/DVD, is proof that Biffy are one of the best live bands around today. The 19 tracks recorded at Wembley Arena are a blistering account of the night in themselves, but the DVD is really the only reason to own this. It's beautifully shot and Simon Neil playing 'Machines' solo under a glittering chandelier is particularly moving. There's also a great drinking game to be had in taking a shot whenever bassist James Johnston appears in slow motion. It'll kill you, but at least you'll go out watching a band at the top of their game. **Jamie Crossan**

**DOWNLOAD:** 'Machines'

## THE RIDER

*What we're not rioting about this week...*



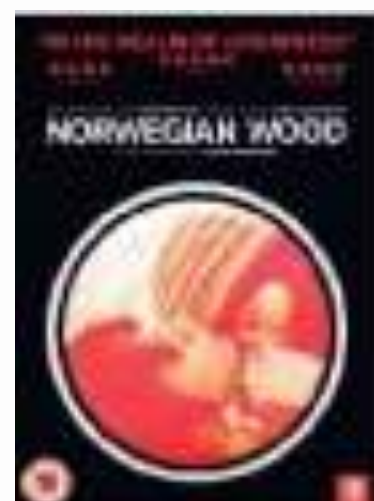
**DVD**  
**Dinocroc Vs Supergator**

Director Jim Wynorski brings us the classic tale of two crocodile/dino hybrids battling it out to eat the most bikini-clad women. It's only £3.99 too – a whole lot of fake blood for your buck.



**Event**

**St Paul's Carnival**  
Riots broke out in Stokes Croft when Tesco opened there in April. See Bristol's most vibrant quarter at its best at the annual St Paul's carnival, a riotous celebration. **Stokes Croft, July 2**



**DVD**

**Norwegian Wood**  
Haruki Murakami's novel *Norwegian Wood* hit the big screen last year with a soundtrack from Radiohead's Jonny Greenwood. It's a tale of love and struggle set against the backdrop of '60s student revolutions.

## THIS WEEK'S SINGLES

reviewed by NME's  
**EMILY MACKAY**



## GIVERS

**UP UP UP** GLASSNOTE/ISLAND



Oh my sainted aunt, is that a xylophone? I thought we'd left those dark days behind. Pack up your hammers in your old kit bag, my people, for we are headed to Lafayette, Louisiana, where horrifically chirpy, African-tinged pop of the Vampire Weekend-meets-Dodos variety apparently still thrives like inane chickweed. This percussion will not stand, man.

## LOW

**ESPECIALLY ME** SUB POP



Now, I like mooning around to that sad Christmas song they do after one too many mulled wines, and I have honestly tried to appreciate the sombre charms of this mopetastic crew so beloved of the beardy, but REALLY. Why would you want to punish yourself like this? Let it go. It wasn't your fault. The road was slippery. No-one blames you. Now, let's go and put a fucking donk on something, anything, PLEASE.

## DUTCH UNCLES

**X-O** MEMPHIS INDUSTRIES



New romantic Foals. Oh, I need to fill more space? Alright, let's play a game: get a pair of small scissors, cut out the following words and lay them out on the table in front of you in any order you like to create your own Dutch Uncles review: math/jagged/time signature/David Byrne/glimmering/Manchester/quirky/plaintive/bass. I am to publishing as the Kaiser Chiefs are to the record industry.

## STEVE MASON

**LOST AND FOUND** DOUBLE SIX



Without actually checking, I would estimate that this has been released as a single about 84 times, but you know what, the sun rises every damn day and I still find its shiny face to be pleasing. This song may not be a burning sphere of plasma and nuclear fusion that allows the continued existence of all life on Earth, but it does have seriously slinky piano and a vocal as gorgeous as a favourite ratty old cardigan.

## GAZELLE TWIN

**MEN LIKE GODS** ANTI-GHOST MOON RAY



WHUMP! Oh dear; there I was scouring the internet for facts about the (oh my god, yawn, just tell us who you are, as if anyone cares) 'mysterious' Elizabeth Walling and I seem to have fallen through a wormhole caused by the crushing weight of SALEM's own self-importance that's tipped me into 4AD circa 1984, where Liz Fraser is dancing macabre round This Mortal Coil. Can someone help me up?

## METRONOMY

**THE BAY** BECAUSE



The way Joe Mount purrs "Burrllin" on the chorus is so unbelievably sexy that it unfortunately distracts me from being able to think or say anything else about this twinkle-toed and neurotic robo-pop bobby dazzler, and I shall be forced to go and give myself a stern talking to on NME Towers' naughty step.





UNCUT.CO.UK

# UNCUT

## The

## DALTREY SPEAKS!

# Who

ON  
SALE  
JULY 1

PLUS!

KEITH RICHARDS UNSEEN! SPECIALS  
ELBOW THE NATIONAL ALICE COOPER

MUSIC, MOVIES, THE WORLD'S BIGGEST REVIEWS SECTION - AND A FREE CD  
**UNCUT** ON SALE EVERY MONTH

# NME

## TV

FREESAT 516 & SKY 382

FOLLOW US ON

facebook  @NME TV

CATCH ALL THE HIGHLIGHTS FROM THIS YEAR'S DOWNLOAD FESTIVAL ON NME TV FROM JULY 11



# LIVE

WU LYF, BLOOD ORANGE, GOVERNORS BALL

Edited by Emily Macdonald



## SONAR FESTIVAL

**BARCELONA** THURSDAY, JUNE 16 – SUNDAY, JUNE 19

*When is a festival not a festival? When Dizzee, Katy B and MIA are rocking Sonar, that's when*

**I**t's Saturday night in Barcelona and NME is surrounded by sweaty ravers who've been up for over 40 hours, pupils rattling in their sockets.

Three cartoon-like characters take to a stage above us and the crowd begin to sizzle. This is the only gig we've seen where audience appreciation can be measured by the cloud of perspiration rising above their heads.

Turns out we are watching Buraka Som Sistema, who are to Sonar what Metallica are to Download. In mere moments they've transformed this bleak concrete nothing into a carnival with their dodgy rap and Latin rhythms. When they ask for girls to take to the stage there's a stampede, and suddenly booties are being shaken like it's Beyoncé's birthday.

More than once during our stay in Barcelona, we lose any understanding of

what Sonar is. It's not a festival, not in any British understanding, anyway. There is no camping, no headliners, and no Portaloos. There's not even a single site, rather it exists across two events: 'Sonar By Day', a rather affable affair in the grounds of the Barcelona Museum Of Contemporary Art, and 'Sonar By Night', a fuck-off rave in a disused aeroplane hangar somewhere at the end of a bus route. It focuses on 'electronic art' and you'd think it high-brow, but then Buraka come on and everyone loses their shit – almost literally, if you go by the wallets lying on the floor.

Here's what we can work out: Sonar is almost utopian in its aesthetic and programme. Punters stay in hotels or apartments (the only tents are those littered around town squares, left over from the huge anti-government protests that finished just a day before the

festival started). Oh, and one of the stages, SonarCar, sticks punters in bumper cars while they whiplash along to superstar DJs.

It starts on Thursday afternoon with the cat-call of Little Dragon reverberating around the astroturf on the museum's plaza. In a dress with Aztec print, singer Yukimi Nagano starts miming out strange tribal dances atop workshop-techno that's being bashed out on felt pads. At Glastonbury this might be a zany treat tucked away on one of the kooky stages; at Sonar it's a bona fide crowd pleaser. They leave to calls for "more" in five languages.

Many of the day's artists have been yanked from the electronic womb, with

punters getting to see graduates from the Red Bull Music Academy playing music that is still in the development stage. Manchester group Illum Sphere's dark set of freak-out electro is a warning sign of where dubstep may be going next.

*British influence sets the tone for the whole post-dubstep-dominated festival*

But things start to get properly messy on Friday, at the first Sonar By Night. Walking into the arena for the first time is like falling down the rabbit hole, made all the weirder by The Human League soundtracking your arrival. It's a mystery why they continue to secure great festival slots while poor him outta





Clockwise from facing page: fans get the giggles as MIA walks among them; Katy B tries out her rubbish 'Walk Like An Egyptian' stance; Janelle Monáe sings 'Hair On Fire'; Sonar's DayGlo bumper cars; Cut Copy's Dan Whitford misses the mic; Buraka Som Sistema get the party started; it's all sauna and no siesta for the Sonar crowd



Erasure is on *Popstar To Operastar*, but they make a bloody good job of it. Joanne and Susan still give the best "ooh"s and "abb"s this side of *Dreamgirls* and the inevitable 'Don't You Want Me' finisher turns Sonar into a Friday night on Wigan Pier in 1981. Indeed, their British influence sets the tone for the whole festival. A few years ago the line up was led by international types like Flying Lotus and Diplo, but this year, after the electronic scene has been dominated by the awkwardly titled, but sonically adventurous, post-dubstep scene, it's UK labels and broadcasters that prevail. There are stages curated by super-trendy

### BIG MOUTH What the punters thought



**Samantha Morgan, 22, London**  
"Every time I'm here, I never want to leave. It's amazing. I have sustained some nasty bumper car injuries, though. DJ Rodigan and Jessie Ware were my highlights - I'm into anything that gets people dancing."

labels Night Slugs and Triangle as well as an impressive line-up from Radio 1 and sets by Magnetic Man and Katy B. But most impressive is the showcase put on by Glasgow-based Numbers Records. Turns by Deadboy and Jackmaster are a flurry of beats that meld garage, funky and techno. In between their sets, Jessie Ware flashes onstage to give the vocal performance of her life, a heart-breaking flutter over beats that could knock you sideways. With the new school in check, Dizze Rascal takes the British invasion as an opportunity for his Jay-Z moment, his chance to make

Sonar his. He doesn't have to try hard - compared to the stale grimepop of Tinchy et al, even middling singles like 'Stand Up Tall' are a suckerpunch to the carlobe. There's new songs too, the Ronseal-guaranteed 'Bassline Junkie' and a turn from his new label signing Pepper, whose Katy B-ish vocals flavour d'n'b track 'I'll Never Wish You Away'. It's a mega tune that sounds like Dizze has the sunshine hit of 2011 all wrapped up. Indeed it's those who can't find a place in this new world of the glitchy and minimal who get a sore deal. Cut Copy still sneer out the electro bangers like 2006 never happened. Their swerving synths made sense when Daft Punk were still popping over to James Murphy's, but now that every Tom, Dick and Ricky Wilson has a ripped copy of Ableton it seems a bit gimmicky. MIA also struggles,

appearing almost an hour late, her lo-fi footage of Somalian pirates and freefalling dollars failing to have the same impact on the roth viewing. Yet if we've learnt anything this weekend it's that Sonar rules were made to be broken. Janelle Monáe shuns electronica, backed by her 14-piece band. They're all suited and booted, with backing dancers in Lycra. She doesn't have the flashy graphics of her tours, but if anything, that makes her band work harder. There are duelling guitars, stage fights and boggling violinists, and her cover of Nat King Cole's 'Smile' sees those who've been partying since Thursday crumple in a pile of broken braincells. As a closing show, it sends us back once more to the drawing board of what exactly Sonar is supposed to be... and back to our laptops to book flights for next year. *Sam Wolfson*





# WU LYF

**VILLAGE UNDERGROUND, LONDON** FRIDAY, JUNE 17

*When the crowd start to think that the cult-like Mancs are just another band, WU LYF prove they really are on another level*

**I**f a band's age were measured in blog mentions, then WU LYF would be approaching retirement at a rate of knots. Declining all label offers, and instead self-releasing their debut album 'Go Tell Fire To The Mountain', the Manchester group (full title: World Unite! Lucifer Youth Foundation) only recently deigned to reveal their faces (and their names), partly due to their Svengali-like manager, partly due to their lack of interest in "narcissism". Despite all the surrounding hubbub, this is WU LYF's first tour with a proper sound system, and speculation as to whether they'll pull it off abounds. There's an undeniable sense of anticipation.

They arrive onstage to ghostly wolf howls,

with their equipment set up beneath their now-customary giant illuminated crucifix-like symbol. Set and album opener 'LYF' sets the tone immediately as singer Ellery Roberts screeches and howls like a man possessed. 'Cave Song' consists of a Broken Social Scene skeleton with Frank Black vocals, while the organ backing is reminiscent of a Pentecostal preacher. Although the vocal theatrics are all in place, there's a niggling feeling that, perhaps, it might somehow just... *not suffice* to have four guys merely playing away merrily onstage. Surely there ought to be more

*The group mysteriously leave the stage, then things get interesting*

to WU LYF than this? Where's the sacrificial goat? Or, at the very least, the audience participation?

Luckily, just as 'Summas Bliss' leaves the crowd wondering whether WU LYF can carry the weight of the critical expectations placed upon their shoulders, there's a fantastic, rhythmic two-player drum breakdown, which segues straight into joyous single 'Spitting Blood'. After 'Concrete Gold' seems to have sealed the deal, the group mysteriously leave the stage. The same ghostly music from the beginning of the set plays, the obnoxious strobe lights that have been flickering all evening are turned down, and things get interesting. Dimly-lit, chests bare, beneath the



glow of the crucifix, WU LYF launch into the demonic 'Heavy Pop'. This is more like it. By the time encore 'We Bros' comes around, the stage has been crashed by punters, and the crowd-surfing is well underway. Some have grabbed drums and are pounding them Bacchanal style, others are pouring water over their heads, one is simply jumping up and down excitedly. It's an end-of-days party, and it's only just begun. Energetic, vibrant and bountiful – Lucifer Youth Foundation, unite. *Ailbhe Malone*



# GOVERNORS BALL

GOVERNORS ISLAND, NEW YORK

SATURDAY, JUNE 18

*New festival boasts a great setting, but, barring Empire Of The Sun, not enough acts on top form*

Most new festivals experience teething problems, but the inaugural Governors Ball – located on Governors Island, just a few minutes' ferry ride from Manhattan – seems to be undergoing some particularly invasive root-canal work. We're pretty forgiving of any minor faults, and we'll happily fork out a week's wages for warm beer with no moaning, but having no music at all is a pretty major bollock for anyone to drop. At one point during the afternoon, the festival's 'no overlapping sets' policy leaves a thrilling half-hour gap of absolutely nothing between Neon Indian's sub-par performance and the tardy appearance of Big Boi, who then phones in a set of OutKast classics mixed with some of his finest solo cuts, and just about convinces the crowd that he gives a toss.

Thankfully, Empire Of The Sun are on hand to get pulses properly racing with their typically extravagant show, which features four dancers who both look and act like MDMA-addled cousins of the Blue Man Group. Frontman Luke Steele is dressed like a space-age centurion as the Australian outfit skip through a set of four-to-the-floor euphoria. It's a rousing sound, but the more overtly melodic moments, such as 'Without You', see Steele's gift for a tune really shining through, and

they make you wish that he turned his attention away from the dancefloor a little more often.

The big draw for the evening, however, is Girl Talk, who inexplicably continues to be a festival shoo-in this side of the pond. There was a time that mashing up other people's songs for hours on end would have been an accomplishment. But considering that

*Girl Talk is like a glorified version of Jive Bunny playing Butlins*

every primate with a laptop now has access to DJ software, it's hard to see the appeal of watching Gregg Gillis going through his record collection and hitting 'BPM sync'. Add balloons, streamers and a slew of dancing fans and you've essentially got a glorified version of Jive Bunny playing Butlins.

Bizarrely, tonight's headliner is cult electronic act Pretty Lights (aka Derek Vincent Smith), who dishes out some grimey yet soulful hip-hop beats from his impressively intricate cityscape backdrop. It's great, but it's just not enough to energise an exhausted crowd, and barely 20 minutes into his slot the site has emptied by almost half. It's an anti-climactic end to frankly a bit of a damp squib of a festival, but hey – at least everybody got two free boat rides for their troubles. **Hardeep Phull**

Girl Talk: clicking that mouse like a rodent/demon



## BLOOD ORANGE

THE ALIBI, LONDON TUESDAY, JUNE 14

*He might be a bag of nerves, but we're reckon that Dev Hynes' latest project could be his best*

To date, 25-year-old Devonté Hynes has released three diverse and critically acclaimed albums under various guises, and is soon to add a fourth ('Coastal Grooves') to that list. He has written for the likes of Florence Welch and Beyoncé's lil sis Solange, composed classical scores, produced some of a Number One album (Diana Vickers' 'Songs From The Tainted Cherry Tree') and published a comic. He is not, to conclude, an unsuccessful man. But, judging by the nervous figure with his back to us, trying to kill time by noodling around on his guitar while the lights are dimmed, you'd have no idea of any of these things. "Can someone please turn the lights down?" he sheepishly asks. "Sorry, this is just a bit nerve-wracking... I just think it would be better for everyone..." When NME bumps into Dev earlier the singer buries his face in his hands, proclaiming it to be a "bad idea" after finding out that we're here to review the evening. It's all incredibly endearing but unnecessary, since the entire event – his first London outing as Blood Orange – is really a very, very good idea indeed.

With about three times as many people as is reasonably

comfortable crammed into Dalston's tiny Alibi basement, tonight is as buzzy as it gets. Red-lipped girls sweat up against boys with ironic haircuts and half of The Horrors mill about down the front. It's unbearably hot and irritatingly 'cool' in equal measure, but at times like this we couldn't care less. Unlike the troubadour stylings of Lightspeed Champion, Dev's new venture is upbeat, soulful, kinda funky and quite brilliant. Armed purely with an electric guitar and backing track, it could so easily turn into karaoke, but 'Dinner's Prince-tinged, '80s hip-hop beats and contrastingly bitter lyrics, or highlight 'Drop Dead', with its squalling solo, are so much more than that. Blood Orange is a more joyous and fleshed-out proposition than anything the singer has come up with before; it's the product of a treasure trove of influences from MJ to Ariel Pink, topped with a backwards baseball cap and played out to the backdrop of *The Fresh Prince Of Bel-Air*. As the crowd whoops and Dev charges forward, setting up his mic stand in the middle of the crowd, it seems the singer is finally enjoying himself. **Lisa Wright**

### THE VIEW FROM THE CROWD



**Jonny, London**  
"I loved it, the show was great. I've seen Dev's stuff before but to be honest I prefer it to his older stuff. So there you go... Blood Orange all the way."



# ON THE ROAD WITH WE ARE SCIENTISTS

*Putting away the vodka iced coffees and trailing obsessive fans like indie Pied Pipers, Keith, Chris and Andy are making the most of their last UK tour before they record again*

## KOKO, LONDON WEDNESDAY, JUNE 15

Ice is the war We Are Scientists are waging against Britain's rock promoters. "We always underline it on our rider," Keith Murray complains, his latest drink in hand. "Like, if you get us *nothing else* on there, get us ice. But do they? Hardly ever..."

He presses a hanky-bound bundle of it to his bottom lip, having whacked himself full-square in the jaw with a mistimed bit of guitar-flailing during their show. "I know he beats me, but you should see – he's a real sweetie when we're alone together," he deadpans to the party people clogging every square inch of their dressing room, merrily draining their rider.

Even by their own standards, the Scientists are in party mood tonight. A sold-out KOKO went well, despite their newly semi-permanent drummer Andy Burrows having to play 'Central AC' on his mobile so that they could all figure out how the harmonies went just 10 minutes before they were due onstage. The banter was mainly themed around Pizza Express' pastrami salad, and featured woeful to very woeful stabs at English accents by both Keith and Chris that basically amount to hate-speech.

The Scientists are four days away from retiring to New York to start work on 'Barbara's' successor, a year and three days after its release. Keith has plenty of songs, but no particular shape: "I have a very poor ability to forecast what sort of a record we're going to make next." He social butterflies about, making drinks, greasing elbows, jawing about watching old-chums the Monkeys do their Sheffield big-top show; Andy and Chris will find a conversation and keep to it, but Keith has got real room-working skills. By midnight, a consensus forms that everyone is drunk enough to be allowed onto Camden High Street, and so Keith sets about hustling his party into heading for Proud Galleries. No sooner has he jolied everyone out of KOKO's back door, though, than he and Chris are



confronted by WAS-mania. About 20 fans – 19 girls and one boy – need photos, signatures, love and attention. They receive it, then Keith strolls the half a mile up the road like he's

leading the Children's Crusade – a tall silver fox ahead of a column of short teen womanhood.

By 2am, post-Proud, 10 hardcore super-fans are still on the trail – impressive not least because most don't look old enough to have got into Proud in the first place. Keith leads his un-sober column up towards legendary late-night hangout the Marathon, which really pisses on everyone's chips by being closed. By this point, as everyone waits for social momentum to coalesce around an alternative, it's Chris who's in the thicket of fandom, having his moustache fingered and stroked by his gang of girls. He bears this level of intimate probing with remarkable passivity, though it may partly explain why the evening disperses soon after.

On the nightbus, NME runs into the fans again.

## VIEW FROM THE CROWD



**Katherine Sharrocks, 26, London**

"They're just so adorable, aren't they? I mean, in a strictly musical sense, Chris' moustache is particularly adorable in a musical sense – oh so distinguished. They get better and better every time I see them. Either that or I just get drunker."

'Tache-stroker Adrienne, the all-time top-poster in the WAS forums, has flown from Portland, Oregon just to be at KOKO. She tracks them across the US West Coast, too. "You know the mini Keith and Chris and Andy dolls on the cover of the 'Nice Guys' single? I made those." All to jump off in Soho for a night spent hunching in doorways, loitering in cafés, awaiting dawn and the first train home.

## BEACH BREAK LIVE, SOUTH WALES SATURDAY, JUNE 18

"We debate this sometimes," ponders Chris Cain from the relative safety of a Welsh Portakabin, drink in hand. "I tend towards being more liberal about meeting the fans. Keith prefers to keep them at arm's length."

Keith: "I think I'm more enthusiastic about engaging the random fans." Chris: "I don't mind. It doesn't bother me. In that respect, I'm probably the worst model rock star – these people ask after my kid, and know how old he is. But then, I probably know how old their kids are. I'd say there are maybe a dozen people who can get hold of me personally by phone or email at any given time."

Andy: "It'd be very easy to shut people out if you actually needed to." Chris: "I think our band is awesome. I don't mind. I don't want to become

friends with Kasabian fans, but I think WAS fans are really cool."

Not even the hardcore can find their way to Beach Break Live, though, possibly because it is a students-only festival on the wrong side of Swansa, featuring pissy Welsh weather and a bill that makes WAS the filling in an urban sandwich of Beardyman and Example.

There is no ice on the rider, but plenty of booze. The vodka iced coffees Chris was liberally doling out earlier may have contributed to his decision to gnaw on a beach-fresh dead jellyfish during our photoshoot ("It tastes of sand, I guess") and smear it across his belly. The general stream of lager that lubricated their mammoth press session with every blog and his dog could have been what gave Andy the Dutch courage to strap a massive foam mammary to his chest and lark about for breast cancer charity CoppaFeel!. ("Hi. We're We Are Scientists, and when we CoppaFeel you'll know about it"). Certainly, the drinks they shared with some random fans in a van on the way back from the beach contributed to their air of sincere wonderment at the magician who entered their dressing room unscheduled (Keith: "The fact that the card was actually in my hand when it changed... I feel so violated").

The show goes unexpectedly well; it's easy to forget how many hits the Scientists have got lodged in the collective indie-disco unconscious. Turns out even 19-year-old sports science undergraduates from Plymouth Uni can all sing the guitar riff from 'The Great Escape' in unison when Keith chops it out. Down the front, a man in a tiger suit bashes his straw hat against his head very aggressively, which seems like a good omen.

"It's bittersweet," Keith says as he sweeps his brain over the past few months while the last fumes of the rider are boxed into their splitter van, ready for transfer to Heathrow. "I feel like, the way we're feeling now, we could probably go on tour for another year. But then again, that's exactly the vibe I want to take into making the record."

It'll be a tough six months, having to buy all their own drinks from here on in, but the ice wars are at least over, for now. **Gavin Haynes**





**Pembrey, Saturday, 8.30pm**  
Skulking through the dunes, invisible to the untrained eye, Chris the ninja approaches his prey



**Pembrey, Saturday, 7.30pm**  
"If you liked Beardyman, or you're waiting for Example, we've got songs you won't particularly like"



**London, Wednesday, 7pm**  
It's like a before and after on Snag Marry Avoid?



**Pembrey, Saturday, 1pm**  
A cat? Windsurfing? Was there even such a thing as entertainment before YouTube?



**London, Wednesday, 10pm**  
Classic Poses In Rock, #415: "Speak softly, my axe, so that only I shall hear thy moans"



**London, Wednesday, 10pm**  
"Look into my eyes..."



**Pembrey, Saturday, 4.30pm**  
Chris' jelly belly on full display



**London, Wednesday, 10pm**  
Get tangled up in that drunkit and you might never get out, Kelth



**Pembrey, Saturday, 6.15pm**  
Andy has a plan for Budweiser sponsorship. He'll look ridiculous but he'll be so wasted he won't care



**Pembrey, Saturday, 4pm**  
Andy peers out nervously in case of waiting fans



**Pembrey, Saturday, 6pm**  
That, if we're not mistaken, is an absolutely massive tit



**Pembrey, Saturday, 6.30pm**  
Kelth's determined to stick to five a day. And that's just the bottles of Jameson



**Pembrey, Saturday, 9pm**  
"I love you guys. Whatever NME says about us, we'll always have each other"



# James

An evening with  
Web  
And The  
Orchestrated & Conducted By

23	CARDIFF Millennium Centre	0292 063 6464
24	BIRMINGHAM Symphony Hall	0121 780 3333
25	GLASGOW Royal Concert Hall	0844 4999 990
27	NOTTINGHAM Royal Centre	0115 989 5555
29	LIVERPOOL Philharmonic	0151 709 3789
31	MANCHESTER Bridgewater Hall	0161 950 0000

01	MANCHESTER Bridgewater Hall	0161 950 0000
02	GATESHEAD The Sage	0191 443 4666
04	LONDON Royal Albert Hall	0207 589 8212

BUY ONLINE: GIGSANDTOURS.COM TICKETMASTER.CO.UK  
24HR CREDIT CARD HOTLINE 0844 811 0051 0844 826 2826  
An SJM Concerts and DF presentation by arrangement with Octagon Music and X-Ray  
TICKETS ON SALE 9.30AM FRIDAY 1ST JULY



The Gathering Society  
The James Box Set  
Coming Soon  
www.james.com

SJM Concerts and DF by arrangement with  
The Agency Group, present

# city and colour

thursday 13 october  
cardiff st davids hall  
029 2087 8444

friday 14 october  
newcastle city hall  
0191 261 2806

saturday 15 october\*  
glasgow  
O2 academy  
0844 499 9990

monday 17 october  
manchester academy  
0161 832 1111

tuesday 18 october  
london roundhouse  
0844 482 8008

gigsandtours.com / \*gigsinscotland.com  
24hr cc hotline 0844 811 0051

www.cityandcolour.com

new album  
'little hell'  
out now

# THE NAKED AND FAMOUS

## NOVEMBER

WED 11	BRISTOL ANSON ROOMS	0845 413 4444
THU 12	LONDON ROUNDHOUSE	0844 482 8003
SAT 12	SHEFFIELD LEADMILL	0844 77 1020
TUE 15	GLASGOW O2 ABC	0844 499 9990
WED 16	MIDDLESBROUGH EMPIRE	0844 471 1000
THU 17	MANCHESTER ACADEMY	0161 832 1111
SAT 19	BIRMINGHAM HMV INSTITUTE	0121 780 3333
SUN 20	CAMBRIDGE JUNCTION	01223 357 851
MON 21	NORWICH WATERFRONT	01603 610000
WED 23	PORTSMOUTH PYRAMID	023 9282 4355

GIGSANDTOURS.COM & LIVENATION.CO.UK  
24HR CC HOTLINE 0844 811 0051

THE ALBUM PASSIVE ME AGGRESSIVE YOU OUT NOW FEATURING  
YOUNG BLOOD, PUNCHING IN A DREAM AND GIRLS LIKE YOU  
www.thenakedandfamous.com

AN SJM CONCERTS, LIVE NATION, PVC, OF & THE EMPIRE PRESENTATION BY ARRANGEMENT WITH CAA

SJM CONCERTS, METROPOLIS MUSIC, PVC, SPC & DF BY ARRANGEMENT WITH CODA PRESENTS

# FRIENDLY FIRES

## NOVEMBER

THU 10	BRISTOL O2 ACADEMY	0844 477 2000
FRI 11	BIRMINGHAM O2 ACADEMY	0844 477 2000
SAT 12	SOUTHAMPTON GUILDHALL	023 8063 2601
MON 14	NOTTINGHAM ROCK CITY	0845 413 4444
TUE 15	NEWCASTLE O2 ACADEMY	0844 477 2000
THU 17	MANCHESTER O2 APOLLO	0844 477 7677
FRI 18	GLASGOW BARROWLAND	0844 499 9990

SOLD OUT LEEDS O2 ACADEMY  
MON 21 CAMBRIDGE CORN EXCHANGE  
01223 357 851  
TUE 22 LINCOLN ENGINE SHED  
0844 888 8766  
SOLD OUT LONDON O2 BRIXTON ACADEMY

SAT 26 LONDON O2 BRIXTON ACADEMY  
0844 477 2000

BUY ONLINE AT GIGSANDTOURS.COM  
24HR CC HOTLINE 0844 811 0051  
NEW ALBUM 'PALA' OUT NOW ON XL RECORDINGS





# THE HORRORS

PLUS GUESTS **TOY****OCTOBER**

TUE 11 NORWICH WATERFRONT	01603 508 050	THU 20 LIVERPOOL THE KAZIMIER	0844 871 8820
WED 12 LONDON ROUNDHOUSE	0844 482 8008	FRI 21 OXFORD O2 ACADEMY2	0844 477 2000
FRI 14 BIRMINGHAM O2 ACADEMY2	0844 477 2000	SUN 23 BRISTOL TRINITY	0117 929 9008
SAT 15 MANCHESTER WAREHOUSE PROJECT	0161 832 1111	MON 24 PORTSMOUTH WEDGEWOOD ROOMS	023 9286 3911
SUN 16 LEEDS COCKPIT	0113 245 5570	TUE 25 BRIGHTON CONCORDE 2	01273 673 311
TUE 18 NEWCASTLE DIGITAL	0844 811 0051	WED 26 NOTTINGHAM RESCUE ROOMS	0845 413 4444
WED 19 EDINBURGH LIQUID ROOM	0844 499 9990	THU 27 SOUTHEND CHINNERY'S	01702 467 305

BUY ONLINE: GIGSANDTOURS.COM | ARTISTTICKET.COM | 24 HR CC HOTLINE: 0844 811 0051

www.thehorrors.co.uk

New Album 'SKYING' Out 11 July on XL Recordings



An SJM Concerts, EYO, DE, PVC &amp; DHP presentation by arrangement with Primary Talent International

**KICKIN INCREDIBLY DOPE SHIT**

**SEPTEMBER**

THU 01 LONDON O2 SHEPHERDS BUSH EMPIRE 0844 477 2000

FRI 02 MANCHESTER CLUB ACADEMY 0161 832 1111

SAT 03 BIRMINGHAM HMV INSTITUTE 0844 248 5037

SUN 04 GLASGOW O2 ABC 2 0844 499 9990

BUY ONLINE AT GIGSANDTOURS.COM | 24HR CC HOTLINE 0844 811 0051  
MACMILLER.ORG

AN SJM CONCERTS & DHP PRESENTATION BY ARRANGEMENT WITH THE AGENCY GROUP

## DEATH FROM ABOVE 1979



MANCHESTER ACADEMY  
LONDON O2 BRIXTON ACADEMY

www.deathfromabove1979.com

SJM Concerts, Man Filler, DHP & Friends by arrangement with ITB present

## DRY THE RIVER

**September** **Plus Guests**

13 Manchester Deaf Institute  
14 Nottingham Bodega Social  
15 Kingston New Slang  
16 Bristol Louisiana  
19 Birmingham Hare & Hounds  
20 London Scala

Tickets at  
musicglue.net/drytheriver

www.drytheriver.net new single 'NO REST' out July 11th

# TOVEK

Wed 16 November 2011 London O2 Shepherds Bush Empire

Tickets on sale Friday 01 July at 9am

gigsandtours.com

0844-477-2000

tomvek.tv

## FOSTER THE PEOPLE



MONDAY 21ST NOVEMBER / 0844 248 5037  
BIRMINGHAM HMV LIBRARY

TUESDAY 22ND NOVEMBER / 0844 4999 990  
GLASGOW KING TUTS

WEDNESDAY 23RD NOVEMBER / 0161 832 1111  
MANCHESTER ACADEMY 3

FRIDAY 25TH NOVEMBER / 0844 477 2000  
LONDON O2 SHEPHERDS BUSH EMPIRE

SATURDAY 26TH NOVEMBER / 0870 444 4400  
BRISTOL THEKLA

DEBUT ALBUM FEATURING HIT SINGLE OUT  
"ACCESSIBLE YET CHALLENGING, CLEANNY YET BRITTY, POP YET PETRIFYING"  
FOSTER THE PEOPLE ARE A FRESH EVOLUTION OF MODERN MUSIC

"A BAND WITH GREATNESS ABUNDANTLY WITHIN THEIR GRASP"

BUY ONLINE AT GIGSANDTOURS.COM  
24HR CC HOTLINE 0844 811 0051



# THE RIFLES

Plus Special Guests **LIFE IN FILM.**



OCTOBER			
26	CAMBRIDGE JUNCTION	0122 351 1511	02 LEEDS COCKPIT 0113 244 4600
27	NORWICH ARTS CENTRE	01603 660 0352	03 NEWCASTLE O2 ACADEMY 0844 477 2000
28	STOKE SUGARMILL	0115 945 4593	04 DUNFERMLINE PJ MOLLOY'S 0844 477 1800
29	NOTTINGHAM RESCUE ROOMS	0845 413 4444	05 GLASGOW GARAGE 0844 499 9990
30	SHEFFIELD FOUNDRY	0114 222 8777	07 BIRMINGHAM O2 ACADEMY 0844 477 2000
NOVEMBER			08 BRISTOL THEKLA 0845 413 4444
01	MANCHESTER ACADEMY 3	0161 832 1111	09 PORTSMOUTH WEDGEWOOD ROOMS 0239 286 3911
			11 LONDON HMV FORUM 0844 847 2405

NEW ALBUM 'FREEDOM RUN' RELEASED SEPTEMBER 19TH [www.therifles.com](http://www.therifles.com)

Buy tickets online at [livenation.co.uk](http://livenation.co.uk) or [therifles.com](http://therifles.com)

A Live Nation presentation in association with CAA

# KATY B

## ON A MISSION TOUR

PLUS SPECIAL GUEST **P MONEY**

OCTOBER		
8	IPSWICH REGENT	01473 433 100
11	LEEDS O2 ACADEMY	0844 477 2000
12	MANCHESTER O2 APOLLO	0844 477 7677
13	NEWCASTLE O2 ACADEMY	0844 477 2000
14	GLASGOW O2 ACADEMY	0844 477 2000
16	LIVERPOOL O2 ACADEMY	0844 477 2000
17	SHEFFIELD O2 ACADEMY	0844 477 2000
18	NOTTINGHAM ROCK CITY	0845 413 4444
20	BIRMINGHAM O2 ACADEMY	0844 477 2000
21	CARDIFF UNIVERSITY	02920 230 130
22	BRISTOL O2 ACADEMY	0844 477 2000
24	LONDON O2 SHEPHERDS BUSH EMPIRE	0844 477 2000
25	SECOND LONDON DATE ADDED LONDON O2 SHEPHERDS BUSH EMPIRE	0844 477 2000
29	CAMBRIDGE CORN EXCHANGE	01223 357 851
30	BOURNEMOUTH BIC SOLENT HALL	0844 576 3000
31	BRIGHTON DOME	01273 709 709
NOVEMBER		
2	PLYMOUTH PAVILIONS	0845 146 1460

BUY ONLINE AT: [LIVENATION.CO.UK](http://LIVENATION.CO.UK) • [GIGSANDTOURS.COM](http://GIGSANDTOURS.COM) • [GIGSINSCOTLAND.COM](http://GIGSINSCOTLAND.COM)  
DEBUT ALBUM 'ON A MISSION' OUT NOW  
A LIVE NATION, SJM AND DF CONCERTS PRESENTATION BY ARRANGEMENT WITH CODA

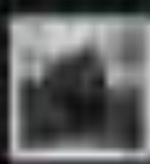
# LYKKE LI

Plus special guests

Tuesday 01 November  
London  
Roundhouse

0844 482 8008

Buy online at [livenation.co.uk](http://livenation.co.uk)



NEW ALBUM  
'WOUNDED RHYMES'



[lykke.li.com](http://lykke.li.com)

A Live Nation presentation  
in association with CAA

## SEPTEMBER

MON 5	YORK STEREO	0844 477 1000
TUE 6	GLASGOW KING TUTS	0844 499 9990
WED 7	MANCHESTER DEAF INSTITUTE	0161 832 1111
FRI 9	NEWCASTLE CLUNY 2	0191 230 4474
SAT 10	NOTTINGHAM STEALTH	0871 220 0260
TUE 13	LONDON XOYO	0871 220 0260

BUY ONLINE AT [LIVENATION.CO.UK](http://LIVENATION.CO.UK) / [SEETICKETS.CO.UK](http://SEETICKETS.CO.UK)

A Live Nation presentation in association with 13 Artists  
[www.thedigitalism.com](http://www.thedigitalism.com)

# THE JEZABELS



# DANANANANAYKROYD

PLUS SPECIAL GUESTS

SATURDAY 29 OCTOBER  
GLASGOW  
O2 ABC +14  
0844 477 2000

FRIDAY 4 NOVEMBER  
LONDON  
KCLSU +14  
0844 844 0444



BUY ONLINE AT [LIVENATION.CO.UK](http://LIVENATION.CO.UK)

NEW ALBUM 'THERE IS A WAY' AVAILABLE NOW [DANANANANAYKROYD.CO.UK](http://DANANANANAYKROYD.CO.UK)  
A LIVE NATION PRESENTATION IN ASSOCIATION WITH CODA AGENCY

LIVE NATION IN ASSOCIATION WITH PRIMARY TALENT INTERNATIONAL PRESENTS

# DIGITALISM

PLUS SPECIAL GUESTS

OCTOBER 2011  
29 MANCHESTER RITZ  
0161 832 1111

NOVEMBER 2011  
02 LEEDS  
METROPOLITAN  
UNIVERSITY  
0113 275 1111

03 BRISTOL O2 ACADEMY  
0844 477 2000

04 BIRMINGHAM  
HMV INSTITUTE  
0844 248 5037

05 LONDON HMV FORUM  
0844 847 2405

BUY ONLINE AT [LIVENATION.CO.UK](http://LIVENATION.CO.UK)  
NEW ALBUM 'I LOVE YOU, DUDE' OUT NOW



# THE VACCINES

Plus guests



## NOVEMBER 2011

MON	21	NEWCASTLE O <sub>2</sub> ACADEMY	0844 477 2000
WED	23	SHEFFIELD O <sub>2</sub> ACADEMY	0844 477 2000
THU	24	LINCOLN ENGINE SHED	0844 888 8786
FRI	25	MANCHESTER ACADEMY	0161 832 1111
SAT	26	LEEDS O <sub>2</sub> ACADEMY	0844 477 2000
MON	28	SOUTHAMPTON GUILDHALL	02380 632 601
TUE	29	OXFORD O <sub>2</sub> ACADEMY	0844 477 2000
WED	30	NORWICH UEA	01603 508 050

## DECEMBER 2011

FRI	02	BRISTOL O <sub>2</sub> ACADEMY	0844 477 2000
SAT	03	CAMBRIDGE CORN EXCHANGE	01223 357 851
SUN	04	LEAMINGTON SPA ASSEMBLY	01926 523 001
TUE	06	EASTBOURNE WINTER GARDENS	01323 411 555
WED	07	LONDON BRIXTON O <sub>2</sub> ACADEMY	0844 477 2000

24 HR CC HOTLINE: 0844 811 0051 | GIGSANDTOURS.COM | TICKETLINE.CO.UK

**TICKETS ON SALE 9AM FRIDAY 1<sup>ST</sup> JULY**

'What Did You Expect From The Vaccines?' the debut album, out now  
thevaccines.co.uk | facebook.com/thevaccines

A Metropolis Music, SJM Concerts and Melting Vinyl presentation by arrangement with Coda Agency

## HOWLING BELLS

### SEPTEMBER

14	PORTSMOUTH WEDGEWOOD ROOMS	023 9286 3911
15	LONDON ELECTRIC BALLROOM	020 7734 8932
16	SHEFFIELD PLUG	0114 241 3848
18	LEEDS ROCKPIT	0113 244 4600
19	GLASGOW ORAN MOR	08444 999 990
20	MANCHESTER ACADEMY 3	0161 832 1111

FACEBOOK.COM/HOWLINGBELLS  
MYSPACE.COM/HOWLINGBELLS TWITTER.COM/HOWLING\_BELLS  
A METROPOLIS MUSIC PRESENTATION BY ARRANGEMENT WITH X-ART

0844 811 0051 | GIGSANDTOURS.COM | TICKETLINE.CO.UK

## The WOMBATS

PLUS GUESTS

THE GOOD NATURED  
(21-29 SEPTEMBER)  
MORNING PARADE  
(01-08 OCTOBER)



### SEPTEMBER

21	CARDIFF UNIVERSITY GREAT HALL	02920 781 458
22	NOTTINGHAM ROCK CITY	0845 413 4444
23	FOLKESTONE LEAS CLIFF HALL	0844 847 1776
24	CAMBRIDGE CORN EXCHANGE	01223 357 851
26	BRISTOL COLSTON HALL	0117 922 3686   0117 929 9008
28	LONDON O <sub>2</sub> BRIXTON ACADEMY	0844 477 2000   020 7734 8932
29	SOUTHAMPTON GUILDHALL	02380 632 601

### OCTOBER

01	YEovil WESTLANDS	0844 811 0051
02	BIRMINGHAM O <sub>2</sub> ACADEMY	0844 477 2000
03	LINCOLN ENGINE SHED	0844 888 8786
04	SHEFFIELD O <sub>2</sub> ACADEMY	0844 477 2000
06	NEWCASTLE O <sub>2</sub> ACADEMY	0844 477 2000
07	GLASGOW O <sub>2</sub> ACADEMY	08444 999 990
08	MANCHESTER O <sub>2</sub> APOLLO	08444 777 677   0161 832 1111

24 HOUR TICKET HOTLINE 0844 811 0051 | 0871 230 0333  
THEWOMBATS.CO.UK/STORE | GIGSANDTOURS.COM | ARTISTTICKET.COM

THE WOMBATS PROUDLY PRESENT...THIS MODERN GLITCH OUT NOW  
THEWOMBATS.CO.UK | FACEBOOK.COM/THEWOMBATSUK

A METROPOLIS MUSIC, SJM CONCERTS, OF CONCERTS & KILMANJARO PRESENTATION  
BY ARRANGEMENT WITH PRIMARY TALENT INTERNATIONAL



### AUGUST 2011

SUN	21	BRIGHTON DIGITAL	0870 230 0000
TUE	23	LONDON KOYO	0870 230 0000
WED	24	BIRMINGHAM O <sub>2</sub> ACADEMY 2	0844 477 2000
THU	25	YORK FIBERS	01904 611 111
FRI	26	MANCHESTER CLUB ACADEMY	0161 832 1111
SAT	27	GLASGOW STEREO	08444 999 990

ISS: 1001 1007





## BRITISH SEA POWER

SUNDAY 24TH JULY  
BOURNEMOUTH  
THE OLD FIRESTATION

BOX OFFICE: 0844 477 2000 | BUY ONLINE: TICKETWEB.CO.UK  
AN ACADEMY EVENTS PRESENTATION BY ARRANGEMENT WITH X RAY

TEAM TRICK, AUSTRALIAN TIMES AND ACADEMY EVENTS PRESENTS  
**DEAD LETTER CIRCUS**  
PL. SPECIAL GUESTS  
**DAVE NAVARRO**  
3RD JULY ONLY

SUNDAY 03 JULY  
LIVE DATE ADDED  
FRIDAY 01 JULY  
LONDON  
O<sub>2</sub> ACADEMY2  
ISLINGTON

TICKETS:  
0844 477 2000  
TICKETWEB.CO.UK  
DEBUT ALBUM  
THIS IS THE WARNING  
OUT NOW  
DEADLETTERCIRCUS.COM

**EDDIE SIAGHETTI**  
(Supersuckers)

Wednesday 27th July

O<sub>2</sub> ACADEMY2 ISLINGTON

Wednesday 10th August

O<sub>2</sub> ACADEMY3 BIRMINGHAM

Box office: 0844 477 2000 | Buy online: ticketweb.co.uk  
eddiəsiaghetti.com | supersuckers.com

## Ron Sexsmith

Tuesday 30th August

O<sub>2</sub> Academy2

Oxford

Wednesday

7th September

O<sub>2</sub> Academy2

Oxford

0844 477 2000

ticketweb.co.uk

www.ronsexsmith.com

An Academy Events presentation  
by Arrangement with Primary Talent



FESTIVAL REPUBLIC  
& FRIENDS IN ASSOCIATION  
WITH CAA PRESENT

# THE SUBWAYS

SEPTEMBER 2011

SAT 17 OXFORD O<sub>2</sub> ACADEMY  
TICKETWEB.CO.UK / 0844 477 2000

SUN 18 FALMOUTH PRINCESS PAVILION  
SEETICKETS.COM / 0871 2 11 0260

TUE 20 BIRMINGHAM O<sub>2</sub> ACADEMY  
TICKETWEB.CO.UK / 0844 477 2000

WED 21 NOTTINGHAM RESCUE ROOMS  
ALT TICKETS.CO.UK / 0845 113 4444

FRI 23 WREXHAM CENTRAL STATION  
SEETICKETS.COM / 0870 444 5556

SAT 24 GLASGOW ORAN MOR  
GLASGOW SCOTLAND.COM / 08444 999 990

SUN 25 NEWCASTLE O<sub>2</sub> ACADEMY  
TICKETWEB.CO.UK / 0844 477 2000

MANCHESTER ACADEMY 3  
GIGSANDTOURS.COM / 0161 832 1111

WED 28 SHEFFIELD FOUNDRY  
TICKETS.SHEFFIELDSTUDENTSUNION.COM  
0114 222 8777

FRI 30 SWANSEA SIN CITY  
SEETICKETS.COM / 01792 654 226

OCTOBER 2011

SAT 01 BRISTOL THEKLA  
ALT-TICKETS.CO.UK & 0845 413 4444

MON 03 SOUTHAMPTON UNIVERSITY  
SEETICKETS.COM & 023 8063 2601

TUE 04 LONDON KOKO  
SEETICKETS.COM & 0870 060 3775

NEW ALBUM 'MONEY AND CELEBRITY' OUT 19TH SEPTEMBER 2011. FREE DOWNLOAD AVAILABLE NOW AT THESUBWAYS.NET  
TICKETS FROM 0870 060 3775 / SEETICKETS.COM / FESTIVALREPUBLIC.COM

EVERY  
FRIDAY

# KOKO

EVERY  
FRIDAY



08 JULY

TAPE THE RADIO  
PIXIE CARNATION

DJ'S

DJ ROB MUNNS / ALANA B DEVOTION

9.30pm - 4am FIRST 100 FREE ENTRY

£5 before 11pm £7 after

Students (with card) £2 b4 10:30pm £4 b4 12pm

TICKETS - 0844 847 2258  
WWW.KOKO.UK.COM

TRANSFER  
[ME]

FRIENDS ELECTRIC

15 JULY

YOUNG REBEL SET

22 JULY

1A Camden High Street  
London NW1 7JE  
Mornington Crescent Tube

## UNDERAGE FESTIVAL

Friday 5th August 2011  
Victoria Park, Grove  
Road, Tower Hamlets,  
London E3



Bombay Bicycle Club, Janelle Monae, The Midnight Beast, Miles Kane, Devlin, Baio (Vampire Weekend), Johnny Flynn, Fugative, Labrinth, Roll Deep,

Tribes, Brother, Pulled Apart By Horses, Alex Winston, Frankie

& The Heartstrings, CocknBullKid, Crystal

Fighters, Dog Is Dead, Dutch

Uncles, Encore, Fixers,

Florrie, Ghost Eyes, Giggs,

Is Tropical, Maverick Sabre,

Pegasus Bridge, Rizzle Kicks,

Ruff Diamondz, Spark, The Chapman Family,

The Knocks, Violet, Wolf Gang, Yaaks, Yasmin

seetickets.com 0870 264 3333  
ticketweb.co.uk 0844 477 1000  
hmvtickets.com 0843 221 0100  
Tickets are strictly only available  
to those between 13-17 (inclusive)  
underagefestivals.com

facebook.com/underagefestival /  
twitter.com/underagefest / big-  
greencoach.co.uk / Line up is sub-  
ject to change and not in order of  
appearance Highlights recorded for  
future broadcast on BBC Radio 1.



## THE WAVE PICTURES

UNKNOWN MORTAL ORCHESTRA AND PORCELAIN RAFT

ELGAR ROOM, ROYAL ALBERT HALL: SATURDAY 9 JULY, 8.15PM

Tickets £7.50 booking fee applies

www.royalalberthall.com / 020 7589 8212



**LEEDS**  
2011

BRAMHAM PARK • LEEDS

Festival  
REPUBLIC  
PRESENTS

AUGUST  
BANK HOLIDAY  
WEEKEND

**READING**  
2011

RICHFIELD AVENUE • READING

LEEDS: FRI 26 • READING: SUN 28

LEEDS: SAT 27 • READING: FRI 26

LEEDS: SUN 28 • READING: SAT 27

**MUSE**

— elbow —

**INFERNO**

**FRIENDLY FIRES**

**ENTER SHIKARI**

**THE VIEW**

**FRANK TURNER**

**TAKING BACK SUNDAY**

**WE ARE THE OCEAN**

COMPERE: COLIN MURRAY (LEEDS)

**MY CHEMICAL  
ROMANCE**

THIRTY SECONDS TO

**MARS**

THE  
**OFFSPRING**

**DEFTONES**

**RISE AGAINST**

**BRING ME THE HORIZON**

**NEW FOUND GLORY**

**THE BLACKOUT**

**ARCHITECTS**

NME / STARS

& HUW STEPHENS (READING)

**PULP**

**THE  
STROKES**

**THE NATIONAL**

**JIMMY EAT WORLD**

**MADNESS**

**TWO DOOR**

**CINEMA CLUB**

**SEASICK STEVE**

**THE PIGEON DETECTIVES**

**THE JOY FORMIDABLE**

2manydjs

THE STREETS

**DEATH FROM ABOVE 1979**

**PANIC! AT THE DISCO**

**WARPAINT • CHAPEL CLUB**

**CAGE THE ELEPHANT**

**BEST COAST • FUCKED UP**

**DANANANANAYKROYD**

**BEADY EYE**

**WHITE LIES**

**NOAH & THE WHALE • THE VACCINES**

**METRONOMY • PATRICK WOLF**

**THE NAKED AND FAMOUS**

**MONA • MILES KANE**

**FRANKIE & THE HEARTSTRINGS**

**PULLED APART BY HORSES**

*Jane's* **ADDICTION**

**CRYSTAL CASTLES**

**BOMBAY BICYCLE CLUB**

**glassjaw**

**EVERYTHING EVERYTHING • THE KILLS**

**OFWGKTA**

**EDWARD SHARPE & THE MAGNETIC ZEROS**

**YUCK • FUNERAL PARTY**

DANCE  
STAGE  
READING FRIDAY  
LEEDS SATURDAY

*WAKESOUNDS*

SUB FOCUS (LIVE) • DEVLIN • CRYSTAL FIGHTERS • MOUNT KIMBIE

DOES IT OFFEND YOU, YEAH? • COLD CAVE • D/R/U/G/S

SIMIAN MOBILE DISCO/LIVE

DJ SETS FROM:  
NERO +  
SBTRKT

LEEDS FRIDAY / READING SUNDAY **LOCK UP STAGE** READING SATURDAY / LEEDS SUNDAY

**DESCENDENTS • FLOGGING MOLLY • SPECIAL GUEST**

**FACE TO FACE • HOT WATER MUSIC • BEDOUIN SOUNDCLASH • OFF!**

**THE BLACK PACIFIC • THE MENZINGERS • YOUR DEMISE • SPY CATCHER • FIGHTING FICTION**

**THE MIGHTY MIGHTY BOSSTONES • THE KING BLUES**

**THE BRONX • CAPDOWN • LEFTOVER CRACK • COMEBACK KID**

**BOYSETSFIRE • STREET DOGS • letlive. • TEENAGE BOTTLEROCKET • TITLE FIGHT • SHARKS**

Festival  
REPUBLIC  
STAGE

**THE HORRORS**

**DIGITALISM**

**TOM VEK • WHITE DENIM**

**THE MIDNIGHT BEAST**

**RIVAL SCHOOLS**

**AND SO I WATCH YOU FROM AFAR**

**ANNA CALVI • THE ANTLERS • BENJAMIN FRANCIS LEFTWICH • BIG DEAL • CEREBRAL BALLZY • CHERRI BOMB • CLOUD CONTROL • COCKNBUKKID • THE COMPUTERS**

**CULTS • DAVID LUIZ • DRY THE RIVER • DUTCH UNCLES • FIGHT LIKE APES • FLATS • FOSTER THE PEOPLE • GROUPOVE • ISLET • LITTLE COMETS • MARIACHI EL BRONX**

**MINI MANSIONS • NIGHTBOX • OUR FOLD • ROMANCE • ROYAL BANGS • SHE KEEPS BEES • SMITH WESTERNS • TRIBES • TWIN ATLANTIC • YOUNG THE GIANT**

THE ALTERNATIVE STAGE

**TIM MINCHIN • LEE NELSON • HENRY ROLLINS • MARK THOMAS • RUSSELL KANE<sup>1</sup>**

**MARK WATSON<sup>1</sup> • POPCORN COMEDY • SAUL WILLIAMS • RUBBERBANDITS • LATE NIGHT GIMP FIGHT • SEANN WALSH • ANDREW O'NEILL<sup>1</sup> • AL PITCHER • JOSH WIDDICOMBE**

**CRAIG CAMPBELL<sup>1</sup> • DOC BROWN<sup>2</sup> • TOM DEACON • STEVE HUGHES<sup>2</sup> • MARLON DAVIS • THE PETEDOX • BRIGITTE APHRODITE • DAVE TWENTYMAN MC<sup>1</sup> • ROISIN CONATY<sup>1</sup> • DIZRAELI • ARANDOMAN<sup>1</sup>**

**JIMMY MCGHIE<sup>1</sup> • MC DANNY McLOUGHLIN<sup>1</sup> • MC STEPHEN GRANT<sup>2</sup> • STEPHEN WILLIAMS • GAN MURRAN<sup>1</sup> • DEAD CAT BOUNCE<sup>1</sup> • TOM WRIGGLESWORTH • FILM: NIRVANA 92 LIVE AT READING<sup>1</sup>**

**FUTURE DISCO<sup>1</sup> • FUTURE CINEMA PRESENTS GUILLEMOTS' RESCUING<sup>1</sup> • TRANSGRESSIVE & ROCKFEEDBACK DJS<sup>1</sup> • JOHNNY FLYNN AND THE SUSSEX WFT<sup>1</sup> • DRY THE RIVER<sup>1</sup> • PETE AND THE PIRATES<sup>1</sup> • GOLDBERCKS<sup>1</sup>**

WEEKEND & DAY TICKETS AVAILABLE FROM

**0870 060 3775 / FESTIVALREPUBLIC.COM / SEETICKETS.COM**

TICKETS ALSO AVAILABLE FROM SELECTED HMV STORES

HIGHLIGHTS ON



introducing

INFO LINE: 020 7009 3001 MON - FRI, 10AM - 6PM (NO BOOKINGS ON THIS LINE)  
FOR OPENING TIMES, TRAVEL AND PARKING INFO PLEASE CHECK WEBSITES FOR DETAILS.  
SUBJECT TO LICENCE BILL SUBJECT TO CHANGE ARTISTS NOT IN ORDER OF APPEARANCE



NME hmv

TUBORG

GAYMERS



via

go

<sup>1</sup>READING ONLY <sup>1</sup>LEEDS ONLY

LEEDSFESTIVAL.COM • READINGFESTIVAL.COM



## COLLECTORS' CORNER SONIC YOUTH

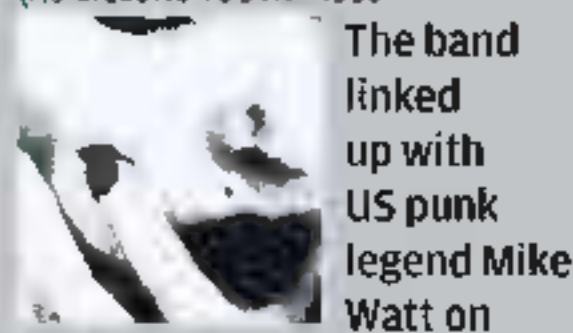
Call yourself a super fan? Here are the five things no Sonic Youth obsessive should be without



**'MADE IN USA' 1995**  
The band's soundtrack to this obscure film, recorded in 1986 but not released until years later, can be seen as a counterpart to that year's SY album, 'Evol'. A collection of short, jagged instrumental tracks, the album presages the band's future use of acoustic guitar and also features one of their poppiest songs, the Thurston Moore-sung 'Tuck N Dar'.

### 'THE WHITEY ALBUM'

(AS LICKONCE YOUTH) 1989



The band linked up with US punk legend Mike Watt on this beatbox- and sequencer-heavy side-project, which is a slightly piss-takey homage to '80s pop. The record features covers of Madonna's 'Into The Groove' (titled 'Into The Groovey') and 'Burnin' Up', and Robert Palmer's 'Addicted To Love'.

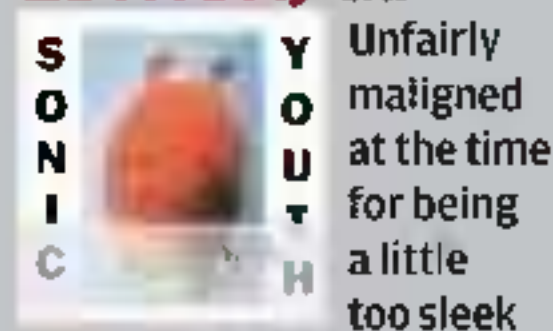
### CORPORATE GHOST - VIDEOS 1990-2002



The band's '90s major label debut, 'Goo', saw them film a video for every song on the record, including one by future movie director Todd Haynes. This anthology

incorporates all of those clips, plus another 11 videos, including the acclaimed promos for '100%', 'Kool Thing' and 'Sunday', which featured Harmony Korine behind the camera.

### 'DIRTY (DELUXE EDITION)' 2003



Unfairly maligned at the time for being a little too sleek and 'corporate', this Butch Vig-produced double album has aged well. Contains some of the group's most underrated songs ('Theresa's Sound-World', 'Chapel Hill') as well as a couple of indie disco staples ('Sugar Kane', '100%'). The extra disc also shows just how much quality material the band had kicking around at the time.

### 'THE DESTROYED ROOM: B-SIDES AND RARITIES' 2006



An alternative history, the release of which helped prevent those completists obsessed with getting everything paying ridiculous amounts for out-of-print or vinyl-only releases, obscure compilations and imports. But be warned: some of the stuff on offer here is pretty extreme, even for a band as experimental as Sonic Youth.

# BAND SERVICES

## CLOTHING & ACCESSORIES

## MUSICAL SERVICES

**studio99**  
Boutique Recording Studio  
In South East London  
**SUMMER SPECIAL**  
Only £18 p/h + VAT  
www.studio99.net  
Mike 0788 7735106

## RECORDING STUDIOS

**BonaFideStudio**  
recording and rehearsal studio  
London EC2, open 24/7  
demos + singles + albums + voice  
overs + SE tutorials + Live and midl +  
Production + Mixing + Red book  
mastering + more...  
Recording from £12.50 p/h incl engineer  
Rehearsals from £5 p/h incl bil  
www.bonafidestudio.co.uk  
020 7894 6360 or 020 7894 6361

**STATION STUDIOS**  
North London premier rehearsal  
studios.  
Backline, storage, ground floor, air  
conditioning. Best deals for new  
bands?  
Ask about our special  
Saturday rate  
020 8 361 8114  
www.stationstudios.co.uk

**Amati Studios**  
A... Nation-wide Studios  
£10 per track mastering  
www.amati studios.co.uk

## CHAT

**DATE CHAT**  
MEN: 0871 908 9919  
GAY: 0871 908 9944  
15p. Hdesk 0844 344 0944.  
0871's = 10p per min. Network extras  
apply. Live calls recorded. SP: 4D.  
CALL FREE\*  
0800 075 9128  
www.freechat81.com

**CHAT OR DATE**  
10p  
PER MIN  
0872 100 1002  
15p. Hdesk 0844 344 0944. Network extras  
apply. Live calls recorded. SP: 4D.

**TEXTCHAT**  
£1.50 for 1st 15  
msgs sent/recd. £1.50 per 6 msgs.  
sent/recd thereafter.  
Men: Text 'mname' to 88199  
Women: Text 'wname' to 88199  
Gay: Text 'game' to 88199  
15p only. Hdesk 0844 344 0944. Standard network  
charges apply. Network extras apply. Live calls recorded. SP: 4D.

## TUITION

### MUSIC VIDEO

Radio - Acting - Photography  
Film Making - TV Production  
TV Presenter - Final Cut Pro  
Documentary Film

Day - Evening - Weekend

**LONDON ACADEMY**  
UK's LEADING PROVIDER OF MEDIA FILM TV COURSES  
WWW.MEDIA-COURSES.COM 0870 62 65 100

## OVER 100 - SHORT COURSES

### LEADING VOCAL COACH

To the famous  
www.punk2opera.com  
Tel: 020 8958 9323

### FishtailParkas.com

The Worlds Number One For 100% Original Vintage  
US Army Fishtail Parkas



M-195  
M-1965



**T-SHIRT GRILL**

Join us on Facebook  
www.facebook.com/tshirtgrill

**Simply Superb T-Shirts & More!**

45 Vinyl Insert

Don't mess with Jezza

Rock Out With Your Cock Out

National Sarcasm Society

NA'IONAL SARCASM SOCIETY

Husker Du

Husker Du Everything Falls Apart

Rockaway Beach (As worn by Johnny Ramone)

Keef 60's (Keith Richards)

100's of Exclusive T-shirts and Hoodies from £3.99 each  
Big range of ladies slimfits  
Colour Catalogue available  
Secure On-Line Ordering  
Full Money Back Guarantee

Call **FREE** on:  
**0800 035 0241**  
**www.tshirtgrill.com**

Get **10% discount** just type in **nme37** at checkout

For the ultimate glamping festival experience, check into....

**Hotel Bell Tent**

A big thanks to all our VIP Guests in hospitality at Glastonbury and we look forward to seeing you all at the next one!!

There is still time to book into the Hotel Bell Tent at other festivals like:  
*T in the Park, Larmer Tree, Kendal Calling, Nostock, Summer Sunday, V Festival (North and South) Harvest Party and others.*

Check out [www.hotelbelltent.co.uk](http://www.hotelbelltent.co.uk)

Or why not create your own Glamping nirvana at...

**www.belltent.co.uk**

THE ORIGINAL

Own your own beautiful unbleached cotton canvas Bell Tents from only £319

And check out [www.campingwithsoul.co.uk](http://www.campingwithsoul.co.uk) for all your Glamping accessories

**www.sohos.co.uk**

**Alternative Gear Not Just For Festivals!**

Use this code for 10% off  
**sohosNME**

Discount valid until 26.07.11

**Marketplace Brighton**  
Specialists in Smoking Paraphernalia

**www.marketplace-brighton.co.uk**

10% Discount Code - **NME2011**

**Blue Banana**  
**ONE STOP FESTIVAL SHOP**

**£5 OFF \***

SAVE £5 on any order over £30 from Festival Shop!

ENTER THIS PROMO CODE: **NME5**

**Get a FREE Festival Tent**  
The first 50 ticket orders get a FREE Festival Tent!

10% Discount excludes festival tickets

SHOP SECURELY ONLINE OR COME VISIT US IN ANY OF OUR COOL UK HIGH STREET SHOPS

**www.BlueBanana.com**

pay with  
VISA VISA MASTERCARD





**fib** 2011  
nicassí  
14-17 JULY

**JULIO**  
14 | 15 | 16 | 17  
**JULY**

**SEA - SUN - SOUND**

JUEVES 14 THURSDAY

### THE STREETS

**PAOLO NUTINI PENDULUM PLAN B CHASE & STATUS**

**CONGOTRONICS VS ROCKERS** FEAT KONONO NO.1 | DEERHOOF

KASAI ALLSTARS JUANA MOLINA WILDBIRDS & PEACEDRUMS | SKELETONS

**CRYSTAL FIGHTERS DORIAN GUILLE MILKYWAY DJ JULIETA VENEGAS RUSSIAN RED**

### THE STROKES

**BRANDON FLOWERS ELBOW FRIENDLY FIRES**

**JAMES MURPHY THE STRANGLERS THE UNDERTONES**

**ATOM RHUMBA HERMAN DUNE THE JUAN MACLEAN MARY ANNE HOBBS NUDOZURDO**

### ARCTIC MONKEYS

**MUMFORD & SONS PRIMAL SCREAM** PRESENT SCREAMADELICA

**BEIRUT BIG AUDIO DYNAMITE BOMBAY BICYCLE CLUB**

**AMABLE ASTRUD & COL·LECTIU BROSSA DERRICK CARTER FAKE BLOOD LORI MEYERS**

### ARCADE FIRE

**PORTISHEAD TINIE TEMPAH NOAH & THE WHALE**

**PROFESSOR GREEN ANTONIA FONT CATPEOPLE**

**THE GO! TEAM THE JOY FORMIDABLE PIGBAG**

... Y MUCHOS MÁS /...AND MANY MORE

4 DAYS OF MUSIC - 100 ARTISTS - ART - FILM - CULTURE AND THE BEST OF THE BEACH

MARAWORLD

TICKETS FIBERFIB.COM

See

See

FIBERFIB.COM

Save the Culture

**FIBERFIB.COM**

**NME**

## -GLASTONBURY HIGHLIGHTS-

Couldn't find the merch stall? No worries, all the best merch from Glastonbury now available at the NME online merch stall.. \* Apologies. Wombles T shirts now sold out

**STORE**

Pyramid Stage



**U2**  
**War**

Pyramid Stage



**COLDPLAY**  
**Daylight**

Other Stage



**QUEENS OF THE STONE AGE**  
**Light Bulb Pirate**

Other Stage



**NOISETTES**  
**Stained Glass Lungs**

Pyramid Stage



**BIFFY CLYRO**  
**Only Revolutions**

West Stage



**THE KING BLUES**  
**TV**

Other Stage



**FLEET FOXES**  
**Face**

**VISIT NME.COM/STORE**

powered by: **bsimerch**



# GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Laura Snapes

# BOOKING NOW



## BOMBAY BICYCLE CLUB

STARTS: Brighton Dome, Sep 30

DON'T MISS

Just in case you hadn't got the memo that Bombay Bicycle Club are putting the acoustics and banjos of 'Flaws' back in the cupboard, they've handily titled their forthcoming third album 'A Different Kind Of Fix'. It's quite possibly a nod to the creative restlessness that's quietly made them one of the most interesting young musical cabals at work today, hamstrung not by genre or trend. Instead, they just make music that feels like an honest representation of where they're at. And no matter what the next record sounds like, that's the thing that'll keep it inherently BBC – the heart-punching emotional truths at their core. This is their biggest UK tour to date. [NME.COM/artists/bombay-bicycle-club](http://NME.COM/artists/bombay-bicycle-club)



### COLDPLAY

STARTS: London Roundhouse, July 22  
The mega line-up for the month-long iTunes Festival expands as Chris and co join the bill. Expect epic emoting. [NME.COM/artists/coldplay](http://NME.COM/artists/coldplay)



### V FESTIVAL

STARTS: Chelmsford/Staffordshire, Aug 20  
Alex Winston (above), Frankmusik, Chromeo, The Pierces, Wolf Gang and more join headliners Arctic Monkeys and Eminem. [NME.COM/festivals](http://NME.COM/festivals)



### VIVA BROTHER

STARTS: O2 Academy Birmingham 2, Sep 21  
Slough's most infamous follow debut album 'Famous First Words' with a stint around the country, ending at London's KOKO. [NME.COM/artists/brother](http://NME.COM/artists/brother)



### CLOUD CONTROL

STARTS: Exeter Cavern, Sep 27  
The Oz fuzz-mongers bring 'Bliss Release' to the UK, culminating in a headline show at London's Scala. [NME.COM/artists/cloud-control](http://NME.COM/artists/cloud-control)



### THE KOOKS

STARTS: Glasgow Barrowland, Sep 30  
With long-awaited third album 'Junk Of The Heart' set for release later this year, Luke'n'the Kooks play nine UK dates. [NME.COM/artists/the-kooks](http://NME.COM/artists/the-kooks)



### BLACK VEIL BRIDES

STARTS: Southampton University, Oct 6  
The most brilliantly absurd, hard-rocking loons bring their metal carnival to the UK. [NME.COM/artists/black-veil-brides](http://NME.COM/artists/black-veil-brides)



### THE JOY FORMIDABLE

STARTS: Birmingham HMV Institute, Oct 13  
It's seven dates across the UK for Wales' bombshell-fronted, Dave Grohl-approved grungers. [NME.COM/artists/the-joy-formidable](http://NME.COM/artists/the-joy-formidable)



### ALICE COOPER

STARTS: Sheffield City Hall, Oct 25  
The bearer of the wonkiest eyeliner in rawk hits Blighty with his Halloween Night Of Fear tour, joined by the New York Dolls. [NME.COM/artists/alice-cooper](http://NME.COM/artists/alice-cooper)



### ANNA CALVI

STARTS: O2 Shepherds Bush Empire, Nov 1  
The ferocious, axe-wielding Calvi hits the road for her biggest headline shows to date this October. [NME.COM/artists/anna-calvi](http://NME.COM/artists/anna-calvi)



### FRANK TURNER

STARTS: Brighton Dome, Nov 22  
The political poet tours off the back of fourth studio album 'England Keep My Bones'. [NME.COM/artists/frank-turner](http://NME.COM/artists/frank-turner)



### FLEET FOXES

STARTS: O2 Academy Leeds, Dec 1  
The Seattle beardies warm up for their appearance at the Jeff Mangum-curated ATP with a one-off date. [NME.COM/artists/fleet-foxes](http://NME.COM/artists/fleet-foxes)



### THE VACCINES

STARTS: O2 Academy Bristol, Dec 2  
After supporting Arctic Monkeys in arenas, the band preface their own Everest at Brixton with this date. [NME.COM/artists/the-vaccines](http://NME.COM/artists/the-vaccines)

# PRIORITY

Our customers can get Priority Tickets to thousands of gigs across the UK up to 48 hours before general release.

Text PRIORITY to 2020 to register. When Priority Tickets are gone, they're gone. Terms apply.





# PICK of the WEEK

What to see this week? Let us help



## BJORK

**STARTS:** Manchester Campfield Market Hall, June 30

NME  
PICK

Damon Albarn released an iPad album on Christmas Day. The world shrugged, and returned its attentions to the *EastEnders* seasonal special. Former Golden Silvers frontman Gwilym Gold tried to harness technology to make *Bronze*, an app that produces infinite remixes of one song. Interest piqued, but puny hard drives spluttered. Leave it to the mistress of avant-garde brilliance to actually combine technology and music to totally beguiling effect – enter Björk and the ‘Biophilia’ iPad album, featuring 10 songs all on separate apps. Some are games, some are videos, some remix the original songs, and each of them will change over time as and when Ms Guðmundsdóttir decides to dispatch updates to them. This series of dates as part of the Manchester International Festival marks the world premiere of the project, along with a handful of new instruments Björk commissioned for it. It’s going to be nothing short of phenomenal – beg, borrow or steal a ticket. [NME.COM/artists/bjork](http://NME.COM/artists/bjork)



## Everyone's Talking About AUSTRA

**STARTS:** Leeds Brudenell Social Club, June 30

When it comes to summing up the year's most bitching synth lines, it won't be one of Jam/i/e/s Woon/Blake/xx that gets the nod, but Toronto's Katie Stelmanis, for the brilliant ‘Beat And The Pulse’. It should be pumping from the soundsystems of every super-club in the land. [NME.COM/artists/austra](http://NME.COM/artists/austra)



## Don't Miss THE FLAMING LIPS

**STARTS:** St Austell Eden Project, June 30

Short of Muse playing on an intergalactic plane, you couldn't get a more appropriate pairing of band and venue than The Flaming Lips playing Eden's twin biomes. We wouldn't be surprised if Wayne Coyne decided to move in after they're done playing. [NME.COM/artists/the-flaming-lips](http://NME.COM/artists/the-flaming-lips)



## Radar Stars UNKNOWN MORTAL ORCHESTRA

**STARTS:** London Lexington, July 5

So... you try *desperately* hard not to be in a band after years as a cult punk, then the first sounds you casually dash off send blogworld wild. What a trial, eh? Poor Ruban Nielson, who quit The Mint Chicks and whose Unknown Mortal Orchestra play their first UK dates this week. [NME.COM/newmusic](http://NME.COM/newmusic)

# WEDNESDAY

June 29

## BELFAST

Kesha/LMFAD/Alexis Jordan  
Odyssey 028 9073 9074

Rob Zombie Ulster Hall  
028 9032 3900

## BIRMINGHAM

Arcane Roots/The Cape Of Good Hope/Romans Flapper

0121 236 2421  
Matt Tregortha/Aimee Louise/Tara Chinn 02 Academy 3 0870 771 2000

## BRIGHTON

The Electric Soft Parade Prince Albert 01273 730499

James Elder/Dan Powell/  
Mark Wright Latest Music Bar

01273 687 171  
Keston Cobblers Club/Daughters Of Davis/Andy Hickie Pavilion Tavern 01273 325684

## BRISTOL

Clumsy Metropolis 0117 909 6655

Dead Letter Circus 02 Academy 2 0870 771 2000

Dreadacoustix/The Daturas/Terry Clemmnett Louisiana 0117 926 5978

Gallows/Bastions/Brotherhood Of The Lake Fleece 0117 945 0996

Nova Robotics/The Crisis Project Croft Front Bar 0117 987 4144

Tellison/The Attika State/  
Archimedes Croft Main Room

0117 987 4144

## CARDIFF

Secret Sisters Glee Club 0870 241 5093

Take The Industry Gwdihw Cafe Bar 029 2039 7933

## DERBY

Sepultra Redemption 0113 234 3701

## DERRY

Jesper Dahlback Sandino's 028 7130 9297

## EDINBURGH

Fleet Foxes/The Bees Corn Exchange 0131 443 0404

## EXETER

Mark Morriss Cavern Club 01392 495370

## GLASGOW

The Beat Poets Brel 0141 342 4966

Charlie Simpson King Tut's Wah Wah Hut 0141 221 5279

Sean Rowe Captain's Rest 0141 331 2722

The Senses/The Jury/The Last Of The Free Capitol 0141 331 0140

## GUILDFORD

District 6/Diagrams/Calm Down Caesar Boilerroom 01483 440022

## HATFIELD

The Hot Rats University Of Hertfordshire 01707 285008

## LEEDS

Joan Of Arc/Hot Club De Paris Brudenell Social Club 0113 243 5866

Top Buzzer The Well 0113 2440474

## LUCESTER

Attack! Attack! Sub 91 Kacey Cubero Musician 0116 251 0080

## LONDON

The Adolescents Boston Arms 020 7272 8153

Bronze Medalists Slaughtered Lamb 020 8682 4080

Chrissi Poland/Alex Berger North London Tavern 020 7625 6634

City Fighters Scala 020 7833 2022

Codes 229 Club 020 7631 8310

Derek Trucks/Susan Tedeschi 02 Shepherds Bush Empire 0870 771 2000

Exist(Immortal)/Bessonido/Cuplitas Garage (Upstairs) 0871 230 1094

Flogging Molly Garage 020 7607 1818

Fractures/Spring Heeled Jack/  
The Cellophane Flowers Punk

0871 971 5418

Grouplove/Dylan LeBlanc Barfly 0870 907 0999

Hang Fire/Your Other Lover/  
Skeletons On Holiday 93 Feet East

020 7247 6095

Hiss Golden Messenger Vortex Jazz Club 020 7254 6516

Jonny Borderline 020 7734 5547

Jonny Corndawg/The Blazing Zoons/  
Jenny Cash Windmill 020 8671 0700

Kabogaerles Rhythm Factory 020 7247 9386

The Kandy Kane Kids/100% Cotton/  
Lily Gaskell Good Ship 020 7372 2544

Katrina Blue/Sprung Loaded/Kelly Paige Camden Rock 0871 230 1094

The Lost Cavalry/Kurran & The Wolfnotes Tamesis Dock

Minotaur Explode/Asbestos/9Blind Nambucca 020 7272 7366

The Monitors Big Chill Bar

OK Go/Mike Doughty KOKO 020 7388 3222

Paradise Point 02 Academy 2 Islington 0870 771 2000

Patchwork Grace Bull & Gate 020 7485 5358

Screamn' Sugar Skulls/Dick Venom & The Terrortones Dublin Castle 020 7485 1773

Stonefield Enterprise 020 7485 2659

Tasseomancy Dalston Roof Park 020 7275 0825

United Vibrations MacBeth 020 7739 5095

Vetiver XOYO 020 7729 5959

Weasel Walter/Alex Ward/Umberto Cafe Oto 0871 230 1094

The Wutars Arts Club 020 7460 4459

Young Husband/Sunderbans Old Blue Last 020 7613 2478

**MANCHESTER**  
Darren Hayman Deaf Institute 0161 330 4019

Ghosting Season Star & Garter 0161 273 6726

Transfer Ruby Lounge 0161 834 1392

**MILTON KEYNES**  
Walter Trout/Paul Stables 01908 280800

**NEWCASTLE**  
Boy George/Jason Donovan/Jimmy Somerville Metro Radio Arena 0870 707 8000

This Will Destroy You 02 Academy 2 0870 771 2000

**NEW BRIGHTON**  
Robert Southworth Floral Pavilion Theatre 0151 639 4360

**NORWICH**  
The Orbitsuns Olives 01603 230500

**NUNEATON**  
Fozzy Queen's Hall 02476 642 454

**SHEFFIELD**  
Matt Andersen The Greystones 0114 266 5599

Random Impulse Forum 0114 2720964

**ST ALBANS**  
Waiting For Katherine/Cover Story Horn 01727 853143

**WARRINGTON**  
8 Day Warning/Paper Tigers/7 Day Weekend The Lounge 01925 639 777

**WINCHESTER**  
Serafina Steer Railway Inn 01962 867795

**YORK**  
Daisy B Kennedy's Cafe 01904 620 222



Fleet Foxes,  
Corn Exchange,  
Edinburgh



## THURSDAY

June 30

## ABERDEEN

The Fire & I Cafe Drummond  
01224 624642

## BIRMINGHAM

Hate The Faith/Beyond Dreams Of  
Grandeur/Spearmint 6 O2 Academy  
3 0870 771 2000

Paul Simon NIA 0121 780 4133

This Burning Age/Scholars Hare &  
Hounds 0121 444 2081

Top Buzzer Asylum 0121 233 1109

## BRIGHTON

Arcane Roots/Pink Screaming  
Voodoo Strip Club Green Door Store  
07894 267 053

The Cinematic Orchestra/Kutmah  
Concorde 2 01273 673311

The Dust Busters The Hope  
01273 723 568

Julia Fitness Latest Music Bar  
01273 687 171

## BRISTOL

The Dynamite Pussy Club/The  
Delites Mr Wolf's 0117 927 3221

The Hot Rats O2 Academy 2  
0870 771 2000

Lighthouses Thekla 08713 100000

The Ouija Birds/Centrefolds/An  
Axe Louisiana 0117 926 5978

Waiting For Kate/The Lunarians/  
The Valentinas Fleece 0117 945 0996

## CANTERBURY

Vivid Nation/Down To My Last Beer  
Cart Arms 0871 230 1094

## CARDIFF

Hokie Joint The Globe 07738 983947

Sweet Bahoo Pot Caf 02920 251 246

## DERRY

Space Dimension Controller  
Masons Bar 028 7136 0177

## EDINBURGH

Darren Hayman/Gordon McIntyre/  
Dan Willson Pilrig St Paul's

Half Man Half Biscuit Liquid Room  
0131 225 2564

## EXETER

Random Hand Cavern Club  
01392 495370

## GATESHEAD

Hooligan Three Tuns 0191 487 0666

## GLASGOW

Joan Of Arc Winchester Club  
0141 552 3586

Mulatu Astatke Platform  
0141 276 9696

## GUILDFORD

The Event/Livid/A Wolf Like Me  
Boilerroom 01483 440022

## INVERNESS

Trevor Moss & Hannah-Lou  
Ironworks 01463 718555

## LEEDS

Austra Brudenell Social Club  
0113 243 5866

## LEICESTER

Turin Brakes Musician  
0116 251 0080

## LIVERPOOL

The Fall University 0151 256 5555

## LONDON

Alexis Jordan Scala 020 7833 2022

Arcade Fire/Mumford & Sons/  
Beirut/The Vaccines/Owen Pallett  
Hyde Park 0870 166 3663

Band From County Hell Betsey  
Trotwood 020 7336 7326

Blank Canvas Village Underground  
020 7422 7505

Buffy Sainte-Marie Union Chapel  
020 7226 1686

DRI Boston Arms 020 7272 8153

Florian Lunale/Martin  
Aloysius Brignall Albert & Pearl  
020 7354 9993

Hytal/Womans Hour/Dauwd Old  
Blue Last 020 7613 2478

I Am Giant/Black Circles/Agent  
Barfly 0870 907 0999



Janet Jackson Royal Albert Hall  
020 7589 8212

Junior Boys XOYO 020 7729 5959

Long Tall Shorty/Krakatoa/The  
Skellies Buffalo Bar 020 7359 6191

Luxury Stranger/Electric Fusileers/  
Lost In The Rlots Dublin Castle  
020 7485 1773

Marblefairy/O Chapman World's End  
020 7281 8679

Mayer Hawthorne East Village  
020 7739 5173

Nedry Vibe Bar 020 7377 9880

The Orbitsuns Monto Water Rats  
020 7837 4412

The Rayographs/Bastard Sword/  
Chapter 24 Wilmington Arms  
020 7837 1384

Soundrels Ginglyk 020 8749 2310

Sea Of Bees Dalston Roof Park  
020 7275 0825

Seb Rochford/Pamela Kurstin/  
Snorkel Cafe Oto 0871 230 1094

Sepultura/Nightlord O2 Academy  
Islington 0870 771 2000

The Skints/Anti Vigilante  
Underworld 020 7482 1932

Stay Positive The Dalston Vic  
020 7275 1711

Still Corners The Drop 020 7241 5511

Stonefield Nambucca 020 7272 7366

Tellison Dingwalls 020 7267 1577

The Thirst/Lonsdale Boys Club/  
English Frank Plan B 08701 165421

Victoria & Jacob/White Powder  
Gold/Hachiman Garage (Upstairs)  
0871 230 1094

Wolf People/Villagers/Dinosaur Jr  
HMV 020 7631 3423

## MANCHESTER

Björk Campfield Market Hall  
0161 876 2198

Combichrist/Mortis Academy 3  
0161 832 1111

Fozzy Moho Live 0161 834 8180

Martha Tilston Band On The Wall  
0161 832 6625

Small Gang Fuel Cafe 0161 448 9702

Sons And Daughters Deaf Institute  
0161 330 4019

## MILTON KEYNES

Mercury Stables 01908 280800

Florian Lunale/Martin  
Aloysius Brignall Albert & Pearl  
020 7354 9993

Hytal/Womans Hour/Dauwd Old  
Blue Last 020 7613 2478

I Am Giant/Black Circles/Agent  
Barfly 0870 907 0999

The Mother Black Caps/Artisam/  
0870 771 2000

Evan Dando Cluny 0191 230 4474

Lost In Audio/Daloro/El Fuego The  
Globe 0191 478 3913

The Mother Black Caps/Artisam/  
0870 771 2000

The Story Is Over Head Of Steam  
0191 232 4379

The Silence/The Lemnox/Dead Like  
Wolves Trillians 0191 232 1619

## NORWICH

The Secret Sisters Arts Centre  
01603 660352

## NOTTINGHAM

Dollop Stealth 08713 100000

Walter Trout Rescue Rooms  
0115 958 8484

## OXFORD

Boo Hewardine Baby Simple  
01865 202 506

Evarose/Atlas & I/Adam Barnes O2  
Academy 2 0870 771 2000

Mark Lockheart Wheatheaf  
01865 721156

## PORTSMOUTH

The Silent Band Cellars  
0871 230 1094

The Walkmen Wedgewood Rooms  
023 9286 3911

## READING

Louie Knuxx Face Bar 0118 956 8188

Vethver South Street Arts Centre  
0118 960 6060

## SEVENOAKS

Left Of The Right Side/Stray  
Dogs/Shatterpoint Stag Theatre  
01732 450175

## SHEFFIELD

Boy George/Jason Donovan/  
Jimmy Somerville Motorpoint Arena  
01142 565656

## ST ALBANS

Blonde Louis Horn 01727 853143

Seth Lakeman/Jackie Oates Alban  
Arena

## ST AUSTELL

The Flaming Lips/The Go! Team/OK  
Go Eden Project 01726 811911

## WINCHESTER

Sixnationstate/Alex Clare/Bastille/  
Stinger/Cut Corners/The Moho/  
Heathward Blissfields Festival  
0844 888 9991

## WINDSOR

Phil Nichol/Gordon Southern The  
Firestation 01753 866865

## WOLVERHAMPTON

Magazine Slade Room  
0870 320 7000

## YORK

Definition Kennedy's Cafe  
01904 620 222

Joe Penland Black Swan Inn  
01904 686 911

Jonny Fibbers 01904 651 250

Jonny Fibbers 01904 651 250

Jonny Fibbers 01904 651 250

Jonny Fibbers 01904 651 250

## FRIDAY

July 1

## ABERDEEN

Soul Fire/Deportees/Deerstalker  
Lemon Tree 01224 642230

## BEDFORD

Lecarla Esquires 01234 340120

## BELFAST

Colly Strings Auntie Annie's  
028 9050 1660

Fever 4 Queens University  
028 9097 3106

The Petebox Stiff Kitten  
028 90238700

## BIRMINGHAM

Alcohol Licks/Scarred Society  
Wagon & Horses 0121 772 1403

Black Russians/No Americana/  
Sour Mash Actress & Bishop  
0121 236 7426

Charlie Simpson O2 Academy 2  
0870 771 2000

Conduit/Cheap Thrills/Tsuris  
HMV Institute (Temple)  
0844 248 5037

Joan Of Arc/Hot Club De Paris Hare  
& Hounds 0121 444 2081

Tantrums/Silver Souvenirs/  
Corelli HMV Institute (Library)  
0844 248 5037

## BOURNEMOUTH

UK Subs Champions 01202 757 000

## BRIGHTON

Baxter Dury/Megan Goodwin  
Ballroom 0207 283 1940

Chango Mutley/The Sketchy Nurse  
Cobblers Thumb 01273 605 636

Cold Pumas/Frlando/  
Speak Galactic The Hope  
01273 723 568

Danny Schmidt Green Door Store  
07894 267 053

## BRISTOL

The Fuel O2 Academy 2  
0870 771 2000

Headfall/Directorsound/Kano Cafe  
Kino 01179 249200

London Afrobeat Collective Start The  
Bus 0117 930 4370

Messi/Donnie Brasco/No Humans  
No Croft Front Bar 0117 987 4144

Mostly Autumn Fleece  
0117 945 0996

OK Go/Mike Doughty Thekla  
08713 100000

## CAMBRIDGE

Attack! Attack! Junction  
01223 511511

Nick Muhey CB2  
01223 508 503

## CARDIFF

Austra/Tasseomancy/Alexander  
Comana Undertone 029 2022 8883

## CREWE

The Resistance/Semaphore/  
Revelation The Box  
01270 257 398

## DERRY

Ulrich Schnauss An CulturLann  
028 7126 4132

## EDINBURGH

The Begbies/Whigs & Rakes/Seams  
The Store 0131 220 2987

Crayons/The French Wives/  
The Imagineers Holyrood Union  
0131 664 1257

Verse Metrics/RM Hubbard/I Build  
Collapsible Mountains Sneaky Pete's  
0131 225 1757

## GLASGOW

Combichrist/Mortis Classic Grand  
0141 847 0820

Jonny/Laura J Martin King Tut's Wah  
Wah Hut 0141 221 5279

JJ Gilmour Griffin 0141 331 5171

Kobl Onyame O2 ABC2 0141 204 5151

Leon Russell City Hall 0141 339 8383

Sons And Daughters SWG3  
0141 357 7246

Zu Platform 0141 276 9696

Zu Platform 0141 276 9696

Zu Platform 0141 276 9696

Zu Platform 0141 276 9696

Zu Platform 0141 276 9696

Zu Platform 0141 276 9696

## HATFIELD

Grounded University Of Hertfordshire  
01707 285008

## INVERNESS

Torrilron Ironworks 01463 718555

## LEEDS

I Like Trains Brudenell Social Club  
0113 243 5866

## LEICESTER

Dick Taylor Musician 0116 251 0080

Hannah B O2 Academy 2  
0870 771 2000

## LIVERPOOL

The Fall University 0151 256 5555

Vetiver/Marques Tolliver/Dan Oroll  
Mojo 0844 549 9090

3D Radio/The Skeleton Keys/FTI O2  
Academy 2 0870 771 2000

## LONDON

Alabama 3 Jamm 020 7274 5537

The Dangers Purple Turtle  
020 7383 4976

David Thomas/Chris Cutler Cafe Oto  
0871 230 1094

Birthblonde The Wheelbarrow



The Dogbones/Men Of Good Fortune  
The Lexington 020 7837 5387

Figures & Boxes Hope & Anchor  
020 7354 1312

Ghostpoet CAMP Basement  
0871 230 1094

Gregg Allman/Tift Merritt Barbican  
Centre 020 7638 8891

Homo Erectus/Polen/Safari 93 Feet  
East 020 7247 6095

Kirk Whalum Union Chapel  
020 7226 1686

Lethal Bizzle/Ghetts/Lovelle/  
Astrold Boys/Dot Rotten/RoxXxan  
Dingwalls 020 7267 1577

Misdirectors Barfly 0870 907 0999

Paul Hawkins & The Awkward  
Silences/David Cronenberg's Wife/  
Wartgore Hellsnicker Windmill  
020 8671 0700

Paul Simon Roundhouse  
020 7482 7318

Pixel Carnation Club NME @ KOKO  
0870 4325527

Plastician/Trolley Snatcha XOYO  
020 7729 5959

The Risk 229 Club 020 7631 8310

Scrap Garage (Upstairs)  
0871 230 1094

Soul II Soul/Roots Manuva/New  
Young Pony Club/Saint Savour/  
Norman Jay Clapham Common  
020 7729 8424

This Will Destroy You Garage  
020 7607 1818

Trace Bundy Borderline  
020 7734 5547

WIRELESS



## SATURDAY

July 2

## ABERDEEN

The Kittle Kicks Lemon Tree  
01224 642230

The Second Hand Marching Band/  
RM Hubbert/The Last Battle Cafe  
Drummond 01224 624642

## ANGLESEY

GOTTWOOD FESTIVAL Mr Scruff/  
Jamie xx/Lee Foss/Round Table  
Knights/My Panda Shall Fly  
Llanfaethlu

## BEDFORD

Larry Miller Esquires  
01234 340120

## BELFAST

DJ Yoda Stiff Kitten 028 90238700  
The Human Touch Spring & Airbrake  
028 9032 5968

## BIRMINGHAM

Alexis Jordan HMV Institute  
0844 248 5037  
Dead Letter Circus/Dangerous! 02  
Academy 2 0870 771 2000  
Envy Of The State/Lexicomane!/  
Girls Love Ponies 02 Academy 3  
0870 771 2000

Isolated Atoms/The Violet May/  
Soley Mourning HMV Institute  
(Library) 0844 248 5037

Mr Shankly/Johnny Kowalski/  
Lobster Wagon & Horses  
0121 772 1403

Procession/Wish Fulfillment  
Actress & Bishop 0121 236 7426

## BRIGHTON

Boy George/Jason Donovan/Jimmy  
Somerville Centre 0870 900 9100  
Slimshack Horse & Groom  
01273 680696

Smallgang/Time Brings Age/  
The Boy From Space The Hope  
01273 723 568

Villagers/Race Horses Komedia  
01273 647100

Wooden Wand Green Door Store  
07894 267 053

## BRISTOL

Atlas & I Thekla 08713 100000  
Dynamo Hum/Emily & The  
Whispers/Jemima Surrender  
Louisiana 0117 926 5978

Sam Eason/Craig Sutton/JD  
Williams Fleece 0117 945 0996

Wake The President/The  
Parallelograms/Our Arthur Croft  
Main Room 0117 987 4144

Wilder/Man Without Country/  
Stevie Parker Group Start The Bus  
0117 930 4370

## CARLISLE

Texas Racecourse 01228 554 700

## DERRY

Luke Vibert St Columb's Hall  
028 7126 2880

## EDINBURGH

Washington Irving/Bwan!  
Junction/Matt Norris & The Moon  
Cabaret Voltaire 0131 220 6176

## GLASGOW

Aidan John Moffat/Bill Wells  
Platform 0141 276 9696

Mitchell Museum/Fur Hood/  
Andrea Marini Stereo  
0141 576 5018

Neil Diamond Hampden Park  
0141 620 4000

Rams Pocket Radio King Tut's Wah  
Hut 0141 221 5279

Torridon 02 ABC2 0141 204 5151

Vigo Thieves Stereo  
0141 576 5018

## HUNSTANTON

Luke Hytner & The Colour Club  
Ancient Manner 01485 534 411

## KINGS LYNN

Apologies, I Have None/Crash Of  
Rhinos/Without Fire The Wrens  
01553 772 354

## LEEDS

The Filthy Six Wardrobe  
0113 222 3434

Sea Of Bees Brudenell Social Club  
0113 243 5866

## LEICESTER

Kingsize Musician 0116 251 0080

## LIVERPOOL

The Fall University 0151 256 5555  
Khyam Allami/Andrew Piddion!

Bluecoat Arts Centre 0151 709 5297  
The Suzukis/Dirty Rivers Masque  
0151 707 6171

The Verdict/Cold Shoulder Shipping  
Forecast 0871 230 1094

## LONDON

CocknBullKid/AlunaGeorge/  
Deadstock 33s Nest  
020 7354 9993

Bad Pollyanna/Rubicks/The  
Lightness Of Being Roadtrip  
020 7253 6787

Carwash Den & Centro  
020 7240 1083

The Charlatans/Mystery Jets/  
Kurran & The Wolfnotes/Trophy  
Wife/Hercules & Love Affair

Clapham Common 020 7729 8424

Cold Pumas/Friendo The Victory  
020 7724 5509

Dirtblonde The Wheelbarrow  
The Dust Busters Deptford Arms  
020 86921180

Gary Numan/Ade Fenton/Drums Of  
Death XOYO 020 7729 5959

House Of Rogues Purple Turtle  
020 7383 4976

Janet Jackson Royal Albert Hall  
020 7589 8212

Jimmy Barnes 02 Shepherds Bush  
Empire 0870 771 2000

Josh Beech & The Johns HMV Forum  
020 7344 0044

Jukebox Vandals/Maddox Barfly  
0870 907 0999

Menace/London/Dumbjaw  
Grosvenor 0871 223 7992

Mike Hough 02 Academy 2 Islington  
0870 771 2000

Nicholas Horse & Groom  
020 8672 1780

Plaid/AnchorSong/ZEL Dalston Roof  
Park 020 7275 0825

Random Hand/Dirty Revolution/  
The Have Nots Underworld  
020 7482 1932

The Return Garage (Upstairs)  
0871 230 1094

Ruthless Blues/The Dave Jackson  
Band Half Moon 020 7274 2733

Seasick Steve Roundhouse  
020 7482 7318

Spectrum Ewer Street Car Park  
Static Action Monto Water Rats  
020 7837 4412

WIRELESS FESTIVAL The Chemical  
Brothers/Chase & Status/The  
Streets/Apex Twin/Chameo/Katy

B/Janelle Monae/Battles/Devlin/  
Digitalism/J Cole/Jay Electronica/  
The Whip/Justin Robertson/Mero

Hyde Park 0870 166 3663

Yamaharabara/Orijin/Melsha  
Dublin Castle 020 7485 1773

## MANCHESTER

Charlie Simpson Academy 3  
0161 832 1111

The Polecats Gullivers  
0161 832 5899

Scumbag Philosopher Roadhouse  
0161 228 1789

## MILTON KEYNES

Bury Tomorrow Craufurd Arms  
0871 230 1094

Foo Fighters/Biffy Clyro/Death Cab  
For Cutie/Tame Impala National  
Bowl 0870 333 6208

Horse Stables 01908 280800

## NEWCASTLE

Alumhio Roots Cumberland Arms  
0191 265 6151

Powerage Riverside 0191 261 4386

Warning Dog & Parrot  
0191 261 6998

## NORWICH

The Sargasso Trio/James Elliot  
Taylor Arts Centre 01603 660352

## NOTTINGHAM

Lighthouses Stealth 08713 100000

## OXFORD

Example The Regal 01865 241261

## PADDOCK WOOD

HOP FARM FESTIVAL Morrissey/  
Iggy & The Stooges /Lou Reed/Patti  
Smith/Magazine/Newton Faulkner/  
Brother/Manu Chao/Noisettes/  
Gang Of Four/Graham Coxon/Tim  
Booth/The Bluetones/Frankie &  
The Heartstrings/Guillemots/Carl  
Barat/The Leisure Society/Cloud  
Control/Clock Opera/Dry The River

Hop Farm 0115 912 9000

## PRESTON

The Keys/Still Down Gill Mad Ferret  
07919 896 636

## READING

Action Beat/Ala Muerte/Amy's  
Ghost South Street Arts Centre  
0118 960 6060

## SHEFFIELD

Straftanz Corporation  
0114 276 0262

Stripey Jack/Left Ajar/Blind Drivers  
02 Academy 2 0870 771 2000

## SOUTHAMPTON

Damian Lazarus/The Art  
Department/Russ Yallop Junk Club  
023 8033 5445

Drawings/Cuba Cuba/Gunning For  
Tamar Joiners 023 8022 5612

The Program Initiative/Bleiki  
Talking Heads 023 8055 5899

## STOCKTON

Sweet Default/Paris Calling Sun Inn  
01642 615676

## STOKE ON TRENT

The Event Sugarmilk 01782 214991

The Rainband Underground  
01782 219944

## WAKEFIELD

Newspaper Joe/Analog Bombs/  
Project Metropolis Escobar  
01924 332000

## WINCHESTER

BLISSFIELDS FESTIVAL Tricky/  
Fenech-Soler/Summer Camp/I

Am Arrows/Sound Of Arrows/Man  
Like Me/Various Cruelties/Treetop  
Flyers/David E Sugar/Gold Panda

Vicarage Farm 0844 888 9991

## YORK

Glass Caves/Jack's Attic Fibbers  
01904 651 250

Transfer The Buchess  
01904 641 413

## SUNDAY

July 3



## BIRMINGHAM

Breaking Ties 02 Academy 3  
0870 771 2000

Ke\$ha 02 Academy 0870 771 2000

Rory McLeod Kitchen Garden Cafe  
0121 443 4725

## BRISTOL

BatsAboutBats/Lost Laika Croft  
Main Room 0117 987 4144

Emily Morris/Claire Hasted St  
George's Hall 0117 923 0359

Transfer 02 Academy 2  
0870 771 2000

## DERRY

Tom Middleton/The Magician  
Sandino's 028 7130 9297

## EDINBURGH

Kris Kristofferson Festival Theatre  
0131 529 6000

Trace Bundy/Kat Healy Voodoo  
Rooms 0131 556 7060

## GLASGOW

Lou Hickey 02 ABC2 0141 204 5151

SCUM King Tut's Wah Wah Hut  
0141 221 5279

## LEEDS

Vetiver/Marques Toliver Brudenell  
Social Club 0113 243 5866

## LEICESTER

Hamburg 62 Musician  
0116 251 0080

Sea Of Bees Lock 42

## LONDON

Athlete/Guillemots/The Bees/  
Cuban Brothers Clapham Common  
020 7729 8424

Belladonna Purple Turtle  
020 7383 4976

Combichrist/Mortils KOKO  
020 7388 3222

Danni Fine Coats/Tres Retros/  
Random Perception Dublin Castle  
020 7485 1773

Dead Letter Circus 02 Academy 2  
Islington 0870 771 2000

Janet Jackson Royal Albert Hall  
020 7589 8212

La Shark Old Blue Last  
020 7613 2478

Manic Street Preachers/Dry The  
River Roundhouse 020 7482 7318

Other Eyes Wise/Guitars Have  
Ghosts/Electric River Barfly  
0870 907 0999

WIRELESS FESTIVAL Pulp/Grace  
Jones/TV On The Radio/Foals/  
The Horrors/Metronomy/The  
Pretty Reckless/The Naked And  
Famous/Roky Erickson/Neon

Trees/Liam Bailey/The Like/  
Devotchka/Summer Camp/Funeral  
Party/Fight Like Apes/Clock  
Opera/Cashier No 9 Hyde Park  
0870 166 3663

Smallgang/FU/Monster Island  
Windmill 020 8671 0700

Turnstile Junkpile/Scott Dennis 12  
Bar Club 020 7240 2622

## MANCHESTER

Alexis Jordan Academy 2  
0161 832 1111

Björk Campfield Market Hall  
0161 876 2198

Damaged Gods Moho Live  
0161 834 8180

Ol Pollol Gullivers 0161 832 5899

Paul Simon 02 Apollo  
0870 401 8000

Polar Satan's Hollow 0161 236 0666

## MILTON KEYNES

Foo Fighters/Biffy Clyro/Jimmy Eat  
World/The Hot Rats National Bowl  
0870 333 6208

## NEWCASTLE

Rob Waters Mr Lynch 0191 281 3010

## PADDOCK WOOD

HOP FARM FESTIVAL Prince/Tinie  
Tempah/Larry Graham/Inelda  
May/Eliza Doolittle/Aloe Blacc/  
Hot Chip (DJ set)/The Pierces/  
The Go! Team/Labrinth/Parade/  
Sound Of Rum/The Young Knives/  
Fenech-Soler/Young Rebel Set/  
Dutch Uncles/Friends Electric/Tall  
Ships/Big Deal/The 1945 Hop Farm  
0115 912 9000

## PORTSMOUTH

City & Colour Wedgewood Rooms  
023 9286 3911

## SOUTHAMPTON

Bastions Joiners 023 8022 5612

Mostly Autumn Brook 023 8055 5366

## WOLVERHAMPTON

Credo Robin 2 01902 497860

Roger Daltrey Civic Hall  
01902 552121

## WREXHAM

Random Hand/The Havenots  
Central Station 01978 358780

## YORK

Old Corpse Road Stereo  
01904 612237

Pepper Hearts Kennedy's Cafe  
01904 620 222

## GET IN THE GIG GUIDE!

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



## MONDAY

July 4

## BATH

The Blood Choir Moles  
01225 404445

## BRIGHTON

Atlas & I The Hydrant 01273 608313

## DERBY

Evan Dando Victoria Inn  
01332 740091

## GATESHEAD

Roger Daltrey Sage Arena  
0870 703 4555

## GLASGOW

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

## LEEDS

Skint & Demoralised/Usual  
Pleasures Milo 0113 245 7101

## LEICESTER

Moonlight Sinatras The Donkey  
0116 270 5042

## LONDON

Drawings/Cuba Cuba/Gunning For  
Tamar Nambucca 020 7272 7366  
Get People Old Blue Last  
020 7613 2478

James Walbourne/Dreaming  
Splres/Two Fingers Of Firewater  
The Lexington 020 7837 5387  
Linkin Park/Neon Trees Roundhouse  
020 7482 7318

The Petebox Hoxton Square Bar &  
Grill 020 7613 0709  
Tift Merritt Borderline 020 7734 5547  
We Fly Kites/Go Play/The Madries  
Dublin Castle 020 7485 1773

## MANCHESTER

Alex Clare Deaf Institute  
0161 330 4019

Death Cab For Cutie/The Head &  
The Heart Academy 0161 832 1111

Neil Diamond Evening News Arena  
0161 950 5000

No Americana Night And Day Cafe  
0161 256 1822

SCUM Ruby Lounge  
0161 834 1392

## NORWICH

Terror/Alpha & Omega/Crooked  
Mind Waterfront 01603 632 117

## OLDHAM

Kill Van Kulls The Castle  
0161 345 6623

## PORTSMOUTH

Charlie Simpson Wedgewood Rooms  
023 9286 3911

## WREXHAM

Cavalera Conspiracy Central Station  
01978 358780

## YORK

Foe The Duchess 01904 641 413

SCUM  
Ruby Lounge,  
Manchester



## TUESDAY

July 5

Odd Future,  
Electric  
Ballroom,  
London



## BEDFORD

Evan Dando Esquires 01234 340120

## BRIGHTON

Rams Pocket Radio Prince Albert  
01273 730499

## BRISTOL

Charlie Simpson O2 Academy 2  
0870 771 2000

Sandro Perri/Mantler Cube Cinema  
0117 907 4190

## CARDIFF

Cuba Cuba/Gunning For  
Tamar/Drawings Club Ifor Bach  
029 2023 2199

## GLASGOW

Jimmy Barnes Garage 0141 332 1120  
Transfer King Tut's Wah Wah Hut  
0141 221 5279

## HEBDEN BRIDGE

The Oreohs Trades Club 01422 845265

## LEICESTER

Trace Bundy The Donkey  
0116 270 5042

## LONDON

Atlases The Bowery 020 7580 3057  
Baxter Dury Old Blue Last  
020 7613 2478

Beady Eye Roundhouse  
020 7482 7318

Blind Pilot Hoxton Square Bar & Grill  
020 7613 0709

Clockwork Era/Clicky Bones/Drug  
Your Heels Nambucca 020 7272 7366

Darren Criss Borderline  
020 7724 5547

Gwyneth Paltrow Roundhouse  
(Studio) 020 7482 7318

Lapalux/Pedestrian/Beaty Heart  
MacBeth 020 7739 5095

Lucy Rose Cargo 0207 749 7840

Melodramas Good Ship  
020 7372 2544

Neon Trees Barfly 0870 907 0999  
Odd Future Electric Ballroom  
020 7485 9006

Unknown Mortal Orchestra The  
Lexington 020 78 7 5387

Urusei Shinghtered Lamb  
020 88 82 4080

Warren Haynes Band O2 Shepherds  
Bush Empire 0870 771 2000

Weekend/Glivers Madame Jojo's  
020 7734 2473

## MANCHESTER

Kristyna Myles/Rene/Lauren  
Housley Matt & Phred's 0161 273 5200

The Petebox Deaf Institute  
0161 330 4019

Terror/Alpha & Omega Moho Live  
0161 834 8180

Vetiver/Marques Toliver Band On  
The Wall 0161 832 6625

## NOTTINGHAM

Alex Clare Bodega Social Club  
08713 100000

Babe Shadow Rescue Rooms  
0115 958 8484

Death Cab For Cutie/The Head &  
The Heart Rock City  
08713 100000

## PRESTON

The Boat Band The Continental  
01772 499 425

## SHEFFIELD

Cavalera Conspiracy Corporation  
0114 276 0262

## SOUTHAMPTON

Atlas & I/Evarose Hamptons Bar  
07919 253 508

## STOKE

Morrissey/All The Young Victoria Hall  
0870 9080888

## ST ALBANS

Pete Horn 01727 853143

## YORK

Sea Of Bees The Duchess  
01904 641 413

PRIORITY

Our customers can get Priority Tickets to thousands of gigs  
across the UK up to 48 hours before general release.

Text PRIORITY to 2020 to register. [www.prioritytickets.co.uk](http://www.prioritytickets.co.uk)

O<sub>2</sub>



## THIS WEEK IN 1977

PUNK'S ROTTEN KARMA, GRUNTCAKE WORKS IT OUT



## THE GREAT SIDEMAN

A key part of Bowie's Spiders From Mars band, Mick Ronson has by this point released two solo albums, the second of which, 'Play Don't Worry', was four years ago. Now he is featured on Bob Dylan's live album 'Hard Rain'. "We went for a drink," he shrugs unassuming, "and Dylan says, 'Ah hey, y'gotta come play with us' and I says 'Awright, yeah' – and didn't think no more of it. Then a couple of months later it was just, 'Are you ready?'"

## HONED JAMES

Charles Shaar Murray reviews a James Brown greatest hit set entitled 'Solid Gold', released on Polydor. "You'd have to be seriously comatose and a bleeding imbecile into the bargain not to realise you're in the presence of something special," he writes. "But personally I'd like to have heard a bit more of Brown's first decade and a few less gruntcake workouts but nevertheless... 'GOTTA HAVE IT!!!! HUNNNNGHHHH!!'"

## GET PISSED, DESTROY

**A**cross the bottom of pages 10 and 11 in this week's issue is an advert for the Sex Pistols single, 'Pretty Vacant', out this Saturday.

Above it is the story of Irish teenager Patrick Coultry who was stabbed to death at a punk gig in Dublin. It's the culmination of a week in which a member of The Adverts was beaten up in the street, and Johnny Rotten was assaulted for the second time in six days.

Things are getting out of control. This is the first ever new wave gig in Ireland, and the above incident takes place at the very start, at 11am. The headliners, local punks Radiators From Space, are so shaken that they immediately decide to disband (they soon reform and release a single about the incident, 'Sunday World'). The stigma of violence is now firmly attached to punk, with the cover of next week's NME bearing the line: "This DEFINITELY ain't the summer of love."

But there are – in the eyes of some – reasons for all of this. "Only two weeks ago," runs the closing paragraph. "Sid Vicious, whom Malcolm McLaren said was recruited to the Pistols because he attacked an NME writer a year ago, was boasting asininely in the *Melody Maker* about all the rock superstars he would like to give a 'good kicking'."

"Ever since Rotten got a good kicking, I've been hearing the word 'karma' a lot: you get to reap what you sow."

## ALSO IN THE ISSUE THAT WEEK

• The centre spread advertises the forthcoming 'Live At The Roxy (Jan-Apr '77)' compilation album, featuring Slaughter & The Dogs, X-Ray Spex, Buzzcocks, Wire and more.

• The Stranglers are reviewed live by Julie Burchill under the headline 'Victimisation – don't cry rat and then use your own claws, boys...'

• Billy Connolly's show is also assessed. "The man is a genius," writes Ian Cranna.

• New singles reviewed include 'Jet Boy' by New York Dolls ("a seminal high-wired '70s riff"), 'Teenage Head' by The Flamin' Groovies ("menacing and demented") and Jonathan Richman's 'Roadrunner' ("arguably one of the three best rock songs of the '70s").

• There's a feature on page 16 bearing the headline 'For Dylanologists only (otherwise very boring)'.

NME

NME EDITORIAL  
(Call 020 3148 + ext)

Editor Krissi Murlison  
Editor's PA Karen Walter (ext 6864)  
Deputy Editor Mike Williams (ext 6854)  
Assistant Editor Hamish MacBain (ext 6894)  
Reviews Editor Emily Mackay (ext 6866)  
Assistant Reviews Editor Laura Snaps (ext 6860)  
News Editor Jamie Fullerton (ext 6871)  
Deputy News Editor Leonie Cooper (ext 6858)  
New Music Editor Matt Wilkinson (ext 6856)

Art Director Giles Arbery  
Deputy Art Editor Tony Ennis  
Designers Sav Savvas

Picture Director Marian Paterson (ext 6889)  
Picture Editor Zoe Capstick (ext 6889)  
Picture Researcher Patricia Board (ext 6888)

Production Editor Sarah Lotherington  
Acting Production Editor Simon Collis (ext 6879)  
Senior Sub-Editors Kathy Ball (ext 6878),  
Alan Woodhouse (ext 6857)  
Sub-Editors Nathaniel Cramp (ext 6881),  
Tom Pinnock (ext 6875)

## NME.COM

Editor Luke Lewis  
Deputy Editor Tim Chester  
Assistant Editor Priya Elan  
Picture Editor Sarah Anderson (ext 6852)  
Producer Will Hawker (ext 6909)  
Senior Video Producer Phil Wallis (ext 5374)  
News Reporter Tom Goodwyn (ext 6877)

## ADVERTISING

6th Floor, Blue Fin Building, 110 Southwark Street,  
London SE1 0SU

Group Trading Director Kate Mackenzie (ext 3670)  
Group Trading Director's PA Claudia Lopes (ext 3670)  
Head Of Agency Sales Rob Freeman (ext 6708)  
Commercial Dev Manager Neil McSteen (ext 6707)  
Ad Manager Chris Dicker (ext 6709)

Display & Online Sales Record Labels  
Adam Bulfield (ext 6704),  
Hollie Anne Shelley (ext 6725), Tim Collins (ext 6703)  
Live Ads Executive Emma Martin (ext 6705)  
Creative Media Director Matt Downs (ext 6681)  
Creative Media Director's PA Tribha Shukla (ext 6733)  
Head of Sponsorship & Brand Solutions  
Rob Hunt (ext 6721)

Sponsorship & Brand Solutions Managers  
Jade Bousfield (ext 6706),  
Alex Fletcher (ext 6722),  
Christopher Glancy (ext 6724)

Sponsorship & Brand Solutions Project  
Co-ordinator Kylie Wallis (ext 6726)  
Digital Media Business Director Andrew Sanders (ext 6716)  
Head Of Insight Andrew Marrs (ext 3645)  
Insight Manager Verity Amos-Piggott (ext 6732)  
Regional Business Development Manager  
Oliver Scull (0161 872 2152)  
Ad Production Alec Short (ext 6736)  
Classified Sales Manager Nicola Jago (ext 2608)  
Classified Sales Executive Nicky Da Silva (ext 2989)  
Classified Ad Copy Chloe Wooding (ext 2612)  
Syndication Manager Nicola Beasley-Suffolk (ext 5478)  
Senior Subscriptions Marketing Executive  
Rochelle Gyer (ext 6299)

## INNOVATOR – INSERT SALES

Ad Manager Zoe Freeman (ext 3707)  
Account Executive Roxanne Billups (ext 3709)

## PUBLISHING

Group Production Manager Tom Jennings  
Production Controller Lisa Clay  
Head Of Marketing Tim Pearson (ext 6773)  
Marketing Manager Ellie Miles (ext 6775)  
Events Assistant Tom Dobbs (ext 6778)  
Group Digital Editor, Inspire Men & Music Anthony Thornton  
International Editions Bianca Foster-Hamilton (ext 5490)  
Publisher Tracy Cheesman  
Editorial Director Steve Sutherland  
Director of Digital Development Kevin Heery  
Digital Development Manager Mike Dixon  
Publishing Director Paul Cheal  
PA to Publishing Director Hollie Bishop (ext 6848)

© IPC Inspire  
Production of any material without permission  
is strictly forbidden

IPC INSPIRE recycle  
A part of the IPC Media & Entertainment Company

**SUBSCRIBE TO NME.** Call +44 (0) 844 848 0848. Subscription rates: one-year rates (51 weekly issues) UK £12.30; Europe £14.00; United States (direct entry) \$19.95; rest of North America \$26.00 (£17.60), rest of the world £24 (prices include contribution to postage & payment by credit card or cheque for payment to IPC). Write to: NME Subscriptions, IPC Media Ltd, PO Box 272, 1 Wyndham Heath, West Sussex, RH16 3PS. All enquiries and orders to: [adn@ipcsubs.com](mailto:adn@ipcsubs.com). Credit card hotline (UK orders only): 0844 848 0848. Write to: NME Subscriptions, IPC Media Ltd, PO Box 272, 1 Wyndham Heath, West Sussex, RH16 3PS. All enquiries and orders to: [adn@ipcsubs.com](mailto:adn@ipcsubs.com). Periodicals postage paid at Rahway, NJ. Postmaster: Send address changes to NME, 365 Blair Road, Avenel, NJ 07001, USA.

**BACK ISSUES OF NME** cost £4.50 in the UK (£5.50 in the EEC, £6.50 in the rest of the world including postage and are available from John Denton Services, The Back Issues Department, PO Box 772, Peterborough PE2 6HW. Tel 01733 385170, email [backissues@johndenton.com](mailto:backissues@johndenton.com) or visit [mags.mfc.com/IPC](http://mags.mfc.com/IPC)

**LEGAL STUFF** NME is published weekly by IPC Inspire, 6th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU. NME must not be sold at more than the recommended selling price shown on the front cover. Registered at the Post Office as a newspaper. All rights reserved and reproduction without permission strictly forbidden. All contributions to NME must be original and not duplicated in other publications. The editor reserves the right to shorten or modify any letter or material submitted. IPC Media or its associated companies reserves the right to reuse any submission, in any format or medium. Printed in England by St Ives Ltd. Copyright by Wyndham Pre-Press. Distributed by IPC Media Ltd. © 2011 IPC Media Ltd, England. US agent: Mercury International, 365 Blair Road, Avenel, NJ 07001.



# 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+4A A painting of inanimate objects, not done in 'Primary Colours' (5-4)  
 8+2D It's an album by Evan Dando, darling, and.... yawn....can't we talk about something else? (4-2-5)  
 9 The personal figure of Young The Giant (2-4)  
 11+31A Your total restraint is required during this Beautiful South performance (3-4-2-3-2)  
 13 Bob And \_\_\_\_, who did the 'Harlem Shuffle' or \_\_\_\_ Brutus, indie band (4)  
 14 A put-down for the drummer with Editors (3)  
 16 Perhaps does sky dance to Death Cab For Cutie's album (5-3-4)  
 18 Vainly begin to find name of Grammy Award winning guitarist (3)  
 20 The illusion of adding a thousand from Klaxons (6)  
 23 (See 21 down)  
 24 A bit of a smash from George Michael and Mary J Blige (2)  
 25 Wiz Khalifa to arrive in a puff of smoke (4 2)  
 26 "If there's hope in your heart, it would flow to every part", 2005 (5)  
 30 Not an entire half of an Alison Moyet album (3)  
 31 (See 11 across)  
 32 Belgian group have moved the goals (5)  
 33 A number one from 2008 could make me somehow cry (5)  
 34 "If I hadn't seen such riches I could live with being poor", 1991 (3 4)

### CLUES DOWN

1 'Young' holiday makers who caught the 'Ghost Train' and went 'Round The Moon' (6-4)  
 2 (See 8 across)  
 3+4D Jamie Woon's song came from buggler all, ducky (4-4)  
 5 "\_\_\_\_, what you get is no tomorrow / \_\_\_\_ what you need you have to borrow", David Bowie (4)  
 6 Albums 'The \_\_\_\_ Of Los Angeles' by Rage Against The Machine or 'The \_\_\_\_ Rages On' by Deep Purple (6)  
 7 How Sid Vicious did things while with the Sex Pistols (2-3)  
 10 "Writing songs is just a game I'm getting good at cheating at", Babyshambles (3-4)  
 12 Super Furry Animals are not so hot when doing this number (4-2-4)

15+19D+26D No fleshing out of tracks on Foo Fighters' live album (4-3-5)  
 17+28D It goes hugely quiet when this Morcheeba album is played (3 4)  
 18 In her mid-forties, \_\_\_\_ Subversa was lead singer with '70s punk band The Poison Girls (2)  
 19 (See 15 down)  
 21+23A A worthless piece of music from Hard-Fi (4-3-7)  
 22 It's where Bon Iver are coming from just now in Canada (7)  
 24 Not such a fruitful business for The Beatles (5)  
 26 (See 15 down)  
 27 Pet Shop Boys' remix album with later versions 1, 2 and 3 (5)  
 28 (See 17 down)  
 29 Drummer for The Who until his death in 1978 (4)

Normal NME terms and conditions apply, available at [NME.COM/terms](http://NME.COM/terms).

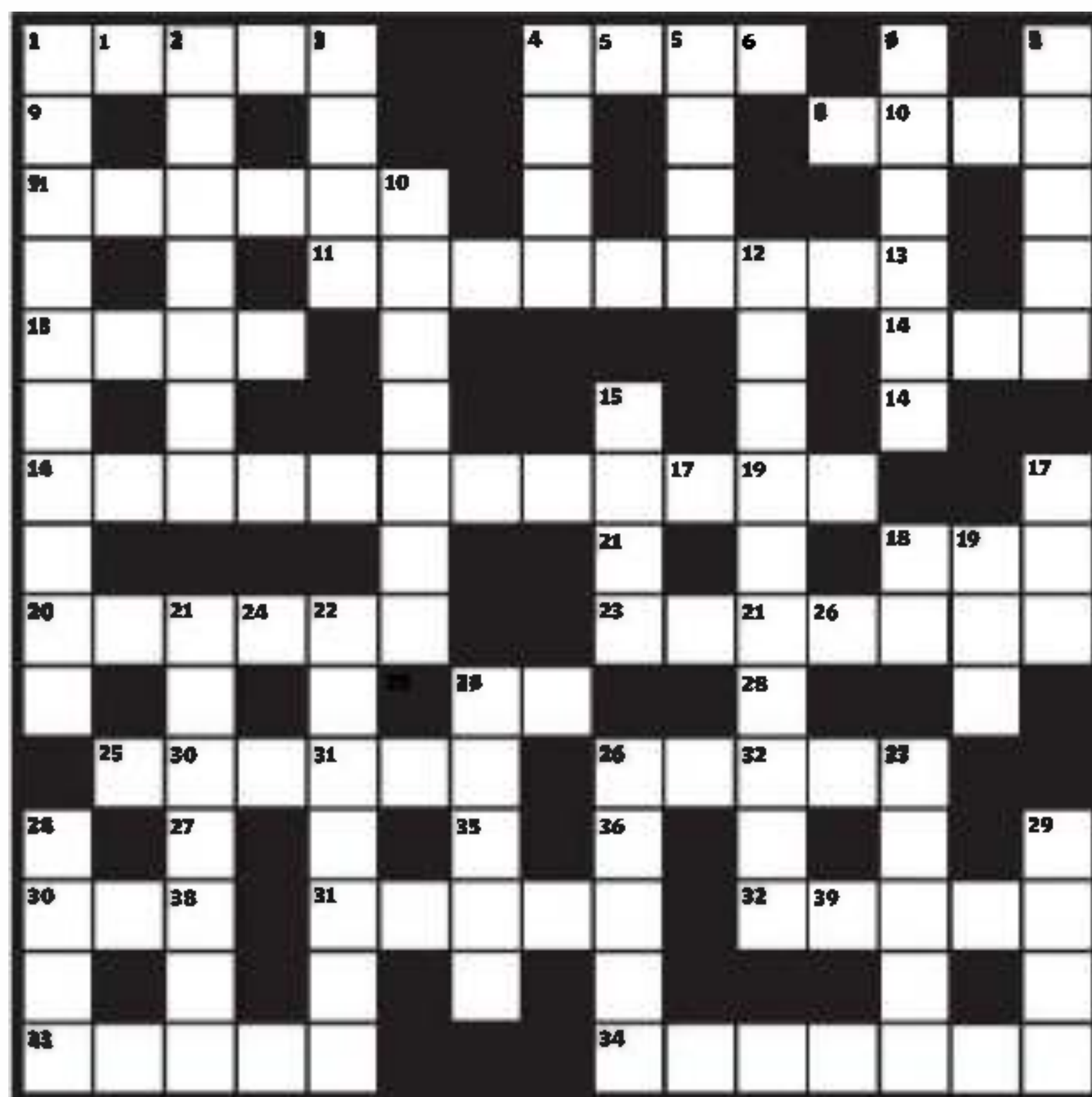
Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, July 5, 2011, to the following address: Crossword, NME, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

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

### JUNE 11 ANSWERS

**ACROSS**  
 1+24A One Thousand Pictures, 8 Anti-D, 10 Electricity, 11 Sitek, 12+36A Honey All Over, 13 Orbit, 15+27D Sisters Of Mercy, 17 Roots, 20 Hogan, 21 Health, 23 Germ, 27 Mat, 28 Ace, 29 Seattle, 31 Dead, 33 Rev, 34+7D In A State, 37 Slayer.

**DOWN**  
 1+2D Open Your Eyes, 3+21D Hot Hot Heat, 4+14D United States Of Whatever, 5 Animals, 6 Daysleeper, 9 Dek, 12 Hit That, 16 Sal, 18 Ozric, 19 So, 22 A.M., 24 Paris, 25+36A Cedar Room, 26 Seven, 30 Tool, 32 Dom.



## POP - A COMPLETE HISTORY!

EVERYBODY LOVES A GOOD PUNCH-UP!

## FAMOUS ROCK FEUDS





# FANMAIL

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

Edited by Jamie Crossan



LETTERS@NME.COM



FACEBOOK.COM/  
NMEMAGAZINE



TWITTER.COM/  
NMEMAGAZINE



NME.COM/BLOGS

## The Big Issue

Keeping us locked in email battle this week...

**Win!**  
THE LETTER OF  
THE WEEK WINS  
£50 TO SPEND AT  
**ZAVVI.COM**



Freddie pioneered  
the one-glove act  
before Jacko...



...but the King Of  
Pop isn't having  
any of it. So rude

## GREATEST SINGER OF ALL TIME? THE DEBATE RAGES ON

**From: Mike**  
**To: NME**

One thing *NME*: Freddie bloody Mercury! Yes, I'm talking about your *NME.COM* poll to find the greatest singer of all time, which saw that nutcase Wacko Jacko beat the Queen legend into second place. This is so wrong it's actually made me quite upset. Freddie – who I think most normal people would happily concur is the most thrilling showman of his or anyone's generation (just look to Live Aid and Wembley for proof!) – should rightly have won this, and I think it's sad that the competition was reduced to mad Michael Jackson fans trying to rig the voting so their hero won it, which is obviously what happened. It's unfair on Freddie, who not only was a great performer but also had that brilliant, brilliant voice. I'm not saying Jackson was bad – he was pretty good – but was he at Freddie's level? No way. It's a shame the wider public will now think this is how everybody thinks.

*NME's response...*

**From: NME**  
**To: Mike**

I hear you Mike, and I understand. But it's in the hands of *NME* readers and *NME.COM* users to decide this vote. I saw how mad

people were going on Twitter and Facebook trying to whip up more fans to vote for their chosen hero. But the wider thing here is that it's heartening to see how much people actually still

care about Jacko and Freddie. Personally, I think the 'Greatest Singer Of All Time' is hip-swinging love-monkey Mick Jagger. His is a voice that's instantly recognisable and, without

fail, makes me shout "Fuck yeah!" every time I hear it. Of course, this is a topic that will always spark debate. In fact, it seems Mike's not the only one to find fault with the Top 20... - JC

### GREATEST SINGERS OF ALL TIME, MY ARSE!

**From: Dean Hastings**

**To: NME**

Greatest Singer Of All Time... Axl Rose number four? What the actual fuck! I will never in a million years believe that the public have voted for that talentless idiot! If the ginger bollocks from Guns N' pissing Roses is really before Stevie Wonder, David Bowie, John Lennon, Robert Plant, Kurt Cobain or Jim Morrison, then I have seriously lost all faith in the British public. I will not blame any country if they invaded us! What a set of ball bags!

**From: Martyn Carr**

**To: NME**

What the shitting hell is Michael Jackson doing at the top of your Greatest Singer Of All Time poll? It seems to me that Wacko Jacko fans have hijacked the poll to give him such a high rating. Having looked at some of the Facebook comments, I think I may be right. There's a lot of scary lookalikes commenting on how he's "Number One". He's over-rated in my eyes. He has some mega songs and a good voice, but the best of all time? Give over.

### DAMON ALBARN: THE NEW STING

**From: Stevie**

**To: NME**

I just saw Damon Albarn on *The Andrew Marr Show*. What the fuck has happened to him?! Damon, I mean, not Andrew. He looked like a tramp, gave probably the world's worst interview and then played a song backed by some guy on a lute. I despair – this man is literally turning into our

generation's Sting. He's as good a songwriter as McCartney, Ray Davies or anyone... but this is just embarrassing. The only person who can save him now is Graham Coxon!

**From: NME**

**To: Stevie**

Don't worry Stevie, I'm in the process of setting up a support line for fans of previously cool frontmen who have become Class A bores. I'm calling it the 'You Ruined It, Loser!' hotline. It might not be the catchiest of titles, but I like to think it hits home. I fear Albarn is too far gone even for a Superman-suited Coxon to save him now. We must pray he doesn't start harping on about the Amazon any time soon – JC

### ARCTIC TROLLING

**From Nigel Evans**

**To: NME**

I have yet to be convinced of the supremacy of 'Suck It And See' over previous albums and I have been surprised at the superlatives heaped upon it. It seems to me to be something of a change of direction with more immediately accessible melodies but with less hidden depths on repeated listening. I find it hard to understand some people's view of 'Humbug' as a disappointing, difficult album. On its release it had a lot to live up to given the quality of its predecessors but in retrospect it strikes me as a culmination of that which went before. While darker in tone, it is an album full of well-crafted songs and wit, culminating in the sublime 'Cornerstone'. Perhaps it represents a form of artistic cul-de-sac for the band with no place left for them to turn other than to



more mainstream music. If the band can combine the originality of the songwriting on their first three albums with the melodic accessibility of their fourth, then I hope for great things in the future.

**From: William Russell**  
**To: NME**

Seeing as Arctic Monkeys are well on their way to being a "legendary" band, I feel as if some opposition is necessary. It seems to me as if the success of their first LP, 'Whatever People Say I Am, That's What I'm Not', is the only reason behind their huge fanbase and raving reviews, even though each album seems to disappoint more of the public each time. This 'complaint' has been a long time coming, probably since the beards were grown in album three and Alex Turner's ever-increasing likeness to John Lennon [Um, are you sure about that one? - JC]. The heavier-sounding guitars of 'Suck It And See' are a nice change, although I feel the reason it went to Number One is because of the 'hype' and not because people are in awe of it. But, to quote Alex Turner, don't believe the hype.

**From: James Poyser**  
**To: NME**

Oh my brothers! Have you noticed 'Suck It And See' is scrawled on a wall in the



## STALKER

**From: Val**  
**To: NME**

"I met Jules Casablanco in NYC. He was in a van - he was so funny and friendly!"

background of a scene from *A Clockwork Orange*? 'Cos I have. It's before they do some tolchocking at some pfitisa's house.

**From NME**

**To: James Poyser**  
Wopty-fucking-do, James. Have you ever seen the extra with his dick out in the end scene of '80s classic *Teenwolf*? 'Cos I have. I've heard Arctic Monkeys are going to name their next album after it. Its working title is 'Cock And Balls' - JC

## NME: A JOB APPLICATION

**From: Andrew Robson**  
**To: NME**

Jamie Crossan, I suggest you review your receipt for the Miles Kane album as I feel you may have bought some sort of electro Pet Shop

In the admittedly narrow category of great and revered saxophone players in rock, Clarence Clemons stands supreme. His two-minute solo on 'Jungleland', the closing track on 'Born To Run', is surely the best sax solo ever, coaxing gracefulness and poetry from an instrument that generally struggles to convey either. It's testament to Clemons' giant-lunged talent that his E Street solos are pretty much the only sax music most rock fans listen to.

While the instrument was a key feature of the bar band scene that birthed Springsteen in the early '70s, it had become deeply anachronistic by the late '80s - and Springsteen himself would admit that he sometimes struggled to work out exactly how to use Clemons on his records.

But it's no coincidence that when Springsteen dissolved the E Street Band (therefore sacking Clemons) in 1989, he entered the suckiest period of his career. Check out the

# Web Slings

The highlight of this week's NME.COM blogs

## RIP CLARENCE CLEMONS

Clemons, the towering soul of the E Street Band



parade of slick session types he assembled for his *MTV Unplugged* performance in 1992.

Without Clemons, Bruce loses an important part of his everyman appeal.

Springsteen has always needed Clemons, especially live, even if The Big Man's position in the band is as

much a sentimental one as a strictly musical one. The night they met, immortalised in 'Tenth Avenue Freeze-Out', became the stuff of myth, repeated at length at live shows and endlessly embellished. There are few sounds in rock as immediate and exhilarating

as a Clemons sax solo erupting from the speakers. Read Luke Lewis' full appreciation at [NME.COM/blogs](http://NME.COM/blogs)

### Best of the responses...

'Jungleland' has always been my favourite Springsteen song. Clarence was one of the rare musicians - along with David Bowie - who could make me truly enjoy the saxophone, and that's quite a feat! He will be missed. Marc Gebrayel

Anyone who played with The Boss and appears in *Bill & Ted's Excellent Adventure* was alright in my book. RIP Big man! Warren Joe Hughes

A rock'n'roll legend. It's a shame musicians can't play the way they used to. A tragic loss for music. Brian Spence

If you don't know, get to know. RIP Clarence. David Gurang

GET NME  
FOR JUST £1  
AN ISSUE  
WHEN YOU  
SUBSCRIBE!

Go to [NME.COM/1pound](http://NME.COM/1pound) or call  
0844 848 0848 and quote code 125



Boys 1980s groove. My description of 'Colour Of The Trap' is that Miles is a poet turning into a town crier, telling people softly that rock'n'roll lives on in all times. 'Come Closer' hits shards of '50s rock'n'roll into the eyes of the listeners but it does not put them off. 'Rearrange' rearranges people's minds, it shouts out that 'Definitely Maybe' was not made in vain and great guitar riffs can still be made without the silly jingles of Kaiser Chiefs. 'Inhaler' leaves fans needing an inhaler as Miles belts out some sort of battle cry in which only rock'n'roll fans will answer. I saw Miles at Darlington and from the moment he appeared, his hands in the air and the first words "Good evening, Darlington", the rock'n'roll god smiled. This is the best guitar album since

'Definitely Maybe' and Razorlight's first album [EH?! - JC]. Miles, the country is behind you, the real music world is singing along, the band is playing along and the crowds are listening. Thank you for saving rock'n'roll.

**From: NME**

**To: Andrew Robson**  
Here we have it folks, the greatest review that's ever been written. I think you'll agree the imagery used here is wondrous. Thank you, Andrew Robson, for saving rock journalism - JC

## KAISER BASHING

**From: Martin**  
**To: NME**

I like the idea of choosing which tracks I'd like on an album, and the bespoke artwork sounds super (NME, June 11). But does it have to

be the Kaiser Chiefs? I think I'd rather select which implements I'd like to be tortured to death with, before colouring in my own body bag.

**From: NME**

**To: Martin**  
I know exactly how you feel Martin, Kaiser Chiefs are fucking horrendous. Every time I hear someone mention Peanut, I kill a kitten just to make myself feel better. My town is covered in 'Missing Kitten' posters. Ha! How foolish of them. But, hey, at least they aren't... - JC

## SUB-STANDARD-WAYS

**From: Moz**  
**To: NME**

I feel compelled to write in and tell you all about a fantastic gig performed

by the glorious Subways... (Cuuuuuuuuut... - JC)

**From: NME**

**To: Moz and Martin**  
...the fucking Subways!! - JC



## STALKER

**From: Amber**  
**To: NME**

"Here's a picture of me and my friends HV and Eloise with half of Mystery Jets, looking like they've actually been jailed. They were really lovely, we spoke about tweed and STIs."



# DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

*This Week*

## PATRICK WOLF

### QUESTION 1

You used to work at Super Lovers clothing store in Covent Garden, London. What sort of shop is there now?

"I once sold Geri Halliwell a jumper there. That was my highlight. I used to busk in a string quartet called Maison Crimineaux, that's the only thing I remember about Covent Garden back then. I expect it's a Costa Coffee or something horrible now."

**Wrong.** Terra Plana, a shoe shop

### QUESTION 2

What did you tell NME in April 2007 that you would be doing in November that year?

"Oh Lord, 2007 was the year of 'The Magic Position' so I guess I said I'd be winning Grammys."

**Wrong.** You said you were going to retire

"I never said I was going to retire. People go on and on about this. You can't retire from music. You can retire from talking about music or doing shows. I think I was really drunk and said something like I never wanted to do any interviews ever again. But here I am talking to you."

### QUESTION 3

Name the choice of ride on the merry-go-round on the front cover of 'The Magic Position'?

"There was a bambi, a giraffe, a car, and a duck with really big eyes."

**Correct**

### QUESTION 4

Which Patrick Wolf item of 'fashion' did you lose at the Underage Festival in 2009?

"My vulture cape. It cost £2,000, that cape. It must have been stolen by a young, wannabe tranny because it came with a pair of size 11 high heels."

**Correct.** Did you ever get it back?

"I claimed the insurance and I had a new one made, but it's not as good as the first one. I'll do swapsies with anyone who has it."



### QUESTION 5

Name three "sample experiment recording session" locations credited in the sleeve notes to 'Lycanthropy'.

"The National Portrait Gallery, The Church Of Saint-Eustache in Paris. And... 'Lycanthropy' seems like such a long time ago... Trafalgar Square."

**Correct.** Also Wundsworth Roundabout, Cimetière De Montmartre, St Martins, Primrose Hill and St Ives Bay

### QUESTION 6

Your single 'Tristan' is based on the Cornish legend of Tristram of Lyonesse. Name the three people embroiled in a love

triangle in the original story?

"It was more about being extremely depressed and self-destructive, that song. There's a ship and a thunderstorm and there's murder and there's death... but I can't remember the rest."

**Wrong.** Tristram, King Mark, Iseult

### QUESTION 7

You once lived next to Baroness and ex-Prime Minister Margaret Thatcher. Name all the Prime Ministers since?

"That's going to be really hard. I don't do politics. John Major, Tony Blair, Gordon Brown and David Cameron."

**Correct**

"Oh my god, that is really weird. On one side was Marc Almond and the other was Margaret Thatcher. I bankrupted myself in a year when I lived there, so they were traumatic days."

### QUESTION 8

Match the ridiculous trouser to the year you chose to wear them to the

NME Awards: tight leather; furry yeti shorts; crushed red velvet.

"Well... there were the furry emu pants, which was 2008. The leather trousers went with the vulture outfit in 2009 to complete the tie-you-up-and-whip-you look. I didn't go in 2010 - I was too busy

doing my hair! And this year was the sophisticated red look."

**Correct**

### QUESTION 9

Can you name four of your songs that have birds in the title?

"'Pigeon Song', 'Magpie', 'Vulture' and... 'The Falcons'."

**Correct**

### QUESTION 10

Name the three sexy ladies who appeared on the same episode of The Charlotte Church Show as you in March 2007?

"I remember sitting on the sofa with Lorraine Kelly and being very confused at Avril Lavigne. Lorraine was complimenting me on my manners and said she wanted to adopt me."

**Half a point.** There was also Carmen Electra

**Rock's Worst Memories!**  
The Braincells hall of shame

**1** Tommy Lee, Mötley Crüe  
2/10

**2** John Lydon  
2.5/10

**3** Skream, Magnetic Man  
3/10

**4** Tricky  
3.5/10

**5** Jenny Lee Lindberg, Warpaint  
4/10

Go to [NME.COM](http://NME.COM) to see the full league table



**Total Score**  
**6.5/10**

"That's rubbish! Where did I fail? Why would I go back to the place I used to work when I was 16?"



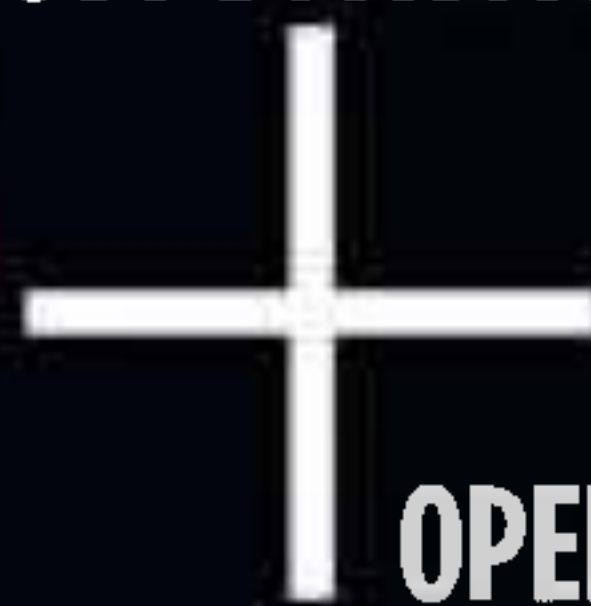
*Coming Next Week*

OUT  
WEDNESDAY  
JULY 6

# JIM MORRISON LEGEND OR LOSER?

**SPECIAL 40-YEAR  
ANNIVERSARY**

**THE DOORS**  
THE TRUTH ABOUT ROCK'S  
MOST DIVISIVE FRONTMAN



**OPERA SWINGER!**  
DAMON ALBARN'S SAUCY  
WIFE SWAP PROJECT

**"WE'RE NOT BAGGY!"** INSIDE  
THE HORRORS' NEW ALBUM

**IBIZA COCKS!** VIVA BROTHER  
HIT THE PARTY ISLAND

THE BEST NEW BANDS YOU HAVE TO HEAR  
**TONS OF ALBUM & LIVE REVIEWS**  
THE UK'S BIGGEST GIG GUIDE







# BIFFY CLYRO

REVOLUTIONS//LIVE AT WEMBLEY



**OUT NOW**

**CD//DVD//EXCLUSIVE BOXSET//DOWNLOAD**

FEATURES TRACK BY TRACK BAND COMMENTARY, T IN THE PARK DOCUMENTARY AND 5.1 AUDIO

[WWW.BIFFYCLYRO.COM](http://WWW.BIFFYCLYRO.COM)



**14th FLOOR**  
RECORDS