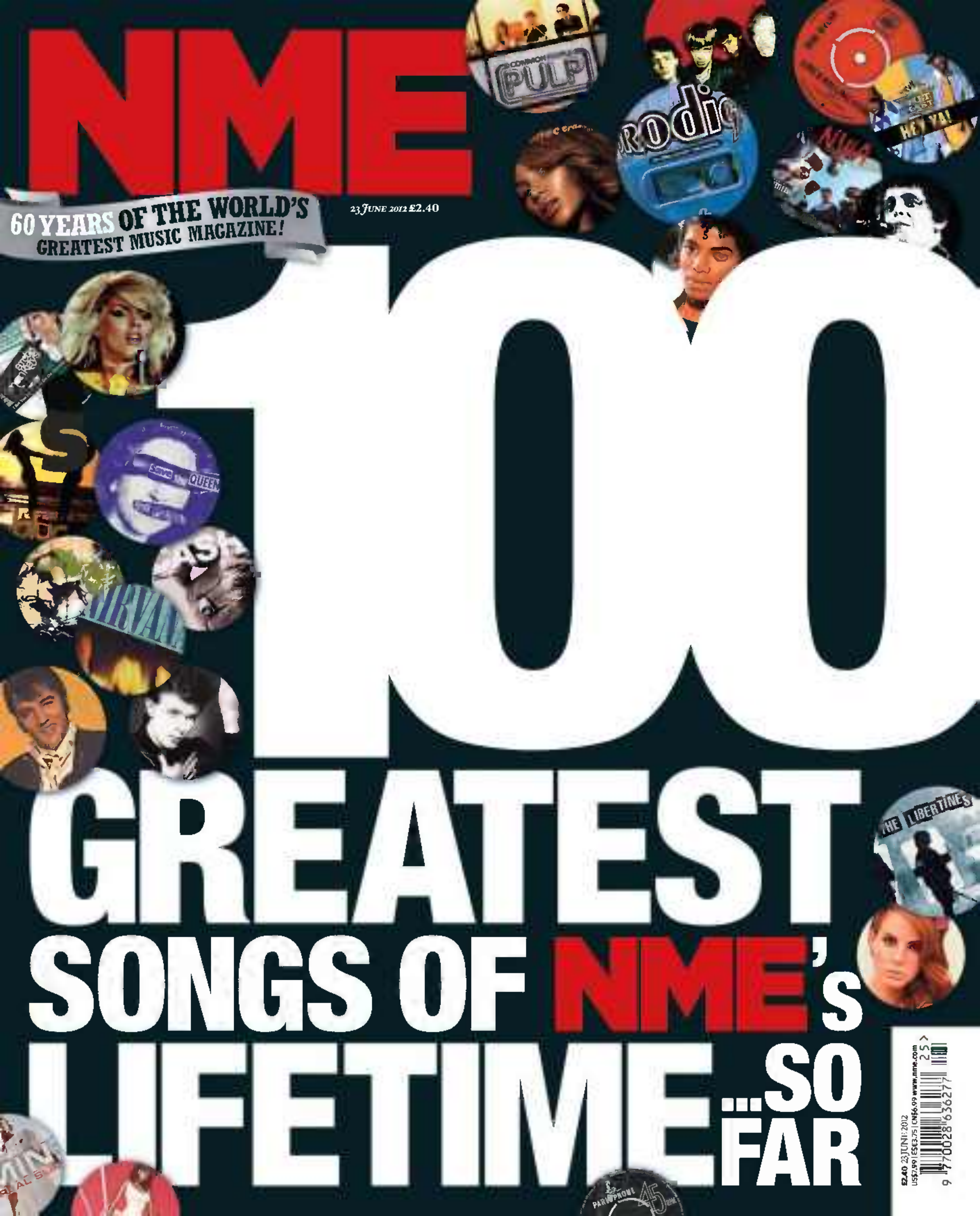


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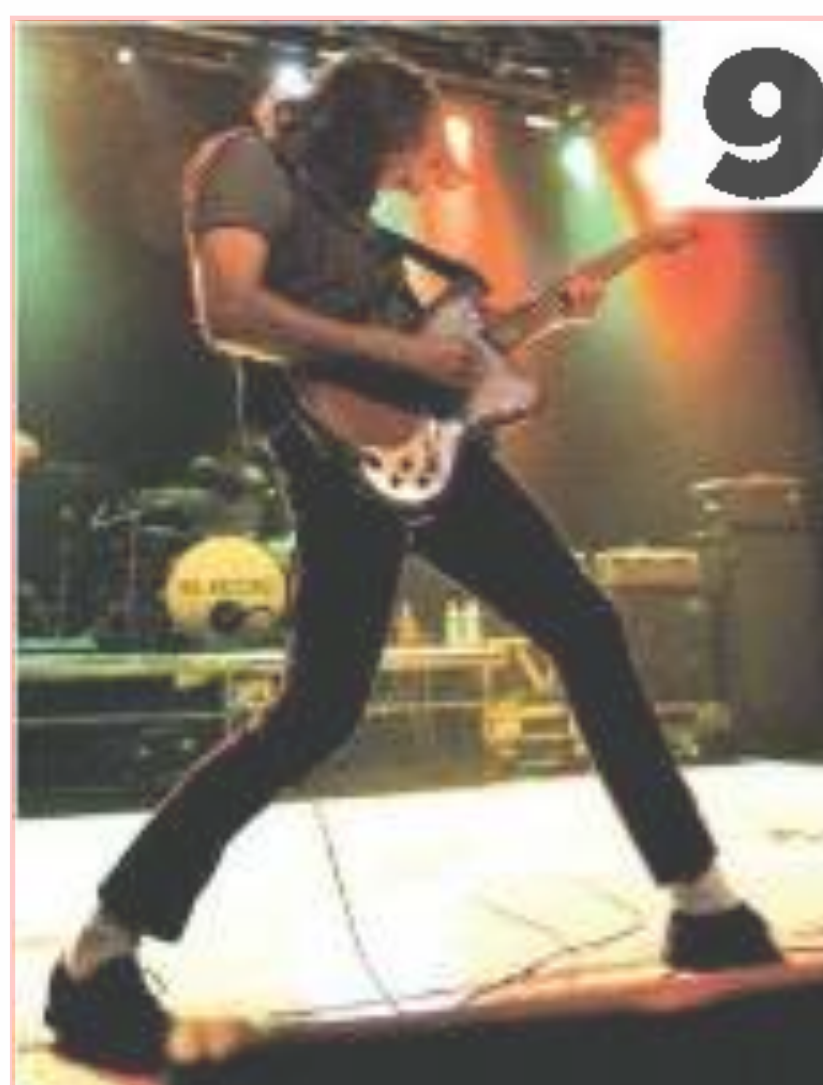


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"FANS FROM JAPAN HAVE QUEUED SINCE MIDDAY"
A FULL HOUSE AS VACCINES HONOUR CHARLIE HADDON

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ON REPEAT

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



DEAP VALLY

Gonna Make My Own Money
The two San Fernando Valley girls who comprise Deap Vally met in needlework class, but they don't sound like it. They deal in a style of high-octane fuzz-blues of The White Stripes ilk, and this is their new transmission. Play extremely loud.

Hamish MacBain, Assistant Editor

GLASS ANIMALS

Golden Antlers
Featuring a guitar glow borrowed from Radiohead's 'Talk Show Host' and the late night bleeps of Totally Enormous Extinct Dinosaurs, Oxford dwellers Glass Animals (who've only been together since January) are flicking all the right switches on their debut single.

Jamie Fullerton, Features Editor

CAT POWER

Ruin
If 'Ruin' is anything to go by, Chan Marshall's set to make a welcome return to form with her first album of new material since 2006's 'The Greatest'. Documenting her relationship breakdown, this cantering piano jam marks a stomping comeback, layering Marshall's smoking vocals over clattering pop beats.

Jenny Stevens, Deputy News Editor

WEIRD DREAMS

House Of Secrets
Does this London quartet dream of shoegazing sheep? If 'House Of Secrets' is anything to go by then, yes, they most certainly do. Filled with a bedhead ennui, this soft-as-cushions dreamscape unfolds with a Felt-like grace and finds frontman Doran Edwards cooing like some sort of modern day Ian McCulloch.

Priya Elan, Writer

AZEALIA BANKS

Aquababe
She can't keep a manager for longer than 15 minutes and says she no longer wants to be a rapper, but Azealia is prolific when it comes to putting out new cuts. Much grimmer than '212' and keeping the husky vocals of 'Jumanji',

this is less Minaj and more Eve circa 1999, which is no bad thing, of course.
Tom Goodwyn, Writer

CHARLI XCX

You're The One
Heavy synths and more booming reverb than a Best Of MTV Base selection kick off 'You're The One'. And they don't even stop Miss XCX unleashing everything in her armoury all over this track: sings like Marina, raps, quotes the lyrics "I'm dancing in the dark". What a boss.

Anna Conrad, Writer

PUBLIC ENEMY

Get It In
Twenty-five-years-awesome this year, the righteous-in-every-sense PE celebrate their silver anniversary by releasing two new albums. This taster – a muscular, funky battle-soul strut with a gritty, twanging bassline and sharp-as-a-slap rants from Chuck D, Flavor Flav and Bumpy Knuckles – bids you raise your glass.

Emily Mackay, writer

ROXXXAN

Too Fucking Facety
Birmingham's RoxXxan is rough, ready and Too Fucking Facety – as the title of her latest track poetically puts it. The rapper's 'I-can-go-hard-just-like-the-lads' attitude is displayed perfectly, as she attacks with lyrics: "I'm Rox, you're not/You're just gassed off hype you ain't got". How... sweet.

Joseph 'JP' Patterson, writer



L\$D (KREAYSHAWN & GRIMES)

Don't Smoke My Blunt, Bitch
And today's valuable pop lesson, kids, is thus: don't even dream of half-inching Kreayshaw's drug-smoking paraphernalia, or she'll recruit her new partner-in-crime Grimes and give you a good ol' kicking. Here, over a bonkers backdrop of basket-cased beats, Claire Boucher's sticky, sugary vocals clash with Kreayshaw's none-more-bratty bile for some gloriously gobby hectoring.

Ben Hewitt, Writer

TRACK
OF
THE
WEEK

FRANK OCEAN

Pyramids

Like Prince's 'Purple Rain', Frank Ocean's 'Pyramids' is the kind of track you'll lose hours and hours of your life to. This week alone, *NME* has spent at least two days having our minds freaked on by its space funk swirl. Coming in at almost 10 minutes long and featuring sexy *Simpsons* characters on the cover (warning: may result in some new, confusing feelings) it's an R&B odyssey slinking from ancient Egypt – where wild cheetahs are on the loose and Cleopatra meets a snakey doom – to the present day where Frank is living that sleazy motel

room life. Does writing for Beyoncé not pay like it used to? Although it's possible he'll splurge more lyrics, videos and songs on his must-follow Tumblr at any moment, for now all we know is

*It's an R&B odyssey
slinking out of ancient
Egypt into sleazy motels*

that the new album 'Channel Orange' is coming out on July 17, that his preoccupation with the road is likely to influence it (the 'Nostalgia, Ultra' car appears in a teaser trailer) and this song will definitely get an outing on his upcoming US tour. "Playing 'Pyramids' on the road is gonna be my favourite part," he wrote on Twitter recently. Imagine lots of dry ice, a velvet-covered rotating stage and the entire front row sighing, "I love you, Frank".

Siân Rowe, Assistant Reviews Editor

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SYRIA APPEAL 

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HIM
AWAY
FROM
HERE



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UPFRONT

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



INDIE UNITES TO HONOUR LOST FRIEND

The Vaccines, The Horrors, Tribes and more come together for a heartfelt Chazzstock, a charity festival to remember Charlie Haddon, who died in 2010

MAIN
EVENT

It's not the reason any of them would have wanted to get together. But in the deepest Midlands, The

Vaccines, The Horrors and Tribes have joined forces to try and bring some hope out of a tragedy. It's Sunday, June 10, and Wolverhampton Civic Hall is playing host to Chazzstock, in honour of their late friend Charlie Haddon, singer with Ou Est Le Swimming Pool, who died in 2010. The show will raise money for the Prince's Trust.

Out front, fans from as far afield as Japan have been queuing since midday, while backstage locals are joined by the likes of Spector, Frankie & The Heartstrings and Tim Burgess from The Charlatans. Today has been put together by Charlie's nearest and dearest, headed up by his dad Steve, and close friend Jack Bissell. As they run around dealing with last-minute hiccups, they take turns to wear Charlie's old signature red top hat. After moving to London from his

"Who fancies coming back next year?"

FARIS, THE HORRORS

hometown of Yelvertoft, Charlie had been right at the heart of the indie scene which spawned the night's big-name headliners.

Bissell tells NME, "Charlie always joked about putting on a festival in his back garden, although I'd be lying if I said he hadn't had a few strong drinks before these wild dreams came out. Bands like The Vaccines are in high demand but they've been so willing to do it. Their help and support has gone above and beyond. It's a testament to how loved and respected by his peers he

was." It's also a chance to give their friend a positive legacy. "We selected the Prince's Trust to support because they give people a second chance," he continues. "They help people without hope rebuild their

lives. We'd like to do it annually because it's something really positive for charity as well as a chance to get all

of Charlie's friends and family together in one room for the day. It's about coming together and celebrating his life."

Emotions run understandably high before the bands go on, but come showtime, that sentimental energy is channelled into the raw desire to deliver a momentous show. Johnny from Tribes dedicates 'Sappho' to Charlie's dad and introduces 'No Driving' as 'the song we wrote for Charlie', while The Horrors' Faris asks the crowd: "Who fancies coming to Chazzstock next year?" After The Vaccines close the show, they're joined onstage by some of

Charlie's friends and family as Ou Est Le Swimming Pool's 'Dance The Way I Feel' plays out. Backstage, those who knew Charlie say that rather than melancholy, he would have wanted an unforgettable day of music. That's exactly what he gets



The Vaccines top the bill on an emotional night



The Horrors show their love for Tom's old schoolmate



Frankie & The Heartstrings pay respect to the crowd



Charlie's ex-bandmate Johnny Tribes struts his stuff

Charlie, RIP

Remembering a talent who died young

Charlie Haddon was the lead singer of Ou Est Le Swimming Pool, the synthpop group he formed with friends Joe Hutchinson and Caan Capan. They released their debut single 'Dance The Way I Feel' in 2009. They toured the UK with La Roux and became festival favourites at Glastonbury and

Bestival. They released three more singles: 'These New Knights', 'Jackson's Last Stand' and 'The Key' - all appeared on their debut album, 'The Golden Year', which came out in 2010. That same year, aged 22, Charlie committed suicide at Belgium's Pukkelpop festival.



Charlie Haddon, pictured in 2010

"HE'D BE SO PROUD"

The Vaccines, The Horrors and Tribes on what it all meant

NME: HOW DID YOU KNOW CHARLIE?

JIM CRATCHLEY, TRIBES: "Me and Johnny grew up with him. We knew him since we were about six or seven."

TOM COWAN, THE VACCINES: "I shared a room with him at boarding school in Rugby when we were 13. We were very close. It's crazy that so many of his friends are in bands now, but the thing that brought us together was music. Our first band was Freddie on guitar, Charlie singing and me on bass playing covers of Datsuns songs. That's why I learned to play an instrument and ended up doing what I do today. Johnny [Lloyd]'s house was next door to my boarding house so we used to go and kick open the back door. It was this fun little place where you could go and smoke and have a good time."

JOHNNY LLOYD, TRIBES: "We kind of dipped in and out of bands with him. Me and Charlie were in a band for a bit called Crazy Lulu. We were all in so many bands between the ages of 15 and 20. He loved music so we were always jamming. Then he was in a band called The Daze with Freddie..."

DAN WHITE, TRIBES: "I remember seeing The Daze with Faris at the 100 Club. That was a great show."

WAS AN EVENT LIKE THIS SOMETHING HE'D ALWAYS WANTED TO DO?

JOHNNY: "He always wanted to have big parties, whatever the format. As soon as we found out about it everyone really wanted to get involved."

FREDDIE COWAN, THE VACCINES:

"Charlie was always interested in making other people have a good time. This event is about those who knew Charlie coming together to celebrate him, but it's also about putting on a great concert. It's nice to do something different. We've thrown bands into the deep end with 10-minute changeovers. It's more than just being nostalgic. It's a great thing to do to keep that memory going and maintain the connection between his friends."

WHAT WOULD HE HAVE MADE OF THE LINE-UP?

TOM: "I think he'd be really proud. The three headline bands playing together is really cool. It would be even better if it was four. That's the shitter."

FREDDIE: "It's an amazing reflection of what he did in his life, and the people who loved him. It's a cracking bill."

JOHNNY: "He was a guy who loved music. It's great that before he died he got a platinum record in Australia. He achieved what he set out to do."

DAN: "They were a great band with catchy tunes. Charlie was a great songwriter."

JOHNNY: "He was a fun-loving guy who was one of our best friends."

Don't let the dreads fool you - it's still Reni behind the drumkit



THE RESURRECTION OF THE RESURRECTION

After a dramatic week that left fans fearing the worst, The Stone Roses hit Sweden and proved all systems are still go for the big homecoming

Crisis? What crisis? The Stone Roses hit Sweden's Hultsfred festival last Thursday (June 14) and proved that rumours of their demise had been greatly exaggerated. The Tuesday of the same week had seen doubt cast on the reunion of the year after an incident onstage in Amsterdam. When the band chose not to play their expected encore of 'I Am The Resurrection', Ian Brown quipped that "the drummer's gone home" and proceeded to call Reni a "cunt". Like love, the story spread, and by lunchtime on Wednesday, people were fearing a worst case scenario - that Heaton Park and the entire summer of love could be called off. Their people were even forced to issue a terse statement "The band didn't play an encore - which is quite normal for them - and they had already played their full planned set, so no one walked off before the end. All tour dates continue as planned."

Brown waved a Sweden flag and bantered with fans

Their Hultsfred set began with the fading sounds of The Supremes' 'Stoned Love', and Reni appeared to make light of the drama by sporting a dreadlocked wig - perhaps a ruse to fool people thinking it was Robbie Maddix, the man who replaced him first time around. But the show proved as momentous as the world had been waiting for. With England's Euro 2012 face-off with the Swedes just a day away, Brown waved the country's flag around the stage and bantered with the crowd, "I hope you kick the fuck out of England tomorrow night."

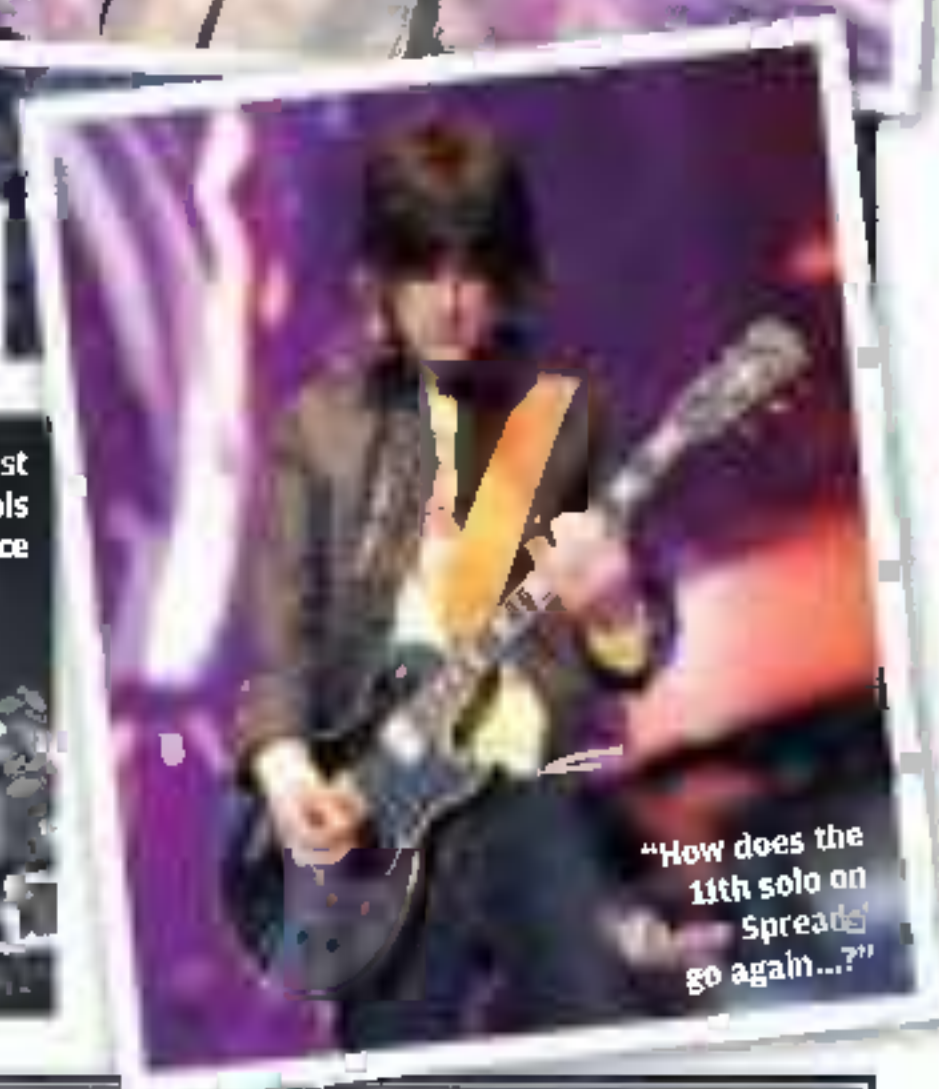
There was no whiff of any tension here. From 'Love Spreads' onwards, thunderous cheers wafted over the arena for the likes of 'Fools Gold', 'She Bangs The Drums' and encouragingly, a final 'I Am The Resurrection'. The boys eventually united at front of the stage for a bow and affectionate group man hug. As we move towards Heaton Park, there's no sign of any wars of the Roses round here.



Mani's just checked his bank balance



"How does the 11th solo on 'Spreads' go again...?"



THE SCREAM ROCK ON

Mani's gone, but Primal Scream's new line-up kick off in style ahead of Heaton Park

The Roses reunion might be in full flight, but what about Primal Scream? Though a late addition to their ranks, Mani and his throbbing bass sound became an integral part of the Scream's magic. Last Thursday (June 14) saw them take their first steps back, with an intimate show at the remote Inverness

Ironworks. Debbie Googe, formerly of My Bloody Valentine, made her debut, and the band warmed up for their Heaton Park support slot with an hour smattered with classics and two new songs - '2012' and 'Relativity'. A rock'n'roll encore of 'Country Girl', 'Jailbird' and

'Rock' proved that they're still capable of taking it higher than the sun.



Mani's moved on, but Bobby won't give up

DAN DENNISON

GOOD WEEK

Robbie Maddix

The man who replaced Reni found himself trending on Twitter when The Stone Roses' 'cunt' thing kicked off.



Pinkie likes to party hard

My Little Pony

Andrew WK will be appearing at a MLP convention in Ohio in September, giving a talk entitled 'What Would Pinkie Pie Do?'.

Strokes fans

'Angles' follow-up could be close after sources in NYC reported the band had been in the studio. Their people denied this.

Kanye West

He might want to look at his security set-up after his LA home was burgled while he was touring the UK with Jay-Z.



Daft Punk's credibility

Thomas Bangalter has soundtracked *First Point*, a short film starring Lindsay Lohan.

Lauryn Hill

Who has been forced to respond to accusations of tax evasion, over which she could face jail.

BAD WEEK

BIGGIE VERSUS TUPAC: THE NEXT GENERATION

Let holographic battle commence! Nas says it's time Biggie Smalls returned to the stage

It was hip-hop's most epic war and it claimed the lives of both of them. But the beef between Tupac Shakur and Biggie Smalls could be set to erupt once again – in holographic form.

The hologram business has gone crazy since Dre performed with a holographic version of Tupac at Coachella in April. But when *NME* spoke to Nas about the prospect of his rival being next to get that treatment, he said, "I thought that immediately when I heard about the Tupac thing. Who knows?"

A posthumous face-off through holograms has its advantages: nobody would get killed, for a start. "I think it's incredible," the rapper continued. "I didn't see it live but I think it's good for hip-hop. Dr Dre cares about it so much. The last time I saw the Up In Smoke tour the stage show was incredible. I think he's keeping up with hip-hop by

More holograms that could be coming your way

MARILYN MONROE

It's lawyers at dawn over the rights to reanimate the star.

JIM MORRISON

Doors' estate manager wants him to "look you in the eye, sing right at you and then turn around and walk away".

JIMI HENDRIX

Sister Janie wants to keep him "authentically correct".

ELVIS PRESLEY

Lisa Marie has given her blessing to bring Dad back from the grave.



Nas in real 3D form at the VEVO showcase, Austin, Texas, March 2012

doing that. I think he's keeping number one. I love Dr Dre. I love what he did, it was amazing."

Footage may have emerged last week of Nas' plan to hang an animatronic Jay-Z in 2002, but in spite of that and all the holography, nobody could accuse him of living in the

past. He was full of praise for rap's new heroes, Tyler, The Creator and A\$AP Rocky. "They're the young generation," said Nas, "and the young generation is full of ideas. I like to hear it. Time will tell which direction each little group will go, but for now, so far so good." But he singled out Meek Mill as his favourite: "Not only is he a street guy but he's got style. I love that shit."

WAYNE COYNE DEFIANT OVER BADU 'SPUNK' PICS

Soul singer feels "violated" by The Flaming Lips frontman's decision to publish sexual images from their joint cover project

Erykah Badu knew what she was getting into," Wayne Coyne insists, saying the soul singer gave permission for him to publish lewd and sexual images from their joint video.

The pair teamed up for a cover of 'The First Time Ever I Saw Your Face'. Badu has been vocal on Twitter ever since Pitchfork published – and subsequently deleted – a video for the song that sees her and her sister nude and in a bath of what would appear to be blood and semen. Badu tweeted to Coyne that she felt "violated" and that he'd acted "out of protocol" in not showing her the edit before it went public.

"When she said that to me I took it as 'I'm going to show you that the way I love you is that I'm going to scratch your face off

and we're going to go for it,'" Coyne told *NME*, somewhat confusingly, saying that he felt she'd given him full creative control and pressing home his belief that the conflict was needed in order for him to fully realise the concept for his video. However, Coyne said: "I love her, some of your best relationships are with people who you punch; we actually fight all the time, the only difference is this one's in the public domain." He's already working on a re-edit of the video, including some more "boring" clips, as he puts it. But would he work with her again? "I think so. It's a joy to be with people like her. If it was just me and her I would fight with her all day. It's just a video, y'know. It's a silly thing."



A still from 'The First Time Ever I Saw Your Face'

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Michael's so happy he's having a year off, he doesn't notice that a cow has shat on his head



MEANWHILE, DOWN ON THE FARM...

What do they do with themselves in Pilton without the crowds, booze and bands to keep them busy? Emily Eavis explains

Normally this weekend we'd be stocking up on sleep reserves and bogroll in advance of another epic Glastonbury. But with the festival on its gap year, round those parts it really is just hills. The closest you'll get to Glasto this year is watching the Olympic opening ceremony, where the fest has been recreated as part of Danny Boyle's 'Isles Of Wonder' spectacular. Which is pretty spectacular anyway. "We're very flattered to be included," says Emily Eavis. "We've come a long way since I was at school and a fair few hadn't heard of it!"

NME: What will you be up to on 'Glastonbury weekend' this year?
Emily: "Taking it easy on the farm!"
Do you ever get hordes of hippies turning up on the fallow years?
 "Not really, people are pretty respectful on the year off and leave us to it. Although one year a bus load of Japanese tourists turned up thinking it was on – they came straight from Heathrow!"

For those of us who aren't farmers, can you tell us why you need a year off?

"A lot of festival sites are hired, but the main difference with Glastonbury is that this is a farm and our home. We also have quite a lot of cows – when the festival's on they have to be inside for a fair bit more time than they

would if there wasn't a festival, so they love being out all summer. Plus the land takes quite a battering from every festival and this gives it

time to fully recover and get back to its best state. It gives it a break, as well as everyone that works here and the village too. People who work here plough all their energy and enthusiasm into each year and really love a break to build that back up."

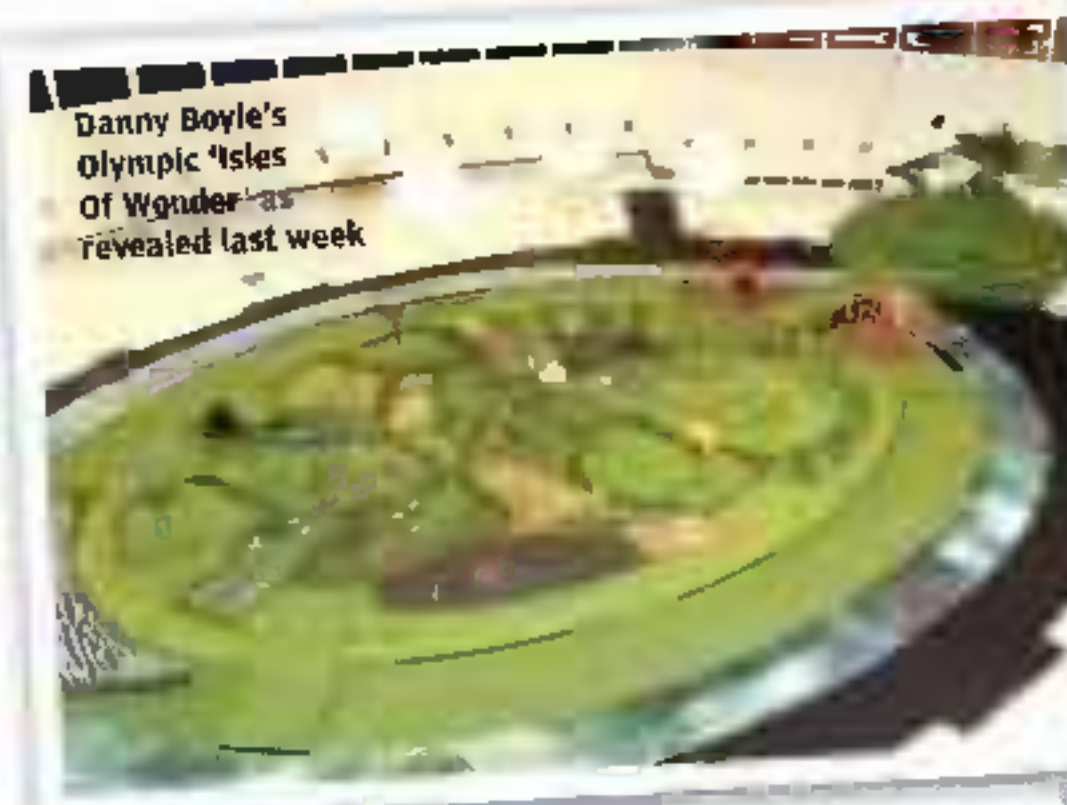
Did you choose to take this year off because of the Olympics?

"The year off is this year instead of last year because the Olympics were using lots of our facilities. So although our fallow year would have fallen last year, we moved it."

Any tips for an alternative Glasto 2012?

"Cows'll love being out all summer"

EMILY EAVIS



Danny Boyle's Olympic 'Isles Of Wonder' as revealed last week

"I'd like to try Sziget Festival in Budapest – apparently that's great."

Go on, tell us who you've got lined up for next year!

"Too many to mention at this point. We've nearly nailed each headliner – that's all I'll say."

'Did I predict the crisis?'

Mystic Michael reckons festivals have reached saturation point

When Michael Eavis last year said that Glastonbury could be on its 'last legs' due to the recession and an ever-competitive market, little did he know he could be predicting this year's 'festival crisis'.

After the plug was pulled on Sonisphere and The Big Chill due to poor ticket sales this year, a raft of smaller festivals followed suit. So what does Eavis make of his predictive powers?

"Lots of festivals have gone to the wall since I said that," he tells NME. "One of the big

promoters I spoke to in London last week said, 'It's all your fault, you predicted it, now we've got it!' I thought, 'Come on, people don't take me that seriously, do they?'"

Eavis and daughter Emily will be checking out Sziget on the banks of the Danube "to see how they do it, I think they've got a good show in Hungary," but otherwise, life on Worthy Farm continues as normal. "The politics of milk is always a crisis. It's a relaxation to get away from whether Coldplay are the best band in the world or not."



Like Glasto but sunnier, saner and with more...

SZIGET: NEED TO KNOW

The Eavis' second favourite festival after Glasto

Sziget takes place on an idyllic island on the Danube, in scorching temperatures. It's one of Europe's closest cousins to the anarchic bliss of Glasto,

and spans an epic eight days. You can either camp or stay in Budapest for peanuts and sail to and from the site taking in the stunning views. This year's festival takes place August 5-12 and

The Stone Roses, The Vaccines, The Killers, Magnetic Man, Hurts and Azari & III are among the highlights – but be prepared for an awful lot of East European black metal too.



Nobody told Animal Collective that Glastonbury was off this year

ANIMAL COLLECTIVE: "THIS COULD BE OUR LAST ALBUM EVER"

The psychedelic oddballs predict they won't be around for much longer

COMING SOON

"It sounds goofy," says Noah 'Panda Bear' Lennox, "but we got really excited about the idea of becoming like an alien band. On any

song, we'd go, 'You know, it's not really sounding 'Alien Band' enough...' So we were always pushing the songs, trying to make them sound like they were coming from somewhere otherworldly. That was the record's big theme."

How did Animal Collective react against becoming alternative America's laptop Beach Boys? The short answer is by becoming its Star Wars Mos Eisley Cantina Band. But despite these universe-spanning ideas, Lennox – who has hinted at the break-up of the band before – is cautious about their future. He approached 'Centipede Hz' as though it was their last album, and he won't rule that possibility out completely.

"That's not to say things are negative, or that we will break up," he says. "But I just don't know what's going to happen. My vision for the band doesn't extend beyond touring this album. But I think that's a good place to be, creatively."

But much like speculation around the band's future, 'Centipede Hz' doesn't

lend itself to short answers. The group's sixth LP – due in September and, following 2010's visual album 'ODDSAC', the 'true' follow-up to 'Merriweather Post Pavilion' – may be more direct than anything they've done recently, but it's still dense and disorienting.

"There was a concerted effort to make the songs more energetic, more powerful, more visceral," explains Lennox. "But we never talked about trying to make anything that would have a broad appeal. If anything, I feel like our instinct after 'Merriweather...' was to go the other way, to make something a little more esoteric."

The harmony-laden electronic aesthetic of 'Merriweather...' may be gone, replaced with something raw and more organic, but that album has left a legacy. One of the few truly seminal records of recent years, it took AC to a whole new level, both culturally and commercially. Lennox laughs off the idea that it ushered in last year's chillwave explosion ("That type of stuff was around long before we made it, so it's difficult for me to

take credit for an entire genre") but he does admit the album's success "added a little bit of pressure. But I think the fact that we all knew we wanted to do something totally different kind of expelled that pressure."

How is it different? For starters, it's the first Animal Collective album to feature Josh Dibb – aka Deakin – since 2007's 'Strawberry Jam'. His key contribution is 'Wide Eyed', a sprawling, psychedelic highlight that was in keeping with the group's new 'rock band' philosophy

towards songwriting: all four members in the same room, playing together at the same time, with nary a MIDI file being exchanged over email.

"We haven't done something so aggressive for some time," says Lennox. "We were all crammed into a small room with the amps pointed at us. I was playing drums in the middle prompting people to crank it up. It definitely felt more like a unified expression rather than something that was pieced together from four individual characters."

Well, we hope the unity lasts beyond 'Centipede Hz'.

DETAILS

Title: 'Centipede Hz'
Released: September 3
Recorded: Baltimore, lo-fi style
Tracklisting: 'Moonjock', 'Today's Supernatural', 'Rosie Oh', 'Applesauce', 'Wide Eyed', 'Father Time', 'New Town Burnout', 'Monkey Riches', 'Mercury Man', 'Pulleys', 'Amanita'

THE BEST OF NME VIDEO.COM THIS WEEK



MUMFORDS: 'WE'RE FINISHING UP OUR NEW ALBUM'

tinyurl.com/bmhs4q2

Marcus and the lads give us the inside track on their forthcoming second record.



WALK ONSTAGE WITH YOU ME AT SIX

tinyurl.com/d3ue369

Live out your festival fantasies as NME Video heads out in front of the Donington Park masses at Download.



SIMON PEGG'S FANTASTIC FEAR OF EVERYTHING

tinyurl.com/bp75ad7

The *Spaced*, *Hot Fuzz* and *Shaun Of The Dead* star talks us through his new horror flick.



SOUNDGARDEN: 'OUR NEW ALBUM PICKS UP WHERE WE LEFT OFF'

tinyurl.com/c5qt7s3

Chris Cornell fills us in on the grunge gods' plans after the *Avengers* soundtrack.

AMY DOC GETS FESTIVAL PREMIERE

The singer's trip to Dingle came as she was on the verge of huge fame

A new documentary about Amy Winehouse will premiere at next month's East End Film Festival. *Arena: Amy Winehouse* sees the late singer visit an intimate festival in Ireland just after the release of 'Back To Black'. Filmed in 2006 for Irish TV show *Other Voices*, it sees artists descend on the sleepy seaside town of St James Church in Dingle, Ireland. Rare footage shows a buoyant Amy perform her tracks, alongside candid archive interviews that see Amy speaking about her plans to make the third album that never was. She talks about her influences, from the '60s girl group The Shangri-Las to soul legend Ray Charles.

Directed by Maurice Linnane, the film also features footage of the people who met her on the trip, including taxi drivers and the local priest. Linnane told *NME*: "What we captured when Amy Winehouse came to visit Dingle was the person before the character that was created in the tabloids. This was just her singing songs and talking about music that she sang and the music that she listened to. When all that shit – the drugs and alcohol abuse and paparazzi – floats away, the footage we had of her shows that she was nothing else apart from really, really special." The festival takes place from July 3-8.



Dingle beller: Amy's Irish trip is recalled in new film

5 THINGS WE LEARNED THIS WEEK

● Scientists at UCLA have found a link between the human physical response to the distorted electric guitar and the distress call of the shrieking marmot.

● Kylie still has a sense of humour: she reckons she will perform her 1988 duet 'Especially For You' with Jason Donovan at the Hyde Park Hit Factory show.

● Ten-minute songs can be amazing as long as they're done by Frank Ocean.

● Adele was the most-played artist of 2011. This was hardly news but it was confirmed by licensing company PPL.

● Beatlemania still exists – an impassioned group of fans took on the government and halted the demolition of Ringo Starr's birthplace.



The stage collapsed shortly before the gig was due to begin

RADIOHEAD 'SHATTERED' BY CREW FATALITY

Investigation underway after Scott Johnson's death following sudden stage collapse in Canada

Radiohead say they are "shattered" by the loss of their drum technician Scott Johnson, who died on Saturday (June 16) after a stage collapsed an hour before their gig in Toronto, Canada.

A statement from drummer Philip Selway said: "He was a lovely man, always positive, supportive and funny; a highly skilled and valued member of our great road crew. We will miss him very much." Three other people were injured in the incident at Downsview Park while setting up the stage for the show, which was part of Radiohead's world tour.

Tributes from the music world have flooded in for 33-year-old Johnson, who was from Doncaster and worked with a host of bands, including Keane and White Lies. White Lies' drummer Jack

Lawrence-Brown said the band were "devastated" by the news. "Scott worked with White Lies on a show earlier in the year as my drum tech. A very talented man and a lovely guy all round. Glad to have known him. A big loss. RIP Scott," he tweeted.

Some 40,000 people were expected for the sold-out gig, with support from Caribou. Queues of fans had already gathered outside the venue when overhanging metalwork crashed onto a stage. Several people were on the stage at the time preparing for the show when the scaffold-like structure collapsed from around 50 feet. The event was immediately cancelled and an investigation into the cause of the tragedy is underway.

JACKO + NINE INCH NAILS = GRIMES V3.0

We've got the lowdown on what her new stuff sounds like...

For those desperate for some new Grimes material following her third record 'Visions', fear not. The alterna-pop heroine tells *NME* she's already started writing new stuff, even though the record is barely even out. And it sounds like it's going to be just as delirious as its predecessor...

NME: You're awfully quick off the mark with new stuff aren't you?
Grimes: "Totally. I started what I think is probably a single today. It's like industrial Michael Jackson, like 'Beat It' but also Nine Inch Nails. My next record is very industrial."
Will you record it in a similar process to 'Visions' (i.e. holed up for nine days with nothing but a

stash of amphetamines)?
"I don't know if I can; they don't give me enough time off..."
Is that all that's stopping you?
"Oh yeah, fuck. If I don't make a record soon I'm gonna die or something. I haven't got much time off, but that's good 'cos when you do get time off it's like, 'Arghhhh GO!' It's more effective."



NOAH AND THE WHALE REVEAL SECRET SESSIONS

Charlie Fink opens up about the band's new direction as they demo their fourth album on an isolated island and a French retreat

After breaking big with 'Last Night On Earth', Noah And The Whale are ready to take on the world. But as they begin work on album four on a remote island, Charlie Fink reassures *NME* they're in no danger of going too normal.

NME: Hello Charlie. We hear you've started your new album already.

Charlie: "We've basically done sort of writing sessions, and the plan is to record properly in

September. We did a session for three weeks in a place called Osea Island, which is an island in the Blackwater Estuary. It's only

accessible by a sort of causeway. It's covered by water for like 18 hours a day, so you've got very small windows to get in and out of the island. It's as isolated as you can be."

Did you feel like Kevin Costner in *Waterworld* when you were doing it?

"Yeah, somewhere between that and *The Woman In Black* maybe. Then we went to the studio in the south of France. I've forgotten the name of it now but it's incredibly cool. It's an amazing old studio,

like a converted chateau type of thing. There are some pictures on our Twitter, so you can see it. It looks absolutely incredible. It looks like a decaying French aristocratic palace or something. It's amazing."

Are you thinking about producers and release dates yet?

"We're pushing towards self-producing. It's always something we've been on the periphery of doing. I've always co-produced the records, but now it just feels like the perfect opportunity to go for it and just do

it ourselves. More than anything it's the fact that we've had the same line-up for the longest period of time in this band's history.

It's been the same

five guys for 18 months now, which doesn't sound like a long time, but that's the longest we've held a line-up."

You said before you wanted to make a more 'British-sounding' record. Is that still the case?

"I think it may have deviated from that, but it's definitely more English than the previous record. But it's not like a deliberately English record; hopefully it's subtleties if you know what I mean."

"It's more English than the last record"

CHARLIE FINK



Charlie's having a whale of a time making the new album

So you're not reciting William Blake over folk ditties, then?

"Exactly, it's not like the Preservation Society type stuff. It feels like another evolution for the band, but what I wanted to do is make sure that it plays on the strengths we've had before. I don't want to throw everything out and start again, which I guess to an extent is what I did last time, maybe. We want to develop what we've been doing but just point it in a new direction."

Any other surprises? Do you have any collaborations planned?

"I'm not sure yet. I'd like there to be some sort of filmic accompaniment to it; not in the same way as 'First Days Of Spring', but something like that. Maybe just like a short film that accompanies the album. 'First Days...' was totally intertwined and it was soundtracked entirely, so just make a sort of short film that feels like an extra track on the album, but so it can exist in its own world and so can the album."



Just a normal day at Hogwarts (clockwise from top left): Harry downs an ale, shouts a lot, punches stuff, looks moody, and wonders drunkenly whether he should just get it on with Hermione



HARRY POTTER & THE SLOW CLUB VIDEO

Celebrity über-fan Daniel Radcliffe is the very special guest star in the pub-based promo for the indie duo's new single 'Beginners'

Can Daniel Radcliffe really have let himself go this much since finishing up Harry Potter?

Staggering around dive bars alone, downing shots and looking haggard? Don't panic, it's just his turn in the new Slow Club video. Radcliffe shot the video for the folky duo's new single 'Beginners' as a special favour. He roughed himself up and mimed along to Rebecca Taylor's vocal.

"We'd known Daniel was a fan and found this pretty cool, but then we met him, got to hang out and chat, and now we have him in our video," Rebecca told *NME*. "He is one of the most energetic and exciting

people to be around and has been committed to getting the video right and for that we are so in awe. He made us realise how lazy we are when it comes to videos! All credit also has to go to the amazing director Lucy Needs, who we have worked with many times and who always delivers. Lucy got a performance from Daniel that totally enhances the meaning of the song, looks beautiful and fitting - oh, and he looks like a massive babe throughout!"

Weirdly, Daniel's old Potter chum Rupert Grint did a very similar thing with his lookey-liky Ed Sheeran in the video for 'Lego House'.

PIECES OF ME

PAUL SMITH

MAXIMO PARK

The be-hatted indie-rocker on the forgettable Shed Seven, the dark side of the American dream and his Morrissey moment

My first gig **SHED SEVEN, MIDDLESBROUGH ARENA**

"I owned no records by Shed Seven, but I was 17 and it was the first time I'd been out to a nightclub. It was this typical Middlesbrough night, where they'd put a band on and there'd be the indie disco afterwards. It was my first experience of hearing music at that volume, and being out and drinking with your mates. I managed to block out all memory of the concert itself, so it must've been a good gig."

First song I fell in love with **THE SMITHS, 'HOW SOON IS NOW?'**

"I'd heard rumours that The Smiths were this depressing band and Morrissey was this depressing guy, but what I heard wasn't depressing at all. It was sort of a call to arms for outsiders, and it had this amazing processed guitar riff running through it that blew me away. Up until then I'd loved quite soppy songs, but this kind of blew me out of the water and changed my musical course."

My favourite lyrics **JONI MITCHELL, 'AMELIA'**

"It opens up with this amazing lyric, 'I was driving across the burning desert, when I spotted six jet planes leaving six white vapour trails across the bleak terrain', which is an amazing way to set the scene in a song. The lyrics are a mixture of description and self-examination. The whole song is about [aviation pioneer] Amelia Earhart and what it means to be a woman and to be alone, and being in love and restless."

The book that changed me **CORMAC MCCARTHY, BLOOD MERIDIAN**

"It feels like when you're reading the novel, it's all-encompassing, like it's taking over your life. It does that through the way he threads words together and his pure love of language and that's rubbed off on me. I read that in university; it changed my outlook on the power of words."

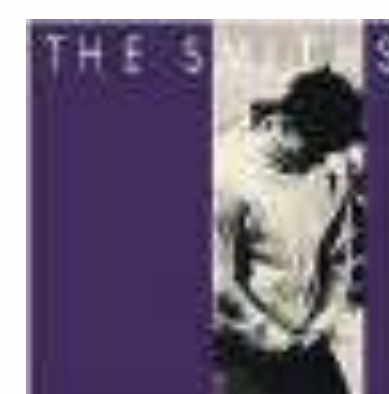
My favourite TV show **MAD MEN**

"There's a real ambiguity to it and you don't really know what anybody's thinking. It seems like a nod to the novelist Richard Yates who wrote about that time period in a very honest fashion. I guess it's the kind of dark side of the American dream, the idea that as it's being branded, there's already a sort of dark side to it."



My favourite film **LA VIE DE JÉSUS**

"It's a film by a director called Bruno Dumont and it's a translation of the life of Jesus. It doesn't really have a religious element to it unless you start going a little bit further though. It's about life in a village on the border of France and Belgium, and it's just a really beautiful, really realistic film that also has dreamlike elements that just pop up now and then. It has a mixture of quite beautiful imagery and then quite a violent side to it as well, which I think is something that certainly occupied me on our latest record."

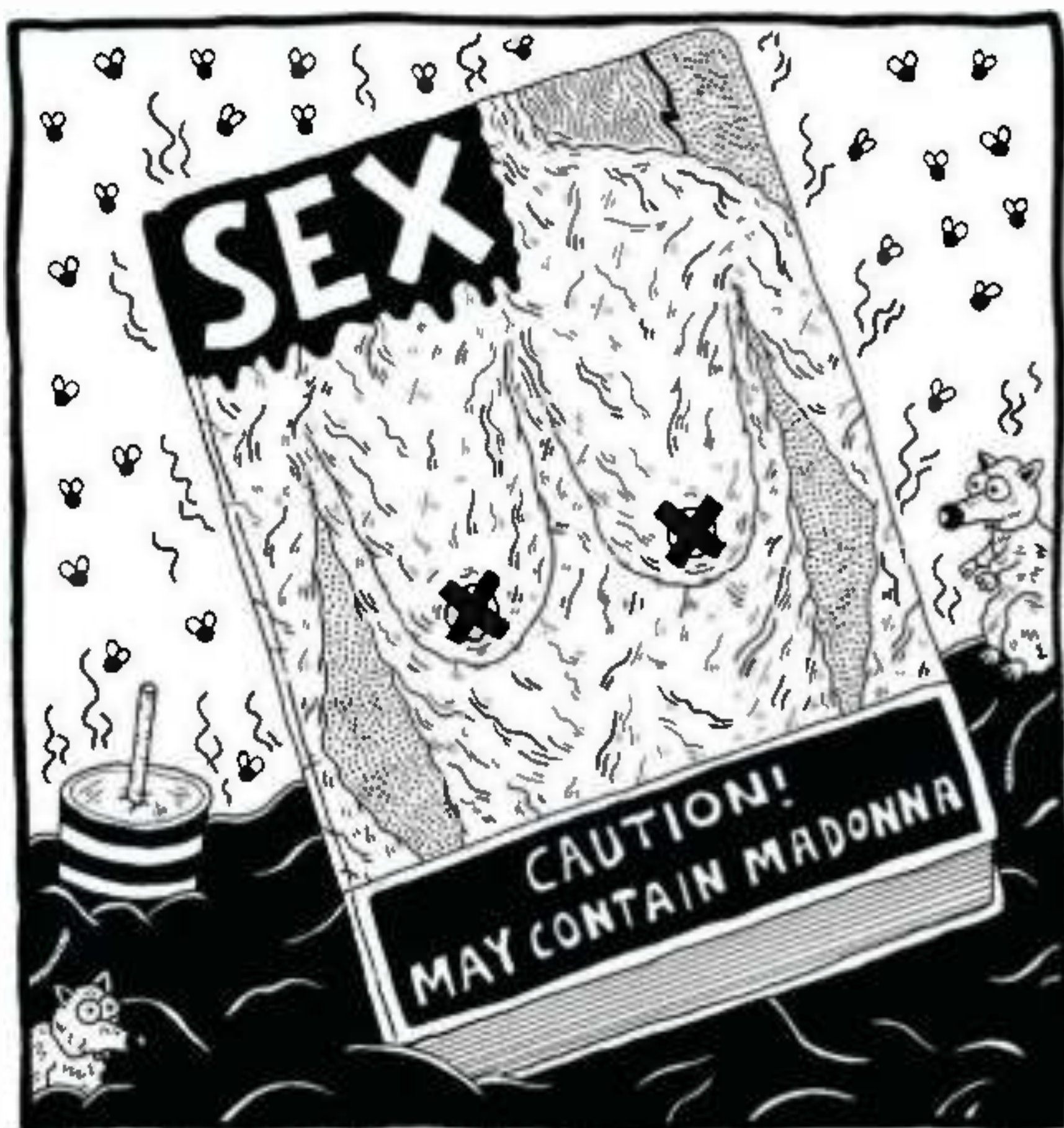


Clockwise from main: Paul Smith; the life of Jesus as reimagined in French realist film *La Vie de Jésus*; *Mad Men*; The Smiths' 'How Soon Is Now?'; Paul's musical wake-up call; 'Amelia' features on Joni Mitchell's 1976 album 'Hejira'; Cormac McCarthy's *Blood Meridian*; '90s also-rans Shed Seven



MYSTIC GAV

NME oracle **Gavin Haynes** looks deep into his pint glass to predict the events rocking the music world in the week ahead



Wednesday

A SHAME ABOUT REY

As yet another previous-life Lana Del Rey album turns up online, LDR will come clean, with a tell-all interview in which she apologises to everyone who was taken in by her vampism and reveals she's not actually Lizzy Grant. She is, in truth, 37-year-old Laura Dos Santos, formerly of Cleveland, Ohio, divorced mother of two and victim of botched plastic surgery.

Thursday

WHATEVER YOU SAY I AM...

Azealia Banks issues a statement announcing she is officially no longer a rapper, and various other music types take the opportunity to formally redefine their roles on paper. Michael Kiwanuka issues a diktat unilaterally declaring himself famous. And Björk announces that she is a potplant called Trevor.

Friday

DESPERATELY SEEKING ATTENTION

An increasingly desperate Madonna continues her increasingly desperate world tour – wrapping herself in an Israeli flag in Tel Aviv, flashing a nipple in Istanbul, and performing nightly on a Kalashnikov with dancers rotating on

London's police give ASAP Rocky a lecture on how to be more streetwise

Uzis – but what's next? I predict she will try to coax the world into paying her enough attention to revive her career by releasing a coffee table book called *Sex*, showing her in various nude poses, including simulating sex with a dog. Her team of minders will be too cowed to tell the poor senile old dear that she has forgotten she did this



Birthday Runes

BRANDON FLOWERS (Born June 21, 1981)

I see death, Brandon. Do you hear? Death. Death. Death... I see your face in a casket. I see people crying as you are brought into the chapel. I see you getting out of the casket and dancing among the mourners. I see... Oh, hang on, I think that's the video for MCR's 'Helena'.

in the '80s. Her book will be sold solely in Christian evangelist bookshops as the only known cure for masturbation.

Saturday

MODERN GRAFFITI IS RUBBISH

After Dave Rowntree bemoans the north London borough of Camden's decision to remove the famous Blur lyric graffiti on Primrose Hill, he will maintain that his sadness isn't soothed by the fact that Blur's two new tunes are called 'UR Mum Sux Jizzing Cocks' and 'MUFC4EVA'.

Sunday

SUPERMASSIVE CASH-IN

While Muse ramp up to a new album with a baffling dubstep-sodden trailer, Matt Bellamy points out that the "2nd Law" to which he refers is not, as supposed, the one of thermodynamics, but the Second Law Of Fifth Albums that relates to clambering onto passing genre bandwagons.

Monday

ROBBIN' ROCKY

In the aftermath of ASAP Rocky's \$15,000 Rolex being stolen at his Electric Ballroom gig, London's police will give him an unsympathetic lecture on how prevention is better than cure, asking him to be more streetwise in future, and appealing to him to stop carrying all his valuables around in a big purple bag marked 'SWAG'.

Tuesday

CIGARETTES, ALCOHOL AND SATURDAY NIGHT TELLY

As the world learns that Noel turned down an appearance on *Strictly Come Dancing*, he will reveal that he only did so because he is already contractually obliged to appear as a judge on *Strictly Come Mid-Tempo Semi-Acoustic Rock*. His catchphrase will be: "Look, I'm afraid you just won't make it in this business without half a million people who are so besotted with your previous legacy they'll buy literally any old bum-wibble you care to shit out."

THE NME CHART

1	7	PASSION PIT 'TAKE A WALK' Epic
2	12	OF MONSTERS AND MEN 'DIRTY PAWS' Capitol
3	17	SPECTOR 'CELESTINE' Parlophone
4	8	THE VACCINES 'NO HOPE' Capitol
5	11	DRY THE RIVER 'NO REST' Nonesuch
6	14	HOWLER 'THIS ONE'S DIFFERENT' Rough Trade
7	18	PAUL WELLER 'WHEN YOUR GARDEN'S OVERGROWN' Island
8	4	THE BLACK KEYS 'DEAD AND GONE' RCA
9	10	THE CRIBS 'COME ON, BE A NO-ONE' Island
10	3	HOT CHIP 'NIGHT & DAY' Island
11	32	REVEREND AND THE MAKERS 'THE WRESTLER' Look No Further
12	15	KASABIAN 'MAN OF SIMPLE PLEASURES' Epic
13	1	JACK WHITE 'FREEDOM AT 21' Third Man
14	9	ALABAMA SHAKES 'HOLD ON' Rough Trade
15	16	BAND OF SKULLS 'SWEET SOUR' Epic
16	13	MILES KANE 'FIRST OF MY KIND' Capitol
17	6	ALT-J 'BREEZEBLOCKS' Nonesuch
18	2	MAXIMO PARK 'HIPS AND LIPS' Island
19	5	ALABAMA SHAKES 'HANG LOOSE' Rough Trade
20	19	ZULU WINTER 'SILVER TONGUE' Nonesuch

NME RADIO

Hear the chart rundown first every Monday at 7pm on NME Radio www.nme.com/radio

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

HOLOGRAMS

Swedish hooligan punks ready to pillage your ears. If they can find their way...

Being young and poor in Stockholm stings just as bad as it does anywhere else. To scrape together the kronor to tour, three Holograms temp at a warehouse an hour outside the city. "Not even a factory, there's no working-class romance," laughs guitarist/vocalist Anton Spetze. "It's a shitty way to make a living."

Holograms were too skint to afford the ferry to London to play with labelmates The Soft Moon recently, so instead *Radar* interviews the band – Anton, his brother Filip (synth, vocals), Andreas Lagerström (bass, vocals) and Anton Strandberg (drums) over a wobbly Skype connection outside a venue in Nantes, where they'll earn just enough to cover their petrol.

That's life, though. Debut single 'ABC City', released in March, was a hymn to the dour concrete of the Stockholm projects, the Arbete Bostad och Centrum (Work Housing Centre) complexes built in the '50s to house Sweden's working class, now characterless sink estates where boredom and poverty reign. "There's no jobs, it's hard to get an apartment,"

says Filip. "You get pissed off at the world..."

They met at Vieille Montagne, a boat moored in central Stockholm that's home to the city's best garage-punk shows. Their music, though, is hardly so easy to categorise. Debut LP 'Holograms' is swaggering hooligan punk shot through with primitive kosmische electronics, courtesy of the antique Korg that stands stage centre. Lyrically, too, it avoids cliché. 'You Are Ancient', for all its glorious evocations of Vikings sailing the high seas, addresses the rise of the far-right in Sweden. "People are proud of their heritage, but it's false pride," says Andreas. "The Vikings built this country on blood. Raping and pillaging is a weird thing to be proud of."

Getting signed wasn't tough. A couple of hours after emailing their homemade video for 'ABC City' to Brooklyn label Captured Tracks, they had a deal. Half the advance went on a car and petrol, but that only gets you so far. "We got broken into in Amsterdam," says Andreas. "Now we need a new GPS, because we have no sense of direction." He laughs. "Things are pretty rough right now!" *Louis Pattison*

NEED TO KNOW

BASED: Stockholm

FOR FANS OF: Iceage, Blank Dogs
BUY IT NOW: 'ABC City' is out now on Captured Tracks. Debut album 'Holograms' follows July 10

SEE THEM LIVE: They return to the UK this August to hit the festival circuit

BELIEVE IT OR NOT: Holograms' Korg MS-10 was borrowed from one of Andreas' friends, who later passed away: "It's been part of our sound since the beginning, so his father gave it to us as a gift"



HOW TO DRESS WELL GETS GNARLY

Tom Krell modestly says the follow-up to 2010's debut *'Love Remains'* is 'fucking awesome'

IN THE STUDIO

Brooklyn's Tom Krell ignited lashings of critical frenzy with his R&B-inflected debut *'Love Remains'* in 2010 –

and now the man also known as How To Dress Well has lifted the lid on its much talked about follow-up.

"There's one song called 'Talking To You' which is a duet I wrote with myself," he draws to *Radar* about the record, which is entitled *'Total Loss'* and is set for release sometime in September. "It's over weeping strings and this gnarly, warped piano and it's the most sentimental and lush song I've ever written. No-one else is doing anything like that, so even though there's something in the zeitgeist, it doesn't faze me. It's like, that's dope, but I got this one."

Following from last year's *'Just Once'* EP, which added an orchestral flourish to Krell's deliberately DIY-sounding grooves, the new album is by all accounts (including his own) a giant step forward in terms of ambition and scope. It may

have arisen from an emotional core ("I was writing in the wake of my friend passing away, writing my way out of that situation"), but Krell says it transcends any dispirited introversions in favour of a far-reaching, diverse spectrum of feeling and sound – in no small part due to the help of XL Recordings producer (and the man who mixed The xx's 2010 debut) Rodaidd McDonald.

"Together we had a straightforward, sure vision to be true to my noisiest moments, but also give a more honest presentation of the fragility of my voice," Krell explains. "What I wanted right from the start was to make a much more dynamic record; I wanted to make the record I ended up making, which is fucking awesome."

McDonald agrees: "The overall sound of *'Total Loss'* is more refined, fuller sounding, more dynamic. He's created such a brave and strange record. There's still this HTDW otherness, but this one you can bump in your car and at the club." He'll be charging ahead of the competition, then. *Lisa Wright*

The Buzz

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



1 WIKI'S 'WIKISPEAKS'

The debut EP from the 19-year-old leader of NYC hip-hop foursome Ratking has been on repeat for a while, but it only takes one listen of standout tune 'Wikispeaks' to get what he's about. "Jay-Z in 1993, ODB in 1993," he spits, putting himself up there with the debuts of some of the rap greats from the off. Inspired by Wu-Tang, Cam'ron and Buckshot, but informed by the Ramones and Bad Brains too, Ratking chat straight about being craftsmen (not "just club kids"), their love of art and image – and they fill Twitter with stuff like "RATKING© NO GOSSIP, NO PHONY LOGIC, NO COUNTING YOUR HOMIES POCKET". 'Ratking Presents Wiki 1993' is out on July 24 through Hot Charity.



2 FUTURE OF WHAT'S 'I WAIT FOR YOU'

This paradoxically declarative Brooklyn quartet have only been in existence since January, but their synth-spangled ballad from forthcoming debut EP *'Moonstruck'* shows a band wise well beyond its months. Fellow borough-dwellers Chairlift are an obvious reference point.



3 GOLD & YOUTH'S 'TIME TO KILL'

Fresh from a head-turning set at The Great Escape, the Vancouver outfit are currently gearing up for the release of debut album *'Beyond Wilderness'*. First single 'Time To Kill' casts a wickedly ominous spell, as if Chromatics mastermind Johnny Jewel scored a night drive for The National.



4 A*M*E

Seventeen-year-old A*M*E is a pop lover's dream – well, she was definitely Gary Barlow's because he ended up signing the Sierra Leone-born singer to his Future Music label imprint. But don't let that put you off – her colourful swag and infectious early offerings (see 'Ride Or Die') have softened the hearts of even the fiercest critics.



5 KILL MOON'S 'JUPITER'

Unlike demi-namesakes Sun Kil Moon, the Brighton trio's debut release eschews meandering introversions in favour of dusky atmospherics and one helluva soaring chorus. Having previously trailed the seaside circuit under the moniker of What's Your Vice?, their new direction is already making some pretty immediate waves.

BAND CRUSH



Ed Macfarlane from Friendly Fires on his favourite new act

"Right now I'm really into Main Attrakionz – I really like Clams Casino's production; there's something almost shoegaze about it, it makes you want to float in the clouds. There's something really exciting about them – post-hip-hop hasn't really approached music in that way before. 'Diamond Of God' is a great track."

SCENE
REPORTTODDLA T'S
BEATS AND
BANGERS

The yappy Sheffield electro maestro introduces some of his fave new acts



I've had the pleasure of knowing Maxsta since he was 17. He walked into the Roll Deep studios and blew me away with his hunger and the fact he had more talent than most people twice his age! Now he's 20 and signed to Jamal Edwards' imprint with RCA. What we're looking at here

is grime's next crossover star. Lead single 'I Wanna Rock' is a throwback to classic rap with a heavy grime backing, and will light up any dancefloor from Bow to Barnsley.

Miami rap is best known for the sounds of Trick Daddy, Trina and of course Rick Ross, but let's welcome the new breed: **SpaceGhostPurrp**. This '90s baby deals in boom bap screwed beats, spooky melodies and laid back rhymes, and with a debut LP on 4AD, you'll be seeing much more of this youth. Check his video for 'The Black God'. Straight steeze.

I also stumbled across UZ via my Major Lazer brethren Jillionaire, and it's no surprise it has been picked up by Mad Decent. Super solid beats that don't even need a vocal – very exciting. **Iggy Azalia** is Australian and raps with a US twang,

but... aw, who cares, it sounds good! Her new record has been made with one of the biggest DJs in the US, Steve Aoki. 'Beat Down' is a monster, and I'm playing it in every set I do. Oh yeah, and TI has signed her to his imprint. No biggie.

Summer is getting closer – in theory anyway – and one big thing for me with summer is Ibiza, which means that it's time for some good house records. **Dusky** are a London duo who seem to be making the classiest garage house vibes around right now. Their remix of Hot Chip's 'Night & Day' and their own 'Flo Jam' record are exactly what I want to be hearing on the White Isle this year.

NEXT WEEK'S COLUMNIST:
Jordan Gatesmith from Howler

5
TO SEE

*This week's
unmissable new
music shows*

FOXES

Nation Of
Shopkeepers, Leeds,
Jun 20

HOOKWORMS

Kraak, Manchester,
Jun 20

ELEPHANT

The Lock Tavern,
London, Jun 21

SHARM EL SHAKES

(pictured)
Power Lunches,
London, Jun 23

EASTER

Kraak, Manchester,
Jun 22



Shaun Hencher is
a waterborne Viral

VIRALS/
WEIRD DREAMS

ROYAL PRINCESS BOAT, LONDON
THURSDAY, JUNE 7

CAUGHT
LIVE

Thirty-five years ago to the day, the Sex Pistols commandeered a boat, threw a party on the Thames and stuck a massive middle finger up to the Silver Jubilee

celebrations. Tonight, as the bunting-laden reverie of Her Maj's 60th work anniversary rattles on, there's another bunch of upstarts sailing along, toasting the royals with a roll-up and a Peroni. True, tonight's line-up are almost universally too tight-trousered to engage in any kind of fist-fighting punk activity, but there's still a bubbling sense of something in the water that makes for an atmosphere that's unified and exciting.

First up are Virals, birthed from the ashes of London thrashers Lovvers, but fuelled by something altogether sweeter than frontman Shaun Hencher's former, vitriolic offerings. Rattling through 'Gloria's' ramshackle, three-chord jangles and 'Coming Up With The Sun' (the title track from their recent EP and a sunshine slacker gem like Girls on uppers) the quality of the quartet's output is clear.

Annoyingly, however, Hencher's vocal is mixed so low that all the lovelorn sentiments are entirely missed. The fact that even without audible vocals the band still sound pretty sweet proves they're worth cutting some slack, but still, shame.

Thankfully, by the time Weird Dreams take to the, er, right-hand side of the boat, levels have been restored. With captain's orders to balance out the ship meaning that crowd and band are practically eyeball to eyeball, it's with a particularly extreme intimacy

*There's a sense of something
in the water that makes for
an exciting atmosphere*

that Doran Edwards and co (now with two of the original four band members subbed out for new replacements) deliver their '50s-inflected swoon-pop. It's peculiarly appropriate, what with the romantic lilt of 'Little Girl' essentially being pillow talk played out in public, and though Edwards keeps his eyes self-consciously closed throughout, if he'd look up he'd see that no-one's thinking about jumping ship just yet. **Lisa Wright**

SpaceGhostPurrp
covers 'Purple Haze'



ULTIMATE FESTIVAL REFRESHMENT, GUARANTEED

Stop off and take a break at the Carling Refresh Rooms at Isle of Wight and V Festivals for the perfect summer chill-out

With another glorious festival season nearly upon us, it's time to start ticking off those essential summer checklists: dust off your wellies, stock up on wet wipes and start piecing together your best Lady Gaga fancy dress costume. One thing you won't have to worry about, however, is finding where to grab a nice, cold beer.

If you're heading out to the Isle Of Wight Festival or V Festival this year, then the only place you'll need to look is **The Carling Refresh Rooms**. Carling have been a staple on the UK festival circuit for years and now they've gone one better, providing not only a brilliantly British and brilliantly refreshing lager, but also a chilled-out area in which to kick back, relax and enjoy your pint. Once you've finished rocking out to the legendary Bruce Springsteen and Pearl Jam at Isle Of Wight, or the mighty Stone Roses at V then The Carling Refresh Rooms are the perfect place to head to cool down, take a break and carry on the party afterwards.

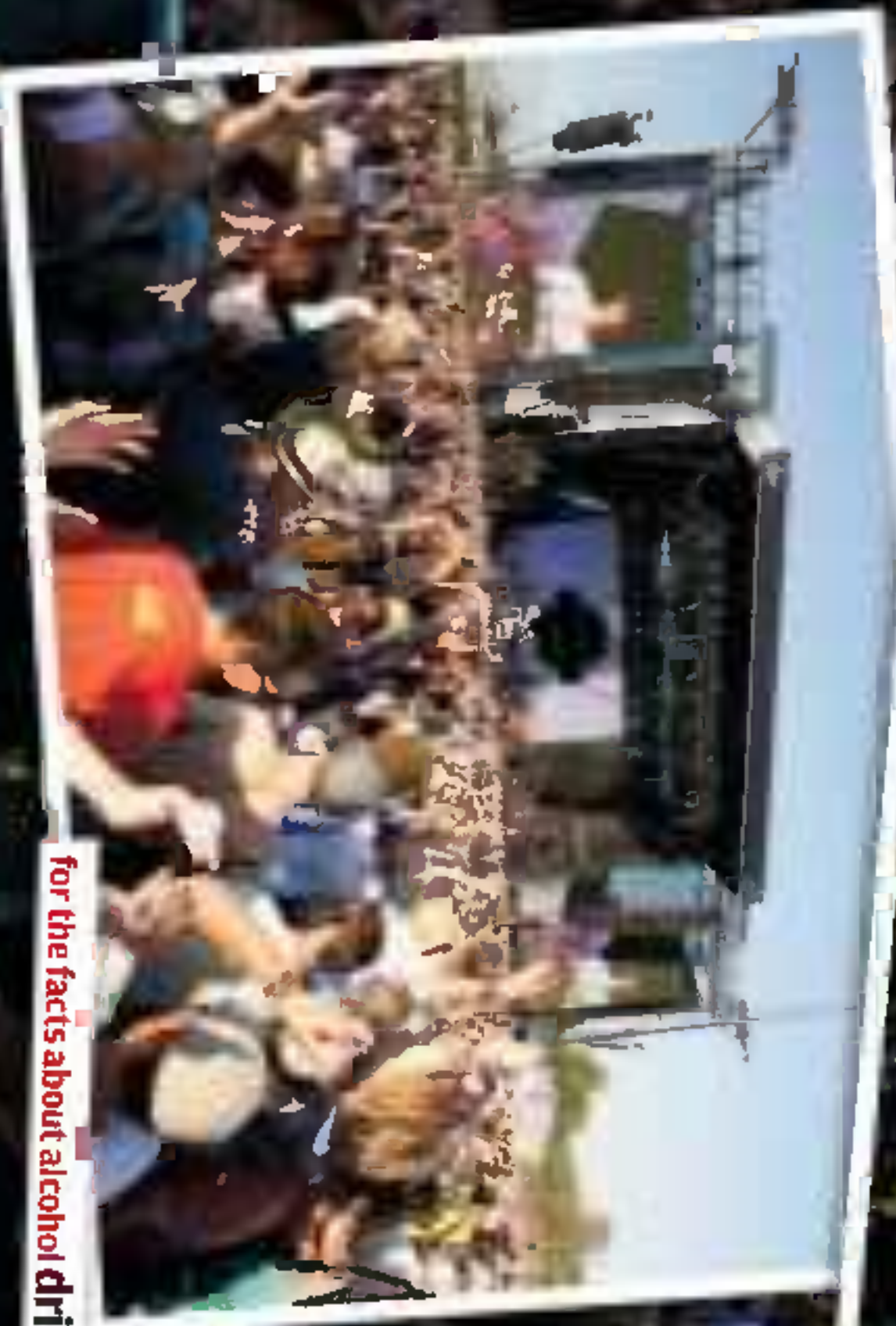
Plus, over at www.carling.com there'll be chances to win tickets for V in the run up to the festival, while you'll even have the chance to win a free shower, located in the Refresh Rooms at both events, by checking out the QR codes on the side of each pint cup. And if all that doesn't whet your whistle then why not head to the Refresh Rooms' special Zest Gardens to pick up a free sample of the totally tasty Carling Zest! You don't get much more refreshing than that.

ISLE OF WIGHT

Whether you're a Gallagher groupie, big on Biffy Clyro or mad about Madness, the one thing you and your mates will all agree on is where to head to once the music has ended—The Carling Refresh Rooms.

V FESTIVAL

The Carling Refresh Rooms will be rocking up at V Festival to provide the perfect place to chill and grab an ice-cold pint. And with The Killers and The Stone Roses both making epic festival comebacks, you'll certainly need somewhere to cool down after all the action.



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NME'S 100 GREATEST TRACKS

60 YEARS OF THE WORLD'S
GREATEST MUSIC MAGAZINE!

100 GREATEST SONGS OF NME'S LIFETIME...SO FAR

What makes a truly great song? A tune that can unite entire stadiums, turn haters into lovers, or, as four blokes from Manchester once had it, possibly even save your life. *NME* celebrates its 60th birthday this year, and although we're certainly still no closer to unearthing the magic formula that turns a lowly track into a timeless classic, one thing we are good at is spotting them when we hear them. From Elvis to Azealia Banks, via The Beatles, Bowie, The Smiths and The Strokes, we've been writing about the most exciting new music for six decades and counting. Which seems as good a moment as any to share with you the 100 best ones we've heard in that time...



100 THE STROKES LAST NITE (2001)

In 1995 everyone at the local indie night was buying secondhand velvet jackets and trying to be Jarvis. In 2001 they were jamming their legs into the skinniest of skinny jeans. While Topman can take some of the props, what the people were following was Julian Casablancas' cigarette gait and the somehow danceable chug-chug-chug of the guitars on The Strokes' big WE'RE HERE moment. And all this from a song about sexual dysfunction

NME SAID: REVIEW FROM NOVEMBER 3, 2001

Whoah! Wobbly lines! Strange flashback sequence! 'Last Nite' first arrived a year ago as one of the tracks on the band's debut EP, 'The Modern Age'. Here it is again to stand on its own, now we are fully appreciated of the band's skinny majesty... You know, they could go a long way, this lot.
John Robinson

99 THE BEATLES ELEANOR RIGBY

RIGBY (1966)

Quite why, when the Fab Four were trying to make an acid album, Macca kept turning up with the likes of this pop genius and 'Yellow Submarine' is a bit of a mystery. Must've pissed the others right off, but then what are you gonna do when you're faced with something as downright weird, altogether forward-thinking and ultimately timeless as 'Eleanor Rigby'?

WHO WAS ELEANOR?

A nurse from Liverpool, possibly

For ages, Macca spun us all a huge yarn swearing blind that the speller in his 1966 classic was fictional. And, he insisted, her first name was a nod to actress Eleanor Bron, who starred in the Fab Four's flick *Help!*, while her surname was nicked from a Bristol wine seller.

But in 2008, he donated an accounts log from Liverpool's City Hospital for a charity auction which included the signature of a scullery maid called E Rigby. And then there's the fact that a gravestone for an Eleanor Rigby was found in the cemetery of St Peter's

Church in Woolton, Liverpool – the early stomping ground for Paul and John. Macca's since admitted that reading her epitaph may have been an influence on the name of the track, but he's still keeping tight-lipped on how much – if at all – he knew about any 'real' Eleanor.



Only Paul and John stupored by the cash for the 30 places for \$100

93 TELEVISION MARQUEE MOON

(1977)



Post-punk's most elaborately technical moment saw Tom Verlaine's Television jam hard for 10 and a half minutes. In 1977 (the year 'Never Mind The Bollocks...' came out), this was not de rigueur. It's The Velvet Underground played by The Doors on a Pink Floyd record. The second half is almost *all* guitar solo. Truly, music to live inside.

92 SALT-N-PEPA PUSH IT

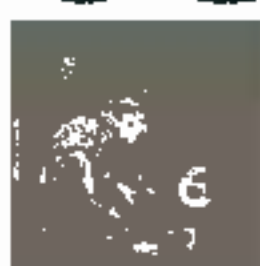
(1988)



The first all-female rap group to achieve major recognition and one of the first rap groups full stop to be taken seriously by the mainstream, Salt-N-Pepa were an '80s revelation. With DJ Spinderella at the controls, 'Push It' became Cheryl 'Salt' James and Sandra 'Pepa' Denton's international calling card and ushered in a new era of saucy party anthems.

98 PIXIES DEBASER

(1989)



Not many bands inspire blind devotion in fans to the extent that no other bands matter. The Pixies are one. Not many songs make you think, "What the FUCK have I been doing with my life?" the first time you hear it. 'Debaser' is one. The bass, the howls, the Salvador Dali reference, the loud-quiet-loud 'thing' that inspired 'Smells Like Teen Spirit'. No biggie.

96 THE BREEDERS CANNONBALL

(1993)



The song that proved Kim Deal was way more than your favourite member of the band who wrote 'Doolittle'. It's The Breeders' first mega-banger – and showed Frank Black what a big mistake it was to freeze her out of Pixies' writing duties. Wrongly dismissed as a bit of a racket by NME in '93, it's actually a million ideas brought together to form one perfect whole.

NME SAID:

REVIEW FROM
AUGUST 7, 1993

Those wacky Deal babes are back and bang! Immediately things liven up, even Kim is getting away with murder if she thinks that 'Cannonball' is a song. It may have been once, but once the whole band have got hold of it, it's a half-heard conversation in a noisy bar. However, if it's energy you want, Kim and Kelley have got it like Rod Stewart has wrinkles.
Ian McCann

97 MGMT TIME TO PRETEND

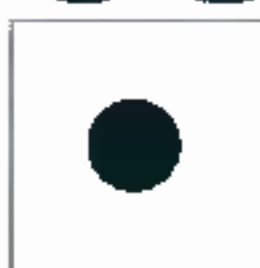
(2008)



MGMT never meant to momentarily become the world's biggest alternative rock band in 2008. But don't deny the strange alchemy that occurred when Andrew VanWyngarden and Ben Goldwasser decided to turn the vibrato up to 11 on that synth line, added those drums and wrapped it all up in a DayGlo feather headband, no less.

95 AZEALIA BANKS 212

(2011)



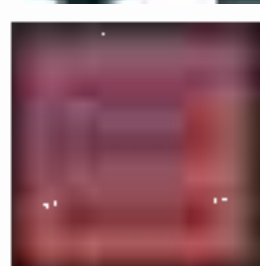
Who dared dream as the last decade rolled into this new one, that one standout song would ever have the power to stop the world in its tracks again? Enter Harlem upstart Ms Azealia Banks to create a new kind of club anthem that united indie kids, dance heads and rap fans into one raging, potty-mouthed whole.

TRIVIA!

- Daft Punk's Thomas Bangalter said that 'Da Funk' was inspired by mainly listening to Warren G's 'Regulate'.
- Spike Jonze directed the video – officially called 'Big City Nights' – featuring a man-sized dog named Charles walking around NYC.
- Charles returned in the music video for Daft Punk's 1999 song 'Fresh'.

94 DAFT PUNK DA FUNK

(1995)



Recorded after weeks immersing themselves in the nuances of West Coast G-funk, the single that took Daft Punk overground doesn't sound like anything except Daft Punk. 'Da Funk' and its follow-up 'Around The World' were '90s house, as idiosyncratic as they were inescapable. And, like all great dance music, they never stop sounding futuristic.

91 THE JAM THE ETON RIFLES

(1979)



"What chance have you got against a tie and a crest?" The Jam asked everyone on their greatest three-and-a-half minutes of music in 1979. But what chance did the unsuspecting Hooray Henrys have against the bile of a youthful Paul Weller? Somewhat ironically, this is one of Eton old-boy Prime Minister David Cameron's favourite songs, too.

90 DEVO WHIP IT

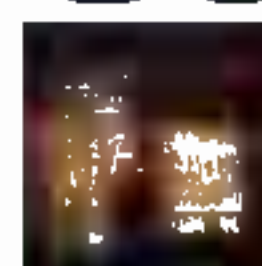
(1980)



Devo's only hit may have seemed silly (the video featured flowerpot-hatted frontman Mark Mothersbaugh using a whip to remove the audience's clothes), but it was a satirical comment on America's fondness for using brute force to resolve tricky situations. Remember that when you're next elbowing someone out the way to get onto the dancefloor.

89 THE WALKMEN THE RAT

(2004)



'The Rat' was hardly a hit when it was released in 2004, but it sure got under people's skin. Today it's an indie disco staple, possessed of a strange, hurtling power that's grown rather than faded. Whether Hamilton Leithauser's vein-throbbing vocals ("Yooooou've got a nerve...") gain anything from being bellowed in your face by drunk clubbers is another matter.



Band Pick!

GRAHAM COXON
BLUR
Talk Talk 'Inheritance'
(1988)

"It has strange discordant clusters of sound, it's amazing and incredibly deep. I like the way singer Mark Hollis uses his voice. It isn't always 'obvious'."

NME'S 100 GREATEST TRACKS

88 THE STREETS DRY YOUR EYES

(2004)
He'd done the game-changing album ('Original Pirate Material'). He'd invented bosh-pop ('Fit But You Know It'). And Mike Skinner's next trick was topping the charts with 2004's violin-flecked 'Dry Your Eyes' that says it's OK for men to cry. Cue the UK's burliest blokes bursting into tears and admitting that no, they're not OK, and yes, they would like a hug.

87 KANYE WEST GOLD DIGGER

(2004)
OK, so it's not one of Kanye's most cerebral moments, but his 'Woah, I'm rich!' realisation has world-standard oomph. A rebooted Ray Charles sample, sounds from turntablist DJ A-Track and a hollering chorus rightfully made it the most downloaded (and played from mobiles) songs of all time. Luckily his new partner Kim Kardashian has her own money.

86 BOB MARLEY & THE WAILERS NO WOMAN, NO CRY

(1974)
The timeless reggae classic (the live version is the best known), on which Marley showed his deft touch and subtlety with a tender, heartstring-tugging ballad. And, despite the title's teary-eyed implications, it burns with optimism, his lilting voice as comforting as a mug of Horlicks and a reassuring reminder that everything, somehow, will be alright.

85 MISSY ELLIOTT GET UR FREAK ON

(2001)
A classic that very nearly didn't happen. 'Miss E... So Addictive' was almost finished, but Missy Elliott decided it needed another tune. So her and best bud Timbaland went back into the studio to drop an absurdly creative bhangra beat and one of hip-hop's best ever 'well, I've never heard anything like that before' moments.

84 JOHNNY CASH HURT

(2002)
No doubt, 2002's 'American IV: The Man Comes Around', produced by Rick Rubin, has become a benchmark for all covers albums. 'Hurt' is the highlight. The video will make you cry. Cash died seven months after filming it. One of the great songwriters turned Trent Reznor's bleakathon into something painfully poignant with his wisdom and voice.



83 THE KILLERS MR BRIGHTSIDE

(2004)
Imagine turning up to your first proper band rehearsal session, ripping into your very first song... and coming up with THIS. That's what happened to The Killers with 'Mr Brightside', a pop song so perfectly formed it launched their career, and still defines them to this day. You're going to be hearing this until the day you die. "I neeee-veer..."

Brandon Flowers: "We must've written it around the end of 2000. Dave [Keuning, keyboards] and I were writing a ton of songs at the time, trying to figure out what it was that made us tick. I remember us going into the Virgin Megastore to buy 'Is This It' on the day it came out and, when we put it on in the car, that record just sounded so perfect. I got so depressed! After that, we threw

away everything and the only song that made the cut and remained was 'Mr Brightside'.

"It came from this cassette of ideas that Dave gave me, and one of them was the 'Mr Brightside' riff. I was able to slap a chorus and some lyrics onto it, and I knew I liked it. But it wasn't until we first tried it out with a drummer that I knew it was special. We went to the guy's house and showed him the song, and I got the goosebumps after that.

"Lyrically, it's about an old girlfriend of mine. All the emotions in the song are real. When I was writing the lyrics, my wounds from it were still fresh. I am Mr Brightside! But I think that's the reason the song has persisted - because it's real. People pick up on those things. And that goes all the way down to the production: we recorded it in a couple of hours, but it just sounds right, you know? And I never get tired of playing it. I love that it's not really 'our' song anymore."

82 HOT CHIP OVER AND OVER

(2006)
Hot Chip are probably the most underrated UK singles band, and this is one of the greatest dance singles of all time. They've never quite managed to stretch their wonky-house brilliance over an entire album, but made a night out in Britain incomplete if you haven't bellowed out a chorus about a "monkey with a miniature cymbal".

81 THE PRODIGY NO GOOD (START THE DANCE)

(1994)
Prior to this The Prodigy were best known for the poppier, bouncy 'Out Of Space'. Now, suddenly, they were heavy. 'No Good (Start The Dance)' makes raving sound like a heads-down, tribal, vaguely terrifying affair. Dance music could be marginalised no longer. This was as weighty and serious as any rock anthem.

80 PRIMAL SCREAM COME TOGETHER

(1990)
Ever had a moment when your brain's so frazzled by the art of partying you have no desire to return to the normal world and could happily live life with feet bare and top off, staying awake all night because you can't remember how to sleep? Then you understand this cut from Primal Scream's 1991 druggy odyssey, 'Screamadelica'.

79 DONNA SUMMER I FEEL LOVE

(1977)
Just two months after the Sex Pistols had insisted there was "no future", Donna Summer made a mockery of Rotten and co with the astoundingly ambitious 'I Feel Love'. Even today, fuelled by a stonking synthesiser beat and Summer's breathy vocals, it sounds otherworldly: a disco classic beamed down from some distant galaxy, light years away...

78 BLONDIE HANGING ON THE TELEPHONE

(1978)
First released by little-known West Coast new wavers The Nerves, 'Hanging On The Telephone' began life as a punchy but unremarkable stab of power-pop before being snatched and molested by New Yorkers Blondie two years later into a high-speed dark soap opera of unrelieved hormones and frustration.

77 FUGEES READY OR NOT

(1996)
Pras Michel says each member of the Fugees was going through pain when they recorded 1996's 'Ready Or Not' and that Lauryn Hill was crying as she sang and, fuck, you can hear it. Making an Enya sample swing, it's the opposite of the period's gangsta rap, discussing the lows of prison life ("jail bars ain't golden gates") swathed in stormclouds and chest-heaving strings.

76 KATE BUSH WUTHERING HEIGHTS (1978)



If only we'd all listened in English Lit class like 18-year-old convent schoolgirl Catherine Mary Bush, who used Emily Brontë's haunted moors to inspire her own ghostly love story. Seemingly utilising three different octaves at once, 'Wuthering Heights' confused the hell out of everyone who heard it and established the genre 'kooky female songwriter' overnight.

75 THE LA'S THERE SHE GOES (1988)



As anyone who has heard Peter, Bjorn & John's 'Young Folks' soundtrack a Homebase advert for the 20th time in an evening knows, ubiquity can ruin a good song. But not a great one. Lee Majors' masterpiece remains undimmed despite 24 years of rotation (plus being covered by Sixpence None The Richer and Robbie Williams), and that riff will always tingle the spine.

74 NWA STRAIGHT OUTTA COMPTON (1988)



Dr Dre has spent so long making people like Snoop and Eminem famous, it's sometimes easy to overlook the fact that his band NWA invented gangsta rap. The title track from the genre's seminal album overwhelms with a misogyny, violence and nastiness that reflected all the bad shit in LA, making it both stunning and stunningly real.

72 HAPPY MONDAYS STEP ON (1990)



Still twisting melons 22 years after its release, 'Step On' has become an indie perennial, a strangely deathless song whose unmistakable piano hook is guaranteed to fill dancefloors. It's also one of those cover versions that improves exponentially on the original - in this case the dated '70s boogie of John Kongos' 'He's Gonna Step On You Again'.

71 MANIC STREET PREACHERS MOTORCYCLE EMPTINESS (1992)



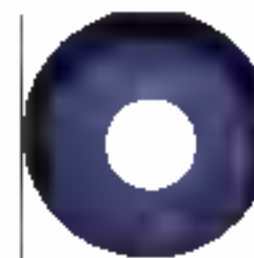
Prior to this, the Manics were scrappy punks who bashed out simple stuff like 'Motown Junk' - hence, '...Emptiness' nearly didn't even make the tracklist for 'Generation Terrorists'. Who knew they could write such heroically sad songs? OK, so "culture sucks down words" doesn't really make sense. Who cares?

70 THE JESUS AND MARY CHAIN JUST LIKE HONEY (1985)



The excitement that greeted JAMC's arrival into these pages - riots'n'all - in 1984 would never have worked so well had they not had the instant classic tunes to back it up. 'Just Like Honey' is all melody, with that gloriously too-fucked-to-stand-up vocal line ricocheting off the Spector-via-Hannett drums... sheer, beautiful, undeniable perfection.

69 DUSTY SPRINGFIELD SON OF A PREACHER MAN (1968)



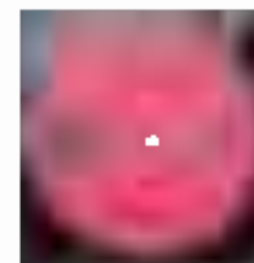
Dusty Springfield turned in one of her sultriest performances to make a soul-pop classic. The spanking production and honking horns are blinding, no doubt, but it's Dusty's coy voice that's the real kicker, capable of causing even the most devout man of the cloth to mop his brow. Sexy, smoky genius.

68 BEE GEES STAYIN' ALIVE (1977)



Seems strange to think that punk and disco were so closely aligned. This came out within weeks of 'Anarchy In The UK', 'Blank Generation' et al, and - cheesy or not - was every bit as important in the grand scheme of things. In 1977 the world was changing, and the brothers Gibb, with this song, were right at the forefront.

67 THE KINKS YOU REALLY GOT ME (1964)



You could argue that 'You Really Got Me's' power-chord gut-punch guitar was as influential to heavy metal as anything Ozzy ever wailed over. And here, on their breakthrough, the Brit beat band that would forever live in the shadow of The Beatles spat out a youth anthem more vitalic, urgent and heavy than anything the Fabs did.

66 WARREN G FEATURING NATE DOGG REGULATE (1994)



Over fat, whistling squelches of G funk, Warren G and Nate Dogg established themselves as the coolest pair of motherfuckers imaginable. This tale of near-death experiences and street-smart swagger culminates in the duo thwarting pesky robbers and driving off with a bevy of dames. Who can blame them, eh?

65 UNDERTONES TEENAGE KICKS (1978)



Still the most joyous, overtly anthemic and altogether positive thing UK punk has ever thrown up, 'Teenage Kicks' genius lies in its first 14 seconds: pure, unadulterated power pop. We're not talking about the shite Blink-182 churn out here - this is clever, tight, exciting and totally exhilarating guitar music that has rarely been bettered.

TRIVIA!

- The drum intro was borrowed/nicked from The Ronettes' 'Be My Baby' (see p31).
- The Mary Chain performed the song on the TV show *The Tube* in 1985.
- It popped up again on the closing credits of age-inappropriate Bill Murray/Scarlett Johansson romantic drama *Lost In Translation* - and Johansson performed the song with the band when they reformed to play Coachella in 2007.

NME SAID:

REVIEW FROM OCTOBER 5, 1985

This is a love song with a difference - a sulphurous French kiss, Spector's symphonic dreams dragged screaming into a miasma of feedback and searing cackles. '...Honey' is an indomitable sound, a companion piece to the classic 'Never Understand' from the best popicians of the day. Good pop music has always captured the zeitgeist as a matter of course, so it's no accident that along with the compulsive melody and sweetness, The JAMC plunder shocking atrocity, fear, waste and impotence. No-one else would dare.

Gavin Martin

73 EMINEM THE REAL SLIM SHADY (2000)

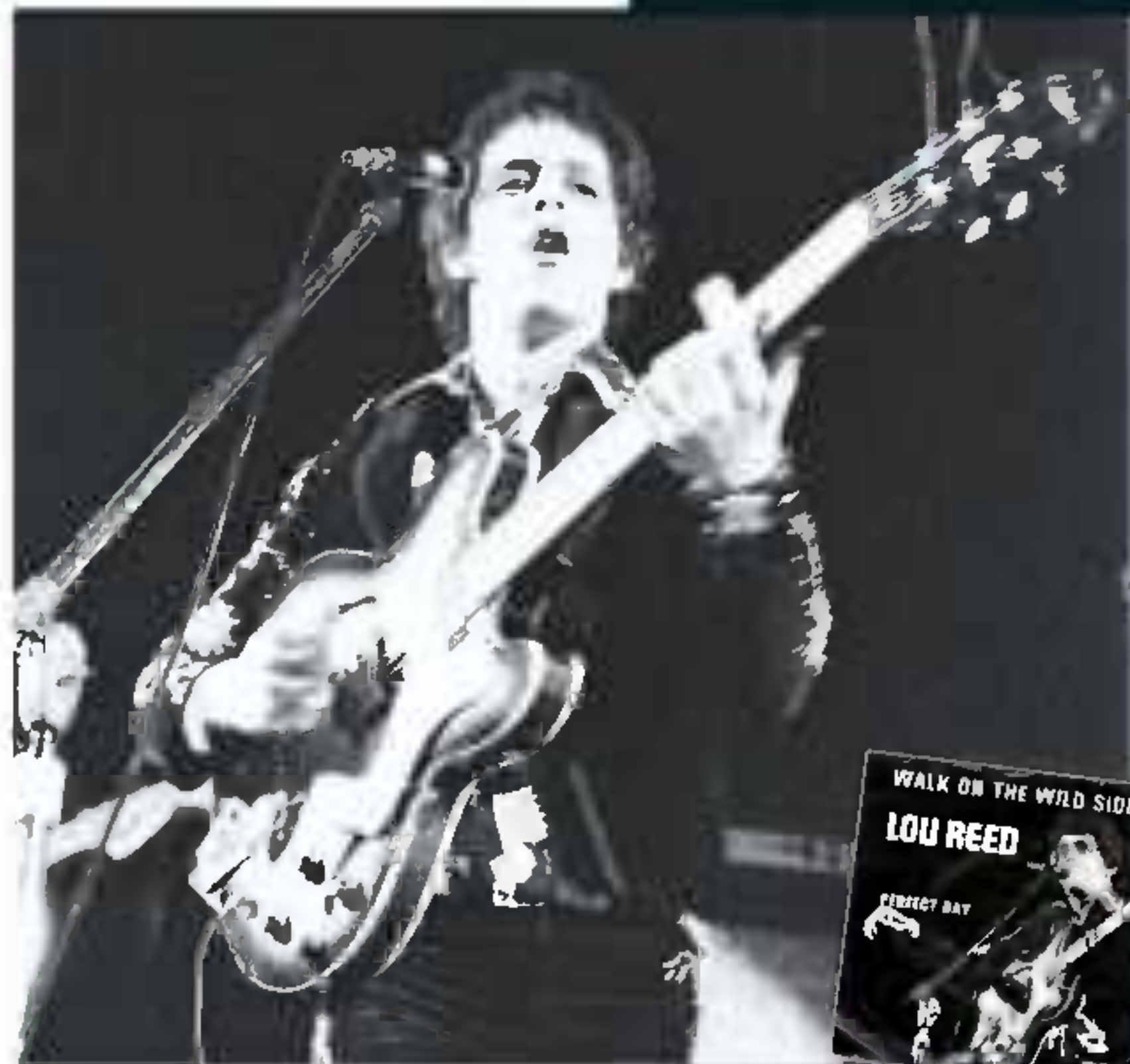
"Will Smith don't gotta care in his raps to tell records 'Well I do, so fuck him, and fuck you too'. By 2000, Eminem was well known for having a filthy mouth on him, but this track is vicious, arrogant, self-obsessed and borderline psychotic - a trade at pop culture over a squishy Dr Dre beat. It made Marshall Mathers a superstar.

THE CHART THAT WEEK

UK SINGLES CHART
JULY 8, 2000

1. EMINEM 'THE REAL SLIM SHADY'
2. SAMANTHA MUMBA 'GOTTA TELL YOU'
3. KYLIE MINOGUE 'SPINNING AROUND'
4. COLDFPLAY 'YELLOW'
5. DARUDE 'SANDSTORM'
6. VENGABOYS 'UNCLE TOM FROM JAMAICA'
7. BLACK LEGEND 'YOU SEE THE TROUBLE WITH ME'
8. LONYO 'SUMMER OF LOVE'
9. DAVID GRAY 'BABYLON'
10. SONIQUE 'IT FEELS SO GOOD'





64 DEPECHE MODE JUST CAN'T GET ENOUGH (1981)

Depeche Mode already had a debut album by the time they released 'Just Can't Get Enough' (and its all-conquering melody that'll squat snugly inside your ear canal for eternity) but this was the true start of their ascent to synthpop overlords: a giddy ode to obsession and infatuation, packed with pop hooks that are impossible to shake off.

63 KELIS MILKSHAKE (2003)

Back in the day, writers and poets pondered the original big dawgs: Ovid, Homer, a bit of Virgil. Now, we sit in our academies, still wondering just what the heck is the "milkshake" that brings all the boys to the yard? Thanks to The Neptunes' low-slung, snappy production in 2003, NME called it the "oddest" track on 'Tasty', but it's the one we all sing now.

62 YEAH YEAH YEAHS WAIT (2003)

In summer 2001 Karen O was screaming "AS A FUCK SON, YOU SUCK!" on the YYYs' first EP, so it came as a surprise when, in 2003, the best song on their debut was a love song. "Wait... They don't love you like I love you" she almost-whispers, appealing to then-squeeze Liars frontman Angus Andrew to come off tour. He must have found it hard to stay away.

Now you know why it's the only track that's been in every NME's 100 Greatest Tracks list.

JOE DALLESSANDRO
The *Trash* Joe of the 1970s is Joe D'Allesandro, the gay icon whose appearances in movies like *Trash* and *Flesh* made him an icon of '70s gay subculture.

DAVID BOWIE
By juggling production duties on *Transformer*, Bowie was using his post-Ziggy fame to boost Reed's career - which, following the Velvet's break-up, was then languishing close to obscurity. The sax outro was played by Ronnie Ross, who taught Bowie the instrument as a child.

THE FACTORY
All the characters in the song passed through Andy Warhol's infamous New York studio: Holly Woodlawn and Jackie Curtis were transgender 'Warhol Superstars', while Candy Darling was the inspiration behind an earlier Reed song, the Velvet's 'Candy Says'.

A WALK ON THE WILD SIDE
The idea for the song came when Reed was asked to turn Nelson Algren's 1956 novel of the same name into a musical. Though set in New Orleans, the novel's story - a naive country boy dives into the debauchery of the big city - shares thematic similarities to the song.

ORAL SEX
Oral sex was something that pop music had long referenced, but in codified terms ('Please Please Me', anyone?). However, '...Wild Side's' stark reference - "But she never lost her head/Even when she was giving head" - meant that the single release was the subject of a hasty radio edit by RCA.

61 LOU REED WALK ON THE WILD SIDE (1972)

It features transsexuals, oral sex, drugs, car crashes and an exposé of Warhol's New York art scene and *still* it got past (most) radio censors. Yet the most remarkable thing about Lou Reed's first ever hit remains that bassline. Altogether now. "doo doo doo doo doo doo doo doo..."

LOU'S WILD GLOSSARY 'A Walk...' split open

TRANSSEXUALS
The song's first pop song to address transsexuals (Bowie, The Beatles and The Kinks all got there first) but it was the first to have come from someone who was ensconced in the culture. Reed

60 THE WHO MY GENERATION (1965)

Punk before punk, 'My Generation' is the sound of four speed freaks spitting in the eye of anyone - anyone - who dared look at them a bit weird. Case in point: the Queen Mother, whose order to have Pete Townshend's hearse (yup, you read that right) towed off its Belgravia street gave him the inspiration to write it.

59 ARCADE FIRE WALK UP (2005)

Funny how the most powerful choruses are often wordless. We've got used to this as being Arcade Fire's arena-filling set-closer - but just imagine how immense it must have sounded in the early days, when they'd play it for tiny crowds, up on the balcony, or out on the venue steps. A miraculous, universal hymn.

58 GRANDMASTER FLASH THE ADVENTURE (1982)

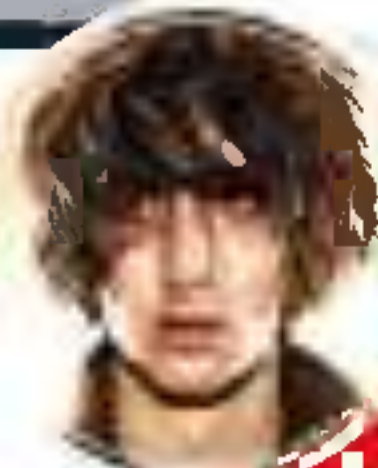
A slice of groundbreaking hip-hop, as Grandmaster Flash And The Furious Five ripped up the rulebook, showing that rap music could moonlight as social commentary, too, mixing a slick beat with lyrics like "You dropped out of high school/Now you're unemployed, all non-void". Suddenly, today's lucre-based boasting seems awfully hollow.

57 STEVIE WONDER SUPERSTITION (1972)

Someday, whizz-kid scientists will proffer irrefutable proof that even the most stubborn of limbs are incapable of resisting the lure of 'Superstition'. Like an R&B version of the Pied Piper, Wonder's blistering, none-more funky groove forces everyone who hears it to find the nearest dancefloor, pronto, perhaps more than any other song ever recorded.

56 BEASTIE BOYS SABOTAGE (1994)

Yeah, away from the video, the thing that everyone always forgets about 'Sabotage' is that it's as fine a slice of Beasties perfection as they ever managed. Its lyrics are largely about nothing, yet it features an utterly brilliant reference to Buddy Rich and kinda sounds like a spaceship starting up. What more could you want?



Band Pick!

PARIS BADWAN
THE HORRORS
Ellie Greenwich 'Baby'

"She wrote all the big girl group songs like 'Baby I Love You'. I finally found this on eBay and nobody had bid on it! It's a classic girl-group, soul sound with a great piano intro. I love to play it when I DJ."





NME'S 100 GREATEST TRACKS

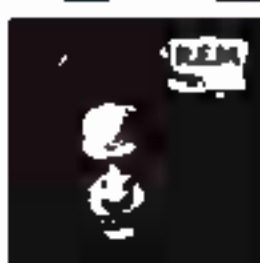
55 THE VELVET UNDERGROUND

I'M WAITING FOR THE MAN (1967)



You are Lou Reed. You want some heroin. You go down to NYC's Lexington Avenue, at 125th street to be exact. You have 26 dollars in your hand. You wait for "the man". He's late. Eventually you get your fix. You go home. Your missus is pissed off. You feel great. You put it all in a song. It's fucking brilliant.

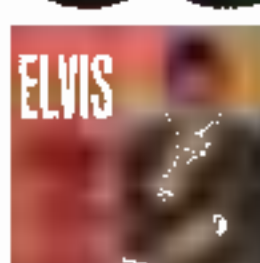
54 REM



LOSING MY RELIGION (1991)

Although Michael Stipe turns in one of the most perfect vocals of his career on this - nailed in one take, as rumour would have it - it's really all about the mandolin solo. The genius is that Peter Buck didn't even mean to write it, merely stumbling across the melancholic five-note refrain while attempting to learn the instrument at home one lazy day.

53 ELVIS PRESLEY



SUSPICIOUS MINDS (1969)

A slew of dodgy movies and albums had ramrodded Elvis' career into the doldrums by the late '60s, but The King wasn't abdicating just yet; 'Suspicious Minds' saw him squeezing into his white catsuit and reigning supreme once more, embracing soul influences and blasting out some hip-swaying, paranoia-flooded brilliance. An almighty way to reclaim his throne.

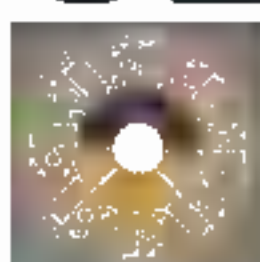
52 OUTKAST



HEY YA! (2003)

Artists are at their best when they really introduce you to their world, and OutKast did that by making sure we couldn't resist shaking it like a Polaroid. With André 3000 splitting himself into the fantastically named Possum Jenkins, Benjamin Andre, 'Ice Cold' 3000, Dookie Blasingame and backing vocalists The Love Haters to holler and snap, 'Hey Ya!' is their jewel.

51 THE STOOGES



I WANNA BE YOUR DOG (1969)

Don't let the dumb, dragged-knuckle simplicity of it fool you: 'I Wanna Be Your Dog' is a massively influential song, a lit touch-paper for both heavy metal and punk rock. The Stooges wrote songs that were more technically accomplished, and recorded others that were more sonically dissonant, but never anything quite this powerful.

50 TALKING HEADS



PSYCHO KILLER (1977)

Yeah, sure, a song from the perspective of a murderer with a chorus sung in French. David Byrne's straining vocal tics ("fa-fa-fa-faa") over relatively normal post-punk funk was the most Talking Heads moment of their debut album 'Talking Heads: 77' and opened the door for a career full of weirdness and wonder.

49 SOFT CELL



TAINTED LOVE (1981)

Mutating a Motown-influenced classic into the song that defined the synthpop '80s, Soft Cell's 'Tainted Love' sees Marc Almond come across unusually coy for the most part. Apart, that is, from when he shrieks "DON'T TOUCH ME PLEASE I CANNOT STAND THE WAY YOU TEEEEASE". At which point, all hell breaks loose.

48 AMY WINEHOUSE



REHAB (2006)

Let's not pretend we're wearing tear-flecked rose-tinted specs: we knew 'Rehab' was one of the greatest songs of all time the moment we first heard it. In a career characterised by coffee table flavoured retro-jazz as much as it was by her tabloid disasters, this moment, that voice, will stand out as the totem of her legacy above all the lurid chaos.

47 RAGE AGAINST THE MACHINE



KILLING IN THE NAME (1992)

Probably the only song about the KKK ever to break the Top 40, this anti-establishment anthem had a bizarre second life as a weapon in a younger generation's war on Simon Cowell. A lyric like "Fuck you I won't do what you tell me" is as universal a rallying cry as you'd want.

46 THE ROLLING STONES



PAINT IT, BLACK (1966)

The Stones' infatuation with witchcraft and the devil really did send shivers up the spine of the establishment in the '60s. This was probably their first hit that could have been construed as such - playful but with dark undertones.

TRIVIA!

- The song is a cover of a 1964 number by soul singer Gloria Jones.
- The backing vocal style was swiped from 'Heart Full Of Soul' by The Yardbirds.
- Marilyn Manson covered it in 2001 for the film *Not Another Teen Movie*. Awesome video with goths gatecrashing a fratty jock party.

45 RAMONES



BLITZKRIEG BOP (1976)

Now this is what a debut single should be: bubblegum pop as re-imagined by a band of outcasts and speed-freaks, 'Blitzkrieg Bop' still sounds utterly alien and bizarre, almost 40 years on. Is it the song that was responsible for punk rock? Well, it was certainly close enough to make any difference academic.

44 THE SHANGRI-LAS



LEADER OF THE PACK (1964)

Pop melodrama at its showy best, with enough brassy production and life-or-death heartbreak to make Adele weep with envy. Initially, it's a butter-wouldn't-melt romance about a girl falling head-over-heels for motorcycle-driving bad-boy Jimmy; it ends, alas, with screeching tyres, broken glass and teary tragedy.

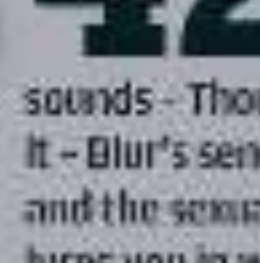
43 MIA



PAPER PLANES (2007)

Every time MIA airs a political opinion she pisses someone off, but even critics raise their finger guns when 'Paper Planes' kicks in. Huge, huge points for being the biggest pop track on 'Kala' (one of the best albums of 2008) at the same time as zooming in on globalised cities via the voices of everyone from immigrants - on that "prepaid wireless" - to corporations.

42 BLUR



GIRLS & BOYS (1994)

Much cleverer than it initially sounds - Thom Yorke said he wished he'd written it - Blur's send-up of '90s club-culture hedonism and the sexual free-for-all that accompanied it lures you in with a hook so catchy it borders on ostentatious. And lo, they called it Britpop, and they saw that it was good.

THE CHART THAT WEEK

UK SINGLES CHART
MARCH 19, 1994

1. DOOP - 'Doop'
2. MARIAH CAREY - 'Without You'
3. ACE OF BASE - 'The Sign'
4. BRUCE SPRINGSTEEN - 'Streets Of Philadelphia'
5. BLUR - 'Girls & Boys'
6. M PEOPLE - 'Renaissance'
7. TORI AMOS - 'Pretty Good Year'
8. ENIGMA - 'Return To Innocence'
9. REEL 2 REAL FT THE MAD STUNTMAN - 'I Like To Move It'
10. TOMI BRAXTON - 'Breathe Again'



"What I'll see
day direct a
glim Chiese
opera at the 02?
back off!"

41 BEN E KING STAND BY ME

(1961)
King's masterpiece was a stylishly simple yet majestic ode to loyalty and friendship capable of jamming a lump the size of a bowling ball in your throat – but, for droves of '80s teenagers, it'll always be the tear-jerking centrepiece of Rob Reiner's classic coming-of-age flick of the same name. What's that? Are we crying? No, no, we've just got something stuck in our eye.

40 THE SMITHS HOW SOON IS NOW?

(1985)
"A jangly indie band"? Bollocks to that. For all the accusations of being trad that would be levelled at them, The Smiths – and Johnny Marr in particular – were always adventurous, and never more so than on 'How Soon Is Now?'. It's incredible really, that this tour de force began its life as a bloody B-side.

39 DAVID BOWIE SPACE ODDITY

(1969)
For a man who's had such a chameleonic career, it initially seems strange that David Bowie should still be best known for 'Space Oddity'. And yet it's not strange at all: this was Bowie's first reinvention, from purveyor of novelty beat-pop to mysterious sci-folk maven. The '70s might have looked very different without it.

38 RADIOHEAD PARANOID ANDROID

(1997)
Annoyingly, Radiohead maintain to this day that it was all a big joke – a sozzled attempt to rewrite 'Bohemian Rhapsody' after a few vodkas and orange juice. But that doesn't quite tally with *The Waste Land*-esque agony of the lyrics. "The dust and the screaming, the vomit...". It's a staggeringly perfect song about the horror of existence, and that's the end of it.

37 OASIS LIVE FOREVER

(1994)
Oh to have been a fly on the wall on the night Noel Gallagher strode into the rehearsal room and played the band this, a fully formed masterpiece. Within three years, entire stadiums would be bellowing every word. It's a standard anthem of consolation, but what stops it from straying into U2 'One' territory is Liam's keening vocal, full throttle yet infinitely expressive.

36 SINEAD O'CONNOR NOTHING

COMPARES 2 U (1990)
This Prince-penned ballad needed Sinéad O'Connor to bring it to life. Prince's own version of the track is fussy and lacks impact. But in her hands, sung by that edge-of-tears voice? And when she gets to the "all the flowers" bit? Wow. Goosebumps the size of molehills.

35 LANA DEL REY VIDEO GAMES

(2011)
You may have tried to resist, but in August 2011 Lana Del Rey suckered you with this teary love letter to the deadbeats who spend all their time drinking beer and playing "those video games". The gossip that followed ("R those her lips???", "OMG she is rilly Lizzie Grant!!!") will be forgotten but the song will make sure Lana is remembered as an American sweetheart.



Band Pick!

ORLANDO HIGINBOTTOM, TEED
Talking Heads, 'This Must Be The Place (Naive Melody)' (1983)

"It's just so fresh sounding; 'naive' is in the title... I don't know anyone who knows what the lyrics are about but it doesn't matter"

TRIVIA!

- 'Video Games' wasn't originally intended to be a single, but after it became an internet sensation it was given the green light.
- The montage music video was produced by Lana, who said if she had known how many people were going to watch it she would have got her hair professionally done.
- It's had over 56 million YouTube views so far (but we think her hair looks great).

34 THE JACKSON 5 I WANT YOU BACK

(1969)
The first Michael Jackson-sung hit on Motown didn't disappoint: a burst of colour and life from that glissando piano intro, through a bassline bouncier than Flubber, and those ecstatic vocal builds. We read somewhere else that it has "possibly the best chord progression in pop music history". Remove the "possibly" and we're on the same page.

OUR TOP 100 TRACKS... IN STATS

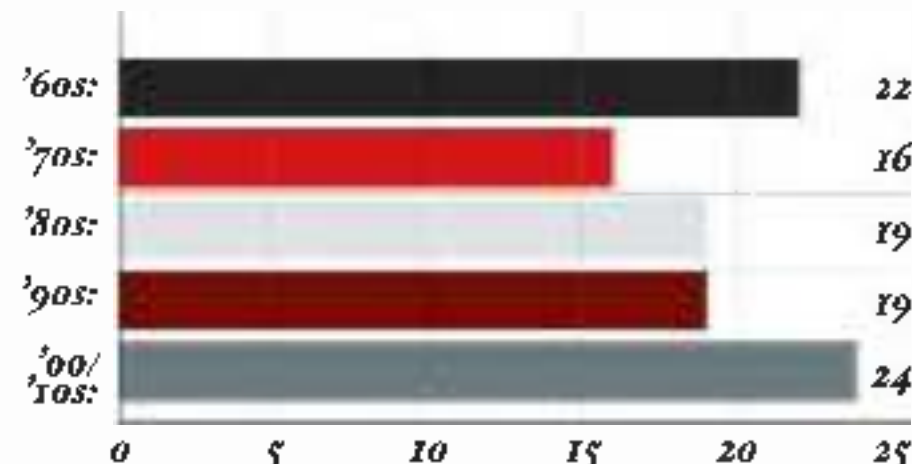
It all adds up – here are the numbers that matter for our big list



There are 45 tracks by British acts in our list – here's a handy map guide to which areas they hail from



SONGS BY DECADES



TOP 10 BIGGEST SELLERS IN THE LIST

- (Estimated global sales)
- 1= Nirvana – 'Smells Like Teen Spirit' (8 million)
 - 1= Beyoncé – 'Crazy In Love' (8 million)
 - 3= The Jackson 5 – 'I Want You Back' (6 million)
 - 4= Michael Jackson – 'Billie Jean' (5.6 million)
 - 5= The Beatles – 'She Loves You' (5 million)
 - 5= Madonna – 'Like A Prayer' (5 million)
 - 7= Kanye West – 'Gold Digger' (3 million)
 - 7= OutKast – 'Hey Ya!' (3 million)
 - 9= Amy Winehouse – 'Rehab' (1.4 million)
 - 10= Beach Boys – 'Good Vibrations' (1 million)

47

Number of acts featured in the list generally considered to be still active now

6

Number of songs with 'love' or 'love' in the title

71/29

Ratio of songs by bands to solo artists

16

Number of acts for whom the solo artist or lead singer is sadly no longer with us



33 JAY-Z 99 PROBLEMS (2004)

Shawn Carter would never ever have headlined Glastonbury if it wasn't for this Rick Rubin-produced tune, which single-handedly crossed the Jigga man over to the mainstream on the back of a huge riff and an even huger chorus. And the "bitch" that's not a problem? That'll be a sniffer dog, from an incident 10 years previous.

32 THE VERVE BITTER SWEET SYMPHONY (1997)

They made no money from it thanks to the uncleared string sample, but who cares? This was the song that saw Richard Ashcroft and co's vision of string-laden psychedelic grandeur gloriously realised: a song whose origins stretched all the way back to the earliest blues music, but whose dense sonics suggested only the future.

31 ARCTIC MONKEYS I BET YOU LOOK GOOD ON THE DANCEFLOOR (2005)

Everyone's been going on about how 'heavy' Arctic Monkeys are now, but has 'Suck It And See' got anything as gut-punching as their breakthrough single? The influence the Monkeys' finest tune has had is even weightier - post-Strokes, they showed that guitar bands from the UK could take on the world too.

30 JIMI HENDRIX EXPERIENCE ALL ALONG THE WATCHTOWER (1968)

Is this the greatest cover version ever? Bob Dylan would probably say so, given that since Jimi took the highlight of his 'John Wesley Harding' album and revamped it so it became one of the greatest rock records of all time, Dylan has only played the Hendrix version ever since. So has pretty much everyone else.

29 THE SUPREMES YOU CAN'T HURRY LOVE (1966)

A sublime coming-of-age record that saw Diana Ross - the greatest girl group singer in the greatest girl group of all - deliver her most tender, most beautiful vocal. The arrangement, too, is absolutely stunning: Motown's in-house bassist James Jamerson's simple bassline would go on to become one of the defining - and one of the most copied - elements of pop music.

TRACKS OF THE YEAR

SINCE '75 OUR WRITERS HAVE VOTED FOR THE YEAR'S BEST TRACKS

- 1975 BOB MARLEY 'NO WOMAN, NO CRY'
- 1976 THIN LIZZY 'THE BOYS ARE BACK IN TOWN'
- 1977 SEX PISTOLS 'PRETTY VACANT'
- 1978 BUZZCOCKS 'EVER FALLEN IN LOVE...'
- 1979 THE JAM 'THE ETON RIFLES'
- 1980 JOY DIVISION 'LOVE WILL TEAR US APART'
- 1981 THE SPECIALS 'GHOST TOWN'
- 1982 GRANDMASTER FLASH 'THE MESSAGE'
- 1983 MICHAEL JACKSON 'BILLIE JEAN'
- 1984 WOMACK & WOMACK 'LOVE WARS'
- 1985 THE JESUS AND MARY CHAIN 'NEVER UNDERSTAND'
- 1986 PRINCE AND THE NEW POWER GENERATION 'R.I.S.S.'
- 1987 PRINCE 'SIGN "O" THE TIMES'
- 1988 NICK CAVE & THE BAD SEEDS 'THE MERCY SEAT'
- 1989 THE STONE ROSES 'SHE BANGS THE DRUMS'
- 1990 DEEE-LITE 'GROOVE IS IN THE HEART'
- 1991 PRIMAL SCREAM 'HIGHER THAN THE SUN'
- 1992 SUEDE 'THE DROWNERS'
- 1993 THE BREEDERS 'CANNONBALL'
- 1994 BLUR 'GIRLS & BOYS'
- 1995 BLACK GRAPE 'REVEREND BLACK GRAPE'
- 1996 UNDERWORLD 'BORN SLIPPERY'
- 1997 THE VERVE 'BITTER SWEET SYMPHONY'
- 1998 BEASTIE BOYS 'INTERGALACTIC'
- 1999 APHEX TWIN 'WINDOWLICHER'
- 2000 EMINEM 'THE REAL SLIM SHADY'
- 2001 MISSY ELLIOTT 'GET UR FREAK ON'
- 2002 DOVES 'THERE GOES THE FEAR'
- 2003 BEYONCÉ 'CRAZY IN LOVE'
- 2004 THE LIBERTINES 'CAN'T STAND ME NOW'
- 2005 THE FUTUREHEADS 'HOUNDS OF LOVE'
- 2006 HOT CHIP 'OVER AND OVER'
- 2007 KLAXONS 'GOLDEN SKANS'
- 2008 MCMT 'KIDS'
- 2009 YEAH YEAH YEARS 'ZERO'
- 2010 FOLKS 'SPANISH SAHARA'
- 2011 LANA DEL REY 'VIDEO GAMES'

28 THE LIBERTINES TIME FOR HEROES (2002)

A message to anyone who wrongly believes that The Libertines fizzled out before they could realise the true greatness they had in them: have a listen to 'Time For Heroes'. A subtly crafted yet titanic moving three minutes of romantic literacy (albeit about a riot), it was their first authorisation of membership to the Great British Band club.

27 MARVIN GAYE I HEARD IT THROUGH THE GRAPEVINE (1966)

Incredibly, Motown boss Berry Gordy was unconvinced about this song at first. Incredible because this is one of those records where you just know within the first two seconds that you're about to experience something glorious. It's a stone cold classic even before Marvin Gaye has opened his mouth 20 seconds in. But when he does? Oh boy...

26 THE BEATLES SHE LOVES YOU (1963)

Even if you had never ever experienced it as the soundtrack to footage of millions of teenagers shitting their pants with excitement at the arrival of their very own Year Zero, just from Ringo's opening drumroll alone, you would get the idea. Simply put: two minutes and 17 seconds of what it was, is and always will be all about.

25 PRINCE WHEN DOVES CRY (1984)

Muso bores always bang on about the absence of a bassline in this song from the *Purple Rain* film. Who cares? It's all about the sensuous beauty of Prince's lyrics. He paints a Romantic poet-style tableau ("an ocean of violets in bloom"). Two years on from Michael Jackson's 'Thriller', 'When Doves Cry' served notice that a new pop genius was in town.

24 NIRVANA SMELLS LIKE TEEN SPIRIT (1991)

It may have been a golden albatross around its author's neck, but everything Kurt Cobain grew to hate about '...Teen Spirit' - its Boston-aping riff, its flippant "Hello, hello" bridge, the Pixies-style quiet-loud-quiet dynamic that later became a cliché - is what makes it such a timeless great for the rest of us. Overplayed? Sure. Overrated? Never.

23 THE WHITE STRIPES SEVEN NATION ARMY (2003)

For a song without a bass, it's got one helluva bassline. Thanks to one of the 21st century's most enduring hooks, The White Stripes entered a whole new stratum of success, but 'Seven Nation Army' deserves all its accolades - it's so good, even Marcus Collins off *The X Factor* (remember him? No, us neither) couldn't ruin it.

22 THE CLASH LONDON CALLING (1979)

Easily, easily the greatest opening song on an album ever. Also by far the most convincing, powerful record The Clash would ever make - the contribution of all four members is key to what makes it so explosive, the sort of music they had always dreamed of making. This wasn't parochial punk, this was rock music that was reaching out to faraway towns and, by extension, the whole world.

TRIVIA!

- THE PHRASE "LONDON CALLING" COMES FROM ONE USED BY THE BBC WORLD SERVICE RADIO STATION DURING WORLD WAR TWO
- FRONTMAN JOE STRUMMER WOULD GO ON TO BE A DJ FOR THE STATION
- THE SONG REACHED NUMBER 11 IN THE UK SINGLES CHART





21 BEYONCE

CRAZY IN LOVE

(2003)

If you can stay still while listening to 'Crazy In Love' then you probably need to take a look at yourself. As soon as those horns start, even those with arses like flat biscuits are transformed into rump-shaking goddesses and gods. Also, it's the ultimate soundtrack to letting go in thrall of a crush; whether you're dating the world's biggest rapper or not.

20 THE STONE ROSES

I AM THE RESURRECTION (1989)

The Stone Roses were all about grand statements, and they don't come much grander than this debut album closer. Every lippy young band of braggarts who have gone on about being "the best band in the world" owe this song an existential debt. But, as the brilliant, kaleidoscopic jam at the end proves, talking the talk is the easy part...

19 MADONNA

LIKE A PRAYER

(1989)

Containing as it does sex, mystery, a gospel choir, a black Jesus, a burning crucifix and the condemnation of the Vatican, together with its video, 'Like A Prayer' is a pop symphony with the scope, ambition and danceability of no other. Little wonder its genius is still being dissected in Cultural Studies classes 23 years later.

18 THE BEACH BOYS

GOD ONLY KNOWS

(1966)

"It's so beautifully written, it sings itself," Carl Wilson once said of being bestowed the honour of taking lead vocals on his brother Brian's slice of genius. It sums up The Beach Boys' most heart-wrenching moment pretty well. As does the fact that Simon from Biffy Clyro has "God only knows what I'd be without you" tattooed across his chest.



Band Pick!

JUSTIN YOUNG
THE VACCINES
The Zombies 'This Will Be Our Year' (1968)

"There's just an amazing richness and quality to it, from the arrangement to the vocal delivery. You hear the emotion, you can feel it. It's just the perfect pop song."

17 BOB DYLAN

LIKE A ROLLING STONE (1963)

This incredible, organ-led track was twice as long as any other pop song in 1965 and is riding high for five reasons: 1) It's not about love, like all other mid-60s chart fodder, thus re-inventing the concept of pop. 2) It completed Dylan's transformation from acoustic folk dude to full-on, electric rock'n'roll dude. 3) Dylan described the song as "revenge" and "voodoo". 4) "He-o-o-o-o doesn't f--- e-e-e-d!" 5) Oh, just listen to it.



THE CHART THAT WEEK

UK SINGLES CHART
SEPTEMBER 18, 1965

1. THE ROLLING STONES 'I CAN'T GET NO) SATISFACTION'
2. SONNY AND CHER 'I GOT YOU BAE'
3. THE WALKER BROTHERS 'MAKE IT EASY ON YOURSELF'
4. BOB DYLAN 'LIKE A ROLLING STONE'
5. THE HOLLIES 'LOOK THROUGH ANY WINDOW'
6. HORST JANKOWSKI 'WALK IN THE BLACK FOREST'
7. KEN DODD 'TEARS'
8. THE BEATLES 'HELP!'
9. SONNY 'LAUGH AT ME'
10. MARCELLO MIMMERI 'ZORBA'S DANCE'



Dylan in 1963: a steady character

16 THE CURE

BOYS DON'T CRY

(1979)

Is there anything more glorious in the entire history of pop music than the opening eight bars of The Cure's most elegantly melancholic masterpiece? In just four strummed chords and seven stark notes, the entire agony and ecstasy of teenage longing and desire is laid bare. And all before he's even gone and sung a single word. Just like heaven, indeed.



NME SAID:

NEWS REPORT FROM
MAY 21, 1977

After weeks of speculation, it was confirmed this week that the Sex Pistols have signed with Virgin Records – for an "unspecified figure". And their much-delayed new single 'God Save The Queen' is the first release under the new deal. The Pistols have also nearly completed work on an album, and a Virgin spokesperson described the advance orders for both LP and single as "massive". A huge marketing campaign is being mounted by Virgin to announce the new contract and upcoming single, but plans to advertise on ITV last weekend were thwarted when both Thames and London Weekend rejected the commercial, even though it was described as "not offensive or controversial". The Pistols have been without a record deal since their dramatic departures from EMI and A&M. Now they are back in business again, they plan to return to the gig circuit in the near future. Bans on the group are, apparently, still in operation at many venues.

13 MICHAEL JACKSON

BILLIE JEAN (1982)

It introduced the world to the moonwalk, history's most failed-at dance move. But in the early '80s, 'Billie Jean' was also the asteroid that ushered the dinosaurs towards extinction, kicking off the MTV era and, perhaps more importantly, the Michael Jackson era with it. Pop would never be the same again once this new king was ushered in.

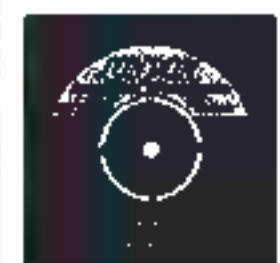


12 THE RONETTES

BE MY BABY

(1963)

Hal Blaine: not a name as synonymous with the swinging '60s as others, maybe. But that's the name of the drummer who, via the medium of this Phil Spector-produced Ronettes classic, provided a thunderclap that would define the era. The tune itself is beautiful, of course, but it's his drums that make it truly iconic and they've been copied ever since.



11 THE ROLLING STONES

SYMPATHY FOR THE DEVIL (1968)

On which Mick Jagger takes his bad boy image to its natural conclusion by declaring himself Satan personified. Against a backdrop of tribal rhythms and indeterminate chants he recounts his part in the crucifixion, the Russian Revolution, World War Two and the Kennedy assassinations. Never before or since has rock'n'roll sounded so dangerously delicious.



14 SEX PISTOLS

GOD SAVE THE QUEEN

(1977)

On this, the 60th year of our indomitable overlord Elizabeth's reign, it's important to remember, amid all the easy, placid goodwill bought by giving 'the people' a few days off work, why the royals are something to react against. 'God Save The Queen' remains our purest and most powerful expression of that time-honoured sentiment.



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Written confirmation may be required. Please also notify us.



10 OASIS

WONDERWALL (1995)

The best Oasis songs were always the ones that somehow managed to mean everything and nothing. Even the man who wrote it can't decide what 'Wonderwall' is about: in 1996, Noel Gallagher claimed it was an ode to his then wife Meg Mathews, before retracting that statement a few years later, when he decided that it was about "an imaginary friend who's gonna come and save you from yourself". The truth? 'Wonderwall' is whatever you need it to be.

When radio DJ Chris Evans, giving the kitschy Mike Flowers Pops cover version its first spin on BBC Radio 1, joked that he'd found "the original version" of the song, he had a point: 'Wonderwall' sounds as old as pop itself. Even before it became ubiquitous, it felt like a standard. In that respect, it's Oasis' very own 'Yesterday' – something timeless and beautiful and mysterious, plucked fully formed from the ether.

Yes, it's overplayed (even Liam has occasionally grumbled that, "I can't fucking stand that fucking song"), but its brilliance can still catch you off guard when you haven't heard it for a while. Ultimately, its author summed up its appeal best when he said, "The Who always play 'I Can't Explain', and we'll always play 'Wonderwall'. People ask us if we get bored of it. You can't get bored of 15,000 people shouting for 'Wonderwall'. That's better than drugs. You get a hard-on when you hear that."



TRIVIA!

- The 'cello' that announces the arrival of the second verse isn't a cello at all, but a mellotron.
- The song's working title was the rather-less-mysterious 'Wishing Stone'.
- 'Wonderwall' was kept off the UK Number One spot by Robson & Jerome.



Oasis v2. Bonehead, Alan White and an early incarnation of Jedward

STOLEN GLORY

Oasis' greatest has to be one of the most ripped-off songs of all time. Here are some of the main culprits

TRAVIS



Glaswegian drekk poppers Travis were among the earliest 'Wonderwall' plagiarists. 'Writing To Reach You', from their 1999 album

'The Man Who', shamelessly pilfers the song's even then iconic chord sequence before asking, "What's a wonderwall, anyway?". At least frontman Fran Healy was honest about it. "I thought, y'know, Noel's always talking about nicking chords from people," he said in 2007, "so I figured just using the chords was acceptable."

GREEN DAY



While he's never voiced much of an opinion on the likes of Travis or Girls Aloud 'borrowing' from it, Noel was less than happy about the

similarities between 'Wonderwall' and the San Francisco punkers' 'Boulevard Of Broken Dreams'. "They should have the decency to wait until I am dead before stealing my songs," he fumed. "I, at least, pay the people I steal from that courtesy." The nick is pretty shameless: just check out the 2004 mash-up, 'Wonderwall Of Broken Songs', online.

GIRLS ALOUD



Although 2003 clunker 'Life Got Cold' isn't one of Girls Aloud's classic singles, it's certainly the only one that was co-written (retroactively,

at least) by Noel Gallagher. "Girls Aloud are all big Oasis fans," a 'source' told *The Sun* at the time, "so I'm sure they won't mind comparisons with their classic love song." Except it didn't so much 'bear comparison' as 'provide grounds for a lawsuit', and Noel's name was swiftly added to the writing credits.

U2



"What song do I wish I'd written?" mused The Edge back in 2006. "There's quite a few songs I've been jealous of. Certainly

'Wonderwall' by Oasis..." Except, by then, U2 had already taken their own (pretty brazen) stab at rewriting it with 'Electrical Storm'. Snuck out as a bonus track on 'The Best Of 1990-2000' compilation, the song was an unremarkable 2002 single that's been all-but forgotten since (they've played it live a grand total of three times).



9 DIZZEE RASCAL

FIX UP, LOOK SHARP (2003)



NME's Tom Howard argues that 'Fix Up...' isn't just a game-changer for grime – it's one of the greatest songs ever released

Dizzee Rascal's 2003 album 'Boy In Da Corner' is grime. Like, *is* grime. It defines a genre that, although full of amazing producers and seminal singles, only has one undeniably classic album, written by Dylan Mills, who was 16 when he started it, 18 when it came out. Every song is terrifyingly raw, intelligent, cutting and honest, the sound of an angry British kid ferociously, almost painfully, spitting about how shit his life is over beats so savage you can't listen to them if you've got a headache coming on.

It's absolutely the sound of Britain's underprivileged youth. A lot of it's pretty dark, about violence, poverty and underage sex. But one tune stands out, sounds different. 'Fix Up, Look Sharp' was the party tune.

From the instantly recognisable "oiiiiiii" (has there ever been a more "I'm from England, fuck you" start to a song?), and the first humuuuge drum beat, you know this is about partying, about going out, forgetting the daily bullshit, getting your freshest creps on and tearing it up, being the best in the biz,

"flushing MCs down the loo", intro fucking-duc-ing the most exciting MC in the country. And it almost jars on the album, as a young person's tune. Because really, although young in years, Dizzee was old when he wrote 'Boy In Da Corner'. He'd seen too much too young. 2012 Dizzee – 'Bonkers', 'The Power' and 'Holiday' Dizzee – is 10 years younger, not 10 years older. He's comfortable. Happy. An enormous pop star. And 'Fix Up, Look Sharp' was the bridge.

IT'S THE MOST "I'M ENGLISH, FUCK YOU" INTRO EVER

But all the fame, money and girls that followed the song highlights an intriguing irony within 'Fix Up, Look Sharp'. The whole of 'Boy...' is about being a reject and an outsider, and at one point on 'Fix Up...' he raps "celebrity don't mean shit to me". It was probably true at the time. But something changed and he's gone from pirate radio and raves to headlining festivals as the biggest celebrity UK hip-hop's ever seen.

But frankly, you'd be a dick to begrudge him that. Dizzee didn't invent grime (that accolade will forever belong to his ex-BFF Wiley), but he wrote its best song – hell, the last decade's best song – so he can do what he wants.

NME SAID:

REVIEW FROM
AUGUST 16, 2003

"In less than 12 months, Dizzee Rascal has been nominated for the Mercury Prize, Mike Skinner has declared him his favourite MC and he's been stabbed in the arse. Already a geezer garage soap opera, 'Fix Up, Look Sharp' demonstrates that he's not getting the axe anytime soon as Dizzee comes on like Ol' Dirty Bastard (see rhytmes about being "swag like Tropicana") over beats from '80s rock chameleon Billy Squier. Sure he's a rascal, but a lovely one."

Imran Ahmed

TRIVIA!

- 'Fix Up, Look Sharp's' beat is borrowed from old American dude Billy Squier's tune 'The Big Beat'.
- It has been used in both *Skins* and *Smallville*.
- The astounding 'I Luv U' and the cheeky 'jus' A Rascal' were, respectively, the first and third singles from 'Boy In Da Corner'. 'Fix Up...' was the second.



8 THE SPECIALS

GHOST TOWN (1981)



A decade ago, you could listen to 'Ghost Town' and comfort yourself with the knowledge that never again would Britain slide into the societal disarray of the early '80s. A young generation written off by the government? Pensioners hawking possessions on the street? Riots? As if that could ever happen in the land of milk and money that New Labour built. Sadly, 'Ghost Town' is just as relevant in 2012 as it was in 1981. Back then, its power lay in being in the right place at the wrong time. Today, it's a prescient reminder of our inability to learn from past mistakes. Either way, it still sends a chill down the spine.

"IT'S BECOME A PART OF THAT TIME"

The Specials' Terry Hall on why a track that defined a particular moment and place is still so relevant 31 years later



The Specials recorded 'Ghost Town' seven months before the 1981 riots in Brixton and Toxteth. So we knew that we were going to release it regardless of all that happening. It was an unhappy coincidence.

It's funny, we split in '81 but now I think the climate here in the UK is really, horribly close to how it was back then. We're still waging illegal wars, the recession has hit and cuts are looming. It's back to Thatcher the milk snatcher.

With 'Ghost Town', I don't think it was a great record. It was a brilliant record, and sometimes the difference between a great song and a brilliant record is that people still reference it years later. That's 'Ghost Town'. I can't remember how many times I've heard it in the last 30 years, but every time you see a picture of Thatcher or the Falklands War, you'll hear that song. It has become a part of that time.

TRIVIA!

- Although the song encapsulated the mood of the country in the summer of 1981, it was actually written about the decline of one city in particular: Coventry.
- It took Jerry Dammers "at least a year" to write the song, and he was frustrated by the band's inability to record it exactly as he wanted.
- The line "All the clubs have been closed down" referred to the Locarno club in Coventry. It's now the city library.

I think bands can still have the same impact now, but they tend not to try to. With the internet you can get hold of anything you want within seconds, but back then you couldn't – so as a result there was always expectation with records. Times have moved on now. I'd love to see some 16-year-olds in bands talk about why we live like we do and ask, "Can we change it?"

Protests are good – as long as you know what you're protesting about.

I think the French do it well, but a lot of people walk along to things here and they're not quite sure what they're doing it for. It's strange.

I still go from town to town now – like I did back then – because I follow football. I'm a Manchester United supporter, and [during the season] I'm in

different towns every couple of weeks following them. You'd like to think that things have moved on, but when you go up to places like Sunderland and Newcastle, it feels very much how it felt then.

The timing of 'Ghost Town' was perfect. We were falling apart as a band, so to release a song like that about our problems as much as anybody else's was a proper move. But it was definitely going to be the last thing we ever recorded – we

knew that before we went into the studio.

It was unspoken, but in reality we all knew the end was near. I still don't even know if it was a strong message or not, but I do know that the song was a strong reflection of what it was like in 1981 in Britain, as it seems to be now.

"THE UK FEELS NOW LIKE IT FELT THEN"

Terry Hall

7 THE SMITHS

THERE IS A LIGHT THAT NEVER GOES OUT (1986)

Morrissey's lyric, of course, is what gets obsessed over. It's a beautiful expression of the all-consuming nature of young love and the urge it instils to rebel against one's elders and it probably warrants inclusion in *The Norton Anthology Of English Literature*. But it's the music Johnny Marr weaves for those lyrics that makes 'There Is A Light...' truly timeless. The standout song on an album ('The Queen Is Dead') full of them, it's mournful and elegiac, yet at the same time oddly euphoric and uplifting. You could read the football results over it and your heart would still break.

THE SMITHS

THE DNA OF 'THERE IS A LIGHT...'

The feuds, the pseudonyms and the Hollywood references

SANDIE SHAW

The barefooted one-time Eurovision winner appeared on the sleeve when the track was belatedly released as a single in 1992. She has long been part of The Smiths' story. Morrissey and Marr revealed themselves as huge fans early on their career, and she recorded a version of The Smiths' debut single 'Hand In Glove' a year after its release, with Marr, Andy Rourke and Mike Joyce as her backing band.

Morrissey also nicked the title of 'Heaven Knows I'm Miserable Now' from her 1969 hit 'Heaven Knows I'm Missing Him Now'.

REBEL WITHOUT A CAUSE

As noted in Simon Goddard's 2002 book about The Smiths, *Songs That Saved Your Life*, the narrative of 'There Is A Light...' is similar to that of the 1955 movie starring James Dean, an idol of Morrissey's.

TRAINSPOTTING

A character of Irvine Welsh's novel is named after the song. The character Spud finds solace in the tune after an attempt at romance goes wrong. Maybe he should have just stuck to taking heroin.

GEOFF TRAVIS

The head of The Smiths' label Rough Trade was anxious for the track to be released as the first single from the album, but the band insisted on

There is a jacket that will never be in fashion (and Johnny Marr is wearing it)

'Bigmouth Strikes Again'. As they had been embroiled in litigation with Travis before the album's release, it was highly unlikely they were going to agree with him. In fact, another song on 'The Queen Is Dead', 'Frankly Mr Shankly', openly rips the piss out of him.

HATED SALFORD ENSEMBLE

The name credited to the 'string section' on the track, which was actually a synthesized arrangement put together by Marr on an Emulator. And to think people thought The Smiths lacked a sense of humour, eh?

(500) DAYS OF SUMMER

The song became a smash hit, used in the 2009 indie rom-com starring Joseph Gordon-Levitt and Zoëy Deschanel as a couple whose relationship is ultimately doomed. Were the writers making parallels with Marr and Morrissey? Probably not.

THE SMITHS TELL ALL

Three of the band – and producer Stephen Street – on the genius of their greatest track

JOHNNY MARR GUITAR

"The intro was The Rolling Stones doing Marvin Gaye's 'Hitch Hike' from 'Out Of Our Heads'. It was a bit of a convoluted in-joke, as I knew all the journalists would think it was taken from 'There She Goes Again' by The Velvet Underground. It had been kicking around at soundchecks for a while.

"So many people really like it; it hit the bullseye. The writing and recording poured out. We only played it a few times; no-one had much to say because it was a bit of a high, a serenity after you've done something like that. We knew we'd done something pretty special. The most popular songs are the ones that fall out really quickly. It came out in a beautiful way – recording that was a really nice moment in my life."

ANDY ROUSE BASS

"It's a classic. We knew when we were recording it that we had a winner. You just can't beat that, recording with a big smile on your face – and then you look around and everyone else has, too.

"It's just one of those magical moments – a very special moment from my time in The Smiths. Performance-wise, it's on the money, Moz's lyrics are great, the production – everything about it."

MIKE JOYCE DRUMS

"When we recorded it I thought it was beautiful, but it's so perfect it kind of washed over me for a while. The length, time, sound, middle eight can't be bettered. But at the time I was into a bit more aggression, like 'The Queen Is Dead', the really pumped-up ones. Johnny's performance is just insane. But when you're involved it's sometimes difficult to see it from the outside."

STEPHEN STREET PRODUCER

"There Is A Light... is a wonderful song – the vocal is amazing. I was taking down this lyric so I could compile the takes and as I was jotting down I just thought it was fantastic. It's very emotive, a stunning performance. And it was a great arrangement by Johnny. He knew that Moz had delivered so he really pulled out all the stops.

"Up 'til then Johnny had been wary of using keyboards but we wanted something different. He tried all these string ideas, then the cello line and the flute thing. It sounded a little dry and uninspiring, put a delay on it to make it float around... the result is sublime."

6 THE STONE ROSES

SHE BANGS THE DRUMS (1989)



Playing like the...
...the...
...the...



TRIVIA!

● Noel Gallagher has called the song "my inspiration", while in 1998 Liam Gallagher cited it as the song that evoked the greatest summer of his life.

● Role-playing computer game RuneScape pays tribute to it – if you examine a drummer character in the game, the song's title appears beside them.

● The song is also featured on the Guitar Hero 3 and SingStar games.

Fools Gold' was the game changer and 'I Am The Resurrection' the grand statement of their messianic intent, but 'She Bangs The Drums' was The Stone Roses' most brilliantly realised pop song, their first proper hit, and an exemplary piece of single-writing.

According to John Squire, "She Bangs The Drums' is about those brief moments when everything comes together". The song itself is one of them. Not a note is wasted; from Mani's

rumbling, busy-fingered bassline to the Motown-meets-Madchester rhythm that propels it on its way, to Ian Brown's breathlessly delivered lyric about the rush of being young and the feeling of having the world spin around you, everything about the song just works, to a staggering degree. And that's before you even get to the chorus, which sounds like the contents of a Dulux factory raining down on the grey northwest. The past was theirs, and so, once again, is the future.

BANGING OUT THE B-SIDES

'She Bangs The Drums' boasted some great flip sides – here's our guide to those, and more

'MERSEY PARADISE' B-SIDE OF 'SHE BANGS THE DRUMS'

One of the Roses' best songs – regardless of its B-side status – this Byrdian mini-anthem didn't make the cut for the album, but has gone on to become a firm fan favourite.

'STANDING HERE' B-SIDE OF 'SHE BANGS THE DRUMS'

Squire's guitar – whether it's the squealing, squalling intro, or the countrified groove he locks into afterwards – is the star of this song, but

Brown also gets his chance to shine with a sweet, elongated outro.

'GUERNICA' B-SIDE OF 'MADE OF STONE'

The Roses' love of backwards looping was never put to better use. It's 'Made Of Stone' in reverse, but with a haunting lyric inspired by the Spanish Civil War.

'ALL ACROSS THE SANDS' B-SIDE OF 'SALLY CINNAMON'

So melodically saccharine you can almost

imagine Herman's Hermits singing it, this is actually one of the band's darkest moments, inspired by the story of a serial killer who buried his victims on the beach.

'SOMETHING'S BURNING' B-SIDE OF 'ONE LOVE'

A musical bridge between the first and second albums, this eight-minute cut marries the future-funk of 'Fools Gold' to the darker, rockier elements of 'Second Coming'. It's also better than anything on that record, but no big surprise there.

5 NEW ORDER

BLUE MONDAY (1983)

When New Order came back with 'Blue Monday' in 1983, the world changed forever. The band members' lives had already changed in Joy Division, enduring the loss of their friend Ian Curtis. Knowing they couldn't go on as the old band, they'd regrouped with Stephen's girlfriend Gillian Gilbert, and ensconced themselves in the seminal gay discos of New York.

But when the world first heard the 'thud thud thud' intro, the wiry synths and the four-four beat – even when Bernard Sumner deadpanned "*I love how it feels*" – rock'n'roll and pop music as we know them were sent off on a different path altogether. All those weird scenes from Berlin and Manhattan were planted at the heart of British music, and a whole new world of possibility opened up. The band even owned the place where it all kicked off, in the Hacienda. But with that place long turned into deluxe apartments, the song at the epicentre of that perfect storm still sounds awesome to this day.





5 THINGS 'BLUE MONDAY' GAVE US

How the song changed music

THE INDIE DANCEFLOOR HIT

'Blue Monday' was so radical because it was the first time a lush indie dance and a timeless floor filler had happened *within the same song*. It took the deadpan introspection that had always been their currency, but set it against the four-four house framework that was still exotic in the UK. Justice vs Simian's 'We Are Your Friends', LCD Soundsystem's 'Losing My Edge' and Kasabian's 'LSF' couldn't exist without it.

DAFT ARTWORK

The legend of Daft Punk's artwork was that it was the only one of its kind to be *swindle*. The die-cut sleeve apparently cost so much to make that Factory Records lost money on every copy, contributing to their financial collapse.

THE KILLERS

Brandon's crew have a lovely story. They were so *inured by the alchemy of New Order and 'Blue Monday'*, they named themselves after the fictitious band who featured in the video for Barney and co's 2001 single 'Crystal'.

MADCHESTER

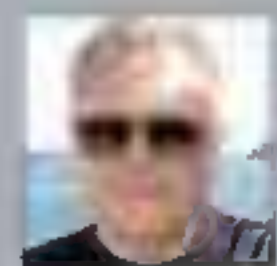
New Order's *Madchester* was a fertile breeding ground for bands who could owe as much to dance music as it did to indie rock. So, it's no coincidence that a few years after 'Blue Monday' we had The Stone Roses and Happy Mondays - so without it, this list would be rather different...

BAD LIEUTENANT AND MONACO

We *couldn't find the time to write about it*.

"WE WIPED THE WHOLE THING..."

Bernard Sumner on nearly losing their masterpiece



"Steve [Monks, drums] programmed this complicated drum track - then the bass and synths. Then we pressed a button and it was like, 'Bingo!' We said, 'Right, we'll come back tomorrow and finish it off.' Then Steve's foot caught the power cable to the drum machine, yanking it out, which sent a voltage spike into the sequencer, wiping everything. We were like, 'Fucking hell Steve!' We reprogrammed it all from scratch. The original was slightly better. As if it matters, though."

Head to NME.COM/blogs to read Sumner and Peter Hook's inside guide to 'Blue Monday'

4 THE BEACH BOYS

GOOD VIBRATIONS (1966)



Though the vibrations would soon take a severe turn for the worse - paranoia, scrapped sessions - in 1966 'Good Vibrations' sounded like a ripwave breaking over the Sydney Opera House. A cheery surfing chorus

crashed up against chunks of operatic harmonies, chilled cocktail-sipping segments, tense, trippy verses and forays into experimental vocal acrobatics; this was a humungous international hit that utterly redefined what a 'pop' song could be. Their

own PR called the song a "pocket symphony" and, from The Beatles' 'A Day In The Life' to Queen's 'Bohemian Rhapsody' and Radiohead's 'Paranoid Android', it set the benchmark for ambitious, shape-shifting montage pop for decades to come.

Strange Vibrations

Brian Wilson's crazed masterpiece in numbers

4

Studios used to record it. Wilson used their varying tones as instruments in themselves. It's a theory known in the industry as 'the money toilet' (see also, My Bloody Valentine's 'Loveless').

17

Number of sessions Wilson dedicated to recording his line to his masterpiece, with his teaming band, the Beach Boys, often recording as little as one or two songs a day.

15,000

Number of dollars Wilson spent on recording the album alone. No shit.

1,000,000

Copies sold in the US. It was The Beach Boys' biggest-selling single to date, shifting 230,000 copies in the first four days. Ironical it marked the start of the band's decline and wouldn't appear on an album, 1967's 'Smiley Smile', until a year after its original release.

1

Chart position in US and UK.

50,000

Number of dollars it cost to make it. At the time it was a record figure, putting the album's initial success into perspective.

90

Hours of tape used. Wilson managed to reduce this to three minutes, 35 seconds. It's like someone humming War And Peace.



◀ BEERS IN BERLIN

Guitarist Robert Fripp, engineer Colin Thurston, Bowie, and Brian Eno relax in the Hansa studio, near the Berlin Wall, where the song was recorded. Bowie and Eno co-wrote "Heroes" during the singer's 'Berlin period'. It wasn't a huge hit at the time - it reached a height of Number 24 in the UK in October '77.

3 DAVID BOWIE "HEROES" (1977)

Low, the first volume of Bowie's celebrated Berlin trilogy, was a masterpiece of emotional coldness.

The title track of its follow-up, however, turned out to be the most unrestrainedly cinematic piece of melodrama he'd ever written. Even the ironic quotation marks he framed the title with can't dampen the sentiment.

"Heroes" bestowed krautrock with a heart where once there had only been a brain; indeed, by the end of the song, the usually aloof Bowie is screaming just to be heard over Tony Visconti's euphonious production. The single release stalled in the charts, but since then it has become one of his most covered songs; whatever language you listen to it in (it was recorded in English, French and German), the impact remains the same. It is... heroic.



▶ THE TRIPLE EFFECT

Fripp, Eno and Bowie in the main recording room at Hansa. Those distinctive vocals you hear are no accident. Producer Tony Visconti got Bowie to sing into three different microphones at the same time - one nine inches away, one 20, and one 50. He then used just one, then two, then three of the recordings together as the song progressed to get that euphoric build.





2 PULP COMMON PEOPLE (1995)

Common People' is about a girl Jarvis Cocker met at art school in the late '80s, but it could only resonate the way it did in the mid-'90s.

It was a strange time: after Thatcher had spent years trying to villainise the working classes, not being able to afford your own house suddenly became the ultimate badge of cool. New Labour was on the cusp of power, Britpop was snowballing into a genuine sociological movement and the wider culture became enamoured with things – like lads' mags, football and Chris fucking Evans – it assumed carried the plebian stamp of approval. 'Common People' was the sound of the class tourism industry's facetious little bubble bursting.

The song is almost everything a hit single shouldn't be: long, wordy and intelligent, with a muted midsection that sounds, in Cocker's words, "Like a dog lying in a corner", it nevertheless became a phenomenon, elevating Pulp from Peel-indie also-rans to reluctant Britpop figureheads. If Cocker was Cool Britannia's detached poet laureate, then this – a scathing social polemic disguised as a danceable finger-wagger, blessed with an evergreen chorus you never tire of hearing – is undoubtedly his masterpiece.



Indiana Jones had a slight change of wardrobe in 1995

JARVIS: "I NEVER FOUND OUT WHAT HER NAME WAS"

Mr Cocker on the real story behind the girl with that thirst for knowledge



"The girl who inspired the song was from Greece, but she wasn't doing sculpture. I never found out what her name was. When we played a concert at St Martins last summer, somebody showed me a photograph of a girl that looked like her, but I've never had it confirmed. I remember her saying that she wanted to move to Hackney

"No any elbows look pointy in the...?"

TRIVIA!

- A 2006 BBC documentary failed to track down the girl the song was written about.
- It was written on a Casiotone keyboard Jarvis bought with the cash he received after trading in a load of LPs.
- Jarvis once said of actor William Shatner's notorious 2004 cover: "I was very flattered by that because I was a massive *Star Trek* fan as a kid."

and five with the common people. And that just stuck in my mind.

"I must've written it in mid-1994. It was an exciting time. There was this feeling in the air that something was changing, with Britpop and what have you.

Suddenly, there was interest in popular culture from people at different levels of society who wouldn't normally have had an interest in it. It was a bit like the sentiment of the girl saying that she wanted to live like common people. It was a recognition that working-class culture had more vitality to it. We felt like we'd managed to tap into something, and so we wanted the single out very quickly.

"We played it at Reading in 1994, and it went down amazingly. We'd written a popular song by accident! But we felt that it had to come out before anyone beat us to it. So we hurried ourselves up and got it recorded, and then put

it out in May 1995.

"Russell [Senior, violin/guitar] thought the song sounded like a Stereolab B-side. There was a time, maybe 10 years ago, when we messed around with the

arrangement a bit and tried to disguise it. But it's our best-known song, and that's OK. I'm quite proud of that song. If I didn't feel excited playing it, that's how I'd know it was time to get rid of the high heels and call it a day."

"WE WROTE A POPULAR SONG BY ACCIDENT!"
Jarvis Cocker



1 JOY DIVISION

LOVE WILL TEAR US APART (1980)

The best thing that ever happened to 'Love Will Tear Us Apart' was the award it didn't win. Like a great single stalled at Number Two by a novelty record, losing out on the dubious title of 'Best Song Of The Past 25 Years' at the 2005 Brit Awards – to no lesser a specimen of mawkish, sentimental rot than Robbie Williams' 'Angels' – only served to cement its status as exactly that. No other work of art has captured so perfectly the ennui and resentments of a loveless marriage held together by habit and circumstance. Which isn't bad going for a song whose genesis was as a blackly humorous riposte to The Captain & Tennille's schmaltzy 1975 hit, 'Love Will Keep Us Together'. The events that transpired one month after its release imbue it with an unwanted pathos, but the song's power would remain

undimmed even if Ian Curtis had lived. Its elegantly expressed sentiment is universal: love is not undying. Linger too long and it can become a prison, easy to enter but impossible to escape.

And yet, the song's journey has been reclaimed, in a way, from its own feel-bad reputation. Its title may have been the inscription on Curtis' gravestone, but in recent years it has been made into something joyous and celebratory. A light has been shone upon its once impermeable darkness. All the hallmarks of a man at the end of his emotional tether are still there, as are the pent-up and internalised guilt and remorse Curtis carried around with him. But that's not what you have to hear. For all the dysfunction it was born of, this track never ceases to work.





“DEPRESSION’S A PIT WITH GLASS SIDES”

What was going through Ian Curtis’ mind when he wrote the best song of the last 60 years? His old Joy Division bandmates reveal all

When it was written – over the course of two short rehearsals in August 1979 – ‘Love Will Tear Us Apart’ was just another Joy Division song. There was nothing – save perhaps an unusually strong melodic hook – to set it apart from the tunes the band had already amassed for their second album, ‘Closer’. No alarm bells went off when they first read Ian Curtis’ tortured, poetic lyric. It was simply a “fast, dancey” potential single from a band who were then on a creative roll.

“I just thought, ‘Yeah, this is a good song. Someone might like it,’” remembers drummer Stephen Morris. “It was a great period for the band. Ian’s personal life – that was all going badly. In retrospect, when you listen to it in light of what happened, it seems bloody obvious. But I honestly didn’t realise that he was writing about himself. I just said, ‘These are great lyrics, Ian.’ That makes it a bit difficult to listen to now.”

The bass riff had caught Curtis’ attention at that first rehearsal. By the time of the second one, he’d composed a remarkable lyric that dissected, with surgical coldness and precision, the stagnation of his own marriage. He hadn’t yet begun his affair with Belgian journalist Annik Honoré, but he was already wracked with guilt over two conflicting sets of responsibilities – those of a husband and father, and those of the frontman in Joy Division – and his perceived inability to fulfil either of them.

“He’d got married very, very young,” says Bernard Sumner. “And by the time of that song, he’d come to a fork in the road, relationship-wise. His life had changed enormously, and he had to make a choice. We thought his headspace was OK. But Ian had two faces – the public face for the band, and the private troubles he had at home, and the only way they came out was through his lyrics. And we didn’t really listen to the lyrics. I knew what was going on. I was there. But Joy Division was four people stood on their own pedestals, and we didn’t communicate with each other about what the songs were about.”

The track is ostensibly about the death of love, but it also had roots in Curtis’ recent diagnosis with epilepsy, and the disproportionately powerful barbiturates he’d been prescribed to treat it. The drugs, says Morris,



“changed his personality. He became sapped of his energy.” Sumner agrees, saying that “he became more up-and-down.” It was written almost a year before he took his life, but you can hear the fatalism and frustration already taking root: it’s “my timing” that is flawed, “my failings”

that are exposed. With his illness, the feeling of uselessness in his private life was now mirrored in his professional one. An equally valid reading of the song is that it’s a misplaced apology to his bandmates.

“He hated being ill,” says Peter Hook, “because the thing he wanted most was for the group to be successful. If he had a fit, he felt like he was ruining it for us. All we wanted was to look after him – he was more important than any gig, any audience. But he didn’t feel that way. There’s a reason doctors describe depression as a pit with glass sides – once you’ve fallen in, you cannot get out.”

Curtis was filled with regrets over a marriage he didn’t want to be in, while the alternative he’d always wanted – the life of a successful musician – was one his doctors warned would kill him. When you get right down to it, ‘Love Will Tear Us Apart’ was the one positive outcome of that dilemma.

“It still sends a shiver down my spine,” says Hook. “Especially because I knew the people involved. It masquerades as this cute little pop song, which is one of its delightful ironies. But I would’ve hated it to be written about me.”

NME SAID:

REVIEW FROM
JUNE 28, 1980

I make no apologies. It’s impossible to suppress the legend that will come to enfold this group like the magnificent gothic shrouds of their music. Death can cast a terribly morbid spell. No wonder they make jokes about it being all part of Factory Records’ five year plan. The night before this was recorded Ian Curtis was given a copy of Frank Sinatra’s ‘Greatest Hits’ for reference. Apparently extraordinary amounts of time and money were spent getting the mix right, though they still weren’t completely satisfied, and there are two slightly different versions on the single. I’m not all that fond of this particular song, as it happens, but I was of the group, and this deserves the praise that was coming its way anyway. The title is more poignant than you could guess.

The sleeve looks like a tombstone. It is a tombstone.
Paul Rambali

NME *Disagree with our list? You can vote for your own favourites. Just head to NME.COM now*

REVIEWS

THE BIG OPINIONS ON THIS WEEK'S IMPORTANT RELEASES

Edited by Tom Howard



FLAMING LIPS

THE FLAMING LIPS AND HEADY FWENDS BELLA UNION

First it was a limited edition featuring the artists' own blood, now it's on general release – but it's still one hell of a weird ride



It sounds like the kids' show from hell. "Hullo there! Wayne is tripping in the bathtub, trying his best to ignore the tiny screaming faces in the wallpaper. 'Do you realise we're all going to die?' he appears to be gibbering — and wait, look, here are all of his friends! Nick Cave, Yoko Ono... er, is that Ke\$ha? Oh now this is getting ridiculous..."

Luckily 'The Flaming Lips And Heady Fwends', conceived by Wayne 'You Don't Have To Be Mad To Jam Here' Coyne and his Oklahoma pals, is not some CBeebies nightmare, but it isn't short on hallucinatory weirdness — or collaborators, including the aforementioned trio plus Bon Iver, Erykah Badu, Neon Indian...

From afar, it'd be easy to dismiss The Flaming

Lips as the clowns of psychedelic rock, walking a fine line between blotter-munching buffoonery and saucer-eyed, heroic confusion.

'...Heady Fwends' was first released on Record Store Day with an über-limited edition featuring some of the artists' blood, which Coyne had been keeping in his fridge. Now it's up for general release in (non-gore-smeared) CD format.

If that sounds wacky, the band have form on their side. 'Embryonic', from 2009, while a taxing spin for listeners used to the opulence of more commercial endeavours, was a smart move given the pomp had begun to outshine the splendour by 2006's 'At War With The Mystics'. Seemingly mixed by someone having a seizure

at the control desk, the record was twitchy, temperamental and frequently inspired.

The Ke\$ha collab '2012 (You Must Be Upgraded)' opens here and makes 'Embryonic' sound tame — it's like 'Summertime Blues'

having its head shoved in a disc sander, with an inexplicable flute-spangled mid-section. 'Ashes In The Air' recalls David Bowie's 'Low' but, you know, with better gags: "You and me/We thought we were so smart/We thought we could outrun them/But they have robot dogs".

'Helping The Retarded To Find God' (umm, is that the preferred nomenclature?) starts out as a mawkish acoustic ballad — albeit with lasers/Edward Sharpe And The Magnetic Zeros — before a gorgeous, hymn-like coda kicks in. 'Supermoon Made Me Want To Pee', with hip-hopper Prefuse 73, sounds like Spiritualized at their most torrid, while an inspired sesh with Tame Impala yields results like Funkadelic hooking up with Thor ('Children Of The Moon').

'That Ain't My Trip' (with My Morning Jacket's Jim James) is again superbly moored by Steven Drozd's obscenely loud guitar lines — they're like the moonboots on Coyne's float-happy cosmonaut — before zooming off into dentist-drill territory on the (non-)chorus. Again, it's great.

You know your record's weird when the track featuring Yoko Ono comes as precious respite, but that's how we'd describe 'Do It!', and — uh-oh — looks like you'll need it, because here comes 'Is David Bowie Dying?'s monolithic dirge (with Neon Indian), chiming doom for the Thin White Duke before introducing a Can-like twist on the chorus. After all that, Erykah Badu's scene-stealing cameo comes as some sort of blissful, cosmic slow-jam for the ages, but the record tails off with New Fumes' shrug-worthy inclusion and a skit featuring Aaron Behrens of Ghostland Observatory, or, 'fame'.

It all adds up to a deeply deranged and intermittently great listen, and serves as a decent stopgap 'til the band's next album proper (maybe due this year). Now please — won't someone shut that fucking wallpaper up? *Alex Denney*

DOWNLOAD: 'That Ain't My Trip', 'The First Time I Ever Saw Your Face', 'Is David Bowie Dying?'

Hello stranger

Meet Flaming Lips' less familiar friends



PREFUSE 73

Warp-signed glitch-hop MC Scott Herren, whose previous collabs include Ghostface Killah and TV On The Radio.



LIGHTNING BOLT

Possibly even stranger than the Lips, the Rhode Islanders sound like sex with a dude who has a power drill for a cock.



JIM JAMES

Lead singer with My Morning Jacket, whose weirdy-beardy alt.rock album 'Z' was quite the noise in 2005.

7

THIS IS HARDCORE
what our numbers add up to

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

LIVING THINGS WARNERS



Does the world need Linkin Park to “go country”? No, and no-one knows this better than the band themselves; thus, their foray into said genre here is restricted to the three minutes of ‘Castle Of Glass’. The rest is... well, to be fair, they’ve obviously been listening to a bit of Skrillex, and thus the heavy guitar thud of yore has been replaced by a new, heavy electronic thud, but that aside it’s largely the usual semi-hilarious histrionics to which we’ve become accustomed, with songs called ‘Lies Greed Misery’, ‘Powerless’, ‘Scream If You’re In Pain’ and ‘Victimized’. I made one of those up, but can you guess which? Thought not. **Hamish MacBain**
DOWNLOAD: Not ‘Scream If You’re In Pain’, because it doesn’t exist. Yet

5

MAROON 5

OVEREXPOSED POLYDOR



Why are Maroon 5 still around? Because they love a good hook more than they love any of their old Prince or Police records. Plus, they’ve got the smarts to moo-oo-oo-oo-oo with the times. ‘Sad’ is an Adele-aping weepie, ‘Payphone’ has a guest rap from Wiz Khalifa, and both ‘Lucky Strike’ and ‘Fortune Teller’ feature cod-dubstep breakdowns. Why are Maroon 5 still the MOR mavens you can’t defend to your mates? Because Adam Levine still sings like Sting with blue balls. Plus, he’s still the sort of chump who thinks that he’s a “player” but then goes and writes a song called ‘Ladykiller’ about, erm, a girl. **Nick Levine**
DOWNLOAD: ‘Doin’ Dirt’

5

LUKE ABBOTT

MODERN DRIVEWAY NOTOWN



Expertly grasping the baton of fluid, analogue techno handed to him by folk like James Holden and Nathan Fake, Luke Abbott has knocked out a blinding five-track EP on Notown, the label helmed by Gold Panda. Lead single ‘Modern Driveway’ has a dreamy motorik energy and an ultra-emotive melody. Elsewhere the dark disco swagger on display evokes the intensity (if not the amateur dramatics) of Gui Boratto’s emo-tech house. ‘Modern Driveway’, then, sees Abbott join an elite club of producers who are equally as rewarding in quiet bedroom contemplation as they are on a starry-eyed night out. **Adam Corner**
DOWNLOAD: ‘Modern Driveway’

8

GAGGLE

FROM THE MOUTH OF THE CAVE

TRANSGRESSIVE



Opening with something that sounds like a washing machine slow cycle, Gaggle’s full-length debut revels in its own weirdness. Sometimes, as on ‘Army Of Birds’ bonkers Salt N’ Pepa sass, it works. But mostly their kooky feminist shtick is so heavy-handed (‘Liar’, for example, is essentially a chant about punishing men for cheating – “eyeball roll”) you just want to switch them off and blare out some Guns N’ Roses. A number of Gaggle will own literature by Germaine Greer. They will have at some point been described as ‘quirky’. They will talk openly about their menstrual cycles with no embarrassment. Everyone else will inwardly sigh. **Lisa Wright**
DOWNLOAD: ‘Army Of Birds’

5

FACES TO NAMES...

What the reviewers are doing this week



HAYLEY AVRON

“Arrived home from a week away to a tidy pile of new vinyl – the highlight of which was the Terror Bird album, ‘Secret Rituals’. Dark, unruly synthpop.”



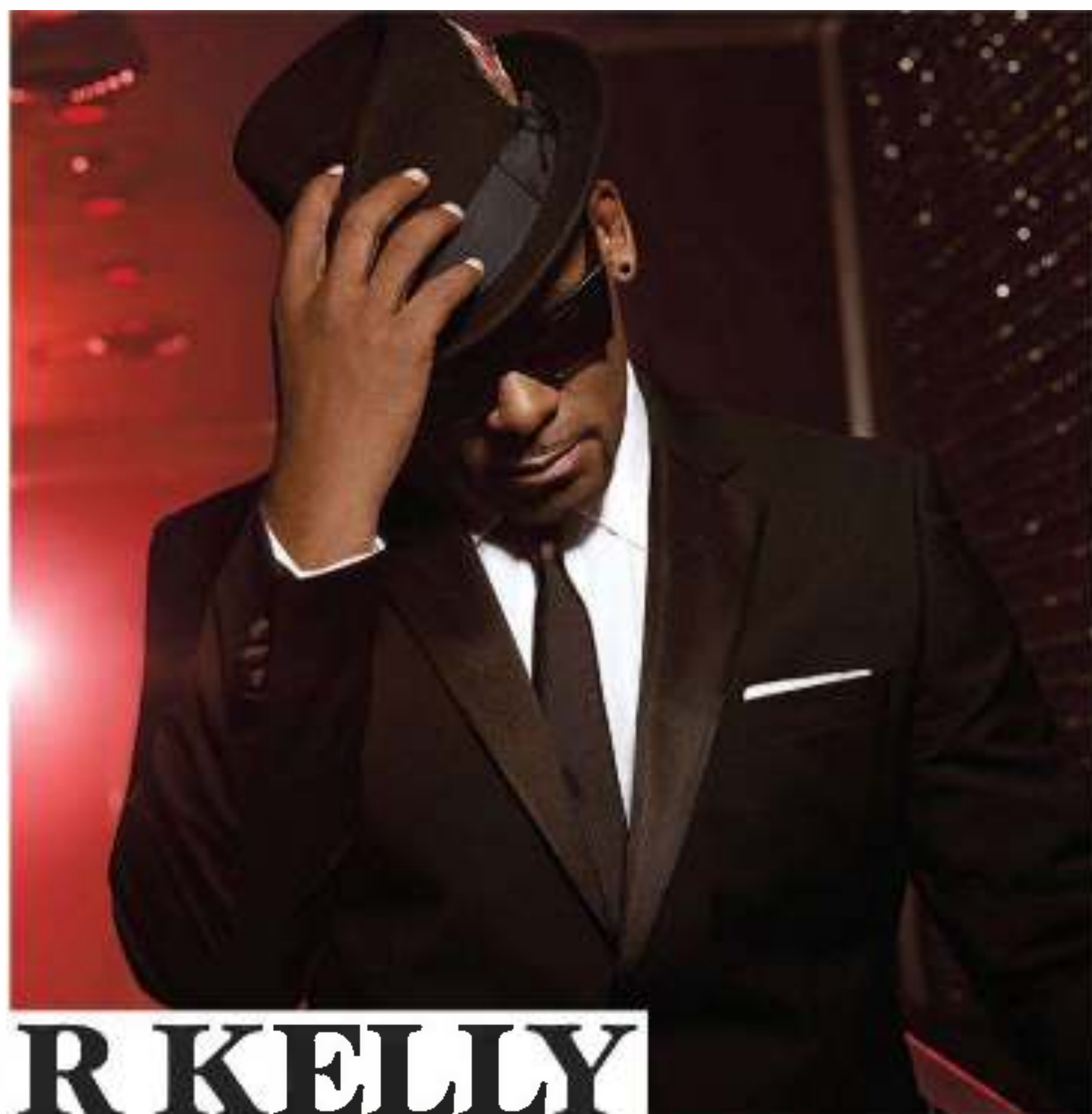
ADAM CORNER

“The new Hot Chip album has been helping me recover from Field Day’s excesses, but if I hear any more Sex Pistols/Jubilee references I’m going to go royalist.”



BARRY NICOLSON

“Attempting to make sense of all the infuriating plot holes in *Prometheus*. The arrival of the new Animal Collective album in my inbox, however, means I no longer care.”



R KELLY

WRITE ME BACK SONY

Hats off – this half-decent effort represents another step out of the crazy closet for the mad king of R&B



Considering he’s spent most of the past 10 years at the sharp end of the parody stick, it was somehow inevitable that R Kelly would look to recuperate in the cosy hinterland of pastiche.

Prior to 2010’s ‘Love Letter’, Kelly’s career was starting to resemble Slim Pickens rodeoing the H-bomb to Earth at the climax of *Dr Strangelove*. Between the escalating ridiculousness of his ‘Trapped In The Closet’ series and a run of innuendo-laden comedy albums no man with that many child pornography charges hanging over his head had any business making, he had become R&B’s Mad King Ludwig, a hubristic, egomaniacal and heroically unself-aware figure of fun.

When it comes to going off-reservation, no-one does it quite like R Kelly. But if ‘Love Letter’ – and now ‘Write Me Back’, its of-sorts companion piece – represent anything, it’s his screeching U-turn back from the credibility brink. Like its predecessor, which was an accomplished ode to old-school ‘60s R&B, ‘Write Me Back’ serves a dual purpose. On the one hand, it’s an exercise in Kelly’s versatility as a songwriter, albeit this time in the Philly soul style of the ‘70s. On the other, it’s a canny bit of brand reconfiguration for a 45-year-old superstar desperately in need of some decorum. It’s not, in truth, wholly successful at either, but credit where it’s due: when it works, it works.

‘Love Is’ is a sparkling opener, a song with such an innate understanding of its influences you’ll swear Barry White first croaked it sometime in 1974. Similarly, ‘Fool For You’ – sung in a disarmingly sweet Smokey Robinson falsetto – sounds appropriately lived-in and authentic. In fact, the entire first half of the record is mostly great, if stylistically inconstant: ‘Feelin’ Single’ is more Teddy Riley than Teddy Pendergrass, while the blustery rhythm and blues of ‘All Rounds On Me’ is more in keeping with ‘Love Letter’-s modus operandi.

It’s not uncommon for Kelly to start off strong only to fall back on written-in-his-sleep slush halfway through, and with ‘Believe In Me’ and ‘Green Light’, ‘Write Me Back’ certainly does that. It’s not just that they’re poor songs; they also have too many shitty-sounding modern production ties to fit with the album’s old-timey aesthetic. On ‘You Are My World’, meanwhile, his outright imitation of Michael Jackson – technically impressive though it is – comes off as a bit creepy.

Kelly’s next album – due in 2013 – is called ‘Black Panties’. He apparently has another 12 chapters of ‘Trapped In The Closet’ ready to go. And you know what? We’re looking forward to it. He’s served his penance, making one great album and now another decent one in the process. But it’s time to unleash the crazy once again. **Barry Nicolson**

DOWNLOAD: ‘All Rounds On Me’, ‘Fool For You’, ‘Love Is’

6



CHAINS OF LOVE

STRANGE GREY DAYS MANIMAL VINYL

The hotly tipped Canadians update the classic sound of Motown in a sultry debut awash with tearful emotion



A random thought: we're guessing Vancouver newcomers Chains Of Love probably aren't named after the Erasure song of the same name. The sextet started out life as

the world's most inconsequential side-project, when Felix Fung – aka the main techy guy at cult studio Little Red Sounds – decided to live out his Motown fantasies during work downtime by calling up the cream of the nearby musical crop, inviting them over to jam out a few Shangri-Las riffs and, well, that was it.

Until, that is, they stumbled across last year's debut single 'You Got It' – an irresistible take on late-'60s R&B that crammed practically every cliché of the pop-soul-pastiche book into its two minutes and 41 seconds, yet still remained shockingly brilliant. And now? It's time for the debut album.

First off, it's a crying shame that 'You Got It' isn't on it. Get over that, though, and

there's a bunch of teary emotions bagged up in the spikiest of descending scales. Opener 'He's Leaving (With Me)' sets the pace, with kaleidoscopic keyboards eventually collapsing under the weight of singer Nathalia Pizarro's ballsy growls, before giving way to a razor-sharp guitar breakdown.

It's Pizarro, rather than Fung, who's the star of the show, sounding not unlike a youthful Ronnie Spector (always sultry, always leading, only slightly sullen) – although even she can't stop the band from venturing a few steps too far into the land of parody every so often. 'I Lies Lies Lies', for instance, almost collapses under the weight of trying too hard to be our baby. But it's mighty difficult to feel anything other than mild annoyance towards the Chains on the rare occasion they do end up tripping up. That's classic Motown for you, I guess... *Danielle Reed*

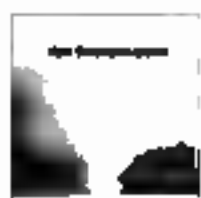
DOWNLOAD: 'All The Time', 'He's Leaving (With Me)', 'Mistake Lover'

7

TWO WOUNDED BIRDS

TWO WOUNDED BIRDS

HOLIDAY FRIENDS



Sure, we knew that Margate's Two Wounded Birds were backed by The Drums, seeing as they've played umpteen gigs with them and Drums guitarist Jacob Graham runs Holiday Friends Recording Co. But with 'Two Wounded Birds' taut snare snaps, joyous choruses and rinky-dinky guitar lines, the quartet's debut album suggests they're literally backed by The Drums doing the Grease soundtrack. The vibe is shamelessly retro, but from the Jerry Lee Lewis-isms of 'Daddy's Junk' to the nasal delivery of 'Night Patrol', their eagerness to look into music's past only serves to make them sound timeless. *Jamie Fullerton*

DOWNLOAD: 'It's Not Up To You'

8

METRIC

SYNTHETICA METRIC MUSIC INTERNATIONAL



Expectations of band fatigue, be gone. It appeared, for some time, that Metric had peaked with their second album, 2005's 'Live It Out', but some kind of late-stage evolution seems to have occurred on 'Synthetica'. The essential appeal of the Canadian quartet remains intact: Emily Haines sings sultry, brooding vocals over vaguely gothic synthpop. They're often limited by barricading their songs inside the sound they've created, but on their fifth album there's a newfound clarity in the production that provides an added dimension to their tunes. It's most evident on 'Dreams So Real', with its piercing melody, skittering synths and bold talk of "the power of girls". *Hayley Avron*

DOWNLOAD: 'Dreams So Real'

7

THE RIDER
What we're watching and wearing this week



Book
Talking Heads' Fear of Music
As part of the 33 1/3 series, Jonathan Lethem takes us back to 1970s NYC for a full-on geekathon about Talking Heads' third album.



Film
Something From Nothing: The Art Of Rap
Ice-T's self-directed documentary features stars including Eminem, Kanye West and Nas discussing hip-hop.



Watch
Lacoste Goa
It's summer, bright neon colours are 'IN'... and the simple strap comes in bright pink, orange, green and blue.

THIS WEEK'S SINGLES

reviewed by NME's
SIAN ROWE



ELTON VS PNAU GOOD MORNING TO THE NIGHT MINISTRY OF SOUND



If I ever steal a man's sperm, squeeze a baby from my terrified vagina and take charge of its care, I'll probably make sacrifices to ensure its survival. Elton

John clearly feels the same, so is more than happy to lease his vocals out to anyone with 10p and the will to make a summer dance track. That said, the very Balearic 'Good Morning To The Night', made with PNAU (two dudes who just so happen to also be Empire Of The Sun), is wayyyy better than, say, Chipmunk's 'Tiny Dancer'. Rave on, little Elton.

DROP THE LIME BANDIT BLUES ULTRA



Trouble & Bass label-head Drop The Lime is known for songs with multiple breaks, many drops and something he's named 'sex sax'. At least he did, until he decided to fuse his love of rockabilly with all that bass, resulting in 'Bandit Blues' sounding like Paloma Faith if she took up bare-knuckle boxing and shouted "uuuuuh" a lot.

WILL.I.AM FEAT EVA SIMONS

THIS IS LOVE INTERSCOPE



Olympic torchbearer will.i.am is now as English as a full breakfast. As Roses. As having a wee in one of those street urinals while wearing a plastic Union

Flag hat and camera-phoning your mate who's passed out and covered in chips. He's slipped up on this new shouty pop single though, whooping: "if you feel it, say, 'Hell yeahhhh'". Mate, over here we say "yes", not "yeah".

DRY THE RIVER NO REST SONY



Folk hunks Dry The River aren't satisfied with showing they love you in the normal way (farting in the bed, 50p Tesco flowers, remembering to get the mince out of the freezer) and want to love you "in the best way possib-le-le-le". The dramatic harmonies and brooding drums are stirring, but IRL you'd tell them to stop whining and get to removing all that hair out the plughole.

TAIO CRUZ FEAT PITBULL THERE SHE GOES ISLAND



I'm no biologist, but I'm sure that a "body shaped like a rock guitar" just doesn't work, let alone look sexy. Taio and Pitbull seem pretty convinced, though, celebrating their long-necked lady with a lot of woo woo woos and zipline synths. Again.

ANIMAL COLLECTIVE HONEYCOMB DOMINO



Here are four things I think about the new Animal Collective single: 1) They have a lot of songs about edible sweet things; 2) This is quite 'jazz hands', isn't it?; 3) Oh look, a Latin breakdown Ricky Martin would be proud of; 4) I'm confused, but I think I like it. And all it really does is go BOBBLE! CLANK! POP!

LIVE

FROM PUBS TO ARENAS,
THE WEEK'S TOP GIGS

Edited by Tom Howard

Proof that the sun
really does shine out
of Biffy's backside

ROCKNESS

LOCH NESS, DORES, SCOTLAND JUNE 8-10

The stags and hens pop and shake to Hudson Mohawke, Justice and Metronomy, but it's Biffy's big Scottish comeback that seals this unruly Highland ceremony

The summer festival has changed over the years. For some it's not just about going to a muddy field to cheer or heckle their (least) favourite bands. For some it's the venue of choice for a stag or hen party. Heck, there are even a few weddings at the inflatable church on site. All of which makes RockNess, set on the banks of the stunning Loch

Ness, an ideal weekend for raucous naughtiness. Frustratingly, there's little on offer on Friday to turn this fest into the big-rave orgy it'll later become. Instead we're left with a

snot-nosed Ed Sheeran to entertain us. Luckily, over in a tent, a hip-hopping Hudson Mohawke is dropping messianic beats to the body-popping masses, closing day one of the Highland festival with a big bosh.

Then comes Saturday. Nothing screams "CULTURAL AND

highlight of the day. The View cancelling their gig four songs in due to the tent partially collapsing is certainly a talking point – especially when we get to hear Kyle Falconer sing Oasis' 'Don't Look Back In Anger' like a drunken busker when the band finally play a full set 24 hours later. Justice,

meanwhile, bring the party to Nessie with a stonking set. Is there a more obvious song to wax off a stag's eyebrows to than 'We Are Your Friends'?

Is there a better song to wax off a stag's eyebrows to than 'We Are Your Friends'?

SPORTING OLYMPIAD" less than a bunch of pissed-up Scots chowing down on noodles, so there's more than a little shock when the Olympic torch makes its way onsite to be held aloft by festival chief Jim King. NME is there beside him to take in the historic moment. We down a can of cider, like any true athlete would. But our moment in the spotlight isn't the only

Come Sunday, and heavy-sunken eyes awaken to the coldest, wettest day of the weekend. So, it's up to Friendly Fires to bring some, albeit metaphorical, 'Hawaiian Air' to the Scottish countryside, and Metronomy to loosen some limbs with their idyllic electro jams. But the most perfect end to a stag do weekend must surely be to bow at the altar of Biffy Clyro, who

play their first gig in Scotland for 18 months. "Three days and you're still up for it? That's some stamina," commends Simon Neil, dressed in a virginal white jumpsuit, as the trio blaze straight into epic opener 'Mountains'. They play three new songs, including the heavy riffing of 'Modern Magic Formula' and 'The Joke's On Us' – a bona fide fist-pumper – and 'Victory Over The Sun', a soon to be HUGE tear-jerking, sappy hit. Biffy turn up the heat one last time with 'The Captain', bringing an end to this fest as fireworks rain down on the murky loch. A field of drunken Scots and Biffy Clyro really is a perfect marriage. *Jamie Crossan*

VIEW FROM THE CROWD
Band of the weekend?



Marc Watson, 29, Glasgow

"Justice were fucking incredible. They stuck to the stuff from the first album, which was wise of them. The newer songs were a bit boring."



Lydia Francis, 24, Cullen

"Ed Sheeran was my favourite. It got a bit mental but it was really, really good. He was fun. We got down the front for him too!"

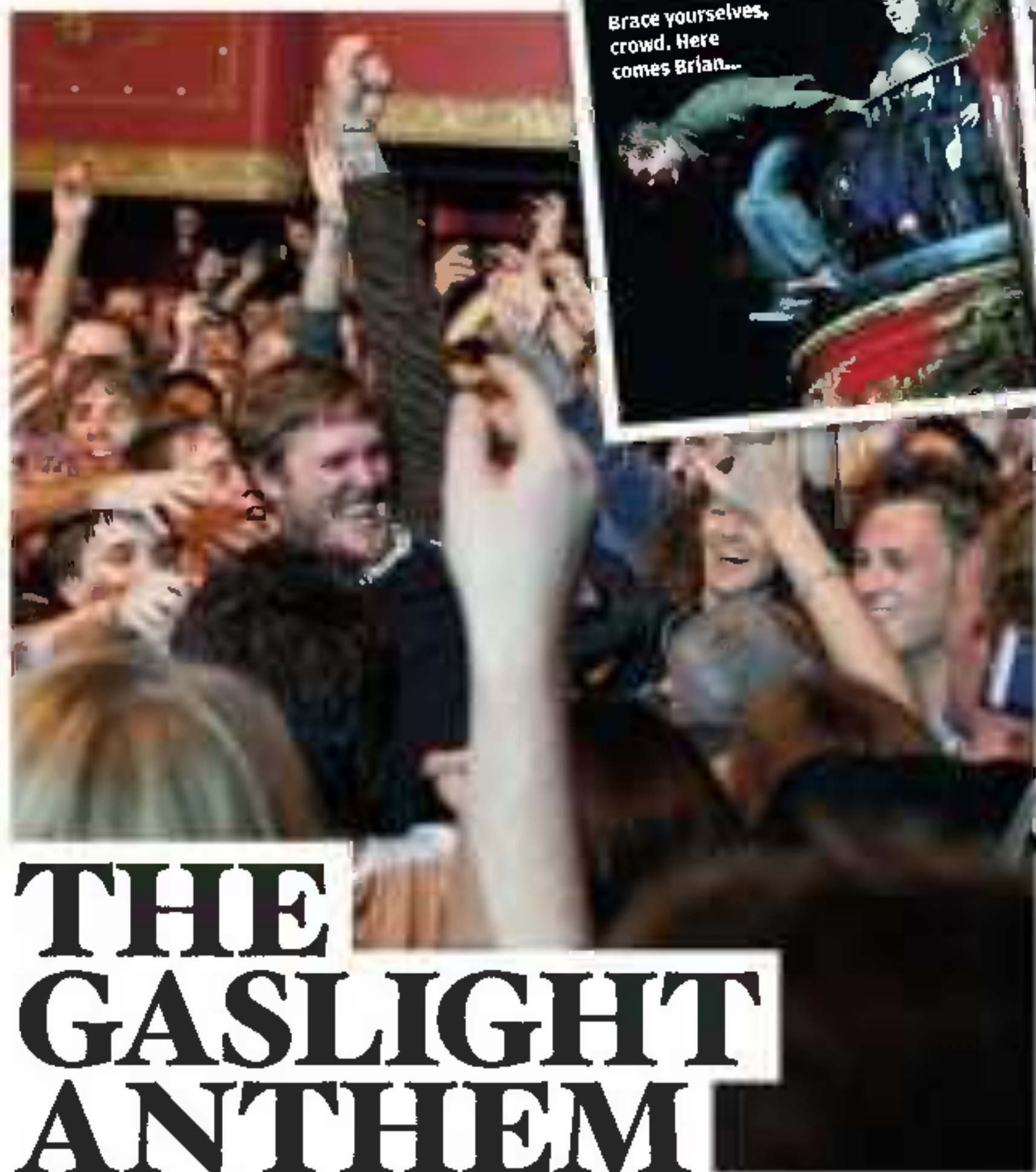


Siobhan Walker, 23, Drummadrochit

"Biffy were just amazing. They're my favourite band; I just love them. 'Many Of Horror' was brilliant; I nearly lost my voice singing along to it."



Ed looks like he needs a Friendly Fire to keep warm



THE GASLIGHT ANTHEM

KOKO, LONDON MONDAY, JUNE 11

The New Jersey boys are pure US rock fun, with a bit of vertigo-inducing antics thrown in

Stage-diving? So passé. Dropping into the jammed and sweaty pit from a first-floor balcony? That's The Gaslight Anthem way. Perhaps we should have guessed from how excited frontman Brian Fallon told *NME* he was to be playing "beautiful" KOKO that he would make full use of local freefall amenities during an epic version of 'Wherefore Art Thou, Elvis?' This is roughly halfway through a relentless 25-song set which opens with 'Great Expectations' before delving so far into the back catalogue that they even reach 2006's 'Drive'.

They give London a sneak peek of a couple of songs from the as-yet-unreleased new album 'Handwritten', too, although the capacity crowd don't let minor details like that stop them roaring back every line of '45' and 'Biloxi Parish'. Most Gaslight Anthem songs, like the raucous 'The Backseat' or the sing-and-clap-along 'American Slang', seem purpose-built to be bellowed at the top of your lungs, preferably while spilling booze over the buddies your arms are slung around. The occasional slow

ballads like 'Blue Jeans And White T Shirts' and 'Here's Looking At You, Kid' give everyone the chance to catch their breath.

A handful of covers and half-covers punctuate the set, such as when they segue into Brand New's 'Jesus Christ' during 'Angry Johnny And The Radio'. They play their snarling garage version of 'House Of The Rising Sun' for the first time, but the showstopper comes at the end with a note-perfect rendition of The Who's 'Baba O'Riley'. It won't win prizes for reinvention, but when the source material is that good no-one's complaining. Fallon's unfailing humility makes him a hard man to dislike, and when he follows a barnstorming version of 'The '59 Sound' with a promise to do what he can to stamp out ticket-touting and a heartfelt thanks to the fans who allow him to "hang out with Bruce Springsteen and be cool", it's very easy to see why this band have the sort of fans who can be relied on for support – even if they can't stop him falling from the first storey
Kevin EG Perry

WHAT TWITTER THOUGHT

@fifthssunset
Brian Fallon jumped into the crowd from the balcony!

@LizzieDowd
Can not stop grinning at how good @gaslightanthem were last night.

@mattywheels
I've never seen Brian look so happy! #cantwaittillthefall

@johnmcg
Gaslight Anthem showed real love for what they do. It's often slightly less-fashionable bands that have the best shows.

A\$AP ROCKY

THE ARCHES, GLASGOW SATURDAY, JUNE 9

The Harlem rapper brings raucous vibes to his Scottish debut and justifies all those blog inches

"If y'all never been to an A\$AP Rocky show before, let me tell you how it goes," the man himself obligingly announces. "First of all, there's gonna be a lot of crowdsurfing, mosh-pitting and slam dancing..."

Well, first of all, from where we're standing – between one man sporting a hair-bun and another wearing an arms-folded look of 'impress me' scepticism – that seems an optimistic statement. To his credit, however, the Harlem MC's debut Scottish show feels less like a size-up and more like a takeover. From opener 'Pretty Flacko' onwards, the vibe is raucous and ever-so-slightly unhinged; there's even a faint, law-flaunting aroma of weed in the air, prompting Rocky to solicit the

crowd before segueing, fittingly enough, into 'Roll One Up'.

Meanwhile, the fortuitous presence of Theophilus London provides an unexpected bonus in the shape of their Peggy Lee sampling collaboration 'Big Spender', even if the track itself isn't really up to either man's standard. Talented though he is, London is a rapper whose 'buzz' has never really mutated into anything bigger. That doesn't look like it'll be an issue for Rocky, who shows enough here to suggest that all the blog inches devoted to him recently were well earned. That said, a few more songs wouldn't go amiss, lest every 'encore' consist of him and his posse gooning around onstage to other people's tunes. **Barry Nicolson**



POLIÇA

CAMP, LONDON THURSDAY, JUNE 7

Poliça really shouldn't work. Housed in the dodgy hinterland of a "bass-led band" (residents: Spyro Gyra, Level 42) and featuring a herbal tea-drinking Channy Leaneagh, you may wonder if this is a mix that will fall flat on its face live. But onstage they pull at the textures that made their debut 'Give You The Ghost' such a beauty and weave them into something new. The gig is defined by moments that transcend their recordings. Take Channy's voice. On record, the vocoderisation of it hides the lyrics' inner turmoil, but tonight on 'Dark Star' and 'Violent Games', her voice is a dominant conduit of soulful catharsis. **Priya Elan**

FRIENDS

DINGWALLS, LONDON WEDNESDAY, JUNE 6

Friends, all told, are pretty much soundtracking 2012. 'I'm His Girl' has taken over as this year's 'Pumped Up Kicks', flooding the changing rooms of Topshops around the country. And tonight's launch of debut album 'Manifest' is bulging with hype. When singer Samantha Urbani comes onstage, fans are pretty much crying. It's all a bit Beyoncé at Glastonbury. On 'Friend Crush' she scouts out awkward punters to dance with, kisses people on the head, calls the crowd "beautiful aliens". On 'Mind Control' she full-on fake-climaxes on stage. 'I'm His Girl', meanwhile, should soundtrack every festival this year. **Anna Conrad**

HOT CHIP

LEADMILL, SHEFFIELD SUNDAY, JUNE 10

Tonight, Hot Chip make two assertions: they're the UK's most reliably pleasant disco band, and emotions were only invented to dance to. The room is dense with anticipation and perspiration as they arrive, workmanlike, onstage. A tinkered-with 'Boy From School' sounds like its arpeggios have been treated with a relaxant. It's a considered start to the evening, and proof they aren't about to spoon-feed anyone with carbon copy renditions of their best-loved tracks. Later, as the gentle melodrama of 2009's 'One Life Stand' gives way to the dubby beat of recent single 'Night & Day', the bar is raised and Hot Chip's return becomes one of escalating excitement. There are no peaks and troughs, as old material sits alongside tracks from 'In Our Heads' in a jubilant progression from open to close. New album tracks are powerful enough to buoy the peaks provided by familiarity of old tracks. After a sudden set close, the encore is a mark of genius in itself. Alexis is freed of his keyboard tethers for 'Ready For The Floor,' playing the pint-sized pop star before the band melt into Fleetwood Mac's 'Everywhere'. Finally, the overheated crowd is gently shown the exit signs with 'Let Me Be Him', a whimsical combination of C86 nostalgia overridden by *Top Of The Pops* ambition. That's Hot Chip in a nutshell. **Hayley Avron**

THE WEEKND

WILTON'S MUSIC HALL, LONDON THURSDAY, JUNE 7

Abel Tesfaye – a new breed of R&B artist on the verge of megastardom, playing his first UK gig to a 300-strong assortment of teens and celebrities with a blanket ban on journos and photographers, hence the dodgy cameraphone snap below – is at the mercy of his animal urges. And it's killing him. Wild Beasts and their crumpled-bedsheets shame have nothing on the Canadian's self-made hell, where women are hosts to be inhabited in the sizzurp-drowsy half-light of pre-dawn Toronto, where penthouse afterparties teeter on the brink of *A Nightmare On Elm Street*. Poised between fear and desire – lethal and erotic, nocturnal and damned – this is the music of vampires.

So when the 22-year-old emerges and his shadow stretches up the walls of London's oldest music venue, it feels like tonight will be the last chance to see the Canadian in his rightful surroundings, before Letterman, the Live Lounge, festival slots and sterile superdomes.

From bass-monstrous opener 'High For This' to spiralling seduction-fantasy 'House Of Balloons' the pace never lets up. A metal refit of 'Life Of The Party' ploughs into supercharged Jacko cover 'Dirty Diana'. 'Crew Love' cuts between light-synched beat-quakes and calm, power and melancholy, while on the self-loathing and drumline-powered 'The Birds' Tesfaye warns "Don't make me make you fall in love with a n***er like me". With the singer leaning to within inches of the crowd, 'The Zone' captures the album version's narcotised claustrophobia as Tesfaye contemplates life imprisoned by fame, leading into the Beach House-sampling 'The Party & The Afterparty', which delights the female audience despite its depiction of life as a groupie: "She'll probably OD before I show her to Mama". Your life expectancy drops to zero when you're the plaything of a cult.

The singer lines 'The Knowing' with virtuoso vocals, reinventing the male R&B song as an operatic cataclysm. Culminating in an overwhelming guitar solo, it soars with whirring synths, as Tesfaye's super-ego implodes like sheet glass. With every bug-eyed convulsion the screams go out. It's like he's hurting his fan-girls, killing them softly. The Weeknd: a cherub-faced devil in blue denim. **John Calvert**



RICHARD JOHNSON



THE MACCABEES

ALEXANDRA PALACE, LONDON FRIDAY, JUNE 8

Orlando and the boys have found somewhere palatial enough for their sound – and their tens of thousands of loyal subjects

SETLIST

- Given To The Wild (Intro)
- Child
- Feel To Follow
- Wall Of Arms
- Young Lions
- No Kind Words
- Go
- Glimmer
- William Powers
- First Love
- X-Ray
- Can You Give It
- Forever I've Known
- Heave
- Toothpaste Kisses
- Latchmere
- About Your Dress
- Love You Better
- Pelican
- Unknow
- Went Away
- Precious Time
- Grew Up At Midnight

I wasn't even sure initially if it was a good idea," mumbles Orlando Weeks, clutching a much-needed glass of wine and giving a look that falls somewhere between fretful and bemused. "I can't explain it. It's like, the idea of it was beyond me..." Twenty minutes prior to speaking these words, the singer and his fellow Maccabees ended the biggest headline date of their careers with a jubilantly climactic double whammy of 'Precious Time' (mini moshpits, manic dancing, lots of chanting) and 'Grew Up At Midnight' (just completely fucking epic), buoyed by a supporting cast of 10,000 fans singing back every word. It was *A Moment*, but try telling *him* that. "I spent the whole time desperately trying not to forget the lyrics and ruin it because everyone there seemed to be having a good time," he laughs/sighs. Truth is, The Maccabees could have played their shopping list and everybody would have been on board.

While Alexandra Palace is undoubtedly a mammoth space and a career milestone, the people here know every lovelorn lyric and every taut guitar riff – and every 'Toothpaste'd whistle proves this band have earned their spot. As the twinkles of 'Given To The Wild

(Intro)' give way to the undulating shimmer of 'Child', the quartet (plus touring member Will White) sound every bit the arena-sized band – not in an overblown, bombastic way, but because *that* many layers and *that* much heart needs this kind of space to fully unfurl. The spikier angles of their earlier output – from a joyous run-through of 'First Love' to the brooding bass of 'No Kind Words' – provide many of the evening's giddier thrills, allowing cuts from 'Given To The Wild' to flicker around them, soaring equally as high but in a subtler direction. 'Heave' (given its first live outing tonight) burns slowly and delicately around twinkling fretwork and fragile croons while 'Forever I've Known's dusky guitar bends could fill spaces twice this size and still sound intimate. 'Latchmere' gets a reworking, segueing midway into an acoustic, slowed down 'About Your Dress' with Orlando's vocal moving from Dylan-esque throaty hum to full-on frenetic howl, while 'Love You Better' and 'Pelican' are pure crowd-pleasing gems. They'd never admit it, but tonight it's clear The Maccabees have quietly become one of the best and most beloved bands in the UK. Kind words all round, then. **Lisa Wright**



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DONINGTON PARK JUNE 8-10

The Prodigy terrify, Metallica pulverise, and Black Sabbath grip Donington like it's a decapitated bat

Mud! Chaos! Traffic! Inclement weather is to be expected during British festival season, but the 10th instalment of Download festival commences in full-on crisis as water from the skies delays stage start-times and bands fail to get on site for their official slots. Cancer Bats are rescheduled to clash with The Prodigy, and the devil's doo-dos strewn abundantly over Donington Park make it impossible to stage hop. *NME* hasn't seen this much mud since it walked in on Frank Black in a face pack.

It gets worse: Europe have cancelled! Is this a bad omen for the Eurozone or just

a terrible day for heritage poodle-rock? Either way, the metal fraternity will be denied 'The Final Countdown' because Joey Tempest is stuck on the A453. Machine Head are here, though, and

The Prodigy, re-energised and adrenalised, sound more dangerous than ever

they're in punishing form. "I am hell," sings Robb Flynn, and you believe him, especially as guitarist Phil Demmel is a dead ringer for Linda Blair in *The Exorcist*. At any moment you expect his head to rotate and project vomit

From the Godfathers of modern metal to a band that will upset the purists: Chase & Status bring a more urban vibe to the East Midlands heartland. MC Rage interjects over hard drum'n'bass,

while previously recorded guests (Liam Bailey, Plan B) appear on screens. Unfortunately the multimedia experience feels

more like an awards show where the recipients apologise for not being there.

Elsewhere, it's a joy to witness only the second UK appearance of fledgling supergroup AxeWound (and what an ebullient racket they make), but it's all

about The Prodigy on Friday. It's easy to forget just how enormous they were in 1995 during all that Blur Vs Oasis business, and while it would be fair to say this festival has a nostalgic feel, The Prodigy are having none of it. Having terrified middle-Englanders in their own homes in a way only the Sex Pistols had managed previously, the Braintree dance collective sound more dangerous now than then. Keith Flint looks re-energised and adrenalised while Maxim pays homage to his 'warriors' at the front in full voodoo regalia. He struts through the crowd like a prizefighter with Keith stood onstage in a boxing belt. It's pure Caesars Palace. An incendiary 'Firestarter' is a highlight of an unforgettable comeback.



Muddled but unbowed, there's another bout to be had on Saturday between **Black Veil Brides** and a crowd not famed for its inclusivity. Singer Andy Biersack is taking the bottling personally, though in fact the confused teens are merely unsure whether to fight or fuck him. "I don't care how gay you think we are!" he shouts defiantly. "We get to play up here while you get to stick a bottle up yer ass." During the set he moons, 'takes the power' out of the middle finger by getting his own fans to bird him, and performs Billy Idol's 'Rebel Yell' (without Sir William'schutzpah). **Lower Than Atlantis** would be within their rights to believe forces are against them, as technical glitches blight their set. First up the bass doesn't work, then Mike Duce breaks a string. They prove themselves to be troopers though, and you suspect even a Janet Jackson-style wardrobe malfunction wouldn't keep this lot down. Another band who can't keep it down are hair-rock wiseguys **Steel Panther**. Sexist they may be, puerile most definitely, but are they funny? Frankly they're hilarious. Lead singer Michael Starr has the voice of Jon Bon Jovi and a mouth you hope he doesn't kiss his mother with. And you

Clockwise from main: The Prodigy's Keith Flint struggles to walk in his ultra-tight jeans; Tenacious D take cock-rock to a new level; more gas and air for Ozzy please; Metallica's 'T'ral Chl Of Guitar'; mainlining raven's blood? Yes, say **Black Veil Brides**; the eight-foot woman seems rather pleased with herself

wouldn't catch Jack Black taking a blow-up doll roughly from behind would you? **Tenacious D** are the masters of the single-entendre, but a giant blow-up parakeet on stage that looks like a cock-and-balls from certain angles is about as funny as it gets.

My Chemical Romance's Gerard Way might be **Lost Alone**'s biggest fan, but they garner many more with a pulsating set on the Encore stage. The Queen-influenced three-piece are a formidable unit and Steven Battelle is emerging as a genuine talent who can finger-tap, sing and run around all at the same time. This multitasking is in contrast to **Corey Taylor**'s midlife crisis under the Pepsi Max awning. An army of Slipknot devotees struggle to get in to witness a middle-aged man in a flat cap playing NIN covers on an acoustic. **Metallica** haven't gone soft though. After an uncharacteristically sloppy Sonisphere, the biggest of all thrash metal beasts pulverises with a rendition of 'The Black Album', played backwards. Lars Ulrich is in indomitable form and James Hetfield looks like a man enjoying every nanosecond of this, their seventh Donington appearance. They can't have

bettered this juggernaut display, ever.

The sun has its hat on for Sunday, which makes up for the average **Kyuss Lives!**, a so-so **Anthrax** and an abysmal **Sebastian Bach**. Then **Refused** steal the weekend. Imagine a singer who looks like Thurston Moore with the snake hips of Bobby Gillespie and the moves of Jarvis and you have Dennis Lyxzén, one of the most hypnotic frontmen you're likely to see. Awesome. **Soundgarden** look bored during an underwhelming 'Spoonman', but they soon hit their stride. Chris Cornell, a man who's shat on his own legacy so often he should be dubbed the Tony Blair of grunge, admits he's more excited about playing ahead of **Black Sabbath** than actually being here, and when Sabbath arrive it's easy to see why. They may be without Bill Ward on drums but Tony Iommi still has chops and a frail-looking Ozzy Osbourne has a voice that could cut down a diamond mountain. A festival that began in chaos could hardly have concluded more triumphantly. *Jeremy Allen*

Watch backstage interviews with **Black Veil Brides**, **You Me At Six** and **Steel Panther** at NME.COM/video

VIEW FROM THE CROWD

Band of the weekend?



Amy Halfman,
North Yorkshire

"I really enjoyed **Billy Talent** - they're one of my favourite bands. I just love them. And **Biffy Clyro** as well, they're one of my favourite bands too. They played a really great set. I haven't minded the mud - just get on with it, you can't really do anything about it."



Andrew Allen,
south London

"Do you know what? Biggest surprise: **The Prodigy**. I came here and it's all metal and death metal and stuff like that, and as soon as I saw **The Prodigy** - well just seeing metallers dancing made me laugh. So **The Prodigy** for me was my highlight of the weekend, big time. **Chase & Status** didn't really live it up, but **The Prodigy** just bring it."



Sarah Spotswood,
Chesterfield

"**Metallica** definitely - they were amazing. We also loved **Steel Panther** too, they were a lot of fun. It's the first time I've seen **Metallica** and they were everything we expected and more, definitely!"

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SAVAGES/ PALMA VIOLETS

STARTS: Manchester Deaf Institute, Jul 24

DON'T
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The gods of new music have obviously been pleased with us mere mortals, because they've gone and stuck the two most brilliant up-and-comers in the country on the same bill together for a jaunt around the UK this July. Savages, the all-girl London fourpiece who sound like a mutantoid Joy Division doing-the-do with Siouxsie Sioux, only formed a few months ago but have got the entire industry in a tizz over them. Palma Violets, meanwhile, are Rough Trade's newest charges following the fiercest/funniest A&R scramble in years. They've mainly just stuck to playing shows in a disused house in south London so far, and haven't even done any interviews. We couldn't be more excited about it. Don't miss out on all the fun.



T IN THE PARK

STARTS: Kinross-shire Balado, Jul 6

The Scottish festival draws nearer with news that Dry The River, Teengirl Fantasy and US rapper Meek Mill will join Florence (pictured) on the bill.



BLOODSTOCK

STARTS: Derbyshire Catton Hall, Aug 9

The metal festival has announced Machine Head will headline the Main Stage. Paradise Lost, Anvil and Alice Cooper (pictured) also perform.



GRIZZLY BEAR

STARTS: Cambridge The Junction, Aug 28

The Brooklyn band regroup to tour the UK this summer for the first time since 2010, in support of their as-yet-untitled new album.



BINGLEY MUSIC LIVE

STARTS: Bingley Myrtle Park, Aug 31

Electronic duo Nero and Razorlight (man with big hat version) join the likes of DJ Fresh and Maverick Sabre (pictured).



JENS LEKMAN

STARTS: Manchester Ruby Lounge, Sep 19

The Secretly Canadian artist plays three UK dates in the wake of his first album in five years. Apparently it explores the "grey areas of love".



MARINA AND THE DIAMONDS

STARTS: Manchester Academy, Oct 6

After scoring a Number One album, Marina plays a couple of October shows in addition to her rescheduled dates in June.



DIRTY PROJECTORS

STARTS: Manchester Central Methodist Hall, Oct 14

With new LP 'Swing Lo Magellan' out in July there's plenty time to learn the new songs.



LABRINTH

STARTS: Bristol O2 Academy, Oct 17

Coming on like an 'Earthquake', it's Labrinth's latest UK trip! He'll play nine dates this October, ending in Newcastle on Nov 28.



BEACH HOUSE

STARTS: Belfast Mandela Hall, Oct 26

It's the mystically titled 'Frightened Eyes' tour. Unfortunately for Londoners the Roundhouse show (Nov 2) is already sold out.



TAME IMPALA

STARTS: Brixton O2 Academy, Oct 30

The psych-rock four-piece hop over from Oz for three large UK dates this November. Expect lots of new material to be performed at the shows.



PULLED APART BY HORSES

STARTS: Birmingham O2 Academy, Nov 6

The Leeds band take recent album 'Tough Love' on another spin. Will they have calmed down? Of course not!



BON IVER

STARTS: Glasgow SECC, Nov 10

Justin Vernon recently announced he's formed a hip-hop band. But don't worry, new dates this November promise to be a rap-free zone.

PICK of the WEEK

What to see this week? Let us help



JACK WHITE

STARTS: O2 Academy Brixton, Jun 21

NME
PICK

Mr White's gig at the HMV Forum back in April earned him nothing but trouser-spunking praise from everyone who saw it, so it's no surprise he's returned to the UK for two more sold-out dates and Radio 1's Hackney Big Weekend. We'd like to write "expect to hear new ones from 'Blunderbuss' (including 'Freedom At 21' and 'Love Interruption'), yee-ha versions of White Stripes classics including 'Seven Nation Army' and 'Hotel Yorba' and some stuff from those other bands he was in" but this is Jack White, the man who released a 7-inch via helium balloon and was recently at war with the Guinness Book of World Records over his failed attempts to play the world's shortest gig. So anything could happen. Apart from Meg coming back. But hey, it's Jack White, with his all-female (or male) band! It'll be brilliant.



Everyone's Talking About NICKI MINAJ

STARTS: London Hammersmith Apollo, Jun 24

No word yet on whether she's managed to get the private party at Buckingham Palace she shouts about on 'I'm The Best' (c'mon Liz...) but Nicki Minaj (and maybe even her alter egos Nicki Teresa, Rosa and Roman Zolanski) will finally play some UK dates this week. Pink wigs and Her Minajness fancy dress is optional.



Don't Miss M83

STARTS: Mandela Hall, Belfast, Jun 26

Will M83 live shows be dogged by irritating set-long shouts of "MIDNIGHT CITY!" now that he's had a chart hit? Probably, but don't let that worry you. Anthony Gonzalez is still a pro at moving from the bombastic stuff of 'Hurry Up, We're Dreaming' to his earlier, shoegazey moments. The tour visits Edinburgh next week and returns to England for a Somerset House show on July 16.



Radar Stars GHXST

STARTS: Old Blue Last, London, June 20

Unless you happen to live in Brooklyn (in which case, move along, there's nothing to see here), you probably don't get a self-appointed DEATH GRUNGE band playing your local pub every week. Apart from this week, that is, when Shelley X, Chris Wild and Nathan La Guerra bring their deep and wicked sound to a number of cities in the UK. Psst, it's pronounced 'GHOST'.

WEDNESDAY

June 20

BELFAST

Westlife Odyssey 028 9073 9074

BIRMINGHAM

Jake Mattison Yardbird 0121 212 2524

The Ocean's Eyes/Whatever

Tomorrow Brings/Scarlet Creek 02

Academy 3 0870 477 2000

The Promise Rainbow 0121 772 8174

BOURNEMOUTH

Less Than Jake Old Fire Station

01202 503888

BRIGHTON

Donna Fullman Prince Albert

01273 730 499

Flash Bang Band The Hope

01273 723 568

Geva Alon/Ana Silvera Komedia

01273 647 100

Hush Hush Western Front

01273 725 656

Jeremiah/Arthur and The

Irrational/Dan Korn Latest Music Bar

01273 687 171

Lene Lovich/Shabaka Hutchings

& Splay/Bela Emerson Green Door

Store 07894 267 053

Ted Lauren The Globe

01273 770 685

BRISTOL

Jesca Hoop Cokston Hall

0117 922 3683

Mind Museum/A Tale Of Two Cities

Croft (Main Room) 0117 987 4144

Molly's Confession/Roots Of

Reason/The Debtors Croft (Front

Bar) 0117 987 4144

Mother's Ruin Mother's Ruin

0117 925 6969

Page 44/Adelaide/The Afterparty

Thekla 08713 100000

Towns/GUMM Start The Bus

0117 930 4370

Toy Hearts St Bonaventure

0117 929 9008

The View Fleece 0117 945 0996

CAMBRIDGE

All The Young Portland Arms

01223 357268

CARDIFF

Sam Forrest Gwdihw Cafe Bar

029 2039 7933

COLCHESTER

Yak Attack/National Snack/

The Droppers Neck The Bull

01206 366647

DERBY

Bad Manners Venue 01332 203545

EDINBURGH

Neil Thomson Captain's Bar

01316 682312

GLASGOW

Alyssa Reid King Tut's Wah Wah Hut

0141 221 5279

Blink-182/All American Rejects/

Twin Atlantic SECC 0141 248 3000

Marina & The Diamonds O2 ABC

0870 903 3444

Out For Tomorrow Ivory Blacks

0141 221 7871

Rick Redbeard Captain's Rest

0141 331 2722

GUILDFORD

The Hype Theory/New Riot

Boilerroom 01483 539 539

LEEDS

Foxes Nation Of Shopkeepers

0113 203 1831

LEICESTER

Big Country O2 Academy

0870 477 2000

LIVERPOOL

Kate Nash Zanzibar 0151 707 0633

LONDON

Amanda Palmer/Grand Theft

Orchestra Village Underground

020 7422 7505

Bear In Heaven Birthday's

Best Coast O2 Shepherds Bush

Empire 0870 771 2000

Bloodloss/Dead Hearts Club Surya

020 7713 6262

Bluebell Monto Water Rats

020 7837 4412

Bogdana Chivas/Name Your Heroes

Barfly 0870 907 0999

Born Blonde Bull & Gate

020 7485 5358

Cold Specks Hoxton Hall

020 7739 5431

DJ Sniff/Evan Parker Cafe Oto

0871 230 1094

Fable/Tierra Outlaws/Morte Point

Buffalo Bar 020 7359 6191

Freedom Of The City/The Currents/

Six Storeys High Dublin Castle

020 7485 1773

Ghxt/Curxes/Severin Old Blue Last

020 7613 2478

Godsmack/The Defiled HMV Forum

020 7344 0044

Grasscut Shacklewell Arms

020 7249 0810

Hillfolk Noir Green Note

0871 230 1094

Jack Roberts Old Queen's Head

020 7354 9993

Jack Savoretti Bush Hall

020 8222 6955

Karaoke With Lila/Beat Club/The

Fleas Proud Galleries 020 7482 3867

Laura Steel Zigfrid Von Underbelly

020 7613 1988

Lucy Rose Heaven 020 7930 2020

Lukas Graham Borderline

020 7734 5547

Marco & The Daydream House/

Monkey and Bear Camden Rock

0871 230 1094

Mishaped Pearls/Kawakawa/

Walter Cardew Group Cable Street

Studios 020 77901309

Off/Trash Talk Garage 020 7607 1818

Peter & Kerry Slaughtered Lamb

020 8682 4080

Police Dog Hogan 100 Club

020 7636 0933

Rowdy Superstar Garage (Upstairs)

0871 230 1094

Seye/A*M*E Hoxton Square Bar and

Kitchen 020 7613 0709

Shelton Hank Williams III Electric

Ballroom 020 7485 9006

Tankus The Henge/By The Rivers

MacBeth 020 7739 5095

Tom Baxter The Lexington

020 7837 5387

Unearth Underworld 020 7482 1932

Vince Kidd Under The Bridge

020 7957 8261

The Way Home/Run Devil Run

Nambucca 020 7272 7366

MANCHESTER

Blind Atlas/Jo Dudderidge/Adam P.

Gorman Kings Arms 0161 832 3605

Bloc Party HMV Ritz 0161 236 4355

Boyce Avenue Manchester Academy

0161 832 1111

Doug Carn Band On The Wall

0161 832 6625

Integrity MoHo Live 0161 834 8180

Pearl Jam MEN Arena

Yeti Lane Kraak 07855 939 129

MIDDLESBROUGH

Pete Davies Little Theatre

01642 611625

MILTON KEYNES

Dave McPherson/Borther & Bones

Watershed 07935 641 660

NEWCASTLE

Chris Cornell City Hall 0191 261 2606

SHEFFIELD

Ben Montague Greystones

0114 266 5599

This Is The Kit Shakespeare

0114 234 9636

ST ALBANS

The Milk Horn 01727 853 143

YORK

Suzanne Vega Grand Opera House

01904 671818



THURSDAY

June 21

BIRMINGHAM

Catapult Club/Insolito/Darkness

Is Blinding O2 Academy 3

0870 477 2000

Hellbilly/Hank3 HMV Institute

(Temple) 0844 248 5037

Omar Jam House 0121 236 6677

BRIGHTON

Best Coast Coalition 01273726858

Hillfolk Noir Sticky Mike's Frog Bar

01273 749 465

Jack Savoretti Ballroom

01273 605789

Less Than Jake/The Skints/The Bots

Concorde 2 01273 673 311

The New Union/Dara/Wild

Cat Strike Green Door Store

07894 267 053

Phillip Jeays Three And Ten

01273 609777

Sparrow Dome 01273 709709

Terry Reid Komedia 01273 647 100

Wellsbourne Society Latest Music

Bar 01273 687 171

BRISTOL

Burning Bandits/Empire/The

Cerulean Fleece 0117 945 0996

Echo Pilots/Life On Six/The Quality

Croft (Main Room) 0117 987 4144

Innamorati/MiHat Live Mr Wolf's

0117 927 3221

CARDIFF

Vice Squad Boglez 029 2034 1463

CHELMSFORD

Kieran Spivey/Richard Bellworthy

Hooga 01245 356 811

DERBY

The Ornamental Gentleman/Roses

Of Wallam/The Nightwires Venue

01332 203545

Prawn Old Bell 01332 343701

What The Night Brings/Skies In

Motion/Give Em Blood Victoria Inn

01332 204 873

DERRY

Django Django An Culturiam

028 7126 4132

Imelda May/Newton Faulkner/

Guillemots Ebrington Square

EDINBURGH

Discopolis/Dead Boy Robotics/Die

Hard/Shark Week Electric Circus

0131 226 4224

Henry Jibs Captain's Bar 01316 682312

Marina & The Diamonds Queens Hall

0131 668 2019

EDINBURGH

Xibalba Cavern Club 01392 495 370

GLASGOW

Dope Stars Inc Classic Grand

0141 847 0820

Off!/Trash Talk/Iceage King Tut's

Wah Wah Hut 0141 221 5279

Sax Escosse/Callum Baird Cottiers

Theatre 0141 334 9214

GUILDFORD

The Milk Boilerroom 01483 539 539

LEEDS

The Solicitors New Roscoe

0113 246 0778

Warsaw Village Band Howard

Assembly Room 0113 243 9999

LIVERPOOL

Amelia Curran/Lizzie Nunnery

Philharmonic Hall 0871 230 1094

LONDON

ASG/Streak/Diesel King Purple

Turtle 020 7383 4976

Bloc Party KOKO 020 7388 3222

Boyce Avenue/Ingrid Michaelson

HMV Hammersmith Apollo

0870 606 3400

Brontide Hotel Street

Channel Cairo/Ligers/Chris

McDonald Barfly 0870 907 0999

Cloud The Others 020 8802 3755

Cold Specks Hoxton Hall

020 7739 5431



Damo Suzuki/Yeti Lane Shacklewell

Arms 020 7249 0810

Fred Page The Waiting Room

020 7241 5511

Geva Alon/Gil Karpas Borderline

020 7734 5547

Jack White/First Aid Kit O2 Academy

Brixton 0870 477 2000

Jesca Hoop Bush Hall

020 8222 6955

Melodica Melody And Me/Cocos

Lovers/Lucy Calt Hoxton Square Bar

and Kitchen 020 7613 0709

The Mrs Mills Band/The Actionettes

Tamesis Dock

Matty Scala 020 7833 2022

Phantom Limb The Lexington

020 7837 5387

Release The Bats/LTNT Nambucca

020 7272 7366

Stories/Lauren Kinsella's Thought-

Fox Spice Of Life 020 7437 7013

Straw Dogs Dublin Castle

020 7485 1773

Sway/BIGklds/Ghetts XOYO

020 7729 5959

Toodar/The Red Kites Club Surya

020 7713 6262

TNGHT Village Underground

020 7422 7505

MANCHESTER

Big Daddy Kane/Biz Markie HMV

Ritz 0161 236 4355

Coffax/A Poetic Yesterday Retro Bar

0161 274 4892

Ghxst/Severin/Factory Acts Kraak

07855 939 129

Kate Nash Deaf Institute

0161 330 4019

Mr Seb Valentine/Benatronic/Luke

Warm Common Bar 0161 832 9245

Pearl Jam MEN Arena

Sheelanagig Band On The Wall

0161 832 6625

This Is The Kit/Josephine Oniyama/

Rosi Plain Waterside Arts Centre

0161 912 5616

Vince Kidd Sound Control

0161 236 0340

Vinny Peculiar The Castle

0161 237 9485

MILTON KEYNES

The Manic Shine Watershed

07935 641 660

NEWCASTLE

Bad Manners O2 Academy

0870 477 2000

Johnny Dickinson Cluny

0191 230 4474

NORWICH

John Etheridge Arts Centre

01603 660 352

NOTTINGHAM

Page 44/Adelaide Rescue Rooms

0115 958 8484

Your Weapons Are Useless Bodega

Social Club 08713 100000

OXFORD

Phil Robson Wheatsheaf

01865 721 156

Sadie & The Hotheads/Big Country

O2 Academy 0870 477 2000

SALFORD

Alr Cav Sacred Trinity Church

0161 834 2041

SHEFFIELD

Brotherhood Of The Lake

Corporation 0114 276 0262

Jay Z/Kanye West Motorpoint Arena

01142 565656

SOUTHAMPTON

Aborted/Ancient Ascendant/

Bloodshot Dawn The Cellar

023 8071 0648

Legend/The Elijah Joiners

023 8022 5612

New Riot/The Hype Theory Unit

02380 225612

STOCKTON

Stomoway Georgian Theatre

01642 674115

WOLVERHAMPTON

UK Subs Robin 2 01902 497860

WREXHAM

Integrity Central Station

01978 358780

YORK

Epidemic/Resonation/One Night

Stand With Fate The Duchess

01904 641 413

Sky Rocket Jack/Prawnskas/

Sklprat Stereo 01904 612237

FRIDAY

June 22

ABERDEEN

Forest Fires/Bear Arms The Tunnels

01224 211121

BELFAST

Django Django Limelight

028 9032 5942

BIRMINGHAM

Greenwood Park/The Fores/Dru-

Amella O2 Academy 3 0870 477 2000

Yeah Yeah Noh/People's Republic Of

Mercla Wagon & Horses 0121 772 1403

BRIGHTON

Avondale45 Blind Tiger 01273 681228

Collisions The Hydrant 01273 608 313

Fever Fortune Of War 01273 205 065

Furyon The Haunt 01273 770 847

Joey Beltram Concorde 2

01273 673 311

Limewax/X-Nation/Kosline Volks

Tavern 01273 682828

Richie Cox/Will Sumsuch Fishbowl

01273 777 505

Shels/If Heroes Should Fall/Eschar

Sticky Mike's Frog Bar 01273 749 465

WTF White Rabbit 01273 677 655

BRISTOL

Andy Tokyo/The Postman/Finnerz

O2 Academy 0870 477 2000

Grandmaster Flash Lakota

0117 942 6139

Lewinski/Inferno Start The Bus

0117 930 4370

Lightyear/Anti Vigilante Croft (Main

Room) 0117 987 4144

Marmalade Sky Fleece 0117 945 0996

Oneman Thekla 08713 100000

Tribo Da Pesada Mr Wolf's

0117 927 3221

TLI/Clepto/Floppy Hair On Yeah!

Croft (Front Bar) 0117 987 4144

CARDIFF

The People The Post/Frames Clwb

Ifor Bach 029 2023 2199

The Phantom Light Buffalo Bar

02920 310312

This Many Boyfriends/Just

Handshakes (We're British) Gwdihw

Cafe Bar 029 2039 7933

CHELMSFORD

Gary Powell/Itchy Teeth/Exiles

Hooga 01245 356 811

EDINBURGH

Kathryn Nicoll Captain's Bar

01316 682312

Oh No! HMV Picture House

0844 847 1740

GLASGOW

Amelia Curran State Bar 0141 332 2159

Baby Faced Assassins/Scene Of

Fiction Cathouse 0141 248 6606

Cal O2 ABC2 0141 204 5151

Fridge Magnets Nice'n'Sleazy

0141 333 9637

Louise Quinn/Kid Loco The Old

Hairdressers 0141 222 2254

Ruff Angel King Tut's Wah Wah Hut

0141 221 5279

Skerryvore O2 ABC 0870 903 3444

Walking For Go The Arches

0141 565 1000

HATFIELD

Big Country/Sadie & The Hotheads

University Of Hertfordshire

01707 285008

LEEDS

CUD Cockpit 0113 244 3446

LIVERPOOL

Damo Suzuki/Mugstar/Mind

Mountain Kazimier 0871 230 1094

Galley Beggar/Mark Byrne/Atlas

Twins View Two 0151 236 9555

Guardians/Kids We Used To Know

O2 Academy 2 0870 477 2000

Laura James And The Lyres/Charley

Blue/Just By Chance Band Leaf On

Bold St 0151 707 7747

They're Coming To Get You Barbara

Shipping Forecast 0151 709 6901

LONDON

Big Daddy Kane/Biz Markie HMV

Forum 020 7344 0044

Bitches The Miller of Mansfield

0207 407 2690

Bleech Borderline 020 7734 5547

Boddika/Girl Unit/Sel A XOYO

020 7729 5959

Clark & Carter/The Proposition

Troubadour Club 020 7370 1434

Drums Of Death/Starkey/Micachu

Hidden 020 7820 6613

Emily Rawson/Jimmy Napes Hoxton

Pony 0871 9624530

Erol Alkan/Justin Robertson Fabric

020 7336 8898

Gallows Hotel Street



Jack White/First Aid Kit HMV

Hammersmith Apollo 0870 606 3400

SATURDAY

June 23

The View,
02 Academy Oxford

ABERDEEN

Adam Stafford/Rick Redbeard
Cellar 35 01224 640 483

BELFAST

Blazing Bows Black Box

00 35391 566511

Hank3 Limelight 028 9032 5942

Jack Beats Stiff Kitten

028 9023 8700

BIRMINGHAM

Blyth Power/Eastfield Wagon &
Horses 0121 772 1403Everybody Looks Famous/The
Black Tears/My Favourite Runner
Up 02 Academy 2 0870 477 2000

BRIGHTON

Andy C Concorde 2 01273 673 311

Justin Rushmore/Jay Chappell Loft
Club 01273 208678Legend/Demoraliser/Surfaces The
Hydrant 01273 608 313The Mixer Men White Rabbit
01273 77 655Polo Gn en Door Store
07894 267 053Vantage/Sibla/Duka Volks Tavern
01273 682828

Vince Kidd Coalition 01273726858

BRISTOL

Beth Hart/Martin Harley 02
Academy 0870 477 2000Dreamscape Fire Engine
07521 974 070The Drop/N.U.M.B Mr Wolf's
0117 927 3221Idles/Scarlet Rascal and the Train
Wreck/The Hit Ups Croft (Main
Room) 0117 987 4144Mr Twist/Danny Zero/Lion Bar
Start The Bus 0117 930 4370

Neo-Ritmo Louisiana 0117 926 5978

CARDIFF

The School 10 Feet Tall 02920 228883

Sharks Don't Sleep/The Rude Em
Outs Gwdihw Cafe Bar 029 2039 7933
Y Niwl/Violas/Eilir Pierce Clwb Ifor
Bach 029 2023 2199

COVENTRY

Dragster/Pussycat & The Dirty
Johnsons Arches Snooker Club

DERBY

Kyoto Drive/Violet Victoria Inn
01332 204 873

EDINBURGH

The Bad Books/Loch Awe/The Spook
School Vice Red Bar 0131 229 1442Thalia Blacking/Cammy Robson
Captain's Bar 01316 682312Tiger & Woods Cabaret Voltaire
0131 220 6176

EXETER

Oh Captive Cavern Club
01392 495 370

GLASGOW

The Imagineers King Tut's Wah Wah
Hut 0141 221 5279Rafiki Jazz/Ruthless Young Souls
Maggie May's 0141 548 1350

HOVE

Euro Cinema/The Ray McKays/Soul
Casserole Brunswick 01273 735254

LEEDS

Crusades/Heroin Diet/Endless Rope
Temple WorksOff!/Trash Talk Brudenell Social Club
0113 243 5866Page 44/Adelaide Cockpit
0113 244 3446

13 Stars The Wellington 0871 230 1094

LEICESTER

Greg Griffin Soundhouse
07830 425555

Sinnerboy Musician 0116 251 0080

LIVERPOOL

Jess Gascoigne Leaf On Bold St
0151 707 7747Phat Phil Cooper/Ste Hodge
Shipping Forecast 0151 709 6901

LONDON

Alessi's Ark/Soulmates Never Die
The Gallery Cafe 020 8980 2092Blamma! Blamma!/The Carlos
Brothers Nest 020 7354 9993Blawan/Craig Richards/Marcel
Dettman Fabric 020 7336 8898Christmas Club Borderline
020 7734 5547Discharge/Flowers of Flesh &
Blood/Chemical Threat New Cross
Inn 020 8692 1866Dope Stars Inc/Resando/
Generation Graveyard Electrowerkz
020 7837 6419Dreamtrak The Waiting Room
020 7241 5511DJ Ace/Emily Rawson/Kelz TBK
Concrete 020 7729 1888Filthy Boy/Coves MacBeth
020 7759 5095The Freestylers & Evil Nine/The
Stanton Warriors/Doorly Cable Club
020 7400 7730Gaoler's Daughter Barfly
0870 907 0999Her Name Is Calla/Until The Bird/
Weikle Union Chapel 020 7226 1686Housse De Racket/Jupiter/
Punks Jump Up XOYO
020 7729 5959Lloyd Life/Nick Smood Purple Turtle
020 7383 4976Molly Nilsson/Kool Thing
Shackwell Arms 020 7249 0810Redlight/Schulzzer/Wookie KOKO
020 7388 3222Sharn El Shakes/Clovn's Power
Lunches Arts CafeSimon Baker/Liam Webb 93 Feet
East 020 7247 6095Sonic Rising/Houka Monks/Me and
Deboe Dublin Castle 020 7485 1773

The Tally Bull & Gate 020 7485 5358

Van Dyke Parks (with Daniel Rossen
& Robin Pecknold) Barbican Centre
020 7638 8891

MANCHESTER

Cast Of Thousands/Sister Ray/
Tiny Phillips/Dakota Dry Bar
0161 236 5920Elliot Dobbs Common Bar
0161 832 9245

GoGo HMV Ritz 0161 236 4355

Grim Architect/Falling Red
Manchester Academy 0161 832 1111

Nick Curly Sankey's 0161 661 9668

NORWICH

The Bloogs/Big Red Boat Waterfront
01603 632 717Tattooed Lies/Wicked Faith
Brickmakers 01603 441 118Warsaw Village Band Arts Centre
01603 660 352

NOTTINGHAM

Pilgrim Fathers/Hot Japanese
Girl/HalloumNati/Baby Godzilla/
The Barnum Meserve Canalhouse
0115 955 5060

OXFORD

Geva Alon/Ana Silvera Cellar
01865 244 761

The View 02 Academy 0870 477 2000

READING

Ghst Oakford Social Club
0116 255 3956

SOUTHAMPTON

Shane Watcha Junk Club
023 8033 5445

WOLVERHAMPTON

Secret Affair/The Quick Robin 2
01902 497860

YORK

Panic Room Fibbers 01904 651 250

SUNDAY

June 24

BIRMINGHAM

Kate Nash Glee Club 0870 241 5093
Steve Ajao Kitchen Garden Cafe
0121 443 4725

BRIGHTON

Asbest/Sinner Fishbowl
01273 777 505Hush Hush White Rabbit
01273 677 655The View/Sound Of Guns Concorde 2
01273 673 311

BRISTOL

Big Chief Weirld Bird Mr Wolf's
0117 927 3221Sloppy Joe/Out For Tomorrow/
Your Finest Hour Croft (Front Bar)
0117 987 4144Syren City/Rough Cut/Intensive
Square/Mad Matter 2.0 Fleece
0117 945 0996

CARDIFF

John Cooper Clarke/Mike Garry The
Gate 0871 230 1094

CHELMSFORD

Marc Hallis/Jakob Delst Hooga
01245 356 811

EDINBURGH

Tom Oakes Captain's Bar 01316 682312

FALMOUTH

This Is The Kit Miss Peapod's
0871 230 1094

GLASGOW

We Were Promised Jetpacks/Aidan
John Moffat/Bill Wells Oran Mor
0141 552 9224

GUILDFORD

Suicide Silence Boilerroom
01483 539 539

HULL

Amelia Curran The Back Room
01482 847 007

LEEDS

Lightyear Brudenell Social Club
0113 243 5866Wilful Missing/Fran Smith All
Hallows Church 0113 242 2205

LEICESTER

Brotherhood Of The Lake
Soundhouse 07830 425555

LONDON

Calm Of Zero Dublin Castle
020 7485 1773City Shanty Band/Small Town
Jones/All The Queens Ravens Hoxton
Square Bar and Kitchen 020 7613 0709Clang Sayne/Lauren Kinsella's
Thought-Fox Cafe 020 871 230 1094Condemned/Unbreakable Hatred/
Anagor's Garage (Upstairs)
0871 230 1094

Eyes Of Eve Nambucca 020 7272 7366

Frisco/Jermaine Riley/Kadija
Kamara Queen Of Hoxton
020 7422 0958

Integrity Underworld 020 7482 1932

Legend/The Elijah/Demoraliser/
Empires Fade Barfly 0870 907 0999Nicki Minaj/Stooshe HMV
Hammersmith Apollo 0870 606 3400Sacred Paws/Ste McCabe Bethnal
Green LibrarySarah Mac/Samantha Whates
Zigfrid Von Underbelly 020 7613 1988Tangerine Dream 02 Shepherds Bush
Empire 0870 771 2000Warsaw Village Band Rich Mix
020 7613 7498

MANCHESTER

Shels Ruby Lounge 0161 834 1392

Xiu Xiu Larsen Soup Kitchen
0161 236 5100

MILTON KEYNES

Inca Stables 01908 280800

Trash Talk Crauford Arms Hotel
01908 313864

WOLVERHAMPTON

Neomantix West Park 01902 443 282

Panic Room Robin 2 01902 497860

Trash Talk,
Crauford Arms Hotel,
Milton Keynes

GET IN THE GIG GUIDE!

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

MONDAY

June 25



Marina And The Diamonds, Tabernacle, London

BIRMINGHAM

Alanis Morissette O2 Academy 0870 477 2000
Page 44/Adelaide/The Afterparty O2 Academy 3 0870 477 2000
Tom Moriarty/Nigel Passey Kitchen Garden Cafe 0121 443 4725

BRISTOL

Condemned/Unbreakable Hatred/Amagortis Croft (Front Bar) 0117 987 4144
Flood This Town/Go Out With A Bang/As We Scream In Silence Fleece 0117 945 0996
Kate Nash Thekla 08713 100000
SongSmith Mr Wolf's 0117 927 3221
Xlu Xlu Larsen Croft (Main Room) 0117 987 4144

CARDIFF

Floating Points/Andrew Weatherall/Ben UFO Club Ifor Bach 029 2023 2199

LONDON

Alan K/Jamie Hammond/Harvey Adam Heaven 020 7930 2020
The Chapman Family MacBeth 020 7739 5095

Good Voodoo Half Moon

020 7274 2733
Kendrick Lamar Electric Ballroom 020 7485 9006
Marina And The Diamonds Tabernacle 020 7243 4343
Master & Dog/Mnemonotechnic/Ballyhoo Eventide Dublin Castle 020 7485 1773
Nicki Minaj/Stooshe HMV Hammersmith Apollo 0870 606 3400
Rap6/Charlie Sloth/Manny Norte Fabric 020 7336 8898
Saint Etienne Palladium 020 7494 5020
Sean Nicholas Savage/Gaea Girls/Left Leg Power Lunches Arts Cafe Shoreditch Surf Club/Joe See & The Collective/Hymmel Barfly 0870 907 0999
Virginia Wing/AKDK/Colours/Anguish Sandwich Old Blue Last 020 7613 2478

MANCHESTER

Emily & The Woods/Joyce The Librarian The Castle 0161 237 9485

Nas/Gyptian Manchester Academy

0161 832 1111
Off/Trash Talk Sound Control 0161 236 0340
NEWCASTLE
Comblchrist University Of Northumbria 0191 232 6002
NORWICH
The First/We Are Fiction/Depth Waterfront 01603 632 717
PORTSMOUTH
The View Wedgewood Rooms 023 9286 3911
SHEFFIELD
Amelia Curran Greystones 0114 266 5599
Gojira Corporation 0114 276 0262
Jim Ghedi/Neal Heppleston Lantern Theatre 0114 255 1776
SOUTHAMPTON
Texas In July Joiners 023 8022 5612
WOLVERHAMPTON
Patti Smith Wulfrun Hall 0870 320 7000
WREXHAM
Black Stone Cherry Central Station 01978 358780

TUESDAY

June 26

BELFAST

MB3 Queens University 028 9097 3106

BIRMINGHAM

Gojira/The Safety Fire O2 Academy 2 0870 477 2000
Nicki Minaj/Stooshe NIA 0121 780 4133

BRIGHTON

Dan Adriano Prince Albert 01273 730 499
Rockingbirds/The Arlenes Sticky Mike's Frog Bar 01273 749 465

BRISTOL

Columbia/New Zero Kanada/Name In Brackets Croft (Front Bar) 0117 987 4144
Hank3/Hellbilly Fleece 0117 945 0996
The Migraines/Lorax Croft (Main Room) 0117 987 4144
Waltrapas Mr Wolf's 0117 927 3221

CARDIFF

Black Stone Cherry University 029 2023 0130
Patti Smith Coal Exchange 029 2041 4917

EDINBURGH

Nas HMV Picture House 0844 847 1740

GLASGOW

Ben Montague O2 ABC 0870 903 3444
Comblchrist The Arches 0141 565 1000
Gavin Butler/Nell Starr King Tut's Wah Wah Hut 0141 221 5279

GUILDFORD

Lost Boys/Stars Of The Search Party/Anavae Star Inn 01483 532 887

LEEDS

Death Angel The Well 0113 2440474
NZCA/LINES Brudenell Social Club 0113 243 5866

LIVERPOOL

The Chapman Family/Get Back Colquhitt/Silent Devices Shipping Forecast 0151 709 6901

LONDON

A Poetic Vesterday/Colfax/The Fifth Member Roadtrip 020 7253 6787
Benjamin Francis Leftwich Power's Bar 0207 287 3834
Chronos/Brotherhood Of The Lake Old Blue Last 020 7613 2478
Dactyls Buffalo Bar 020 7359 6191
Forestry Commission/The Proletarians Nambucca 020 7272 7366
Idle Fret/The Lovely Eggs The Social Joey Cape from Lagwagon/Moral Dilemma MacBeth 020 7739 5095
Kal Lavelle/Russell Swallow and The Wolf The Waiting Rooms 020 8886 7781
Kendrick Lamar Electric Ballroom 020 7485 9006
Lagwagon O2 Academy 2 Islington 0870 477 2000
Morlaty/Ribs The Ballyhoo 020 7580 3057
The Neat/The Hamptons/Halflight Barfly 0870 907 0999
Page 44/Adelaide/The Afterparty Garage (Upstairs) 0871 230 1094

The Pierces Union Chapel 020 7226 1686

Rose Tinted/Emine Bedroom Bar 020 7613 5637

Sean Paut Indigo @ The O2 Arena 0870 701 4444

Spineless Yes Men/Slow Science Zigfrid Von Underbelly 020 7613 1988

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Kate Nash O2 Academy 0870 477 2000

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Texas In July/Auburn Corporation 0114 276 0262

YORK

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Waves, Hoxton Square Bar And Kitchen, London

ON THE HUNT FOR METHOD MAN IN '95

Looking for a needle in a haystack sounded easier than hunting down **Method Man** in Florida. But photographer **Andy Willsher** managed it

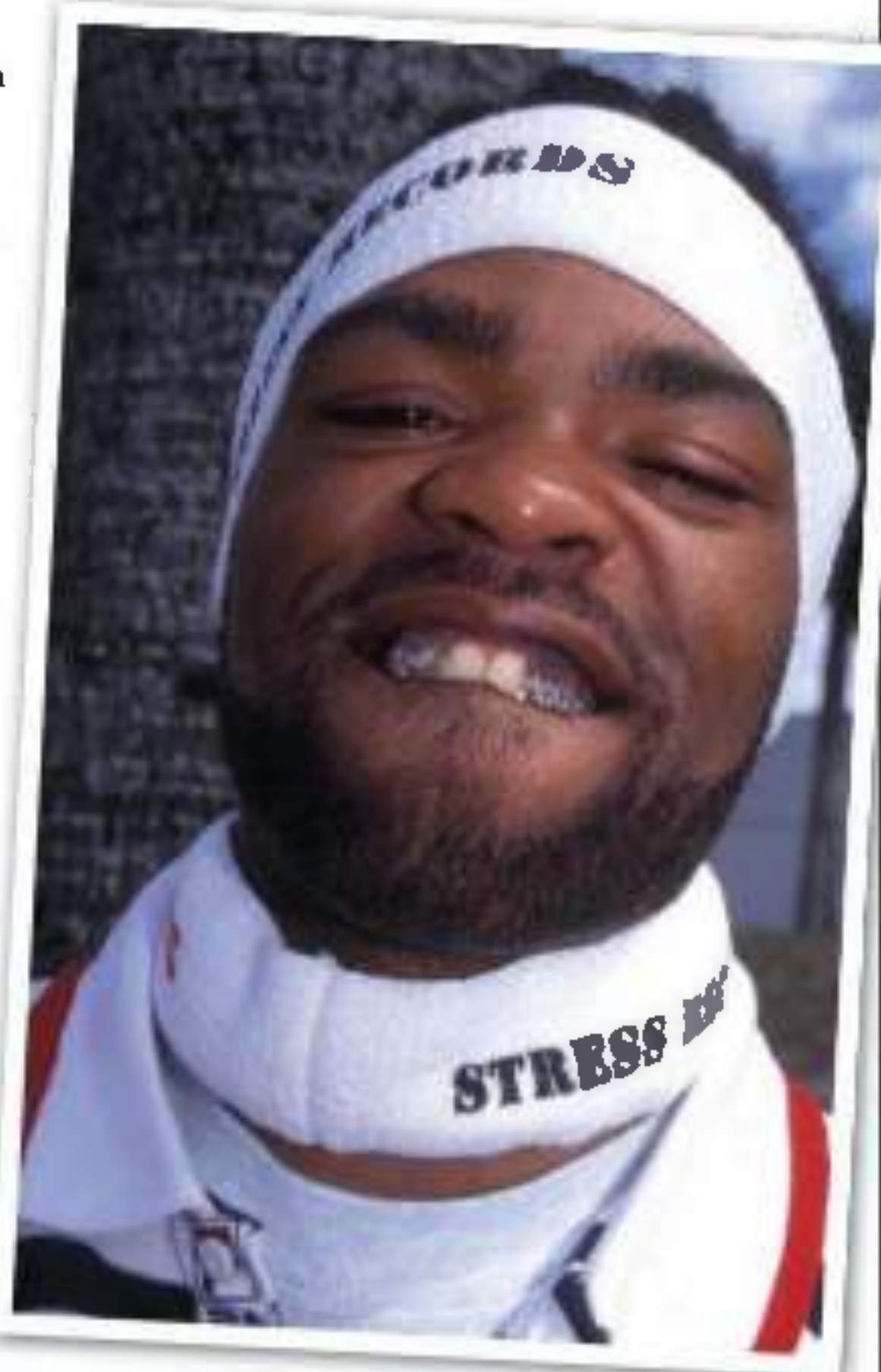
Back in 1995 – pre-recession, pre-digital download and when people were a little more reckless with their money – record labels were willing to fly people around the world to experience the old-school music industry dream first hand. Hence, on one sunny day in March of that year, I found myself on a plane to Florida in an attempt to hunt down Wu-Tang Clan lynchpin Method Man. At that time Wu-Tang were several albums into their career and Method Man was also flying high after releasing a couple of solo efforts. Suffice to say, he was a pretty big deal and thus, he wasn't into doing press.

There's a commonly held assumption among hip-hop circles that any work – and that includes promo – should warrant payment, which was the first problem. Then there was the fact that our only real contact was the UK PR, who had never met Method Man or anyone remotely related to Method Man. Then, there was our one and only means of contacting the rapper – a phone number that didn't work – and the writer who had been commissioned to work on the feature, the legendarily haphazard Dele Fadele, who had never been on a plane before and wasn't too enamoured with the idea.

So we landed in Orlando, Florida on the Thursday with no leads and no way of finding our subject. Word was that Method Man was in the area playing a gig; what they hadn't mentioned was that said gig was during American Black College Week (a kind of massive university open day) and that I would be the only person in the vicinity who was – rather obviously – not black, and neither of us were either American, or at college. The first day was spent repeatedly phoning a number that didn't connect and wandering around the coast, trying to find someone who looked like they might be a member of the

Wu-Tang Clan.
Miraculously,
however, that was the
way in which we
tracked him down.
Waking up to another
day of seemingly
fruitless meandering,
we found ourselves
wandering
beachward past
some fancy hotels,
at which point Dele
remembered that

actually, he'd interviewed Meth before
and, actually, didn't he look weirdly like that guy
wandering into a sports complex just over there?
He legged it, caught him up and got him to

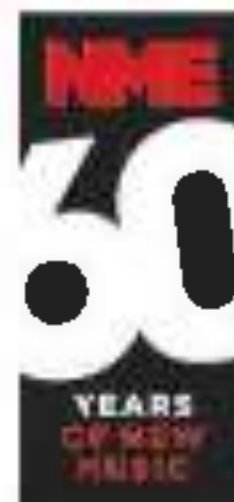


stand there for perhaps the most brilliantly clichéd and surreal four or five minutes (and that really was it) of my then-fledgling photographic career. Framed by palm trees on a white sandy beach, surrounded by a

slightly shady-looking members of MM's posse and a bevy of scantily clad babes (who all insisted on getting in the picture), I finally

managed to get some token rap poses from our straying subject, who regaled us with tales of the local crews ("Niggaz is ignorant out here. And it's got something to do with the females. Every year they're taking off more clothes. It's making brothers grab more and more. They snatchin' bikinis off and all that shit, man.") and his preferred relaxation method ("Tical' is weed. Herbal smoke. Get on it. Laze up, roll that shit like that shit be smokin'."). He then got bored and wandered off into the lobby, presumably to collect his fee for our five minute shoot. We never saw him again.

The morning after, we headed for the local space station (of course) like tourists, bemused and wondering why they'd kept us out here for an extra day. Maybe because their logic dictated that it normally takes people a lot longer to find Method Man.

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Compiled by Trevor Hungerford

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A BAG OF NME SWAG



CLUES ACROSS

- 1 Black Keys' performance isn't live, but they've finished now anyway (4-3-4)
 9+7A 'We Are The People' who have same name as a JG Ballard novel and Spielberg movie (6-2-3-3)
 10 (See 3 down)
 11+23A Time to get going after enduring this Cooper Temple Clause album (3-4-7-3 5)
 13 Play a Pet Shop Boys' number? It's about the least we can do (7)
 16 Rock festival that began life in 1961 in Richmond as The National Jazz Festival (7)
 17 (See 19 down)
 18 Good-looker missing from Lowgold's '... Dies Young' and Sebadoh's '... Of The Ride' (6)
 21 "You are creating all the bubbles at .../I'm chasing round trying to pop them all the time", from Biffy Clyro's 'Bubbles' (5)
 23 (See 11 across)
 26 Johnny ..., he was the big noise in The New York Dolls (8)
 28 Loony moves made by rapper who had 2000 hit with 'Summer Of Love' (5)
 30 "Out to ... is the only place I honestly can get myself some peace of mind", from Oasis' 'I'm Outta Time' (3)
 31 Australians in some despondency with 'Beard, Wives, Denim' (4)
 32 Suicide man gave wrong name (4)
 33 While "walking south down Baxter Street", it was her house that The Eels were going over to (5)

CLUES DOWN

- 1 Niki And The Dove number ended as Jimmy turned up (2-4-2-4)
 2+24D Somehow even laps up an album by XTC (5-5)
 3+10A+25D "He freed a lot of people, but it seems the good die young/I just looked around and he was gone", Marvin Gaye (7-6-3-4)
 4 American band who originally did 12 down (5)
 5 Neither Pendulum nor Dinosaur Jr are in here (3-5)
 6 UNKLE on the look for revenge (3-3-2-3)

- 7+28D Girl group who had '60s hit with 'Leader Of The Pack' (7-3)
 8 No cover made of this Radiohead song (4)
 12 "People are strange when you're a stranger/Faces are ... when you're alone", Echo And The Bunnymen and 4 down (4)
 14 Rapper who announced 'Hip Hop Is Dead' (3)
 15 The sheltered side gets a long look from one of The Lostprophets (3-4)
 19+17A "It's like a jungle sometimes, it makes me wonder how I keep from going under", 1982 (3-7)
 20 Bee Gees' album named after a Russian city on the Black Sea (6)
 22 Hang a different way with Depeche Mode (5)
 24 (See 2 down)
 25 (See 3 down)
 27 As Lightspeed Champion is more familiarly known (3)
 28 (See 7 down)
 29 Beth Ditto solo release taken from Steps (1-1)

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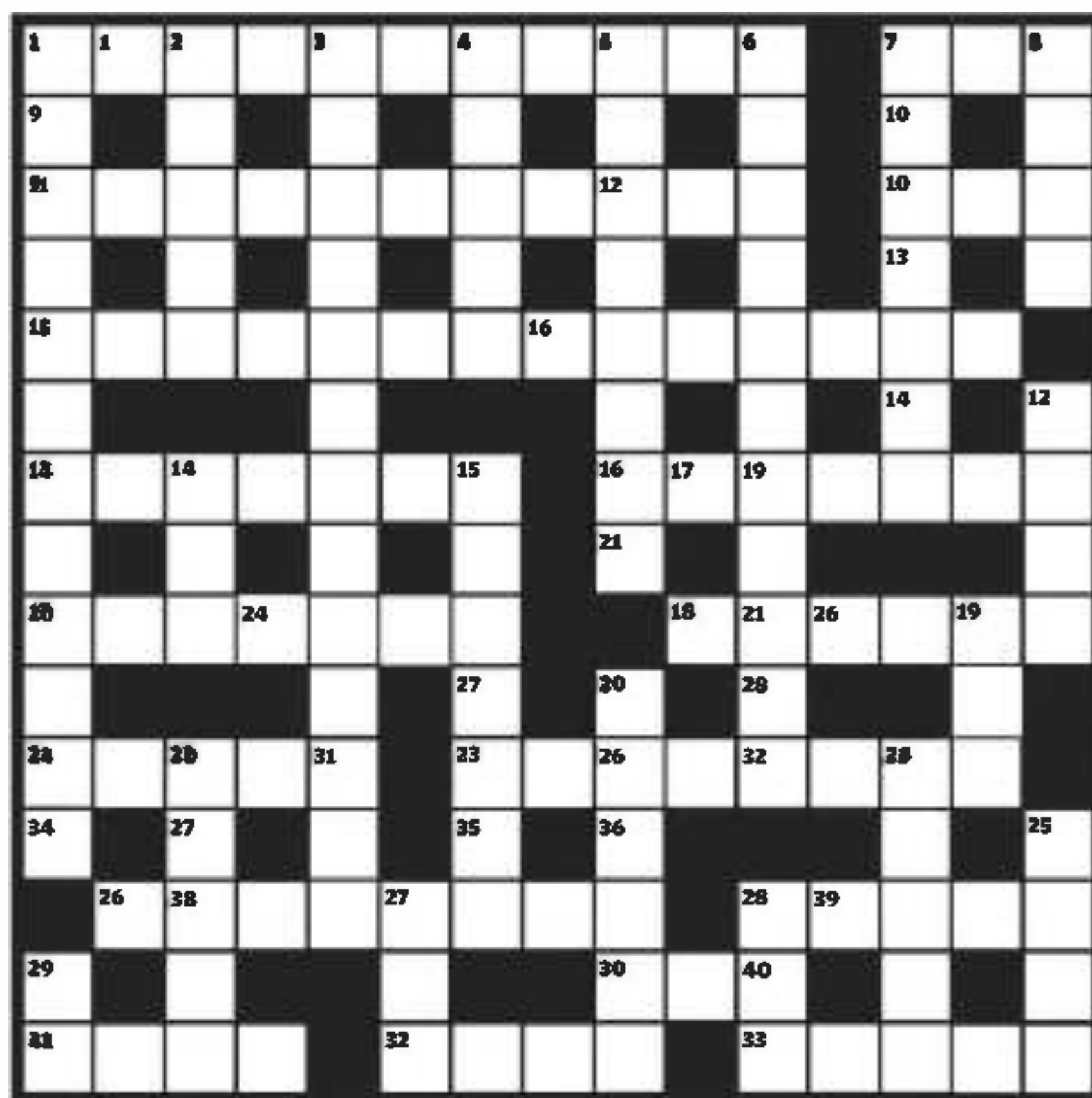
MAY 19 ANSWERS

ANSWERS ACROSS

1+14D Not Your Kind Of People, 9 Air, 10 This Is Pil, 11 Battles, 12+16A Once In A Lifetime, 18 Sir, 19+30D Fat Lip, 20 Hash Pipe, 21 Moist, 23 Run, 24 Egg, 26 Eagles, 29 Money, 30 Lorca, 31 Roam, 33 Pulp, 34 She

ANSWERS DOWN

1+28D Not Too Late, 2 This Charming Man, 3+18D Origin Of Symmetry, 4 Rope, 5 I'll Be Missing You, 6 Dirt, 7 Fall, 8 Crush Me, 13+32A Rather Be, 15 Hi, 17 Meek, 22 Them, 27+25D Some Girls



COLLECTORS' CORNER SUPER FURRY ANIMALS

Here are the music gems that no Super Furry fan should be without



LLANFAIR... (IN SPACE) (1995)



The band's debut EP refers to a village in north Wales which

is notorious for having one of the longest place names in the world. Its extremely limited release means that the original single is arguably the most sought-after SFA recording. It was re-released in 1997, but with a different sleeve.

Need To Know: One of the tracks on the EP, 'Blerwytirhwng?', made it onto the band's 2004 singles compilation 'Songbook', and remains a live favourite.

RINGS AROUND THE WORLD (DVD ALBUM) (2001)



Labelled the first ever album to be released on CD and DVD simultaneously. The DVD

featured a host of extras, including home movie-style films for each song, remixes, high-quality bonus tracks which didn't make the final cut for the CD version of the album and 5.1 surround sound.

Need To Know: SFA also released a DVD version of their next album, 'Phantom Power', in 2003, but haven't attempted another since then.

LIVERPOOL SOUND COLLAGE (2004)



The band got involved with this project after meeting Paul

McCartney at the 2000 NME Awards. Asked by the 'Sgt Pepper's...' artist Peter Blake to create something with a Liverpool theme to accompany his exhibition about the city, Macca gave the band Beatles master tapes to mess around with, out of which came 'Free Now' and 'Peter Blake 2000'.

Need To Know: Macca returned the favour by chewing carrots and celery on SFA's 'Receptacle For The Respectable'.

FFA COFFI PAWB AM BYTH (2004)



A 17-track compilation album of tracks by SFA singer

Gruff Rhys and drummer Dafydd Iwan, as well as Gorke's Zygotic Mynai's Rhodri Puw. The group released three albums between 1988 and 1992, and are widely considered to be a prototype for the eclectic sound that the Furies became famous for later in the decade.

Need To Know: The group's name means 'Everybody's Coffee Beans' in the Welsh tongue, and 'Fuck Off, Everyone' phonetically.

FANMAIL

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

Edited by Ben Hewitt



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The Big Issue

What everyone's talking about this week



LETTER OF THE WEEK ONE 'STEP BEYOND

From: Angela Lurlaro
To: NME

The release of Muse's 'The 2nd Law' album trailer clearly has driven all mad. The most quoted comments about the two-minute clip were "Muse going dubstep" or "New musical direction taken by Muse". Seriously? I think this is pretty disappointing and simplistic. First, Muse haven't taken a clear direction for about six or seven years - I mean, can you find two similar songs on the same album, or between two albums? And how can you talk about "dubstep direction" after hearing a few seconds of a song that will be part of an album of about 10 to 12 songs? Second, what's this nostalgic feeling about past things? You can't expect to make the same music every time. Keeping the musical past and trying something new is not bad. The best feature of Muse is that they have the courage to change and start again. So, in answer to the question, "What do you think about Muse going dubstep?", I'll say, "Well, let's see what they can do." Great, inconceivable things, I suppose...

NME's response...

Oh Lord, hell hath no fury like a Muse fan scorned. And trust me, I know this from terrifying first-hand experience; last week I entered a witness protection programme after I denounced Muse in an NME.COM blog and was subsequently bombarded with death threats from

pitchfork-wielding zealots. Leaving legitimate fears for my safety to one side for a minute, though, I have to say you're bang-on-the-money here. Anyone foaming at the mouth at the prospect of Bellamy and the boys 'going a bit Skrillex' should consider that a) the

thought of an innovative bunch like Muse resting on their laurels and rehashing old ground would be deeply depressing, and b) it's only a sodding trailer. The sole purpose of the snippet we've been treated to so far, I imagine, was merely to get people talking. So

while conjecture's all well and good, let's wait until we've heard a bit more before we deem it as The End Of All Things, shall we? - BH

Winners should email letters@NME.COM to claim their limited-edition Sonic Editions print

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BOWING DOWN TO BOWIE

From: Georgie Barrett
To: NME

The past week has really reminded me of my love for David Bowie. From Ziggy Stardust to the Thin White Duke, every persona Bowie has created has been influential. I'm only 16 and I know I have a lot left to learn about music, but Bowie has inspired me massively, he's taught me not only to not be afraid of being myself at a time when I'm constantly judged by my peers, but to also stand out and not care what others say. While his music is still being played we can all be assured that good music isn't about to die anytime soon, even if the Top 40 is mostly computerised, sampled droning about cars and money. We can only hope that one day, somebody as inspirational comes along again.

From: NME
To: Georgie Barrett
Couldn't agree with you more, Georgie. If nothing else, the 40th anniversary of '...Ziggy Stardust...' has provided a timely reminder that, despite what Cowell and his ilk tell you, being a hum-drum, down-to-earth robot that the record-buying public can 'relate' to is terminally boring. Instead, what makes real pop stars like Bowie so damn powerful is that they do, say and wear whatever the fuck they want. The best music has always been about standing out and embracing your freaky side, rather than squashing your individuality and trying to fit in with everyone else - something Bowie's embraced more than practically anybody else. Kudos to you for treading the same path - BH

MINAJ = DEVIL

From: Rebekah Rennick
To: NME

A few weeks back I was doing my usual routine of spending aimless hours scouring the net for music with my headphones steadily glued to my ears. It was only then I realised everything I was streaming into my eardrums sounded exactly the same. Was this caused by music saturation, or by my generation producing non-descript, bland, far-from-provoking music? From then on I decided to pick my music with caution, and savour the tunes. And since then I've come to the realisation that this day and age is creating some of the greatest musicians of our time. While the likes of Nicki Minaj create melodies with the plasticity of a lunchbox, I have never come across musicianship as sensitively brilliant as the youthful Real Estate and Bombay Bicycle Club, electronically forward-thinking as TEED or as soulfully rejuvenating as Michael Kiwanuka. Perhaps I'm being too misty-eyed over the tunes which arouse something different in me, or maybe I'm just happy they saved me from that one's arse.

From: NME
To: Rebekah Rennick
Spot on, Rebekah. Truly, there is nothing more irksome than the dullards who endlessly bleat on about how "music is rubbish nowadays": you only have to flick through the pages of this mag to see that we're blessed with some stonkingly brilliant artists right now. And there's so much ruddy choice out there, and ways to listen to it all, that if you do stumble upon something lousy, you're only a couple of clicks away from finding

the next thing to make you go head-over-heels. I do feel sorry for you if you can't find joy in Minaj's 'Sex In The Lounge' though. It's a comedy classic for the times we live in -BH

IN PRAISE OF JOHN COOPER CLARKE

From: Tom Maloney

To: NME

Lovely to see Alex Turner and Plan B eulogising the work of John Cooper Clarke this week in BBC4's *Evidently... John Cooper Clarke*. The combination of contempt and fear generated by 'Kung Fu International' and 'Beasley Street' make the cartoon social commentary of bands like Kaiser Chiefs look like very thin gruel indeed.

From: NME

To: Tom Maloney

Oh Tom. On one hand, I want to join in wholeheartedly with your John Cooper Clarke love-in, but I can't get past the fact that you've titled your email 'Rock And Roll Is Shit At The Moment' and then proffered the Kaiser Chiefs as evidence. In next week's issue: a Radar exclusive with hot new Russian wunderkind Tchaikovsky - BH

AD-ROCK

From: Alex Riding

To: NME

I hope the Beach House/advert soundtrack fiasco



STALKER

From: Shannen

To: NME

"Hi NME, here's a picture of me, my friend Annie and Mark Hoppus just before a Blink-182 show"

raises some awareness about this deeply irritating practice. I've heard a budget version of 'Hotel Yorba' soundtracking some toilet cleaner, and something suspiciously like 'Let's Go Surfing' being used to sell furniture. The whole practice comes across as cheap, nasty and disrespectful. It's even more galling to know these bands are often approached, tactfully decline, and end up virtually soundtracking it anyway. In these cash-strapped times, bands could probably genuinely use the ad money they're offered and yet STILL they decline. Ad agencies should respect their wishes.

From: Lok Yee Liu

To: NME

I think to an extent using songs in adverts is good for publicity, but after a while it

Web Slinging

The highlight of this week's NME.COM blogs

WHY I'VE FINALLY LOST PATIENCE WITH AXL ROSE

Farewell, then, Axl Rose. Your UK and Ireland tour with Guns N' Roses was just a flying visit, but true to form, you made it a memorable one, stripping the Slash T-shirts from our backs, camping out in an oxygen tent, threatening to storm off, generally draping your genitals over the battlements of your ivory tower and sprinkling the peasantry beneath. Come again soon, please.

Sociopathy is an admirable quality in a 'proper' rock star, and Rose is arguably the last one standing. But there's one aspect of his antics

that has to stop. That's right: the time-keeping. As you'd expect from a man who took 15 years to record one album, Rose isn't so hot at the big hand and little hand stuff. At London's O2, he left us waiting, cattle-like, for 50 minutes. In Manchester, over an hour. In Dublin, pushing two hours. A rock star hasn't taken so long to come since Sting in his tantric sex days. Say what you like about Chico, but at least he knows what tucking time it is.

Read Henry Yates' blog in full on NME.COM now...



Best of the responses...

Why anyone would willingly pay 80 quidolas to be KNOWINGLY stood up is beyond me. Greg Tucker

I do think 'Appetite For Destruction' is an

awesome album. That said, I think it's funny that some people think this behaviour is rock'n'roll. This is acting with contempt for your audience. Ed Jupp

The drama is created by the media and idiots who know that they'll be late, but still go anyway and then complain. £50 is fantastic value for almost five hours of live music. Ben Mitchell

Seriously have little sympathy for anyone going to their shows and complaining that they're on late. They've done it at EVERY gig and festival appearance. Alex Betancourt

gets goddamn annoying. I can't help but rage when people constantly rant about how Two Door Cinema Club are their favourite band just because they have heard 'This Is The Life' on the overly played Debenhams advert, or how they think they've discovered the new best thing (Los Campesinos!) just because they Shazam-ed the Budweiser advert. There's no satisfaction in discovering bands though watching the same ad every five minutes.

From: NME

To: Lok Yee Liu; Alex Riding Frankly, I'm in favour of anything that helps bands earn a decent paycheque, and if flogging their wares to ad agencies means they pocket a nice wedge of cash AND boost their fanbase, then more power to them. I think we should follow Alex's lead here: what's been most shocking about this whole Beach House advertising brouhaha is how prevalent a problem it seems to be,

and that there's no real way of stopping the light-fingered plundering that's going on under bands' noses - BH

FRANK'S ETON SURPRISE

From: Livvie Savage

To: NME

I was with Leah (Fanmail, June 9) on interpreting Frank Turner's lyric as an "invisible llama", but "armour", admittedly, makes more sense. On another note, I must bring to your attention Frank Turner's scholarship at Eton?! Does this mean that rather than a working-class hero, he is a middle-class whinge? Either way, I still consider him a genius and would happily marry him. In fact, if you're ever planning on creating a Lonely Hearts section in NME, I'd be extremely grateful if you could include mine in there - TALL, DARK, ATTRACTIVE 19-YEAR-OLD FEMALE SEEKS FRANK TURNER FOR LONG WALKS ON THE BEACH AND MARRIAGE.

From: NME

To: Livvie Savage

Pah, forget Frank's inscrutable lyrics and dubious class status - an NME Lonely Hearts section could be BIG BUSINESS. I'm signing up right away: 24-YEAR-OLD CURLY-HAIRED HOBDELDEHOY SEEKS FELLOW MISANTHROPE FOR WILD BEASTS-OBSESSIVENESS AND EXCESSIVE GIN DRINKING - BH

LOADSA HOPE

From: Matt Smith

To: NME

I absolutely love the new Vaccines song, I'm so glad they released a single. Hopefully it is giving us a hint of what the new album is going to sound like! I was blown away when I heard it.

From: Nme

To: Matt Smith

We've had loads of giddy correspondence on the return of The Vaccines this week with 'No Hope' - so

much so that I'm sure there's a 'What did you expect?' gag to be made somewhere, but alas, I'm too busy flicking through a copy of Neil Strauss' classic pick-up tome *The Game* in anticipation of all the responses I'm going to get for my Lonely Hearts ad to do it justice. So I'll just settle for saying it's good to have 'em back - and roll on September for the new album... -BH



STALKER

From: Kate

To: NME

"I met Pete and Arni from The Vaccines when they came to Norwich UEA. They were absolutely lovely!"

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DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week

RICHARD HAWLEY

QUESTION 1

'On And On', by your old band Longpigs, appears on the soundtrack to which 1997 British gangster movie?

"Ah, fucking hell. It had Damon Albarn in it, didn't it? It was something like *Heat*... or something like that."

Wrong. *Face*



QUESTION 2

You played guitar on All Saints' version of Red Hot Chili Peppers' 'Under The Bridge'. Which two songs did John Frusciante claim he drew on while composing it?

"This is a fucker this, isn't it? I would say Jimi Hendrix. There are tracks like 'Little Wing' by Hendrix where he plays those kind of chords, which is why I found it not too difficult to work out, but fuck knows!"

Wrong. 'Rip Off' by T Rex and 'Andy Warhol' by David Bowie

"Yeah, you see we could have sat here for a month and I would have never got that."

QUESTION 3

Your first full solo album 'Late Night Final' is named after the vendors who sell the Sheffield Sun newspaper. In which year did it move from being a broadsheet to a tabloid?

"For fuck's sake! Let me think. I'd say... 1998."

Wrong. 1989

QUESTION 4

Which Pixies song did you sing on stage with Frank Black and Guy Garvey in Tennessee in 2006?

"Ah, that was 'Cactus', wasn't it?"

Correct

"Fucking come on!"

QUESTION 5

Which single of yours is the only one to have made the UK Top 40?

"...Streets Are Ours?"

Correct. 'Tonight The Streets Are Ours'



QUESTION 6

When is your one-time Pulp bandmate Jarvis Cocker's birthday, and how old will he be next time around?

"Is it October? I think he's going to be 47 this year, or 48?"

Wrong. It's September 19 and he'll be 49

"That's really bad, that. Can you just pretend I got that one? He

never ever forgets my birthday, he's not forgot for, like, 15 years. My memory's so addled where I took so much acid in the '80s; I can tell you what I did in 1983 but I couldn't tell you what I had for fucking breakfast."

QUESTION 7

Who scored the winner the last time your favourite football team, Sheffield Wednesday, won a major trophy?

"Right, it was '91, so that might have been John... John... what's his name? Fucking hell! I had an interview with him... Pearson! That's it."

Wrong. John Sheridan, in a 1-0 win against Manchester United in the League (then known as Rumbelows) Cup

QUESTION 8

You produced Tony Christie's last album, but who wrote his biggest hit, 'Is This The Way To Amarillo'?

"Ah, god. I met them as well, this is even worse. It's a writing partnership that Tony used to work with. Ah. I can't remember!"

Wrong. Neil Sedaka and Howard Greenfield

"Right. I need to lie down."

QUESTION 9

You were nominated for Best British Male at the Brits in 2008, but who won?

"Well, the funny story about that was that I really hated it and I suddenly realised when I was there that I really, really needed to get out because it was giving me the fear. I thought if I walk off they're gonna think I'm being mardy, so I just sparked up a cigarette because you're not supposed to smoke, but it backfired completely because everyone around me started fucking smoking! So I had to stay. It was either Paul McCartney or Mark Ronson? I'm gonna go with Mark Ronson."

Correct

QUESTION 10

You played onstage with Alex Turner at a MENCAP gig in 2009. Earlier in the evening Alex covered another track... which song was it?

"Is it quite an old songwriter? Erm... Dion! I think I might have played him the fucking track. I can't remember the name of the song, but I know it was a Dion track."

Half a point. It was 'Only You Know' by Dion

"Oh right, yeah, because he wrote 'The Only Ones Who Know', which we did that night backing Alex. It was a really great moment."



Total Score

3.5/10

"That's not that bad is it?"

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