

GLASTONBURY PREVIEW

NME

SPECIAL ISSUE

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MONKEYS
ALBUM
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p7

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JAMIE T & JACK P p34

The troubadours head to Pilton ready to unleash their amazing second albums on the Glasto crowd

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THE UK'S No 1
GIG GUIDE STARTS p59

10 TRACKS

YOU HAVE TO HEAR THIS WEEK



SOON-TO-BE MASSIVE

1 MARINA AND THE DIAMONDS I Am Not A Robot (The Aspirins For My Children Remix)

This oddly named remixer may be a part-time comedian under the name Damien Slash, but there's nothing funny about his reworking of the heartsore lead track from Marina's forthcoming 'The Crown Jewels' EP. The original's open-hearted emotions ("You've been acting awful tough lately/Smoking a lot of cigarettes lately") are sublimated into space-pop heaven, crystal-voiced goddess Marina taking a spin on her pop charlot through dubsteppy galaxies before tripping onto a light fantastic of shimmery ethereal Europop.

On NME.COM/mp3blog now



VAMPIRE WEEKEND SPIN-OFF

2 DISCOVERY Orange Shirt

So it turns out that Vampire Weekend meeting Ra Ra Riot sounds like Usher meets Passion Pit, kind of like when you eat a pineapple Jelly bean and a cola one at the same time and it tastes of steak and kidney pie. Rostam Batmanglij and Wes Miles' voyage turns up some peculiar territories, marked by rills of bleep and fuzz. This track is a highlight of their forthcoming 'LP', mixing cryptic commands to "sleep on the train to Tokyo/Google yourself when you get home" and promises to "leave before your mother wakes up in the morning". Oh, you!

On MySpace now

3 FAITH NO MORE Reunited

Taking a sharp funk-metal pin to the inflated reverence of the annual round of festival reunions, FNM's Mike Patton hobbled onstage at Download with an old-man cane, wryly emoting through a piss-takey rendition of Peaches & Herb's schmooze-soul 'classic' with an admirably straight face. Oddly affecting. And now they're playing Reading as well!

On YouTube now, see review page 48



4 SHE KEEPS BEES Gimmie



Now, we know the comparison 'PJ Harvey' is thrown at anyone in possession of both a guitar and a uterus more often than eggs at Nick Griffin, but it's really there this time. The stripped-down and sexy ("work me like my back ain't got no bone") growls of this bumbler-fancying NY couple recall not only the Harv's raw '4-Track Demos' period but early, pre-croon Cat Power. Surly and sultry.

On NME Radio now

5 THE KNIFE Colouring Pigeons



The electro-tribal lullabies of Fever Ray were enough to sate our Knife hunger for a while, but just as the pangs of longing for the Swedish minimalist wizards grew too strong, we found this snatch of the music for their forthcoming opera – really – about Darwin, ‘Tomorrow, In A Year’. Unmistakably Knife, but starker and more naturalistic, with hints of Oriental Noh theatre, and clipped, spare, female vocals over a seductive drumbeat. Stick that in your *Così Fan Tutte* and smoke it, Albarn.

On YouTube now

6 AMANDA BLANK Might Like You Better

Sister in smut to MIA, Santigold and Spank Rock, Amanda Mallory might look like butter wouldn't melt, but it's more likely to boil. We've yanked the lead single from her forthcoming debut album, ‘I Love You’, produced by XXXChange, Diplo and Dave Sitek. So if you suddenly feel like you're choking in a fog of trendy name-dropping, let Amanda's frank love-song-of-sorts, based around a lyrical steal from new wavers' Romeo Vold's ‘Never Say Never’, clear the air. “Ride me/Try me/Watch me finish/I'd like you better if you get up in it”. Oh Mandy, can't we just go to the pictures or something?

On NME.COM/mp3blog now



7 GIRLS Hellhole Ratrace

PSYCHEDELIC SWEETNESS

Ah, but they're not. They're actually BOYS! Two of them! And, to further their deception, this is no evocation of the harum-scarum pace of city life, but a sweet, palm-fringed, bell-dappled psych pop lament. “I don't want to cry my whole life through/I wanna do some laughing too”, sighs sensitive San Francisco guy Christopher Owens, sounding like Amazing Baby might if they stopped trying to be so clever and hard and just had a nice relaxing cry into their Afghan waistcoats.

On MySpace now



EXOTIC TRIBAL ELECTRO

8 CRYSTAL FIGHTERS Xtatic Truth

Strangely South American-sounding electro shimmer, like feather-headressed Mayan dancers performing strange whirling rites on Jupiter's moons. London-based and Basque of heritage, Crystal Fighters' Kitsune debut owes more than a trick to Gang Gang Dance, but is lent a more banging edge by way of Buraka Som Sistema and Sash's ‘Ecuador!’. OK, maybe not that last one. But it's really good.

On MySpace now

9 THAT FUCKING TANK Awesome Magnet



Any band who have called an album ‘Day Of Death By Bono Adrenalin Shock’ is pretty awesome in our book. TFT's riffs rattle around in a punishing yet pleasuring way on this exclusive offcut from the sessions for their forthcoming ‘Tanknology’ LP.

On NME.COM/notesfromthe underground now

10 BAND OF SKULLS Fires

Though they've clearly stayed at the Hotel Yorba, these young Southampton pretenders are no mere blues apologists. The low, bassy rumble of this track from debut ‘Baby Darling Doll Face Honey’ suggests there's grungy iron behind the ‘White Blood Cells’ references, and the smoky harmonies go down like whiskey with a spine-shiver chaser.

On NME Radio now



WHAT'S HAPPENED. WHAT'S HAPPENING

By Dave Karger and Julian Fierman

Brandon molests
The Invisible
Woman, again

Exclusive

The Killers to release covers album

Brandon Flowers and Ronnie Vannucci reveal who they'll be taking off for their next studio effort

The Killers have exclusively revealed to *NME* that they are planning to release a covers album – and the band are hoping to record it while on the road this summer.

Rumours had been rife that the Las Vegas band were working on a series of covers, and now **Brandon Flowers** and drummer **Ronnie Vannucci** have confirmed their plan to work on versions of songs by artists as diverse as Neil Diamond, Iggy Pop and Fleet Foxes.

"It's still in the dream stages. It's something that we've always talked about doing and

we're still talking about it," explained Flowers. "It's difficult for each of us to pick songs that represent us as individuals. I mean, I have a lot of personalities myself! I've gone through everything from Neil Diamond to The Cars." Vannucci, meanwhile, has been looking at the likes of "Genesis, Tom Waits, a little Cyndi Lauper, Iggy Pop" and is "messing around with a couple of Fleet Foxes songs".

Although there are no firm release plans for the album, the drummer was confident that the band, who already cover Lauper's 'Girls Just Want To Have Fun' and Joy Division's

'Shadowplay' live, can get the album done between live commitments. These include a headline slot at Hard Rock Calling in London on June 26.

"We're probably going to cut most of it out on the road," he outlined. "I brought out my mobile recording rig, so we just set up backstage with some extra gear – a drum set, a couple of practice amps and we mic everything up. It sounds excellent!"

**"IT'S NEIL DIAMOND
TO THE CARS,
AND EVERYTHING
IN-BETWEEN"**

BRANDON FLOWERS



Arcade Fire: they've been behind the curtains all along

Arcade Fire-d up for return

"It could be that we'll play live soon," says Win Butler, opening the lid on new writing sessions

Arcade Fire have revealed that they have cancelled their hiatus to gear up work on the follow-up to 2007's 'Neon Bible'.

Frontman Win Butler told *NME* the band have enjoyed their time away from the limelight since the 'Neon Bible' tour ended at the beginning of 2008, but that they could return to live and record releasing action sooner rather than later.

"None of us want to take three years making a record," he explained. "It could be that we'll play live [soon] and maybe we'll end up bashing it [another album] out fast. We're in the middle of writing, things are coming together, it's a great feeling."

Butler added that the band's songwriting process at home in Montreal had reverted to how it was before they found fame, moving away from the high-pressure of having to deliver a follow-up to acclaimed 2005 debut 'Funeral'.

"After the last tour we decided to stop," he explained. "But over the last few months

we've been coming back out and wanting to play together. Before 'Funeral' me and Régine [Chassagne, Arcade Fire multi-instrumentalist and Butler's wife] had this big room to rehearse in. We never had scheduled band practice. People like Tim [Kingsbury, bass/guitar] and Richard [Reed Parry, multi-instrumentalist] and Wil [Butler, synth/bass/percussionist] would come by and work on a song. Now the guys are calling and wanting to come over. We're writing and allowing the arrangements to happen. It's exciting. The first time you play a song and it comes alive it's the real deal. There's a lot of that these days."

After confirming that songwriting sessions were ticking along nicely, Butler revealed that he had also started to get the itch to play live again. "If you had asked me six months ago I'd be like, 'No, I'm good,'" he outlined. "But now I go to a gig and I get the little... I can imagine being on that stage. It's the step before you actually go and do it."

NANOS

KLAXONS DELAYED AGAIN

Following *NME*'s report that Klaxons were forced to re-record some of their second album after it was rejected by their label, the band have now said it won't be out until 2010. Jamie Reynolds told BBC 6Music: "We'd like to put out the first great record of the 2010s rather than the last great one of this decade."

WHITE STRIPES ON FILM

Jack White has revealed that a film of his band's 2007 Canadian tour is set to be released. "It seems more than a concert film," the guitarist said.

KINGS OF LEON LAUNCH LABEL

Kings Of Leon have launched their own record label in conjunction with a Los Angeles-based music publisher. Bug Music will release Tennessee band The Feature's album 'Some Kind of Satisfaction' soon.

BLOC PARTY'S 'CHANCE'

Bloc Party are to release 'One More Chance' - a new single unavailable on any previous albums - on August 10. The song was produced by Jacknife Lee.

BECK HAS FRIENDS ROUND FOR MGM-TEA

Beck has enlisted MGMT, Devendra Banhart and Nigel Godrich to play covers of their favourite albums. They will release songs from the one-day sessions through Beck.com over the coming months, kicking off with 'The Velvet Underground & Nico'.



ARCTIC MONKEYS UNWRAP NEW ALBUM ARTWORK 'Humbug' sleeve revealed

Arctic Monkeys have unveiled the artwork to their new album exclusively to *NME*.

The cover for 'Humbug', released on August 24, features the band on a record sleeve for the first time. It was shot by photographer Guy Aroch at New York's Electric Lady Studios.

The band told *NME* more about bassist Nick O'Malley's alter ego, who they claim dominates the record. "Basically the album is Malley's alter ego, like [Beyoncé's] Sasha Fierce," explained Alex Turner, cryptically. "I'm Desmond Bell," added O'Malley. "Or Dessie Bell as I like to be called." *NME* will have more about the character soon.

THE VIEW STILL LOOKING GOOD

Band lash out at split rumour and talk festivals



The View have riled against tabloid claims that they are on the rocks - telling *NME* that they have bought their own studio to record their third album in.

Earlier this month it was reported that

frontman Kyle Falconer wanted to go solo because the band had turned down an offer from Mark Ronson to produce new material. He said Ronson could hook up with them, but they hadn't had decided who would produce the follow-up to 'Which Bitch?'.

"That story was made up," Falconer told *NME*. "We're really close at the moment."

"There's been talk about Ronson, he liked the last record," bassist Kieren Webster said. "But we're not thinking about a producer yet." Speaking about what the album might be like, he added: "It's already sounding quite melodic. We'll get to work after the festivals. I can't wait to play Glasto - I'm looking forward to seeing The Specials and Blur. As for T In The Park, it's like our Christmas."

Carnival time

Friendly Fires go full Brazilian

The trio are releasing a samba song – then they're heading for Rio

Not content with the carnival-style dancing girls in their stage show, **Friendly Fires** have revealed that they are going for the full Brazilian this summer.

The trio told *NME* that they're releasing a new song, 'Kiss Of Life', that's based around samba rhythms, and are also plotting a South American tour. "We're finishing [the new song] next week," frontman **Ed Macfarlane** explained. "We plan to release it in August, all the rhythms are traditional samba rhythms. It's definitely got pop potential, there are some really nice hooks in there." The indie-dance band have also been taking tips from their horn section. "All of our brass players on our recent tour drum for the London School Of Samba, so they've been giving us some ideas," the singer added.

The trio worked on the song with producer **Paul Epworth**, who helped out on previous single 'Jump In The Pool'. "We did work with Paul before that and it was a disaster," Macfarlane admitted, "but we've come round to the idea that maybe producers do have a purpose. When we worked with him in his own little box room studio it worked, whereas when you're flung together in some high-class studio it's quite awkward."

With 'Kiss Of Life' in the bag, FF are hoping to gig in the continent that inspired it. "Fingers crossed, we're going to be doing Rio, São Paulo, Brasília, Santiago and maybe somewhere in Chile," Macfarlane added. "Dancing to minimal house in Santiago: that's my dream!"

"DANCING TO MINIMAL HOUSE IN SANTIAGO: THAT'S MY DREAM!"

ED MACFARLANE

It's like The Polyphonic Spree if they didn't suck

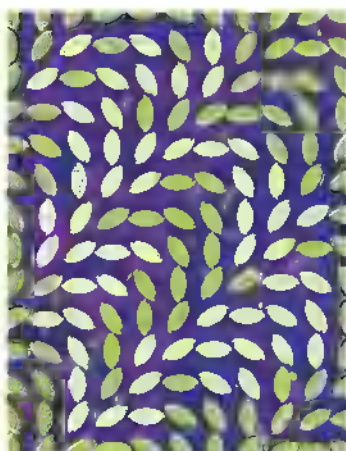
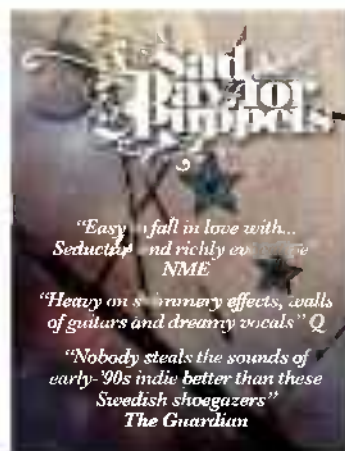
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of guitars and dreamy vocals" *Q*

"Nobody steals the sounds of
early-'90s indie better than these
Swedish shoegazers"
The Guardian



NANOS

SUPERGRASS COVERING UP
Gaz Coombes and Danny Goffey of Supergrass have announced plans for new side project The Hot Rats with Radiohead producer Nigel Godrich. The band have covered songs by The Kinks, Roxy Music and the Sex Pistols for an album due out later this year. "It's your classic mixtape," Godrich told *NME*.

JUST NAME THE DATE

Muse have announced that the release date for 'The Resistance', their fifth studio album, will be September 14. The album was recorded in Italy, with Matt Bellamy previously suggesting it might be "orchestral".

FLAMING LIPS NAME ALBUM

The Flaming Lips have named their forthcoming double-album, 'Embryonic', is set for release this summer and frontman Wayne Coyne told BBC 6Music that working on it was like "being a cook in the kitchen, you're preparing this great thing but by the time it's ready you're sick of it".



'If I was a man I'd have a beard'

Charlotte Hatherley ditches rock-chick look for hippyness on new album, and talks Ash reunion

Former Ash and current Bat For Lashes guitarist Charlotte Hatherley has reinvented herself as a hippy for her new solo album – and has said that, having buried the hatchet with her ex-bandmates, she can't rule out re-joining them. She told *NME* that since she has been on guitar duty for Natasha Khan's band, she'd ditched her rock-chick image for psychedelic charm.

"There's more decorum on the tourbus now," she joked. "It's more chilled out [than Ash's]. I'm a hippy at heart – if I was a man I'd have a beard."

The guitarist will release a new solo album, 'New Worlds', in October – and will play

Glastonbury this Sunday (June 27) on the Dirty Boots Stage at 2pm, *NME* can reveal.

"With [solo debut] 'The Deep Blue' I wanted to escape," Hatherley explained. "It was disorientating leaving Ash. This time I wanted to do something beautiful and special."

She added that although things got ugly when she left Ash in 2006, they have since made amends, saying: "We played Bowery Ballroom with Bat For Lashes and Tim [Wheeler] came down. We catch up whenever we can."

When asked if she could see herself rejoining Ash she was cautiously optimistic. "It depends if anyone's interested," she said "Maybe, but I don't feel the urge [now]. We're still young."



WHAT'S ON THE NME STEREO?

Unreleased stuff we're listening to this week

JULIAN PLENTI JULIAN PLENTI IS... SKYSCRAPER

(MATAOOR)
Interpol frontman Paul Banks' solo album on which he moves away from his band's gloom-rock blueprint and takes inspiration from 'Odelay'-era Beck.

THE LOCAL NATIVES SUN HANDS

When did Fleet Foxes start having fun with Vampire Weekend, then? An effort from the SXSW champs.

THE TWILIGHT SAD I BECAME A PROSTITUTE (FATCAT)

The first single from the Scottish quartet's new album is a wonderfully dark indicator of things to come.

LOST VALENTINOS MIDNIGHTS (DUMMY)

Sleazy disco majesty from the Sydney quintet who are called Condor, Jaguar, Snake, Piranha and Coyote. Nice!

KEVIN DEVINE BROTHER'S BLOOD (BIG SCARY MONSTERS)

One man, a guitar and a whole lot of feelings.

NME RADIO

NEW ON THE PLAYLIST...

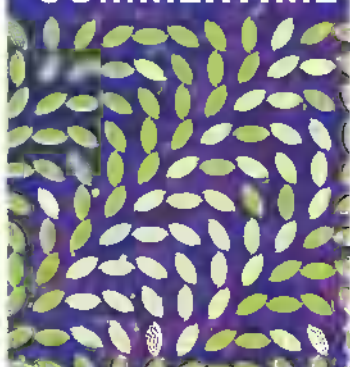
- Gossip - 'Heavy Cross'
- Magic Wands - 'Warrior'
- Dinosaur Jr - 'Plans'

Download the NME playlist on iTunes, Spotify, Amazon, etc. or visit www.nme.com/radio

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AND UGLY

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HOWLING
BY WILD BEASTS

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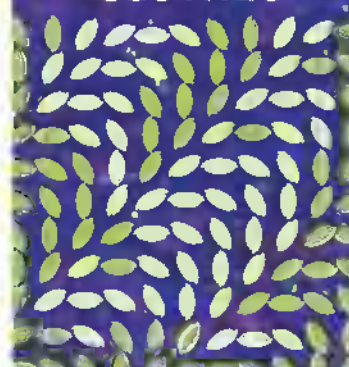


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CLOTHES





Beth still after Jarvis

Beth Ditto has revealed that 'For Keeps', from Gossip's new Rick Rubin-produced album 'Music For Men', was originally supposed to be sung with Jarvis Cocker. The singer said she still plans to get the former Pulp man to sing with her on a new version.

Here's Ditto's guide to the rest of the album.

"It was originally recorded on Nathan [Howdeshell, guitar]'s laptop in a hotel room.

"I know so many amazing people who devote their lives to undoing things, and I feel like that's the essence of punk now because punk's already been done, it's old. It's about recreation and my friends, who I feel like are the ultimate creative re-creators."

"This is about this iconic feminist named Tobin Vail - she was in Bikini Kill. Even if I'm not doing the right thing or doing what she would be proud of, she makes me feel like I always have some sisterhood in the world."

"So many people have asked me about Katy Perry and 'I Kissed A Girl,' but the positive side of that song is that these little girls are dancing around their bedroom singing 'I kissed a girl.' So I thought what would be really cool is the idea of little boys dancing to 'Men In Love' with each other."

"It's a breakup song. I wanted it to be the 'Don't You Want Me' of this record."

"It's about how we think we're invincible but we're not. We treat life like we're invincible, but actually we're really vulnerable—especially to each other."

"I think it's about the idea of a relationship; you accept people for who they are or you don't and if you don't then you can't love them. It's personal, of course."

"To me it really is '80s Neneh Cherry-like R&B. For a long time I just tried to have a punk voice and then [I realised that] my voice wasn't actually that punk."

"There are a lot of different types of moulds that you can fit into, [but] I don't really want to be anything but the way that I am, which I think a lot of people have a hard time accepting sometimes."

The Twang were made to re-record their second album 'Jewellery Quarter', out July 20, as label B-Unique didn't think it was up to scratch. "It weren't up to our standards, man," frontman Phil Etheridge told BBC Newsbeat.

Paul McCartney is set to write a number of new songs for the soundtrack to an animated film adaptation of one of his books for children, *High In The Clouds*.

The Government's Digital Britain report has outlined plans to tackle illegal downloading. Regulator Ofcom will be given new powers to notify offenders of their wrongdoing by letter and take court-based civil action against serial offenders.

Glasgow rockers Dananananaykro have lost their bassist. An announcement stating Laura Hyde had left said: "The only way the band can continue is if every member is on the same page musically."

An Alice Cooper fan has been found guilty of assault after an attack during a Cooper gig last year. Andrew Miller removed his prosthetic leg before punching and hitting the victim with a motorcycle helmet.

We're going to make Glasto even more ace for a few of you by hooking you up for a drink with some of the best bands playing. Winners will get to hang out with one band each, including The Horrors, Maximo Park and The Maccabees. Entrants must have their ticket already. Head to NME.COM/win for full details and to enter.

NME has a pair of VIP tickets to London's Wireless to give away, along with a free stay in a £700 luxury K Suite at London's K West Hotel & Spa. Wireless is on July 4 and 5 and is headlined by Kanye West and Basement Jaxx (see www.wirelessfestival.co.uk). The K West is offering special Festival Packages including a room for the night from £140 (see www.k-west.co.uk). To enter, answer the following question at NME.COM/win: which indie-rock duo's guitarist used to refer to himself as 'Hotel'?



wireless 2009



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WHITE LIES

THE SUMMER OF DEATH

ISLE OF WIGHT.....13 JUNE
GLASTONBURY.....26 JUNE
GLASTONBURY (2ND SHOW).....27 JUNE
T IN THE PARK.....11 JULY

OXEGEN.....12 JULY
LATITUDE.....18 JULY
LEEDS.....28 AUGUST
READING.....29 AUGUST



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MARK BEAUMONT

SPOUTING OFF AND BANGING ON



Pilton thrills and bellyaches

Work, narcotics, typhoons or ill judgement: for one reason or another I've always had a knack of missing the 'legendary'

Glastonbury performances. When Primal Scream played their unforgettable 'Screamadelica' set on the NME Stage in 1992, I was among the 13 misguided fools fragging out to Carter The Unstoppable Sex Machine on the Pyramid Stage. When Jay-Z stuck it to Noel in righteous fashion last year I was stood glumly reviewing Massive Attack on the Other Stage, cursing the *NME* Reviews Editor. And when Radiohead played their 'best ever Glasto set' in 1997 I watched the first 20 minutes then went to get twunted because, hmphh, I wasn't that arsed about Radiohead.

But despite all this, I've still had my own Glastepiphanies. Pulp replacing The Stone Roses in 1995. Muse spectacularly earning their headlining spurs in 2004. Leading a noble choir of mud-encrusted, Merlot-muddled Bravehearts in a rousing 2am chorus of that re-imagined Clash classic 'Rock The Wine Bar'. And most memorable of all, I was there for the best all-round Glastonbury day ever. A day that seems to dissolve into dream-like myth with every fond remembrance.

It began, like all the best Glastonbury days, one afternoon in 1994, chasing a riff down the hill from the Sacred Space, buzzing from lunchtime spliffs and last night's speed. The riff, of a meaty hue, sparked a hundred strong stampede across the back of the Other Stage field being, as it was, the opening riff from 'Shakermaker'. Oasis' buzz was brain-rupturing - 'Supersonic' had devoured the dancefloors just two months before



Radiohead rock Glastonbury in '94: whatever became of them?

RADIOHEAD, OASIS, PULP, BLUR: I WAS THERE FOR THE BEST GLASTONBURY EVER

and this was the masses' first chance to gasp at the Gallaghers' gall. They didn't disappoint: in black jumpers and shades, Liam and Noel treated their first Glastonbury like the Knebworth warm-up they knew it'd be, tossing out half an hour of future classics with irreverence.

It was amazing stuff, but when they left, nobody moved. Onstage, the roadies were drawing out the decade's battle-lines. Not long after, Blur took the stage in all their buttoned down glory, reborn as post-baggy nu-modster maniacs. Forget 'Roll With It' Vs 'Country House', most Britpop

alliances were set in stone that sunny afternoon between 'Columbia' and 'Sunday, Sunday'. From that point on you were either cool or crazy; you swaggered or you scrabbled. The indie nation chose sides over its dogmeat kebabs and waited for Pulp.

And the traditional Glasto dinner of spliff fajita with a topping of psychedelic salsa made the rest of that day a post-Blur, um, blur. I recall Jarvis swinging his twiglet legs off the front of the stage during the live debut of 'Underwear'; I can picture Thom Yorke at the peak of his cockatoo plumage period roaring out 'The Bends' back when I was seriously arsed about Radiohead. Later there was Spiritualized throbbing majestically on the Other Stage. And - and this might be me

inventing an impossibly perfect early '90s line-up by cramming their Sunday set into my memory of the Saturday - there were the Manics advocating the re-routing of the M3 over this glorious Avalonian vale. As Suede closed the evening with a one-song encore - their first ever airing of 'Still Life' - in my eyes Nicky Wire had it right. Glastonbury would never match up to this again; might as well Tarnac the place to oblivion.

It would match up to it, of course. Even my worst day at Glastonbury - when we fell in the piss river on the way home and realised we'd lost the car keys - was still pretty brilliant. We've all got our Glasto glory days and, who knows, maybe this year's Blur reunion will define Glastonbury for you the way their chimp-on-steroids antics of '94 did for me. It's days like these that make Glastonbury more than just a festival, but one of life's magical markers. Just promise me one thing - you will never think the best thing on is Carter USM...

WHAT I'VE BEEN LISTENING TO...

- The Holloways - 'Jukebox Sunshine'
- Sad Day For Puppets - 'Unknown Colours'
- Jay Reatard - 'Watch Me Fall'

NME.COM

Is Mark talking balls? What's your best Glasto memory? Head to NME.COM/blogs and plie into the chat

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MY MUSIC

EROL ALKAN Dance Tent headliner

My festival anthem...

'MY GIRLS'
ANIMAL COLLECTIVE



"It's a subtle festival anthem, I think it'll be much loved by people this year, I won't get to see them because I think I'm playing at the same time at Glasto. It's just a great track – really spectral and uplifting. Festival anthems don't all have to sound like The Fratellis. It's just music that people take to their hearts."

Dance Tent banger...

'ZERO (EROL ALKAN REMIX)'
YEAH YEAH YEAHS



"When I was making this I was thinking, I wanna make a remix that's gonna sound good in big tents.' It's designed to be played in big spaces. You've got to get a really good groove going and drag it out for as long as possible and then have a bit that makes everyone's hands go up. It might be slightly formulaic, but at a festival you need to have the big guns available."

A tearjerker...

'FIRE & RAIN'
THE ISLEY BROTHERS



"An incredible sentiment and subject matter put into song. It was written by James Taylor and there are varying opinions as to what it's really written about – his heroin addiction, or his depression or the suicide of a friend. It's pretty dark and The Isley Brothers' version is phenomenal, it touches upon something that would bring emotion to anybody."

To make me dance...

'BRASH & VULGAR'
IN FLAGRANTI



"It's some of the strangest mutant disco music. The way they make music is so irregular and quite unmusical in parts, but I find it very gripping and danceable – I'm not much of a dancer though. Every time I buy one of their records it always seems to be quite a surreal experience from the sleeve through to the grooves."

My first record...

'DADDY COOL'
BONEY M



"I might have been about five when I got this from Woolworths in Archway. I asked my dad if I could buy a record and that was probably the one of the tracks that I already knew, or if I didn't know it already it was because it had 'Daddy' in the title. It's got incredible energy to it and an immediacy which registered with people straight off. It's genius."

Before I die I'd play...

'BE MY BABY'
THE RONETTES



"If I had a choice, I'd request the track that's been my favourite piece of music for all of my life so far – nothing's beaten it. It's impossible to explain why I love it; that's the thing about a lot of music that I love, I can't describe it to people because it's almost like you don't even hear it, it becomes part of your emotional make up."



Campsite comedown soundtrack...

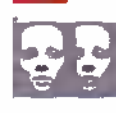
'HARVEST'
NEIL YOUNG



"They're just really beautiful songs – the recording is fantastic, it sounds really organic and intimate. It's got a lot of sadness to it as well. It's definitely a pretty good album to unwind to. I don't think it's the best track on it, but one of my favourite tracks is 'Heart Of Gold' – there are far better songs on the album, but it's just a good entry point. I've never seen him before, so I'm really looking forward to seeing him play at Glastonbury."

A band you all should hear...

FELT



"I've been listening to a lot of Felt recently – it's '80s indie jangle but it's amazing; fantastic songwriting and hugely affecting and likeable. I got into them by chance about eight years ago when I bought a single, 'Penelope Tree', at the Music & Video Exchange just on the strength of the cover and completely fell in love with it. I actually played a Felt tune to a friend of mine much younger than me recently and they fell in love with it as well, so that was kind of reassuring!"

PETER ROBINSON VS

ROLF HARRIS

Glasto loves him so much he's going back – and he's eager to entertain...

Hello, Rolf. When putting together a Glasto setlist do you think, 'People will expect a certain thing, I'll do what they want', or do you think, 'I'm Rolf Bloody Harris! They'll take what they're given!'?

"Fortunately, the things they want me to do are also the things I want to do. I always feel that the people who come to see you want to see you because of the records and songs they loved in their youth, and if you pull a moody and say, 'I'm not playing any of those! Here are my new recordings!', what you're saying is that the public are stupid and that you'll ignore what they want. I've got to do 'Stairway To Heaven', of course, because that's the song that got me to Glastonbury in the first place!"

And it's that attitude that makes you better than Madonna or Thom Yorke or whoever. With Rolf you get the hits, some fun, some surprises.

"Yes. (Long pause) It's very much about contacting the audience from the stage. One year they actually voted me the best entertainer who'd ever been at Glastonbury."

'The best entertainer who'd ever been at Glastonbury'...?

"Yes. I was voted the best entertainer ever there."

Are you the sort of person who'd receive that accolade and go, 'I'm very flattered but at the end of the day I'm probably not the absolute best ever', or would you simply say, 'Correct, thank you very much, I'll take that, what time do you



want me to come and pick up my award?

"I absolutely loved that statement, because when I'm onstage I spend my time trying to make time with the audience, and we've all seen top acts who just say, 'Here's a song' and, 'Here's another song.' They just seem to enjoy the audience and get on with doing their very carefully structured songs, and there's no contact. I've seen artists onstage who actually ignore their audience! They turn their backs! And I just think, 'What is that all about?'"

What do you plan to get up to at Glastonbury?

"Well, I'm always stuck there because I can't go round to the various stalls and

see the wonderful things people offer for sale, because if I walk 10 yards I'm surrounded by people asking for autographs! I would say, make sure you take wet-weather gear and make sure you get around and see the wonderful things on offer. People create wonderful things."

Do you try to keep up with current musical trends?

"Er..."

If I was to say, 'Rolf, what do you think about dubstep?', what would you say?

"(Laughs) I don't know what you mean."

What do you think it would sound like?

"Dubstep? It sounds like you've dubbed

in somebody's steps. I don't know! I've no idea."

Would you be surprised or unsurprised to hear that the hottest new musical act around, or at least one of them, is using a Stylophone in her live act?

"You're joking!"

I am not. It is 'New In Town' songstress Little Boots.

"I've seen her advertised! How good is that? Fantastic! Wow, I saw her on TV the other day and she seemed like a very real person, not a manufactured act. She seemed like a very real soul, which is so lovely to see."

Which of your own various talents would you choose for your Britain's Got Talent audition?

"There are so many to choose! So many different things I do!"

Go for the wobbleboard, Rolf. Or, perhaps, my favourite talent of yours: making viewers cry when animals pass away on Animal Hospital.

"Wobbleboard would be the one. Entertain, don't sadden!"

'Entertain, don't sadden' is a great mantra, but you have to understand the power you held on Animal Hospital. Seeing you cry at an animal's demise made a sad situation even worse. It's like when someone sneezes, you sneeze yourself. You're watching thinking, 'Come on, Rolf. Don't you cry. Be strong for me!'

"Well, yeah. Who knows. Anyway..."

FYI...

■ Rolf woke at 9.30am on the day of this interview

■ Don't accuse Rolf of tracing pictures – he gets slightly offended

■ If you want to commission him to do a painting for you, go through his agent

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LETTERS

YOU WRITE IT, WE PRINT IT, EVERYONE ARGUES *Edited by Matt Warwick*

LETTER
OF THE WEEK
WINS A NEW
SAMSUNG BEAT
DJ MOBILE
PHONE, WITH
AUDIO BY BANG
& OLUFSEN
ICEPOWER



Letter of the week

Dig out your soul, mates

Every time I look back to the Oasis gig on Thursday (June 4), I envision the hoards of drunken, passion-fuelled fans awaiting the band in the style of the opening scene of *Saving Private Ryan*; thousands of Mancunian soldiers battling through the grassy plains of Heaton Park just to catch a glimpse of the stage that their heroes would be performing on, men darting out of the crossfire of urine-filled plastic cups, anger-induced excitement causing rifts within troops as picnic brawls ensued, loners who had clearly gone AWOL clutching their overpriced cider — and all the time, to a live soundtrack of heartfelt Man Utd chants (aimed against Scousers). All this changed once Oasis arrived — people embraced, arms swayed and the population of that field was united in chanting the songs penned by the Mancunian rock stars. It was the craziest gig experience I've had and I doubt I'll encounter another quite like it. If only The Enemy hadn't pulled out after a dodgy dinner, it would have been perfect.

Carla Pearce, Liverpool

Like a scene from Apocalypse Now then? Brilliant. Fifteen years and still crazy — MW

ANOTHER LETTER ABOUT LOVING OASIS LIVE

The Gallagher brothers may get a lot of stick for being arrogant Manchester rockers with a God-complex... but when they put on a gig of festival-like proportions like Heaton Park on June 4 you can't help but have all of your pre-determined opinions of Noel and Liam cannon-balled to oblivion. Despite an initial problem with the generator hindering the opener of their set and making us wait an excruciating 40 minutes, they still managed to work their way through an entire 23-song set that evoked an appreciation for all things Oasis and topped it off by offering a refund for the technical cock-up. This was the cherry on the cake that made such a monumental gig a success.

Daniel, Liverpool

You all loved the Heaton Park gigs, and that kind of shows why Oasis are a lasting force. Their gigs should never go to plan — it's what makes them so good. Ah yes... Reading 2000:

a bottle thrown from the crowd bounced off Liam's head and he threatened to storm offstage, a huge streak of fork lightning ripped across the sky above the main stage during 'Rock 'N' Roll Star' and I launched a half-digested double cheeseburger all over Hainsey's suede boots. Amazing scenes! That's what Oasis gigs are: major life-enhancing events. I'm sure I went to Oasis shows where nothing went wrong, but I can't remember any of them — MW

LETTERS ABOUT MUSE

June 1: Muse announce dates across Europe for early winter. June 5: tickets go on sale. An hour later, standing tickets sell out. Now, I think, as an unemployed second level student in a recession, that four days is a *but* short notice for me to pull €54 out me arse to pay for a standing ticket. (I'm not buying a seated ticket, sitting is boring as fuck). I mean, it's alright for Muse in their villa in Italy drinking liquid gold and eating money, they have five months 'til the gig! So why is it that the gap between announcement and selling was so short while the gap 'til the actual concert is so huge?! I nearly sold most of my possessions to get that ticket, but didn't because they sold out before I could get the chance! ROYALLY SICKENED!

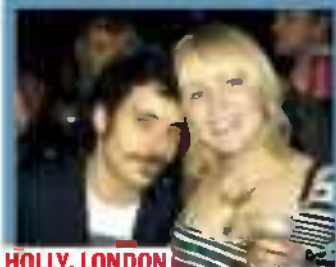
Kevin, Ireland

Slurrp... sorry, I've got a tenner stuck in my teeth. Kev, you should have done what every person/company/government seems to do: get credit, spend money you don't have, enjoy Muse and let everybody sort your shit out for you when you go bankrupt. It's 2009 mate: buy now, pain later — MW



STALKERS

It can't be illegal if it's love... right?



HOLLY, LONDON

"When I went to the Rhythm Factory last week, I bumped into Mike Fielding, aka Naboo. A fab night"



ESME, SWINDON

"This is me and Tom from Kasabian just before their gig in Swindon. He has the bracelet I threw on stage"



ADAM, LONDON

"This is me with Will from Amazing Baby at an instore. Nice guy!"

LETTERS ABOUT BUYING RECORDS

I read earlier that Phil (NME, June 13) had to say about the internet. The internet is ruining the music industry, half the fun is rifling in the shops through vinyl, through CDs, searching for the more obscure, underground bands, the good music as opposed to this mainstream filth that is being shoved down our throats. But the internet is so useful, so easy and so cheap. The only reason people aren't buying from shops and are downloading is because to buy music has become so expensive, music should not be an expensive luxury it should be available for everyone. I love owning vinyl and CDs, but I can't afford them. However, I can afford to find them off the internet. If buying vinyl comes with anything, even a free badge, it is already better than downloading it. Give the people an

incentive to buy and they will, bring back the weeks of going to the local music store and buying the latest single for loose change Start the revolution! Katie, via email

Katie, I don't think many people think vinyl is an expensive luxury item. Go to Oxfam. I got parts one and two of 'Domino' by Genesis for 50p from the one in Crouch End! I bloody love vinyl, but you run the risk of not being able to put anything on your iPod. You'd have sit on the bus to work reading record sleeves. Not cool - MW

LETTERS ABOUT LOVE MUSIC HATE THE BNP

I can't believe it, the BNP are actually making a mark on British politics. Hundreds of thousands of people are actually voting for these vile, fascist Nazi bastards. The stand must be made NOW. Sure, we can mock people like Jon McClure for his somewhat Jesus-like rants about changing the world, but I tell you what, the man makes a lot more sense than 90 per cent of our current crop of music 'stars' - while Lady GaGa and N-fucking-Dubz are wanking out drivell about dancing in clubs and wearing nice hats. Act now. Anto, via email

What an amazing gig by one of the best bands of the last 20 years (the Manics). Now I know why I fork out £2.30 for your magazine every week - still so political and emphasising the need to use your vote against the ongoing fascist threat. The BNP really are fascist AND racist - complacency can lead to the worst happening. All the best NME, and thanks for being still such an essential read and purchase. Michelle, Oxfordshire.

I could not bloody believe that the BNP gained TWO councillors! TWO! I mean I was glad to see Labour suffer today and to see the Conservatives sweep the board, but to see those racists get TWO seats! This just proves that the LMHR campaign is even more essential now. Though the BNP will never win a general election, they can do serious damage in local government. It's good to see a renewed conservative party with a socially conscious agenda doing well in these elections. It's time for change, but let's make sure the BNP aren't a part of that change! David, Lancing

David Cameron, is that you? You need to stop sending in letters on Conservative Party-headed paper. And had you and your piss-taking peers done your jobs in the first place instead of claiming for porn then the 'less enlightened' members of our society (who can't claim for porn) wouldn't have resorted to voting for the BNP in the first place - MW

LETTER ABOUT GREEN DAY BEING ANNOYING

I was appalled to see yet another huge section of our beloved magazine dedicated to Green Day (NME, June 6). Please stop ramming this shit in my face. I wasn't aware anyone with a music taste actually put up with that band. I'd get angry with you, but I'm just too excited about Arctic Monkeys' third LP! Richard Wiggins, Crawley

Bang on, Wiggo. Stadium Rock must die! However, did you know that Green Day were once good? See '1,039/Smoothed Out Slappy Hours' and 'Dookie' - MW

LETTER BEING BAH, 'HUMBUG'

I don't understand the negative reaction to the Arctic's new album title on NME. COM. 'Humbug' is a fantastic title, it has distinct English character and its almost tongue-in-cheek simplicity shows that they haven't got too full of themselves despite their phenomenal success. What would you call it, 'Ostentacionized'? Fabien Oman

I'd call it 'Time For Glastonbury'. If you're reading this and on your way to Glasto shout 'Bollocks' now! See you at the Park Stage for the secret massive artist after-tee slot on Saturday. Who? Oh right, it's

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AND ANOTHER THING...

In case you've still not made your point

SILLY ONLY 1.5

What is Lily going on about? "The music industry is run by fucking idiots." If it wasn't for the music industry she'd just be a low-life daughter of a celebrity that talks out of her arse. As opposed to a low-life musician who talks out of her arse TOM, VIA EMAIL

WTF CORNER

What would J.Bo look like as Su.Bo? EMMA, TORPOINT A lot better! - MW

CONSUMER FEEDBACK CORNER

What on earth was that cardboard cut-out of Empire Of The Sun in NME! Don't get me wrong, we all love free stuff, but is the music industry in that bad a state that in a desperate attempt for bands to promote themselves they give out Happy al-like toys!? TOM BELLINGHAM, VIA EMAIL I was at the NME giveaway! - MW

RIP NDIL CORNER APPARENTLY

What is happening to the best British indie music; first Gabriel leaves Metronomy and now Aleks leaves Los Camp! This needs to be stopped! OLIVERRRR, VIA EMAIL

WTF CORNER VOL 2

Steampunk (NME, June 6, 49 Reasons To Be Cheerful)? What the fucking fuck??? SAM, BATH

HORRORSHOW

Personally I think Joshua Third looks like a tea-cosy. SAMMY, VIA EMAIL What do you expect? He's a tea-cosy! - MW

SEXY GUY CORNER

Matt Bellamy is the sexiest thing to walk on two legs ever since creatures first slithered out of the primordial ooze of life and people are clearly blind if they disagree! Though what's up with his hair now? It's all receding-y... AB, LONDON Hair recession, eh? Nothing's safe from the credit crunch... - MW

RADAR

FINDING THE BEST NEW MUSIC *Edited by Jaimie Hodgson*

Wolf Gang (l-r): Peacock 1, Black Bear, Flamingo, Barbary Ape, Parrot, Penguin, Max, Lion, Peacock 2





NME LOVES

London's dandy post-punk rogue
clasping Mozart's baton for dear life

WOLF GANG

It might have all started when Max McElligott saw the film *Amadeus* and fantasised that he was a young Mozart, setting old Vienna aflutter with his tempestuous genius. It might have started when, as a precocious musical youth who could play the piano before he could walk, he declared to his parents that he "couldn't see the point of learning another person's song". ("I'm not the kind of guy who can sit around a campfire with a guitar and whack out 'Wonderwall'," adds Max, as if you hadn't guessed from the photo).

It might have even started in the womb. Max's mum was a concert violinist who had no qualms about tackling Beethoven sonatas while heavily pregnant with him. But ultimately Max knew he was destined to become Wolf Gang when he moved into a house formerly owned by Madness and Morrissey producer Clive Langer. Clive couldn't get his piano – a lovingly battered white upright on which he'd written the devastating melody to Elvis Costello's 'Shipbuilding' – out through the door. He asked Max if he'd like to take custody of the old Joanna and the rest is soon to be history.

"It sounds a little bit silly and poetic, but I swear to God, that piano had some kind of special power," Max insists, supping Guinness in an oak-panelled pub nestled behind the City Of London's Royal Exchange. His degree in Social Anthropology was abandoned as the songs suddenly came gushing out: lithe, lavish mini-opuses with the exotic pomp and purpose of Roxy Music and Peter Gabriel. Bustling, brassy, Talking Heads-y debut single 'Pieces Of You' is only the tip of the chandelier. "I've always had a penchant for grand ideas," declares Max. "I like drama and abhor mediocrity. My life philosophy is to rise above the banal. I'm striving for my music to sound a bit more... magnificent." 'Pieces Of You' defines Max's agenda – "Romantic with a capital R" – with a lusty surge and an invitation to "dance to the midnight, honey". "It's about meeting a girl,

being captured by her," he muses wistfully. Does it concern a specific liaison? "Oh, just every day of the week," he grins raffishly. With a few sweeps of his arm, it's clear that Max is a prime pop fop of the calibre rarely spotted since Bryan Ferry retired his fedora. Escaping the Scottish posho stronghold of St Andrews, as a student in London he became a fixture at 1920s swing revival club Café Royal, where he mingled with celebs, catwalk models – his sister is fashion designer Sophie McElligott – and, er, Noel Fielding. "It was a place where you could be whoever you wanted to be for a night," says Max, who used the experience to hone his eccentric aristocratic to perfection. One minute he's

eulogising Oscar Wilde and Evelyn Waugh, the next he's stressing the importance of tribal rhythms in his music.

"When I was five and lived in America, I went to a pow-wow and saw Native Americans dressed up and doing their dances. It had a

profound effect on me – I love learning about exotic cultures."

Modish tropical tics and synth spurts garnish Max's songs but at heart they're meaty accomplishments. "For me, it's all about crafting something classic, not appealing to a fleeting fad. At the moment it's cool to play synths, but a song should be able to stand on its own once you've broken down all the fancy production. I think that's what's missing from pop at the moment." Indeed, what's missing is an engaging Jazz Age dandy with a white piano, in thrall to Davids Byrne and Bowie but who'll breezily compare his chord progressions to Mozart. Wolf Gang: your carriage awaits. *Sam Richards*

"I've always had
a penchant
for grand ideas"

MAX MCELLIGOTT

NEED TO KNOW...

What: Symphonic, melodramatic indie anthemia

For fans of: Talking Heads, Larrikin Love, David Bowie

Download: 'Pieces of You'

RADAR

OTHER STUFF YOU SHOULD KNOW ABOUT



IMPORT AMBIENCE

Pop's been eaten, now psych will freak itself

BLACK MOTH SUPER RAINBOW

If you're planning to spend most of summer face-down in the grass counting light patches on the inside of your eyelids, BMSR should tickle you in at least some of the right places.

Slipping nicely into our prolonged post-millennial summer of psychedelia, this collective (of course) display all the head-in-the-clouds tendencies you'd expect from such a band. Wacky pseudonyms, nonsensical lyricism, hairy record sleeves, Vocoder diction, Moogs aplenty – even Dave 'Flaming Lips, MGMT' Fridmann on production – it's all here. "All I want is for not everyone to treat it as

stoner bullshit," vocalist Tobacco pleads. (He's got one of the least ridiculous *noms de tune* – just ask Father Hummingbird).

They've got the mixed blessing of a big up from Kanye to fall back on, although he's going to have to work for the chance to give them a Mr Hudson-like career shoulder-up.

"He'd have to ask first," says Tobacco. "I'm old-fashioned like that." **Tim Chester**

NEED TO KNOW...

What: **Tipped-out freakedelia chill-out**
Download: 'Born On A Day The Sun Didn't Rise'

BLOG BUZZ

Bass fiddler with a hard-on for Dane Bowers

PARIAH

Arthur Cayzer might be the friendliest man of all time. I'm with him two hours and only once does he stop smiling

"If you say you make dubstep, people go, 'Oh what, like Caspa & Rusko?' I've never been into that thugstep thing. It's really boring. It has nothing but the dancefloor in mind."

Escaping the muscle-flexing thugs, Pariah is warping dubstep's template. Like the work of Untold and FaltyDL, 'Don't Go' and 'Orpheus' reimagine UK Garage as something sorer, made in lonely bedrooms rather than an ending-century London club boom. Hip-hop's lollop is there too in the strident 'Detroit Falls', out soon through R&S. Arthur's original inspiration? The velvet tones of Mr Dane Bowers.

"Looking back, most garage was so cheesy, like that True Steppers track with Dane Bowers and Victoria Beckham. Ridiculous. I loved the Auto-Tune, though."

For some inexplicable reason, the 21-year-old's swapped Dane for MJ Cole, Burial, J Dilla and, joining all the dots, Flying Lotus.

Arthur's phone rings, FlyLo's 'Rickshaw' coming from it. He's got to head to his mate's studio – housemates, wild on Happy Hardcore, blew up his speakers and the new XX single needs remixing. **Awww Kev Kharas**

NEED TO KNOW...

What: **Lonely hearts**
Download: 'Detroit Falls'



INDIE FRINGES

A 20-odd-piece alt.grrrl choir, what can you say?

GAGGLE

There's not much of a downside to being a music journalist. Sure, sometimes it feels like you're drowning in Pigeon Detectives promo CDs, but getting to watch and listen to new music all day every day pretty much makes up for that awkward interview with the careers advisor all those years ago. Yet sometimes it does feel like all the new bands are a) men, b) ugly, boring, thick men, and c) all too willing to lap up the rotting afterbirth of Oasis' success in order to achieve their own 15 minutes.

Which is why it's exciting to stumble upon something like Gaggle; the antithesis of all of the above, and – unless you mainline LSD and read *The Female Eunuch* from morning until night – unlike anything you've ever seen.

"Gaggle is a response to boring man bands, bad burlesque and an alternative place for women in music that doesn't involve drinking yourself to death out of boredom or anxiety," says mainwoman Deborah Coughlin, who writes the music and conducts the 20-odd voices, who in turn dress like post new rave druids. "I find that often bands bang on about being unique – but very few do actually make big bold creative moves."

In the case of Gaggle; very few, but not all... **James McMahon**

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JAIMIE'S ROUNDUP

FEELING UP NEW MUSIC

For the next quarter of a year, my life will effectively be played out at a festival. It's an exciting, if slightly scary prospect. It is also a prospect that's forced me to take stock of that eternal quandary: what makes the best festival? Over the past few years we've seen the Great British appetite for festivals tested as they've erupted out of every patch of green the British Isles possess. And, if you believe the over-thought ad campaigns promoting them, they now cater for every whim and fancy. In fact, it now seems like musical preference is regarded by festival marketing types as no more important than misty moats, *Guitar Hero* World Championships, fancy dress and wheat-germ smoothies.

Looking ahead to the 13,672 events I shall be reporting from this summer,

I began to scrutinise what it was I longed for or loathed about them. Eventually, I decided it

wasn't dependant on catching my favourite bands, nor was it hung on gastro-pub dining, or a desire not to further line rich promoters' pockets. Looking at my upcoming (non-Glasto) highlights - Sonar, Latitude and Reading - I realised that when placing precious days of your life into the hands of the omnipotent festival deities, you want to feel like they know and love their Eden. There's Sonar's obsessive-compulsive-psychosis of an artist-selection process that sees them spend 12 months globe-trot-scouting; Latitude's idyllic-National-Trust-mini-break-meets-surprisingly-the-most-Radar-savvy-line-up-this-summer; or Reading's sans-bullshit pre-pubescent bludgeoning, steaming £10 lager and superhuman wow-factor imports. They couldn't be more different, but each knows where its magic lies, and truly fawns over its spell book in the righteous name of poppers'n'pale cider.

Jaimie Hodgson

EMAIL JAIMIE: RADAR@NME.COM
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Emily Eavis in her back garden



GLASTO
PREVIEW

INSIDE INFORMATION

Field music

Emily Eavis, the princess of Worthy Farm, reveals her new music tips for this year's festival

New music is an integral part of what we're all about. Glastonbury is the ultimate place to discover new music. There are so many little

stages - The Park Stage, The BBC Introducing Stage, The Dirty Boots Stage, The Queen's Head, The Rabbit Hole - all featuring a wealth of amazing new talent with a few surprises mixed in.

The Park Stage is a lovely little area and we've got some very exciting things lined up there. The idea behind it was to represent the music that isn't on anywhere else at the festival. Opening the Park Stage on Friday is *Lay Low*. She's Icelandic and she's got the most beautiful voice. Her songs are country/folk but quite poppy, and her new album is flipping brilliant - I was quite hypnotised by it, to be honest. I saw her support *Emiliana Torrini* in Paris and ended up booking both of them.

The Low Anthem play a kind of ethereal folk: Tom Waits-y blues with beautiful harmonies. I heard a song of theirs called 'Charlie Darwin' and immediately I was like, 'What's this? It's brilliant!' They're playing the Park Stage on Saturday afternoon and I think it could be quite a special moment for them - and anyone watching.

We Have Band won our Emerging Talent competition this year and they'll be playing a big slot on the John Peel Stage. They're a great energetic pop band with really catchy songs. They totally left us transfixed when we saw them in the final at the Pilton Working

Men's Club, so the decision was unanimous. However, the standard was so high that I booked two of the other finalists as well.

Stornaway are playing the Avalon Stage. They're a mix of Belle & Sebastian and The Beta Band with a bit of British Sea Power thrown in. They're lovely, and tailor-made for Glastonbury. Part of me also wanted *Yr Ods* to win. They're

"Check out Bishi. She's not the kind of thing you'd see at the Barfly"



Bishi: sitar hero

The Low Anthem hats are a ge issue for them



really young, Welsh and somewhere between Super Furry Animals and Arctic Monkeys. Their banter between songs is so funny and they have brilliant pop songs, loads of energy. If you go to watch them I promise you won't leave until the very end of their set.

I don't know much about *Man Like Me* except that they've got really big pop songs and are totally different to anything else around at the moment. We've put them on the BBC Introducing...

Stage because we ran out of space on the other stages, but they were so good that we had to book them. They can communicate well with the crowd too, which is why I think they'll turn out to be a perfect festival band.

Finally, if you want to broaden your palette you should go and check out *Bishi*. She plays a great, unusual mix of Asian and British pop and she's amazing live. It's not the kind of thing you'd catch by accident at the Barfly or The Dublin Castle but the great thing about Glastonbury is that everywhere you go, you get introduced to an amazing variety of bands and performers. The only thing that matters to me is that they can do it live.

PS: the above picture is me doing my sun-dance. Fingers crossed...

Back where it all began in Colchester, **Blur** give 150 friends and family the night of their lives and tell **Paul Stokes** just how special that Pyramid Stage closing set is going to be...

“IT’S ONLY RIGHT WE PLAY GLASTONBURY”

The dressing rooms at Colchester’s East Anglian Railway Museum are, to say the least, a bit basic. Actually, as a museum devoted to steam engines and

old rolling stock, it’s quite reasonable for the institution found next door to the very quaint Chappel And Wakes Colne station to not have any dressing rooms at all. Predictably, though, it does have trains. Blur can look forward to the relative lap of luxury of the artists’ village when they headline Glastonbury this weekend, but right now Damon Albarn, Graham Coxon, Alex James and Dave Rowntree are squashing themselves in the tiny compartment of a brake van.

Stacks of towels, trays of fruit and the band themselves are all fighting for space on the train-turned-museum-piece’s hard wooden benches because, tonight, Blur have picked this unlikely venue and this unlikely dressing room for their first public gig as a four-piece in nearly 10 years.

Since they told *NME* last December that not only were all the members of Blur friends again following Graham’s acrimonious departure in 2002, but they were in the mood to play some gigs this summer, we knew whatever form this comeback show took was going to be special. There was a teaser as Damon and Graham linked up onstage at February’s Shockwaves NME Awards to perform ‘This Is A Low’, but with

word that the band would headline the closing night of Glastonbury plus their own giant shows at Manchester’s MEN Arena and London’s Hyde Park, it seemed only logical that Blur would road-test everything with a unique, intimate gig. Tonight’s (June 13) show easily ticks both boxes. Just 150 souls, mainly locals, have bagged the wristbands allowing them to watch Blur prepare for their return in a converted goods shed. Indeed, of all the venues the band could have opted for, the East Anglian Railway Museum was probably

not top of many people’s lists, as they’ve only really hosted one gig here before anyway; it was a band called Seymour, way back in 1989...

“It was mine and my sister’s birthday party,” explains Damon in his railway carriage of the first time he played here under the band’s pre-Blur name. “It was my 21st!”

“Flipping heck!” exclaims Graham with a grin when confronted with the years that have passed between visits. “We only had about three songs back then, it was a 35-minute set. It will be longer tonight.”

Back in ‘89 the band who would become Blur were just beginning to crystallise, having swapped their Essex routes for a metropolitan base around London’s

Goldsmiths College. And all four of them acknowledge that their first gig in front of actual people was a significant step forward.

“There was this big Albarn family party and we were like, ‘Wah, we can play!’” recalls Alex. “Damon’s granny was here. She said we were good, but I think she was just being kind. We were very difficult to like in those days. Very drunk and terrifying actually.”

“I remember loving that gig,” muses Blur’s singer. “We came off feeling we had something special and so it’s good to come back here and realise that potential.”

That potential seemed to have stalled after the band’s seventh studio

album, ‘Think Tank’. Graham had departed, with ‘Battery In Your Leg’ his only recorded contribution to that release, and save for the occasional quote, Blur was placed into the deep freeze as, among other things, solo albums (Graham), operas (Damon), law degrees (Dave) and cheese (Alex) monopolised the band’s time. Then, last Christmas, there was a thawing.

“I thought last year [when they were first asked to play Glastonbury] that was it. If it wasn’t happening then it never would,” explains Alex of his surprise at Blur’s return. “I was actually halfway to Northumberland and the phone rang: ‘It’s back on, go and see Damon and Graham, they’re best friends again.’ But in terms of our lives it’s been the best possible thing for all of us to do, to be on our own for a bit. I think it’s wicked it’s happening at the right time [for us] because we’ve all sort of worked out who we are anyway, and I think we’re coming to this with the same sense of joy and preconceptions that we had to start with. When you start a band, it’s the most fun thing with the people that you love the most. After doing it for 10 years straight it’s still good but it does become work. This is not work now, it’s something else.”

However, when Damon and Graham announced last December they had not only buried the hatchet but were making their live return this summer, they admitted to *NME* that they were yet to play a note together. That process began in January when Blur began meeting once a week, initially working their way through each of their albums, playing every track in order.

“We had to do that to get our heads back into really becoming Blur experts,” quips Alex. Not that they had entirely forgotten, of course.

“There were some special moments right at the beginning [of the

“We’re going to put our heart and soul into this”

DAMON ALBARN



Back in the day at their first-ever gig



**GLASTO
PREVIEW**

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rehearsals), the songs that are absolutely stuck under our skins for good, stuff like 'She's So High,'" explains Graham, who kicked off the first rehearsal by jamming out the band's debut single and letting the others join in.

"It came together really early on because it has been like putting the Blues Brothers back together, breaking Rowntree out of law school and me out of my cheese factory," says Alex. "I got to the first rehearsal and Graham was playing 'She's So High' so I just joined in, Dave showed up and Damon arrived and we were off. The whole thing has just been lovely, we've been laughing all the time."

According to Damon, the band eventually settled on a number of songs that would produce a set two and a quarter hours long – "but as we're not allowed to play that long at Glastonbury or Hyde Park we'll have to see if there's a consensus in the band on the day and take it from there" – which they have been rehearsing "intensely" for the last few weeks.

Indeed, as *NME* arrived at the East Anglian Railway Museum on a blazing hot afternoon those songs were being rehearsed one last time. Working their way through a lengthy soundcheck, rather like their recently released 'Midlife' collection, the songs slip between their hits (or the "high street" route to Blur as Graham terms it) and the more interesting crannies (the "back streets" à la Coxon) of their back catalogue. It creates a surreal yet eccentrically English moment as one of the museum's steam engines decked out

anyone has coped with Blur's absence for so long. Taut and powerful, the song sounds as vital as ever, the band immediately recognisable as the same one responsible for the likes of 'Modern Life Is Rubbish' and 'Parklife'. There are no cobwebs to blow off, no nostalgic gimmicks; this band interrupted are simply picking up from where they left off. Alex cuts the same sophisticated, debonair stance while twanging his bass he always did, and Graham is the same fizzing mix of nervous energy and stunning guitar work. Dave drums relentlessly in the middle, driving the band on and Damon re-emerges as the same whirling dervish frontman, half chaotic showman (even crowdsurfing during 'Advert'), half musical genius.

Barely pausing between songs despite the sweaty evening, the band play practically the perfect Blur set 'Beetlebum'? Check. 'For Tomorrow'? Check. 'Bad Head' ("This song is about hangovers," says Damon, "not that we want to encourage that kind of behaviour.")? Check. Even the poppier moments that the group were supposedly a bit embarrassed about? Check. 'Parklife' is delivered entirely by Damon (*Quadrophenia* actor Phil Daniels is due at the bigger shows), while 'Country House' is delivered straight. That's right, not cajun or calypso as rumoured, but just as it was recorded.

"We had a look at doing it more acoustically, but we thought, 'Nah, it doesn't really work', so it's got a whole new lease of life," Damon later explains of his prodigal song's return. "Did I

"I just associate 'Country House' with the freaky character of the song!"

GRAHAM COXON

to look like Thomas The Tank Engine, puffs up and down soundtracked by the likes of 'Charmless Man', 'Oily Water' and 'Trimm Trabb', which come booming out of the small hall.

"I like the mixture, I like the fact that we go all over the shop," says Graham of the set. "I like the high street, I use the high street a lot, but I also like trouncing about in the middle of nowhere and that's what the set is like, isn't it?"

"Yeah, it's not exclusive," agrees Damon. "It's all-inclusive, this ticket."

It's also a very hot ticket. As the small "friends and family" crowd gather when Blur take to their makeshift stage around eight-ish, more fans gather outside the museum's fence straining to peer in through the windows, catching the songs on the night breeze.

It's worth it, because from the moment Graham strikes the opening note of 'She's So High' it seems amazing that

enjoy singing it tonight? Yeah, of course!"

"There are some songs we feel obliged to put in and when we played them we thought, 'Ah, this is actually quite good fun!'" agrees Graham. "I associate 'Country House' more with the bulbous freaky character of the song now rather than anything else."

Of course there was never a question over the likes of 'This Is A Low' ("It's just a symbolic song for everybody," notes Graham), 'Song 2' (which the band start slowly, building up the drums up before the track really explodes), 'End Of A Century' (which ends with Damon and Graham sharing a mic, the singer hugging the guitarist) or 'Popsene' being in the set, but notably two tracks from 'Think Tank' are also included.

'Out Of Time's guitar-shaped hole is finally filled by Graham's beautifully assured Telecaster, and free of the



Clockwise from top: Damon meets his public; Alex's Rock Pose No. 1; MEGA setlist; post-gig sweat; Graham looking at home; the Albarn/Coxon connection in full swing





The Glasto Chronicles: reinventing themselves in 1992...



...headlining at the height of their fame in 1998...



...and playing on Britpop Sunday at Glasto 1994. On the NME Stage, obviously

clouds that surrounded its recording, 'Battery In Your Leg' feels like an onstage epiphany.

"I found something extra in that today, we took that to a slightly different place than we have before," explains Dave. "It's really nice when that works, when you all have an idea simultaneously and you push it somewhere and it's great when that kind of thing happens."

Naturally, in its home county, 'Essex Dogs' wins a crowd vote over first album track 'Sing' (*NME* and Graham were among those on the losing side) to join the setlist – next time we hear it, it will be enhanced by a choir – before it's time to wrap things up with the gig pushing the two-hour mark.

"If you want to catch the 10.13 you'd better go," Damon warns the crowd as he's informed about the last train of the night approaching the nearby station. The East Anglian Railway Museum Comeback Special then ends with a soaring version of 'The Universal' and a series of heartfelt thank-yous.

"I guess the last time we played these songs we'd been playing them for years and years and years. That's good, because you get this honed, polished thing going on, but they don't really give you much back," observes Alex, acknowledging the emotional impact the reformation has had. "Now, playing these songs I'm getting so much. There was a great column in *The Spectator* this

needs something special – we'll try to give them that."

With the band due to spend Saturday onsite – Damon is involved in an Africa Express event taking place at Shangri-la that night – this is no idle boast of a band just jetting in for the day. Blur seem determined to give this year's festival the climax it deserves.

"It's a well-good weekend, so to finish it off is ace," declares Graham, who is determined to watch Bruce Springsteen on his visit. "We'll bring it back down to England with a bump after Neil [Young] and The Boss."

And with their own massive Hyde Park shows ("We're just going to put our heart and soul into it," declares Damon), plus *T In The Park*, save for a "we'll see how it goes," the band insist they are solely concentrating on this summer's gigs and not their long-term future for now.

"You get overwhelmed if you look too much into the future," explains Graham. "We've got a really important thing on our plate at the moment and I almost think it's a disservice to this [to talk about the future] because we've got to put our foot into these shows!"

With several more warm-up shows scheduled to help them do that, including one at Goldsmiths College, there's one last question for Blur as their equipment is packed away and the goods shed reverts back from a gig venue and into a museum. Having being born (and now reborn) at the East

"We're coming to this with the same sense of joy we had to start with"

ALEX JAMES

week, the pop writer was saying The Beatles are his favourite band but when he listens to the records now, it's completely dead. There's nothing from it. But suddenly playing these songs after a 10-year gap it's the opposite."

"You can get tired of stuff. That happens when you play a song a lot," Damon later agrees. "It's what happens to any band in the world. It's why we're fortunate in a way to have had a break for 10 years, so to speak."

As the crowd start to make their way home, it's fair to say Blur have easily pinched Seymour's long-held record as the best band to play this Essex museum. So how do they feel now about swapping their carriage-cum-dressing room for that artist area at Glastonbury? Justifiably confident, it seems.

"Were we surprised to be asked to do Glastonbury?" asks Damon who, just offstage, has changed into a 'Parklife' T-shirt as their own merch is the only non-sweaty clothing around. "I think it's only right that we play it! It's a great honour to play Glastonbury and we're going to rise to the occasion hopefully. Everyone is tired on Sunday night, so it

Anglian Railway Museum, what would Seymour have made of all this?

"I was thinking that on the way up here; you've got no fucking idea what's going to come," muses Alex. "I was wondering did I think then that I'd be coming back here with my family 20 years later? I was just grinning all the way up here. One thing is for sure, I wouldn't change a fucking thing!"

So would Seymour have any advice for Blur? "Maybe," says Graham, "just slow down a bit, you've got another hour to go!"

Quick as a flash Damon Albarn picks up from his guitarist and best friend with a glinting grin. "Slow down a bit," he repeats, "you've got another 20 years to go!"

And with that Blur erupt in laughter.

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GLASTO PREVIEW

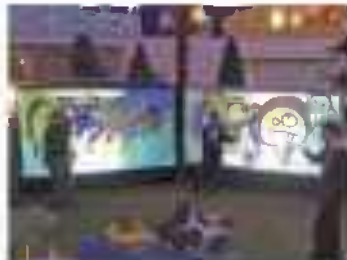
Every year there's something weirder and more wonderful to be found at Glasto. Here are some of the latest additions...



SHANGRI-LA

Shangri la took over the old Lost Vagueness area last year and proved a big hit for those who like to stay up all night being silly.

This year it looks amazing – they've ditched the utopian paradise schtick and gone all dystopian on our asses. Divided into two areas – the Hub and the Badlands – it's now a completely walled-in buffet of unsavoury delights. The Hub, which is supposed to be "the centre of a falling regime of happiness", is the central point with gob-smacking 3D Mapping Projections and some mucky clubs (they tattoo you before you can enter Club Snakepit). The Badlands is a "dark, seedy, unauthorised zone" and is set up like Marrakesh: covered markets with 'nano' venues such as an underwater world and a cryogenics lab. There'll be loads of actors running around trying to scare you, burlesque ladies and tons of special effects – basically it's THE place to go when you're off your head.



DIGITAL GRAFFITI

When you're tired and start shouting nonsense about "bloody hippies" while reaping the rewards of their initial inspiration, why not let off steam by doing a spot of graffiti. YrWall is in the Dance Village and basically you can use modified spray cans to digitally paint on a giant digital wall. Ace.



THE FREE UNIVERSITY

"Learn? At a festival?" we hear you cry. Never fear, the Free University Of Glastonbury is more like 'edutainment'. Taking place in HMS Sweet Charity in the Park, it's a series of lunc lectures which organiser Matthew Clayton describes as "the perfect hangover cure to wake your brain up".

4

THE SNUG

If you're going through a festival slump and find yourself longing to be vegged out at home killing zombies in front of your appalled grandmother, then take your sorry self to The Snug, next to the Queen's Head stage. Believe it or not, in here they've got PlayStations! And SingStar for the girls! And couches! And your mum!



THE RABBIT HOLE

Billed as a cross between 'Monty Python, The X Factor and a badly out-of-control genetic experiment', this tent in the Park is run by Hamish The White Rabbit and has a very late-night open mic slot where various musicians are plucked from the main stages and thrown into super-groups.



EVEN MORE CHARITIES

5

You're not going to do this are you? You're just going to go and find the PlayStations in The Snug. Well, if you can actually tear yourself away from dead-eyed slaughtering for five minutes why not look after the real world by checking out on-site charities such as WaterAid, Oxfam and Greenpeace. Great causes, and, as an extra incentive, charity workers are always really fit.

FILMS ABOUT THE MOON

6

In the renamed Pilton Palais cinema tent on Saturday night there's a special Glastonbury screening of a lost documentary about Apollo 11 to mark the 40th anniversary of the first moon landing, with a special Q&A afterwards. So if you're that out of your mind that The Boss is all a bit too much, stumble down here with your equally fucked mate for the requisite, "Wow, we're so small in this universe, man" moment.



3D DISCO

8

3D's back! Just look out the window – it's everywhere! Yep, as the world dons blue and red 3D glasses again, and becomes re-accustomed with the disappointment that comes from being duped into seeing a gimmicky B-movie horror, Glastonbury's getting in on the act too. It's actually meant to be ace, this: a disco in front of a big screen where everything's popping out at you. Organiser Nick says, "There's going to be stuff like the *Ghostbusters* theme tune and 'Flash Gordon' by Queen." It's in the Dance Village at various times over the weekend, often combined with the Silent Disco, so you get to wear both headphones and 3D glasses.

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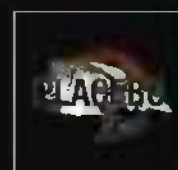
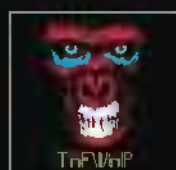
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TAKING ON THE BOSS

Meet the poor souls hitting the stage at the same time as **Bruce Springsteen**. How the hell are they gonna cope?

GLASTON PREVIEW



DAVID DEWAELE, 2MANYDJS EAST DANCE

You're up against Bruce Springsteen on the Pyramid Stage, so...

"That's cool actually. I'm not annoyed. That's really good because all the kids that want to dance will come see us."

Will you put a Bruce song into your set?

"Maybe we'll play 'Born To Run'? Well, it's not going to be 'Streets Of Philadelphia', that's for sure."

Do you enjoy playing Glastonbury?

"It's been fun every time, but I have to admit, the mystical element escapes me."

What is it to you then?

"To me it's more like a festival with thousands and thousands of drunk British people. Which is fun, but to those people it's some kind of religious experience. I've tried but I just don't get it. The forcefield of energy doesn't do anything for me. And I know people love it when it gets muddy but it's beyond me. Why would you bathe in cold mud? Where's the fun in that?"



ALEX KAPRANOS, FRANZ FERDINAND THE OTHER STAGE

How do you plan to compete with The Boss?

"We're such different things. I don't see festivals generally as a competition, it's just different choices that are available. It's a long, classic rock show from Springsteen and from us it's maybe more intense. And he'll be playing a two and a half hour set so there's probably a few people that will see us and then go and see him afterwards because they're curious."

What's good about Glasto?

"It's like there's 23 different festivals going on within the same place, and your experience is going to be completely different from someone else's experience. It's not a predictable festival - that makes it exciting and why I'm looking forward to it. People-watching at Glastonbury is amazing - you wonder what happens to some of those characters the rest of the year."

They probably never leave.

"Yeah, there's a cow shed somewhere in Glastonbury stuffed full of old hippies!"



M WARD THE PARK STAGE

Are you looking forward to Glastonbury?

"Naturally. This is my virgin experience with Glastonbury, and the Pilton countryside for that matter."

You're on at the same time that Bruce Springsteen will be rocking the Pyramid Stage - how do you plan to compete with The Boss?

"With ferocity."

Are you a fan?

"Absolutely! We've actually met each other on a couple of occasions and he is definitely one of my on-the-court and off-the-court heroes."

Anything special of your own planned for the show?

"I'll be bringing along the finest band of musicians in Portland, Oregon."

Is there anyone you'd like to see there?

"I'm really looking forward to seeing The Lost Brothers and Yeah Yeah Yeahs."

Any special survival tips for festivals?

"Bring along a book from a different era."

OK, thanks for that.



ROB BIRCH, STEREO MC'S THE GLADE

How are you going to compete with Bruce? Pyrotechnics?

"I think people who are interested in Bruce Springsteen and pyrotechnics can go and check his show, and people who wanna get down and get their body moving and make some noise, then they've got to come and check us out. No disrespect to Bruce Springsteen, but at the end of the day I know what I'd do. I think the right audiences will go to the right places, so I've got nothing but positive vibes for everyone."

So you're looking forward to it?

"You better believe it, man. Glastonbury's wicked to play at. There's something really earthy around it and an energy. It makes you do something out of your own comfort zone when you're performing. Even though everyone says it's become really commercialised, there's still something about it. Maybe it's the orientation of the place, some weird force that's going on there, but it always feels wicked to me."



MILES HUNT, THE WONDER STUFF AVALON STAGE

Does it worry you having Bruce as competition?

"That wouldn't even cross my mind. I'll just be seriously disappointed to be within a half mile radius of Bruce and The E Street Band playing and not get to see it, 'cos I'm a fan."

What are your memories of playing Glastonbury before?

"I was escorted away from Glastonbury 20 years ago when we played. There was a death threat to Suzanne Vega, who was the headliner on our day. I got really drunk, predictably, and missed our tourbus leaving the site. Our Scottish sound engineer came and found me, and I ended up in a blacked-out BMW with Adam Clayton from U2, my sound engineer - who was his friend - and a chauffeur among the police escort getting Suzanne Vega out of there."

You could leave in a limousine with Bruce this year?

"Yeah! That'd be alright, wouldn't it? Jesus, I hope no-one phones in a death threat to Bruce now because everyone will think it was me."

DIFFICULT SECO

Both released their debut albums in 2007 and played Glasto's John Peel Stage that year or returning to the same stage to premiere their amazing second efforts

JAMIE T

Behind the trademark smirk there briefly flits a look of sheer panic. "Jesus Christ. I'm actually, like, kind of quivering inside now you're saying that." *NME* has just asked Jamie T which of his new songs he reckons will go down well during his comeback set at Glastonbury. "I'm actually just thinking about it going, 'Fuck – what am I gonna do? I might just play Springsteen covers.'"

It's been almost two-and-a-half years since Jamie's Mercury-nominated debut album 'Panic Prevention' let loose tremors of ska-ed up folk, droll disco dub and dancehall grooves across the country. Now the bedroom-beat jongleur is back, ready to unleash album number two, 'Kings & Queens', later this year. Those worried Jamie has spent the last year and a half noodling away at some obscure new musical direction needn't fret.

"Of course I want it to move on, and it should sound different; it's four years later [since writing 'Panic Prevention'] but I wasn't looking to make some fucking huge statement. People have only heard, say, 11 tracks of my music, so why should I start playing a fucking tuba?"

Instead we get tracks such as the swirling '368', written after an MIA and Björk binge, bounding party popper 'Chaka Demus', the shockingly soulful 'Earth Wind And Fire' and 'Sticks N' Stones', the title track from his current EP, a rowdy yelp-along smasher full of 'Boys Are Back In Town' bravado and buoyancy. There's more actual singing from Jamie this time around and it seems to be mellower than his first. Yet that doesn't quite reflect the protracted processes behind its construction. "I had a bit of trouble at one point," admits Jamie. "I went a little bit bonkers. I've got a shed in the back of my house and I made that into a studio. I moved all my gear in there then decided I couldn't hack it, so I moved all my stuff back in, put my bed up against the wall, refused to sleep on it for a couple

of weeks and locked my door. There was all sorts of weird shit going on." So he and his band, the Pacemakers, decided to get the hell out of Dodge – or south London, at least – and crossed the river, hiring a studio in Hoxton last summer to lay down some of the 50-odd tracks that were considered for the album.

Neatly bookending the summer with his Glastonbury appearance and the release of 'Kings & Queens' at the beginning of September, Jamie gives *NME* a breathless account of his most memorable Glasto experiences. "I remember standing backstage in the pissing rain with people telling me this is the biggest gig of my life and I better not fuck it up, and then Beth Ditto standing next to me and getting covered in hairspray and then thinking, 'Shit, I can't get my wellies off.' There was also the small matter of forgetting the lyrics to Billy Bragg's 'A New England' onstage and having to discreetly ask his mate at the side what came next

As well as getting giddy about seeing Blur for the very first time – he's got his fingers crossed for 'Chinese Bombs' – Jamie's joining the long line of those ready to worship at the altar of Springsteen. "I'd love to see The Boss, man. When I found 'Nebraska' it changed my world. I don't know all his records – I know Springsteen fans, and they're like Dylan fans: you don't really want to speak to them about Dylan or Bruce Springsteen because it's fucking boring – but 'Nebraska' is wonderful."

Anyone looking forward to seeing Jamie whip out his famed acoustic bass during his own John Peel Stage set might be disappointed – the instrument doesn't feature on 'Kings & Queens' either. And why's that, Jamie? "I broke it at the end of last tour," he says guiltily. "I was in Australia and it felt like the last tour we were ever gonna play. I remember kicking it and

forgetting that because it's acoustic it's really light. It just went 'bomp' into the air and I thought, 'Shit, I shouldn't have done that.' So that stopped the acoustic bass stuff."

Though he might be freaking out over his setlist, Jamie's happy with the slot he's been dealt, sandwiched between Doves and Jack Peñate after the sun goes down on Friday. "The good thing about playing at that time is you get to enjoy the night as well and hopefully take people out of the day into the night." Yeah, but surely it means you also have to stay sober during the day? "No you don't! I've only ever played two sober gigs in my life!" From the sound of things, Glastonbury 2009 isn't going to be the third.

"I'd love to see The Boss play, man. He changed my world"

JAMIE T

SECOND ALBUM?

in a wave of hype. Now, two years on, **Jack Peñate** and **Jamie T** are

GLASTON
PREVIEW

JACK PENATE

When the young Jack Peñate first crossed the borders towards Glastonbury's psychedelic vistas, his reaction was much the same as most people's. But the eventual result would be different entirely. "The magnitude of it was mindblowing," gasps London's coolest brother of reinvention. "You come over the hill, and the first thing you see is these tents that just go on like a kind of battlefield. It was like people ready for war it was so massive. It's kind of medieval. That's what I kept on feeling: 'This is how it would've been 500 years ago if the French had just come over!'"

Granted, Jack hadn't quite processed the peace-and love message beyond the mentalism, but the festival's effects started to take hold. With his first big festival show, in support of early single 'Torn On The Platform', out of the way by Friday afternoon, he had the rest of the weekend to get lost. And what followed, in no particular order, involved...

"I went to the Healing Fields, I sat under that massive dragon on that hill where everyone goes all night. Went to Lost Vagueness and saw shows and ballroom dancers. Went and saw !!! at 3am in the little stage that's in the forest. I think I ended up at the Stone Circle - I ended up at that place early every day, from Saturday onwards, say, and watched the sunrise. I remember waking back on the Saturday at 7am. I was with one of my best mates; we walked past the Pyramid Stage - there was nobody but just us in the massive muddy field. It was mindblowing."

custom-built to get Somerset's hands in the air. And if it's all a bit neat to suggest that Glastonbury made him the artist he is now, it certainly gave him his first experiences of burning through established conventions of dusk and dawn that powered the ridiculously danceable comeback single 'Tonight's Today'.

"Tonight's Today" is very much about maybe having too much fun. Fun can be addictive, when things don't really seem to matter or be understood."

Could Peñate's Glasto epiphany have ended up giving him his career?

"The thing is, that was maybe the first time I was exposed to those atmospheres of unified places where everyone is together. Growing up, I wasn't really a big social animal. I only started partying when I started touring at 21, so I'd written most of the first record before I had these two years of just having fun. I'd never really been there and before I didn't really like the idea of being an individual. Now I've realised how ridiculous that is, and it's a great feeling. Maybe some of that euphoria has influenced the songs."

In other words: a youth spent in bedrooms - the trusty, yet boring 'Matinée'. A few nights of cider and laughing gas down the Eavis' - the fun of 'Everything Is New'.

Peñate returns to Worthy Farm for the third year running as a hero. Sandwiched between fellow pop hipsters Little Boots and Jamie T, he has a generation's disco dreams on his shoulders. And with the new album having just hit the shops (and, er, torrents), we're looking at one of the festival's most audacious highlights. Bells, whistles, lady backing singers and brass sections have been brought in. Is this the most significant gig he's ever played? Peñate stifles a splutter at the suggestion, but

he doesn't deny it.

"Wow, I hadn't actually thought about that but maybe it is. I always feel the best gig is the one that's important, but there have been gigs that did change things, so this could be one of the biggest."

And if, reader, you see the boy dribbling like a gibbon at 6am at the Stone Circle, with schoolmates Florence Machine and Felix Maccabee, re-enacting a school play with the aid of twigs and nearby dwarves, you remind him of that.

"The first time I saw Glasto it looked medieval, like people were getting ready for war"

JACK PENATE

WORTHY'S ORIGINALS

There are more than a few old timers nestling in this year's Glastonbury line-up, but this is cause for celebration rather than criticism, says **Alan Woodhouse**

Lots of folk have been banging on about how this year's Glasto line-up is a little heavy on the senior citizens, a tad at odds with how Michael Eavis said he wanted to get young people back. Truth is, though, when the sun is shining and the vibes are bright, what makes Worthy Farm magical is hits, and lots of 'em. Frankly, anyone who says they didn't enjoy Macca in '04 or Brian Wilson in '05 is an idiot. If all you're worried about is a few wrinkles then shut your eyes, because – make no mistake – these guys have still got it.

1 NEIL YOUNG
Friday's Pyramid Stage headliner finally makes it to Glasto 12 years after pulling out (he cut his finger making a ham sandwich, apparently). Radiohead went on to steal the limelight that year, but organisers have been desperate to get back the grizzly Canadian ever since. Why? He's a bona fide legend, with some of the most awesome guitar tracks ever written and his leftie politics sit well with the worthy Worthy Farm visitors. And, of course, there's the chance old bandmates Crosby, Stills & Nash might join him onstage. Don't miss him for Bloc Party, no matter how out of your tree you are.
RING YOUR DAD DURING: 'Cortez The Killer'



2 TOM JONES
The Welsh warbler has often credited his career renaissance to his performance at Glastonbury in 1992, when his Pyramid Stage slot was rapturously received and brought him a whole new audience. Young 'uns queued up after to show him respect, and he recorded duets with Robbie Williams, Stereophonics, Cerys Matthews and that girl out of The Cardigans, while Space wrote a song about him. That might not seem that cool now but, trust us, in the '90s it put

If all goes to plan with Tom Jones, expect that duet with La Roux by the end of the year

him at the epicentre of popular culture. Seventeen years on he's back again to dust off the anthems – and probably 'Sex Bomb'. If it goes just as well this time around, expect that duet with La Roux by the end of the year.

RING YOUR DAD DURING: 'Delilah'



Tom Jones: chest wigs at the ready

3 TONY CHRISTIE
Of course, everyone knows him now for comedy hit '(Is This The Way To) Amarillo', although it's possible the majority of the general public still think Peter Kay sang that. More interesting are the tracks TC laid down for last year's fabulous, Richard Hawley-produced, 'Made In Sheffield' album, which showcased what a truly great singer this proud Yorkshireman is. Christie covered songs by Hawley himself, Jarvis Cocker, The Human League and Arctic Monkeys on the



Tony Christie: is this the way to Pilton?

record, so don't rule out the possibility of some very special guests. Yeah, people will still expect him to play THAT bloody song at the end, but by then we expect him to have surprised more than a few onlookers.
RING YOUR DAD DURING: 'Only Ones Who Know'

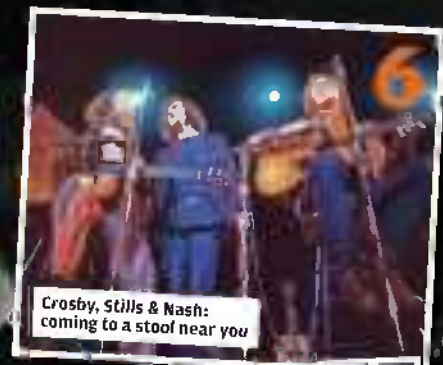
4 THE SPECIALS
The ska heroes' recent reformation for a 30th anniversary tour without keyboard-player and chief songwriter Jerry Dammers caused huge ructions – until, that is, they took to the stage. All the scepticism wilted as the multiple UK chart-toppers threw back the years with high-octane, hit-laden performances that would have put bands less than half their age to shame. And, of course, it was at Glasto '07 that the first plans to put The Specials back together were hatched – when huge fan Lily Allen got singers Terry Hall and Lynval Golding onstage to run through their classics 'Gangsters' and 'Blank Expression'. Lily's on just before them this time, so expect her to return the favour – while the place goes nuts in an orgy of moonstomp dancing.
RING YOUR DAD DURING: 'Ghost Town'

5 STATUS QUO
Last year the early morning 'ironic' Pyramid Stage slot was filled by Shakin' Stevens – who annoyed the hell out of the frazzled thousands by filling his set with new album stuff that no-one gave a shit about. Hard to see the Quo making the same mistake – especially with a 40-year, hit-strewn back catalogue. That Sunday morning haze will quickly disappear after a host of three-chord wonders. And we reckon 'Rockin' All Over The World', which famously kicked off Live Aid back in 1985, will lead to one of the biggest singalongs of the weekend.
RING YOUR DAD DURING: 'Down Down'

GLASTO PREVIEW



The Quo: three chords, three cheers



Crosby, Stills & Nash: coming to a stool near you



The Boss: still a Springsteen in his step

The Specials' Lynval: "See you down the front"



Suggs: Madness is sure to ensue



It's not a shame about Ray Davies



You McGuinn again

6 CROSBY, STILLS & NASH

We spoke about these guys earlier – and it's frankly astonishing that, like their old bandmate Neil, they have never played Glastonbury before. Honestly, if Worthy Farm was in the US they'd have been the house band. The Woodstock veterans will bloody love the place, and their harmony-laden peace and love vibe, with the occasional political sting in the tail, has the potential to be one of the highlights of the whole weekend. Let's not forget, at the tail end of the '60s this lot were as big as The Friggin' Beatles, if not bigger – and not only that, David Crosby and Stephen Stills have had so many health problems, it's amazing that they're still here. Prepare to have your mind sweetly blown, maaaaan.

RING YOUR DAD DURING:
'Teach Your Children'

7 BRUCE SPRINGSTEEN

He's not called The Boss for nothing, you know. Again, like Neil, and for almost exactly the same reasons, the Eavis family have been trying to get Bruce to get his arse down to the farm for aeons. This year he finally agreed, despite his 'people' having never heard of the place. Word is, though, Chris Martin (who has headlined the Pyramid Stage with Coldplay twice) has been

filling Bruce in on what's required. So expect a two-hour distillation of everything that's great about New Jersey's most famous son, with all the classics thrown in – he even, we shit you not, takes requests. How's about we all make signs saying 'Bonkers'?

RING YOUR DAD DURING:
'Born To Run'

8 ROGER MCQUINN

Another utter legend made in the sunny climes of California (like Crosby, Stills, Nash & Young) high tails it to Worthy Farm – let's hope they know something we don't about the weather. The man who inspired Rickenbacker fetishes and the wearing of 'granny glasses' the world over (as well as pretty much inventing the likes of The Smiths and REM) is liable to liberally dip into his band The Byrds' back catalogue,

which is as mighty as they come. A lot of these songs were written by none other than Mr Bob Dylan ('Mr Tambourine Man', 'All I Really Wanna Do', 'My Back Pages'), so you're getting two legends for the price of one. Sort of.

RING YOUR DAD DURING:
'Eight Miles High'

9 MADNESS

When Madness played a 'secret' show in the Lost Vaguene field at Glasto 2007, the gargantuan crowd that gathered (despite the extremely muddy conditions) was testament to their enduring appeal. Now one of Britain's most successful singles bands of all time get a peak slot on the Pyramid Stage – and, appropriately, The Nutty Boys are playing on the same evening as their spiritual heirs, Blur. No act playing over the course of the weekend will have as many hits, and as well as the biggies ('Our House', 'It Must Be Love', 'House Of Fun'), there's ace new LP 'The Liberty Of Norton Folgate' as well.

RING YOUR DAD DURING:
'It Must Be Love'

10 RAY DAVIES

He may be stuck up on the Acoustic Stage, but it'll, er, be a shame about Ray if you forget him. The Kinks' songwriter will play a set full of his band's classics, which are all about 40 years old and practically invented pop music as we know it, but somehow feel as fresh today as they must have done back then.

RING YOUR DAD DURING:
'Waterloo Sunset'

WON!

SIGNED SPECIALS T-SHIRTS

Want one of these scribbled-on pieces of ace new merch from the 2Tone legends? Then head over to NME.COM/win and answer the question below!

The produced The Specials' debut album?

a) Elvis Perkins
b) Elvis Costello
c) Elvis Presley

MOOS AND DON'TS



Whether you're a first-timer or a veteran, there's always something to learn at Glasto...

Don't be the guy who dives head-first into the mud. Waterskis make a much more classy impression

Do remember that arks can be purchased in flatpack form from Ikea. 1 cubit = 23.2 metres

When tripping, don't mess with the space/time continuum in ways that you wouldn't know how to correct at a later date

Don't eat anything you wouldn't feel happy excreting into a public latrine

Don't marry anyone who looks desperate enough that it might not be a joke after all

If this is your first year, do take our advice on what to pack. Remember that you'll probably only have enough plugs for a kettle, toaster, TV, curling tongs and clock-radio, so just bring those

Don't ask Spinal Tap to "turn it up to 11". They've heard that one before

Don't allow Florence to piss on your shoes. She loves it, but the music industry is trying to wean her off the habit

Don't moan about "how middle class Glastonbury's become" until you've checked first as to whether your dad a) mines coal, b) makes car parts or c) carries a hod. If the answer is d) is a teacher, manager, accountant, consultant, life coach, etc, then remind yourself that for all the 'earthy' qualities you feel you may possess, you are ultimately part of the alleged problem, not the alleged solution

Don't tip cows. Their basic wage is quite adequate

Don't stay up all night in the stone circle talking about the meaning of life. Life is an essentially amorphous constellation of consciousnesses driven solely by evolutionary imperatives and cannot therefore be condensed into crisp philosophical maxims. You'd be wasting your time trying

Do impersonate a police officer. They secretly find it hysterical and love it whenever you do it

Do bring sunscreen. It makes an excellent waterproofing balm for the bottom of your tent

Don't mistake bodypaint for creativity

Do stand in front the Pyramid Stage with a flag saying "Hi mum". It's a good joke and well worth obscuring 70,000 people's view for

Don't start Alex James talking about bloody cheese



Don't complain that Glasto has become over-commercialised. Not until you've experienced it under the scintillating Lynx Effect of Lynx Dark Temptation Bullet miniature deodorant and bodyspray (£1.19 including VAT)

Don't act surprised when Pete bursts into 'Time For Heroes' halfway through the penultimate song of his set. He always does that



Do start a rumour. Here are some to get you going: 'Ant & Dec have died', 'The Friday secret show on the Pyramid Stage is Michael Jackson', 'Michael Eavis has just punched Tom Jones', 'The rain's due to get lighter'

Don't mix drugs and bestiality. It can only end badly

Do save money by bringing your own drugs dog and using it to rummage through people's tents to find their discarded stashes

Don't dance on top of a float to UK garage alongside a cheery policeman. That's the Notting Hill Carnival. You're too early

Don't hang out in the backstage bar looking for celebrities. Remember that the only people who hang out in the backstage bar are people who are looking for celebrities

If you run out of oregano, do ask a drug dealer whether you can 'score an eighth'



Don't go into the woods with your girlfriend/boyfriend's best friend, take a bucketful of hallucinogens and cheat on her/him

Don't build a shrine to any god who eats children, or whose name is suffixed with '...Destroyer Of Worlds'

Don't pelt Neil Young with sharp objects. Unless he tries to play anything from his new album

Don't stand at the front of Animal Collective's show Twittering about how you're standing at the front of Animal Collective's show. You're an idiot. People don't like you

If you are Jo Whiley: do research the difference between The Ting Tings and "an incredible performance"

Don't try and buy sex in exchange for space under your umbrella

Don't ask Lady GaGa if she's "feeling cold wearing that"

Don't bring an acoustic guitar. We've already heard both 'Wonderwall' and 'Lucky Man'

Journalists: don't bother going to the press conference where Michael Eavis proclaims this Glasto "the best ever, despite the rain". Just re-transcribe your notes from last year

Do out-smart the £5-a-go Oxygen Bars by simply breathing in and out rapidly

Don't listen to advice. Advice is a form of nostalgia. Dispensing it is a way of fishing the past from the disposal, wiping it off and recycling it for more than it's worth. But trust us on the sunscreen

If you want to pretend that you're in your favourite branch of Starbucks, simply lie back and close your eyes while Fleet Foxes are playing

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ALBUMS

ALL THE RELEASES THAT MATTER *Edited by Hamish MacBain*

To kill for



LA ROUX
LA ROUX
(POLYDOR)

9

Much, much more than just those singles

Annie Lennox's stern, android persona. The asexually metallic voice of Neil Tennant. Marc Almond and Andy Bell's flamboyant vocals. During the '80s, the labour-saving potential of the synthesizer allowed for Eurythmics, Pet Shop Boys, Soft Cell and Erasure to develop a new form. The electropop duo was a perfect yin/yang, the anonymous machine operator and their asexual and ambiguous singer, and it blew the charts wide open. It was a golden age for androgynous, aesthetically sharp British pop.

But during the '90s Britpop extolled the virtue of the band as a gang of men constructing sonic monuments to rock classicism. The pop world was dominated by the boy or girl band, and in recent years the reality telly act or a procession of mutton-Madonna bimbos from across the Atlantic became commercially dominant. The only hope was Girls Aloud but, with their star

seemingly on the wane, things on the home front have felt increasingly stale.

Enter La Roux, the boyish Brixton native with her quiff and mysterious co-writing partner Ben Langmaid. A childhood spent listening to folk and rock'n'roll can be heard in the simultaneous appreciation of songcraft and rejection of traditionalism that is evidenced by the ferocious pace of the opening quartet of cut-glass chart-toppers. Led by 450,000-plus-selling banger 'In For The Kill', the synths and beats that shape these four killer tracks are determinedly contemporary, making complete sense of the fact that modernist dubstep maestro Skream gave a mean twist to the smash hit. This is no mere '80s revivalism.

Where electroclash dilettantes mistake digitalism as an opportunity to sing about sniffing hairspray in elite nightspots, Elly Jackson remains down-to-earth. Unlike cheap Lady Gaga or the WAGs of Girls Aloud – and despite the

hype showered on to her ruddy quiff – La Roux is a style icon who still lives with her parents and sings simple lyrics about affairs of the heart, her acrobatic voice describing nothing outré as it flirts with and flits around the synthetics.

These, in the hands of the elusive Langmaid, are key. Retro-futurism is the curse of this decade of irony, and recent electropop has sounded dated – a Hoxtonite vision of a future trapped in the museum of what it was *supposed* to be. Next single 'Bulletproof' is reminiscent of Erasure, but it's pretty much the only overly familiar moment here, and the charts are already quaking before its brutally irresistible chorus. On 'Tigerlily' the synth parts at first resemble harpsichords in space before becoming heavily-processed steel drums, a motif that flows through 'La Roux', adding an unselfconscious reflection of her multi-cultural South London home. Langmaid's 'Quicksand' is liquid-mercury-smooth but pierced by sharp vocals; 'I'm Not Your Toy' is a calypso flick no doubt had Lily Allen green-faced during La Roux's recent support slot. 'As If By Magic' and 'Fascination' are suave smashers tucked away towards the album's close.

British pop acts are at their weakest when they perch on stools and attempt Yank R&B, but La Roux keeps her ballads local. 'Cover My Eyes' tenderly tackles jealousy as it blends synthesizer with the backing vocals of the London Community Gospel Choir to curiously hymnal effect. Another perfect slow song is closer 'Armour Love', Jackson's voice a weary croon over mechanical crunching as the keys and synths are put to bed.

All of which adds up to a night-on flawless album. Just as fluffed ballads and songwriting by committees of television producers have recently ruined pop, even the great '80s duos perfected singles but never cracked the long-player. Remarkably, with this astounding debut, an unassuming 21-year-old from SW2 has revitalised a forgotten form to make one of the finest forward thinking British pop albums of recent memory. Sweet dreams are made of this, indeed. **Luke Turner**

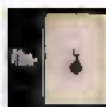
DOWNLOAD: 1) 'Bulletproof'
2) 'Cover My Eyes' 3) 'Tigerlily'

DID YOU KNOW...

The creepy, Hammer House Of Horror-style spoken-word section on 'Tigerlily' is voiced by Elly Jackson's dad

THE ROGUE ELEMENT LUMINA (EXCEPTIONAL)

5



That noise? It's the beasts stirring. After five years of minimal, moves are afoot to rehabilitate maximal techno. Ben 'Rogue

Element' Medcalf may have remixed Franz but, apart from 'Mistakes' (the one vocal track, and a contrived stab at a Chems-style crossover anthem), there is little here for indie kids. Instead, like Nathan Fake's 'Hard Islands', 'Lumina' is an attempt to fuse titanic mid-'90s, tops-off techno with quicksilver electronica and dark electro. Annie Mac is a fan, and it would go down a storm at Ghent's well-hard 10 Days Off fest. But it's the odder, subtler tracks – the atmospheric, dubstepped 'Binary Suite', or 'Reality Is Overrated' – essentially Metronomy trying to make a trance epic – that truly sparkle. **Tony Naylor**
DOWNLOAD: 'Reality Is Overrated'

SLEEP SLEEP'S HOLY MOUNTAIN (EARRACHE)

8



Three red-eyed longhairs from San Jose, California, Sleep played slow, sludgy metal steeped in the clang of Black Sabbath, penning songs about drugs and, along with Josh Homme's pre-Queens band Kyuss, laying down the floorboards for the sound people would soon be calling 'stoner rock'. Sleep's 50-minute epic 'Jerusalem' may be their imposing conceptual masterwork, but 1992's 'Sleep's Holy Mountain' contains their best songs: insistent, almost mantric weed hymns imbued with a bluesy, psychedelic heaviness. The lyrics can be corny – "Ride the dragon toward the crimson eye/Flap the wings under Mars' red sky", opens 'Dragonaut' – but when said lyrics surf in on riffs that dissolve your brain to soup, who's griping? **Louis Pattison**
DOWNLOAD: 'Dragonaut'

HERE WE GO MAGIC HERE WE GO MAGIC (WESTERN VINYL)

7



The advance buzz about Luke Temple's first record as Here We Go Magic suggested the Brooklyn-based songwriter could be about to do a Grizzly Bear, but his latest project is a far more introspective beast. Burbling electronica and layers of weirdness underpin the likes of 'Nat's Alien' and 'Ghost List', rendering them more as slow-burning mood pieces than songs. That's not to say Temple doesn't know his way around a chorus. 'Only Pieces' is what we hope the next Yeasayer record sounds like, while 'Fangela' is the sort of soaring sunshine pop Animal Collective would make if they stripped back those crazy FX a bit. 'Everything's Big', meanwhile, sounds like Wild Beasts fronted by Antony Hegarty – which, needless to say, is a good thing. **Rob Webb**
DOWNLOAD: 'Fangela'



TORTOISE BEACONS OF ANCESTORSHIP (THRILL Jockey)

7



Tortoise lost their way in recent years, with only 2004's bland 'It's All Around You' and an underwhelming

collaboration with Bonnie 'Prince' Billy to their name. Thankfully, with 'Beacons Of Ancestorship', the post-rock pioneers have reshaped their sound. While the jazz doodling of 'The Fall Of Seven Diamonds Plus One' or the pastoral fizz of 'Minors' are pretty familiar, 'Prepare Your Coffin's' prog wibbling has the vigour of an unblemished priest dancing up the celestial staircase to finally meet with St Peter. Conversely, 'Northern Something' and 'Yinxianghechengqi' skronk hard. Tortoise have made a welcome escape from the dusty '90s indie crypt. **Luke Turner**

DOWNLOAD: 'Yinxianghechengqi'

NEILS CHILDREN X.ENC (STRUCTURALLY SOUND)

5



Not many bands wait a decade to release their debut album – so kudos to Cheshunt trio Neils Children for achieving

that, at least. Label battles and scrapped albums caused the gestation but, unfortunately, this isn't enough for us to classify 'X.Enc' alongside 'Loveless'. Clearly enormous PIL-heads, the band siphon most of their influence from Public Image Limited's 1979 classic 'Metal Box' – all claws-on-blackboard guitar screeches, taut Joy Division drums and singer John Linger's echo-pain vocals. But this kind of music needs syringe-point accuracy and, although songs like 'An Exchange' show early-Liams-esque promise, it's clear that in comparison Neils Children are still in nursery school. **Jamie Fullerton**

DOWNLOAD: 'Sometimes It's Hard To Let Go'

LA ROCA VALLEY OF THE BEARS (JUST)

3



Knob-twiddling new ageists Rob Pollard and Olly Wakeford first announced themselves in 2006 with 'Friends In Far

Away Places', a record evoking adjectives like 'cinematic' and 'chillaxing' among wayfaring folk of the critical establishment. To those epithets we can now safely add 'stultifying' and 'toss', with the duo lending a session-musician sheen to proceedings thanks to an expanded live retinue of theremins, Rhodes and congas. Not that there's anything wrong with this kind of genre-hopping electronica but, Christ on a gap year, at least Lemon Jelly had flair and a glint of mischief in the eye. Short of announcing, "all our operators are busy – your call is important to us" midway through every song, this could scarcely be more dull. **Alex Denney**

DOWNLOAD: 'The Elevator Tester'

RANCID LET THE DOMINOS FALL (EPITAPH)

4



Rancid have always been puzzling in the way they've chosen to combine their anarchist viewpoint with the most candy-assed

dude-punk you've ever heard. I mean, really, if you take them away from Green Day and place them next to The Clash, it's a joke. If you leave them in their little cartoon world then this isn't a bad album – 'East Bay Night' and 'This Place' are perfectly likeable rabble-raising pop-punk – though purists may be alarmed by a lurch into country ('Civilian Ways', pretty much like barf on a turd). They appear to be sincere in their sloganeering so you've got to admire them, but, really, the message of a song like 'New Orleans' gets seriously undermined by the shiny Busted balloon it's caught inside. **Martin Robinson**

DOWNLOAD IF YOU MUST: 'Up To No Good'

ANATHALLO CANOPY GLOW (AMTCON)

6



For a band with seven permanent members and a cast of cameo players that's almost as long, Anathallo sure are quiet.

Of course, one of the drawbacks of being a many-membered art-pop ensemble is finding something for everyone to do; this usually results in band members playing human ribcages with plastic mallets or something. In the Michigan septet's case, everyone's just sort of in the background, going "Ooooooh" atmospherically. That being the case, 'Canopy Glow' can pass you by on first listen, but persevere and memorable moments do emerge, such as 'The River' or the eerie song-and-dance routine of 'Italo'. A mixed bag, certainly, but there's beauty there if you rummage about. **Barry Nicolson**

DOWNLOAD: 'The River'

THE BROWNIES OURKNIFE YOURBACK (NIRONE)

7



All The Brownies' songs are performed at 100mph and are about getting pissed, fighting or shagging. The Brownies –

Sophie, Maxie, Stevie and two blokes – are therefore pretty great. With Sophie yelling out lines like, "You're fit as fuck and I love your hair" (on 'It Kills'), and, crikey, "You make my knickers warm and my lips hot red" (on 'Secret'), it's very riot-grrrr-as-sex-fantasy, more The Donnas than Bikini Kill. But it's good fun, and the songs, co-produced by Andy Gill, at least coo into your ears as they chew them off. 'Cougar' puts X-Ray Spex on Black Sabbath, and 'Cry Yourself To Sleep' shows a knack for brilliant radio choruses which will never make it to radio. Altogether now: "You say you're sensitive... but I don't give a fuck!" **Martin Robinson**

DOWNLOAD: 'Cougar'



Sonic sister love

REGINA SPEKTOR FAR (SIRE)

6

The surprisingly influential songwriter breaks out from 'niceness' – but only just

The role of the older sibling is vastly underestimated as a musical Castrol GTX in the engine of culture. Shaping youthful taste with deftly-chosen lendings, the sisters and brothers of this world help us forge our musical identities before we're exposed to the world's cruel fads. Well, apart from mine, who was into Bon Jovi.

Regina Spektor, though, has been an unacknowledged big sis influence on the sound of many young female artists. You can hear her early work in Florence's jazzy bellow, in Peggy Sue's raw-hearted confessions and in Kate Nash's vocal quirks and proud femininity.

But with her signing to Sire for 2006's US Top 20 'Begin To Hope' and its overdone production, it seemed Regina's energies were waning. A swift comparison between the biblical love song 'Samson' on second album 'Songs' and the reworked version on 'Begin...' did not suggest an artist travelling in the right direction. 'Far' goes some distance to halt a slide into mere radio-friendly pleasantness, though.

The slightly skanking jaunt of opener 'The Calculation' may sound just... nice, but 'Bue Lips' and 'Machine' soon flash a brittle edge, with tense classical piano and Sturm und Drang Russian emotions a-flutter.

'Laughing With' flirts a little with the mawkish – you can't help but feel "No-one laughs at God in a hospital... but God can be funny at a cocktail party" is the modern-day equivalent of Joan Osborne's 'One Of Us' – but it's saved by a strong melody. 'Two Birds' takes cutesy a step too far and the 'dolphin'

impersonation on 'Folding Chair' is like an irritating toddler, but there's always a darkness lurking under her affectations, putting her closer to classic singer-songwriters like Laura Nyro, Dory Previn or Joni Mitchell than the anti-folk brigade.

When it breaks into flight, 'Far' reaches as high as its title suggests: 'Human Of The Year' pairs a typically Spektorian conceit with a lush mid-section on which Spektor's remarkable, gutsy voice vaults to the rafters of heartbreak. It's 'Dance Anthem Of The 80s', with its sick-naïve look at lust and alienation "in the meat market down the street" and stark vignette 'Walter', though, that really break out the strange energies of old.

Nice to have you back, sis. Can I borrow your new jumper?

Emily Mackay

DOWNLOAD: 1) 'Walter'
2) 'Dancefloor Anthem Of The 80s' 3) 'Eet'

DID YOU KNOW...

Between releasing 'Begin To Hope' and this album, Regina wrote the song 'The Call' especially for the end sequence of the 2008 film *The Chronicles Of Narnia: Prince Caspian*

NME.COM

Watch Regina's videos to 'Eet' & 'Laughing With' at NME.COM/video



Team spirit



SLOW CLUB
YEAH SO
(MOSHI MOSHI)

8

Cutesy it may be, but this duo's debut is as heartsore and gorgeous as can be

The White Stripes? The Kills? Blood Red Shoes? Any list of half-decent duos in recent rock'n'roll history quickly descends into a kind of 'Er, will this do?' scramble for small victories. Not surprising; two is a hard number to make work in a band, without the freedom of a solo artist or the power of a trio. The usual solution is to turn the guitars up and whack the fuck out of the drums in the hope that no-one misses the bass. Well, it worked for Jack and Meg.

Sheffield duo Rebecca Taylor and Charles Watson, aka Slow Club, take the opposite route for their debut album, dish'ng up a mish-mash of folk, country, skiffle and oh-so-cute indie-pop sounds which are far too delicate to need that nasty masculine bass guitar anyway. It's an approach which won't be to everyone's taste – in fact, there's a certain type of person who'll hate it. These people – for argument's sake we'll call them 'idiots' – will doubtless hurl their favourite four letter word, 'twee', at Slow Club as if it were the cause of all the world's ills, from climate change to Adam Sandler. As I said, these people are idiots.

Anyway, this album is twee. Shamlessly so. Half of the songs here are about love; not the sweaty, sexy kind but an innocent, old-fashioned type that would be happy merely to hold hands until the third date. And would probably get a nosebleed even at that. It's studded with handclaps, harmonies, high-pitched yelps of happiness and songs about mice. Drummer Rebecca taps out rhythms on spoons, glass

bottles and even chairs. It's all deeply, deeply uncool.

No matter; it's also uplifting, catchy, interesting, joyous, heartbreaking and – not that it matters, obviously – very good. The album splits fairly equally between upbeat jangly tunes and more delicate acoustic-guitar-led efforts. The former are without exception excellent: 'Giving Up On Love' combines a country-hoedown feel with a twee-pop finish [Let's call it 'counttwee' – *New Genre Ed.*], the folk stomp of 'Our Most Brilliant Friends' is so life-affirmingly happy it would make even Andy Murray crack a smile, and next single 'It Doesn't Have To Be Beautiful' proves it is possible to find a mid point between Johnny Cash and Los Campesinos!. A couple of the slower songs do stray towards mawkishness, but there's enough self-deprecating dark humour to drag it back from Heart FM territory, and in the achingly beautiful closing track 'Boys On Their Birthdays' they've written one of the year's sweetest ballads, albeit one that ends with the gloriously incongruous line "The bones inside my shins are crumbling/It's from all the crunking I've been doing".

Two's a company, so the saying goes. Very good company, we'd say. **Marc McLaren**

DOWNLOAD: 1) 'It Doesn't Have To Be Beautiful' 2) 'All Our Brilliant Friends' 3) 'Boys On Their Birthdays'

NME.COM

Win tickets to see Slow Club at
NME.COM/win now

MAGNETIC MORNING

AM (FRIEND OR FAUX)

3



Considering MM's pedigree – they comprise Interpol's Sam Fogarino and Swervedriver frontman Adam Franklin – it's astonishing how much their debut sounds like Doves covering My Bloody Valentine. Unrelentingly maudlin and hell-bent on ramming every potential silence with soporific guitars and proverbially pathetic fallacy, 'AM' only perks up on its two covers: 'Motorway', Kraftwerk's 'Autobahn' with Super Furry's-style harmonies, and a cover of '60s girl-group The Shangri-Las' 'Out In The Streets', which imbues the original's saccharine chutzpah with a swathe of malevolence. For the most part though, there will probably be more life in your post-Glasto socks than is to be found anywhere in 'AM'. **Laura Snapes**

DOWNLOAD IF YOU MUST: 'Motorway'

VARIOUS ARTISTS

THIS IS UK FUNKY HOUSE VOL 1:
PRESENTED BY CRAZY COUSINZ
(RHINO/DEFENDERS)

8



Reinvoking the chinking Cava, cream crocodile-skin loafers and beaming grins of 1999 UK garage's panto-bling, 'UK funky'

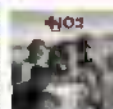
has reignited grime's Aya Napa-bound contingent to much-needed sexier, good-times effect. Most of the 41 cuts on here are assembled around the same formula: shuffling bongo-loaded percussion, swooping no-frills basslines, 'tudey g'yal singalong hooks and smiley rudeboy back-chatting, but this compilation sums up the scene in its current prime. As fun as a Balearic mountain-side scooter ride in an open Ralph Lauren shirt and orange cargo shorts, silver tooth glinting in the dusk light. **Jaimie Hodgson**

DOWNLOAD: Crazy Cousinz – 'Do You Mind'

TINARIWEN

IMIDIWAN: COMPANIONS (INDEPENDIENTE)

7



Mali is arguably the most musically diverse country in Africa. At the other end of the scale from the state-sanctioned virtuoso kora

player Toumani Diabate (the star of Damon Albarn's 'Mali Music') are Tinariwen. Their history as Saharan volunteers in a rebel army opposing the government between 1980 and 1996 has certainly given them longevity. However, their music is a relatively mellow and sublimely positive blend of traditional Mandé vibes, blues and rock. Chris Martin has claimed they were an influence on 'Vida La Vida...'. This might be no more audible than the influence of Ming The Merciless on his piano playing, but suggests that despite their genuine outsider status, they could still become mainstream contenders. **John Doran**

DOWNLOAD: 'Imazaghen N Adagh'

LISSY TRULLIE

SELF-TAUGHT LEARNER (WICHITA)

3



For all the great music that continues to come out of the Big Apple, there also remains a never-ending supply of chancers

with good connections. If her debut EP is any indication, Lissy Trullie might be another addition to the latter category. It only takes a cursory listen to see right through the thin veneer of downtown cool that covers the weedy, sub-Strokes indie-pop. The five tracks are painfully wistful; the 'la-la-la'-ing of 'She Said', for example, is so irritatingly saccharine that it could bring on a cringe attack in a pop-girl obsessed 11-year-old. The final insult comes via a limp, sexless run-through of Hot Chip's modern classic 'Ready For The Floor'. Ah New York, we love you, but you don't half take the piss sometimes. **Hardeep Phull**

DOWNLOAD IF YOU MUST: 'Boy Boy'

MOBY

WAIT FOR ME (LITTLE IDIOT)

4



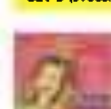
Once you've sold out, can you ever buy back in? The story around 'Wait For Me' is that techno's very own Mr Advertisement Break is returning to his roots, recording on lo-tech tools with anonymous vocalists from his New York neighbourhood and releasing it on his own label with a sleeve drawn in marker pen. The problem isn't the idea of a millionaire slumming it, though, so much as that pretty much everything sounds so bland it could soundtrack *Home Furnishings Hour* on a late-night shopping channel. There are moments of bliss – 'Shot In The Back Of The Head' recalls Mogwai at their most melancholy. 'Wait For Me', though, mostly confirms even cheap-sounding wallpaper remains, sadly, wallpaper. **Louis Pattison**

DOWNLOAD: 'Shot In The Back Of The Head'

LET'S WRESTLE

IN THE COURT OF THE WRESTLING
LET'S (STOLEN)

8



Let's Wrestle have been slouching around north London venues for a while now, Findus crispy-crumbs in their hair and surrealist

bile in their bellies. Their debut buzzes with all the frisson of perspiring pre-teens getting their pseudo-sexual jollies playing Tetris under unmade bed linen; a sort of puerile Pavement with bigger laughs. At worst the band does a sort of meta-pub-rock with fake ID and sloppy handclaps, but mostly they sound like lo-fi gods inhabiting human form, Wesley Patrick Gonzales hitting high notes like a high-school spud told to square up to bullies by his mum. Best of all are 'I Won't Lie To You's' frothing pop and 'Diana's Hair', a jaundiced ode to the late Queen Of Hearts that raises insolence to an artform. **Alex Denney**

DOWNLOAD: 'I Won't Lie To You'

LYDIA LUNCH BIG SEXY NOISE (SARTORIAL)

6



Lydia Lunch earned her nickname snatching sandwiches for starving musician friends. After spending the late '70s in various punk-funk-jazz bands, thumbing through her little black book you'll find contacts for all the major players in art-punk. Impromptu jamming sessions with Sonic Youth are part of her social routine, alongside soy lattes with Nick Cave when he's over from Brighton. This mini-album is unhinged, raw and clearly an attempt to tie together various artistic threads, with Kim Gordon brainstorming on 'The Gospel Singer'. It's drawling and full of sax, but there's little on the menu for newer listeners, and not enough fresh filling in Lunch's noisy sandwich. *Elizabeth Sankey*

DOWNLOAD: 'The Gospel Singer'

THE PAPER CHASE

SOMEDAY THIS COULD ALL BE YOURS,
VOL 1 (SOUTHERN)

3



What's your problem, John? War, actually. That and famine. And vampires. And poverty. And sinking ships. And

forest fires! And epidemics! And demonic possession and comets and mass! Fucking! Hysteria! These are the things that play upon John Congleton's mind. Or the prospect of them does, at least, this being unfulfilled angst Bright Eyes-style, littered with Oberst-like frustrated barks and wails. It's decent in places but it's just... you know that feeling you get when someone you love is so wracked with pointless worry that you just want to shake them and shake them until they snap out of it? Yeah, it's a bit like that, except I don't love John Congleton so I just want to hit him until he stops talking. *Kev Kharas*

DOWNLOAD: 'This Is A Rape (The Flood)'

BASHY CATCH ME IF YOU CAN (RAGZ 2 RICHEZ)

4



As one of the few grime artists not called Dizzee who still nurtures mainstream hopes, Bashy has rejected the genre's

toothy rhythms, implementing gloopy female vocals and, er, N-Dubz. 'Living My Dream' is the worst offender - a wholesale castration of grime's vitality influenced by the smooth undulations of R&B. The more up-tempo tracks fare better: 'Who Wants To Be A Millionaire' is a sun-baked cocktail of balle funk horns and glutinous sub-bass, 'She's A Gangsta' an arc of rave burlies. But while it's refreshing to hear positive views on women and knife crime, this is the aural equivalent of one of those Channel 4 'yoot' dramas you wouldn't be seen dead watching. *Louise Brailey*

DOWNLOAD: 'Who Wants To Be A Millionaire'



Wilco (the review)

WILCO WILCO (THE ALBUM) (NONESUCH)

8

Tormented themes and a troubled past are light work for a band back to their best

Dabbling in dark subject matter is difficult, but Wilco have got it sussed. From lost love and self-doubt to depression and death, Jeff Tweedy and his band manage to straddle the whole spectrum of sad without resorting to any of the usual painfully predictable theatrical angst or whinnying 'woe is me' delivery. In fact, in this lot's case, it's all done rather breezily and driven by the kind of off-kilter melody-penning that keeps you coming back to their songs time and time again.

Admittedly, since they got together following the break-up of Tweedy's old band Uncle Tupelo in the mid '90s, the Chicago outfit have trodden a precarious path; numerous line up

changes, painkiller addictions and record label squabbles (as documented in Sam Jones' memorable film *I Am Trying To Break Your Heart*) threatened to kill Wilco off completely. But in 'Summerteeth' and 'Yankee Hotel Foxtrot' they were responsible for creating two of alt.country's finest ever releases - and now we can count 'Wilco (The Album)' as a late third addition to their list of masterpieces, finding the band sounding fresh, revitalised and hitting a creative peak once more.

Their underwhelming last effort, 'Sky Blue Sky', seemed to hint frontman Tweedy had done away with his punchy pop tendencies for good, but they're back with a vengeance here as epic, crunchy riff-propelled singalongs sit nicely next to sweet, stripped down

ballads. Weighty themes such as disillusionment, martyrdom and murder are also dealt with ever-so poetically on their seventh record, along with romance and humour - it's not all bleak - and it's precisely Tweedy's deft turn of phrase throughout that makes 'Wilco (The Album)' such a necessary listen.

Whether it's the panic rising to a ferocious climax in rhythmic lynchpin 'Bull Black Nova' or the sighs and swoons of the beautiful Feist duet 'You And I', the band have covered all bases this time, pushing themselves to experiment while still celebrating what makes their music so catchy and compelling. Quite a feat. *Camilla Pia*

DOWNLOAD: 1) 'Bull Black Nova' 2) 'You Never Know' 3) 'You And I'

DID YOU KNOW...

The camel on the album sleeve is called Alfred

GOES CUBE ANOTHER DAY HAS PASSED (THE END)

7



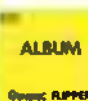
Loud music is at its best when it makes you feel like you might lose control and repeatedly bash your skull into the nearest

wall until you're left with nothing but a bloody neck stump to deal with. Brooklyn thrash harbingers Goes Cube tiptoe on this edge, but never throw themselves in. Their violent stamina is somehow tempered by studio process. There's still enough raw aggression on the likes of 'Back To Basics' to make you want to punch yourself in the face once or twice, but all-out headwrecking is kept on hold. *Alex Hoban*

DOWNLOAD: 'Back To Basics'

FLIPPER GENERIC FLIPPER (DOMINO)

8



"Wait... everybody start at the same time. Ready?" A telling intro from a band who made a punishing virtue out of being sloppy, offbeat and imprecise.

Flipper existed at the epicentre of the Californian punk scene in the early '80s, but as their hardcore peers sped up, they slowed down. A simple concept that helped to create a remarkable, incompable signature sound, one which trickled down into the musical visions of, most famously, Black Flag and Nirvana. Released in 1982, this is their definitive statement and the best of the four '80s-era Flipper discs being

reissued. Far be it from us to suggest that Domino might have been inspired by the emergence of soundalike bands such as Pissed Jeans and Times New Viking, but their sludgy absurdism and in-the-red production values suggest that Flipper might be rewarded with a fresh audience. If that happened, it would be a wholly fine thing. Lyrically a bipolar flip between ugly negativity and lightbulb-moment optimism ("Life is the only thing worth living for!"), musically, 'Generic' turns almost unrelated layers of free expression into a blackened mass of enduring power. *Noel Gardner*

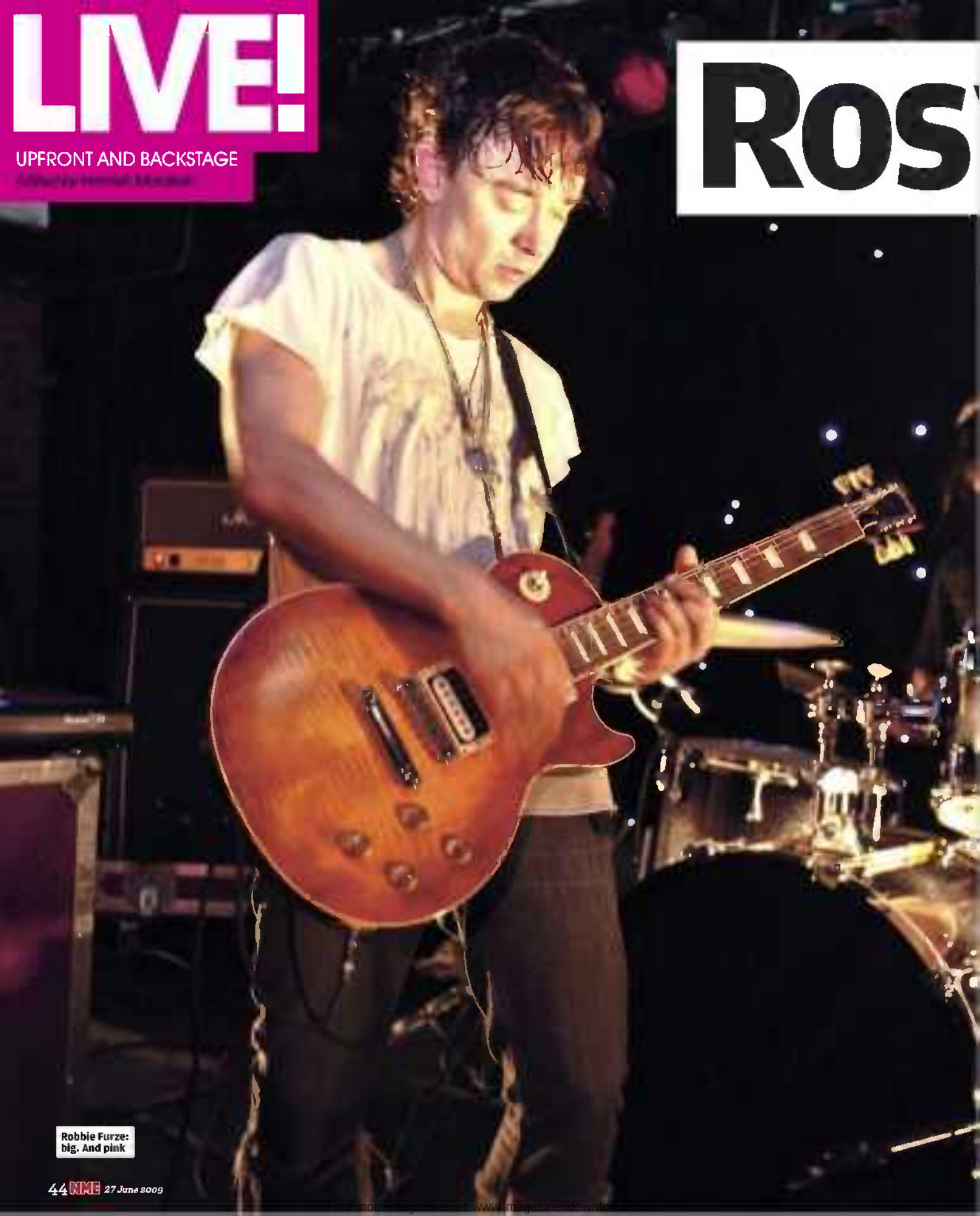
DOWNLOAD: '(I Saw You) Shine'

LIVE!

UPFRONT AND BACKSTAGE

By Dave Karger and Matt Collip

ROS



Robbie Furze:
big. And pink

Y Apple

THE BIG PINK

MERCURY LOUNGE, NEW YORK
MONDAY, JUNE 15

Time to test out some new tunes during a break in recording. And what tunes they are...

We've had Jimi on speed-dial the whole time," Milo Cordell confides, permanently scrawling 'The Big Pink' in 5-foot high letters on to the dressing room door of the Mercury Lounge in New York's Lower East Side.

"Seriously," nods his frontman and partner-in-studio-séance Robbie Furze. "The thing is, I can play guitar to a certain extent, but I swear to God – and I'm not being all weird about the whole Jimi Hendrix spirit thing – but there are parts on the record where I'm, like, *picking* and stuff." Furze shivers at his own mention of the P word.

The Big Pink have been holed up in Studio A of New York's Electric Lady for the past five weeks and there seems to be ample evidence to suggest that the experience is causing them to lose their minds. Cordell refers to the time spent recording their autumn-scheduled debut album as being like that of a tunnel rat in 'Nam. Furze is convinced that the ghost of Hendrix has been teaching him to solo in his sleep. And drummer Akiko just keeps shouting "Chlamydia!"

over and over again (although to be honest, she's been doing this since we first met her five years ago in her other bands Pre and Comaneci, so this is probably by the by).

Tonight marks not only the first time the rats have been let out of their cage, but also the first time this most-heralded of UK bands have found their way on to an American stage. If The Big Pink are nervous about how it's going to go... well, for the first time in their careers, they're not hiding it under waves of white noise and dry ice.

Up onstage, Robbie is fast becoming quite the showman. While it's not exactly 'The Star-Spangled Banner' that he's busy teasing out of his guitar, it is at least a melody – and a discernible one at that. Similarly, his vocals are no longer buried at the back of the mix, but pushed so far to the forefront that every last pervy word of opener 'Too Young To Love'

rings out clear and true. Maybe it's because – after a string of female backing vocalists who expire faster than the drummers in Spinal Tap – they finally seem happy with current choice Valentina Fillol Coudier, whose constant, ghostly drawl is the perfect ying to Robbie's gravelled and frazzled yang.

It would be a horrible cliché to say that The Big Pink are finally delivering on the promise that made them the winning recipients of the *Radar* gong at this year's NME Awards, but it would also be true. Time was when 'Crystal Visions', 'Too Young To Love' and 'At War With The Sun' were the sole three tunes to stand tall in their blissed-out but fractured sets. Tonight 'Velvet' sounds like 'Achtung Baby'-era U2 pushed into the red, while 'Prisk' has been toned into a buzzing, electro punk snarl – more taut, 'XTRMNT' synth-bomb than frayed 'Screamadelica' cast-off.

In fact, so slick are The Big Pink now, that at one point they even manage to pass 'Mayonaise' by Smashing Pumpkins off as their own song (although this is perhaps more to do with the fact that they ripped its

entire chord sequence off for their own 'Count Backwards From Ten', as both bands' mutual producer Alan Moulder pointed out to them during demo sessions earlier this year).

"We've come out of the tunnels, we've called in the napa'm and we're ready to shoot the shit out of some people," explains Milo, backstage post-show, while Robbie jabbars on about a guitar solo on the album version of 'At War With The Sun' that he says he was too possessed to remember playing.

Helplessly we look to Akiko to provide a reasoned explanation into how The Big Pink's transatlantic transformation really took place. "Robbie got fuuuuuucked and got an STD on his arm!" she shrieks before bouncing off in the direction of Electric Lady Studios for a late-night mixing stint and, presumably, another paranormal tutorial with Jimi himself. *Krissi Murison*

SHORT SETS

THE THERMALS

SNELLY POTTY
EDINBURGH, 16/06/09

In a sweaty venue situated in the deepest, darkest area of Edinburgh, this Portland trio's lo-fi punk reverberates like it's the dying art form of the underclass.

Down the front a mohawked punk fists the air in appreciation, and frontman Harris reciprocates by mounting the bass drum with his arms aloft, saluting the outcasts assembled to rock the cardigans off their shoulders. 'No Culture Icons' sounds as important as ever to die-hards forcing their way to the front, while 'A Pillar Of Salt' pleases the nosey newbies bobbing heads at the back. Lo-fi fab stuff. *Jamie Crossan*

ADEBISI SHANK

EDINBURGH
16/06/09

If you couldn't hear the music, you'd think the three guys onstage were spasming as they channel holy disaster through their earthly bodies, such is the violence of their movements. But turn your ears on and nothing is any clearer; the intensely broken gurgles and skronks forced through the PA sound nothing like what you'd expect from a guitar, bass and drums. Sure, now and then there's a shrill riff to grab on to, but Adebisi thrills because they make zero sense. It's baffling, terrifying and utterly riveting. *Ben Patashnik*



SHORT 'N' SWEET

JAY REATARD
THE ECHO, LOS ANGELES
FRIDAY, JUNE 12

Peeking out from beneath a mop of wavy hair, Jay Reatard must be thinking just one thing when he takes the stage in front of a sweaty, packed house this Friday night: 'It's on.' Starting up a few minutes ahead of schedule, the Memphis wunderkind and his two bandmates don't waste a second before tearing through what feels like 30 songs in as many minutes, hardly letting us catch our breath as they power through one high-octane number after another.

The humidity in this place is off the charts as sweaty bodies rub against each other and people spill their beers while trying to snake through the furiously moshing and pogoing throng. With something like 900 songs in his catalogue, it's not easy to keep track of which of his many albums or EPs he's drawing from, but does it really matter? The testosterone-laden jolts deliver their intended effects, making us forget our stressful working weeks and shed any pretences of being cool as we air-guitar with abandon.

Reatard says hardly a word aside from shouting out a few song titles like 'Oh It's Such A Shame' and 'See/Saw'. The tunes from his forthcoming album, 'Watch Me Fall', jostle comfortably alongside older material, sounding a lot like the Buzzcocks' demented nephew on steroids. It doesn't matter that Glasvegas are playing at a cemetery across town or that Swedish post-punks Love Is All are at the club downstairs – there's nowhere else we'd rather be. Never one to overstay his welcome, Reatard shouts, "This is our last song!" at the half-hour mark, and blasts through his final number before pulling a lucky punter up onstage to play his guitar while he stavedives into the crowd where he's pelted with beers and vodka tonics. Before we know it, Reatard has left the building, and we're chanting "Let's go, Reatard, let's go!" Once again, the clever fellow has abided by the age-old axiom: always leave them wanting more. *Laura Ferreiro*

Wave of adoration

PIXIES

VILLAGE UNDERGROUND, LONDON
MONDAY, JUNE 15

An intimate show proves we need Black Francis and co more than ever

With the recent spate of Big Muff fuzz-pedal-owning Americans realising there's good money to be made in getting the band back together (hello, The Lemonheads, Faith No More, Dinosaur Jr, Hole), it's easy to forget that – in the 11 years that lay between the Boston band's break-up in 1993 and their globe-straddling reunion five years ago – the very notion of the Pixies playing music again seemed utterly preposterous. There was too much bad blood, too big a fear of sullyng a legacy. But, hey: money talks to even the most stubborn of souls... eventually.

Yet while the four-piece's reunion world tour was a reminder of their timeless brilliance, tonight the Pixies show a 300-capacity warehouse in east London that there's more purpose to their reformation than totting up the filthy lucre. For a band who soundtrack the visceral, the violent and the unhinged, there's something unmistakably human about their performance. Goofing around, taking requests (which results in an atomic version of 'No 13 Baby'); maybe it's the fact that, for the first time in around 20 years, they're playing a venue so snug you could reach out and give Black Francis' belly a little tickle. Maybe it's that the band seem to genuinely enjoy playing these songs together (Kim Deal's smile is radiant; drummer David Lovering looks like he's having a blast). Maybe it's that they're proud of new box-set 'Minotaur' (tonight's performance heralds the release of the collection Francis describes as "a giant tangible art object"). Or perhaps it's that – from opener 'Where Is My Mind?' to the slowed down 'UK Surf' version of closer 'Wave Of Mutilation' – you feel the four members are all in on the secret that they're more than likely the best band in the world.

It's made utterly clear with a molten-metal version of 'Tame', Joey Santiago playing his guitar with the finesse of a drunken pork butcher and Francis screaming the chorus. It's a moment both glorious and glum, as there's not a new band that can hold a candle to them. Really, they should make a new album. Even if it is just for the money... **James McMahon**



Fiends reunited:
Kim, Joey and
ack Francis

The unleashed roar
power of Charles
Thompson IV

If you want to know what the gig was really like, just shut your eyes



PRINCES OF DARKNESS

When Sony Ericsson helped Friendly Fires play a gig in a pitch-black venue it was a strange and thrilling experience...

Led through a series of rooms and corridors into a pitch-black venue, one would be understandably brave to approach this unique setting without a good deal of trepidation. While the very title of Sony Ericsson's Pitch Black show may prepare you for the concept of a gig in complete darkness, the reality of sensory deprivation on this scale must be experienced to fully comprehend.

As the lights dim to nothing, an eerie quiet falls over the audience until indie-funk maestros Friendly Fires kick into their set with palpable gusto. With a thick black curtain and with only the lowest light to guide their fingers to instruments, the band have been forced to transform their stage show for tonight's extravaganza.

This might seem an unlikely setting for an act whose grandiose light shows and carnival dancers have become synonymous with their live performances. Perhaps that's exactly what makes this such an intriguing prospect, requiring each and every listener in the room to re-evaluate the sound of the music, and focus entirely on the atmosphere it evokes.

For the final songs of the set, the curtains are pulled back and the band finally revealed. Dressed in uniform dark trousers and bright white polo shirts that glow in the ultraviolet light show, they break into dance as the fog of darkness begins to lift and the lights are gradually raised. A cloud of confetti unexpectedly bursts above, covering everyone in glinting paper circles.

"It definitely felt like our music was being scrutinised"
Ed MacFarlane

"It definitely felt like our music was being scrutinised," remarks singer Ed MacFarlane after the set. Despite the lack of eye-to-eye contact with the crowd, the band felt another sort of connection. "There was a weird kind of unity in that you

experience something together that none of you have before," says guitarist Edd Gibson. "When the curtain finally came up, it felt like giving the game away."

Following the performance, Xfm DJ Eddy Temple-Morris entertains with a titillating set of left-field dance and indie rock, as the guests dance the rest of the evening away under the ultraviolet glow.



Sony Ericsson

PITCH BLACK

Mike Patton goes cuckoo when he discovers some caca on his mic



Heavy load



DOWNLOAD FESTIVAL
DONINGTON PARK, CASTLE DONINGTON
FRIDAY, JUNE 12 - SUNDAY, JUNE 14

Still the best weekend for getting rocked...

Ever since the dawn of time (well, the '80s) Donington has been the spiritual home for boozed-up denim-and-leather clad clans who yearn for nothing more than a few days in the sun banging their heads and playing their air guitars. Despite the digital-age name-change from Monsters Of Rock in '03, it has remained a rite of passage for any self-respecting rocker.

Leading the charge on Friday afternoon are **The Blackout**, an act who have the right ghdl-fringed look, but sadly fail to have an original thought in their heads. Sacramento's **Middle Class Rut**, on the other hand, are thinking outside the box and although they're one of the lighter bands on the bill, they pull the right rigorous shapes to charm the crowd, thereby dodging the piss-bottles.

Speaking of a load of old piss, latest addition to the reunion bandwagon **Limp Bizkit** waste no time launching straight into 'Break Stuff'. Now we all know that the Bizkit are bad, but it's one hell of an opener, waking up thousands of the crust-covered crowd. With his red baseball cap once again perched on his baldy head, Fred Durst looks a bit like a giant penis as he bounds around the stage throwing gang

signs and using language your mother wouldn't like, but you know what? 'Nookie' might make us feel as dirty as rummaging through Jodie Marsh's knicker drawer, but their performance is a definite guilty pleasure.

Going on the amount of T-shirts and ill-advised glam metal haircuts on display it would seem that **Mötley Crüe's** brand of rampant sexism is once again back in fashion. A minute into 'Kickstart My Heart' the mystery of why the doughnut stand ran out of produce seems to be solved as portly prima-donna Vince Neil waddles around looking particularly pleased with himself. While he may be, er, a little "lived in" these days he's still a great frontman. Macho posturing aside, they deliver a surprisingly hit-filled set, too.

A mere novelty, though, compared to **Faith No More** who are on world-beating form, still working the same frenetic chemistry that made them such an interesting prospect in the '90s. Ever the joker, Mike Patton comes hobbling onstage with a cane, clad in crimson. Whether it's 'Epic', 'From Out Of Nowhere', 'Midlife Crisis' or a short-lived rendition of Lady GaGa's 'Poker Face', you can't take your eyes off their performance for even a minute.



Down take the guitar worship to a new level



Fred Durst among equa

Patton is clearly in his element, hiding behind the red velvet curtain during 'Easy' as if ashamed of the novelty bit and poking fun at the crowd ("Hey, this is an '80s fest val, right?"). As he closes with a set of show-off sit-ups during set closer 'We Care A Lot' it's clear that Faith No More are still more than fit for the task. One of the sets of the year.

The following two days don't quite live up to that standard, but there are a few tasty nuggets to keep us entertained, such as a heavier-than-thou slot by **Down**, with former Pantera frontman Phil Anselmo giving a powerhouse performance. Northern Irish newbies **In Case Of Fire** and **The Answer** are maturing in leaps and bounds, the latter sounding like future headliners. **Marilyn Manson's** show is a typically run-of-the-mill affair, with the God Of Fuck seeming more like the God Of Fuck All these days. When he dry humps the stage he looks like an OAP in need of a hip replacement rather than an Antichrist Superstar. Now that reality is shocking.

Comeback kids **Therapy?**, however, only seem to get better with age. Their current release, 'Crooked Timber', sounds monstrous live and they're strong runners up for band of the weekend. More than happy to confirm that metal and cool are not natural bedfellows, **Def Leppard** close ceremonies for the weekend with some fromage-fuelled anthems, leaving us to conclude that if 'Pour Some Sugar On Me' makes us wrong, then we don't ever want to be right. **Edwin McFee**

SHORT SETS

THE NORTHWESTERN
93 FEEBIE ST.

LONDON 6/11/09

Fortune rarely smiled on Sam Herlihy's last band, Hope Of The States, but it hasn't deterred him. With new quintet The Northwestern - three guitars, relaxed dress code - Herlihy continues to trade in Byronic indie that's half-wistful and half-militant, typified by debut single, 'Telephones'. Herlihy's music sometimes seems almost too well suited to soundtrack the aftermath of a lovers' tiff on a teen drama, yet it never fails to stir. Tonight's set closer 'A Million Pieces' confirms a beautiful truth: hope springs eternal. **Niall O'Keefe**

THE LOW ANTHEM

BOWERY BALLROOM,
NEW YORK, 15/06/09

It's always the quiet ones: like Bon Iver and Fleet Foxes, The Low Anthem mine a kind of ghostly Americana that's guaranteed to propel them to bigger things. The fact the Rhode Island trio are playing the grand Bowery Ballroom is telling, and they rise to the occasion, throwing in a bunch of Tom Waits-style blues numbers alongside songs from new album 'Oh My God, Charlie Darwin'. The encore - a harmony-soaked 'Charlie Darwin' - has the band exchanging glances, like even they can't quite believe how lovely the sound is. **Sophie Harris**

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NEW BAND TIPS...

74 GIVE GOOD INTERVIEWS

NME says: It might not be very rock'n'roll, but preparation makes for perfect chatter



Aside from listening to the tunes, people are going to find out about your band through the press. And if you're going to be talking to journos, have a think about how to get the most out of it. *Popjustice's* Peter Robinson offers his advice.

CAN (AND SHOULD) BANDS PREPARE FOR INTERVIEWS?

"Preparing for interviews isn't seen as being very cool – the rock'n'roll 'ethic' is to be dismissive and aloof. Unfortunately it's very difficult to pull this off without being a twat. If you have time, acquaint yourself with the publication before the interview so you know what to expect – and have a think about what you want to get across."

WHAT MAKES FOR A GOOD INTERVIEW?

"Put as much effort into your performance in the interview as you would put into your performance onstage. Involving all band members can be messy and confusing, sometimes it's best to put egos to one side and let the singer do the interviews alone."

WHAT ARE THE MOST COMMON THINGS NEW BANDS GET WRONG?

"Doing the whole 'can't we just talk about the music?' routine then, when it comes to talking about the music, having nothing to say. It might sound stupid, but it sometimes helps to imagine that you're chatting up the journalist – you are, after all, attempting to seduce them. A lot of it is just good manners: turn your phone off, make good eye contact, don't start talking among yourselves when someone else is talking."



Green Day's Billie Joe: notoriously hard to shut up

WHAT NOW?

Think about the sort of questions you might be asked and how you'd answer them. Read up on the publication and even the journalist. Most importantly, try to relax and don't panic!

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I WANT TO SOUND LIKE... LOS CAMPESINOS!



Robbie Gavin, 17, Southport:
"A mate wants to start a band like Los Campesinos! with me playing like Tom. How do I go about that?"

THE SOUND

In among all the charming glockenspiel and melodica of LC's winning brand of indie-pop, Tom provides most of the lead guitar parts; he's always supportive of what's going on around him rather than pointlessly widdling away, though. Two of his main inspirations are Spiral Stairs and Stephen Malkmus from American alt-rockers Pavement for the way they make off-kilter guitar parts fit in the framework of catchy melodies.

THE GEAR

Tom plays Gibson SGs, but a cheap alternative is to get an Epiphone SG Special for under £200. If you're looking for a budget amp that will provide both sweetness and growl, try a Crata Flexwave 120W combo. It also has some decent effects on it, which might be a cheap way of getting some of the sounds. Or invest £130 or so on a good and affordable Boss ME-20 multi-FX unit.

IN THE STUDIO

When you've got as many members as Los Campesinos! you have to get organised. The band works out rough versions of the songs with guitar, bass and drums, and then adds the full range of instruments on top. Lead parts are often left until last, so the band know what space they've got left to work with. Sometimes, though, lead parts can be the

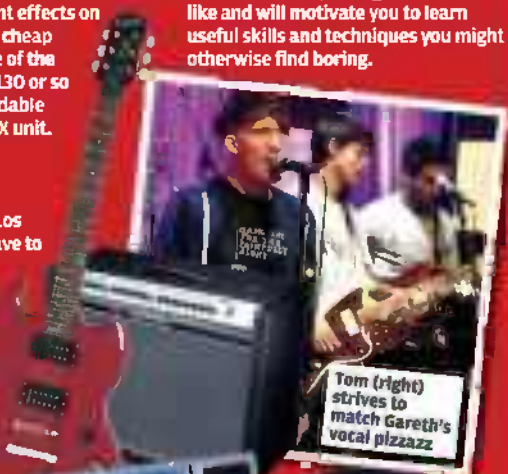
basis of a whole song, so it's best to be flexible and go with the situation.

THE TECHNIQUE

To play like Tom you're going to want to use the neck pickup with the tone control on your guitar all the way up. If you're looking to construct solos, start off with a chord progression you like and try to use the notes within that progression to come up with an idea - it means you'll be in key. Tom started out by learning Oasis songs and studying them intently to work out what was so good about them.

BEST TRICK

It might sound obvious, but study the guitar parts of the bands or artists you love most - it's the quickest and easiest route to playing the music you like and will motivate you to learn useful skills and techniques you might otherwise find boring.



WHO DO YOU WANT TO SOUND LIKE?
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Words by John Callaghan from...

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WHERE: LONDON MACBETH (TUES)

Throw away your ear plugs. These phenomenal noise monsters from London take their aggressive lead from the likes of Fugazi, Les Savy Fav and the angriest person you are ever likely to meet in this world. Angular feist-punk doesn't get more brutal or enthralling than this, folks.

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PICK OF CLUB NME HEARTBREAK

WHERE: LONDON KOKO (FRI)

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DON'T MISS DEERHOOF

WHERE: LEEDS TJ'S (SUN), MANCHESTER DEAF INSTITUTE (MON)

The unconventional indie rock upstarts from San Francisco embark on a brief but sweet UK tour. Expect the quartet to be stomping on a venue near you soon.

WWW.NME.COM/artists/deerhoof

RADAR STARS

KOKO VON NAPOO

WHERE: LONDON CARGO (WED)

These indie pop upstarts from Paris may sound like the bastard love child of ESG and Belle & Sebastian, but twee this most certainly is not.

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JUNE 24

NME editor Conor McNicholas and Full Time Hobby director Nigel Adams join Iain Baker on The Forum to discuss this week's singles

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JUNE 25

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Atlas Empire Whelan's

00 353 475 9372

Duddy Greco Trio Academy

00 353 4177 9999

EDINBURGH

Dirty Knife Henry's Cellar Bar

0131 221 1288

Esther O'Connor The Caves

0131 557 8989

The Remnant Kings Bongo Club

0131 558 7604

Serpico Cabaret Voltaire

0131 220 6176

Vantage Point The Ark 0131 228 9393

GATESHEAD

Stottin Headaches Three Tuns

0191 487 0666

GLASGOW

Acoustic Ladyland King Tut's Wah

Wah Hu 0141 221 5279

Bucky Rage 13th Note Cafe

0141 221 1638

By My Hands Nice'n'Sleazy

0141 333 9637

The Ghosts Of Progression Stereo

0141 576 9018

The Jaks ABC2 0141 204 5151

Mickey 96 The Twisted Wheel

0141 221 4851

Neil Sedaka SECC 0141 248 3000

St Deluxe Captain's Rest 0141 331 2722

MARLOW

J-Treble Square 01279 305000

NINE WYCOMBE

Bucks Fliz/Nik Kershaw West

Wycombe Park 01494 755571

NOTTINGHAM

Kate Is The Decay/They Slnk Ships

0115 01462 432767

INVERNESS

Ivan Drever Band Ironworks

01463 718555

LEAMINGTON SPA

Dodgy The Assembly 01926 313774

LEEDS

Breaking The Illusion/Dan Audio

Elbow Rooms 0113 245 7011

KILL IT KID

Cockpit Room 3

0113 2441573

Messina Carpe Diem 0113 243 6264

Messini Assault Brudenell Social Club

0113 243 5866

The 10:04s Primrose Bar

01132 621368

LIMERICK

Joe Echo Dolans Warehouse

00 35361 14483

LIVERPOOL

Darren Styles O2 Academy

0870 771 2000

Yousef Barfly Loft @ Masque

0151 707 6171



CHELMSFORD
KINGS OF SPAIN +
DUOLOGUE
01245 356811
LONDON
HEARTBREAK
0207 388 3222

LONDON

A National Service Dublin Castle

020 7485 1773

Calories Queen Of Hoxton

020 7422 0956

The Coolness Barfly 0870 907 0999

The Crimson Oxides/Solar Hope &

Anchor 020 7354 1312

Dave Matthews Band O2 Brixton

Academy 0870 771 2000

Doppler Bar Rumba 020 7287 2715

Fuzzy Logic Comedy Cafe

020 8671 9004

Jessie Sextet Jazz Cafe

020 7916 6060

Hard Rock Callings: The Killers/

The Kooks Hyde Park 0870 166 3663

Let's Wreslife/Evans The Death

Luminal 020 7372 7123

Near The Knuckle 12 Bar Club

020 7240 2622

Rye Rye Cargo 0207 749 7840

Silhouette Th + Fly 0870 907 0999

Spiritwotrash Monroe/Son Of A

Bitch Bu I & Gate 020 7485 5358

Steve Dagless Bar Montoq Water

Rats 020 7837 4412

The Streams 100 Club 020 7636 0933

Trash Madonna 333 020 7739 5949

The Vinyl Junkies O2 Academy 2

Islington 0870 77 2000

MANCHESTER

Blur/Daxtons/Florence And The

Machine Evening News Arena

0161 950 5000

Carjack Mallone/The News/

Solarson Mho Live 0161 834 8180

Cockney Rejects Star & Garter

0161 273 6726

Joe Gideon & The Shark Academy 3

0161 832 1111

Kites Night And Day Cafe

0161 236 1822

Take That Lancashire County Cricket

Club 0870 062 5000

Vandal Supreme Roadhouse

0161 228 1789

NEWCASTLE

Archie Brown & The Young Bucks

Egypt Cottage 0191 232 0218

Devilish Presley Trillians

0191 232 1619

The Honest Johns Cluny

0191 230 4474

Hot Fuss O2 Academy 0870 771 2000

Impulse 11 O2 Academy 2

0870 771 2000

The Trojan Eaters The Robin Hood

0191 257 0265

Van Williams O'Neills 0191 269 3001

NORTHAMPTON

The Parks Dept Roadmender Centre

01604 604222

NORWICH

The Mary Jones Scandal Heartsease

01603 434673

Tubelord Ma queue 01603 478374

NOTTINGHAM

Ricky Warwick Bar 7 0115 970 4662

Steve French Band The Greyhound

0115 943 0250

PICKERING

McFly Dalby Forest 0115 912 9130

PILTON

Gloucestershire Festival: Neil Young/

Animal Collective/Line Horrors/

Doves/Fleet Foxes/The Specials/

The Big Pink/Jack Peate/Lily

Allen/Bloc Party/Dan Black/Fucked

Up/Friendly Fires/White Lies/The

Streets North Farm

READING

Ben Marwood Rising Sun Arts Centre

0118 986 6788

RUGELEY

Paul Weller Cannon Chase Forest

SHEFFIELD

Chip Johnson & The Unforgiven New

Barrack Tavern 0114 234 9148

The Saturdays Memorial Hall

0114 278 9789

Stainless Plug 0114 276 7093

SOUTHAMPTON

Raidies Talking Heads 023 8055 5899

The Bleedout owners 023 8022 5612

The Flns The Joshua Tree

0871 230 1094

STAMFORD

The Strands Mama Liz's

01780 765888

STIRLING

Malcolm Middleton Tolbooth

01786 274000

STROUD

Madness Gatcombe Park

0871 789 1423

ST ALBANS

Goldie Horn

01273 853413

SWINDON

A Beckoning Silence/I Am Bodhi

The Furnace 01793 534238

WAKEFIELD

Huron Snouty Fox 01924 374455

Merrygo/Tokyoheart/Off License

Escobar 01924 332000

WESTCLIFF ON SEA

The Bedroofs Bar Lambs

01323 380

WOLVERHAMPTON

Pendulum Wulfrun Hall

01902 552121

SATURDAY

JUNE 27

ABERDEEN

Malcolm Middleton The Tunnels

01224 21121

BATH

The Capitol Years/Gravenhurst

Moles 01225 404445

BEDFORD

The Jaks Esquires 01234 340120

BELFAST

White Denim Stiff Kitten

028 50238700

BIRMINGHAM

Hardrive Roadhouse 0121 624 2920

Hill Valley High O2 Academy 3

0870 771 2000

Transglobal Underground Hare And

Holmes 0121 444 2081

BRIGHTON

Fireworks For Summer The Albert

01273 730499

Greenoverland Concorde 2 01273 673311

Matt English & The Murders

Providence 01273 727822

BRISTOL

Joe Lean & The Jing Jang Jong

Louisiana 0117 926 5978

The Peppercorns Bunch Of Grapes

0117 987 0500

CAMBRIDGE

Claire Marth Corn Exchange

01223 357851

CARDIFF

BB King/John Mayall International

Arena 029 2022 4488

Heart Kiroshima Barfly

029 2066 7658

SUNDAY

JUNE 28



Yeah Yeah Yeahs,
Glastonbury
Festival, Pilton

BIRMINGHAM

Anastacia NIA 0121 780 4133
Kings Of Spain/Aaron Yorke Hare
And Hour 0121 444 2061
The Young Runaways/Pitceleh
Adress & Bishop 0121 236 7426

BRISTOL

Darren Styles O2 Academy
0870 771 2000
Machetes Fleece 0117 945 0996
Silverback Bunch Of Grapes
0117 987 0500
Silverfox Pickups/Animal Kingdom/
An Horse Thekla 08713 100000

CARDIFF

James Taylor International Arena
029 2022 4488

CORK

Pierce Turner The Pavilion
00 35321 427 6228

DUBLIN

The Jazz Globetrotters The Purty
Kitchen 00 3531 6770945
NC Lawlor Whelan's 00 3531 475 9372

EDINBURGH

Fangs The Electric Circus
01 226 4224
Kill It Kid Sleazy Pete's 0131 225 1757
Maevie O'Boyle The Ark 0131 228 9393
RedZed/The Spectres/Robert Scott
Esplanade Bowling Club 0131 665 6931
Steely Dan Playhouse 0131 557 2590

EXETER

Isambard Globe Inn
Necrocast/Flesh Impaired Cavern
Club 01392 485370

GATESHEAD

Nail Sedaka Sage Arena
0870 703 4555
The Skywalkers Albion 0191 469 2418
Trampjoke Three Tuns
0191 487 0666

GLASGOW

Dave Arcari Ferry 01698 360085
The Debuts/Futuristic Retro
Champions/Adventure Club
The Flying Duck 0141 572 0100

First Step To Failure/Despondent

Pivo Pivo 0141 564 8100
Jeff Beck Royal Concert Hall
0141 353 8000
Jocksta Sleeps Nice'n'Sleazy
0141 333 9637
Malcolm Middleton King Tut's Wah
Wall Hut 0141 221 5279

Trapped in Kansas/We Hung

Your Leader The Twisted Wheel
0141 221 4851
Vars Of Litch 13th Note Cafe
0141 553 1638
Woodenbox With A Fistful Of Fivers
Captain's Rest 0141 331 2722
Xliferunex Ivory Blacks
0141 221 7871

LEEDS

Deerhoof TJ's 0871 230 1094
Despised Icon Rios 01274 735549
Fleet Foxes O2 Academy
0870 771 2000

LIVERPOOL

All Campbell Empire 0870 606 3536
Codeca Barfly Loft @ Masque
0151 707 6171
The Commodores/Mary Wilson/
Martha Reeves & The Vandellas
Echo Arena 0844 8000 400
Finley Quay/A Certain Shade
Baby Blue 0151 702 5830

LONDON

Allas Curse/Wasted Sinners Monk
Water Rat 01703 7837 4412
A Leap In The Dark/Inbred
Knucklehead Bull & Gate
020 7485 5358
Hard Rock Calling: Bruce
Springsteen & The E Street Band
Hyde Park 0870 166 3663
Death Angel/Kataklysm Underhill
020 7402 1932
Hadron Collider/The Bella Donnas
Dublin Castle 020 7485 1773
Hreda/We Aeronauts Windmill
020 8671 0700
Jawbone 12 Bar Club 020 7240 2622

Noisetoyz/Biltz & The Sheets/Dobly

Arts Club 020 7460 4459
Tony Bowen White Horse
020 8678 6666
Tony Mortimer 229 Club
020 7631 8310
Yashin/Shadow Chasing Ghosts/
None The Less Barfly 0870 907 0999

MANCHESTER

Cara Dillon Lowry 0161 876 2000
Harlan/China Shop Bull Retro Bar
0161 274 4892
Lenny Kravitz Academy 0161 832 1111
Take That Lancashire County Cricket
Club 0870 062 5000

NEWCASTLE

The Alley Cats Egypt Cottage
0191 232 0218
Ricky Warwick O2 Academy 2
0870 771 2000
Sunday School Adventure Club/Trey
Gibb The Tyne 0191 265 2550

NOTTINGHAM

Lucy Kaplansky Maze 0115 947 5650
M Ward Rescue Rooms 0115 958 8484

PILTON

Glastonbury Festival: Blur/Nick
Cave And The Bad Seeds/Yeah Yeah
Yeahs/Echo & The Bunnymen/
Glasvegas/Bat For Lashes/
Ladyhawke/Wave Machines/
Good Books/Black Eyed Peas/
Roots Manuva/Beth Rowley/
Imelda May/Kate Walsh/Tunng/
Tinarwen/Alberta Cross/
Bombay Bicycle Club/Calvin Harris/
Mr Scruff/Worthy Farm

READING

Birdeatsbaby/Joe Black
Face Bar 0118 956 8188

SWAFFIELD

Chris Farlowe Boardwalk
0144 279 9090

SOUTHSEA

Unclipln Cellars 02392 826249

WAKEFIELD

The Decline Snooty Fox 01924 374455

MONDAY

JUNE 29

ABERDEEN

Xliferunex Cafe Drummond
01224 624642

BELFAST

The Answer Mandela Ha
028 9024 5133

BIRMINGHAM

Ricky Warwick O2 Academy 3
0870 771 2000
Steely Dan NIA 0121 780 4133

BRIGHTON

Born To Lose The Albert
01273 730499

BRISTOL

Hello Lazarus/Marshalsea Croft
0117 987 4144

CARDIFF

The Xcerts/I Am Hope Barfly
029 2066 7658

DUBLIN

Despised Icon Whelan's
00 3531 475 9372
Michael Franti & Spearhead Vicar St
00 3531 889 4900

EDINBURGH

White Denim Cabaret Voltaire
0131 220 6176

EXETER

Sanguine/Drivechain Cavern Club
01392 495370

GLASGOW

John Mayall O2 Academy
0870 771 2000
Liam Poirer Pivo Pivo
0141 564 8100
Me My Head King Tut's Wah Wah Hut
0141 221 5279

GUILDFORD

A Stranger In Moscow/
Canterbury/Joey Nightmare
Boilerroom 01483 440022

LEEDS

Death Angel/Kataklysm/Keep Of
Kaleless Rios 01274 735549

LIVERPOOL

The Dirty Strangers Baby Blue
0151 702 5830

LONDON

Jay Craig And His Orchestra 100 Club
020 740 0437

Johnny Bennett/Ger Lane/Chasing
Pandora 12 Bar Club 020 7240 2622

Jojo Watz/Marwell's Deamons/
Jay Scott Project/Charly Flynn
Constitution 010 17 4805

Jonathan Clark Bull & Gate
020 740 5138

Kaiser Cardel/Mexican Kids At
None/David Gibb/The Silver

Abduction Betsey Trotwood
020 7336 7326

Kevin Devine/The Capitol Years
Barfly 0870 907 0999

The Lilymoons/Biro Biro/Daniel
Money/Sea Hearts At Play/Laura
Koonjean Old Queen's Head

020 7354 9993

Ozomatli O2 Shepherds Bush Empire
0870 771 2000

O Children/Electricity In Our
Homes/Preggo/Tapetheradio/New
Islands 93 Feet Ea 1020 7247 6095

The Race/King Of Spain/My
Device/Anton Barbeau Windmill
020 8671 0700

Regina Spektor Hyue Park
0870 166 3663

Shonen Knife Bloomsbury Bowling
Lanes 020 7691 2610

We Die Tonight/David James
Herbert/The Centrals Hope & Anchor
020 7354 1312

The 10:04 Dublin Castle

020 7485 1773

MANCHESTER

Deerhoof Deaf Institute 0161 330 4019

Lady Gaga Academy 0161 832 1111

Malcolm Middleton Night And Day
Cafe 0161 236 1822

M Ward Club Academy 0161 832 1111

Seal Apollo 0870 401 8000

NEWCASTLE

Styles Make Fights/Hattie Murdoch
End Bar 0191 232 6536

NOTTINGHAM

All Campbell Royal Concert Hall
0115 948 2626

The Kabedies/Fists/Swound/
Ronika Rescue Rooms 0115 958 8484

OXFORD

Dani Wilde Bullington Arms
01865 244516

PLYMOUTH

Broken City Skyline/The
Quantize/The 5150s Skiving Scholar
01752 603473

SHEFFIELD

Kasabian O2 Academy
0870 771 2000

Left Ajar/Miseria Lost/Minus IQ
West Street Live 0114 2722562

SOUTHAMPTON

The Story So Far Hamptons Bar
07919 253 508

SOUTHSEA

Lucy Wainwright Roche Cellars
02392 826249

WAKEFIELD

Violet/The Clear/Jordan Hyde
Esobar 01924 332000

WOLVERHAMPTON

Dave Matthews Band Civic Hall
01902 562121



Regina Spektor,
Hyde Park, London

TUESDAY

JUNE 30

Bon Iver, Hyde Park, London



BELFAST
Jeff Beck Ulster Hall 028 9032 3900
BIRMINGHAM

Necrocast/Flesh Impaled Eddie's
Rock Club 0121 643 2093
Pep Streebeck Yardb rd
Silversun Pickups 02 Academy 2
0870 771 2000

BRIGHTON
Mondo Kong/The Rocket Boils
The Albert 01273 730499
People in Planes Freebutt
01273 603974

BRISTOL
Ozomatli Fiddlers 0117 987 3403
The Persuaders Bunch Of Grapes
0117 987 0500
Sumrise Louisiana 0117 925 5978

CARDIFF
Set In Motion Barfly 029 2066 7658

DUBLIN
Darren Styles/Ultrabeat Academy
00 2531 877 9999
Nell Bryden Whillans
00 3531 475 9372

EDINBURGH
Get In Get Out/The Music Club
Cabaret Voltaire 0131 220 6176
John Mayall Picture House
0844 847 1740
Paul J Wilson The Ark 0131 228 9393

EXETER
Freddie McGregor Phoenix
01392 657080
Nine Black Alps Hub 01392 424628

GLASGOW
Alex Tronic P.O.P to 0141 564 8100
Athlete Qran Mor 0141 552 9224
AC/DC Hampden Park 0141 620 4000
Chick Corea 02 Academy
0870 771 2000
Despised Icon Ivory Blacks
0141 221 7871
The Horrors King Tut's Wah Wah Hut
0141 221 5279
Michael Franti & Spearhead Arches
0141 221 4001
Adweekend The Tivoli Wheel
0141 221 4851

GUILDFORD
Dive Dive/Hold Your Horse Is/
Angry Boy Boilerroom 01483 440022
LONDON

Alberta Cross/Humanz 020 7837 4417
Arms Of Meaco/The Steaks/Liam
Bulwer Hope & Antior 020 7354 1312
Bon Iver Hyde Park 0870 166 3663
Boys In A Band/Little Miss Strange
Barfly 0870 907 0999

Dean Lennon/Dolly Rockers 93 Feet
East 020 7247 6095
Dirty Epics Windmill 020 8671 0700
Dominic Sedgwick/Damon Macklin/
Henry Blake/Katy Christie/D'Arcy
Troubadour Club 020 7370 1434
Favours For Sailors/Kids Love Lies
Bull & Gate 020 7495 5358

Grace Solero/Good Weather Girl
12 Bar Club 020 7240 2622
Jessa Hoop/Simone White Garage
020 7607 18 8
Kings Of Leon 02 Arena
020 701 4444

La Excelencia Cargo 0207 749 7840
Malcolm Middleton ICA
020 7450 3647
M Ward 02 Shepherd's Bush Empire
0870 771 2000

Pinney Girl The Lexington
020 7837 5387
Portugal The Man/Munch
Munch/Wind Ear Madame Jojo's
020 7734 2473

Rachel Turner/Julian Vellard/
Lotte Millan/Femmegop
The Fr. 0970 107 0199
Random Elbow Pain/Just Like
Frank/The Zimmermans/Byd Dydd
Sul/Noe Sadwrm Bach Buffalo Bar
020 7359 6191
Spinal Tap 02 Embury Arena
0870 060 0870
Susan George Booth/Nozhl/
Luv/The Vital Organs Comedy
020 7839 7261
Television Personalities Queen
Of Hoxton 020 7422 0958

That Fucking Tank/Ice, Sea, Dead
People/Shield Your Eyes/The Patio
Set Macbeth 020 7739 5095

MANCHESTER
James Taylor Evening News Arena
0161 950 5000
Kasabian Academy 0161 832 1111
Skeletons Pinchhouse 0161 226 1789

NEWCASTLE
Me My Head 02 Academy 2
0870 771 2000
White Denim The Other Rooms
0191 261 9755

NORWICH
Andi Hoggood/Ray Simmons
The Green Man 01603 782693
Wave Machines Arts Centre
01603 660352

NOTTINGHAM
Death Angel/Kataklysm Bar 7
0115 970 4662
The Education/Battle Cat Bodega
Social Club 08713 100000

PRESTON
Exit State/Hockey Mask Heroes
Dog And Partridge 01772 252217

READING
Kanoos Duo Old Orleans
0118 951 2678

SHEFFIELD
Jon Boden & The Remnant Kings
Boardwalk 0114 279 9090
Ricky Warwick 02 Academy 2
0870 771 2000

SOUTHAMPTON
Broken City Skyline/Castillo
The Joshua Tree 0871 230 1094
Lenny Kravitz Guildhall
023 8063 2601
The Safe Harbour Hamptons Bar
07919 253 508

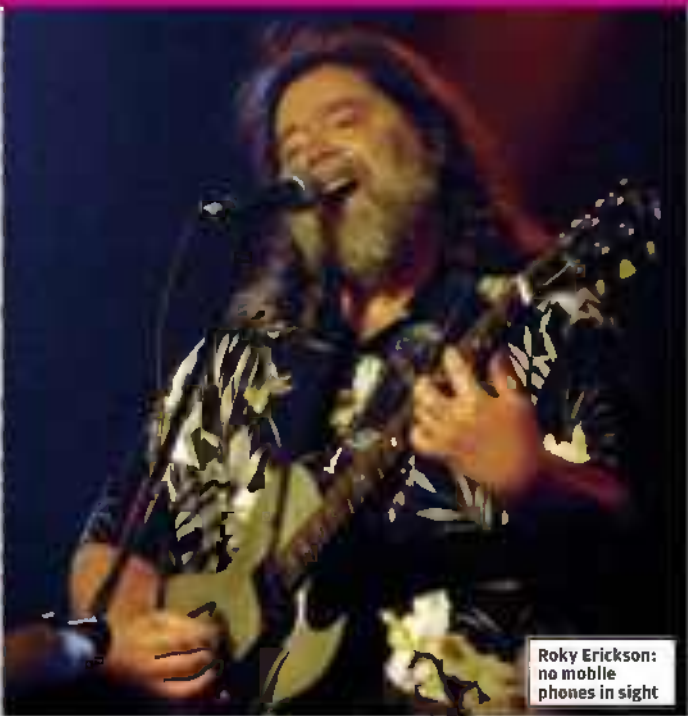
SOUTHSEA
Priscilla Ahn Cellars
02392 826249

ST ALBANS
The Legendary Hearts/
The Rifle Volunteer/
The Damn Fine Coats/No Exyt
Horn 01727 853143

GIGS

TICKETS ON SALE!

BOOKING NOW



Roky Erickson:
no mobile
phones in sight

ROKY ERICKSON

STARTS: LONDON THE POP UK, ABC-AST 10

Roky Erickson, music legend and founding member of seminal psychedelic blues rock outfit 13th Floor Elevators, performs a solo date in the run-up to his Green Man Festival appearance.

WWW.NME.COM/artists/roky-erickson



SPINNERETTE

STARTS: MANCHESTER ACADEMY 3, JULY 12

Brody Dalle takes her latest punk-rock incarnation Spinnerette out for, erm, a spin. The former Distillers frontwoman's shows are not to be missed.

WWW.NME.COM/artists/spinnerette



WHITE LIES

STARTS: BIRMINGHAM YOUTH OPERA HOUSE, MID-DECEMBER 14

Following their success earlier this year the purveyors of mardy rock'n'roll riffs return to the live circuit.

WWW.NME.COM/artists/white-lies



HOCKEY

STARTS: PORTSMOUTH THE CELLARS, JULY 7

The Portland, Oregon outfit head to the UK with their frenzied indie-pop anthems. If you liked 'Too Fake' you'll love what else Hockey have in store.

WWW.NME.COM/artists/hockey

O₂ customers can get Priority Tickets to thousands of gigs nationwide up to 48 hours before general release. Just register at o2.co.uk/priority. When Priority Tickets are gone, they're gone. Terms apply.

O₂

GEAR

STUFF WE LOVE *by Dave Kpatashnik*

SPUNKY UMBRELLA **£19.99**

We'll pray we don't have to use them at Glasto, but if the heavens do open and we have to resort to paddling around in eddies of our own filth then we might as well do it in style, right? For all you Worthy Warriors, go to Spunky's Rave-O-Dome after hours and throw some shapes while holding your new neon brofly; if you're stuck at home just go buy this off the web and pretend you were there.

www.spunky.co.uk

SONY WALKMAN X **£209/£279**

It's 5am at Glasto, you're trying to fall asleep but you need to listen to 'Bonkers' one last time, so what d'you reach for? Yer new Walkman X. A wi-fi-enabled web browser, a my-eyes-my-eyes-it's-brighter-than-the-sun three-inch screen, in-built noise-cancelling (a world-first, according to the Office Geek), either 16GB or 32GB of memory and a sexy touchscreen: this is the sleek robo-future. We've got three 16GB models to give away; to be in with a chance of nabbing one, correctly complete the crossword below.

WIN THIS!
ENTER THE NME CROSSWORD BELOW

NME ONLINE STORE **£15**

SUPER FURRY MUG

Every good psychedelic ranger needs to have a nice cup of tea and a sit down now and then, right? When you've been riding unicorns through the rainbow meadows of the undermind, a nice Pete Fowler-designed Super Furry Animals mug will certainly do the trick in that respect, so go buy one for those 'Oh sh!t, am I tripping and is this house not a house but actually the inside of a fish?' moments.

ISLAND RECORDS HISTORY **£25**

Bob Marley. Cat Stevens. Grace Jones. U2. And the rest: Island's been that rarest of beasts, a massive label that not only doesn't suck but which cultivates some truly great music. *Keep On Running* is the definitive history of 50 years of giganto-hits and is so teeming with ace pictures and lively anecdotes you might get awesome all over your hands.

THE NME CROSSWORD

WIN THE SONY WALKMAN X

CLUES ACROSS

1+10A+11A Future Of The Left are going places. Me too, if I can find a partner (7-4-6-3-7)
 8 Vampire Weekend getting into rap unknowingly (1-4)
 10+11A (See 1 across)
 12+16D "Racing through my brain" to find song in the NME 50 Greatest Indie Anthems Ever (5-3-4)
 13 In 2006 he pronounced 'Hip Hop Is Dead' (3)
 15+18D Sleepy Jackson man awoke in solar empire (4-6)
 17 The suffering in a j'mmy Eat World performance (4)
 20 "You don't taste like her and you never ever will", Black Party (7)
 22 A decade of Ki ling Joke (8)
 24 (See 35 across)
 25 Mountain of material from Supernaturals (7)
 26 Away from The Only Ones in 1997, Peter Perrett had a backing band of just The... (3)
 27 It goes with the rattle on

U2's music (3)

28 Info on Huey Lewis' backing band for hits such as 'The Power Of Love' (4)
 30 Joe... had Number One with 'Shaddap You Face' (5)
 34+14D A tune before midday from Röyksopp's album (6-2)
 35+24A Bomb hole or ruin made by new Eels' album (6-4)
 36 Their hits in the '80s included 'Club Tropicana' (4)

CLUES DOWN

1 "I'll miss the comfort of my mother and the weight of the world", 2008 (4-2-7)
 2 Reply with a telephone call to Ryan Adams (9-4)
 3 (See 23 down)
 4+21D 'Pictures Of Matchstick Men', covered by Kasabian, was originally a hit for this band (6-3)
 5 Can build something different with 50 Cent (2-2-4)
 6 Coming from Leeds, they're

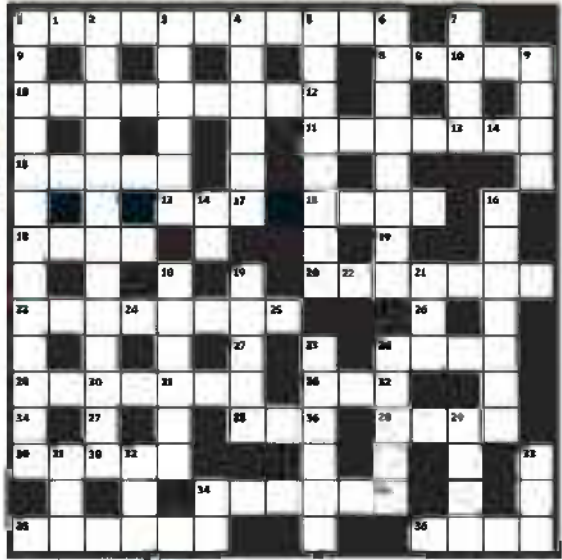
'Not Here To Please You' (8)
 7 Founded by Gavin Rossdale, they dealt with 'The Science Of Things' (4)
 9 Their albums include 'Follow The Leader' and 'Untouchables' (4)
 14 (See 34 across)
 16 (See 12 across)
 18 (See 15 across)
 19 (See 29 down)
 21 (See 4 down)
 23+3D "Poor old Johnny Ray sounded sad upon the radio", 1982 (4-2-6)
 24 The man for Supergrass (5)
 29+19D Enabling Nine Inch Nails to give a more biting performance (4-5)
 31 A bit of Motown for Fluke album (3)
 32 Death... For Cut'e, US indie band (3)
 33 Paul Weller didn't actually stick with them (3)
 34 "Plus One" from Kasabian or... in Time" from The Charlatans (2)



Compiled by Trevor Hungerford

MAY 30 ANSWERS

ACROSS
 1+9A Further Complications, 5 Delphic, 10 Only Ones, 11 Aster D, 14 Human, 15 Fried, 16 African, 17+29A True Romance, 19 Hal, 20 Poet, 22 Sexy Boy, 27 Dempsey, 30 Crying, 31 LA.
DOWN
 1 Factory, 2 Rumble Strips, 3+23A Hello Nasty, 4 Rocket Man, 5 Date, 6 Loops Of Fury, 7 Hysteria, 8+19D Crowded House, 12 Another Day, 14 Hootie, 16 Amen, 18+33A Sex 'N' Drugs, 21 Otway, 24 Atom, 25 Alec, 26 Lyla, 28 Man.



Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, June 30 2009, to the following address: Crossword, NME, 4th Floor, Blue Bell Building, 110 Southampton Street, London, SE1 8SL. Post correct one out of the first three.

NME TV

SKY CHANNEL 382

PICK OF THE WEEK



TOP 50 KILLER INDIE FLOORFILLERS

The tracks that made you sweat, cry and fall down at your local discothèque, featuring the likes of Foals, Justice, Gossip and Kasabian. Your living room is about to get more lively.

Saturday, June 27, 7pm

PLUS...

WEDNESDAY

10 TRACKS YOU HAVE TO HEAR THIS WEEK

With Filthy Dukes.

June 24, 6pm



THURSDAY

THE TWANG: MY LIFE IN MUSIC

The Brum boys' favourites.

June 25, 9pm



FRIDAY

SIMIAN MOBILE DISCO VS LCD SOUNDSYSTEM

Heavyweights battle it out.

June 26, 11pm



SATURDAY

CLUB NME CHART

Check out the tunes making the dancefloor heave.

June 27, 9pm



SUNDAY

THE BEST OF KASABIAN

Watch all of Kasabian's videos back to back.

June 28, 10pm



MONDAY

WHITE LIES VS FRIENDLY FIRES

A musical tête-à-tête of sorts.

June 29, 8pm



TUESDAY

NON STOP ANTHEMS

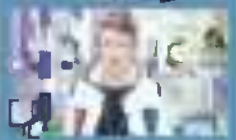
Two hours of the best indie anthems around.

June 30, 1pm



Full listings: NME.COM/NMETV

The NME Chart TV



1 LA ROUX
'BULLETPROOF'

2 KASABIAN
'FIRE'

3 LITTLE BOOTS
'NEW IN TOWN'

4 SLIPKNOT
'SULPHUR'

5 KINGS OF LEON
'NOTION'

6 THE KILLERS
'THE WORLD WE LIVE IN'

7 WHITE LIES VS CRYSTAL CASTLES
'DEATH'

8 EMPIRE OF THE SUN
'WE ARE THE PEOPLE'

9 DIZZEE RASCAL
'BONKERS'

10 THE PRODIGY
'WARRIOR'S DANCE'

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NME RADIO

SKY CHANNEL 0184
VIRGIN MEDIA 975
FREESAT 727
DAB IN LONDON or
NME RADIO.CO.UK

IN OUR STUDIO



ANVIL

Session aired: Monday, June 15

The Canadian metalheads finally get their 15 minutes, following the release of the (not necessarily intentionally) hilarious 'rockumentary' *Anvil! The Story Of Anvil*, depicting the struggle of slogging in a band after 35 years of getting nowhere. The group dropped into NME Radio's studio for an exclusive interview about how their lives have now changed

COMING UP...

THE BIG PINK

Dark, brooding shoegazers The Big Pink join Sarah Kerr for a spot of breakfast porridge and discuss the highs and lows of being in one of the UK's most promising bands.

Thursday, June 25, 7am

BAT FOR LASHES

Natasha Khan brings her alias into NME Radio's studio for an intimate session featuring tracks from her latest album, 'Two Suns', and an exclusive interview.

Tuesday, June 30, 4pm

ON THE PLAYLIST...



NEW SONIC YOUTH
Pearly Gates

DINOSAUR JR
Over It

BOMBAY BICYCLE CLUB
Dust On The Ground

GOSSIP
Heavy Cross

THE PAINS OF BEING
PURE AT HEART
Contender

BAT FOR LASHES
Pearly Gates



THE BRONX
Kuffern

GRAHAM COXON
Sorrow's Army

MATT & KIM
Lessons Learned

THE BIG PINK
Stop The World



NEW THE SOUNDTRACK
OF OUR LIVES
Label On

WHAT GLASTONBURY HAS TAUGHT ME...

by **MICHAEL EAVIS**

The festival chief has seen riots, storms and awards. But it's the cows who come first

THERE'S A TRADITION OF REBELLION DOWN GLASTONBURY WAY.

"History comes up with all sorts of things. The civil war between the Roundheads and the Cavaliers was fought in these fields. They were battling away and farmers were going after the Cavaliers with their pitchforks in the Pitchfork Rebellion, so there have been social issues here for a long time (*guffaws*). We're not fighting in the same way, but we are campaigning for charities, so the social issues are still here. We're just enjoying rather than killing ourselves. I actually picked up another cannonball on the farm just the other day. Amazing, isn't it? It's been working its way slowly up through the mud, I suppose."

BUILDING A SUPER FENCE AIN'T ALL THAT.

"We took a year off in 2001 because the fence came down and it was announced on national radio that it was free for everyone, so I didn't have a chance. They were piling in from all corners of the globe and we couldn't control it. So I sent some sketches off to the fence people – hang on, somebody's at the door (*a few muffled apologies*). Sorry, it was just a couple of hippies. Anyway, we started to build what we call the Super Fortress and not many come over that. My son-in-law builds subs for the navy and he's a proper engineer, so we put together a fence and we've been using it *ever* since. But it does costs a million pounds to rent every year."

IT HELPS TO PUT A POSITIVE SPIN ON THINGS.

"Four inches of rain was pretty bad. I was trying to paint a picture to Radio 1 that morning in 2005. They were asking me if the festival was cancelled and we said, 'Don't be crazy, it's only Friday morning.' I did a live interview with that big chap [Chris Moyles] and I said all the water falling will be at the sea in 25 minutes, it'll be fine. With that, a sofa floated by the farmhouse window and I thought, how have I got the nerve to say it's OK? But you pay your money and you take your chances. The only forecasts we trust are the natural native ones, who work it out by how the plants and trees



are growing. They're normally not bad – last year they got it right for us. But we don't worry. We just assume it's going to be fantastic or we'd be put off."

EVEN THE OLD FOLK ARE MAD FOR IT.

"They come back and they can still do it, can't they? Johnny Cash, Paul McCartney, Leonard Cohen, Buddy Guy and King Solomon Burke. I mean, how old is he? And look at the size of him! It's fantastic. I'm 73 years old and I still feel... well, I feel pretty good anyway. I get people who come for the first time at about 70-odd or even 80 and they say, 'I can't believe I haven't come before.' There was a 90-year-old in a sleeping bag up in King's Meadow a few years ago. She just lay on the turf and went to sleep under the stars and loved it."

TRY TO LOOK IN THE MIRROR BEFORE VENTURING OUT.

"I like to walk about and see people enjoying themselves – they're all fantastic. People like to talk to me and I get asked for autographs, but one year there was a couple of girls, about 15 or 16, and they

"FOUR INCHES OF RAIN WAS BAD. I SAID IT'D BE FINE AND THEN A SOFA FLOATED BY MY WINDOW"

were hanging about whispering to each other, 'Go on, go on, tell him.' So I thought I'd make it easier for them and asked what they wanted. They said, 'Please sir, your fly's undone.'"

DON'T KNOCK THE COPS.

"We had a few riots here in 1989 and 1990 when we tried to stop people selling dope and we had to put a fairly heavy security gang out there, which they didn't like and it turned into loads of Molotov cocktails flying about. That was pretty scary. But the police were so brave. There were only 12 of them and they went out to these convoy kids who were throwing Molotovs and told them to stand back and dispersed the lot, about four or five hundred. I sent my kids up into the village for safety, you know. I thought, that's bound to be the end and yet we keep coming back for more."

THERE ARE MORE IMPORTANT THINGS THAN BEING VOTED ONE OF THE WORLD'S MOST INFLUENTIAL MEN IN TIME MAGAZINE.

"It's good, isn't it? I honestly don't feel I'm that important, but I do enjoy what I do. I enjoy every minute of it and it's very infectious, that. When it succeeds everyone wants to come on board, including *Time*, but I've got cows to sort out. I've got a cow man who falls out with the cow lady and all that, so I keep my feet firmly on the ground. There's a lot of grounding going on at Worthy Farm and a lot of slurry to spread as well."

FARMING COMES FIRST. "We've been milking here for 150 years and of course the festival helps the farm with some of its costs, but the festival owes a lot to the farm. It's given so much to people's lives for so many years that I think it can pay for one or two farm things. The bands like to feel it's a dairy farm but they don't help me milk. Actually, Jackson Browne offered to. He came up to the farm and came into the milking parlour and had a look around, but it's a complicated business farming."

ALWAYS IGNORE THE FRATELLIS.

"With the Jay-Z thing and all the previous years' mud, a lot of bands complained. Like The Fratellis: they were saying it's too big, it's ugly, they've had it. But in the end, they all come back. And of course the Jay-Z thing last year was fantast¹ even after all the doom and gloom and folk saying it was over, we're too corporate, we're too big. I don't worry. When it expires, it expires."

DID YOU KNOW?

■ For the first ever Glastonbury Festival, way back in 1970, Michael Eavis constructed the toilets himself.

■ Eavis Senior took full control of Glasto for the first time in 1981. That was the year a new Pyramid Stage was built from telegraph poles and metal sheets (repurposed from the Ministry of Defence, no less). The original stage doubled as a hay barn and a cowshed during the winter.

■ Michael Eavis once performed a duet with Jools Holland at Glasto 2000 in the underground piano bar, which has a capacity for 40 people.

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