

NME

GLASTONBURY

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SHOWS?**

WHO'S
PLAYING

**NEW
SONGS?**

WILL

Jake Bugg

STEAL
THE SHOW?

GLASTO 2014 PREVIEW SPECIAL

THE BIG QUESTIONS

CAN **Arcade Fire**
TOP ARCTIC MONKEYS?

ANSWERED

WILL

Metallica

SILENCE
THE CRITICS?

***Will the sun keep
shining???

Interviews with
all the big names
inside ▶

"The Sun Machine is coming down, and we're gonna have a party" DAVID BOWIE



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Kicking off with our six-page interview with controversial headliners Metallica, Barry Nicolson joins the metal legends on tour and discovers that they definitely won't go down at Worthy Farm without a fight. PLUS! All your questions about the world's greatest festival answered by: Arcade Fire, Kasabian, Interpol, Jungle, St Vincent, Metronomy, Courtney Barnett, Skrillex, Lykke Li, Billy Bragg, Tune-Yards, and, of course, the Eavises! Who are the best new bands? What secrets do we know? Find out...

CONTRIBUTORS



Andy Welch
writer
Andy grilled producer Giles Martin about the 50th-anniversary edition of *A Hard Day's Night*: "How to make perfect pop music sound even better? I asked the man in the know!"



Ed Miles
photographer
After meeting and shooting metal legends, Glastonbury headliners and cover stars Metallica, Ed says: "I'm still recovering from James Hetfield's handshake."



Alex Denny
writer
Alex discovered the real brilliance of favourite new Radar act and 19-year-old Las Vegas local Shamir: "The kid's got real star quality - plus he can tame wolves."

THIS WEEK WE ASK...



ARE THE MANICS BACK TO THEIR FIERCEST BEST?

With lyrics like "hatred and fear go perfectly together"? You bet

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LETTER OF THE WEEK

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SERGE VS FASCISM

God knows Serge from Kasabian has come out with some twaddle in his time, but his comments about Nigel Farage (NME, June 21) are bang on the money. Farage is indeed a "dangerous man" who we should "keep an eye on" and "figure out what we can do about it". I too find the multicultural openness of my town makes it a vibrant and creative place to live – Britain should be celebrated for the incredible mixing pot of a country it is, not driven back to the smaller-minded place it once was. It's quite possible that our country might soon be facing a large and freedom-restricting swing towards the far right, and it's up to rock stars to speak up and unite their fans against the racists, bigots, liars and cheats gaining footholds in power.

Laura Baker, Manchester

Mark Beaumont: I couldn't agree more, Laura. Evil, when striving for control, adopts cuddly disguises, be it Boris' bumbling moptop, Saville's magnanimous cartoonishness or Farage gurning over a pint. It's been so tempting of late to succumb to Russell Brand's separatist ideas since, when choosing which party to vote for, you're essentially deciding which of an unpleasant selection of candidates



you'd most like to fuck you – with varying degrees of aggression, lubrication and contempt – completely over. But when the despicable likes of Farage shuffle to the front, it's time to march, shout, occupy and, above all, vote for all you're worth. Serge power!

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like someone trying to make what they think a Lana album should sound like, rather than being a natural progression of her own sound. This is what sets bands like Arctic Monkeys and Arcade Fire apart – their willingness to try something new and risk losing fans. Lana is undoubtedly a special talent, but copying your own sound will only ever end up in mediocrity. She needs to go her own way!

Dylan Francis West, via email

MB: Patience, Dylan, not everyone is Björk. Most follow-ups to successful debuts come under the banner of 'consolidation album', an attempt to lock down a possibly transient fanbase. Back when there was money in music, bands made several similar records before having their blinding epiphany, attempting career suicide or calling up Steve Albini. Sit tight, and Del Rey's pan-galactic glockenspiel glitch opera might well arrive.

INDIE TRAITORS?

Peace questioning whether Arctic Monkeys (below) are "still an indie band" has about as much credibility as Pinocchio questioning Optimus Prime's commitment to unreality. While I wish there was some truth in the claim that the Monkeys are now churning out Sabbath sludge over G-funk beats, a brief listen to their latest album confirms that they're still indie as fuck. That is, of course, if we define indie the only way we can these days – as a genre of music that

lacks any coherent aesthetic, mindset or ethos beyond a vague inclination to replicate the swagger of your parents' favourite artists. A movement without all the bother of any kind of meaning. The grand gestures and awards-show rambles the Arctic Monkeys provide do not overlay or expose any of the major faultlines in our society. Their music and lyrics, like Peace's, are only relevant and remarkable within their own decayed, backward context.

Dave Allison, via email

MB: Let's refer to the classical dictionary definition of the term, Dave: "Indie (adj.): not belonging or affiliated to a major record company; of an alternative, non-mainstream mindset; four blokes with no arses playing guitars in 2006." Which certainly makes the Monkeys (on indie label Domino) significantly indier than Peace



(on, um, Columbia), but it's heartwarming to know that that sneery underdog mentality of disowning bands that dabble in mainstream mores, do an advert or play any venue with a retractable roof hasn't gone away. You're right that indie doesn't have a sharply defined aesthetic or manifesto right now – it's testament to the period of widespread experimentation and dazzling variety we're going through – but then it was never simply a 'movement' with one look or sound. Over the past 30 years or so, indie has encompassed a vast array of brilliant movements – new wave, C86, shoegaze, baggy, Britpop, nu-rave, psych, clogrock, Lithuanian bogglecore, etc. It's become a dirty, retro, reductive term of late, a signifier of less complex musical times, but until we come up with a better word for being excited by the pulsing neon brain-chunders of underground music, me and the Monkeys are indie 'til we die.

LIKING LINKIN

I went to Download Festival this year for one sole reason: LINKIN PARK. I recommend anyone to type in 'PaperCut Live Download 2014' on YouTube to see the reaction of the crowd and how energetic both the band and audience were. It was sensational, and truly a night to remember. Glastonbury 2015, anyone?

Jack Owens, via email

MB: Thanks for giving us advance warning that Linkin Park might conceivably play Glastonbury 2015, Jack. Facebook campaigners unite! We have 12 months to hunt out or fake footage of Chester Bennington kicking the spleen clean out of a lemur that we can use to get them banned...

BORN TO FOLLOW

As much as the new Lana Del Rey album is a decent follow-up, its failings are a lot more important to highlight than its qualities. It suffers from the same shortcoming that has recently befallen the likes of Jake Bugg, Mumford and The Vaccines: it sounds



LOOK WHO'S STALKING

I met the beautiful Ellie Rowsell after Wolf Alice's incredible tour-closing gig at the Scala in London. She seemed overwhelmed at the response of the crowd and genuinely happy to chat to fans. This band is going to go on to big things!

Steph Green, London



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NME TRACK OF THE WEEK

1. Josh Homme
Villains Of Circumstance

QOTSA's last record, 2013's '...Like Clockwork', was notable for occasional moments of introspection from Josh Homme. He invited you to treat his soft side gently. 'Villains Of Circumstance' does the same – a feeling enhanced by it being performed acoustically at Meltdown festival – and lyrics like "I've got a hole in my pocket where I lose my mind" take listeners on a similar journey into the bleakest boltholes of his brilliant brain.

Tom Howard, Assistant Editor

2. The Earth
Baby Bones

Former Catatonia guitarist Mark Roberts and Super Furry Animal Dafydd Iwan have ditched the old quirkiness to hitch up with sometime backing vocalist Dionne Bennett – a singer of real soul heft – and deliver this serious, thrumming grower. Building from an Oasis-like chug, 'Baby Bones' adds phased synths and Bennett's impassioned, cautionary turn to come up with an intense rock monster. "Let the Earth decide", they say.

Matthew Horton, writer

3. Adult Jazz
Hum

These Leeds experimentalists revel in complication and, stretched over seven minutes, 'Hum' is a demanding listen. Positioning it as the opener on their debut album 'Gist Is' is a brave, if not unsurprising move – Auto-Tuned vocals straight out of Bon Iver's shed introduce beats that sound like an elephant yawning. Then comes a sequence of brass, buzzing keys and, eventually, yodelling. You couldn't hum it if you tried.

Ben Homewood, writer

4. Julia Holter
Don't Make Me Over

This 1962 Burt Bacharach/Hal David composition was Dionne Warwick's first release as an artist in her own right. Julia Holter has been playing it live for a while and it's now included on a double A-side with another cover, Barbara Lewis' 'Hello Stranger', which first appeared on Holter's last album, 'Loud City Song'. Her take on 'Don't Make Me Over' is terrific – a sonic update, but still true to the original's naivety and weepy charm.

Phil Hebblethwaite, writer

5. Mike Will Made It
Buy The World (feat. Kendrick Lamar, Lil Wayne and Future)

Fresh from wishing he had an appendage the size of the Eiffel Tower, now Kendrick Lamar wants to purchase our planet outright. He's teamed up with Miley Cyrus producer Mike Will, Lil Wayne and 'Honest' rapper Future on this sleek posse cut. Will's new album is due out later this year, expect more big names to be on board.

David Renshaw, News Reporter

**6. White Fence**
Like That

The pairing of flowery psych-folkers White Fence and frequent collaborator Ty Segall is never less than a match made in garage-rock heaven, and the return of Why-Ty is as joyous as ever. All chirpy guitars, falsetto vocals and '60s bounce, it bobs along with abandon before breaking into a brief but brilliant guitar wig-out. Welcome back, guys.

Lisa Wright, writer

7. Jaakko Eino Kalevi
Speak Out

'Speak Out' is the first cut from Finnish dream-popper and part-time tram driver Jaakko Eino Kalevi's new 'Yin Yang Theatre' EP. For six dopey, brilliant minutes, he mixes faraway vocals with Caribou-style synth motifs and disco drums. It'd be a banger if it wasn't so sleepily off-kilter. With songs as tranquilising as this swimming around his head, you worry he'll fall asleep at the wheel of his tram one day.

Ben Homewood, writer

8. MNEK
Wrote A Song About You

MNEK continues his quest towards becoming don of the chart-dwelling house scene with this new single, a meta-lyrical ode to the object of the London-based writer/producer's affections: "I wrote a song about you last night/And it went... La, la, la you broke my heart in two". The 19-year-old's honeyed vocals ride R&B melodies over the top of a beat similar to his work with Gorgon City and Rudimental, while the middle-eight brings some much needed grit – whoever the song is about has really got under his skin.

David Renshaw, News Reporter

9. Blonde Redhead
No More Honey

Blonde Redhead's glorious 2007 album '23' saw them mould their once rickety no-wave into lush pop melodies. The first track from their new album is no grand departure from the sombre majesty they've done so well thus far, but the lucid vocals and jagged guitar riffs bring a more distorted melancholy that hints at a darker undercurrent to this new album.

Jenny Stevens, Deputy News Editor

10. The Vases
One Lost Year

'One Lost Year' might refer to any one of the 20-odd lost years between The Vases' 1989 debut album 'Dum-Dum' and 2010 follow-up 'Sex With An X'. Yet the iconic Glaswegian duo sound every bit the darlings that Kurt Cobain fell for on this new single. Though Eugene Kelly's voice has deepened, the upbeat punk dynamic hasn't aged, and with playful guitars The Vases show that their affable indie charm is still in bloom.

James Balmont, writer

ESSENTIAL NEW TRACKS

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11. Years & Years Take Shelter

Years & Years may be three hipsters from London, but 'Take Shelter' sounds like the work of a distinctly tropical trio, like stumbling upon some late-night Jamaican beach romp. Underpinned by a sexual, swaggering dancehall groove and doused in sun-kissed Balearic dance vibes and smooth vocal tones, it's the shimmering sound of summer dreamed up from a dreary corner of the big smoke.

Lisa Wright, writer

12. Mutual Benefit Auburn Epitaphs

A newly remastered version of the opener on Jordan Lee's 2011 'The Cowboy's Prayer' EP – ahead of a re-release set for the coming months – 'Auburn Epitaphs' is a swooning wobble of sonics. Sliding from simple, freak-folk summer sonnet into experimental woozy-synth jam out, it's a veritable cloud of a song, coated in Lemon Jelly-esque unicorn-friendly electronica and perfect for hazy picnics, should sunshine ever return to these shores.

Leonie Cooper, writer

13. Hiss Golden Messenger Saturday Song

The first track from Hiss Golden Messenger's fifth album is an ode to Saturday nights. "Yeah, when Saturday comes I'm gonna lose myself", sings MC Taylor over sunbaked acoustic guitars and bar room piano, though his melancholy caw make it seem less like cause for sodden celebration than sweet relief from the other six days a week.

Laura Snapes, Features Editor

14. Bleached For The Feel

'For The Feel' is the first new track from sisters Jennifer and Jessica Clavin since the release of their debut album 'Ride Your Heart' last year. Originally intended to be included on that record, they say it was inspired by The Kinks and that proto-Britpop influence is all over its fuzzy guitar hooks. It's their most rollicking, sunniest cut so far – as they sing themselves, "These days we're doing it for the feel".

Rhian Daly, Assistant Reviews Editor

15. Real Estate White Light

Real Estate haven't long released their second album, 'Atlas', but they're already dropping new songs into live sets. This one, which they promise will be a future B-side, was performed at a session for La Blogothèque. It's every bit as sweetly melodic as anything on 'Atlas', with Martin Courtney singing of a blissful-sounding "white light in the morning", followed by a "yellow afternoon" and the "golden evening" when his love comes home from work. Colourful day, there.

Andy Welch, writer



16. Machinedrum Want Me

'Want Me' is one of those evocative tracks that immediately makes you think you're dancing half-naked at a solstice rave in Joshua Tree rather than sitting at a desk eating a crumbly egg sandwich in the UK. It's got trippy old-school rave keys, snaky synths, woozy dubstep beats and a catchy vocal tied up so effortlessly by Berlin-based Machinedrum. Let's hope a follow-up to 'Vapor City' is round the corner.

Lucy Jones, Deputy Editor, NME.COM

17. Honeyblood Super Rat

"I thought he was just a rat", said Audrey Hepburn as the jaded Holly Golightly in *Breakfast At Tiffany's*. Honeyblood's latest and best song would've been a perfect alternative to Henry Mancini's soundtrack were *Breakfast At Tiffany's* set in Seattle in 1992 and Holly played by then indie postergirl, Winona Ryder. "You are the smartest rat in the sewer", sings frontwoman Stina Tweeddale. Such a sweet suckerpunch.

Eve Barlow, Deputy Editor

18. MO Dance On My Own

London trio MO are dialling UK R&B back to the turn of the millennium. The follow-up to 'For A Minute', 'Dance On My Own' is one more triumphant step towards becoming the British answer to TLC. They've certainly got the attitude: "Won't be waiting on your love no more/Won't waste my time crying for you like before".

Rhian Daly, Assistant Reviews Editor

19. Aphex Twin Mumbly

There are many unanswered questions about Aphex Twin's 'Caustic Window', recorded in 1994 but only now being heard for the first time. Most critics have been asking why such an accomplished album has been mothballed for so long. I'm asking the big question: isn't he clearly sampling Mumbly's snicker from underground '70s classic *The Mumbly Cartoon Show* on this sinister slab of fuzztronica, rather than the previously reported Muttley, his better known cousin from *Wacky Races*? The truth will out, Richard D James.

Kevin EG Perry, writer

20. By The Sea I See A Crystal Sky

While their earlier material had a hazy, lost-soul vibe, The Wirral's By The Sea return having presumably listened to nothing but early New Order and Echo & The Bunnymen for 12 months. 'I See A Crystal Sky' still brims with their familiar schoolboy charm though, only now it's been amped up by a barrage of synths and a vocal line that's stubborn, loud and just a bit anthemic.

Matt Wilkinson, New Music Editor



TheWeek

► EVERYTHING THAT MATTERS IN MUSIC ■ EDITED BY DAN STUBBS

8

Tom (centre), who broke his foot running for a taxi, with Gus (left) and Joe in King's Cross, London, June 17



Miley

unlikely

The world-conquering Alt-J return minus
a member, but with a surprise new ally

It's music's biggest 'WTF?' moment of the year so far. Last Wednesday, Alt-J revealed 'Hunger Of The Pine', the lead single from their forthcoming second album, 'This Is All Yours'. The big surprise? It featured a vocal from Miley Cyrus. The words 'unlikely collaboration' barely cover it.

The clues were there, though. Back in February, on the launch night of Cyrus' Bangerz Tour, keen-eared observers noted that Alt-J's 'Fitzpleasure', from their Mercury-winning 2012 debut 'An Awesome Wave', soundtracked a costume-change video interlude. When interviewed about it, the band's drummer Thom Green said it was "weird", but he "wouldn't rule out a collaboration". In fact, Green was asked to remix Cyrus' track '4x4', and he ended up using a vocal snippet in one of Alt-J's own tracks. "We spoke to her about it and she was happy for us to use her vocal," says Green. "It's not about us trying to tap into her fans or reach more people. It just sounded good."

When Cyrus played the O2 in London in May, she personally invited Alt-J along. "We met her briefly," says keyboard player Gus Unger-Hamilton. "I think she's quite keen to be taken seriously, both as a musician and as someone who has decent taste in music. She's not just someone you see in the papers in silly outfits, twerking and sticking her tongue out. She does those things, but she's a person too."

Still, weren't they worried about blowing their cool credentials? "I don't think we gave it much thought," says frontman Joe Newman. "We don't overthink things. We just go with what we think is good." Crucially, they've managed to pull it off. The Cyrus vocal slots ➔

"BEING IN A SUCCESSFUL BAND DISAGREED WITH GWIL AND HE CLEARLY WASN'T HAPPY"

Joe Newman



neatly into the pulsing synths, droning fuzz and Newman's punctured lead on 'Hunger Of The Pine'. "The original of '4x4' is a jaunty pop song," says Unger-Hamilton. "But putting those five words, 'I am a female rebel', into a different context, they take on a mournful quality; it's almost anguished. The end result has a Moby/Portishead quality about it. It gave the song an extra kick, like putting whisky in coffee."

'Hunger Of The Pine' also marks Alt-J's shift to a more electronic sound. 'This Is All Yours' features more programmed drums than its predecessor, but it's more of a subtle shift in emphasis rather than a complete change of direction. It came following guitarist Gwil Sainsbury's exit from Alt-J in January, two days before the band were due to start recording. "He wasn't happy that our success meant he had to spend so much time away from home," explains Newman. "Being in a successful band really disagreed with him and he clearly wasn't happy. He turned up for gigs, but otherwise he withdrew from the band. When he left it was sad but friendly."

The remaining three members had no choice but to "crack on". Says Unger-Hamilton: "We became aware of how frail our success is, that it's based on being happy and friends with each other. We deliberately spent more time together. In a way it's brought us closer together." In practical terms it meant Green got more involved in songwriting; the band made greater use of his skills in programming beats, hence the increased electronic content on the new record.

"MILEY'S VOCAL GAVE THE SONG AN EXTRA KICK, LIKE PUTTING WHISKY IN COFFEE"
Gus Unger-Hamilton

'This Is All Yours' was recorded at Iguana Studio in Brixton, south London – the same place where 'An Awesome Wave' was made, and with the same producer, Charlie Andrew. "We didn't want to change too much. The first album went well," says Unger-Hamilton. "We didn't want to blow loads of cash going to Los Angeles to work with Rick Rubin, although we probably could have." Likewise they aren't changing their live

show much, despite announcing their biggest UK tour to date in September. "It will just be us playing the songs in bigger places," says Newman. "By the end of our last tour, which was about a year ago, we were doing big venues like Brixton Academy and Terminal 5 in New York to audiences of 5,000 people.

Really, at that level, you should play for a minimum of an hour. We could barely do that. Now we've got more songs we can play for longer." Unger-Hamilton continues: "Playing for an hour involved us playing songs that none of us enjoyed very much – like 'Handmade', a hidden track on the first album. It's a quiet song. We'd play it and you'd sense the crowd didn't want to hear it."

Another thing that's changed is that they are no longer broke – 'An Awesome Wave' has sold a million copies worldwide – although after saying that they'd use their £20,000 Mercury Prize money to pay off their student debts, apparently they've still not made a dent. "It wouldn't even have paid off mine alone," laughs Unger-Hamilton. The debut's success has, undoubtedly, opened doors. As well as Miley, Aaron Paul (who played Jesse Pinkman in *Breaking Bad*) has been tweeting them. "We met him at Lollapalooza," says Newman. "He was incredibly buzzed up about us. Now he wants us to play at his house in LA. He has a lot of bands play there. I think we'd like to do it." And why not? If you're riding the awesome wave of success, you might as well enjoy yourself, and damn the haters. Or should that be haterz? ■ CHRIS COTTINGHAM



Former guitarist
Gwil Sainsbury

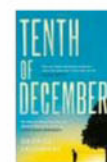
MY LIFE IN A SUITCASE

FIVE TOURING ESSENTIALS

Lucy Rose



Singer



BOOK
Tenth Of December
by George Saunders

"I'm desperate to read this book at the moment. It's a collection of short stories and it just won a load of awards. [Saunders] said he liked the idea of fitting a whole story into five pages."



BOXSET
The OC

"I'll never get bored of it. I haven't watched it in years, but I know if I put it on I could watch it all over again."

FILM
Harold And Maude

"It's a classic. It's a dark comedy, and it's kind of fucked up. It's about a friendship that a very young boy has with a very old woman. I'm not saying anything else; I don't want to give anything away."

GAME
Monopoly Deal

"It's a card game, and it's ridiculously good. I love card games. I'm not much of a hustler though – it's like a child's game; anyone could play it."

HOME COMFORT
Journal

"I take my journal with me. It's pretty terrible, the kind that a seven-year-old would write: 'I woke up at eight, I went for a walk...'"

► Lucy Rose warms up for Glastonbury at London's Sebright Arms on June 25



Miley Cyrus



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Sounds Fab

The 50th-anniversary edition of The Beatles' legendary film ups the energy thanks to producer Giles Martin

It's a bit like archaeology," says Giles Martin, the producer charged with remastering the soundtrack to Beatles movie *A Hard Day's Night* for its 50th anniversary re-release. "It's very precious, and you spend all your time trying to guard what's there. It can't sound modern because it's a black-and-white film. It's never going to sound like *Gravity*."

Martin has form in the Beatle department. As the son of producer/fifth Beatle Sir George Martin, he assisted with 'The Beatles Anthology' in the mid '90s and co-produced the music for their Las Vegas show 'Love' in 2004. He also executive-produced Paul McCartney's most recent album, 'New'.

One of the biggest challenges this time was tracking down all the original master tapes, which were spread between Twickenham Studios, where the film was largely shot, Abbey Road and MGM Studios in Los Angeles. The next was deciding

what direction the remastered and remixed soundtrack should take. If you have the idea 50-year-old recordings crackle and pop like an old gramophone record, you'd be wrong: the masters themselves still sound perfect – "as if The Beatles are on the other side of the control room. It's absolutely incredible," says Martin.

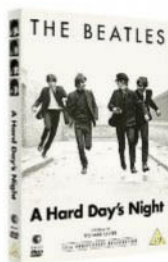
Energy, rather than quality, is the thing Martin found most lacking from previous versions. "It's a stupid idea, but we all think that we're more extreme and more rock'n'roll than people used to be. My plan when approaching this new version of the film was for people to feel that energy and realise it was there back then too."

More important than any recording or remastering technique is the chance for a new audience to see the film on screen – it gives the merest glimpse of what The Beatles were going through in 1964, being chased across train platforms, harangued at parties and asked endless daft questions by journalists.

The movie manages to combine cinéma vérité-style realism with a satire of the popular culture The Beatles had helped create. It's also widely credited with giving birth to a whole genre of fly-on-the-wall music documentaries and the music video itself. Elvis might've appeared in 15 films by the time *A Hard Day's Night* came along, but he never let fans peek behind the curtain like this.

"My dad was certainly very fond of this era," says Martin. "He and John were very close around this time, they'd go on holiday together, and it was a very happy time before the bubble of Beatlemania burst and things became too much. They were still riding the crest of a wave."

■ ANDY WELCH



FIVE FACTS ABOUT A HARD DAY'S NIGHT

1 The Beatles joined actors' union Equity the morning the film started shooting.

2 Unlike most films, *A Hard Day's Night* was shot almost wholly in sequential order.

3 The scene that finds Ringo walking along the river alone features a rower in the background. It was Rooney

Massara, who competed at the 1972 Munich Olympics.

4 The film was nominated for two Academy Awards – Best Screenplay and Best Score (Adaptation).

5 Model Pattie Boyd was cast as a schoolgirl in the train carriage scene. There she met George Harrison; they married in 1966.

THE MINI INTERVIEW



Jamie N Commons

You've become the hip-hop world's favourite bluesman. How did that happen?

"Through Alex Da Kid, my label boss and producer, he's from that world. I've just moved to LA to work a bit more intensively with him."

How did Jay Z end up on your track 'Jungle'?

"The remix was picked for the Beats advert, and from what I hear, Jay just loved the song. It's so great to hear him rapping on the track."

You were sampled by Eminem last year too?

"Yeah, a song called 'Desperation'. Alex was working on Eminem's album and he played him that and he really liked the chorus. It was going to be the lead track of my last EP but we left it off so Eminem could have it. I'm still yet to meet Eminem. He's quite reclusive and to work with him you have to go to Detroit."

Have you met Jay Z?

"No, not yet. I didn't even know he was going to be on the track until five days ago! If our paths cross, a meet-up would be fantastic. I know there's rumblings and rumours going about, about things coming down the pipeline, but I can't go much more into it."

Would you ask him about Solange and the lift incident?

"You know, maybe not in the first sentence. I respect his family!"

■ LEONIE COOPER

► The 50th-anniversary edition of *A Hard Day's Night* is in cinemas on July 4, and on Blu-ray and DVD from July 21

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The Cribs: "People remember your gigs more than your Facebook account"

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THE
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THE CRIBS:

FIVE REASONS WHY SUPPORTING NEW BANDS IS SO VITAL

This summer, six unsigned artists are competing for the chance to support The Cribs and Mystery Jets in three Battle Of The Bands-style rounds in The Unbleached Sessions hosted by Zig-Zag

Since its inception over 100 years ago, Zig-Zag has carved out its place as an originator, encouraging users to discover and enjoy new experiences – much like Le Zouave, the French soldier and creator of the first roll-your-own smoke who adorns their packets. With two of the three rounds to unearth new acts at The Unbleached Sessions already passed, The Cribs' Gary Jarman explains why giving emerging bands these opportunities is so important.

1 Having an audience is key

"Having a grassroots fanbase is worth more than any publicity campaign money could ever buy. It's the reason why The Cribs have had Top 10 records – it's not because of gimmicks or fads. When we have a hit record we totally give thanks to our fans because we know the odds have been stacked against us in the past and they're the people that have levelled the playing field for us, or at least tilted it a bit."

2 New challenges are a great learning tool

"We found support gigs to be more satisfying than playing headline shows when we were starting out. Being in a band shouldn't be easy all

the time and if you're playing to someone else's crowd it makes you try harder and helps define who you are. It's like a litmus test as to whether you're going to stick to your guns."

3 Not relying on funding makes finding a platform easier

"Things are very different now from when we were starting out. There's less money and fewer venues, or venues that are pay-to-play. It's more important than ever that people are doing it themselves, starting their own club nights and venues, like the squats and warehouses where we used to play. That was the greatest support for us – you didn't have to kowtow to promoters to get a gig."

4 More opportunities will come your way

"A lot of the early gigs we were booked on were local support shows with other bands. We supported Bobby Conn; we didn't have a deal at the time but he liked us and we ended up going on tour with him and recording with him. Likewise with The Sleepy Jackson, the amazing Australian band. We ended up doing two decent UK tours out of doing local supports."

5 The bigger your reputation, the further you'll go

"There's a lot more noise out there now, a lot more stuff to sift through. Everyone can make demos or take Instagram photos – you've got to be able to differentiate yourself from that. The way to do that is have a reputation for being a good live band – people will remember you more for that than for your Facebook account. That word-of-mouth and immediate connection is way more important for a band."

www.unbleachedsessions.co.uk

► COMPETITION!

Zig-Zag rolling papers kicked off The Unbleached Sessions last month to launch their new unbleached papers – the most transparent and unrefined rolling papers around. As yet undiscovered bands Secret Company, Spring Offensive, Rale and Seaside Heights have already gone head to head at London's Queen Of Hoxton, with Lola King And The Kickstarts and Damon Valentine set to battle it out in the third and final heat on July 9. The question of who makes it through to the final will be decided by the audience, who will vote for their favourite

acts each night via the official Zig-Zag Facebook page or at unbleachedsessions.co.uk. The three bands with the most votes will be given the opportunity to support Mystery Jets in the final at The Garage on August 6. The ultimate winner will then claim the grand prize, performing as the sole support act for indie heroes The Cribs at the same venue on September 11.

► Head to unbleachedsessions.co.uk now for the chance to win a pair of tickets to each show in The Unbleached Sessions series, and the final Cribs gig

The Cribs'
Gary Jarman



WHY BLOCKING INDIE LABELS COULD KILL GREEDY YOUTUBE

BY **SIMON
RAYMONDE**

**As YouTube
threatens to remove
indie labels' videos,
Bella Union's boss
says the bad PR
will just lead music
fans elsewhere**



Last week, YouTube came out and said independent labels that didn't agree to the terms of their new music subscription service – where you'll be able to listen to music ad-free for a monthly fee – would see their artists' videos removed from the service. When Google, which owns YouTube, approached record companies about the service, the major labels sat down with them and agreed a deal. The indie labels, as always, were the last people to be consulted. We're not happy with the preferential rates that have been offered to the majors. It's ridiculously unfair that they don't have one rate for everybody. The independent music sector currently makes up about 30 per cent of the UK music market – that's

cutting indie labels off.

Obviously the major labels have the biggest market share, but I can't understand why YouTube can't just agree a deal that is the same for all labels. What could possibly be gained from them by having this situation out in the public? Nothing. It's just terrible PR on their part and seems to be very unlike a company that cares very much about what people think. The irony of the whole thing is that it's us who should have the power. We're giving them a product, and we've got the thing that they want. They seem to have forgotten which way around it should be. That's why we're telling YouTube to have some respect and pay us and our artists properly. ■

► For more opinion and debate, head to NME.COM/blogs

LOST ALBUMS

#35

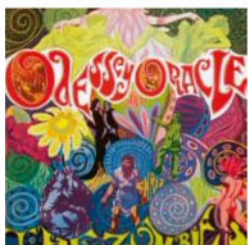
The Zombies

Odessey And Oracle (1968)

Chosen by Paul Weller



"This came out in 1968, after they'd split up. It's received some props now, in the past 15 years or so, but it's still not held in the regard it should be. I've bought loads of copies for friends, and they all loved it as soon as they heard it. It's a beautiful, wistful, autumnal record, very English-sounding and quite melancholic. They played it in its entirety at Shepherds Bush Empire in 2008 [the band reunited to celebrate the album's 40th anniversary], and I went all three nights. It was excellent. 'Beechwood Park' is my favourite track on it."



► THE DETAILS

► **RELEASE DATE**

April 19, 1968

► **LABEL** CBS

► **BEST TRACKS** Beechwood Park, Time Of The Season, A Rose For Emily

► **WHERE TO FIND IT** Vinyl and CD reissues are available from record shops

► **LISTEN ONLINE** On Spotify

Spoon

The Texan rockers
were shot, frozen and
threatened with a dead
deer in the making of
their eighth album.
No wonder there were
rumours they'd died...

Britt Daniel
at Sunset
Sound studios,
Hollywood



Reports of Spoon's demise are greatly exaggerated. Totally made up, in fact, by frontman Britt Daniel. At the beginning of June, stories appeared on the internet announcing, "Spoon. RIP. June 10." "It was supposed to be a teaser," explains Daniel. "To get people excited about the new album. But lots of people have taken it seriously and think we've split up." It's easy to see why. What were they thinking? "Well, the first track is called 'Rent I Pay', so it's to do with that. Maybe we should have thought it through a bit more."

Quite possibly, and especially because the album, Spoon's first for four years, is actually called 'They Want My Soul'. It's bigger-sounding than its predecessors.

"Transference' [2010] was an internal kind of record," explains Daniel. "It was a sitting in your room listening to it on headphones thing. This is more blasting it on your car stereo."

This could have something to do with the fact that Daniel recently

discovered AC/DC. "When I was growing up, AC/DC were one of those bands a certain type of person liked," he says. "Me and my friends liked new wave: Julian Cope, The Cure, Echo And The Bunnymen. People with AC/DC patches on their jean jackets called us the 'queer bitches'." Understandably, Daniel wasn't going to be a fan under those circumstances. But, he continues, "I finally gave it a chance. I'd been missing out. I think it had an impact on the album."

Distortion certainly features prominently on the record. Not balls-out rock riffing, but the kind of warm fuzziness you get from pushing levels into the red – a sound encouraged by producer Dave Fridmann (The Flaming Lips, Low, MGMT). "He wanted everything distorted," says Daniel. "That's the biggest difference from previous records. We've always been pegged as minimalist, which I didn't always get. Anyway, Dave is the opposite. He had a big effect on us."

Back in January, Spoon travelled to Fridmann's live-in studio in Cassadaga, New York state. Their visit coincided with a 'polar vortex', a series of severe, frozen storms. Combined with a number of horror-movie-type

scenarios, it made for a creepy experience. "Eric [Harvey, keyboards/guitar] got shot at by a hunter out in the woods," says Daniel. "Then there was this bloody deer left by the entrance to the driveway to the studio. It felt like we were in *The Shining*."

The other big influence was, perhaps surprisingly, Dr Dre, whose album '2001' became stuck in Daniel's car stereo. You can hear a bit of Dre on 'Inside Out'. "To begin with it was just vocal and piano," Daniel says. "Just a melancholy piano rhythm, but it didn't quite work. Just for fun we had Jim [Eno] play a Dre-like drum beat over it. Now it's my favourite track on the album."

But why the four-year wait? "I just needed a break," Daniel says. "And I had to confront

▶ THE DETAILS

- ▶ **TITLE** They Want My Soul
- ▶ **RELEASE DATE** August 4
- ▶ **LABEL** Anti-
- ▶ **PRODUCERS** Dave Fridmann, Joe Chiccarelli
- ▶ **RECORDED** Tarbox Road Studios, Cassadaga; Sunset Sound, Hollywood
- ▶ **TRACKS** Rent I Pay, Inside Out, Rainy Taxi, Do You, Knock Knock, Outlier, They Want My Soul, I Just Don't Understand, Le Me Be Mine, New York Kiss
- ▶ **THEY SAY** "I think it might be our best record."

the fact that I never expected to be still doing this at 42. There's a part of me that still remembers what it was like to feel suspicious of people over 30." Is that what the "Spoon RIP" thing was about? "Not really. But I have figured out it doesn't have to be 'hope I die before I get old'." More like alive and kicking. ■ CHRIS COTTINGHAM

**"WE GOT SHOT
AT BY A HUNTER
IN THE WOODS.
IT FELT LIKE
WE WERE IN
THE SHINING"**
BRITT DANIEL



ANATOMY OF AN ALBUM



"IT TOOK SIX YEARS OFF MY LIFE"

Matt Johnson



STORY BEHIND THE SLEEVE

Depicting one of Fela Kuti's wives smoking a joint, the cover image was painted by Johnson's older brother Andrew, aka Andy Dog – Matt spotted it on visiting his studio. The logo was created for the band by Johnson's graphic designer girlfriend, Fiona Skinner.

FIVE FACTS

- 1 That's Jools Holland you can hear hammering the piano on 'Uncertain Smile', which he recorded in just one take. Other guests include Orange Juice's Zeke Manyika and JG Thirlwell (Foetus), who plays trays, pots and pans from Johnson's kitchen.
- 2 The US release of the album included pre-album single 'Perfect', which features David Johansen of the New York Dolls. The label felt the album would be better value with eight tracks, but Johnson lobbied to have it removed from subsequent reissues.
- 3 'Uncertain Smile' started life as a song called 'Cold Spell Ahead', which was touted to major label London Records. Johnson eventually signed to upcoming indie Some Bizzare and CBS.
- 4 Johnson felt it would be impossible to recreate the album live without having 12 people onstage, so instead focused his promotional effort on interviews instead.
- 5 Johnson temporarily went blind after completing the album. Doctors told him it was nervous tension, but later discovered it was a virus.

THE BACKGROUND

The story of The The is really that of London's Matt Johnson, who formed the group (after placing two ads in *NME*) with Keith Laws in 1980. Then – perversely – he released 'Burning Blue Soul' as a solo album the following year. Johnson was also the only player to appear on all seven of this debut album's tracks. Recorded following an aborted album and two badly performing singles, 'Soul Mining' was packed with feelings of inadequacy and frustration, and making it was a struggle. Having fallen out with its original producer Mike Thorne, Johnson and engineer Paul Hardiman worked in half a dozen studios that each failed to meet his standards. The strain of making 'Soul Mining' caused Johnson to start smoking and drinking heavily, "which probably assisted in my physical decline", he noted at the time.

LYRIC ANALYSIS

"Another year older and what have I done/My aspirations have shrivelled in the sun" – 'I've Been Waitin' For Tomorrow (All Of My Life)'

Although he was only 20 at the time, Johnson fixates on his perceived failures.

"I'm just a symptom of the moral decay/That's gnawing at the heart of the country" – 'The Sinking Feeling'

'Soul Mining' hinted at the later, more political The The.

"Well you didn't wake up this morning/ Because you didn't go to bed" – 'This Is The Day'

Johnson described this line as an inversion of the blues' 'woke up this morning' trope.

WHAT WE SAID THEN

"In days when the pop song has been reduced to the reiteration of catchphrases, Matt Johnson flexes a rare literary flair. More importantly he has the command of music's immense possibilities to carry them through without self-indulgence. Ignore this LP if you must, but you'll be ignoring one of the year's rare heart-stopping moments." Don Watson, *NME*, October 22, 1983

WHAT WE SAY NOW

Johnson's unique mix of pop, post-punk, afrobeat,

industrial and soul makes 'Soul Mining' a very rare thing – an '80s album that hasn't aged a day. A cult LP, it still deserves a bigger audience.

FAMOUS FAN

"Matt Johnson came out of the box and stood alone at that point in time. There was a vision that based in something a bit more soulful and free in a strange kind of way. There was a fragility there but also there was a depth." **James Dean Bradfield, Manic Street Preachers, 2014**

IN THEIR OWN WORDS

They say: "'Soul Mining' is categorically the best thing I've ever done. It took six months to make and it took six years off my life."

THE AFTERMATH

Johnson charged down an unashamedly intellectual path, releasing 1986's politically charged 'Infected' with an accompanying book and film, and the band remained a revolving door for noted musicians – Johnny Marr joined the band in 1989, and accompanied them on their first-ever tour the following year. Always on the fringes, ever difficult to pin down, Johnson quietly retired from music following an appearance at David Bowie's Meltdown festival in 2002, most recently turning his hand to film soundtracks. A ReDISCovered boxset of 'Soul Mining' is released on June 30

THE DETAILS

- ▶ **RECORDED** 1982–1983 ▶ **RELEASE DATE** October 21, 1983
- ▶ **LABEL** Some Bizzare ▶ **LENGTH** 41:42 ▶ **PRODUCERS** Paul Hardiman, Matt Johnson ▶ **STUDIO** Garden Studios, MediaSound/Advision, Genetic Sound, Sarm, London ▶ **HIGHEST UK CHART POSITION** 27 ▶ **WORLD SALES** 1 million ▶ **SINGLES** Uncertain Smile, This Is The Day, Perfect (included on some versions)
- ▶ **TRACKLISTING** ▶ 1. I've Been Waitin' For Tomorrow (All Of My Life) ▶ 2. This Is The Day ▶ 3. The Sinking Feeling ▶ 4. Uncertain Smile ▶ 5. The Twilight Hour ▶ 6. Soul Mining ▶ 7. Giant

THIS WEEK...

The The: Soul Mining

Reissued this week as a deluxe vinyl boxset, we revisit auteur Matt Johnson's finest moment

NEWS DESK



THE NUMBERS

\$380,000

What Deadmau5 is asking for the Nyan Cat-bedecked Ferrari he raced the Gumball 3000 rally in

£20,000

Reward put forward by Manchester's Parklife Weekender for information on the killer of 26-year-old Robert Hart, attacked at the event

7

Number of albums Lil Wayne says he will release in 2015, following two this year

June 10

The date officially declared as Drake Day in Houston, Texas

BIG MOUTH

"I have to work with the number one. I can't work with anyone but Jay Z because he's number one. I can't be with any girl but Kim because that's the girl whose pictures I look at the most and get turned on by."

KANYE WEST over-shares at the Cannes Lions advertising conference



THE BIG QUESTION

GLASTONBURY IS 'THE MOST BOURGEOIS THING ON THE PLANET', SAYS IRON MAIDEN'S BRUCE DICKINSON. IS HE RIGHT?



Harry Koisser
Peace

"Glastonbury's like kale. You can spend 15 quid on a kale salad in a posh restaurant, but near where I live it's 20p a bundle. Glastonbury is so big that the scabbier side's still there."



Jenny Stevens
NME Assistant News Editor

"I have no problem with bourgeois festivals. Give me a prosciutto and lobster rolls over piss-laden soggy chips any day."



Lucas Fothergill
NME reader

"No, and I don't really want to hear a privately educated millionaire berk going on about the bourgeoisie, either."



WHO THE FUCK IS...



O'Shea Jackson Jr

He looks familiar...

He's the son – and doppelganger – of rapper Ice Cube. He's landed a role playing his old man in forthcoming NWA biopic *Straight Outta Compton*.

So Hollywood nepotism is alive and well...

Yes, but it's not a total family affair; Dr Dre and Eazy E will be played by unknowns Corey Hawkins and Jason Mitchell.

When can we see it?

August 2015. Ice Cube recently said, "It'll be a dramatic story that encompasses hip-hop, dope-dealing, Reaganomics, Aids, LAPD, rap feuds, FBI, PMRC, the Parental Advisory stickers on the records... all of it."



Billie Joe Armstrong

The Green Day man played a gig with his son Joey as Two And A Half Men. Joey Armstrong plays drums in his own group, Emily's Army, but was joined by his dad for a number of Green Day songs, including 'Church On Sunday'.

GOOD WEEK ↔ BAD WEEK



The Amazing Snakeheads

The Scots band have undergone a big line-up change. Singer Dale Barclay revealed via Facebook that, "William quit the band and Jordan [sic] knows why him and I are no longer friends..."

AND FINALLY

What makes you boot-iful

One Direction's Louis Tomlinson has finalised a deal to buy Doncaster Rovers. He'll co-run the club with chairman John Ryan, who describes him as "keen as mustard".

A-Paula-gies

Robin Thicke's new LP 'Paula' seems designed to win back ex-wife Paula Patton. Tracks include 'Get Her Back' and 'Still Madly Crazy'. Presumably 'Restraining Order' didn't make the cut.

Masks entertainment

Slipknot frontman Corey Taylor has revealed plans to tour with fellow masked bands Mudvayne and Gwar. Wonder how Daft Punk feel about the snub?

► Find these stories and more on NME.COM

Official RECORD STORE Chart

TOP 40 ALBUMS JUNE 22, 2014



NEW 01

Klaxons

Love Frequency AKASHIC

Featuring collaborations with electro producers Erol Alkan, James Murphy, Gorgon City and Tom Rowlands from The Chemical Brothers, Klaxons' third album claims the Number One spot this week.

▼ 2	Lazaretto Jack White XL RECORDINGS
NEW 3	Ultraviolence Lana Del Rey POLYDOR
▼ 4	Stay Gold First Aid Kit COLUMBIA
▼ 5	48:13 Kasabian COLUMBIA
▼ 6	Ghost Stories Coldplay PARLOPHONE
NEW 7	The Hunting Party Linkin Park WARNER BROS
▼ 8	Led Zeppelin II Led Zeppelin RHINO
▼ 9	Caustic Love Paolo Nutini ATLANTIC
▲ 10	In The Lonely Hour Sam Smith CAPITOL
▼ 11	Led Zeppelin Led Zeppelin RHINO
▼ 12	Sunbathing Animal Parquet Courts ROUGH TRADE
▼ 13	Turn Blue The Black Keys NONESUCH
▲ 14	Are We There Sharon Van Etten JAGJAGUWAR
▲ 15	Going Back Home Wilko Johnson/Roger Daltrey UMC
▼ 16	Led Zeppelin III Led Zeppelin RHINO
▲ 17	AM Arctic Monkeys DOMINO RECORDINGS
▼ 18	A Perfect Contradiction Paloma Faith RCA
▼ 19	Great Western Valkyrie Rival Sons EARACHE
▼ 20	Whispers Passenger BLACK CROW
▼ 21	Blue Smoke – The Best Of Dolly Parton MASTERWORKS
▲ 22	Wildest Dreams Wildest Dreams SMALLTOWN SUPERSOUND
NEW 23	Born To Die Lana Del Rey POLYDOR
▼ 24	More Modern Classics Paul Weller ISLAND/VIRGIN
NEW 25	Reality Testing Lone R&S
▼ 26	Breakfast Teleman MOSHI MOSHI
▲ 27	Liquid Spirit Gregory Porter BLUE NOTE
▲ 28	Lost In The Dream The War On Drugs SECRETLY CANADIAN
▲ 29	Luck Tom Vek MOSHI MOSHI
▲ 30	Everyday Robots Damon Albarn PARLOPHONE
▼ 31	Definitely Maybe Oasis BIG BROTHER
▼ 32	Beauty And Ruin Bob Mould MERGE
▼ 33	Zaba Glass Animals WOLF TONE
NEW 34	The Stone Roses The Stone Roses SILVERTONE
▼ 35	If You Wait London Grammar METAL & DUST RECORDINGS
▼ 36	Xscape Michael Jackson EPIC/MJ
▼ 37	Stockholm Chrissie Hynde WILL TRAVEL
NEW 38	It's Album Time Todd Terje OLSEN
NEW 39	Band Of Brothers Willie Nelson LEGACY RECORDINGS
NEW 40	Weird Scenes Inside The Goldmine Doors ELEKTRA

The Official Charts Company compiles the Official Record Store Chart from sales through 100 of the UK's best independent record shops from Sunday to Sunday.

TOP OF THE SHOPS

Kaleidoscope Records



THIS WEEK KALEIDOSCOPE RECORDS ST HELENS

FOUNDED 1984

WHY IT'S GREAT Their stock of old classics, obscure gems and rarities attracts customers from all over the country.

TOP SELLER LAST WEEK

Led Zeppelin – 'Led Zeppelin I' **THEY SAY** "We've been in St Helens for over 30 years now. We started off vinyl only and it's getting to be that way again."

SOUNDTRACK OF MY LIFE



Supergrass

Meat Loaf

Jamie Reynolds

Klaxons



THE FIRST SONG I REMEMBER HEARING 'Here Comes The Sun' - The Beatles

"I remember connecting this song to the film *Time Bandits* and the image of a small boy playing with a pigeon. I don't know why. I absolutely love it. It's so warm and life-affirming."

THE FIRST SONG I FELL IN LOVE WITH 'Dead Ringer For Love' - Meat Loaf

"I took this song to youth club to play to everybody. I'm not sure I was allowed back the week after."

THE FIRST ALBUM I EVER BOUGHT 'Bad' - Michael Jackson

"I rollerskated down to the local garage for it - I was very much into my Bauer Turbos. At school we had Friday performances. Me and my mate worked on a Michael Jackson dance to give it large in assembly."

We ended up doing [Chuck Berry's] 'Riding Along In My Automobile'. It was easier to remember."

THE SONG THAT MADE ME WANT TO BE IN A BAND 'Basket Case' - Green Day

"I've been in bands since I was 12 and this was the song that made me want

"KLAXONS ALWAYS HAD A MANGLED ATTITUDE"

to do it. I loved 'Dookie', but quite soon after I was taken away by some lads in town who were putting together a Britpop band."

THE SONG I CAN NO LONGER LISTEN TO 'Steve 1' - Klaxons

"It's an unfinished Klaxons demo. The ones that have names are called things like 'Steve 1', 'Steve 2'. Anything of that ilk I have to turn off."

THE SONG THAT MAKES ME WANT TO DANCE

'Requiem' - Ten Walls

"I've been DJing a lot so I'm always on the lookout for bangers. It's on Innervisions, a German label that I love. Someone played it the other night and I went straight to the dancefloor. In my head I'm as good as any northern-soul dancer, but after a dislocated knee and a broken leg I refuse to wear slippery shoes any more. I'm waiting to make my return to my glory days."

THE SONG I DO AT KARAOKE

'Don't Stop Believin' - Journey

"I don't know whether I've ever sung this, but I think it's the ultimate karaoke song. Our recent tour was the first time I've not had a drink before going onstage, so I can confirm that I don't need to be drunk to sing in front of people."

THE SONG I CAN'T GET OUT OF MY HEAD

'Chandelier' - Sia

"We covered this recently. The chorus is an absolute

a masterpiece. I was looking through my music collection and thought, 'Of course I wish I'd written 'Ziggy Stardust'."

THE SONG THAT REMINDS ME OF WHEN KLAXONS FIRST STARTED

'The Bouncer' - Kicks Like A Mule

"We went in with a mangled attitude. We knew we were gonna be stupid, use guitars and make bass music. I remember day one, rolling out of a warehouse rave in Deptford, pulling our old drummer into a studio and saying, 'Let's replicate this'. It reminds me of wanting to start something crazy."

THE SONG THAT REMINDS ME OF HOME

'Reel Around The Fountain' - The Smiths

"I used to get the train between Bournemouth and the New Forest and I'd listen to The Smiths' singles collection on cassette. This was the stick-out tune. It pops into my head whenever I'm on that train; I look out of the window and know my stop is coming up. My mates ripped the piss out of me for liking it - they were having it large to The Verve and all things current. That made it more special."

THE SONG I WANT PLAYED AT MY FUNERAL

'Time To Go' - Supergrass

"I've thought about this for years. It's a very simple song on an acoustic guitar; it's saying thanks to everyone for everything you've done but now it's time to go. I skip it on the record ['I Should Coco'] now because I feel connected to the idea that playing it at my funeral is a possibility."



Green
Day

Rad ar

► YOU HEARD IT HERE FIRST ■ EDITED BY MATT WILKINSON

► **LISTEN NOW**
**NME.COM/
NEWMUSIC**

NME
**NEW
BAND**
OF THE WEEK



Shamir

The nu-disco, country and Who-loving teen is a superstar in waiting

Shamir Bailey is from Las Vegas, but not *that* Las Vegas. The 19-year-old hails from Sin City's neighbouring district to the north – the 'Northtown' of his just-released EP, a far cry from the glamour and sleaze of the city proper. It is, he says, a boring place to grow up – albeit one that's surrounded by nature. "Last week, me and my friends were at the store – there's a lot of barren land around all the houses and stuff. We looked over into the distance and I see a dog, and I'm like, 'Ahh, look at the cute dog!' and my friend's like, 'That's a fucking wolf.' I was gonna go up and pet it!"

Shamir often goes for weekend hikes in the desert with his friends, hanging out in caves like the one in the video for 'Sometimes A Man', which does a great job of making the Nevada landscape come alive with surreal menace.

Like his hometown, Shamir is full of surprises. His androgynous croon could easily be mistaken for

a woman's, and recalls disco legend Sylvester at times. His EP is a rough-hewn, surprisingly soulful mix of house, techno and gospel-laced pop, but ends with a cover of a song by country artist Lindi Ortega.

"I come from a folk and country background," says Shamir. "But people wanted to take me down this very current, Taylor Swift pop-country route and I really wasn't feeling it. I would go to the studio and listen back to these songs and be like, 'I sound horrible!' And the producers would say, 'That's how you *sound*...' For the longest time I thought I couldn't even sing, that's how bad the recordings were."

Disappointed, Shamir tried his hand at punk (he's a fan of The Slits, The Who and Vivian Girls) before writing the songs that make up 'Northtown' using a drum machine acquired from his dad's godbrother. He sent the demos to Nick Sylvester of New York's label of the moment, Godmode, who booked studio time with him immediately.

As for how future releases will sound, says Shamir, "I don't think about it. I don't listen to music with my ears – music to me is kind of past that. It's a spiritual experience." ■ ALEX DENNEY

ON

**NME.COM/
NEWMUSIC
NOW**

► An extended Q&A,
plus Shamir blogs
about his favourite
places in Las Vegas

► THE DETAILS

► **BASED** North Las Vegas

► **FOR FANS OF** LCD Soundsystem, Sylvester

► **SOCIAL** @shamirbailey

► **BUY IT NOW** The 'Northtown' EP is out now on Godmode

► **SEE HIM LIVE** Watch this space for UK dates

► **BELIEVE IT OR NOT** Shamir was brought up as part of the Nation Of Islam, the controversial religious/civil rights movement led by Louis Farrakhan, and whose former leaders include Malcolm X. "Farrakhan was always on the TV at home," he says. "I'm more spiritual than religious; I don't believe in God per se. I kind of feel like God is the universe"

Grimm Grimm

Many an indie heart broke in 2010 when one of London's most promising rock bands, Screaming Tea Party, unceremoniously split. Those still nursing the heartache will be pleased to know that Koichi, STP's frontman, is releasing gorgeous psych-folk as Grimm Grimm. Whimsical melodies and intricate fret-work abound.

► **SOCIAL** grimm-grimm.tumblr.com/

► **HEAR HIM** soundcloud.com/grimmgrimm

**NME BUZZ BAND
OF THE WEEK**

Tusks

Mashing the psychedelic grunge of Screaming Trees with the sunshine freakery of Pond, in less than a year Tusks have stumbled across a heavy cosmic noise of their own. New track 'Eyesaw' is the Brighton trio's most ambitious yet, morphing from Led Zeppelin groove to skyscraping, Summer Of Love yearning before dissolving in a sea of found sound and reverb. Part of the same Brighton scene that spawned The Magic Gang, live they're a very loud, very heavy trip.

► **SOCIAL** facebook.com/tusksband

► **HEAR THEM** soundcloud.com/tusks-band

Eastlink

The latest psych bums to come out of Australia, Eastlink are made up of members of Total Control and UV Race, among others. Aptly for a band named after a Melbourne freeway, their sound is a propulsive mix of krautrock rhythms, surf twang and full-on Mary Chain fuzz. Too weird for a Tame Impala-esque crossover, tracks like 'Spring St' and 'What A Silly Day (Australia Day)' on their self-titled debut are well worth a blast.

► **SOCIAL** eastboys.tumblr.com/

► **HEAR THEM** soundcloud.com/blankfrank13/eastlink-mosquito



Bob Moses

Bob Moses

New Domino signing Bob Moses is, despite what the name implies, a two-man partnership hailing from Canada, and 'First To Cry' is their crowning release. The title is taken from their cover of gospel and blues singer Bobby Bland's 1974 single 'I Ain't Gonna Be The First To Cry', and the immaculate makeover works wonders here. A tender guitar lick would place this subdued R&B track right next to Jai Paul's 'Jasmine' if it weren't for such pristine production.

► **SOCIAL** facebook.com/bobmosesmusic

► **HEAR THEM** soundcloud.com/the-bob-moses

Winston & Goldstein

Dutch-Australian Jacqueline Collyer was in tropical indie troupe Kins, but her departure opened the doors to this pearly solo project. 'Ode To A Massive Obsession' is the first track from forthcoming album 'In The Eyes Of The Other', a mysterious harp-filled odyssey of stormy gusts and ancient electronics.

► **SOCIAL** facebook.com/winstonandgoldstein

► **HEAR HER** soundcloud.com/winstonandgoldstein



Tusks

Tangerines

Debut demo track 'You Look Like Something I Killed' puts London four-piece Tangerines in a promising position: raw enough to set them apart from many of the capital's numerous psych outfits, but with an undoubted nod to melody (not to mention an impeccable, Bolan-esque solo towards the end).

► **SOCIAL** facebook.com/feelmytangerines/info

► **HEAR THEM** soundcloud.com/feelmytangerines

Technicolor Poets

Evolving past the lengthy '60s-influenced garage of their first two studio albums, Swedish four-piece Technicolor Poets brought in new vocalist Coco Emzén and released the album

'All That Is Solid' last year. Combining their vintage psych influences with a noisier modern sound, the album is an eccentric melting pot of mind-cleansing drone, Parliament-era funk and fuzzy surf riffs. Key track 'Wind Chimes' sees Emzén shamelessly flirt around addictive bass grooves, heavy distortion and waves of exotic, opium-drenched guitars.

► **SOCIAL** technicolorpoets.tumblr.com

► **HEAR THEM** soundcloud.com/technicolorpoets

Jude

Kevin James Neal and Sydney Morris offer up an alluring proposition. ➡

**BAND
CRUSH**

Eleanor Friedberger



Public Access TV

"John from Public Access TV possesses that embarrassing-to-admit and hard-to-define quality known as 'star power'. He has the best stage presence of anyone I've ever played with. He made the best sideman for me, and it was only a matter of time before he had the nerve to front his own band."

Dark production spills over into an unexpected bout of infectious electropop in Jude's new track, 'Jaded'. With a dramatic Lorde-like vocal ready to reel you in, the Florida duo leave behind a stream of dreamy elegance.

► **SOCIAL** facebook.com/judemusicfl

► **HEAR THEM** soundcloud.com/judemusicfl

Alice Boman

With the recent release of 'EP II', Swedish singer Alice Boman leaves listeners transfixed, such is the haunting command of songs like the trembling 'Over' and the solemn, ghostly 'What'. With a voice from another world, she is every bit as angelic as Angel Olsen.

► **SOCIAL** @aliceboman

► **HEAR HER** soundcloud.com/aliceboman

Junk

The Los Angeles-based four-piece – featuring members of Papa – only played their first gig in mid-June, but their music speaks for itself: as overtly American-sounding as indie can get. The acoustic 'World's Biggest Trashcan' features lilting Vampire Weekend-style backing vocals, while 'Going Down' is punkier – the US counterpart to Circa Waves' melodic vigour.

Lydia Ainsworth

► **SOCIAL** facebook.com/junklosangeles

► **HEAR THEM** junkmusic.net

The Away Days

Istanbul's Away Days formed in 2011 and were part of the anti-government demonstrations in the Turkish capital's Gezi Park. At the height of the protests they expressed dissatisfaction with Prime Minister's Erdogan's administration to *NME*, but rather than let the tension stifle their creative development, they've used it to create their best track yet. The sublime shoegaze riffage of 'Your Colour' yearns for the days of Ride and Slowdive, but still sounds like a product of 2014.

► **SOCIAL** facebook.com/theawaydays

► **HEAR THEM** soundcloud.com/theawaydays

Lydia Ainsworth

Lydia Ainsworth is the latest signing to Arbutus Records, the Canadian music factory that has previously brought us Grimes, Majical Cloudz and Braids. Her music falls somewhere between the latter pair, taking the emotional belly punch of Majical Cloudz lyrics and



Storms

combining them with the musical experimentation of Braids. Bringing an orchestral edge of her own, Ainsworth's debut EP 'Right From Real – Part 1' is out now.

► **SOCIAL** facebook.com/lydmusic

► **HEAR HER** soundcloud.com/lydia-ainsworth

Get Inuit

Strange rustlings abound in Kent of late, with Slaves striking major-label gold with their 'disgusted of Tunbridge

Wells' routine and Ramsgate Music Hall providing a cool new music hub in a county depressingly short on cool new music hubs. Get Inuit have been kicking about the scene for 12 months or so now, but 'Cutie Pie, I'm Bloated' is their first official release – it's a prime slice of power-pop riffing delivered with fizz and energy to spare. Keep 'em coming, we say.

► **SOCIAL** facebook.com/getinuit

► **HEAR THEM** soundcloud.com/get-inuit

Storms

It's hard not to fall for Storms after you hear their charming debut single 'Swell'. What ostensibly starts as a melodic slacker gem in the vein of Mac DeMarco quickly evolves into a Nirvana-style thrash, and then back again. They've been busy recording and are aiming to release more follow-up singles

Radar NEWS ROUND UP

ZOO PURE

Too Pure Singles Club has announced its next run of releases. First up is 'Crash' by Swansea punks Heavy Petting Zoo, out on July 7 and streaming on *NME.COM/newmusic* now. After that the label is lining up a release from hotly-tipped Londoners Sun Machine, who turned heads at The Great Escape recently.

TOWNS CALL IT A DAY

One of Bristol's brightest new bands, Towns, have announced their split – coinciding with the release of their debut album, 'Get By'. A post on facebook.com/townsbands read "We have had a wonderful three years but it is time for us to all move on and explore new things."



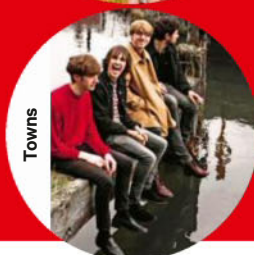
Towns

TYRANNOSAURUS GRUESOME

Joanna Gruesome have teamed up with Tyrannosaurus Dead for a split single out via London DIY label Odd Box. The Cardiff act contribute 'Anti-Parent Cowboy Killers', while Tyrannosaurus Dead are putting new track 'Post Holiday Dead Song' forward. It's out on July 21.

TOPS GET TALKATIVE

Montreal four-piece Tops are back to their best with new single 'Change Of Heart'/'Sleeptalker'. Released on June 23, the band recorded both tracks at Arbutus Records' studio earlier this year. They'll follow its release with their second album, 'Picture You Staring', later this year.



Tops

► For daily new music recommendations and exclusive tracks and videos go to NME.COM/NEWMUSIC

Little Big League

throughout the year. It should all be worth the wait.

► **SOCIAL** facebook.com/stormsofficial

► **HEAR THEM** soundcloud.com/stormsband

H Grimace

H Grimace don't want you to know much about themselves. The skint London trio avoid trying to bait the press, but their lack of careerist motives makes them one of the capital's best-kept secrets. 'Lands Of Gold And Green' from their brilliant recent self-titled EP is a masterstroke of psych surf and West Coast indie.

► **HEAR THEM** h-grimace.bandcamp.com

Seinabo Sey

Stockholm artist Seinabo Sey's take on pop is all about the voice. Her powerful vocal

dominates new single 'Hard Time', which comes on like Adele, while 'Younger' is a coming-of-age anthem with a robotic edge and euphoric payoff. Having signed a deal with Virgin, Sey is working on new material with producer Magnus Lidehäll, who has worked with Sky Ferreira.

► **SOCIAL** facebook.com/seinabosey

► **HEAR HER** soundcloud.com/seinabosey/

Little Big League

Last August, Philadelphia's Little Big League released their debut, 'These Are Good People', where gnarled, proto-emo guitar rock underpinned singer Michelle Zauner's appealingly scrawny cries about heavy subjects: the shock of moving to a big city and feeling the ghoulish spectre of rape culture behind her on dark streets; a possessive boyfriend; an older relative who died too young; self-determination. Think of them as inhabiting the space between Cymbals Eat Guitars and fellow Phillies Hop Along.

► **SOCIAL** @LittleBigLeague

► **HEAR THEM** littlebigleague.bandcamp.com

Harley Alexander

He may be similarly named to one half of Rizzle Kicks, but Montreal resident Alexander's music is reminiscent of Mac DeMarco at his most playful. The 'Universal Love' album is a perfect place to start – it features instant charmers 'Memory Mobile' and the Real Estate-esque 'Scaredey Cats'.

► **SOCIAL** @harleytheband

► **HEAR HIM** harleyalexander.bandcamp.com/

Table Scraps

Having secured opening slots with The Amazing Snakeheads and Fat White Family, Birmingham's Table Scraps are beholden to the hardcore crowd. The hype is justified by their visceral and frenetic live shows. A single 'Bug' is out on August 11.

► **SOCIAL** facebook.com/tablescraps

► **HEAR THEM** soundcloud.com/table-scraps-1

NEW SOUNDS FROM WAY OUT

This week's columnist

JACK SAVIDGE

Friendly Fires



MORE DRUMS, LESS MELODY

Ey! Summer's here, humans. Go on, open the curtains just for a sec. See – hella sunny.

Does anyone remember when Richie Hawtin was bald, nerdy and a shade less embarrassing than he is now? It seems San Francisco's **Matrixxman** (above) does, as he's made the best drum-machine-only workout since Hawtin's 'Spastik' way back in 1993 as Plastikman. OK, 'Simulation' steals the triplet rolls from the Plastikman classic, but even so I am obsessed with this record and it sent Parklife Weekender eight shades of loopy when I dropped it there recently. More drum-machine workouts! In fact more drum-only tracks! Melody is tyranny.

I seem to always mention at least one artist from south of the highly fortified US-Mexican border every time I do this column, and today is no exception. **Mijo** is Alec Sander, moustachioed producer about town in Mexico City. His other projects, Moon Runner and La Royale, have been huge hits for me, and Mijo sounds like it will be his most successful yet. Recent 12-inch 'Parcheitor'/'Cross Check' pits two contrasting tracks side by side that use the same janky digital drum loop. The big one is 'Cross Check' – little more than a creepy 101 rising and falling, but as a DJ tool it's utterly devastating.

Buñi is another 'tached up Mexican producer making moves right now. Having just moved to Paris, he's been churning out some huge Gui Boratto-esque bangers, and the demos he sent me are up there with the best I've heard this year. Still, the heavy analogues and sharp edges so common in Mexican techno reign, but he's taken his production up to a level where some big labels might be sniffing around.

While not strictly a new track, **Dat Oven's** 'Icy Lake' has been blowing minds in the past few months. An old tribal house track from when Junior Vasquez stalked the ballrooms of Manhattan, it's been re-released on the Night Slugs

label along with a fascinating documentary about the track and the culture from which it spawned.

Finally if you have any space left in your head for any more relentless boomscht-boomscht music this month give **Galcher Lustwerk's** 'Tape 22' a listen. Relentless vocal house goodness on the White Material label, you'd be advised to buy the 12-inch on sight because you can shift them for a modest flat deposit on Discogs right now. All the best! ■

Next week: Girl Band

Radar LABEL OF THE WEEK

Goner



► **FOUNDED** 1993, by Eric Friedl

► **BASED** Memphis

► **KEY RELEASES** The Reatards – Teenage Hate (1998), The King Khan & BBQ Show – The King Khan & BBQ Show (2004), Ty Segall – Melted (2010) ► **RADAR SAYS** Friedl started Goner to release music by Japanese punks Guitar Wolf. He was in garage legends Oblivians, and as well as releasing that band's material, Goner went on to forge relationships with the most influential garage acts of the past decade. A Goner shop opened in 2004.



Galcher Lustwerk

"Galcher Lustwerk's 12-inch is going for a modest flat deposit on Discogs"

Reviews

► THE DEFINITIVE VERDICT ■ EDITED BY JJ DUNNING



Manic Street Preachers Futurology

On their 12th studio album, the Manics prove they are still the enemies of greed, conformity and corruption



age is here if you want it.

Only that's not what you or I want from the Manics, and that's not what they want either. As 'Futurology' proves, they're still a band to believe in; a band of high ideas and higher ideals who refuse to sit idly back when things turn to shit. If there's a battle to be won, surrender isn't an option – and if no-one else is prepared to fight, they'll do it on their own.

For all the snarl and snark of the lyrics, though, it's

► *"I can't fight this war any more", sighed James Dean Bradfield on the gentle 'This Sullen Welsh Heart' from Manic Street Preachers' even gentler last album 'Rewind The Film'. "Time to surrender, time to move on". That's it then, folks: war is over, and peaceful middle*

the songs themselves that are strange compared with anything they've done before. Two of the most ambitious, amorphous tracks are the instrumentals 'Dreaming A City (Hugheskovva)' and 'Mayakovsky', which come on like dystopian spaghetti westerns with strange, fizzing blurts of space-noise and bass rumbling like a spaceship flying overhead.

There are more sci-fi touches, too. On the warped ballad 'Divine Youth', a strange *Blade Runner*-meets-East 17 mash-up that teams Bradfield with Welsh singer Georgia Ruth, the pair grump about how the digital age has destroyed imagination and creativity over wonky celestial keyboards.

In clumsier hands, such experimentation could smack of self-indulgence, but the outré tics have a purpose: to back up 'Futurology's message that playing safe is no way to play at all. So while the sleazy 'Sex, Power, Love And Money' makes it clear that the

Manics' enemies are still greed, gluttony and corruption, they're not just kicking against the pricks in power – they're taking on the lazy swine too apathetic to stand up to them, too.

'Futurology': the cameos

'Europa Geht Durch Mich'

► **WHO** Award-winning German actress Nina Hoss, who contributes stern, android-like backing vocals sung in her mother tongue.

'Between The Clock And The Bed'

► **WHO** Scritti Politti frontman Green Gartside's sweeter, purer vocals contrast with James' bombast for a glacial collaboration that sounds tinged with regret.

'Divine Youth'

► **WHO** 2013 Welsh Music Prize winner Georgia Ruth, who brings a balmy, childlike innocence to her duet with Bradfield on the space-rock ballad.

'Let's Go To War'

► **WHO** Previous collaborator and pop maverick Cate Le Bon and psychedelic Welsh singer H Hawkline provide the war-chant backing vocals on the album's most strident call to arms.

of 'The View From Stow Hill' feels lacklustre, there's also the sirens-blaring industrial grit of 'Europa Geht Durch Mich' or the spiky, creepy rumble of 'Misguided Missile'.

Ever since they outlandishly pledged to sell 16 million copies of their debut album 'Generation Terrorists' in 1992, the Manics have dared to think big and risk noble failure. This is a band who've been around for over three decades and have no right to be able to pull off being so different, so confrontational and so downright odd – but perhaps we shouldn't be surprised. The Manics have never backed down from fighting against what's expected of them.

■ BEN HEWITT

► THE DETAILS

► **RELEASE DATE** July 7 ► **LABEL** Columbia/Sony ► **PRODUCERS** Manic Street Preachers, Loz Williams, Alex Silva, Craig Silvey ► **LENGTH** 47:16 ► **TRACKLISTING** ►1. Futurology ►2. Walk Me To The Bridge ►3. Let's Go To War ►4. The Next Jet To Leave Moscow ►5. Europa Geht Durch Mich ►6. Divine Youth ►7. Sex, Power, Love And Money ►8. Dreaming A City (Hughesovka) ►9. Black Square ►10. Between The Clock And The Bed ►11. Misguided Missile ►12. The View From Stow Hill ►13. Mayakovsky ► **BEST TRACK** Let's Go To War

MORE ALBUMS

Plank Hivemind

Akoustik Anarkhy



Mancunian instrumentalists Plank return with a second album awash with muso noodling, complexity and a calibrated sense of uncool, as if the trio have spent much of the time since their 2012 debut 'Animalism' getting high and listening to Steely Dan. The result is a much more ambitious record in which guitarist Dave Rowe, bassist Ed Troup and drummer Liam Stewart attempt to become a buzz band by mimicking the psychedelic awe of insect colonies. Epic, bewildering jams in the LP's first half ('Grasshoppers On Mars', 'Swarm Behaviour') give way to molten soundscapes in the second. With 'Hivemind', Plank remain resolutely prog, consciously unfashionable and quite firmly excellent.

■ EDGAR SMITH

8

George Ezra Wanted On Voyage

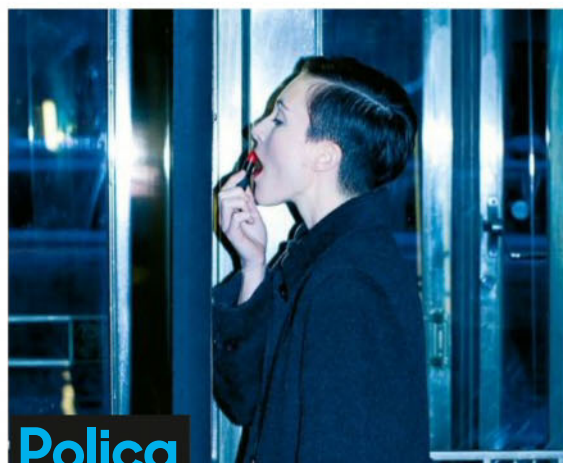
Columbia



George Ezra has one heck of a voice, as gravel-dusted and raw as it is powerful. Less powerful is his music: a safe, Dylan-filtered pitter-patter that sets him up as Jake Bugg without the mod haircut or lad-friendly tunes. Still, while he's one 'Cannonball' short of a full armoury, generally there's as much promise here as you'd expect from a runner-up in the BBC Sound Of 2014 poll: namely the rousing opener 'Blame It On Me' and lovelorn 'Leaving It Up To You'. But we're not letting him get away with 'Drawing Board', on which he rhymes "You mentioned taking a holiday and I recalled you couldn't swim" with "So I booked us scuba diving off the north coast of Belgium". Just: no.

■ JAMIE FULLERTON

6



Poliça Raw Exit EP

The Minneapolis experimentalists' attempt at punchy funk mostly falls flat

► Try as they might, Poliça just can't cut it as sassy funk firebrands. In their quest to find an identity, the Minneapolis five-piece traversed darkwave and chamber pop on their debut, and on last year's 'Shulamith', applied indie values to slow-jam R&B. But on four-tracker 'Raw Exit', an attempt at driving soul-funk proves too big a job: Poliça's take on such a highly technical genre is a pretty shapeless affair. The rambling 'Great Regret' in particular is devoid of funk's punchy dynamics. Another issue is Channy Leaneagh's vocals. Her reedy, fragile style, which was nicely synced to the band's futurist production style on previous releases, is ill-suited to powerhouse funk: shrill when straining for an Aretha-style

bellow and reminiscent of a terrified Sinéad O'Connor when aiming for sexy. Except for a cover of Lesley Gore's feminist standard 'You Don't Own Me' to finish, nothing really works here.

■ JOHN CALVERT

3

► THE DETAILS

► **RELEASE DATE** Out now ► **LABEL** Memphis Industries ► **PRODUCER** Poliça ► **TRACKLISTING** ►1. Baby Blue ►2. Great Regret ►3. Raw Exit ►4. You Don't Own Me ► **BEST TRACK** You Don't Own Me

Orval Carlos Sibelius Super Forma



Clapping Music By day Axel Monneau is a projectionist in a Parisian picture house. By night he becomes Orval Carlos Sibelius, a shamanic wizard conjuring the most mind-bending musical odysseys imaginable. Formerly a member of French dream-rockers Centenaire, this is Monneau's third

album under the OCS name and marks a departure from 2011's agitated 'Recovery Tapes'. Both psychedelic and pop, 'Desintegração' is catchy like Blur at the height of their Syd Barrett obsession, while lysergically relentless hidden track 'Burundi' is as prolonged and intriguing as the singer's own nom de guerre. Orval Carlos Sibelius: it's a name you won't want to forget.

■ JEREMY ALLEN

8



NME

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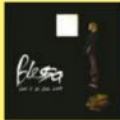
IN ALL GOOD NEWSAGENTS
ON NME.COM/STORE
AND AVAILABLE TO DOWNLOAD

NME

Blessa

Love Is An Evol Word EP

Carmel/Generator



Sheffield's Blessa formed after singer Olivia Neller and

guitarist Alex Burton met while studying English literature, and they seem more inspired by poets than bands. It's an influence that makes itself known in this EP's playful title and the group's lyrics. "I count stars and they are holding your face brighter", Neller purrs on 'Island Minding', while on 'Unfurl', "Tendrils of daytime unfold, light flashes fade into orange and gold".

The evocative words marry perfectly with the dreamy, romantic swoons provided by Neller's bandmates, as on the gentle, Cure-esque rumblings of 'Kindred' and the feather-soft 'Open Fields'. A compelling argument for getting stuck into some

8

Eaux

Plastics ATP



The nine songs here meld techno with disco and sound

like they were made in a deep, dark hole. In fact, Eaux's debut was crafted by three ex-members of mid-2000s shoegazers Sian Alice Group in producer Tom Morris' London studio. While things get off to a gentle start – Sian Ahern's familiar vocals float through feather-light opener 'Head', which emulates School Of Seven Bells' sleepy euphoria – the startling kicks and techno thrum of 'Movers And Shakers' and 'Pressure Points' enhance a sensory blast that persists until 'Zero Zero's' closing throb. However, the album peaks too early. From the synth cacophony on fourth track 'Peace Makes Plenty' onwards, it's a bleary trip. 'Plastics' would be better in moderation.

■ BEN HOMEWOOD

8

Lizzo

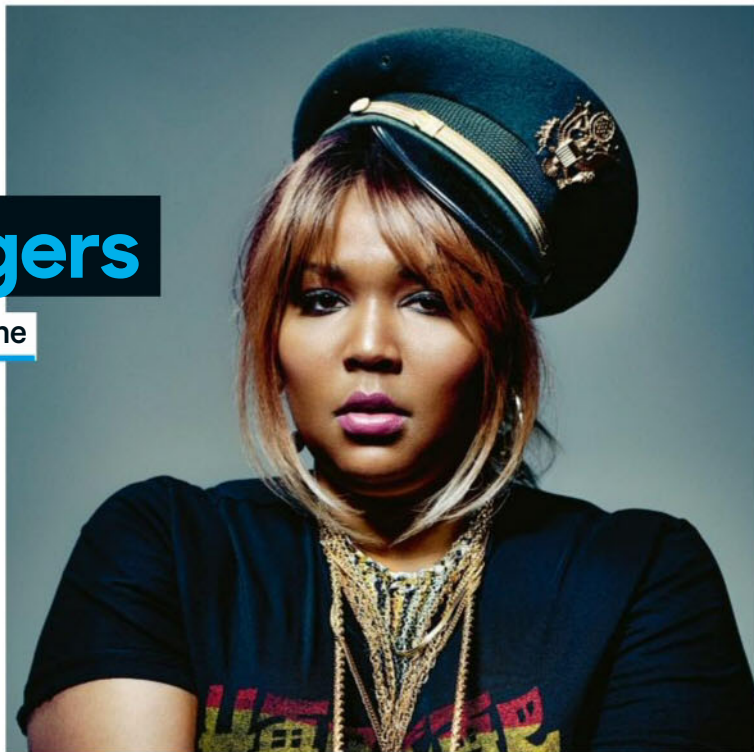
Lizzobangers

A hyperactive debut from the 'Batches & Cookies' star

Unless you're aware of Lizzo's past as a member of obscure R&B groups Grrrl Prty and The Chalice, your first encounter with this Minneapolis-based singer-cum-rapper would have been last year's single 'Batches & Cookies'. The song and its accompanying video introduced Lizzo (aka Melissa Jefferson) and her sidekick DJ Sophia Eris as a fun-loving duo who enjoyed cruising the streets on choppers and scrubbing a man down with margarine. It would have been easy to dismiss 'Batches & Cookies' as a piece of internet bait by a pair of jokers, nothing more than a temporarily satisfying high-sugared snack, rather than proper hip-hop sustenance. Well, #fail. Two key elements made 'Batches & Cookies' great, and they're both central and essential to debut album 'Lizzobangers', which in just under 40 high-paced minutes dispels any notion that Lizzo is a one-banger wonder.



First, there's the hyperactive production of her right-hand man Lazerbeak, who uses the most sinister whistling on 'Batches & Cookies' since Daryl Hannah's ringtone in *Kill Bill*, then delves into the sort of



laidback beats Queen Latifah spat over in the '90s ('Wat U Mean'), before re-employing the stressed-out frenzy of OutKast's 'Bombs Over Baghdad' ('Faded'), flashes of G-funk ('Hot Dish') and finally, early Beastie Boys ('Pants Vs Dress').

Beyond Lazerbeak, however, nothing overshadows the second ingredient: Lizzo herself. From opener 'Lizzie Borden' she doesn't just play the vocalist, she *drives* each track. Whether she's rapping faster than Busta Rhymes ('Pants Vs Dress'), employing cartoonish voices ('WERK Pt II') or singing with pure soul ('Go'), Lizzo employs everything from the neck upwards (larynx, tongue, brain) to inject life into a record that's an extension of her personality. Lizzo's secret is that she's so charismatic and satirically funny, you never feel you're being preached at, even when her subjects are fairly worthy

(ie, feminism), or turned off because she's being boastful ("I ain't your hook girl/I'm your feature"). Lizzo describes her mixture as "a lot of salt, a little cumin". In truth it's one part *Sesame Street* to two parts Salt-N-Pepa, topped off with a dollop of Tina Fey.

■ EVE BARLOW

8

THE DETAILS

- ▶ **RELEASE DATE** Out now ▶ **LABEL** Virgin/Totally Gross National Product
- ▶ **PRODUCER** Lazerbeak ▶ **LENGTH** 39:51 ▶ **TRACKLISTING** ▶ 1. Lizzie Borden ▶ 2. WERK Pt II ▶ 3. Wat U Mean ▶ 4. T-Baby ▶ 5. Be Still ▶ 6. Faded ▶ 7. Hot Dish ▶ 8. Make Way ▶ 9. Batches & Cookies ▶ 10. Pants Vs Dress ▶ 11. Go ▶ 12. Bloodlines ▶ 13. Bus Passes And Happy Meals ▶ **BEST TRACK** Batches & Cookies

Straight Arrows

Rising Agitator



Sydney's Straight Arrows are pretty brazen about their

influences. With the two-minute punk thrashings of 'Rotten Teeth' and a recurrence of fuzzed-out 'Nuggets' tones on tracks like 'Continental Son', their second album 'Rising' seems most obviously indebted to flower-punk progenitors Black Lips.

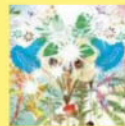
The comparison is closest on the surf-rock love letter of 'Changing Colours', which resembles the Atlanta outfit's 'Dirty Hands', and on album closer 'Never Enough', which comes damn close to their 'Modern Art'. But while 'Rising' may not be overflowing with innovation, it is an album that fulfils all its garage-rock promises. A collection as strong as this is proof that passion pays dividends.

■ JAMES BALMONT

7

OOIOO

Gamel Thrill Jockey



OOIOO have long made experimental music that eludes

obvious comparison. 'Gamel', the Japanese four-piece's seventh album, continues in the same vein. 'Don Ah', its 11-minute opening track, contains a repetitive chant that sounds like the squeaking of a broken bird. It's a reminder that it's possible to be slowly driven mad by

the delicately stacked rhythms and cooing harmonies of Yoshimi P-We (Boredoms member/Japanese avant-rock icon/Flaming Lips album inspiration) and her band. 'Gamel' cribs from a lengthy menu of global sounds, while 'Gamel Kamatsu' branches into jazz and misty folk. Highly indulgent at 76 minutes long, there is at least time to admire OOIOO's towering, babbling ambition.

■ NOEL GARDNER

7

Reviews

The Vacant Lots

Departure Sonic Cathedral



Vermont pair The Vacant Lots initially seem easy to pigeonhole.

Alan Vega is a fan and their debut album is out via psych institution Sonic Cathedral. But 'Departure' isn't merely a psychedelia record cut with Suicide-aping proto-punk. These eight songs wrestle free

of that assumption, flying off in myriad directions. 'Mad Mary Jones' is an echoey chug that recalls NYC punks Crystal Stilts, while cult psych-rockers Psychic Ills would be proud of 'Never Satisfied's' bleary riffing. But the 10-minute drone 'Make The Connection' crowns this album's unpredictable nightmare, its sonics mashing ears as hollow vocals intone "Eyes wide awake, watching life disappear."

■ BEN HOMEWOOD

8

Modeselektor

Modeselektion Vol 3

Monkeytown



This Berlin electronic-music duo know all about the

art of the compilation. Here, they stitch together an eccentric body of tunes that thumb their noses at genre while avoiding the unearthly clanking of the worst eclectic playlists.

This two-CD compilation veers from eerie ambience (Fennesz's 'TOM') to Middle

Eastern dance bangers (a previously unreleased Modeselektor edit of Omar Souleyman's 'Edamat') via an exclusive track from The Fall (the waspily abrasive 'Fibre Book Troll') in a seamless two-hour labour of love. It's the second CD, where the duo stick closest to their dancefloor roots, that's the most satisfying of the two, but the album should be taken as a whole to appreciate the compilers' considerable finesse.

■ BEN CARDEW

8

Leon Of Athens

Global

Mimosa's Dream



Greece might be on its financial uppers of late, but on

this evidence its indie-pop scene might well become its biggest export. From Athens via London, Timoleon Veremis has mastered the fine art of horn-smattered, electronica-tickled melodic party pop for the refined Belle & Sebastian fan on this debut album. True, when he gets introspective on 'Sirens' and 'Leaving Home', he seems to be contemplating how to become an even more Mondeo-friendly Elbow, but at his upbeat best he's relentlessly catchy, whether full of sci-fi fantasy imagery ('Global', 'Baby Asteroid') or tackling homeland topics of degenerate politicians and street riots on 'Slow Down'. Classical class.

■ MARK BEAUMONT

7

Various

Bob Dylan In The 80s: Volume One

Slash, Deer Tick and friends rework Dylan's lost decade



Think of Bob Dylan in the '80s and you'll think – if you think of anything at all – of a man tragically out of step with his muse. For many, Dylan's me-decade can be summed up by the sight of this one-time icon of cool sporting a mullet and leather gilet, squinting uncertainly into a future that was no longer his and dashing off uninspired records that were basically an affront to his exalted back catalogue.

There is more than a grain of truth in this version of events. But for those willing to look beyond the tatty production jobs and fashion faux-pas, the decade also yielded some of Dylan's best work. It's just this historical prejudice that 'Bob Dylan In The 80s: Volume One' (no word on the sequel just yet) seeks to address, calling on a host



of musician fans including Built To Spill, The Hold Steady's Craig Finn and Deer Tick to interpret their favourite songs from the era. There are some neat inclusions: Langhorne Slim & The Law's rockabilly take on 'Got My Mind Made Up' is a sprightly opener, while Reggie Watts' dubwise distillation of 'Brownsville Girl', an utterly ludicrous/brilliant 10-minute ramble from 'Knocked Out Loaded', feels kind of inspired.

The misanthropy that informs Dylan's later years has rarely been more poetically rendered than on 'Dark Eyes', and Dawn Landes and Bonnie 'Prince' Billy do a fine job with the song's pretty, plaintive melody. Best of all is Hannah Cohen's 'Covenant Woman' – a forgotten gem from Dylan's Christian 'phase' – where Cohen succeeds by placing emphasis on the bruised humanity of the song.

Built To Spill do their trusted alt.rock thing on 'Jokerman', but it lacks the visionary zeal of the original and serves to underline a quibble about the record: it draws too heavily on roots-minded rockers, when a few more inclusions from leftfield admirers – Frank Black or Thurston Moore, perhaps – wouldn't have gone amiss.

'Bob Dylan In The 80s...' is not quite the essential introduction it might have been. But in a way, it's only fitting for a decade in which Dylan succeeded in failing better than most.

■ ALEX DENNEY

6

THE DETAILS

►RELEASE DATE June 30 ►LABEL ATO ►PRODUCERS Various ►LENGTH 72:03
►TRACKLISTING ►1. Langhorne Slim & The Law – Got My Mind Made Up ►2. Built To Spill – Jokerman ►3. Reggie Watts – Brownsville Girl (Reprise) ►4. Craig Finn – Sweetheart Like You ►5. Ivan & Alyosha – You Changed My Life ►6. Deer Tick – Night After Night ►7. Dawn Landes & Bonnie 'Prince' Billy – Dark Eyes ►8. Tea Leaf Green – Waiting To Get Beat ►9. Aaron Freeman & Slash – Wiggle Wiggle ►10. Elvis Perkins – Congratulations ►11. Hannah Cohen – Covenant Woman ►12. Marco Benevento – Every Grain Of Sand ►13. Yellowbirds – Series Of Dreams ►14. Blitzen Trapper – Unbelievable ►15. Lucius – When The Night Comes Falling From The Sky ►16. Glen Hansard – Pressing On ►17. Carl Broemel (My Morning Jacket) – Death Is Not The End ►BEST TRACK Hannah Cohen – Covenant Woman

Strand Of Oaks

Heal Dead Oceans



"Then I found my dad's old tape machine",

yells Timothy Showalter on this album's opener 'Goshen '97', featuring J Mascis. "That's where the magic begins". A one-man band in the same vein as The War On Drugs, on this third album, the Indiana artist makes no bones about his dadrock influences, which range from Hall & Oates to Bruce Springsteen. There are traces of Eurythmics on the electronic stomp of 'Same Emotions', and the spacious 'Shut In' comes over like Arcade Fire diving papier-mâché-head-first into The Boss' 'Brilliant Disguise'. Things get heavier on the stomping 'For Me', while the mammoth sludge riffs on 'JM' underscore the serious breadth of the songwriting.

■ LEONIE COOPER

8

FILM

The Golden Dream

The tale of three young illegal aliens heading for California is poetic and compelling



The Golden Dream is Spanish director Diego Quemada-Díez's depiction of three young Central Americans who set off to find a better life in the USA. His debut feature film, it takes an unwavering look at the dangerous physical and emotional journey that illegal immigrants face to reach their destination, and attempts to question the lines that divide us, both mentally and materially.

To do this, he has woven together over 500 real-life stories from years spent meeting South and Central American migrants into a single narrative, told through the eyes of three wide-eyed teenage friends from Guatemala – wonderfully underplayed by non-professional actors. All we know is that they dream of finding something “awesome” in “the north”.

Juan, 16, is furrow-browed and intolerant of what he doesn't understand; his friend Sara is more relaxed, yet cuts off her hair and wings it as a boy in order to avoid being abducted, or worse. Clearly, this is no clichéd coming-of-age road-trip movie. Juan and Sara's journey is propelled by the necessity to get away from the tin-wall slums at home and seek a better life. They spend much of their time dodging border control in an endlessly dank tunnel, without shoes. They spend days on the baking-hot roof of

a train, ducking to avoid tree branches. They're threatened at gunpoint.

As the pair wait to steal away on a giant, menacing cargo train, they meet Chauk, a Tzotzil native who can't speak a word of Spanish, his frustration at not being able to communicate with his fellow travellers communicated by his intense, silent gaze. Together they are stronger, but the dangers of the journey – from Guatemala, through Mexico, to the American border and beyond to California – threaten to tear them apart.

Díez learned his trade from veteran filmmaker Ken Loach, with whom he worked on the British director's *Land And Freedom* and *Bread And Roses*, and it's this realism that makes *The Golden Dream* glisten. It's not a film for fans of fast-moving drama;

instead, lingering shots of the trio travelling across vast, dusty, plastic-littered landscapes give a sense of giddy trepidation and creeping dread at the same time. Its poetic pace also makes the brutal moments – to reveal them here would be to ruin the surprises – that pepper their adventure all the more shocking, as you realise that the dream isn't golden at all. Though bleak, Díez's cinematic debut is utterly compelling in a way that most road movies could never be. ■ KATE HUTCHINSON



► **DIRECTOR** Diego Quemada-Díez
► **STARRING** Brandon López
► **RELEASE DATE** June 27

PLAY IT AGAIN

RECENTLY RATED IN NME

Greys If Anything

“Any band who name a song after Fugazi guitarist Guy Picciotto are wearing their punk patches with pride... Greys stand on the verge of leading a new generation of punk.” (NME, June 21)

7

Klaxons Love Frequency

“The closest to an outright pop record they’ve ever made. ‘Invisible Forces’, with its cheesy Italo-house piano riff, suggests Klaxons have learned to embrace that side of themselves without couching it in irony.” (NME, June 21)

7

Lone Reality Testing

“Its success lies in the way it unites the grainy fluidity, sample sources and black-music heritage shared by hip-hop and house. Intriguingly new and gorgeously listenable.” (NME, June 14)

8

Peter Matthew Bauer Liberation!

“Delve into the lyrics and it becomes clearer that Bauer [bassist with The Walkmen, now on “hiatus”] sees the split as the first step towards spiritual enlightenment.” (NME, June 14)

7

Clipping CLPPNG

“CLPPNG” begins with 60 seconds of feedback and a noise explosion by way of introduction to Daveed Diggs’ hyper-fast rapping over building-site beats. The LA trio’s nightmare is riveting.” (NME, June 7)

8

Peter Gabriel Back To Front (DVD)



Peter Gabriel's post-Genesis solo career has been one of exploratory noir-pop and grand tech-art theatrics. In revisiting his 1986 hit LP ‘So’ in full on his recent arena tour – captured here at the O2 in beard-enhancing 4K resolution – his concept was the creative process itself. He opens, lights up, with unfinished, wails-for-

words piano ballad ‘Daddy Long Legs’ and the show gradually builds around him until his seditious world-pop is blasting away like plastic explosives and he’s fighting giant mantis-shaped spotlight rigs during lost-my-lithium anthem ‘No Self Control’. he might look like a wizard, but he’s a spectacular, undervalued talent still gesturing enigmatically at the cutting edge of big-shed stagecraft. Explore.

■ MARK BEAUMONT

9

The Who Quadrophonia Live



In London (DVD) In 2013, The Who (well, what’s left of them) marked the 40th anniversary of one of their most iconic albums by taking it out on tour. The show is an audio-visual feast, with archival backdrops and the latest in technology giving the likes of ‘5:15’ and ‘Love, Reign O’er Me’ a wholly fresh

feel. Departed bandmates Keith Moon and John Entwistle even get their moments as old footage is incorporated into proceedings. Full marks for the presentation then, but what’s really remarkable about this show is the pair of pensioners, Roger Daltrey and Pete Townshend, producing performances of such energy that you can only sit back and marvel at their continued passion.

■ ALAN WOODHOUSE

8

NME
GIG
OF THE WEEK

Kasabian

Victoria Park

Leicester

June 21





Tom Meighan,
Victoria Park,
Leicester,
Saturday,
June 21

31

The 'Eez-eh' boys
come home for
one monumental
Glastonbury warm-up

▶ Summer solstice 2014 – the biggest day of Kasabian's career so far. As the local tribes descend on Victoria Park chanting the name of their hometown so excitedly you'd think Leicester City had single-handedly won the World Cup, tonight is set to be their Knebworth, their Spike Island, a gigantic homecoming that finally allows the band to come good on all the braggadocio they've spent the last decade amusingly spewing. It's their time to prove that Kasabian really are as good as Kasabian think they are. ➤➤➤

JORDAN HUGHES

Reviews LIVE



50,000 Kasabian fans go wild

And yet, this is just the warm-up. A week away from their Sunday-night Glastonbury headline slot, where they'll contend for the attention of 177,000 festival-goers and several million TV viewers, tonight's 50,000 strong crowd is comparatively compact. Despite an assumed billing as an Event Of Great Importance, this feels more like a garden party gone feral. Maybe that's because the real test is yet to come. Maybe it's the air of communal jubilation from a town that can now cite something other than Showaddywaddy as its greatest musical achievement. Most likely? Well, this is Kasabian. They've never been the band who take themselves too seriously.

The supporting bill is designed to encourage ultimate silliness. Kasabian – true to form – plough down the hedonistic route via baffling beat-boxer Beardyman, a Rudimental DJ set and one live band, Jagwar Ma, contending with the fact that most of the crowd don't know who they are. If there's one thing Kasabian fans love, however, it's a massive drop and between the swagger of 'Man I Need' and 'The Throw', the Aussies deliver by the bucketload.

When Kasabian come onstage at 9pm against a backdrop of neon pink, it's still daylight. The atmosphere, however, is on a par with the sort of rave you'd stay at even if you lost a whole leg. Everything about Kasabian's stage show is geared towards celebration. It begins with a countdown, as the numerical



visuals of new album '48:13' work their way from '30' to '1' and 50,000 people simultaneously erupt. A man sparks up a colour-coordinated pink flare in the centre of the throng as the band arrive – possibly in the backstage golf cart emblazoned 'Serge's moon buggy'. Since the foursome's emergence in 2003, frontmen Tom Meighan and Serge Pizzorno haven't merely been serving up dancefloor-filling rock anthems, they've acted as a comedy double act, the indie band version of *Peep Show*. Sporting a T-shirt emblazoned with 'les-tah', skeleton trousers, hippy headband and – at one point – giant, black-foam fingers, guitarist and Kasabian mastermind Serge is the psychedelic Super Hans to Meighan's ADHD Jez. The pair of them bowl around the stage like ringleaders of the best stag do ever.

Kasabian don't ease in gently. New track 'Bumblebeee' roars from the traps, its gargantuan chorus defying anyone to resist (no-one does), while 'Fast Fuse' and 'Shoot

The Runner' are the kind of mammoth classics that would prove easy highlights were it not for the fact that – five albums in – Kasabian now have a set entirely comprised of peaks.

They know it, too. Rather than launching straight in, tracks are preceded by teasers. The fanfares from House Of Pain's 1992 hit 'Jump Around' introduce early hit 'Processed Beats', while 'Underdog' reveals itself after the band start cooking up some intro beats. It only takes a sly namedrop of 'Eez-eh' from Tom, meanwhile, to get the crowd chanting until the synthetic wobbles of this brilliantly ludicrous latest single finally drop.

It's all tied together with a sense of city-wide pride – chants of "LEI-CESTER" continue to fill the night and when Meighan declares his love for his hometown, you know it's more than empty stage posturing. The crowd respond in turn: as the bass stomp of 'Club Foot' sets in, every single person is "Oooosh"-ing as far as the eye can see. Pizzorno gets his time in the sun to take the lead on 'Take Aim', but it's



FIVE ALBUMS IN, KASABIAN NOW HAVE A SET ENTIRELY COMPRISED OF PEAKS

SETLIST

BUMBLEBEE SHOOT THE RUNNER UNDERDOG FAST FUSE DAYS ARE FORGOTTEN EEZ-EH PROCESSED BEATS STEVIE ID THE DOBERMAN TAKE AIM CLUB FOOT RE-WIRED TREAT

How good?

10
2

Serge Pizzorno onstage at his hometown's Victoria Park

THE VIEW FROM THE CROWD



Harry, Market Harborough, 21

"This is the second time I've seen them. I love the new album but pretty much the whole gig was completely amazing. Tonight was the best time I've seen them, 'cos the new album is just so good."



Rachel, Market Harborough, 20

"This is my first Kasabian gig and I wasn't expecting it to be as good as it was. I got a lot of piss thrown on me and it was kind of disgusting, but I got in a moshpit and it was pretty sick."



Rachel, Coventry, 25

"The new tracks went down well but I'll always love 'LSF' – it was my wedding song. We decided to have it as our first dance after we saw them before in Leicester."



Sarah, Birmingham, 26

"The classics got everyone jumping around – 'Fire' and 'Vlad The Impaler' went down the best. I went pretty near the front and got elbowed in the head, but it was worth it."

during the final 20 minutes where Kasabian stake their claim as world-class performers. 'Fire' closes the main set with an eruption guaranteed to set the Pyramid Stage ablaze, while the encore of 'Switchblade Smiles' and 'Vlad The Impaler' is so riddled with energy it feels like a triumphant purging.

"Ten years ago we were playing shitholes," grins Tom as Fatboy Slim's 'Praise You' grooves away, "and now we're here with you lot." And then it drops into 'LSF (Lost Souls Forever)' and 50,000 people holler its victorious riff. They sing it all the way home. Don't doubt they'll still be going come Worthy Farm this Sunday. ■ LISA WRIGHT

9



MORE GIGS

Tom Vek

XOYO, London

Wednesday, June 11

"My studio's over the road," grins Tom Vek, sporting office-ready shirt and specs, looking like Rivers Cuomo with a BTEC in Business Studies. "It's very convenient." Handy it might be, but Britain's punk-funk poster boy seems to have mistaken ease for excitement. 'Sherman (Animals In The Jungle)' bristles with a taut urgency, and 'C-C (You Set The Fire In Me)' and 'Nothing But Green Lights' sound as exhilarating as they did when they were released almost a decade ago, but the moments of brilliance are equalled by passages of monotony. The hushed anti-banger 'The Girl You Wouldn't Leave For Any Other Girl' is more awkward performance art than the work of a one-time scene shaker.

■ LEONIE COOPER

6

Together Pangea

Old Blue Last, London

Thursday June 19

"My heart is lost/These things mean nothing to me", go the opening words of 'Sick Shit', Together Pangea's first tune tonight. And just an hour or so after England crash to an abysmal defeat against Uruguay it feels as if they are talking to our collective souls. "We know England lost," they announce, "but let's party!" There's no better panacea for broken hearts than glorious rock'n'roll with a punk attitude, and tunes like the impossibly catchy 'River' are just what we need. Half the crowd are on the stage for riotous closer 'Gates Of Heaven'. They thought it was all over, but Together Pangea's visceral party saves the day. Wayne who?

■ KEVIN EG PERRY

8

Josh Homme



Royal Festival Hall, London
Monday, June 16

New material and a few surprises as the QOTSA man goes back to basics

Sitting down onstage with an acoustic guitar and a bottle of red wine might not be Josh Homme's default setting when it comes to performing, but tonight it's a role he excels in. From the off, he's in fine, funny form, delivering witty one-liners between songs, such as when he introduces a spine-tingling 'I Never Came' with a wink and the words, "This is what people say before they break up with you."

There are plenty of surprises along the way too. Between stripped-back versions of Queens Of The Stone Age songs ('Long Slow Goodbye', 'Mosquito Song'), there's a handful of unexpected covers – including 'Memories Are Made Of This', made famous by Dean Martin – that do away with any notion that Homme only deals in rock'n'roll. Later, Mark Lanegan joins him and QOTSA guitarist Troy Van Leeuwen to sing his own 'One Hundred Days' ("I want this played at my funeral," Homme says by way of introduction) and QOTSA's 'Hanging Tree'.

The biggest surprise of all, though, comes three songs in, with a brand-new track, 'Villains Of Circumstance'. "I made this up about 30 minutes ago," Homme says, singing lines about "a hole in my pocket where I lose my mind" over simple, jagged acoustic strums. It's hard to tell what it will sound like when beefed out by the rest of his band, but it's a promising glimpse into fresh material. And although Homme's days of being restricted to gentle performances like this are far off, it's not hard to imagine him becoming a regular at these types of gigs when he's knocking about in pipe and slippers. ■ RHIAN DALY

33

JENN FIVE

8

Isle Of Wight Festival

Seaclose Park, Isle Of Wight
Thursday–Sunday, June 12–15

Flaming hell! Biffy Clyro go pyro on their return to the island weekend

“That’s what we’re fucking talking about,” roars Simon Neil through a gigantic madman’s beard. He’s referring to the fire and steam that are making Biffy Clyro’s headline set look like a career peak and Rammstein’s legendary pyrotechnics look like a knackered Zippo, but he may as well be talking about IOW 2014.

Traditionally the Isle Of Wight Festival is the place you end up when Radio 2 interferes with your satnav, and yes, the MOR tone still dominates. Starsailor reform, Tom Odell warbles and Dappy storms off after 10 minutes because of all the ‘FUCK DAPPY’ signs. There’s still reason enough to spend your daytimes off-site, but IOW has evolved from a ‘heritage’ affair into an eccentric and diverse Proper Festival. This year there’s wrestling in the Butlin’s Ballroom, a full-frontal fan-dance during The Soho Hobo’s vaudevillian set and the promotion of IOW regulars Biffy to the headline slot, where they crack out a beastly show. ‘Black Chandelier’ and ‘Bubbles’ prompt firework fountains, the climax of ‘Many Of Horror’ starts a ribbon cascade and ‘The Captain’ features more flames and ticker tape than Thatcher’s welcoming parade in Hell.

This isn’t just Biffy proving themselves worthy headliners, it’s their songs – largely latter-era singles – finding the

space to expand, some into Vedder-ish plod rock (‘Justboy’), some into solo acoustic segments (‘God & Satan’, ‘Machines’) and most (‘Mountains’, ‘Living Is A Problem Because Everything Dies’) into rock showstoppers resembling Foo Fighters in jetpacks.

A tangible start-of-the-summer jubilation abounds. In the Big Top, Anna Calvi relaxes her stern-ballet-teacher-expecting-RESULTS vibe and sings her demon operas with pout and passion. The Polyphonic Spree bounce like Zeus’s cheerleaders. Katy B rules a rammed tent that adores her sassy neo-pop.

Saturday, though, is shite. The Big Top is turned over to house-pop shonksters – Cyril Hahn, as charismatic as a crushed curry carton, plays remixes of Destiny’s Child’s ‘Say My Name’ at 33rpm and drives away the Swim Deep fans, and Duke Dumont plays calypso house and draws in Mr Blobby. Red Hot Chili Peppers put on a dreary display of tired funk ‘classics’ and wince-worthy jokes about Flea and drummer Chad Smith being ‘gay lovers’ and are only slightly redeemed by a final ‘Give It Away’. John Newman

THE VIEW FROM THE CROWD



Kyle, 25, Isle Of Wight
“It’s a shit line-up this year. The Move were the best but it was mostly recycled. Please bring Springsteen back and have Gomez there, a real band.”



Lizzie, 24, Southampton
“I thought it was fantastic... good vibe, the crowd was quite mixed. My favourite act was Calvin Harris on Friday, everyone seemed really engaged. Did I see Biffy Clyro? Where was she playing?”



Aga, 21, Poland
“Great atmosphere, loads of fun, a lot of waving and jumping. The variety was amazing and I’ve seen boobs today, that was quite interesting.”



Biffy Clyro (left) and Kings Of Leon



Swim Deep in the Big Top

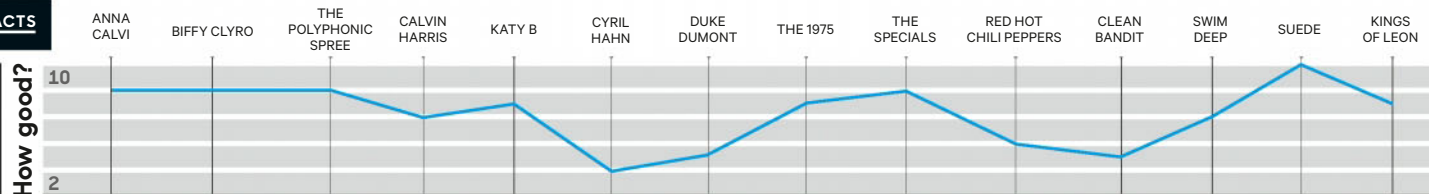
plays. The highlight – bar a smash-heavy Specials set – is The 1975’s Matt Healy swaggering around the stage swigging from a wine bottle like a slick-rock Dylan Moran.

Sunday smells of dusty ketchup and redemption. Swim Deep’s marshmallow shoegaze pop and cover of ‘Girls Just Want To Have Fun’ charm. Suede playing their hits on an empty black stage blows IOW clean out of the water. And Kings Of Leon impress despite being the anti-Biff, ploughing doggedly through Yet Another Festival Show. Tonight’s is a hammock set: tight at each end but, in the middle, saggy and easy to fall asleep in. A buzzing opening of ‘Supersoaker’, ‘Taper Jean Girl’ and ‘Fans’ begins to plod around the country-ska of ‘Razz’, and we’re soon yawning in muddy, muted Americana.

Thankfully, their country-rock Zorro ‘The Bucket’ arrives to save the day and naked men are hoisted aloft for ‘Molly’s Chambers’, ‘Four Kicks’ and wannabe *Friends* theme ‘Temple’. During ‘Sex On Fire’, judging by the descending curtain of sparks, someone’s having coitus inflammatorius in the lighting rig while KOL reflect some of Biffy’s fire. Now *that’s* what we’re talking about, all-Wight...

■ MARK BEAUMONT

THE ACTS



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27 JUNE

LEON ELSE ALTREGO

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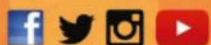
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► GOING OUT. STAYING IN. MISSING NOTHING ■ EDITED BY RHIAN DALY



BOOKING NOW

The hottest new tickets on sale this week

Deap Vally

The blues-rock duo take a break from recording their debut album to play a one-off gig at long-running London club night White Heat.

How is the second album coming along?

Lindsey Troy, vocals/guitar: "We're still in the process of recording it. We did some recording out in El Paso, Texas with Nick Zinner (Yeah Yeah Yeahs) and those came out really cool. We're going back in the studio when we get back off tour, but we're still writing and recording. It's a not a lot different to ['Sistrionix']. It's not the same album, but there's some elements that sound a bit surf-y and psychedelic."

What's working with Nick Zinner been like?

"It's incredible! Yeah Yeah Yeahs are one of my all time favourite bands. Getting to play shows with them and becoming friends with Nick has been really meaningful to me, and then to collaborate with him is a dream come true. He's mellow and funny. He's a rad guy."

Will you be playing any new songs at Madame JoJo's?

"Yeah, we'll be doing a couple! We've got this song called 'Grunge Bond'. It's one of my new favourites. It's got a heavy riff that's repetitive and driving. It's got an early Nirvana feel to it, but then the vocal is bluesy and chant-y. The drums are

really bombastic. It has this Motown-meets-Nirvana vibe to it. It's really fun to play."

Are you excited to get back to an intimate venue?

"Yeah, it's my favourite! I like playing huge festivals but at small clubs, the energy is so intense. It gets rowdy and messy in the best possible way."

► THE DETAILS

- **DATES** London Madame JoJo's (July 15)
- **SUPPORT ACTS** TBC
- **PRICE** £10
- **ON SALE** now
- **FROM** billetto.co.uk with 75p booking fee

Childish Gambino

Community – the US TV series Donald Glover, aka Childish Gambino, stars in – might have been cancelled, but his music career is going from strength to strength. It was recently announced that he would open for OutKast in Atlanta, Georgia, while on this side of the Atlantic he'll be playing a standalone show at the prestigious Brixton Academy.

- **DATES** London O2 Brixton Academy (August 19)
- **SUPPORT ACTS** TBC
- **PRICE** £19.50
- **ON SALE** now
- **FROM** NME.COM/tickets with £1.95 booking fee

Patrick Wolf

The singer-songwriter is currently working on his seventh album in his newly built London studio, as well as a score for a biopic based on English playwright Noel Coward's life. As well as these projects, he heads up to Liverpool for one show in September.

- **DATES** Liverpool Anglican Cathedral (September 8)
- **SUPPORT ACTS** TBC
- **PRICE** £17
- **ON SALE** now
- **FROM** NME.COM/tickets with £1.70 booking fee

John Wizards

Former touring buddies of Jagwar Ma, South African group John Wizards combine afropop, chillwave and electronica on their self-titled debut album. See John Withers, Emmanuel Nzaramba and their live band bring those sounds to life on stage in Manchester and London this autumn.

- **DATES** Manchester Deaf Institute (October 28), London Village Underground (30)

- **SUPPORT ACTS** TBC
- **PRICE** Manchester £9, London £8.50
- **ON SALE** now
- **FROM** NME.COM/tickets with 90p–£2.40 booking fee

Lykke Li

The Swedish singer released her third album 'I Never Learn' earlier this year, a record she told *NME* she saw as the final part of a trilogy about being a woman in her twenties. Catch her at two dates in November.

- **DATES** London Hammersmith Apollo (November 13), Manchester Albert Hall (15)
- **SUPPORT ACTS** TBC
- **PRICE** London £28.50; Manchester £22.50
- **ON SALE** now
- **FROM** ticketmaster.co.uk with £2.25 booking fee



Circa Waves

Allah-Las

LA band Allah-Las will follow up their self-titled debut album with 'Worship The Sun', due for release on September 15. Where their sun-kissed debut was given its character by time spent playing in their hometown's dive bars and clubs, their second came to fruition in the studio. See how the new songs translate to the stage.

- **DATES** Nottingham The Bodega (September 22), London Oval Space (24), Glasgow Broadcast (29), Edinburgh Electric Circus (30), Birmingham Hare & Hounds (October 3)
- **SUPPORT ACTS** TBC
- **PRICE** £9; London £12.50
- **ON SALE** now
- **FROM** ticketweb.co.uk with £1.08 booking fee; Nottingham from gigantic.

com with booking fee TBC; London from birdonthewire.ticketabc.com with £1.25 booking fee; Birmingham from birminghampromoters.ticketabc.com with 90p booking fee

Circa Waves

As the lively Liverpoolians are hard at work on their debut album, they've announced dates for their biggest headline tour yet. Kicking off in Glasgow in early November, Kieran Shudall and his bandmates will preview tracks from that first album over 11 dates, concluding in their hometown.

- **DATES** Glasgow Oran Mor (November 6), Manchester Gorilla (7), Leeds Cockpit 2 (8), Nottingham The Bodega (11), Birmingham Temple (12), Bristol

Thekla (13), Oxford Academy 2 (14), Southampton Joiners (17), Brighton The Haunt (18), London Heaven (19), Liverpool Kazimier (20)

- **SUPPORT ACTS** Public Access TV
- **PRICE** £8; London £10
- **ON SALE** now
- **FROM** gigsandtours.com with 80p–£1 booking fee; Glasgow from ticketmaster.co.uk with £2 booking fee

Peter Doherty

The Babyshambles and Libertines frontman has announced a handful of last-minute solo gigs next week. Catch him perform by himself as he sandwiches in some more shows between the Libs' Glasgow and London shows.

- **DATES** Nottingham Bodega (July 1), Oxford O2 Academy

(2), Bristol The Fleece (3)

- **SUPPORT ACTS** TBC
- **PRICE** £17.50
- **ON SALE** now
- **FROM** seetickets.com with £2.10 booking fee

Fat White Family

Chaos will abound as the south Londoners take their ramshackle garage rock on the road for three dates after festival season. Expect the unexpected.

- **DATES** Glasgow School Of Art (September 16), Manchester Sound Control (17), London Electric Ballroom (18)
- **SUPPORT ACTS** TBC
- **PRICE** £8.50; London £10
- **ON SALE** now
- **FROM** Glasgow from seetickets.com with £1 booking fee; Manchester from ticketmaster.co.uk with £1.25 booking fee; London from NME.COM/tickets with £1 booking fee

FESTIVAL NEWS

Field Day

After Metronomy and Pixies headlined this year's festival in London's Victoria Park, the organisers behind Field Day have confirmed their dates for 2015's bash. The event will return to its east London home for another year on June 6 and 7 and tickets are on sale now at early-bird prices. Saturday tickets cost £39.50, Sunday tickets are priced at £29.50 and weekend passes are £59.50, all from ticketweb.co.uk

Pitchfork Paris

Organisers of the French festival have confirmed more names for their lineup. St Vincent, Perfect Pussy and Jessy Lanza are among the latest to be added to the bill, which already includes the likes of Belle & Sebastian, Chvrches, Caribou and Future Islands. Pitchfork Paris takes place at the Grande Halle de la Villette between October 30 and November 1. Tickets are available now from digitick.com, with weekend passes at 110 euros and day passes at 49 euros.



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GOING OUT

Everything worth leaving the house for this week

Skrillex

Before Sonny Moore sets foot in Worthy Farm's fields for his Other Stage headline slot at this year's Glastonbury, the EDM megastar will make a short stop-off in Cornwall. The Eden Project might usually be a tranquil place but when he arrives for the Eden Sessions with his wumps, wobbles and videogame visuals, expect it to take on a whole new dimension.

► **DATES** Cornwall Eden Project (June 25)

► **TICKETS** £40 from edenbookings.com with £5 booking fee

Lucy Rose

Singer-songwriter Lucy Rose returns to UK stages this week for her first shows on home soil since November 2013. In the meantime she's been working on the follow-up to her 2012 debut album 'Like

I Used To', so expect to hear her preview some new material at these intimate gigs.

► **DATES** London Sebright Arms (June 25), Bristol Exchange (26)

► **TICKETS** Bristol £12 from NME.COM/tickets with £1.20 booking fee; London sold out

Cate Le Bon

The Penboyr-born singer returns from her new home in LA to play two tiny venues in Ashford and Exeter. Expect to hear the eccentric psych-pop of 2013's 'Mug Museum' album plus cuts from 'Me Oh My' and 'Cyrk'.

► **DATES** Ashford St Mary The Virgin (June 26), Exeter Phoenix (27)

► **TICKETS** Ashford £12 from ticketweb.co.uk with £1.50 booking fee; Exeter £9 from NME.COM/tickets with 90p booking fee

Blondie

The New York punk icons celebrate their 40th anniversary this year and have added even more material to their decades-strong back catalogue with their latest album, 'Ghosts Of Download'. See them play songs from that new album plus classic hits like 'Atomic' and 'Hanging

On The Telephone' in Sheffield and London.

► **DATES** Sheffield O2 Academy (June 29), London O2 Shepherds Bush Empire (30)

► **TICKETS** London £45 from NME.COM/tickets with £4.50 booking fee; Sheffield sold out

The Naked And Famous

The New Zealanders return to Britain for a couple of shows ahead of a new deluxe edition of their latest album 'In Rolling Waves', featuring remixes and additional tracks. They'll play the original versions in Brighton and Cambridge with a London date to follow next week.

► **DATES** Brighton Concorde 2 (June 30), Cambridge Junction (July 1)

► **TICKETS** £15 from NME.COM/tickets with £3.10 booking fee

The Pains Of Being Pure At Heart

On third album 'Days Of Abandon', New York twee-pop group The Pains Of Being Pure At Heart have gone through some changes, with former singer Peggy Wang leaving the group. Soldiering on without her, frontman Kip Berman and the band will return to the UK to play a handful of dates.

► **DATES** Bristol The Fleece (June 29), Newcastle The Cluny (30), Glasgow Mono (July 1)

► **TICKETS** Bristol £12.50; Newcastle £13 from NME.COM/tickets with £1.25-£1.30 booking fee; Glasgow £12.50 from ticketweb.co.uk with £1.56 booking fee

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1. Glass Animals

Bungalows & Bears, Sheffield
The foursome play their debut album 'Zaba'.
► June 25, 8pm

2. Fiction

The Old Blue Last, London
The London group return after 2012's 'The Big Other'.
► June 26, 8pm

3. Keel Her Mrs

Fitzherberts, Brighton
The Brighton lo-fi singer plays a hometown show.
► June 28, 8pm

4. Lust For Youth

Rough Trade East, London
Sacred Bones' Danish signings play an instore.
► July 1, 7pm

5. Dracula Legs

Birthdays, London
The London band celebrate Canada Day.
► July 1, 6pm



Glass Animals



Blondie

The Vaselines

Admired by Kurt Cobain, who covered three of their songs, 'Molly's Lips', 'Son Of A Gun' and 'Jesus Don't Want Me For A Sunbeam', and described them as his "favourite songwriters in the whole world", Glasgow duo Eugene Kelly and Frances McKee – aka The Vaselines – split before their debut album had even been released. Reuniting in 2008 for a charity gig, the pair have since put out a second album, 'Sex With An X'. They'll play tracks from both records in their hometown this week, as part of the West End Festival All Dayer.

► **DATES** Glasgow Oran Mor (June 29)

► **TICKETS** £15 from ticketweb.co.uk with £1.87 booking fee

Kult Country

The Manchester group release their latest single 'Trembling Moon' via No Self Records, the label run by Childhood's bassist, Dan Salamons, on June 30. One day later they'll bring their dreamy, reverb-drenched drone-pop to east London's Sebright Arms to celebrate the record's release, with a show in their hometown following a few days later. Expect lots of shoegaze-y brilliance from the emerging band.

► **DATES** London Sebright Arms (July 1)

► **TICKETS** £5 from wegottickets.com with 50p booking fee



Watch Metallica's headline slot at Glastonbury on BBC Two, 9.30pm, June 28

GLASTONBURY SPECIAL

STAYING IN

The best music on TV, radio and online this week

Metallica

Will the metal legends triumph, get pelted off or perform to a vast empty field at their much talked-about headline set on the Pyramid Stage? Watch James Hetfield, Lars Ulrich, Kirk Hammett and Robert Trujillo play possibly the most controversial gig of their lives.

► **WATCH** BBC Two, 9.30pm, June 28

Haim

Danielle, Este and Alana conquered Glastonbury in 2013, both with their own show and their guest appearance with Primal Scream. They'll drop in on Fearne Cotton as 2014's bash gets underway on Friday morning to chat about their experiences of the festival.

► **LISTEN** BBC Radio 1, 10am, June 27

Kate Tempest

The south London rapper and spoken-

word artist will play on the Billy Bragg-curated Left Field stage at the festival. Before that, she'll join Lauren Laverne as the DJ walks the length of the old railway line that runs through the festival's Shangri-La and Green

Fields areas.

► **LISTEN** BBC 6 Music, 1pm, June 27

Courtney Barnett

The Australian musician is set to be a big draw

at all the festivals she's playing over the summer and Glastonbury is no exception. Fans back home can still experience the dry wit and pure magic of Barnett's music as she stops by BBC 6 Music's hub on Saturday morning.

► **LISTEN** BBC 6 Music, 10am, June 28

Jake Bugg

The Nottingham singer-songwriter will precede his headline set on the Other Stage with something a little more intimate. He'll play tracks from his second album 'Shangri La' for Radio Two in one of their backstage tipi sessions.

► **LISTEN** BBC Radio 2, 5pm, June 29

Disclosure

The Lawrence brothers may be performing on Sunday night but expect them to bring heaps of party atmosphere to Worthy Farm as they play another show in support of their phenomenally successful debut album 'Settle'.

► **WATCH** BBC Three, 7pm, June 29



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GLASTONBURY

2014

THE BIG

QUESTIONS

As the greatest festival on Earth prepares to blow minds once more, NME answers 50 of your most vital questions. First up, Barry Nicolson disposes of the largest elephant in the room: does anyone want to see Metallica headline? Enter Sandmen...

PHOTOS: ED MILES





1

TO METALLICA, OR NOT TO METALLICA?

43

James Hetfield
onstage at
Stockholm's
STHLM Fields
festival,
May 30, 2014

The Thing That Should Not Be, or The Thing That Should Have Happened Already? From the very moment that Metallica were announced for Glastonbury, they became the story of the weekend, the soundbite du jour, the only thing that anyone could talk about. “A bold move,” enthused fellow headliners Kasabian. “Doesn’t add up,” reckoned Arctic Monkeys. “Not a very good booking,” said Bombay Bicycle Club. “Funny,” Johnny Marr mused gnomically. The public reaction has run the gamut from staunch opprobrium (“awful band, awful headliner”) to unreserved enthusiasm (“METALLICA MELT MY FACE”), while critics have questioned if a crowd weaned on indie will be familiar with anything that isn’t ‘Enter Sandman’, even though their last album, 2008’s ‘Death Magnetic’, outsold the entire Kasabian and Arcade Fire back catalogues combined. After last year’s trad-rock triumvirate (Arctic Monkeys, The Rolling Stones, Mumford & Sons), the spirit of 2008 (when Jay Z headlined) seems to have been forgotten, and the natives are getting restless. But what do Metallica themselves make of it all?

James Hetfield: “It’s an outrage. We shouldn’t be playing!”

Lars Ulrich: “Everybody’s got a fuckin’ opinion.”

Rob Trujillo: “It’s ridiculous. Why would a band like Metallica be removed from the mix of a festival like that?”

Kirk Hammett: “It’s entertaining to watch the media circus fret over our little band. I’ve just been kicking back and enjoying it, because frankly, between you, me and all the



readers of *NME* – I thought we already played Glastonbury! Hahahahaha!”

A fond memory, I take it?

“Yeah! I thought we did it with System Of A Down back in 2004 or something. I mistook it for a gig we played in Ireland. But when the initial offer came, I said to our management, ‘Glastonbury? We’ve played it before!’”

You can understand Hammett’s confusion. Over the course of their 33-year career, Metallica have taken heavy metal to unprecedented commercial and artistic heights. Their first four albums are one of the most remarkable creative streaks in musical history. They’ve consistently reinvented and recalibrated their sound – sometimes successfully, sometimes less so – but they’ve always outlived that which was supposed to finish them off. The limitations of thrash, the authenticity of grunge, the populism of Britpop... you name it, Metallica have stood in its still-smouldering crater and wondered where the hell all the other dinosaurs disappeared to. At this point, they’ve done everything *but* headline Glastonbury.

Interviewing Metallica is

a bit like being granted an audience with four heads of state. Their private jet touches down at Stockholm’s Bromma Airport at 5pm, and everything leading up to that moment is a race against time to ensure we’re safely ensconced backstage at the city’s STHLM Fields festival before they arrive. Once there, I’m stationed in a storage trailer that houses a truckload of flight cases (and Lars Ulrich’s treadmill) and told to wait. This is a band whose assistants have assistants, and they come armed with stopwatches (“One minute until James gets here!”) lest

I keep them talking a few seconds over the allotted time. When the band arrive onsite – late, inevitably – they’re ushered in one at a time, alternating between me, our photographer and a group of fanclub members who’ve won a prize draw to meet them (they treat their fans extraordinarily well; these meet-and-greets happen at every show).

First up is James Hetfield, 50 years old and greying gracefully, a committed straight-edger and family man, who still looks like a centaur who’s learned to walk on two legs. He’s followed by bassist Rob Trujillo, a sweet-natured bruiser who counts Joni Mitchell among his closest friends. (“We’ll go out for dinner, and she’ll keep me up until two in the morning,” he laughs. “The bassist in Metallica hanging out with Joni Mitchell – it’s not supposed to be, right?”) Hammett, who’s nursing torn knee ligaments from a recent surfing accident, is supposed to be next, but the itinerary is scuppered by the ever-mercurial Ulrich wandering in ahead of him.

You know Lars Ulrich. Hetfield is the voice of Metallica’s music, but in all other matters,



Metallica: (l-r)
Rob Trujillo,
Lars Ulrich,
James Hetfield,
Kirk Hammett

HAS A METAL BAND TRIUMPHED AT GLASTONBURY BEFORE?

GLASTONBURY 2014
50 BIG QUESTIONS

Behold, a rundown of Glastonbury's brief history with the genre



Edgar Broughton Band 1971

These Warwickshire proto-metallers were one of the first bands to play on the Pyramid Stage, way back in 1971. They fared well enough for Broughton to be invited back to inaugurate the Spirit Of '71 stage, 40 years later.



Rage Against The Machine 1994

Second-headliners on the Main Stage (the Pyramid burned down 10 days before the start of the festival) Zack De La Rocha's crew proved a great success, with Emily Eavis recently citing their "immense" set as one reason why Metallica are a good fit.



Tool 1994

The prog-metallers rocked the NME Stage (now the Other Stage) on the same day as RATM, and frontman Maynard James Keenan joined them onstage for 'Know Your Enemy', though he spent most of the time standing in front of the drumkit with his arms folded.



A Perfect Circle 2000

Keenan returned to Glastonbury six years later with his alt-metal supergroup A Perfect Circle. They were followed by Californian stoner-rock stalwarts Fu Manchu, who were in turn followed by Tommy Lee's dodgy rap-metal group Methods Of Mayhem.



Nine Inch Nails 2000

That same year, Trent Reznor's lot closed the Other Stage on Friday night, and there's a great version of 'Hurt' on YouTube. NIN were rumoured to be returning for 2014, but Reznor's experience at Reading and Leeds last year may put him off UK festivals for a while.

Ulrich is its bullhorn, a co-frontman who vents into Dictaphones rather than microphones. To many, he is rock'n'roll's own Hans Gruber, a loquacious Northern-European Machiavelli who could charm the skin off a snake. He was the point man in Metallica's infamous legal battle with Napster, and ever since, he's been the man people love to hate. Last year, *The Village Voice*, that once-august organ of American culture, even declared him 'The Douchiest Drummer of All Time', ahead of esteemed percussive assheads like Tommy Lee, Phil Collins and Animal from The Muppets. That seems harsh: sure, Lars can be garrulous, opinionated and not a little cocky, but he's also refreshingly forthright and bullshit-free. Of his own notoriety, he simply shrugs that, "sometimes you just kind of do these things and afterwards you're like, 'Oops!' Then you deal with the aftermath later. But I'm proud of that impulsivity. I'd rather than sit around with a team of managers, image-makers and accountants and try to plot the whole thing out".

At certain points in their career, Metallica have been guilty of just that – the concerted commercialism of the early-to-mid-'90s comes to mind – but not for some time now. There was nothing calculated about making an impenetrable 90-minute art-rock record with Lou Reed (2011's 'Lulu'), for example, let alone a 3D concert film (last year's *Through The Never*) that lost them millions. Much to the chagrin of certain sections of their fanbase – and, let's face it, in complete contrast to fellow behemoths like Slayer, Iron Maiden and Motörhead – they've never been afraid to be adventurous. As Ulrich brusquely puts it, "You can critique us, you can condemn us, but you're not gonna stop us, because that's who we are. We love the energy of hard rock music, but we don't subscribe to those ideals of, you know, sexism and sword-



and-sorcery or whatever the fuck it is."

To some degree, Glastonbury is another step outside of their comfort zone – certainly, it will be the first time in a long time where they won't be playing to a crowd that is definitively 'theirs' – but Hetfield is also quick to stress that "we were asked to play, so that's why we showed up. We've been asked and that means that, somehow, Metallica is on the minds of the people there. That can't be ignored".

Only three previous Glasto headliners – Springsteen, U2 and The Rolling Stones – have sold more records than Metallica's 110 million, a figure that dwarfs every other band who had previously been touted to fill the Saturday night Pyramid Stage slot, including David Bowie, Fleetwood Mac, Daft Punk and Prince. Since its release, no other album has shifted as many copies (16 million) in the US as 1991's 'Metallica' (aka 'The Black Album'), and the band's last tour was one of the highest grossing in history. But it's not about all that, is it? It's about the music, and Metallica's is several kilotons heavier than anything Worthy Farm is used to.

"It's remarkable," says Hetfield of the band's status as the festival's first heavy metal

headliners. "Why not Sabbath? Why not Judas Priest? There are plenty of British bands who've been around a long time, who are well established, and have a long-standing tradition of heavy music. But we've been asked to play, and it's amazing. It's opening the door. Some people might have an understanding about

James Hetfield

"When we play live, that's when you see the real us. We tend to win people over, even if they don't wanna be"

Metallica that they don't like 'em, they've heard a song, and they're like, 'Oh, it's all that heavy, crazy stuff'. But they haven't seen us live. When we play live, that's when you see the real us. We tend to win people over, even if they don't wanna be."

Hetfield and Hammett both draw comparisons to the 1996 Lollapalooza tour, when Metallica's presence on the bill was openly criticised by co-founder Perry Farrell, and sparked a huge debate over the festival's 'alternative' credentials. Hetfield groans at the memory of it: "Oh my god, 'It's not the elite festival it used to be, it's gonna be ruined by a bunch of drunk longhairs...' But you know what? It was a lot of fun. We opened our eyes to different types of music, and the fans opened their eyes to our kind of music." They expect next weekend to play out in a similar fashion. "Knowing that we're hated gives us a weird sense of motivation," warns Hammett, who points out that Metallica "came up in the face of adversity. When we first started out, a lot of people didn't get us. There were a good two or three years where people were scratching their heads and not knowing what to make of us. And if that happens again at Glastonbury, so be it. For me, it's not gonna make much difference. We're just gonna go out there and enjoy ourselves." ➔

When Metallica play European festivals, they're generally on the jet back to Copenhagen – the city that serves as their continental base – within an hour of finishing their set. At Glastonbury, however, Lars has decided to make the most of the experience and stay for the weekend. So, should we expect to find you up at the Stone Circle, out of your gourd on magic mushrooms and at one with the 'hippy nucleus'?

"I don't know about that," he grins. "I did mushrooms one time in Atlanta in the mid-'90s and it wasn't very magical, I can tell you. But I've booked a room close by and I'm gonna hang on the Sunday. Let's face it, headlining Saturday night at Glastonbury: that may not happen again, you know? So my girl and I are gonna stick around and have some fun. As for the hippy thing, I don't know that it's quite the hippy festival it started out being. I was speaking to someone the other day who used the term 'middle class'..."

How pissed off were Sonisphere about you breaking your exclusivity contract? (Metallica had previously been advertised as a UK festival exclusive for Sonisphere, which they play the following weekend.)

"I really don't know. We've known Stuart [Galbraith, Sonisphere organiser] for a long time, and he's a very nice guy. But listen, Glastonbury doesn't need Metallica, doesn't need Arcade Fire, doesn't need Kasabian. They could put a million tickets on sale and they'd sell out in 12 seconds no matter who plays. Glastonbury isn't drawing tens of thousands of people away from Sonisphere. If anything, there may be people who see us at Glastonbury and go, 'Wait, you mean I can go again next weekend?' Think about that for a second – we're probably the only band in the history of live music to play Glastonbury and

3

TWO OF MY FAVOURITES CLASH. WHO'LL BE LOUDER, MOGWAI OR METALLICA?

It's a post-rock vs heavy metal battle of the bands



**Mogwai's
Stuart
Braithwaite**

"Listen, I like Metallica! Some of the old stuff I really, really like. Barry [Burns, Mogwai guitarist/keyboardsist] made a throwaway comment [to Gigwise], he doesn't like 'em but there's lots of bands we all disagree on. There's very, very few bands we all agree on! I think they're a decent choice for the festival, a fairly progressive move for Glastonbury. We haven't really thought about [our setlist] to be honest, but we tend to do the more face-melting stuff at festivals. I love a good face melting."



**Metallica's
Rob Trujillo**

"I haven't actually experienced Mogwai live.

I want to – I want to embrace the power of a show from a band who I appreciate like that. Witnessing it takes it to another level. As for how we're gonna compete, we've just gotta do what we do, bring the spirit of who we are and how we play, and let James Hetfield be James Hetfield. He's a great frontman who's been doing this forever. You can say, 'Oh, he's a professional', but it goes beyond that: it's in his blood. The challenge of festivals is a part of our DNA, and I'm certain that the crowd will have a great time with us."

the space and time to do it is what we need. We've already been writing, but there's still a lot to go."

Kirk: "After this summer we're gonna work on it some more and see how it shapes up, but yeah... 2015, 2016, maybe? It's

a fucking long time, man."

Rob, you've been in the band since 2003, yet you've only made one album with Metallica so far. Don't you get a bit impatient with the others' tardiness?

Rob: "Yeah, I get a little impatient because in other situations I've worked in, you go into a room, you jam until you have your album, then you go and record it. But Metallica's a very different animal. It's about nurturing, and a process of elimination. It wouldn't be the same if we went in for a week and came out with an album. I understand that and I've grown used to it, but there's still a part of me that's like, 'Come on! Let's just go make an album!'"

Why does it take so long?

Kirk: "Because we did an album with fucking Lou Reed, we made a fucking movie, we decided to go play all these crazy places like

Knebworth in the same week. How fuckin' cool is that, huh?! Seriously, OK?"

Trust Lars Ulrich to see the bigger picture. But the band are already looking beyond this summer. Ulrich describes life in Metallica these days as "an interesting balance between domestic responsibilities and rock'n'roll," the trick being to tour in two-week bursts rather than "the never-ending thing of going on the road for two years and driving yourself fucking crazy". The current tour ends in August, and after that, the plan is to make proper headway on the follow-up to 'Death Magnetic', whose six-year gestation has – even by Metallica's standards – been torturously long.

Where are you at with the new album?

James: "There's been so much talk of it for so long, about how we need to get our shit together. But when it's time to write the record, it's time to write the record. Getting

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WHY DO METALLICA WANT TO PLAY GLASTONBURY?

It's definitely not
about the pay cheque

Kirk Hammett

"I see it as a challenge. It reminds me of the old days when we were young. The first four, five years we were constantly put in that situation. We've been there before, it's just been a while. I don't give a fuck if people think we should play Glastonbury or not, I'm still gonna go out and play the best fuckin' show that I can."

James Hetfield

"We've been asked to play there because of who we are. We know that it's special. But again, we're true to ourselves. As far as the set goes, I don't know what we'll be playing. There's probably gonna be a lot of people who haven't seen us live. The other aspect is that you're playing on the BBC – primetime, Pyramid Stage, Saturday night. It's a big deal."

Rob Trujillo

"I have confidence in our ability to have a good time onstage and present that energy to the Glastonbury universe. I like being the underdog. I root for the underdog. And it's kinda cool in a way, because so often we're not the underdog. Rick Rubin said to us: 'You gotta feel like the underdog... you have to win them over.'"

Lars Ulrich

"Generally we have a tendency to thrive on the unfamiliar. If it gets too samey we tend to get restless and a little distracted, so we go into these situations. We've played these other fine festivals numerous dozens of times, and obviously Glastonbury is the biggest festival in the world, the one with the most history. It's cool."



Bassist Rob Trujillo and (inset) Kirk Hammett



China, Abu Dhabi, Antarctica... a lot of stuff has been showing up on our calendar, and we need to play a certain amount of shows every year, just to keep the machine running. And then there's family, too. All those factors have contributed to the delay of the album, but we know we have to make one."

You're obviously in good physical shape, but playing Metallica songs for two-and-a-half hours a night must take a massive toll on your bodies. How long can you see yourselves going on?

Kirk: "I saw the Stones last year in San Francisco and I thought they played fucking great, and for a bunch of guys who are 70-plus, it was a pretty amazing feat. I don't know if we can do what we do when we're in our 70s, because playing one of our songs is equal to playing eight Stones songs in terms of physical energy and intensity. Maybe we'll work out a model that enables us to go for another 20 years, but I personally think we have another 10. Maybe that's one album, maybe that's two albums, I don't know."

After the interviews are over, I'm introduced to Metallica's manager of going on 30 years, Peter Mensch, husband of former Tory MP Louise and an entertainingly old-skool impresario who pointedly refers to me as "Mr NME Guy". At one point or another, Mensch has looked after the interests of Madonna, AC/DC, Jimmy Page and Red Hot Chili Peppers, and in a lifetime of dealing with superstar egos, you suspect he's learned the value of having the loudest voice in the room along the way. During his breathless 10-minute cameo, he bombards me with questions about Glastonbury, commends Michael Eavis' business acumen and even lets slip what Metallica are being paid to play (roughly a tenth of the going rate). He also seems irked by the doubts over his band's suitability for the festival.

"Tell me," he says, "is it common for journalists to go out there every year and ask people what they think of the Glastonbury line-up? Would you ask other musicians what they thought of Muse or Arctic Monkeys?"

Probably not, I reply, but Metallica are the first heavy metal band to headline. It's a pretty big deal.

Mensch then asks that we publish every negative response we get: "We wanna use them," he says, and

he's whisked off for a pow-wow with Spotify founder Daniel Ek before I can enquire as to what that might entail.

With an hour or so to kill before showtime, I'm extended a rare privilege by one of the band's crew members: a glimpse inside the practice room, a claustrophobic trailer where the four members warm up together before going onstage. The guitars are being fed through in-ear monitors, so all you're really able to hear is Lars' drumming, but the real highlight is the between-jams badinage: "Is it just me, or are the guitars getting smaller?" wonders Ulrich. "We're getting older," replies Hammett. "People shrink!" Hetfield can't help but rise to the punchline: "Not our fucking heads, though."

The gig itself I observe from three separate vantage points: the 'snake pit', a golden circle in front of the stage flanked by catwalks on three sides; the 'cockpit', a bunker located directly behind Ulrich's kit, which the band dash in and out of to change instruments or hastily rehydrate, and side-of-stage, stood alongside the same group of fans who attended the earlier meet-and-greet. Pared-down production is a reality of festival shows for a band like Metallica – no pyrotechnics or Tesla coils here – but even so, whichever angle you view it from, they are a truly spectacular live band. With Hammett's knee in a brace and Trujillo still recovering from a double-hernia surgery he underwent six weeks ago, they're not even close to their physical peak, but you'd never know it. They play for well over two hours, and while tonight is a 'By Request' affair (the songs having been chosen via an online poll) you imagine their Glastonbury setlist will be pretty similar to this one: 'Battery', 'Master Of Puppets', 'Sad

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WHICH METALLICA DEEP CUTS DO I NEED TO KNOW IN ADVANCE?

NME's Metallica expert Ben Patashnik picks out some deep cuts...

Orion

► FROM 'Master Of Puppets', 1986
Cliff Burton, Metallica's much-missed bassist who died almost 28 years ago was, in the nicest possible way, a total fucking hippy. And who better to flaunt their hippy cred in front of than a Glasto crowd. This trippy, eight-plus-minute journey is a real fan-favourite, so dropping it will make their set instantly unimpeachable.

Tuesday's Gone

► FROM 'Garage Inc', 1998
Remember when Mumfords invited all their mates up for a jam? Well, in the alternate universe where Lars and Jaymz (that's really how he used to spell it) make nice with Haim, The Horrors and Chvrches and ask them onstage for a laugh, this Skynyrd cover would be an ideal sing-song for everyone to join hands to.

Hero Of The Day

► FROM 'Load', 1996
One of the band's boldest excursions into power ballad territory, this underrated pounder was a Top 20 single back in '96. And while they haven't played it in about 15 years, it's melodic enough to entice a few casuals into

thinking, 'Oh, OK, maybe heavy metal isn't all about pillaging.' That, or it could set off a sense memory in an estate agent who used to be a proper heshier. Either way, stand back.

The Memory Remains

► FROM 'Reload', 1997
A standout tune from a rubbish album, this hasn't been a regular fixture on their setlists (despite a few spot plays here and there) in well over a decade. Just like 'Hero...', it'll sound quite acceptable thrumming out of BBC Two on a Saturday night while Rufus Hound throws the horns like a pissed mum at a barbecue. Maybe they'll even bring out Marianne Faithfull to reprise her bit.

Of Wolf And Man

► FROM 'Metallica', 1991
Over 16 million people have bought this album, and at least five of them will be at Worthy Farm. And if there's one thing a Glasto crowd can relate to, it's the simple theme of throwing off the shackles of society and going absolutely bananas while in nature's sweet embrace. This howling riff-bastard is about just that – through the medium of a nifty werewolf metaphor – so let's all go turbo.

But True', 'One', 'For Whom The Bell Tolls', 'Enter Sandman'... The question is not whether Metallica are 'right' for Glastonbury, but whether Glastonbury is ready for Metallica.

"We feel entitled," Hammett confessed to me earlier. "We feel like we're entitled to still be here and still be a part of modern culture, if only because we've been around for three decades and sold a shitload of albums. We're not gonna go away, whether you like it or not. We're still dedicated to ramming Metallica down everyone's throats."

Open wide, Worthy Farm. It's time to take your medicine... ■

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HALLUCINOGENS DURING KASABIAN: GOOD OR BAD IDEA?

Serge Pizzorno Kasabian main man

"If you're in any doubt then you'll be alright without taking them. To be honest, we can give you what you need without any help. So if you're in doubt then don't bother, but of course if you wanna, go for it. But we've got that part of your life covered."

Will Tom or any of the other band members be popping up for any secret DJ sets across the weekend?

"We're playing France the night before, so we're literally getting in there in the afternoon. You might find us in a field, but you won't find us DJing."

think it would be a spectacle. As a songwriter, as an entity and a force, she's quite incredible. I just feel like there's something to behold there.

Will you try and meet her?

"Maybe after, in the changing room."

The Black Keys are on before you – how do you feel about that?

"I think it's great they're going on before us. That'll be great to get the crowd going. It's a nice contrast between very traditional rock to what future rock'n'roll sounds like."

► **Kasabian Sunday, Pyramid Stage, 21.45**

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WHAT IS THERE TO DO ON WEDNESDAY NIGHT?

Emily Eavis Glasto chief

"Wednesday is just a day to arrive, to settle in, find things. There will be things happening that you can see but there's not going to be any full-on gigs. It's just a time to get to know the site, especially if you haven't been before, to work out where you are, to navigate. It's quite good to arrive on the Wednesday and most people do. Last year 100,000 people arrived then. So it's important to know that if you're going to arrive on Wednesday a lot of other people are as well!"

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WHAT IS THERE TO DO ON THURSDAY NIGHT?

Emily Eavis

"There are always a couple of things on Thursday. Smaller things. At the moment

I can't give anything away. There's definitely no Bowie or Daft Punk, so before everyone turns up at The Park Stage... Last year on the Sunday night we finished early and there was this whole speculation thing. Word can get out and things can travel, and before you know it anyone can be turning up – Cliff Richard or David Bowie. Anyway, none of that!"

► NME'S THURSDAY NIGHT PICKS

New Build
WOW!, 20.00
Kate Tempest
The Rum Shack, 21.00
East India Youth
WOW!, 21.15
The 2 Bears
Stonebridge Bar, 01.00
Seth Troxler
The Beat Hotel, 01.00
Elliphant
La Pussy Parlure
Nouveau, 01.15

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WHAT'S INSIDE SKRILLEX'S MOTHERSHIP?

The man himself explains

THE CONCEPT

"We just thought it would be fun. When you're playing a big festival for so many people, you want to try and make it a little larger. I thought it would be cool to have something you could see, or something that kind of stuck out. But the Mothership is actually a pretty simple idea. It's almost like a prop. It allows me to be myself while I'm onstage and I'm not too overshadowed by it."

THE DJING SETUP

"It's pretty simple inside – two Pioneer CDJs and a mixer. It's really just a standard DJ booth, which is kind of the coolest thing about it. But it's more about what happens on the outside: my friends and I drew a bunch of stupid drawings all over it, put stickers on it, to try to make it look kind of beat-up. There's nothing too crazy going on in there, man."

THE HYDRAULICS

"All that is done from the outside. It's funny, because I originally thought it would be cool to be in control of that stuff, especially the Cryo, which is that cool CO₂ stuff you spray on the crowd during hot shows. And then the one time I had the button, I was so excited but then during the show I was so focused on mixing, I forgot to use it!"

THE ASSEMBLY

"It takes a while to assemble and build every day. We don't really play around in it other than when we had a rehearsal before Coachella and we got to try it out – it's kind of hard to just pop up with it in a little field or in somebody's neighbourhood. It'd be fun, though!"

► **Skrillex Friday, Other Stage, 22.30**

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WHO'LL GUEST WITH ARCADE FIRE?

Richard Reed Parry speaks

You guys have been picking guests and cover versions from whichever city you're playing. Is someone from Somerset going to inspire your headline set?

"I can't tell you in advance but we may have Somerset artists. It's been a real joy this last few months. Most nights we've tried to do that and it's been really inspiring and fun learning a song every day."

How do you level up from a normal Arcade Fire show to a massive Glastonbury set?

"It's really one foot in front of the other a lot of the time. We did Coachella, which is comparable to Glastonbury – although it never rains, so it's not really comparable. We take it one day at a time and it's fundamentally a pretty crazy experience in many ways to perform in front of that many people, but you adapt and go, 'OK, now we get to play in front of 100,000 people and that's bizarre.' It becomes less bizarre. It's an amazing and rare experience and you find yourself stepping into it as best you can."

What are your lasting memories of playing the festival?

"I remember every time we played it. Once there was a dude in a wheelchair – a couple of his mates were holding him over their heads and he was shooting fireworks at people while waving a flag. We were like, 'That's a good time.'"

...AND WHO SHOULD THEY COVER?

Billy Bragg

"I'd like them to bring out Leonard Cohen and do a Clash song, 'Straight To Hell!'"

Stella Mozgawa

Warpaint

"There were rumours [at Coachella] that David Bowie was there, and that he'd sing with them on 'Reflektor'. I think it'd be awesome if James Hetfield went on with them, and sang all the David Bowie parts on 'Reflektor'. Or if they did 'No Cars Go', with Kirk Hammett and Hetfield pushed on a podium. That would go down in music history, for sure."

Skrillex

"Maybe this is a cliché, but I feel like they could probably do some Talking Heads covers. There's definitely a resemblance there. Or The Cure, something like 'Friday I'm In Love.'"

Emily Eavis

"Well, I can't tell you anything about that. That's secret."

J

Jungle

"Maybe OutKast's 'Ms Jackson'. I'd also love to see them play with Chance The Rapper, now that would be amazing."

HOW DO I MAKE AN ARCADE FIRE PAPIER-MÂCHÉ HEAD?

Papier-mâché aficionado **Ruth Evans** shows you how

PREPARATION TIME **Four days**

MATERIALS

- ▶ The biggest balloon you can find
- ▶ Lots of newspaper (broadsheets only – free ones will disintegrate)
- ▶ Masking tape
- ▶ Flour
- ▶ Water
- ▶ Paint/spray paint



Stage 1

Blow up your balloon and wrap it in dry newspaper. This is fiddly but if you don't the balloon will pull away at the inside when it pops and you'll end up with a shrunken head.



Stage 2

Make your mix: one cup of flour to one-and-a-half cups of water. Whisk it up. Dip newspaper strips in the mix, wiping off the excess.



Stage 4

Sketch on the face of your favourite Arcade Fire member and start building up the features, letting each significant layer dry before adding more. If you mash the newspaper up it'll be easier to shape.

Stage 5

Paint it and cut a hole in the bottom for your head. Make eyeholes in the nostrils – or, if you don't want to ruin the face, cut eyeholes in the back, spin it round, and let your bobble head look back over all the people whose view you are blocking.

Stage 6

Place on your own head, accessorise with auto-harp/ sparkly clothes/tambourine.



Stage 3

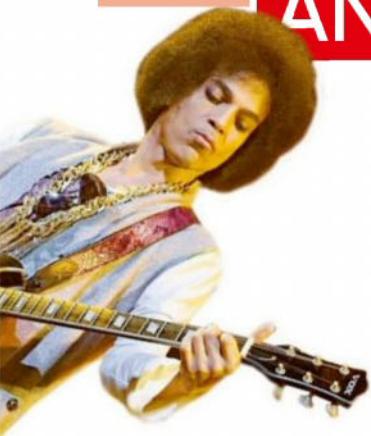
Completely cover the balloon with the strips. Do at least three layers, letting it dry in between.



▶ **Arcade Fire** Friday, Pyramid Stage, 22.00

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WILL THERE BE ANY SECRET SETS?



Emily Eavis

"The [Friday, 11am, Other Stage] slot hasn't been announced yet, and to be honest, I don't know who it is. There may well be some secret sets elsewhere, but Prince isn't coming. We always have conversations with Prince, every year. Maybe one day it will happen. For The Rolling Stones last year, we'd talked about doing it 10 years before. It's a timing thing for everyone. There's a right time for someone to do it and it's not the right time for Prince. I think a lot of people want to see him here, and probably the more people ask him, the more he thinks no. But I don't know!"



from William Hill

SECRET SET ODDS

Foo Fighters 3/1
Prince 4/1
Mumford + Sons 6/1
La Roux 6/1
The Libertines 6/1
Noel Gallagher's High Flying Birds 8/1
Fleetwood Mac 10/1
Oasis 10/1
Kate Bush 14/1
David Bowie 16/1
Josh Homme 25/1
Pulp 25/1

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WHAT WILL RADIOHEAD'S JONNY GREENWOOD BE PLAYING WITH HIS ORCHESTRA?

Over to the London Sinfonietta chief executive **Andrew Burke**

What do you have planned for the performance?

"One of the most iconic pieces of modern classical composition, 'Music For 18 Musicians' by Steve Reich. Jonny is going to play a piece on electric guitar that's inspired by Steve Reich's 'Electric Counterpoint'."



Why is Steve Reich's music important?

"He was one of the composers involved in creating a new way of thinking about music, many of whom came from downtown New York. They were trying to make something that contrasted with the more complex avant-garde music that was popular in Europe at the time. Chords change slowly, and melodies are introduced almost imperceptibly. This style is called minimalism."

What can people expect to see onstage?

"Four grand pianos, which is going to be a logistical challenge, percussionists, cellists, violinists and singers."

► **The London Sinfonietta And Jonny Greenwood**
Friday, West Holts Stage, 11.10

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CAN LANA DEL REY CUT IT LIVE YET?

Analysis of recent shows suggests it's touch and go

PERFORMANCE

When Lana Del Rey's 'Video Games' came out in October 2011, it reinvented the artist formerly known as Lizzy Grant as a femme fatale from a bygone era. The major pop star status she's had ever since has always sat uncomfortably with her awkwardness as a performer. Many of the shows that followed the release of 2012 debut album 'Born To Die' were painful to behold – *Saturday Night Live* was a low point – and at a recent show at LA's Shrine Expo Hall she looked out of place as she walked into the audience to chat with fans and sign autographs. But, actually, she's become a better performer by embracing the reality that a car-crash is never far away, and playing up her role as the fragile talent thrust into an unforgiving spotlight.

NEW MATERIAL

At this year's Coachella, Lana finished her set with 'National Anthem', a tongue-in-cheek

send-up of the vacuousness of the American Dream that works on record but fell flat live because she performs it like a po-faced *X Factor* contestant. So far, the songs from 'Ultraviolence' make more sense; witness her performance of new single 'West Coast' at the same festival, all sinister life-and-death intensity and fuck-you sneer.

AUDIENCE

They've gone from rubber-neckers to supporters, who behave like an army of rowdy Lost Boys determined to keep their Tinkerbell afloat with applause. A recent LA gig had fans bellowing 'Summertime Sadness' so loud you couldn't hear Lana at all, and admirers playing Del Rey dress-up by sporting floral crowns and chanting "FUCK YEAH" along with 'Gods & Monsters'.



► **Lana Del Rey Saturday**
Pyramid Stage, 16.00

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Billy Bragg
will be paying
tribute to the
late Tony Benn

IS GLASTONBURY'S REBEL HEART STILL BEATING?

Left Field organiser Billy Bragg and punk poet Kate Tempest discuss the festival's political potency



Billy Bragg

Does Glastonbury still have revolutionary potential?

"Of course, or they wouldn't put me on every year! Glastonbury began as a form of protest. It became a focus for resistance, and I don't think there's any other festival with those kind of political roots."

What was the thinking behind the panel discussions this year?

"Anyone who knows anything about politics can't have missed the Fourth Wave of feminism. I don't know everything, but I do follow the Everyday Sexism campaign, and people like [journalist] Laurie Penny. Food banks are a really important issue in the UK, too. Living in a rich country like the UK and having people turning to food banks to survive is a travesty, so we've got [poverty campaigner] Jack Monroe and Dave Prentis, the general secretary of Unison, talking about that."

What makes Kate Tempest a strong addition to the Left Field stage this year?

"You don't get many women in rap. She also touches base with [poet] William Blake. She's an incredible wordsmith, and as a singer-songwriter I'm really drawn to that. Also, urban music is where politics [is] nowadays. There are still political singer-songwriters, but no-one you could compare to The Clash, or even the Manics. It doesn't always have to be about ideology. I think it's young people, telling it like it is, that we should be looking at for the Left Field stage."

► **Billy Bragg** Friday, Left Field, 21.00



Kate Tempest

Why is playing Glastonbury, and the Left Field stage in particular, important to you?

"I love Glastonbury – it's one of my favourite places to be. And I think Left Field is so wonderful. It blows me away, and I feel really lucky to do my thing in that environment."

Will you be participating in any of the panels?

"Interesting you should ask – my most debauched moment at Glastonbury was on a panel. Billy had asked me to speak on a panel on Saturday, but it got moved to Sunday. I'd been up all night on, you know, fun, and Sunday afternoon I get word that he wants me on the panel. So I tried to get my brain back in its box, and I'm sitting there on the panel while Billy Bragg is doing this beautiful singing and talking in front of all the Bragg faithfuls – these wonderful, beautiful, clever politicised people – and I'm just sat there feeling like I'm falling to pieces, everything moving in a way it shouldn't. I stood up to tell my poem and I've never tried so hard to be on top of things. I went so hard inside the meaning of the poem. I don't think Billy knew the state I was in, but he hasn't asked me to speak this year, ha."

► **Kate Tempest** Thursday, The Rum Shack, 21.00, and Sunday, Left Field, 19.30

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WHICH NEW BANDS SHOULD I CHECK OUT?

NME's New Music Editor Matt Wilkinson makes his recommendations

The Black Tambourines

Heading up the thriving new band scene in Falmouth, Cornwall are The Black Tambourines. On record they're the scuzzy little brothers of Black Lips, but it's live where the four-piece really excel – sharper and more frenetic than their US heroes are, while still being every bit as unpredictable. They turned up unannounced at Brighton's Great Escape and played a gig from the back of their van.

► KEY TRACK

'I Wanna Stay Away'

► **PLAYING** Saturday, John Peel Stage, 11.00

The Preatures

The Aussie act have been on the road continuously since storming New York's CMJ festival last year, so they'll be firing on all cylinders when they hit Worthy Farm. They recall The Go-Go's and Blondie – punk with a pop edge.

► KEY TRACK

'Is This How You Feel?'

► **PLAYING** Sunday, John Peel Stage, 11.50

Gengahr

The four-piece are hot at the moment, and Glastonbury will be the first real chance for the public at large to see them. Early track 'Fill My Gums With Blood' is the one to check, all Beta Band wooziness but with vocals that set them apart from the current crop of indie wannabes.

► KEY TRACK

'Fill My Gums With Blood'

► **PLAYING** Saturday, BBC Introducing, 14.15

MNEK

Uzoachi Osisioma Emenike has remixed and written songs for the likes of Little Mix and Jennifer Lopez, but don't let that put you off. Part of Rudimental's Black Butter label, he's the voice on Gorgon City's 'Ready For Your Love', as well as one of the most highly regarded pop producers since Xenomania first started churning out hits.

► KEY TRACK

'Every Little Word'

► **PLAYING** Saturday, Sonic, 14.30

17

WHO THE HELL ARE JOHN WIZARDS?

The must-see South African sextet

They formed in 2010 after 22-year-old jingle writer John Withers met 36-year-old Rwandan refugee Emmanuel Nzaramba in a Cape Town coffee-shop, and their debut album – melding afropop, soukous and Shangaan electro with R&B and chillwave influences – has found a cult following abroad. A perfect fit for Glastonbury, then? "It's one of those places I'd always hear about as a teenager," says Withers.

► **John Wizards** Saturday, West Holts Stage, 13.15



18

WHO'LL BE THE BIGGEST BREAKOUT BAND?

We're putting our money on Jungle...

What do you have planned for Glastonbury?

J, Jungle: "A good show! Playing the festival is a big thing for us. We're up against some big names playing elsewhere, so we need to put on a big show, and we've put a lot into it. I'm really looking forward to it."

What sort of show can people expect?

"There's a big band – seven of us for Glastonbury, with a singer, percussionists, everything!"

So there won't be any roller-skaters and breakdancers, like in your videos?

"Ha! No. Maybe next year. We've got to hold some things back."

Your songs balance soulfulness with loneliness. Are these themes you've been developing?

"The music is about escapism and euphoria and about places that are linked to metaphors. And yeah, there are two sides to it. There is that darkness and paranoia, but then on the other hand there are those good feelings too."

You've said you're wary of hype, but will Glastonbury be the moment you open up to people?

"Yeah, I think so. I mean, I've never been before, so playing it for the first time is something special. We're always open to new experiences, and we take each day as it comes. It's a pinnacle for us."



STAR PICKS!

Emily Eavis

"Courtney Barnett is just someone I've been really into. We tried to get her, and first they were like, 'She's touring elsewhere', and we were like, 'Come on, she's got to come and play here', and eventually we managed to get her in, so that's great."

Cate Le Bon

"I'm excited to see Fat White Family in a festival setting. I saw them play at SXSW, and they were phenomenal, but it was a weird atmosphere because they were only letting industry people in."

Stuart Braithwaite

Mogwai

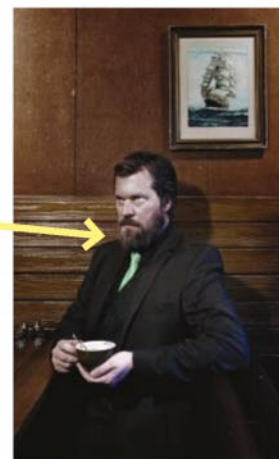
"I don't know without studying the bill too hard, but I'm looking forward to **John Grant** – he's amazing, just incredible."

Joe Mount

Metronomy

"I hope that Courtney Barnett has a proper moment. In fact, I'll put my money on her – she'll have some sort of televised moment, and it'll all suddenly kick off for her."

► **Jungle** Friday, John Peel Stage, 13.00



19

WHAT'S THE DEAL WITH DOLLY?

Kacey Musgraves on the country legend with wit, talent and intelligence



Has Dolly Parton been a big influence?

"Definitely. I grew up singing her songs, and looking up to her as a songwriter. She really knows how to tell a story, and I think it's great that she was writing hits for other artists before she even had her own. But she's always remained herself, you know – she had sex appeal, but intelligence, wit and talent to go along with it."

You're at the liberal end of the country spectrum, which has landed you in trouble with traditionalists. Is that something you have in common with Dolly?

"What's funny is, those songs have done more for my career than any other. To me, the things I'm singing about shouldn't be controversial in this day and age. I'm just writing about things that have really inspired me, and thousands of other people go through the same things every day. It's like when Loretta Lynn came out and sang about the birth control pill and everyone freaked out, but it's such a staple of our society today."

KACEY MUSGRAVES: NEED TO KNOW

This 25-year-old Texan has been releasing records since she was 13 (and writing for country stars like Miranda Lambert), but last year's 'Same Trailer Different Park' was her breakout moment: her witty, liberal perspectives won her fans outside the genre along with two Grammys.

► **Kacey Musgraves** Saturday, Acoustic Tent, 18.00

Stella Mozgawa

Warpaint

"Who isn't a fan of Dolly? She's the sweetest woman in country music. She's written some powerful songs – some earth-shattering ballads. For me, she's a cultural revelation, and a lot of my journalist friends in Australia say she's an absolute gentlewoman. She's of another era when that [friendliness] was genuine. She's not schmucky, and I like that."

Billy Bragg

"If I get some time off, I'll go and watch Dolly Parton. That's

the thing about Glastonbury: there's always someone you've never seen on. And that's Dolly for me this year."

Lucy Rose

"She's the queen of music. We have the same surname; my name is Lucy Rose Parton. It's the most country name in the whole world! Sometimes I even tell people I'm related to her."

Kate Tempest

"She's the kind of legend I can get down with. She's awesome."

Skrillex

"It seems like she's more than just a musician, she's a personality, and I think that inspires people."

Lykke Li

"I love that her iconic style is superseded by her intellect, songwriting and her sound. She doesn't seem to buy into the confines of being a woman, yet indulges in femininity."

► **Dolly Parton** Sunday, Pyramid Stage, 16.20



20

**HAS COURTNEY
BARNETT FINISHED
HER ALBUM,
AND CAN WE
HEAR IT?**

"We'll be sneaking a couple of new songs in," she says. "It's really fun playing the new songs live. We recorded them for the album in April, but other than that we've never really played them as a band. I like taking songs fresh from the studio so they're not overcooked or tired." And here they are...

'Depreston'

"It's a real-estate lament. I had an existential moment at an open-home in Preston, Victoria [in Australia] where, after noting that there weren't enough electrical sockets in the lounge room, I realised I was looking through the house of someone who had died."

'Blah' (working title)

"It's a kind of Beatles/You Am I-sounding pop song, something about the strains of socialisation and drinking culture and blah blah blah."

'Pedicure' (working title)

"It's a song people should dance to. When I was a kid I used to get this weird thing where everything was amplified and distorted in my head. Other people's voices, birds chirping, cars driving past, and my own internal monologue, it all sounded like everyone was screaming at me. I wrote the lyrics to this song on the floor of the studio on the last day of recording."



► Courtney Barnett Friday, Park Stage, 15.30;
Saturday, John Peel Stage, 17.00

21

SHOULD MANIC STREET PREACHERS PLAY 'THE HOLY BIBLE' IN FULL?

It's the 20th anniversary of
the band's classic album...



**YES SAYS NME'S
BEN HEWITT**

Never mind 'should': if you'd asked me a couple of months ago whether the Manics were even capable of pulling off 'The Holy Bible' live, I'd have laughed and thrust a copy of the gentle, tender 'Rewind The Film' under your nose. How could these three men, the ones who'd been dousing themselves in MOR and Richard Hawley's velvety croon, pull off that old anger and fight again? But since hearing new album 'Futurology', that's all changed: the fire and the fury and the fight are back. So they can do it, no question. But should they? For me, one of the greatest things about the Manics is how they've always been proud of their legacy; just think of the way 2009's 'Journal For Plague Loves' used lyrics written by late guitarist Richey Edwards. They're a band who are justifiably proud of where they've come from and what they've done, and a group who know that even the most forward-thinking artists can pay tribute to their past if there's good reason. And there's a great reason for them to dust off 'The Holy Bible' at Glastonbury this year, one that goes way beyond mere anniversary: it may have been written 20 years ago, but with all that's wrong with the world right now, that anger and despair feels more relevant than ever.

**NO SAYS NME'S
EMILY MACKAY**

Coming so soon after the recent EU elections made it clear how strong an influence far-right political parties are across the continent, I'm only too aware how deliciously appropriate it would be for the Manics to build a bypass of the blackest historical guilt-trip across Glastonbury's good vibes by playing all of 'The Holy Bible'. It would be awesome. It would be so Manics. And yet, no. Because why not just play some of 'The Holy Bible's songs to make that point? Why not pair 'Intense Humming Of Evil' and 'Mausoleum' with 'If You Tolerate This...' and new track 'Europa Geht Durch Mich'? They don't need to play it in full. They've moved past its stark extremes to the muddier greys of maturity and hard-won happiness long since. But it's a bleak monolith that some Manics fans won't move past – for them, it would be just a nostalgia or negativity trip. And when, from the days of 'You Love Us' to the ongoing no-encores policy, was this a band who were about giving people what they want? With a new, exciting album called – AHEN! – 'Futurology' coming out, now is not the time to look back. Play that in full instead! Keep the fuckers on their toes, boys.

► Manic Street Preachers Saturday, Other Stage, 19.30

WHO'S **22** THROWING THE BIGGEST AFTER-HOURS PARTY?

Where to head for some more fun once the main stages finish for the night

BLOCK9

Going underground

What have you got planned?

Gideon Berger (co-founder): "There isn't a theme as such, because we run such a large operation. On one side of the field we have the NYC Downlow [a 'post-apocalyptic gay nightclub'], on the other we have the London Underground [a nightclub space comprising a decaying tower block with a life-size blazing tube train bursting from the fifth floor]. And then we have Genosys, the vintage-electronic-music stage. This year Glastonbury has stepped in to help us fly over David Morales, the late Frankie Knuckles' partner in Def Mix, to play."

What's the biggest spectacle?

"Genosys is a giant concrete and glass tree with plants growing in glass tanks 10 metres in the air."

Are you expecting any secret performances in your area?

"Absolutely. A lot of artists head in our direction. There will be a lot of high-profile secret gigs happening, but I've sworn on my life not to tell."

What's the best time to come?

"David Morales' set [Thursday, NYC Downlow, 21.00] will be an absolute roadblock. Come very early."

What does the festival mean to you?

"Glastonbury is the only authentic festival experience that it's possible to have in this country."

ARCADIA

Stark raving bonkers

When did you first begin throwing parties at Glastonbury?

Pip Rush (founder/creative director): "We've been doing stuff there since we were kids, but Arcadia first started at Glastonbury in 2008. It was supposed to be a chillout stage for smashed hippies, but overnight it turned into a rave stage, and thus Arcadia was born."



Block9's London Underground

What do you have planned?

"This year we've been given our own field next to The Park. It's huge! We've got a new thing called the Mechanical Playground, which is an interactive installation that's been made by a whole bunch of artists from all over the globe."

Who is playing?

"We've got secret guests as well as Norman Jay and Soul II Soul Sound System."

What's the biggest spectacle people can expect to see?

"It's a secret, but I can guarantee people will have their minds blown and their hair singed."

SHANGRI-LA

Conspicuous non-consumption

Your theme this year is 'corporate hell'. Talk us through that.

Kaye Dunnings (art director):

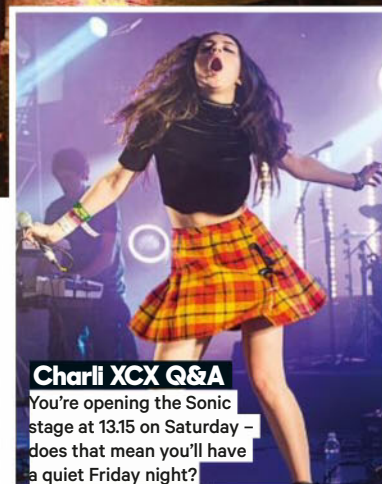
"We wanted to open a dialogue about the issues we face, how powerless people feel up against big corporations. I really struggle with the consumerism at festivals: what gets left behind, how people treat the space they're in. We want to put on artists and give them an amazing platform – we have art from around the world in billboard format, like advertising. The arena is split up into departments: the Department of Hell, Department of Finance, Marketing Department. There's a boardroom installation, PowerPoint presentations..."

What's the best time of night to come down?

"This year we've got a daytime programme, which we've never done before. From 6am we'll be pumping



birdsong into the arena, then from 10am till 1pm, we'll have loads of spiritual stuff going on: brass bands, opera singing. There's a beautiful hanging garden installation as well."



Charli XCX Q&A

You're opening the Sonic stage at 13.15 on Saturday – does that mean you'll have a quiet Friday night?

"No! I've never been to Glastonbury before, so I'm so excited. We're gonna try and get there on Friday night and there's no way that I'm getting to Glastonbury and going to sleep."

Have you been given advice about what to see and do?

"I'm a bit of nervous wreck about it, to be honest. The line-up's so huge – all I know is that I want to see Connan Mockasin. He's kind of my dream man."

What's in store for your show?

How will you be bringing the party vibes at lunchtime?
"I might cover Justin Bieber, because I feel like that's what people want to hear on Saturday morning when they're really hungover. I might buy loads of those huge letter balloons; I don't think they'll say 'Charli XCX' – it might say something like 'LABIA' or 'TIGHT BUNS'."

Where will we find you at 4am on Saturday night?

"Someone keeps talking about Shangri-La – apparently I'm going to like it there. Connan would be my dream date. Maybe you could hook it up for me?"

► **Charli XCX Saturday, Sonic, 13.15**

HOW'S LYKKE LI GOING TO HANDLE SHARING HER HEARTBREAK WITH THOUSANDS OF PEOPLE?

24

Is it difficult to stand up and sing these songs of heartbreak to thousands of people?

Lykke Li: "It's just what I do. I find many parts of life 'difficult', this is my experience."

What's running through your mind as you sing them?

"I try to live in the moment, receive whatever the crowd gives me, and try to give back. There are moments when I get tangled up in the past and I can feel the crowd go with me."

You're playing on Friday night – won't the crowd want bangers?

"My set is for the dreamers and the heartbroken. I'm gonna take them by the hand and slow-dance them to ecstasy."

► **Lykke Li** Friday, John Peel Stage, 21.15

25

WHERE'S CATE LE BON BEEN?

You're originally from Wales, but upped sticks to move to Los Angeles a year and a half ago. Do you miss home?

Cate Le Bon: "Yeah, lots. But I go back a lot, so it doesn't feel terminal. I've been lucky here. I've been able to tour a lot and make new friends. It's been exciting."

What have you been up to since 'Mug Museum's' release?

"Touring relentlessly. I can't believe how much we've toured! But they've been fun tours."

Have you played Glastonbury before?

"I played with Neon Neon on the Other Stage [in 2008] and I've been there when Gruff [Rhys] was playing The Park Stage and I played the BBC Introducing stage in 2007. I can't handle the size of Glastonbury, so I just

pretend The Park Stage is the whole festival. Up on the hill there's the Crow's Nest, a small tent where Pete Fowler DJs. It's all very civilised, away from the chaos that can be Glastonbury."

► **Cate Le Bon** Saturday, Park Stage, 14.10

23

WHAT DOES ST VINCENT'S NEW LIVE SHOW MEAN?

Spoken-word monologues and throwing herself down podiums: decoded

When did it first occur to you that the shows around new album 'St Vincent' would be more constructed than anything you've done before?

Annie Clark: "It's always easier to start from a place of 'highly constructed', because it's going to be of a baseline level of quality. Then you move past execution and into the 'living in the moment', emotional, free thing."

Were you bored with how a 'regular' rock show works?

"It didn't seem enough to get up there and play songs. Ultimately I want it to be entertaining and weird and fun and creepy."

The monologues are interesting: they indicate a level of familiarity between you and the audience, but they're also really discomfiting.

"I wanted to use second person – I was inspired by [author] Lorrie Moore, she uses it a lot – because I was relying on a couple of premises. One is that people like to be told about themselves. And the other was that if I say, 'You were baptised in the kitchen sink by your grandmother and she had a cigarette in her hand and a martini in the other', you don't know if I'm telling you something really personal about

me. The overarching thing of this idea is universality. I'm trying to get at something that really unites us, this strange existence we all have."

What about the podium? One minute you're atop it, then you're throwing yourself down it.

"I worked with Annie-B Parson to choreograph the show. She already knew that I wanted to fall and that I wasn't afraid of getting hurt, so once we had the riser, other ideas came."

There are so many potential interpretations of the show. Did you start from a singular one, or does it still contain multitudes for you?

"It's still pretty mysterious to me. I know that certain movements feel more interesting and powerful than others."

You're playing after Yoko Ono. Any chance of a collaboration?

"I went to her 74th birthday party. She's totally awesome. Maybe I'll ask about that!"

► **St Vincent** Sunday, Park Stage, 19.30

26

CAN TUNE-YARDS BREAK THEIR GLASTONBURY CURSE?



So it all went wrong last time you played...

Merrill Garbus: "In 2010 my looping pedal broke three times during the set, I crashed the rental van on the way back home, we nearly missed our flight, which we were meant to take the following morning, and I'm not sure we impressed many people at Glastonbury. It's very rare that I feel I have something to prove, but we have moved on

and progressed. I guess I'm just proving it to myself really."

You drafted in new female vocalists and percussionists for this touring cycle to help create the big harmonies on the new album. Will you be bringing everyone to Glastonbury?

"Yes! We have two wonderful, local [to Oakland] performers, Jo Lampert and Abigail Nessen. We plucked them out of the theatre world as much as the music world. Then we have Dani Markham, a wonderful percussionist who comes from the classical scene but has funky grooves as well. There will be five of us there [including bassist Nate Brenner], and we have another wonderful singer joining us, Moira Smiley, who'll step in to cover Abigail. She's a super-accomplished weirdo singer, which means she's familiar with vocal techniques from other parts of the world. So it feels like we have this plethora of talent around us, which I guess is a luxury of being a better-known band now: people want to play with us."

Will you choreograph the performance, given the Haitian dancing that informed the album?

"We actually have two dancers joining us for this show, specifically for Glastonbury."

Ooh. Tell us more...

"Nope! I'm calling them the mystery twins. Dancing in the band is coming out more and more, too; it comes out in bits and blobs, organically. It's not necessarily choreographed, but the singers have been coming up with movements as we play."

Are you bringing any of the homemade and found instruments you used during the 'Nikki Nack' recording process. Maybe the rice bag drum?

"There's one we might bring – a weird wooden thing that a friend of ours built to sound like some of the wooden things that we have on the album. But no bags of rice! That proved to be a little too messy."

► **Tune-Yards** Friday, West Holts Stage, 19.00



27

WHO'S IN JACK WHITE'S BAND NOW?

Last time round he had two bands: The Buzzards and The Peacocks

Fats Kaplin – pedal steel, fiddle, theremin
Was in: The Buzzards
A New Yorker who's played for Beck and Elvis Costello, plus his own band, Kane Welch Kaplin.

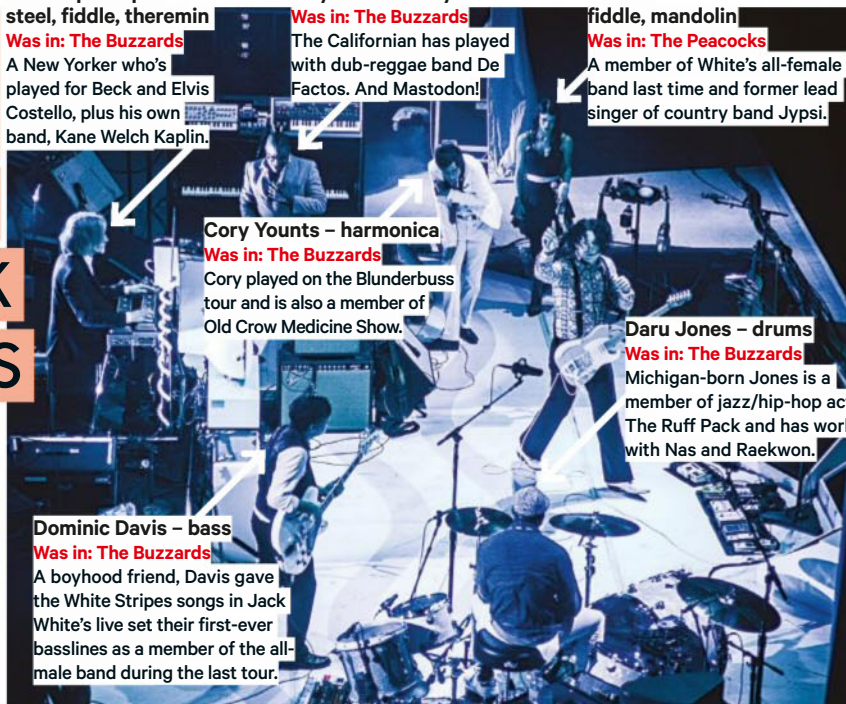
Ikey Owens – keys
Was in: The Buzzards
The Californian has played with dub-reggae band De Factos. And Mastodon!

Lillie Mae Rische – fiddle, mandolin
Was in: The Peacocks
A member of White's all-female band last time and former lead singer of country band Jypsi.

Cory Younts – harmonica
Was in: The Buzzards
Cory played on the Blunderbuss tour and is also a member of Old Crow Medicine Show.

Daru Jones – drums
Was in: The Buzzards
Michigan-born Jones is a member of jazz/hip-hop act The Ruff Pack and has worked with Nas and Raekwon.

Dominic Davis – bass
Was in: The Buzzards
A boyhood friend, Davis gave the White Stripes songs in Jack White's live set their first-ever basslines as a member of the all-male band during the last tour.



28

WHICH WHITE STRIPES SONGS WILL JACK PLAY?

Definitely:
'Hotel Yorba', 'Seven Nation Army'

Maybe:
'Ball And Biscuit', 'The Hardest Button To Button', 'Hello Operator'

You'll be lucky:
'Death Letter', 'Little Room'

Likely covers:
'Goodnight, Irene' (Lead Belly), 'You Know That I Know' (Hank Williams)

► **Jack White** Saturday, Pyramid Stage, 19.30

29

JAKE BUGG: PLUGGED OR UNPLUGGED?

NME'S TOM HOWARD SAYS:

PLUGGED IN ON THE OTHER STAGE

Jake Bugg's two albums have made him an unlikely star – one who seems to have little interest in being a celebrity and who just wants to get onstage and play his tunes. And for where he's at in 2014, topping the Other Stage – above, let's not forget, Pixies and Manic Street Preachers – is as big as it gets. Conquer the Other Stage and there's only one place the 20-year-old can go: headlining the whole damn festival. Miss this and you'll be missing out on a young talent making a giant step up.

► **Jake Bugg** Saturday, Other Stage, 22.30

NME'S BARRY NICOLSON SAYS:

UNPLUGGED IN THE ACOUSTIC TENT

Headlining the Other Stage is obviously a milestone for Bugg, but he's hardly the most charismatic of performers. Given that he's up against Metallica, Mogwai and Bryan Ferry, you might start wondering whether you're missing something more spectacular. Bugg's best songs are his quieter ones, where that wizened young croak of his is at its most effective and affecting, and the more intimate surroundings of the Acoustic Tent will suit them down to the ground.

► **Jake Bugg** Sunday, Acoustic Tent, 17.35

30

HOW WILL METRONOMY KEEP THOSE WHITE SUITS CLEAN?

Joe Mount on why having fabulous outfits isn't easy

Will the white suits be making an appearance, or have you got something different up your sleeve?

"Oh yeah, they'll be there for sure. Although it's getting to the point where it's a challenge to see how clean they can remain. So far we've done amazingly well."

Do you have a wardrobe full of back-up suits?

"Our tour manager told us that we actually do have back-up trousers, in case anything goes wrong with the bottom half."

Have you ever ruined any of the suits before – red wine spillage, sweat stains, that sort of thing?

"Not yet. Everyone's very careful. The buttons are beginning to go, though, and I've got small speckles of blood on it – my blood,



I think – although I'm not really sure where they came from."

Does it make a difference to the gig when you all go onstage in a uniform?

"Yeah. It's that thing about identity – with a band like The Horrors, they don't have to wear matching stuff, but they definitely look like a gang when they come out onstage. And then there's the whole preamble before the gig, where you're getting dressed – it feels like you've got a bit of a purpose."

How does it feel to be headlining The Park Stage this year?

"It feels amazing! I guess it's one of those stages that's kind of built for bands like us. I've been up there before and it's got a proper nice feel to it – like a little separate corner of the festival. There weren't any stages around that area before, but now it's become a lot of people's favourite stage. I don't want to say 'vibe', but it's definitely got a nice feel."

► **Metronomy** Friday, Park Stage, 23.00

31

LUCY ROSE IS PLAYING: NEW ALBUM IMMINENT?

You're doing one small date pre-Glasto after not playing live for a while... New album on the way?

Lucy Rose: "There is. We've recorded 15 songs. Everything for this album has, so far, been written on the road. I'm going to take the summer to write at home. Music was always a thing I did in my free time, but now I can commit to writing every day."

What's it sounding like? Still very folky?

"I feel like I was already going away from the me-and-a-guitar-singing-about-love path. Most of it was written on my iPad, so it's more beat-driven and synth in places."

► **Lucy Rose** Sunday, Other Stage, 13.30



WILL INTERPOL PLAY ANY OF THEIR NEW ALBUM?

32

Daniel Kessler: "I'm not sure how many songs we'll play off the new album, but yeah, sure. We don't plan out what we'll play this far in advance. It's always tricky when you play something ahead of the record release – you don't want to give away too much."

Is there a particular 'El Pintor' song you're itching to play live?
"We've been playing three of them live ['Anywhere', 'My Desire' and 'All The Rage Back Home'] and they've all gone down really well. We've been able to kick right into them, and they've been sounding good. The reaction to them so far has been great. We've been working on other ones in soundcheck, but I'm

not sure yet if they'll be played at Glastonbury."

Interpol have played Glastonbury a few times now. Do you have any favourite past festival memories?

"I think this'll be our third time. The first time, I think it was in 2003, had a great energy. It was really sunny, and there was a great vibe backstage. It felt really nice, and we were all in a good mood. And the next time we played, in maybe 2005, there was torrential rain. There was a downpour, and when we arrived there after travelling from London, we saw someone in a canoe – like actually paddling about in a canoe. I'd never seen anything like it! So the contrast between those two years was pretty big."

► Interpol Friday, Other Stage, 19.15



34

10 YEARS AFTER HIS DEATH, WHAT DOES THE JOHN PEEL STAGE STAND FOR?

Radio 1 DJ, Huw Stephens: "It was a fitting tribute to rename the New Bands stage after him. John Peel wasn't just about new music, he was about all kinds of music new and old, and Glastonbury and the stage fits in with that ethos. His mark on popular culture still is huge, and the line-up reads like a who's who of who's exciting. It's the new-music fan's stage."

What about the Kaiser Chiefs in a headline slot?
"Every year there's a headliner

on the John Peel Stage who isn't new. I remember John Cale headlined it a couple of years ago, and he was in The Velvet Underground! Don't get too hung up on what is new music – the Kaiser Chiefs have got a new record and loads of fans behind them. I think it's great that they're headlining."

Who'll own the stage this year?
"I think Fat White Family. Judging by recent live sets, I think it'll be very exciting."

Chance
The Rapper



HUW
STEPHENS'
JOHN PEEL
STAGE TIPS

Courtney Barnett

"The minute people discover her they fall in love with her. Listen to the record before you go so you know all the songs!"
Saturday, 17.00

George Ezra

"He's a brilliant songwriter, with a great sense of humour. He's local as well, from Bristol."
Sunday, 13.50

Chance The Rapper

"A great chance to catch him before he properly blows up. He's great for the stage because he's independently spirited and is one of the most charming, lyrical rappers out there."
Sunday, 20.45

33

HOW DOES YOKO ONO
FEEL TO BE PLAYING
GLASTONBURY FOR
THE FIRST TIME AS
AN 81-YEAR-OLD?

Yoko: "Great! I'm a lucky girl."

Have you been before?

"Never. But this year Sean, my son, said to me that I had to do it. So I thought, 'OK.' Once I'd said yes I started saying to myself, 'Are you crazy?' But I'm doing it."

How do you decide what to play for a set like this when you have such a vast catalogue?

"I'm a throwing-the-dice kind of girl. Girl power!"

You're playing before St Vincent, who shares your downtown New York aesthetic. Will you be sticking around to watch her?

"I might. But let's leave it to the wind."

Will you be visiting the Left Field to participate in the festival's political activity?

"I know that they are creating a space for wish trees. I was glad to hear that. People should know that their wishes will be collected and be sent to IMAGINE PEACE TOWER in Iceland."

► Yoko Ono Sunday, The Park Stage, 18.00



HOW MULTINATIONAL 35

IS THIS YEAR'S LINE-UP?

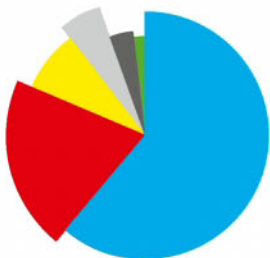
GLASTONBURY 2014
50 BIG QUESTIONS

Total number of countries represented across all the stages over the entire weekend

FORTY-NINE

Breakdown by continents:

Europe – 980 artists
North America – 144
Australasia – 35
Asia – 20
South America – 12
Africa – 7



The most well represented countries:

England – 864 artists
USA – 120
Australia – 28
Germany – 20
France – 17
Ireland – 15
Wales – 11
Scotland, Canada – 9

Countries represented by only one act:

Peru (Wonka)
Panama (Parra)
Barbados (Dennis Bovell)
Guyana (Mad Professor ft General Levy & Joe Ariwa)
Iceland (Emiliana Torrini)
Poland (DJ Nick Green & Simon Moo)
Malta (Nicky Bomba)
Russia (Lady Waks)
Austria (Parov Stellar Band)
Finland (Sir Funk)
Lebanon (Yasmine Hamdan)
Turkey (Souk Bab El Louk)
Algeria (Tinariwen)
Nigeria (Seun Kuti & Egypt 80)
Gambia (Seiko Susso)
Mali (Toumani & Sidiki)

JESS BAUMUNG

36

WHICH AFRICAN ARTISTS SHOULD YOU CATCH?

Skip & Die

From: South Africa

Who: Started as a duo featuring South African vocalist Catarina Aimée Dahms and Dutch producer Jori Collignon, but has developed into a four-piece live band. They write electronica, hip-hop and bass music with lyrics in English, Afrikaans, Xhosa, Spanish and Portuguese.
► KEY TRACK: 'Anti-Capitalista' Thursday, La Pussy Parlure Nouveau, 02.00

DJ Fosta & Thibo Tazz

From: South Africa

Who: Thulani Headman (Fosta) and Thabo Rasenyalo (Tazz) are both deep-house DJs from Cape Town. Playing Glastonbury, they say, will be their career highlight.
► KEY TRACK: 'Mama' Saturday, The Blues, 13.00

Tinariwen

From: Algeria

Who: Group of musicians who formed in 1979 in Tmanrasset in Algeria, but returned to the northern desert region of their home country of Mali in the 1990s. Their music is a complex combo of electric and acoustic guitars, lute and a deep understanding of rhythm and flow.
► KEY TRACK: 'Lulla' Friday, Acoustic Tent, 21.30

Seun Kuti & Egypt 80

From: Nigeria

Who: Seun is the youngest son of legendary afrobeat artist Fela Kuti, and Egypt 80 are Fela's old band. Together they carry on what Fela started, playing some of his classic tunes alongside a bunch of new tracks.
► KEY TRACK: 'Mosquito Song' Saturday, West Holts Stage, 19.00



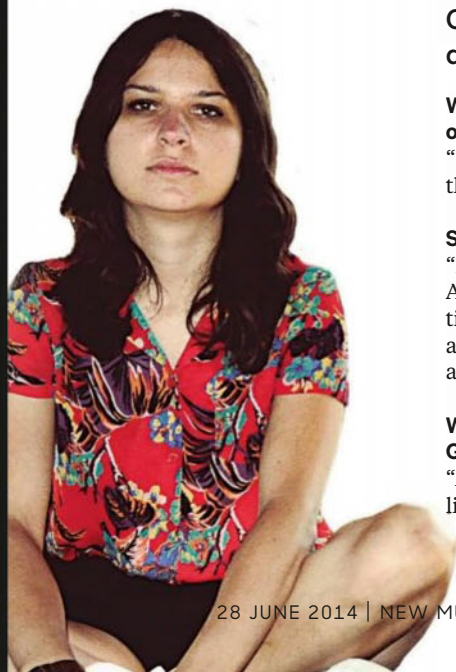
Tinariwen



Seun Kuti

37

WHO'S GOING TO PLAY LOADS OF GUEST SLOTS?



Over to Stella Mozgawa, Warpaint's drummer from down under

Will you be playing with other bands?

"There is a 90 per cent chance that will happen."

Spill...

"It'll be another band from Australia. They spend a lot of time in England. I'm not saying anything else though: let's keep a bit of mystery there."

Who are your favourite Glastonbury partners in crime?

"My friend Cate Le Bon. We both live in LA now, so we're both

expats. Her last record, 'Mug Museum', is the greatest thing, a beautiful album. She's playing the same stage as my friends Jagwar Ma – hint hint – at The Park. When I'm not backstage, I have fun getting lost in Shangri-La with British musicians, just wandering around."

► Warpaint Acoustic set: Friday, Greenpeace Stage, 18.00; main set: Saturday, Other Stage, 15.00

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WHAT ARE THIS YEAR'S HIDDEN GEMS?

THE HEAVEN STAGE

NME's Jenny Stevens:

"To get in you need to go through a place called 'purgatory', where the white-clad angels who work there decide whether you are pure enough to go through to the joy that lies within, which last year included a DJ set from Radiohead's Thom Yorke. It's mud-free, there are sofas, and you can sup frozen margaritas with men dressed as fawns."

► Shangri-La, Thursday-Sunday, continuously



SUN RA ARKESTRA/MELT YOURSELF DOWN

NME's Laura Snaps: "Sun Ra Arkestra will be celebrating the would-be 100th birthday of their founder Sun Ra with a set of their avant-jazz wizardry, while Melt Yourself Down, another group of jazz punk freaks, will be throwing one of the festival's biggest parties on Sunday."

► Sun Ra Arkestra Friday, West Holts Stage, 16.00 ► Melt Yourself Down Sunday, West Holts Stage, 13.00

JARVIS COCKER DJING

Emily Eavis: "Jarvis Cocker is DJing in a couple of places. I'm sure he will be up at The Park Stage, he normally is."

► Jarvis Cocker and Steve Mackey Friday, Stonebridge Bar, from 00.00

ACOUSTIC WARPAINT

NME's Eve Barlow: "If you thought Warpaint's proggy space jams only work when plugged in then get on YouTube, type 'Warpaint acoustic' and reconsider. Deep in the Green Fields, the LA four-piece will put the 'hip' in hippy with a stripped-down set, the perfect accompaniment to nearby hemp seed falafel wraps and shiatsu head massages. Bonus: it's all for Greenpeace."

► Friday, Greenpeace Stage, 18.00



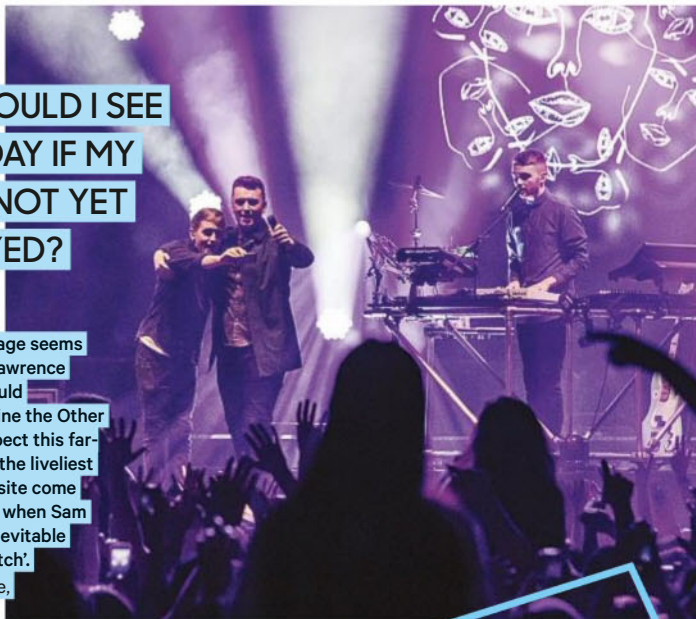
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WHO SHOULD I SEE ON SUNDAY IF MY BODY IS NOT YET DESTROYED?

Disclosure

The West Holts Stage seems too small for the Lawrence brothers – they could comfortably headline the Other Stage. You can expect this far-flung corner to be the liveliest spot on the entire site come Sunday, especially when Sam Smith makes his inevitable appearance on 'Latch'.

► West Holts Stage, 22.00



The Brian Jonestown Massacre

As talented as he is unpredictable, TBJM frontman Anton Newcombe is one of rock'n'roll's most brilliant bastards, and whether he's on his best behaviour (preferable) or at his most irascible (still pretty entertaining), don't miss them. It'll be loud, droning and not for the faint of heart.

► John Peel Stage, 19.15

The Black Keys

The Akron, Ohio, duo have come a long way since they second-headlined the John Peel Stage back in 2010, and while new album 'Turn Blue' is kind of a downer, they've got an eight-LP back catalogue with enough arena-blues bangers – 'Tighten Up', 'Next Girl', 'Gold On The Ceiling' – to own the night.

► Pyramid Stage, 19.45

Lizzo

Armed with riotous, party-starting tunes like 'Lizzie Borden' and 'Batches And Cookies', the Detroit-born, Minneapolis-based rapper should be a guaranteed good-time over at La Pussy Parlure Nouveau. She didn't call her album 'Lizzobangers' for nothing, you know.

► La Pussy Parlure Nouveau, 21.45



40

WHO SHOULD I SEE ON SUNDAY IF MY BODY IS DESTROYED?

James Blake

The Mercury-winning high priest of post-dubstep is closing the Park Stage on Sunday night, and let's face it: he's the dream booking for those who've had quite enough hedonism for one weekend.

► Park Stage, 21.00

Connan Mockasin

New Zealand's weirdest son specialises in putting smiles on faces with joyous, rambling and endearingly ramshackle sets that make converts of even the most cynical. This could very well end up being one of the highlights of the weekend.

► Park Stage, 15.15

Massive Attack

The Bristolian trip-hop pioneers have a new album in the works (fingers crossed for a guest appearance from Tricky!) but it'll be 'Teardrop', 'Safe From Harm' and 'Unfinished Sympathy' that blow away those Sunday blues.

► Other Stage, 22.00

Kwabs

The Ghanaian-born Londoner has an arsenal of soulful, slickly produced R&B tunes. This could be an ideal late-afternoon chillout opportunity for those who've been burning the candle at both ends.

► La Pussy Parlure Nouveau, 17.45





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THE USEFUL STUFF

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WHAT ARE THE EAVIS' FAVOURITE THINGS TO DO AT GLASTONBURY?

Michael Eavis: "I would probably go to the Green Fields. It's special up there, really beautiful. It is the last bit of all that '70s culture, and the whole flower power thing. We used to campaign against the Vietnam War or with the CND groups and things. We're losing a bit of that but the Green Fields still represent all of that stuff."

Emily Eavis: "The Underground Piano Bar can't be beaten, and it is hard to find because there are no signs. It's in the Green Fields somewhere, I'm not going to tell you where. It's a great venue that has its own rules. Not dodgy, just lovely, pure fun!"

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IF I LEAVE MY TENT BEHIND, WHAT HAPPENS TO IT?

Emily Eavis: "One of our many mottos is Love The Farm, Leave No Trace. Take everything home that can possibly be taken home. Tent. Sleeping bag. Every single pair of shoes. It costs £780,000 to dispose of it all. Less rubbish means more money goes to charity."

43

IS THE FESTIVAL SITE ENVIRONMENTALLY FRIENDLY?

Glastonbury has 40,000 rubbish bins, and a recycling team of 2,000 people to look after the litter left by the 177,750 attendees. In 2013 they reckon that 49 per cent of the rubbish left on the festival site was recycled, and they want to up this to 60 per cent this year. Plus: the Theatre, Circus, and Shangri-La areas are partially using solar power to operate, and many of the cafés, stalls and stages in the Green Fields run entirely on wind and solar power. The green tractors run on 100 per cent biodiesel.

44

WHEN'S THE BEST TIME FOR A HOT SHOWER?

Emily Eavis: "Do you really need a shower? I don't know, it depends how long you're here for I guess."

I think often if you're muddy it's quite hard. The biggest waste of water for us is when people wash off their muddy boots, it's a waste because they get muddy again. I'm not saying you shouldn't have a shower but you know, be selective about your time because we're a bit water-conscious here."

45

WHERE CAN I WATCH THE WORLD CUP?

Emily Eavis: "You can't, because the World Cup matches are going to conflict with the headliners. If it was at Sunday at nine o'clock in the morning you could obviously put it on the main stage and it wouldn't matter. But we don't have a field big enough to put an enormous game on, potentially at a time where we're dealing with 177,000 people. Not at that time of day. It's amazing when there's a sporting game that works timing-wise. If you can do it on a morning or a Wednesday or Thursday that's brilliant, but on Saturday night there's just no way. People can watch it on their phones!"

Michael Eavis: "We do not do football. Full stop. You can see it on your phone, that's all. You won't see it anywhere else. The pubs will be shut... Do people really need to go to Shepton to watch the football?"

47

WHERE CAN I GET A FREE PINT OF MILK FROM MICHAEL EAVIS? I'VE HEARD HE RIDES AROUND ON A TRACTOR GIVING IT OUT?

Michael Eavis: "No, that's not allowed now. I'd happily give it to them, but it's against the law because of laws on pasteurisation. It's not pasteurised and it could give them some nasty disease, you see. So it's not allowed. But we did that in 1970. Everyone had free milk in 1970. It was like, 'this is the farm, this is what we do'."



Long drop it like
it's hot: NME's
Dan Stubbs

46

ARE THE TOILETS ACTUALLY BETTER THIS YEAR?

Emily Eavis: "We have more compost loos than we've ever had. They're the ones that don't smell. They're incredible. They work beautifully. And we've got more long-drops than we've ever had. We're trying to get rid of gulley-suckers, which are the trucks that drive around site. Sometimes that's the worst smell."

Jane Healy, head of toilets: "The Portalos are no more. I've been doing loads of other events and I've always been a big fan of compost toilets. One: they're nicer to use – they're slightly bigger and more airy, they don't have a smell. And two: we can use the product afterwards, on the fields. At the moment we're getting all our long drops finished. So that, plus the compost means we can remove polyjohns."



48

WILL THE PHONE SIGNAL BE BETTER THAN LAST YEAR?

Michael Eavis: "There should be better reception because there are more masts going up. They should work much better."

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WHICH CHARITIES GET MY TICKET MONEY?

Emily Eavis: "We try and give £2 million a year to charity [Greenpeace, Oxfam and WaterAid are the major beneficiaries, but smaller charities such as Kiota, the Pilton Tithe Barn and the Bhopal Medical Appeal get a look in too]. It's completely the opposite to most commercial entities because they are making decisions to bring more money in, whereas we're trying to make more money to give them more."

WHAT'S THE WEATHER GONNA BE LIKE?

50

Emily Eavis: "We don't get involved with forecasts. I think you just come prepared, don't you?"

Dan Williams, Met Office spokesperson: "It's likely to stay dry on Wednesday and Thursday, though there is a chance of some rain. During dry spells temperatures will be above average, which is 19 degrees. On Friday-Sunday there's a chance of some rain across the country, though likely to be further towards the north-west."

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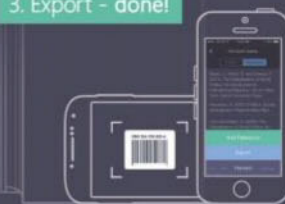
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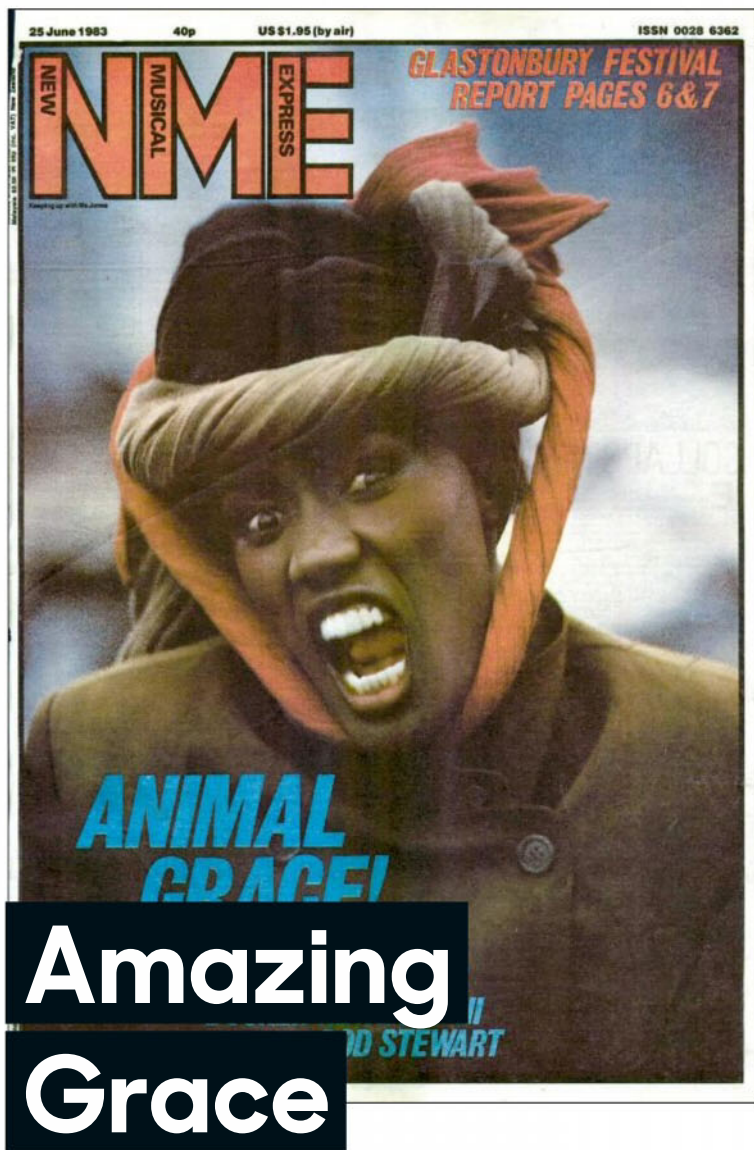
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THIS WEEK IN 1983



The singer, model and wannabe movie star talks feminism, sado-masochism and music videos

She used to be a model. Then she became a pop star. Now she's trying to make it in the movie biz. "Like Deborah Harry," says *NME* writer Kristine McKenna, "Grace Jones was put on this earth to have her photograph taken." She's an hour and a half late to the interview, but when she arrives she's got stuff to say about feminism ("Women are more like men and men are more like women now, and I think that's great. Older men can't handle it though, younger guys handle it better"), love ("I like the feeling of being in love, and I've been in love more than once"), the sado-masochistic undercurrent in her work ("What others call sado-masochism, I call a feeling of authority") and her distaste for most music videos ("I was even disappointed in David Bowie's 'Let's Dance'"). She also says she's turned down roles in the films *Flashdance* and *Blade Runner* this year, but sees moving into film as "way of expanding". Her music, she says, has peaked. "Visually, no-one can top me. What I do is unique."

LOAD OF RODDISH

"We should have opened a bottle of champagne to celebrate the first interview I've done with a music paper in eight years," says Rod Stewart to *NME*'s Paolo Hewitt. He proceeds to discuss the demise of the band that made him, the Faces, and his subsequent solo success. "If I can keep on singing my whole life I'll be happy," he says. "I'd like to mature into a white Marvin Gaye."

NONA, THERE'S NO LIMIT

The new album from New Yorker Nona Hendryx features guitar from Chic's Nile Rodgers and a "chameleon-like selection of pop, funk, soul and reggae textures". Nona is compared to Aretha Franklin and Tina Turner, but she insists: "The only person I ever tried to sing like was Mahalia Jackson – when I was 14 years old I sang a song of hers in church. I'm a conductor. A communicator."

REVIEWED THIS WEEK



The Cramps – 'Off The Bone'
"What you have here is not so much an LP,

more a selection of undead greats dredged from the vaults of The Cramps past. Music to be listened to standing up, or hanging from the ceiling."

■ DON WATSON

ALSO IN THIS ISSUE

► Glastonbury Festival is reviewed, featuring performances by Curtis Mayfield, A Certain Ratio, Keith Allen and Alexei Sayle.
► Ex-Manchester City and England footballer Stan Bowles is heavily involved with new London pirate radio station BPR. He's the sports correspondent, delivering reports consisting mainly of "dressing room chit-chat".
► An apology is offered to any *NME* readers who are yet to receive their 'Racket Packet' (mostly reggae) and 'Stompin' At The Savoy' (mostly jazz and blues) cassettes.

NME

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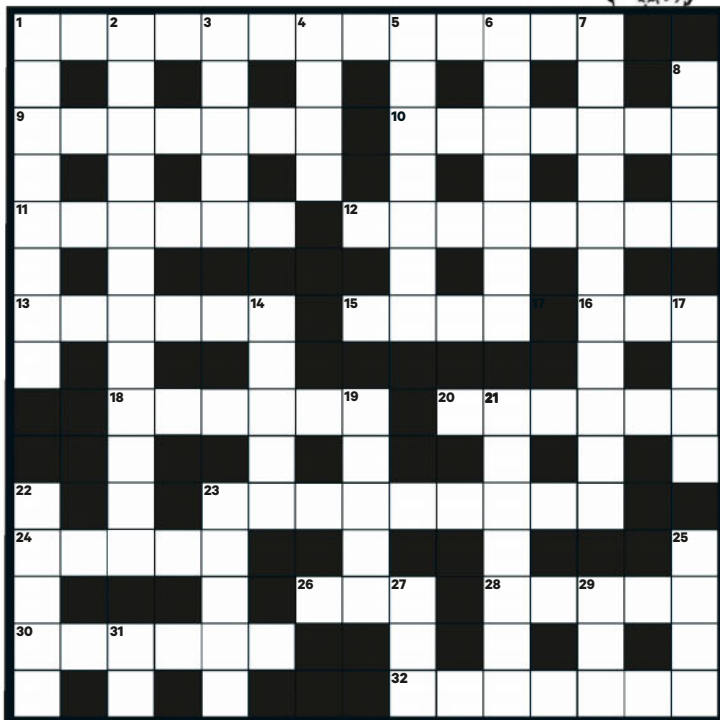
THINK TANK

NME CROSSWORD

Compiled by
TREVOR HUNGERFORD



WIN £50 WORTH OF SEETICKETS VOUCHERS



CLUES ACROSS

- 1+18A** And so, 10 years on... 'Oh My God' (9-2-2-6)
9 "Well sometimes I go out by myself and I look across the water", 2006 (7)
10+32A I'm going to see Klaxons at an amazing event (4-2-1-7)
11 Without taking a break since 1985, it's New Model Army (2-4)
12 New London band with a message to 'Follow' (8)
13 (See 25 down)
15 G-____ US hip-hop group fronted by 50 Cent (4)
16 Not a night-time performance from Two Door Cinema Club (3)
18 (See 1 across)
20 (See 7 down)
23 Be well rid, perhaps, of the name for '80s indie band The _____ Taxis (9)
24 (See 21 down)
26 Black Sabbath album

- found among the party records (3)
28 Chemical element of Cooltempo artist _____ Deluxe (5)
30 (See 4 down)
32 (See 10 across)

CLUES DOWN

- 1** Going somewhere else to hear James (6-2)
2 "Things could work out just like I want them to/If I could have the other half of you", 1966 (3-2-7)
3 "Runnin' down corridors, through automatic doors/ Got to get to you, got to see this through", 2005 (5)
4+30A "My buddies and me are getting real well known/Yeah, the bad guys know us and they leave us alone", 1964 (1-3-6)
5 The Beatles' manager until his death in 1967 (7)
6 Evidence required of a Television performance (5-2)
7+20A Doing the splits was

- not on for Nick Cave after this album (2-4-5-2-4)
8 Liverpoolians who caught the 'Groovy Train' (4)
14 (See 27 down)
17 Ultra _____, house music singer or _____ Dogg, rapper (4)
19 Childish writing associated with Slade (5)
21+24A Big one rarely gets turned out by The Beatles (7-5)
22+14D REM raver I'd got upset with Bill Callahan music (5-5)
23 David _____, Scotsman who founded US band Talking Heads (5)
25+13A An invitation to turn up with Royal Blood (4-2-4)
27 Their early singles include 'Fall On Me' and 'Radio Free Europe' (1-1-1)
29 R&B group who were 'CrazySexyCool' (1-1-1)
31 Looking to include a Big Brovaz number (2)

MAY 24 ANSWERS

ACROSS 1 Snap Out Of It, 9 Let It Burn, 10 Misty, 12+24D Nerve Endings, 13 Hate, 14 Fun, 18 Lee, 19 An Awesome Wave, 21 Act, 23 Ashes To Ashes, 27+34A Mind Games, 29+7A How Low, 32 Pain, 35 Ross, 36 Gypsy. **DOWN** 1 Silent Alarm, 2 Aftermath, 3+33A On The Road Again, 4 Truth, 5+6D Find The Time, 7 La's, 8 Way, 11 True, 14 Flea, 16+31A Isn't She Lovely, 20 Mya, 22 Chillin', 25 Holiday, 26 Savages, 28 Idaho, 30+15D Who's Next, 33+17D Red Face.

Normal NME terms and conditions apply, available at NME.COM/terms. Cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, July 8, 2014, to: Crossword, NME, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Winners will be notified via email.

Compiled by ALAN WOODHOUSE
(answers on page 67)

GLASTONBURY QUIZ



- 1** What do the years 1996, 2001, 2006 and 2012 have in common?
2 When Basement Jaxx were promoted to headline the Pyramid Stage in 2005, who did they replace?
3 When Radiohead first headlined in 1997, which song did they open with?
4 In which year did Elvis Costello, Peter Dinklage and The Levellers headline the Pyramid Stage?
5 In which year did The Park open?
6 Which artist headlined the Pyramid Stage in two consecutive years with different bands?
7 Who guested with Arctic Monkeys when they first headlined the Pyramid Stage in 2007?
8 When U2 headlined in 2011, they started their set with five songs from which of their albums?
9 The granddaughter of which British prime minister ran the Theatre and Circus fields until her death in 2007?
10 When Bruce Springsteen headlined in 2009, he also guested onstage with which other band?
11 Which band's slot in 1995 was interrupted by a bearded streaker?
12 In which year was the festival's 'superfence' introduced?
13 In which year did the Pyramid Stage burn down just a week before the festival?
14 Which punk icon and Glasto regular had a part of the site named after him following his death?
15 Which stage was known as the Jazz World until renamed in 2010?



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by CHRIS SIMPSON'S ARTIST



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