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HEADS UP:
NEW STYLES
NOW PLAYING

HALO BRAID

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GET THE LOOK:

1. Braid around your hairline until you reach your other ear.
2. Plait the remaining loose hair in a standard three-strand plait.
3. Wrap the plait back across the front to where the braid began.
4. Tuck the plait behind your ear and secure it with bobby pins.
5. Finish with V05 Ultimate Hold Hairspray.



RELAXED QUIFF

No more beanies, spring's already here.

GET THE LOOK:

1. Make neat side parting.
2. Work V05 Matt Clay between your fingers.
3. Run through hair for natural matt finish.



TOM CRUISE
T H E
MUMMY

IN CINEMAS NOW



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NME

Orange Is The New
Black **p10**

Hello...



SO MUCH HAS HAPPENED since our last issue it's difficult to know where to begin. Another terrorist attack on the UK killed seven and injured many more; the President of America reminded us that he's a tactless moron by attacking London Mayor Sadiq Khan on Twitter; Katie Hopkins proved that she's now a parody of her own bigoted views by following up her sacking by LBC with reprehensible comments that even Fox News had to distance themselves from; and somewhere in the middle of it all, Ariana Grande breathed life and love back into the people of Britain via a Live Aid-scale concert pulled together in a matter of days. Respect.

One of the performers at One Love Manchester is the star of this week's issue. Katy Perry isn't just one of the biggest pop stars on the planet, she's also one of the most interesting. *NME's* Dan Stubbs spent a few hours in her world, and it's every bit as fascinating as you might imagine. Spoiler alert: she loves spag bol.

Finally, most of you will read this on Friday when we'll already know the outcome of the election. For you Thursday-night early birds, don't just go to vote, take a mate with you and help make a change.

MIKE WILLIAMS
Editor-in-Chief
@itsmikelike



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Katy Perry

The world's most famous woman on pop, politics and pasta

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AGENDA

WHAT EVERYONE'S TALKING ABOUT THIS WEEK

One love

Ariana Grande's Manchester benefit concert was a unifying triumph

AFTER 22 PEOPLE WERE killed and 116 injured by a terrorist outside her concert on May 22, Ariana Grande told her manager Scooter Braun: "We must do something." Within two weeks, she'd organised a dignified, unifying response to the tragedy – last Sunday's One Love Manchester benefit. Here are its most spine-tingling moments...



1 MANCHESTER WAS IN FINE VOICE

After adapting his hit 'Strong' to include the line "Manchester we're strong", Robbie Williams' voice started to crack during 'Angels'. He apologised, saying: "For the last chorus I need you." They didn't need telling twice.



2 THERE WERE DANCING POLICE OFFICERS

Throughout the show, BBC cameras broadcasting the event cut to cameras at the back of the gig, where police officers were dancing with the crowd. The heartwarming clips went on to garner tens of thousands of shares on social media.



3 MILEY & ARIANA SHOWED TRUE FRIENDSHIP

Ariana reunited with her friend Miley Cyrus to play Crowded House's ballad 'Don't Dream It's Over'. Cyrus later told Nick Grimshaw of Ariana: "I think she's finally found her real job."



4 ENEMIES UNITED

In his time, Liam Gallagher has compared Coldplay's Chris Martin to a Tweenie, a vicar and a plant pot. Their 'Live Forever' collaboration was an impossible moment made real, with the crowd of 60,000 duly singing along.



5 ARIANA FOUGHT BACK THE TEARS RIGHT UNTIL THE END

Grande's composure throughout was tremendous. It was only during her 12th and final performance, as the live broadcast showed dozens crying in the crowd, that she came close to tears. Taking a moment to collect herself, she finished a sublime cover of 'Somewhere Over The Rainbow'.

Grande performs at Emirates Old Trafford, Manchester



"THE BLOCKBUSTER OF THE SUMMER"

CHRIS HUNNEYSETT, DAILY MIRROR



"SPECTACULAR"

ANDY LEA, DAILY STAR



NME



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TIME OUT



TOTAL FILM



RADIO TIMES



THE I



EMPIRE



METRO



THE INDEPENDENT



"GAL GADOT MAKES A KNOCKOUT WONDER WOMAN"

DAVE CALHOUN, TIME OUT

★★★★★ "EXHILARATING AND AWESOME"

JAMIE EAST, THE SUN



HEYUGUYS



DEN OF GEEK



THE TELEGRAPH



HEAT



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THE TIMES

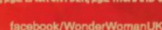
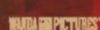
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IN CINEMAS NOW

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DANNY HUSTON DAVID THEVLIS CONNIE NIELSEN ELENA ANAYA "BY" RUPERT GRESSON-WILLIAMS "BY" LINDY HEMMING "BY" MARTIN WALSH "BY" ALINE BONETTO
DIRECTED BY MATTHEW JENSEN, ASC. BASED UPON CHARACTERS CREATED BY STEPHEN JONES. GLOFF. JOHN'S JON BERG WESLEY COLLIER REBECCA STEEL ROVEN CHARACTER DESIGN BY DC "BY" ZACK SNYDER & ALLAN HEINBERG AND JASON FUCHS
SCREENPLAY BY ALLAN HEINBERG PRODUCED BY CHARLES ROVEN, P.D. DEBORAH SNYDER, P.D. ZACK SNYDER, P.D. RICHARD SUCKLE, P.D. DIRECTED BY PATTY JENKINS

12A | MODERATE VIOLENCE



Back in black

As *Orange Is The New Black* returns, the cast are here to tell you five essential facts about season five

THE NEW SERIES OF Netflix's *Orange Is The New Black* begins immediately where the explosive finale of season four left us: in the midst of a prison riot triggered by the killing of inmate Poussey Washington by Corrections Officer Bayley. Litchfield Penitentiary's descent into chaos is a mirror for America's fractious present, the cast tell *NME*...

1 SEASON FIVE'S 13 EPISODES COVER JUST THREE DAYS



Danielle Brooks (*Tasha "Taystee" Jefferson*): "At first I had a gasp.

I was like: 'What?!' But it was exciting because I knew right then we were going to be hit with a challenge as actors, and that's what we all long for."

2 IT'LL MAKE YOU SEE THE CHARACTERS IN A NEW LIGHT



Laverne Cox (*Sophia Burset*): "It's like a whole new Sophia. She's got a

totally new job, she's certainly had trauma in solitary, and then witnessing the murder of Poussey, too... She's in the aftermath of all that."



Banter from here



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GEORGE HARRISON
Voted the best Beatle in *NME*'s poll celebrating 50 years of 'Sgt Pepper'.

FERGIE
Quit Black Eyed Peas. Never has to do 'I Gotta Feeling' again.

LIL YACHTY
Realised his lyric error. "She blow that d**k like a cello." He meant clarinet.



OITNB is back after a year-long wait

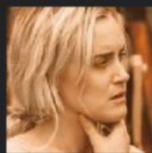
3 THE POLITICAL RESONANCE IS STRONG



Uzo Aduba
(*Suzanne "Crazy Eyes" Warren*): "We watched millions of

women in late January march around the world in response to an event, and act up and act out loud, and that's no different from what we're watching [in *OITNB*] – women insisting that their voice be heard after an event on our show."

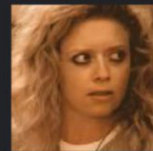
4 THE US PRESIDENTIAL ELECTION AFFECTED THE SHOOT



Taylor Schilling
(*Piper Chapman*): "Daily on set we

were having conversations about [the election]... It's impossible to strip the show from the context in which it's being created."

5 IT'S ABOUT MAKING AUTHORITY FIGURES ACCOUNTABLE



Natasha Lyonne
(*Nicole "Nicky" Nichols*): "Our big

themes are reconciling and fighting injustice – stamping it out against all odds, resistance, standing up for what you believe in and making authority figures who abuse their power accountable to the voice of the people – because actually, we're in charge."

WORDS: LARRY BARTLETT. PHOTOS: NETFLIX



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ON THE RECORD

BIG OPINIONS. NO FILTER.



THIS WEEK

Never underestimate the power of pop music

LESS THAN TWO WEEKS after the tragic events at Manchester Arena, Ariana Grande returned to the city to head up a concert in tribute to the 22 killed at the venue after her gig and to show that she, her fans and Manchester wouldn't be cowed by the terror attack. The US singer was rightly praised for her compassion and strength, proving herself to be the kind of dignified statesperson that any country would be proud to have as their leader.

During the concert, she spoke out not with anger but with love, offering comfort, hope and a brilliantly unlikely Coldplay/Liam Gallagher collaboration. During a spectacular three-hour show, even the human dishrag that is Piers Morgan was moved to issue a public Twitter apology to

Grande after slagging her off for leaving the UK after the May 22 attack to return home. The fact that such a powerful stand against terrorism was undertaken by a 23-year-old woman must have ruined him.

The beauty of the One Love Manchester event was that it wasn't about finger pointing and fear but community and coming together. The show's star-studded guestlist, from Miley Cyrus and Justin Bieber to Katy Perry, showed us the power of music, not just in helping those who were at the Arena show forge new, positive memories, but as a powerful, positive act of defiance. It wasn't just what was happening

on stage, it was the people in the crowd belting out 'Don't Look Back In Anger' and the yellow-jacketed police dancing with kids that made the day so meaningful. When horrible s**t happens, the best thing you can do is to carry on living your life, but even more fabulously and even more loudly.

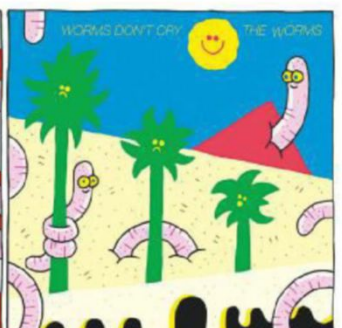
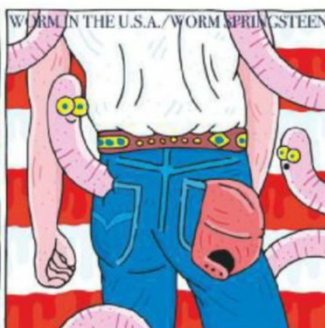
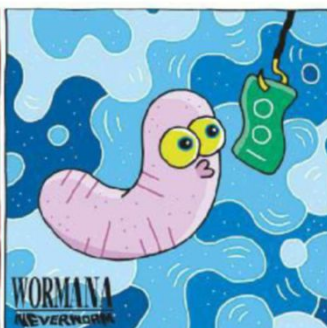
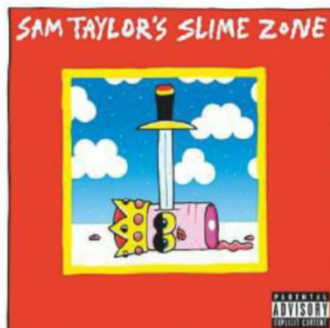
After the London Bridge terror attack – which took place the night before the Manchester One Love concert – Richard

Ariana Grande and Miley Cyrus unite at One Love Manchester

Angell, a 33-year-old man who was out in Borough Market, was interviewed by the BBC and nailed this sentiment with equal measures of defiance and sass. "If me having a gin and tonic with my friends, flirting with handsome men, hanging out with brilliant women, is what offends these people so much, I'm going to do it more, not less," he commented. We should all be following his lead. @leoniemaycooper

"When horrible s**t happens, keep on living"

PHOTO: GETTY IMAGES



"A BRUTAL, BRUISING BULLET BALLET OF A SEQUEL"

CHRIS HEWITT, EMPIRE



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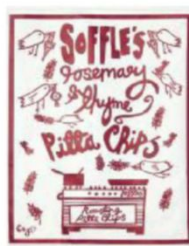
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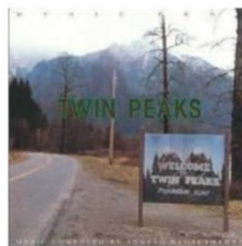
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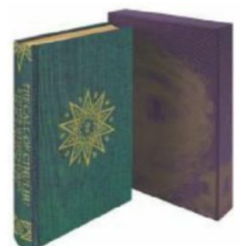
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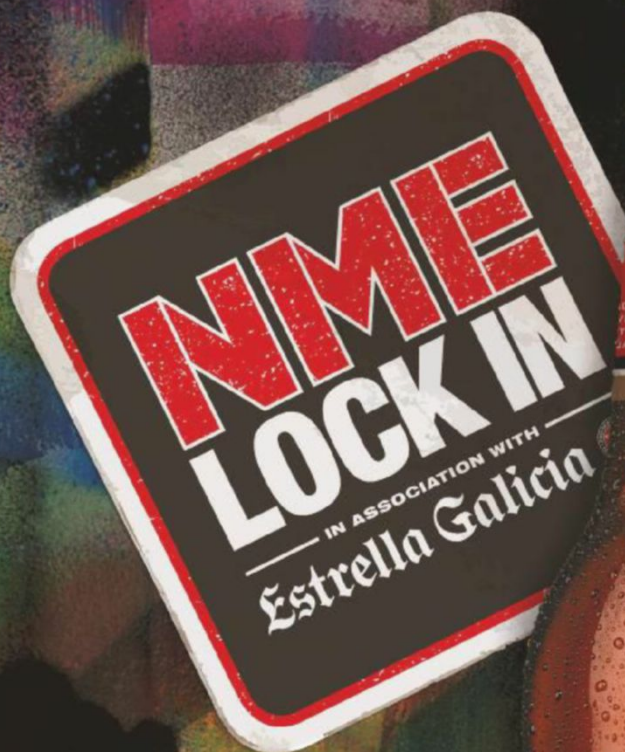


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YOUR TOWN. YOUR MUSIC. YOUR STYLE

What's ON your Headphones?

THIS WEEK

Chelmsford

"There's a fast-growing music scene here"

JACK OGLES >

22, trampoline park assistant

Listening to:

STEVIE WONDER
All I Do

"It makes you feel happy."

Wearing: Koogi hoodie, Palace T-shirt, Levi's jeans, Vans trainers

Best thing about Chelmsford: "The new skate park is the place to be."



< JENNIFER VIK

23, student

Listening to:

THE LEMON TWIGS
I Wanna Prove To You

"It's a great combination of different genres – '60s, beat, jazz."

Wearing: Zara coat, Missguided dress, vintage shirt and boots.

Best thing about Chelmsford: "It's the perfect mixture of the country and the city."



PHOTOS: EMMA VIOLA LILJA

SAM CALCRAFT >

21, photographer

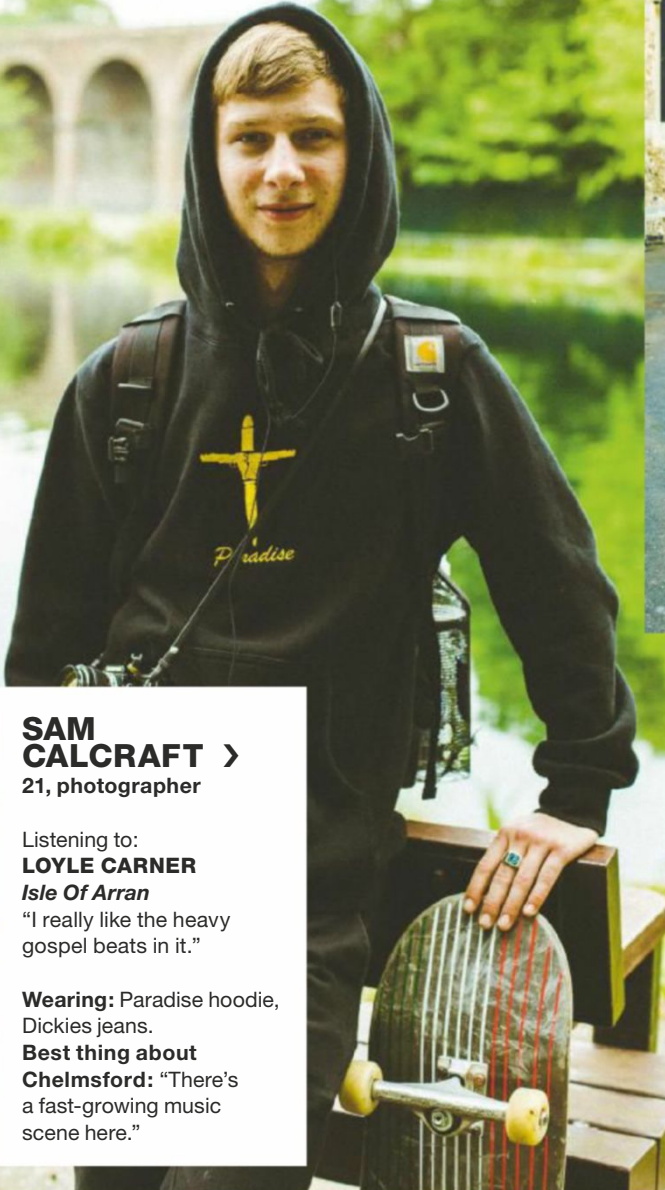
Listening to:

LOYLE CARNER
Isle Of Arran

"I really like the heavy gospel beats in it."

Wearing: Paradise hoodie, Dickies jeans.

Best thing about Chelmsford: "There's a fast-growing music scene here."



JESSE DEFREITAS >

29, artist

Listening to:

MAZZY STAR
Look On Down From The Bridge

"I can't stop listening to it! It's so dreamy and weird."

Wearing: H&M jacket.

Best thing about Chelmsford: "You can find something new to do every day if you want to."





**HEADS UP:
NEW STYLES
NOW PLAYING**

THE AFTER-PARTY

It's not just the party people care about, it's the after-party. Fashion, beauty and lifestyle blogger **Kayla Hadlington** talks about her own after-party and how it would inspire her hair and style



**FOLLOW
@KAYLAHADLINGTON
ON INSTAGRAM**

MY STYLE

My style completely expresses who I am... I love colour and always add in cute pink accessories. During the day, I love denim, a touch of leather, distressed items and band tees. At night, I add more of an edgy chic vibe. With my hair, the more volume, the better. I tend to wave it with straighteners to show off my statement colour and once styled, I spray a lot of hairspray – the more, the better!

PAUL DONOVAN VO5 HAIR AMBASSADOR

VO5 Ultimate Hold
Hairspray 400ml RRP £3.62*
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HAIR HACK

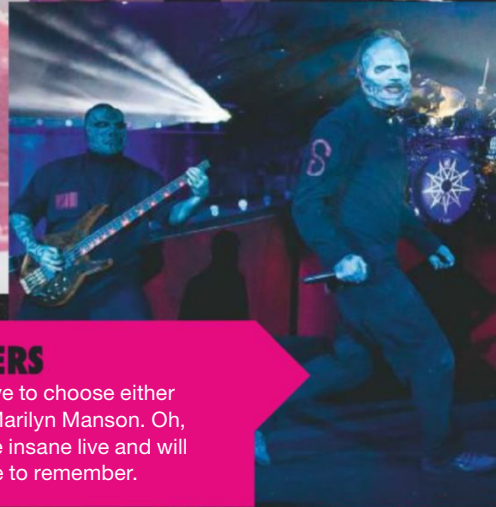
"With a mixture of vibrant colour and heat styling, I'd recommend Kayla uses the VO5 Express Primer Spray to keep her hair protected and nourished during styling (also great for a quick blow-dry) and then finish with the VO5 Ultimate Hold Hairspray to keep her hair in place all night."

PAUL DONOVAN VO5 Hair Ambassador



THE VENUE

I would love to hold an after-party at Sketch – it's super-cool, pink and really matches my style. Or alternatively a really undiscovered, underground metal bar would be the ultimate all-night party venue. They're my favourite kind of bars – the type where your shoes stick to the floor because of the amount of beer that's been spilled on it over the years! You know there have been a lot of fun nights there!



THE PERFORMERS

I would 100 per cent have to choose either Korn, Slipknot or even Marilyn Manson. Oh, and Limp Bizkit – they're insane live and will make my after-party one to remember.



THE DJ

For the DJ, it would have to be my babe, Zoe London. She's a really good friend of mine, and her playlists always set the right vibe – her music is as colourful as her style too! I love going to her gigs as the crowd always goes wild and it makes me so proud to be her friend.



DANCEFLOOR SONG

You can't really go wrong with 'The Metal' by Tenacious D. I love how it gets everyone dancing and singing along – especially me when I'm out with some of my closest friends, like [fashion blogger] Amy Valentine.

GUEST OF HONOUR

I would say Cristina Scabbia – an Italian singer best known for being in a heavy metal band – because I want to be just like her. She's so inspirational and I love her style – it's like sexy, gothic chic.

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HIGHER STATE OF CONSCIOUSNESS

Katy Perry's new album, 'Witness', is a socially conscious record about personal, sexual and political liberation. But it doesn't mean she's no fun anymore, finds Dan Stubbs

WHEN, IN FEBRUARY, Katy Perry released 'Chained To The Rhythm', the ultra-catchy first taste of new album 'Witness', it seemed like something of a rebirth had happened. The pop megastar behind 2010's 'Last Friday Night (TGIF)', a song about waking up to post-party carnage, had instead woken up to modern politics, referencing the toxic effects of social media feedback bubbles and concerns about personal liberty ("*Come on, turn it up, keep it on repeat / Stumbling around like a wasted zombie / Yeah, we think we're free / Drink, this one's on me*"). The single promised to usher in a new era of what Perry neatly described as "purposeful pop". Her Twitter bio was "Artist. Activist. Conscious." Four months later, in the present day, Perry's bio reads as follows: "I know nothing." What happened? "The genuine story behind that," she says, after a long précis of her journey so far, "is whenever I think I know something I just get served." Served by what? "By the universe."

Perry has been in London for less than 24 hours. It's midnight when we meet at a five-star hotel in the West End, and she's practically bouncing off the walls. She's wearing stilettos and a boxy, silver-coloured couture jumpsuit, with arcs of geometric blue eyeshadow. She looks like an android and moves like Tigger, bounding into

the suite belting out the chorus to Kanye West's 'All Of The Lights' as hotel staff struggle to turn them on.

She circuits the room and, finding a microphone tucked away in a corner, grabs it and does a mock talent show for the benefit of the half-dozen people present. Perry stops, declares she wants a "SPAG BOL" and flops down in a booth for the interview, removing five chunky rings from her fingers as she does, as if to imply she might deck me but spare my teeth. Only when she occasionally stops mid-sentence does Perry show any sign of fatigue. "I'm jet-lagged, so..." she says. She seems full of beans, I comment. "I am full of beans! I've always been full of beans. Magical beans."

Three hours ago, Perry played a secret show at Water Rats, the tiny King's Cross venue where, nine years ago, she made her London debut. As well as performing a near-incomparable string of hits (you know *all* of them), she handed her own phone to a fan to stream the whole gig, cried real, honest tears when paying tribute to the victims of the terror attack at Manchester Arena and talked at length in a stream of consciousness, at one point extolling the virtues of "beautiful, consensual sex" in your thirties. In a time when pop stars are too afraid to say or do something weird or controversial or different, Perry is the blessed antidote. Her new album has a song about

"beautiful, consensual" sex on it, too, called 'Tsunami'. She describes the songs on 'Witness' – out today – as being "like body parts". She elaborates: "'Swish Swish' is the middle finger, 'Bon Appétit' is maybe the p**sy, 'Chained To The Rhythm' is the mind, you know, so it's kind of like I'm having a mental liberation, or I'm having a sexual liberation, or I'm having a liberation from all the negative things that don't serve me."

The record sees Perry working with a cast of A-list collaborators (plus some surprises – UK geektronica types Hot Chip appear on one track) on 15 tracks of very good, very modern pop. Also present is songwriting supremo Max Martin, co-author of Taylor Swift's 'Bad Blood', widely believed to be a f**k-you track to, well, Katy Perry. Awks? "I can't speak for him, but he didn't know [who 'Bad Blood' was about]," says Perry. "I'm not supposed to tell him what he can and can't do. I'm very fair; I'm super-duper fair and I'm not one of those people who's like, 'You can't do that because I don't like that person. Just, like, you do you, make your own choices.' And I love Max. I've been working with Max my whole career. I'm not his mother and he was fine before I met him, you know what I'm saying? He'll be fine continuing." In fact, Perry recently spoke



about the long-running beef with Taylor Swift for the first time, on James Corden's *Carpool Karaoke*. Why did she break her silence? "Well, James Corden makes me and the whole world feel very safe," she says. "No one has asked me about my side of the story, and there are three sides of every story: one, two and the truth." It means it's difficult to be a Katycat and a Swiftie. Isn't that against the message of fan-group unity she recently posted? "I said that but, I mean, I'm not Buddha – things irritate me," she says. "I wish that I could turn the other cheek every single time, but I'm also not a pushover, you know? Especially when someone tries to assassinate my character with little girls. That's so messed up!"

Now 32, Perry seems to be enjoying a newfound wisdom after a period of reflection – she went into what she describes as "lo-fi" mode from October 2015 to June 2016. "I know exactly when it's appropriate to get [in] the spotlight or turn the spotlight off," she says. "Every once in a while, I'm really good at turning off my magnet and when I'm about to release a record, like, let's go. I'm here to serve." She says she's become obsessed with philosophy in her fallow time ("I've got a massive crush on Socrates. I'm like, dude! The guy that asked too many questions. Me too!") and her conversation is peppered with cosmic metaphors and aphorisms. "There's a saying like, 'the longer you live life, the better you get at living it, so stick with it,'" she says. "You've learned all the tricks of the trade and wisdom comes with age. For me, I



Perry at the One Love Manchester concert

"I love being Katy Perry, but it's time people got to know Katheryn Hudson too"

guess I did a lot of mending, basically."

Knowing when to go out and when to stay in, as David Bowie would have it, is important for a person whose last 10 years panned out like Perry's have. She says it's been "like a rocket. All of us are kind of in this car that's on fire and everybody's really excited to pass [it] on the freeway and they're like, 'What is that? I've never seen that! Let me take an Instagram of that!' But at some point you've just got to get out of the car or you get engulfed in flames. You know, you have to gracefully learn how to transition."

In reality, that means turning the microscope on her own creation, the neon-coloured, cream-squirting, cartoony Katy. "There's a time capsule version of me and it's been four years," she says. "I've left my twenties, surrendered to my thirties, learned a lot along the way, broke a couple of emotional cycles and decided that I can be more myself. I love being Katy Perry, and I'm not saying anything about Katy Perry, but I was born

Katheryn Hudson and I think people are gonna start seeing more of that, because I was terrified to show that, so I built this character that's still me, but the exaggerated version." Perry's not touched a drop of booze since January. She's been in therapy for the past five years, but since her third album, 2013's 'Prism', she's committed to transcendental meditation and group therapy sessions – with her *parents*. She says the experience is "amazing – and not very English". Perry's relationship with her parents has long fascinated the press; they're born-again Christians who you'd assume were happier with Perry's pre-'I Kissed A Girl' career as a religious rocker. The reality, she says, is more nuanced.

"My parents, they're in their late sixties and just seeing everyone evolve and keeping their heads somewhat on straight and, like, really proud of everyone because the truth of the matter is, no one in my family signed up for this. They still get... I would say – I want to choose my words right – it's like they didn't sign up for this and they benefit from it and they also get bothered by it."

You can understand Perry's search for a little peace. Legitimately one of the most famous people in the world (she's the most followed person on Twitter), Katy has been tabloid fodder for the best part of a decade, a period in which she married and divorced Russell Brand, whom she refers to only as "my ex-husband" in *NME*'s company. She's considered fair game – one recent 'sidebar of shame' story, for example, concerns her being accused of being a witch by nuns. "God bless those nuns because I really feel for them, but just because I dressed up like a witch once doesn't make me a witch," she reasons. "I

PHOTOS: RONY ALWIN, GETTY

Teenage meme

Five recent times Katy Perry went viral



LEFT SHARK

When: February 2015

What happened: At the Super Bowl halftime show, one of Perry's costumed backing dancers fudged their routine so badly they became a global underdog hero.



THAT TIME A

FAN GOT REALLY HANDSY IN BRAZIL

When: September 2015

What happened: At Rock In Rio festival, a fan Perry invited on stage began cuddling and kissing her. Perry responded by giving her a lil' slap on the bum.



THE HOUSING CRASH

When: February 2017

What happened: Dressed as a house, one of Perry's dancers fell off stage into the BRIT Awards crowd, like a disco metaphor for the housing crisis.



ELLEN FORGETTING SHE'D BEEN MARRIED

When: May 2017

What happened: On Ellen DeGeneres' chat show, Perry referenced her former marriage. Ellen insisted Perry had never been married. Perry awkwardly reminded her that "his name was Russell Brand" – and that Ellen had sent them a gift.



SATURDAY NIGHT LIVE

When: May 2017

What happened: During 'Bon Appétit', Perry did the crab, improvised wacky moves during Migos' verse and threw fruit around the set. The internet enjoyed it a lot.



dressed up like a Cheeto. It doesn't make me a Cheeto, you know what I'm saying?" There's also a long-running online conspiracy theory that Perry is, in fact, murdered child beauty queen JonBenét Ramsey, something that's surfaced again following recent documentaries on the case. "That one is definitely the craziest [thing I've read about myself]," Perry says. "Maybe it came from... I had a picture of me as a young girl in a glamour pose that looks a little pageant-y, but it's wild."

Most recently, Perry was the subject of a widely reported but now debunked piece of fake news which stated that her 'Bon Appétit' collaborators Migos didn't want to be filmed alongside her drag queen dancers on *Saturday Night Live*. For someone who's been speaking about the tunnel vision social media gives us, it's oddly apt that Perry's become prey to the modern pox of fake news herself. Does she regularly feel the need to set the record straight? "I think I stand up for myself a little bit, as much as I can, [but] there's so much going on that I can't. I can't," she says. "And also, the news cycle is 24 hours or less. I know that things will pass, and I do think that not everyone on the internet believes everything."

Faith in *people* is something Perry reiterates often. Although her album as a whole is less political than the charged (and did I say catchy?) 'Chained To The Rhythm' might have suggested, it's influenced by the turbulent times during its creation. Perry fully committed to Hillary Clinton's presidential bid and was arguably the Democrat candidate's most famous supporter, at one point even releasing a clip of herself heading out to vote in the nude. How did she feel when it didn't work out? "Oh, it worked. It worked," she says, with deathly seriousness. Er. How? "[Hillary] woke the sleeping giant and there's something bigger than her, than me, than any one person that is

happening right now. Something brilliant is really happening, which is: people are waking up. People are waking up and we wouldn't have... we would have continued in the same pattern, in the same way, in the same comfort, in the same utopia. We're waking up, we're all voicing our opinions, we're all getting more educated, we know the names of [members of] Parliament and the names of [United States senators] more than we know the names of band members these days. That's how it should be, because those people actually help change our lives, sometimes."

Perry's involvement in politics coincided with the groundswell of popular movements such as Black Lives Matter and an increasing social and political awareness among pop culture figures. There have been innumerable thinkpieces asking when Katy Perry got 'woke'. So when did she? "Do you know, it's so funny – don't you feel like we're in a race to become the most woke?" she asks. But she willingly entered the race, no? "Well, I did, but somewhere along the way I realised that there is no destination, it's just a journey. Do you know what I'm saying? Can someone tell me where the starting line and the finish line of all the wokeness is?"

It's 'I know nothing' again – and it's a good defence, if one were needed. But really, Perry just feels like a real person having real experiences, good and bad. She's fun, engaging, energetic company, jet-lagged or not. And this is an indisputable fact: the pop world is a far better place with her in it. Maybe her theory about being served by the universe is the thing that keeps her real. Who else would be upstaged at the biggest performance of their life – 2015's Super Bowl halftime show

– by an errant dancer in a shark costume, only to have the same happen at this year's BRIT Awards, when a dancer dressed as a house stacked it from the stage? "Yeah, I don't know," she smiles. "Well, I guess I'm just... I'm very OK with not being perfect. I never try and come off as though I've got all the answers. I'm a constant work-in-progress. I've come so far mentally, spiritually, physically, musically and I have so far to go. I always tell myself there is no there *there* – and that's totally fine."

Witness the hitness

Catch Katy Perry on tour in 2018

JUNE 2018

Thu 14 The O2, London **Mon 18** Barclaycard Arena, Birmingham **Tue 19** Arena, Sheffield **Wed 21** Echo Arena, Liverpool **Fri 22** Arena, Manchester **Sun 24** SSE Hydro, Glasgow **Mon 25** Metro Radio Arena, Newcastle

MANCHESTER UNITED

The Courteeners just played the biggest show of their lives to a home crowd of 50,000 fans at an event that became about much more than finally proving their doubters wrong, says **Andrew Trendell**

Liam Fray fronting The Courteeners



Courting success

A timeline of the rise and rise of The Courteeners



2006 Solo singer-songwriter Liam Fray gathers old friends together to form The Courteeners.

2007 Debut single and instant fan favourite 'Cavorting' is released.



2008 The Smiths and Blur producer Stephen Street produces debut album 'St Jude', which reaches Number Four in the UK chart.



2010 Second album 'Falcon' is released, and the band play two nights at Manchester Arena.

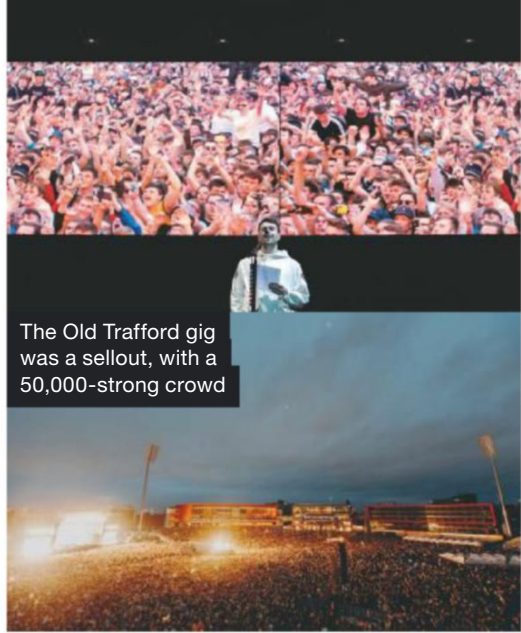
YEAR AFTER YEAR, ALBUM after album, Manchester's Courteeners have confounded their critics by playing ever-more-massive Manchester venues. From Manchester Arena (2010) to Delamere Forest (2011), Castlefield Bowl (2013) and Heaton Park (2015), a homecoming gig for these boys is never a small – or polite – affair. Meanwhile, each of their albums has either landed in the Top Five or not been far off – yet you wouldn't know it from looking at the mainstream media and radio, who've long written them off as a parochial concern, a diet Oasis for those too young to have seen the real thing.

That hasn't escaped the attention of frontman Liam Fray, a man too easily caricatured as the inheritor to Liam Gallagher's 'gobby Mancunian' title, yet more thoughtful than that in person. "You can feel this sneery classist undertone," he told *NME* earlier this year. "These people think, 'Oh, you're only big up north and they're f**king monkeys who don't understand anything.' Give me a break. That angers me. It's just absurd."

It's wrong to say Fray's band is only big at home, but it's also a fact that The Courteeners are legitimately massive in Manchester. So in an act of great bravado, they booked an insanely huge show at Old Trafford Cricket Ground off the back of their fifth album, 2016's 'Mapping The Rendezvous' – and effortlessly sold out all 50,000 tickets. It's a venue normally reserved for the likes of Oasis and Radiohead.

With a support card of Cabbage, Blossoms and The Charlatans, it was intended to be "a gentle reminder that things are still happening up there", in Fray's words. Then, just days before the show, a lone bomber walked into the foyer of Manchester Arena and killed 22 music fans leaving an Ariana Grande gig, injuring 59 more – and the story shifted. "That was an attack on everything," says Fray. "It was an attack on young people, on creativity. It was children going for a nice time with their parents."

While the people of the city recoiled in shock and mourning, they also refused to be defeated. In that spirit, The Courteeners declared that the show would go on, and their gig



The Old Trafford gig was a sellout, with a 50,000-strong crowd

became a symbol of defiance and unity in itself. Before it, the city centre is abuzz: fans stop for selfies with policemen and gather on street corners to howl songs by Oasis. Down at Old Trafford, they laugh, dance, fall over, pick each other up and – against a request from the organisers – light flares.

When Fray takes the stage to read a poem by local writer Ryan Williams, it captures the essence of the day, the fans roaring in unison as he clenches a fist to make it through the lines: "Time after time we'll rise from the dust / You'll never prevail – not against us / This is Manchester, our Manchester, and the bees still buzz".

And so to business as usual: a 21-song indie masterclass from a band that were becoming one of the UK's biggest while the world was looking the other way. The centrepiece is a solo acoustic cover of 'Don't Look Back In Anger' – a song that's become the anthem for Manchester's bounce-back, and one that couldn't be any better received if it were the Gallaghers themselves on stage. For a band meant to be having their own Knebworth moment, it's symbolic of the occasion. "I feel like it wasn't about us tonight," Fray says after the show, looking out from his dressing room window as the crew dismantles the stage. "It wasn't 'our gig'. It was a celebration of people doing what they love. This will stay with me for the rest of my life."

Jubilation aside, it was the bravery and fraternity of the gig-goers, bands and crew that made the show worthwhile for Fray. He admits the band felt "duty-bound" to carry on with it, but then says it's "nothing" compared to the security staff, truck drivers, bar workers and the countless others he sees sweeping up the floor of the venue as the rain pours down. In the aftermath of tragedies like the Arena terrorist attack, he says, "You realise that people are good."

This isn't the Fray you might know from interviews, a man convinced of his own genius where others might raise an eyebrow. "This gig had enough fans to prove we're not arrogant," he says. "If you're around after 10 years, the time for all that chest-puffing has

gone. What, you're the f**king bollocks? F**k off. Who the f**k are you? Prove to me that you're the f**king bollocks. Do something courageous. Do something meaningful."

He points out to where 50,000 frenzied fans just lost their minds. "We know it's all about them. We're their band. I don't think there's another band in the UK that have that relationship with their fans. And I'll tell you why: because I don't class us as a big band. I genuinely don't."

They are, though, and more arena tours will come. The next biggest stadium is Manchester City's ground, and Emily Eavis recently told *NME* that The Courteeners are worthy of headlining Glastonbury. So what will it take for the cynics to get their heads around it? "We just don't give a f**k," laughs Fray. "If you have any misconceptions, you should have watched it tonight. What else have you got? There has to be a time when people go, 'Alright, they're not going anywhere. They're alright, these.'"

To donate to the 'We Love Manchester' emergency appeal, visit redcross.org.uk/manchester

NME

2011 Their first major outdoor show is at Cheshire's Delamere Forest. It sells out in 38 minutes.

2012 A free show in Manchester's Albert Square to celebrate the Olympics.

2013 Third album 'Anna' sees a lengthy UK tour.

2014 Fourth album 'Concrete Love' follows, peaking at Number Three. There's a 25,000-capacity show at Heaton Park in 2015 to celebrate.

2016 After supporting The Stone Roses at The Etihad in Manchester, fifth album 'Mapping The Rendezvous' charts at Number Four.

2017 The band have 'the best night of [their] lives' at Manchester's Old Trafford Cricket Ground.

THE ULTIMATE GUIDE TO

NME AND **BFI** PRESENT

CINE JAM

SUPPORTED BY **ZIG-ZAG®**

Bastille are handpicking their favourite films and bands for the first ever CineJam, in collaboration with BFI, Zig-Zag and the Rooftop Film Club

BASTILLE ARE THE ultimate film geeks. Their records are built like epic movie soundtracks. Album sleeves are made to look like old-school Hollywood posters. Pick any classic from the last few decades, chances are they'd declare themselves major fans.

The band are combining their love for music and film by curating NME's new big-screen event CineJam. They whittled down a longlist of cinema favourites to a shortlist of just 10. And across July and August, all of their picks will be aired at the iconic rooftop cinema in Peckham's Bussey Building.

"We looked at a whole load of films, but we tried to pick stuff that a lot of people would also want to see," frontman Dan Smith explains. "They're all films we love. I look forward to seeing them on a rooftop in Peckham!"

On each CineJam night, the South London space is also being taken over by a line-up of must-see bands. Again, all have been handpicked by Bastille. Here's what to expect from CineJam 2017...

TO BOOK TICKETS VISIT
[ROOFTOPFILMCLUB.COM/
LONDON/CINEJAM](http://ROOFTOPFILMCLUB.COM/LONDON/CINEJAM)

ESSENTIAL INFO

WHERE IS IT?

The Bussey Building's iconic Rooftop Film Club in Peckham, South London, SE15 4ST

WHEN IS IT?

Wednesday and Sunday nights, between July 5 and August 30 2017

HOW TO I GET TICKETS?

Head to rooftopfilmclub.com/london/cinejam

HOW MUCH ARE TICKETS?

'Rooftop Love Seat' tickets

are £25pp, including bottomless popcorn, a free drink, extra legroom and space for two people to snuggle up. General admission tickets are £15

WHAT TIME DOES EVERYTHING START?

Doors open at 6pm and bands start at 7pm. Films air from 9pm, in time for sunset

WHAT ELSE DO I NEED TO KNOW?

Events are 18+. The Rooftop Film Club provides wireless headphones, available from the box office. Just make sure you're there at least 15 minutes before the film starts



(L-r:) John Turturro, Tim Blake Nelson and George Clooney in *O Brother, Where Art Thou?*



WEDNESDAY JULY 5

THE FILM

O BROTHER, WHERE ART THOU?

2000

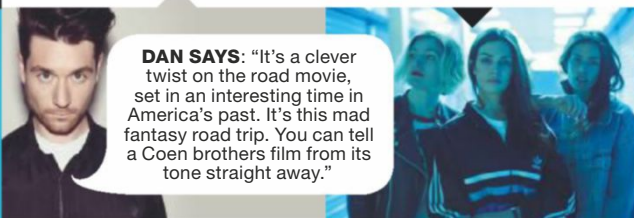
A musical odyssey starring George Clooney.

THE BAND

JAGARA

NME SAYS: London trio trading in '80s-infused synthpop.

DAN SAYS: "It's a clever twist on the road movie, set in an interesting time in America's past. It's this mad fantasy road trip. You can tell a Coen brothers film from its tone straight away."



Jeff Bridges and John Goodman in *The Big Lebowski*

WEDNESDAY JULY 12

THE FILM

THE BIG LEBOWSKI

1998

Dude, only one of the most-loved movies ever.

THE BAND

SUNDARA KARMA

NME SAYS: Back-to-basics indie with angular riffs and soaring choruses.

DAN SAYS: "I don't know if I've ever met anyone who says they don't like *The Big Lebowski*. It's that rare gem of being an alternative film that's also really popular and unites opinion."



Miles Teller and JK Simmons in *Whiplash*

SUNDAY JULY 23

THE FILM

WHIPLASH

2014

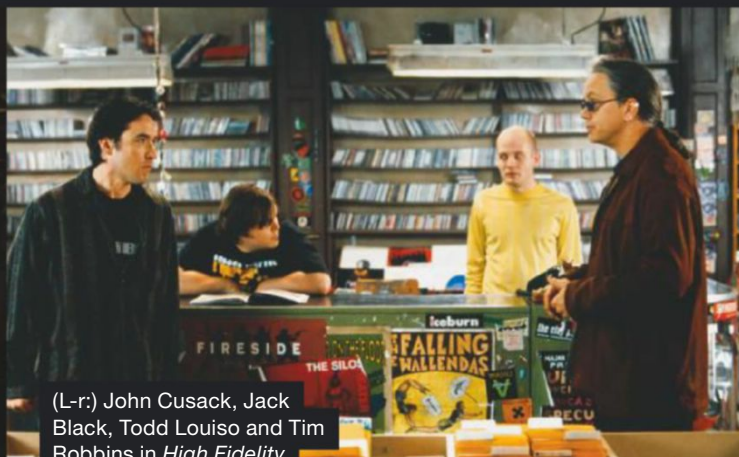
An Oscar-winning, drumstick-breaking modern classic.

THE BAND

THE INDIEN

NME SAYS: Mystical lo-fi rock perfect for lazy afternoons.

DAN SAYS: "I remember watching it for the first time – one of the more stressful cinema experiences of my life. I didn't go to music school but I'm hoping it's all like that."



(L-r:) John Cusack, Jack Black, Todd Louiso and Tim Robbins in *High Fidelity*

WEDNESDAY JULY 26

THE FILM

HIGH FIDELITY

2000

An audiophile record shop owner journeys back through his break-ups.

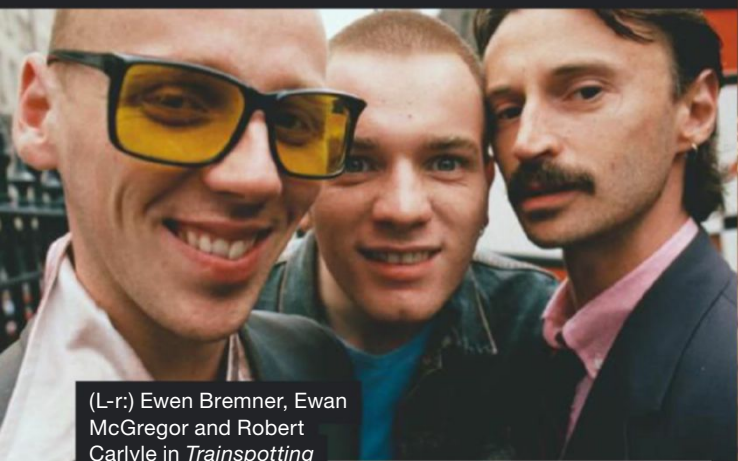
THE ARTIST

WILLOW

NME SAYS: Roots Americana given a modern-folk makeover.

DAN SAYS: "Obviously it's really funny but it's a nice warm insight into the world of record shops. My own record collection is very loosely formed in categories that maybe only make sense in my head!"





(L-r:) Ewen Bremner, Ewan McGregor and Robert Carlyle in *Trainspotting*

SUNDAY JULY 30

THE FILM

TRAINSPOTTING

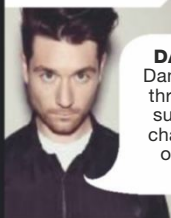
1996

Choose life?

THE ARTIST

DAGNY

NME SAYS: Joyous Scandi-pop with an indie twist from the Norwegian star.



DAN SAYS: "The way Danny Boyle uses music throughout the film has such an impact on the character of it. It's lived on as such an iconic soundtrack."



(L-r:) Harry Shearer, Christopher Guest and Michael McKean in *This Is Spinal Tap*

WEDNESDAY AUGUST 2

THE FILM

THIS IS SPINAL TAP

1984

The ultimate rock mockumentary.

THE BAND

LITTLE CUB

NME SAYS: London electro trio who use vibey pop as therapy.



DAN SAYS: "This is a bit of a fatal tour bus film. We're in a perpetual state of feeling like we're a real life version of Spinal Tap. We stumble through it all."



Ryan Gosling in *Drive*

WEDNESDAY AUGUST 9

THE FILM

DRIVE

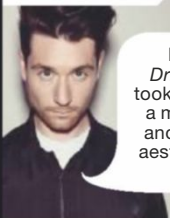
2011

A brooding, blood-filled triumph with a killer soundtrack.

THE ARTIST

GEORGIE

NME SAYS: The latest contender in a line of astonishing female British singer-songwriters.



DAN SAYS: "When *Drive* came out, I think it took people by surprise. It's a masterclass in restraint and suspense. The whole aesthetic, the whole feel of it – it's amazing."





John Travolta and Samuel L. Jackson in *Pulp Fiction*



NME AND ^B_F PRESENT
CINE [♪] **AM**
SUPPORTED BY **ZIG-ZAG.**

WEDNESDAY AUGUST 16

THE FILM

PULP FICTION 1994

Tarantino's finest? See for yourself.

THE BAND

ARTIFICIAL PLEASURE

NME SAYS: If David Bowie fronted Talking Heads, it'd sound a little bit like this.



DAN SAYS: "*Pulp Fiction* was such a tour de force when it came out. It's an alternative arthouse film that sits in a very mainstream space. The poster still adorns students' walls up and down the country."



(L-r:) Ray Liotta, Robert De Niro, Paul Sorvino and Joe Pesci in *Goodfellas*

SUNDAY AUGUST 27

THE FILM

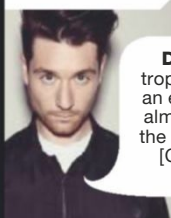
GOODFELLAS 1990

Mob flicks don't get better than this.

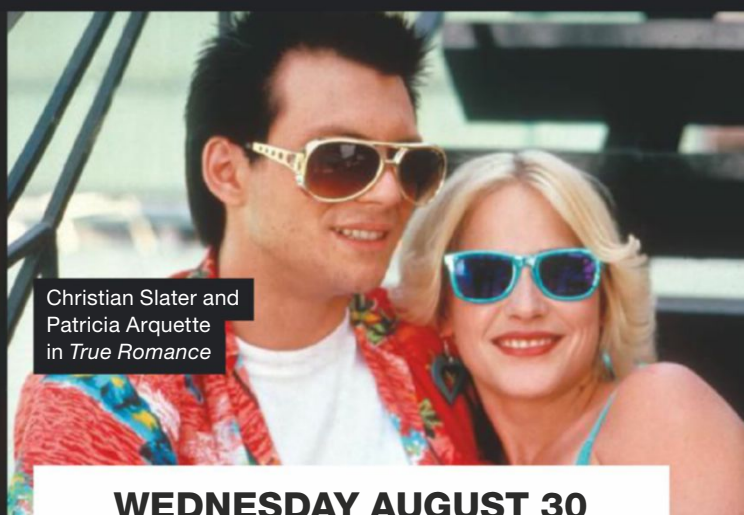
THE ARTIST

LAO RA

NME SAYS: Visceral pop bangers with a Latin twist from the Columbian provocateur.



DAN SAYS: "It has all the tropes of a Scorsese film. He's an example of someone who's almost bigger than the film, or the stars of the film. It's Woody [Chris Wood]'s choice of a classic gangster film."



Christian Slater and Patricia Arquette in *True Romance*

WEDNESDAY AUGUST 30

THE FILM

TRUE ROMANCE 1993

Geeks vs gangsters. Dan's personal favourite.

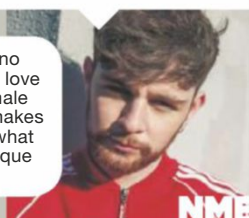
THE ARTIST

TOM GRENNAN

NME SAYS: Chase & Status collaborator making heart-rending folk-pop.



DAN SAYS: "I love Tarantino films – they're self-referential love letters to cinema, full of female characters. I know his style makes people uncomfortable, but what he's doing is interesting, unique and uncompromising."



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Wed 12th July
Sun 23rd July
Wed 26th July
Sun 30th July
Wed 2nd August
Wed 9th August
Wed 16th August
Sun 27th August
Wed 30th August

ARTIST

JAGARA
Sundara Karma
The Indien
Willow
Dagny
Little Cub
Georgie
Artificial Pleasure
Lao Ra
Tom Grennan

FILM

O Brother Where Art Thou
The Big Lebowski
Whiplash
High Fidelity
Trainspotting
This Is Spinal Tap
Drive
Pulp Fiction
Goodfellas
True Romance

PHOTO: DEAN CHALKLEY

NME



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RADAR

THIS WEEK'S ESSENTIAL NEW RELEASES

BEST FOR ROAD TRIPPING

THE WAR ON DRUGS
Holding On

Your guys for soaring Americana soundscapes are back – 'Holding On' makes you want to hit the highway and don some denim.

BEST FOR GETTING IN A GOOD MOOD

ARCADE FIRE
Everything Now

Coming over strangely like ABBA with panpipes, this piano disco tune sees Arcade Fire in the happiest of moods. Lovely stuff.

BEST FOR BEING LOVESICK

MIKE SKINNER
In My Head

Skinner makes a welcome return to The Streets' second album sound for this gorgeous look at lost love.

Best NEW tracks

And when to drop them

BEST FOR GETTING ANGRY

PROPHETS OF RAGE
*Unf**k The World*

The Public Enemy/Rage Against The Machine supergroup deliver their politics with a heavy dose of punk aggression.

BEST FOR THE SQUAD

MAJOR LAZER
Know No Better

Travis Scott, Quavo and Camila Cabello all step up for this party anthem.

BEST FOR NEW BEGINNINGS

RAE MORRIS
Reborn

The first taster from the Bombay Bicycle Club collaborator's second album is a serious statement song.

BEST FOR BEING BRILLIANTLY WEIRD

BENJAMIN CLEMENTINE
Phantom Of Aleppoville

Six minutes of magic, soul and grace – as well as lyrics about risotto – from one of the most interesting artists around.

BEST FOR SIPPING WHISKEY FROM THE BOTTLE

SNAKEHIPS
Right Now

US rapper DRAM is one of the many guests on this wonderfully wonky dancefloor filler.

BEST FOR SUNBATHING

THE JAPANESE HOUSE
Somebody You Found

Flop out under the sun with this lush 1980s-inspired dose of very human synthpop.

BEST FOR AIR-DRUMMING

FOO FIGHTERS
Run

A little pre-Glasto treat in the form of a surprise song from Dave and the boys. Taylor Hawkins' brutal drumming provides the backbone to this gnarly tune.

PHOTO: BRANTLEY GUTIERREZ



FOO FIGHTERS

FOR MORE NEW MUSIC,
GO TO NME.COM

MUSIC

Stop! Grammar time

British trio's beautiful trip-hop crystallises on a stepping-up second album

LONDON GRAMMAR

Oh Woman Oh Man



EMOTIONAL BEATS

LONDON GRAMMAR chose not to find it galling when David Cameron declared himself a fan. In 2014, the man who let Brexit happen said he thought the trio were "brilliant", and while Britain cringed on their behalf, the

Nottingham-formed minimalists, despite being pro-Labour, remained polite. "How can you stop anyone listening to your music?" asked guitarist Dan Rothman. "It's so classist."

Their second album, 'Truth Is A Beautiful Thing', doesn't try so hard to sit on the fence. The trio have mostly been working with Paul Epworth and Greg Kurstin – producers for Adele – and they've polished London Grammar's already glossy

trip-hop up to a mirror-like sheen, more willing to take risks. Best of the lot is 'Big Picture',

a symphonic torch song produced by the band with Mercury-nominated electronic musician Jon Hopkins. Here, Hopkins brings into play the panoramic introspection of his 2013 album 'Immunity', giving frontwoman Hannah Reid – a singer with the force of Florence Welch and the restraint of Bat For Lashes' Natasha Khan – her most ethereal moment to date.

Elsewhere, there's a refreshing amount of stylistic variation compared to the band's two-million-selling 2014 debut 'If You Wait'. The tale of distorted anatomy on 'Bones Of Ribbon' is punctuated by a weird sample of Reid's voice; 'Non Believer' stomps along with a swaggering, two-beat drum line from Dot Major; 'Leave The War With Me'

sets gorgeous, reverb-heavy guitar against skittering beats.

Where the album sometimes fails to connect is in its lyrics, especially when they're front and centre in the mix. Opening track 'Rooting For You' chucks out the drums in favour of string-backed soul-searching: "Where did she go?" ponders Reid, "Truth left us long ago / And I need her tonight."

They're not exactly expected to diss Cameron in a thunderous, anti-Brexit attack, but they could still say more, or go beyond a default of singing about the complex ups and downs of relationships. Still, that doesn't stop 'Truth Is A Beautiful Thing' from being an undisputed raising of the game. There are ballsy moments – they just happen to be coated in the trio's signature icy cool. **Larry Bartleet**



Best track

OH WOMAN OH MAN

A gospel-like call to arms, packing the best chorus these three have written to date.

ALBUM
OF THE
WEEK



(L-r:) Dominic 'Dot' Major, Hannah Reid and Dan Rothman

Perry Perry sauce

Katy melds social awareness to high-octane electropop

KATY PERRY

Witness



WOKE POP SYNTHS

KATY PERRY is a changed woman. Well, kinda. For her fourth album under the Perry name – let's pretend her god-bothering 2001 debut 'Katy Hudson' never happened, eh? – she's attempting to bring a little more meaning to her music. Speaking about the album earlier this year, she proudly stated: "I think it's definitely a new era for me. I call it an era of purposeful pop."

The all-new 'woke' Katy isn't

just about giving you decent things to dance to on a Friday night or up-tempo fluff for your gym playlist. Instead, she's pushing the sleek, chart-friendly empowerment of 'Roar' and 'Firework' even further, into socially aware electropop territory, like 'The Fame' period Lady Gaga doing an evening class at SOAS.

First single 'Chained To The Rhythm' nailed the diva-with-a-discourse vibe, fusing an intensely catchy chorus with lyrics that muse on apathy and ignorance. 'Bigger Than Me' might not be as big a belter, but her heart's still in the right place as she muses on her place

in the world over icy, shimmering synths: "If I'm not evolving / I'm just another robot / Taking up oxygen."

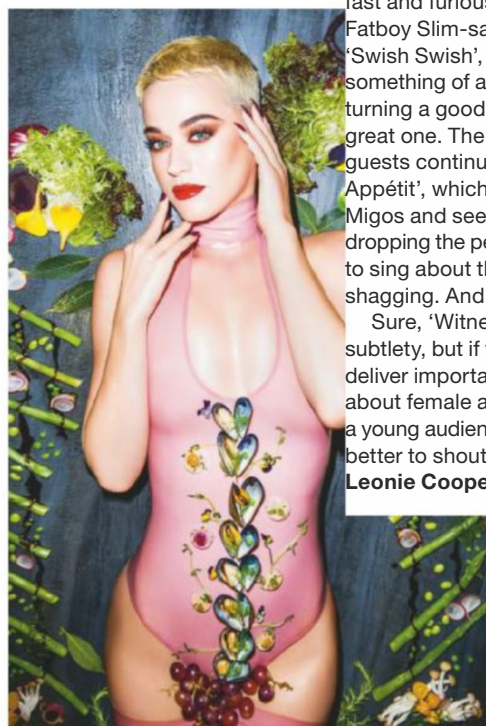
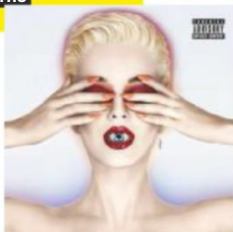
The compelling 'Hey Hey Hey' sees Katy dressing up Lorde's languid,

spacious sound, adding some serious girl power – "Because I'm feminine and soft / but I'm still a boss" – and using the kind of retro-meets-trashy Americana imagery Lana Del Rey would be proud of, calling herself "Marilyn Monroe in a monster truck".

Calling in Nicki Minaj's fast and furious flow for the Fatboy Slim-sampling 'Swish Swish', meanwhile, is something of a master stroke, turning a good song into a great one. The high-end guests continue with 'Bon Appétit', which features Migos and sees Katy dropping the personal politics to sing about the glory of shagging. And why not?

Sure, 'Witness' isn't about subtlety, but if you're going to deliver important messages about female autonomy to a young audience, it's surely better to shout than whisper.

Leonie Cooper



PHOTOS: BRIAN ZIFF

Shakespearean triumph

New Jersey popstar's ambitious *Romeo & Juliet*-inspired album

HALSEY

Hopeless Fountain Kingdom



POP SOLOLOQUIES

APPEARING ON The Chainsmokers' 2016 mega-hit 'Closer' has had a big impact on Ashley Nicolette

Frangipane, AKA Halsey. Her 2015 debut 'Badlands' made her a cult popstar. 'Closer' made her a household name.

In truth, 'Closer' has a trace of blandness Halsey stampeded past when working on her own. 'Hopeless Fountain Kingdom' gets by on a universal quality, but there's a personal touch you don't find on everyday pop full-lengths. It's a break-up album, placed in the context of a *Romeo And Juliet*-inspired world. The record even begins with the prologue to the Shakespearean tragedy, while the video for 'Now Or

Never' is like her own take on Baz Luhrmann's iconic 1996 film.

On 'Sorry' she admits to treating "the people that I love like jewellery" over heart-wrenching pianos. "I didn't mean to try you on," she sings. 'Good Mourning' gives Rihanna-gone-sci-fi-vibes, while 'Bad At Love' recalls the singer's past relationships.

'Hopeless Fountain Kingdom' might be defiantly ambitious,

but it's surprisingly cohesive. Even cameos from Fifth Harmony's Lauren Jauregui and Migos' Quavo, and co-writes from Sia and Greg Kurstin can't derail the feeling this is 100 per cent her

own output. The only time a guest threatens to overshadow her is on 'Eyes Closed', co-written by The Weeknd and drenched in his brooding R&B signature. But it's far from the best song on the record, proving Halsey's fast moving from cult hero to global superstar. **Rhian Daly**



STRANGE & TRUE

Halsey has the *Romeo And Juliet* quote "these violent delights have violent ends" tattooed on her arm, and she had a three-hour brunch with Baz Luhrmann while making the record.

Bad romance

Murder lurks in this claustrophobic adaptation – but it lacks a killer blow

MY COUSIN RACHEL

12A Sam Claflin, Rachel Weisz, Holliday Grainger



MURDER MYSTERY TENSION

ADAPTED FROM ONE OF the lesser-known stories of British author Daphne du Maurier – writer of *Rebecca*, *Jamaica Inn* and *The Birds* – *My Cousin Rachel* is the

ever-morphing tale of a very dark romance and a mission to solve a murder that may not in fact be one at all. Not so much a whodunit as a didanyonedunanything.

Philip (Sam Claflin) was raised by his wealthy cousin Ambrose, who later marries a woman named Rachel (Rachel Weisz). When Ambrose dies in suspicious circumstances, he leaves everything to his cousin and nothing to his wife. Rachel comes to visit Philip, which he sees as an opportunity to prove

she's a gold-digging murderer – a plan muddled by the fact that he's fallen for her.

The atmosphere in *Notting Hill* director Roger Michell's adaptation is so thick, the cast practically has to claw it aside. It's a film that rarely lets you get your footing; Philip's view of Rachel flips constantly between wanting to lock her up and wanting to marry her. This ups the mystery factor, but it also makes him a tough lead – it's difficult to root for a hero who's impossible to

understand, whose impulses lack the connective tissue an audience needs to piece things together. Rachel – played with smart reserve by Weisz – works much better, the details of her true self eked out sparingly. To say why the film ultimately stumbles would be a spoiler, but it doesn't give much away to say that Michell's build-up promises a conclusion that his film, and in fairness the source novel, cannot deliver. All its tension is released not in a gasp but in a sigh. **Olly Richards**

PHOTOS: REX FEATURES

FOR FANS OF



THE WOMAN IN BLACK

REBECCA

Sam Claflin as Philip and Rachel Weisz as Rachel

Pixx

Mind-melting art-pop from Brit School graduate

ADELE AND AMY

Winehouse may have emerged from famed music academy The Brit School as world-beating popstars, but few graduates can rival 21-year-old Hannah Rodgers, AKA Pixx, for making intriguing, uncharted sounds inspired by dreams and seeming to emerge from a different universe.

There was a period in your life where you suffered from insomnia, wasn't there?

"Yeah, when I was nine years old. At the time there was serious confusion – you don't know whether you're in a dream or not. I used to get strange recurring nightmares too – it made me think that I was haunted. Eventually, my dreams became more interesting and I actively started engaging with them rather than being scared of them."

You've channelled that into your music now, right?

"'Waterslides', a song on my album, is about a dream I had where I was in a water park on an island and it was full of totally deadpan women and men walking around in suits,

carrying briefcases, going down water slides. I always feel like it would be a waste to have a dream like that and not try to capture it in a song."

You were at The Brit School as a teenager. Did you feel any pressure being there?

"Not really. I was never really into mainstream music so I've always felt quite detached from it. I wasn't even sure I wanted to be a performer until after I left. Certain people were born to do it and other people have to grow into it – I was definitely the latter."

There's a song on the album called 'Everything's Weird In America'. What's the weirdest thing you've seen there?

"On a video shoot that I did, there was a sword swallower which was a pretty f***ing strange thing to see; a man pulling a 10-inch sword out of his mouth. Everywhere is just mad; it gets a bit much. I just want to chill out when I get there – get me to the beach or something."

Thomas Smith



PHOTO: CAT STEVENS

DETAILS

From: Chipstead, Surrey

Social: @PixxMusic

Live: Latitude Festival, Suffolk (July 13-16), End Of The Road Festival, Salisbury (August 31-September 3)

Buy: Debut album 'Age Of Anxiety' is out now

FOR FANS OF *Best Track* **STRINE & TRIF**



GRIMES



ST. VINCENT

I BOW DOWN

Rodgers embraces driving guitars on this ambitious take on krautrock.

Her album is named after a poem by WH Auden, although she admits she's yet to read the whole thing.

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BLACK COFFEE / NATALIA PRZYBYSZ / QUEBONAFIDE / SORRY BOYS

WACŁAW ZIMPEL / KUBA ZIOŁEK / HOLAK / MERY SPÓLSKY

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THIS WEEK'S BEST TICKETS AND GIGS

Moon landing

London's ace Britpop revivalists **The Big Moon** are playing a supermassive UK tour. Get into it

WE'RE NOT EVEN HALFWAY through 2017, but The Big Moon are already on to a blinder. Not only have the rising London four-piece backed Marika Hackman on her excellent second album 'I'm Not Your Man' – they've also released an equally excellent debut album of their own, 'Love In The 4th Dimension'. And now they've announced a massive tour to go with it.

The album's crammed with chantable bangers, and all the signs suggest this year will mark the mainstream emergence of this great new British band. Every Big Moon gig is a ton of fun, where their most immediate hits ('Sucker', 'Bonfire') share space with emotional peaks ('Formidable') and brilliant lyricism ('Cupid'). And that's not to mention their unmissable revved-up cover of Madonna's 'Beautiful Stranger'...

THE BIG MOON

ON SALE NOW

SEPTEMBER

Sat 23 Central Library, Coventry **Sun 24** Portland Arms, Cambridge

Mon 25 Plug, Sheffield

Wed 27 The Trades Club, Hebden Bridge **Thu 28**

Westgarth Social Club, Middlesbrough **Fri 29** The Lemon Tree, Aberdeen

Sat 30 Tenement Trail festival, Glasgow

OCTOBER

Mon 2 LiVe, Preston **Tue 3**

Fruit, Hull **Fri 6** Magnet, Liverpool **Sat 7** Sound Control, Neighbourhood Festival, Manchester

Mon 9 The Sugarmill, Stoke-on-Trent **Tue 10** The Boiler Room, Guildford **Wed 11** Ramsgate Music Hall, Ramsgate **Sat 14** The Cookie, Leicester **Sun 15**

Moles, Bath **Tue 17** The Loft, Southampton **Wed 18** The Bullingdon, Oxford

Fri 20 KOKO, London

TICKETS: £11-£13.20

BIG MOON SINGER
JULIETTE JACKSON



**ON SALE
NOW**

PUMAROSA
Otherworldly London
five-piece

NOVEMBER

Sun 26 Patterns, Brighton
Mon 27 The Bullingdon,
Oxford
Tue 28 Brudenell Social
Club, Leeds
Thu 30 Cluny, Newcastle

DECEMBER

Fri 1 Gorilla, Manchester
Mon 4 Hare & Hounds,
Birmingham
Tue 5 Thekla, Bristol
Wed 6 Electric Brixton,
London

TELL ME MORE: After
tours with Kate Tempest,
Shura and Everything
Everything, recent debut
'The Witch' continued to
showcase Pumarosa's
fondness for the strange
and the epic.

TICKETS: £9.90-£13.75

BANKS

Weird R&B from LA

OCTOBER

Sun 22 O2 Institute,
Birmingham
Tue 24 Academy,
Manchester
Wed 25 Eventim Apollo,
London

TELL ME MORE: Jillian
Rose Banks put out her
second album 'The Altar'
last autumn.

TICKETS: £22.50-£25

BLACK REBEL MOTORCYCLE CLUB

Californian rockers,
still bikin'

OCTOBER

Tue 24 Limelight, Belfast

Thu 26 Barrowland,
Glasgow

Fri 27 Academy,
Manchester

Sat 28 O2 Academy,
Birmingham

Mon 30 O2 Academy,
Leeds

Tue 31 Dome, Brighton

NOVEMBER

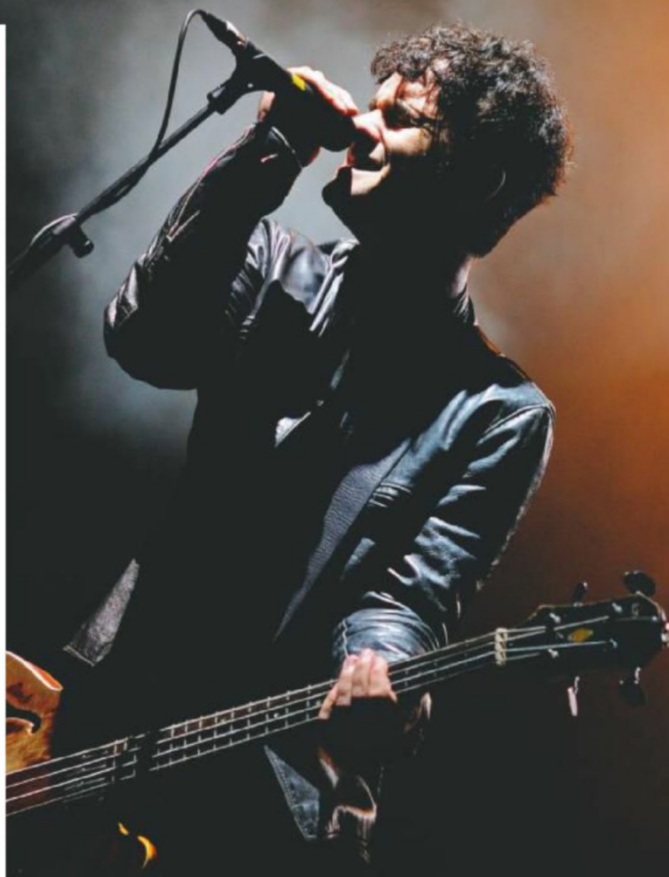
Thu 2 O2 Academy,
Bristol

Fri 3 Rock City,
Nottingham

Sat 4 O2 Academy
Brixton, London

TELL ME MORE: The
leather-loving trio's
untitled eighth album
is due later this year.

TICKETS: £25-£28



live



NICK MULVEY

Mercury-nominated
singer-songwriter

JUNE

Sat 17 O2 Academy,
Oxford

Sun 18 Thekla, Bristol

Mon 19 Village
Underground, London

TELL ME MORE: This
ethnomusicologist (he
studies music in its
cultural context) began his
career in experimental
jazz band Portico Quartet.

TICKETS: £13.50-£20

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Live

THE WEEK'S BEST GIGS

ARCADE FIRE

Tue 13 Ormeau Park,
Belfast

ARDYN

Tue 13 Hoxton Hall,
London

THE AVALANCHES

Thu 15 Limelight, Belfast

BASTILLE

Thu 15 Eden Project,
St Austell

BELLE & SEBASTIAN

Thu 15 Royal Hospital
Chelsea, London

BILL RYDER- JONES

Mon 12 Tyne Bank
Brewery, Newcastle

CATFISH AND THE BOTTLEMEN

Fri 9 Motorpoint, Cardiff

DAWN RICHARDS

Tue 13 Oslo, London

ELBOW

Thu 15 National
Arboretum, Tetbury

ERIC PRYDZ

Fri 9 Braehead Arena,
Glasgow
Sun 11 Albert Hall,
Manchester

EVANESCENCE

Tue 13 & Wed 14
Eventim Apollo, London

FIFI RONG

Tue 13 The Waiting
Room, London

FUJIYA & MIYAGI

Tue 13 Corsica Studios,
London

GIGGS

Mon 12 Southbank
Centre, London

GRIME AID

Thu 15 Kamio, London

JOEY PURP

Sun 11 Village
Underground, London

KAITLYN AURELIA SMITH

Sat 10 Headrow House,
Leeds
Sun 11 Soup Kitchen,
Manchester
Tue 13 Colston Hall,
Bristol

THE STONE ROSES

Tue 13 SSE Arena,
Belfast

KING GIZZARD & THE LIZARD WIZARD

Tue 13 Concorde 2,
Brighton
Wed 14 Albert Hall,
Manchester
Thu 15 O2 Forum,
London

KINGS OF LEON

Fri 9 Arena, Manchester
Sat 10 Arena, Sheffield

KYLA LA GRANGE

Mon 12 The Rainbow
Complex, Birmingham
Tue 13 King Tut's,
Glasgow
Wed 14 Night & Day
Café, Manchester
Thu 15 Omeara, London

LOW ISLAND

Fri 9 The Louisiana,
Bristol

MT WOLF

Fri 9 The Eagle Inn,
Manchester
Sat 10 Colston Hall,
Bristol

NOGA EREZ

Tue 13 The Pickle
Factory, London

OLIVER HELDENS

Fri 9 Motion & The
Marble Factory, Bristol

PIXX

Fri 9 Music Library,
Lancaster

PRINCESS NOKIA

Wed 14 Southbank
Centre, London

REAL ESTATE

Tue 13 The Roundhouse,
London

RIDE

Mon 12 Village
Underground, London

ROBBIE WILLIAMS

Fri 9 Murrayfield,
Edinburgh
Tue 13 Ricoh Arena,
Coventry

SOULWAX

Sat 10 Southbank
Centre, London

THE STAVES

Fri 9 The Old Market,
Hove

THE SUGARHILL GANG

Fri 9 Guildhall, Preston
Sat 10 Riverside,
Newcastle
Sun 11 Student Central
UoL, London
Thu 15 The Boilerroom,
Guildford

THEE OH SEES

Wed 14 Academy,
Manchester

THURSTON MOORE GROUP

Mon 12 Saint Luke's,
Glasgow
Tue 13 Gorilla,
Manchester
Wed 14 Colston Hall,
Bristol
Thu 15 Scala, London

TINCHY STRYDER

Sat 10 King George's
Hall, Blackburn

TOVE STYRKE

Mon 12 Hoxton
Square Bar & Kitchen,
London

ULRIKA SPACEK

Wed 14 The
Lexington, London

WE ARE SCIENTISTS

Sun 11 The Forum,
Tunbridge Wells

WEIRDS

Fri 9 The Cluny,
Newcastle



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- 03 **MANCHESTER** ACADEMY
- 04 **COVENTRY** THE EMPIRE
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SOUNDTRACK OF MY LIFE

Sheryl Crow

Singer, songwriter, fun-haver

THE SONG I DO AT KARAOKE

SHERYL CROW

Picture

"I don't do karaoke. The only time I've ever done karaoke was to my own song! It was in Detroit and it was with the guy I wrote it with, Kid Rock. I don't think that constitutes karaoke – I think that constitutes drunken performing in a bar of your own music."

THE SONG I CAN NO LONGER LISTEN TO

COLDPLAY

Yellow

"I can't really listen to 'Yellow', believe it or not, and I love Coldplay. It was really popular at a time I was in a really bad relationship and it immediately makes me want to throw up! I'm sorry, Chris and Coldplay – I love you guys."

THE SONG THAT REMINDS ME OF HOME

TONY BENNETT

*The Shadow Of
Your Smile*

"My dad, when I was little, used to always sing that song. He still kinda sings it sometimes. Whenever I hear it, I always think of my parents and being home and being little."

THE FIRST SONG I FELL IN LOVE WITH

PETULA CLARK

Downtown

"I remember vividly being four or five years old and learning all the words to 'Downtown' by Petula Clark. I would sit in the very back of the station wagon singing it at the top of my lungs, so I clearly have an affinity for British pop."

THE FIRST SONG I REMEMBER HEARING

PERCY FAITH

Alfie

"My parents played in a big band. They would come home from gigs and they'd play everything from crooners to James Taylor and The Beatles – but mostly, when I was really young, I heard a lot of big band music."

THE SONG THAT CHANGED MY LIFE

SHERYL CROW

All I Wanna Do

"It allowed us to travel all over the world – it put my career on a path. I actually thought the song was a throwaway and I wasn't planning on putting it on the record, but then it became the biggest song."



THE FIRST GIG I WENT TO

PETER FRAMPTON

"It was on the Do You Feel Like We Do tour right at the height of his popularity and I was 13. We had nosebleed seats and I was with two other 13-year-old girls – our friend's mum brought us and let us go in by ourselves and waited for us. We managed to make it all the way down to the floor. It was the first time I ever smelled pot – it was a great night!"

THE SONG I WANT PLAYED AT MY FUNERAL

Morning Has Broken

"I vacillate between 'Morning Has Broken' and 'The Pink Panther Theme' – that song is hilarious. But 'Morning Is Broken' is so hopeful and sweet and uplifting."

Sheryl Crow's album
'Be Myself' is out now

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THIS WEEK
PETE DOHERTY
The Libertines

June 9, 2002

"I think two of us will be dead by Christmas. We'll still meet you back here. The only difference is we'll be ghosts."



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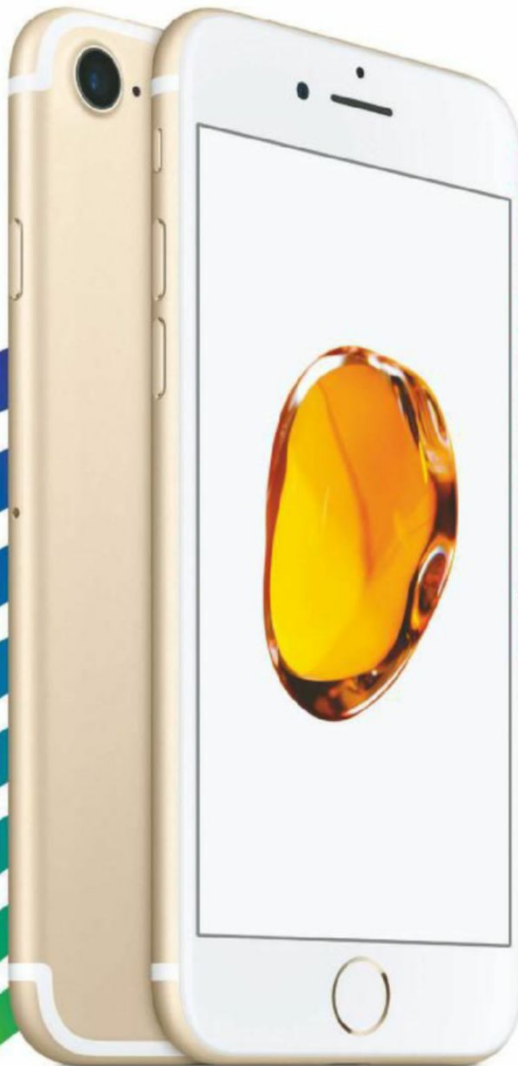
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