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NME

Hello...



WHEN DAVE GROHL bounds onto the Pyramid Stage at Glastonbury this weekend, he'll be righting a two-year-old wrong. Foo Fighters were due to headline in 2015 but had to pull out after Grohl mangled his leg in a freak fall. It bummed them out. They vowed to return. And this year the Worthy Farm crowd will feel the full force of their frustration.

Glastonbury is the official start of festival season. While some amazing times can be had elsewhere in the weekends before, it's always the last weekend of June where things get really exciting. Every headliner has their own story of how they ended up on the Pyramid, every hidden corner has its own esoteric superstar putting on a festival-defining performance. If you're not going yourself, make sure you follow the action on NME.com. It looks like a vintage year.

One of the biggest draws of 2017 are this week's cover stars Alt-J, who headline the Other Stage on Saturday night. This will be the moment when three geeks from Leeds make their rightful claim to be one of the UK's biggest and most celebrated bands. You know they'll nail it, just like everything else they've done so far. Glastonbury is the ultimate coming-of-age festival, after all.

MIKE WILLIAMS
Editor-in-Chief
@itsmikelike



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Get under the skin of music's least likely megastars

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AGENDA

WHAT EVERYONE'S TALKING ABOUT THIS WEEK

It ain't Hova 'til it's Hova

Rap colossus Jay Z has announced new album '4:44' is due to land next week – but will it pack a punch where 'Magna Carta Holy Grail' faltered? Here's how he could regain his throne...

DON'T MENTION THE TWINS

Enough with the soppy dad raps already. No one's ever gonna make a billi doing nappy-rap...



MAKE NICE WITH KANYE

Many of Jay Z's finest moments were the result of his work with Kanye West. Their disconnection helps nobody – without Kanye involved, Jay's albums tend to lack that inspired, unhinged, bears-on-acid-let-loose-in-a-synth-shop feel.

GIVE HIS STATE OF THE NATION ADDRESS

During the Obama era, Jay Z flexed his political muscle, decrying greedy lobbyists, boasting of his "White House clearance" and digging into FBI links to Malcolm X's death in song while denouncing the inherent racism in US politics and the US prison system in an interview. So, as Trump's America falls apart and environmental/nuclear catastrophe rushes on in 140 character leaps, there's surely enough material for the Big Political Statement Album the world needs to make sense of 2017's global s**tshow.



SEPARATE MUSIC FROM BUSINESS

'Magna Carta...' was released in association with Samsung, while '4:44' joins the growing ranks of high-profile records being released seemingly with the express intent of gathering subscribers to Jay's Tidal service. Fair play for building such a successful and profitable business empire in everything from champagne to shoes to sports teams, but when it creeps so deeply into his music it cheapens his art.

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NICKI MINAJ

Pioneered the 'Nicki Minaj challenge', which involves a sassy 360° turn.



JAKE BUGG

Will be a shirt sponsor for his beloved Notts County next season.



LORDE

Her secret Instagram account reviewing onion rings was outed and deleted. Is nothing sacred?



GENE SIMMONS

Attempted to trademark the 'devil horns' hand signal. Was generally laughed at.



Queens
Of The
Stone Age

“We’re here to do bad-guy stuff...”

Rock giants Queens Of The Stone Age have teamed up with ‘Uptown Funk’ dandy Mark Ronson to make a down-and-dirty dance record. Frontman Josh Homme tells us about it

The first single ‘The Way You Used To Do’ has been called ‘super-sexy’. How sexy would you say it is?
“Well, it’s about screwing, so I guess that answers that question!”

How representative is it of the rest of the album?
“They all have this shared philosophy, which has always been my philosophy, but it seems ever more urgent and it’s that *now* is all you’ll ever get. You need to not wait and do whatever you want to do now. That is inside every moment of the record. It’s got an urgency without an emergency, you know what I mean?”

The last album [2013’s ...Like Clockwork] had a bunch of amazing guests, including Sir Elton John and Alex Turner. Are there any on ‘Villains’?

“No, there are no guests. One of the coolest parts about all this is being able to pop up like a Whac-A-Mole in the spot that you don’t expect. So whack away.”

Mark Ronson is producing – how did that come about?
“I’ve known Mark casually for a couple of years – we’ve both been up late in the same places. My kids were listening to ‘Uptown Funk’, and I thought, ‘This sounds amazing, it’s really tight and dry.’ That was the direction I wanted to take this record in. I think one of the true joys of being in a rock ‘n’ roll band is to define expectations just so you can defy them. [Working with Ronson] will confuse and dismay people.”

You’ve previously said the record is ‘up-tempo’ – can you tell us any more about the overall vibe?

“There are some slower moments but I like to dance, man, and whether it’s Eagles [Of Death Metal] or Queens or [Them Crooked] Vultures, there’s no reason not to conjoin rock ‘n’ roll and dance and hallelujah and darkness and all that in one thing. In a world of desperately going for ‘likes’, I think ‘Villains’ is more like, ‘We’ll take the dislikes, we’ll take all the outcasts.’ This album is here to do bad-guy stuff.”

Is there a thread running through the album’s lyrics?
“Queens has always been like an ice-cream parlour or a video arcade – it’s safe from the bulls**t of the day. I’m not interested in being topical in that way, yet at the same time it’s completely about now.”

‘Villains’ is out on August 25



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Want to know a secret?

You can win tickets to the VO5 NME Festival Showcase with top-secret guests

SECRET SHOWS ARE often the highlight of a festival – a rumour, a rush, and there you are, seeing the mystery act for real, usually playing somewhere super-intimate to adoring crowds.

To get everyone in the mood for that, VO5 and NME are putting on the VO5 NME Festival Showcase on June 28, a top-secret gig at our offices in London – which you can come along to for free. All you have to do is head to our website and enter the dead-easy competition to potentially win a pair of tickets.

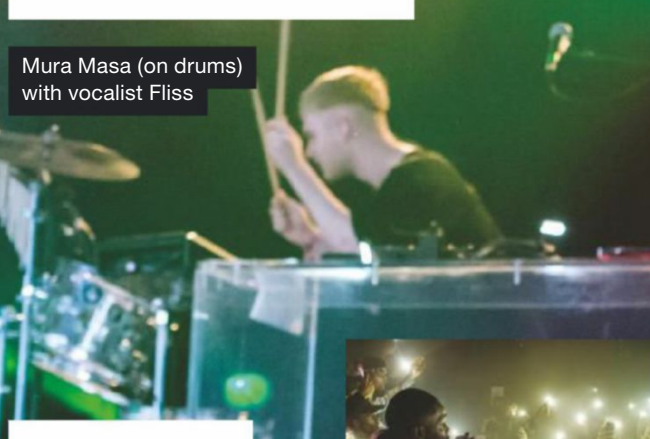
We can't say who's on the bill just yet, but we've managed to snag a pair of acts who'll be killing it at festivals all summer long. The competition closes 12 noon today (June 23) so enter quickly if you want to stand a chance of being one of our lucky guests!

Entrants must be over the age of 18 and will require ID on the night to guarantee entry. Head to NME.COM/competitions. Do it right now – you haven't got long!

Glastonbury's rising stars

Though the big-dogs on the Glastonbury line-up will have piqued your interest when planning the weekend ahead, here are some fresh new acts that you can't afford to miss

Mura Masa (on drums)
with vocalist Fliss



MURA MASA

Who: Rising dance producer who's got a stellar list of collaborators (Damon Albarn, Charli XCX, A\$AP Rocky) to jump on his upcoming debut album – and he might even bring one or two along for his vibrant Saturday afternoon set.

For fans of: Calvin Harris

Where/when: Sonic, 4.15pm, Saturday



MAGGIE ROGERS

Who: US sensation who went viral after a video showed tastemaker Pharrell Williams being left all weepy by her debut song 'Alaska'. Her ecstatically received live shows prove that Rogers is already destined for headline slots.

For fans of: Låpsley

Where/when: John Peel Stage, 12 noon, Saturday



DAVE

Who: A masterful MC – and immensely talented pianist – who melds hip-hop, grime and soul. Few can capture the eclectic taste and mood of Britain's youth right now quite like this London-based artist.

For fans of: Drake

Where/when: Sonic, 8pm, Friday



SHAME

Who: Brixton five-piece whose delightfully chaotic live shows feature frontman Charlie Steen scaling any nearby scaffolding, plus sleazy, raucous post-punk slinkers like 'The Lick' and 'Gold Hole'.

For fans of: The Fall

Where/when: Leftfield, 5pm, Friday



SIGRID

Who: Scandinavia's latest pop export, the 21-year-old Norwegian's debut EP 'Don't Kill My Vibe' showcased an artist who's wise beyond her years, with pop anthems to spare.

For fans of: Robyn

Where/when: The Park, 3pm, Saturday

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Game changer

We've set up a new initiative with Thatchers Haze to get your music heard

THATCHERS HAZE and NME have joined forces to launch The Emerging Artists Project.

The new initiative has been set up to give emerging acts a brand new platform to get their music heard.

Acts must first send their music to NME, where every track that's submitted will be listened to by one of the team.

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Once that's all done and dusted, we'll throw you two swanky EP release parties – one right here at the NME offices in London and another in Birmingham. You'll then be promoted on NME.com and across our social channels and put onto our key playlists. Most importantly, when the EP is released you'll keep 100 per cent of the royalties from music sold. Sounds pretty good, right?

To enter, visit ThatchersHaze.NME.com and submit your music to be in with the chance of winning The Emerging Artists Project.

for the facts
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Navi as Michael Jackson

The Man In The Mirror

Essex-based Michael Jackson impersonator Navi stars in *Searching For Neverland*, a new Lifetime biopic that hits screens this week. Here's what he's learned from three decades as the Pretend King Of Pop

IT'S TERRIFYING BEING JACKO

"I used to work as a decoy, coming out of hotels, pretending to be Michael to distract attention away from him. Thousands of people chased after me in Thailand. I had 10 bodyguards and 15 police and people were trying to jump over the top of them – they would kill themselves to be near Michael."

HIS BIRTHDAY PARTIES WERE FUN FAMILY OCCASIONS

"I attended Michael's birthdays in New York and LA. His parties weren't full of stars. In LA there was a band from up the road and a local dance group from down the road. An American

football team performed 'Beat It'. A tap school did 'Smooth Criminal'. It was very much done for everybody. It wasn't done for him."

NEVERLAND WAS THE MOST MAGICAL PLACE

"There was yellow brick road lined with bronze statues of children playing. There was music playing in the trees, flamingos walking about and an eagle flying around in the sky. I saw an elephant and a giraffe. It was surreal. You weren't allowed money and you couldn't take a camera. A full-sized train took you all the way down to his house. He created a magical dreamworld. Neverland was somewhere where anything and everything could happen."

I SENSED HIS SPIRIT ON SET

"When we filmed the scene where he dies, a picture that no one was near dropped off the wall. Another time, as I closed the curtain after depicting Michael's final performance, [the set] came crashing down. It was spooky."

I CAN'T COME CLOSE TO HIM – NO ONE CAN

"I'm not Michael Jackson. I could never be that man. I tell myself that I'm not and could never be... I'm just going out there to celebrate him."

Searching For Neverland is on Lifetime UK at 9pm on June 25

WORDS: JORDAN BASSETT

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ON THE RECORD

BIG OPINIONS. NO FILTER.



THIS WEEK

Glastonbury's mix of activism and escapism is what makes Britain great

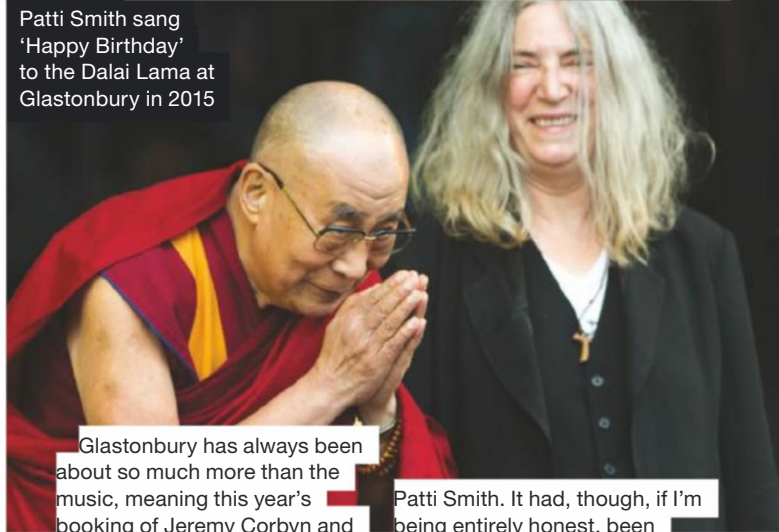
IF YOU'RE VERY LUCKY indeed, you'll be reading this from the questionable comfort of a wonky camping chair, possibly with a bit of congealed sick in your hair, maybe while nibbling on a soggy supermarket Scotch egg, and definitely with the sticky remnants of last night's cider on your jeans. And you know you what? You'll be having the time of your life because you, my friend, are at Glastonbury Festival, the greatest place on earth.

Life can be a horrible bastard at times, but places like Glastonbury provide an important escape, one where glitter is mandatory and an overwhelming urge to hug a bearded 81-year-old farmer funnels into your every thought.

Worthy Farm is a magical safe haven, like a spa retreat but with more bands and fewer baths. But that's not to say that everyone there is living in some kind of blindfolded bubble – politics, activism and engagement with the wider world have always been a key part of the event.

This means watching a renewable energy panel discussion or taking part in a placard-making workshop has always been as much a part of the festival as swigging whiskey from the bottle in the middle of a Pyramid Stage moshpit or singing 'I Will Survive' with a gaggle of half-naked drag queens at the NYC Downlow in dystopian disco paradise Block9.

Patti Smith sang 'Happy Birthday' to the Dalai Lama at Glastonbury in 2015



Glastonbury has always been about so much more than the music, meaning this year's booking of Jeremy Corbyn and previous appearances from the Dalai Lama and the late, great politician and writer Tony Benn aren't as bizarre as they would be coming after, for example, a Judas Priest set at Download. And these appearances are just as powerful as the big-name draws on the bill. I've only cried once at Glastonbury, and that was when I found myself overcome with emotion after being led in a chorus of 'Happy Birthday' to the very same Dalai Lama by the majestic

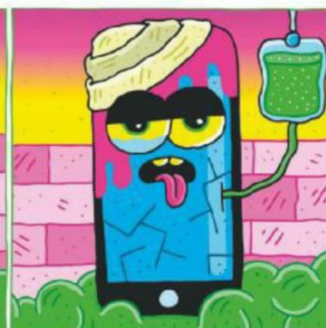
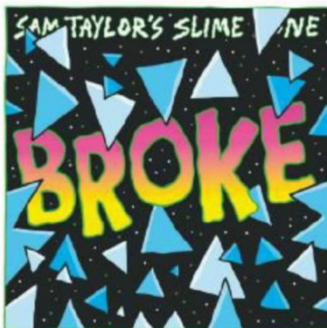
Patti Smith. It had, though, if I'm being entirely honest, been quite a big weekend.

Last year, thousands of happy Glasto campers woke up to the news that Britain had voted the leave the EU. The Brexit blues hit the camp hard, but instead of moping, people started talking and organising. A year down the line and there will be post-Brexit debates in the Left Field and, hopefully, as many answers as there will be questions.

The true spirit of Glastonbury is about collaboration and working – and yes, partying – together. If that sounds like hippy tosh, then plait flowers into my hair and shower me in crystals. See you at the Stone Circle for sunrise.
@leoniemaycooper

“Glasto is all about working – and partying – together”

PHOTO: GETTY IMAGES



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Wed 9th August	Georgie	Drive
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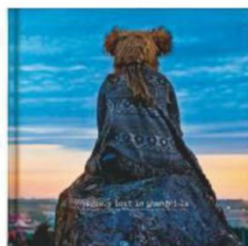
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Glastonbury gallery
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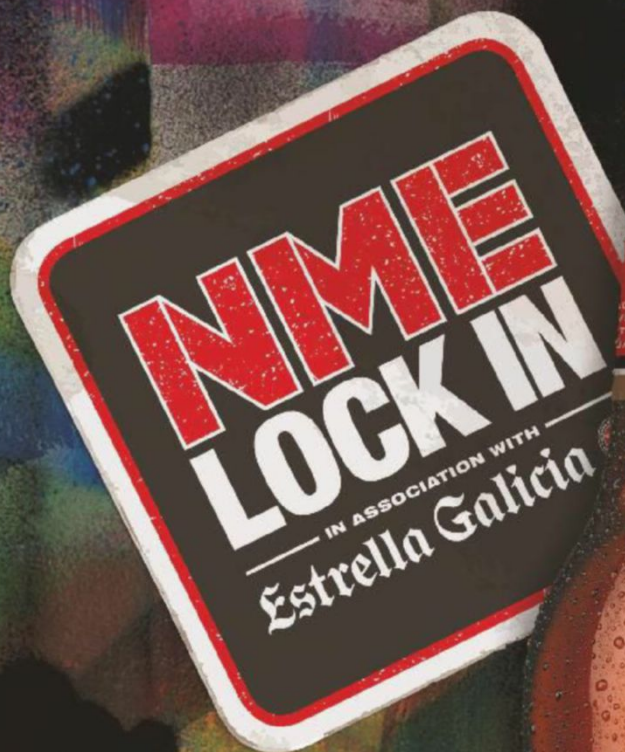


Rainbow connection
Stand out and spangle at Glasto with this awesome sequined playsuit.
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Dandelion Twinkle is a perfectly pink powder highlighter.
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YOUR TOWN. YOUR MUSIC. YOUR STYLE

What's ON your Headphones?

THIS WEEK

Dartford

"The park bandstand has great live music"

◀ **JOSHUA BURMAN**
20, Domino's chef

Listening to:
LINKIN PARK
Numb
"It's got real fire and always puts me in the right mindset for BMXing."

Wearing: Capix helmet, Primark vest and jeans, Vans trainers.
Best thing about Dartford: "The skate park. It's the only one in Dartford and it's free. They need to make it bigger, though."

JO HILL >
39, administrator

Listening to:
BLACKSTREET
FEAT. DR. DRE
No Diggity
"It's really old-school and always makes an evening less boring."

Wearing: New Look shirt and boots, Primark leggings.
Best thing about Dartford: "The park bandstand on a Sunday – grab a deckchair, sit and listen to some great live music."

◀ **ALP ÜR'E**
18, unemployed

Listening to:
STARSET
My Demons
"I love alt-metal and this track just has so much energy. I can't stop listening to it."

Wearing: T-shirt from Turkey, Topman jeans.
Best thing about Dartford: "It's not too busy and everyone's so kind to each other."

AMARESH BHANGLE >
20, sales consultant

Listening to:
USHER
DJ Got Us Fallin' In Love
"I usually prefer his hip-hop stuff to his dancier music. But this is great."

Wearing: ASOS jacket, Next jeans, Bench bag.
Best thing about Dartford: "My family's got history here."

PHOTOS: LAURA PALMER



**HEADS UP:
NEW STYLES
NOW PLAYING**

THE AFTER-PARTY

It's not just the party people care about, it's the after-party. **Joel McLoughlin**, fashion and lifestyle blogger, talks about his own after-party and how it would inspire his hair and style



**FOLLOW
@GALLUCKS
ON INSTAGRAM**

MY STYLE

Some might say 'Hypebeast' or 'Jerryboy' but I guess my look could be seen as quite 'LA'. I'm definitely into fashion-forward streetwear brands such as Uniqlo and I'm obsessed with sneakers. My hair is quite the opposite to my dress sense and looks like something from Japanese anime or manga – it's full of volume, texture and is coloured silvery grey at the moment.

PAUL DONOVAN VO5 HAIR AMBASSADOR

VO5 Matt Rework
Paste 75ml RRP £4.39*



HAIR HACK

"Joel loves to have lots of volume in his hair; that's why I would recommend the VO5 Matt Rework Paste to create a volumised, manga-inspired look. It gives a natural finish while keeping hair in place – it's the ultimate product to recreate Joel's signature look." **PAUL DONOVAN VO5 Hair Ambassador**



THE VENUE

I would host my after-party at a rooftop bar here in London, somewhere like Netil House or Frank's Café – understated and cool, with incredible views of the city at night. Besides, who doesn't love a good rooftop party?!

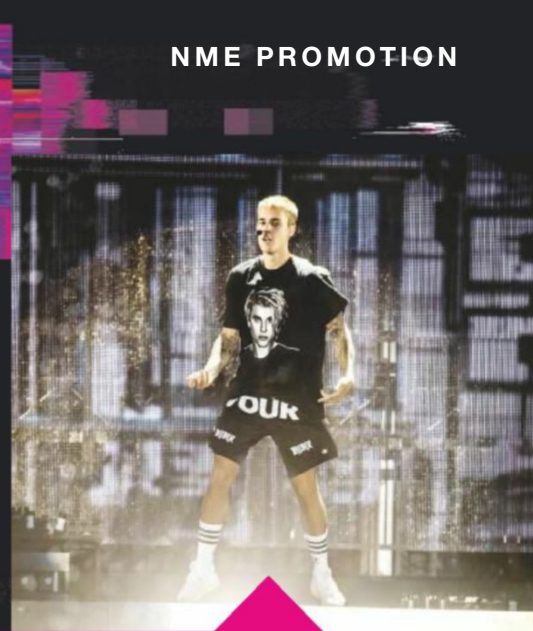
THE DJ

I'm not sure if he even counts as a DJ, but I'll say DJ Khaled so we can all learn from his wisdom and be #blessed.



THE DANCEFLOOR SONG

Chance The Rapper, All Night Ft. Knox Fortune – a sure-fire way to get everyone on their feet and dancing all night.



THE PERFORMERS

Since we already have DJ Khaled, I'm going to have to add some Justin Bieber to the mix, so they can perform 'The One'.



THE GUEST OF HONOUR

My dream guest of honour would be Kylie Jenner. She'd definitely bring the paps out, get everyone talking and get the party going.

VALID UNTIL: 30.06.2017

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IT'S ALWAYS THE QUIET ONES



PHOTOS BY FIONA GARDEN

Alt-J can do the impossible, whether it's turning their esoteric art pop into arena fodder or sneaking literary, filthily sexual lyrics onto radio playlists. Ahead of their headline performance on Glastonbury's Other Stage, Jonny Ensall gets hot under the collar with two members of the most wilfully pretentious – and surprisingly randy – band in Britain



Alt-J (l-r): Thom Green,
Joe Newman and
Gus Unger-Hamilton

HOW DO YOU WRITE about sex if you're British? More specifically, if you're the kind of pasty white Englishman who wouldn't ordinarily be getting any unless you were in a successful rock band? It's a question that Morrissey and Jarvis Cocker have wrestled with for years, and that Joe Newman is now hoping to answer. First, though, Alt-J's guitarist and frontman needs to get to grips with an almond milk cappuccino. "Lovely stuff," he chirrups, as a waiter appears and places a dainty cup on our table. The band have asked to meet *NME* in a private room at an exclusive London members' club. "Look at that china," says keys player Gus Unger-Hamilton, approvingly.

Traditionally, British artists have dealt with the sex question in an awkward, self-deprecating way. But Newman's lyrics have always been a little bolder. He's unabashed when it comes to – for example – describing a woman being penetrated with a broom handle. "*In your snatch fits pleasure, broom-shaped pleasure*," he sang on early Alt-J single 'Fitzpleasure', referencing a scene in the cult 1964 novel *Last Exit To Brooklyn*. Esoteric enough for you? How about this lyric from 'Every Other Freckle': "*I'm gonna bed into you like a cat prance into a bean bag / Turn you inside out and lick you like a crisp packet*". Newman likes to mix the obviously filthy with the wilfully obscure.

And then there's '3WW', the opening track from the new album 'Relaxer', which tells of a young fellow in Yorkshire. "*The smell of sex, good like burning wood / The wayward lad laid claim to two thirsty girls from Hornsea*," croons Joe. It's all a bit 'Chaucer Wrote A Porno'. But, like many of Alt-J's weirder artistic choices, it works.

"Our main drive is to sing about love in a way that hasn't been expressed before," says Joe, taking a sip of nutty coffee. "That involves reading books and watching films and having conversations and making each other laugh. And all those interactions help us to get closer to visiting an old subject in a new way." So how is love treated differently on this album? "Well, with '3WW', that's the story of a young man who travels the country and spends a night with these girls by the campfire. And they send him a note saying, 'We may have said last night that we loved you, but that's not necessarily true... Love was just a way of getting us to our destination,'" he concludes. "In a way, it's an anti-love song, filled with sex."

And how autobiographical is it? Gus squirms a little at the question: "I think

Alt-rock

Catch Alt-J at a seaside town near you in September

Mon 4 Brighton Centre, Brighton **Tue 5** Dreamland, Margate **Wed 6** O2 Academy, Bournemouth **Fri 8** Grand Pier, Weston-super-Mare **Sat 9** Winter Gardens, Blackpool



...and, 'I love you'... thinking about it, or without meaning it. Whether out of awkwardness or drunkenness." Like when? "I remember I told a girl I was seeing at university that I loved her about a week after we met. And then instantly regretted it... It's like, you grow up and you get given the nuclear codes to use the word 'love'. And then you just deploy it left, right and centre, until you realise it's not very sensible."

"We're very loveable guys," he adds, jokingly. They are both loveable, as well as being plummy and eccentric. Gus's eyebrows and moustache are so bushy they look fake – as if they're attached to his thick black glasses. Joe wears an oversized baseball shirt. His hair is blond at the tips where a dye-job is still growing out. It would be tempting to call them geeky, but they maintain they're not geeks in any true sense of the word. Just "organised and curious," as Joe puts it. They met while at Leeds University in 2007, where Gus was studying English and Joe fine art.

"I've never had a girl I don't know say 'I love you'," Joe says, but I think he's lying. Alt-J are playing a sold-out show at London's O2 Arena tonight (June 23). I bet some of the 20,000 fans

in attendance wouldn't hesitate to lick him like a crisp packet. Five years since they released their Mercury Prize-winning debut album, 'An Awesome Wave', Alt-J are not only one of Britain's weirdest bands, they're also among the country's most successful. This weekend they'll headline Glastonbury's Other Stage. And with *Relaxer*, they've created yet another lush work of eclectic genius. It's by turns a subtle and bombastic record – not quite rock or pop – packed with big hooks, silky smooth guitar lines, tender vocal harmonies and so many musical and lyrical reference points it should come with footnotes.

"It's the bit of the iceberg below the surface," says Gus, explaining why Alt-J's songs have layers of meaning. "It's like when you're making a garment. If you overlook the seams it'll last longer, even though you don't see that when you're buying it. We're shoring up the album to make it last."

After a little bit of probing, Joe begins to explain more of the inspiration behind '3WW'. Several years ago, when the band were in LA, they hit it off with some American girls in the pool of their hotel. The next day they were passed a note by the concierge: "The girls from the pool say hi". That line appears in the song, almost verbatim. But it's then overdubbed with a more recent recording of the boys made of their current girlfriends saying 'hi' in the pool of London's Shoreditch House. It's a lot of effort to go to for five

seconds of music, but Joe's thrilled with the results. "I just think it's the perfect moment," he enthuses. "It's everything aligned perfectly. It's probably my favourite moment in any of our songs. I'm so proud."

Here's another impressive first for Joe: singing about being fisted. "It's so un-Alt-J," says Gus, of 'Hit Me Like That Snare' – a sloppy, Cramps-esque 'f**k you' of a song, set in a sex club. "There's a lot of swearing and talking about being fisted by your family." Not literally, he hastens to add. "It's about neo-conservatism," Joe suggests. "About the family being the most important thing. And me being like: this is my family, in the sex club... It wasn't directly referencing the political situation, with Brexit and Trump. But I think we were feeling a bit..."

"At a loss," finishes Gus.

"Both Gus and I come from quite middle-class backgrounds, raised under comfortable circumstances," Joe continues. "We escape into our music because it's fun, not because we hate our lives. But writing this song, I got a kick out of being hostile."

In person they're impeccably polite, but I also understand why Gus and Joe would want to let it all out occasionally. "I do think we take a lot of flak," Gus considers. He recently opened a restaurant in Stoke Newington, east London, serving dishes such as 'crumpets with Parmesan and courgette'. It's called Dandy, of all things. It's hard not to mention the 'p' word, but thankfully Gus brings it up before I do. "We make music that's a little bit unusual and could be termed 'pretentious'," he says. "But what's not pretentious about being in a band? You've decided for your job to be on stage and to sing and play an instrument. That's by its very nature pretentious... if that's the best word

people can think of to insult us with, then I'm kind of happy to embrace it."

There's a third member of Alt-J, who isn't here today. Drummer Thom Green suffers from Alport Syndrome, which causes hearing loss and kidney disease. He's spoken before about the challenges he faces being in a massive, touring band. But, more than that, he just didn't want to do this interview. "He can be quite quiet," says Gus. "And he doesn't like talking that much, really." So, that's that.

It does get us onto discussing Alt-J's past, however, and the terrible interviews they've done previously. The one that stands out in Joe's mind was a segment for German TV where he and Gus spent half an hour moulding Christmas biscuits into the shape of triangles, only to find that the cameraman hadn't even been recording. "I lost my mind," says Joe. "You're touring extensively and you don't realise how fragile you are. And it can be difficult. It can be hard. And we don't talk about it too much, because only musicians understand the strains." He checks himself a little. "But to be complaining about that job is something that wouldn't go down well. Because I wouldn't want to be doing anything else."

Are they happy right now? "I often look at my life and think, I'm very, very, very happy," says Gus. "There's a lot to be said for not worrying about money. I'm not saying we're rich, but we're a lot better off than we were." In the time before 'An Awesome Wave' came out, the band – then a four-piece – were living in a two-bed house in Cambridge and struggling. Gus remembers: "That was when I got really into smoking fags, because it was cheaper to smoke and not be hungry."

"We'd go through our coat pockets,"

"What's not pretentious about being in a band?"

Joe recalls. "We'd accumulate three pounds. Then the next day go through the same coats, hoping we'd find another three pounds. Because maybe you hadn't

checked that pocket in that coat, and... 50p!" He holds aloft an imaginary fifty pence piece. "And then you'd go out and buy a packet of biscuits, and that'd be all you eat for a day. So we have experienced that kind of lifestyle."

To pass the time, the band invented a game that involved chucking around a half-empty bottle of water. They called it 'Throwy'. Gus explains: "You stand in a loose circle, with a minimum of three or four players, and you have to move with the flow of the bottle. You don't just catch it and decide who you're going to throw it to next – it's almost a Ouija board of catch, where the bottle just decides where it wants to go, and you have to move with it. As time has gone on we've developed sick moves, but the moves should never come before the flow of the bottle."

"Although we don't care, we do look like prats doing it," says Joe. "It's a lot of fun. And often, you're required to get extremely high before playing." There they go again: doing something weird and nerdy, and not caring one bit.

They don't get high that often any more, they tell me – that last little bit of immature rock excess is fading from the itinerary. This summer's less about getting off their heads and more about getting off the tour bus.

They're planning day trips in the major cities of Europe and the US. I can picture them wandering through museums and galleries. Drinking expensive coffees. Throwing a water bottle to each other. Taking notes. Gathering all the source material for the next record. Being "curious and organised", as Joe would say.

NME

The 'Relaxer' explainer

The truth behind the strangest lyrics on Alt-J's new album

FROM '3WW'

"Oh, these three worn words. Oh, that we whisper / Like the rubbing hands / Of tourists in Verona"

The 'three worn words' are, of course, 'I love you'; while the 'rubbing hands of tourists' are the ones feeling up Verona's bronze statue of Juliet, whose left breast has become worn away over the years by sightseers touching it for luck.

FROM 'IN COLD BLOOD'

"Whiskey soda, please, your G&T's empty, Jeff's inflatables have sunk to the bottom"

In this pool-party-themed track, 'Jeff's inflatables' are the sculptures of American pop artist Jeff Koons. The artworks often resemble large, shiny balloons, but they're actually made of metal, hence why they've sunk to the bottom.

FROM 'HIT ME LIKE THAT SNARE'

*"Leather slings fall like oxygen masks We're going down, f**k my life in half"*

Alt-J shift the action to a sex club, when the leather slings are complimentary. The phrase "f**k my life in half" comes from Joe Newman, who shouted it spontaneously when his car skidded across a big puddle.

FROM 'DEADCRUSH'

"You're my DC oh Lee, oh / Man Ray went cray cray over you"

Elizabeth 'Lee' Miller was an American fine art photographer who died in 1977, which is why she's Joe Newman's DC, or Dead Crush for anyone not familiar. For those wanting to know, Gus Unger-Hamilton's favourite deceased babe is Anne Boleyn.

FROM 'ADELINE'

"And the old triangle went jingle-jangle / All along the Royal Canal"

This line is lifted from The Auld Triangle, an Irish folk song about the musical instrument that was used to rouse the inmates in the mornings at Mountjoy Prison, on Dublin's Royal Canal.

A promotional image for the movie Baby Driver featuring Ansel Elgort. He is shown in profile, wearing dark sunglasses and a pink and white striped shirt, with his hand near his ear. He is driving a red sports car at night, with city lights and other vehicles visible in the background. The title 'OH, BABY' is overlaid in large white letters.

OH,

BABY

If you don't
already love
DJ-turned-actor
Ansel Elgort,
wait until you've
seen him in
Baby Driver

BEST THOUGHT OF AS A FUN *Drive* or a less dumb *Fast & Furious*, *Baby Driver* is an action movie, a love story and – most brilliantly – a singing-free musical, instead choreographing whole scenes to a killer score. Its star, Ansel Elgort, is Baby, a getaway driver trying to go straight, dreaming of escape with his girlfriend Debora (Lily James) but beholden to Kevin Spacey's villain Doc. A DJ himself, Elgort looks set to be the breakout star of the summer.

What initially attracted you to *Baby Driver*?

"The script was awesome. Edgar [Wright, director] is awesome. The role was really cool. The driving, the music – I loved everything about it."

Tell us about your character.

"Baby is a guy who was in a car accident when he was a kid. When he was seven, he lost both his parents and developed tinnitus, which is a ringing in your ears. Ever since then, he's become obsessed with cars – stealing cars and driving cars. And he also has to play music all the time to drown out the ringing in his ears – the music drives the movie."

You're a musician as well as an actor. How do you combine the two?

"In this case I have to say it was combined perfectly. I think I probably got this part because of my musical background. You know, Edgar and I hit it off from the beginning. But I think once he realised I also had a musical background and a dance background, that ultimately tipped the scales in my favour, because a lot of this film is choreographed – the action, the gunplay, the cars, or even just subtle movements... In terms of my two careers, though, I don't see a reason why I'd ever have to choose. I do both acting and music because I love them both."



Ansel Elgort in *Baby Driver* with Jamie Foxx, Eiza González and Jon Hamm



"THE MUSIC DRIVES THE WHOLE MOVIE"

prisoners inside and they'd start banging on the glass and stuff. I'm glad we only had to do two days of filming there. It was not a fun place to be at all."

What was your biggest takeaway from the whole experience?

"There are so many things. But mostly, all the actors I got to work with. The things I learned from Kevin Spacey and Jamie Foxx... Making this movie was a blast. You don't know always know that they're going to turn out great, so when it comes to making movies the most important thing for me personally is having a good time when you do it. I don't mean partying and being an a**hole. I mean having a good time with the people you get to work with and enjoying the moments – really taking them in. You might have a great movie to show for it. You might not. So your experience on the set is the most important thing. And I made some really great friends this time."

What would you tell people about *Baby Driver*?

"I think it might be your favourite film you've seen in a while... I really hope so. This one is made for everyone. For me, it's like an old-fashioned blockbuster."

NME

Baby Driver is in cinemas from June 28

Brakedancing Five revved-up tracks from the *Baby Driver* soundtrack

BOB & EARL

'Harlem Shuffle' 1966

What: R&B banger, as sampled by House Of Pain on 'Jump Around'.
Why it works: Features in an early scene in the film that's so well choreographed it could be in *La La Land*.

JON SPENCER BLUES EXPLOSION

'Bellbottoms' 1994

What: Rowdy garage-punk track.
Why it works: High-speed driving fits punk-inspired riffing.

CARLA THOMAS

'B-A-B-Y' 1966

What: Classic soul tune on the Stax label.
Why it works: Because the main character is called Baby, duh.

THE DAMNED

'Neat Neat Neat' 1977

What: Early single from British punk pioneers.
Why it works: It's gnarly, it's punchy and it sounds a bit like a crime taking place. Which it is.

THE COMMODORES

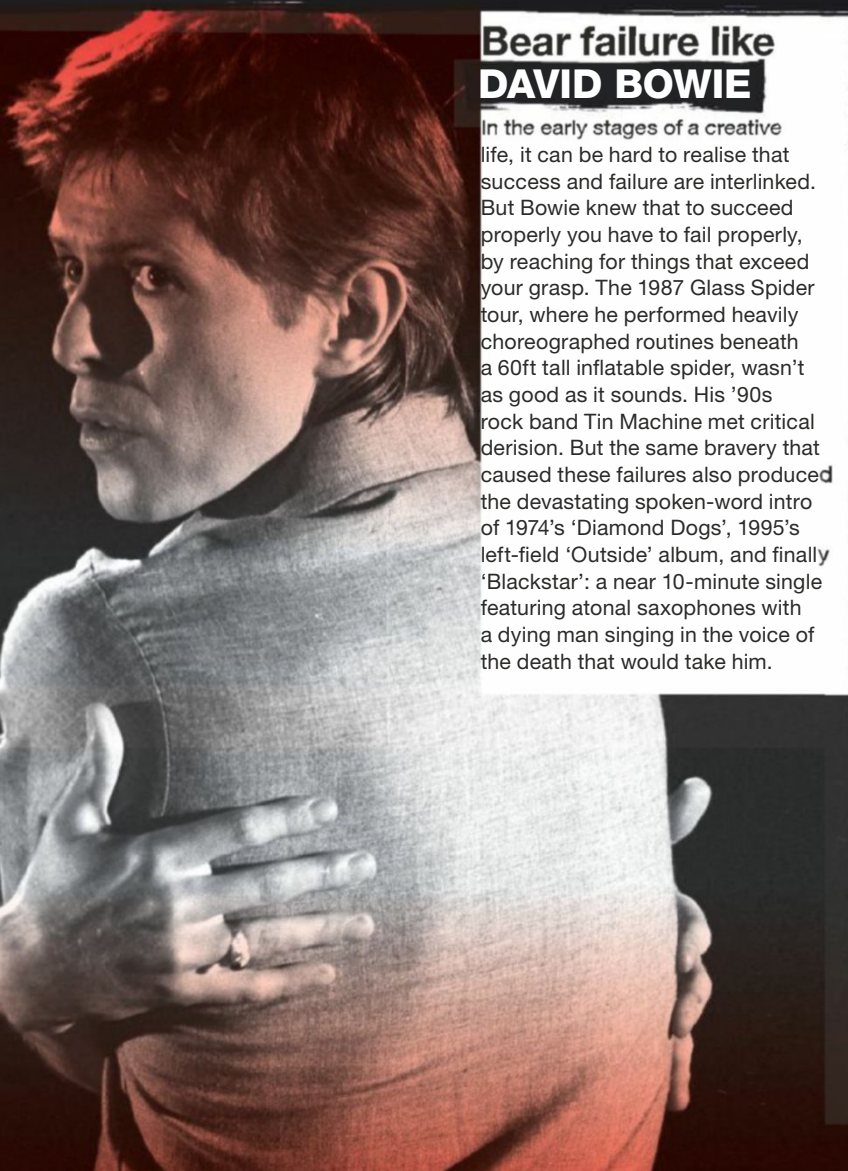
'Easy' 1977

What: Motown stunner – smoother than very smooth peanut butter.
Why it works: Because in a film full of brilliantly uptempo funk soul, sometimes you need a sweet slow jam.

LEARN FROM POP CULTURE'S MAVERICKS,

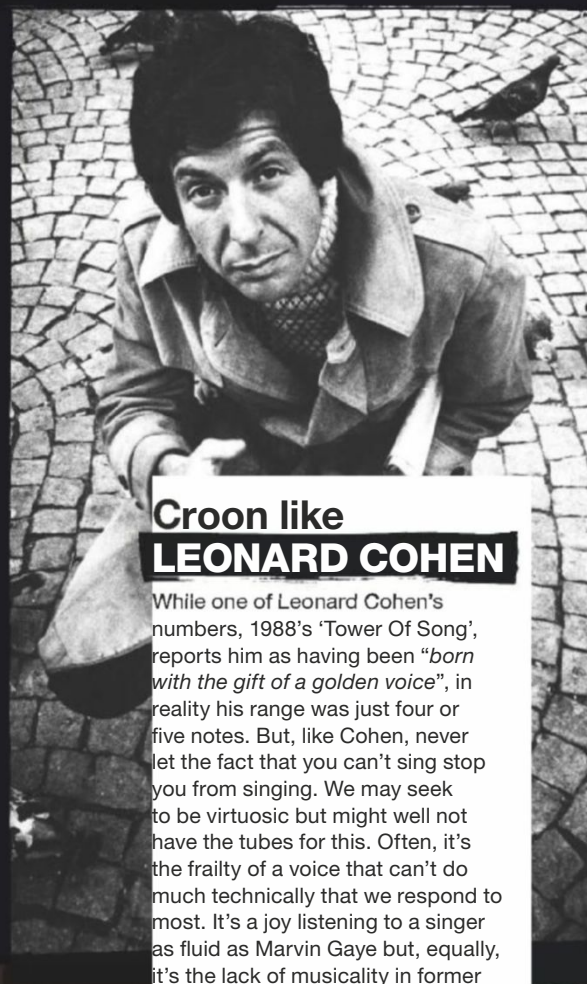
BECOME MORE AWESOME

We can't all write hits like Bowie or play guitar like Prince, but Phil Beadle reckons pop culture's late, great rule-breakers still have a thing or two to teach us...



Bear failure like **DAVID BOWIE**

In the early stages of a creative life, it can be hard to realise that success and failure are interlinked. But Bowie knew that to succeed properly you have to fail properly, by reaching for things that exceed your grasp. The 1987 Glass Spider tour, where he performed heavily choreographed routines beneath a 60ft tall inflatable spider, wasn't as good as it sounds. His '90s rock band Tin Machine met critical derision. But the same bravery that caused these failures also produced the devastating spoken-word intro of 1974's 'Diamond Dogs', 1995's left-field 'Outside' album, and finally 'Blackstar': a near 10-minute single featuring atonal saxophones with a dying man singing in the voice of the death that would take him.



Croon like **LEONARD COHEN**

While one of Leonard Cohen's numbers, 1988's 'Tower Of Song', reports him as having been "*born with the gift of a golden voice*", in reality his range was just four or five notes. But, like Cohen, never let the fact that you can't sing stop you from singing. We may seek to be virtuosic but might well not have the tubes for this. Often, it's the frailty of a voice that can't do much technically that we respond to most. It's a joy listening to a singer as fluid as Marvin Gaye but, equally, it's the lack of musicality in former Sex Pistol John Lydon's sneer that, when combined with his snarling disrespect for the sacred, makes him worth listening to.

Practise like **PRINCE**

If you want to see a performer so on top of his game that he's rewriting what is possible, watch Prince live on YouTube and learn that he didn't come out of the womb singing, playing and dancing to that degree of brilliance. If you want to work in the field of performance, there's no other way of getting better than doing it regularly. So get on stage as often as you can. Make mistakes in front of small audiences. It's said becoming an expert takes 10,000 hours (20 hours a week for 10 years). It's only once you've got to this point you'll realise Prince did 10 times this.

PHOTOS: ALAMY, GETTY IMAGES, REX FEATURES



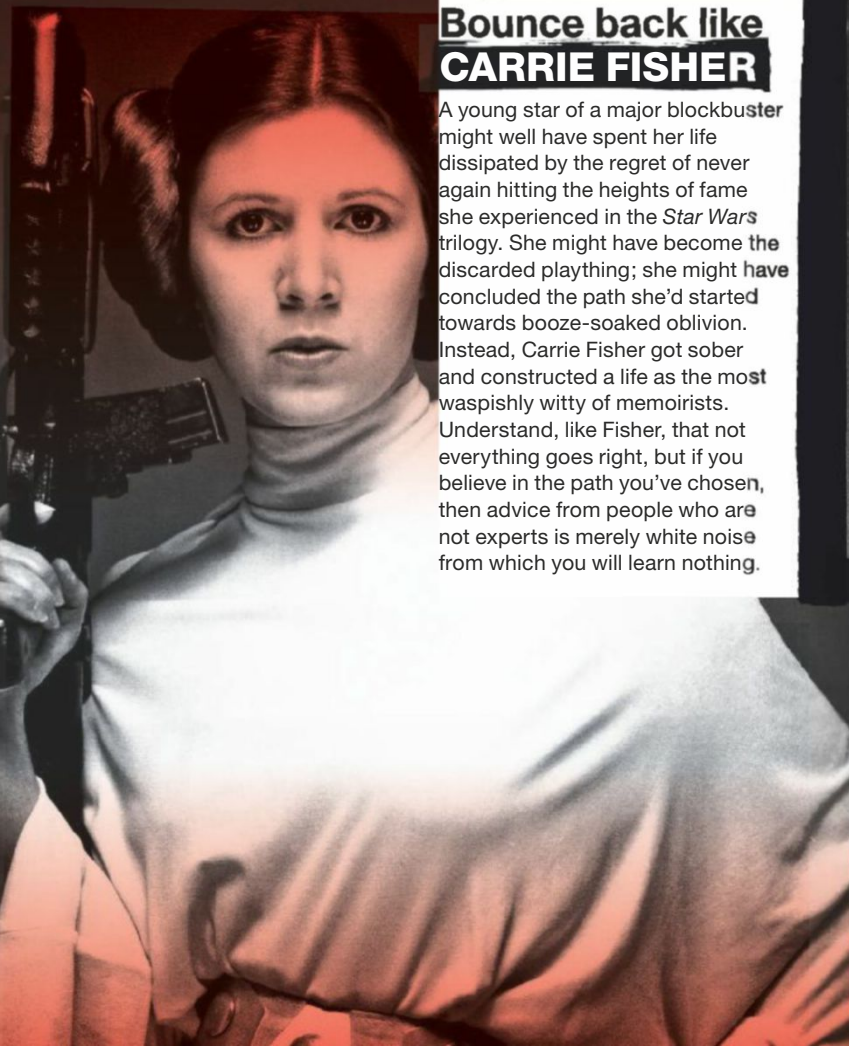
Rebel like **LOU REED**

That an ex-junkie who could play a few chords and narrated words in an unmusical New York drawl should be lauded as a great seems unlikely. But what the Velvet Underground frontman had was a vision that was distinctly his own. He saw what the accepted path was and went in the opposite direction. It's this decision that will make you an artist and lead to a fulfilling creative life. What Reed realised is that to be an original, you cannot be too influenced by bland others. Find out what sells and do the opposite. Reduce commercial art or perceived best practice to a paste, sieve it, throw the remnants in the bin. Remember the stink. Then, write down the rules of the form you work in, learn them; now write down their exact opposite. This is your manifesto.

NME

Bounce back like **CARRIE FISHER**

A young star of a major blockbuster might well have spent her life dissipated by the regret of never again hitting the heights of fame she experienced in the *Star Wars* trilogy. She might have become the discarded plaything; she might have concluded the path she'd started towards booze-soaked oblivion. Instead, Carrie Fisher got sober and constructed a life as the most waspishly witty of memoirists. Understand, like Fisher, that not everything goes right, but if you believe in the path you've chosen, then advice from people who are not experts is merely white noise from which you will learn nothing.



Phil Beadle is an award-winning teacher, author and broadcaster. His new book

**RULES FOR
MAVERICKS**
A MANIFESTO
FOR DISSIDENT
CREATIVES
PHIL BEADLE

*Rules For Mavericks
- A Manifesto
For Dissident
Creatives* is out
now, published
by Crown House
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RADAR

THIS WEEK'S ESSENTIAL NEW RELEASES

Best NEW tracks And when to drop them

PHOTO: IVAN BERRIOS

BEST FOR HIP-SHAKING QUEENS OF THE STONE AGE *The Way You Used To Do*

Josh Homme leads the charge with this sensual, straight-up turbo-disco anthem. We are not worthy.

BEST FOR MAKING YOU THINK ARCADE FIRE *Creature Comfort*

Arcade Fire take on some big topics in this equally huge tune. Powerful stuff.

BEST FOR INDIE DANCEFLOORS FICKLE FRIENDS *Glue*

The Brighton-based gang make like Katy Perry meets Paramore in this high-octane 1980s-inspired candy-coloured smash.

BEST FOR CLASSICAL INSPIRATION GORILLAZ *Sleeping Powder*

A new, non-'Humanz' track, this slick groover features the sweetest harpsichord you've heard this side of Mozart.

BEST FOR RETURNING HEROES DIZZEE RASCAL *Space*

Grime's original innovator is back with a hard-edged, out-of-this-world banger. Nice to see you, Dizzee.

BEST FOR GETTING STEAMY DJ KHALED *Wild Thoughts*

Rihanna and Bryson Tiller show up on this Carlos Santana-sampling head rush.

BEST FOR GOTH RAVES THE HORRORS *Machine*

The lads go full Depeche Mode on this sinister, swaggering slice of industrial electro-rock.

BEST FOR FEELING DAFT PARCELS *Overnight*

This new Aussie-via-Berlin act's tune has been produced by Daft Punk and it certainly shows. 'Overnight' feels like an excellent 'Random Access Memories' offcut.

BEST FOR FEELING EMPOWERED PHARRELL WILLIAMS *There's Something Special*

Pharrell gets all philosophical on this emotive, gospel-inspired pop tune taken from *Despicable Me 3*.

BEST FOR SOULFUL SUNDAYS NICOLE ATKINS *A Night For Serious Drinking*

Channelling Dusty Springfield, this 1960s-style booze ballad sounds like the soundtrack to a long-lost *Mad Men* scene.

FOR MORE NEW MUSIC,
GO TO NME.COM

Never stationary

California's *other* philosophical rap provocateur drops a game-changer

VINCE STAPLES

Big Fish Theory



ODD RAP BEATS

WHILE IT'S A touch reductive to lump them both together, parallels between the careers of Vince Staples and fellow Californian

Kendrick Lamar are uncanny and numerous. Both have found success despite swimming against the musical flow, performing dense, politically charged lyrics in an era more enamoured with the simplistic sing-song decadence of Migos, Rae Sremmurd and Lil Yachty. Both have cultivated on-record personas that are part bolshy street kid, part world-weary philosopher. Both are astonishingly technically gifted, to the degree that they're actively evolving the art of MCing. And both have an affinity for rapping over oddball, square-peg beats that sound like nothing else out there.

Staples has long operated in Lamar's shadow. He more than does alright for himself – critical acclaim, decent sales, Gorillaz guest spots – but it's King Kendrick who's bagged the Obama endorsement, the album-of-the-year accolades and the reverent fanbase.

On Staples' second album, however, he comes close to drawing level with his West Coast rival. Because 'Big Fish Theory' is one of the most ambitious, dazzling hip-hop albums of 2017 so far – neck-and-neck with Kendrick's 'DAMN.'.

Right from fiery opener 'Crabs In A Bucket', Staples'

propulsive, hypnotic flow has never sounded stronger. His lyrics, meanwhile, are emotionally calibrated for 2017: antsy, alienated and occasionally

overcome with nihilistic despair at the state of the world. And his bleak lyrical brilliance is perfectly matched by 'Big Fish Theory's' experimental production. He's always had a taste for harsh electronic funk, and he embraces that creative urge more eagerly than ever. There's slo-mo techno, dystopian G-funk, field recordings, growling industrialism; abstract, icy grooves more indebted to Berlin than Atlanta.

"We making future music," announced Staples in the run-up to 'Big Fish Theory's' release. "This is my Afro-futurism." Whatever this is, it's jaw-dropping. Over to you, Kendrick. **Joe Madden**

ALBUM
OF THE
WEEK

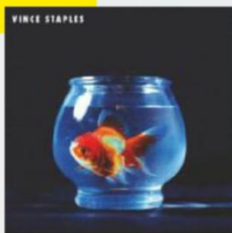
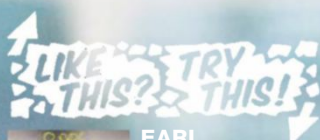


PHOTO: JAMES MATATIS



EARL SWEATSHIRT

Doris

The Odd Future star's

2013 debut is an essential, introspective introduction.

MUSIC

Game of clones

The stadium giants' new album is a bit samey – but there's plenty to please fans

IMAGINE DRAGONS

Evolve



ANTHEMS STADIUMS
KER-CHING

IF SUCCESS IS determined by numbers, then Imagine Dragons are bathing in riches. 'Night Visions', their 2012 debut album, has racked up over 7 million worldwide sales to date, while mammoth single 'Radioactive' has shifted over 10 million. But despite these stats, they're still tough to pick out in a crowd.

It's definitely not for a lack of universally minded hits. 'Evolve', the band's third full-length record in five years, is an '80s-flecked, power-rock pumping station fit to burst with huge choruses. Lead single 'Believer' is a chart-botherer in waiting, while standout track 'Mouth Of

The River' channels The Killers. But the four-piece's bravado is often overdone and it all tends to blur into one. It has the effect of a band throwing everything at a wall and seeing what sticks. Occasionally they embrace a darker, more introspective side (doomy opener 'I Don't Know Why'; the vibey

trip-hop of 'Dancing In The Dark'), but they're mostly unwilling to change the format. This latest effort might represent a small progression, but it's far from an evolution.

Alex Flood

IMAGINE DRAGONS

STRANGE & TRUE

Imagine Dragons is a pseudonym, an anagram of their real name, known only to the four band members and their trusted confidantes.

(L-r:) Daniel Platzman, Andrew Tolman, Wayne Sermon, Dan Reynolds

Having a fiddle

Dust off your cowboy boots for Jack White's country music protégée, a star in the making

LILLIE MAE

Forever And Then Some



VOLINS FOLK AMERICANA

LILLIE MAE'S storybook background sounds so perfectly folksy that you'd be totally within your rights to think that 'Forever And Then Some' producer Jack White came up

with it one afternoon, sat in ye olde magic music workshoppe. Not so. Thankfully Mae's rootsy journey is totally real; she was raised on the road as part of a travelling family band and has been playing violin since she was a kid, setting up shop in honky-tonks and trailer parks alike with her siblings, bashing out traditional Americana and gospel as if they were extras in *O Brother, Where Art Thou?*

With a lilting, mountain-spring-clear vocal, Lillie effortlessly brings to mind Dolly Parton, whose sass and strength she channels throughout her solo debut's 11 tracks. This is old-school country music that digs deep into the past. It's Lillie's sorrowful fiddle that drives these tracks, sounding not entirely unlike the wail of the recently dumped – but, y'know, nice. It's not all heartache though; you'll need to dust off your cowboy boots for the hoedown-worthy 'These Daze' while the big-sky blues of 'Wash Me Clean' will have you jumping boxcars all the way from Middlesbrough to Memphis. An old-fashioned delight. **Leonie Cooper**

Mija is intent on saving her pet pig



Meat is murder

This heart-warming adventure packs a big social conscience and a bigger futuristic pig-type thing

OKJA

15 Tilda Swinton, Jake Gyllenhaal, Lily Collins



GREED CAPITALISM ACTIVISM

CONTROVERSY HAS courted Bong Joon Ho's *Okja* at every turn. First, it drew criticism as Netflix's debut entry at the Cannes Film Festival, where cinephiles booed at one of the screenings, maddened at a streaming service rubbing shoulders with traditional studios. Next came a disagreement with three of South Korea's biggest cinema chains; unhappy with the US

giant's distribution model, they tried to delay its release by three weeks. That failed, but it's been a bumpy ride for the Brad Pitt-produced drama.

Okja is the story of Mija, a young girl who lives with her grandfather in the countryside near Seoul. They're gifted a cute 'super-pig' by an American multinational company and told to raise it in competition with others around the globe. Ten years later, the suits return to collect their prize, with the intention of selling Mija's best friend into extra-succulent, low-cost jerky. What follows is a thrilling chase across the Pacific to New York, where she risks all to save her porcine companion.

Don't be fooled by its cartoon

humour and feelgood flavour: *Okja* packs an emotional punch. One moment, girl and pet are frolicking in a lagoon, the next we're pondering the evils of the meat trade. This contrast is meant to add shock factor, but instead creates an uneven feel.

Still, there's fun to be had. The starry cast includes Jake Gyllenhaal as a zany, Steve Irwin-type TV presenter (Dr Johnny Wilcox). Tilda Swinton is on top form as evil businesswoman Lucy Mirando. Paul Dano has a brilliant turn as an impassioned animal rights activist (Jay) who befriends Mija. When these heavyweights are on screen, sparks fly and the story bursts into life. *Okja* can't decide if it's straightforward, family entertainment or a serious social commentary. But as this wild adventure progresses, it finds itself mastering both worlds. **Alex Flood**



LILY COLLINS

Okja star and daughter of Phil

***Okja* was the first Netflix film to appear at Cannes – how did that feel?**

"Amazing. They really took a risk on this. Director Bong Joon Ho, a young girl and a pig? A lot of studios wouldn't have gone near it. They should be commended for getting [Bong] on board and letting him do his thing."

How do you act to a CGI pig?

"It was the strangest thing. We were running around South Korea with this giant, grey stuffed thing which had people inside operating it. It must have looked weird, but at least we had something to play off."

Had you done anything similar before?

"I'd done green screens and worked with tennis balls a bit, but nothing like this. Erik-Jan De Boer, who created *Okja* [the pig], also worked on the tiger in *Life Of Pi*. He's a complete genius."

Tilda Swinton plays evil businesswoman Lucy Mirando



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“I hope people can look at me and be inspired”

J Hus

The seriously talented Stratford MC who's ready to explode

EAST LONDON RAPPER J Hus might just have released the album that will define this summer. Blending hip-hop, R&B, soul, garage and grime, the genre-bending 'Common Sense' heralds the arrival of a true star.

It's been nearly a month now since the release of 'Common Sense' – did you expect such an amazing response?

“I'm happy, still. It's achieved everything I wanted it to achieve. I set myself certain goals and I've achieved them with this album. Did I expect it to be an instant hit? I wanted it [to be a hit], but I don't know if I expected it. But yeah, I wanted it.”

You're renowned for incorporating a huge mix of genres into your sound. Was it difficult to bring this approach to the record?

“Nah, it wasn't hard – that's what I naturally do anyway. That was one of my goals, to show that I'm really diverse. But it wasn't really hard – it comes naturally and easily to me. One day I'm in this mood, the next day I'm in another mood; which helps create the style of music I make. I don't think anyone can do what I already do. I just do it and it's unique.”

Your stints in prison – most recently early last year – have been well documented in the press. Do you see

yourself as a role model for reform or redemption?

“Yeah, of course, I believe so. I think people can learn from my experiences, and I hope people can look at me and be inspired.”

What's next for J Hus?

“Another album that shuts it down as much as this album has. And to just keep going – I don't see a limit. I want to keep going and be more successful. I don't have an end goal, I just want to keep seeing where I push it and take it as far as I can. This isn't enough for me. I want to get higher. This isn't enough.”
Sam Moore

DETAILS

From: Stratford, London

Social: @JHus

Buy: Debut album 'Common Sense' is out now

Live: Reading & Leeds Festival (Aug 25-26), Manchester Academy (Nov 10), London Brixton Academy (Nov 15)

Best track

DID YOU SEE?

J Hus pairs a catchy flow with an even catchier club hook.

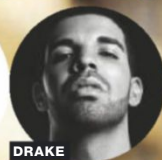
STRANGE & TRUE

The 'Hus' part of his name came was inspired by his hustling days selling snacks in the school playground.

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THIS WEEK'S BEST TICKETS AND GIGS

QOTSA frontman
Josh Homme

Long live the Queens

This autumn Queens Of The Stone Age are gonna tear it up at three massive UK venues

IT'S BEEN A PROPER BUSY year for Josh Homme. In 2016 he produced, played for and toured with Iggy Pop on 'Post Pop Depression' as part of a crew that also included Arctic Monkeys' Matt Helders and

Homme's fellow QOTSA dude Dean Fertita; he also produced CRX's debut album 'New Skin'. And later, when asked to contribute a guitar part to Lady Gaga's 'John Wayne', he ended up playing drums on it, getting a writing credit, then co-writing and producing her 'Joanne' album opener 'Diamond Heart'.

Somehow, QOTSA also found time to write and record

their seventh album, 'Villains', with producer Mark Ronson. The pairing might raise eyebrows, but Ronson is deferential to the band's hard-rock sound. "Queens are and have always been my favourite rock 'n' roll band ever since I walked into Tower on Sunset and bought 'Rated R' in the summer of 2000," Ronson has said. Roll on the live shows.

**Queens
Of The
Stone Age**

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NOW**

**Josh Homme's banging
rock crew**

NOVEMBER

Sun 19 Arena,
Manchester

Tue 21 The O2, London

Thu 23 Usher Hall,
Edinburgh

TICKETS: £27.50-£35

**ON SALE
NOW**

SUNDARA KARMA

Reading indie
dreamboats

SEPTEMBER

Wed 27 Tramshed, Cardiff

Thu 28 O2 Academy,

Bristol **Fri 29** The 1865,

Southampton **Sat 30**

Rock City, Nottingham

OCTOBER

Sun 1 O2 ABC, Glasgow

Tue 3 Academy,

Manchester **Wed 4**

The Empire, Coventry

Fri 6 Guild of Students,

Liverpool **Sat 7**

Plug, Sheffield

TELL ME MORE:

This quartet have been compared to The Maccabees a lot because, well, they sound quite like The Maccabees.

TICKETS: £15-£20.85

CREEPER

Horror punks from
Southampton

DECEMBER

Sun 3 O2 ABC, Glasgow

Mon 4 O2 Institute,

Birmingham **Tue 5**

Trinity, Bristol **Thu 7** O2

Shepherd's Bush Empire,

London **Sat 9** Albert Hall,

Manchester **Sun 10** O2

Guildhall, Southampton

TELL ME MORE: They say they want to put "over-the-top flamboyance back into punk".

TICKETS: £16.50-£19.45



WOLF ALICE

Riotous north London
indie band

NOVEMBER

Wed 8 O2 Academy,

Bristol **Thu 9** O2 Apollo,

Manchester **Sat 11**

Barrowlands, Glasgow

Mon 13 O2 Academy,

Glasgow **Wed 15** Rock

City, Nottingham **Thu 16**

O2 Academy, Birmingham

Fri 17 UEA, Norwich **Sat**

18 O2 Academy, Leeds

Mon 20 Dome, Brighton

Tue 21 O2 Guildhall,

Southampton **Fri 24**

Alexandra Palace, London

Mon 27 Ulster Hall, Belfast

TELL ME MORE: Album two, 'Visions Of A Life', is due in September.

TICKETS: £19-£22



live

ZARA LARSSON
Sweden's answer
to Rihanna

OCTOBER

Sun 15 Waterfront, Belfast
Wed 18 O2 Academy,
Glasgow **Thu 19** O2
Academy, Newcastle
Sat 21 O2 Apollo,
Manchester **Sun 22** O2
Academy & Underground,
Leeds **Tue 24** Eventim
Apollo, London **Wed 25**
O2 Academy, Birmingham
Fri 27 Guildhall,
Portsmouth **Sat 28**
Cliffs Pavilion,
Southend-on-Sea

TELL ME MORE: The
'Lush Life' singer put out
debut 'So Good' in March.
TICKETS: £22.50-£28.25



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Wembley Stadium,
London

ALLUSONDRUGS

Fri 23 The Brickyard,
Carlisle
Sat 24 The Live
Rooms, Chester
Thu 29 The Horn,
St Albans

THE AVALANCHES

Fri 23 Albert Hall,
Manchester

BLONDIE

Fri 23 The Eden Project,
St Austell

CATHOLIC ACTION

Thu 29 Westgarth Social
Club, Middlesbrough

CRAIG DAVID

Fri 23 Lloyds
Amphitheatre
& Waterfront
Square, Bristol

DESPERATE JOURNALIST

Sat 24 The Soundhouse,
Leicester

ELBOW

Sat 24 Dalby
Forest, Pickering
Sun 25 Sherwood Pines
Forest Park, Mansfield
Thu 29 Thetford
Forest, Brandon

GREEN DAY

Wed 28 Ormeau
Park, Belfast

JAMIE ISAAC

Fri 23 The Jazz
Café, London

JMSN

Tue 27 Village
Underground, London

LITTLE MIX

Sat 24 Kingsholm
Stadium, Gloucester
Sun 25 Stoop Stadium,
Twickenham
Thu 29 Slessor
Gardens, Dundee

LOW ISLAND

Thu 29 Old Fire
Station, Oxford

THE MACCABEES

Fri 23 O2 Academy,
Glasgow
Sat 24 O2 Academy,
Newcastle
Tue 27 & Wed 28 O2
Apollo, Manchester
Thu 29 Alexandra
Palace, London

MIKE SKINNER

Fri 23 Camden
Assembly, London

PEANESS

Fri 23 Telford's
Warehouse, Chester

PORTICO QUARTET

Fri 23, Sat 24 & Sun 25
Archspace Haggerston,
London

PRIMAL SCREAM

Fri 23 Zebedee's
Yard, Hull

PUBLIC ACCESS TV

Thu 29 The Lexington,
London

SAD13

Sun 25 The Big Top,
Cardiff
Mon 26 McHugh's
Bar, Belfast

SHOW ME THE BODY

Fri 23 Broadcast,
Glasgow
Sun 25 Sunflower
Lounge, Birmingham
Mon 26 The Joker,
Brighton

SISTERAY

Fri 23 The Old Blue
Last, London

SPOON

Tue 27 Gorilla,
Manchester
Wed 28 The Art
School, Glasgow

THE STONE ROSES

Sat 24 Hampden
Park, Glasgow

TINASHE

Thu 29 KOKO, London

TOM CLARKE

Fri 23 Engine Rooms,
Southampton
Mon 26 O2 Institute,
Birmingham
Tue 27 O2 Academy,
Oxford

TOVE LO

Mon 26 Concorde
2, Brighton

TURIN BRAKES

Fri 23 Pavilion Theatre,
Worthing

WHITNEY

Tue 27 Concorde 2,
Brighton



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SOUNDTRACK OF MY LIFE

Olly Murs

**Cheeky pop
chappie**

THE FIRST SONG I REMEMBER HEARING

DAVID BOWIE

Life On Mars

"My dad's a record collector and David Bowie was his first musical hero. When my mum and dad were walking down the aisle 'Life On Mars' played. Then when my sister got married she had it as well. I then did a documentary on TV and called it *Life On Murs*. That song's part of the family."

THE FIRST SONG I FELL IN LOVE WITH

THE FRATELLIS

Whistle To The Choir
"I really got into music properly when I was about 19 or 20, and I loved indie music. I really connected with 'Whistle To The Choir'. From the age of 14 or 15 it was all about pop music, but then later indie was really the one."



THE FRATELLIS

THE FIRST ALBUM I EVER BOUGHT

MICHAEL JACKSON
Bad

"It was vinyl and I bought it from a car-boot sale, funnily enough. I got it really cheap. I was absolutely obsessed with Michael Jackson. I used to sit there in my room and listen to 'Liberian Girl' and that was my first ever crush song. It used to remind me of this girl that I dated. She was two years older than me but she fancied me, and it was our song."



MICHAEL JACKSON

THE FIRST GIG I WENT TO

JUSTIN TIMBERLAKE
London Arena

"I remember thinking, 'Oh my God, I've never been in a room with so many girls. It's ridiculous!' I was thinking, 'I've got to go and try to chat some girls up!' I realised quite quickly that they weren't there to speak to me; they were there to see Justin Timberlake."



BILLY RAY CYRUS

THE SONG I DO AT KARAOKE

BILLY RAY CYRUS

Achy Breaky Heart

"I'm going to embarrass myself here. My mum, my nan and my grandad, my whole family – they used to like it. Over the years it's developed; if I'm with my friends now I'll do Shaggy – 'It Wasn't Me'."

SONG BY ANOTHER ARTIST I WISH I'D WRITTEN

PAOLO NUTINI

Pencil Full of Lead

"It's a bit cheeky, it's fun. It sort of sums up my personality, I think. Paolo Nutini's one of my favourite artists of all time. I absolutely think he's incredible. I actually met him and told him I was a big fan. You feel weird when you tell another artist that, because I feel like he sort of looked at me like, 'Why are you being uncool?' But I didn't mean to be uncool – I was excited to meet him! He was really nice. He's very chilled, very calm."

THE SONG I WANT PLAYED AT MY FUNERAL

RIGHT SAID FRED

I'm Too Sexy

"Anyone that knows me knows that's my personality. I'm funny and I don't take myself too seriously. I think if that came on at a funeral people would all start laughing and I'd rather people be smiling at a funeral and remembering my life with a smile instead of being upset and crying."

**Olly Murs is currently
on tour in the UK**

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archives**

THIS WEEK
CHRIS MARTIN
Coldplay
June 28, 2002

"There's no point
in trying to be quite
good. We've always
wanted to be
the best."

