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LIFE SUPPORT
"MY HEART
STOPPED"**

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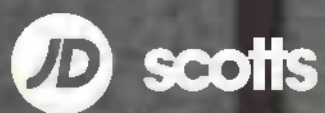
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WHAT'S
INSIDE

SNAPSHOT

UNION CHAPEL, LONDON

19/11/09

Alex's
surprise
chapel visit

Alex Turner took a break from arenas to make a surprise offering at the Islington Union Chapel last Thursday – playing a seven-song solo set as support to his friend and fellow Sheffield resident **Richard Hawley** as part of the Mencap charity Little Noise Sessions gigs.

The Arctic Monkey treated fans to two new songs: the catchy 'Joining The Dots' and an untitled newie reminiscent of the denser moments of 'Humbly'. As well as covering The Ink Spots' 'I Don't Want To Set The World On Fire' and a cover of 'Only You Know', which appeared on Dion's 1975 album 'Born To Be With You' and was co-written by Phil Spector, he invited bandmate **Jamie Cook** onstage to play the Monkeys' 'Secret Door' and 'Cornerstone' with him.

"When he played that [untitled new] song at the end I was going 'bom, bom, bom', thinking of a bassline for it," said Monkeys bassist **Nick O'Malley**, who was watching from the audience. "I love it, it's been knocking around for a while."

Turner also joined Hawley onstage for a version of 'Only Ones Who Know' from 'Favourite Worst Nightmare'.



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WHAT'S ON NINE STEREO



3 DOOM

Gazzillion Ear (Thom Yorke Remix)

On YouTube now

On YouTube now



1 VAMPIRE WEEKEND

Therapy just begins in the wake of a panic. And that's where things from *Castle* come in. It's a low-profile, fast-crashing, scrappy old sci-fi series that will fill the theater in scenes of a badly burnt New York in with a few minutes. The other's pretty new too.

On NME TV now



4 WOLF GANG
The King And All Of His
Men (Gaggle Remix)

The sprightly and dandyish second single from our favourite new romantic enigma comes with a host of remixes, not least this crunching, Soulwax-ish ravaging from the good ladies of Gaggle. Poor boy never stood a chance.

On NME.COM/mp3blog now

5 CHEW LIPS

There's something compulsive about Chew Lips' minimal, perfect electro pop, like *Tetris* or pistachio nuts. If Tigs and the boys have more hooks like this and the awesome 'Solo' tucked away on their debut album, we're going to be masticating our own faces in sheer excitement.

On NME.COM/mp3blog now

FREE
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2 THE BRAVERY

Not content with penning songs that make Colombian pop princess Shakira sound like some rabid, sex-mad vixen, Sam Endicott has emerged from New York's darkened, dank crevices after what seems like an eternity to regroup his indie synth outfit The Bravery. But rather than hankering back to the electro sleaze of 'An Honest Mistake' the first track to be lifted from the quintet's third studio album is a gloomy, overcoat-wearing indie anthem, like a bequipped bad-boy version of White Lies, soulfully blissful and emotionally charged. Brave indeed. **On NME Radio now**

6 PASCAL BABARE

FREE
DOWNLOAD

Ceremony

Normally we're in favour of people staying as far away from Joy Division covers as possible. It's just silly, like standing next to someone much hotter than you. Young Aussie oddball **Pascal Babare** has forced us into a climbdown with this sweet cover of the moment the dark northern overlords became New Order following Ian Curtis' death. For such a heavy song, he makes it sound floaty light. **Free download from [Thelineofbestfit.com](#)**

7 BEACH HOUSE

Norway

Grizzly Bear's best buds, this Maryland duo specialise in warm, woozy dreampop to sink into in the same kind of vein as The Pains Of Being Pure At Heart or Asobi Seksu. Victoria Legrand's smoky sloop of a voice could tame lions to contentedly purring kittens, and this sun-dappled gem suggests forthcoming third album 'Teen Dream' will be no less brilliant than the preceding two.

On Myspace now



10 THE MACCABEES/ROOTS MANUVA

No Kind Words

The long runway of information is finally here, and it's everything we could have hoped for. All small London trips, the Abercrombie and Fitchies are a pretty perfect fit. A small well, very much looking around the house past years of this long and with them being it.

On iTunes now



8 BICYCLE THIEVES

Stop To Start

Stop To Start

You might not be able to trust Liverpool lads Bicycle Thieves with your two-wheeled conveyance, but if you're after someone to reignite your interest in the thrills of straight-up indie rock'n'roll, you're in safe hands. There's something of Editors (when they weren't rubbish) in their moody atmospherics, but they're a much rougher-edged type of Penny Farthing-nicker. **On MySpace now**

9 KURRAN AND THE WOLFNOTES

Whatabitch

Creamy-flecked body with a
strikingly jungle, or NAT? This way
please... They're mixed after the
jewelry with a golden mask if you tell
it too hard, but they're wearing
diamond about NAT. This looks
like a little bit like simple woman they've
seen to be young with diamond and
mask as the soft beauty of his wife.

On My5space now



... AND WHAT ISN'T

THE AUTOMATIC Interstate

So, the Welsh emo-pop wonders are back back back, and they've written a song about highways in America. As you can imagine, it sounds much like drivetime Feeder. Guys, you used to be weird. And good. But mainly weird.

THE TEMPER TRAP

Will it be as ubiquitous as 'Sweet Disposition'?
Probably with your dad when he's washing the car
of a Sunday, yes.

ROGUES
MerryGoRound

Soulless, pointless, Virgins-esque electro-glam-indie fluff. You missed that window, guys. Wait for the next bandwagon to roll by.

MIKA
Rain

We thought nothing could be more maddening than Mika's puppy-eyed hyper-pop and his suffocating optimism. Wrong - he's much worse when he's all deep and thoughtful.

THE X FACTOR FINALISTS

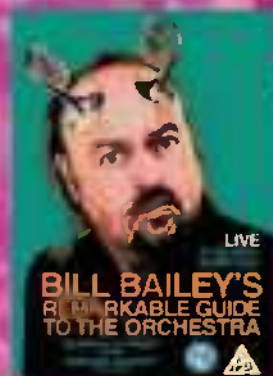
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Peter's heart-stopping comeback

Babyshambles man reveals hospitalisation horror

Babyshambles might be on a healthy-ish comeback now, but **Peter Doherty** has revealed that his recent Irish solo tour was pulled for more serious reasons than mere "exhaustion".

The frontman spent the night under observation at Swindon's Great Western Hospital on October 12, cancelling solo shows in Belfast, Dublin and Galway. But Doherty has now told *NME* that the real reason behind the canned shows was far more serious.

"If I hadn't been on a life-support machine I'd have been in Ireland," the Babyshambles frontman explained, before stating, "but my heart stopped." Doherty, who was recently fitted with another implant to stop him feeling the effects of heroin and cocaine, went on to describe how he fell ill at his Marlborough home – saying drugs weren't involved.

"It was a really strange turn of events. Obviously, their [the doctors'] immediate thought was that it was to do with drugs but it wasn't – it was some kind of poisoning," he said. "What happened? Well, I don't know, I don't remember. At the time I thought I was a taxi driver offering to take everyone to Elephant And Castle. I was running into the walls, making steering wheel signs with my hands. And then I just... stopped. My body just stopped."

Doherty added that his next recollection was waking up in hospital ("Apparently Morrissey was in the same bed as me a week later," he boasted about his stay, referencing the former Smiths star's onstage collapse at the Swindon Oasis). "I woke up and the doctors were asking, 'Do you know your name?' I said, 'Yeah, Peter.' And they said, 'Do you know where you are?' I said, 'Well, I'm in a hospital.' It was like 'Twenty Questions'."

After being treated by staff ("I'd like to give special thanks to Staff Nurse Rabbits for her kindness and the bed baths," he deadpanned), Doherty said he was given the all-clear – although the scare left the docs worried about his health. "They're concerned about my heart rate," he said. "I've always had a slight dickie heart, I was born with it."

Rather than dwell on the setback, the singer said he plans to throw himself back into making music. With Babyshambles gearing up for their first UK tour in over two years (kicking off on December 10 at Sheffield's O2 Academy), he said he's itching to step up work on the band's third album. With a batch of new songs approaching completion, including newbies 'Bonjour Tristesse' and 'After He' as well as older songs 'Fixing Up To Go' and 'Fireman', he said he was feeling optimistic.

"See, the thing about 'Shambles' is that now we see each other every day, which is a change. So a tour's just what the doctor ordered," he said, although medical experts might disagree (see box out).

See next week's issue of *NME* for more on the Babyshambles comeback.

"It wasn't anything to do with drugs, it was some kind of poisoning"
PETER DOHERTY

SECOND OPINION

GP Carol Cooper explains what Pete's symptoms might mean

"It could be that his heart went very slow and they were afraid it might stop, so they put him in hospital. The likeliest cause of hallucinations in a person like this is drugs or psychosis like schizophrenia. We know that a lot of drugs can cause you to

trip, even when you're not taking them. I would imagine it was part of an after-effect of things from the past. Touring would keep Pete busy, but a doc is not going to suggest to someone who's on their last legs that they go on tour..."

7 DAYS IN MUSIC



ALBUM PLANS

Boosh: Fielding questions

HIGHBURY

The Mighty Boosh met their public last Tuesday (November 16) – taking part in a Q&A session in London during which they re-affirmed new album and film plans and revealed a bizarre hook up with comic actor Robin Williams.

Noel Fielding, Julian Barratt, Dave Brown, Mike Fielding and Rich Fulcher answered questions from competition-winning fans at the Relentless Garage venue following a screening of their new DVD, *Future Sailors*.

"We're writing it now," Barratt confirmed when asked if a Boosh film was on the way. "We're putting things on paper, doing drawings, touching each other." Speaking of the album they're working on, he added that they were "laying down some crunchy beats,

taking the edge off some riffs". He later told *NME* that he had enlisted former Sneaker Pimps drummer David Westlake – who played live with the Boosh band on tour and at their Mighty Boosh Festival last summer – to produce their demos, with the troupe aiming to release the album in spring.

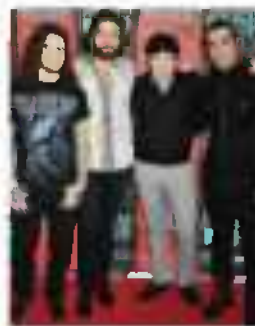
During the talk Noel Fielding recalled meeting Williams during a show in Los Angeles. "Robin came into the dressing room 'doing' the Crack Fox," he laughed. "He's a lot smaller than I thought. The size of a cashew nut." Offering a glimpse into the Boosh's touring world, he added: "Dave [who plays Bollo] and Mike [who plays Naboo] fight the whole time about the most absurd things. Like, Dave will come in and say, 'That's my spoon'. For a Pot Noodle. And anyway, you need a fork for a Pot Noodle."

IT MIGHT GET RELEASED

LONDON/NASHVILLE/DUBLIN *It Might Get Loud*, the guitar-based documentary featuring Jack White, Jimmy Page and U2's The Edge, has finally been given a release date. The film, which features the trio jamming, will hit cinemas on January 8 next year.

FALL OUT TO OBSCURITY

CHICAGO Fall Out Boy have gone on hiatus. "It's a break with no definite date for when they're coming back," their spokesperson told *NME*. Thus forthcoming best of 'Believers Never Die' looks like their eyeliner-splattered epitaph. So, 'Wentz' Pete's solo career happening?



STIPE BACK ATCHA



GEORGIA REM have entered the studio again with Jackknife Lee, confirming on their website that the sessions were for a new album. Lee helmed the band's last effort 'Accelerate' – a return to Michael Stipe and co's rockier roots – and the 30 seconds of music we can hear in the videos posted (recorded through a few walls and the frontman's handheld camera microphone) suggest a similar direction. Watch at NME.COM/artists/rem.

DOWNLOADING JUNE

DONINGTON The dates for 2010's Download festival have been announced. The bash – which will be celebrating 30 years since the Monsters Of Rock festival began in Donington Park – will take place on June 11-13. No line-up announcements have been made, but if we all whisper "original Guns N'Roses" every night at midnight, dreams might come true.

SAVING FACES

LONDON The Faces have admitted that they might tour next year without frontman Rod Stewart. "If we don't do it very soon, one of us is gonna check out," keyboardist Ian McLagan told *Billboard*.



DEREK B RIP

LONDON UK rap pioneer Derek B passed away aged 44 due to a heart attack on November 15. "Derek was always a huge inspiration to me and can never be replaced", Simon Harris, who founded the label Music Of Life that Derek B worked with, told *NME*.

"I'm a million per cent confident they could be better than Oasis"

ER, LIAM GALLAGHER SAYS HIS ALBUM WITH GEM, ANDY AND ZAK IS OUT NEXT YEAR...

BECK GETS FIERY WITH NEW SONG

LOS ANGELES

Beck has responded to The Fiery Furnaces' attack on him by writing a new song, 'Harry Patch'. The title refers to FF's dig at Radiohead for writing the song 'Harry Patch (In Memory Of)', which the duo followed up by suggesting they'd rather have insulted Beck. Head to NME.COM to hear it.



INTERPOL'S LIGHTS BACK ON

NEW YORK Interpol have revealed they are returning to the sound of their 2001 debut for their fourth album. "The new record falls back towards the first," Sam Fogarino told *Paste* in the USA. "In trying to move forward, there was a realisation that you can't let go of your sonic-defining tag." Fogarino also announced that the album is due out in early 2010.

UK TAKEOVER

The Cribs bump Jay-Z off US TV

NEW YORK

The Cribs bumped Jay-Z from primetime US TV recently (November 12) to play live on the *Late Show With David Letterman* – beaming Wakefield indie into the USA's living rooms.

Due to irreconcilable clashes in the schedules of the rapper and the Brit four-piece, Jigga got bumped to allow the Jarmans and **Johnny Marr** to play instead – partly due to a show booker being a massive fan of the band. As they arrived they were informed by the US publicist of the bumping. “Jay-Z’s alright but he’s no Gary,” laughed Marr.

‘Cheat On Me’ was vetoed given Letterman’s recent sex scandal and admission of infidelity, so the band played ‘We Share The Same Skies’ – but

were ticked off by the show’s staff throughout their performance. Ryan showed America his barely-boxed backside due to his ripped jeans, while Gary got told off for talking too loud between takes.

“That always happens to me,” he moaned “I got a telling off another time when I stuck a couple of drumsticks into the scenery as it lifted up. But I think it’s the duty of anyone who finds themselves in this position to at least cause a little bit of disruption.”

“It feels a little bit like we’re interloping a bit when we do stuff like this,” added Marr later. “But that’s probably a good thing because if you didn’t, there’d probably be something wrong. For us to be here, it feels a bit... naughty.” Watch the performance at NME.COM/blogs.

BJORK: BIG ON MOOMINS

REYKJAVIK

Self-confessed Moomins fanatic Björk has revealed that she has signed up to appear on the soundtrack for a forthcoming film featuring the kids’ TV favourites. She and long-term collaborator Sjón have already written ‘The Comet Song’, which will appear in *Moomins And The Comet Chase*.



CAPTAIN PROG

AVR Biffy Clyro have revealed their recent Top 20 hit ‘The Captain’ was rescued from the land of prog. “We had a couple of different versions of that song,” Simon Neil told NME.COM (watch the interview at NME.COM/artists/biffy-clyro). “One of them was called ‘Help Me Be Captain’, which was a lot more prog and it took you on a different journey.”

PRODIGY’S 99

ESSEX The Prodigy are releasing 999 copies of a new photobook that documents their recent ‘Invaders Must Die’ tour. The book will cost £99 and is set for release on January 4. Each copy has been signed by the band.

APPLE CRUSHES BEATLES BOOTLEGS

ABBEY ROAD Two websites selling Beatles songs digitally have closed. BlueBeat and baseBEAT were closed indefinitely by a judge after the owners tried to get around copyright laws via a supposed loophole.

HEFNER MAN ATTACKED

NOTTINGHAM Former Hefner frontman Darren Hayman was assaulted after a gig at the Nottingham Bodega last Monday (November 16). His wife Helen tweeted he was mugged getting into his car and was taken to hospital, but he’s now on the mend.

“We don’t need you... and you can fuck yourself”

OH DEAR – NOW MORRISSEY HAS EJECTED A FAN FROM A GIG IN HAMBURG AFTER AUDIENCE DISSENT



MCR HIT THE GARAGE

NEW JERSEY My Chemical Romance are parading into the world of garage rock for their new album. “We wanted to harness everything that’s great about this band into shorter songs, almost proto-punk, like The Stooges or the MC5,” Gerard Way told *Rolling Stone* of the follow-up to 2006’s ‘The Black Parade’.



BEYONCÉ TOP OF THE PILE

CYBERSPACE The best song of the decade according to *NME* critics is... Beyoncé’s ‘Crazy In Love’. Head to NME.COM to vote for your favourite and see the full list.



Fray, pictured here with his band's money

COURTEENERS bankrupted by own album

Second album sessions have left Liam Fray's lot struggling to finish with "literally zero" cash

The reason Liam Fray is the only member of The Courteeners present at the mixing of their second album – at New York's legendary Electric Lady studios – is simple: cash. "The rest of the band aren't here because we can't afford it," he says of his band's current financial state. "Everything we have, we've used on the record. There's fuck-all left in the bank. I'm talking literally zero. But that's good. It shows that we fucking want it. We want to do everything we can to make a fantastic record."

Initial recording sessions took place in Belgium earlier this year with producer Ed Buller (Suede, Pulp, White Lies) at the controls. Now Fray is in NYC finishing the album with mix

engineer Michael Brauer (The Rolling Stones, Bob Dylan, Coldplay) and invited *NME* to hear some almost-final versions of the songs. The Courteeners' leader is sure that the bank drainage will be worth it in the long run and is hugely pleased with the results, describing the teaming of himself and Brauer as being "like the United double-winning team in '93/'94".

Exhibiting an unashamedly epic, Elbow-esque sound, first single contender "Take Over The World"

is characterised by a piano motif and pounding kick drum, both of which are drenched in reverb. 'Cross My Heart And Hope To Fly' continues along a similar line and adds a heavily treated vocal hook, while 'You Overdid It, Doll' recalls The Rolling Stones' 'Miss You' in its disco sensibilities. Elsewhere, there's another as-yet-untitled song that will open the album which is "a love letter to Manchester", and 'Will It Be This Way Forever', which Fray accurately describes as sounding "a bit like Muse".

This is telling, as the overall impression that The Courteeners' new material gives is of a band determined to make the step up into the same arenas inhabited by Matt Bellamy's outfit.

"I think the songs are as good as – if not better – than some of the bands

in that big league," the singer states, pointing out that the band had sold 15,000 tickets for their Manchester Central show (set for December 11). "The timing feels really right for this one. It feels we've bulked up and are a bit stronger, and ready for it. It's an ambitious record and we're an ambitious band. This album will shock a lot of people because it shows we're much more than what a lot of people think we are. They won't be able to argue with it."

**"Everything we have,
we've used on the record.
There's fuck-all left"**

LIAM FRAY



DIPLO ROLO-ING WITH TOMASSI

MIA and Santigold producer joins the Leeds screamy types

MIA and Santigold might not initially seem to have much in common with scream-happy Leeds hardcore gang Rolo Tomassi. But now producer Diplo, usually the hipster favourite of the genre-busting Santi *et al*, has revealed that he has taken on the job of recording their second album – his first time producing a band's full-length.

The five-piece teamed up with Diplo after he saw them live at the South By Southwest festival in Austin, Texas in March, and the troupe have since spent an intense two weeks laying down the follow-up to their 2008 debut 'Hysterics' with him at Los Angeles' Sunset Lodge.

"This is the first rock band I've really worked with full on," Diplo told *NME*, adding that it was the band's intense energy that convinced him to move into the world of guitars and amps. "They're fucking talented musicians and I think if I was going to work on a rock record this is the most exciting thing there is. This second album is a lot stronger and it feels like they're really growing up as a band and finding their sound."

He said working with the UK band was quite different to his usual work with the likes of Santi and MIA. "The biggest difference is I'm always writing with those girls but with these guys they'd already written the album," he said. "So I was just trying to help give them a bit of direction, a different attitude and different ideas about what their music could sound like."

Songs slated to appear on Rolo Tomassi's as-yet-untitled second album, due out in March 2010, include 'Party Wounds', 'French Motel' and 'Un-romance'. "When we were writing the first album we thought, 'Let's just go as crazy as possible and freak people out,'" said singer Eva Spence. "But this record feels like more of a complete album than the last one."



Rolo Tomassi with Diplo (second right)

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WE WANT ANSWERS!

This week:

GRAHAM COXON

NME: You recently suggested you'd quit music for painting. Your last scheduled gig is on Saturday (Nov 28) – is this the end?

Graham Coxon: "I don't know... I just get a bit bored. It's been a really busy year and I just wonder what to do next. I have got so much going on, but I'm not quite sure whether I really have to approach it so... I wanna think about developing it in a different way and maybe painting more, I don't wanna release more music if it's just gonna be the same as my last record or going back to the stuff that I've done before. I suppose I'm waiting for some sort of inspiration, so I'm just gonna calm down a little bit and see what happens, er... but I've done some music for a British film coming out a bit later."

So... you're not quitting music, then. What's this soundtrack?

"It's for a film coming out relatively soon, it's a British sort of 'freak thriller', I suppose you could call it. I'm not allowed to say very much about it, they're just having a look at where to put the music I made for it in. They gave me some themes to play with, famous old

nursery rhymes and folk songs that I wanted to muck about with. I came up with 13 or 14 tracks, so about 45 minutes of music – it's a weird, strange kind of album. It gets a bit intense on its own, I suppose you'd need a film to go with it."

It's just you playing and singing?

"There are no words. If it's possible to improvise by yourself I suppose that's what I was doing. I was building up sounds, almost like Xeroxing my own noise and making big sort of hideous chiasmic sounds, but also playing around with some acoustic stuff

and trying to improvise with myself on drums and piano. It's sort of Pink Floyd with fangs. Like a combination of hideous and sweet. And the film? There are certain bits that make you wanna puke and certain bits that are funny."

Now that Blur has wound down can you ever see the band gearing up again?

"The Blur thing... everyone's gone back to their day jobs and Damon's really involved with Gorillaz stuff, so that's obviously taking up a lot of his time and energy. But I'm sort of open to suggestions as far as next year."

It must be hard walking away after T In The Park, Glastonbury, Hyde Park...

"It was really good to play, get close

"The Blur thing... I'm open to suggestions next year"



to those boys and just... playing different ways in very different circumstances... rock gigs. The Blur thing was obviously bloody excellent. I mean, you can't get a better job than that. Great big guitar sound, a huge audience. Just seeing those boys again and having such a good time, feeling so brotherly and the audience being so fond towards us."

How will you fill the Blur-shaped gap in your life now?

"I'm sort of starting to miss full-on electric shows. I might do a couple more electric shows with the old group, you know. Not Blur, I mean [he means his previous band for his solo albums]."

Finally, you played live with Pete Doherty a lot this year after working on his solo album. Any plans to hook up again?

"I don't know what his next move is, but another Babyshambles album sounds reasonably decent. Pete and I, we've had such a good time, I've grown to love Pete and his group and the songs. We've obviously been playing the songs from his album, but there are other songs that I became really fond of and I got quite emotional, really. During the last three in France we ended up playing songs like 'Albion' and stuff like that, which are great songs. But I don't know, hopefully he's just got his feet up somewhere [er... see News page seven]."

DAVID BEWILL

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NEW TO THE PLAYLIST...

Who will be fighting it out in future charts?

NME TRACKS OF THE WEEK...



BIFFY CLYRO - 'BOOM, BLAST AND RUIN'/'BUBBLES'

"I've been a Biffy devotee since they first stomped on my cerebellum with their steel toe-capped guitars back in 1999. After four albums and countless gigs, it's time to consolidate with new offering 'Only Revolutions', and these are two of the standout tracks. 'Boom, Blast And Ruin' does just that with its driving melody riding a throbbing bassline while 'Bubbles' is no cheeky monkey either - anthemic, Muse-bashing arena rock. The princes are ready to dethrone the kings. 'Mon the Biffy.'"
Gill Mills, NME Radio DJ



LITTLE DRAGON - 'MY STEP'

"Taut, moody disco pop from swoon-voiced Swedes with a surprisingly gnarly early Madonna-meets-electroclash chorus"
Emily Mackay, Acting Reviews Editor



HOT CHIP - 'TAKE IT IN'

"If this taster of the new album (due next year) is anything to go by we can relax: the Chip's mojo is still firing on all cylinders."
Tim Chester, Assistant Editor, NME.COM



HUNX AND HIS PUNX - 'YOU DON'T LIKE ROCK'N'ROLL'

"Channelling the spirit of '80s queer-core into '00s lo-fi bubblegum San Fran 'gayrage rock'."
Jaimie Hodgson, Radar Editor



YEASAYER - 'AMBLING ALP'

"The first single from the Brooklynites' phenomenal 'Odd Blood' album is not just dazzlingly melodic, it's also free - from *Ambling Alp.com*."
Luke Lewis, Deputy Editor, NME.COM

THIS WEEK'S TOP 20

THE NME CHART

- 1 FLORENCE AND THE MACHINE
'YOU'VE GOT THE LOVE'
Island
- 2 CALVIN HARRIS
'FLASHBACK'
Columbia
- 3 THE BIG PINK
'DOMINOS'
4AD
- 4 THE TEMPER TRAP
'SWEETDISPOSITION'
Infectious
- 5 MUSE
'UNDISCLOSED DESIRES'
Heaven 3, Warner Bros
- 6 ELLIE GOULDING
'UNDER THE SHEETS'
Polydor
- 7 BIFFY CLYRO
'THE CAPTAIN'
14th Floor
- 8 KASABIAN
'UNDERDOG'
Columbia
- 9 MUSE
'UPRISING'
Heaven 3/Warner Bros
- 10 DIZZEE RASCAL
'HOLIDAY'
Dirtree/Starline
- 11 ARCTIC MONKEYS
'CORNERSTONE'
Domino
- 12 MUMFORD & SONS
'LITTLE LYON MAN'
Island
- 13 THEM CROOKED VULTURES
'NEW FANG'
RCA
- 14 BIFFY CLYRO
'THAT GOLDEN RULE'
14th Floor
- 15 EDITORS
'PAPILLON'
Kitchenware
- 16 MARINA & THE DIAMONDS
'MOWGLI'S ROAD'
679
- 17 DEATH CAB FOR CUTIE
'MEET ME ON THE EQUINOX'
Atlantic
- 18 FLORENCE AND THE MACHINE
'DRUMMING SONG'
Island
- 19 OU EST LE SWIMMING POOL
'DANZON WAVE I FEEL'
Sire
- 20 LA ROUX
'I'M NOT YOUR TOY'
Polydor



FLORENCE AND THE MACHINE

Florence shoots ahead of Calvin to claim the top spot this week. Head over to NME.COM for a special documentary on the flame-haired whirlwind's unstoppable rise.



THEM CROOKED VULTURES

You can't get much more "no-brainer" than throwing Led Zep, QOTSA and the Foo's together. This enters the chart at Number 13.



MARINA & THE DIAMONDS

Vocal gymnastics, a liberal smattering of "cuckoo"s and jungle noises, and of course that bizarre cartoon video (now playing on NME TV): this is pop subversion at its finest.

The NME Chart is compiled on a weekly basis from the sales of physical and digital singles through traditional high street retailers, internet retailers and digital music service providers. Singles are eligible for the NME Chart if they have featured on the playlists of NME Radio or TV, or in NME Magazine.

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My first gig...

JAMES BROWN, HYDE PARK
JUNE 20, 2004



"I remember this gig so well because James Brown was supporting Red Hot Chili Peppers, and that just seemed insane to me. I'd

just started to play music myself on bass and I just stood watching his bassist in complete awe. I thought James Brown was better than the Chili Peppers, but I was at that age where they were everyone's favourite band. It was great to see them play all their hits, though."

To make me dance...

'MANZANILLO'
BENNY MORE

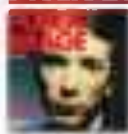


"I first heard this record when a friend of mine came back from Cuba after a gap year about 12 months ago. The

rhythm section in this song makes it impossible not to dance to and there's all these gaps in there which I memorised and made into an impressive-looking dance. I've always wanted to learn salsa and I'm seriously thinking about doing that because of this song."

My karaoke song...

'PUBLIC IMAGE'
PUBLIC IMAGE LTD



"I was having a drink with a friend in a bar in Manchester and we were having this really interesting conversation

when this song came on really loud. I just completely interrupted my friend, stood up and sang every single word at full volume. I never realised how therapeutic it is to belt out the words to this track. I was in the middle of a crowded bar but felt completely invisible."

Right now I'm loving...

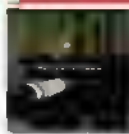
'ETHIOPIQUES VOL 4'
MULATU ASTATKE



"Quite a few tracks from this album feature in the film *Broken Flowers* with Bill Murray. It's basically Ethiopian jazz but there's something really cinematic and dark and menacing about it. There's these eerie organs on there and it really adds to the film's sense of melancholy and sadness [it's about a man who gets dumped but then finds an anonymous letter telling him he might have a son]."

An underrated record...

'MASTERS OF THE UNIVERSE'
BINARY STAR

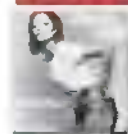


"This is probably the most underrated hip-hop album ever made. It only cost a few hundred dollars to make but they put so much

more love into it than most bands these days who make records which cost tens of thousands of pounds. To me it sums up everything that is good about underground hip-hop and I'm so shocked that it never did better than it did."

A guilty pleasure...

'UPSIDE DOWN'
DIANA ROSS

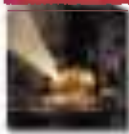


"My girlfriend got me into this song because she's obsessed with Diana Ross and she's really into this particular track. When

I heard it I thought, 'Yeah that's a good song.' But I have to say, I don't think I ever expected to find myself actually dancing to it. We'd had a few drinks after a gig we'd played at Heaven in London on a Thursday night. We went over to G-A-Y and this came on and I started dancing to all the actions in the song."

A huge influence...

'DE-LOUSED IN THE COMATORIUM'
THE MARS VOLTA



"When this came out I was only 13 and I'd never heard anything like it. I couldn't believe how anyone could possibly make music like

that because it's completely on the other side of the spectrum to most simple pop songs. It just blew my mind and I think I listened to it about three times a day for a year. This record also introduced me to building soundscapes around my songs and it made me want to play other instruments apart from the guitar."



Everyone should hear...

'SHUFFLING AND SMILING'
FELA KUTI



"This is great when you've got people round for a party and it's getting into the early hours of the morning. I haven't met

anyone who hasn't instantly fallen in love with it whenever I've put it on. Deep down I think everyone loves a really funky groovy song and this album has all these huge catchy melodies which are infectious."

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LETTERS

YOU WRITE IT, WE PRINT IT, EVERYONE ARGUES *Edited by Dan Martin*

LETTER OF THE WEEK WINS A SAMSUNG Q2 MP3/MP4 PLAYER TO LISTEN OR WATCH THE LATEST MUSIC VIDEOS ON

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Letter of the week Time to pick sides

Like most of *NME's* esteemed readership, I am a fan of Radiohead. However, I have to say that I thought Ed O'Brien's response to Nicky Wire's claim that Radiohead don't care about illegal downloading (*NME*, November 14) was rather pointless. The article had a picture of him looking like a criminal ready to beat the shit out of anyone who downloaded, and was littered with patronising narcissistic contrivances. "I think the reason I'm doing this now is because I'm a little bit older," or "Anyone who knows anything about the internet knows it's not going to happen." So basically, a pointless article in a rather fantastic *NME*.
Philip Stirups, Reading

Philip, you get this week's gadget not for your searing insight into the downloading debate (although for the record, I'm with Team Wire). No, you get your prize for likening a member of Radiohead to a common street-corner thug. That's gotta hurt him, that has - DM

BIFFY THE LANDFILL INDIE SLAYERS

We went to see Biffy Clyro at Norwich UEA on Wednesday (November 11), and having travelled for two hours we were hoping for something spectacular – and Biffy Clyro most definitely delivered. They kept the crowd in a frenzy until the point of passing out with classics like '57' and 'Who's Got A Match?', then dropping the slower 'Machines', allowing minimal recovery before we were off again on the Neil-Johnston excitement guarantee. In short they were marvellous, I would even go so far to say the best gig I've been to. The support bands weren't bad either, although I'm not entirely sure the drum kit deserved the hammer-handed battering Manchester Orchestra gave it. Pulled Apart By Horses are well worth checking out live too, although don't expect to understand a word they're screaming at you. The whole night could be summed up nicely by the man standing next to me: "Fucking awesome". Thank you for re-inspiring my belief in good live music.
Annie, Essex

The new Biffy record is absolutely mega! Song after song seems to come at you like a train, and then you're hit by epic acoustic songs. It really is mindblowing stuff. And the fact that the songs are reaching the Top 20 makes me happy because it's knocking the commercial crap out of there. So everyone go buy 'Only Revolutions' because it's massive! Love it.

Sean Atkinson, via email

Yes, you got me. I wrestled stewardship

of this week's letters page from Alan Woodhouse's cold dead hands to get the chance to stand strong in collective smugness among other longstanding members of Team Biff that we won. And that's only half a joke – this band has always given their followers that special feeling of being part of a proper gang. While nobody deserves success more, it remains to be seen whether they can sustain that quality now they're officially A Big Deal. But the only thing standing between them and domination are those douches who a) think Si's singing sounds American and b) object to that even if it did. Oh, and this guy... - DM

I don't know why you made such a big fuss over Biffy Clyro (*NME*, 14 November) and put two of their songs in the *NME* chart. I'd never heard of them before my sister put the music channel on and I wish she never had. "They have no idea whether Muse are gay." What the hell? Matt Bellamy has a girlfriend! They think Lily Allen should keep her nose out of downloading? Probably yeah. As you can guess, I HATE Biffy Clyro.
Matthew Davies, Saltsburn



Simon Neil: good

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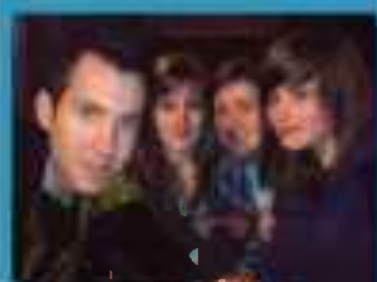
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STALKERS

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



RACHAEL, GLASGOW

"Me and my pals with Calvin Harris after his gig in Glasgow. He was so nice!"



KAREN, SURREY

"Me and my boyfriend Dizzee in London!"



STEVE, VIA EMAIL

"This is me in Camden with Ritzy from The Joy Formidable, they were excellent!"

It's a fair point actually. Anybody with access to the modern wonder known as Google can quite quickly establish that no, Muse are not gay. Technology, eh? Brilliant stuff – DM

AND NOW FOR MORE OF THIS OLD BOLLOCKS

In response to Liv Akhurst's letter (NME, 14 November), me and my sister are avid die-hard *Twilight* fans, and would like to say that Paramore are only famous for *Twilight*. *Twilight* is the best film in the current market and Edward Cullen is dreamy. To all those who pretend they 'loved' Paramore before *Twilight*, eg Liv Akhurst, it's obvious that you have only heard of them due to *Twilight* and should stop wasting our time with your pretend stories.

Paramore are NOTHING without *Twilight*. We can't wait for *New Moon*! Hannah & Kayleigh Grice, via email

What I want to know: where are all the angry True Blood fans getting worked up about Jace Everett having an unfair leg up what with his 'Bad Things' song being used in the opening credits. Jace Everett would be nothing without True Blood! NOTHING! – DM

MORE STUFF YOU CAN RELY ON FOR A BIT OF A GIGGLE

Dear NME and anyone else who cares to read this, I am writing to express my views on The Courteeners and how you have failed to include them in the last few weeks, despite the band playing at Manchester Central, formerly known as the G-MEX, in December and also playing at Warrington Parr Hall a few days prior to that. I just wanted to see why they haven't been added to the last few issues even though in the last few weeks they have been busy announcing new gigs. Oh, I remember why, you hate anyone from the north of the country that has not had massive success like Oasis or The Smiths. Oh and I know you will give me some half-arsed answer like "Oh OK..." like you usually do to anyone who doesn't share your "anywhere but north" music taste. Thanks. Conor Byron, via email

I kind of adore this letter. Not because I agree with Conor, but because next week we have to batten down the hatches for the Albums Of The Decade aftermath and ready ourselves for violent threats over how 'All We Know Is Falling' by Paramore should have been higher/lower/Number One. I'm going to hold you close to my heart, Conor, a reminder of a more innocent time when all we had to contend with were a few mental Courteeners fans. (And yes, I am from the north) – DM

TIME TO FACE THE MUSIC (POSSIBLY)

The *X Factor*'s John and Edward could single-handedly save pop music. Their vocal ineptitude, poor choreography and fashion faux pas could mean that, in the event of a Jedward victory, Simon Cowell's soulless and lecherous 'talent' show would finally end, as it is ultimately reliant on some half-decent karaoke. A Jedward victory would epitomise the awfulness of chart music today, and will spearhead a new musical revolution. It is time to stop treating the music-buying public as mindless consumers and for pop music to be considered as a serious art form. The music industry is undergoing seismic changes, and John

and Edward may well be the catalysts for proper musicians to seize the airwaves, and react against the vacuous scum we are subjected to. I'm voting Jedward to save real pop music. Kate Wilson, Surrey

All well and good Kate, but in the world you describe we'd have no 'Bleeding Love' while 'St Jude' by The Courteeners would still be allowed to exist? Is that what you really want? Is it? – DM

TUPAC VS BIGGIE: IT'S STILL ON!

I know that this is a bit behind but I was just enjoying the Rock Stars We Miss The Most feature from October 10, and read the Hip-Hop Wars article written by Pete Cashmore. What was written about Tupac was ridiculous! If either of the two rappers had more of a back story it was certainly Tupac. Born the son of a Black Panther, raised through poverty – certainly not middle class, shot five times and surviving, spending a year in prison for sexual assault etc. He was also a very respected rapper, just like Biggie was. The bad feeling between the two started over the aforementioned shooting and not over Tupac being envious. Both were great MCs, and both are hugely missed! mitchattitude, Aberdeen

Brilliant. We reignited the war. Whoops – DM

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AND ANOTHER THING...

In case you've still not made your point

MORE TWILIGHT

I would just like to say that I read all the Twilight books and thought they were crap, but Paramore are fucking brilliant. Oh yeah, and Florence Welch makes gingers cool. RUBY STEER, NORTH YORKS
No, Ruby. No. I make gingers cool, me and me alone. And maybe J.Ho – DM

TWO EVIL TWINS AREN'T ENOUGH?

Anyone else spotted that the lead singer of Golden Silvers could well be a long-lost Jedward twin? CRAIG BACKWAY, VIA EMAIL
Maybe, but you've already established that they look more like Rihanna these days – DM

THE BAND WHO KNEW TOO MUCH!

Listen, if Kasabian are so bloody rock'n'roll and cool, why is Milka drumming for them? MARK RUSHTON, VIA EMAIL
You, Mark, are the boy who knew too much ("Dies") – DM

VERY SUPERSTITIOUS

Not being picky or owt but Ben Patashnik needs to pull his trousers up and learn his onions before twice criticising John Paul Jones of ahem, Led Zeppelin for playing slap bass when it's blatantly an organ of the Stevie Wonder 'Superstition' variety. Shame on you. Awesome album. HISDUDENESS666, VIA EMAIL
I'm handing this one to Ben: "Stevie Wonder also recorded with Blue AND Sting; are you saying, by association, either of those are acceptable? Because they're really not" – BP

DIGIT-AL LOVE

Now is it me and my television or does Alex Turner have freakishly long fingers in the 'Cornerstone' video? JOE, DERBY
I don't know what the right answer is to this one. Maybe the problem lies in how close you're sitting to the screen? Or is Alex actually some kind of alien hominid who let his disguise slip for a second? – DM

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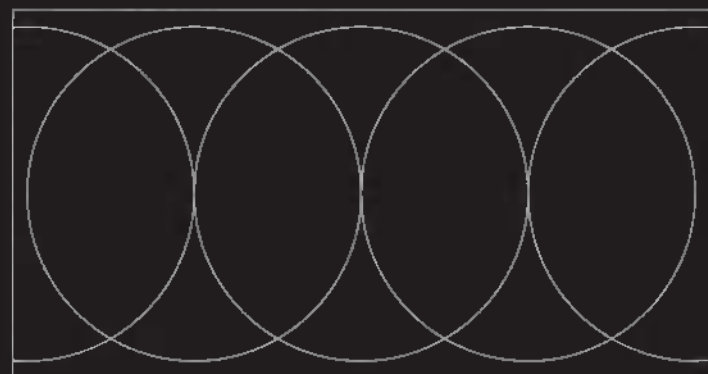
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Chapel Club (l-r):
Funtimes, Smiler,
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RADAR

MUSIC Edited by Jaimie Hodgson

NME LOVES

London-based noirists put a new twist
on old classics. And roasting poultry

CHAPEL CLUB

They say the sign of a truly great song is that the first time you hear it, you'll be convinced you've heard it before. 'Surfacing', the eerie debut single from London newcomers Chapel Club, will bring out a slightly different feeling, in that you will have heard it before. Kind of. After one smouldering verse, it morphs into a version of 'Dream A Little Dream Of Me', the romantic standard popularised in the '60s by Mama Cass. Yet reworked amid the track's creeping paranoia, those night breezes that seem to whisper 'I love you' feel more like sinister threats.

In a world where we're told everything has been done before, Chapel Club might have hit upon something new. 'Surfacing' isn't a cover, a remix, God-forbid a 'mash-up' or a 're-imagining'. It's more of a celestial echo of a song hiding deep in the ether.

As frontman Lewis Bowman explains, "I was thinking of it in a literary sense. The lyrics to that whole song are quite cryptic. The meaning's not obscure, but it's coded, you'd have to work quite hard

to work out who it's about, because it is about a person. I literally am quoting that song. To understand the song fully you'd have to understand that this is a song that was written in 1931, and we're quoting this one song in a very particular way."

Evidently, Chapel Club are smarter than your average shmindie dirgists. A scribe of poetry and short stories from the age of 11, Bowman had never sung before he formed the band. He hooked up with dandy guitarist Michael Eran Hibbert, tatted bassist Liam Ankle, bookish guitarist Alex Parry and polite northern drummer Rich Mitchell after a mutual friend suggested they all had something of the night about them. Together they've hit upon a new take on rock atmospherica that's inevitably going to get lumped into the lineage of sombre noirists that can be traced back through Interpol to Joy Division. But more than any band, they say they were inspired by Lars Von Trier's philosophical mystery *Dogville*, as Hibbert describes it, in the way they try to "take the structure down to the bare bones, and then come in with

a massive emotional impact." He then goes off on a wordy explanation of their inspirations being Radiohead and Sonic Youth's ability to sound like "a sine wave", before pondering that the band sounds a lot "like spatch-cocking a chicken or something". Everyone marvels at how much he's hit it on the head.

The mystery of what that actually means won't yet be solved by their arsenal of other great songs, such as the murky head-rush 'Five Trees', or Cure-incrusted sombre jangle-pop of 'Oh Maybe I'. But as much as these things matter anymore, those songs – coupled with a clutch of hotter-than-hell self-promoted shows at east London's latest epicentre, Dalston's Shacklewell Arms – have led to the kind of Chinese-whispered A&R firestorm the likes of which we haven't heard of in Jang-o-meter years. **Dan Martin**

NEED TO KNOW...

What: **Smouldering, arty dirge-rock**

For fans of: **Editors, Interpol, Liars, White Lies**

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RADAR

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They're here, queer and doo-wopping in your ear HUNX AND HIS PUNX

Bubblegum pop from the '50s laid over buzzsaw guitars is a good place for any new band to start. A lead singer who gets his cock out in your own string of saucy YouTube smashes helps too.

But – after straddling a giant pink telephone, having a dozen leather jacket clad men stroke one another for your perusal and engaging in topless man-on-man wotsit gnoshing in a forest of transvestite elves – where on earth can San Fran's Hunx And His Punx go now in the field of thigh-slappingly sordid music videos?

"We've just been to the cheapest grocery in town and spent, like, \$100 on food," explains Hunx. "We got waffles, hot dogs, mashed potatoes, whipped cream..." Food fight? That

doesn't seem worthy of an Ofcom investigation. "Then I'll jack off all over the food, cum on a waffle. I love food sex, dipping my dick into pudding and then putting it in someone's else mouth. That's the American dream."

That's right, Hunx And His Punx are gay, as if the oo-er innuendo of songs like 'Cruisin' and 'I Won't Get Under You' wasn't enough of a clue. And if you don't like it, you can just get bent (er, that's one of theirs). **Sam Wolfson**

NEED TO KNOW...

What: '50s-style San Fran gayrage-rock
Download: 'You Don't Like Rock'n'Roll (And I Don't Like You)' from the Radar blog'

LOCAL HEROES

Sofa-surfing Brooklyn punk pop stars

THE SO SO GLOS

The last hive of Brooklyn buzz bands yielded a total bounty of one successful act (ie MGMT). So as the buzz dies down about the relocated uptown college kids inhabiting Billyburg's cred-giving sidewalks, so enter the grizzly Brooklyn born'n'bred So So Glos. The New York pop-punk four-piece recorded their first album in four late nights (the only time a pal's studio was free) while their singer Alex was getting his jaw wired shut after a stage-diving incident. That tells you all you need to know really.

Imagine the beautiful carnage of Black Lips with choruses straight outta Strummerville and you're on the right track. They spent their European tour with The Virgins, shacking up with easy girls just for a roof over their heads.

"The label only paid for our plane tickets. We spent the whole tour hustling for a place to stay."

The Glos are part of the dying breed of local hero, a rare instance of a band whose fanatical hometown following eclipses their virtual praise. That's down to the pandemonium they've been causing at the Market Hotel – a raucous all-ages music venue they started in Brooklyn. But in a world where our children are fast becoming destined to speak their first words in HTML, a battered, bruised and brilliant bunch like this is all the more welcome. **Billie Porter**

NEED TO KNOW...

What: Catchy punk-rock foursome
Download: 'My Block'



BLOG BUZZ

Gloopy electronic symphonies for the heart

BLONDES

Where were you on the best night of your life? Blondes are a duo currently alive somewhere in New York, and they have a track called 'Spanish Fly' that could've easily soundtracked each and every one of our serotonin peaks. Let's emphasise the 'high'. Blondes operate the mechanics of euphoria but it's hard to describe their music in clinical terms – Blondes say it "comes out of improvising with samples and loops", that it's "built around drum machines and synths", but that doesn't do justice to what is essentially the conversion of electricity into glowing-gut joy. "It's basically just a feeling out of a vibe," says Zach Steinman, 24. "No rules!"

Zach and bandmate Sam Haar graduated from Ohio's Oberlin College the same year fellow

Radar stars and Q10 blog-mix-go-to-guys Teengirl Fantasy arrived there. Musically, they're similar – house beatitude meets kraut stealth, imaginary dance music for the head and the heart as much as it is for the feet. A collaborative 12-inch 'Blonde Fantasy' will arrive through Merok at some point. Your next dizzy pinnacle.

Where were your high points, Blondes? Sam says he was looking at the northern lights. And you, Zach? "I smoked a whole bunch of northern lights." **Kev Kharas**

NEED TO KNOW...

What: Pure serotonin converted into binary
Download: 'Spanish Fly'

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A got the love

Words Sam Richards Pictures Tom Oxley

She's 2009's biggest success story, with America at her feet. So why is **Florence Welch** lying on her floor attacking herself?

David Letterman just touched my ELBOW!" Florence Welch comes spinning into the green room, a tornado of crimson hair and black chiffon.

She has spent the last two-and-a-half minutes raucously insisting to the 4million viewers of the *Late Show With David Letterman* that a kiss with a fist is better than none and providing them with an indelible mental image of a porcelain-skinned forest nymph assaulting a floor tom.

Letterman himself is evidently captivated. The gap-toothed gagmeister virtually leaps out of his chair in order to proffer his congratulations before the closing credits roll, while waving a copy of 'Lungs' at the camera. Apparently he doesn't do the cosy-cosy with every

musical guest, so having your elbow goosed by Letterman is like getting the thumbs-up from Caesar at the end of a gladiatorial contest (and is probably worth a few thousand sales).

"I always thought Letterman was like Santa, that he didn't really exist," gabbles Florence, the nervous adrenaline still flowing. "Even when he was talking to me it was like I was watching television."

It's the unreal climax to Florence And The Machine's five-day promo blitz of New York, during which she's averaged three performances a day, in-between countless TV and radio interviews and a ton of life-sapping meet-and-greets.

She's still found time to go thrift-store shopping (her favourite purchase being a T-shirt that says "FUCK YOU I ♥ TIN MACHINE"), spend a night emptying minibars and doing Stevie Nicks karaoke with Romy from The xx, attend her cousins' Halloween party the next day ("I was sooooo hungover and there were 15 children running around dressed as trolls and monsters and playing my album full blast – after that, I felt I could deal with anything New

York had to throw at me") and dodge the drug-addled denizens of Williamsburg's seedier 'hoods for the purposes of our photoshoot.

For most mere mortals, this turbulent schedule would precipitate a minor meltdown, but Florence appears to relish it. She's always been blessed with an excess of energy, when *NME* first encountered her back in 2007, even when we put her on the cover in January this year, she had a habit of jiggling from foot to foot like a clockwork toy that refused to wind down. These days she's a bit calmer, having learned to channel her exuberance more effectively.

She is, though, still liable to zoom off on a hysterical tangent without warning – "I SAW A GHOST!!" she shrieks suddenly at one point. "It was sitting on the end of my bed, so I punched it on the nose and it disappeared" – although her diversions are rarely dull. As Friendly Fires' Edd Gibson affectionately pointed out after February's Shockwaves *NME* Awards Tour, "Florence has got this amazing ability to turn everything into the Flo Show", but it's always an entertaining broadcast. Her energy is infectious rather than wearying.

Such peaks, however, are not without their troughs. The final night of her stay will see Florence playing her biggest US gig to date, at the Bowery Ballroom, but the morning of the show finds her feeling less than triumphant. "I woke up and it was pouring with rain and I was miles from home, so I put on loads of black clothes and played [Radiohead's] 'The Bends' and sat on the floor of my hotel room going 'Arghhhhh! Angst!'," she confides. "I go through real stages of upness and then I completely crash, but if I keep myself occupied it's OK. It's only if I'm left with nothing to do that I start attacking myself."

It's not difficult to see why Florence's lyrics describe happiness hitting "like a bullet in the head" or liken the experience of breaking up with a lover

THE DOS AND DON'TS OF BREAKING AMERICA

DO WRITE A SONG THAT'S JUST NOISES FOR THE SPORTS FANS

The less actual words the better so it'll stick in ape-like craniums at major sporting events. Take a leaf out of 'Song 2's US-cracking book: stick to your basic grunts, whoops and hollers, perhaps throwing in a reference to heavy metal. They'll guzzle up any old metal shit.

DON'T WALK OFF A TOUR TO GO BUY YOURSELF A HOUSE

It took the likes of Bush and U2 two solid years of touring to break America: so be prepared to put the graft in. Particularly frowned upon is having a row with your brother at Heathrow and pissing off to buy a new mansion, expecting America to patiently wait for you. Capiche, Liam?

DO MEET AND GREET

In America you have to shake the hand of every chicken shack DJ who has ever played your record on Radio Buttfuck USA, otherwise they'll think you're a stuck-up Limey asshole and never play your music again. The more succinct UK version is to just suck off Simon Cowell.



"It's a pleasure for me to meet such a powerful man, Mr Bono"

DON'T BE TOO BRITISH

The average American doesn't know or care where Britain is; to them we're like some mini Canada. So don't come on too 'regional': while the Britpop 'invasion' of Blur, Supergrass, Pulp and their ilk was shunned, bands like Coldplay and Muse have done very well by not being noticeably from anywhere in particular. Camouflage infiltration tactics apply.

DO GET 'SPOTTED' BY JAY-Z

If you can't get on the Twilight OST this is Plan B. Not just Hova, mind; as long as your brutal gangsta riddims from Chingford reach Timbaland, Dre or Diddy you'll be creaming off the 'Rihanna featuring...' dollar. Just ask Lady Sovr... actually, don't.

DON'T QUESTION AUTHORITY

Americans love being told what to do, but only by other Americans. So don't go over there with your counter-culture political anarchism on your sleeve. Accept your jaywalking tickets, happily get thrown out of your own venue if you're under 21 and under no circumstances insult the President. They even burnt their own Dixie Chicks at the stake for that goddammit.

to having a drum regiment booming inside your skull. She seems to feel every emotion viscerally while being propelled through life by impulses beyond her control. She babbles about periodically being taken over by something called the "Chaos Robot"; it's best to let her explain.

"I can be so reckless and impulsive and very self-destructive. Suddenly everything just goes boom. CHAOS! AAARGHH! MUST DESTROY ALL GOOD THINGS IN MY LIFE RIGHT NOOOOOW! The whirlwind takes over and I end up breaking things."

It sounds terrifying. "Yes, but it'd be much worse if I wasn't doing this. If I was still at art college I'd probably still be drinking far too much, losing myself in south London. Music gives me an outlet and I'm happier for it because I'm using what might be the really chaotic side of me to create something. I can be as fucked up as I want on the stage. Music gives me something to focus my energies into so they don't go off into, like, doing *bad things*."

On the other hand, Florence understands that the impulsive side of her personality is where many of her best ideas come from. Much of 'Lungs' was written last year, during what she calls her "summer of the weird". Her response to an explosive break-up was to embark on a series of mammoth binges that would culminate in bizarre, messy scenarios involving bruised faces, torn clothes, and climbing onstage at the Secret Garden Party festival and having Grace Jones crawl over her "like a panther".

"It was a really wild, intense summer. I was in quite a weird place. I was heartbroken and angry but I also wrote a lot of songs." 'Drumming Song' in particular deals with the collapse of Florence's relationship and having to be in the same room as her ex without being able to touch him. "I'd literally get this pounding noise inside my head. I was sad, angry and manic - quite a combination!"

Flo seems to be in a more stable place now, and she puts that down to reuniting with boyfriend Stuart, the guiding hand of 'Lungs' producer James Ford, and the security of having a permanent full-time Machine with her on tour. "Bobby [Ackroyd, guitars] and Chris [Lloyd Haden, drums] are like my big brothers. Everyone looks after each other. It's nice to have a gang to hang around with."

James Ford's number one nugget of wisdom for Florence was "Don't read your own press." "That's good advice," she admits, "but it's like trying not to look at a car accident!" NME's 6/10 review of 'Lungs' was one article that Florence couldn't resist rubbernecking. It was far from a slating, although it did say that onstage she "flails around like cattle-prod poked octopus".

Flo's voice drops to a whisper. She's



The Grace Jones'n'Flo show at Secret Garden Party '08



Backstage with Alexa Chung



Wowing the Bowery Ballroom, New York

"I CAN BE SO SELF DESTRUCTIVE. CHAOS! ARGGH! MUST DESTROY GOOD THINGS IN MY LIFE"

clearly still tender about this subject. "I don't know what to say, if it's worth..." she trails off, before quickly recovering her composure. "I didn't actually read it," she insists, not entirely convincingly. "I just heard that it was not that great. Of course it hurt my feelings, who wouldn't be hurt? But people are allowed to write bad reviews, people are allowed to have an opinion. And it's *one person*. The problem is that if you read everything that's good about you and totally believe it, then when you read the bad stuff you're going to completely believe that too and it'll be like 'Arghhhh!' You've got to take everything with so much salt."

If Florence really held a grudge about one lukewarm review - and believe us, there are plenty of pop stars who do - she wouldn't be inviting a writer from the same magazine to spend three days

with her and confess some of her most intimate thoughts. Even with the Chaos Robot reined in, there's still an unexpected vulnerability to her - one-on-one, she's actually a tiny bit shy. She cheerily admits that, before her American TV slots, on *Letterman* and *It's On With Alexa Chung*, she was "shitting herself". There's a touching moment on Alexa's show, when, having successfully executed a hastily rejigged version of 'Dog Days Are Over', Florence remains in shot while Alexa does her final link to camera. Ten seconds earlier she was the epitome of rock siren cool, but suddenly Flo's at a loss to know what to do with herself, timidly waving to the camera while her eyes plead for the ordeal to end.

Letterman is the biggie, but it's among the audience of *It's On With Alexa Chung* that Florence is likely to recruit her more devoted American fans. "Our demographic is a lot of younger, female viewers and it's good for them to see someone like Florence because she's different from the generic pop acts we have on that are just all tits and ass," enthuses Alexa after the wrap. "She doesn't have to go through any processes to sound amazing because her voice is just naturally fantastic. I think America will love her. But then again, I don't know, because America likes a load of shit."

Florence is technically half-American herself. In the 1970s, her mum was a face at legendary New York discotheque Studio 54 - Andy Warhol was a guest at her wedding - but emigrated to London when the hedonism started getting out of hand ("she watched one of her friends walk out of a window on LSD," Florence explains). Yet despite her Yank ancestry, Flo says she never feels more British than when she's in the States. Does she have the hunger to break America? "Break" is such a hard word. It sort of implies that you're going to end up breaking yourself.

America's such a big country. You see the tour schedule of someone like Taylor Swift and it goes on for, like, two years! There's so much of America to see, it would be an amazing experience. But I get homesick."

Hardened celebs always talk about how they develop a kind of split personality; an exaggerated public persona that they can switch off in order to enjoy a quiet private life. With Florence, however, what you see is what you get: a leggy bundle of nervy energy.

"Sometimes it would be nice to switch on the 'Public Florence' and then I could always rely on her to say interesting, exciting things and BE AMAZING! while the 'Private Florence' could just be relaxed and calm about everything and I could read an interview back without cringing. But the 'Public Me' is still as nervous and awkward as ever."

Nevertheless, outside the Bowery Ballroom and, despite the driving rain, a small crowd of mostly teenage girls gather five hours before Florence is due on. At the front are Diana, Jessica and Christina, who sheepishly admit to discovering Flo via Perez Hilton's blog. They've since devoured 'Lungs'.

"I really love her dark lyrics, and how a lot of her songs have really good, deep, loud drums," gushes Jessica.

"Her voice is different to anything I've ever heard," adds Diana. Do they think she has a chance of cracking the US? "Hell yeah. Americans are slow to catch up with the good European music but she definitely has a chance of becoming big over here because she's so unique."

The guest list is overflowing – later, on the VIP balcony, we spot Courtney Love, Daisy Lowe, Blake Lively from *Gossip Girl*, members of MGMT and Vampire Weekend, Dermot O'Leary and, most excitingly, the guy from *Flight Of The Conchords*' bongo-loving nemeses The Crazy Doggzz – and the welcoming vibe of the venue has pulled Flo out of her early morning slump.

That, and music, music, music. It might sound obvious, but Flo is a voracious consumer of new music with her tastes ranging enthusiastically right across the spectrum. If it's sometimes difficult to get her to talk at length about her own music, ask her what she's been listening to recently and she goes off like a rocket.

"What's exciting about music is that there's always something new. When I first heard 'A Milli' by Lil Wayne, I was like, 'OH! GOD! This is the best thing I've heard in my LIFE!' I get obsessed with songs and listen to them again and again and again. I could eat music."



Backstage at Letterman

To psych herself up before going onstage, she'll put on 'Simon Says' by Pharoshe Monch, 'Hip-Hop' by Dead Prez, or something by Queens Of The Stone Age. "Or Otis Redding, 'Try A Little Tenderness' live on YouTube. Let's watch it now!" She rummages for her laptop cable. "It's the most A-MAZING thing!" Florence fires up the video and sits there banging her head violently with Otis' every soulful convulsion. "Watching that before I go onstage stokes me up. It makes me want to sing."

Singing is something Florence does frequently, bursting into song without warning, like a nervous tic. It might get annoying if her voice wasn't properly amazing, whether she's randomly busting out Madonna's 'Borderline' or trying to imitate a hip-hop bassline.

"For me, music is about euphoria," she decides. "That's why I wanted to create a sound that might be euphoric and overwhelming to someone else, something that sounded like 'Whoosh!'"

It's the closest she'll come to analysing her own creative intentions. "When it comes to talking about my own music, my mind's racing. Everything comes all at once and I can't explain myself properly, so that's why I'm like, 'Let's just look at this YouTube clip of Otis!'"

"Gigs are different," she concludes, as her ever-present stylist Aldene arrives

with tonight's creation: a semi-translucent ivory cassock that, coupled with the fake foliage on the stage, gives her the look of an Art Nouveau Faerie Queen. "I can lose myself in the songs and I feel in control of my thoughts and emotions. I can have a really hard day but when I'm singing I feel like I'm putting myself back together."

The show, even after five days of promo trail toil, is one of the best of Florence And The Machine's short career. 'My Boy Builds Coffins' is more spine-chilling than ever, 'Rabbit Heart (Raise It Up)' more rapturously percussive. Florence herself looks supremely serene, as if she's orchestrating the tornado this time, rather than being swept away by it. Every time someone yells their encouragement from the floor, which is often, she responds with a coy torrent of giggled thank yous that endear her to the crowd even more. If she wants it, America – the bits that matter, anyway – is hers for the taking.

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THE 25 GREATEST ROCK STARS OF THE DECADE

Being a rock'n'roll star is a horrible, wearying occupation. First off, there's the bitching about touring to do. There's the whining about your label not giving you artistic freedom, the making of banal onstage banter, all the shagging... Truth be told, it's a wonder anyone has had the tenacity to go out there and do it at all this decade. But let's all be glad they did – not least because the market for a feature on the

Top 25 Summer Salads Of The Decade would be fairly small.

To win in our rock star-listing parlour game, you had to follow two fairly simple rules. First, that you had to have come to prominence this decade (so no Liam, et al). And secondly, that you had to have a genius for standing out. That was it. Note that this did not mean 'being successful', 'shifting units', 'drawing critical praise', or even 'being a nice, kind human with whom you could potentially play a game of Scrabble'. Just being an unmissably interesting, scene-making, game-changing personality was enough – a person who made you want to believe in them.

As with all listmaking, some were inevitably disappointed – sadly both *Him From Doves* and *Whatsit Off Of White Lies* failed to make the cut. Them aside, these were dudes and dudettes who had, by sheer dint of will, built a world. The true rock star, after all, is someone who says, 'It's my world and you all live in it'. Whether it's Frank Carter's frothing no-compromise stance or Pete Doherty's Albion castles in the sky, these were the ones who drew you in with their ironclad devotion to their own ideals, their total immersion in their own mode of thought. These are the people who made the weather, and as the decade closes all ports and shuts down, the question of how history is going to judge this generation snaps suddenly into focus.

After all, the tunes of the decade are all very well and that, but isn't it in fact the personalities that time will bind itself around? These, then, are the faces of our era: 2000-2009. The noughties. The oh-ohs. Whatever you want to call it...



25

MEG WHITE

THE WHITE STRIPES

WHIT The tom-thwacking powerhouse and sisterly half of The White Stripes.

WHIT Part-time taxidermist and the first lady of primal drumming, when Meg finally stepped out from behind her kit for 'In The Cold, Cold Night', the thudding sound of a million indie boys' jaws hitting the floor was audible across the globe. All those crap drummer jokes instantly became obsolete, too.

WHIT Sometimes you don't want to hear your rock stars blathering on about how talented they are, how many drugs they took before breakfast or breathlessly explaining why accepting a big brown bag of cash for wearing a certain brand of trainers isn't selling out. Thanks to her habit of never saying a ruddy thing, this is something you'd never get with 'mazing Meg.

IF SHE WAS A PENGUIN Sometimes you don't want to hear your rock stars blathering on about how talented they are, how many drugs they took before breakfast or breathlessly explaining why accepting a big brown bag of cash for wearing a certain brand of trainers isn't selling out. Thanks to her habit of never saying a ruddy thing, this is something you'd never get with 'mazing Meg.

A penguin with red bows in its penguin hair.

ROCK N ROLL: A VISUAL AID

Your handy guide to what makes a rock star a rock star



18 BETH DITTO

GOSSIP



Righteous and riotous, she made the personal political and the political awesome. Brought up in the

white-trash dustbowls of Arkansas on a strict diet of squirrel quiche, Beth Ditto is now the crowned queen of the alt.fashionistas, hanging with Stella and Kate and designing her own Evans plus-size fashion line. A rags to bitches story? Hell no. Beth became the alternative lifestyle icon she is thanks to her uncompromising devotion to feminism, gay rights and slapping her naked flesh in the face of the fattist pigs at every opportunity while remaining a charming and approachable bundle of ball lightning at all times. The ADHD probably helped, plus the lusty lungs that made 'Standing In The Way Of Control' feel like standing in the way of a wind tunnel set to 'hurricane' and made personal audiences feel like interviewing a fire alarm going off in Dollywood's Hall Of Mirrors. Crushing social barriers, defying bigots, demolishing preconceptions, Beth Ditto is that perfect breed of pop star: an aspirational force of punk-rock nature kicking mainstream ass in the name of the mis-shapes. A natural beauty. **10**



MIKE SKINNER

THE STREETS

The Brummie Brixtonian who managed to fuse grotty, gritty UK garage with the sound of your funny pissed mate ranting in your ear at 4am.

Pushing his scene-shaking, genre-defining 'Original Pirate Material', Skinner is a postmodern one-man band, a genius in chav's clothing and quite possibly the finest poet the UK has had to offer over the past 10 years.

While we assume that most rock stars live in gilded castle-shaped spaceships hovering five miles above land, Mike Skinner always seems to be the kind of chap you'd probably bump into down your local, having an afternoon pint and muttering about lady troubles. A normal person as a rock star? Don't mind if we do.

A frozen pair of Reebok Classics. **10**



CARLOS D

INTERPOL

Spot quiz: who's the singer in Interpol? Who cares?! Now, who plays bass? Right first time! Carlos 'Dengler' D, NYC's original Dark Prince, the man who could have single-handedly inspired the sex-vampire-studying-engineering shtick of *Twilight*. If, that is, Stephanie Meyer had had her vampire beefcakes trawling the gutters of the Big Apple looking for sin.

That he draws the eye so comprehensively you forget there's anybody else onstage with him is testament to Carlos D's star quality. He overshadows his transparent bandmates by dint of undead cheekbones, a bass swinging lower than a sweet chariot and a stylish way with quasi-Nazi regalia - it was he, after all, who first sported the Sexy Adolf haircut. And he knows his own charisma; offstage he also writes, produces, scores and stars in his own short films such as *Golgotha* and *My Friends Told Me About You*, a surrealist short in which Carlos plays a paranoid star driven to fear, anger and violence by his fame. He's an iconic figure because, between the fashion flash of Yeah Yeah Yeahs and the floppy-cool flannel of The Strokes, he embodied the seething heart of darkness of the New York revivalists. **10**

15 JOHNNY BORRELL

RAZORLIGHT



A legend in his own mind - but that's the point. Biker leathers. Shades. Throbbing great thighful of Harley,

on the back of which is hoiked a glamorous A-list girlfriend. Wholehearted belief in self to be the best thing since sliced Dylan. All prerequisites of the title of 'Rock Star' you might think, but when Johnny Borrell donned these crown jewels of rock'n'roll cliché at SXSW he met with such disdain you'd have thought he'd arrived riding a gigantic pair of breasts as a chariot. You can see why - he's a scrawny scrote from Haringey, not Slash - but that's precisely why J.Bo is the most 'proper' rock star of the day: he's willing to discard all pose and posture and live The Dream in all its inherent ridiculousness with nary a trace of irony or self-awareness. It's not just the fervour with which he pursues rock star status, though: it's the delicious tragic flaw that means every grasp at rock godhead only makes him look more of an utter berk that makes him a total shoo-in here. **MB**

14 LOVEFOXXX

CSS

Catsuited Brazil-nut with a golden heart and a dirty mouth

The extra Xs alone made her instant pop royalty. How could anyone who came up with their pseudonym by adding kisses to their porno name not become famous? Then she appeared in her glitterball body-stocking and butterfly wing ensembles - a good six months before Noel Fielding's starman period, remember - singing about booze, Paris Hilton, impeccably cool Canadian dance outfits and *actually shagging music itself* and she became a noughties Björk; the most colourful, vibrant and batshit bonkers pop star this side of Goldfrapp on PCP. At Christmas shows she'd emerge out of wrapping paper, at most other gigs she dressed as a blind three-year-old's finger painting - what's not to adore? When she made an honest genre of new rave by getting engaged to Simon Klaxon she cemented her role as indie's princess of hearts. Shame the rest of CSS were such a miserable bunch of gits. **MB**

13 ANTONY HEGARTY

ANTONY & THE JOHNSONS



Angel-voiced outsider with an unpredictable charm. His recent cover of Puccini aria 'Nessun Dorma' - for a coffee ad, no less - captures

Antony's unique qualities: opulently gifted, sometimes ludicrous, and with a profound indifference to what you think. He is the anti-rock star, a deeply weird individual who has never knowingly uttered a cliché. He found fame with a piano ballad, 'Hope There's Someone', so what did he do later? He lent his voice to Hercules And Love Affair on an album of Greek myth-obsessed disco. An enthralling outsider, Hegarty is also the quintessential shape-shifter, part Jeff Buckley-esque vocal magician, part wilful pop misfit in the Grace Jones tradition. Perhaps that's why he excels at duets: to hear his track from Björk's 'Volta', 'The Dull Flame Of Desire', is to hear two of the decade's most distinctive voices in heartstopping harmony. **LL**

12 GERARD WAY

MY CHEMICAL ROMANCE



Five reasons why emo's leading man is a great rock star

1 Some get their arses kicked by substance abuse. Not Way: while Death was trying to stare him out by getting him addicted to drugs, he effectively kicked the Grim Reaper in the balls and shat on his prone form by kicking the junk. This is known in select medical circles as Manning The Fuck Up.

2 When, in 2008, the ever-shit *Daily Mail* started what amounted to a scare campaign against MCR fans, he started a far more powerful anti-Mail movement, which resulted in a protest outside the rag's offices and thousands of people yelling "Fuck the *Daily Mail*" at Reading Festival.

3 He led his band into a brave new musical world. For 'The Black Parade' MCR embraced Way's desire for the ludicrous and produced a record that, love or hate, was impossible to ignore. To the lonely kid stuck in his bedroom, it was like a message written on the sky that said 'everything gets better'.

4 Then, he killed The Black Parade. When MCR went über-colossal, rather than making a throne out of his laurels and resting forthwith, he took the brave step of drawing a line under the whole shebang and moving forward.

5 The comic he's written is REALLY good. *The Umbrella Academy* is no vanity project but a high-quality series that's won plaudits in an industry that couldn't care less about the fact he's in a band. The fact he's won an Eisner Award (like a Brit Award for comics, except it means something) shows Way's depth of talent. **BP**



11 TOM MEIGHAN KASABIAN

The motor-mouthed energy ball with empire-sized ambition

When the cameras are switched off, the mic stands packed away and the audience have gone home, what are frontmen like at home? With Tom Meighan, all the evidence suggests he's a rock'n'roll warrior 24/7. With his flat reportedly boasting a life-size ET model and his bandmates revealing he attacks the studio with the same intensity most reserve for their biggest headline shows, it seems Leicester's finest never lets up. Noel Gallagher was so stunned by his energy when Kasabian toured the US with Oasis that he wryly revealed the

singer was often deposited at branches of Toys R Us to help burn off his buzz. Clearly, being a frontman is not a job but a vocation for the Kasabian man. Not content with geeing-up ever growing crowds with a trademark "C'mon you fuckers!" his pronouncements are legendary. Take Live8, a confused and dubious charity gig at best; for all the politicians and pundits it was Meighan who articulated a message you could actually get behind, declaring with an innate genius, "Let's save the polar bears!" from the Wembley stage. Outrageous, fearless and a little bit bonkers, Meighan's a walking definition of what all good rock stars should be. **PS**

ANTON NEWCOMBE THE BRIAN JONESTOWN MASSACRE

Arguably a more successful self-publisher than he is a songwriter, 42-year-old Anton Newcombe is nonetheless the frontman of The Brian Jonestown Massacre, the Californian '60s obsessives whose musical influences extend to The Rolling Stones, Spacemen 3 and, erm, The Rolling Stones. As chronicled in one of the classic rock docs, Ondi Timoner's 2004 film *DiGi*, Newcombe is also a self-sabotaging megalomaniac with a worrying gun fixation and violent tendencies. In the 20 years since they formed, BJM – whose albums include 'Thank God For Mental Illness' – have acted as a sort of finishing school for hipster musos, going through at least 40 guitarists, including future members of Black Rebel Motorcycle Club, The Warlocks and The Raveonettes, but it's this decade, and *DiGi*, that have really cemented Newcombe's status as a godhead of rock lunacy.

It's hard not to admire the heroic single-mindedness of Anton's vision, and he's prolific, too: BJM once recorded three albums in a year, while he released all of their albums for free on his website at pretty much the same time that the rest of the music industry was panicking about filesharing. The problem is that every time Newcombe starts to seem worthy of respect or sympathy, he'll go and call a song something like 'Auto-Matic-Faggot For The People' or punch another one of his band – furthering the impression that he sees his whole career as a colossal joke.

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10



PETE DOHERTY

Former Libertine and King Of The Sixth Form poets. Used to be found skidding across the pavements of Whitechapel, but now more likely to spotted wandering through the Wiltshire countryside.

Followers of the grand rock traditions of imbibing all the powders and potions within a 40-mile radius of his own chubby cheeks, going out with Kate Moss, having babies with Lisa Moorish, talking about poncey literature and writing some absolutely stonking songs when he has the time.

Unfortunate, um, 'appetites' aside, Doherty managed to fuse intelligence, romance and an irony-free love for all things English with glorious indie pop. That his bizarre antics always make for an entertaining read is just the icing on the cake.

A bracing walk on a blasted heath.

MARTIN TOMLINSON SELFISH CUNT

The angriest, scariest man in the Rhythm Factory

There were plenty of reasons to want to hang your head in shame during the east London grot'n'roll hey day of 2004, but art punk iconoclasts Selfish Cunt's frontman Martin Tomlinson was not one of them. A one-man letterbomb to everything that was hypocritical about middle England, Tomlinson was a politicised, omnisexual man-shee who spread his gospel of 'Britain Is Shit' like Patrick Wolf with an Uzi as Albion burned.

By the end of their reign of terror,

Tomlinson had actualised the feelings of a nation by throwing shit at Buckingham Palace, and found himself banned from a clutch of UK venues after their shows were taken to their logical, destructive conclusion. Not least among his achievements was sabotaging Snow Patrol's equipment. **DM**



THE MOST ROCK N ROLL FIGURES

FROM HISTORY

Notorious shagger of anything that moved and all-round power freak. Modern equivalent: Mark E Smith, singer of The Fall. Also born in 1740.



Wild-haired indestructible vodka sponge. Modern equivalent: Keith Richards. The only person to become mummified before death.

A killjoy who outlawed drinking, smoking, slap'n'tickle and thus invented straight-edge punk. Modern equivalent: Henry Rollins, the clean-living tattooed wall of Spam with eyes.



Before dying from alcoholism, syphilis and gonorrhoea, this 17th century poet was presumably also a member of the madness club as well. Modern equivalent: Oi! Dirty Bastard. Not named such because of hygiene.

Blessed with religious visions before being burned at the stake as a martyr. Modern equivalent: Florence Welch.

Communism's founding father. Loved a party. Modern equivalent: Shaun Ryder, another 24-hour party person.



Attracted Lady Caroline Lamb, the first ever groupie, who he persuaded to give him a cutting of her public hair. The charmer. Modern equivalent: Hayden Thorpe. Wild Beast by name...

Poet and author who had to be forcibly kept out of his local chemist. Modern equivalent: Jason Pierce.

Would force people who turned up late for dinner to drink a litre of vodka. Blindness and death often occurred. Modern equivalent: Emmy The Great, also misleadingly titled.

Roman emperor who enjoyed sexual perversity and murder. He thought he was a god and tried to make his horse a governor. Modern equivalent: Dizze Rascal. Also bonkers.

SAM JONES/ANDREW KENTALL/ANDY WILLIS/DEAN CHALKLEY/REXUS WETSERBERG/GETTY/REXUS



5 DIZZEE RASCAL

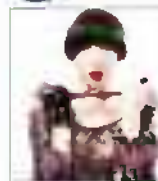
He socialises in Hackney or Bow, he wears his trousers ridiculously low; it's nu-Cockney icon Dylan Mills.

From his status as the poster boy of grime to his current chart-bothering pop-centric ways, Dizzee Rascal is proof that the sound of the UK's streets isn't all knives and teenagers gone wild, but rather all kinds of crazy, genre-smashing and yes - bonkers - fun.

For bringing the underground overground with a satisfying jolt and for doing so with an insane grin on his face and a ludicrous fluorescent T-shirt on his back. Granted, his claim to rock star status is wobbly, thanks to his not making rock'n'roll music. But tell that to his 2009 Glasto crowd, which dwarfed Neil Young and Bruce Springsteen's.

When he's not twerking, he'd be: A cool Twister lolly. **LC**

6 KAREN O YEAH YEAH YEAHS



Mental clothes, mental stage antics = perfect rock'n'roll queen

The queen of indie hearts who took the word 'frontperson' to new levels, like

Lovefoxxx turned up to one billion and 11, Karen O blasted onto the scene in 2001 like a ticker-tape cannon hidden up The Strokes' denim sleeves. She wore brilliant and outlandish costumes designed by her friend Christian Joy. She performed dosed-up on flacons of champagne so it didn't hurt so much when she, usually without fail, fell over. She deep-throated microphones, shimmed around the stage like a flamenco fashion whore, cooed like a skipping infant and came on like the wild and carefree alt.pop goddess we'd longed for through all those late-'90s years of bearded Starsailor blokes on stools. Drunk, deranged and delirious, she made Yeah Yeah Yeahs the most exciting live act on the planet. That they also made some of the most sizzling, sassy, scabrous subterranean pop music of the decade might have gone largely unnoticed had Karen O not blazed through every set like a careening human colouring-in-book in stiletto heels. **MB**



5 ALEX TURNER ARCTIC MONKEYS

Whoever he's dating, Sheffield's bard has always been cool

The Arctic Monkeys frontpiece didn't so much grow up in public as wriggle around awkwardly, before sprouting out of his cocoon and gloriously flapping around like a silver bullet with butterfly wings. His journey from awkward teenager to leather-clad, desert-hanging, celebante dating longhair has been quite staggering; he's one of the few people who can tumble

out of Whiskey Mist at 3am and make it look a pretty cool thing to do. But by publicly playing with his new toys, he's only proven the golden rule of rock star guff - that ultimately it kind of means nothing. Yes, Turner has proven himself to be a quick-witted, well-turned-out pin-up who can hold his own in company from P Diddy to Josh Homme. But he's always managed to keep his own story significantly away from the main point - that in just four years he's proven himself as one of the most unique voices of his generation. **DM**

4 MIA

What she wants to do is take your mind off it

She's a full-spectrum assault, this one. If you've got a box, she's gonna tick it: the insanely good backstory (bullied child of refugee family in Hounslow goes to art school and falls in with Britpop royalty only to reinvent herself as globe-straddling hip-hop/dance star), the songs, the politics, the controversy, the style. She also happens to be so scorchingly hot she has the power to dissolve all preconceived notions of sexual orientation on sight. 'Gafang' and 'Sunshowers' unified underground global dance trends and gave them what they hadn't had before: a face and, more importantly, a mouth. Singing about sex trafficking, Western perceptions of third world culture, and y'know, banging lots, she was a refreshingly fearless musical mouthpiece, fronting documentaries on child rights in Liberia and promoting awareness of the ever-rising death toll caused by the civil conflict in Sri Lanka. When visa issues kept her out of the US (reports that her father was associated with a Tamil guerilla group had obviously reached as far as the immigration authorities) it scuppered plans to work with Timbaland on second album 'Kala'. Rather than opt for another super-producer, she went on a global musical treasure hunt, recording beats and rhythms as she went. The result was one of the decade's most original albums and, in 'Paper Planes', one of its most perfect singles. Despite their initial reluctance to let her in, she 'broke America' without even having to slog it out on tour. Then, when she was at the peak of her career, riding high with 'Paper Planes', designing her own clothes, soundtracking films, she got pregnant. And why the hell not? Always keeping things on her own terms, doing them her own way. It's her world, after all.



ANDREW WK

Blood-spattered, white T-shirt wearing, motivational-speaking, slam-dancing, screamo pop-ing loon.

While everyone was busy swooning over Julian Casablancas' slightly grubby Cons and gormless expression back in 2001, New York City was busy shouting out the name of a real punk rock star; he was Andrew WK, and he liked to party. Hard. And the one thing he liked almost as much as partying, was telling people about it very loudly. To be a halfway decent rock star, you have to be somewhat of a liability. Thanks to the aforementioned onstage hard partying WK actually ended up in a wheelchair for a brief spell. Ever the trooper, he still finished the tour.

That freaky modern-art sculpture of the chap's head made out of frozen blood. Blatantly. **LC**

2 AMY WINEHOUSE

Drugs didn't make her



a rock icon, her songs did. Amy makes the cut for a very simple reason; in 'Back To Black' she made one of

the greatest records, in any genre, of our age. Without that arsenal of tunes to prop up all the bad stuff she'd just be another unfortunate Camden casualty with bad make-up. As it is, she's a national dark-hearted savant with really awesome make-up. And, shamefully for the rest of indie rock, the finest female rock star of her generation. As if her supremely caramel voice wasn't enough, Amy ascends to the ranks of the superhuman for her spectacular commitment to the cause. There's plenty of things she isn't, but she's most definitely 4 REAL. It wasn't enough for Amy to cut open her veins in order to let her heartbreak and trauma pour into the cracked, majestic and honest songs on 'Back To Black'; she had to then go and live the whole sorry saga out again in public. Amy is living the nightmare so that we don't have to. **DM**

1

JACK WHITE

With multiple bands, a record label, an acting career and paid-up membership to the crazy club all on his 'done' list, Jack White is without doubt the finest rock star to emerge this decade; in all the magic, majesty and madness that phrase conjures up. Let's count the 25 ways in which he does the job better than, basically, everyone else this decade



25 He's ambitious: White is powered by a nuclear level of sibling rivalry – he claims he's the youngest of 10 children.

24 He's forward-thinking: the former John Gillis embraced advancements in gender politics by taking Meg White's surname when they got married. This caused further consternation when his two children with Karen Elson – Scarlett and Henry Lee – inherited the surname.

23 He knows, unlike Jason Stollsteimer, that a fist fight is only ever enigmatic and cool if you never, ever talk about it.

22 He's mystical: the White Stripes songs are always centred around the number three – vocals, pianos and drums, or vocals, guitar and drums.

21 He can reduce, reuse and recycle. Jack recently started his Third Man record label, also the name of his upholstery business. Its slogan was 'Your Furniture's Not Dead' and he kept a strict yellow and black colour scheme. Third Man Records retains the furniture company's colour scheme and has the slogan: 'Your Turntable's Not Dead'.

20 He's refreshingly free of ego, excusing his reluctance to talk about himself by saying: "It's the same thing as asking Michelangelo, 'What kind of shoes do you wear?'... In the end, it doesn't really matter... the only thing that's going to be left is our records and photos." Only, hang on, did he just compare himself to Michelangelo?

19 He takes primitive technology to the max: if you got your furniture repaired by Third Man, your bill would be written out in crayon. Get behind me Biros!

18 He likes a mentalist treasure hunt – Jack recently revealed his former band,

The Upholsterers, hid 100 clear vinyl records inside repaired chairs and sofas.

17 He's cosmopolitan: the title of the Stripes' most recent album 'Icky Thump' came from a Lancastrian colloquialism from Elson's past: "By 'ecky thump!"

16 He's multi-talented. Jack made his official acting debut in the low-budget sci-fi comedy *Mutant Swinger From Mars* in 1989. Years later he met one-time girlfriend Renee Zellweger on the set of 2003 period romp *Cold Mountain*, in which he played a travelling musician, and both White Stripes also played themselves in Jim Jarmusch's *Coffee And Cigarettes*.

15 He has an admirably batty sense of ceremony. When he married supermodel Karen Elson, the vows were conducted by a shaman in a canoe on the confluence of the Rio Negro, the Solimones and the Amazon rivers.

14 He can be highbrow if he fancies: on his Third Man label Jack recently released the 150-edition vinyl 'A Glorious Dawn', featuring a conversation between astronomer Carl Sagan and Professor Stephen Hawking.

13 He has artistic leanings – witness his explanation of the 'Elephant' sleeve: "If you study the picture carefully, Meg and I are elephant ears in a head-on elephant. But it's a side-view of an elephant, too, with the tusks leading off either side." Riiiiiiight.

12 His hair is as black as the colour of your mother's heart. Only it's not, he obviously dyes it, but you gotta love a man who makes the effort.

11 He's deep. Jack collects stuffed animal heads because they make him "think about life and judging things".

10 How many people do you know that could dress up as a Pearly King and look cooler than you or any of your extended family have ever looked in any garment ever?

9 Jack is private about his personal life, but less so about his blood and sinew. After breaking his finger in a 2003 car crash, the Stripes were forced to cancel shows. To prove he wasn't faking it, he posted footage of the surgery online (pictured above).

8 He's a wild child, declaring: "I'm one of those people that you have to keep an eye on or I'll wander off into



the woods and forget to come back." Awoooo!

7 He's willing to be gored for the cause – to make sure his performance in the bullfighting video for 'Conquest' was authentic, White trained with famed toreador Dennis Barbo. Ole!

6 He's willing to drive a train off a cliff, metaphorically speaking. Jack's logic for his keeping-it-real, anti-digital approach to recording: "The only way to be punk and rebellious is to record and perform realistically. To make something real and soulful. It's the same in the movies, I think. Like when you'd see a train go off a cliff or something, in times gone by you'd think, 'Holy hell, they really made a train go off a cliff'. But now, of course, there's no way they would do that."

5 He knows the value of exclusivity: the rarest piece in the Stripes catalogue is a three-inch vinyl edition of 'The Denial Twist'. The only way to acquire a copy is to ask Jack for one personally.

4 He also knows the magical power of enigma: great White Stripes mysteries of our time: how to find the Easter Egg on their 'Under The Blackpool Lights' DVD; the nature of the white object in Jack's hand on the cover of 'Get Behind Me Satan'; the identity of the black-

dressed woman on the cover of 'Icky Thump'; the mysterious cable coming out of Meg's dress on 'Elephant's cover?

3 Who says Jack has no sense of humour? At a Q&A session recently for tour doc *Under Great White Northern Lights* in Toronto, he stormed the stage, grabbed the mic from terrified director Emmett Malloy and declared: "I'mma let you finish, I'mma let you finish, but Orson Welles made one of the greatest films of all time!" Arf.

2 Just when you thought there was nothing new that could be done with a guitar... what the HELL IS THAT?! For all The White Stripes' stripped-back modus operandi, Jack White made the electric guitar interesting again.

1 By being smart enough to step back and realise that less is more, and that by limiting your means of expression, you can intensify them, Jack started a whole musical movement with three colours, two people and two instruments. What's your excuse? **DM**

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Disagree with our choices? You can vote for your own favourite rock stars of the decade at **NME.COM**





LADIES AND GENTLEMEN WE ARE PROBING IN SPACE

To mark its re-release, we asked famous fans and friends to quiz **Jason Pierce** about Spiritualized's perfect album

Upstairs in the deserted and rapidly darkening dining room of the cosy Royal Oak pub in east London, scents of mulled cider drifting up from below, Jason Pierce is rattling through the Polo mints like there's no tomorrow. "I've got underwater ear," he explains. He's self-medicating with menthol, and when the Polos run out, he cracks open a tube of Soft Mints.

For a man whose phenomenally beautiful musical output in

Spacemen 3 and Spiritualized has circled obsessively around ideas of medicine, of music as a panacea for pain, he doesn't seem too clued up about the proper way to treat a blocked ear canal. J Spaceman, however, still knows most things it's worth knowing about rock music. The radiant success of his recent shows playing Spiritualized's epochal, still devastating opus 'Ladies And Gentlemen We Are Floating In Space', complete with strings and gospel choir, proved that. There was weeping in the aisles, hearts broken,

souls saved. Pierce, not fond of nostalgia, was initially wary of the full-album live treatment, to be followed up by another four dates in December, and a reissued album. Past glories aren't so bad, though, it seems. "The shows were phenomenal," he admits. "The way the band became part of it. One of the singers saying she felt like she could have sung two octaves above her given range because she felt that high..."

With that feeling in mind, a little more reflection can't hurt, surely...



JARVIS COCKER

Have you ever eaten at The Royal Oak pub on Columbia Road, and if so, what was your favourite thing on the menu?

"Wild, why that question?! He's local, isn't he? I've never eaten here, no. I know the people who own it, it's a good place. I wonder what his favourite is? He obviously has eaten here, hasn't he, or he's thinking of. He doesn't wanna commit until he knows what he should order. I see him wondering what to eat in The Royal Oak most weeks."



PAUL DONOGHUE GLASVEGAS

How does the title track of 'Ladies And Gentlemen...' come

across live? The vocals are fantastic but it sounds like they'd be hard to do. "Well, you don't do it like it is on the record, so it comes across just fine. It's about capturing the sense of it and the beautiful bits and putting them across in the way you can. People struggle too much trying to replicate things, and get more equipment in to cover the bits they can't do. Or learn things by rote so they're doing this mechanical thing, and I think music isn't about that. You could arguably just sing the lead vocal live a capella, and it would be a version of putting that song across. And nothing's that difficult. It's rock'n'roll, isn't it..."



FLORENCE WELCH FLORENCE AND THE MACHINE

One person I know said that he cried when you

played 'Ladies And Gentlemen...' at the Royal Festival Hall, and another said that he had vivid apocalyptic auditory dreams as a direct result. Why do you think your performances have such an effect on your audiences?

"Wow... um. Those shows were pretty something else, to be honest. I don't know, we go after that. It's about trying to capture these really beautiful moments and these haunting moments and these special and electrical moments, and putting that into the room. And I think those particular shows come with this thing that when you're performing a singular album like that, that people have emotionally invested in that piece of music from a certain period in their life, people connect to that as well, so you've kind of got a double hit. But maybe the person in question just has those experiences when he gets on the bus. And maybe the other guy just cries easily."



MILO CORDELL THE BIG PINK

As well as being one of my favourite albums, the artwork for 'Ladies And

Gentlemen...' is up there with 'Sticky Fingers'. How did that come about?

"Wow. Cool, what a man. It started with the album that preceded it, 'Pure Phase', because these things were so involved

and we were trying to make such beautiful music. It seemed like when we'd just finished making the music, everybody just talked of it as product, and they packaged it like product, in cheap plastic boxes with a minimum spend. And I thought that music was too important to be sold like that. Then I was talking with [sleeve designer] Mark Farrow, about music being like medicine, how it was like this great drug. He came up with this idea of doing pills [see right]. And once we get ideas, they just sort of go (gestures in a 'boom' motion) everything about it, the language of it, the whole thing was explored. The record was made, and will be made again, by the only people who have the licence to put that foil on - the medicine companies. So they were made by people in white coats with hairnets on, and gloves. The stickers were printed on a chemist's machine, because they're the only ones that have got that machine. So we took the whole process away from people who wanted to turn it into product."



BOBBY GILLESPIE
PRIMAL SCREAM
Sonic Smith or [Spacemen 3 bandmate] Sonic Boom?

"Ohhhhhhh! I can't answer that, can I?! It's kind of obvious, though, isn't it. Sonic Smith, the late, great Fred 'Sonic' Smith. An amazing, absolutely amazing man. It's weird, because me and Bobby just did a show with the MC5, and we were playing 'Black To Comm' which is revolutionary. To be up on stage with MC5 and do that song, I was as high as I could have got. And then John Sinclair walks onstage, and I start playing louder. And they're going 'take it down, take it down', and I'm going 'I can't take it down, that's JOHN SINCLAIR!' I was too excited. It was just amazing, something else. And unbelievable to be inside of it, in the little desperate way that I was."



HARMONY KORINE
DIRECTOR
I love 'Ladies And Gentlemen...' very much. What music were you listening to at the time?

"When I started listening back to the demos and the mechanics behind this record, it was weird the reminders of a lot of the stuff that this was coming from. Stuff like [13th Floor Elevators'] 'Bull Of The Woods' and some of the Jim Dickinson field recording things and some of his film-score type stuff was in there. A lot of - and it's funny because it doesn't seem relevant or immediately obvious in the record - stuff like Steve Reich and a lot of systems music. And John Adams, and Michael Nyman. A lot of soul stuff. I was thinking earlier that it's to do with this weird thing about trying to follow the threads of the music, so the MC5 leads into Sun Ra, and Sun Ra leads into the weird wonderful world of free-form jazz, and then into krautrock. And when we were making these



From top: Captain Beefheart; Jack White; the 'Ladies...' packaging; the sleeve to 'Sticky Fingers'; Jason in the 'Out Of Sight' video; Fred 'Sonic' Smith

albums I thought that you could pull onto bits of this and that and pull them back together, and create something that draws something from all of them but didn't sound like a cooked-up thing."



SAMANTHA MORTON
ACTRESS

Do you recognise the music when you discover it? Does it feel like you've always known it?
"Rarely, very rarely. I've generally worked so hard to get it right, I don't think of it as a gift. I'm absolutely passionate about the way that music moves people. I don't have a gift for it, really, and I've said before that I think talent is the worst thing for people. If they can do remarkable things with their voices and move their fingers really fast across a fretboard, so what? Usually it's the death of music. It's very rare that you get someone like a Jack White, who is insanely talented, and it isn't the death of everything that's good about music. I'm more of a believer that great songs or my songs find their space. Most things that really resonate with you, you go 'of course it's like that, how could I not have known'. But usually there's a fuckload of effort behind it."



JAY SPACE
A PLACE TO BURY STRANGERS

What were the first American gospel records you got into, and how did they influence your music?
"He's got two-thirds of my name, hasn't he?! I want my name back... It was always a part of it, right back to Spacemen 3. Natty [Brooker], the drummer in Spacemen 3, used to have live records of The Staple Singers, but less the Stax era, pre-the big hits. It was astonishing in how abstract it was with everything else there we were listening to, like Captain Beefheart and Tav Falco. It was coming in with a lot of other things that all sounded like they came from other planets. The thing about gospel is it's people talking about the thing they believe in, the truth as they see it. And that's still a little bit of a rarity in music, sadly. When they sing about the glory of things, it's because they believe it. It's a dumb word, but it really is divine, gospel music."



WAYNE COYNE
THE FLAMING LIPS

Jason's too sophisticated to answer this, but what I want to know is, why did he and Pete Kember [aka Sonic Boom] fall out, and why won't they work together any more? But because he won't answer that, I'll ask, what did he see in Pete Kember in the first place, why did he want to work with him?
"Because we were, it's like, kindred spirits, it's like looking for people as twisted and as fucked up as they were. It was a good time. Because we lived in a small town and we didn't want anything that anybody had to offer

us there, so we found our own and we looked outside of that. And the way you do that is through music. We were friends, it was fun making music and doing these things but it also seemed really important."



FRIENDLY FIRES
What's your preferred way to sack band members? Is it over dinner (like, 'you haven't got a second series Alan'), a short and brutal text message, or do you get your manager to do it?

"Is that what they're thinking of doing? Do they need advice? I don't really have any preferences. I can't really offer them any advice. I think they should do whatever they think is necessary and that they can live with and that their manager can live with."



TOM MADLEY-CROFT
THE XX

Was your show as exciting before you had this new lighting rig?
"Er... it was exactly the same. It just wasn't lit."



THE PAINS OF BEING PURE AT HEART
Now you've broken into the film world by doing soundtrack work on

Mister Lonely, would you try acting?
"Ahhh, it's all an act! No, I don't think so. It's just too hard, all the people I know that do it, it's such really properly hard work, to do it well. Videos aren't acting, that's just being filmed. I don't mind being filmed, but... well, actually, I don't even like being filmed that much."



ALEXIS TAYLOR
HOT CHIP

Did you discover anything new in the record now you've had some years distance from it?
"Lots of stuff. There's a lot of detail. It seemed like I was just trying to pursue a goal to get to a finished record, but it's kind of so realised at every turn. I can't really describe that... I don't listen to my records and it's hard to listen to them after it's finished. And I put off listening to this record. I started playing it a week before the shows. And it was a shock to hear something that was so detailed. 'Cop Shoot Cop' is not just an extended jam, it's got so much detail. But the great thing was there wasn't one thing in the working where I thought it wasn't worth the effort."

'Ladies And Gentlemen We Are Floating In Space' is out on Sony Music November 30 and as a limited collectors' edition on ATP/Spaceman on December 16. Spiritualized play Manchester Apollo (Dec 14), London Barbican (16/17), Gateshead Sage (19).

ALBUMS

ALL THE RELEASES THAT MATTER Edited by Emily Mackay

Keys players



BLAKROC
BLAKROC
(V2/COOPERATIVE)

7

The Black Keys team up with rap's big names for a pretty sweet collaboration

Since The Black Keys worked with Danger Mouse on their last album, 'Attack & Release', it's fair to say their paths have diverged.

Mr Mouse – king of the unexpected collaboration, sometimes confused with King Midas – is no longer 'Crazy' famous. Instead, he's stepped back

from big-name collaborations and busied himself crafting noir-ish, scary Americana with Sparklehorse and David Lynch or paying tribute to Merlin with little-known songwriter Helena Costas in the whimsical folk outfit Joker's Daughter. Grubby guitar-crankers The Black Keys, meanwhile, now lend their services only to

gold-plated superstars such as ZZ Top. Now, with Blakroc, a project initiated by rapper Jim Jones and produced by one time Roc-A-Fella head honcho Damon Dash, they've lured a roll-call of hip-hop's most revered to their party.

In the video 'webisodes' that trailed this rock-rap conflagration, the Keys looked like nervous year sevens trying to ingratiate themselves with tuff, green-puffing hippety-hoppers. But if they're not so good at talking the talk, Dan Auerbach and Patrick Carney have brought game, and it turns out they're every bit as good at this rock/rap genre-bending malarkey as their former rodent pal. With their hands on the tiller they steer 'Blakroc' clear of bombastic, Page-and-Diddy-style rap-metal, providing Dash's MCs with a slinky, groovy, maxi-fuzzed blues rock to match their swagger.

The album opens with an early highpoint, as the late Ol' Dirty Bastard (whose presence gives the lie to claims that everything was recorded live in 11 days) and Ludaeris' 'Coochie', a track that had already appeared on mixtapes, gets a swampy recast. And while ODB's spluttering doesn't reach the "Yo, I'm the cunt breath asshole eater" levels of disturbia of which he was capable, the track still drips with juice as the Keys' southern boogie substitutes perfectly for the original's crunk.

The album feels genuinely organic, a common ground of moods rather than a forced fusion. Mos Def's loping gait is something to cherish in 'On The Vista', while Q-Tip offers a sweet riposte to Billy Danze's aggressive spitting and the Keys' blue fuzz on 'Hope You're Happy'. Raekwon's 'Stay Off The Fuckin' Flowers' cruises like a late-night soundtrack to '60s Memphis, RZA is pin-sharp, Jim Jones sounds more stoned than Dan's gloaming, cyclical riffs and Nikki Wray's soul-wail tempts future collaborations between her and the Keys.

Sure, there's the odd clichéd rap about cribs, glocks and "lavish bitches", and a few songs feel more like sketches, but bad hip-rock memories such as that wank-off between 30 Seconds To Mars and Kanye West will still be effectively erased by Blakroc's gritty gumbo.

Chris Parkin

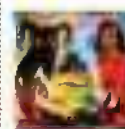
DOWNLOAD: 1) 'Coochie'
2) 'On The Flow' 3) 'Stay Off The Fuckin' Flowers'

NME.COM

Head to NME.COM/win to try and bag a copy of the new Blakroc album

EVANGELISTA
PRINCE OF TRUTH (CONSTELLATION)

9

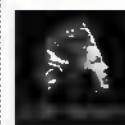


"The angels walk below me, slicing metal by remote control" intones Carla Bozulich on 'The Slayer', shards of guitar

noise and low-end drone rivaling Swans in its atmosphere of brutal desolation. Not one for the big chorus crowd then. But for the rest of us, the second outing for the former Geraldine Fibbers singer's brilliant Evangelista project is a dark, strange trip into her psyche's depths. Even the fake horns on 'Crack Teeth' when layered over improv piano stabs and impenetrable vocals, create an air of pant-soiling dread; in contrast, the cello scrapes on 'Tremble Dragonfly' are as tender and raw as an exposed nerve. While many experimental sorts descend into self-indulgence, 'Prince Of Truth' is never less than vital. Louise Brailey
DOWNLOAD: 'Crack Teeth'

JESCA HOOP
HUNTING MY DRESS (REPUBLIC OF MUSIC)

7



Not a bad start to a career when Tom Waits goes on record comparing your music to "going swimming in a lake at night". Nor is

a personal invite on tour by Elbow's Guy Garvey, with whom Hoop duets on the album's highlight, the lilting 'Murder Of Birds'. Thankfully she is worthy of all this praise: this is a swirling, swooning album with an earthy, minimalist sound powered mainly by her delightfully shape-shifting, slippery voice that rises and falls from wistful and elegant to rich and sultry. Her carnivalesque narratives are as offbeat as her voice, influenced in part by her strict Mormon upbringing. Each song harbours its own idiosyncracies, like the killer 'Tulip', a murder ballad that would make even Nick Cave proud. Tessa Harris
DOWNLOAD: 'Murder Of Birds'

THE ANTLERS
HOSPICE (FRENCHKISS)

8



It's good to see bands shunning the current pick'n'mix nature of music by picking one genre and sticking to it. The Antlers

have certainly outdone many of their flightier Brooklyn art-rock peers with this narrative concept album about a guy caring for a girl who's terminally ill with cancer. Sounds a bit much, but as rough going as it is in places, stoic listeners are rewarded with the way it passes back notes from the edges of life. At first 'Hospice' sounds familiar – like Sigur Rós in its oblique soundscapes and Peter Silberman's supernatural falsetto; like Arcade Fire in its clattering climaxes on 'Sylvia' and 'Bear'. Yet as it goes on you notice how brutally honest the lyrics are and, by avoiding musical sentiment, you realise it's not only unique but quite astonishing. Martin Robinson
DOWNLOAD: 'Bear'



The Black Keys' Dan Auerbach and Q-Tip kick it in the studio



RZA

Raekwon

Mos Def

MV & EE BARN NOVA (ECSTATIC PEACE)

8



It's refreshing to find an album that seems to have been made for the love of it; one that would have existed whether it had ended up on record or busked round a campfire. Over 20 LPs in, MV (Matt Valentine) & EE (Erika Elder), along with a host of accomplices, are still dishing out the kind of psych-folk that specialises in the intimate subtleties of Neil Young, shot through with harmonies that'd make Fleet Foxes green. 'Snapperhead' slow-burns to smouldering perfection, while 'Summer Magik' is the Pyramid Stage classic that'll never be. Though 11-minute epic 'Bedroom Eyes' sprawls just a little too far, we can forgive them their indulgences. After all, they didn't make it for us. *Tessa Harris*
DOWNLOAD: 'Summer Magik'

N-DUBZ AGAINST ALL ODDS (ALL AROUND THE WORLD)

2



The fact Chipmunk turns up on 'Against All Odds' to boast about having a "Number Two album" moments before N-Dubz's smash hit 'Number One' tells you everything you need to know about N-Dubz. Firstly, they have zero capacity for irony. Secondly, bolting Tinchy-Liste to their record illustrates how cynical they are. And lastly, that much of this is just pale retreads of stuff you didn't really like in the first place. Still think they're 'the voice of youth', immune from fusty critics? You won't after a track about teen pregnancy as patronisingly witless as an NHS edusoup. We might even forgive them that, but bar 'Number One' they haven't got a hook to hang this thing on. *Gavin Haynes*
DOWNLOAD IF YOU MUST: 'Number One'

EDAN ECHO PARTY (FIVE DAY WEEKEND)

7



So, a half-hour primer containing rapper and producer Edan's spin on the back catalogue of his distributor Traffic Entertainment Group. The question is: why? Despite being known as the man who rapped about bringing "shitty MC tongue to the frozen flagpole", Edan stays off the mic on this one, preferring to show off what the press release calls his "ever-improving studio techniques". Unless you're an anorak, listening to Spyder G spun backwards as Edan goes a bit mad on the glockenspiel is an exercise in optimism over pleasure. Nevertheless, there's no taking away from either 'Echo Party's technical virtuosity or cheerful ambition. It's not quite a party, but this mix of funk, hip-hop and electro breaks can be a joy to listen to - sometimes. *Rob Boffard*
DOWNLOAD: All of it - it's one long track

ÓLOF ARNALDS VID OG VID (ONE LITTLE INDIAN)

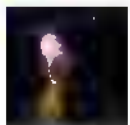
7



This singer-songwriter is a sometime member of Múm and a full-time reinforcement of the cliché that Iceland is full of pixie people who write warm-hearted songs to appease the terrifying ice gods. This album's brand of acoustic folk usually puts lyrics to the forefront, but since Ólöf sings in her native language, for non-Icelandic speakers it's effectively an instrumental LP. Which is fine, since Ólöf's voice is remarkable: part-Björk (I know, but it's true!), part-Marianne Faithfull. 'Klara' (which, if our translation is correct, means 'oafish sandwich') is a mandolin-led spellbinding little song, 'Nattsongur' (best rendered as 'dog eggs') is so pretty it hurts. You may well fall in love with this album. *Martin Robinson*
DOWNLOAD: 'Nattsongur'

MATIAS AGUAYO AY AY AY (KOMPAKT)

8



Leading a pack of precisely one in the chase to release the least introverted thing ever put out on Berlin's techno imprint Kompakt, Chile-born Matias Aguayo has crafted a dance record that's nuttier than a jar of Sun-Pat. He may have signposted his interest in tribal chanting on 2008's 'Minimal', but 'Ay Ay Ay' butts right up against the border of dancefloor possibilities. It sounds like '80s post-punks Pigbag visiting South America and learning the vocal-as-303 technique used by Juana Molina. Except Molina doesn't turn chimp noises, moaning, buzzing and babbling into a sweaty variety of tropical house that sounds like it's fronted by a barbershop quartet loaded on Ayahuasca. And there's a swanee whistle on it. *Chris Parkin*
DOWNLOAD: 'Rollerskate'

KING MIDAS SOUND WAITING FOR YOU (HYPERDUB)

8



We'll all be dead one day, of course. In the ground, lives heavy on top of us. Poor Kevin Martin - that black cloud that follows him around keeps him so sodden with dread that it's a wonder he manages to lift his skull from his pillow each morning. At least he's made a friend now - Martin met poet Roger Robinson last year while recording 'London Zoo' as The Bug, and the orator's presence seems calming. Opener 'Cool Out' heralds the type of tension that grips 'Waiting For You'. The tracks here are still dub- and dancehall-indebted, but don't throttle you like 'Poison Dart' or 'Skeng'. Their grip is looser, but the threat's still there, as even funky's sheer percussive momentum kowtows to Martin's dark heart on the incredible 'Outer Space'. *Kev Kharas*
DOWNLOAD: 'Outer Space'

How do you make
Lady Gaga cry?
Poker face!



Poker ace



LADY GAGA THE FAME MONSTER (POLYDOR)

8

Hate all you like, but it gets harder and harder to deny she's a mistress of her art

Let's just get this out of the way, shall we? About 99 per cent of pop is drudging twuntery assembled by blank-eyed robots who are unjustly rewarded with mountains of cash, while all my favourite bands languish and die in places like Tacoma, Washington. As someone who believes hardcore punk to be mankind's highest artform, Lady Gaga is the antithesis of my fucking soul: she eats diamonds marinated in the tears of seraphim, I eat week-old misery on toast. I'd despise her... but she is that remaining one per cent.

It's because she's *baffling*. 'The Fame Monster', being eight new tunes welded to last year's 'The Fame' (where most pop muppets would tack on a tossed-off remix or two, La Gaga delves into her paranoid soul and constructs a thematic collection around new demons that have invaded her life - monsters representing her fear of, among others, sex, death, loneliness and alcohol) is as pristine as you'd expect, but has a sub-zero core of isolation and fear. In the same way as Radiohead battle computers and learn new instruments to hew their sculptures while Fuck Buttons and HEALTH discover new sonic languages, she uses pop, its producers and masks and all its artifice, as her tool of self-expression. 'So Happy I Could Die' perfectly evokes the feeling of being alone in a crowded room with its icy beats, suggesting Gaga takes refuge in masturbation as the only way to retain control, while 'Bad Romance' would be hateful if it didn't have a chorus so wonderfully big it dwarfs the industry of a million angry dudes with guitars. Next to the light-hearted 'Alejandro',

the jagged 'Teeth' and 'Speechless', an old-fashioned torch song that sounds like it was recorded with the sole intention of being sung while Gaga sprawls hungrily over a grand piano, are proof of her range and depth of talent. And in an ecstasy of look-how-fucking-gargantuan-we-are-as-icons, Beyoncé appears on 'Telephone' to effectively say cheers for Gaga singing on her 'Video Phone'. Coincidence? This shit's as organised and potent as a North Korean military parade.

Those new songs are fine, even though 'Dance In The Dark' and 'Monster' are slightly too disposable, but considering the likes of the stone-cold stunner 'Paparazzi' and of course 'Poker Face', pretty much the one song 2009 will be remembered for, are included on the original album, this becomes essential for anyone who even remotely likes pop. For the rest of us, it's the moment Gaga cements herself as a real star. Damn. *Ben Patashnik*

DOWNLOAD: 1) 'So Happy I Could Die' 2) 'Paparazzi' 3) 'Bad Romance'

DID YOU KNOW...

The album also comes as a collectors' edition art book, with mementos including a paper doll collection, 3D glasses and a lock of Gaga's hair

NME.COM

Watch 'Bad Romance' from Lady Gaga at NME.COM/video



Girl empowered



RIHANNA
RATED R
(UNIVERSAL)

7

Her torrid personal life firmly behind her, the R&B vixen comes out all guns blazing

Before we begin, let's get this straight: this is not a record about Chris Brown. It is a record *influenced* by Chris Brown, but it's not about him. In a recent interview with Radio 1, Rihanna explained that going into the studio "was my peace and... my place to vent." See that possessive adjective? This album is as much about her and not about him as its title suggests.

Lead single 'Russian Roulette' sets the agenda. 'Rated R' is an LP about the balance of power and control. With only one other female songwriter here apart from Rihanna (Ester Dean on 'Rude Boy') it's a startlingly masculine record – in sound and in attitude.

Sexuality is represented as aggressive, or reflective, but always passionate. On 'Fire Bomb' Rihanna sings of burning her lover to death – just so he can feel as she does. Meanwhile, the Justin Timberlake-penned 'Cold Case Love' is a melancholic and mature farewell to a failed relationship. 'Wait Your Turn' is an electric backstreet stiletto stab, where, eyebrow cocked, Rihanna sings "I'm such a fucking lady/You don't have to be afraid" and on 'Rude Boy' she explicitly explains how she likes her men in bed. Even the ballad 'Te Amo' (which harks back to 'Music Of The Sun') is sung from a male perspective, placing Rihanna as the male who can't commit, rather than as

the woman who is clinging to an unrealistic ideal.

Though Jay-Z wasn't involved in the production of the record, his influence is tangible. On 'Hard', Rihanna echoes his internal rhymes in her intonation – "Brilliant, resilient, fan mail from 27million" – and her swagger on tracks such as 'Rockstar 101' (featuring Slash!) owes a lot to Hova.

Despite the abundance of male influence on the record, from ex-boyfriend to songwriters to producers to mentors, Rihanna makes the sound her own, and fights back. On 'G4L' she calls for an army of women in solidarity: "Girls, girls, come on we ain't done yet/Gotta lot to handle/We ain't take over the world yet/Guns in the air". Never exploited and totally in control, the sultry sexbomb of 'Good Girl Gone Bad' is now a siren on the rocks – dangerous, self-aware and with a clan behind her. Empowered but not embittered, Rihanna turns her back on love. *Ailbhe Malone*

DOWNLOAD: 1) 'Hard' 2) 'Wait Your Turn' 3) 'Russian Roulette'

DID YOU KNOW...

After hearing their 'Saxon', Rihanna got in touch with producers Chase & Status, who then worked on three tracks on the album

THOMAS FUNCTION
IN THE VALLEY OF SICKNESS
(FAT POSSUM)

7



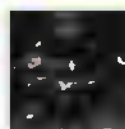
Channelling the dormant ghosts of '60s garage rock past, before the advent of the distortion pedal, this Alabama quartet have

re-emerged with an album of askew melodies and jangly pop nuggets. There's a dollop of the whimsical post-punk of Violent Femmes in there, a pinch of Built To Spill and a clanging echo of LA blues-punkers The Gun Club. The problem is, 'In The Valley...' is such a melting pot of US underground rock influences that it ends up hampering its makers' own personality. Happily they still manage to channel their reference points with reverence and abandon, and there are enough moments of songwriting genius to take down any doubters. *Tom Edwards*

DOWNLOAD: 'ADP Blues'

THE BROTHERS MOVEMENT
THE BROTHERS MOVEMENT
(ROCKET GIRL)

8



Like sunglasses worn in an inappropriate season, The Brothers Movement prove that a bit of cocky swaggering is always

welcome in rock'n'roll. Opener 'Blind' is a smack round the chops powered by the best bits of The Verve and the most lo-fi bits of Kasabian. So far, so highly derivate, but there's something about these Dublin boys' quality songmanship with rough edges that means they get away with it. 'Sister' is all junior The Jesus And Mary Chain atmospherics, 'Coming Home' shows they can do chipper as well as leather-jacketed moodiness and 'When We Leave' is as wonderfully twirly as a helter-skelter run by the bitches from BRMC. Impressive. *Leonie Cooper*

DOWNLOAD: 'When We Leave'

TEGAN AND SARA
SAINTHOOD (SIRE)

7



Normally when a band's image precedes them, the omens for the music are not good. But Tegan And Sara are different – their

ever-greater progression from gravelly acoustic angst to urgent, electronically laced pop has been overlooked by people more interested in their quixotic hairdos and sexuality. 'Sainthood' should give them cause for redress... after a few listens. Sara's songs have matured, playing with a sparse structure and intonation that recalls Arthur Russell. Tegan's vocals, though, ricochet over predictable emo chords, making the record occasionally feel like a badly compiled mixtape. They're still better than many but, six albums in, their differing leanings make one wonder whether the twinhood is enough to hold them together. *Lisa Wright*

DOWNLOAD: 'Night Watch'

50 CENT
BEFORE I SELF DESTRUCT
(POLYDOR)

4



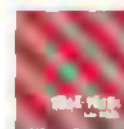
When Curtis Jackson looks in the mirror, what does he see looking back? A film star? A best-selling author? Businessman?

One doubts he sees the lean and hungry MC that he was less than 10 years ago. 'Get Rich Or Die Tryin'? 'Get Rich, Then Stop Tryin' is truer. 'Before I Self Destruct' takes no risks, packing itself with superstar producers, guest stars and an equal mix of club bangers and syrupy dreck. 'Crime Wave' and 'Gangsta's Delight' mark rare occasions where Fiddy wakes up and flows. Other highlights – 'OK, You're Right' and 'Psycho' – work in spite of Fiddy's contributions, not because of them. Maybe he just doesn't look in the mirror at all these days. *Pete Cashmore*

DOWNLOAD: 'Gangsta's Delight'

TUNE-YARDS
BIRD-BRAINS
(A&A)

7



Hacks are all too aware of the dangers of Dictaphones. An entire feature, heck, an entire career can live or die on

whether you captured that vital quote, or whether you instead recorded 45 minutes of silence. So when we learned that Merrill Garbus, the sole woman behind tUNE-YARDS, recorded her entire debut album on a digital voice-recorder, we felt a kinship. The spookily lo-fi nature of her CocoRosie-ish mixture of looped rhythms, faint ukulele and field recordings won't be to everyone's taste, but when it works well, as on the whimsical 'News', woozy 'Sunlight' or witchy 'Hataru', the minimalism of Garbus' method gives 'BiRD-BRAiNs' an intimate charm. *Emily Mackay*

DOWNLOAD: 'Safety'

AMERIE
IN LOVE AND WAR (MERCURY)

6



Rihanna and the Knowles sisters have spread their proverbial pee over the R&B solo female singer territory, marking it as

their own. Hence 'In Love And War' is an ideal title for Amerie's fourth album, since the Army brat must fight for her corner of glossy, sassy pop. And fight she does, particularly on 'Tell Me You Love Me', where her vocals ripple over the throwback production of Teddy 'New Jack Swing' Riley – without the use of diva warbling and notes so high you have to use hand gestures to reach them. Not every track packs a punch, but on the likes of 'Heard 'Em All' choice samples and sparse production add bite. She's not romping round in a big golden belt marked 'R&B Queen' just yet, but Amerie is a strong contender. *Elizabeth Sankey*

DOWNLOAD: 'Heard 'Em All'

LEONA LEWIS

ECHO (SYCO)

4



With the supernaturally awesome 'Bleeding Love' alone, Leona proved that reality pop is no more killing music than are the

printing press or the bicycle. People only really make it if they have the songs (and so far, that's just Leona and Girls Aloud). Anyway, there's nothing quite that good here: if you're reading this magazine you're not going to be buying this record. In fact, we review this only to give platform to our request that the organisers of Glasto 2010 book her for a Sunday afternoon Pyramid Stage set in the sunshine. Seriously, how awesome will 'Bleeding Love' and the overwrought Oasis cover sound on psychedelic cider and poppers among your very best mates? Come on Eavis, you know it makes sense. *Dan Martin*
DOWNLOAD: 'Stop Crying Your Heart Out'

TOM WAITS

GLITTER AND DOOM LIVE (ANTI)

9



A double CD can't compare to the thrill of seeing the man live, but this comes close. Featuring the best bits from 2008's tour,

Disc One is a scattering of old ('I'll Shoot The Moon', 'Singapore') and new ('Lucinda', 'Falling Down'); his back catalogue of stompers, ballers and brawlers all battered into fresh new shapes. Waits' voice is still a grizzled gutter snarl, but also capable of great tenderness and charm – equal parts Captain Beefheart and Louis Armstrong, as he examines the full spectrum of life, from the grimly grotesque to the sweetly sentimental. Disc Two, 'Tom's Tales', is entirely Waits' stage patter. That's right, one long track devoted to his surreal, vaudevillian ramblings, and it's an utter delight. *Tessa Harris*
DOWNLOAD: Everything or 'Falling Down'



Top banana

TURBO FRUITS

ECHO KID
 (ARK RECORDINGS)

8

Ex-Be Your Own Pet guitarist lowers the tone – brilliantly

It's been a decidedly difficult decade for devotees of sleazy rock'n'roll. Thanks to the untimely demise of the Murder City Devils and Rocket From The Crypt, there's more life round Dracula's house these days than there is in that once-fertile scene. However, all that might change with 'Echo Kid,' Tennessee tearaways Turbo Fruits' second stab at success. Springing from the over-active imagination of former Be Your Own Pet guitar-slinger Jonas Stein, the record is a testament to how inspirational teenage kicks can be.

Starting with a riff ripped right out of Rocket From The Crypt/Night Marchers mainman John Reis' songbook ('International Language Of Love'), the record begins like a Ritalin-

fuelled brat and it doesn't let up throwing toys from the pram for 35 minutes. While many of the tracks possess the same strop-core energy of Stein's former outfit, it has to be said that they're also a lot more refined than anything he's written before (well, he has turned 21...). 'Naked With You' is packed with layers of sugar-sweet harmonies, 'Hold Me' is a loved-up, waltzing sea shanty and 'Get Up Get On Down (Tonight)' sounds like they whipped out their Ouija boards and enlisted a zombie Eddie Cochran to provide the retro guitar licks.

Lyricaly, we're talking Ramone influences rather than Rimbaud ('What happened girl?/You used to take care of me/Now you've got a new boy/Who's big

and scares me", croons Jonas in his best Marc Bolan impression on 'My Stupid Heart') and very rarely do we catch a glimpse into the trio's real lives. But that's OK: this record is all about escapism and raising the tempo while lowering the tone. For all its slightly brainless subject matter, 'Echo Kid' is still as much fun as watching your worst enemy get punched in the nads by Ricky Hatton, and by the climax of album closer 'Broadzilla' it's clear Turbo Fruits have delivered a very tasty treat indeed. So what are you waiting for? Dig in. *Edwin McFee*

DOWNLOAD: 1) 'Naked With You'
 2) 'Lotta Lotta Ladies'
 3) 'My Stupid Heart'

UNSPUN HEROES

DIGGING UP BURIED TREASURE FROM THE DEPTHS OF OUR COLLECTIONS

THIS WEEK...

John Doran salutes some truly radical post-punkers who ironically owe it all to a certain Margaret Thatcher...

WORLD DOMINATION ENTERPRISES

LET'S PLAY DOMINATION (FREE LOVE, 1988)



World Domination Enterprises didn't just bite the hand that fed. They gnawed the fingers off, chewed the bone, cartilage, skin and blood and then spat the mess back in the owner's face. Frontman Keith Dobson was inspired by the hippy free festival scene, then radicalised by punk, then motivated by post-punk by the time he formed WDE in the early '80s. He detuned his E5 guitar and replaced the bridge with a metal door handle so it sounded like a chainsaw slicing through a brass donkey's head. Backed up by Steve Jameson on dub-heavy, gutter funk bass and Digger Metters on junkyard drums, they were everything PiL had promised with 'Metal Box' before John Lydon and co ran off chasing *Top Of The Pops* appearances.

The cherry on the cake was that they recorded the highlight of their career – 'Asbestos Lead Asbestos', one of the great lost alternative singles of the '80s – with money from Thatcher's Enterprise Allowance Scheme. The track forms a missing link

There is no doubting its status as an artefact of sonic revolution

between the serrated Marxist funk of Gang Of Four's 'To Hell With Poverty' and Big Black's 'Kerosene'. Dobson was proud of using state money from an ill-thought-out unemployment figure-masking scam to make his grand statement, saying: "We are born into subjugation... us ordinary folk have to

scratch and scrape just to get by. It is our right as ordinary humans, maybe even our duty, to get back as much as we can."

Whatever your view on his politics there is no doubting 'Let's Play Domination's' status as an artefact of sonic revolution. Right from the opening bars of 'Message For You People', it was obvious that the band had caught everyone napping. The atonal, clanging no wave-style chords over dubbed-out bowel-rupture bass and the Fall-scrapping-with-Sonic-Youth single 'Hotsy Girl' made notably extreme statements in a year when extreme music was already par for the course. World Domination Enterprises may have failed to live up to their name, but they still remain a high watermark of late '80s alternative music.

LIVE!

UPFRONT AND BACKSTAGE

By *Mike Haydock*

Mad world

KASABIAN

ECHO ARENA, LIVERPOOL
MONDAY, NOVEMBER 16

Tom and Serge take their grand experiment to the masses

Kasabian arrive at Liverpool's Echo Arena three days after Arctic Monkeys and five after Beyoncé. Those are some pretty big shoes (and hotpants) to fill. But Kasabian don't need to pretend to any thrones: they have two Number One albums under their belts, and this arena tour feels like a natural step forward; one the band take with eagerness.

It's a visual spectacular tonight, playing heavily on the 'West Ryder Pauper Lunatic Asylum' album artwork. The whole stage is enclosed by an enormous vertical frame that changes colour, while behind the band images flicker up like Victorian miniatures. Red, white and blue bunting hangs down, and the mental hospital theme flashes feverishly throughout: roadies dressed in white coats dart around the stage while pictures of body parts and brain scans appear on the backdrop.

Opening with 'Underdog' B-side 'Julie And The Moth Man' proves a bizarre choice, though, muting the atmosphere, and Kasabian take a big risk by lining up two cuts, albeit big ones, from their latest album to follow it. Luckily, they have the venom, not to mention the massive, pendulous tunes, to make 'Underdog' and 'Where Did All The Love Go?' instant crowd-pleasers, and once Tom Meighan ditches his creepy black gloves he's soon inciting adoration from the audience with his endless cries of, "Liverpool, get your fucking hands in the air!" Liverpool's response? To throw beer over each other and roar like they're possessed.

A venue this size attracts the more superficial fans, so it's little surprise that the biggest reaction is saved for 'Empire', 'Fire' and 'Club Foot', but Kasabian sound richest on 'Vlad The Impaler' and, unusually, 'Take Aim', which mutates from a reticent album track into a threatening beast under Sergio Pizzorno's stewardship. It doesn't get the reaction it deserves, and neither does 'West Ryder Silver Bullet', which Meighan actually apologises for because it goes on for more than four minutes. But it's to be expected that their subtler material won't go down as well in these cavernous venues, and Kasabian know this, constructing a triumphant setlist that satisfies everyone. However, they stand on the threshold of an intriguing musical future, and they may not be able to take all these fans with them. Difficult choices lie ahead. *Mike Haydock*

The greatest love story never told?

A rare moment indeed: Simon Neil with a shirt on!



Captains of industry

BIFFY CLYRO
BRIXTON ACADEMY, LONDON
THURSDAY, NOVEMBER 12

They've done the graft, now time for the reward

It's taken 15 years for Biffy Clyro to arrive at this moment. Fifteen years of gruelling work, relentless touring and a stunning new album for Simon Neil to stand before Brixton Academy tonight, the adored frontman of a band on the brink of becoming something spectacular.

However, that doesn't mean they've got it in the bag yet. Chart success may be secure ('Only Revolutions' charted at Number Eight) but mainstream appeal and subsequent longevity come with the risk of alienating fans. And since signing to a major label and hitting Number Two with 'Puzzle' in 2007, the Cult of Clyro has remained sceptical about output such as the huge, straight-edge anthem 'Mountains', hankering after the schizophrenic time signatures and visceral riffs of vintage Biff.

That leaves a lot of pressure on new material, a weight of expectation any fresh album could falter under, especially when having to hold its own next to a glorified greatest hits set. But such is the incredible balls-out quality of 'Only Revolutions', its tracks are not met with groans or folded arms but fully embraced as bona fide classics.

The sheer, epic scale of 'That Golden Rule', a track that seems nearly too big for an opener, becomes so grandiose in its execution that it borders upon the cinematic. 'Born On A Horse' beefs up Marmaduke Duke's funk while the aforementioned 'Mountains', for all its polished contention, has a chorus bigger than Birmingham. They're all greatest hits already.

Obviously, familiar favourites such as 'Who's Got A Match?' and the ever-creepy '9/15ths' are always going to come out on top but the new live favourite stands to be 'The Captain'. Simon Neil, by now shirtless and seemingly oblivious to the screams of teenage girls who "want your babies", stands before the crowd conducting the resultant chants from the lyric "will somebody help me sing...woah-oh-oh-oh". They duly oblige with nothing but loyalty and love. And obviously lust. Creepy, underage lust.

As they walk offstage tonight, sparks raining down, Top 10 album in the charts and with 'Mon The Biff!' ringing in their ears, Biffy Clyro seem ready to take their place among the higher echelons of rock glory. One thing is for sure, there isn't a band around who deserves it more. *Stephen Kelly*

SHORT SETS

STAFF BENDA BILILI

BARBICAN, LONDON
10/11/09

Staff Benda Bilili will put your attention-seeking buskers - Doherty, Rev - to shame. Four in wheelchairs and one on crutches as a result of childhood polio, they hail from Kinshasha, where they invented a blend of funk and Congolese traditional sounds, overlaid by a tiny homemade instrument that sounds like a cat impersonating an electric guitar through a flute. With their harmonies, bubbling rap and call-and-response chanting, they turn the Barbican into a joyous cauldron of, er, politely clapping white folks, patrons of the arts. *Luke Turner*

THE FIELD

FORGALONG AND HEARS, UNSTFIELD
10/11/09

Sweating your guts loose to minimal-yet-euphoric techno from the Kompakt stable isn't your average Monday night in Yorkshire, but then it isn't every week. Swedish production maestro Alex Willner comes to town. Bolstered by a three-piece live band, The Field, and indeed the 'Field, explode in a maelstrom of tribal beats and synths. Despite technical difficulties that leave the drummer guessing where he should be, this is proof, if any were needed, that dance music and live instrumentation make excellent bedfellows. *Rob Webb*



ROUGH PASSION

PASSION PIT
LIDO CLUB, BERLIN
MONDAY, NOVEMBER 16

Taking the stage in Germany during the final show of their European tour and the dying days of 2009, Passion Pit's synths still sound fresh. In a year blighted by too many smooth samples and multi-layered backing tracks, the group's comparatively scruffy live approach seems charmingly raw and haphazard. Unlike the high-pitched squelching android noises which have been the overhyped sound of much of the past year, Passion Pit actually seem human and fallible.

It's been a whole two years since the band was invented in frontman Michael Angelakos' head back in Buffalo, New York, which is centuries in the current climate of blog-bothering electro-pop. Even though they show no signs of tiring, there's an overriding feeling that the death of the electro-indie world party in its current form is nigh. Unless key players such as Passion Pit, MGMT and Ladyhawke can evolve to weather the new musical revelations which 2010 might unveil, and escape the raft of also-ran imitators in their wake, one wonders what the future holds for them.

Perhaps this fivesome are too intellectual to worry much about being outwitted by the vagaries of fashion. All lo-fi preppy college lecturer chic, they certainly look the part; the falsetto-shrieking Angelakos having all the visual flair of Daniel Bedingfield in a bad afro wig. Tonight, however, with tracks such as 'Sleepyhead', which remains the band's defining musical bullet, the group seem to have little interest in orchestrated longevity. Instead they come across as an overactive, no-holds-barred party band happy to indulge in the festivities unreservedly while they last.

Tonight's show climaxes with a highly charged singalong disco version of single 'The Reeling', which leaves Berlin's audience dancing as raucously as Angelakos himself. But the question remains: will Passion Pit outlive the scene that propelled them to prominence, or will we next be reunited with them in a decade's time through a '2009 Bearded Electropop Special Retrospective: The Blog Hits' to be read on a NASA-sponsored Kindle from the moon? *Mark Fernyhough*

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MONSTERS OF FOLK
THE TROXY, LONDON
TUESDAY, NOVEMBER 18

Folky supergroup keep the dad-dancing in check and bring the thrills

In the world of supergroups it can go one of two ways. You might find a collection of tourbus-sized egos, doing that overbite dad dance to each other's 10 minute solos. Or, as in the case of Monsters Of Folk, comprising Jim James of My Morning Jacket, Montgomery Ward, singer-songwriter and he of She & Him, and Conor Oberst and Mike Mogis of Bright Eyes, you find three great bands compressed into one, an indulgent but brilliant spectacle of musical creativity. The Troxy's Art Deco cornices and rainbow of pastel shades clash slightly with the band's undertakers-doing-classic-covers-down-the-local look, but their uniform of black suits highlights just how seriously they take their dark post-folk. If the décor doesn't match, the atmosphere does: on early highlight 'Lullaby And Exile' an awed silence creeps over the crowd.

The epic three-hour, 33-song set weaves in and out of solos, duets and full band set-ups, the stage so littered with instruments it resembles a music shop's stockroom. The band swap positions for each song, Mogis the first to prove his talent of playing, well, absolutely everything. Each member takes the spotlight in turns, embracing the opportunity to display their particular style. M Ward swings vocally from Tom Waits to Elvis, bending over his guitar like an old man at a loom. Jim James meanwhile, uses his theremin-like voice to fantastic effect, particularly on 'Look

At You', during which he slides and jerks across the floor, filling the auditorium with more energy than we thought any man capable of. Especially one so bearded. And yes, there's still dad-dancing in the crowd, but the gentleman in question stops sheepishly after it becomes clear no-one else is joining in.

However, the last word must go to Oberst, who gradually becomes more and more adventurous as the hours drift on. A potentially plodding conclusion is averted by a spectacular encore, during which Oberst, in a John-Peel-Stage-at-Glastonbury-style outburst announces, "Thank you, London. You're a real sweet son of a bitch... I was talking about the Queen, by the way." Sharp intake of breath! He then rips off his jacket, jumps off the drumkit and encourages his piano to drop off the side of the stage. These men truly are monsters – beautiful ones, of course, but monsters nonetheless. *Elizabeth Sankey*



If someone shouts "Judas" now, they're probably just guessing the beardy's name

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Central Hall in their hometown. Tickets for the event are free so to bag yours simply email your name, home address and contact number to tickets@nmeradio.co.uk to enter the draw, which opens on Wednesday 25 November. Head to WWW.NME.COM/adidas to find out more details about the free Doves gig and how to get tickets and for more on the past NME Radio presents adidas House Party shows.



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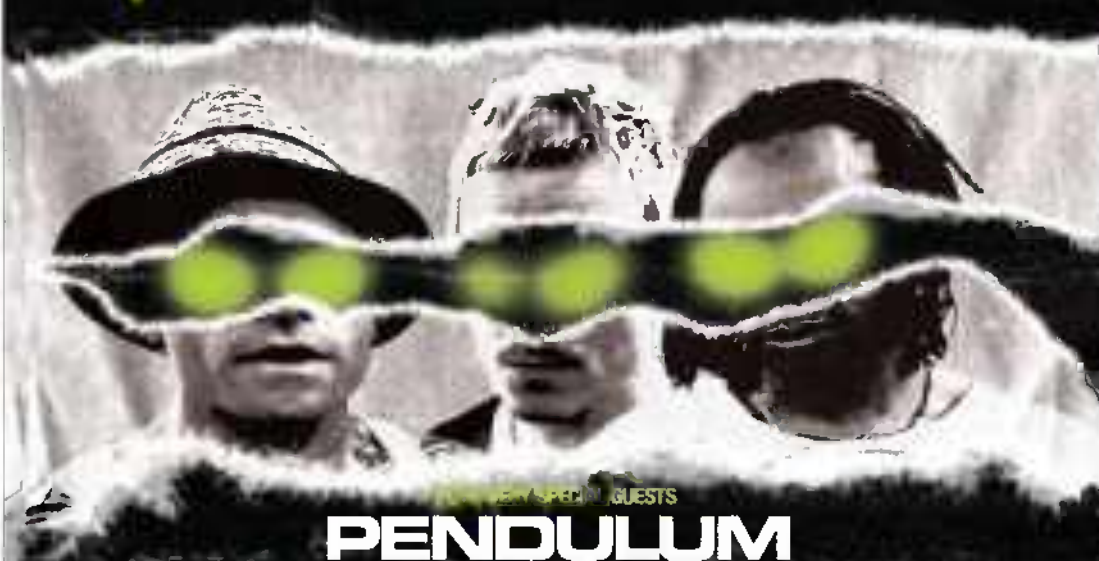
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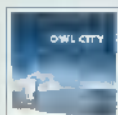
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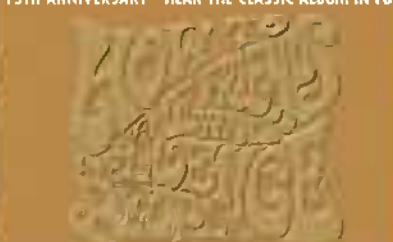


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I WANT TO SOUND LIKE... BIFFY CLYRO



Steve Braithwaite, 19, Hastings: "Like Simon Neil, I play guitar in a trio. Given that I'm the only guitarist, how do I get a big sound like he does?"

THE SOUND

The Scottish trio can dish out skewed-but-accessible rock melodies with the best of them. Singer/guitarist Simon Neil has been steered in the right musical direction by Kurt Cobain and Slash.

THE GEAR

Get Simon's new affordable and blinding new signature **Squier Strat** to get some instant Biffy-ness into your life. Simon is a lover of running a lot of amps at once (more on this later). His current setup includes a **Fender DeVille**, a **Peavey Classic** and a **Marshall Super Lead**. A **Boss MT-2 Metal Zone** pedal is a must.

IN THE STUDIO

Latest album 'Only Revolutions' was co-produced by Garth Richardson (Red Hot Chili Peppers) along with the band. One of the secrets to thickening up the sound in the studio is multi-tracking. Double, triple or quadruple your rhythm guitar parts to beef them up.

ON THE STAGE

Having a number of amps onstage, particularly ones that differ in how they deliver your guitar sound, will beef things up no end. You can keep them going consistently or you can have them coming in and out of the mix to add real dynamics to a tune.

THE TECHNIQUE

When there's only one guitar, bass and drums there's a lot of room for the guitar to occupy. One of the techniques Simon employs is dropped tunings (including the ever-popular

dropped D tuning of, thick to thin, DADGBE). Another handy tip is to play octaves, so if you're playing, say, a C note, find out where the C below or above it is on the fretboard and play them together.

BEST TRICK

Simon isn't afraid of a basic powerchord (two or three-note chords that are the basics of rock), but he'll often mirror the same notes across all the strings to make it sound huge.



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The Flaming Lips

Words by John Callaghan from...

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Let's get blitzed! Karen Orzolek, Nick Zinner and Brian Chase bring the festive cheer with this winter tour that culminates in a one-off performance at ATP of the whole of their awesome debut 'Fever To Tell' from start to finish.

WWW.NME.COM/artists/yeah-yeah-yeahs

EVERYONE'S TALKING ABOUT

JULIAN PLENTI

WHERE: DUBLIN ACADEMY (TUES)

Fooling no-one, the sometime Interpol frontman Paul Banks leaves his mardy bandmates behind to show off his alter-ego Julian Plenti and showcase his debut solo album 'Julian Plenti Is... Skyscraper'.

WWW.NME.COM/julian-plenti/



PICK OF CLUB NME

COSMO JARVIS

WHERE: CHELMSFORD BARHOUSE (FRI)

Indie space rocker Cosmo Jarvis brings his acoustic-led teenage angst to Club NME Chelmsford just in time for the weekend.

WWW.NME.COM/artists/cosmo-jarvis



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SWERVEDRIVER

WHERE: OXFORD O2 ACADEMY (THURS), LONDON ICA (FRI), LONDON GARAGE (SAT)

Following their reformation last year, the seminal British alt.rock outfit with a touch of the shoegaze about them perform a handful of dates before they head to Minehead for the My Bloody Valentine-curated ATP Festival.

WWW.NME.COM/artists/swervedriver

RADAR STAR



CHAPTER24

WHERE: LONDON CAMDEN HEAD (SAT)

Jittery indie punk from a south London four-piece who write their setlists on the back of teapots. Nice.

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Three Trapped Tigers Nice'n'Sleazy

0141 333 9637

We Are The Ocean King Tut's Wah

Wah Hut 0141 221 5279

GUILDFORD

Shield Your Eyes Boilerroom

01483 440022

INVERNESS

Out Of Sight Ironworks 01463 718565

LEAMINGTON SPA

Gong The Assembly 01926 313774

LEEDS

Gary Numan 02 Academy

0870 771 2000 WA

Sam Airey Wardrobe 0113 222 3434

SCUM Cockpit Room 2 0113 244 3446



The Specials, HMV Hammersmith Apollo, London

LEICESTER

Lloyd Cole And The Commotions Y

Theatre 0116 255 6507

LIVERPOOL

Anodes 02 Academy 2

0870 771 2000 WA

LONDON

Abigail Williams Underworld

020 7482 1932

The Antlers Bush Hall 020 8222 6955

Basia Butat Café Oto 0871 230 1094

Blohzard Scala 020 7833 2022

The Butterfly Effect 02 Islington

Academy 0870 771 2000 WA

Chigurh Good Ship 020 7372 2544

Codeline Velvet Club 100 Club

020 7636 0933

Darius Barden's Boudoir

0770 865 6633

Engineers Garage 020 7607 1818

Filthy Dukes Dingwalls 020 7267 1577

Fucked Up Barfly

0870 907 0999 +14

Joe Lally Monto Water Rats

020 7837 4412

Kill 21/Lethargy Bull & Gate

020 7485 5358

Koozie Johns And The Sinnerstar

Collective 12 Bar Club 020 7240 2622

La Roux 02 Shepherds Bush Empire

0870 771 2000 WA

The Leisure Society St Giles' Church

020 7240 2532

Le Tetsuo The Wilmington Arms

020 7837 1384

Madame Pamita Troubadour Club

020 7370 1434

Novak Stare 229 Club 020 7631 8310

The Patio Set Arts Club

020 7460 4459

The Secret Cinema 93 Feet East

020 7247 6095

Shetl Superstars Orchestra Cargo

0207 744 7640

Slayer Forum 020 7344 0044

The Specials HMV Hammersmith

Apollo 0870 606 3400

Susanna And The Magical

Orchestra Borderline 020 7734 5547

Towers Of London Watershed

020 7792 8101

The Watson Twins Slaughtered

Lamb 020 8682 4080

We Used To Make Things/

The Robot Heart/Lion O'Brien

The Lexington 020 7837 5387

Whateverland/The Fifth Season/

The Vauters/The Cat Killers Dublin

Castle 020 7485 1773

MANCHESTER

The Answer Academy 2 0161 832 1111

Bill Wyman's Rhythm Kings

Bridgewater Hall 0161 907 9000

Wavves Deaf Institute 0161 330 4019

We Were Promised Jetpacks

Roadhouse 0161 228 1789

NORWICH

Breakestra Arts Centre

01603 660352

NOTTINGHAM

Foy Vance Bodega Social Club

08713 100000

Michael Chapman Maze

0115 947 5050

Truckfighters/Atomic Bitchwax/

Widows Old Angel Inn 0115 947 6735

White Lies Rock City 08713 100000

PLYMOUTH

Hadouken! White Rabbit

01752 227522

PORTSMOUTH

Polly Paulusma Cellars

0871 230 1094

SHEFFIELD

Autokratz Leadmill 0114 221 2828

Skeletons 02 Academy 2

0870 771 2000 WA

STOKE ON TRENT

The Detachments Sugarmill

01782 214991

SWANSEA

A Textbook Tragedy Sin City

01792654226

WOLVERHAMPTON

Skunk Anansie Civic Hall

01902 552121

YORK

Goldhawks Fibbers 01904 651 250

THURSDAY

NOVEMBER 26

ABERDEEN

Elliot Minor Warehouse

0844 847 2319

BATH

Dubmafia Moles 01225 4044 45

BELFAST

Ash Spring & Airbrake 028 9032 5968

This Is Our Monument Speakeasy

028 9027 3106

BIRMINGHAM

Canterbury Flapper 0121 236 2421

The Enemy 02 Academy

0870 771 2000 WA

The Misers Hare And Hounds

0121 444 2081

BRIGHTON

New Model Army Concorde 2

01273 673311

BRISTOL

Bill Wyman's Rhythm Kings Colston

Hall 0117 922 3683

BLK JKS Start The Bus 0117 930 4370

Delirious? 02 Academy

0870 771 2000 WA

Nneka Thekla 08713 100000

CAMBRIDGE

Chasing Melina Portland Arms

01223 357268

New Beautiful South Junction

01223 511511

CARDIFF

Atomic Bitchwax/Truckfighters/

Rings Around Saturn Barfly

029 2066 7658 +14

A Genuine Freakshow Buffalo Bar

02920 310312

COVENTRY

Andy Dunne Clancy's

00 35321 427 6097

Blue Devil Duo The Pavilion

00 35321 427 6228

Charlie Winston Cyprus Avenue

00 35321 427 6165

CREW

The New 1920 The Box

01270 257 398

DUBLIN

Bang Bang Echo The Royal

01332 36 77 20

DUBLIN

Arctic Monkeys The 02 01 819 8888

Bare Audio Whelan's (Upstairs)

00 3531 475 9372

Yes Olympia 00 3531 679 3323

EDINBURGH

Gary Numan Picture House

0844 847 1740

Good Shoes The Electric Circus

0131 226 4224

Lost In Audio Cabaret Voltaire

0131 220 6176

EXETER

Bull See Red Cavern Club

01392 495370

GLASGOW

Achren 13th Note Café 0141 553 1638

The Answer ABC 0870 903 3444 WA

The Butterfly Effect King Tut's Wah

Wah Hut 0141 221 5279

Molse's Bagel Classic Grand

0141 221 4583

No Fxd Abode ABC2 0141 204 5151 WA

N-Dubz SECC 0141 248 3000

Rodrigo Y Gabriela 02 Academy

0870 771 2000 WA

GLIMSBY

Vain Yardbirds Club 07771520374

GUILDFORD

Johnny Foreigner Boilerroom

01483 440022

FRIDAY

NOVEMBER 27

Join Chris Martin from 7pm for your last chance to win a trip to Europe in our exclusive 'Bunny And The Bull' competition

NME

RADIO

ADDED

Eddy Grant And The Frontline Orchestra Warehouse 0844 847 2319

BELFAST

The Low Anthem Black Box

00 35391 566511

BIRMINGHAM

Dan Whitehouse Glee Club

0870 241 5093

Delirious? O2 Academy

0870 771 2000 **WA**

New Model Army O2 Academy 2

0870 771 2000 **WA**

BOWENMOUTH

Panic Cell Sound Circus

01202 551802

BRIGHTON

The Bays Concorde 2 01273 673311

Dosh Freebutt 01273 603974

BRISTOL

Gavin Thorpe Louis ana 0117 926 5978

The Motherload The Coor

0117 945 0999

CAMBRIDGE

Dr Feelgood Junction 01223 515111

CANTERBURY

Teddy's T The Farmhouse 01227 456118

CARDIFF

The Crystal Daze Cwb for Bach

029 2023 2199

Goldhawks Buffalo Bar 02920 310312

COLCHESTER

Joe Lally Arts Centre 01206 500900

COKE

Exit The Street Cyprus Avenue

00 35321 427 6165

DERBY

The Filers Flowerpot 01332 204955

DUBLIN

Bell XI Olymp a 00 3531 679 3323

Kasabian The O2 01 819 8888

Monotonix Crawdaddy

00 3531 478 0225

Vitalic Academy 00 3531 877 9999

EDINBURGH

The Answer P ctur House

0844 847 1740

Confusion Is Sex Bongo Club

0131 558 7604

Gomez Queen's Hall 0131 668 2019

Joey Terrifying Wee Red Bar

0131 229 1442

Kenny Herbert The Caves

0131 557 8989

EXETER

Ed Solo Cavern Club 01392 495370

GLASGOW

Killswitch Engage O2 Academy

0870 771 2000 **WA**

Ok Pilot 13th Note Cafe 0141 553 1638

The Pastels/1990s/Golden Girls

K'ng Tut's Wah Wah Hut 0141 221 5279

The Skinflints Nice'n's eazy

0141 333 9637

Some Boy Stereo 0141 576 5018

GUILDFORD

Chew Livin Boilerroom 01483 440022

HARLOW

Daisy Dares You Square

01279 305000

HITCHIN

A Textbook Tragedy Club 85

01462 432767

LEEDS

Breakestra Faversham 0113 245 8817

0113 2440794

Motus New Roscoe 0113 246 0778

Napalm Death Rios 0844 414 2182

New Vinyl Cockpit 0113 244 3446

Peggy Sue Royal Park Ce'lars

0113 274 1758

Polar Bear Grand Theatre

0113 222 6222

Renaissance Dolls Cockpit Room 3

0113 241573

Silverlode Elbow Rooms

0113 245 7011

Towers Of London Joseph's Well

0113 203 1861

Undercover The Owl 0113 256 5242

LEICESTER

Minnaars Sumo 0116 285 6536

LIVERPOOL

Colin Devlin Do'ans Warehouse

00 35361 314483

My Auntie Sam O2 Academy 2

0870 771 2000 **WA**

LONDON

Atomic Bitchwax/Truckfighters/

Sons Of Alpha Centauri Underworld

020 7482 1932

The Cesarians Half Moon

020 7274 2733

Chris Farlowe 100 Club

020 7636 0933

Five Finger Death Punch Electric

Bar'lroom 020 7485 9006

CLUB NME

CHELMSFORD

COSMO JARVIS

BARHOUSE

01245 356811

LONDON

WE HAVE BAND

KOKO

020 7388 3222

Gong Forum 020 7344 0044

Inland Empire/Jonnygonerhome/

Bear Arms/Saevio Dub in Castle

020 7485 1773

Jukebox Collective 229 Club

020 7631 8310

Junk Funk Collective Good Ship

020 7372 2544

The Levellers O2 Shepherds Bush

Empire 0870 771 2000 **WA**

Lilygun Purple Turtle 020 7383 4976

Lily Allen O2 Brixton Academy

0870 771 2000 **WA**

Magna Saga/Sedulus Camden Rock

0871 230 1094

My Luminaries Garage (Upstairs)

0871 230 1094

Nice Nice Cargo

0207 749 7840

Ninni Morgia Control Unit Café Oto

0871 230 1094

Patch Williams Troubadour Club

020 7370 1434

The Penny Black Remedy

Borderline 020 7734 5547

The Redneck Zombies 12 Bar Club

020 7240 2622

Rock Goddess Peel 020 8546 3516

The Sexual Objects Buffa'o Bar

020 7359 6191

The Specials Apollo 0870 606 3400

Swervedriver CA 020 7930 3647

Three Trapped Tigers The Lexington

020 7837 5387

Warrior One 93 Feet East

020 7247 6095

Yves Klein Blue Barfly

0870 907 0999

MANCHESTER

The Alarm Academy 2

0161 832 1111

Badly Drawn Boy Ritz 0161 236 4355

Dlo Academy 0161 832 1111

Hugh Cornwell Club Academy

0161 832 1111

The Paris Riots Academy 3

0161 832 1111

Them Is Me Roadhouse 0161 228 1789

MANSFIELD

The DeRellias The Mill 01623 632451

NEWCASTLE

Chris Helme O2 Academy 2

0870 771 2000 **WA**

Good Shoes Digital 01912 619755

NORWICH

Hed Kandl UEA 01603 505401

NOTTINGHAM

The Butterfly Effect Rock C ty

08713 100000

Gypsy Fire Maze 0115 947 5650

Oceansize Bar 7 0115 970 4662

OXFORD

Fake Blood O2 Academy

0870 771 2000 **WA**

PORTSMOUTH

We Are The Ocean Wedgewood

Rooms 023 9286 3911

READING

Souly Acoustic Old Orleans

0118 951 2678

SHEFFIELD

Ruberlaris O2 Academy 2

0870 771 2000 **WA**

We Were Promised Jetpacks

Leadm II 0114 221 2828

SOUTHAMPTON

The Modern Fighting Vehicles

Joiners 023 8022 5612

STOKE ON TRENT

Johnny Foreigner Sugarm I

01782 214991

SWINDON

Abigail Williams The Furnace

01793 534238

Rocket Box The Vic 01793 535713

WAKEFIELD

Fleshgod Apocalypse Snooty Fox

01924 374455

Bill Coleman Academy 2

00 3531 877 9999

Gomez Academy 00 3531 877 9999

WREXHAM

Redi Nights Central Stat on

01978 358780

YORK

The Crookes The Duchess

01904 641 413

The Mission District Fibbers

01904 651 250 **+14**

SATURDAY

NOVEMBER 28

Sugar Milnott Warehouse

0844 847 2319

THE DETACHMENTS

Moles

01225 404445

The Vibrators Esquires

01234 340120

HOHOUSE

Flowers Spring & Airbrake

028 9032 5968

Little Boots Queen's University

028 9024 5133

THE BUTTERFLY EFFECT

O2 Academy 3

0870 771 2000 **WA**

Hugh Cornwell O2 Academy 2

0870 771 2000 **WA**

The Levellers O2 Academy

0870 771 2000 **WA**

Them Is Me Flapper 0121 236 2421

HOLLYWOOD FLAIR

Soundhouse

0871 230 1094

MAGISTRATES

60 Million Postcards

01202 292 697

Atomic Bitchwax/Truckfighters/

Sons Of Merrick Engine Room

01273 728 999

Gun Concorde 2 01273 673311

Nneka Coalition 01273726858

AUTOKRATZ

Start The Bus

0117 930 4370

SUNDAY

NOVEMBER 29

ABERDEEN

Gallows Warehouse 0844 847 2319
Sergeant/Kashmir Red/VierLeft
Café Drummond 01224 624642

BEDFORD

The King Bees Esquires
01234 340 20

BELFAST

The Boxer Rebellion Auntie Annie's
028 9050 1660
Jody Has A Hitlist Limelight
028 9050 9942
Laura Izibor Spring & Airbrake
028 9032 5968
Little Boots Mandella Hall
028 9024 5133

BIRMINGHAM

A O2 Academy 2 0870 771 2000 **WA**
Gossip O2 Academy 0870 771 2000 **WA**
Thea Gilmore Glee Club
0870 241 5093

BRADFORD

Dragonforce St George's Hall
01274 752000

BRIGHTON

BLK JKS Freebutt 01273 603974

BRISTOL

Alice Russell O2 Academy
0870 771 2000 **WA**
The Antlers Louisiana
0117 926 5978
Pama International Thekia
08713 100000
Rodrigo Y Gabriela Colston Hall
0117 922 3683

CAMBRIDGE

Godsized Portland Arms
01223 357268

GLASGOW

Colours Of One Barfly
029 2066 7658 **+14**

COVENTRY

Codes Cyprus Avenue
00 35321 427 6165

DERBY

Latina Heat The Victoria Inn
01332 74 00 91

DUBLIN

Katie Kim Button Factory
00 3531 670 9202
The Mission District Academy 2
00 3531 877 9999
Yashri Bunyan Whelan's
00 3531 475 9372

EDINBURGH

JJ Gilmour The Caves 0131 557 8989
Sugar Minott Bongo Club
0131 558 7604

EXETER

The Magic Numbers Cavern Club
01392 495370

GLASGOW

A-Trak ABC 0870 903 3444 **WA**
Friendship/These Monsters 13th
Note Café 0141 553 1638
The Living End Garage 0141 332 1120
New Model Army Cathouse
0141 248 006
The Apples of Energy Stereo
0141 576 5018
We Were Promised Jetpacks/
Dupec/Jesus H Foxx King Tut's Wah
Wah Hut 0141 221 5279

LONDON

Marya Roxx Yardbirds Club
07771520374

GUILDFORD

The Stanley Blacks Boilerroom
01483 440022

HITCHIN

Escape 1942 Club 85 01462 432767

INVERNESS

Frightened Rabbit/The Phantom
Band Ironworks 01463 718555

LEEDS

Craig Whitehead Sandinista!
0113 305 0372
The Cruxshadows Cockpit
0113 244 3416
Liam O'Donnell Angel's Share
0113 307 0111
Lou Rhodes Brudenell Social Club
0113 243 5866
Major Lazer Mint Club 0113 244 9474
The Real People Joseph's Well
0113 203 1861
Stevie Williams Hi-Fi Club
0113 242 7353
Yeah Yeah Yeahs O2 Academy
0870 771 2000 **WA**

LONDON

Aynsley Lister Dingwalls
020 7267 1577
Better For Nothing/Stonesoul/
South View Juniors/The
Voronas/Alex Blood Dublin Castle
020 7485 1773
Delirious? Apollo 0870 606 3400
Filthy Kicks Cargo 0207 749 7840
Hawklords 229 Club 020 7631 8310
Hey Scala 020 7833 2022
The Huw Joseph Experience Bu.1 &
Gate 020 7485 5358
Ish Marquez Windmill 020 8671 0700
Joe Lally Fighting Cocks
020 8546 5174

LONDON

Aynsley Lister Dingwalls
020 7267 1577
Better For Nothing/Stonesoul/
South View Juniors/The
Voronas/Alex Blood Dublin Castle
020 7485 1773
Delirious? Apollo 0870 606 3400
Filthy Kicks Cargo 0207 749 7840
Hawklords 229 Club 020 7631 8310
Hey Scala 020 7833 2022
The Huw Joseph Experience Bu.1 &
Gate 020 7485 5358
Ish Marquez Windmill 020 8671 0700
Joe Lally Fighting Cocks
020 8546 5174

LONDON

Aynsley Lister Dingwalls
020 7267 1577
Better For Nothing/Stonesoul/
South View Juniors/The
Voronas/Alex Blood Dublin Castle
020 7485 1773
Delirious? Apollo 0870 606 3400
Filthy Kicks Cargo 0207 749 7840
Hawklords 229 Club 020 7631 8310
Hey Scala 020 7833 2022
The Huw Joseph Experience Bu.1 &
Gate 020 7485 5358
Ish Marquez Windmill 020 8671 0700
Joe Lally Fighting Cocks
020 8546 5174

Kid Congo Powers & The

Pink Monkey Birds 100 Club
020 7636 0933
Sukilove MacBeth 020 7739 5095
The Troggs O2 Shepherds Bush
Empire 0870 771 2000 **WA**
The Vibrators Underworld
020 7482 1932

MANCHESTER

The Enemy Apollo 0870 401 8000
James Morrison Evening News
Arena 0161 950 5000
Out Of Sight Roadhouse
0161 228 1789
Peggy Sue Deaf Institute
0161 330 4019
WASP Academy 2 0161 832 1111

NEWCASTLE

White Lies O2 Academy
0870 771 2000 **WA**

NORWICH

Gary Numan UEA 01603 505401
Hollywood Undead Waterfront
01603 632717

Ian Broudie Arts Centre 01603 660352

NOTTINGHAM

The Pleasures Maze 0115 947 5650
Oxford
Five Finger Death Punch O2
Academy 0870 771 2000 **WA**
Har Mar Superstar O2 Academy 2
0870 771 2000 **WA**
Malcolm Middleton Jericho Tavern
01865 311775

SHEFFIELD

N-Dubz Hallam FM Arena
0114 256 5520
Vain Corporation 0114 276 0262 **+14**

SOUTHAMPTON

Towers Of London Joiners
023 8022 5612

SWANSEA

Gun Sin City 01792654226

TUNBRIDGE WELLS

Ellie Goulding The Forum
08712 777101

WAKEFIELD

Go Kommando Snooty Fox
01924 374455

WOLVERHAMPTON

Motorhead Civic Hall 01902 552121
The Saw Doctors Wulfrun Hall
01902 552121

YORK

Dead Rebellion The Duchess
01904 641 413
Gay For Johnny Depp Fibbers
01904 651 250 **+14**

MONDAY

NOVEMBER 30



Har Mar Superstar,
Relentless Garage,
London

ABERDEEN

Cedline Velvet Club Warehouse
0844 847 2319
Oceansize The Tunnels
01224 211121

BIRMINGHAM

Chris Difford Kitchen Garden Café
0121 443 4725
Hollywood Undead O2 Academy 2
0870 771 2000 **WA**
Regina Spektor O2 Academy
0870 771 2000 **WA**

BRIGHTON

We Are The Ocean Concorde 2
01273 673311

BUTOL

Blo O2 Academy 0870 771 2000 **WA**
The Pains Of Being Pure At Heart
Thekia 08713 100000

CAMBRIDGE

Volcano The Bear Portland Arms
01223 357268

CARDIFF

The Magic Numbers Club Ifor Bach
029 2023 2199
Malcolm Middleton Barfly
029 2066 7658

DUBLIN

Dosh Whelan's 00 3531 475 9372
Paolo Nutini Olympia
00 3531 679 3323

GLASGOW

Divine Youth Stereo 0141 576 5018
Foy Vance Classic Grand
0141 221 4583
The Mission District/Snakes
Hate Fire King Tut's Wah Wah Hut
0141 771 5279 **+14**

GUILDFORD

Sondura Boilerroom 01483 440022

INVERNESS

Shed Seven Ironworks
01463 718555

LEEDS

WASP O2 Academy 0870 771 2000 **WA**

LIVERPOOL

Eagles Of Death Metal O2 Academy
0870 771 2000 **WA**

LONDON

Buildings/You Already Know/The
Void/Banman's Fault Hope & Anchor
020 7354 1312
Cass McCombs The Lexington
020 7837 5387
Dan Arbolise Slaughtered Lamb
020 8682 4080
Defcon/Dead Sea Colour/Vetoes/
Everything On Red/Bang Bang Eche
Dublin Castle 020 7485 1773
The Detachments Barfly
0870 907 0999 **+16**
Eros Casino Band 93 Feel East
020 7247 6095

PORTSMOUTH

Fat Freddy's Drop Apollo
0870 606 3400
Fearless Vampire Killers Purple
Turtle 020 7383 4976
The Glue Ensemble The Old Queen's
Head 0207 839 7261
Har Mar Superstar Relentless
Garage 020 7607 1818
The Hugs 12 Bar Club 020 7240 2622

KATE VOEGELE

Borderline
020 7734 5547
Melanie Pain Jazz Café
020 7916 6060
The New Governors The Fly
0870 907 0999
Propagandhi KOKO 020 7388 3222
Talo Cruz Indigo @ The O2 Arena
0870 701 4444

THE TRAGICALLY HIP

Forum
020 7344 0044
The Unthanks O2 Shepherds Bush
Empire 0870 771 2000 **WA**
Vain Underworld 020 7482 1932

The Very Best ICA 020 7930 3647
Yeah Yeah Yeahs O2 Brixton Academy
0870 771 2000 **WA**

MANCHESTER

Gossip Academy
0161 832 1111
The Living End Academy 2
0161 832 1111

NEWCASTLE

Killswitch Engage O2 Academy
0870 771 2000 **WA**

NORWICH

Five Finger Death Punch Waterfront
01603 632717

NOTTINGHAM

I Only Date Models Maze
0115 947 5650

OXFORD

Ringo Deathstarr Jericho Tavern
01865 311775

PORTSMOUTH

Bob Cheevers Cellars
0871 230 1094

Future Of The Left Wedgewood Rooms
023 9286 3911

READING

Sukilove Sakura 0118 958 6839

SHEFFIELD

The Answer Corporation
0114 276 0262 **+14**
Dragonforce O2 Academy
0870 771 2000 **WA**

GOOD SHOES

Leadmill
0114 221 2828

SOUTHAMPTON

The Victorian English Gentlemen
Club Joiners 023 8022 5612

WOLVERHAMPTON

Gary Numan Wulfrun Hall
01902 552121

YORK

The Cruxshadows Fibbers
01904 651 250 **+14**



Gossip,
O2 Academy,
Birmingham

TUESDAY

DECEMBER 1

ABERDEEN

Frightened Rabbit Warehouse
0844 847 2319

BIRMINGHAM

Future Of The Left O2 Academy 3

0870 771 2000 **WA**

Ian Broudie Glee Club

0870 241 5093

The Living End O2 Academy

0870 771 2000 **WA**

Monotonix Vivid 0871 230 1094

BRIGHTON

Bullets Octane Concorde 2

01273 673311 **+14**

Bristol

Har Mar Superstar Thekla

08713 100000

Sonic Syndicate O2 Academy 2

0870 771 2000 **WA**

Cardiff

Bad Timing Portland Arms

01223 357268

Gary Numan Junction 01223 511511

Malcolm Middleton Junction 2

01223 511511

Cardiff

The Antlers Club Ifor Bach

029 2023 2199

Derby

Keith James Flowerpot

01332 204955

Dublin

Julian Plenti Academy

00 3531 877 9999

N-Dubz The O2 01 819 8888

Paolo Nutini Olympia

00 3531 679 3323

Exeter

Exit Ten Cavern Club 01392 495370

Glasgow

Hollywood Undead ABC

0870 903 3444 **WA**

Jousting With Dracula Stereo

0141 576 5018

Oceansize/And So I Watch You

From Afar/Vessels King Tut's Wah

Wah Hut 0141 721 5279 **+14**

Regina Spektr O2 Academy

0870 771 2000 **WA**

Trash Talk 13th Note Café

0141 553 1638

Guildford

Grammatics Boilerroom

01483 440022

Leeds

Gay For Johnny Depp Cockpit Room 2

0113 241 3446

Propagandi/Swallow The Sun Rios

0844 414 2182

This City Sleeps Cockpit Room 3

0113 74 11573

Liverpool

The Pains Of Being Pure At Heart

O2 Academy 2 0870 771 2000

London

Alan Steward Purple Turtle

020 7383 4976

Bill Wyman's Rhythm Kings

Cadogan Hall 020 7730 1500

Black Hay Comedy 020 7839 7261

Cerl James 12 Bar Club 020 7240 2622

Dan Le Sac Vs Scroobius Pip/David

E Sugar/The Correspondents /

Sound Of Rum Madame Jojo's

020 7734 2473

Dead Confederate Hoxton Square

Bar & Kitchen 020 7613 0709

Deer Tick Borderline 020 7734 5547

Ellie Goulding Cargo 0207 749 7840

Hand To Hand Underworld

020 7482 1932

Jesca Hoop Slaughtered Lamb

020 8682 4080

Karen Sharp 100 Club

020 7636 0933

Kate Voegele Scala

020 7833 2022 **+16**

Laura Izibor Jazz Café

020 7916 6060

Official Secrets Act Barfly

0870 907 0999 **+16**

Private Show Troubadour Club

020 7370 1434

Ratt O2 Islington Academy

0870 771 2000 **WA**

Sister Ray Rhythm Factory

020 7247 9386

Sulldove Fighting Cocks

020 8546 5174

Thunderbirds Bull & Gate

020 7485 5358

Todd/Hey Colossus/Dethscalator

Windmill 020 8671 0700

The Wallbirds/Ray Bar Vees

The Lexington 020 7837 5387

Yeah Yeah Yeahs O2 Brixton

Academy 0870 771 2000 **WA**

Manchester

Fat Freddy's Drop Academy

0161 832 1111

Newcastle

A O2 Academy 2 0870 771 2000 **WA**

Northampton

Hadouken! Roadmender Centre

01604 604222

Norwich

Chris Wood Arts Centre 01603 660352

WASP Waterfront 01603 632717

Nottingham

The Answer Rock City 08713 100000

Shadows Fall Rescue Rooms

0115 958 8484 **+14**

Oxford

Kevin Devlin O2 Academy 2

0870 771 2000 **WA**

Portsmouth

Juliette Lewis Wedgewood Rooms

023 9286 3911

Preston

Doub'egone Johnson Dog And

Partridge 01772 252217

Sheffield

Lords/Goatwhore Corporation

0114 276 0262 **+14**

St Albans

4Play Horn 01727 853143

Swindon

Chris Helme The Vic 01793 535713

Tunbridge Wells

Madball The Forum 08712 777101

Winchester

Molina Railway Inn 01962 867795

Wolverhampton

Alice Cooper Civic Hall 01902 552121

York

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GIGS



HTRK

STARTS BRIGHTON FREEBUTT, JAN 20, 2010

The Aussie shoegaze-esque minimalists reignite our love for all things noisy. Go see!

NME.COM/artists/htrk



FINAL FANTASY

STARTS LONDON UNION CHAMBER, JAN 25

Owen Pallett makes a one-off visit to the capital to showcase his melodramatic dream-pop magnificence.

NME.COM/artists/final-fantasy



THE MACCABEES

STARTS NEWCASTLE O2 ACADEMY, FEB 4

Shockwaves NME Awards Tour stars The Maccabees, Bombay Bicycle Club, The Big Pink and The Drums.

NME.COM/artists/The-maccabees

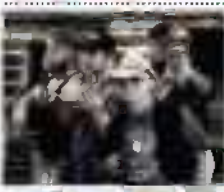


STORNOWAY

STARTS THEATER PHOTO NIX ARTS CENTRE, FEB 8

Joined by Beth Jeans Houghton, the Oxford outfit spearhead next year's Twisted Folk tour.

NME.COM/artists/stornoway



HAYSEED DIXIE

STARTS BELFAST SPRING 2 AIRBRAKE, FEB 22

If hillbilly metal is what you're after, look no further: these humorous rock covers will have you in stitches.

NME.COM/artists/hayseed-dixie



HOCKEY

STARTS LONDON LOKO, FEB 24

American indie boppers Hockey get set to play the field, and are sure to leave your mind in chaos.

NME.COM/artists/hockey



PASSION PIT

STARTS BIRMINGHAM O2 ACADEMY, MARCH 3

American electronic indie from Cambridge, Massachusetts with a romantic heart.

NME.COM/artists/passion-pit



ERRORS

STARTS LONDON SCALA, MARCH 4

The Rock Action signings tour in the run up to the release of their second, as-yet-untitled new album.

NME.COM/artists/errors



IGGY & THE STOOGES

STARTS LONDON HAMMERSMITH PALACE, MAY 2

The punk rock legend heads to the UK with his Stooges for a series of gigs not to be missed.

NME.COM/artists/iggy-pop

If you're on O₂ you can get Priority Tickets to The O₂ and O₂ Academy venues up to 48 hours before general release. Text PRIORITY to 2020 to register.

Tickets are subject to availability. Exceptions apply.

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GEAR

STUFF WE LOVE Edited by Leonie Cooper

LOVE BULLET

Remember folks - guns aren't cool. But bullets can look kind of dandy dangling round your neck, especially if they're decommissioned and studded with a flashy Swarovski crystal. Money from the sale of Love Bullets goes to three charities: CND, Refuge and Gna Africa. This is jewellery that puts its middle finger up to fighting and promotes peace. If they're good enough for Dizzee Rascal, they're good enough for us.

Sugarbullets.co.uk

£13.99



X-RAY SPEX DVD

Last year the mighty X-ray Spex played one heck of a comeback gig in Camden, north London. You weren't there? Well, get this live DVD and CD, and pretend you were. The *Live @ The Roundhouse* package also features extracts from frontwoman and first lady of punk Poly Styrene's '70s diary, and the first 100 sold through Rough Trade will be signed by the woman herself.

Roughtrade.com

£24



£115

RED IPOD NANO

Want to do a good deed and listen to banging tunes at the same time? Yes, you say? Then this (PRODUCT)RED iPod nano, which also has an extremely nifty video camera function, should totally be on your radar. Proceeds from its sale will go towards helping eliminate Aids in Africa. So you can soundtrack your day with a dose of Bad Brains, having shown some goodwill.

Apple.com/uk



£89



NME THE ALBUM 2009

This year was pretty ace for tunes, wasn't it? We've gone and squeezed the cream of the past year's crop into a double-CD package. Shoving the best bits from Friendly Fires, Kasabian, The Big Pink, Paramore, Animal Collective and tons more up against each other, this is one hell of an end-of-year annual... even if we do say so ourselves. And we do.

www.nme.com/nmealbum



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£9.99

BRITPOP DESERT BOOTS

Unless you have a casual footwear fetish - or are in fact Liam Gallagher - you probably have no idea that 2009 is the 60th anniversary of the Desert Boot. To celebrate, Clarks Originals have put out a line of six themed boots, including a 1950s Harris Tweed version, a 1980s acid-washed-denim number and these 1990s Union Jack booties, which are so Britpop they should really have innersoles made of bar towels from the Good Mixer.

Clarksoriginals.com

PETER ROBINSON VS

PETE WATERMAN

The man, the mogul, the model railway enthusiast talks fame and theft in the music industry.

Hello, Pete. What's exciting you?
"There's a couple of modernist bands who are writing pop songs again which I like, and I also like some of the drum'n'bass stuff. That's right up my street that stuff. I understand it, I like it, I can relate to it."

Do you mean the world of dubstep?
"Yeah, that takes me back to the dub reggae when I was a DJ, so I can understand why people like it and I can listen to it, I'm not alien."

Are you fucked off that you're not an X Factor judge?
"No! No, because I was offered it and turned it down! I listen to the guys on a Monday morning when I'm on the train coming down from Runcorn and they say, 'By Christ does this show need you to shake it up.' But they don't want the truth! I don't want to say this to the guys on the train, but they've been sucked in by the whole format! Monday morning, train to London, the conversation's about the girl who got chucked out. I'm thinking, 'I can't believe I'm hearing this conversation! Two of these guys are MPs for God's sake!' People see these talent shows and see them as 'the way to do it'. But they're not!"

To be fair you did do Pop Idol and Popstars: The Rivals and you're now plugging a how-to book called The Fame Factor.
"No! But what *The Fame Factor* is saying is that it's not about television! You have to love music! You have to understand why people buy things! Understand why you're doing it! If you want to be famous, go home now! This is not what it's about!"

I bought Louis Walsh's Fast Track To Fame recently, in Poundland. It was £1, obviously. Will your book fare better?
"This book is about fun! There are some quizzes in it. Don't get fooled by *The X Factor*. The fundamental question is this: what do you know about music? Are you in this for music or fame? And the musical genre - pop, rock, whatever - is irrelevant here."

This book seems a bit like a car manufacturer suddenly becoming an environmentalist.
"No no no no no no."

Pete Waterman:
presumably a big
fan of ILIKETRAINS



"I LIKE SOME OF THE DRUM'N'BASS STUFF. I UNDERSTAND IT, I CAN RELATE TO IT"

It's someone who was a cheerleader for one thing saying...

"No no no. I'm still a cheerleader but what you've got now is not the show I was on, which is why I walked off series two [of *Pop Idol*]. The cheating has taken over! It's irrelevant that there's even music on these shows!"

Having said that, one of your biggest hits was the Kylie And Jason single - which people were trying to purchase before it even existed.

"No no no, I'm sorry, that's absolutely wrong."

People were trying to buy a song before it existed. How was that about music?

"No! Because the record wouldn't have come out if it wasn't a good song! I can tell you! I will stand up before any

NME audience and I will say, we made pop records. I made passionate pop records and I loved every minute of them and people queued up to buy them. But they never went out the door if I didn't like them."

You weren't very happy with YouTube last year. Have your opinions on it changed now?

"No! No no no. I see YouTube as one of the biggest giants on the earth using music as its driver and not paying the people who make it."

Spotify is quite good though.

"Everybody's got to realise what is happening here. We have to protect music, and its creation. YouTube, Spotify, all they're doing is using someone else's talent to sell advertising and if we're selling our music as cheap people will take the music as cheap. Take Kasabian - if they weren't selling albums there wouldn't be a Kasabian. End of story."

If people won't pay for music...
"Don't give it them then! Stop it!"

How do we stop it?
"Just cut it off! That will stop it!"

Are you threatening to go on strike?
"No, you just won't be able to download it because we'll close down sites faster than they open. That will happen! Music is not free! People have to be paid! Google is one of the biggest companies around and they won't pay people whose content they use. That's not fair."

I don't see how you can close down the internet. I don't...

"People say that, but then people used to say that the internet wouldn't work at all! So! I've heard all these things before. I know, because I've been at the PRS [Performing Rights Society], that they have a machine there that can spot every illegal download."

Perhaps people should have their arms chopped off.

"Just take the internet off them, simple. 'Sorry, you've abused the internet.' Try that for size. If I put a lock on your door you can't chisel through from next door."

What will you be doing in five years?
"I'll probably be pushing up daisies!"

Oh don't say that.
"Well I might be, mightn't I?"

We might all be.
"Absolutely!"

PETE WATERMAN'S 'GREATEST HITS'

KYLIE & JASON
Aka Kylie Minogue and Jason Donovan: the Katy Perry and Russell Brand of their day except with different names, professions, nationalities and abilities.

TRAINS
Pete has another book out right now - *Just Like The Real Thing*, about model railways. If you're unfamiliar with the concept of trains they're a bit like extended La Roux a capellas - quite long and not great on Sunday mornings.

THE HITMAN AND HER
A TV show set in a nightclub. A proper nightclub. If you do one thing today, search 'hitman and her' on YouTube.

POPSTARS: THE RIVALS
Popstars: The Rivals gave the world Girls Aloud, the most successful British girlgroup of the millennium. Sadly Pete was in charge of One True Voice, who were dropped after their second single.

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