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"THE KIDS WERE PROS... THOUGH THEY CAN'T STAY UP PAST 11"

JACK BARNETT FROM THESE NEW PURITANS ON THE TROUBLE WITH HIS SCHOOLKID COLLABORATORS

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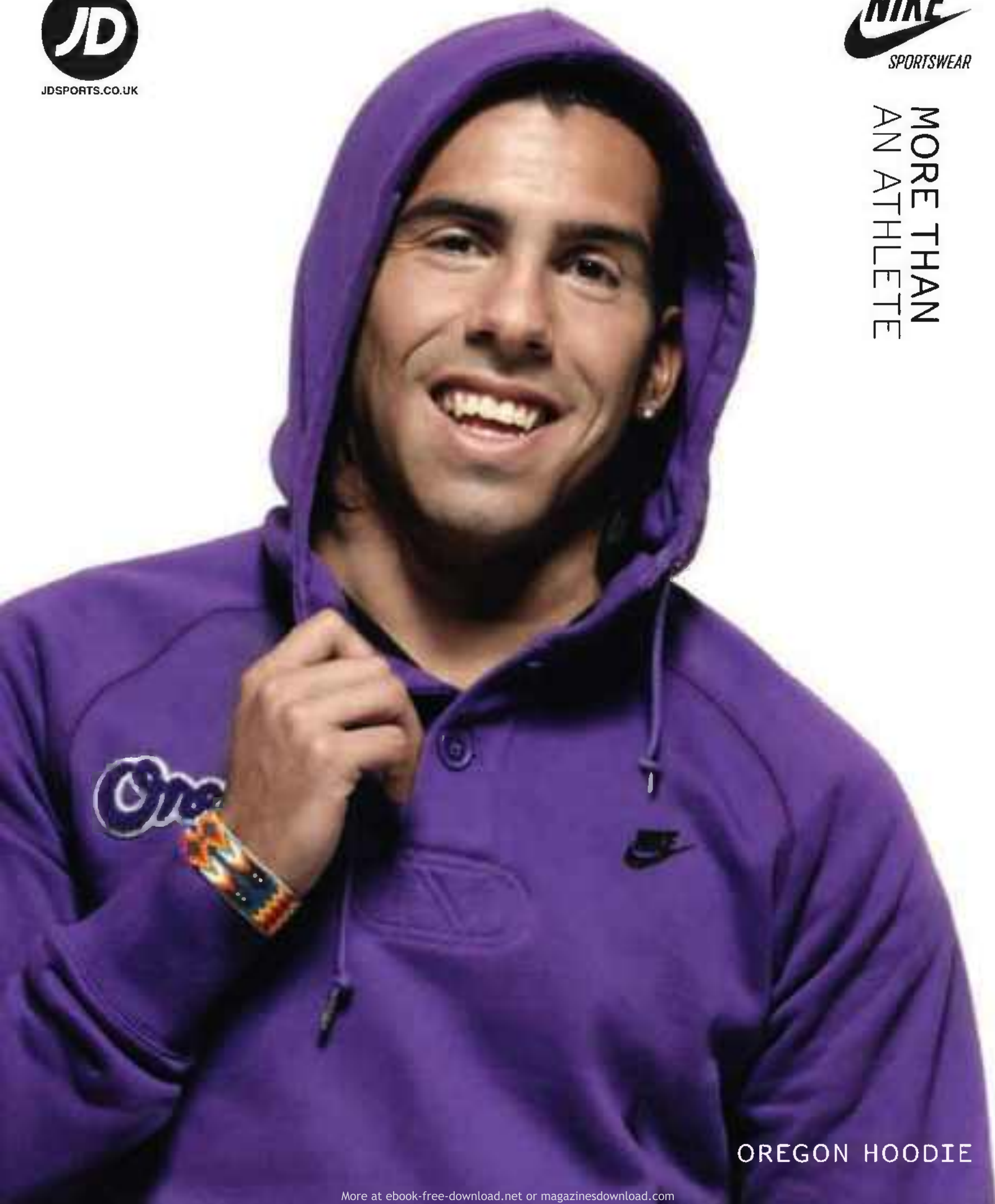
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MORE THAN
AN ATHLETE



OREGON HOODIE

ON REPEAT

THE SOUNDS RATTLING ROUND THE SKULLS
OF THE NME STAFF THIS WEEK



TRACK
OF
THE
WEEK

LYKKE LI

Get Some

The song most people recall when they think of Sweden's Lykke Li is 'Little Bit', from her 2008 debut album 'Youth Novels'. Tense and claustrophobic, it perfectly captured that feeling of fancying someone so much, you think you might be going slightly nuts. Li played the role of the vulnerable, damaged lover, aching for someone unattainable.

There's nothing remotely vulnerable or damaged about 'Get Some', the lead single from Li's second album. From the thunderous Bo Diddley beat to the wildcat howls of the chorus, its confident, predatory, and in control.

"Like a shotgun needs an outcome," she sings, "I'm a prostitute, you gonna get some."

That word looks shocking written down, but there's something about the way Li rolls it round her mouth, in the manner of someone for whom English is slightly unfamiliar and exotic. She's reclaiming the word, using it in the same way a male rapper might use "player". Indeed, gender politics are at the heart of the song. There's a line: "Just like a man, I'm a fortress." It's all about who gets to play the aggressor in a relationship. And it's ridiculously, impossibly exhilarating. **Luke Lewis, Deputy Editor, NME.COM**
Seven-inch out Monday

*The impression is of
someone confident,
predatory and in control*



ZOLA JESUS

Lightsick

As simple in its beauty as 'Maps' or 'Everybody Hurts', on 'Lightsick' our fave reverb-lunged pop witch drapes her locks over piano as vulnerable and quivery as a mouse's heartbeat.

Jamie Fullerton, News Editor
Streaming at pitchfork.com now

JAMES BLAKE

Limit To Your Love

Mr Blake, a sometime architect of vacant, spacious basstrumentals, has become probably the most courted new British artist out there. Why? *That* voice. This cover of Feist at her most maudlin unveils his troubled-Head Boy tones and shows why he's being touted as most likely to 'do an xx'.

Jaimie Hodgson, New Music Editor
On stereogum.com now

THE VAN DOOS

Tenterhooks

The fifth birthday party celebrations are over, but before they've even cleared away the streamers Young & Lost Club have a new offering for us. Boasting choppy guitars and lung-bursting vocals that stretch as far as the horizon, Van Doos arrive with an anthem to shake-away those winter blues.

Paul Stokes, Associate Editor
On youngandlostclub.com now

THE DUKE SPIRIT

Everybody's Under Your Spell

These cult heroes return with a glossy fur coat slung over the shoulders of their dirty blues-rock. Leila Moss' rasp has a new smoothness, and with the band thundering beneath it, The Duke Spirit suddenly sound more confident and glamorous than ever before.

Martin Robinson, Deputy Editor
At thelineofbestfit.com now

AVEY TARE

Lucky 1

Imagine Casiokids' 'Fot I Hose' reinterpreted by Yeasayer. Now imagine the resulting MP3 squashed flat under the weight of a gigantic rolling pin and stretched to double its dimensions. Congratulations, you just envisaged the

sound of Animal Collective man David Portner's debut solo release.

Tim Chester, Assistant Editor, NME.COM
On gorillavsbear.net now

DEERHOOF

The Merry Barracks

'The Merry Barracks' drones forward and hopscotches back, like the Beastie Boys remixing a lost psych-kraut fossil. So far, not your typical Deerhoof-spangled rainbow explosion. They've not grown up though – eventually a massive electronic squelch takes over, and Deerhoof 'order' is restored.

Laura Snapes, Assistant Reviews Editor
On pitchfork.com now

PRINZHORN DANCE SCHOOL

Seed, Crop, Harvest

The first single for a while from DFA-via-the-UK's finest, and to start with – ridiculously off-kilter drums, clunking bass – it feels like you might have sneaked in on some erratic soundcheck. By the time the jagged riff enters, however, you're mesmerised.

Hamish MacBain, Assistant Editor
On stereogum.com now

ANIKA

Yang Yang

Meet Anika. She works as a political journalist-slash-music promoter and has got Portishead's Geoff Barrow's disco stick in overdrive mode. On 'Yang Yang', released on Barrow's ace Invada label, she's like a *seriously* pissed-off Nico shoe-horning her way into a great, lost Ghostface Killah classic.

Matt Wilkinson, News Reporter
On rctrdibl.com now



PHOENIX

Love Like A Sunset Part III

You might have thought you'd heard the last of 'Wolfgang Amadeus Phoenix', but lo, it is the fiery fowl that keeps on rising. In celebration of the French fancies' Madison Square Garden date, the original 'Love Like A Sunset' diptych is trilogised by this dark, warm and squishy deep-trance remix. Good love comes in threes, after all. **Emily Mackay, Reviews Editor**
On stereogum.com now

UPFRONT

WHAT'S HAPPENED AND WHAT'S HAPPENING IN MUSIC THIS WEEK

Edited by Jamie Fullerton



MAIN
EVENT

CREATION RECORDS FILM: FIRST VIEW

Upside Down features new interviews with Oasis, Primal Scream, Alan McGee and the rest of the mob who changed British music forever. **Hamish MacBain** had a sneak preview...



STEVE DOUBILE, RETNA, ROGER SARGENT

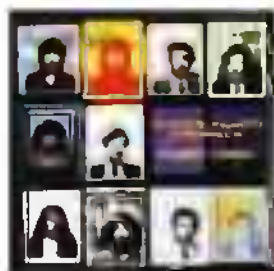
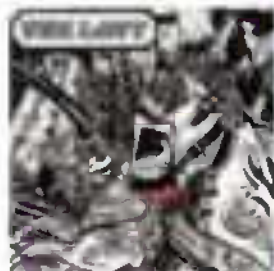
Director Danny O'Connor discovered Creation in the same way many people his age did. He bought The Jesus And Mary Chain's first single, then more Mary Chain records, then, as he tells us, he "saw Ride's 'Like A Daydream' being played on TV and went straight into town to buy it". Then he slowly started to notice that a large proportion of the records in his collection were being put out by the same label.

His labour of love then began about five years ago, when he put the idea to Alan McGee and got what he describes as "the standard Creation response – 'Fuck off!'". About a year later, though, the man who started the label relented and work began. With help from McGee he managed to secure interviews with all the key players – from The Loft to Kevin Shields, right through to Noel Gallagher, as well as supporting roles from Irvine Welsh, Howard Marks and Super Furry Animals' Gruff Rhys – and started to piece together the definitive tale of Creation Records.

There's no narrator: the "fucked up family" (as McGee puts it in the closing credits) members all tell the story in their own words. There's extensive (and rare) interview footage with co-owner Dick Green, in many ways the silent hero of the whole Creation thing, and whose appearance, in O'Connor's words, "validates the film".

At the other end of the spectrum, Noel is as entertaining as ever and Oasis feature in the opening montage, but the band that sent Creation into supernova don't appear in earnest until over an hour into a film that runs to 141 minutes. Indeed, it's McGee's being stretchered off a plane in Los Angeles (after what he describes as "a Throb [from Primal Scream] line of coke") that takes centre stage as the lunacy begins. As much attention is paid to Ride, The House Of Love and all the other crazies.

More so, at its heart – as O'Connor stresses – the film is very much about the relationship between



Main image: The Boo Radleys' Martin Carr, Bobby Gillespie and Noel Gallagher; this page (clockwise from below): Alan McGee and Dick Green's band Biff Bang Pow!; The Jesus And Mary Chain with original drummer Bobby Gillespie; the sleeves for SFA's 'Fuzzy Logic', Oasis' 'Definitely Maybe' TFC's 'Bandwagonesque', The Loft's 'Up The Hill And Down The Slope' and Primal Scream's 'Screamadelica'; Ride, 1990; Noel and McGee in the Rolls McGee bought him in 1995



The plan now is to tour the film next year in the same manner as you would a band

McGee and Bobby Gillespie. They are the two constants throughout, offering the most candid, at times brutally honest accounts of what went on: from McGee chaperoning a too-young-to-go-alone Gillespie to gigs in Glasgow, to the Mary Chain, to their joint ecstasy/acid house epiphany, to Primal Scream becoming the hottest band in Britain with 'Loaded' and 'Screamadelica', to Gillespie blasting that his band – just about to release 'XTRMNTR' – were "shafted, totally fucking shafted" by his old friend's decision to dissolve the label, to McGee saying that he "couldn't have done it without Gillespie". One of the key points that McGee makes is that he "doesn't sign bands, but people". This statement comes as My Bloody Valentine's 'Soon', the Scream's 'Higher Than The Sun' and Teenage Fanclub's 'The Concept' swirl

still-magnificently around him, and it makes you feel warm that for a long time this philosophy paid off. When he laughs about how he later found out Noel liked U2's 'Rattle And Hum', and that had he known that before, he would never have signed Oasis, you believe him. When you see the scenes of utter, utter chaos in the various Creation offices, you wish you were there. When you see Super Furry Animals spending £12,000 destined for an advert in the music press on a tank you want to be in the turret. And the footage of the Mary Chain riots at north London poly in 1985 is worth the admission fee alone.

The plan now – following two sold out screenings at the BFI in London this weekend (October 23/24) – is to tour the film next year in the same manner as you would a band. Says O'Connor: "You'll see the film, get really excited and rather than get on a bus home and quietly discuss what you thought of it, you'll go to the aftershow and get drunk, and there'll be a DJ or band playing. The idea has always been that it should be part of a night out."

UPSIDE DOWN

The five best moments

"BOWIE NEVER HAD TO DO THIS"

The Jesus And Mary Chain's Jim Reid complains as he and his band sit up all night folding the sleeves to 'Upside Down'

"A BETTER CLASS OF DRUGS"

At the point when he's fallen in love with ecstasy and acid house, Alan McGee is asked in a TV interview by Factory Records' boss Tony Wilson to explain why he has relocated to Manchester

"TEENAGE GIRLS CAN'T BE WRONG!"

Ride's Mark Gardener reveals that he was drafted in by Primal Scream to mime keyboards on *Top Of The Pops* for 'Loaded'. And this before a magazine cover flashes up featuring his face and the words: "Ride: A million teenage girls can't be wrong!"

"TURN THE HI-HAT UP"

Noel is genuinely baffled by McGee's only comment as to how the final mix of 'Rock 'N' Roll Star' could be improved. That being: "Turn the hi-hat up in the second verse"

"MIGHT AS WELL BE SELLING BEANS"

As Creation is falling apart and being smothered by Sony, Bobby Gillespie appears genuinely anguished and upset as he recalls people working there who "might as well have been selling baked beans"



Above from top: Bobby Gillespie; Alan McGee; Ride's Andy Bell and Mark Gardener reminisce for the Creation movie

"ADAM NEVER BROUGHT ANYTHING GOOD TO US"

The Drums have headed out on the road without ex-member Adam Kessler – but the bitterness is still simmering

FRONT ROW

The healing power of time appears to be having little effect on The Drums. A month has passed since guitarist Adam

Kessler made a ram phone call to his bandmates on the eve of their first headline US/Canada tour and told them that he was off to live a quieter life. But nothing's thawed in the meantime.

Following an in-store show at the Soundscapes record shop in Toronto, we catch up with the band backstage after their sold-out gig at the city's Mod Club on Saturday (October 16). The trio make no attempt to hide their lingering bitterness towards him. Guitarist Jacob Graham remembers his lack of interest in engaging with fans, drummer Connor Hanwick denounces his "laziness and ungratefulness" towards band life in general, while singer Jonathan Pierce attempts to be as direct as he can about

the whole affair. "Forget Adam because he's forgettable," he coldly states. "He never brought anything good to this band."

Forgiveness is still a way off, but The Drums have certainly lost no time in making sure their live show doesn't suffer. New touring recruit Tom Haswell has been fitting into the set-up perfectly, not only with his enthusiasm, but also for his obvious talent for giving an added power to the shrill, haunting guitar line on songs such as 'Book Of Stories' and 'Down By The Water'.

"Tom is a better musician than all of us combined," adds Connor, only half-jokingly. But despite that, he continues to insist that his ability will not win him a full-time membership to The Drums. "I can't picture us bringing anyone else in. It's the same reason why we can't bring in a producer, or a video director, or a graphic designer; the three of us are so in tune with each other, it makes the idea of bringing in another person pretty much impossible."

Regardless of his non-official status, Tom played his part in a frenetic, animated and victorious hour-long set – one that Jonathan rates as being in the "top three" shows of the tour so far. They even find a place for 'Let's Go Surfing', despite insisting over the summer they were phasing out the fan favourite.

"There was never a time that we said we're not playing it anymore – it's more on a show-by-show basis," stresses Jacob. But the precise nature of their setlist is playing second fiddle to the fact that The Drums don't seem like a band recovering from the recent trauma of a band member leaving. They're philosophical about it all.

"We over-romanticise things and the way we are onstage is like an extension of that," says Connor. "What happens onstage is almost like a fantasy – it's not a reflection of how we are personally or what we've been going through."

"There's an escapism to it," concludes Jacob. "And that's what pop music is."

THE SETLIST

- It Will All End In Tears
- Best Friend
- Submarine
- Book Of Stories
- Don't Be A Jerk, Jonny
- Make You Mine
- Let's Go Surfing
- Me And The Moon
- I Need Fun In My Life
- We Tried
- Forever And Ever Amen
- Baby, That's Not The Point
- Skippin' Town
- Down By The Water



Departed (and unmissed) member Adam Kessler



Playing atop the raft of Soundscapes in Toronto with new live recruit Tom (far right)



And then there were three... (l-r): Jacob, Jonathan, Connor



Live at The Mod Club, Toronto



"Now you see it, now you don't": backstage at The Mod Club



Ron 'Bumblefoot' Thal (left) was actually expelled for having too big a beard at school

APPETITE FOR EDUCATION

Guns N' Roses take a break from the arenas to give an impromptu school session

When the pupils of Witchwood School Of Rock in Shipton-under-Wychwood, Oxfordshire, learned last Tuesday (October 12) that they'd be paid a visit by Guns N' Roses, they must have got pretty excited. You know, at the idea of Axl Rose donning an apron over his velvet jacket and serving up some mash, or maybe giving career advice on the importance of good timekeeping. So the satchel-wearing rock-stars-in-training must have been a tad ricked off when Ron 'Bumblefoot' Thal, the

SCHOOL MASTERS OF ROCK

- College patron Sir Paul McCartney dropped in to Liverpool's Institute For Performing Arts to give a songwriting class to one of the city's most promising bands in their pre-fame days: The Wombats.

- In 2006 Richard Ashcroft gatecrashed The Bridge youth club in Chippenham and demanded to work with the kids, and "do good things". A witness described him as "dishvelled" and "off his head", with Wiltshire Police subsequently giving him an £80 fixed penalty fine for disorderly behaviour.

- He's not just a reality TV fixture – Coolio is

also a bit of a chef. Following a series of cookery class webisodes, the rapper attempted to teach the world his unique culinary style (invariably mashing the word "black" with regions to create descriptions such as "Blottish"), releasing a *Cookin' With Coolio* book last year. Highlight: "Ghetto-booty Blottish Haggis".

- In July this year funk master Bootsy Collins launched his own "Funk University" online. Impressive guests on the course included George Clinton. Bootsy asserted his academic authority by delivering the university's mission statement wearing red sunglasses with spangly black stars.

NEWS ROUND-UP

NEW BRITISH LP POWER!

British Sea Power have named their new album 'Valhalla Dancehall'. Their fourth album is out in January – head to NME.COM/artists/british-sea-power to watch a video of them writing the name in sand and also drawing a big scary dragon.



You WHAT?

"We thought it would be silly to use chicken blood" Wayne Coyne explains why he made a poster commemorating The Flaming Lips' Austin City Limits festival appearance out of his own claret. Yeah, chicken blood is just plain daft.



AVI BUFFALO: STILL DRE

Band taking inspiration from dope-fuelled hip-hop for album

Avi Buffalo might have made one of our favourite albums of the year, but they never bothered playing a proper UK headline tour. So we were pretty miffed to hear that they're planning to take a break "for a long time" after their first US headline tour ends next month.

Avi Zahner-Isenberg told us that they were getting out of playing live "for recording's sake", so at least they'll be keeping busy on following up their Americana-tastic self-titled debut. "I really want to make it like one of those crazy adventure records," he told us. "Like when you put on [Dr Dre's] '2001' or something, and there's an intro and you're on a magic ride and experience the whole thing, it's really sweet." See you for the 60-date UK promo run for that one next year then, eh Av?

Avi Buffalo are on 'NME Radar - The Album'. See NME.COM/store



SUEDE'S B&B: COSY

Brett and Bernard back together to work on Suede material

Bernard Butler may not have been involved in this year's Suede reunion, but Brett Anderson has been hanging out with his old guitar-slinging mate, at least.

The pair – who teamed up again briefly as The Tears back in 2005 – got together to remaster their forthcoming best of compilation (out November 1), with Brett saying that despite their differences in the past, there were no tantrums. "It was quite an interesting thing to do," he mused, "because I hadn't sat in a studio with Bernard, listening to Suede songs, for nearly 20 years. It was a little trip down memory lane, it was nice." Bernard didn't reveal whether the experience was more positive for him than co-producing Duffy's last album. See NME.COM/video for the full Suede interview

Kip Berman and
Peggy Wang prepare to
unleash more pain



"WE DRUMMED ON A GRAMMY AWARD"

The Pains Of Being Pure At Heart are ramping up their jangle in a new strive for greatness – to the extent that they've started drumming on music biz gongs

IN THE WORKS

If there's one band we didn't expect to start going all Kings Of Leon on us, it's chieftains of the nostalgic haze, The Pains Of Being Pure At Heart. But lo and behold, with their as-yet-untitled next effort all but wrapped up, the New York four-piece have ditched the basement recording studios and sepia-tinged melodies for big-time production and the proximity of Grammy awards – albeit not their own quite yet.

"There are a lot of songs from the first album we love playing but there's a reason we love playing them – songs like 'Come Saturday'," singer Kip Berman says. "They're fun songs and they have

energy; I made it more of a quest this time that we have more like that." It's clear from Kip's enthusiastic talk of "immediacy" and "vibrancy" that, though the band's second "just sounds like us, like Kip and Peggy and Alex and Kurt playing music", it's looking set to be an altogether more polished beast than their eponymously titled and hugely acclaimed 2009 debut.

Setting up base in their hometown, the band have this time been working with legendary producer Flood, whose previous employers include Nick Cave, Smashing Pumpkins and Depeche Mode – and whose back catalogue enabled the band to incorporate a

THE DETAILS

Title: TBC

Released: March 2011

Recorded:

New York

Producer:

Flood

Song titles:

'The Heart In Your

Heartbreak',

'Heaven's Gonna

Happen Now'

slightly more unusual instrument into the mix. "We probably won't win a Grammy but we did play a Grammy," Kip outlines. "For the intro to 'Heaven's Gonna Happen Now', we took a drumstick and Flood had a Grammy there from U2 or whatever, and we did the quick in on that." When in Rome...

With a few choice cuts that date back to the time of their first EP finally seeing daylight and combining with an array of new material, it's fair to say that album two still is true to their roots but this time the band are looking firmly forward. "If the last one was about feelings," muses Kip, "then this one is about feeling."

WORDS: LISA WRIGHT PHOTO: ANDY WILHELM

SPEED DIAL JACK BARNETT

These New Puritans' mainman is about to take 'Hidden' to orchestral new heights – if the kids' choir can work on a school night

You're kicking off your 'Hidden' orchestra shows – hard to organise?

"It's been a nightmare, but it'll be worth it. It's incredible for us, really. I've just been working on an intro tape for the show which has made me a bit scared, I hadn't thought about it 'til now. Just sitting here working on it is making me terrified."

Are these performances across Europe a culmination of your work on 'Hidden'? Is this the end for the album?

"This is the full stop for 'Hidden', I've been living with it for quite some time now. The only thing that might make me want to carry on with it is if we had offers to take it to somewhere incredible like Japan or China, but this is definitely the end for England."

Did you re-score the record for the shows?

"Some songs have got different things going on. Like, I had a piano part to 'Drum Courts' which I thought was too floral at the time but listening back it's really good. 'Hologram' I changed quite a lot. For me that piece of music could just go on forever, I could write a whole album around it. Also with 'We Want War', on record there's this manipulated choir sound, and I thought we could get the children's choir to pretend to be singing backwards on that."



They say you should never work with kids in showbiz, could things to go tits-up there?

"The kids were pros when we worked with them on the album. We're having trouble getting a kids' choir for one of the European shows because it's at 11pm on a school night. I think they could just stay up, personally. We could have a slumbering room for them offstage."

You've also got a remix EP with Salem helping out.

"Yeah, I really like it. [Salem's Heather Marlett] sings on our album."

I appreciate what they're doing because I don't like this culture we have of knowing all the details about a band, like, 'What's your favourite crisp flavour?', or whatever. They're doing something that's convincing in a very holistic way."

Were you annoyed at not getting the nod for the Mercury nominations this year?

"(Sound of Jack eating crisps) Yeah, I mean, we could have been the next Speech Debelle. I don't know if it's that

big of a deal. I think it's more important for us to connect with human beings."

We hear you and your twin and TNP bandmate George have a pop record somewhere in the can?

"I've got a lot of music I wrote around the time of 'Hidden' that didn't fit in and might be adapted for a pop person. It would be good, I always think when you present a piece of music as pop you can get away with weirder stuff. But I'd like to work with a female vocalist; I was thinking of not singing on our next record, but maybe there'll just be multiple singers."

Have you started thinking about a new record?

"So far it's just been me on my own writing things that really aren't anything like These New Puritans. But I remember feeling the same way about 'Hidden', I just need to decide what to do with them."

Do you feel more liberated now that you've surprised people with 'Hidden'?

"In an ideal sense it would be nice to do something completely different with every single release, but I don't know if that's possible. There are things that I want to keep from this album ['Hidden']. I've learned things from that record. I feel like I've got this dangerous knowledge."

STRINGS ATTACHED Other albums we'd like orchestrated

CARL BARAT:
'CARL BARAT'
Showtune-style solo album taken to its logical conclusion: costume cupboard from *Moulin Rouge*

KLAXONS: **'SURFING THE VOID'**
With a three-and-a-half-year queue wait for added realism

THE WOMBATS: **'TALES OF LOVE...'**
Their debut reimagined with an orchestra of 100 whoopee cushions

INTERVIEW: ALEX DENNEY PHOTO: ANDY FALLON



STORNOWAY

BEACHCOMBER'S WINDOWSILL

The Debut Album OUT NOW Includes the singles *Zorbing* and *I Saw You Blink*

"magical and majestic" *The Times* "melodically magnificent" *NME*

"the festival band of the summer" *The Observer*

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PIECES OF ME SIMON PEGG

The actor and zombie expert dissects the blood splatters, sex manuals and musical poetry that made him the über nerd he is today

My first album

'I FEEL FOR YOU' BY CHAKA KHAN

"When I started to be a teenage music aficionado I bought Chaka Khan's 'I Feel For You'. I was 13 and I was into my breakdancing, and the video for the title track was so cool. It's a Prince song, so it's just a brilliant tune. I recorded the video on VHS as you could in the early '80s, when that was a novelty, and just watched it over and over again."

My first gig

ECHO & THE BUNNYMEN, GLOUCESTER LEISURE CENTRE

"It was in 1985 after they released a compilation of their greatest hits to that point. I discovered them when I was about 15 and backtracked into 'Porcupine' and all that stuff. It was extraordinary. Very weirdly, years later I ended up jamming with Ian McCulloch in a studio. I played drums on 'Lips Like Sugar' and 'Changes' by Bowie."

My favourite lyric

'I WANT THE ONE I CAN'T HAVE' BY THE SMITHS

"If you ever need self-validation/Just meet me in the alley by the railway station'. The guy's a poet! I just love The Smiths. Johnny Marr would write melodies, then Morrissey would pour words into it. I absolutely adore them."

Book that changed me

THE FACTS OF LOVE BY ALEX AND JANE COMFORT

"It was the children's version of *The Joy Of Sex* which my mum gave me when I was 12. It changed me a lot because I learnt more about what goes where. I was in my bedroom going, 'The penis does WHAT?' I've just written my own book, *Nerd Do Well*, which has been a great experience. It's a memoir about going from watching *Star Trek* to working on the *Starship Enterprise*. I've got competition from Carl Barât on the memoir front, haven't I? Well, I probably don't have as many Pete Doherty stories as him. I haven't heard from Pete for a while. Is he still working or is he in rehab forever? The Libertines are back? I'm so out of touch."

My favourite film

DAWN OF THE DEAD

"The original by George Romero. Not just because we ripped it off [for *Shaun Of The Dead*] but because it is a film I love. I think it's a brilliant movie. The fact that it's about zombies and is full of red splattery bits is by-the-by. I've been upset by the way that zombies run in some recent films. You're slowly rotting away but you're still moving so it's going to be slightly debilitating. It's going to be worse than two pulled hamstrings."



My hero

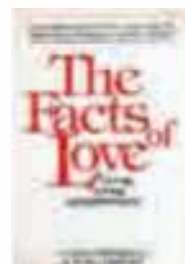
JOHN LENNON AND PAUL MCCARTNEY

"Using the telepods from *The Fly* I'd combine them into one person, then I'd say that gooey mess would be my hero. Together they're responsible for so much. It was like the most passionate fuck ever, musically, and I admire that enormously. So I think a bizarre particle hybrid of Lennon and McCartney. Yeah, McLennon!"

My favourite piece of art

NIGHTHAWKS BY EDWARD HOPPER

"I've always thought it's a beautiful painting. There's so much going on and you can look at it for a long time and figure out the story. It looks like an incredible combination of detail and when you get up close to it, it's not as detailed as you think."



Clockwise from main pic: The Pegg man; Chaka Khan's disco classic 'I Feel For You'; The Smiths' 'Meat Is Murder' from whence a favoured Pegg lyric came; Edward Hopper's dark masterpiece *Nighthawks*; *The Facts Of Love* book; zombiefest *Dawn Of The Dead*; Bunnyman Ian McCulloch; a couple of chancers who were in a band called The Beatles

VERSUS

PETER ROBINSON Vs JAMES BLUNT

Rhymes with... actually, the posho singer is less of a tosspot than you'd imagine



FYI

- If only James Blunt's music was as good as his sense of humour
- Mind you, '1973' is a tune whichever way you look at it
- Is that Hoosiers image scorched into your brain too?

Hello, James.
"Hello there."

Your talking voice is very 'local radio DJ'.
"You're saying I'm posh?"

No, it's more 'get out of bed and drive to work'.
"Damn it! I thought we were going for posh! I was going to create the MOPOs, Music Of Posh Origin. It was me, Coldplay, Keane... but I take local radio DJ as a huge compliment. If it all goes wrong maybe I will get regional radio on board."

To be fair you tried to get regional radio on board with the last album and that didn't pan out very well. What went wrong?
"I try to answer the 'what went wrong' question as I sit there in a different place around the world... ACTUALLY I think I *did* get regional radio."

I went to Thailand last year and I couldn't go anywhere without hearing your winsome pop tunes. Your music was everywhere.
"I know, and for that I do apologise."

It was you and tracks from the first Westlife album. EVERYWHERE. Why?
"I don't know, but Westlife and I should therefore form a frightening double act. But on a global level I do like to control things, which is why I'm just off to Afghanistan to try and sing the Taliban into surrendering. If that doesn't work I'm going to set Katherine Jenkins on them."

You are thought of as boring but actually you are quite interesting. You go out, get off your tits, shag people. You're a lot more interesting than people give you credit for if, of course, those aforementioned activities are 'interesting', which they are.
"Er, thank you. Well my mum doesn't think so when she reads the papers. But I do like to get out a little bit..."

Are you the person at the party who gets the guitar out in order to 'enchant' 'the ladies'?
"Oh good God no. That would be the quickest way to clear a party. I do better at funerals."

What music would you like at your own funeral?
"I'd choose something happy."



Would people be happy you died?
"Some people would be."

Lots of people reading this interview would be. That must be an odd feeling, knowing that people want you dead.

"Yes. Strange. The one issue I have, the only resentment towards *NME*, is that you gave me the Worst Album Award at the NME Awards, and you never sent me the award!"

The Hoosiers recently made a similar point about the absence of their Worst Group Award.
"I write to *NME* every month. It's so lame not to send it. It's even **lamer** THAN MY MUSIC not to send the award. Well it's either lame or cheap."

You, The Hoosiers... who else is in this elite group of awful acts never to have actually received an NME Award they have won?
"The Hoosiers once did a streak across my stage."

There's a thought.
"I was facing the wrong way so I didn't get to see it."

I think you will find that counts as facing the right way.
"Yes. I think you're probably right."

Do you edit your own Wikipedia web page?
"Yes. Constantly. It's the first thing I do every morning."

Sorting out your own Wikipedia page is a bit like having a fact wank isn't it?
"Well those are the best wanks. Sex on your own... (*Awful pause*) it's just the best."

THIS WEEK'S TOP 20

THE **NME** CHART

- 1 **KINGS OF LEON** 'RADIOACTIVE' Reprise/BMG
- 2 **THE TING TINGS** 'HANDS' Capitol
- 3 **BRANDON FLOWERS** 'CROSSFIRE' Island
- 4 **MARK RONSON & THE BUSINESS** 'INTL "THE BIKE SONG"' Capitol
- 5 **KANYE WEST** 'POWER' Ro-A-T-O-N
- 6 **THE XX** 'ISLANDS' Island
- 7 **NICKI MINAJ** 'YOUR LOVE' Young Money
- 8 **MANIC STREET PREACHERS** '(IT'S NOT WAR) JUST THE END OF LOVE' Capitol
- 9 **HURTS** 'WONDERFUL LIFE' Virgin
- 10 **DARWIN DEEZ** 'CONSTELLATIONS' Island
- 11 **ARCADE FIRE** 'READY TO START' Sony
- 12 **CARL BARAT** 'BURN WITH THE BOYS' Atlantic
- 13 **THE BEES** 'I REALLY NEED LOVE' Island
- 14 **ANTONY & THE JOHNSONS** 'THANK YOU FOR YOUR LOVE' Asylum
- 15 **MORRISSEY** 'EVERYDAY IS LIKE SUNDAY' Virgin
- 16 **SLEIGH BELLS** 'INFINITY GUITARS' Mercury
- 17 **EVERYTHING EVERYTHING** 'MY KZ UR B' Capitol
- 18 **KID CUDI FT KANYE WEST** 'ERASE ME' Capitol
- 19 **BOOMBAY BICYCLE CLUB** 'RINSE ME DOWN'/'DORCAS' Nonesuch
- 20 **ROBYN** 'HANG WITH ME' Virgin

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NME.COM/RADIO

NME TV

Watch the latest Top 10 video chart countdown every weekday on NME TV
SKY CHANNEL 382

NME.COM

Listen to the Top 40 and learn more about each artist online
7PM EVERY MONDAY
AT WWW.NME.COM/CHART



NEW TO NME RADIO PLAYLIST

- LAURA MARLING 'I Speak Because I Can'
- COCKNBUCKID 'One Eye Closed'
- FLORENCE + THE MACHINE 'Heavy In Your Arms'
- GORILLAZ 'Doncamatic'
- TWO DOOR CINEMA CLUB 'I Can Talk'

The NME Chart is compiled on a weekly basis from the sales of physical and digital singles through a combination of traditional and online retailers and digital music on desktop, mobile and other devices. For the full chart history, please visit www.nme.com/chart

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Stereophonics

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RADAR

FUTURE STARS, BREAKING SCENES, NEW SOUNDS...

Edited by Jaimie Hodgson



ABOUT
TO
BREAK

BROTHER

Are you ready for "the future of music"? If not, leave now

Thirty seconds in to their first *NME* interview, Brother loudly declare: "We want to headline Glastonbury. And we will." This follows their debut London show two weeks ago at the Flowerpot in Kentish Town, at which they mooched onstage and declared: "If anyone here doesn't want to see the future of music, leave now." Two days after *that*, following on from just four gigs and having been courted by every single label in the land, they signed a deal with Geffen. A very large one. "We always expected a big reaction," says singer Lee. "The most surprising thing to us is that all this hasn't happened sooner."

Under 'Genre' on Brother's Facebook it unashamedly says 'Gritpop', and that – as in the overtly masculine, cagouled-up end of Britpop – is 100 per cent accurate ("We know Britpop is a dirty word. We don't care"). In the homemade video for 'New Year's Day', they all wear shades and big coats and play in front of a massive Union Jack. Their last twitpic at time of going to press was half a pint of lager. Their first single 'Darling Buds Of

May' (named after the '90s TV drama) has been produced by Stephen Street, as has their album. They will shortly play a London showcase gig at the Met Bar. Got the picture yet? This, ladies and gentlemen (mainly gentlemen, to be honest), is The Rebirth Of Britrock: '90s Vintage. Back in a big way in 2011 if Brother have anything to do with it. "We're sick of all these American bands," Lee sneers. "The Drums can do one. As can all those bands with beards. It's time for a proper band with some bollocks. Hopefully other bands will follow us."

As you may have guessed, all Brother songs swagger with goal-round-up riffs, big choruses and lyrics of the sort that mean either nothing or everything. Mr Zane Lowe has already declared "that if Britpop is going to make a revival, then Brother are the band to start it". Brother have already publicly retorted that he "has bloody good taste".

Not everyone is going to concur. Not by a long shot. "We're already polarising opinion massively," says Lee. "People might think we're arrogant, but it's just belief. We know how amazing we are. And soon everyone else will." **Hamish MacBain**

FRI

- As a teenager, Lee played his first gig in Slough Tandoori. The band were paid in curry

- Bassist Josh Ward used to call Portsmouth home, but was coerced to live in Slough having met the rest of Brother

- Brother have produced their own broadsheet newspaper about themselves. It will be available shortly

The Buzz

The rundown of the music, people and happenings setting the blogosphere on fire this week



1 CASCINE

While this year's most blogged-to-fuck labels were busy trying to out lo-fi each other by letting their identikit chillwave drivel drown on cassette tapes and wax cylinders, one new label has been beaver away, collecting a roster that feels fresh and unique. Imagine that. Step forward Cascine, an imprint of Sweden's stellar Service label (Studio, The Tough Alliance, Jens Lekman to name a few), that's based in LA, New York and London. Their debut release was by glacial Finns Shine 2009, followed by Brooklyn's *Selebrities*, alluringly sleazy purveyors of "summertime gothic" electro-pop. Next up is the debut EP from Oxford's Chad Valley, who's had our collective knickers in a psych-electronica twist for some time now. And their releases look beautiful. Yup, right smart arses...



2 LET'S BUY HAPPINESS' 'SIX WOLVES' VIDEO

Different strokes for different folks. If your 'thang' is prim girls in petticoats gurgling the kind of Day-Glo gunge one might associate with the forfeit on a CBeebies gameshow, then stop your sweaty Googling right now and get over to dippy Sunderland ghost-folker's LBH's MySpace. Their debut vid will make your life.



3 THE POP MANIFESTO LABEL

The Pop Manifesto is a cult online lifestyle magazine – not blog, online magazine! – run by Illijana, the lead singer of similarly cult NYC band, Apache Beat. She's just launched a new label, and her first release is an absolute scorcher. Magick Mountain conjures mid-'90s house spirits within blankets of gassy techno.



4 SEAPONY

California isn't the only state on the west coast with beaches, as these Pacific northwesterners well know. Seapony offer a misty take on Best Coast's sun-dappled slackerdom on 'Dreaming', their first release for Double Denim. The rain-slicked shores of the Puget Sound may not be paradise, but at least the chill waves are for real.



5 MEMORYHOUSE'S 'CAREGIVER'

To record their upcoming seven-inch, this dream-pop duo retreated to a remote Ontario church. But unlike fellow church-recording Canucks Arcade Fire, Memoryhouse have sacrificed none of the intimacy of their early recordings. A-side 'Caregiver' may be their most disarmingly naked incantation yet.



BAND CRUSH

Bethany Cosentino, *Best Coast*

"There's a really awesome band called Dunes from LA. They just put an EP out, and they do an awesome post-punk meets Cocteau Twins sort of thing. It's neat, you should check them out."

RADAR GLOSSARY

This week's impenetrable muso slang decoded

CRED-POP

The noughties saw the birth of a new kind of pop star. They were masters of their own destiny, and of a far less commercially orientated stance. A lineage can be followed from the likes of Robyn through to La Roux.



OX4 FESTIVAL

OXFORD, VARIOUS VENUES SATURDAY, OCTOBER 9

The bands come out in force on John Peel Day

CAUGHT LIVE

Today is John Peel Day, and him being the gruff, humble type he was, he'd be more chuffed to know there's still events like OX4

continuing his work in spirit rather than name. Having once declared Cowley Road – postcode OX4 – "the very heart of Oxford's music scene", he'd be even happier to know it's in as fine a fettle as he left it.

The first few bands make for a fairly trad electro-indie affair. Five-piece *Fixers* sound kinda like Animal Collective almost entering a falsetto contest with Everything Everything but deciding to form a stadium band instead. And *Glitches* are Yeasayer covering Foals, rivaling New York's grumpiest on terrible facial hair and managing to expose far more chest rug than should be legal. They even trump them on stage presence, but their songs are repetitive and dull.

It seems almost selfish to talk about how phenomenal *HREDA* are when they're about to embark on hiatus to work on solo projects. Their calling cards are the same as most post-rock bands – moody, intense – but unlike the majority, they're

neither in hock to Mogwai nor doomy cliff-top soundscapes; their drums are clean, not drowning in cymbal fills, and although their heavy syncopation throb from the heart, occasionally they surprise you with unexpected lighter moments. Reform quickly, please – and take a lesson from Jonquil frontman Hugo Manuel, who headlines tonight under his other guise, *Chad Valley* (pictured above).

Even at *Washed Out*'s most euphoric moments, there was still an element of disconnected aloofness – and it's not surprising, given that it was never really supposed to get outside his bedroom. *Hugo*, on the other hand, is to chillwave what Katy B is to dubstep; turning nerdy sound experiments into massive fun-pop, forsaking anonymous, mangled samples to sing in his own handsome brogue. 'Portuguese Solid Summer' (from his superb forthcoming EP on Cascine) is perfection, Hugo singing that "everyone is different" while the song fades in and out like a cool tingling stroke up a sunburnt arm. The slo-mo organ drone of 'Acker Bilk' causes one onlooker to remark, "Ooh, he's very talented, isn't he?" That's an understatement. John would be very proud. *Laura Snapes*

SCENE
REPORTBASS QUAKES
AND RIB
SHAKES

Bass-head Martin Clark (aka Blackdown) takes over the low end



Hey, I'm Martin, some people know me as Blackdown. I'm your new dubstep correspondent; I've been writing about bassy beats for the last 10 years. I can't play the trumpet so if I were to blow my own, it would sound terrible but might I mention I'm a blogger, producer and

Rinse FM DJ who was the first person to interview Burial, Skream, Benga and Digital Mystikz. Right: less chat more rhyddims. Here's some heat right now...

Post-Giggs, with bandanas on, standing at the London bars, are hundreds of new-breed MCs. You could call it UK rap but this is raw street music, like grime wasn't grimey enough. These guys aren't going international, they're broadcasting to their estates: inter-gang rivalries are played out over homegrown rap beats. And they're not using pirate stations, it's all about DVDs or YouTube channels Streetz Selected TV and UK Overstood, where the top MCs K Koke & Margz, Youngsta, Fix Dot'm, Ride Out Squad, Johnny Guns and Don Strapzy can get 150,000 views per video.

Grime's not dead though. Beyond the pop careers of its top MCs, its producers are rebuilding it as a club phenomenon, inspired by dubstep's rave bangers. Leading the charge is producer **Terror Danjah** and his DJ sidekicks, Elijah & Skilliam. Terror's new album for Hyperdub (home to Burial, Darkstar and more) 'Undeniable' has gems like 'Sonar (Sclassi mix)' and the title track featuring D Double E.

Two releases that couldn't be further away on the emotional spectrum from road rap and grime are **Jamie Woon's** 'Night Air' and **James Blake's** 'Limit To Your Love', both broken soul records with a hint of dubstep's dark

underbelly. 'Night Air' comes with a breathtaking Ramadanman remix that sounds part Burial, part gospel. James Blake is a cover of Feist that re-positions him from genius producer to tortured artist. The mind boggles what both their forthcoming debut albums have in store. The night sky's the limit.

MARTIN'S TOP 3

TERROR DANJAH
'Undeniable'

JAMIE WOON
'Night Air'

JAMES BLAKE
'Limit To Your Love'

NEXT WEEK'S COLUMNIST:
The Big Pink's Milo Cordell

5 TO SEE

*This week's
unmissable new
music shows*

WILDER
Cockpit, Leeds,
Oct 20

ALOE BLACC
HiFi, Leeds, Oct 21

FICTION
The Wise Monkey,
Glasgow, Oct 21

MAGIC KIDS
Louisiana, Bristol,
Oct 21

TEENGIRL FANTASY
(pictured below)/
HUMAN LIFE
Proud Camden,
London, Oct 23



Becoming Real's attempt to dye his own hair was not a success

DJ NATE SENT DOWN... ...and ruins UK grime producer's plans

RADAR NEWS

Prison is hell. Especially when it gets in the way of a nice remix. Young UK grime producer Becoming Real (aka 24-year-old

Toby Ridler) recently had a planned remix scuppered when DJ Nate got himself locked up.

Toby has been a fan of Chicago footworkin' (a frenetic hip-hop street dance scene) for some time and had his heart set on getting his new track, 'Like Me', remixed by a footworkin' producer. "I was very much looking forward to hearing someone else interpret music from another city," Toby explains. "And although footwork and grime seem worlds apart, within each of them they both have the essence of our respective areas, the pace, the detail and the history is all there."

He was over the moon when the one and only DJ Nate agreed to do the business on it, but when, weeks later, the remix delivery date came and went, they found that Nate had seemingly disappeared off the face of the Earth. All emails were left unanswered, and as the dates rolled past, management decided to push the release date of the single back in eager anticipation of Nate's delivery.

Nearly a month had rolled past when, through a bit of detective work, they discovered that Nate had not been getting back to them as he'd fallen prey to the long arm of the law, and been incarcerated.

As an alternative they made contact with

another legendary Chicago footworkin' luminary DJ Rashad, who gladly accepted the remixing duties. "Rashad's another favourite producer of mine, so luckily we were still able to have something which offered a similar re-interpretation of the track," Toby recalls.

But what of DJ Nate?

Radar contacted Nate's UK label Planet Mu, who stated that while they weren't certain of the exact reasoning for Nate's imprisonment, they knew that it was "a minor crime", and that he was inside for less than a month. He's now out and is busying himself with work on a remix for Salem's single 'Asia', which should be surfacing online soon via the IAMSOUND label. Becoming Real's 'Spectre EP' is out soon, featuring the highly anticipated DJ Rashad remix of 'Like Me'.

Planet Mu weren't certain of the exact reasoning for Nate's imprisonment



That 'Spectre EP' sleeve in full



Terror Danjah: keeping it real

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cool list 2010

The most fiercely debated chart of the year is back. NME counts down the 50 coolest people on the planet. But who's in and who's out?

What the fuck is cool? And how the hell do you measure it? Nobody knows, and that's the point. It's intangible. There is no science behind cool, and no science behind the Cool List. The countdown over the next 16 pages is the result of weeks of savage disagreement and brutal wargames in the NME office, as we vehemently debated something that maybe shouldn't matter, but does. A lot.

Think about it. A world without cool is Elvis without the hips, the Sex Pistols in beige chinos, Oasis minus the interviews and The Libertines without, well, *everything*. Cool is a concept that no-one can comprehend. It's what separates the great from the good and the gods from the plebs. How our heroes dress, what they say, the movements onstage, the way they walk down the street, how they buy a bloody pint of milk... it all matters, it's all important. That's why the Cool List is back: to give some sense of order to proceedings and to celebrate the 50 musicians that right now, in this very moment, are the coolest people on the entire planet.

LADY GAGA

People get the wrong idea about Gaga. They think she's simply about the meat dresses and machine-gun tits and being 'up the gays'. In fact, the key to her genius is Beatles-esque in its simplicity - her songs are genius. The 'package' is crucial; the way the Haus Of Gaga has formed the most freestanding creative universe since Warhol's Factory. The way she turned reckless product placement into a Dadaist in-joke with the 'Telephone' video. The way that with 'Born This Way' she's about to effectively release her third album in as many years. Clearly, insane over-scheduling is the new rockstar laziness. **DM**



KATY B

Katy's on a mission, alright. A mission to ensure dubstep is remembered as more than just some beardy-man's backroom art project by giving it some proper pop props. Already she's on her way to becoming the genre's first true breakout star. Despite starting out at the Brit School she's shown proper kudos by manoeuvring herself closer and closer to the razor's edge of cool, hopscotching through Ministry Of Sound to work with Rinô FM and finally hitting the precipice on Magnetic Man's 'Perfect Stranger'. **DM**



ALEXIS KRAUSS

Sleigh Bells

In a world where most teachers suck - you included, Ezra Koenig - it's little wonder Alexis Krauss has found a home in rock'n'roll. The former primary school tutor jacked in books, desks and braces to hang out with MIA and write white noise pop songs with a man she met at a Brazilian restaurant. In case you hadn't guessed, randomness is the key to Krauss' world. Admittedly, had her mother not introduced her to fellow Sleigh Bell Derek Miller at said eatery, she'd probably still have been handing out detentions right now. But fate's a beautiful thing, and as anyone who's seen the band live will attest, Alexis is way more suited to throwing herself around a stage than slumming it in the schoolyard. With barely a shred of nonchalance about her, she's also fearlessly impulsive - inviting her kids with the highest grades to sing backing vocals on the band's album, for instance. All together now: Awwww! Thanks Miss! **AMW**

PLAN B

A field of phone-waving shimmy freaks at V can't be wrong, you might argue, but according to statistics it's wrong 67.8 per cent of the time, usually while watching Faithless. But not this year, when Plan B drew a bigger crowd than the Pope to celebrate his transformation into the Amy Winehouse you could take home to your mum. What's cool about Ben Drew is that he's planning to follow his soul concept album 'The Defamation Of Strickland Banks' with the self-released 'The Ballad Of Belmarsh' that might be back-to-his-roots hip-hop, might be reggae, but definitely won't be the stuff of *Skins* synchs. Here's an artist willing to blow his chart cred for the music he believes in. **MB**



ARE YOU COOL?

You're on the Cool List - how does it feel?
"I don't exactly consider myself cool. I mean, among the band I'm just like a total dork!"
Can you describe cool?
"I think it's somebody that you have respect for, who does their own thing and doesn't compromise. But it's also someone who is also a decent person who doesn't think a lot of themselves. You know, they're head on and down to earth. That's usually what I admire."
Do you think Derek will be pissed off he's not in the Cool List?!
"Aha. We're both dorks! Actually he just said, 'I'm not a dork!' I think he thinks he's cooler than me."
Who do you think the coolest person in the music world is?
"I think Nicki Minaj is pretty cool. She's doing something refreshing."





DAVE SITEK *TV On The Radio*

If there was one man who seemed the least likely to turn up to your house party and moonwalk across your kitchen floor, it was TV On The Radio helmsman Dave Sitek. When *NME* travelled to the USA to talk about 'Dear Science', he refused to even leave his bus. So, when he released his 'Maximum Balloon' album, featuring Jacko-esque rubber-funk and more party appeal than a clown with four-foot red shoes and a hat with a propeller on it, it was the coolest about-turn we'd witnessed since The Horrors stopped believing they were The Cramps. Suddenly he's the guy who wouldn't just moonwalk on your floor, he'd hand out party poppers like gig-flyers. *JF*

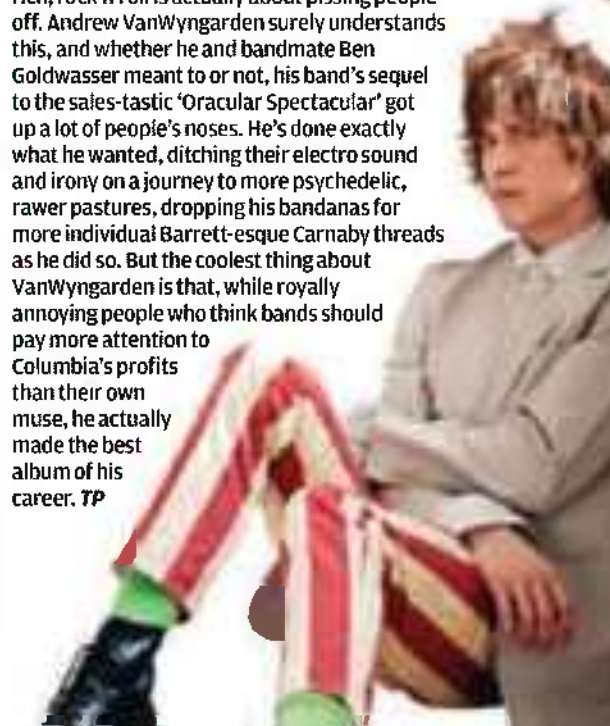


JACK DONOGHUE *Salem*

He's the one in the middle slurring raps through the mist over Salem's murky miasma. He's the reluctant hipster, the long-haired witch house poster boy with the cheeks drawn by Mephistopheles. He claims to like being ill and finds creativity from liberal drug abuse and self-imposed sleep deprivation. He's an otherworldly creature - a potential American Apparel model if they ever open a branch in Hades. *TC*

ANDREW VANWYNGARDEN *MGMT*

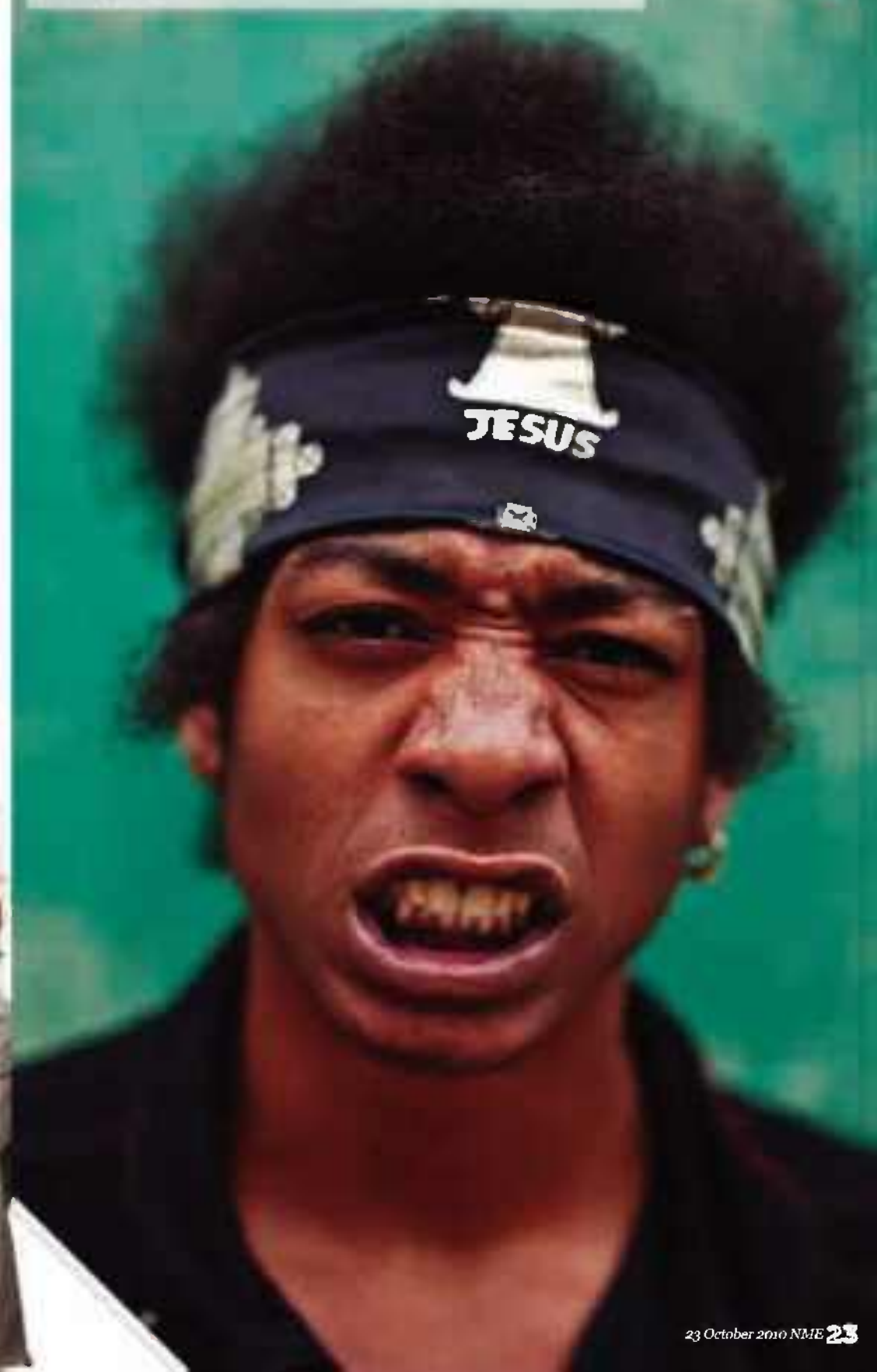
While flipping the record company execs over and tickling their bellies is all very well if you want to get rich, rock'n'roll is actually about pissing people off. Andrew VanWyngarden surely understands this, and whether he and bandmate Ben Goldwasser meant to or not, his band's sequel to the sales-tastic 'Oracular Spectacular' got up a lot of people's noses. He's done exactly what he wanted, ditching their electro sound and irony on a journey to more psychedelic, rawer pastures, dropping his bandanas for more individual Barrett-esque Carnaby threads as he did so. But the coolest thing about VanWyngarden is that, while royally annoying people who think bands should pay more attention to Columbia's profits than their own muse, he actually made the best album of his career. *TP*



HONOR TITUS

Cerebral Ballzy

What's in a name? Traditionally not so much. But when the name happens to be Honor Titus, you'd hope it'd mean something, at least. Likewise, you'd be disappointed if the frontman of best-/worst-named band in recent memory, Cerebral Ballzy, was a cardigan-clad wistful bard that jots down haikus in his Moleskin. Thankfully the Brooklyn moggy delivers on all his moniker's bravado. Honor's been sick after every single show he's played. True fact. He's also the proud owner of the wiry freakster look that the lead in *The Warriors* was striving for in 1979, but couldn't quite achieve because he was 31 years too early. And he's brought fun, snot and, er, Beavis And Butt-head back into hardcore punk for the first time in never and then duly towed that whole godforsaken shitshow on to the indie disco dancefloor. *JH*





NICKI MINAJ

Whether it was on her seminal 'Beam Me Up Scotty' mixtape or her turn spitting rhymes about (yes) cunnilingus on Christina Aguilera's rather icky non-single 'Woo Hoo', people will remember where it was they first heard Nicki Minaj. Because by the time her album 'Pink Friday' drops next month she's going to be everywhere.

Having fallen to Earth from a subspace somewhere between the places David Bowie and Janelle Monáe once did, she's fast turning into the most compelling urban musician of either gender. For her latest trick, she weaves a sample from 'No More I Love You's' by Annie Lennox into something approaching genius. *DM*

ARIEL PINK

One of the key components to being cool lies in Adam Ant's old adage that "ridicule is nothing to be scared of". For example: wandering around Los Angeles in cynically-minded 2010 dressed as a kind of quasi-hippy-goth while making lo-fi AOR is – by anyone's standards – fucking stupid. For good reason, no-one else does what he does. But the thing is: if you simply believe enough in what you are doing, if you walk it 24/7, if you are as genuine and eccentric as Ariel Pink is, eventually the rest of the world will dance to your tune. *LC*



ORLANDO WEEKS

The Maccabees

The Maccabees themselves are an absolute exercise in understated cool. People who go on about how "meaning it" is everything should be kissing their feet every second. They are quietly becoming one of the best-loved – and biggest – bands in Britain.

As well as the tenderness that fills their songs, this is largely down to charm, to which Orlando is central. The prettiest Maccabee by miles (sorry Felix) and also surely one of the most unthreatening-looking people on the entire planet, his bashful and timid brand of charisma sits in stark contrast to the accepted 'rock star' shtick that so many attempt to adapt. The only worry one would have with taking him home to meet your mum would be that she would fall hopelessly in love with him as well. *LC*

ETHAN KATH

Crystal Castles

Ethan's position as the musical bedrock and emotional heart of a band defined by the harpy shriek and possessed priestess flailing of Alice Glass has made Crystal Castles so much more than the hipster flash-in-the-pan they should have been. Their second album proved they had staying power, emotional depth and real ambition. They continue to give one of the most apocalyptically sexy live shows around. And talking of sexy, we don't mean to seem superficial, but he is hot enough to make licking blood off his chest seem like a normal and rational thing for Alice to do. We'd customise his circuit boards any day. *EM*



LEE SPIELMAN *Trash Talk*

Lee Spielman buys into the hardcore genre's philosophy of individually pulverising each and every member of your gig audience into appreciating you by jumping into their faces off of any-and-every raised platform. The same enthusiasm goes into his whole touring setup. Operating on a self-professed 'zero sleep' philosophy, Spielman – Trash Talk's founding father and only surviving member – has played more gigs than he's had cold takeaways. But what makes him truly fascinating is that beneath his theatrical nutjob persona lurks the heart of a big ol' softie. *MW*



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ALEX HEWLETT

Egyptian Hip Hop

The first time we came across teenage prodigy Alex Hewlett he was studying Music Tech at college. The Egyptian Hip Hop singer was spending his days pissing about in a hopeless class while using his nights to deliver his own workshops on 'Being A Rock Star', gigging at all the right shitholes and supporting the likes of Lostprophets while critics swooned. So what makes him cool? Well there's the studied semi-stoner insouciance of course, the wayward fashion sense, including the grandad jacket/psychedelic shirt combo and the rip curl bob sported by three-quarters of EHH. There's the fact he's the driving force behind their genre-splicing futurist pop sound despite only having racked up 17-odd years on this Earth and the affinity with Late Of The Pier's Sam Eastgate. But, most importantly, it's because he's not afraid to say what he thinks of his peers, both musical and geographical. Lostprophets, Oasis, Mancunian ladrock and Twitter haters have all had it in the neck, and there'll be many more as his band shoot the fame that rightly awaits them. **TC**

ARE YOU COOL?

How does it feel to be on the Cool List?

"It's quite flattering and it's nice to know at least someone thinks that I'm cool!"

What makes someone cool?

"Anything that makes really good music for a start, and being a nice kind of person. If a rock star makes something interesting and good then they're cool too."

What isn't cool?

"Being a dick, making bad music."

Why do you think people think you are cool?

"When people like and are obsessed by music, they generally tend to think the person that is making the music must be a pretty cool person. I guess that's the perception they have of me when they reckon I am cool."

Who is the coolest rock star?

"Connan Mockasin. I think he's a completely unique person and he's a really weird sounding kind of guy."

36



GERARD WAY

My Chemical Romance

Say what you like about My Chemical Romance, their frontman never fails to give good quote. That's because he invests so much thought in the conceptual side of his band. He claims new album 'Danger Days: The True Lives Of The Fabulous Killjoys' was inspired by "'70s muscle cars". Sounds ludicrous? Listen to the record, with its gleaming surfaces and growling punk-rock exuberance, and it makes perfect sense. A songwriter with a filmmaker's eye for the cool detail and sassy turn-of-phrase, Way understands that great bands are not just about the music. **LL**

IF ONLY THEY ROCKED

THE PIGEON

Became the envy of millions when he took a shit on Jared Fallowell's face.

JON STEWART

The US gets you, we're stuck with Marcus Brigstocke. Justice? Non.

SNACKS

Beth Best Coast loves her cat more than a fat bag of chronic.

ORPHEE

Snacks might be blaze-o with the LA slacker set, but Klaxons' cat Orphee has got a fucking rocket.

DON DRAPER

If you guzzled as much Smirnoff as he does at work you'd be sacked and your liver would explode.

VICKY MCCLURE

This Is England '86 was harrowing, but even the grim bits couldn't overshadow Lol's coolness.

JAMES BUCKLEY

The most idiotic Inbetweeners is, in real life, actually an über-cool, cocky little indie boy.

WIN BUTLER

Arcade Fire

Arcade Fire's mainman has made it on to this year's Cool List because he's shown an impeccable social conscience but not become bloody Bono; because his lyrics on 'The Suburbs' try to tug and rip at the very structures of society and economy that keep the unlucky majority unhappy, unfulfilled or in poverty; because he's taken a 16-track concept album to Number One around the globe; and the band he formed and leads have pledged to donate a million dollars to help rebuild Haiti. Who needs words when you've got actions? Now that's cool. **TP**



35

MNDR

Despite being Jay-Z's favourite DJ, after all those horns and ill-advised covers, there ought to have been no way back for Mark Ronson. However, rather than crank up the cheese, new album 'Record Collection' is turning the right heads again, and that is due in no small part to a certain Amanda Warner, aka MNDR. Her contribution to 'Bang Bang Bang' – not just the cool French vocals but a co-writer's credit too – helped rehabilitated Ronson. Yeah Yeah Yeahs don't ask just anyone to build them a touring keyboard rig, they went straight to the self-confessed "gearhead" for the right mix gizmos and guile. Now it's Warner's time to step out of the shadows as, with collaborator Peter Wade, MNDR is finally releasing her own music. Sorry Mark and Karen, music's coolest secret belongs to all of us now. **PS**



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ARE YOU COOL?

It's a question that's been asked many times before.

"It's good. Well it all depends where I am in it. If I'm anywhere between 45 and 50 I'll be a bit depressed. I'll be happy if I get anywhere near 37. My friend Rhys [Webb] from The Horrors got in at 50 three years ago which is a bit weird because it feels like you're one step away from being uncool. That would be quite heart-breaking."

Why do you think people think you are cool?

"Basically because I am cool, I'm the coolest kid around. I've got a collection of T-shirts too. What's the coolest thing you've done lately?"

"Coming to go on tour and do our first record. That was pretty cool. It's a park now that you only ever get once. It's quite reassuring seeing people get into your music and there's nothing cooler than that."

What isn't cool?

"Roy-Bans."

DAN DEVINE *Flats*

Rock'n'roll needs its tree-shakers, its oily, antagonistic gobshites who are willing to say anything simply for the sake of saying it. Flats frontman Dan Devine is one of those. With his guttural proclamations of Paul Weller's inherent cuntiness, unprintable slurs on Pete Townshend's character, and cast-iron belief that Gang Of Four should be banished from the indie rock syllabus, calling Devine 'outspoken' is something of an understatement. Already, he's gotten up people's noses faster than free cocaine at a record company Christmas party, and regardless of what you think about his music – fast, brutal, totally unforgiving punk rock – there's something laudable about that. He's yet to entirely disassociate himself from the east London hipster scene he professes to loathe – Jamie Klaxons co-produced his EP, and his band are *Vice* magazine darlings – but it's too much fun watching him ruffle the feathers to worry about little details like that. **BN**

WILLOW SMITH

Will Smith's daughter Willow (or to use her proper, brilliant name Willow Camille Reign Smith) has done some cool shit for a nine-year-old. Not only did she once bake some awesome peanut cookies, she's also starred in *I Am Legend* and two *Madagascar* films, become a youth ambassador for Project Zambia to help children orphaned by AIDS and just signed to Jay-Z's Roc Nation label, releasing the catchier-than-crack 'Whip My Hair'. OK, so maybe she didn't have time for the cookies. But this kid has done more stuff in less than a decade than most will achieve in a lifetime. Just think what the future holds. She could be like Jacko! Or Britney! Or Macaulay Culkin! **TC**



33

AKIKO MATSUURA

*The Big Pink/
Comanechi*

There's something almost too perfect about Akiko – she seems like the fevered dream of an indie scriptwriter. Smoking hot Japanese girl drummer with a tendency to play naked? What is this, a rejected draft of *Scott Pilgrim Vs The World*? But not only is Akiko real, and every bit as cool as her backstory suggests, she's also really, ridiculously oh-my-god-I-want-to-be-your-friend super-lovely. She's now best known for her role as drummer/mother hen/mistress of mayhem in *The Big Pink*, but that recent success masks years of steady gigging round the London scene with Comanechi, Sperm Javelin and PRE just for the sheer love of punk rock. She puts gaffer tape on her nipples. Are you hard enough to put gaffer tape on your nipples? No. And that is just the most painful of the many reasons why none of us will ever be as cool as Akiko. Just be glad she does it so you don't have to. **EM**



NICKY WIRE

Manic Street Preachers

Do we need to explain why Nicky Wire is in the Cool List? Divides opinion, speaks in amazing quotes, detests Radiohead, wears dresses... has been doing so for 20 years. Basically, Nicky is Liam Gallagher with a degree and five inches more height. Need more proof? Best grin in rock'n'roll. Best scissor-kicks. No-one does scissor-kicks properly anymore. If they did they might stand a chance of displacing the last genuine working class hero standing. Plus: wants to be in the Cool List rather than pretending he's "not sure what 'cool' is". Just so you know, losers: a) it's your job and b) it's this man. **LC**

SKREAM

Even before becoming one-third of Magnetic Man, Skream – aka Oliver Jones – was one of the original pioneers of dubstep, taking the genre from the back room of a Croydon record store into the clubs and, eventually, the charts. That alone makes him worthy of inclusion here, but even if you're not familiar with the genealogy of dubstep, if you've been to a club in the last couple of years the chances are you'll have heard his retooling of La Roux's 'In For The Kill': one of those rare instances when the remix actually improves upon the original. His services are coveted by everyone from Chromeo to Klaxons, but as befits a producer with over 8,000 songs in varying stages of development, this year's work with Magnetic Man and his own album, 'Outside The Box', have established him as a musical force in his own right, and not just someone who makes other people's tunes better. **BN**



28

JAMIE REYNOLDS *Klaxons*

For Klaxons this year, the agenda was clear: the re-recorded, Ross Robinson-helmed 'Surfing The Void' was to blast their new rave past into a cloud of melted glowstick space dust and establish them as, you know, a proper British band. While debate still rages over whether they've met that target, we've been enjoying the presence of a man who has no goals: Jamie Reynolds, aka Party Klaxon. He "wishes for new rave to continue" and is as happy cracking beers in the pub as he is hanging with indie celebs. In his spare time he makes video documentaries about psychedelically minded cult directors (see his Jack Bond piece at *Vbs.tv*), and the best part of the new album is where he croons "Dimensions of tiiiiiiiime" with stare-eyed sincerity. Stupid if anyone else did it, but from Party Klaxon: cool. **JF**



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JENNY LEE LINDBERG

Warpaint

The first time we clapped eyes on Jenny Lee Lindberg, she was forcing the rest of Warpaint to sing a cappella to two bemused students on Brighton Pier. Second time, she was running wild at London's Lexington, turning heads and completely owning the joint while arm-in-arm with sister and Hollywood A-lister Shannyn Sossamon. And we haven't even got onto the subject of her immense bass playing yet. Head-scratchingly intricate, she's also Warpaint's focal point onstage – a modern-day rock Medusa who's totally in her element. Hippy, dandy, randy, kooky and unpredictable, fuck knows what she'll end up doing next. **MW**

JONATHAN EVERYTHING

Everything Everything

There's something to be said for a band that inspire hatred so fervent that critics spaff out nonsensical phrases like "continuum" and "coordinates" in fits of outrage; a band that provoke YouTube commenters to summon every offensive musical touchstone they can think of ("Jamiroquai, Simply Red, Queen") in an attempt to express their disgust at someone who dares flirt with so many lavish, preposterous ideas on their debut album. But that's why we adore Everything Everything. Plenty have called them pretentious, but to describe EE and their frontman of pitch-shifted lungs, Jonathan, as such is to overlook the brilliant ridiculousness in their tongue-twisting lyrics (and the filthy mishearings thereof). In a year where slackery and sloppy fretwork has become an even softer-worn wail, it's a delight to find a man so obsessed with the intricacies of silliness. **LS**



ARE YOU COOL?

What's the coolest thing you've done in 2010?

"Selling my jacket on eBay. I got it with it. Ringo [Starr] is a fine example. He was the first to use the box but he made his mark on history."

"I did the most thing you've done in 2010?"

"I went back to Glastonbury were two of the coolest things we've done in our lives. I'd say finding out that that was pretty good."

What's the coolest thing you've done in 2010?

"David Bowie. Because he doesn't ever rest – he's a restless man. He's also left a huge mark on history."

GIGGS

An abridged history of 'the UK rap scene' in five words: stuff, more stuff, grime, Giggs. OK, that's a bit mean. It's not that Britain's been without talented MCs and producers for the past 25-ish years. What it has been lacking though is revelations. Moments that make the game sit up and take notice in the knowledge that things ain't ever gonna be the same. That fight and hustle is what stokes rap's fires. Step up Giggs, aka Holiowman. Finally UK rap was scary again. Finally, here was a UK hip-hop artist that didn't chat like Billy from *EastEnders* honking on Phil's glass pipe. Finally, UK beats that didn't sound like a poor man's rip-off of '36 Chambers'. 'Talking The Hardest' was the revelation. The best is yet to come... **JH**



MARINA DIAMANDIS

Marina & The Diamonds

Marina has always craved fame. And now, somehow she's turned into a not-too-polished pop star with a Top Five album and an outrageous gob on her. She knows full well the irony of singing monstrous pop tunes about the divviness of fame while clad in lavish costumes and Elton sunglasses, but do you think she gives a shit? Giggle all you like, but Marina's having the last filthy cackie. **LS**



HAD IT/ LOST IT

MOE TUCKER

From coolest member of the coolest band to deranged right-wing burpy.

NICK CLEGG

From credible youth-friendly third-wave alternative to third-rate motivational speaker.

FACEBOOK

Your mum, dad and nan are on it, and it's turned them into narcissistic wankers too. Get rid.

KINGS OF LEON

You need more salt than a pinch to make 'Come Around Sundown' taste any less wanky.

RICHARD ASHCROFT

United Nations Of Sound? United Nations Of...er, shit, more like.

INTERPOL

Bye bye demon VD party guy. Hello years of no-one giving a fuck.

EMINEM

On drugs or not, that Rihanna collaboration is a nosedive. Get back on the pills.

DEE DEE

Dum Dum Girls

OK, so picture this what-if, yeah? What if Rizzo had never got knocked up by Kenickie but instead fucked him off and hitched a ride on the first 'big rig' outta town, somehow ending up in San Diego with the kind of badass that could roll Kenickie up in a cracked cigar leaf and blaze him whole. Then what if she worked out some process – part science, part alchemy – of creating newfangled hybrid spins on her own ridiculous coolness in every colour, shape and size. This is the only plausible explanation for how we've ended up with a frontwoman with the calibre or cred of Dee Dee, and a lo-fi rock'n'roll girl gang as cutthroat as the Dum Dum Girls. One thing is certain, without the Deadly Night Shade pop they summon up, the past year's lo-fi revolution would've been missing at least a third of its hits. **JH**

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JACK STEADMAN*Bombay Bicycle Club*

A large part of being cool, of course, is being your own person rather than a second-rate copy of someone else's idea. Bombay Bicycle Club might have got a lot bigger a lot sooner if they'd been more willing to rummage in the dressing-up box, to act like divas or to shoot their mouth off. Instead they played to their strengths, went for the long game, and finally, with 'Flaws', inherited the Earth. Jack Steadman doesn't play up to some sort of 'geek chic' or 'aw, aren't they sweet, they're so YOUNG' shtick. He's completely shtick-free. He is the anti-shtick. He's just like some kid in your class. Not the nerdiest one, not the coolest one. Just a normal kid. Except a normal kid who writes heart-stoppingly gorgeous songs that are as pale and clearly radiant as his milk-white skin. It's great when you discover that just being yourself is the coolest thing you can do. **EM**

ARE YOU COOL?

How do you feel about being on the Cool List?

"I think it's a big hoax and that you've put me on the Uncool List. I think something has gone horribly wrong."

What makes you not cool?

"Not showing yourself to anyone. If I think, 'Wow they're fucking cool,' it's because I don't know anything about them."

Why do you think people think you are cool?

"If people think I'm cool I'm sorry to say they're wrong. I hope it's because it's cool to be normal."

What isn't cool?

"Trying to be cool and ending up being a dick. Being judgemental is uncool. It's easy to be like that."

JAY-Z

Jay-Z is more than a rapper; he's our Elvis: an emblem to possibility and ascending to amazingness; more in-the-blood 'New York' than all of the Brooklyn bands put together. But it's more than that; he provided the link between the gangsta-rap of the '90s and the progressive playground the last decade has seen it bloom into. Every time he hits what looks like a career summit, he swerves sideways, or reinvents himself completely. 'The Blueprint 3' made him huger than ever, but rather than rest, 2010 has already seen him get some proper grit back with the excellent *Watch The Throne* project. **DM**

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**RITZY BRYAN***The Joy Formidable*

The striking, white-haired, fragile-throated frontwoman was the breakout star of this year's Emerge NME Radar Tour, with the band's symphonic garage-rock winning over hearts and minds across the country. Onstage, she's a veritable force of nature and years spent toiling unsigned mean that she's refreshingly free of bullshit. As the band prepare to release their debut album proper - last year's 'A Balloon Called Moaning' doesn't count, according to Ritzy - it's a safe bet that she'll soon be going supernova. **BN**

19

KELE OKEREKE

By rights, when frontmen of indie bands relaunch themselves as surname-free solo artists it's usually time to cringe. Add a switch from Gang Of Four to clubland's dancefloors and many were predicting a Kele Okereke-shaped car crash. Well, with solo album 'The Boxer' and his festival slots going off

like the raves he hoped for, the sceptics have been well and truly disappointed. "I've never understood the idea of rigid genre constraints," he explains of this year's metamorphosis. "Music is just melody and rhythm and if it moves you, it moves you." So whether it's more solo stuff or a Bloc Party return, it seems the lesson is: underestimate Kele at your peril. **PS**



THEO HUTCHCRAFT

Hurts

You know how everyone goes on about how brilliant it is that bands can now just write a song and then upload it to MySpace and cut out the record companies, who are now all totally fucked? Well, that's total bullshit, and Theo Hutchcraft is the only person in music saying so. He sees the bigger picture – that bands should be about ridiculously meticulous preparation, about signing massive record deals and then spunking the lot on totally ridiculous stuff. Thus the amazing suits. Thus the first Hurts gig was in a church, and those attending were given hymn sheets. Thus the stupidly lavish album launch party *NME* went to probably cost more than all our yearly salaries put together. And that's before we even mention the videos. Or the opera singer. Oh yeah, and speaking of that fella: if we could find out anything other than that his name is Dave

and he used to be in *Pirates Of Penzance*, he would have topped this list, no question.
LC

ARE YOU COOL?

Why do you think you're cool?

"Well I wear suits a lot and smart clothes for special occasions (laughs). People should dress smart anyway. It shouldn't be a rarity for two men to dress smart should it? You've got to put a bit of effort in even if you're putting the effort in to look scruffy. Some rock stars do, so at least they've put the effort in."

What's the coolest thing you've done in 2010?

"Going up to Jackie Chan and talking to him about Joy Division in Japan. We were obviously very drunk but we went up to him in a bar and started talking to him about the band. That was kind of cool."

What isn't cool?

"Actually thinking you're cool is not cool and trying to be cool is not cool because you always get found out. There's lots of things that aren't cool though. Flip-flops aren't cool. Not making an effort and trying to fit in is not cool."



JAMES MURPHY

LCD Soundsystem

For 'Losing My Edge' alone we should have retired Murphy's number years ago and given him the keys to the Cool List Lounge. The odd thing though is rather than rest on his laurels, James Murphy actually gets cooler. Delivering 'This Is Happening' and the 'Greenberg' soundtrack within months of one another was pretty impressive, but having also written for a literary mag and played gigs that ranged from his sublime Glastonbury set to defying the bottle-throwers with punk-rock attitude at Wireless this summer, you have to wonder how much cool shit one man can fit into a year? **PS**

YANNIS PHILIPPAKIS

Foals

It's thanks to Yannis that we first heard about Oxford's Blessing Force scene, made up of skittering, minimal R&B perverters Pet Moon (the new project from ex-Foals, ex-Youthmovies man Andrew Mears), Foals' sensitive younger brothers Trophy Wife, pastoral chill waver Chad Valley and more besides. This is someone hellbent on cutting the crap in interviews to highlight the bands he loves so much.

LS



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ROBYN

People always praise nerd-friendly bloke bands for being go-your-own-way music industry trailblazers – but what about Robyn? Self-releasing three albums in one year, with not one filler track between them; that's revolutionary. The 'Body Talk' trilogy is evidence of Robyn's fearsome work rate. She's a super-driven fembot who's already done 20 phone interviews and churned out 10 heartbreak-on-the-dancefloor melancholy pop masterpieces before most of her rivals have even crawled out of bed. And yet, for all her self-confidence and business nous, there's so much soul and vulnerability to a song like 'Dancing On My Own'. **LL**





Calling yourself Zola Jesus when you grew up in Nowheresville, Wisconsin and your real name's Nika Danilova? That's a classic pop-star affectation, right? No, actually – she came up with the name on the first day of high school, in a bid to “alienate” her classmates. That gives you some idea of Zola Jesus’ contrariness. She’s obviously a goth, but she claims she isn’t. Now 21, as a teenage opera student she used to scream for hours in a deliberate bid to trash her voice. Zola’s been aligned with the hipster-y witch house scene, but it’s her distinctiveness, not her zeitgeistiness, that makes her so cool. We salute her magnificent weirdness. LL

cool list 2010

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And so it came to pass, as one day it inevitably would, that the *NME* office was forced to hold a discussion about whether it's possible for a man with an entirely yellow head to be cool. And the conclusion reached was: yes, so long as that man is Biffy Clyro's Simon Neil. For here is a man who has laughed in the face of pin-up convention and dived headfirst into the 'canary yellow' tanker at Dulux. He has turned himself from a man so gorgeous that the straightest Courteeners fan on the planet would happily lick the tats off him into the world's first living Starburst. And he's *still laughing*. Plus, he's such a really, really nice bloke that he makes Andy Burrows, Gary Jarman and Dave Grohl look like Hitler, Fred West and Chris Moyles, respectively. *MB*

...the Cool List?
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...er night
... Then he
...had one
...hardly

walk around the fucking room. It was really embarrassing.

Who is my couch star?

"I used to think. And Rose, but it was so embarrassing to see someone who was a genuine hero of mine when I was a kid, acting like a 48-year-old petulant child at Reading and Leeds this year. It was really embarrassing because no-one even cared that much. It was a total car crash in the worst possible way."

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Few on this list would cheerfully admit to having been a teenage choirboy, but then, Hayden Thorpe, chief vocalist of Kendal's Wild Beasts, has never appeared terribly troubled by popular notions of fashion. Instead, he packs his songs with daring poetry and feats of lyrical antiquity that cut a merry dance and dare you to follow. Your more bookish rock lyricists can often seem like rather cold fish, more comfortable sheltering behind a Sylvia Plath paperback than taking up an honest invitation. But Thorpe is always handy with a song to get the blood racing - be it the brutal fisticuffs of 'Hooting & Howling', or the outdoor knee-trembler told of on 'We've Still Got The Taste Dancin' On Our Tongues', where "*trousers and blouses make excellent sheets, down dimly lit streets*". He is a randy, rowdy knave with his mind in the gutter, and *NME* will raise a glass to that. *MW*



Joanna Newsom because she's subversive and bizarre. Plus she's sexy but she doesn't sell herself on it."

'Band Of The People' is a cliché, but come on: what else can you call Mumford & Sons? The ubiquity they have achieved is such that even the people who do not like them have been forced to get involved. At the centre of it all is young Marcus. His voice - to borrow a phrase Bowie used to describe Dylan - is like sand and glue. His eyes tell you all you need to know. He plays kick drum, one-man-band stylee, while playing guitar and singing. He makes everyone in his immediate vicinity feel like they are part of something truly special. Rather than a frontman, he is a band leader in the truest sense of the word. **LC**



JONATHAN PIERCE *The Drums*

Cheekbones on their own do not make a star, but if they did, Jonathan Pierce's imperiously perfect face would be a diamond-encrusted AAA pass to the rarefied boulevards of Icon City. But he also has a colossal ambition that contrasts with The Drums' C86-tinged summer-crush pop, a charmingly careless combination of perfectly straightfaced deadpan humour and ludicrously grand statements like, "Stars will always find their own way. They'll always rewrite the rules". And that's before we even get to the dancing... like a lovesick antelope that's had too many gins. **EM**



ARE YOU COOL?

What's your idea of being cool?
"I wake up in the morning thinking 'I'm cool' or something. I don't know. If you are cool you don't walk around thinking about it. You'd be an arrogant twat if you were to do that. I don't think about it. I'm a very vain person, I have to admit, and I love my clothes which I think everyone knows, so I'll always check myself out in the morning when I leave the house to make sure I'm looking nice. But I don't think I look in the mirror and think 'You look cool'. I think, 'You're dressed well,' but not in a line (laughs)."

What is the coolest thing you've ever done?
"I don't think of myself in those terms. I'm pretty uncool a lot of the time"

What about the least cool?
"Fell over on my own sick. That's not very cool is it?"

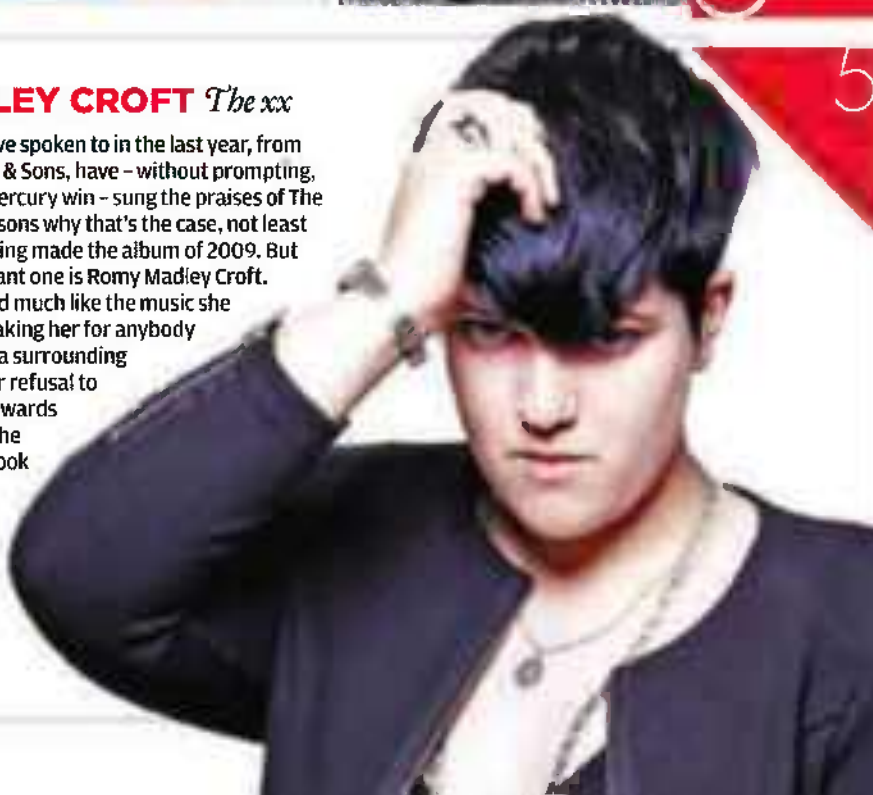
Who is the coolest person you've ever met?
"Curtis Mayfield, probably. Just his whole demeanour and the spiritual essence he had."

PAUL WELLER

Some people might ask why and how a 52-year-old man who refers to Facebook as "The Facebook" in song has in fact turned out to be one of the most relevant forces in UK music. We like his suits as much as he does, but the secret to his cool is simpler than the leg-hugging cut of his cloth – it's just that 'Wake Up The Nation' was one of the best, most exciting albums of 2010. Hitting the jackpot mid-point between growing older disgracefully and still sounding matured and classic, it was a career-burst that, coming six years after he was releasing a covers album, proved that here was a man more now than, well, Facebook. Or Bebo. **JF**

ROMY MADLEY CROFT *The xx*

Almost every band we've spoken to in the last year, from the Manics to Mumford & Sons, have – without prompting, and way before their Mercury win – sung the praises of The xx. There are many reasons why that's the case, not least the small matter of having made the album of 2009. But by far the most significant one is Romy Madley Croft. She looks incredible and much like the music she makes, there's no mistaking her for anybody else. And as the hysteria surrounding the band snowballs, her refusal to play the game points towards someone unfussed by the trappings of success. Kook and quirk seem to be the qualities the public covets in their female artists these days. To her credit, Romy employs neither: she's just naturally, unknowingly cool. **BN**



THE FOOL LIST

CHRIS MOYLES

Looks like he sounds. And he sounds like a bellend.

INSANE CLOWN POSSE

Finding Jesus doesn't make up for writing lyrics about beating up your girlfriend.

JAMES CORDEN

Seemingly intent on extinguishing the world's laughter and replacing it with fake jollity.

50 CENT

Fiddy's hilarious twitter terms soon became homophobic.

MARY BALE

Lobbed a cat in a wheezy bin. In the year of Snacks and Orphee, that shit definitely isn't cool.

AXL ROSE

If you're going to make people wait an hour for you to show up, for fuck's sake start with 'Welcome To The Jungle'.

ARE YOU COOL?

Have you just done nothing about?

"It's kind of old. It's not mine. When you're too pretty, the Kanye Wests of the world are jealous. I'm not for anyone. I'm 50 and not really doing anything cool any more. I am a bit back and think, 'What's the name NME thought I was?'"

Black-brown, brown-black, white-black (You're not still in general the white?)

"He won't give a fuck, and I won't care either. I don't care who's not. I don't really care for that stuff. It's just over people's head."

"She's like, 'I'm even talking about Michael Mac and I even talking about her.' She's the ultimate female pop model. Her music, her singing, her fashion sense, everything she stands for."

"King of the 17th Bobo Bruna from Best Coast (laughing). Nah, I'm just fucking with you. I do not think Bobb is the king of cool. I probably would pick Garfield, because he's a guy. And he wore a crown in a movie once, which makes him the king."

KAYNE WEST

Obama thinks he's a "jackass" and, for a while there, we were inclined to agree. But after a rough couple of years – the VMA debacle, that ill-advised Auto-Tune album – Kanye West is reinvented, rejuvenated and back in the upper echelons of the Cool List. Why? Well the humanising effect of Twitter is one reason. Most artists use their account to remind you their new single is out on Monday; Kanye's is a regular source of honesty and hilarity, and his complete lack of self-censorship is refreshing. Musically, too, he's back in the zone. What we've heard from new album 'My Beautiful Dark Twisted Fantasy' sounds like an imperious return to form (in classic, oh-so-Kanye style, the video for 'Power' even attempts to recreate the Sistine Chapel) and his recent promise to make a new song available for download every weekend until Christmas points to an artist whose cup runneth over with inspiration once again. We thought we'd lost him forever – how wrong we were. Welcome back, Kanye. **BN**



BETHANY COSENTINO *Best Coast*

Whether she's single-handedly resurrecting bubblegum grunge-pop for the Twitter generation or skinning up massive doobies, Beth Cosentino oozes slacker style. The true embodiment of California cool – and by that we mean she's the absolute antithesis of Katy Perry – she's addicted to *Seinfeld*, totally in love with being lazy and completely obsessed with her pet cat Snacks (want proof? Google "snacksthecat"). Hers is a world where politics and economic doom are bywords for boredom, where life's biggest worry

comes in the form of wondering when the next ounce is going to arrive, and where Earth constantly spins backwards to a droney dream soundtrack featuring a codeined-up Brian Wilson fronting the Ramones. It's a nice place to be. Along with her boyfriend Nathan Williams from Wavves, Bethany's also walking proof that weed needn't completely curtail creativity. Ha! Take that, scientists and government advisors! Now do what she'd ask of you: find that grinder and add Snacks as a friend on Facebook. **MW**



JANELLE MONAÉ

Pop only functions when artists so ridiculously brazen – whether brilliantly or offensively so – cause everyone else to chase, groping desperately at influences like a greedy *Supermarket Sweep* contestant. Although Gaga's totally badass, that didn't happen with her as she just took pre-existing filth-pop and put a mask on it. Janelle Monáe, however, is a new kettle of fish. She's a mixture of contradictions that shouldn't work: an androgynous creative dominatrix who signed to Diddy's label yet retained total control over her output, releasing a phenomenal 18-track concept album, *'The ArchAndroid'*, about forbidden robot love which straddled a bazillion genres. Yeah, she talks a lot of psychobabble about "e-motion pictures" and she's one of the most terrifying, Medusa-death-stare interviewees *NME's* ever encountered, but for refusing to give an inch on her artistic vision, our respect is unequivocally deserved. Cue a legion of Janelle android copycats this time next year. **LS**

ARE YOU COOL?

How would you define cool?

"Someone who's very confident in their own skin, and not looking for validation from society and the media, but just knowing that what they're doing is hopefully affecting the people. Someone who celebrates their differences, and what makes them unique, and embraces that, uses it as their superpower to empower other people. I think that that's really cool."

Who did you think was cool when you were a teenager?

"Nichelle Nichols from *Star Trek* – she was the first woman of colour to give us all a glimpse of the future and how it could all look. The great thing about *Star Trek* was that it represented a very diverse group of individuals living in a world together. That was inspiring."



REVIEWS

MARNIE STERN, BROKEN RECORDS, LET ME IN

Edited by Emily Mackay



WARPAINT

THE FOOL ROUGH TRADE

Avoiding the Spectorisms of their fellow females, the LA four-piece instead go for dense, dark dreamscapes



It hardly bears repeating that, when lists evaluating 2010 are squared up, it'll be judged a temporal stepping-stone back to non-existent nostalgic times. With that has come a wave of trad Spectorite girl bands, delighting – for better or worse – in quaint tropes of girlishness: incessantly singing about boys or the lack thereof (Best Coast), wallowing in the romance of being in a girl gang (Dum Dum/Vivian Girls), and plonking femininity front and centre (Frankie Rose & The Outs). Don't even get us started on The Like. It's equal parts our good fortune and Warpaint's bad luck that divine writ saw their six-year career flourish amid this fashion-fickle scene, into which they've been co-opted on account of – yup – being pretty ladies with an address book full of glittering names: a fucking boring fact that's dragged up at every opportunity.

Warpaint don't deserve that. In the nicest possible way – in that no-one should give a toss – they're hardly a fashionable bunch. The four of them look as though they were dragged away from sniggering at *Beavis And Butt-Head* in the early '90s, all bushy-browed and slouchy. That would be pretty much irrelevant if it weren't for the fact that that's where their sound stems from too. The dulled, monotone guitar that bruises the opening of 'Set Your Arms Down' sounds like a sun-blinded moment from post-rock pioneers Slint (alma mater of David Pajo, currently Interpol's live bassist) while Emily Kokal's fragile, confrontational vocals hark back to Cat Power's before she got the coffee table blues. Whereas the aforementioned nostalgia harbingers use below-fi production for an injection of

rawness, this rings true and thick as dark blood seeping from a wound, every splotch of live amp overdrive captured, a drone beneath that runs with the fast-slow trajectory of a night drive. The live heartbeat of their sound is so intimate that it feels as though we're peeking through cracks in the garage door, spying on them at work and longing to enter their hallowed coven. 'Warpaint' wriggles within that same thickness, never forsaking their dark minor chord clang, but allowing the vocals to obscure themselves like an albatross diving beneath the waves.

When the production relents and the lyrics become audible, occasionally they're a bit hokey wolf-woman. Take the otherwise gorgeous, nerve-snappingly tense 'Bees', where

Kokal sings "the full moon taunts me". It's not an oft-trod cliché though, as proven by the engrossing paranoia of 'Shadows'. "The city I walk in, it feels like it swallows", she coos through a bent acoustic echo and piano that chinks like crushing teacups. The shimmering, vast production reverberates as if off blank skyscraper faces, emphasising the isolation of the city into which her eventual enticing howl melts. 'Composure' is equally smart, the four of them crowing into the dark with a mixture of Electrelane's mystery and playground taunts. Its torrid structure mirrors the internal dilemma that they shout within – "how can I keep my composure?"

Unlike the punchy 'Exquisite Corpse' EP, 'The Fool' doesn't deal strong melodic blows, but neither does it suffer for that. The dark purple rumble and hypnotic coo of their vocals swim along, dragging the listener beneath its beguiling surface into a swathe of subtle time changes and guitar prone to sudden swan dives into heart-stabbing gold arcs from oil painting-thick landscapes. For all the talk of Siouxsie Sioux (present on mixing duties) passing on her thorny goth crown, Warpaint's is a different darkness, not delighting in

splendour or show, but in deftly exploring a bleak internal, romantically bereft landscape. It's our good fortune that such a unique band exists to cut through the artifice of namedropping and cribbed influences. And for that, we should wear their stripes with pride. *Laura Snapes*

DOWNLOAD: 'Undertow', 'Shadows', 'Majesty'

Head to **NME.COM** now to see a video interview with Warpaint now

Who's Who?
Your guide to the influences that shaped 'The Fool'

CAT POWER
Currently better known for her classy covers, back in the mid-'90s, Chan Marshall's style was more abrasive – all sparse guitar and disarmingly raw lyrics.
Download: 'Say'

SLINT
The defunct Kentucky band kicked off the post-rock movement in the late '80s with aggressively dark but calm sound.
Download: 'Nosferatu Man'

ELECTRELANE
If there's one defunct band we'd bring back in a heartbeat, it's this lot. The Brighton four-piece traded in krautrock drive, Stereolab pop and gorgeous female harmonies.
Download: 'The Greater Times'

CLOUD NOTHINGS

TURNING ON WICHITA

It's 2010, and everyone 'likes' Lady Gaga. You can't help but wonder if they really know why, though. Is it her they like, or her songs? Sometimes it's hard separating the two, so it's handy when a band comes along to remind you that if singer is chicken and song is egg, the chicken doesn't have to be a hermaphrodite blasting fire from its tits. Cleveland's Cloud Nothings are one such band. Every time I read an interview with them I get so bored I tear the ribs from my chest and shove them into my eyes, and their debut album sounds like nothing other than what it is: a power-pop record made by a bunch of bearded college dropouts. Fortunately Dylan Baldi is blessed with the ability to lay the occasional golden egg. The desperate snark and dismissive guitars of 'Hey Cool Kid' are what first got bloggers frothing, while opener 'Can't Stay Awake' and 'My Little Raygun' are more perfect gems gleaming in a lo-fi shit slop. Pop personalities they ain't, but hopefully in Cloud Nothings we've finally found an antidote to Rivers Cuomo. **Kev Kharas**

DOWNLOAD: 'My Little Raygun'

6

AVEY TARE

DOWN THERE PAW TRACKS

Curious beast, the Animal Collective solo album. On one hand, you've got a fine specimen like Panda Bear's 2007 effort 'Person Pitch', which splashed through sunny lagoons a stone's throw from land the Collective would later explore more thoroughly with 2009's massively acclaimed career highpoint 'Merriweather Post Pavilion'. Then on the other, you've got something like 'Pullhair Rubeye', an album Dave 'Avey Tare' Portner recorded with his wife Kria Brekkan, then released playing backwards (the polite term being 'inessential'). Happily, Portner's newie, 'Down There', is far easier to recommend. The adorable 'Heads Hammock' fuses IDM bleeps to tumbling self-looped vocal harmonies and carnival drums, while elsewhere, echo and reverb is slathered on with a hall-of-mirrors effect, guitars and keys melting and bending like warm candle wax. To be completely honest, it's no revelation - at times the music feels incomplete, like a lonesome Portner is missing his bros - but it's played out beautifully, sunny in disposition and just a little wild around the edge. **Louis Pattison**

DOWNLOAD: 'Heads Hammock'

7

ELECTRIC SIX

ZODIAC TOO MANY ROBOTS

'Talking Turkey'. 'Jam It In The Hole'. 'I Am A Song!'. The tracklisting of Electric Six's seventh album alone proves they're hardly courting fresh respect by going Godspeed. "I'll make my living in American cheese", yowls Pr... sorry Dick Valentine, and so it transpires: resembling nothing so much as an unfunny *South Park* or Tenacious D album, 'Zodiac' is excruciating, laboured panto-rock with lyrics that might as well have been scooped up by a diarrhoea-stricken chimpanzee and flung at the microphone: check out the grotesque mentions of "druid fluid" amid the AC/DC awfulness of - oh lord - 'Clusterfuck!'. Actually, don't; ES think they're masters of all genres, but instead they're just crass pastiche - of MOR rock, R&B, Stax, prog metal, disco and Pink Floyd's 'The Great Gig In The Sky' by turns - and we're only a bad perm away from 'Weird Al' Yankovic. Which sign is it? Cancer.

Mark Beaumont
DOWNLOAD: No

1

FACES TO NAMES...

What the reviewers are doing this week



LAURA SNAPES

"This week I've been contemplating getting an Oxford handshake, wanting to join the cult of Pet Moon, and hoping to be wrapped around Lykke Li's finger like a lonely lover's tongue. Mmm-mmm."



ROB WEBB

"This week has mostly been about organising a No Age, Pulled Apart By Horses and Male Bonding gig at a roller-disco in Sheffield, and hoping no-one dies. And listening to the luscious new Glasser LP."



NOEL GARDNER

"Now is the winter of our discount tents. By which I mean that I bought a tent this week in the TK Maxx sale. Thrifty. I celebrated by listening to Wolf People, Afrirampo and Bo Ningen."



BROKEN RECORDS

LET ME COME HOME 4AD

Elegant and beautiful... Imagine how fantastic this Edinburgh band could be if somebody fixed them!



There's an earnestness to 'Let Me Come Home' that threatens to kneecap the record and leave it bloodied in a ditch. Frontman Jamie Sutherland never sings: he intones, he

howls, he growls and bellows but never does he do anything as unrefined as merely 'sing'. His band, meanwhile, conjure such merry hell behind him, throwing fistfuls of strings and heartbeat basslines at the soaring choruses, making Broken Records' second album take flight like last year's debut 'Until The Earth Begins To Part' seemed it might, but never did. Oh Scotland! How you bless us, etc.

Of course, that's all hideously wordy bollocks, but such is the effect of 'Let Me Come Home' - it turns the mundane into the majestic thanks to the Edinburgh sextet's sheer force of will. Words like 'epic', 'inspiring', 'Arcade' and 'Fire' are horribly overused, but in this case they're hard to avoid, because Broken Records just... try so hard. And their endeavours, it's a pleasure to report, pay off.

'Modern Worksong' and 'The Motorcycle Boy Reigns' are both violin-string taut and gloriously loose. They're electrified by Sutherland's breathy vocals and the twinkling production of Tony Doogan (Mogwai, Belle & Sebastian). Songs like 'A Darkness Rises Up' have the delirious energy that only comes from a group of people playing music in a room, egging each other on to play harder. Moreover, while there's a significant weight pressing down on much of the album - like we *must*

clasp these songs to our hearts because they mean so much to their authors - the effect is exultant rather than depressing. 'Let Me Come Home' is exactly like walking home in the rain after a crap party with music throbbing through headphones: it looks like it should be thoroughly miserable but there's no better way to end a long Saturday night.

And while the group's debut was handicapped by the sense that with so many members they didn't know quite what everyone should be doing at any one time, now Broken Records have learned the power of restraint. Rather than chucking everything into the mix and hoping for magic, they know how to tease. To wit: on 'A Leaving Song' and 'Ailene' the licks of violin and an ominous chiming piano turn complex, messy emotions into something victorious, while 'I Used To Dream' has a folkish tinge that starts intimately and blossoms boldly. It's stirring and cinematic, sure, but not in the way that most indie bands who introduce a string section expect to be called stirring and cinematic - it's because they have written some staggeringly graceful songs and recorded them with the reverential care of a new father cradling his heir. There aren't many bands who can pull that off, by the way.

In short, 'Let Me Come Home' exists in a world where awe is quiet and reverential, not something to be shouted in capital letters and exclamation marks. It is an elegant and, quite frankly, utterly beautiful record. **Rob Parker**

DOWNLOAD: 'A Darkness Rises Up', 'Modern Worksong', 'A Leaving Song'

8



MARNIE STERN

MARNIE STERN SOUTERRAIN TRANSMISSIONS

'Female Guitar Players Are The New Black' and nine others show off her dexterity and inventiveness



Marnie Stern had almost nothing to do with the year's micro-shifts of musical fashion when she released her first album in 2007. When she released her second a year later,

this was very much still the case. A new decade brings a third full-length and (what we will assume is) a bolstered level of confidence for NYC's wizard lady of the math-rock axe, given that she couldn't conceive any better name for the album than... her own. Large swathes of US alt.rock has slowed down, fuzzed out, smoked itself into a ball and generally simplified. Marnie does none of these things, and what results is a sound more ineffably *hers* than ever.

If Marnie Stern – or indeed 'Marnie Stern' – is that much of a one-off, then, you'll be wanting a dab of context. As a guitar player, she's an unashamed maximalist, churning out impossible chord changes and tapping the fretboard with the dexterity, if not the jumpsuits, of a young Eddie Van Halen. Perhaps the most shredtastically indulgent performance across the album's 10-track, 34-minute duration comes at its midpoint, on 'Female Guitar Players Are The New Black'.

Marnie's unique selling point is the sweetness and emotion with which she tempers her songs (her semi-childlike indie-rock vocal style helps this along

somewhat.) Most of the bands whose tricky styles have influenced her own tend to be bullishly upfront to the point of incomprehensibility. Think Rhode Island's masked twosome Lightning Bolt, or California's prog-rock demons Hella – whose drummer Zach Hill batters away insanely on this album, as he does on Stern's previous two.

Marnie, on the other hand, is capable of subtlety, and employs it. Opener 'For Ash', fits joyful sun-coming-up vocal refrains between fantastical guitar widdle and nutty drum fills. It's a bit like a compacted version of Japanese psychedelic veterans the Boredoms – high praise indeed. By the album's own standards its most straightforward rocker, 'Risky Biz' is a glam rock-tinged stomp which will still not get within a hundred miles of any indie dancefloor. Lyrically, it lends itself to an almost... *singalong* status, again relative to what Stern could be heard muttering over the manic twiddles of her first two albums. "I've got something in my soul/Growing into something you can touch..." our girl beams.

"Can you feel my hands stretch?" she asks us, repeatedly, on 'Cinco De Mayo'. In a way, Marnie, we can. We worry on your behalf about carpal tunnel syndrome, in fact. Until then, permit us to bug out to the controlled chaos. **Noel Gardner**

DOWNLOAD: 'Female Guitar Players Are The New Black', 'Risky Biz', 'Building A Body'

7

KEY NOTES

Best sleeve of the week



Bryan Ferry – 'Olympia'
Less for the presence of Pete's ex, more for revitalising the Roxy sleeve aesthetic of old.

Worst sleeve of the week



Electric Six – 'Zodiac'
Oooh, you're 'doffing your cap' to Spinal Tap's 'Smell The Glove'? You clever people!

Best lyric of the week

"Dear moneyspider, I'm writing just to you/ I might not get any older, I'm 22"
Common Prayer – 'Moneyspider'

Worst lyric of the week

"Druid fluid, sounds like a most refreshing drink to me!"
Electric Six – 'Clusterfuck'

REVIEWED NEXT WEEK...

- Devlin – 'Bud, Sweat & Beers'
- Patrick Watson – 'Just Another Ordinary Day'
- Roll Deep – 'Winner Stays On'
- Hot Panda – 'How Come I'm Dead'

FRESH & ONLYS

PLAY IT STRANGE IN THE RED

If it's released on LA's In the Red, home to the magnificent Reigning Sound, The Dirtbombs and The Hunches, it's sure to be fuzzier than Mudhoney's Big Muff. And San Fran recruits Fresh & Onlys hardly disappoint. Their third effort may have been eked out in the studio but it sounds as if it were bashed out onto an old dictaphone. Which will be enough for garage-rock freaks but from out of Fresh & Only's lo-fi bompalomp there also radiates a gauzy, backbeat-powered, paisley-shirted psych-pop that'll grapple-hook your heart with its early-'60s-meets-Eric's maelstrom of vocal group pop, rattlesnake-infested desert noir and new wave gloom. Second time in you'll be smitten. **Chris Parkin**
DOWNLOAD: 'Tropical Island Suite'

7

COMMON PRAYER

COMMON PRAYER BIG POTATO

It's a received wisdom that had George Martin done a George Osborne and slashed half the 'White Album' it would be twice the record. With that logic, 'Common Prayer' could have released one of this year's finest EPs without the flimflam. That said, when the music biz is all about polishing turds, the opposite can be refreshing. Jason Russo, formerly of Mercury Rev, has written some remarkable songs that are barely detectable through the lo-fi woodblocks, shakers and nauseating churchy caterwauling on first listen. So grit your teeth through the twee and say 'fuck you' to the Chancellor Of The Exchequer. **Jeremy Allen**
DOWNLOAD: 'Of Saints'

6

SMALL BLACK

NEW CHAIN JAGJAGUWAR

By now, you're probably as sick of reading about *****wave as we are bored of listening to it. Fair enough, but there's much on Small Black's debut album to suggest that the New Yorkers' interests extend beyond further than getting high, having a cry and ripping off the 1980s. That's not to say there isn't some of that on here too ('Light Curse' and 'Panthers', both on the quite frankly weaker second side, offer few surprises), but the crisp, contemporary production and snappy rhythms on the likes of 'Search Party' and 'Goons' suggest a much brighter future that lies in the clubs rather than on the sandy beach. **Rob Webb**
DOWNLOAD: 'Goons'

6

I LIKE TRAINS

HE WHO SAW THE DEEP ILR

Leeds-based funereal quartet I Like Trains (previously known as the head-crushing iLiKETRAINS) have stripped away a few layers since their excellent debut 'Elegies To Lessons Learned' in 2007; their songs now stand bare and shivering, not cloaked in giant swathes of reverb and distortion. Sadly they are no longer historycore, turning inwards away from the political toward the personal, but still they remain standing at the other end of the scale from The Twilight Sad, relying on lightness of touch rather than anguished emotional outpouring. Instead xylophones, vintage synths and lap steels create the impression of slowly melting, ancient icebergs glittering in the sunshine. A true, but quiet victory. **John Doran**
DOWNLOAD: 'Doves'

8

LIVE

ISLET, YUCK, GLASSER, VACCINES

Edited by Emily Mackay



PLAN B

O2 ACADEMY BRIXTON, LONDON FRIDAY, OCTOBER 8

Ben Drew's last UK show before he takes on the arenas next year is filled with drum machines, bad dancers and a case of mistaken identity

That's him!" "No it isn't." "That IS HIM!" "I'm telling you, it ISN'T!" "IT IS!". This is the conversation many members of this crowd are having through the 15-minute set by beatboxer Faith SFX that precedes Plan B's arrival. OK, so like tonight's headline act he's shaven-headed, stocky and suited'n'booted, but that's no excuse. This 'extra' night at the not-small-at-all Academy sold out instantly; two months after that happened, tickets were confidently put on sale for another even bigger arena tour, culminating at The O2. And *still* people – people down the front at that – aren't too per cent sure the guy they're looking at is the

guy they've paid £20 to see?

To be fair, the screams that start up when Ben Drew *does* take to the stage singing 'Writing's On The Wall' don't subside until three songs in. To be even fairer, he himself still appears to be working out who he is. Always has. So as well as a beatboxing intro and a seamless rendition of the year's most surprisingly massive-selling album, tonight we get everything from interpretive (and crap) backing dancers

(during 'The Recluse') to a souped up soul version of 'Charmaine' from his first album to a straight-faced cover of Seal's 'Kiss From A Rose' to a dubstep version – aided once more by Faith SFX – of Ben E. King's 'Stand By Me'. Surprisingly, the latter incites more screams and more jumping about than any other song tonight. 'She Said' and the climatic 'Stay Too Long' included.

In fact, the good news for Plan B is that this crowd – also varied, from Ben Drew circa 2006 lookalikes to indie kids to Essex girls to rudeboys to whoever – eat up everything he does with a spoon, and give the

distinct impression they're maybe more ready for '...Strickland Banks' hip-hop sequel than his record company think. To him, the million-selling 'soul boy' routine may be just a phase, and the fact that its Motown stylings have snared a large share of the post-'Back To Black' record buying public a happy accident, but on tonight's evidence, they'll be making their way down to The O2 whatever he's doing. And even be able to tell him apart from his support act. **Hamish MacBain**

The screams that start up when he comes on don't subside until three songs in

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ISLET

PORTLAND ARMS, CAMBRIDGE

THURSDAY, OCTOBER 7

It's a challenging listen but avant-garde dancing has never been this much fun

Islet don't have a MySpace, a website and have never done a proper interview, something tonight's audience clearly revel in. These are music's 'appreciators', the last of the audiophiles, who stand awkwardly like they were characters in *Lemmings*. **Steve Lamacq Edition.**

We barely notice the band as they dawdle onstage, except for the fact that Emma seems to be the only girl in the room. She takes a few puffs of her asthma inhaler and a sip of Newcastle Brown before picking up her bass.

For the following hour, Islet fill this grim pub on the outskirts of Cambridge with colour, sparkle and joy. From the word go they're jumping off the walls, hanging from the ceiling, using any possible surface, including audience members, as a drumskin. On 'Ringerz', Emma plays bass like she was in a Beyoncé video, booty shaking round the stage. At the same time, somewhere in the crowd, an unidentified band member is facedown, pleasantly wailing.

It's a proper DIY racket they're making. Despite having two drumkits on a tiny stage, often the music comes from unamplified chanting.

Microphone effects are eschewed for singers just bashing themselves in the chest with varying force. Occasionally someone in the crowd will pick up tambourines or just start bashing things. It's like a *To Gabba Gabba!* post-rock funhouse.

But what truly astounds is the complexity of their music. Far from suffering from the spasmodic nature of the performance, they actually sound more cohesive than they do on record. Irrational time signatures played against each other by four drummers should be an exercise in transcendental concentration. Islet make it look easier than air guitar.

There's no doubt their two EPs are hyper-intelligent and original, but good lord they're not an easy listen. Nor, with the band's anti-internet approach, are they easy to get hold of. Live though, they're able to challenge conventions of both music and the music industry while making every member of the audience leave with a dumbstruck grin. Islet have done the impossible: made avant-garde polystylist art music ludicrous amounts of fun. **Sam Wolfson**

MAPS & ATLASES

BRUDENELL SOCIAL CLUB, LEEDS

SATURDAY, OCTOBER 9

It's always nice to be surprised, and tonight we find an act whose full-length debut, *'Perch Patchwork'*, seems to have completely rejuvenated them. Last time, Chicago's math-pop quartet Maps & Atlases were on these shores, their technical, twiddly guitar skills seemed to be masking a distinct lack of conviction and emotion, but as singer Dave Davison bobs, weaves and grins his way through *'Solid Ground'* this evening, it's as though we're watching a different band altogether. *'Pigeon'* and *'If This Is'*, two more choice cuts from the new record, remind us they've still got the moves, too. **Rob Webb**

GRASS WIDOW

THE LEXINGTON, LONDON

SUNDAY, OCTOBER 10

What happens tonight is an anti-event. Grass Widow arrive looking like housewives from a 1980s British realist flick: dyed hair, second-hand clothes and the air of the quietly pissed-off female about them. Drummer Lillian Maring directs the show with eyes hijacked from a ward matron. Singer Hannah Lew cracks jokes about driving on the wrong side of the road. The music drifts by with typically shrill melodrama: bits of *The Raincoats'* primitive punk appear among girl-pop fantasies and languid harmonies, but it's difficult to feel compelled when rendered with the momentum of an oil slick. **Huw Nesbitt**



THE VACCINES

FLOWERPOT, LONDON THURSDAY, OCTOBER 7

Indie celebs throng the guestlist but these surf-pop wonders could surpass them all

Screw the Kaisers' three million album sales – poor Nick Hodgson can't even get past the guestlist police. Alex Kapranos can – sporting a neat-as-hell new pencil-tache as he wades into the depths of the throng. Marcus Mumford is here too, squidding through the fleshwall to get line-of-sight while attracting the most glad-handing fan attention. Two-thirds of White Lies mill round the bar. A Maccabee gives us a salutary nod. Behind them, every single A&R man in London salivates and blathers about the six-figure sum that Brother were signed for last week, and the 12-figure sum Mona are going to be signed for this, and contemplates the 24-figure sum that The Vaccines

better. They're just that bit more direct, more pared-down in their approach – a sleek yet worldly bop that mines genius from its simplicity, with one massive hit-in-waiting in the form of *'If You Wanna'*, one minor hit-in-waiting in the form of *'Wreckin' Bar (Ra Ra Ra)'*, a number of less-defined boppy belters which get lost amidst the general a-hoppin and a-jiving, and some even better songs – the ones which get all soporific and emotive, emphasising the JAMC thing that's bubbling under all the pastel Beach Boys and Ramones tributes. Or more accurately, perhaps: the JAMC's massive influence on *'Primary Colours'* that bobble-haired guitarist Freddie Cowan – younger brother of

Their noise is a sleek yet worldly bop that mines genius from its simplicity

Tomethy Furse from The Horrors – has seemingly imported wholesale.

There's still work to be done. For

will inevitably go for next week. Cancel that new desk calendar you had on order from Rymans, the whisper goes.

As soon as these boys have exited via the bar (their only through-route in the hyper-crush) it's Year Zero all over again. Remember when The Strokes played *The Monarch* in 2001? *That*. It's basically Manchester Lesser Free Trade Hall, 1976, and *NME* is going to form the Buzzcocks the minute we leave the room if – if – we don't asphyxiate. Like a black hole condensing, the span of musical history funnels to this one instant. At 9.45pm the band strike up.

You hear that, rockworld? It's pretty incredible! Happy Birthday, Girls, Surfer Blood and The Drums all do this sort of bedroom surf-pop thing pretty well. The Vaccines do it that much

starters, they look a little meek. As they survey the iPhone hordes, frontman and heart-throb Justin Young (former Jay Jay Pistolet) is visibly nervous, trembling even, at times. But then they are a very young band, playing one of their first shows. Nonetheless with eight songs in under 20 minutes top-to-tail, their ramalamadingdong is perfectly to-the-point, sleekly, almost cunningly, having mastered that tricky balance between maintaining 2010 levels of lo-fi nonchalance, and simultaneously sounding so effortlessly polished and ballsy that you can hear ripping trousers as all the A&Rs get erections thinking of the money they could make out of sending it up the pop charts. The Vaccines are your latest indie rock sensations – no contest. **Simone Bolivar**

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YUCK

CAPTAIN'S REST, GLASGOW

MONDAY, OCTOBER 11

Whether their grunge revival takes hold or not, they've got tunes that'll stick

When this writer was 15, we wanted to be an archaeologist (no, really). By the time we were 19, we found ourselves in a small basement that smelled of onions, scribbling down elaborate sexual metaphors with which to describe The Beatings (don't ask). Our point, in case you were wondering, is that the certainties of youth often turn out to be more malleable than you first thought.

whose woozy, lo-fi instrumentation does its best to hide the beauty of the songs under a bushel of noise and a veneer of not-botheredness. If he's not, you wonder why we should be.

Yuck themselves are a far punchier proposition, and their way with melodies suggests that Blumberg and Bloom didn't discard everything they learned in Cajun Dance Party. Guitars are overdriven and the drums pound primal, but the jangle and swoon of 'Georgia' recalls nothing less than early, scuzzy Teenage Fanclub,

The jangle and swoon of 'Georgia' recalls early, scuzzy Teenage Fanclub

Just ask Daniel Blumberg and Max Bloom; as two-fifths of Cajun Dance Party, they recorded an album of scampish indie pop that made doe-eyes at the mainstream and got everyone terribly excited for 10 minutes in 2007. Three years later, they're musically and aesthetically unrecognisable, heading the grunge revival with their new band, the delightfully named Yuck.

Do we need a grunge revival? Well, given the cyclical nature of things, it kind of makes sense. We've revived every other genre, and fittingly, the concept of the rock star has become terminally, early-'90s uncool again.

On the bill with Yuck tonight are A Grave With No Name, the branchchild of singer-songwriter Alex Shields, who plough a similar stylistic furrow, but

while 'Suicide Policeman' – admittedly the least grungy thing they play tonight – has a Beatles-esque vibe about it.

Musically, we can't fault them. It can, however, seem a little affected when Blumberg starts nonchalantly tossing his guitar around at the squealing climax of one song before immediately picking it up and tuning it in preparation for the next (even his own drummer takes the piss, quipping "Hey, I think you dropped something").

But that's us nitpicking. The leap from Blumberg and Bloom's last band to their current one could best be described as 'not inconsiderable', but to their credit and our surprise, it feels right. Hesitant instrument-trashing aside, it feels honest. Mostly because the songs are just that good. **Barry Nicolson**



GLASSER

MACBETH, LONDON

MONDAY, OCTOBER 11

The minimalist, modernist pop of LA's newest sorceress comes up smelling of roses

Imagine if Enya – the pot pourri of pop – was raised on Steve Reich and Bat For Lashes, and cut tunes to put you in mind of soft silk billows and eerie-white sun glow. Then stop imagining, and go to Glasser's 'Ring', because it really is one of the finest debut turns you'll set needle to groove on all year.

Its creator, Cameron Mesirow, is in town from California to show off her baby this evening. She takes to a stage flanked by three men in white overalls, and melts back into the night after 30 minutes. But by then she's already made quite the impression.

In flight our flame-haired debutante is all fine-china wrists and feral child-stares; a beguiling presence in earthy print dress. Often, she'll echo the capricious flows of Björk in her vocal phrasings, seguing into non-verbalised coos and sighs where words won't do.

Fittingly, given her West Coast extraction, Mesirow makes prismatic pop from what we might broadly term

a post-hippy standpoint, cleverly applying pagan-like theories about the circularity of nature to her music's shimmering, modernist flow.

'Apply' is the first tune to bend our ears, and it sounds like White Hinterland's spectral sheen with brassy synth stabs adding an undercurrent of dread. 'Treasure Of We' is chattering, fourth-world pop via an electric guitar impersonating a marimba. The first real highlight arrives with 'Home's three-note woodblock slide, which beautifully distils Mesirow's MO of extracting emotionally rich music from minimalist infrastructure. The other swoon-worthy moment is a stripped rendition of 'I' that quells the incessant, annoying hum of a Hoxton crowd predictably in love with the sound of its own honking chatter.

If Enya's the pot pourri of pop, Glasser is the Glade Plug-In. But as with so many things in life, the truth is so much sweeter than that. **Alex Denney**

MELT-BANANA

02 ACADEMY ISLINGTON, LONDON

TUESDAY, OCTOBER 12

With songs more easily measured in seconds than minutes, Melt-Banana are masters of concision. On a stage lit only by torches strapped to their heads, the Japanese noise-rock perennials open with a maelstrom of squalling electronics, machine-gun beats and fitful screeching. The stage lights ignite, guitars are strapped on and the format becomes conventional, but the music remains terrifying: a disordered mix of punk and rockabilly that's animated by the feral charisma of frontwoman Yako. By the end an emphatic point has been made: a short sharp shock is all it takes. **Niall O'Keefe**

THE GHOST OF A SABER TOOTH TIGER

ROUNDHOUSE, LONDON

WEDNESDAY, OCTOBER 13

Sean Lennon and girlfriend Charlotte Kemp Muhl make the kind of jazz that Syd Barrett and Serge Gainsbourg might have served up if they were ever tempted away from acid and Gauloises by the promise of a fair trade macchiato. "What are we playing now, darling?" Sean banters cutesily before 'Schrodinger's Cat'. Boasting a pop chorus wrapped in glockenspiel and melodica, they follow it up with the '70s psych-folk shuffle of 'Lavender Road'. Succeeding in being lovely one minute but frustrating the next, we suspect this paradox will be bothering us for months to come. **Leonie Cooper**

ON THE ROAD WITH FRANKIE & THE HEARTSTRINGS/ SUMMER CAMP

From a frosty capital to a raucous homecoming, there's thrills aplenty on this two-pronged assault for hearts and minds

THE LEXINGTON, LONDON, FRIDAY, OCT 8

"I love proving people wrong who think we're shit." A defiant Frankie Francis is holding court on a balmy evening in London, at the tail end of his band's latest UK tour. Pondering the backlash that promptly strikes up whenever a new band is granted acclaim or hype, the frontman is philosophical. "I love every second on the road. Every day brings a new city, new people and a new crowd to win over."

Frankie & The Heartstrings certainly have their work cut out. Just three singles in and the Sunderland five-piece have already polarised opinion. Perhaps it's no surprise: after all, when they first offered up their quixotic blend of influences from literature (F Scott Fitzgerald), kitchen-sink drama (Mike Leigh) and music (Scott Walker, Billy Childish, Orange Juice), they declared they were bigger than Jesus and better than The Beatles.

"Well, I don't like The Beatles and I don't believe in God, so it makes sense to me," Frankie clarifies.

In the matter of provoking reactions, the Heartstrings' support band are kindred spirits. Elizabeth Sankey and erstwhile soul-searching troubadour Jeremy Warmlesley, aka Summer Camp, have had their fair share of critics to deal with.

"Someone in Manchester had a go at me because I was wearing MC Hammer-type trousers onstage," recalls Elizabeth. "This guy shouted at me: 'Don't recreate everything from the '80s, it's not cool.' It's not like we're trying to bring back Viennetta and Pac-Man [Steady on, you can still buy Viennetta - Chilled Desserts Ed]."

Tonight's set is hardly just a paean to John Hughes' movies. Elizabeth's sugared, yearning vocals dazzle during the electro love sonnet 'Ghost Train', which is surpassed only by the funk-ed-up synths powering 'Remember'.

With the Lexington crowd entranced, Frankie & The Heartstrings have a tough act to follow. With stagetime looming, Frankie and his bandmates join a bromantic embrace that erupts into a shouted rendition of The Housemartins' a cappella version of Isley-Jasper-Isley's '80s classic 'Caravan Of Love' - conventional do-re-mi vocal warm-ups apparently not their thing. It's just the catalyst needed to tackle



those frosty London crowds. Frankie proves every inch the natural frontman as he flails through the audience, exuding the sex-appeal of Selfish Cunt's Martin Tomlinson - it's hardly surprising that Frankie is a massive fan.

After pile-driving renditions of 'Possibility' and the Blondie-esque 'Ungrateful', the thawing crowd is rallied with the chants and hand-claps of 'Hunger' and then serenaded by the opening bars of 'Fragile'. Surging with energy, the Heartstrings' aural onslaught leaves us thoroughly, but enjoyably, disorientated.

Backstage, a NME finds the boys huddled on a sofa, hugging it out. Something tells us this could be the start of something beautiful...

RPM RECORDS/THE CLUNY, NEWCASTLE, SATURDAY, OCT 9

One year to the day since Summer Camp committed to tape the first fruits of their labour, a cover of the much-covered standard 'I Only Have Eyes For You', the duo celebrate by jumping into a battered van to pursue Frankie & The Heartstrings to Newcastle - home to a rusty tin angel and Jimmy Nail.

As the hours and service stations flash past, conversation remains generally civilised. "Stop talking about fruit" Elizabeth is forced to yell at one point. Elsewhere, Jeremy grows ruminative. "Why do birds flock?" he murmurs. "What's the idea?"

Yet things get decidedly edgy when he wheels out his scary-fan anecdote.

"Back when I was the artist formerly known as Jeremy Warmlesley, I played a gig with Mystery Jets and some guy came up and said, 'I really like your videos. I wouldn't say that I jerk off to 'em, but they give me an erection.'"

It's a touching story - and more moving moments follow after we arrive at Newcastle's independent record shop RPM, where Frankie and his six-string accomplice Michael McKnight are playing.

Powered only by an acoustic guitar and Frankie's hoarsely smouldering vocal, the five-song set is a treat for fans too young to attend the sold-out show at the Cluny.

It seems as if the entire city's underage indie contingent has turned up to catch a glimpse of the pair.

Later, Michael explains: "We just want to give something back to younger fans that can't see us." Drummer Dave Harper, meanwhile, says this of the band's following: "We have two types of fan - 13-year-old girls and 50-year-old men. Those who remember The

Smiths, and those who don't."

Summer Camp warm up the Cluny crowd with a soulful rendition of new track '1988' - surely a breakthrough hit-in-waiting - Sankey's vocal sounding even more beguiling than the night before. At one point, she berates her beau for swearing onstage: her mum, a Gateshead native, is in the crowd. But offstage, with mum safely out of sight, Sankey rewards a bit of goading from NME by adding to the graffiti on the dressing room walls, largely strewn with typically hilarious penis drawings. "THERE IS NOT ENOUGH FLANGE IN HERE," she scrawls.

The dressing room has a useful store of Stella and hair gel for the Heartstrings, who are gearing up for what is a homecoming gig of sorts. And what a gig it turns out to be, their London performance intensified to heart-palpitating proportions. "We've just been given a load of Red Bull," Frankie enthuses onstage. "Who wants one?"

Mayhem ensues as fans lurch, eager to grab whatever they can from the kinetic

frontman as he contorts and squirms. He dedicates a song to his hairdresser, who's come to see the band. "Without him, we wouldn't have a record deal," he cheerfully declares.

It's a moment of disarming modesty, but there's no shortage of conviction as the Heartstrings rampage through 'Ungrateful', the Billy Childish-inspired 'Hunger' and a harrowing rendition of 'Fragile'.

Glowing from post-performance adrenaline, the band share a group hug backstage, before Frankie delivers his verdict: "People have preconceptions of what we sound like, and then bam! We give them something they never expected."

Post-tour, the band's first booking is a studio stint with Edwyn Collins, the producer they've enlisted as they seek to nail a debut that swells the ranks of loyal followers and overwhelms the naysayers. If live form is any gauge, Frankie is going to have fun proving a lot more people wrong. *Ash Dosanjh*

VIEW FROM THE CREW



William (son of Edwyn) Collins, 20 merch seller

"Doing merch for Summer Camp and Frankie & The Heartstrings has been fun. I was kidnapped from my house and taken on tour. If I wasn't doing this I'd probably be in my boxers watching wrestling because that's all I do really, or getting shouted at by my parents. This gives me an excuse to tell them that I'm doing something useful."



London, Friday 8.20pm
Frankie & The Heartstrings' Frankie Francis has a quiff of victory



London, Friday 9.30pm
Summer Camp's Elizabeth Sankey spots some Rough Trade



London, Friday 11.30
Hot in the settees: Heartstring Michael McKnight with Elizabeth Sankey



London, Friday 10.25pm
Frankie has grade 8 in emoting and a B-TEC in advanced hand gestures



London, Friday 10.45pm
Ungratefully yours: Frankie gives the punters an armpit to consider

London, Friday 9.50pm
"Every woman, every man..."



London, Friday 11.15pm
Feet off the seats thanks, lads



A1 northbound, Saturday 1.30pm
Police, police, police let me get what I want



Newcastle, Saturday 4.50pm
Frankie croons the footie results



Newcastle, Saturday 6pm
Travel sickness finally kicks in



Newcastle, Saturday 9.30pm
Elizabeth mid-set, having warned her tour pals that this is a no-swearing gig - her mam and dad are in the Cluny tonight!



Newcastle, Saturday 10pm
Frankie and Dave pray to Red Bull

A1 northbound, Saturday 3pm
Mumfords Mania! Troublesome Trucks! Look Sexy Now! Everyone's a winner!



Newcastle, Saturday 9.45pm
Jeremy Warnsley multitasks

Newcastle, Saturday 6.45pm
Hi-de-hi, Campers



Newcastle, Sat 11.15pm
Ho-de-ho, Campers



Newcastle, Saturday 10pm
No, it can't be! Not the same T-shirt from the night before. Nggggg!



Newcastle, Saturday 10.30pm
As the sun hurtles towards Earth to consume it in a fiery death, Frankie goes down singing



Newcastle, Saturday 11.45pm
Flange... the train wheel variety, honest



Newcastle, Saturday 11.20pm
Frankie says: no shitting



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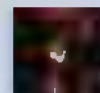
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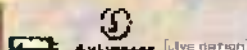
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WHY WON'T YOU LISTEN?

What do I need to do to get you NME journalist types to listen to my music? I've tried everything! *Miggy Mal Mal, via email*

OK, Miggy. Step 1: you need to kidnap a member of the NME staff. Drive them somewhere really secluded. Smart bands tend to favour rentable storage units. Step 2: tie them to a chair. Step 3: tell them that they WILL be released just as soon as they have listened to your album in its entirety. And then press play. It's the only way, and you'll still probably only get six out of 10 for being such a drama queen. *Uncle Pete*

WHO SHOULD MIX US AND WHEN?

How far into our career should we be seeking out people to mix our songs? We don't have lots of money. *Black Velvetens, via email*

See, these are the problems when we let actual musicians ask us questions: they're a) always a bit boring, and b) I never have any idea how to answer them. So, let's say: six months. On the subject of which, this column is six months' old this week! And they said it could never last! First 10 readers to email bandaid@nme.com saying, "Congratulations on making your rubbish column last so long!" win a signed Pot Noodle from me. *Uncle Pete*

I WANT TO BE MORE BIFFY

I saw Simon Biffy's new hair colour at Reading and fell in love with it. Now I want to look like him – does he use bleach and toner or a really light Miss Clairol? *Michelle, South America*

We contacted Biffy's people, and posed your question, stressing that it was a matter of some importance. It's now been three weeks and we have not heard back, so we can say with complete authority (we tossed a coin) that he definitely uses Miss Clairol. A box of samples would be most welcome, if they're reading. *Uncle Pete*

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Grateful Dead - 'Broadcasting Live' (2x DVD from New Year's Eve 1987)	£15.99
Grateful Dead - '2011 Wall Calendar' (Limited)	£12.99
Grateful Dead - 'The Warner Bros. Studio Albums Vinyl Box' (5 x 180G Analogue Vinyl LPs)	£138.99
Grateful Dead - 'Road Trips Vol. 3 No. 4' (3CD Penn State 5/8/90 and Cornell 6/7/90)	£24.99
Gary Duncan/Quicksilver - 'Live At Field House' £7.99, 'Shapeshifter Vol 1+2' £11.99, Gary Duncan With Crawfish - 'Snake Language' £7.99 and 'Quicksilver' - 'Live 07'	£7.99
Ocean Colour Scene - '21 The Boxes' (4CD) £26.99 Also available as a 21 track single CD for	£9.99
V/A - Apple Catalogue Expanded & Remastered - Apple Box Set £169.99 Individual albums (see www.apple.com)	£11.99 each
Jimmi Hendrix - New Sony Legacy Releases: 'West Coast Seattle Boy' (The Anthology 4CD+DVD) £36.99 CD - £10.99 CD+DVD)	£12.99
Jimmi Hendrix Experience - 'BBC Sessions' (2CD/DVD)	£14.99
Jimmi Hendrix - 'Live At Woodstock' (2CD/DVD)	£12.99
Jimmi Hendrix - 'Blues' (Deluxe Edition CD+DVD)	£12.99
Sandy Denny - 'Sandy Denny' (Limited 19CD Box Set)	£158.99
K Rex - 'Unchained' (BCD Box demos, unfinished etc. in book set)	£26.99
George Harrison and Ravi Shankar - 'Collaborations' (Limited Edition 3CD/DVD Box)	£49.99
K.D. Lang & The Reclines - 'A Truly Western Experience' (25th Anniversary Edition/CD+DVD)	£14.99
Neville Brothers - 'Authorized Bootleg/Warfield Theatre, San Francisco, CA, February 27, 1989' (2CD)	£11.99
Weezer - 'Pinkerton' (2 Disc Deluxe Edition) £12.99 and 'Death to False Metal'	£12.99
The Fugs - 'Tandem Junction' c/w 'I Crawled Into My Hand Honest'	£7.99
Graham Parker - 'Box Of Bootlegs' (8CD Set)	£22.99
Jethro Tull Ian Anderson - 4 Mid-Price Re-Releases: 'J - Tull Do! Con!', 'Rup's Dance', 'Secret Language of Birds' & 'Aqualung Live'	£6.99 each
Ken Nordine - 'Word Jazz: The Complete 1950s Recordings'	£9.99
Charles Douglas - 'The Lives Of Charles Douglas'	£9.99
Ari Pepper - 'The Complete Ari Pepper at Ronnie Scott's 1980' (7xLP box set including 16 page booklet)	£129.99
Canned Heat - 'Boogie with Canned Heat' (180G LP)	£21.99
Quicksilver Messenger Service - 'Self-Titled' (180G Vinyl LP)	£21.99
Low - 'Christmas' (Vinyl LP)	£10.99
Buddy Guy - 'Living Proof' CD for £12.99 and 2) Vinyl LP for	£14.99
Sieve Gibbons/The Dylan Project - 'The Second Studio Album' (Dylan Project 2)	£11.99
Mark E Smith and Ed Blaney - 'Smith & Blaney'	£7.99
The Fall - 'The Wonderful And Frightening World Of The Fall' (4CD Omnibus Edition)	£15.99
The Gles Brothers - 1962 - 1967	£7.99
Gil Scott Heron and Brian Jackson - 'It's Your World'	£9.99
Gil Scott-Heron - 'Real Eyes'	£9.99
New Model Army - 'Anthology' (2CD) £11.99 'Anthology Box' (2CD/3DVD)	£32.99
Tim Hardin - 'Tim Hardin 1/7 Tim Hardin 2' (2on1)	£12.99
Clouds - 'Up Above Our Heads' (Clouds BB-71) (2CD)	£11.99
R.E.M. - 'Live From Austin, Tx' (DVD)	£11.99

Make cheques/postal orders payable to SPIN COMPACT DISCS. P&P 50p for first disc, 20p thereafter, £2.00 for first boxed set, £1.00 thereafter. Europe 2 x rate - R.O.W. 4 x rate. Open 9-6 Mon-Sat.

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367L	90	£29.99
607L	130	£34.99

3DVD Storage

Size	CD	DVD	Price inc. VAT
3L	14	14	£3.99
4.2	20	20	£5.49
8L	40	40	£9.99
16L	80	80	£19.99
32L	160	160	£39.99

3.5 Ltr

1.8 Ltr

Angles

Size	LP	Price inc. VAT
103L	100	£9.99
153L	200	£24.99
253L	400	£43.99

Mini Cartridge

Size	USB	Price inc. VAT
3L	5	£3.99
14L	15	£9.99
16L	20	£9.99
32L	40	£19.99

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GIG GUIDE

THE UK'S BIGGEST GUIDE TO THE WEEK AHEAD

Edited by Laura Snapes

BOOKING NOW



IDIOT GLEE

STARTS: London Madame Jojo's, Nov 23

DON'T MISS

There's some glorious scenes in *The Virgin Suicides* where the boys next door play records down the phone to the Lisbon sisters, trapped under house arrest by their over-protective mother. Idiot Glee's debut single, 'All Packed Up', sounded like it should have drifted out of the receiver. With its gentle carousel rhythm, James Friley's warm voice and Grizzly Bear-doing-barbershop pomp, it was as if it were plucked from a more wholesome, innocent time, when buttoned-up boys asked girls in taffeta dresses to dance in gym halls. Friley's first UK shows last month were startling—he uses samplers and old keyboards, so that much of his performance relies on his gorgeous a capella brogue. There's something mystical about Idiot Glee; don't miss him on this short UK run. NME.COM/artists/idiot-glee



MAGIC KIDS

STARTS: London Islington Garage, Oct 27
The cutesy Memphis surf-rockers play with Islet on the latest installment of NME Radar Live. NME.COM/artists/magic-kids



THE CHAPMAN FAMILY

STARTS: London Bull & Gate, Oct 28
Kickstarting the Camden Crawl countdown, aided by Dels, John & Jehn and more. NME.COM/artists/the-chapman-family



TROPHY WIFE

STARTS: O2 Academy Birmingham, Nov 3
Oxford's Blessing Force unleashes one of its brightest, most promising proponents onto Foals' UK tour. NME.COM/newartists



EDWYN COLLINS

STARTS: Brighton Komedia, Nov 4
The former Orange Juice man takes pouting young bucks Frankie & The Heartstrings on the road. NME.COM/artists/edwyn-collins



MILES KANE

STARTS: Stoke Underground, Nov 8
Kane steps out of the shadow of the Shadows for a solo single, 'Inhaler', and a tour that kicks off in the Midlands then heads north. NME.COM/artists/miles-kane



JOHNNY FOREIGNER

STARTS: Reading Play, Nov 18
JoFo's new EP has a title longer than this sentence. It's delightfully emo and you can hear it on this big tour. NME.COM/artists/johnny-foreigner



NAPOLÉON IIIRD

STARTS: London KOKO, Nov 19
Brainlove Records' genius pop Frankenstein launches his insane new album, 'Christiana', with this show in Camden. NME.COM/artists/napoleon-iiird



THE ACORN

STARTS: Leeds Brudenell Social Club, Nov 21
The cuddly Canadian folkies tour their recent album 'No Ghost', released on Bella Union earlier this summer. NME.COM/artists/the-acorn



THE BEES

STARTS: Canterbury Farmhouse, Nov 25
Join the Isle Of Wight six-piece in making every step a (ahem) pozzzzitive one on this short UK jaunt. NME.COM/artists/the-bees



JANELLE MONAÉ

STARTS: O2 Shepherds Bush Empire, London Dec 5
Pop's perkier quiff plays two solo dates after slots with Vampire Weekend. NME.COM/artists/janelle-monae



JONNY

STARTS: London Monto Water Rats, Jan 19
Gorky's Euros Childs and Teenage Fanclub's Norman Blake have collaborated to become known as Jonny. Frontmen unite! NME.COM/newmusic



VILLAGERS

STARTS: O2 Shepherds Bush Empire, London April 7
Conor J O'Brien missed out on the Mercury, but he's muscling in a one-off London date next April. NME.COM/artists/villagers

O₂ customers can get Priority Tickets to thousands of gigs nationwide up to 48 hours before general release. Just register at o2priority.co.uk

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PICK of the WEEK

What to see this week? Let us help



SWN FESTIVAL

STARTS: Cardiff various venues, Oct 21

NME
PICK

Imagine SXSW in Cardiff, but with no corporate bullshit and no Z-list liggers. Just hundreds of incredible bands, organised by the loveliest, most enthusiastic music-lovers you could hope to meet. Oh, but with rain instead of Texan heat. NME Radar Live are putting on a stage with Egyptian Hip Hop (above), Veronica Falls, Happy Birthday and The Vaccines. Other bands also set to appear on the night include Attack + Defend (two of Islet making thrashy, fun noise), Y Niwl (grey surf rock from Wales), Islet (our favourite hyper-kinetic noiseniks), H Hawkline (beguiling motorik Welsh folk), and Sweet Baboo (comforting acoustic storytelling). We could go on, but there's no room. Get to Swn, discover for yourself and let us know your findings. NME.COM/newmusic



Everyone's Talking About WARPAINT

STARTS: Dublin
Crawdaddy, Oct 21

Four beautiful women with more connections than a BT telephone exchange, and a glorious line in haunting early '90s post-rock? Warpaint had to be too good to be true. Nope – their stellar debut, 'The Fool' is a special record indeed (see review on page 38). Dive headfirst into their congregational live shows. NME.COM/artists/warpaint



Don't Miss THESE NEW PURITANS

STARTS: London
Barbican, Oct 23

In January we remarked that second album, 'Hidden', was "a record worth ram-raiding Bang & Olufsen for." Now TNP are enlisting a 15-piece brass and woodwind ensemble to re-enact its diamond-sharp sword slices, bowel-quivering horns and visceral Taiko drums for some seriously special one-off shows. NME.COM/artists/these-new-puritans



Radar Stars PET MOON

STARTS: Oxford
Bullingdon Arms, Oct 24

You may have heard Foals' Yannis namedropping Oxford's Pet Moon recently. "It sounds like pop Phil Collins R&B, but filtered through his brain, which makes everything warped," he said of ex Youthmovies man Andrew Mears' new project. They're joined on this bill by Braindead Collective, and some very special fellow OX4dian guests (PS it's not Foals). NME.COM/newmusic

WEDNESDAY

October 20

BATH

Mankala Bell 01225 460426

BELFAST

Ben Glover Black Box

00 35391 566511

Pete Mollnar Auntie Annie's
028 9050 1660

BIRMINGHAM

Ellen & The Escapades Hare
& Hounds 0121 444 2081

Flashguns Rainbow 0121 772 8174

The Jim Jones Revue 02 Academy 2
0870 771 2000

The Sunshine Getaway Asylum

0121 233 1109

Train 02 Academy 0870 771 2000

BRIGHTON

Anal Mitchell Komedia (Upstairs)

01273 647100

The Midnight Beast Komedia

01273 647100

Takeda/The Great Park/
Woodpecker Williams Prince Albert

01273 730499

Teeth Jam 0871 230 1094

BRISTOL

Blackwolf/Dead Ferret Society/
Auction For The Promise Club

Croft 0117 987 4144

The Boxer Rebellion Fleece

0117 945 0996

General Flasco Thekla 08713 100000

Insomniac Jack/Lonely Tourist No 51

07786 534666

22-205/Sam Dale Louisiana

0117 926 5978

CAMBRIDGE

Times New Viking Portland Arms

01223 357268

CARDIFF

The Joy Of Sex/My First Tooth

Tommy's Bar 029 2066 8173

Kissy Sell Out Buffalo Bar

02920 310312

Twenty Twenty/Ten Second Epic

Clwb Ifor Bach 029 2023 2199

EXETER

Darwin Deez Cavern Club

01392 495370

GATESHEAD

Robert Plant Sage Arena

0870 703 4555

GLASGOW

Attack! Attack!/Straight Lines King

Tut's Wah Wah Hut 0141 221 5279

Badly Drawn Boy/The Candle

Thieves Old Fruitmarket 0141 287 5511

Eliza Doolittle/Joe Worricker Classic

Grand 0141 847 0820

Hayseed Dixie Ferry 01698 360085

Jack The Wolf/Acrylic Iqon/Jen

Buff Club 0141 248 1777

Jeff Beck SECC 0141 248 3000

The Mighty Diamonds/Captain

Slackship's Mezzanine Allstars

02 ABC2 0141 204 5151

LEEDS

Dan Le Sac Vs Scroobius Pip/Kid A/

Misty's Big Adventure University

0113 244 4600

Ian Parker New Roscoe 0113 246 0778

Ozric Tentacles Cockpit Room 2

0113 244 3446

Wildcat Cockpit 0113 244 3446

LIVERPOOL

Bowling For Soup/Forever The

Sickest Kids/The Dollyrots

02 Academy 0870 771 2000

The Strange Death Of Liberal

England Masque 0151 707 6171

LONDON

Alex Lenz Good Ship 020 7372 2544

Annie Lennox/Melanie C/Lauren

Pritchard Roundhouse 020 7482 7318

Chancery Blame & The Gadj Club

Proud Galleries 020 7482 3867

Chuck Ragan Windmill 020 8671 0700

Dave Arcari Blues Kitchen

020 7387 5277

The Dogbones Dublin Castle

020 7485 1773

Drum Eyes Corsica 020 7288 1495

The Epstein/Josh Bray Slaughtered

Lamb 020 8682 4080

I Blame Coco Scala 020 7833 2022

Jamiroquai HMV Forum

020 7344 0044

Jay Brannan Barfly 0870 907 0999

Kyrb Grinder Monto Water Rats

020 7837 4412

KT Tunstall 02 Shepherds Bush

Empire 0870 771 2000

Lidlaana Cargo 020 7749 7840

Luke Doucet Luminaire 020 7372 7123

Maceo Parker KOKO 020 7388 3222

Mr Ron Jetson Bethnal Green

Working Men's Club 020 7739 2772

My Darkest Side Underworld

020 7482 1932

Selena Gomez HMV Hammersmith

Apollo 0870 606 3400

Wolf People The Lexington

020 7837 5387

Young Rebel Set Borderline

020 7734 5547

Your Demise/Hang The Bastard

100 Club 020 7636 0933

The Zen Hussies Dingwails

020 7267 1577

MANCHESTER

Aloe Blacc Sound Control

0161 236 0340

Dosh Night And Day Café

0161 236 1822

The Ex Roadhouse 0161 228 1789

Forever Never Academy 0161 832 1111

Melt Banana Islington Mill

0871 230 1094

Yeasayer Academy 0161 832 1111

NEWCASTLE

Carl Barat The Other Rooms

0191 261 9755

HEALTH Cluny 0191 230 4474

Marah Cluny 2 0191 230 4474

My Passion/Dead By April 02

Academy 2 0870 771 2000

NORWICH

Adrian Edmondson & The Bad

Shepherds Waterfront 01603 632717

Marina & The Diamonds/
Thecocknukid UEA 01603 505401

NOTTINGHAM

Alter Bridge Rock City 08713 100000

Fenix TX Rescue Rooms

0115 958 8484

OXFORD

Chase & Status 02 Academy

0870 771 2000

SALFORD

Factory Floor/Hatcham Social/The

Heartbreaks Lads Club 0161 872 3767

SHEFFIELD

N'FA Forum 0114 2720964

SOUTHAMPTON

Canterbury Joiners 023 8022 5612

Walter Trout Brook 023 8055 5366



GIG GUIDE KEY:

+14 = 14 AND ABOVE +16 = 16 AND ABOVE AA = ALL AGES CS = CLUB SHOW
FR = FREE ENTRY WA = UNDER 14S WITH AN ADULT
UNLESS OTHERWISE STATED ALL GIGS ARE 18+

THURSDAY

October 21



Klaxons, Anson Rooms, Bristol

BATH
Young Rebel Set Moles 01225 404445

BELFAST
One Night Only Stiff Kitten
028 90238700

BIRMINGHAM
Bolshie 02 Academy 3 0870 771 2000

BOURNEMOUTH
Twenty Twenty Old Fire Station
01202 503888

BRIGHTON
Black Carrot The Hope 01273 723 568

LUKE DOUCET Prince Albert
01273 730499

PAMA INTERNATIONAL Coalition
01273726858

ROBYN Concorde 2 01273 673311

BRISTOL
Bellerudie Metropolis 0117 909 6655

THE CAT EMPIRE 02 Academy
0870 771 2000

DOG IS DEAD Thekla 08713 100000

ELLEN & THE ESCAPADES
St Bonaventure 0117 929 9008

FALLING INTO DIFFERENCE The Tunnels
0117 929 9008

FIGHTING FICTION/OUR TIME
Down Here/Social Flatline Croft
0117 984144

KLAXONS Anson Rooms 0117 954 5810

MAGIC KIDS Louisiana 0117 926 5978

McFLY Colston Hall 0117 922 3683

PERFUME GENIUS/LONELY GALAXY
The Cube 0117 907 4190

PIERRE BASTIEN Arncliffe 0117 929 9191

CARDIFF
Walter Trout The Globe
07738 983947

SWN Festival Zwolf/Oul Messy/Chad Valley/Primary 1/Crash/Disco!

MEDRY/SHAKE ALETTI/THREATMANTICS/
Spectrals/Sweet Baboo/Clinic/

KUTOSIS/RIGHT HAND LEFT HAND/
Among Brothers/Samoans/

YUCATAN/DAD ROCKS/MIMAS/TALL
Ships/Talons/Brown Brogues/

BOOKS/DUTCH UNCLES/WHITE RING/
Goodtime Boys/Wounds/Arabot/

Bellini/Sun Drums/Attack +
Defend/Munch Munch Various

venues 029 20230 130

DUBLIN
Warpaint Crowdaddy
00 3531 478 0225

EDINBURGH
Andy Wilson HMV Picture House
0844 847 1740

GLASGOW
Amy Macdonald/Alan Pownall
02 Academy 0870 771 2000

CARL BARÄT/THE HEARTBREAKS/
Swimming Oran Mor 0141 552 9224

DON BROCO Capitol 0141 331 0140

DOSH Nice'n'Sleazy 0141 333 9637

THE EX Stereo 0141 576 5018

THE FICTION The Wise Monkey
0871 230 1094

LOST CITY LIGHTS Classic Grand
0141 847 0820

MY PASSION/DEAD BY APRIL/
Summerlin King Tut's Wah Wah Hut

0141 221 5279

TRAIN 02 ABC 0870 903 3444

LEEDS
Aloe Blacc HiFi Club 0113 242 7353

ARRESTED DEVELOPMENT Wardrobe
0113 222 3434

FEEDER Metropolitan University
0113 283 2600

FURY UK The Well 0113 2440474

MITCHELL MUSEUM Cockpit Room 2
0113 244 3446

PLAN B 02 Academy 0870 771 2000

THE SOLICITORS New Roscoe
0113 246 0778

THE WOMBATS Cockpit 0113 244 3446

LIVERPOOL
Borgore/Tenmen Shipping Forecast
0871 230 1094

ROBERT PLANT Olympia Theatre
0151 263 6633

THE TEMPS/BUNNY MUNRO Masque
0151 707 6171

LONDON
After The Burlal Underworld
020 7482 1932

BELLE PHOENIX Monarch
0871 230 1094

THE BLUE HEARTS 100 Club
020 7636 0933

CANIBUS Rhythm Factory
020 7247 9386

CHASE & STATUS HMV Forum
020 7344 0044

THE COMPUTERS 93 Feet East
020 7247 6095

CROOKED STILL/MATTHEW & THE ATLAS
Luminaire 020 7372 7123

DIRTY TRICKS Dublin Castle
020 7485 1773

DOES IT OFFEND YOU, YEAT? Garage
020 7607 1818

THE GASLIGHT ANTHEM/SHARKS HMV
Hammersmith Apollo 0870 606 3400

GENERAL FLASCO Dingwalls
020 7267 1577

GILTER SHIT Penguins Good Ship
020 7372 2544

GUN OUTFIT Grosvenor 0871 223 7992

HYRST Whitechapel Art Gallery
020 7522 7888

INGRID OLAVA Slaughtered Lamb
020 8682 4080

THE JIM JONES Revue Scala
020 7833 2022

JOHN BLOOD Cargo 0207 749 7840

JOHN WINDLE Borderline 020 7734 5547

LICHENS Café 020 871 230 1094

THE LOW FREQUENCY IN STEREO/
The Fiction Tracks/Rokkuro The Lexington

020 7837 5387

MICHAEL ROTHER/SEEFEL Barbican
Hall 020 7638 8891

THE MIDNIGHT BEAST 02 Academy 2
Islington 0870 771 2000

NO FUN AT ALL George Tavern
020 7790 1763

OUR LOST INFANTRY Hope & Anchor
020 7354 1312

ROMAN FISCHER Bull & Gate
020 7485 5358

SOUTHSIDE JOHNNY & THE ASBURY
Jukes 02 Shepherds Bush Empire

0870 771 2000

STEVE MASON XOYO 020 7729 5959

WOLF GANG Hoxton Square Bar
& Kitchen 020 7613 0709

YEASAYER Roundhouse 020 7482 7318

MANCHESTER
Badly Drawn Boy Royal Northern
College Of Music 0161 273 6283

DINOSAUR Pile-Up Ruby Lounge
0161 834 1392

GAVIN CREEL Deaf Institute
0161 330 4019

JEFF BECK 02 Apollo 0870 401 8000

KT TUNSTALL Ritz 0161 236 4355

OZRIC TENTACLES Band On The Wall
0161 832 6625

NEWCASTLE
Jean Cloud & The Van Dammes
Head Of Steam 0191 232 4379

JOE SATRIANI City Hall 0191 261 2606

POLARSETS Cluny 2 0191 230 4474

STRAIGHT LINES 02 Academy 2
0870 771 2000

NORWICH
The Charlatans/Shawn Ryder
UEA 01603 505401

WE ARE THE OCEAN Waterfront
01603 632717

NOTTINGHAM
Crystal Castles/Health Rock City
08713 100000

HADOUKEN! Gatecrasher 0115 910 1101

HEADWATER Maze 0115 947 5650

OXFORD
Adam Waldmann Wheatheaf
01865 721156

SHEFFIELD
Bowling For Soup/Forever The
Sickest Kids/The Dollyrots

Corporation 0114 276 0262

THE STRANGE DEATH OF LIBERAL
England University 0114 222 8777

THREE BLIND WOLVES Red House
0114 2727875

TRICKY Leadmill 0114 221 2828

SOUTHAMPTON
Ispsysstrangers Joiners 023 8022 5612

THE LAST REPUBLIC Talking Heads
023 8055 5899

BILFAS
Yann Tiersen Queens University
028 9097 3106

BIRMINGHAM
The Birthday Massacre 02 Academy
2 0870 771 2000

MACEO PARKER HMV Institute
0844 248 5037

MIVVI Actress & Bishop 0121 236 7426

SUPERSONIC FESTIVAL Napalm Death/
Dead Fader/Demons/Devilman/
Drumcorps/Fukpig/Gum Takes

TOOTH/NECRO Deathmort Various
venues 0121 248 2252

PLAN B 02 Academy 0870 771 2000

SAM CARTER MAC 0121 440 3838

SLICUM/VERTY'S Bride Sunflower
Lounge 0121 632 6756

BOURNEMOUTH
Manic Street Preachers/British Sea
Power 02 Academy 01202 399922

BRIGHTON
Birdshead Prince Albert
01273 730499

DARWIN Dee Digital 01273 202407

GUN OUTFIT Cowley Club 01273 696 104

KRS-ONE Concorde 2 01273 673311

PERFUME GENIUS The Hope
01273 723 568

BRISTOL
Aloe Blacc Metropolis 0117 909 6655

BLACK CARROT/FUZZ Against Junk
Croft 0117 987 4144

BUDDY WHITTINGTON The Tunnels
0117 929 9008

THE CAT EMPIRE 02 Academy
0870 771 2000

CLUMSY/TRISH BROWN Mr Wolf's
0117 927 3221

DAYTONA/A DAY AT THE RACES
The Cooler 0117 945 0999

FOREVER NEVER/SWORN TO OATH Fleece
0117 945 0996

KISSY SELL OUT/HADOUKEN! Motion
Ramp Park 01179 723111

NO MORE HEROES Golden Lion
0117 939 5506

PETER BRODERICK The Cube
0117 907 4190

PSYCHO-DELIA SMITH Reckless
Engineer 0117 929 0425

THE VACCINES Louisiana 0117 926 5978

CAMBRIDGE
Random Hand Haymakers
01223 367417

CARDIFF
SWN Festival Becoming Real/Visions
Of Trees/Teeth/The Cockinbulldid/

PSYCHO/DAM MANTLE/QUINOLINE
Yellow/Drains/Cyrlon/Bastions/

YOUNG LEGIONNAIRE/Y BANDANA/
Wicks/The Victorian English

GENTLEMEN'S CLUB/PEGGY SUE/
Fiction/We Are Animal/Indigo

CHILDREN/BRANDYMAN/TRUCKERS Of
Husk/The Ex/Enbe/P Money/Ras

KWAME/ELLEN & THE ESCAPADES/
Dry The River/Young Rebel Set/

PETE LAWRIE/A LA FISTE/JONATHAN
Powell/The Last Republic/Dog Is

DEAD/THE KEYS/LUCKY DELUCCI/
Twrbador/Stricken City/Gwilym

GOLD/STANDARD FARE/UNION JACKALS/
Little Fish/Wilder/Al Lewis/Bryn

FON/BRIECHLAU HIR/Crash/Disco/Mos
Sadwm Bach/Derwyddon Dr Gento

Various venues 029 20230 130

WANDE COAL/VOCAL SLENDER
Millennium Centre 029 2040 2000

THE WITCHES DRUM Gwilihw Café Bar
029 2039 7933

EDINBURGH
The Chap Voodoo Rooms
0131 556 7060

LOST CITY LIGHTS/EMELLE The Electric
Circus 0131 226 4224

THE MIGHTY DIAMONDS Liquid Room
0131 225 2564

PURESSENCE Bongo Club 0131 558 7604

THE REMNANT KINGS Bannermans
0131 556 3254

JON GOMM Cabaret Voltaire
0131 220 6176

EXETER
Pama International Cavern Club
01392 495370

FALMOUTH
Laish Miss Peapod's 0871 230 1094

GLASGOW
Blackbird Studios The Wise Monkey
0871 230 1094

ERRORS The Arches 0141 565 1000

FEEDER 02 ABC 0870 903 3444

HAYSEED Dixie Oran Mor
0141 552 9224



JOE SATRIANI SECC 0141 248 3000

LOST IN AUDIO Captain's Rest
0141 331 2722

MIKE PETERS King Tut's Wah Wah Hut
0141 221 5279

SUNNET 65/SUPER COLOUR PLAY
02 Academy 2 0870 771 2000

WARPAINT Stereo 0141 576 5018

LEEDS
Carl Barât Cockpit 0113 244 3446

LIVERPOOL
Maps & Atlases 02 Academy 2
0870 771 2000

STEVE MASON Kazimier 0871 230 1094

TINK Tempah/Chiddy Bang/Bluey
Robinson 02 Academy 0870 771 2000

YOUNGBLOOD Brass Band Masque
0151 707 6171

LONDON
Adrian Edmondson & The Bad
Shepherds Bush Hall 020 8222 6955

ALTER BRIDGE HMV Hammersmith
Apollo 0870 606 3400

APRIL IN THE SHADE Dublin Castle
020 7485 1773

THE BOXER Rebellion/SCUM Garage
020 7607 1818

THE CHARLATANS/SHAWN RYDER
02 Academy Brixton 0870 771 2000

THE CRIBS Barfly 0870 907 0999

DIRTY HARRY Roadtrip 020 7253 6787

FRENCH WIVES Scala 020 7833 2022

GIF MEC Hild Nime 5000 AD
Wilmington Arms 020 7837 1384

KANSAS CITY CRYERS Bloomsbury
Bowling Lanes 020 7691 2610

KRUDER & DORFMEISTER Roundhouse
020 7482 7318

MEMPHIS MAY Fire Underworld
020 7482 1932

PAOLO NUTINI HMV Forum
020 7344 0044

PERSONAL SPACE Invaders Bull & Gate
020 7485 5358

ROBYN 02 Shepherds Bush Empire
0870 771 2000

THE ROULETTES Leadenhall Market
020 7621 0709

TANGENTS Luminaire 020 7372 7123</

SATURDAY

October 23



Hadouken! University, Sheffield
Chris Wood & Andy Cutting Chapel Arts Centre 01225 540445
Fiction Moles 01225 404445

BELFAST
Bowling For Soup/Forever The Sickest Kids/The Dollyrots Spring & Airbrake 028 9032 5968
Jody Has A Hitlist Stiff Kitten 028 90328700

BIRMINGHAM
The Charlatans/Shawn Ryder O2 Academy 0870 771 2000
Supersonic Festival Godflesh/Melt Banana/Blue Sabbath Black Filij/Cave/Cloaks/Dosh/Eagle Twin/Tweak Bird Various venues 0121 248 2252

KRS-One HMV Institute 0844 248 5037
Marina & The Diamonds/The Cocknbulldid Town Hall 0121 605 6666

One Ton Bullet Actress & Bishop 0121 236 7426

BRIGHTON
Knocksville/Dave Mumbles Komedia 01273 647100

Max Levine Ensemble Cowley Club 01273 696104

The Motorious Hi-Fi Killers The Hope 01273 723 568

BRISTOL
Angel Up Front Anchor 01275 372253
Chrome Hoof/Teengirl Fantasy Fleece 0117 945 0996

The Creek No 51 07786 534666
The Gaslight Anthem/Chuck Ragan/Sharks O2 Academy 0870 771 2000

Never The Bride Thekla 08713 100000
The Peppercorns Fire Engine 07521 974070

Youngblood Brass Band Fiddlers 0117 987 3403

Young Rebel Set The Cooler 0117 945 0999

Zang Tang/Rachel K Collier Mr Wolf's 0117 927 3221

Zun Zun Eglu/The Ex/Hoquets/Apl Uz/Arnaud Riviere Croft 0117 987 4144

CARDIFF
Swm Festival Cut Ribbons/Still Corners/Calories/Cate Le Bon/VVolves/La La Vasquez/Pull In

Emergency/Alphabet Backwards/Y Nhw/Tom Gray/OK/To The Bones/ Melc Stevens/The Gentle Good/Huw M/Sibrydion/Evening

Chorus/Trembling Bells/Perfume Genius/Gavin Butler/Reaper In Sicily/Black Spiders/Tom Williams & The Boat/Magic Kids/Melys/

Race Horses/Exit International/Throats/The Guns/The Violas/Joe Worricker/Bare Left/Masters In France/H Hawkline/John Mouse/Mr Huw/Henry's Funeral Shoe/Alex Dingley/Sion Russell Jones/Mitchell Museum/Let's Wrestle/Fair Ohs/Beach Fossils/Islet/Kids In Glass Houses/Kamikaze Veterans/Scriber/Raphaellites/Inconsiderate Parking/The Lay Lows/James Blackshaw/Swans/Houdini Dax/Cokorama/Paul Heaton Various venues 029 20230 130

VENUES
The Vaccines/Egyptian Hip Hop/Happy Birthday/Veronica Falls NME Radar Live @ Swm Festival 029 20230 130

EDINBURGH
Aeroplane Cabaret Voltaire 0131 220 6176
Lost In Audio/Super Civilian The Electric Circus 0131 226 4224

The Trade/The Joe Mangles Liquid Room 0131 225 2564

EXETER
The Last Republic Cavern Club 01392 495370
Olds Glubs Phoenix 01392 667080

FALMOUTH
Pontlak Miss Peapod's 0871 230 1094

GLASGOW
Acoustic Butterfly The Wise Monkey 0871 230 1094

The Chap Captain's Rest 0141 331 2722
Cock Sparrer/Major Accident O2 ABC 0141 204 5151

Dan Le Sac Vs Scroobius Pip/Misty's Big Adventure/Kid A Queen Margaret Union 0141 339 9784

The Destroyers Stereo 0141 576 5018
Hayseed Dixie/The Ballacullish Hellhounds Classic Grand 0141 847 0820

Ikonika Universal 0141 332 8899
Kellermensch The Arches 0141 565 1000

Kluas Ivory Blacks 0141 221 7871
KT Tunstall Barrowland 0141 552 4601

One Night Only Oran Mor 0141 552 9224

Plan B/Clare Maguire O2 Academy 0870 771 2000
Purescence King Tut's Wah Wah Hut 0141 221 5279

Southside Johnny & The Asbury Jukes Ferry 01698 360085
Travis McCoy/Bruno Mars Garage 0141 332 1120

Van Morrison SECC 0141 248 3000

LEEDS
Belleruche Elbow Room 0113 227 7660

Crystal Castles Metropolitan University 0113 283 2600

The Midnight Beast Cockpit Room 2 0113 244 3446

Union Sound Set Cockpit 0113 244 3446

LIVERPOOL
Annie Mac/Fake Blood/Flying Lotus Masque 0151 707 6171

Clinic Static Gallery 01517078090
Damien Dempsey University 0151 256 5555

Warpaint Kazimier 0871 230 1094

LONDON
The Cat Empire O2 Academy Brixton 0870 771 2000

Conswayia/Dress To Kill Hope & Anchor 020 7354 1312
The Damned Things Garage 020 7607 1818

Danny Gruff/Gideon Caplin Barfly 0870 907 0999

English Dogs/Goldblade The Gaff 020 7609 3063
Erol Alkan XOYO 020 7729 5959

The Good The Bad Dublin Castle 020 7485 1773
Hope & Stale South Of The Border 0207 739 4202

Mark Ronson & The Business Intl/Rose Elmore Dougal HMV Forum 020 7344 0044

Mordcheeba Roundhouse 020 7482 7318
Mr Scruff KOKO 020 7388 3222

My Chemical Romance HMV Hammersmith Apollo 0870 606 3400

Pete & The Pirates Scala 020 7833 2022
Rubicks Good Ship 020 7372 2544

Saint Saviour Bush Hall 020 8222 6955
Secret Affair O2 Academy 2 Islington 0870 771 2000

Starsmith/In Flagrante Queen Of Hoxton 020 7422 0958

Teeth Of The Sea Zenith Bar 0207 226 1408

These New Puritans & The Britten Sinfonia/Dark Star Barbican Hall 020 7638 8891

Tracey Bonham Borderline 020 7734 5547
Twisted Wheel Jamm 020 7274 5537

MANCHESTER
Carl Barat Deaf Institute 0161 330 4019

Ellen & The Escapades Night & Day Cafe 0161 236 1822

I Am Austin/No Life Roadhouse 0161 228 1789

Train Academy 0161 832 1111

NEWCASTLE
Everyday Enemy/Cardboard Cutouts Head Of Steam 0191 232 4379

ESTLCP Cluny 2 0191 230 4474
Unstable Tables/Kamino Fire Pumphreys Cellar Bar 0191 2603312

Yeastay O2 Academy 0870 771 2000

NOTTINGHAM
Funeral Throne/Cruel Humanity Old Angel 0115 950 2303

The Kingship The Central 0115 963 3413

We Are The Ocean Rescue Rooms 0115 958 8484

OXFORD
The Birthday Massacre O2 Academy 2 0870 771 2000

Darwin Deez/Little Comets O2 Academy 0870 771 2000

POOLE
Memphis May Fire Chords 0871 230 1094

SHEFFIELD
The Boys/The Fuckwits Corporation 0114 276 0262

Hadouken! University 0114 222 8777
Jon Windle Plug 0114 276 7093

Mystery Jets Leadmill 0114 221 2828
Telling The Bees Grapes 0114 249 0909

Zed Bias Harley 0114 275 2288

SOUTHAMPTON
Adrian Edmondson & The Bad Shepherds Brook 023 8055 5366
Alter Bridge Guildhall 023 8063 2601

SUNDAY

October 24

BATH
Puravida Bell 01225 460426

BELFAST
The Duke & The King Empire 028 9024 9276

BIRMINGHAM
Forever Never O2 Academy 3 0870 771 2000

Supersonic Festival Swans/Halogallo/Barn Owl/Black Sun Drum Corps/Chrome Hoof/Factory Floor/James Blackshaw/Peter Broderick Various venues 0121 248 2252

BRIGHTON
Eric Taylor Prince Albert 01273 730499

Philip Henry Latest Music Bar 01273 687 171

The Porchlight Smokers Neptune Inn 01273 736390

BRISTOL
The Birthday Massacre Thekla 08713 100000

Compadres/Syte & The Sound/Mad Apple Circus Mr Wolf's 0117 927 3221

Inicus/Sondura Fleece 0117 945 0996

Jeff Beck Colston Hall 0117 922 3683

Pull In Emergency Louisiana 0117 926 5978

Train O2 Academy 0870 771 2000

CARDIFF
British Sea Power The Globe 07738 983947

EDINBURGH
Chantel McGregor The Caves 0131 557 8989

EXETER
Attila The Stockbroker Phoenix 01392 667080

GLASGOW
Dinosaur Pile-Up/Turbowolf Nice'n'Sleazy 0141 333 9637

DIVORCE Stereo 0141 576 5018
Fenix TX Cathouse 0141 248 6606

Heldi Talbot/Boo Hewardline Tron 0141 552 4267

The Midnight Beast Garage 0141 332 1120

Quarter Inch Jack O2 ABC 0141 204 5151

Three Card Trick The Wise Monkey 0871 230 1094

Yeastay O2 ABC 0870 903 3444

LEEDS
Babyhead HiFi Club 0113 242 7353

Beach Fossils Nation Of Shopkeepers 0113 203 1831

The Boy Will Drown/Eradication Cockpit 0113 244 3446

Sucopero The Well 0113 2440474

LIVERPOOL
Flashguns Shipping Forecast 0871 230 1094

LON
Adrian Belew O2 Academy 2 Islington 0870 771 2000

Bellini/Lazarus Clamp Windmill 020 8671 0700

Black Carrot/Baby Dee The Lexington 020 7837 5387
Laura Dockrill Purcell Room 020 7960 4242

Mahavira Dublin Castle 020 7485 1773

The Mighty Atomics Hoxton Square 020 7482 7318

Bar & Kitchen 020 7613 0709

Neil Finn Jazz Café 020 7916 6060

Trentemoller Roundhouse 020 7482 7318

The Vals 100 Club 020 7636 0933

Van Morrison Royal Albert Hall 020 7589 8212

MANCHESTER
Feeder Academy 0161 832 1111

My Chemical Romance O2 Apollo 0870 401 8000

Pontlak Ruby Lounge 0161 834 1392
Spunge Moho Live 0161 834 8180

Warpaint Deaf Institute 0161 330 4019

NEWCASTLE
Amy Macdonald O2 Academy 0870 771 2000

Magic Kids Cluny 2 0191 230 4474
Marriott Lane The Tyne 0191 265 2550

NORWICH
Crystal Castles UEA 01603 505401

Darwin Deez/Little Comets Arts Centre 01603 660352

NOTTINGHAM
Kluas Rock City 08713 100000

Three Blind Wolves Bodega Social Club 08713 100000

The Wombats/New Education/ Apples Rescue Rooms 0115 958 8484

OXFORD
Marina & The Diamonds/ The Cocknbulldid The Regal 01865 241261

Pet Moon/Braindead Collective Bullingdon Arms 01865 244516

POOLE
Ozric Tentacles Mr Kyp's 01202 748945

SHEFFIELD
The Damned Things Corporation 0114 276 0262

Jeep-Star New Barrack Tavern 0114 234 9148

Thie Tempah/Chiddy Bang/Bluey Robinson Plug 0114 276 7093

SOUTHAMPTON
Mr Scruff Orange Rooms 02380 232333

WOLVERHAMPTON
The Gaslight Anthem Civic Hall 01902 552121

KT Tunstall Wulfrun Hall 0870 320 7000



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MONDAY

October 25

BATH

Devlin Moles 01225 404445

BIRMINGHAM

Alter Bridge 02 Academy

0870 771 2000

Attack! Attack! 02 Academy 2

0870 771 2000

Pull In Emergency 02 Academy 3

0870 771 2000

BRIGHTON

Bastard Child Death Cult Prince

Albert 01273 730499

BRISTOL

Badly Drawn Boy St George's Hall

0117 923 0359

Catherine Feeny/Come Gather

Round Us Fleece 0117 945 0996

Choice Of Kings/The Paper Shades/

Eyeswide Mr Wolf's 0117 927 3221

Fenech-Soler/Shake Aletti Thekla

08713 100000

Lost Laila Croft 0117 987 4144

Luke Doucet St Bonaventure

0117 929 9008

Manic Street Preachers/British Sea

Power Colston Hall 0117 922 3683

Marina & The Diamonds/

The Cocknbulld Anson Rooms

0117 954 5810

Ruth Royall No 51 07786 534666

CAMBRIDGE

Amy Macdonald Corn Exchange

01223 357851

Jay Brannan Haymakers

01223 367417

Mystery Jets Junction 01223 511511

Stacey Kent Anglia Ruskin University

01223 460008

CARDIFF

Benni Hemm Hemm 10 Feet Tall

02920 228883

Fred Jones Tommy's Bar

029 2066 8173

Jeff Beck St David's Hall

029 2087 8444

EDINBURGH

Dinosaur Pile-Up/Turbowolf The

Electric Circus 0131 226 4224

Meursault The Caves 0131 557 8989

My Chemical Romance Corn

Exchange 0131 443 0404

Southside Johnny & The Asbury

Jukes HMV Picture House

0844 847 1740

EXETER

Forever Never Cavern Club

01392 495370

Youngblood Brass Band Phoenix

01392 667080

GLASGOW

I Like Trains 02 ABC2 0141 204 5151

Black Cards Garage 0141 332 1120

The Duke & The King Oran Mor

0141 552 9224

Laura Wilkie/Sarah Hayes Brel

0141 342 4966

Mary Chapin Carpenter/Tift Merritt

Old Fruitmarket 0141 287 5511

Pontiak Captain's Rest 0141 331 2722

Swans/James Blackshaw The Arches

0141 565 1000

The Wombats King Tut's Wah Wah Hut

0141 221 5279

HEBDEN BRIDGE

The Sunshine Getaway The Hole In

The Wall 01422 844 059

LEEDS

Canterbury Cockpit 0113 244 3446

The Cat Empire 02 Academy

0870 771 2000

Kid Canaveral Milo 0113 245 7101

Mystery Jets,
Junction,
Cambridge

Magic Kids Nation Of Shopkeepers

0113 203 1831

Martha Tilston Brudenell Social Club

0113 243 5866

LIVERPOOL

Ozric Tentacles 02 Academy 2

0870 771 2000

UB40 Philharmonic 0151 709 3789

LONDON

Acoustic Ladyland Ronnie Scott's

020 7439 0747

Eliza Doolittle Bush Hall

020 8222 6955

Gotan Project Troxy 020 7734 3922

The High Kings Luminaire

020 7372 7123

My Elastic Eye/A Terrible Splendour

Barfly 0870 907 0999

Octoberman Slaughtered Lamb

020 8682 4080

Shining/Enthroned Underworld

020 7482 1932

Sound Affairs/Charlie Barber

Purcell Room 020 7960 4242

Slickman Cartel 93 Feet East

020 7247 6095

The Strange Death Of Liberal

England The Lexington 020 7837 5387

Train 02 Shepherds Bush Empire

0870 771 2000

Travis McCoy Kings College

020 7834 4740

Twenty Twenty/Ten Second Epic 02

Academy 2 Islington 0870 771 2000

Vector Vendetta Dublin Castle

020 7485 1773

The Vinyl Stitches/Sniffin Flowers

Social 020 7636 4992

MANCHESTER

Bane Moho Live 0161 834 8180

Beach Fossils Deaf Institute

0161 330 4019

Bedouin Soundclash Night & Day

Café 0161 236 1822

Jody Has A Hitlist Roadhouse

0161 228 1789

The Midnight Beast Sound Control

0161 236 0340

Nisennenmondai Soup Kitchen

0161 236 5100

Trentemoller Academy 0161 832 1111

Tweak Bird Ruby Lounge

0161 834 1392

NEWCASTLE

The Boy Will Drown/Eradication

Trillians 0191 232 1619

Fenix TX 02 Academy 2

0870 771 2000

Last Republic Star Inn 0191 222 3111

NORWICH

Tinie Tempah/Chiddy Bang/Bluey

Robinson UEA 01603 505401

NOTTINGHAM

The Birthday Massacre Rock City

08713 100000

Happy Birthday Bodega Social Club

08713 100000

OXFORD

Erja Lytinen Bullingdon Arms

01865 244516

SHEFFIELD

Human Life Forum 0114 2720964

Melt Banana Plug 0114 276 7093

Mimas Harley 0114 275 2288

Mitchell Museum Old Fire Station

01142 792901

Princess Nyah 02 Academy

0870 771 2000

SOUTHAMPTON

HEALTH Joiners 023 8022 5612

WOLVERHAMPTON

Carl Barat Slade Room

0870 320 7000

Feeder Wulfrun Hall 0870 320 7000

TUESDAY

October 26

BIRMINGHAM

Magic Kids Hare & Hounds

0121 444 2081

Manic Street Preachers/British Sea

Power 02 Academy 0870 771 2000

One Night Only 02 Academy 2

0870 771 2000

Sky Parade Flapper 0121 236 2421

Tame Impala 02 Academy 3

0870 771 2000

UB40 Symphony Hall 0121 212 3333

BRIGHTON

Badly Drawn Boy Picture House

0871 902 5728

The Mighty Diamonds Komedia

01273 647100

Tinie Tempah/Chiddy Bang/Bluey

Robinson Concorde 2 01273 673311

What's Your Vice Prince Albert

01273 730499

Youngblood Brass Band Coalition

01273726858

BRISTOL

Alter Bridge Colston Hall

0117 922 3683

Beako/Murco/Old Vic 0117 987 7877

Carl Barat Thekla 08713 100000

Kid Canaveral Fleece 0117 945 0996

Lady Nade's Messy Subjects Mr

Wolf's 0117 927 3221

Maceo Parker Metropolis

0117 909 6655

The Mysto Junior Croft 0117 987 4144

The Strange Death Of Liberal

England The Lanes 0117 325 1979

The Sunshine Getaway/The Tall

Trees The Cooler 0117 945 0999

Twenty Twenty/Ten Second Epic

02 Academy 2 0870 771 2000

CAMBRIDGE

Bowling For Soup/Forever The

Sickest Kids/The Dollyrots

Corn Exchange 01223 357851

CARDIFF

Fenech-Soler/Friends Electric

Clwb Ifor Bach 029 2023 2199

Robert Plant St David's Hall

029 2087 8444

EDINBURGH

Mary Chapin Carpenter/Tift Merritt

Queens Hall 0131 668 2019

Tweak Bird Sneaky Pete's

0131 225 1757

EXETER

The Good Knives Cavern Club

01392 495370

GLASGOW

Avenge Sevenfold/Stone Sour SECC

0141 248 3000

Clinic/Spectrals Stereo 0141 576 5018

Egyptian Hip Hop Captain's Rest

0141 331 2722

The Last Republic Classic Grand

0141 847 0820

Lissie Oran Mor 0141 552 9224

LEEDS

Bedouin Soundclash Cockpit

0113 244 3446

James Yull/Silver Columns

University 0113 244 4600

The Mariner's Children/Tristram

Oporto 0113 245 4444

Mystery Jets Metropolitan University

0113 283 2600

Warpaint Brudenell Social Club

0113 243 5866

LEICESTER

The Vaccines Lock 42

LIVERPOOL

A Flock Of Seagulls Masque

0151 707 6171

My Passion 02 Academy 2

0870 771 2000

LONDON

Bane/Trapped Under Ice Garage

020 7607 1818

Beach Fossils/Twin Shadow

Madame Jojo's 020 7734 2473

Black Gold Bull & Gate 020 7485 5358

Cee Lo Green Pacha 020 7834 4440

Darwin Deez/Little Comets Scala

020 7833 2022

David Jordan Monto Water Rats

020 7837 4412

Flying Lotus KOKO 020 7388 3222

Gurf Morlix Slaughtered Lamb

020 8682 4080

Hector's Fancub/Lovebites 93 Feet

East 020 7247 6095

Jeff Beck Royal Albert Hall

020 7589 8212

Joana & The Wolf/Dogtanlon/

Gilbert Linley Social 020 7636 4992

Kluas Underworld 020 7482 1932

Krista & Johnny Boy Good Ship

020 7372 2544

Nisennenmondai Nest

020 7354 9993

The See See Hoxton Square Bar

& Kitchen 020 7613 0709

Steve Appleton Queen Of Hoxton

020 7422 0958

The Swell Season Royal Festival Hall

020 7960 4242

Troops Of Mafeking Dublin Castle

020 7485 1773

Union Sound Set/Mimas/Ex-Libris

Luminaire 020 7372 7123

The Woe Betides Buffalo Bar

020 7359 6191

The Wombats Heaven

020 7930 2020

3 Daft Monkeys Borderline

020 7734 5547

MANCHESTER

I Like Trains Ruby Lounge

0161 834 1392

Black Cards Roadhouse

0161 228 1789

The Cat Empire Academy

0161 832 1111

Dan Le Sac Vs Scroobius Pip

Academy 0

THIS WEEK IN 1999

MICK GETS AHEAD, COLDPLAY OPEN AND NOEL PROMISES



GIANT STEPS

Speaking at the premiere of *The Blair Witch Project*, Noel Gallagher says of the forthcoming Oasis album: "It's got ten tracks on it. Liam's first attempt at writing a song's on it, which is really good. There's two shit ones, which I wrote, and the other seven are mega." There are rumours that the album's title is 'Where Did It All Go Wrong?' and - with Gem recently confirmed as new guitarist - speculation as to who the bass player will be is rife.



CHRIS TIME!

The lead new band profile in the *On* section is Coldplay. They are shortly to head out on tour with this week's cover stars Shack - in the coveted opening slot, filled by the likes of Franz Ferdinand and Florence in later years - and on Monday will release a five-song EP entitled 'The Blue Room'. It is noted that Chris Martin ("vocals, enormous grins") took Ancient World Studies at university. "I can ask you for bread and chips in Ancient Greece, you know," he confides.

WHO ARE YA?

A close-up of a face probably unfamiliar to many graces the cover of this week's issue.

Proclaimed to be "our greatest living songwriter", the face belongs to Mick Head of Liverpool band Shack, who in January will headline the NME Awards Tour (with Les Rythmes Digitales, Campag Velocet and Coldplay).

Sylvia Patterson goes to meet Shack, and declares them to be "the most criminally overlooked psychedelic-folk group of the decade". She also says their forthcoming album 'HMS Fable' is "unquestionably The Album Of '99".

For their part, the band are "dead excited" about the attention, but shrug that "nothing's changed since the Paleys (The Pale Fountains, their first group, formed 18 years ago). We've never had the acclaim we've had lately, which is... right. 'Cos we know it sounds dead good." The 37-year-old Mick Head also talks candidly about his smack habit, acquired because he was fascinated by Byron, Blake, Coleridge and "all the dudeheads smacked off their heads".

Asked at the end of the interview what he intends to buy when his songwriting talent finally bears fruit and that first £million dives through the letterbox, his reply is simple "I'm gonna sort a lot of friends out with money I owe them!"

ALSO IN THE ISSUE THAT WEEK

• Two of the Stone Roses are back. John Squire is readying a new band with Verve bassist Simon Jones, while Reni is looking for a bassist to complete his "psychedelic" outfit

• Morrissey is reviewed at Coachella Festival. "He does 'Meat Is Murder' and it rages like yesterday," writes Steve Sutherland

• Stuart Braithwaite says he was "shitting it" at Mogwai's LA show, after calling Puff Daddy "antichrist". "I thought he'd mow us down!"

• Joe Strummer is interviewed at his Taunton farmhouse. "The Manics?" he sniffs. "Sounds like hoary old rock music to me"

• Bernard Butler's second solo album 'Friends & Lovers' is given 6/10

• Damon Albarn is reported to be teaming up with Bill Wyman in an Oxford University debate about "whether or not pop music is the greatest of all art forms"

NME

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THE LEGENDARY NME CROSSWORD

TAXING THE FINEST MINDS IN ROCK'N'ROLL FOR SIX DECADES

Compiled by Trevor Hungerford



A BAG OF NME SWAG



CLUES ACROSS

- 1-10A At the end of the day it's followed 'Only By The Night' (4-6-7)
 7 Animal Collective music is part of Ken Dodd's act (6)
 9 Main city detour for Bloc Party (8)
 10 (See 1 across)
 12 Dolly mixtures for US rapper (5)
 13 Where Arcade Fire are the resident band (3-7)
 18 Aristocratic type in British Sea Power (5)
 20 Daniel ____, Bauhaus guitarist who suffered from burn-out (3)
 21-5D Bombay Bicycle Club to hopefully come clean after this outpouring (5 2 4)
 22 Radiohead man gets one rib broken (6)
 23 'Labour Of Love' was a 1987 hit for __ & Cry (3)
 24 (See 19 down)
 25 The fundamental nature of a Lucinda Williams album (7)
 27 '80s indie band get girl's haircut for a shilling (3)
 29 2007 movie about Joy Division's singer Ian Curtis (7)
 31 "In this social chaos, there's violence in the __", from Kasabian's 'Where Did All The Love Go?' (3)
 32 Group whose hits included 'No Scrubs' and 'Unpretty' (1-1-1)
 33 (See 14 down)
 34 Nik ____, who wondered in the '80s 'Wouldn't it Be Good' (7)

CLUES DOWN

- 1 Ironic tales about a new songstress (7-4)
 2 Drum bits not properly recorded by New Zealand band (6-5)
 3 Elvis Costello's most successful album was '____ Forces' (5)
 4 A novel idea for Franz Ferdinand (7)
 5 (See 21 across)
 6 "In the dark of the night I could hear you calling my name/With the hardest of hearts I still feel full of __", from Kings Of Leon's 'Reverly' (4)
 8 Rock band featured in the *Radio Times* (3)
 11 US rapper who had to 'Regulate' his performance with Nate Dogg (6-1)
 14-33A And this is Enemy. OK, that'll do, Tom (3-6)
 15 I back Shrek to somehow form band from ex-members of XTC and Gang Of Four (10)
 16 "My daddy was a ____, but he never hurt

- nobody", The Clash (10)
 17 She started at the 'Tuesday Night Music Club' and now finds herself '100 Miles From Memphis' (6-4)
 19-24A Could somehow Ringo be early with this Beatles number (7-5)
 23 'Get Color' for wellbeing of LA band (6)
 26 Musical compositions in printed form for Fugees album 'The ____' (5)
 28 "I got a job with Stanley, he said I'd come in handy, and started me on Monday, so I had a ____ on Sunday", from Squeeze's 'Up The Junction' (4)
 30 Album title for The Calling, Utah Saints or Bob James (3)

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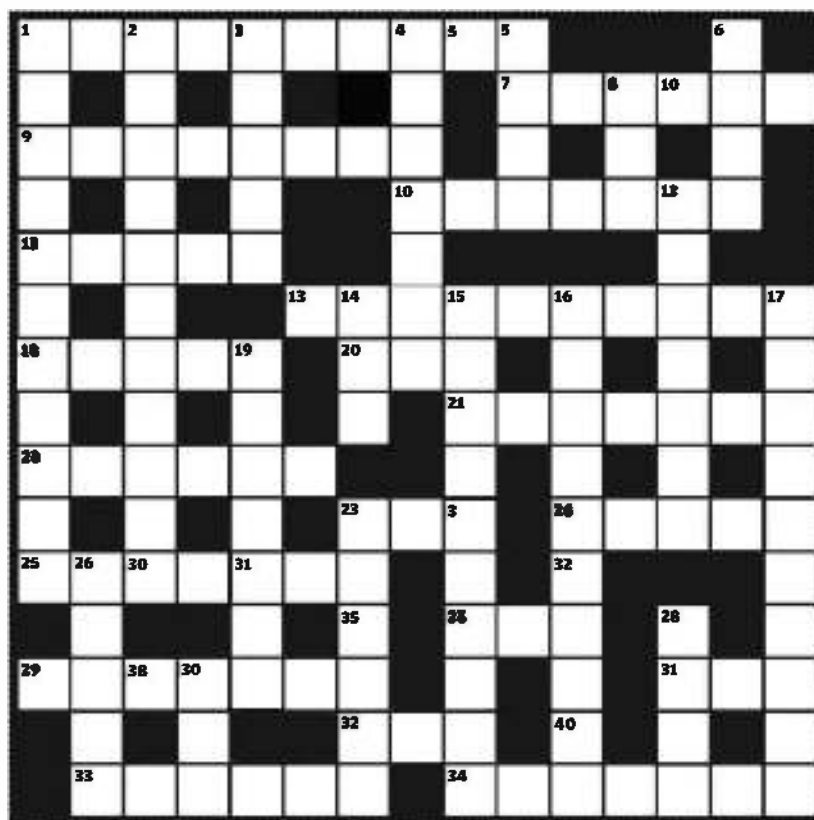
Simply cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, October 26, 2010, to the following address: Crossword, NME, 4th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

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SEPTEMBER 25 ANSWERS

ACROSS
 1-6A+32A Postcards From A Young Man, 9 Madonna, 10+23D Lemon Jelly, 11 Incubus, 13 Soul, 15 Sonic, 17 Utah Saints, 19 Paris, 20 Mabel, 22 She, 28 Lullaby, 30 Opera, 31 Omen, 33+23A Elton John.

DOWN
 1 Pump It Up, 2+21D Syd Barrett, 3 Can't Be Sure, 4 Real Slim Shady, 5 Sells, 6+25A+26A Famous Last Words, 7 Oh No, 8 Ash, 12 Champ, 14 Lorca, 18 The Storm, 20 Mew, 24 Nolan, 27 Stain, 29 Bum, 30 One, 31+16D On Call.



SEVEN INCH STORIES BY PHILLIP MARSDEN



FANMAIL

YOU GET IN TOUCH, WE RESPOND, THINGS GET OUT OF HAND

Edited by Gavin Haynes



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LITTLE LYIN' MEN

From: Big Daft Al
To: NME

I pity the writer who had to spend "48 hours" on the road with Marcus Mumford and his hay-faced pals (NME, October 9). It's not exactly equivalent to the Nick Nolte and Eddie Murphy buddy-cop movie of the same name, is it? No-one has \$500,000 hidden in the trunk of their car. No-one drives a Cadillac through the glass window of a Cadillac showroom. So what does happen exactly? Let's see... one of them smokes a bit of weed, and they're worried about the second album. What sort of a story is that? You want to watch yourselves, NME. You're in danger of becoming the New Mumford Express. And that is far too much like the *Daily Express* for my liking.

NME's response...

From: NME

To: Big Daft Al

Actually, now you mention it, BDA, another thing that happened on tour was that Marcus Mumford found a suitcase full of heroin cuffed to a dead man in his hotel bathroom. He was subsequently chased

through Amsterdam's network of canals on a speedboat by a pack of agents totting semi-automatic weapons. Obviously, we had to leave all of this out for space reasons. Shame. But despite uncovering a labyrinthian plot which apparently 'goes

right to the heart of government', Marcus is totally adamant that the second album is still going to be about hay and tiny lion men - GH

Get in touch at the above addresses. Winners should email letters@nme.com

SONS & DOTERS

From: Beth Johnston

To: NME

I dislike that you compared Mumford & Sons to Coldplay more than once in your article last week. Not cool. Mumford and co are much better than that dull pile of dog shit.

From: NME

To: Beth Johnston

Beth, I'm more fascinated as to whether the rise of roots in rock as shown by KOL and Mumford's twin summits, will lead to some kind of feedback into the ever-impressionable Chris Martin's musical palette. Let's not forget that this man dressed up as a sort of cross between *Les Miserables*, 'Sgt Pepper's...' and a child's drawing of a tampon for his last album. I think if Coldplay went roots, they'd be completely unstoppable. Country music already sells more than rock in the US. What if someone with a big platform crossed over the other way for a change? Why, they'd have to invent a new category of supermassivebigness - GH

GIVE THEM A SIBERIAN BREAK

From: Cleo Greaves

To: NME

After reading all your articles on the band MGMT, the only feeling I can seem to get out of them, is that you are 'hating' on the band for no apparent reason. Yes, I realise that they may have changed their sound. And maybe it's not to your taste, however for the fans it is. I thought you, a sell-out magazine would understand that bands are subject to change. If you knew anything much about them at all you'd realise that 'Kids'

is in fact nearly eight years old, as they were playing the song at college gigs in their youth. Again, if you had any intention of talking to them about their new successes of the album you would have learned that it reached Number Two in the American charts. So obviously it can't be THAT bad to be compared to "an inspired collection of outtakes by some classic damaged band".

From: NME

To: Cleo Greaves

As "a sell-out magazine", we would never actively hate on MGMT as they've given us an awful lot of cross-platform brand-synergistic leverage over the years. Honestly, it gives us a lump in the throat just thinking about it. Of course, there might become a moment where we found it expedient to turn on them in the name of selling a few more copies. But that moment is actually only pencilled in for mid-2011, Cleo. This is us being nice. Imagine. I do share your base emotion, though - an intense love for 'Congratulations', coupled with a fear that it may lose its brilliantly scenestery 'misunderstood and overlooked classic' status if I convince too many folk that it is indeed a brass-balled classic. Which it is - GH

METAPHORIC EMPTINESS

From: Mike Clarke

To: NME

Over the years I've become rather mystified at how the Manic Street Preachers continue to get rave reviews in the music press despite their bland sound. Other tepid bands (Keane, Starsailor) have been (rightly or wrongly) derided by music jourmos, yet the

Manics remain fawned over. I've concluded it's simply down to the fact that they wear their very correct politics on their sleeve. Would they get the same adulation if their songs were entitled:

'If You Become Dependent On Benefits Your Children Will Be Next'

'(We Invest In) Natwest - Barclays - Midlands - Lloyds'

'Ifapologistsfordictators toldthetruthforoneday theirworldwouldfallapart'

'You Stole The Sun From My Paperboy?'

From: NME

To: Mike

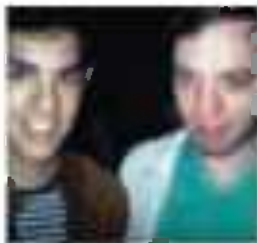
In terms of your analogy, Mike, I'm not sure which Starsallor album you'd correlate with 'The Holy Bible' - maybe the wasted, unalloyed, chipped-nail-varnish love-letter to a doomed youth that is 'Silence Is Easy'? I think part of the secret to their longevity as both critical and commercial darlings has been the Manics' extraordinarily fluid ability to cash both in and out at various points in their career - making a stoopidly commercial record like 'Send Away The Tigers', then following it up with an unsaleably indie one like 'Journal For Plague Lovers'. You might say they're Trojan Horses infiltrating the mainstream from the inside. Or you might say they're just capable of remarkable moral flexibility. Whatever - GH

EVERYDAY HURTS

From: J E

To: NME

I wouldn't describe myself as a Hurts fan as such, but I do enjoy their songs on the radio. But when I saw the video for 'Wonderful Life', I was horrified. I mean, identical girls dressed in black long-sleeved swimsuit-type clothes dancing suggestively with a fence is the kind of thing you only need in your video if your music is rubbish, which Hurts definitely don't need. It might be OK for... actually, I'm not going to say who it would be OK for. I don't want to offend anyone. To add insult to injury, the speed of the changing



STALKER

From: Beyrom

To: NME

I met Jonathan Everything at Oxford Academy at the OX4 festival in the crowd before their set.

scenes in the video do not match the rhythm of the music. OK, rant over.

From: NME

To: J E

And what a rant it is. Jesus - the most chilling fact herein is that J is not even a particular fan of Hurts - his chiding is based solely on having just "listened to a few of their songs on the radio". To summarise the charges that must be answered, then: 1) Rhythmically, Hurts' music doesn't sync well with the images in the video. 2) Girls in video seen dancing suggestively with a fence. 3) Music not rubbish. What do you say to that, Hurts? Eh? You ninnies - GH

GUIDE TO LOVE, LOSS, AND LATE-2007

From: Abbey Kelly

To: NME

Why, oh why, are The Wombats back (NME, October 9)? And why did you bother to write a pointless article on them? I felt like I wasted my life reading it. They're so outdated I'm actually embarrassed that NME thought it was OK to write something on them. Next time you want to write something useless, slap yourself with a wet fish!!

From: NME

To: Abbey Kelly

It was to give everyone a glorious gust of what it was like to be young and alive in late-2007. Imagine: Gordon Brown as PM. Floods ravaging the country. Shitdisco being allowed to play gigs in front of paying punters. 'Moving To New York' on Xfm 23-and-a-half hours a day. The sights, the

Web Slings

KANYE DIG IT? YES YOU CAN!

Tim Chester went to see Kanye West unveil his new video 'Runaway'. He was 'treated' to a two-hour Q&A session with the man himself. An experience that was apparently like 'witnessing the tweet motherlode'. "Here we have a clown that knows what he's up to," Tim wrote of the mammoth interview. "But at the same time someone crushingly honest. He nearly cried at one point in the Q&A when asked about his acceptance into the fashion world. He talks about everything he does (and tries to do) with a passion you can't argue with. He's genuinely dedicated about his art, be that the Good Friday tracks, commercial singles like 'Power', the baffling collaborations with Mr Hudson, or the pretentious but actually quite enjoyable Longest Music Video Ever." [Read Tim's blog in full on NME.COM](#)



Best of the responses...

There's levels to it though, aren't there? If he wasn't even slightly self-aware of how it's perceived, then that would be actual mental illness. Not 'artistic quirks' or Morrissey-like stubbornness, but full on mental illness. While he may be a bit self-aware, he's also clearly

largely out of it.
Dude

The reason he gets away with his behaviour is because he's obscenely talented and truly a musical genius. His production skills are absolutely phenomenal.
Jack

He knows it's all a game at some level. Witness '808s & Heartbreak'. It was commercial suicide. But he made the whole 'fame is meaningless/I'm cracking up' statement as a pretty damned knowing artistic gesture.
Bryan Whore

sounds, the fashions, of a truly momentous year - GH

LAST OF THE SUMMER WHINE

From: Steve Jacks

To: NME

Can I just say that I'd like to see someone under 40 headlining Glastonbury this year? The way things're going I wouldn't be surprised if this year's Saturday night headliners are the cast of *Last Of The Summer Wine*...

From: NME

To: Steve Jacks

Right, Steve. We're about to go to print, but they've told me that this page is still 100 words under, so I have to try and find 100 words in response to your letter. Let's see, uh, I generally begin these things with some kind of overly strong opinion, so... "They're all geriatric arseholes, especially Larry Mullins 'Jr'!" Then I usually

move on to making some sort of broader point, like... "These days, the myopic music industry just isn't producing the sort of longevity in bands that would lead to a rash of fifth-albumers making it to the top of the Pilton greasy pole." Then throw in some ridiculous youthspeak: "It's off the nanging chain, catweasel!" And... a quick word count... Yup. There - GH



STALKER

From: Jenny

To: NME

This is me and my mate Lydia with MGMT when we saw them in Leeds.

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DOES ROCK'N'ROLL KILL BRAINCELLS?

TESTING MUSICIANS' MEMORIES AFTER A LIFETIME OF ABUSE

This Week ICE CUBE

QUESTION 1

Where were NWA arrested for performing 'Fuck Tha Police' onstage in June 1989?

"Detroit. It was the last show of the tour. We'd promised the promoters we wouldn't perform the song because the police had said they would rush the stage and take us to jail. We were so mad when we got to Detroit because they'd put us on second. There were a lot of groups behind us that they thought were hotter than we were. So, we said, 'Man, we're going to do it.' Last song of the tour and all hell broke loose."

Correct

QUESTION 2

Which famous video game did a NWA lyric go on to inspire?

"Grand Theft Auto."

Correct. Lyrics from 'Boyz-N-The-Hood' from 1987's 'NWA And The Posse' go, "Rolls down the window and he starts to say/It's all about making that GTA".

QUESTION 3

Which figure is lying dead in the mortuary on the front cover of your second solo album, 'Death Certificate'?

"Uncle Sam. It's saying that the old way of thinking is dead and we need a new way of thinking."

Correct



QUESTION 4

Which song do you rap on British DJ Paul Oakenfold's debut album, 'Bunkka'?

"Um. Damn. What did we call that song? I give up."

Wrong. It was 'Get Em Up'

"That's what happens when you write 10 million rap songs!"

QUESTION 5

In which film do you have the lines, "Life would be different if God was a bitch"?



"It was Boys N The Hood. Acting wasn't something I've always wanted to do but it was easy to start with that because [writer/director] John Singleton wanted me so bad. It wasn't easy to turn that into what it is right now."

Correct

QUESTION 6

You star in the Iraq War movie Three Kings. Who do the Iraqis torture instead of Mark Wahlberg when the movie is spoofed in South Park?

"I don't know. I haven't seen that episode."

Wrong. Santa

"You've got to be mean to terrorise Santa."

QUESTION 7

Your cousin Del Tha Funkee Homosapien features on Gorillaz' 'Clint Eastwood'. Who did the 'Clint Eastwood' rap during Gorillaz' 2010 Glastonbury performance?

"I have no idea."

Wrong. Snoop Dogg.

"Ah man, that must have been crazy."

QUESTION 8

You're having a party but - oh no! You've run out of ice-cubes. Which freezes the fastest - hot or cold water?

"Hot water."

Correct. Er, how do you know that?

"Come on man, I know a little something."



Do you know why?

"Do you?"

Er, no. [It's due to the Mpemba effect - Chemistry Ed]

"We both need to go to school on that one."

QUESTION 9

Your real name is O'Shea Jackson. Can you identify these rappers from their real name. Marshall Bruce Mathers III?

"Ah, that's Eminem."

Correct

Andre Romell Young?

"Dr Dre."

Correct

Stanley Kirk Burrell?

"Stanley. Is that Hammer?"

Correct. MC Hammer

Tracy Marrow?

"That's Ice-T."

Correct

Robert Van Winkle?

"Ah, man. That will be Vanilla Ice."

All correct. That's one point

QUESTION 10

What type of hat are you wearing on the front of your new EP, 'I Rep That West'?

"A sombrero."

Correct

Total Score

7/10

"That's OK, I suppose! A couple of those questions were a little sideways but I should have got a couple more right."

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HALLOWEEN QUEEN
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