

NME

Arctic Monkeys

Exclusive

Helders: "Something BIG is happening!"

Godlike Genius
2014 revealed

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***92

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special



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better be a
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06 >

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LCD Soundsystem

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Missy Elliott

Pixies

Joy Division

Jay Z

The Libertines

Sex Pistols

Bob Dylan

The Ronettes

and several
hundred more

CONTRIBUTORS



Jordan Hughes
Photographer
Jordan travelled to
Glasgow to shoot

Connan Mockasin live: "I had to try not to blind people with my flash while getting 'the' shot. The night was bloody good fun though!"



Jamie Fullerton
Writer
Jamie spoke to Matt
Helders about Arctic

Monkeys' Reading & Leeds headline slot: "Always a pleasure to speak to the only Monkey cool enough to go by his surname."



Chris Cottingham
Writer
Chris interviewed MØ
in the studio about her

forthcoming record: "Karen Marie Ørsted has left her squat scene past behind. Now she's a super-cool pop radical."

THIS WEEK WE ASK...



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TO BE GODLIKE?

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LETTER OF THE WEEK

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MACK: WACK?

Why is everyone so pissy about Ryan Macklemore winning Best Rap Album and Best Rap Song at the Grammys? Even Macklemore himself seemed to be ashamed of the system, apologising to Kendrick Lamar on some social network or other. The simple fact is that Macklemore has had a bigger year than Kendrick, and the Grammys have never been about respecting the little guy. Anyone who is making some kind of weird beef out of the fact that Macklemore is white should start questioning who the real racist is in this scenario.

Nic Molteno, via email

Gavin Haynes: You make worthwhile points, Nic. The Grammys have never pretended to be much more than the popcorn bucket of the lowest tier of mallstream America. To the backroom industry people who get to vote, moving more product equals good, end of story. And on that metric at least Macklemore has knocked spots off of Kendrick this year. Besides, apart from his whiny apology to Mr Lamar, I like the guy: he's pioneering his own brand of Tucker Max-rap, and that's



also valid. Fifteen years after Eminem, it's time to stop harking back to some imagined Eden and accept that hip-hop is the neutered and spayed lapdog of US pop radio as much as any other genre. Reading endless op-ed spools about how Macklemore's win 'shows the Grammys know absolutely nothing about hip-hop' just makes me think: 'These writers know absolutely nothing about the Grammys.'

NOT SO MAGIC DRAGONS

So the award for Best Rock Performance has had some BIG names in the past: AC/DC, Foo Fighters, Them Crooked Vultures, Soundgarden, Van Halen... And now *drumroll*... Imagine Dragons? Seriously? I always kind of thought the Grammys were about PROPER music. Not this churned-out radio-friendly rubbish. I'm not slating them too much, each to their own and all that, but come on, it's hardly a masterpiece... And beating Bowie, Jack White and QOTSA?!? I'm not having that!! And then, finally, they pip LED ZEPPELIN? No. Just no. I don't... you know... whatever, just whatever.

Tom Kelly, via email

GH: I must've heard that Imagine Dragons song 20 times but I still couldn't hum it. Its innovation seems to be chiefly as a kind of audio wallpaper



that resists any attempts at entering human memory and therefore never gets boring or played-out. It's the FM equivalent of that lightstick in *Men In Black*.

TO THE END

I feel strangely about Damon Albarn's new music. I've been a massive fan for over 10 years: loving Gorillaz and Blur, discovering The Good, The Bad & The Queen and more recently Rocket Juice & The Moon and 'Dr Dee'. I've met him three times and he's an awesome chap, but I'm so disappointed with this new stuff. The preview track ('Everyday Robots') is just so... average. Some people are calling it a masterpiece, but they're wrong. It doesn't have the thought-provoking lyrics of Blur and TGTB&TQ, nor the intense instrumental adventure that is Gorillaz. This music was first introduced in Bobby Womack's 'The Bravest Man In The Universe', and behind that is Richard Russell. I'm

sure he's a very smart guy, but his influence on Damon's music is dire. I expected a more rocky feel at least, but it's like a reworked Bobby Womack album, a much more stripped-down Gorillaz, and that's just dull. When I heard 'The Puritan' and 'Under The Westway' I got excited for more Blur, then news of a solo album – result! But no. Unless I find a few hidden gems when the album is released, I wouldn't put this anywhere near the same category as Damon's other work.

David Durrant, via email

GH: Damon has always been a chameleon, and his work has always been about that plasticity. Not about finding the one true version of the man, but delighting in the thousand shimmering shards of his always overheating imagination. So a record where he's hung his real name so self-consciously above the door is a bold, risky move. Like you, I pray daily in tongues that it pays off.

IT'S A SHAME ABOUT REY

So Lana Del Rey's new album is going to be called 'Ultraviolence'? Have I read this right? She has a song in the new Disney film about Sleeping Beauty? But she's calling her next album 'Ultraviolence'? Eh? Is this correct? Am I reading this one wrong? Please advise.

Vicky Marle, via email

GH: LDR is turning out to be far stranger and more beguiling than the passive-aggression of 'Video Games' could ever have predicted. We can only assume that her reading has moved on from *Lolita* to *A Clockwork Orange* and she's about to knock out all the daddy-love creepiness and replace it with lashings of Moloko and Beethoven samples. Sounds amazing.

BRUM RUSH THE SHOW

Well done on your Manchester new music article. Can we have one on Birmingham now, please? As usual, Manchester hogs

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all the limelight, and people forget that it is not, actually, the second city of England. That's Birmingham: deal with it, guys.

From Claire, via email

GH: Birmingham gave the world Black Sabbath and Ned's Atomic Dustbin. It should not be forgotten, and we are planning a special edition featuring a pop-up centrefold of the Bullring any day now. Peace to be asked what their favourite car plants are. Johnny Foreigner to interview UB40. All of that. And more.

FAB BORE

I have just purchased the January 25 issue with the John Lennon article. I found it to be very interesting; have NME published any others on John Lennon?

Colin Eaton, via email

GH: No.



LOOK WHO'S STALKING

We met Austin from Swim Deep and Ellie from Wolf Alice on our way to Nando's before their Leeds show but Ellie wouldn't get in the picture! It was a great gig.

Brooke and Nat, Leeds

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NME TRACK OF THE WEEK

1. Klaxons
There Is No Other Time

Nine years into their career, Klaxons are doing the decent thing and releasing a third album. Pleasingly, this lead single from it bears little resemblance to their previous records. 'There Is No Other Time' is, instead, a camp disco number made with London production duo Gorgon City that features Jamie Reynolds singing "There is no other time, no other place, no other day" like a man who truly understands the meaning of a lost weekend.

Tom Howard, Reviews Editor

2. Damon Albarn
Heavy Seas Of Love

If it wasn't enough that we were treated to the first ever Damon solo single last week, this week he's multiplying the anticipation for forthcoming record 'Everyday Robots' with this beautiful piano-led closer. It features the deep vocals of Brian Eno – who sounds like he's singing the opening gambit of Michael Jackson's 'Heal The World' – while Damon comes in for an immediately catchy chorus. A gorgeously promising sign for the LP, due in April.

Eve Barlow, Deputy Editor

3. Eyedress
Teen Spirits

Accompanied by a high-definition video featuring beautiful young women, UV paint and oversized jewellery, Filipino newcomer Eyedress' (aka Idris Vicuña) visual aesthetic is as hip as his ghostly synthpop. All hazy electronics, disillusioned girl/boy vocals and lines about time being "so temporary", the follow-up to his debut EP 'Supernatural' could be the soundtrack to the *Drive* sequel, were it set on Shoreditch High Street. Subtly enchanting stuff.

Lisa Wright, writer

4. Spires
Candy Flip

"My head begins to crawl with hazy visions of a place I've never been before", sings Matt Stevenson on 'Candy Flip', his dreamy vocals floating in and out of focus. The first physical release from New York City's Spires reflects those lyrics, opening with a sound like a warped sitar and hazy, swirling synths, signalling a blissed-out ride into mind-bending, lysergic territory far from the five-piece's Brooklyn base. Neo-psychedelic at its transportive, heavenly best.

Rhian Daly, Assistant Reviews Editor, NME.COM

5. Willis Earl Beal
A Place That Doesn't Exist

"Although wanting a chicken, the man, hungry today, must eat the egg", starts the title track from Willis Earl Beal's new album, evoking the NYC beat poets. "Tumbleweeds! All over the fucking place", intones the voice, getting wilder and wilder as the swirling plucks and drones beneath tangle. Beal's spine-pricking voice finally appears, a calming presence in this boldly experimental jewel.

Lucy Jones, Deputy Editor, NME.COM

**6. Sohn**
Tempest

Elusive pianist/producer Sohn is one of those sensitive types who's been tipped as the next James Blake. On 'Tempest', however, he isn't ponying around with blubstep; he's showing off his thoroughbred electronic soul. The unplugged version, recorded in Vienna, is accompanied by a video of him hooded and bearded, like a vagabond who's stolen into a church to tinkle on the ivories and ask for forgiveness.

Kate Hutchinson, writer

7. Lana Del Rey
Once Upon A Dream

It's a cover of a ballad from 1959 that originally appeared in the film *Sleeping Beauty* and has now been turned cobwebs-and-eyeliner gothic for new Disney film *Maleficent*. Who better to tackle it than Lana Del Rey, whose shadowy elegance suits the track perfectly. Her take on it is as darkly pantomime as you'd expect, like a showtune filtered through Tim Burton's brain, and suggests that the upcoming 'Ultraviolence' will be enjoyably daft.

Ben Hewitt, writer

8. Angel Haze
Drunk In Love

When Angel Haze leaked her debut album and then started moaning when it didn't sell very well, it seemed as if her career was going to be over before it had even begun. This may be a cover, recorded at BBC Radio 1Xtra's Live Lounge, but there's much skill in her one-woman Beyoncé and Jay Z impression – enough to remind everyone why they were so excited by Haze in the first place.

Andy Welch, writer

9. The Orwells
Righteous One

On 'Righteous One', a new taste of The Orwells' oh-so-eagerly-awaited second album, the street-punk five-piece have created a tune that's slinky, swampy and unreasonably sexy. A razor-edged trip into territory mainly mooched around by The Sonics, this is good music to do bad things to. "It's not nice to stare", shrieks frontman Mario Cuomo, but when you insist on putting out tracks as huge as this, it's impossible not to.

Leonie Cooper, writer

10. Eels
Agatha Chang

A prolific outsider with a taste for the eccentric, Eels frontman E is basically slacker rock's answer to Kanye West – it's a shame he didn't call the group's upcoming 11th studio album 'Eezus' instead of 'The Cautionary Tales of Mark Oliver Everett'. New track 'Agatha Chang' is a gritty ode to an estranged lover with shades of Scott Walker, and suggests that the incoming LP shouldn't be missed – whatever its title.

Al Horner, Assistant Editor, NME.COM

ESSENTIAL NEW TRACKS

► LISTEN TO THEM ALL AT NME.COM/ONREPEAT NOW

11. Big Boi CPU 2.0 (feat. Phantogram and Sade)

Within days of OutKast announcing they were playing every festival under the sun in 2014, one half of the Atlanta hip-hop masters was reaffirming his solo credentials with this mash-up. Big Boi and electro duo Phantogram's 2012 ode to the digital age has been merged with Sade's 1988 single 'Nothing Can Come Between Us' to lazily funky effect, and the results are as smooth as a Teflon tuxedo.

Matthew Horton, writer

12. Radstewart Insane Parties

Early lo-fi recordings have earned this four-piece a reputation as the British Parquet Courts, but there's a load more melody and pathos to these Cardiff-based beta-males. 'Insane Parties' opens with two guitars circling one another while frontman Jac Jones, whose lyrics borrow from the Cocker school of social commentary, reassures all the reclusive freshers in the world: "If you go out and get drunk in a Native American headdress then you're a cunt".

Hazel Sheffield, writer

13. NASA I Shot The Sheriff (feat. Karen O)

Giving the Bob Marley original a reggae-disco makeover with Chic-like guitar and MIA's shotgun sounds, production duo NASA's collaboration with Karen O is further proof, following 2011's version of Led Zep's 'Immigrant Song', that she'd be a kick-ass person to do karaoke with. The languid reggae vocal seems to come naturally to Karen; should we expect to find her rocking blonde dreadlocks next time Yeah Yeah Yeahs return?

Dan Stubbs, News Editor

14. Axxa/Abraxas On The Run

Meet Ben Asbury: 23 years old, from Atlanta, and the latest signing to New York's esteemed Captured Tracks, having sent his demo to the label in a handmade silkscreen package. This taster from his forthcoming self-titled LP as Axxa/Abraxas romps along on a haywire garage-punk riff over a bubbling synthesizer base, and there's an undercurrent of dreamy introspection here that recalls Elephant 6's experiments in collegiate psychedelic pop.

Louis Pattison, writer

15. The Wytches Grave Dweller

The grunge revival slouches on apace, frontman Kristian Bell screaming through lank hair into the mic while attempting violent congress with his guitar on this sludgy no-fi garage squall. With heavy undertones of '60s blues-rock, MC5, Sabbath and The White Stripes, it sounds like an undead Yeah Yeah Yeahs trying to suck each other's rotted brains out through their noses. Cracking.

Mark Beaumont, writer



16. Freddie Gibbs and Madlib Robes (feat. Domo Genesis and Earl Sweatshirt)

Indiana's Freddie Gibbs and LA's Madlib have teamed up for the album 'Pinata', out in March. Danny Brown and Raekwon feature elsewhere, but on this cut they're joined by Odd Future's Domo Genesis and Earl Sweatshirt. Backed up by a shuffling lounge-music accompaniment, Gibbs drops lines like: "I only think of you on two occasions/ That's when I'm drunk or when I'm blazing up".

Rhian Daly, Assistant Reviews Editor, NME.COM

17. Pond Colouring The Streets

The Australian psych doyens follow up their last record – a stomping slab of freaked-out glam rock called 'Hobo Rocket' – with a track set to feature on new surf film *Spirit Of Akasha*. It's a tidal wave of bouncing arpeggios, careering guitarscapes and a ludicrously excessive outro. Frontman Nick Allbrook's voice is barely a whisper underneath it all, but no matter. It's Pond at their best, making brain-bending, dumb, brilliant rock'n'roll.

Jenny Stevens, Deputy News Editor

18. Chad VanGalen Where Are You

The music of Canadian indie savant Chad VanGalen has swayed between blown-out industrial-indebted pop and tenderly picked acoustic numbers; almost an urban versus natural dichotomy. The first single from his fifth album, 'Shrine Dust', combines the two: the psychedelic lurch of 'Where Are You' hits like a wave full of gravel and glitter, mucky as the city and sparkling as the sea, and destined to appeal to fans of Menomena.

Laura Snapes, Features Editor

19. Banks Brain

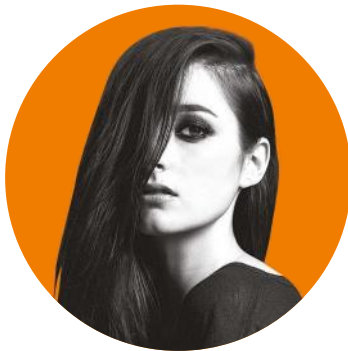
Banks plays romantic mind games on new single 'Brain', her most accomplished track to date. "I can see you're struggling/Boy, don't hurt your brain/ Thinking what you're gonna say/Cos everything's a game", she sings over producer Shlohmo's blown-out beat. This epic modern balladry suits Jillian Banks, an LA-based 25-year-old, and acts as the perfect teaser for her UK headline tour in March.

David Renshaw, News Reporter

20. David Lynch And Light Shines

Depending on how you look at it, David Lynch's second solo album 'The Big Dream', released last July, is either the gift that keeps on giving or the cow he can't stop milking. In November, a bonus track called 'Bad The John Boy' emerged, and here's another. Taken from the new, slightly unnecessary super-deluxe edition of the album, it's a decent slice of typically moody, twisted blues as Lynch offers words on pain, light and longing.

Phil Hebblethwaite, writer



TheWeek

► EVERYTHING THAT MATTERS IN MUSIC ■ EDITED BY DAN STUBBS

8

Arctic Monkeys
at the Zénith
in Paris,
November 2013

«READING
LEEDS» 2014

Arctic Monkeys to headline Reading & Leeds 2014

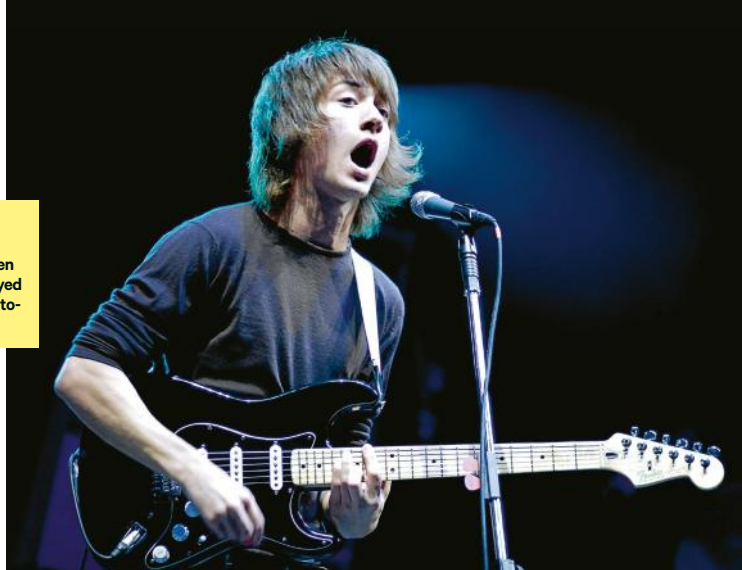
Get ready for a summer
full of Monkeys business

They stormed Glastonbury in 2013, and now they're set to own summer 2014 too. Arctic Monkeys will return to play in one of the three top slots at this year's Reading & Leeds festivals, which take place on August 22–24, 2014. Other names announced today for this year's event include Warpaint, SBTRKT, The 1975, Annie Mac, Netsky, Pusha T, Krept & Konan, Issues, Architects and Courteeners. They join acts such as Blink-182, Jake Bugg, Disclosure, Metronomy, Of Mice & Men, Wilkinson and I Am Legion. Tickets are on sale now. Turn the page for Monkeys drummer Matt Helders on the band's biggest summer yet. ➡➡



The 2006 Reading festival, when the band played "the second-to-last slot"

Matt Helders on... Reading & Leeds



You're headlining Reading and Leeds again in 2014 – how does that feel?

"We've got a lot of history with that festival. It's the first festival I ever went to – we all went together as kids, with Nick [O'Malley, bassist who replaced Andy Nicholson in 2006] as well. We were 15 or 16 and it was a big deal going to a festival like that on your own. We did it two years in a row, then the year after that we ended up playing the Carling Stage."

Who did you see as a punter?

"I remember Supergrass being the highlight. And The Music, and System Of A Down. And that band The 5678's, who were in *Kill Bill*. The first time we went, the band wasn't really happening yet, but by the second time we were doing gigs and acting like a band, so you do think about it [*playing it yourself*] a lot more. We still didn't think it would come around that quickly."

You headlined for the first time in 2009 – how

can you make it feel different this year?

"We've got better... now we're more ready to headline festivals. Before, it was more because of demand. Still, we held off from a lot of things pretty well in terms of stuff like doing arena tours. We did the second-to-last slot [in 2006], then the headline; it felt like we built up to it. But as a band and as performers, if I dare say that, I feel we've got better at it. I won't be anywhere near as nervous as I was before. Excited, but not scared."

You've also got Finsbury Park, Dublin's Marlay Park and T In The Park to headline...

"Yeah, we haven't done an Irish show

for a while. It's good to do these big ones instead of doing arena tours – it's nice to have a bit of a celebration. But it does come along with confidence. We wouldn't have wanted to do this many before."

How do you prepare for a summer of massive shows – arguably your biggest yet?

"You've got to get your head in a different place. Everything changes, all of a sudden there's loads more people there working for you. I like it, it gets exciting. It feels like something big's happening."

How do you top Glastonbury last year?

"That's the problem. But since then we've had a few more shows under our belt and there's more new stuff to play as the album's been out."

"IT FEELS LIKE SOMETHING BIG IS HAPPENING"

Will you do any new songs at Reading and Leeds?

"It's the first time we've enjoyed touring an album so much that we've not thought about it. Al's probably writing

things. We've got to do B-sides as we go along, so if any of them are good enough we'll play them."

Alex did say he had some stuff left over from the 'AM' sessions...

"There were things half-recorded, things Al had written that didn't fit on the album. Some of them will probably get recycled for either B-sides or new tunes."

Finally, you're in the States now. Have you 'cracked' America, as the cliché goes?

"We did ...*Letterman*, and we're doing Madison Square Garden, which is a bit of a dream. It's going great. 'Do I Wanna Know?' went to Number One in the alternative charts there – I suppose that's a big deal. There's a lot more to do in this country [the States]. It's massive. There's places on this tour where we play a club, then a few days later we'll play an arena. I don't know what 'cracking America' is any more though. I suppose a Number One album would do it!"

■ JAMIE FULLERTON

► For more information on Reading & Leeds 2014, go to readingfestival.com or leedsfestival.com

MY LIFE IN A SUITCASE

FIVE TOURING ESSENTIALS

Yannis Philippakis



Foals



BOOK Hemingway's Boat by Paul Hendrickson

"It's about 10 dark years of Ernest Hemingway's life. Here's a weird fact from it: he had all these cats at his place in Florida and they all had a genetic mutation. Even now, the cats around there have six toes."

BOXSET Game Of Thrones

"I like the fact that it's not clear-cut good versus evil. That's the problem with a lot of fantasy. This is gory, it's saucy and it's really well done."

FILM Sexy Beast

"It makes you miss England when you're away. It tugs the heartstrings. It's Ray Winstone in a tight pair of Speedos sweating in Spain and it makes you think of Bovril and rain."

GAME Candy Crush Saga

"The rest of the band play this, but I don't. I just see fingers tapping away furiously at screens late at night and no-one talking to each other. It basically just looks like this penny-sweet version of *Tetris*."

HOME COMFORT Bovril

"We don't have it as a drink, we have it on toast. It's a bit gross but it tastes good. I like the fact it's liquidated living beings and it never goes off."



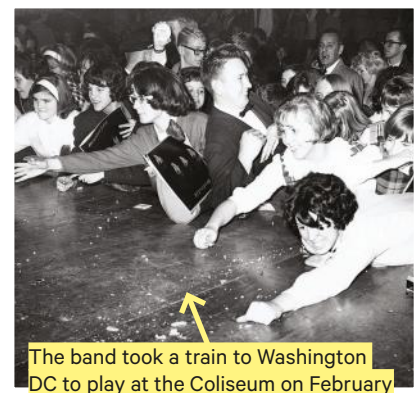
► Foals are touring the UK until February 15

They came, they conquered

Fifty years ago this week, The Beatles' first trip to the USA kickstarted the British Invasion. We look back at 14 days that changed the music world



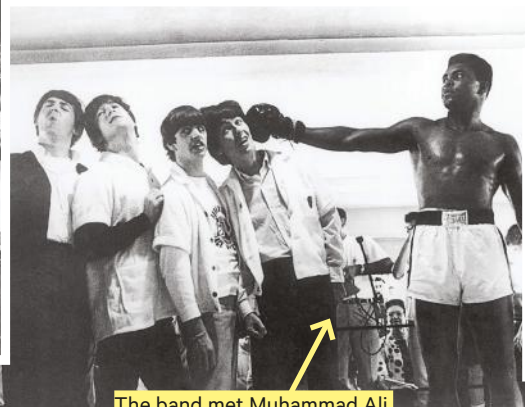
The Beatles arrived at New York's JFK airport on February 7, 1964 and were whisked past fans straight into a press conference. "Would you please sing something?" asked one reporter. "No, we need money first," came the reply.



The band took a train to Washington DC to play at the Coliseum on February 11. Fans pelted the band with jellybeans because George Harrison had once said jelly babies were his favourite sweet. "Imagine waves of rock-hard little bullets raining down on you from the sky," George told a journalist.



The band's first trip to the States had been talked up by a marketing campaign with the slogan: "The Beatles Are Coming!" Their single, 'I Want To Hold Your Hand', topped the charts on February 1.



The band met Muhammad Ali (then known as Cassius Clay) as he prepared for his next fight. George later described the boxer as being "quite cute".



The Beatles performed 'All My Loving', 'Till There Was You', 'She Loves You', 'I Saw Her Standing There' and 'I Want To Hold Your Hand' on *The Ed Sullivan Show* in New York on February 9, 1964. Almost half of US TV-owning households tuned in, and the crime rate reportedly dropped to a 50-year low as a result.

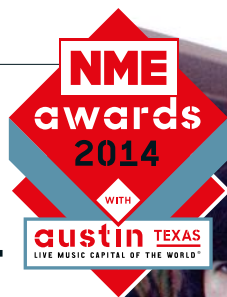


The Beatles hit New York's nightclubs hard. John said they'd hoped to meet some of their favourite US artists, but "they're all out on the road or something."



Rehearsals for The Beatles' second *Ed Sullivan Show* performance, this time recorded at Miami Beach's Deauville Hotel on February 16. The two appearances remain the second and third most-watched shows in US history. On February 22, the band returned to London as superstars.

Before they head over for the ceremony, we crown the recipients of 2014's Godlike Genius award



Blondie in 1977: (l-r) Clem Burke, Jimmy Destri, Chris Stein, Debbie Harry and Gary Valentine



Blondie named Godlike Genius



We're climbing down off of Mount Olympus to speak with you," says Debbie Harry with a laugh, accepting news of her band Blondie winning the Godlike Genius Award at the NME Awards 2014 with Austin, Texas with all the grace and wicked humour you'd expect from a genuine pop culture icon. "No, it's great, you know. It's out of proportion, but it's nice to be recognised. It's outstanding."

It's certainly no less than they deserve. This year Blondie celebrate their 40th anniversary, having formed as an underground punk band in New York in 1974 before grabbing mainstream attention with the release of their classic 1978 album 'Parallel Lines'. On their four-decade journey from Greenwich Village and the Bowery to the world, they've become muses for Andy Warhol, made disco classics like 'Call Me' with Giorgio Moroder and even helped New York's burgeoning hip-hop scene reach a wider audience with the Fab Five Freddy-referencing 'Rapture'.

All of which more than qualifies them to assume their place in the *NME* pantheon. "It's an outstanding list," says Debbie of the other Godlike Genius recipients. "I also find it particularly interesting that there aren't many Americans who've been given this award before, so that's flattering."

"Yeah, I mean, The Beach Boys aren't even on there, so there you go!" adds guitarist Chris Stein. "We've always had

a special relationship with the UK. I love The Cure and listen to their stuff all the time. And The Clash is The Clash, you know? What more can you say about them?"

"There are a lot of 'rock' bands on the list so far," says Debbie, who considers Blondie's inclusion even more of a compliment given how musically varied their output has been. "We've always done different things that we like and that reflect what we're influenced by. We are a metropolitan New York City band

whose influences come to bear in the music that we make. Now we have so much more 'world' influence on us through the internet."

So we're giving Blondie the finger. In the best possible way, of course – a bronze NME Awards finger. Where are they gonna put their statue? "Awards tend to just get strewn about. My Rock And Roll Hall Of Fame thing is just up on a shelf with a bunch of toys and my Andy Warhol skull – the actual skull that he used for his paintings," laughs Chris.

"That's appropriate, I think," says Debbie. "I have mine on a shelf with a couple of little Warhol dollar signs."

As for the Awards Show night itself, the band feel like they're in fine form ahead of their performance. "I think the current line-up is the best version of Blondie that we've had of all time," says Debbie. "All the guys are really great players and that means when I walk out there I feel

really excited about playing. I look forward to having a good time and working with the audience. I think in our earlier days we were often distracted by other struggles that we were having, but now we've sort of got through a lot of the difficulties that young bands often go through establishing their business. We're just glad to be playing music really."

Having survived for so long in the entertainment business, they'll have a few pearls of wisdom to dish out to the *NME* newcomers. "My main advice is always that enthusiasm is not enough," says Chris. "One has to practise also. You have to work on your skills. The model has changed since we were starting out. When we started there was nobody in rock and pop who was in their fifties or sixties. The only people who were that age were the old blues guys, who were also my heroes. In fact, when I was a teenager all my

"IT'S NICE TO BE RECOGNISED. IT'S OUTSTANDING"

Debbie Harry



Still Blondie: Harry, Stein and Burke together in 2010

THE HOLY ROLL

Meet the previous recipients of NME's Godlike Genius award

Johnny Marr, 2013

Marr's message? "Anyone out there who's 15 or 16 and reading the NME and trying to get a band together - don't give up."

Noel Gallagher, 2012

"I accept that I am now a genius, just like God," said Noel.

Dave Grohl, 2011

Accepting his prize from The Who's Roger Daltrey, Grohl said: "You guys realise they gave this one to a drummer, right?"

Paul Weller, 2010

When Bobby Gillespie and Mick Jones handed him the award, Weller said: "I'm embarrassed because people said so many nice things about me... but they're all true!"

The Cure, 2009

Robert Smith thanked presenter Tim Burton and added: "Thanks to the fans. If you've had half as much fun as we have it's been worth it."



Noel Gallagher was NME's Godlike Genius in 2012

Manic Street Preachers, 2008

Boxer Joe Calzaghe presented while Nicky Wire quoted Dolly Parton: "If you want to have a rainbow, you've got to put up with a lot of rain."

Primal Scream, 2007

Bobby Gillespie said: "It's a great honour to get the same award as a band like The Clash."

Ian Brown, 2006

Brown said: "The word genius comes from the Arabic word jinn, which means spirit."

New Order, 2005

The band were the first winners to play live. Pet Shop Boys presented.

Ozzy Osbourne, 2004

"I'm far from being a genius," he said by video. "I ended up nearly breaking my neck and breaking my collarbone and ribs."

The Clash, 2003

Mick Jones, Paul Simonon and Topper Headon accepted the award from Kate Moss and Bobby Gillespie just two months after Joe Strummer's death.

Pennie Smith & Nick Kent, 2002

Two NME legends shared the award: writer Nick Kent and photographer Pennie Smith.

U2, 2001

The Edge joked: "It helps having God in your band."

Shaun Ryder, 2000

Ryder said: "I am officially a Godlike Genius because NME have said so. Not that we didn't know that anyway."



Massive Attack, 1999

Robert Del Naja and Grant Marshall picked up the award.

Mark E Smith, 1998

Accepting his prize from Eddie Izzard, Smith then left his award behind as he went to tell Jo Whaley to "fuck off" backstage.

Jarvis Cocker, 1997

Jarvis became the first musician to be named Godlike Genius.

Alan McGee, 1996

For giving us The Jesus And Mary Chain, Primal Scream, Ride, My Bloody Valentine, Super Furry Animals... oh, and Oasis.

Michael Eavis, 1995

The Glastonbury supremo took his own middle-fingered salute back to Worthy Farm.

John Peel, 1994

No DJ did more to champion underground music, and for that we made Peel the inaugural Godlike Genius.

VOTE NOW

Nominees' own choices for this year's gongs



Pete O'Hanlon



The Strypes

BEST BRITISH BAND

Arctic Monkeys

"It's clear from the nominations that they're going to clean up because they're nominated in nearly every category, so they can look forward to a lot of walking up and down on the night."



BEST FESTIVAL

Glastonbury is the best festival going, so it should win. It was talked about more than the rest and had more of a presence overall."

BEST TV SHOW

Sherlock

"The latest series has been mind-blowing and consistently astounding. The writing, casting and acting is exemplary and it's the best thing on telly at the moment."

HERO OF THE YEAR

Lou Reed

"An icon, inspiration, scholar and gent. He will always be the embodiment of rock'n'roll."

BEST MUSIC FILM

Good Vibrations

"The Irish punk scene is horribly underrated and this film showcased the best that it had to offer. It's a sin that bands like Rudi, The Undertones and Stiff Little Fingers have faded so quickly into the background history of punk music."

► Now it's your turn. Head to NME.COM/awards to make your selections

heroes were over 60 years old anyway. People like Bukka White and Muddy Waters."

That's not to say that Blondie are ready for the rock'n'roll old people's home just yet. This year they have a new album called 'Ghosts Of Download' coming out alongside a reworked greatest hits package dubbed 'Blondie 4(0) Ever'. Chris is also putting out a book of his photography alongside an accompanying exhibition. These Godlike Geniuses have no plans to hang up their halos. "I know we'd like to keep recording and making music," says Debbie. "Whether we can actually drag our withered old bones out onto the road to promote it in the future is another story, but right now I feel pretty good about doing shows."

As you'd expect, the veterans of New York's CBGB and Studio 54 are looking forward to the party as much as the performance. "I always look forward to meeting people

who I've never met before," says Debbie. "But then again I really wish that people like Joe Strummer could be there. There's a bittersweet aspect to that."

"I still always get starstruck," adds Chris. "I'm just as much of a fan as the next guy."

"It should be a nice, chaotic night," says Debbie. "It'll be good to see old friends, to be honoured so nicely and to play music. What could be better?" ■ KEVIN EG PERRY

BUY YOUR TICKETS NOW!

Fancy rubbing shoulders with the Godlikes? NME readers can buy tickets for the NME Awards 2014 with Austin, Texas and join the action from the pit or the balcony at London O2 Academy Brixton on February 26. It's your chance to see the great and the good of music, and to see killer performances, including a show-closing set from Blondie. Tickets go on sale at 9am on Wednesday, February 5 and are available at NME.COM/tickets.



The beat goes on

As William Burroughs' centenary is marked with events worldwide, we remember rock'n'roll's favourite writer

Panorama of the City of Interzone. Opening bars of East St Louis Toodleo... at times loud and clear then faint and intermittent like music down a windy street... The room seems to shake and vibrate with motion..." That was how William S Burroughs introduced the world to the 'Interzone' in his heroin-and-hashish-soaked 1959 novel *Naked Lunch*. Those few bars of Duke Ellington were just the beginning; rarely has a writer's work been so intertwined with – or had as much impact on – rock'n'roll as Burroughs, who was born 100 years ago this week on February 5, 1914. Kurt Cobain was such a big fan he played discordant guitar on a spoken-word performance entitled "The 'Priest' They Called Him". The Beatles put him on the sleeve of 'Sgt Pepper's...'. Jagger and Richards adopted his 'cut-up' technique

on 'Exile On Main St', rearranging words from their notes to help them write lyrics for the track 'Casino Boogie'.

Burroughs lived all over the world, including London and Tangier in northern Morocco – the city that inspired the Interzone. But he is perhaps most associated with the New York 'beat' scene he inhabited with fellow poets and writers Allen Ginsberg and Jack Kerouac. In later life, these writers became icons for the city's burgeoning punk rock scene, particularly songwriters like Lou Reed, Patti Smith and Richard Hell. Sonic Youth's Thurston Moore moved to New York as a teenager to become a part of this milieu. He recalls first spotting

"HE WILL ALWAYS BE AN INFLUENCE ON NEW ARTISTS"

Thurston Moore

around it. Everybody was really upset while this was going on. Then they escorted William Burroughs and a couple of his friends in and sat them down very diplomatically at this table. I remember thinking, 'Oh my God, it's William Burroughs.' He was this old, grey eminence in a tie and a fedora. He sat there and looked around at us. He didn't seem to feel very guilty about taking up all this space. Then Patti came out in leather trousers and absolutely decimated the place. That was probably the most fabulous Patti Smith performance I ever saw. She was on fire, knowing that William Burroughs was sat right in the middle of the room watching her concert."

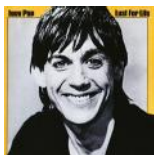
Moore would go on to meet Burroughs, and Sonic Youth contributed music to the writer's 'Dead City Radio' spoken-word compilation in 1990. Moore, who lectures about Burroughs every summer at Naropa University in Colorado, says he applied the writer's cut-up technique not just to his own lyric writing, but also to Sonic Youth's approach to song structure. He argues Burroughs will continue to influence songwriters well into his second century: "I think the idea of locking yourself away with a typewriter and writing under the influence of genuine vision will always make him an influence on new artists," he says. "His writing was very relevant during the fallout from 'hippy'. There's a kind of anger that takes the piss out of this dream of utopia. For any of us coming in at that point, that was really central to how we defined ourselves." ■ KEVIN EG PERRY

Burroughs the beat icon and (below) with Patti Smith in NYC, 1975



THE BURROUGHS EFFECT

The writer's brushes with rock'n'roll



'Lust For Life'

Iggy Pop's 'Lust For Life' was heavily influenced by Burroughs' *The Ticket That*

Exploded. The character Johnny Yen was described in the novel as "The Boy-Girl Other Half strip tease God of sexual frustration".

Steely Dan

Many bands have named themselves after Burroughs' writing, including Soft Machine, but the most

famous are probably Steely Dan, who borrowed theirs from a metal dildo in *Naked Lunch*.

Heavy metal

The phrase 'heavy metal' was introduced to the musical lexicon by Lester Bangs, who was riffing on Burroughs' character "Uranian Willy, the Heavy Metal Kid" from *The Soft Machine* (1961).

'Casino Boogie'

Mick Jagger said of writing

the 'Exile On Main St' track: "That song was done in cut-ups. It's in the style of William Burroughs and so on. 'Million dollar sad' doesn't mean anything."

'Bugger The Queen'

The anger and rawness of Burroughs' writing influenced punk, but he in turn was influenced by the music. Inspired by seeing the Sex Pistols play 'God Save The Queen' in London, he wrote a short poem called 'Bugger The Queen'.

Founded in 1991,
Night & Day has
championed
many new bands



WHAT IT'S REALLY LIKE LIVING NEXT TO A VENUE

BY NIGHT
& DAY'S
NEIGHBOUR

Last week, Marc Riley wrote in support of Manchester's Night & Day, which has been served with a noise abatement notice. This week, the venue's neighbour explains why he issued the complaint



Me and my partner moved next to Night & Day in Manchester in May last year. We knew where we were moving to – it was the hip part of Manchester we loved. We knew we were moving near a local club and that there'd be music. Up until October, we couldn't hear anything – not a pin drop. But since October we can hear the bass, the drums, people singing so loudly you can hear the words, and clapping – that's when this started.

I approached Night & Day's owners. They were adamant they hadn't turned up their sound levels and said that if we didn't want to live next to a live music venue, we should move out. I waited until November and we could still hear it. We had no option but to get the council involved. We can't live like this. I keep a diary of the noise. Early in January, the council's noise team came out and the volume was horrendous, so they served the venue with a noise abatement notice.

When Night & Day got the notice, the owners put a petition out saying it was getting closed down. But that

was false. I understand that it's a legendary bar, but it's not under threat of closure.

After this, I met with Night & Day's owners. They offered us £5,000 to move out in three months and drop our complaint. We said yes. But the council said they couldn't do that – by law it has to keep the notice. In the council's eyes, Night & Day has to prove it's not making the noise any more, because what happens to the people who move in after us and complain again to the council after they've removed the notice?

I understand all the people who are trying to back the venue, but the amount of abuse and backlash we've received is ridiculous. We even got a death threat. That's why

we've remained anonymous.

What's annoyed us as complainants is that people don't know the full story. Other venues use noise limiters, which means if they go over the decibels set, the system will cut off. Night & Day say bands won't play there if they have a limiter. They also say they're putting in soundproofing, but what if it doesn't work? We'd be back to square one. Why can't they just turn the sound down? But they are not willing to compromise so we just have to carry on like this. I'm off work ill and the council are doing bugger all to help us out. Nobody understands our frustration.

We're not in it for the money. We're trying to help Night & Day out. I've thought about packing my bags and leaving but we can't because we're tied into a contract with our landlord until next January. The only way we could have got out was if we asked the landlord to cut our tenancy early, but we're happy with the flat, we've decorated it, so we're not just picking up our bags and going for the sake of going. We don't regret what we've done, because we can't live like this. We understand that we live in the city centre of Manchester, we understand that we get noise and we have to accept that, but we are not accepting the level of noise that we are getting – it's just too excessive. ■

► Who's right, who's wrong? Let us know at letters@nme.com

LOST ALBUMS

#15

Francis And The Lights A Modern Promise (2008)

Chosen by Theo Hutchcraft, Hurts



"He's a guy from New York who looks like Patrick Bateman and sings like Prince. He makes these amazing soul records, which are very minimalist. It's like 'Controversy' and 'Sign 'O' The Times'-era Prince, but he has a full, amazing funk band with two drummers. He produced 'Karaoke' for Drake and Birdy covered 'I'll Never Forget You' from another album. He makes these amazing videos of him dancing and he's just a real eccentric, fascinating character. He gave this album away for free and I still listen to it weekly."



► THE DETAILS

- RELEASE DATE 2008
- LABEL Normative
- BEST TRACKS Night Watchman, A Modern Promise
- WHERE TO FIND IT Available on iTunes and Amazon
- LISTEN ONLINE On Spotify

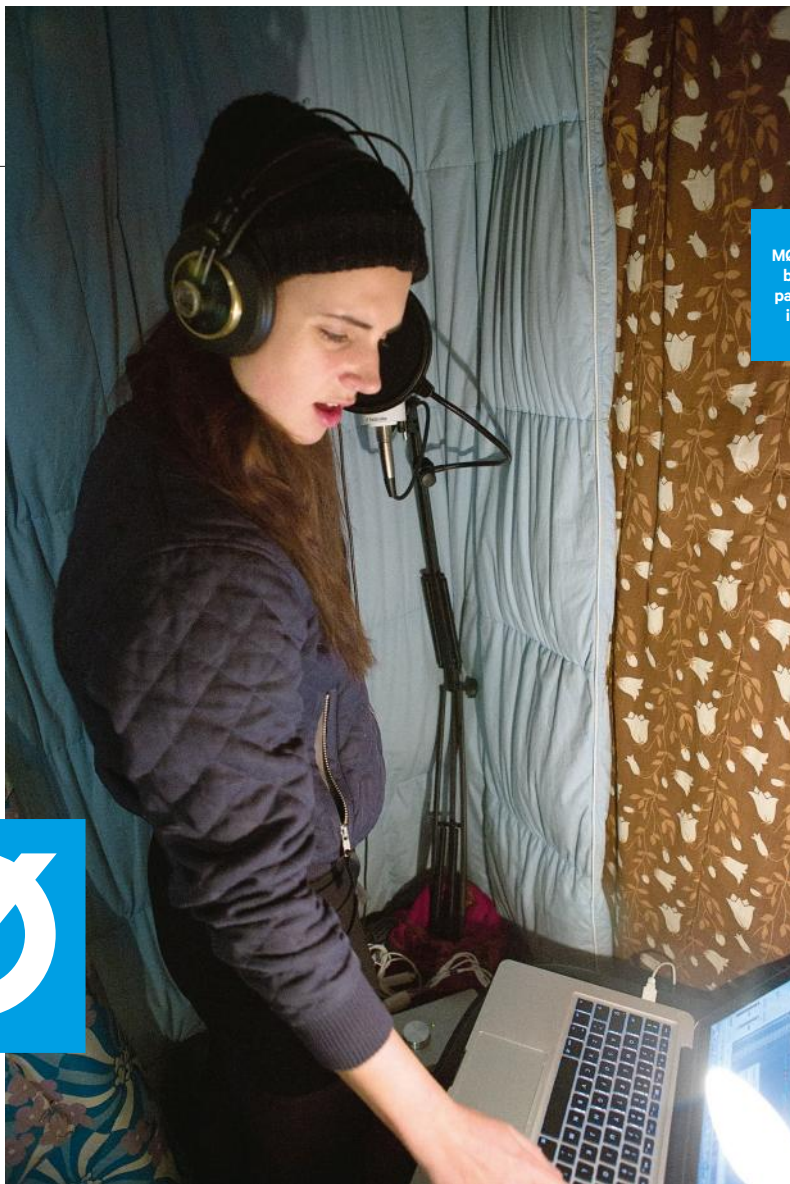
The Danish singer is crafting a debut album full of shiny electro-pop hooks, with lyrics informed by her agit-prop squat-party past

MØ

Karen Marie Ørsted feels conflicted. The 25-year-old singer, otherwise known as MØ, recently won the Rising Star category at the Danish Crown Prince Couple's Awards (a bit like the Mercury crossed with a Royal Variety performance). The problem? She used to be a punk with anarcho-syndicalist leanings. "When I was told I got the award I thought, 'Oh no. I've got some friends who will be very angry if I say yes to this,'" she says, sheepishly. In the end, she accepted because she "doesn't have anything against the royal family nowadays" so "it would be spoiled not to".

If MØ's shimmering electronica – think a Scandinavian Grimes – is far from her squat-party roots, there's still something of her leftfield politics in her lyrics. Her debut album, 'No Mythologies To Follow', is about "being young, restless and lost in the modern

"I RECORD MY VOCALS IN MY OWN VOCAL BOX AT MY PARENTS', ON AN ISLAND. IT'S ISOLATED"
Karen Marie Ørsted



MØ in the vocal booth at her parents' house in Denmark

world". Songs such as 'Walk This Way' reject "the media glorifying eternal youth, fame and money" to a bumping, off-kilter R&B groove that wouldn't be out of place on a Robyn album.

Karen grew up in southern Denmark. "I record all my vocals in my own vocal box which is at my parents' house on an island," she explains. "It's an isolated place. I like being in the countryside. I need silence." The music, meanwhile, is made together with producer Ronni Vindahl. It doesn't matter where. 'Walk This Way' was drafted backstage in Birmingham when Karen was on tour with AlunaGeorge. "I was singing the hook, he quickly wrote the track and that was it. The album wasn't really made in one

place. Tracks were written in Norway, Los Angeles, the UK, Denmark. Anywhere, really."

Karen blames the Spice Girls for a love of pop she can't suppress. The agit-prop, meanwhile, can be traced back to Sonic Youth. When Karen was 17, she formed a band called Mor (Danish for "mother") with a friend. They mixed guitars and electronics, sounded a bit like Atari Teenage Riot and spent five years playing squats around Europe. When she went to art college she started to feel like the punk thing "wasn't really me", so she embarked on the solo project that became MØ. Her first proper release, 'Maiden', attracted attention from blogs. "It's about being yourself even though you're not perfect," explains Karen. "I was so happy that I was being honest with myself and people seemed to like it." One upshot of the buzz was that Swedish superstar DJ Avicii asked her to sing on his recent 'True' album.

Even less punk than an award from the Danish royal family, perhaps, but she's balanced it with a Diplo collaboration, 'XXX 88'.

There's a push and pull at the heart of MØ: melodies on the one hand, two fingers to convention on the other. The most important thing, she reckons, is to communicate something to the listener, and it doesn't really matter how. "The biggest thing you can do as a musician is to touch people in a way that makes them want to change something in their life or do something. I know those are big words, but the most powerful thing about music is

to make that connection. That's what I want to do more than anything." Never mind the bollocks, here's MØ, in other words.

■ CHRIS COTTINGHAM

▶ THE DETAILS

- ▶ **TITLE** No Mythologies To Follow
- ▶ **RELEASE DATE** March 10
- ▶ **LABEL** RCA
- ▶ **PRODUCER** Ronni Vindahl
- ▶ **RECORDED** No Wav, Copenhagen
- ▶ **GUESTS** Diplo
- ▶ **TRACKS** Fire Rides, Maiden, Never Wanna Know, Red In The Grey, Pilgrim, Don't Wanna Dance, Waste Of Time, Dust Is Gone, XXX 88 (feat. Diplo), Walk This Way, Slow Love, Glass



ANATOMY OF AN ALBUM



"EVERY SONG HAS TO BE AN EVENT"

Alex Kapranos

Franz Ferdinand

THIS WEEK...

Franz Ferdinand: Franz Ferdinand

A decade on from its release, Franz's debut still sounds razor-sharp

THE BACKGROUND

Singer Alex Kapranos and drummer Paul Thomson had played together in The Yummy Fur, and Kapranos' pal Bob Hardy was pootling about on bass, but it was only when future guitarist Nick McCarthy tried to nick the singer's booze at a Glasgow party that the four elements of Franz Ferdinand fell into place. Their first gig was an art show, which suited these aesthetes just fine. "We dress ourselves, choose how we comb our hair, choose what's on the cover of our records," Alex Kapranos said in 2005.

STORY BEHIND THE SLEEVE

In conversation for an exhibition of Domino Records' sleeve art in 2007, art director Matt Cooper recalled: "For such a simple design, this went through a surprising number of permutations. At one stage the back cover was the front. The angle of tilt on the logo – 13 degrees – will be forever ingrained upon my memory!"

FIVE FACTS

1 The opening tempo changes of 'Take Me Out' were all recorded live. "They'd played it live quite a few times," said producer Tore Johansson, "so they could all slow down in the same way."

2 The star of 'Jacqueline' was a friend who told Kapranos about an encounter with an older man. "When she described it, I could see the embarrassment and rejection he suffered as he realised how she actually saw him, compared to how he thought she saw him."

3 The German chant on 'Darts Of Pleasure' is meant to translate as "I am superfantastic/I drink champagne with smoked salmon". But, says McCarthy, "what we're actually saying is 'salmon-fish', because it scans better that way".

4 Early album rehearsals took place in an Art Deco warehouse in Glasgow that the band named The Chateau. They later moved on to an old Victorian jailhouse – which they also called The Chateau.

5 The video for the 'Matinée' single was inspired by the 1946 Powell and Pressburger movie *A Matter of Life And Death*.

LYRIC ANALYSIS

"I'm just a crosshair/ I'm just a shot, then we can die" – 'Take Me Out'

Franz's breakthrough hit compared two lovers to snipers aiming at each other. Kapranos told *NME* it's about how you'd "rather be shot than continue the tension".

"So sexy, I'm sexy/ So come and dance with me Michael" – 'Michael'

The album's fourth single was inspired by an explosive dancefloor moment Kapranos witnessed between two male friends, one of whom – Michael himself – was in an early Franz line-up.

"So I'm on BBC2 now/Telling Terry Wogan how I made it" – 'The Dark Of The Matinée'

Few bands were so self-assured on their arrival. "We felt it from the press while we were making the album," Kapranos told *Australia's The Vine* in 2013. "We were already on *NME's* radar."

WHAT WE SAID THEN

"This album kicks open the door for all the great British bands that'll sweep through in their wake." 9/10 Anthony Thornton, *NME*, February 16, 2004

WHAT WE SAY NOW

No flab, no trickery, plenty of pretension – Franz

Ferdinand's debut hasn't aged a jot in a decade, but paradoxically it's also a snapshot of the time. Four chaps with razor-sharp hair and razor-sharp creases in their trousers came up with a taut, hit-packed debut that, at this distance, sounds like 'Now 2004'.

FAMOUS FAN

"Franz Ferdinand have that 'it'. Physically they're all the same height so their eyes are always meeting with each other, and they seem to be the same weight and so they look fantastic stood together. I think all groups should be like that. The 'it' factor is everything in life, isn't it?" **Morrissey, *NME*, May 2004**

IN THEIR OWN WORDS

"Every song we write has to be an event. We're intolerant of mediocrity."

Alex Kapranos, 2004

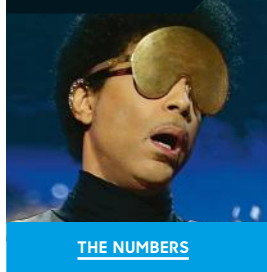
THE AFTERMATH

Franzmania. The album peaked at Number Three in the UK and went Top 40 in the States. By September it claimed the Mercury Prize. Second album 'You Could Have It So Much Better' was a solid rethread of the first, but 2009's 'Tonight' almost ripped the band asunder. It's taken a few years for Franz Ferdinand to realise they're better off together, and latest effort 'Right Thoughts, Right Words, Right Action' is a handsome update of the old formula.

THE DETAILS

►RECORDED 2003 ►RELEASE DATE February 9, 2004 ►LENGTH 38:49 ►PRODUCERS Franz Ferdinand, Tore Johansson ►STUDIO Gula Studios, Malmö, Sweden ►HIGHEST UK CHART POSITION 3 ►WORLDWIDE SALES 3.7 million ►SINGLES Darts Of Pleasure, Take Me Out, Matinée, Michael, This Fire ►TRACKLISTING ►1. Jacqueline ►2. Tell Her Tonight ►3. Take Me Out ►4. The Dark Of The Matinée ►5. Auf Achse ►6. Cheating On You ►7. This Fire ►8. Darts Of Pleasure ►9. Michael ►10. Come On Home ►11. 40

NEWS DESK



THE NUMBERS

22

Number of \$1m lawsuits Prince filed against bootleggers of his music before dropping them all just four days later

19

Years Slowdive spent apart before reuniting last week

7

The number of ticket companies who have vowed to publish additional fees upfront, before customers commit to buy tickets

\$250k

Sum reportedly paid by Kanye West to a teenager he allegedly attacked in Beverly Hills for making racist remarks

BIG MOUTH

"I know that success comes with a price tag. It just sucks when you see that in your tiny home country where you previously felt safe"

LORDE takes to Twitter after a paparazzi encounter at Auckland airport



WHO THE FUCK IS...



Ken Ehrlich

Producing the Grammys must seem like a pretty cool job – that is until Trent Reznor delivers a "heartfelt fuck you" via Twitter. **So Ken isn't on Trent's Christmas card list?** No. He was fuming when Ehrlich cut to an ad break as Reznor, Dave Grohl, Josh Homme and Lindsey Buckingham were about to play a second song. **Has he apologised?** Sort of. Ehrlich responded to Reznor's tweet by saying: "I'm sorry he was upset. I wanted to end on a high, an up note. I did tell them we'd take it as long as we could. We got as close as we could possibly get."



Pitbull

Pitbull has signed a deal with *Big Brother* creators Endemol to launch his own online TV channel. It will see the rapper develop and produce content for TV and digital platforms.

GOOD WEEK ↔ BAD WEEK



Justin Bieber

After being arrested for drink driving, Bieber was the subject of a petition to get him deported from America. When he got home to Canada he was charged with assaulting a limo driver.

AND FINALLY

Sister Pledge

Fat White Family are raising funds for a trip to South By South West by offering services including a meal cooked by the band and a tattoo from drummer Dan Lyons.

Nötley Crüe

Announcing plans to retire in 2015, Mötley Crüe have signed a contract ensuring they cannot reunite under any circumstances. Bet Noel Gallagher wishes he'd thought of that.

SuBookie

Susan Boyle applied for a minimum wage job in her local Ladbroke's. Deputy Manager David Corr explained: "I think she saw it as a way of getting out of her house and taking her mind off things."

► Find these stories and more on NME.COM



WHAT IS THE GREATEST SONG OF ALL TIME?



Jamie MacColl
Bombay Bicycle Club
"Wichita Lineman" by Glen Campbell.

The lyrics spark something in me every time I hear it and they always have. Amazing."



Louis Pattison
NME writer
"It's a hugely difficult question and the

answer probably changes day to day, but today I say 'Aneurysm' by Nirvana. A reminder that Nirvana could be euphoric as well as depressive, essentially it's the sound of The Beatles put through a mangle and it makes me happy every time I hear it."



Jenessa Williams
NME reader
"It has to be Los Campesinos!, 'The Sea Is A Good Place To Think Of The Future'. They're a massively underrated band and Gareth David is a brilliant lyricist."

Official RECORD STORE Chart

TOP 40 ALBUMS FEBRUARY 2, 2014



NEW 01

Cavalier Youth

You Me At Six VIRGIN

Surrey pop-punks You Me At Six knock Mogwai off the Number One spot with their fourth LP, 'Cavalier Youth'. Recorded in LA with Fall Out Boy and Linkin Park producer Neal Avron, it's the band's first chart-topping album.

- ▼ 2 Rave Tapes **Mogwai** ROCK ACTION
- NEW 3 Restoring Force **Of Mice & Men** RISE
- ▼ 4 Warpaint **Warpaint** ROUGH TRADE
- NEW 5 The B-Sides **The Gaslight Anthem** SIDE ONE DUMMY
- ▼ 6 High Hopes **Bruce Springsteen** COLUMBIA
- NEW 7 None The Wiser **The Rifles** COOKING VINYL
- NEW 8 Croz **David Crosby** BLUE CASTLE
- ▼ 9 AM **Arctic Monkeys** DOMINO
- NEW 10 Too True **Dum Dum Girls** SUB POP
- ▼ 11 Brothers And Sisters Of The Eternal Son **Damien Jurado** SECRETLY CANADIAN
- NEW 12 Ghettoville **Actress** WERKDISCS
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- NEW 14 Moon **Snowbird** BELLA UNION
- ▼ 15 Fuck Off Get Free **Thee Silver Mt Zion Orchestra** CONSTELLATION
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The Official Charts Company compiles the Official Record Store Chart from sales through 100 of the UK's best independent record shops, from Sunday to Saturday.

TOP OF THE SHOPS



THIS WEEK RECORD CORNER

GODALMING FOUNDED 1958
WHY IT'S GREAT Alongside pop and rock staples, they boast a range of sheet music.
TOP SELLER THIS WEEK Warpaint – 'Warpaint'
THEY SAY "We're basically fans, just as much as the people that buy from us. Maybe that's why we've been here for 56 years."

SOUNDTRACK OF MY LIFE



Bobby
Gillespie



Courtney
Love



Dee Dee Penny

Dum Dum
Girls singer

THE FIRST SONG I REMEMBER HEARING 'The Loco-Motion' - Kylie Minogue

"My parents were into all the oldies, so I'm sure I heard The Beatles or something before I was even born, piped into my mother's womb or something, but the first song I really remember is Kylie Minogue. I can see myself dancing to it in kindergarten like a crazy person. I've still got total love for Kylie, even now."

THE FIRST ALBUM I EVER BOUGHT 'Live Through This' - Hole

"Around middle school I started developing my own interests - I'd come from quite a controlled upbringing, with no MTV, but my parents could only keep me on lockdown like that for so long. When I heard Hole the first time I had to go and buy the record - I saw a bit of my shy, introverted self in Courtney, I guess."

THE FIRST SONG I FELL IN LOVE WITH 'Angel Eyes' - Frank Sinatra

"My dad was a massive Sinatra fan and loved singing in that style. He sang in a doo-wop group and was really, really good. He could have made it, but that generation put family and having a career over

off on this track. She has this incredibly unique way around a melody. I know every note, every second, even millisecond of that song. It's like an old, old friend. The moment I heard it I was like, I need to be in a band. I've gotta do what she does."

THE SONG I CAN NO LONGER LISTEN TO 'Longhair' - Dum Dum Girls

"The first couple of songs I wrote for Dum Dum Girls, I tried to cram, like, 800 words into them, and I listen back and it's like, why did I do half the stuff I did on that song? We still get shouts for this at shows from fans. I feel bad for those guys for then not playing it, but no way!"

THE SONG THAT MAKES ME WANT TO DANCE 'Lust For Life' - Iggy Pop

It's a great 'getting ready to go out' record, wouldn't you say? It's got that energy. Before starting Dum Dum Girls, I was super stubborn - I wanted to play

there's no better song to get drunk to and sing along with than 'I'll Stand By You'. When it's my turn on the mic in karaoke, I'm like, right, let's clear the room with some fucking cheesy ballads."

THE SONG I CAN'T GET OUT OF MY HEAD 'Wrecking Ball' - Miley Cyrus

"This is a great song, which Miley delivers so well, but I also like everything she's about. She's provocative, just like good pop music should be - it's the nature of the beast. 'Wrecking Ball' is just a great, honest ballad. I love it."

THE SONG I WISH I'D WRITTEN 'I Want You' - Primal Scream

"I didn't know Primal Scream 'til I started living with Brandon [Welchez, partner and singer in Crocodiles]. 'XTRMNT' is my 'getting shit done' record. It's that high-octane push you need to go and get your chores or whatever you need to get the fuck done. I wish I'd written this track [which is not on 'XTRMNT' and is actually a cover of a Troggs song - Primal Scream Ed]."

THE SONG I WANT PLAYED AT MY FUNERAL 'Sweet And Tender Hooligan' - The Smiths

"I knew the second I heard this that I wanted it at my funeral. I love The Smiths and this lyric is just classic Morrissey: *'In the midst of life we are in death, etcetera etcetera etcetera'*. The way I see it, there's no better way to bring in the big sleep than this song."

"MILEY'S PROVOCATIVE, JUST LIKE GOOD POP MUSIC SHOULD BE"

pursuing that kind of thing. He'd play 'Angel Eyes' on the record player in my house and sing along to it, and I'd just sorta swoon along. I loved that."

THE SONG THAT MADE ME WANT TO BE IN A BAND 'Somebody To Love' - Jefferson Airplane

"I've spent years trying to rip Grace Slick's voice

guitar but hated sucking at it. I loved this song so much I was like, I just gotta bite the bullet and learn it no matter how much I suck at playing it, 'cos I love it that much."

THE SONG I DO AT KARAOKE 'I'll Stand By You' - Pretenders

"First rule of karaoke - you've gotta be drunk. And



Miley
Cyrus

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NME
NEW
BAND
OF THE WEEK

Girl Band

Abrasive, unrestrained and exhilarating live, the Dubliners want to mess with your head

With piledriving hulks of noise, lines of distortion and snatches of howled vocals, Dublin's Girl Band aren't shy about being abrasive. The foundations of their brilliant single 'Lawman' (released at the beginning of January) have more in common with the kind of aural hammering you might receive at a heavy techno night.

It's a far cry from when vocalist Dara Kiely, guitarist Alan Duggan and bassist Daniel Fox previously played together as Harrows – "a rip-off of The Strokes" – before joining up with drummer Adam Faulkner in 2011 to form Girl Band. Any traces of New York's finest were crushed on 2012's debut EP 'France 98', with Kiely's by turns languid and primal voice lacing the music's punk attitude. At the same time, the EP's stop-start rhythms

signalled a strong electronic influence, bolstered by a keen ear for decent DJ sets.

"Loads of times, I'd be in a club and then just whip out my phone and take down a little note," says Duggan. This strain was further distilled when they covered Blawan's monstrous 'Why They Hide Their Bodies Under My Garage?' last year. With its cataclysmic propulsion and straitjacket-ripping vocals, it almost makes the original seem tame. "That was really an eye-opener in how you can just take something as straightforward as that kick-drum and the wandering bass, and that's the song," says Faulkner.

A debut album isn't on the cards just yet because some of the band are still at uni, so whether they stick with this approach remains

to be seen. For now, however, they're planning more gigs. According to Fox, these will explore "texture and what you can do" alongside "fucking with people's heads". And while they may be getting tired of questions about their name, they are deadly serious about the issue of their own favourite girl band. "Early Sugababes," says Kiely, without missing a beat. "Up until when they kicked out Mutya." ■ LAURIE TUFFREY

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tour diary from
the band

► THE DETAILS

- **BASED** Dublin, Ireland
- **FOR FANS OF** Iceage, Liars
- **SOCIAL** @GirlBandDublin
- **BUY IT NOW** 'Lawman' is available as a free download on their Bandcamp
- **SEE THEM LIVE** Dublin Whelan's (February 8), Galway Róisín Dubh (13)
- **BELIEVE IT OR NOT** The band signalled the end of their ear-slashing noisy sets last year by playing Daft Punk's 'Get Lucky' over the PA

Turn the page
for more great
new music

21

MORE NEW MUSIC

NME BUZZ BAND OF THE WEEK

Years & Years

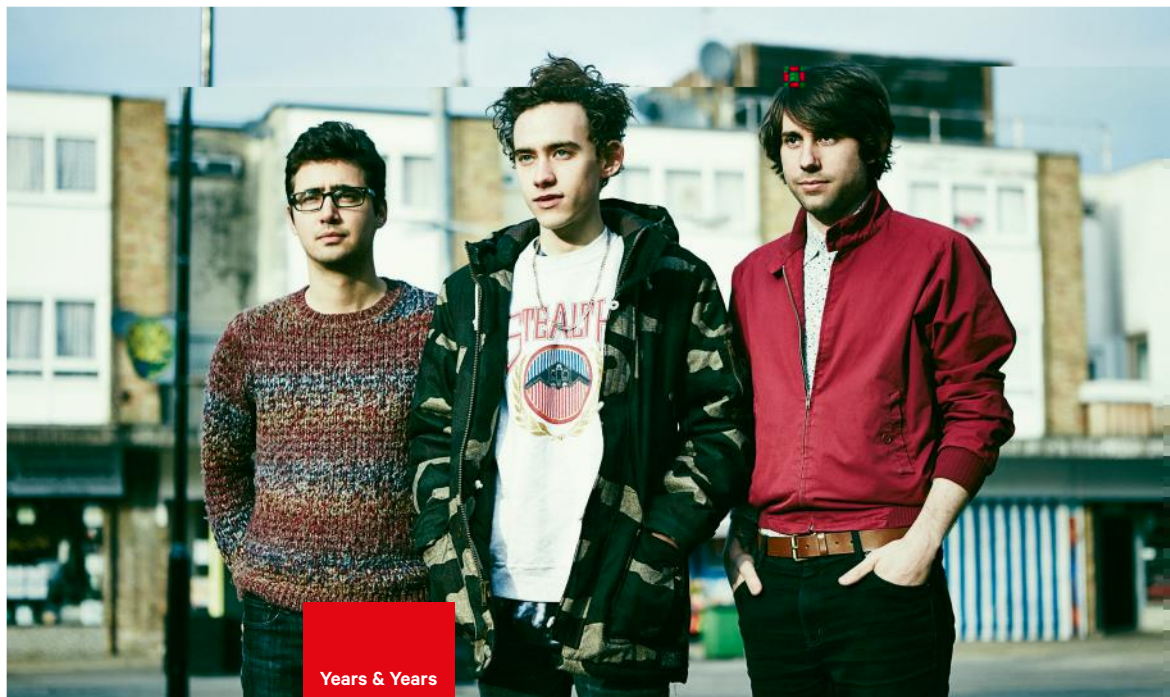
Taking the winning formula of pairing classy, minimalist electronics with R&B-inflected, dulcet vocals (think a more openly upbeat SBTRKT/Sampha), London trio Years & Years are the newest addition to Kitsune's discerning roster. Nodding to the oh-so-credible blueprint laid out by the likes of Jai Paul and last year's buzz favourite FKA Twigs, current single 'Real' is every bit as sultry as it is celebratory.

► **SOCIAL** facebook.com/yearsandyears
► **HEAR THEM** soundcloud.com/kitsune-maison

Velvet Morning

If you're going to name yourself after Nancy Sinatra and Lee Hazlewood's '60s classic 'Some Velvet Morning', there are certain qualities you're setting people up to expect. Smoky atmospherics and caressing vocals. Louche tempos that glide to their final destination. Music that the silhouettes from every Bond theme would be happy writhing to. Luckily, the band's hazy psych EP 'Velvet Moon' – particularly the bizarrely named 'You Can't Download Food' – ensures the Southenders deliver on all counts.

► **SOCIAL** facebook.com/velvet.morning.band



Years & Years

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

Blind Design

Eclectic, energised, experimental and emotional, Diogo Gomes' four tracks as Blind Design touch upon an intriguing variety of treasured '90s backdrops. The crashing chords of Smashing Pumpkins are offset by hints of earnest Elliott Smith, with an almost post-hardcore energy tying it all together at the core. It is unclear which force will ultimately prevail, but the battle is compelling.

► **HEAR THEM** soundcloud.com/blinddesign
► **SEE THEM LIVE** London Rhythm Factory (February 12)

Psychedelic Black

Part-time Youth Lagoon man Logan Hyde knows his way around dreamy guitars and melody. This is his latest project, and 'Melting' – a standalone track released on New Year's Day – should make fans of trippy indie rock pick up their ears. Gorgeous, surfboard-at-the-ready stuff from the Boise-based guitar slinger.

► **SOCIAL** facebook.com/psychedelicblack
► **HEAR HIM** soundcloud.com/psychedelic-black

Meridian Dan

PMR is the label of choice for UK electro-urban acts right now – with Disclosure, Jessie Ware and Rudimental, they're flying. Latest signing is this north London grime MC, a member of Meridian Crew with Skepta and JME since 2004. The single 'German Whip' features mean commentary from the former: "Guys better show respect if they see a man pulling up in a TT/Guys better show respect if they see a man filling up in BP".

► **SOCIAL** www.facebook.com/meridiandan
► **HEAR HIM** soundcloud.com/pmrrecords



Nova Heart

► **SEE HIM LIVE** London Electric Brixton (March 22), London Fabric (April 17)

Milk & Biscuits

This bunch sound as cute as you would expect from their name, with twee, folk guitars interrupted only by feathery vocals and the occasional soft coo of a distant trumpet. Their forthcoming EP is the first to be released on Lick Music, a new cassette label that operates out of a frozen yoghurt shop in Brighton.

► **SOCIAL** @milkandbisc
► **HEAR THEM** soundcloud.com/lick-yogurt

King TV

The south London four-piece recall the glam-grunge squall of early Milk Music on the excellently titled 'Butlins (End Of The World)', taken from their recently uploaded

'Set 2' demo on Bandcamp. They're rough around the edges in all the right ways, like The Cribs back when they were still causing a racket in their garage days.

► **HEAR THEM** kingtvband.bandcamp.com
► **SEE THEM LIVE** London The Islington (March 15), London Tooting Tram And Social (21)

First Rate People

The brainchild of singer-songwriter Jon Lawless, Toronto's First Rate People operate pretty much an open-door recruitment policy, while churning out some of the tautest orchestral pop on the Canadian market. Debut LP 'Everest' summons lush, widescreen motifs and fragrant brass parts à la Arcade Fire. But the big task now is keeping their

BAND CRUSH

Zach Mykula

Pup



Big Ups

"I love Big Ups. They are a charming tumult of angular guitars, excellent lyrics, and equal parts desperate and moody composition. They never leave you wanting for aggression, either. Great music to play during a fight at your 'cool' friend's party."

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Velvet
Morning



cast of a dozen or so members nailed down long enough to make another.
► **SOCIAL** @firststratepeople
► **HEAR THEM** firststratepeople.bandcamp.com

Cassorla

Ben Cassorla has toured with Edward Sharpe & The Magnetic Zeros and played guitar for Washed Out. That should give you an idea of his sound. He's also been a session player for Slick Rick, which shouldn't. Based in LA, he puts his own

name to some sunny indie pop. New EP 'Amigos' is bursting with shimmering guitars, as well as Parks And Recreation star Aubrey Plaza on sax (catch her in the video for 'Bona Fide'). Goofy good fun.

► **SOCIAL** facebook.com/cassorla
► **HEAR HIM** soundcloud.com/cassorla

Heaven For Real

Helmed by brothers Mark and J Scott Grundy from Halifax, Canada, this DIY power-pop act have been tearing it up on the local circuit. Fleshed out by sticksman Nathan Doucet, also of rising sludge-stars Cross, the trio's 'Wanton' cassette leans on Solids' express-train melodies while retaining an air of Beach Fossils' downbeat whimsy.

► **SOCIAL** @heaven4r
► **HEAR THEM** heavenforreal.bandcamp.com

Colo

He's best mates with Disclosure and his brother is Lxury: Nick Smith's credentials are perfect for Colo, an electronic duo completed by fellow synth connoisseur Ben Corr. New single 'Holidays' is a gloopy, off-world salute to the more commercial dance of their peers – a curious taster ahead of March's debut LP.

► **SOCIAL** facebook.com/colo.uk
► **HEAR THEM** soundcloud.com/colo.uk

Nova Heart

Connecting the icy synth-throbs of Ladytron to New Order-esque electropop, Beijing's Nova Heart are an excitingly dark proposition. Led by singer Helen Feng, who's blessed with a voice like a robotic Debbie Harry, they've established themselves as one of China's best underground prospects. Recent tours in Europe and the 'Beautiful Boys' EP are letting more people in on the secret.

► **SOCIAL** @novaheartmusic
► **HEAR THEM** novaheart.bandcamp.com

More new music on page 24 ➡

NEW SOUNDS FROM WAY OUT

This week's columnist

**JACK
SAVIDGE**
Friendly
Fires



WINTER WARMERS



Oh man. I am writing this in January. Dreadful month. Now, Lisbon is a beautiful city for an away break but not one that crops up much when you're thinking about utterly batshit fresh new music. Step forward **DJ Marfox**, **DJ Nigga Fox** (above) and the Principe Discos stable. Their freestyle digital kuduro sound has rocketed out of the Portuguese bairros into the broader consciousness, and you can bet your bitcoins 2014's going to see them spanning out across the world. Nigga Fox's 'Hwwambo' is my favourite, a psychotic 6/8 maze of Angolan drums, flutes and vocals that I guarantee will take a few listens before you work out what in God's name is going on.

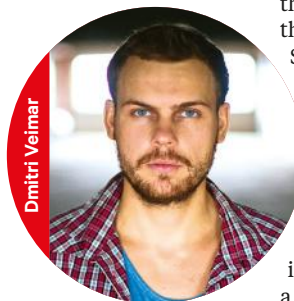
Ploughing a not dissimilar furrow 1,352 miles away in London is **Miss Modular**. Her 'Reflector Pack'/'Cruzer Edge' single made life worth living towards the end of last year; it's a frenetic journey across dancehall, Baltimore and grime, complete with those Wiley string stabs and *NES Ice Hockey* puck noises that were the future back in 2002. High point so far for me is the Whyfam Rainforest mix of 'Cruzer Edge', but her SoundCloud has loads of ideas and works in progress. 'DJ Delish Bangy Cunt Mm Horrorshow Ha Chop' is one of the best and also a joy to type.

Early contender for best techno single of the year is **Ondo Fudd**'s sparkling 'Coup d'Etat'. If you want to escape the misery of winter for seven minutes, stick this on and imagine gently moving your feet to it in the sand as the sun comes up across a beach in Croatia while Dixon or Michael Mayer tries to keep a handle on things behind the decks. There, see – it's

not as far away as you think. This has 'classy' written all over it. A beaut.

Dmitri Veimar has been bothering ravers for a while with his hard'n'strict analogue warehouse gear. Now he's back with his best work yet on the world's greatest record label, Deep Shit. If you were

going to twist my arm my pick would be 'When I Met The Stone', a tough-as-old-boots techno stormer with the world's most insistent three-note synth riff, and a gospel trio sweetly instructing you to "feel nice" despite *Apocalypse Now* breaking out all over the shop. Lapsed noise dudes **Jokers Of The Scene** work their bearded magic on a remix of Somo's 'Tales' – big support from Daniel Avery and the usual lot on that one. That's my demons exorcised for another month. Laters potatoes.



Dmitri Veimar

**"Stick on Ondo
Fudd and imagine
the sun coming up
across the beach"**

Next week: Huw Stephens

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Mas Ysa

There's more to Woodstock, New York than a festival that happened 45 years ago. Thomas Arsenault lives there, and his best song, 'Why', weaves haunting, prayer-like vocals through grinding electro beats. His voice is even more overproduced than will.i.am's, which only adds to the otherworldly appeal. Debut EP 'Worth' also packs tracks that are ambient and austere, but it's the bursts of techno that'll have you praising Him upstairs.

► **SOCIAL** @Mas_Ysa

► **HEAR HIM** soundcloud.com/masya

Modern Baseball

Philadelphia four-piece Modern Baseball only released their 2012 debut album 'Sports' because their friend started a label. When the first pressing sold out almost immediately, they realised they were

on to something. One half The Front Bottoms, the other half The Mountain Goats, their forthcoming second LP is equally nerdy, charming and awesome.

► **SOCIAL** facebook.com/modernbaseball

► **HEAR THEM** modernbaseballpa.bandcamp.com

Molly The Odd

Seventeen-year-old George Holman's Jonny Greenwood-influenced, finger-plucked guitar jams as Peacock Affect are a telling introduction to this, his band with brother Oliver and drummer Tom White. A mix of 'The Bends'-era Radiohead and garage rock, this Exeter-based band sound like the missing link between two of music's most influential scenes.

► **HEAR THEM** mollytheodd.bandcamp.com

Naomi Pilgrim

"I've found my soulmate but we're screwing just for fun" is the standout lyric on 'No Gun', the first song from this Swedish/Barbadian R&B singer, whose EP is released on February 3. She melds electronic blips with marching-band percussion that underpins her breezy vocal. An equally crisp cover of 'Money', by soul duo Lady, marks Pilgrim as a contender for Jessie Ware's classy R&B crown.

► **SOCIAL** @iamNaomiPilgrim

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



NAOMI PILGRIM'S BREEZY VOCALS COULD SEE HER TAKE JESSIE WARE'S R&B CROWN

Eaves

Describing his music as both folk and grunge, Leeds-based Joseph Lyons leans perhaps a little closer to the former with the gentle but melodically charged demos he's uploaded recently.

► **SOCIAL** facebook.com/josepheavesmusic

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

Neue York

The hazy dual vocals and sparse, dreamy instrumentation on Neue York's debut songs, 'Older' and 'Silence', ensure both tracks simmer with sultry and seductive ease. The introduction of measured brass and stop-start beats

only serves to elaborate on the understated and interesting qualities that this London trio possess.

► **SOCIAL** neueyork.co.uk

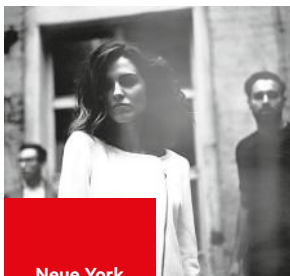
► **HEAR THEM** soundcloud.com/neue-york

Twin Graves

'Brothers', the lead track from Twin Graves' debut EP 'Walk In Circles', finds Jeremy Aris Polychronopoulos and Zarah Lawless meshing post-punk and new wave influences. There's a bassline lifted straight from the Ramones' 'I Wanna Be Your Boyfriend', Polychronopoulos' Ian Curtis croon, and the synth sparkles that hail from the brighter side of the '80s.

► **SOCIAL** @twin_graves

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



Neue York



Radars COMPETITION

It's 10 years since we first presented the Radar Award for an outstanding new artist at the NME Awards, and to celebrate we've teamed up with Monster to give away five pairs of on-ear DNA headphones to NME readers.

radar award
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First awarded in 2004 to Franz Ferdinand (left), the Radar prize honours acts who are on the cusp of the mainstream and are likely to make a sizeable splash over the following 12 months. Glasvegas and The Big Pink have been recipients in the past, and The Child Of Lov was handed the gong at last year's ceremony.

We've already chosen the act who'll get the Radar Award this

year, but we'll reveal all on the night of the NME Awards 2014 with Austin, Texas – February 26, at London O2 Academy Brixton. Before that, head to NME.COM/photos where you'll find more information about the prize, as well as details on how to enter the competition to win one of five pairs of Monster DNA headphones.



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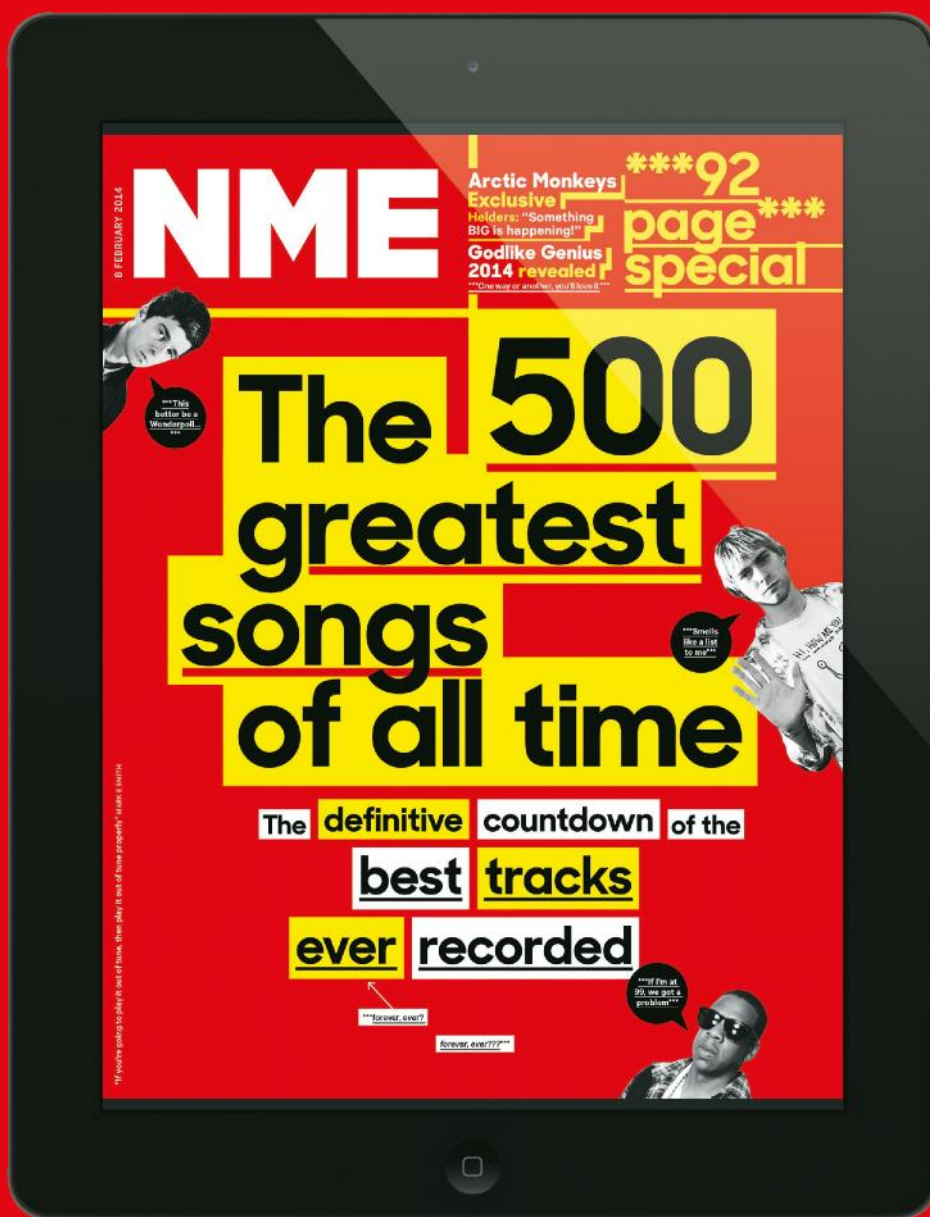
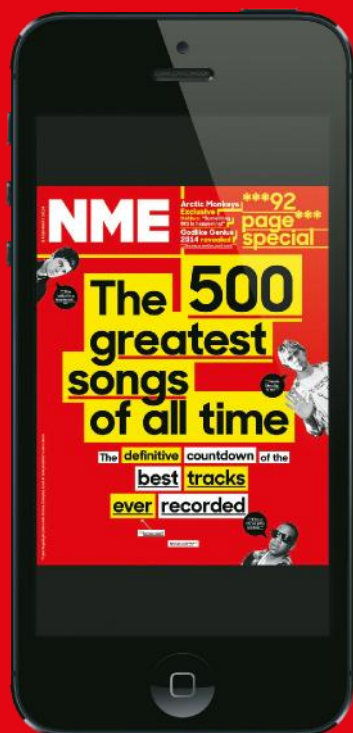
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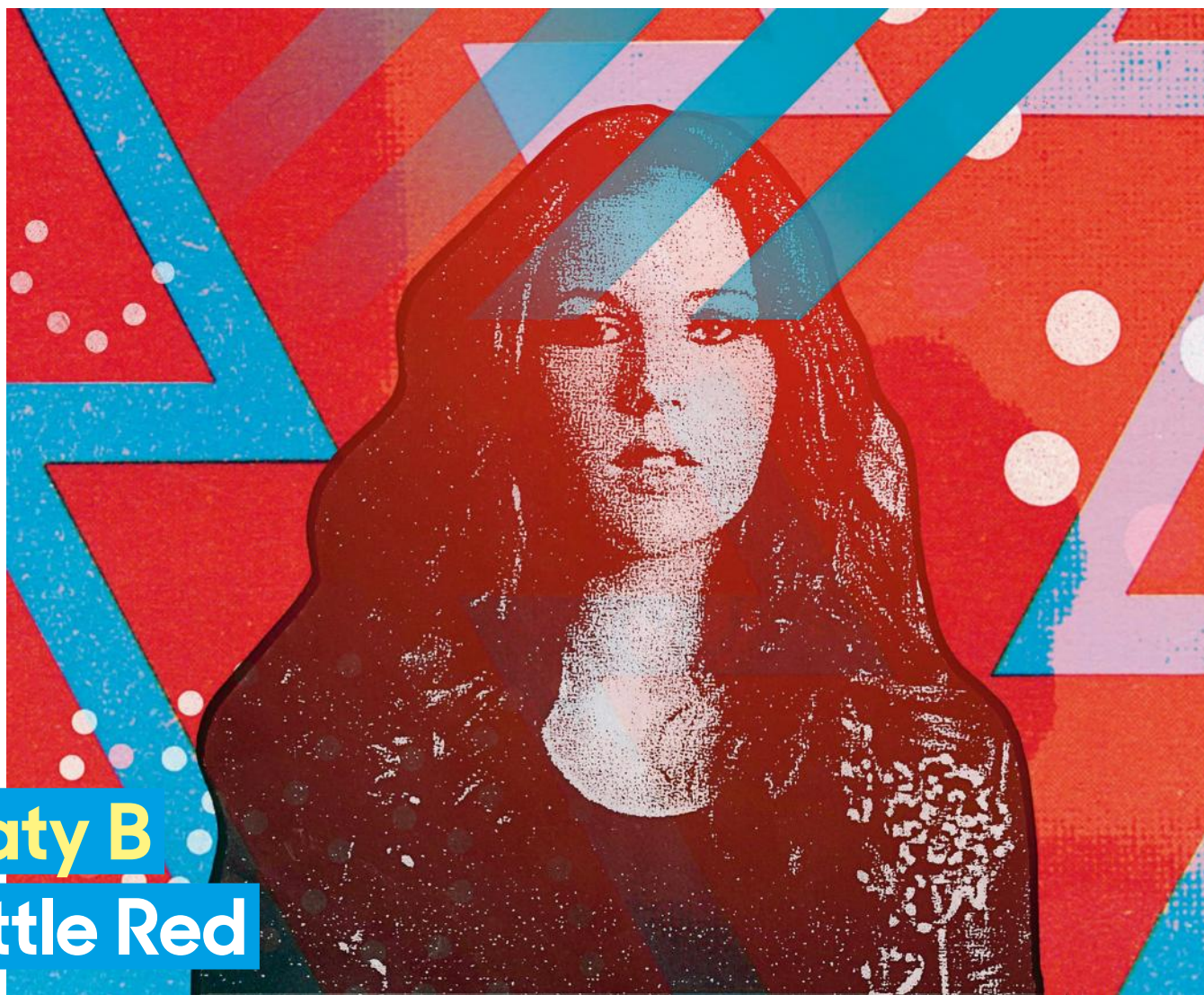
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Reviews

► THE DEFINITIVE VERDICT ■ EDITED BY TOM HOWARD



Katy B Little Red

The dubstep superstar takes a more sobering trip into London nightlife for her second album, but the party's still on



a strobe-lit city filled with opportunity, bringing the pleasure-seeking thrills of London's underground to its humdrum surface. The 24-year-old Queen Of Clubs has paved the way for new blood: Rudimental, Jessie Ware, Disclosure. She led. They followed. Katy soon graduated from Rinse FM darling to dubstep pop star, while giving London's soundtrack a kick up the arse.

Unfortunately, most fun worth having comes with consequences. As competition sprung up behind every

Picture daybreak in London. Buses charge through puddles, commuters groan, a half-eaten kebab lies on the pavement... But Katy B doesn't do the hungover slump of dawn. Katy B does flirtatious, nocturnal adventure. Her 2011 debut 'On A Mission' helped us escape to

soundsystem and Katy prepared her own follow-up, it sounded like she was struggling to get going the morning after. The album's release date kept wobbling, and after the 'Danger' EP in 2012 she released a pair of singles including (uh-oh) a sobering club ballad called 'Crying For No Reason'. It seemed that the nights out had left Katy heartbroken and her glass empty. Was reckless hedonism taking its toll? "Life isn't one constant party," she told *NME*.

Well, don't shelve your Reebok Classics just yet. If 'Crying For No Reason' threw a spanner in the works, 'Little Red' (co-created with her partner-in-crime and Rinse FM founder Geeneus) initially sends it hurtling in the opposite direction. Its opening one-two-three punch reintroduces Katy as your hostess-with-the-mostest from the first words of 'Next Thing': "*Keep your jacket on, my friend, don't sit down/There's so many things to do round here, let me show you around*". As she powers

up her vocals over the multi-textured chorus, you'll be negotiating the guestlist to join this wave of her uprising. Recent single '5AM' follows with a cheeky, self-assured

KATY B ON...

...feeling sexy

"I love it when a song makes you feel sexy. When a song has that tension, it makes me want to write about feeling sexy or fancying someone. On some of the songs [on this record] it was the instrumentals that made me want to write like that. Beyoncé's 'Drunk In Love' has had that effect on me."

...staying true to her dubstep roots

"My beats are still a mixture of house and dubstep, and I've done a track with Joker so there's still dubstep on this album. I've always been influenced by R&B singers though, and that comes into my lyrics and delivery."

...settling down

"[The album is] about working out being in a relationship and the trials and tribulations of that, and also the amazing feeling of falling in love."

...writing songs from scratch

"On this album I wanted to write at a piano and think about chord structures rather than approach it like a rapper and just write over a beat. Both ways have pluses and minuses but I've been in bands since I was a teenager so I've written songs from scratch before. It was nice to go back to that."

Katy's crowd, who don't care for warnings about how they might get their dreams broken. Her toughest challenge will be to hold their imaginations until sunrise. ■ EVE BARLOW

THE DETAILS

► **RELEASE DATE** February 10 ► **LABEL** Columbia ► **PRODUCERS** Geeneus, George FitzGerald, Jacques Greene, Joker, The Invisible Men, The Arcade, Dream, Sampha, Moto Blanco, Fraser T Smith
► **LENGTH** 47:40 ► **TRACKLISTING** ►1. Next Thing ►2. 5AM ►3. Aaliyah (feat. Jessie Ware) ►4. Crying For No Reason ►5. I Like You ►6. All My Lovin' ►7. Tumbling Down ►8. Everything ►9. Play (feat. Sampha) ►10. Sapphire Blue ►11. Emotions ►12. Still ► **BEST TRACK** 5AM

MORE ALBUMS

Cheatahs

Cheatahs Wichita



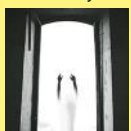
Wonderful thing, retrospect. Looking back at the

early '90s, Cheatahs – from London via Dresden, San Diego, Alberta and, um, Leicester – can cherry-pick hints of MBV, Dinosaur Jr, Lush and Kitchens Of Distinction to create a fuzzadelic miasma that effortlessly merges shoegaze and grunge. Grunge, if you will: the more UK-slanted accompaniment to Menace Beach's wobbly Sub Pop reinventions. Like many nu-shoe proponents (Radio Dept, say), Cheatahs' debut neatly avoids the old shoegazing pitfall of drowning weak melodies in oceans of shimmer. There are patches of sonic soup ('Kenworth') but overall, 'Cheatahs' is a gleaming pop wrecking ball taken to the sonic cathedral.

■ MARK BEAUMONT

8

Illum Sphere Ghosts Of Then And Now

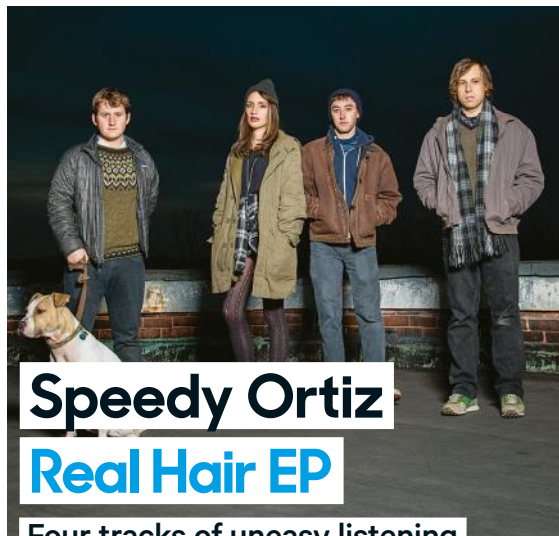


You may remember Illum Sphere as one of the up-

and-coming producers on Radiohead's 'King Of Limbs' remix album in 2011 – he added one of his psychedelic washes to 'Codex'. Three years later, he's still making sure you won't forget him. 'Ghosts...' winds together techno and house, garage and jungle, hip-hop and Brazilian rhythms, reflecting the colourful sonic palette of Illum's Manchester club night Hoya:Hoya, but filtered through a crackling record player instead of a club soundsystem. It's at its best when it mixes Badu-style soul vocals and apocalypse bass ('The Road', 'At Night'), but there's also the sort of jazzy tribal stompers that Gilles Peterson would approve of ('Ra_Light', 'Near The End').

■ KATE HUTCHINSON

7



Speedy Ortiz Real Hair EP

Four tracks of uneasy listening from the Massachusetts band

Amid their debut album's tales of mutually manipulative relationships, Speedy Ortiz singer-guitarist Sadie Dupuis asked the crucial question: "If I'm despondent, who's at fault?" Sure, blame the shithead exes and cruel kids who teased her, but on the Massachusetts band's new EP, Dupuis examines her relationship with herself for clues. The results aren't pretty, but then unpicking ugliness is one of her greatest strengths as a songwriter. On 'Real Hair' she's by turns crazy and paranoid, acting cruel as a cover for her inability to connect. Dupuis' every sneer is mimicked by the lurch of Dupuis and Matt Robidoux's careening guitar lines. Plundering the absurdity of hair metal and yoking its



overheated adventurousness to the poppiest structures Speedy have wrought since debut single 'Taylor Swift', 'Real Hair' works like a Ouija board: dangerous, addictive fun with the potential for unwelcome answers. ■ LAURA SNAPES

8

THE DETAILS

► **RELEASE DATE** February 11 ► **LABEL** Carpark ► **PRODUCERS** Speedy Ortiz, Paul Q Kolderie ► **LENGTH** 13:03 ► **TRACKLISTING** ►1. American Horror ►2. Oxygal ►3. Everything's Bigger ►4. Shine Theory ► **BEST TRACK** American Horror

Lets Wrestle

Lets Wrestle Fortuna Pop!



For a group whose debut single revelled in the British

wrestling scene of the '80s, Lets Wrestle's Steve Albini-recorded 2011 album 'Nursing Home' brought a surprising American influence to their sound. Now the group's third LP finds them kicking around

the London suburbs, working with the sort of lush horns and strings that indicate a stab at maturity. Singer-guitarist Wesley Patrick Gonzalez immerses himself in sweetly poignant recollections of the 2011 London riots ('Rain Ruins Revolution'), friendship fall-out ('Opium Den') and unrequited love ('Always A Friend'). It's their finest collection yet.

■ SIMON JAY CATLING

8

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Marissa Nadler

July Bella Union



When Marissa Nadler emerged a decade

ago, it seemed that the freak-folk underground she sprang from was not her natural environment. Her ice-cold soprano voice and minor chords conveyed gothic dread – and the feeling that a wider audience could be hers for the taking. While the Boston resident's commercial breakthrough is yet to arrive, Nadler's qualities hold true on 'July', her sixth album. Over folk rock shrouded in reverb, Nadler sings of emotional distance and despondent car journeys: a balance between matters personal and universal. Guests including avant-violin champ Eyvind Kang and synth dramatist Steve Moore lead Nadler's muse down unexplored avenues, making 'July' a career high.

NOEL GARDNER

8

Fanfaro

Let's Go Extinct New World



Fanfaro's third album, they claim, is an exploration

of "human evolution and possible futures". Its big sound matches its big themes, and all 10 songs seem in danger of being overwhelmed by the number of instruments thrown at them. Luckily, the Londoners boast an elegant lightness of touch. Saxophones offer hints of Talking Heads' urbane funk, wistful chamber ballad 'Painting With Life' concludes with urgent horns, and 'Landlocked' echoes Friendly Fires' indie-dance hedonism with its artificial steel drums. Music this tasteful can often come off as bland. But there's so much beauty on 'Let's Go Extinct' that it becomes nothing less than a delight.

THOM GIBBS

7

Planningtorock

All Love's Legal

Jam Rostron's fourth album uses electronic pop to confront the politics of gender, but then runs out of ideas



Planningtorock, who's originally from Bolton and is now named Jam Rostron (changing her name from the gender-specific Janine), is part of a gender-bending, playfully political artistic heritage that includes fellow Berlin-based artists Peaches and Chicks On Speed as well as Lady Gaga, kd lang, Annie Lennox, Sylvester, Grace Jones and Bowie. Plays on sexuality are nothing new in pop, but the politics of gender are seldom confronted as directly as they are on Rostron's third album, 'All Love's Legal'. The title is a giveaway, as are songs with names such as 'Misogyny Drop Dead' and 'Patriarchy Over & Out'. Both raise issues that Rostron addressed on her last album, 'W', but the choice here is to be absolutely unequivocal. With 'W', it took time for themes of shifting identity and gender liquidity to emerge, and only then did you realise that its title was a pun – 'double you'.

There's no such subtlety on 'All Love's Legal'. There's a sense

of mischief here that ensures Planningtorock's music never feels like colourless political sloganeering. Sonic ideas – like pitching her vocals down so they sound neither male nor female and using strings to create an almost daft sense of drama – remain, but this is far more of a straight-ahead electronic pop record than 'W', and it feels more fun despite the seriousness of its intent.

It's also relentlessly positive and celebratory. On opener 'Welcome', Rostron repeatedly sings "Fall in love with whoever you want to" over a Balearic synth line. The title track goes "Love is the one gift that gives life its purpose" – a statement that's undeniable in any context, and that's exactly the point. 'Let's Talk About Gender Baby' is a jacking house track that again employs a simple, repeated lyrical phrase, and there are nods back to early-2000s Berlin electroclash on both 'Misogyny Drop Dead' and 'Public Love'.

It's a brave record, but also a frustrating one. While you're persuaded by the clarity of Rostron's vision, it's hard not to suspect a shortage of ideas. This isn't an album that draws you back in; after 45 minutes on a single theme you're left convinced of the value of a bit of mystery in music. Liberation doesn't feel like liberation unless you have to work at it a bit.

PHIL HEBBLETHWAITE

6

THE DETAILS

RELEASE DATE February 10 LABEL Human Level PRODUCER Planningtorock

LENGTH 42:27 TRACKLISTING 1. Welcome 2. All Love's Legal 3. Human Drama 4.

Answerland 5. Let's Talk About Gender Baby 6. Words Are Glass 7. Misogyny Drop Dead

8. Beyond Binary Binds 9. Steps 10. Public Love 11. Purple Love 12. Patriarchy Over & Out

Stumbleine feat. Violet Skies

Chasing Honeybees

Monotreme



Since 2011, Stumbleine – aka Bristol producer Peter Cooper

– has released Bandcamp collection after Bandcamp collection of atmospheric electronica that weaves together disparate threads: My Bloody Valentine, Burial, Cocteau Twins, mid-'90s R&B, Phil Spector, J Dilla. Often he's used warped

vocal samples, and occasionally he's collaborated with real-life singers. But for this EP – a co-write with Welsh singer Violet Skies, and a taster for a full-length album due in April – he concentrates solely on the latter, and it feels as though the delicate nature of his craft has been knocked out of balance. Violet Skies' vocals leave little room for anything else, which detracts from Stumbleine's soothing, ethereal textures.

CIAN TRAYNOR

5

Blue Daisy Psychotic Love EP

37 Adventures



Tricky's 'Maxinquaye' was not only one of the most

fascinating albums of the '90s, but also one of the most influential, adding grit to trip-hop's smooth surfaces. The husky paranoia and sonic invention of 'Maxinquaye' lives on, thanks to the work of FKA Twigs and now Blue Daisy. Daisy's gnarled

whisper on 'Psychotic Love' is pure Tricky, and the production, too, reeks of the smoke-haze urban blues that Bristol's wayward son perfected on his debut – all eerie chord sequences and drums that resound with the ominous thud of a crypt door closing. The four tracks here don't break any new ground, but they are so heartfelt – especially standout 'Devil's Pie' – that you can't help but be drawn into Blue Daisy's web of horror.

BEN CARDEW

7

Reviews

Michael Head & The Red Elastic Band Artorius Revisited EP

Violette



Michael Head's first new release in seven years begins in a very un-Michael Head fashion: 30 seconds of strobing synth loops and brittle programmed beats that make you wonder if Liverpool's routinely lost

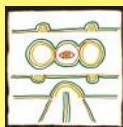
songwriting genius (formerly of Shack and The Pale Fountains) has 'found himself' in electronica. Then the exquisite 'Cadiz' waltzes into being and the old equilibrium is restored. If four new songs plus a couple of instrumental snippets feels like a meagre reward after such a long absence, you can console yourself with the fact that the songs are pretty much flawless. All that bad luck hasn't dimmed Head's talent.

■ BARRY NICOLSON

8

Keel Her

Keel Her Critical Heights



Keel Her is Rose Keeler-Schäffeler, an alien-obsessed bedroom musician with a prolific workrate to show up every studio-dithering band as heel-dragging slackers. The 18 tracks collected on this debut are a mere sample of the hundreds the Brighton artist has posted online in recent years, a patchwork of lo-fi hits, throwaway

doodles and flashes of studio inspiration. Its mixtape nature means it isn't yet the concise album Keel Her might one day produce, but the breezy likes of 'Go', 'Riot Girl' and 'Don't Look At Me' are tuneful pop pastiches in the vein of Dum Dum Girls and Ariel Pink. Leavening her introverted tendencies with offbeat humour, 'Keel Her' is sustained by a 'first thought, best thought' attitude that feels truly punk.

■ STUART HUGGETT

6

Communions Cobblestones EP

Posh Isolation



Perhaps the surprising thing about Communions is that there

haven't been more bands like them. Since Iceage bust their way out of Copenhagen a few years back to capture hearts with their prickly punk angst, there's been a bandwagon revved and ready to ride. What impresses about these four young Danes, though, is how they channel something of Iceage's spirited vigour and gritted anthemics while also sounding like they're carving out a strong character of their own. This is their debut EP and the production is set to lo-fi throughout, but that can't obscure some fine fledgling songwriting: the breathless surf-punk and spirited gang chorusing of the title track, or 'Seascapes', which drops sneers for a jangle-pop romance with a wide-eyed ambition that recalls early Stone Roses.

■ LOUIS PATTISON

8

Temples Sun Structures

The Kettering revivalists' debut is the full psych package – minus the drugs



Bubble perms and mystical medallions. Crushed-velvet shirts and sparkling silver blouses. Psychedelic fractals and crystal mascara tears. A bassist who's the spit of a young Rodriguez. Aesthetically, Temples are clearly the lizard kings of the new psychedelia, peyote-chewing riders on the storm, born pop stars out to precisely mirror their antique San Fran acid-rock sounds with a look that couldn't be designed to get more beatings around the pubs of Kettering if they added a Piers Morgan mask. The model lovechild of Jim Morrison, Marc Bolan, John Hassall and Timothy Leary, singer James Edward Bagshaw is a true cosmic dancer, but he's no fool either, with one keen eye on dragging the psych revival chartward.

"Take me away to the twilight zone", sings Bagshaw in honeyed, hallucinogenic tones on the opening 'Shelter Song'. It's clear, though, that his real destination is the arena stage. Throughout this hazy, charmed hour, Temples mingle note-perfect 'Nuggets'-era references – The Electric Prunes, 13th Floor Elevators, The Monkees' 'Head',

Love, 'Rubber Soul', The Byrds, The Zombies and step-inside-the-kaleidoscope Tibetan drones galore – but never once take their foot off the melody pedal, making 'The Golden Throne' and 'Test Of Time' sound like modern rejuvenations of psych in the same way that The Last Shadow Puppets gave orchestral '60s lounge pop a blast of musical Optrex.

Bagshaw's tendency to spout arcane guff about the *Odyssey*, desert rituals, buried crystals and dancing on the stones is pure hippy mimicry. Sonically, though, this is a fresh and energised '60s homage. Aside from distorting their guitars until they sound like walruses mating in tribute to new psych commanders Tame Impala, they add Arabian grooves to 'Sand Dance', pastoral Byrdsian tones to 'Move With The Season' and glam tinges to 'Keep In The Dark', right down to the tiger-footed stomp, glittery handclaps and honking horns.

The only real failing of 'Sun Structures' is that, for all its mystical summonings of Woodstock, *Hair* and the Age of Aquarius, it doesn't actually sound like it does any drugs. Not a nibble. At no point do Temples craft the sort of brand-new noise that could only have been made by four thoroughly 'enlightened' young men sitting in four individual fridges, each peeling a differently coloured mongoose to try to recreate the sound they can hear coming from their shins. But you build a firm framework before trying to shatter it, and 'Sun Structures' is as solid as they come.

■ MARK BEAUMONT

8

THE DETAILS

► RELEASE DATE February 10 ► LABEL Heavenly ► PRODUCER James Bagshaw ► LENGTH 52:48 ► TRACKLISTING ►1. Shelter Song ►2. Sun Structures ►3. The Golden Throne ►4. Keep In The Dark ►5. Mesmerise ►6. Move With The Season ►7. Colours To Life ►8. A Question Isn't Answered ►9. The Guesser ►10. Test Of Time ►11. Sand Dance ►12. Fragment's Light ► BEST TRACK Keep In The Dark



Picastro You Function



If Sonic Youth had ever been thrust a selection of instruments

belonging to a beleaguered secondary school orchestra, they'd have probably sounded a little like Picastro. Formed in Toronto, the long-running group are perhaps best known for once hiding Oscar-nominated violin dude Owen Pallett among their glum ranks. Their latest album is very much an acquired taste, a wonky clatter that eight fellas with wayward Warren Ellis beards and DIY instrument workshops in their sheds will enjoy. For everyone else, the dissonant harmonies of 'Judas Claim' and funereal jangle of 'That's It I Mean It' show that just because you can do something, doesn't necessarily mean you should.

■ LEONIE COOPER

3

FILM

Her

Spike Jonze's gentle portrayal of a cyber love affair is curious and touching

▶ The idea that you could fancy your phone isn't entirely unimaginable.

We are hurtling towards a time where we find pictures of kittens more comforting than a hug. Where we're more familiar with fumbling around with Twitter before bedtime than we are with anything resembling a human. And where more than one man in your office has definitely secretly thought that Siri sounds like a super-efficient dominatrix and considered knocking one out as she tells them how many meetings they have next week.

Now imagine your phone is Scarlett Johansson. ScarJo, with her 'could make a Canesten commercial sound sexy' voice. She files your emails and she draws you filthy pictures. She's a disembodied Manic Pixie Dream Girl who immediately answers your calls. And you can switch her off when you want to. You'd totally be into that, right?

That's the uncomfortable scenario that Spike Jonze poses in his batshit amazing new film, *Her*. Joaquin Phoenix is incredible as mumbly, moustachioed Theodore Twombly, a lonely professional letter writer who, anguished by his impending divorce, seeks companionship with Samantha, Johansson's hyper-artificially intelligent software. Gradually, they get to know each other like any regular couple does. You know, late-night tête-à-têtes. Lunchbreak catch-ups. Phone sex.

Like Jonze's previous films, *Being John Malkovich* and *Adaptation*, *Her* carefully balances the bizarre with the bittersweet. You can't help but root for Theodore and Samantha. At times their relationship is just as awkward and unflattering as one in 3D. The irony is, though, that



▶ **RELEASE DATE**
February 14
▶ **DIRECTOR**
Spike Jonze

while Theodore is emotionally bruised, Samantha is full of life: she enthuses, effuses and is empathetic. He loves that she sees the world through excited eyes. But we see what she sees, too, and it's often his pain in unforgiving, lip-quivering close-up.

This being Jonze, there's plenty to love besides the brilliant storyline. The script is both heart-spearing and crease-on-the-floor funny. The supporting cast, including Amy Adams as Theodore's kindhearted best friend and Rooney Mara as his ex-wife, is fantastic. And Arcade Fire's stunning score fuels the most intense sex scene without any actual sex since Josh Hartnett rubbed a flower on Shannyn Sossamon in *40 Days And 40 Nights*.

The cinematography is just as remarkable: *Her*'s relationship unfolds amid a backdrop of a not-too-distant future Los Angeles, complete with subway system, audio emails, wide-lens skyscrapers and surrogate fuck buddies. It's a sort of Instagram dystopia, where loneliness is beautifully tailored in tweed trousers, tortoiseshell glasses and burnished orange and russet-toned shirts, like it has just stepped out of an Etsy shop. Which doesn't feel so far away from this lifetime, after all.

It's fitting that *Her* is being released in the UK on Valentine's Day – really. We finally have a modern love story to mark our anxiety-driven, overstimulated, emotionally exhausted age.

■ KATE HUTCHINSON

PLAY IT AGAIN

**RECENTLY
RATED IN NME**

Arthur Beatrice *Working Out*

"Arthur Beatrice's unhurried approach is reflected in their spacious, elegant music. Running their race slow and steady has resulted in an album full of sophisticated pop." **8**
(NME, February 1)

Mutual Benefit *Love's Crushing Diamond*

"On face value, Jordan Lee's debut as Mutual Benefit is breezy and beatific. Listen closely to his chewed wisp of a voice, however, and a heartbreaking narrative surfaces." **9**
(NME, January 18)

Sunn O))) & Ulver *Terrestrials*

"Three tracks of rich, enveloping, meditative heaviness. While your speakers are still liable to rattle at the right volume, extremity for extremity's sake is conspicuous by its absence." (NME, February 1) **8**

The Hidden Cameras *Age*

"Finds the group's stirring chamber pop augmented by dense new wave and dub reggae sounds. 'Age' suggests The Hidden Cameras' defiant sexual politics are still vital." (NME, January 18) **7**

Cymbals *The Age Of Fracture*

"The London four-piece have traded jerky shapes for gleaming digital perfection, and the results are not dissimilar to Metronomy." **8**
(NME, January 25)

Tinariwen

Emmaar PIAS/Co Op



If you thought Josh Homme was the baddest motherfucker

ever to stride out of a desert, you haven't met Tinariwen. When war broke out in Mali in 2012, the Tuareg tribesmen decamped to Homme's native Joshua Tree, where they were joined by US collaborators including Chili Peppers guitarist Josh Klinghoffer

and poet Saul Williams. It's said that the music we call the blues started in Mali (Martin Scorsese called Ali Farka Touré "the DNA of the blues"), and here that tradition comes full circle: Malian musicians in California playing riffs that Robert Johnson would sell his soul again for. 'Toumast Tinch' and 'Timadrit In Sahara' are dark, trancelike and so badass that every copy should come with a six-shooter. **8**

■ KEVIN EG PERRY

Cage The Elephant *Melophobia* RCA



Cage The Elephant's music has steadily evolved since the Kentucky five-piece's rambunctious classic rock 2008 debut. 'Melophobia' swerves into more oddball, psychedelic territory and while the results aren't as consistent on this third album as on 2011's 'Thank You, Happy Birthday', it's still

thoroughly enjoyable. Opener 'Spiderhead' is a more sinister version of Cold War Kids' 'Hang Me Up To Dry', a guesting Alison Mosshart infuses 'It's Just Forever' with a primal sexuality, and 'Cigarette Dreams' is a lovely, lazy jangle. But it's when 'Teeth' descends into a William Burroughs-esque spoken-word nightmare sequence that 'Melophobia' really sends a chill down the spine. **7**

■ MISCHA PEARLMAN



32

King Tut's Wah Wah Hut

Connan Mockasin

The unusually attired New Zealander casts a spell with his lo-fi bedroom psychedelia

▶ Connan Mockasin may be too damn weird to be destined for anything other than perennial cultdom, but at least he's able to attract a certain standard of follower. At an in-store signing in LA a few days ago, for example, none other than Tyler, The Creator turned up to pay homage. Tonight, Glasgow's more discerning art-pop denizens have sold out King Tut's in order to pay theirs.

In the dressing room before the show, Connan reflects on his encounter with hip-hop's enfant terrible. "I'd love to work with Tyler at some point, definitely," he says. "He seems to enjoy annoying people, you know? Everyone takes everything so seriously these days, and he's able to have fun with that. I mean, it's obvious that he's only having fun, but people get really annoyed about it anyway." ➡

Glasgow

Jan 22

Connan, a "kind of flaxen-haired maharishi", moves among his people

Though he speaks with a whispered intensity, Connan himself seems to do everything in his power to deflect being taken too seriously. When we meet, he's wearing a bobbled grunge jumper, a pair of billowing, flower-print pyjama bottoms and formal black brogues, buffed to a mirror shine. The look he appears to be going for is that of someone you'd generally avoid eye contact with on the street, lest they try to foist a pamphlet about their unorthodox religious beliefs upon you.

Onstage, he's no less eccentric – a naive, almost childlike presence dressed in a white robe, with an unruly shock of blond hair that puts you in mind of a less pugnacious Klaus Kinski, or Christopher Robin if he'd hit puberty and started scouring Ashdown Forest for mushrooms. He seems to invite a certain flippancy and facetiousness – so much so, in fact, that in the bar after the gig,

an enthusiastic young man handing out 'YES' badges approaches to ask if he would consider writing a "comedy piece" in support of Scottish independence. Connan, a New Zealand citizen who's currently a resident of Manchester, murmurs a bemused, noncommittal reply and looks around for someone else to talk to.

It's a bizarre request, and one which he almost seems to resent the implications of, but you can sort of understand where the guy is coming from. Mockasin is not a comedian, but he is kinda funny. This show has more in common with an evening of performance art than a standard indie-rock gig (his guitarist, with hair sculpted forwards so that it protrudes like a plague doctor's mask, is an exhibit in himself) and there's an offhand irreverence about proceedings, as though he's making it all up as he goes along. He's not, of course: if listening to his albums can be disorienting – what with their nebulous, meandering nature and those Japanese girls breathing all over them – then live, the songs seem to take more of a definite, discernible shape; method from the

THIS SHOW HAS MORE IN COMMON WITH AN EVENING OF PERFORMANCE ART THAN A STANDARD INDIE-ROCK GIG

madness, cohesion from the chaos. It's the difference between making an album on your laptop in a Tokyo hotel room and playing it live onstage with four other musicians, though the likes of 'Caramel' and 'Why Are You Crying?' feel so intimate that even a relatively small space like this one still feels too big and too public for them: this is music made in bedrooms, for bedrooms.

Much was recently made of a *Guardian* interview where Mockasin claimed he hadn't listened to music for 10 years. "That came out a little bit wrong," he says, "because I was asked what the last release that really excited me was, and it was 'The Love Below', which came out about 10 years ago. Of course I listen to music, I'm just a bad collector of it." He certainly doesn't operate in a vacuum: the influence of Prince, Serge Gainsbourg and



Taking the weight off those flower-print pyjama bottoms backstage

lascivious '70s soul is all over 'Caramel', with those teasing moans of wah-wah guitar that announce 'I'm The Man, That Will Find You' particularly prominent tonight. The Ariel Pink comparisons are warranted too, though perhaps less for the music itself than for the antics and absurdity that accompany it. Stopping to tune his guitar between songs, he hands the microphone to an audience member to keep things ticking over. A deeply unfunny impersonation of the Japanese girls who appear on 'Caramel' follows, but the tumbleweed that blows through the venue – and the gentle mocking from Connan himself – feels like punishment enough. Later, he slows 'I Wanna Roll With You' to a treacle crawl before ramping into a libidinous funk, his voice distorted with surreal, cartoonish effects. During the encore, he even ventures out into the crowd and sits cross-legged in the middle of the floor, while a rapt audience follow his lead as though he were some kind of flaxen-haired maharishi. "Let's just lie back and enjoy this moment," he urges, as though it were the most natural, obvious thing in the world.

Afterwards, having ventured down to the bar to tend to his flock, he looks slightly dazed by all the attention. In fitting with his endearingly amateurish aesthetic, success has come to Connan more by accident than design. The album he's recorded with Late Of The Pier's Sam Eastgate is finally set to be released later this year, and there's another collaboration, this one with Charlotte Gainsbourg, in the works, but he seems conscious this all may not last forever.

"There's aspects of doing this that I don't like," he says. "There's a lot of stuff that's frustrating about doing this, about how the system is set up. If I get bored of making music, I'm gonna stop. No doubt. I don't wanna fall into that trap. But right now, I'm enjoying it." As easily as he giveth, Connan can taketh away. But not quite yet. ■ BARRY NICOLSON

THE VIEW FROM THE CROWD



Adrian Howe, 32, East Yorkshire
"I thought he was brilliant. Really good crowd interaction at the end, too – when everyone sat down on the floor with him, that was something different."



Ross McDermott, 26, Glasgow
"I really enjoyed it. His banter was great, and the music almost puts you into this really deep, relaxed zone where you don't often get to in gigs, so it was great."



Orca Vortex, 23, Glasgow
"It was smooth, amazing, sweet and lovely. 'Forever Dolphin Love' was my favourite song – total Connan, at his best."



Jenny O'Boyle, 32, Glasgow
"It was amazing, the best gig I've been to for a very long time. When he went into the crowd and started playing, when got everybody to sit down, that was impressive, but I enjoyed all of it. It was a great performance."

8

MORE GIGS

Neutral Milk Hotel Brooklyn Academy Of Music, New York

Friday, January 24
Neutral Milk Hotel's 1998 second album, 'In The Aeroplane Over The Sea', attained mythic status after reclusive mainman Jeff Mangum dissolved the band later that year. But the JD Salinger of indie shocked everyone by getting the old team back together in 2013, and tonight's gig is as majestic as its gilded surroundings. The 90-minute set involves a vast array of instruments, including accordion and saw, and comprises all but one song ('Communist Daughter') from 'TAOTS', plus others from their sparse discography. 'Song Against Sex' drags slightly, but when the odd indie-folk of 'In The Aeroplane Over The Sea' sounds so dazzling, that's forgivable.

■ MISCHA PEARLMAN

8

Younghusband Madame JoJo's, London

Tuesday, January 28
With a frontman, Euan Hinshelwood, who looks like Harry Koisser from Peace and sounds like Tom Dougall from Toy, Younghusband seem perfectly placed to take their spot in the new psychedelic ranks. Opener 'Wavelength' runs on repetitive guitar motifs and krautrocky rhythms, while next single 'Left Of The Rocks' is bolstered by a huge, motorik wig-out halfway through. But it's when they ease off the pedal that Younghusband really bloom. 'Sunstroke' is all doe-eyed romance and hazy guitar lilt, 'Constantly In Love' is cradled in a cosy blanket of reverb, and 'Comets Crossed' robs the bassline of 'I Am The Resurrection' and sleekly transforms it into a paisley-sporting gem.

■ LISA WRIGHT

7

Darlia



The Hope, Brighton Monday, January 27

The buzzing indie trio take their grunge-indebted rock squall down to the seaside

Darlia have the weight of expectation on their shoulders. The Blackpool-bred, Manchester-based trio turned heads with last year's 'Knock Knock' EP, a grungy, chaotic racket reminiscent of Rancid, Fugazi and – of course – Nirvana. Somewhat surprisingly, they've also won the patronage of Radio 1, who stuck the lead track on their daytime playlist. Weaker bands would wilt under the pressure, but Darlia are fronting it out on the road.

Sure enough, curious but reserved onlookers outnumber the excitable fans bouncing around The Hope tonight, not that Darlia seem fazed. "Is there an open-mic night downstairs? Shall we play there too?" offers stick-thin, bleached-blond frontman Nathan Day as jittery opener 'Blood Money' slams to a close. There's really no need: the acoustic hopefuls below can already hear Darlia crashing through the ceiling, drummer Jack Bentham stripped to the waist as he hammers his kit into the floor.

From the zig-zag Nirvana riffs of 'Pandemonium' to the Green Day punk buzz of 'Bite The Apple', Darlia have refined some very obvious influences and turned them into big, snotty pop songs. Certainly, the sugar rush of forthcoming single 'Candyman' offers the sort of excitement that the current Top 40 is sorely lacking. As Day and his devotees yell out the "Aurora Borealis" refrain of 'Queen Of Hearts', it's a reminder that sometimes a daft chorus and a hot singer is all it takes.

■ STUART HUGGETT

SETLIST

- ▶ Blood Money
- ▶ Vanilla
- ▶ Pandemonium
- ▶ Candyman
- ▶ Bite The Apple
- ▶ Napalm
- ▶ Alive In Wonderland
- ▶ Queen Of Hearts

6

Reviews

St Jerome's Laneway Festival

Silo Park, Auckland
Monday, January 27

Scuzzy guitar fun and sunshine at New Zealand's coolest festival

A kitsch hot dog trailer is parked up by the Main Stage, Russian billionaire Andrey Melnichenko has parked his \$400 million super-yacht in the shimmering harbour behind the arena, and there's perfumed hand sanitiser in the loos. Now in its 11th year, St Jerome's Laneway Festival has expanded from Jerome Borazio and Danny Rogers putting on bands in a shitty bar in Melbourne to a major event which, in 2014, will take its line-up to eight cities across four countries: Singapore, Auckland, Brisbane, Melbourne, Sydney, Adelaide, Fremantle and Detroit.

Australian trio **Jagwar Ma** are the first band to get the 10,000 people in the Silo Park in New Zealand's biggest city moving, kicking off their early afternoon set with tranquil rainforest sounds before launching into Stone Roses-tinged jams like 'Man I Need', 'Come Save Me' and 'Let Her Go'. **Earl Sweatshirt** and Odd Future cohorts Domo Genesis and DJ Taco follow and spit out the likes of 'Chum' and 'Woah' to a huge crowd, who only wince when Earl makes a point of proclaiming R Kelly "tight as fuck".

HAIM'S BANTER IS THE RIGHT MIX OF SMART, WARM AND CHEESY



Mount Kimbie know exactly what the mood is, and the likes of 'Fall Out' and 'Blood And Form' from last year's 'Cold Spring Fault Less Youth' album drift gently across the site. **Kurt Vile** provides similar kicks, with 'Wakin' On A Pretty Day' sounding especially appropriate in the blazing sunshine.

But really, it's scuzzy guitar pop that's the spiritual sound of Laneway. **Unknown Mortal Orchestra** ought to fit right in, especially as frontman Ruban Nielson was once one of New Zealand's foremost punk showmen as leader of Flying Nun group The Mint Chicks. But his current band spend too long looking disinterested, fiddling about on self-indulgent instrumentals. **Parquet Courts** are punchier, and the brattiness of tunes such as 'Master Of My Craft' and 'Borrowed Time' resonates with Laneway's counterculture vibe.

Savages take the stage at dusk, barely visible in front of a black backdrop, but Jehnni Beth is out in front wearing a crisp white shirt that complements the severity of her gaze. It's hard to take your eyes off her as she moves across the stage, voguing creepily during the moments of high drama in the songs. It brings a knife-edge tension to 'I Am

Here', 'Shut Up' and an extended, climactic take on 'Fuckers', each delivered with an aggression the recorded versions only hint at.

Haim follow, and are greeted by the largest and most enthusiastic crowd of the day. The sisters launch into 'Falling', dispatch their customary cover of Fleetwood Mac's 'Oh Well' and freak out on a trio of bass drums between hits such as 'The Wire' and 'Forever'. Their Brady Bunch banter is the right mix of smart, warm and cheesy and when they announce a "secret" DJ set later, everyone decides they're so there.

Chvrches do their best to come across as gloomy goths on the metallic, industrial-tinged electropop of 'The Mother We Share', but they can't stop their excitement from leaking through on fizzing takes of 'We Sink', 'Lungs' and 'Gun', and when sound problems halt proceedings for five minutes, singer Lauren Mayberry charms with her chat.

Local success story Lorde has cancelled tonight's headline set to go to the Grammys. Replacing her is **Cat Power**, and the Atlanta, Georgia singer is visibly jittery as she huddles behind a piano, but when pouring her heart into tracks like 'The Greatest' and 'I Don't Blame You', she's captivating. ■ COURTNEY SANDERS



LINE-UP

Jagwar Ma

Earl Sweatshirt

Kurt Vile

Unknown Mortal Orchestra

Parquet Courts

Savages

Haim

Chvrches

Cat Power

How good?

10
2



The Haim sisters
rock Auckland



Parquet
Courts

THE VIEW FROM THE CROWD



Lula Cucchiara,
24, Auckland
"I haven't seen Cat Power live before, but it was good to watch her and listen to her amazing voice. Also the Michael Jackson impersonator in the Thunderdome was cool!"



Ruairi Hatrick,
35, Auckland
"Mount Kimbie killed it! Their control of sound was unreal with so much going on live. Their extended version of 'Blood And Form' was epic! My favourite show of the festival."



Hannah Cooke,
27, Auckland
"Cat Power's set made me cry like a baby. I'll be really sad if Laneway ever leaves Silo Park – the sea breezes and ocean views make it extra special."



Alexander Schipper,
20, Auckland
"I'd only listened to Savages an hour before I came down to the festival but they were so amazing and really intense!"

MORE GIGS

Mogwai

Bridgewater Hall, Manchester

Monday, January 27

As Mogwai embark on thunderous finale 'We're No Here', Bridgewater Hall feels like it's in danger of sustaining structural damage. Business as usual, you might say, but what's notable tonight is that for the most part, the venue's foundations rest easy. There's little sign of the Scots' trademark guitar crescendos, the five-piece – joined by violinist and vocalist Luke Sutherland – instead focusing on their more electronic material, cuts like 'Remurdered' and 'Deesh' from new album 'Rave Tapes'. 'Ithica 27/9' and 'New Paths To Helicon Pt 1' satiate noise addicts, but this is about appreciating Mogwai for more than their decibel-raising peaks. ■ SIMON JAY CATLING

7

Outfit

Hare & Hounds, Birmingham

Tuesday, January 28

"This song," says Outfit singer Andrew Hunt, "is about going to a lonely party." It would appear that the Liverpool five-piece haven't lightened up since noir-ish, synth-powered 2013 debut album, 'Performance'. But as they take to a pitch-black stage, here's a reminder of how gloomy introspection can thrill in the right hands. Tonight strikes the right balance of blistering electronics, romantic melancholia and existential angst, 'Spraypaint' introduced by keyboardist Tom Gorton as "one about what you are and what you're not". But as the set climaxes with a life-affirming 'I Want What's Best', we know we're in safe hands.

■ AMY SUMNER

9

Metronomy



The Old Market, Brighton
Wednesday, January 29

Joe Mount unveils his band's new direction – with added slickness

Welcome to the dawning of a new age of Metronomy. A Metronomy that headline festivals – specifically London's Field Day this coming June. A Metronomy that rock matching burgundy blazers and white slacks like the sleekest, least annoying Butlins staff ever. A Metronomy in which songwriting kingpin and frontman Joe Mount can take a load off every now and again.

"There's a whole new system going on," Joe tells the audience, seated behind his keyboard, which is sheathed in a white plinth seemingly stolen from a B&Q in ancient Greece, but studded with secreted multi-coloured rave lights. "After years of playing gigs," he adds, "I fancied having a sit-down."

It's not like Joe doesn't deserve a bit of vintage Elton John-style onstage relaxation. Not only has he sired some of the most outstanding, party-starting seaside soul songs of the past few years, he also became an actual dad to a real-life human last year – an event that's informed the no-messing, analogue tone of fourth album 'Love Letters'. They haven't played a show for 16 months, and

SETLIST

- Monstrous
- A Month Of Sundays
- Love Letters
- The Look
- She Wants
- Boy Racers
- Call Me
- I'm Aquarius
- Reservoir
- Holiday
- Radio Radio
- Everything Goes
- My Way
- Side 2
- Corinne
- The Most
- Immaculate Haircut
- The Bay
- Never Wanted
- Heartbreaker
- Some Written

a set relying heavily on new material makes for a slightly nervy start. The band – tonight boosted to a five-piece with the addition of Michael Stebbing on guitar and backing vocals – begin with 'Monstrous', and although it's smiles all round from shape-throwing bassist Gbenga Adelekan and impossibly badass drummer Anna Prior, Joe looks a touch terrified. Even on the new album's fantastic title track – which sounds heavier, rawer and more muscular than on record, like The Temptations tussling with Television – he looks uneasy. It's not until the mean Miami funk of 'She Wants' that he breaks into a broad grin and realises that everything's going to be just fine.

Now standing, Joe rolls up his sleeves and beckons on the bongos for 'Boy Racers'. It's here that a good show instantly becomes a great one. Anna and Gbenga slink into formation behind the extra disco keyboard pulpits, belting out classic girl group "shoop-doop" backing vocals on the dreamy 'I'm Aquarius'. Electronic pop masterpieces 'Radio Radio', 'Corinne' and 'The Bay' all make appearances as well.

"It's not fair to end on a song that nobody knows, and a slow one at that," admits Joe, as they come back on for the encore following downbeat first act closer 'Never Wanted'. And then they casually fling out a perfect 'Heartbreaker', pleasing proof that the new Metronomy are perfectly willing to embrace the old Metronomy, too.

■ LEONIE COOPER

37

8

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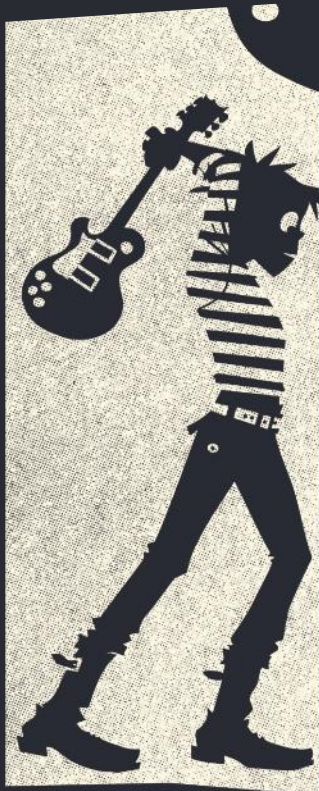
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NME Guide

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

Suede



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The hottest new tickets on sale this week

Teenage Cancer Trust

The series of fundraising gigs returns in March, with The Cure, Suede, Ed Sheeran, Paolo Nutini, OneRepublic and a host of comedy stars taking over the Royal Albert Hall. Organiser Roger Daltrey talks about the 14th edition of the gigs.

Why did you choose these particular bands to play?

"It's who I could get! A lot of work goes into getting the right line-up, and it's not easy to get bands of the required stature to play for free, on a very certain day. The nature of the business is that people are all over the world touring, but we do it and the acts are accommodating."

Who are you most looking forward to seeing?

"Well, all of them, but Suede were amazing in 2010, so I want to see them. The Cure are brilliant, one of my favourite bands, and it'll be good to hear what Paolo Nutini comes back with."

Why is putting on the shows so important?

"We started 14 years ago and the initial aim was to raise £1 million

to keep two hospitals open. Since then we've raised millions more and built around 50 units. The main thing is making sure these teens are treated as such – they're not kids, they're not adults, and rock'n'roll was founded on the teenager. It makes sense for us musicians to look after them."



► THE DETAILS

- **DATES** London Royal Albert Hall (March 24-30)
- **SUPPORT ACTS** TBC
- **PRICE** £25-£125 ► **ON SALE** now
- **FROM** NME.COM/tickets with £2.50-£12.50 booking fee

Tramlines

Tramlines celebrates its fifth anniversary this year and the Sheffield event has some big names along for the party. The Cribbs will headline the outdoor Devonshire Green stage on Sunday night, while Katy B and Toddla T will both appear on Friday. Playing indoors are, Deap Vally, Gold Panda and The Gaslamp Killer, with more to be announced.

► **DATES** Sheffield, various venues (July 25-27)

► **OTHER ACTS** The Wedding Present, Moxie

► **PRICE** Day tickets £12; weekend tickets £28

► **ON SALE** now

► **FROM** gigantic.com with £1.20-£2.80 booking fee

Green Man

Last year's festival included sets from Band Of Horses, Patti Smith, Fuck Buttons and Swans, and 2014 looks set to be even better. Beirut, Neutral Milk Hotel and First Aid Kit top the bill; Anna Calvi, Fat White Family, Daughter and Speedy Ortiz also play.

► **DATES** Brecon Beacons Glanusk Park (August 14-17)

► **OTHER ACTS** Kurt Vile & The Violators, Jeffrey Lewis, Waxahatchee, All We Are, Georgia Ruth, Tunng, RY X

► **PRICE** Adult tickets £159

► **ON SALE** now

► **FROM** NME.COM/tickets with £7 booking fee

Wireless

Wireless finds itself two new homes this year as it moves to Finsbury Park and expands into Birmingham for the first time. The organisers have secured some huge names, too, with Kanye West, Drake and Bruno Mars all taking up headline duties in

both cities. Elsewhere, Pharrell, the reunited OutKast, Iggy Azalea, Earl Sweatshirt and the ever-outspoken Azealia Banks will also perform.

► **DATES** London Finsbury Park (July 4–6), Birmingham Perry Park (4–6)

► **OTHER SUPPORT ACTS**

Chance The Rapper, A\$AP Ferg, Wiz Khalifa, Angel Haze, Basement Jaxx

► **PRICE** London £65 a day; Birmingham £62.50 a day

► **ON SALE** now

► **FROM** NME.COM/tickets with £8.75–£9 booking fee

Little Dragon

The Swedish quintet return with a new album 'Nabuma Rubberband' and they will preview tracks from it at this one-off date in the capital later this month.

► **DATES** London Village Underground (February 27)

► **SUPPORT ACTS** TBC

► **PRICE** £16.50

► **ON SALE** now

► **FROM** NME.COM/tickets with £1.65 booking fee

Adam Ant

The new romantic singer returns for another string of dates. In London, he'll be performing his classic debut album 'Dirk Wears White Sox' in full. Before that he'll air tracks from across his back catalogue in five other cities.

► **DATES** Manchester HMV Ritz (April 1), Edinburgh Liquid Rooms (3), Newcastle O2 Academy (4), Cheltenham Town Hall (11), Yeovil Westlands (12), London Hammersmith Apollo (19)

Little Dragon

► **SUPPORT ACTS** TBC

► **PRICE** £23.50; Cheltenham and Yeovil £25; London £30

► **ON SALE** now

► **FROM** NME.COM/tickets with £2.50–£3.55 booking fee; Manchester from ticketmaster.co.uk with £3.25 booking fee

London Grammar

Hannah Reid, Dan Rothman and Dominic Major follow up their current tour with three more dates this summer, where they'll run through tracks from their acclaimed 2013 album 'If You Wait'.

► **DATES** Plymouth Pavilions (June 1), London O2 Academy Brixton (4), Wolverhampton Civic Hall (6)

► **SUPPORT ACTS** TBC

► **PRICE** £18; London £21.50

► **ON SALE** now

► **FROM** NME.COM/tickets with £1.80–£4 booking fee

Live At Leeds

The multi-venue festival returns with another stellar line-up. Courtney Barnett, Drenge, Circa Waves, Royal Blood and Wolf Alice all play. Albert Hammond Jr, Pulled Apart By Horses and The Hold Steady headline.

► **DATES** Leeds, various venues (May 3)

► **OTHER ACTS** Ella Eyre, Fuck Buttons, Say Lou Lou, Yuck, Clean Bandit, Hudson Taylor, Catfish And The Bottlemen

► **PRICE** £25

► **ON SALE** now

► **FROM** NME.COM/tickets with £2.50 booking fee

Schoolboy Q

The Californian rapper's third album, 'Oxymoron', features appearances from some of hip-hop's most in-demand names, including A\$AP Rocky, Danny Brown and his Top Dawg Entertainment labelmate Kendrick Lamar. He brings the star-studded record to the UK for the first time in May. Even without his friends, the short tour promises to be one not to miss.

► **DATES** London KOKO (May 30), Birmingham The Library at The Institute (31), Manchester Academy 2 (June 1)

► **SUPPORT ACTS** TBC

► **PRICE** £16; London £18.50

► **ON SALE** now

► **FROM** NME.COM/tickets with £3.25–£3.50 booking fee

FESTIVAL NEWS

Open'er

Foals (right), Julio Bashmore and Rudimental have been added to the line-up this year. They join Pearl Jam, The Black Keys, MGMT, Phoenix and Pusha T at the event, held in Gdynia, Poland on July 2–5. Tickets are available now from alterart.pl for 550 PLN.

Outlook

Andy C, Busta Rhymes, MJ Cole, Loefah and Bishop Nehru are among the first raft of acts to be announced for the Croatian dance festival. It takes place at Fort Punta Christo, so revellers can party by the sea. Tickets for the event, which runs from September 4–7, are available from outlookfestival.com now for £140.

Bestival

The Isle Of Wight bash returns for a 10th year on September 4–7 at its home of Robin Hill Country Park. Only one act has been announced so far – André 3000 and Big Boi's returning hip-hop outfit OutKast. Weekend tickets cost £196 from NME.COM/tickets and are on sale now.



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GOING OUT

Everything worth leaving the house for this week

Phoenix

Thomas Mars, Deck d'Arcy, Christian Mazzalai and Laurent Brancowitz excelled on 2013's 'Bankrupt!' LP, a record full of polished pop moments and sneering sarcasm. They bring that brilliance back to the UK for three dates, including an NME Awards gig at a second London date next week. Sisters of the moment Haim and the hotly tipped Jungle both come along for the ride.

► **DATES** London Brixton O2 Academy (February 5), Glasgow Barrowland (10), Manchester Academy (11) ► **TICKETS** £17.50; London £22.50 from NME.COM/tickets with £1.75–£2.25 booking fee

Fuck Buttons

Benjamin John Power and Andrew Hung take the psychedelic noise of latest album 'Slow Focus' out to two dates this month, playing Bristol before heading to the capital.

► **DATES** Bristol Trinity Centre (February 6), London The Forum (7)
► **TICKETS** Bristol £12 from NME.COM/tickets with £1.20 booking fee; London £16.50 from wegotickets.com with £1.65 booking fee

Anna Calvi

"I think there's a strength to being vulnerable," Anna Calvi told *NME* last year when discussing playing her more personal second album 'One Breath' live. Expect her to put

in a performance full of emotion as her tour begins this week.

► **DATES** Glasgow The Arches (February 5), Manchester Albert Hall (6), London Troxy (8), Birmingham Institute (10), Brighton All Saints Church (11)
► **TICKETS** £14; London £20 from NME.COM/tickets with £1.50–£3.90 booking fee; Glasgow £14 from ticketmaster.co.uk with £2.25 booking fee

Cate Le Bon

The Cardiff singer heads back from her LA base for a number of UK dates.

► **DATES** London Islington

Assembly Hall (February 7), Cardiff The Gate (8), Cambridge Junction (10), Liverpool Leaf (11)

► **TICKETS** £10; London £12.50 from NME.COM/tickets with £1–£1.50 booking fee; Cardiff sold out

Young Fathers

Glaswegian hip-hop trio celebrate the release of album 'Dead' by jumping in their van and playing its highlights around the country.

► **DATES** Manchester Deaf Institute (February 4), Liverpool East Village Arts Club (5), Leeds Belgrave Music Hall (6), Sheffield Plug (7), Leicester Scholar (9), Brighton Green Door Store (10)
► **TICKETS** £8 from NME.COM/tickets with 80p–£1.25 booking fee

Poliça

Poliça's Channy Leaneagh ditched the Auto-Tune that characterised her 2012 debut 'Give You The Ghost' on last year's follow-up 'Shulamith'. Join Leaneagh and band in the shadows in Bristol, Glasgow, Manchester and Brighton.

► **DATES** Bristol O2 Academy (February 6), Glasgow The Arches (7), Manchester The Ritz (8), Brighton All Saints Church (10)
► **TICKETS** £13 from NME.COM/tickets with £1.50–£1.63 booking fee

Pup

The Canadian punk rock group promise "riff-heavy, slap-you-in-the-face

FIVE TO SEE FOR FREE

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1. The Family Rain

Rough Trade East, London
Celebrating the release of their debut album.
► Feb 5, 7pm

2. Kagoule

The Old Blue Last, London
Nottingham grunge trio play new material in the UK capital.
► Feb 6, 8pm

3. Dexters

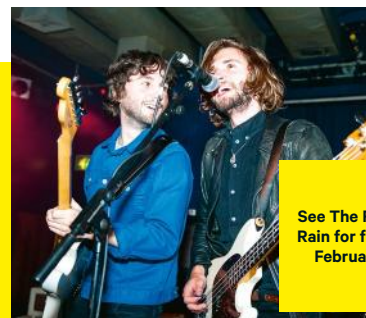
Sixty Million Postcards, Bournemouth
Miles Kane's former touring buddies.
► Feb 6, 8.30pm

4. God Damn

The Hope, Brighton
Birmingham noiseniks head to seaside on their current tour.
► Feb 7, 8pm

5. Thurston Moore

Flashback Records, London
US legend plays solo show.
► Feb 7, 8pm



See The Family Rain for free on February 5



Anna Calvi

songs, dripping with energy". See if they live up to their words when they make their live UK debut this week.

► **DATES** London The Miller (February 5), Manchester Soup Kitchen (7), Birmingham The Flapper (9), Nottingham Bodega Social (10)

► **TICKETS** £7; Birmingham £6; London £9.60 from NME.COM/tickets with 60p-£1 booking fee

Shy Nature

The London indie-pop newcomers have their sights on big things for 2014, touring latest single 'Lie Back' around four cities.

► **DATES** Leeds Cockpit 3 (February 7), Nottingham Stealth (8), Liverpool Korova (9), Manchester The Castle (10)

► **TICKETS** £5; Leeds and Liverpool £6 from NME.COM/tickets with 60p-£1 booking fee

John Cooper Clarke

The punk poet treats audiences to hits from his faultless back catalogue, including the Arctic Monkeys-covered 'I Wanna Be Yours', as he visits Northampton and more.

► **DATES** Northampton Royal & Derngate Theatre (February 8), Lincoln Engine Shed (9), Leicester Just The Tonic (10), Nottingham Cornerhouse (11)

► **TICKETS** £19.50; Lincoln £17 from NME.COM/tickets with £1.70-£1.95 booking fee; Northampton sold out



Tunbridge Wells Forum (here hosting Wilko Johnson) features in a Radio 4 documentary on February 11

STAYING IN

The best music on TV, radio and online this week

I've Played In Every Toilet

BBC Radio 4

With the recent threat to Manchester's Night & Day, it's clear that the UK's small venues are still in danger. In this documentary, John Harris explores the importance of these spaces and visits Tunbridge Wells Forum, Hull's Adelphi Club and the former home of TJ's in Newport.

► **LISTEN** BBC Radio 4, 11.30am, Feb 11

Blur

Discovering...

A look back on the rise of one of Britpop's best bands as the era reaches its 20th anniversary. This new documentary charts Blur's eventful history, from getting their start on Food Records to releasing their seminal album 'Parklife' and beyond.

► **WATCH** Sky Arts, 8.30pm, Feb 8

Telegram

X-posure

2014 is set to be a big year for the east London-based quartet. Hear them talk to John Kennedy about their time

together so far and play a handful of the tracks that have already earned them bundles of hype.

► **LISTEN** XFM, 10pm, Feb 6

Rob Da Bank

BBC 6Music

He's been running Bestival for 10 years, so if anyone knows what makes a great festival, it's Rob Da

Bank. He stops by Mary Anne Hobbs' show to talk about the key ingredients and give some advice he's picked up from organising the Isle Of Wight weekender.

► **LISTEN** BBC 6Music, 7am, Feb 9

Broken Bells

Danielle Perry

Brian Burton (aka Danger Mouse) and James Mercer released their new album 'After The Disco' last week. They'll play one track a night from the record this week.

► **LISTEN** XFM, 7pm, Feb 10/11

Oasis

Live At The City Of Manchester Stadium

'Definitely Maybe' hits the 20-year mark this year, and rumours have been flying about a possible Gallagher reunion. But Noel claims he's turned down a £20 million offer for a world tour, so reliving the band's massive 2005 homecoming gig might be the closest we get to seeing the battling brothers on the same stage in 2014.

► **WATCH** Sky Arts, 9pm, Feb 7



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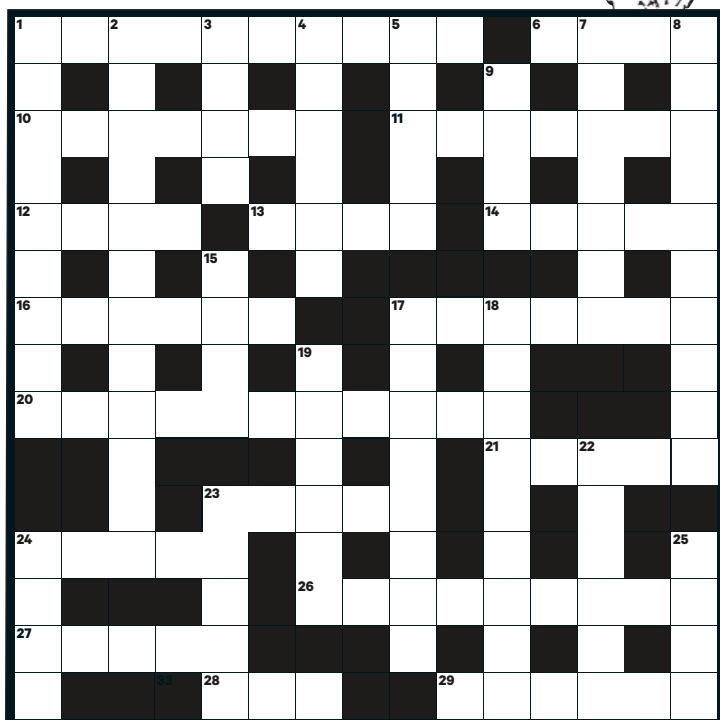
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CLUES ACROSS

- 1+11A** Don't flesh out the scene too much or you might 'kill the director' (4-4-2-1-6)
6 One of Savages accommodated by Lambeth Council (4)
10 Lucy Rose looking a bit embarrassed to have sung this (3-4)
11 (See 1 across)
12 Put an Ellie Goulding track on CD (4)
13+19D "My buddies and me are getting real well known", The Beach Boys (1-3-6)
14 In the final analysis, she's part of Haim (5)
16 "Blood stains, ballgowns, trashin' the hotel room", 2013 (6)
17 Along with Harvey he's in The DOT (7)
20 EMF had a slump after using a classical composer (8-3)
21 Put a quick word in for Metronomy single 'My Heart Rate _____' (5)

- 23** Both Patrick Wolf and The Psychedelic Furs have been at home in one (5)
24 (See 28 across)
26 Yell at dad, perhaps, when a Joe Cocker song comes on (5-4)
27 Band that wrote and recorded 25 down (4)
28+24A Flash MBE around given to Shack for an album (1-1-1-5)
29 Scottish indie band who went 'Further' to a Swiss location (6)

CLUES DOWN

- 1** Band that has included Eric Clapton, Jimmy Page and Jeff Beck (9)
2 The Rolling Stones put in hand complete control of song covered by The Who and Wayne Gibson (5-2-5)
3 Ska revival band who were 'Too Nice To Talk To' (4)
4 Grunge act from the 'Backwaters' of Derby (6)
5+7D "I'm gettin' funny

- dreams again and again/I know what it means but _____", The Who (1-4-7)
8 She's from London Grammar... shake her hand, Ian (6-4)
9 Lou _____, had a 1999 number one hit with 'Mambo No 5' (4)
15+24D Music venue gets to the bottom of a Kasabian performance (4-4)
17 Without warning Anna Calvi released a single (8)
18 Dusty Springfield put this on record, although it was off the record (2-7)
19 (See 13 across)
22 A place revamped into somewhere really special to Chapel Club (6)
23 Another show that includes a member of Throwing Muses (5)
24 (See 15 down)
25 "She believes in everything and everyone and you and yours and mine", 2005 (4)

JANUARY 4 ANSWERS

ACROSS 1 You Were Right, 9 Watford, 10+11A Field Of Reeds, 12 Electra, 14 Hold On, 16 Wallis, 20 Plank, 21 Final, 22 End, 23 Grey, 25 Kids, 29 Athlete, 30 Older, 31 SAW, 32 Tom Clarke, 33 Nelly.
ACROSS 2+24A Of The Night, 3 Woodstock, 4 Radkey, 5 Rifles, 6+18D Great Balls Of Fire, 7 Tad, 8 Duffy, 9 Worship, 15+13D Leave Them All Behind, 17 Sad, 19+28D One Horse Town, 23 Grant, 27 Deal.

Normal NME terms and conditions apply, available at NME.COM/terms. Cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, February 18, 2014, to: Crossword, NME, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Winners will be notified via email.

QUIZ

Compiled by ALAN WOODHOUSE (answers on page 91)

1 Who won the first ever Godlike Genius prize at the inaugural NME Awards in 1994?

6 Which legendary British band's first names are Gary, Ian, Alan and John?

11 Courtney Love received a Golden Globe nomination in 1997 for her performance in which film?

2 What do Snoop Dogg, Lou Reed and Mark E Smith have in common?

7 Which UK electronic pop act take their name from a Roxy Music song?

12 Which singer/songwriter's backing band is called The Sleeping Souls?

3 Which US alt.rock star's early bands included Option 30, The Innocent and Slam Bamboo?

8 True or false? John Lennon and his son Sean share the same birthday.

13 What was Prince's first UK Top 10 hit?

4 In which UK city did Morrissey play his first solo show in 1988?

9 Peter Dinklage was the lead singer in which early-'90s indie dance act?

14 How many song titles on Arctic Monkeys' 'AM' album end with question marks – and which songs are they?

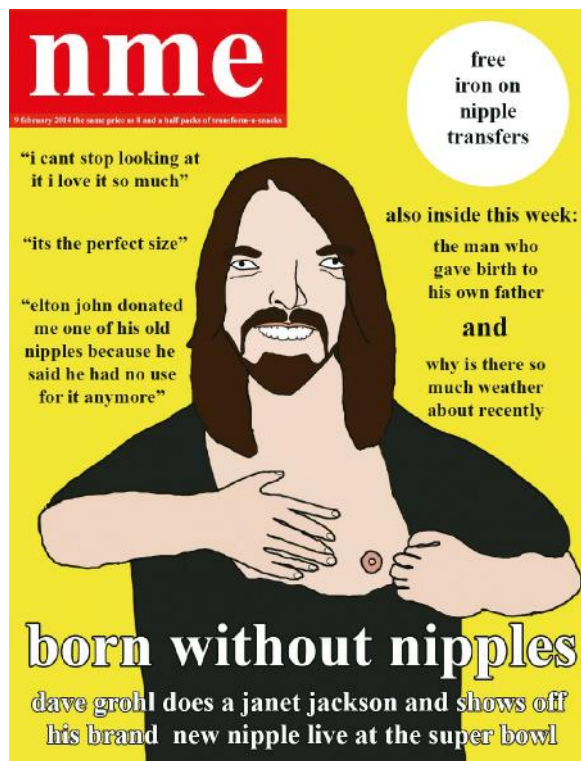
5 Which rock guitarist mixed and mastered Warpaint's 2008 debut EP 'Exquisite Corpse'?

10 Which US rock band's 2001 debut album was called 'Sounding The Seventh Trumpet'?

15 Which band's 1997 debut single was called 'IPC Sub-Editors Dictate Our Youth'?

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500 Five Years

David Bowie

1972 RCA

499 Out Of Time Blur

2003 PARLOPHONE

498 Girl From Mars Ash

1995 INFECTIOUS

497 Kill All Hippies

Primal Scream

2000 CREATION

496 Hey Joe The Jimi

Hendrix Experience

1966 TRACK

495 Patio Song

Gorky's Zygotic Mynci

1996 FONTANA

494 Everybody Hurts REM

1992 WARNER BROS

493 Overload Sugababes

2000 LONDON

492 New York City Cops

The Strokes

2001 ROUGH TRADE

491 One Johnny Cash

2000 AMERICAN RECORDINGS

490 Riders On The Storm

The Doors

1971 ELEKTRA

489 Red Right Hand

Nick Cave & The

Bad Seeds

1994 MUTE

488 Golden Brown

The Stranglers

1982 LIBERTY

487 Suedehead

Morrissey

1988 HIS MASTER'S VOICE

486 Across 110th Street

Bobby Womack

1972 UNITED ARTISTS

485 Starman

David Bowie

1972 RCA

484 Some Might Say

Oasis

1995 CREATION

483 Come To Daddy

Aphex Twin

1997 WARP

482 Darts Of Pleasure

Franz Ferdinand

2003 DOMINO

481 The Killing Moon

Echo & The Bunnymen

1984 KOROVA

480 Ziggy Stardust

David Bowie

1972 RCA

479 Wouldn't It Be Nice

The Beach Boys

1966 CAPITOL

478 Highway To Hell

AC/DC

1979 ATLANTIC

477 Nuthin' But A 'G'

Thang Dr Dre

1992 DEATH ROW

476

Imagine**John Lennon 1971 APPLE**

Regina Spektor: "Knowing that his life was cut short and listening to those lyrics always makes me sad. My parents really loved The Beatles; they had all these recordings published

officially in Soviet Russia. We always listened to The Beatles in the house, and my dad had a box of cassette tapes – things passed from hand to hand that were treasured." ■

475 Crazy

Gnarls Barkley

2006 WARNER BROS

474 Disarm

Smashing Pumpkins

1993 HUT

473 Lola The Kinks

1970 PYE

472 Best Of Friends

Palma Violets

2012 ROUGH TRADE

471 Sweet Child O' Mine

Guns N' Roses

1987 GEFEN

470 Movin' On Up

Primal Scream

1991 CREATION

469 Buzzblood Ohio

The National

2010 4AD

468 Dreaming Of You

The Coral

2002 DELTASONIC

467 Star Sign

Teenage Fanclub

1991 CREATION

466 Push It Salt-N-Pepa

1987 FFRR

465 Goddess On A Hiway

Mercury Rev

1998 V2

464 About A Girl Nirvana

1989 TUPELO

463 I Will Survive

Gloria Gaynor

1978 POLYDOR

462 If You Wanna

The Vaccines

2011 COLUMBIA

461 Live And Let Die

Wings

1973 APPLE

460 It's The End Of The World As We Know It (And I Feel Fine) REM

1987 IRS

459 Lust For Life

Iggy Pop

1977 RCA

458 Umbrella Rihanna

2007 DEF JAM

457 Firestarter

The Prodigy

1996 XL

456 What's My Name?

Snoop Doggy Dogg

1993 DEATH ROW/INTERSCOPE

455 One Way Or Another

Blondie

1978 CHRYSALIS

454 Race For The Prize

The Flaming Lips

1999 WARNER BROS

453 Town Called Malice

The Jam

1982 POLYDOR

452 Whole Lotta Love

Led Zeppelin

1969 ATLANTIC

451 Setting Sun The

Chemical Brothers

1996 FREESTYLE DUST/VIRGIN

450 I Am The Walrus

The Beatles

1967 PARLOPHONE

449 A New England

Billy Bragg

1983 UTILITY

448 The Scientist

Coldplay

2002 PARLOPHONE

447 Do You Remember

The First Time? Pulp

1994 ISLAND

446 Tumbling Dice

The Rolling Stones

1972 ROLLING STONES RECORDS

445 Popsicle Blur

1992 FOOD

444 Open Up

Leftfield Lydon

1993 HARD HANDS

443 Sorted For E's & Wizz

Pulp

1995 ISLAND

442 Witness (1 Hope)

Roots Manuva

2001 BIG DADA

441 I Fought The Law

Bobby Fuller Four

1965 MUSTANG

440 Where It's At Beck

1996 GEFEN

439 Pills And Soap

The Imposter

1983 F-BEAT

438 Material Girl

Madonna

1984 SIRE

437 Nelson Mandela

The Special AKA

1984 2 TONE

436 The Bucket

Kings Of Leon

2004 HANDMEDOWN

435 R U Mine?

Arctic Monkeys

2012 DOMINO

434 Sunny Afternoon

The Kinks

1966 PYE

433 One Armed Scissor

At The Drive-In

2000 GRAND ROYAL

432 The Drugs Don't Work

The Verve

1997 HUT

431 Shame Shame Shame

Shirley And Company

1974 PHILIPS

430 Up Town Top Ranking

Althea & Donna

1977 LIGHTNING

429 Buddy Holly Weezer

1994 GEFEN

428 Golden Years

David Bowie

1975 RCA

427 Hate To Say

I Told You So The Hives

2000 BURNING HEART

426 Elephant

Tame Impala

2012 MODULAR

425 Plug In Baby Muse

2001 MUSHROOM

424 Down By The Water

PJ Harvey

1995 ISLAND

423 Paradise City

Guns N' Roses

1987 GEFEN

422 The Book Of Love

The Magnetic Fields

1999 CIRCUS



421 Holland, 1945

Neutral Milk Hotel

1998 BLUE ROSE

420 Yellow Coldplay

2000 PARLOPHONE

419 Start! The Jam

1980 POLYDOR

418 Come As You Are
Nirvana

1991 DGC

417 Marbles Tindersticks

1993 THIS WAY UP

416 Chemical World

Blur

1993 FOOD

415 You're So Vain

Carly Simon

1972 ELEKTRA

**414 Another Girl,
Another Planet**
The Only Ones

1978 CBS

**413 Watching The
Detectives** Elvis Costello
& The Attractions

1977 STIFF

412 Paris

Friendly Fires

2007 XL



Stephen Street:

"I heard that and thought, 'Wow'. It's so euphoric. It was a surprise hearing something like this from a very new band – it's not what you'd expect."

411 Waiting Room Fugazi

1988 DISCORD

410 Nine Inch Nails Hurt

1994 NOTHING/INTERSCOPE

409 Baby, I Love You

The Ronettes

1963 LONDON

408 Fake Tales Of

San Francisco

Arctic Monkeys

2005 BANG BANG



"You're not from New York City, you're from Rotherham". Early, snarky lyrical brilliance from a teenage Alex Turner; jitterpop genius from his fellow Monkeys.

407 Sheena Is A Punk

Rocker Ramones

1977 SIRE



A punk band playing a surf-rock tune. Simple, really, but the world span a whole lot faster as a result.

406 Breezeblocks Alt-J

2012 INFECTIOUS

405 Bad Girls MIA

2012 INTERSCOPE

**404 Where The Streets
Have No Name** U2

1987 ISLAND



Say what you like about Bono – and most do – he can certainly bawl out an unstoppable stadium anthem or two.

**403 Reverend Black
Grape** Black Grape

1995 RADIOACTIVE



The lyrics about the hypocrisies of the church were controversial, but the tune was one almighty funk hallelujah.

**402 The Boys Are Back
In Town** Thin Lizzy

1976 VERTIGO

**401 Television, The
Drug Of The Nation** The
Disposable Heroes Of
Hiphoprisy

1992 4TH & BROADWAY/ISLAND

400 Learn To Fly
Foo Fighters

1999 ROSWELL/RCA



The video showed Dave Grohl could act. The song, meanwhile, proved he could write guitar-pop firecrackers that stomped emo underfoot.

399 Slide Away Oasis

1994 CREATION

398 Us Regina Spektor

2004 SIRE



The jittery piano rhythms, anti-folk aesthetic and Spektor's acrobatic voice conspire to make 'Us' a thing of rare beauty.

397 The Mercy Seat

Nick Cave & The
Bad Seeds

1988 MUTE

396 The Real Slim Shady
Eminem

2000 AFTERMATH

395 Sheila Jamie T

2006 VIRGIN

394 No More Heroes

The Stranglers

1977 UNITED ARTISTS

393 To The End Blur

1994 FOOD

392 I Feel For You

Chaka Khan

1984 WARNER BROS

391 Paranoid

Black Sabbath

1970 VERTIGO

390 Me And Julio Down

By The Schoolyard

Paul Simon

1972 CBS

**389 There's No
Other Way** Blur

1991 FOOD



With their second single, Blur managed to out-Madchester most of the Madchester bands themselves. No mean feat.

**388 The Boy With
The Thorn In His Side**
The Smiths

1985 ROUGH TRADE



Morrissey's persecution complex set to the most glorious of Johnny Marr guitar lines.

387 Oh, Pretty Woman

Roy Orbison

1964 MONUMENT

386 Cut Your Hair
Pavement

1994 BIG CAT



A scathing attack on the image-obsessed music industry, as relevant today as it was 20 years ago.

**385 Champagne
Supernova** Oasis

1995 CREATION

384 Typical Girls

The Slits

1979 ISLAND



Blending punk, reggae and rock, this brilliant track by The Slits might have been called 'Typical Girls', but they were anything but.

383 Lapdance NERD

2001 VIRGIN

**382 While My Guitar
Gently Weeps**

The Beatles

1968 APPLE

381 Kids MGMT

2008 COLUMBIA



A twisted New Order-esque banger of a track, the kind you wished they still wrote.

380 Piledriver Waltz

Arctic Monkeys

2011 DOMINO

**379 I'll Feel A Whole Lot
Better** The Byrds

1965 CBS

**378 Where The Wild
Roses Grow** Nick Cave
& The Bad Seeds & Kylie
Minogue

1995 MUTE

377 Bennie And The Jets

Elton John

1973 DJM

376

Roadrunner

Jonathan Richman & The Modern Lovers 1975 BESERKLEY

One listen to 'Roadrunner' tells you that its writer, Jonathan Richman, was a fan of The Velvet Underground. The song bears more than a passing resemblance to Lou Reed and co's 'Sister Ray', but while the Velvets' tale examined the darkest sides of junkie living, Richman's 'Roadrunner' seems impossibly naive by comparison. It's about being in love, but not with a person, with life itself. It's about being behind the wheel of a car, nothing but the open road and unfulfilled dreams out in front of you and songs on the radio for company. It's *Thelma And Louise* and *Easy Rider*, a guide to a carefree existence, and it's utterly infectious. ■ ANDY WELCH

375 Don't Stop 'Til You Get Enough Michael Jackson 1979 EPIC

The song that made the man a legend, with a disco-funk beat packed with personality.

374 Love Action (I Believe In Love) The Human League 1981 VIRGIN



Sexy and synth, this was the sound of a new decade, new technology and ostentatious haircuts.

373 Brianstorm Arctic Monkeys 2007 DOMINO

Alex Turner took a turn for the metal with what was the Monkeys' heaviest song so far.

372 Don't Believe The Hype Public Enemy 1988 DEF JAM

A takedown of "false media", Chuck D's politicised hip-hop was one of the most important movements of the '80s.

371 Hyperballad Björk 1995 ONE LITTLE INDIAN

Poetry in electronica-driven motion. Björk's spiralling masterpiece was as thrilling as it was expansive.

370 The Wild Ones Suede 1994 NUDE

Brett Anderson and Bernard Butler proved themselves a songwriting duo to be reckoned with on this stately ballad.

369 Half The World Away Oasis 1994 CREATION

The B-side of 'Whatever' – and *The Royle Family's* theme tune – saw the rock'n'roll stars do acoustic balladry with lashings of pathos.

368 You Made Me Realise My Bloody Valentine 1988 CREATION

As heavy as they come, gauzy melodies mixed with punishing riffery and a minute of solid hell-chord in this beastly squall.

367 Voodoo Ray A Guy Called Gerald 1988 RHAMI RECORDS



Acid house's breakout hit, throbbing with the soulful sound of getting off your tits in a field.

366 Friday I'm In Love The Cure 1992 FICTION

Turned out you weren't the only one who loves the weekend. Irrepressibly joyful.

365 Teen Age Riot Sonic Youth 1988 BLAST FIRST

Seven thundering minutes of the most exciting alt.rock the '80s had to offer.



364 Killing Of A Flash Boy Suede 1994 NUDE

Superlative B-side that chugged with sleazy glam and a magnetic gang mentality.

363 Bad Moon Rising Creedence Clearwater Revival 1969 FANTASY

Mixing classic rock with Southern country, this honest hoodedown paved the way for the '70s stateside stadium sound.

362 Enter Sandman Metallica 1991 ELEKTRA



Heavy metal's answer to the nascent grunge movement was slick, riff-heavy and blisteringly mean.

361 Paid In Full Erik B & Rakim 1987 FOURTH AND BROADWAY

The definitive journey into sound, via a masterfully curated selection of samples and Rakim's killer rhymes.

360 Pictures Of You The Cure 1989 FICTION

The prettiest thing The Cure have ever done. A sparkling sonic expedition and, damn, that intro.

359 For Tomorrow Blur 1993 FOOD

The moment Britpop got epic. Stunning strings, trips to Primrose Hill and Damon Albarn as everyman urban poet.

358 Sex & Drugs & Rock & Roll Ian Dury And The Blockheads 1977 STIFF



An exemplary, funk-angled checklist that proved Ian Dury to be one of the most charismatic frontmen of the '70s.

357 The Sun Ain't Gonna Shine Anymore The Walker Brothers 1966 PHILIPS

Scott Walker's velvety baritone made their version of this tune majestically heartrending.

356 Close To Me The Cure 1985 FICTION

Through Robert Smith's confidential whispers, 'Close To Me' bristled with a jaunty yet longing romance.

355 Millionaire Kelis 2004 ARISTA

Space-hop sonic soulmates Kelis and André 3000 created this sleek slice of electronica.

354 Loser Beck 1994 DGC



Beck's breakthrough was sublime folk-funk nonsense, like the Beastie Boys meets Muddy Waters.

353 Hey Boy Hey Girl The Chemical Brothers 1999 FREESTYLE DUST



Documenting the rise of "superstar DJs" via the biggest of beats and a killer drop.

352 Cecilia Simon And Garfunkel 1970 COLUMBIA

Simon and Garfunkel's soca-style single paired the duo's pop nous with their folk traditionalism.

351 Float On Modest Mouse 2004 EPIC



Funk beats, psych squiggles and one brilliant chorus made for Modest Mouse's finest few minutes.

350 Rehab Amy Winehouse 2006 ISLAND



The moment Amy transformed from MOR jazz singer into the witty voice of a generation.

344 Runaway Kanye West 2010 MERCURY

Kanye's "toast to the douchebags" was a compelling takedown of everyone who'd ever trash-talked him.

343 California Dreamin' The Mamas And The Papas 1965 DUNHILL

The defining sound of the hippy movement, folk harmonies chiming with the lure of the West Coast.

342 Club Foot Kasabian 2004 COLUMBIA

Destined for stadiums from the start, this banging, electronica-driven lad anthem was Kasabian's potent calling card.

341 Caught Out There Kelis 2000 VIRGIN/EMI



The Neptunes' purple patch was defined by Kelis' debut single and a new glitch direction for hip-hop.

340 Stan Eminem 2000 INTERSCOPE



Who'd have thought a bloody Dido sample would have such clout? Stunningly bleak.

339 Because The Night Patti Smith 1978 ARISTA



Patti's most well-known song, originally written by Bruce Springsteen, was a gothic, sexually charged power ballad.

Dare 338

Gorillaz 2005 PARLOPHONE



Roping Shaun Ryder into the equation for the second single from 'Demon Days' was something of a masterstroke. No stranger to the concept of "coming up", his lolling Mancunian drawl drew a line from the swagger of Happy Mondays through to the nous of Blur, all feeding into the millennial party bounce of Gorillaz. With Damon Albarn on falsetto backing vocals and Danger Mouse taking care of production, a cartoon band became a very human prospect, complete with squelchy beats, scratchy synths and a global reach. ■ LEONIE COOPER

337

All Day And All Of The Night

The Kinks 1964 PYE

Obsessive love rarely sounded so desirable. In two minutes and 22 seconds, Ray and Dave Davies crafted the lustiest sound of the 1960s, harder and heavier than The Beatles had dared to go at this point in time and vastly more original than the Stones, who were still ripping off Delta bluesmen, yet to find a course they could truly call their own. In many ways a precursor to heavy metal, 'All Day And All Of The Night's' deceptively simple power chords and howling, hurtling vocal harmonies paved the way for everyone from Black Sabbath to Guns N' Roses. ■ LEONIE COOPER

336 Come Together The Beatles

1969 APPLE

An irresistibly sultry, bluesy shuffle, the opening track on 'Abbey Road' was as expansive as it was intimate.

335 The Man Don't Give A Fuck Super Furry Animals

1996 CREATION

A Steely Dan sample was the sonic lynchpin in the Furries' delightfully swearsy call to indie arms.

334 She Bangs The Drums The Stone Roses

1989 SILVERTONE

"The past was yours, but the future's mine" – a cocksure mission statement from the baggy overlords.

333 Go West Pet Shop Boys

1993 PARLOPHONE

The Pet Shop Boys managed to turn a novelty Village People hit into a synthpop essential.

332 Rave On! Buddy Holly

1958 CORAL

Less than two minutes long, but there was a world of rock potential here from the 21-year-old pioneer.

331 Karmacoma Massive Attack

1994 VIRGIN

Mixing raps from Tricky with Russian opera and throat-singing samples, 'Karmacoma' was experimental Brit-hop at its finest.

327 Man In The Mirror Michael Jackson

1987 EPIC



Gospel choirs and changing the world by bettering yourself made for one of 1980s pop's most powerful moments. Shamone, indeed.

326 Sexual Healing Marvin Gaye

1982 COLUMBIA



It doesn't get raunchier than this – somehow steering clear of cheesiness, this slice of soul positively sizzled.

325 Strange Fruit Billie Holiday

1939 COMMODORE

Immensely powerful blues ballad about lynching in the Southern states. The original protest song.

324 Destroy The Heart House Of Love

1988 CREATION



Swirling psych from Camberwell's self-destructive LSD enthusiasts – perfect pop with plenty of inner turmoil.

323 Personal Jesus Depeche Mode

1989 MUTE

Stomping sensuality on a tune that both Johnny Cash and Marilyn Manson later had their way with.

322 Big Time Sensuality Björk

1993 ONE LITTLE INDIAN



House music rhythms bashed up against Björk's idiosyncratic squeal to create one of the biggest bangers of the '90s.

321 Itchycoo Park Small Faces

1967 IMMEDIATE

Celebrating the summer of psychedelia were mod gang the Small Faces and their sunny stoner pop.

320 Brimful Of Asha Coroners

1997 WILLJA



Both the original and the Norman Cook remix blended British indie with multicultural beats, making for a crossover classic.

319 One Nation Under A Groove Funkadelic

1978 WARNER

Seven and a half minutes of serious soul and a cornerstone for dance and hip-hop in the following decade.

318 Ring Of Fire Johnny Cash

1963 COLUMBIA

Co-written by Johnny's wife June Carter, the mariachi country song was as tender as it was tough.

317 Zero Yeah Yeah Yeahs

2009 POLYDOR



Experimental art-disco vibes from Brooklyn's weirdest. 'Zero' was party punk of the highest order.

316 Here Pavement

1992 MATADOR

Proving that slackers have souls, 'Here' shook up the college-rock scene with its tender melodicism.

315 All Along The Watchtower Jimi Hendrix

1968 POLYDOR

Jimi Hendrix took Bob Dylan's ballad and turned it into a decade-defining guitar anthem.

314 Kick Out The Jams MC5

1969 ELEKTRA

Invented punk with one deftly dealt "motherfucker". The compelling, caustic sound of angry America.

313 1999 Prince

1982 WARNER



An entire soul-funk party in six minutes – the moment Prince became a king.

312 History The Verve

1995 HUT

One of the greatest break-up songs ever; grown men were blubbing by the end of the string intro.

311 Ticket To Ride The Beatles

1965 PARLOPHONE

Jangling their way to yet another Number One, this single hinted at the heaviness in The Beatles' future.

310 Papa Was A Rollin' Stone The Temptations

1972 GORDY RECORDS

Motown went the psych route with this multi-layered and symphonic sunshine-soul jam.

309 Outdoor Miner Wire

1978 HARVEST



Post-punkers Wire souped up their second album with piano plinks and keening harmonies.

308 Spanish Sahara Foals

2010 TRANSGRESSIVE

Yannis Philippakis and his skyscraping falsetto added an otherworldly edge to this pulsing electronic anthem.

307 Going Underground The Jam

1980 POLYDOR



The Jam's first ever UK Number One single blasted the British government via taut mod riffs.

306 Beetlebum Blur

1997 FOOD

Chugging and emotional, Damon Albarn's rumoured ode to taking heroin with girlfriend Justine Frishmann of Elastica was dark pop perfection.

305 Tainted Love Gloria Jones

1964 CHAMPION

Northern soul's finest moment from the woman who was later to give birth to Marc Bolan's only child.

304 Something The Beatles

1969 APPLE

Penned by George Harrison, this cooing, guitar-solo-laced ballad was more than a match for Lennon and McCartney.

303 Suzanne Leonard Cohen

1967 COLUMBIA

Originally written as a poem, the wholehearted 'Suzanne' is melancholy, melodic and desperately graceful.

302 Fake Plastic Trees Radiohead

1995 PARLOPHONE



An acoustic heart with a stadium soul – the sound of Radiohead becoming one of the most respected bands of the 1990s.

301 Enjoy The Silence Depeche Mode

1990 MUTE



Electronica with a human face, the second single from 'Violator' mixed sex with serious beats.



300 20th Century Boy**T Rex****1973 EMI**

Characterised by possibly the most recognisable riff in glam rock, '20th Century Boy' showcased T Rex at their decadent, glamorous best.

299 Crash**The Primitives****1988 RCA**

The Primitives' only real hit was an indie-pop earworm of hummable "na na na"s, coy vocals and simple riffs that the quartet never topped. The sweetest motorway pile-up on record.

298 Jump Around**House Of Pain****1992 XL**

Introduced by an instantly recognisable fanfare (sampled from Bob & Earl's 'Harlem Shuffle'), House Of Pain's squealing pogo-starter became an instant club smash.

297 You Can't Always**Get What You Want****The Rolling Stones****1969 DECCA**

A gospel choir, a universal sentiment, some choral kids and a redemptive finale were all the Stones needed to create one of the sleekest gospel-blues numbers of the '60s.

296 The Words That**Maketh Murder****PJ Harvey****2011 ISLAND**

The first offering from 'Let England Shake' was a telling hint of the dense narratives and chilling war stories that would follow, and the spectre that lingered long after the album had finished.

295 Fashion**David Bowie****1980 RCA**

Bowie's ode to designer fakery and frivolity strutted at catwalk pace alongside purposefully hollow lyrics and sonic references to 'Golden Years'.

294 Family Affair Sly**And The Family Stone****1971 EPIC**

The first Number One to feature a drum machine, 'Family Affair' displayed a more downbeat direction but provided the group's most timeless tune.

For Lovers

Wolfman feat. Peter Doherty

2004 ROUGH TRADE

Back in a time before Kate Moss, before all the cancelled gigs and before that occasion when he turned up at a party with a top hat full of kittens, Pete Doherty was primarily known for being able to knock up a generation-uniting tune. 'For Lovers', the singer's first non-Libertines endeavour, written alongside friend and fellow class-A enthusiast Wolfman towards the tail-end of The Libs' lifetime, was a gloriously romantic example. A wistful slice of nostalgia, swept up in gentle strings and lyrical poetry that earned the pair an Ivor Novello nomination for songwriting. ■ LISA WRIGHT

292 Mr Blue Sky Electric**Light Orchestra 1977 JET****Jason Lytle, Grandaddy:**

"Jeff Lynne, who was ELO's main guy, is my musical hero, definitely. In fact, I spend most of my time trying desperately hard not to rip him off when I'm writing my own music, though you can hear he is an inspiration. I never get tired of hearing ELO's songs – his lyrics and arrangement are just incredible."

291 Shipbuilding**Robert Wyatt****1982 ROUGH TRADE**

Written for him by Elvis Costello, the combination of Wyatt's affecting vocal and Costello's poignant lyrics made 'Shipbuilding' a touching exercise in restraint.

290 Daddy's Gone**Glasvegas****2007 SANE MAN**

Glasvegas' niche of peculiarly masculine melancholy reached its pinnacle on 'Daddy's Gone' – a terrace anthem for the lost, abandoned and disenfranchised.

289 Rebellion (Lies)**Arcade Fire****2005 ROUGH TRADE**

On their debut album 'Funeral', these mourning maniacs did soaring power-chorus epics better than anyone, as 'Rebellion (Lies)' and its carnival of bawl and clatter attests.

288 It's A Man's Man's**Man's World****James Brown****1966 KING**

A thought-provoking sentiment combined with Brown's soulful, guttural howl ensured the long-lasting impact of this cultural critique.

287 Get Lucky**Daft Punk****2013 COLUMBIA**

Daft Punk's ubiquitous 2013 return, with Chic's Nile Rodgers revving up their disco diodes, made the biggest splash of any track in recent years.

286 Band On The Run**Wings****1973 APPLE**

Part harmonic spine-tingler, part rolling blues stomper and part soaring pop hit, 'Band On The Run' combined three songs into one complete behemoth.

285 Crimewave**Crystal Castles****Vs Health****2007 TROUBLE**

Like a videogame soundtrack dragged into the darkside, 'Crimewave' somehow made electronic glitches and icy detachment danceable.

284 Caught By The Fuzz**Supergrass****1994 PARLOPHONE**

This two-minute tale of youthful exuberance in the face of interrogation by the cops introduced Supergrass as the hedonistic, hyperactive little brothers to Britpop's elder statesmen.

283 Bigmouth Strikes**Again The Smiths****1986 ROUGH TRADE**

Easily the finest song about bludgeoning people in their beds, 'Bigmouth...' combined Morrissey at his most caustic with Marr at his most melodic.

282 Connection**Elastica****1994 DECEPTIVE**

A stuttering explosion of juddering riffs, the swagger from Wire's 1977 track 'Three Girl Rhumba' and Justine Frischmann's insouciantly cool vocal made 'Connection' way, way more than "that song off Trigger Happy TV".

281 One Day Like This**Elbow****2008 FICTION**

Chosen to soundtrack the London 2012 closing ceremony, Elbow's blustery modern standard had the positive message and rousing atmosphere to prove an absolutely perfect fit.

280 She Loves You**The Beatles****1963 PARLOPHONE**

On which The Beatles proved that, in the right hands, the simplest sentiment said in the simplest way is all you need.

279 Velouria Pixies**1990 4AD**

Pixies' first UK Top 40 hit was a spidery attack of characteristically quiet-loud-quiet dynamics that announced the band's fresh fascination with all things UFO with a hook like a raygun to your temples.

278 Hounds Of Love**Kate Bush****1985 EMI**

Released in '85 and later given a spiky makeover by The Futureheads, Kate Bush's Hitchcock-inspired tale of being hunted by (metaphorical) carnal canines was as tumultuous and passionate as its singer.

277 Tangled Up In Blue**Bob Dylan****1975 CBS**

Exhibiting Dylan's exemplary lyrical skill, 'Tangled Up In Blue' was more poetry than song, a contorted, masterful story underpinned by a simple acoustic backbone.

276 My Name Is**Eminem****1999 INTERSCOPE**

A bold introduction to 'The Slim Shady LP', this Dre-produced confessional teamed deadpan witticisms with overtly personal rhymes to form a controversial and groundbreaking cartoon-rap major-label debut.

275 Little Fluffy Clouds**The Orb****1990 BIG LIFE**

Initially released in 1990, 'Little Fluffy Clouds' euphoric beats and spoken-word samples quickly became the defining moment of ambient house, eventually breaking the Top 10 in '93.



250 Space Oddity**David Bowie**

1969 PHILIPS

Bowie's classic about a pre-smack Major Tom stranded in space – written partly to coincide with the Apollo 11 moon landing – became a Top Five hit and then a Number One single when re-released in 1975.

249 Sexy Boy**Air 1998 VIRGIN**

Their first full-length album, 'Moon Safari', introduced the world beyond France to

the new Parisian electronic sound, and 'Sexy Boy' was its sophisticated brainworm of a first single.

248 My Girls**Animal Collective**

2009 DOMINO



A revolution in global-beat experimental pop, 'My Girls' kicked

off the modern age of Foalsian mathtronics with a dancefloor destroyer built from tons of squelchy handclaps and deep-cavern rave.

**247 Intergalactic
Beastie Boys**

1998 GRAND ROYAL

The first single from the Beasties' fifth album 'Hello Nasty' restated their claim to old-school hip-hop authenticity, even while battling gigantic robots in Tokyo.

**246 Voodoo Child
(Slight Return)****The Jimi Hendrix****Experience**

1968 TRACK

After recording the mammoth 15-minute blues 'Voodoo Chile', Hendrix got his regular band and had another crack the next day. The tighter, more focused 'Voodoo Child (Slight Return)' was instantly legendary.

**245 Fuck Forever
Babyshambles**

2005 ROUGH TRADE

Pete Doherty's first post-Libertines single railed against those who try to build a future, but found him still dreaming of a happy ending. Ramshackle, but thrillingly impassioned.

244 Motown Junk**Manic Street Preachers**

1991 HEAVENLY

They were still stencilling their own T-shirts and playing to half-full pub back rooms, but this icon-skewering single showed that the Manics meant business.

243 Dry The Rain**The Beta Band**

1997 REGAL

This track from their first EP delivered everything The Beta Band promised, melding folk with hip-hop, an anthemic 'Hey Jude'-ish coda and a trumpet.

242 Public Image**PiL 1978 VIRGIN**

For his first single after leaving the Sex Pistols, John Lydon wrote a song about how nobody in his old band took a blind bit of notice of him. The world took notice.

241 Sour Times**Portishead**

1994 GO! BEAT

A trip-hop benchmark, the eerie percussion and guitar atmospherics that frame Beth Gibbons' dislocated vocal were sampled from 'Danube Incident', music composed by Lalo Schiffrin for an episode of *Mission: Impossible*.

240 Rent Pet Shop Boys

1987 PARLOPHONE

Despite Liza Minelli covering it in 1989, it wasn't until the sleeve notes to the reissue of 'Actually' that Neil Tennant confirmed that 'Rent' was written from a female perspective.

239 Whatever Oasis

1994 CREATION



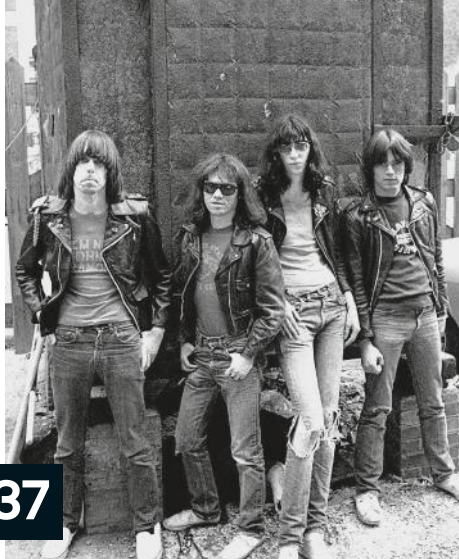
As though tired of ripping off The Beatles, Noel Gallagher

borrowed part of 'Whatever's' melody from a solo track by Fabs parodists The Rutles' songwriter Neil Innes. He claimed a share of the royalties, but not before the song swept everyone away.

**238 Tupelo Nick Cave
& The Bad Seeds**

1985 MUTE

Cave reimaged the birth of the Messiah – Elvis, not Christ – in the middle of an epic thunderstorm at the edge of the Mississippi delta.



237

Blitzkrieg Bop**Ramones 1976 SIRE**

The first track on the Ramones' debut album was a thrilling statement of intent. From the pounding drums and "Hey! Ho! Let's go!" chant, it channelled all the brash brattiness the bruvvas made their stock in trade, and the only cogent response was to pogo. But the lyric – essentially meaningless, despite the World War II title – was just the same kind of teenage dance-craze party fluff that could have quite happily sat in Danny & The Juniors' setlist alongside 'At The Hop'. On one level, the Ramones' song pastiched that style – they took the clean-cut '50s cutesiness and dressed it down in ripped jeans and scuffed leather. But there was a reverence for, and a love of, that old-time rock'n'roll that was impossible not to hear. If punk was a revolution, its foot soldiers made sure they didn't destroy everything that had gone before. ■ ANGUS BATEY

236 In Between Days**The Cure 1985 FICTION**

With the doomy goth aspect of his oeuvre set to one side, Robert Smith and chums were inspired by the breezy pop of New Order for this huge worldwide hit.

235 Jailhouse Rock**Elvis Presley 1957 RCA**

America had already found difficulty dealing with Elvis' suggestive gyrations; good job nobody noticed the homoerotic lyrics in this evergreen Lieber/Stoller movie theme.

234 Psycho Killer**Talking Heads 1977 SIRE**

Although it's possibly Talking Heads' best-known song, this murderously catchy early single was never a hit, only reaching Number 92 in the US.

231 Do I Wanna Know?**Arctic Monkeys**

2013 DOMINO

Alex Turner's sleaziest song was as pervy as Jarvis Cocker in his 'This Is Hardcore' days – the perfect foil for those disgustingly rigid riffs.

230 Ms Jackson**OutKast**

2001 LAFACE/ARISTA



The hit that broke OutKast worldwide took the form of an open letter from André 3000 to the mother of his former girlfriend, Erykah Badu.

229 Oblivion**Grimes 2012 4AD**

Drawing on her own experiences, Claire Boucher's breakthrough track couched its lyrics of fear and assault inside a bright, light electro-pop setting.

228 Temptation**New Order**

1982 FACTORY



It should have been little more than a waystation as New Order morphed from doomy proto-goths to full-on disco monsters, but the swirling chaos of 'Temptation' still mesmerises.

**227 Sympathy For The
Devil The Rolling Stones**

1968 DECCA

Over congas and insistent backing vocals, Jagger told the history of the world from Satan's point of view. It's as powerful as it is eerie and hypnotic.

226 Respect Aretha**Franklin 1967 ATLANTIC**

Aretha's titanic cover became an anthem of female empowerment, and reputedly gave us the hip-hop slang for kudos ('props', deriving from her "probers"). But the original version was released two years earlier by its writer, Otis Redding.

**225 Get Up (I Feel Like
Being A) Sex Machine****James Brown**

1970 KING

The nascent JB's – with Bootsy Collins on bass – lay down a groove so heavy that even its place on the playlist of a thousand wedding discos couldn't dilute its power.

224 Birthday
The Sugarcubes
 1987 ONE LITTLE INDIAN



The world outside Iceland's first exposure to the singular Björk was an apt taster: a bizarre song about a five-year-old girl's feelings for a 50-year-old male neighbour.

223 Electricity
Spiritualized 1997 DEDICATED
 Jason Pierce's way of lulling his listeners with orchestral loveliness before beating them with volcanic punk thrash was never better executed than on this brutal assault from the 'Ladies And Gentlemen...' album.

222

Golden Skans

Klaxons 2007 RINSE



They'd been around a little while – one single had charted; earlier ones had been praised in these pages and elsewhere – but after a triumphant set at the

2006 Reading Festival, Klaxons looked set to make a big impact the following year. 'Golden Skans' didn't disappoint, earning them a Top 10 hit, getting everyone talking up a scene they started calling nu rave, and setting the London-based band's debut album on course for Number Two. Frenetic and insanely catchy, the song talked about holding light in your hand, and was inspired by a revolutionary piece of disco equipment: the Golden Scan projects fast-changing, computer-controlled patterns, beams, strobes and visual effects into dry-ice-filled rooms. It was as much a part of the '00s acid house experience as repetitive beats and dropping Es – so, fittingly, Klaxons' stunning day-glo breakthrough nodded back to the first rave era their sound evoked. ■ ANGUS BATEY

221 Mrs Robinson
Simon & Garfunkel
 1968 CBS

Contracted to write three songs for Mike Nichols' movie *The Graduate*, Paul Simon came up with a small part of just one. It was about the wife of wartime president FD Roosevelt, until Nichols insisted it hymn a different Mrs R.

220 End Of A Century
Blur 1994 FOOD
 Always keen to get in on the next big thing before anyone else, Damon Albarn started mining pre-millennial tension six years early.

219 You Really Got Me
The Kinks 1964 PYE
 Musicologists maintain this was the first hit based on power chords. Everyone else just reckons it's ace.

218 Straight To You
Nick Cave & The Bad Seeds 1992 MUTE
 Tempering Nick Cave's bar-brawl furies with some world-beating heartbreak, 1992 ballad 'Straight To You' was his thundering, stately ode to devotion.

217 Faster Manic Street Preachers 1994 EPIC



High controversy at the Beeb when the Manics dropped in to play this 'Holy Bible' single on *Top Of The Pops*: James Dean Bradfield wore an IRA-esque balaclava; 25,000 people complained.

216 Rip It Up Orange Juice 1983 POLYDOR



Adding synths and funk to the mix, Edwyn Collins' band enjoyed their biggest hit, bridging the gap between new wave and '80s alternative pop so snugly it felt machine-tooled.

215 Lithium Nirvana 1991 DGC

One of the few songs Kurt Cobain completed without having to add in fragments of other pieces of writing, 'Lithium' was about a man who used religious faith to get over a break-up.

214 Solsbury Hill Peter Gabriel 1977 CHARISMA

This folksy tale of mystical interventions amid an Iron Age hill fort inspired covers by everyone from Erasure to Mercury Rev, since it's roughly a billion times catchier and more life-affirming than a song about leaving Genesis should rightly be.

213 Here Comes Your Man Pixies 1989 4AD

Pixies weren't forced into recording this early song for their second full-length album, but it was close: they originally felt this surf-pop wonder was too conventional. But, sequestered between the raging Biblical squalls of 'Doolittle', that was precisely its masterstroke.

212 Radio Free Europe REM 1981 HIB-TONE

The band hated their debut single. There was a good reason for Michael Stipe's infamously indecipherable lyrics: he hadn't finished them. They re-recorded it two years later, when the same excuse surely was not available.

211 You Keep Me Hangin' On The Supremes 1966 TAMLA MOTOWN

The unmistakable guitar intro to this explosive landmark of cut-the-crap dude-ditching was variously said to imitate Morse code or radio news stings.

210 Hit The North The Fall 1987 BEGGARS BANQUET



When The Fall followed a Top 30 hit cover version of the Motown standard 'There's A Ghost In My House' with a glossily produced single boasting an actual hummable melody, some cried "sellout". As if.

209 Jealous Guy John Lennon 1971 APPLE



It was Roxy Music who first had a hit with this 'Imagine' track only three months after his death; Lennon's original wasn't released as a single until several years later.

208 Da Funk Daft Punk 1995 SOMA

You may have thought it sounded like a 1970s disco tune recorded in outer space, but Thomas Bangalter said it was hip-hop, inspired by Warren G.

207 Levi Stubbs' Tears Billy Bragg 1986 GOLD DISCS



A breathtaking song about the power of pop: Bragg's female protagonist wept for her lost love as she listened to The Four Tops in her caravan.

206 Rise PiL 1986 VIRGIN

Lydon wrote this song about police torture in South Africa back in the Pistols days. He fired his second band, recruited Tony Williams, Steve Vai and Ryuichi Sakamoto, and turned it into an unlikely hit.

205 Reptilia The Strokes 2003 ROUGH TRADE



The tune that proved 'Is This It' was no mere fluke, the propulsive garage roar of 'Reptilia' had the band accelerating towards the dark side of town with no brakes, putting all the way.

204 Fairytale Of New York The Pogues 1987 POGUE MAHONE



It sounds so natural, but '...Fairytale...' took nearly two years to write, the band couldn't play it, and Kirsty MacColl's vocal was only supposed to be a demo.

203 Crazy Patsy Kline 1961 DECCA

Seeking a comeback hit after almost dying in a car crash, Cline was persuaded to try this Willie Nelson composition, which she initially hated. It came to define her.

202 What's Going On Marvin Gaye 1971 TAMLA MOTOWN

Hayden Thorpe, *Wild Beasts*: "He was a smooth lothario in a pop band – almost like a modern-day Robbie Williams – who then went on to [sing] about Vietnam and oppression. To follow through on that sort of transformation so convincingly is just amazing."

201 I'm Waiting For The Man The Velvet Underground 1967 VERVE

If Lou Reed's dealer had arrived on time, this chugging riff monster may never have been around to inspire countless time-rich but talent-starved indie hopefuls.



Tender

Blur 1999 FOOD



There remains a tendency in some quarters to regard Blur as musical tourists, trying on class and cultural positions for sport, but a bit too distant to really commit. Perhaps there's a little truth in that, too, but it does overlook the fact that some of Damon Albarn's most touching and emotive songs have come from exploring positions foreign to that of a firmly middle-class chap who grew up in a fairly dull place in Essex. On 'Tender', we heard Blur do gospel, and they did it beautifully. At the time, of course, Albarn was hurting from his split from Justine Frischmann, and it all came out in this track's bruised but euphoric six minutes. Damon and Graham sang with a wobble, but the London Community Gospel Choir were on hand to play booming counterpoint, and slowly, gradually, the sorrow faded to be replaced with a simple, life-affirming truth: "*Love's the greatest thing/ That we have*". There was no smart-assery here, no clever-cleverness. Just a whole lot of feeling. No surprise, then, that during Blur's 2009 reformation, this was the song the crowd sang to lure Blur back on for an encore.

■ LOUIS PATTISON

200 Where Is My Mind?

Pixies 1988 4AD

Inspired by Frank Black's experiences scuba-diving in the Caribbean, its eerie sense of mental dislocation saw this song played over the closing credits of *Fight Club*.

199 Light My Fire

The Doors 1967 ELEKTRA

Willy-waving rock sorcerer Jim Morrison frothed himself to transcendence, but it was Ray Manzarek's organ freakouts that made this a Doors highlight.

198 This Is A Low

Blur 1994 FOOD

Radio 4's early-morning shipping forecast inspired this lonely pan around the British Isles, the sound of Blur at their melancholic best.

197 Monkey Gone To Heaven

Pixies 1988 4AD

God was dead, the planet was set to follow, but trust Pixies to make the apocalypse sound beautiful. Also featured one of rock's coolest ad libs: "Rock me, Joe".

196 Made Of Stone

The Stone Roses

1989 SILVERTONE



John Squire told NME 'Made Of Stone' was about "making a wish and watching it happen". Certainly, the Roses seldom sounded dreamier, nor bigger of heart.

195 Atmosphere

Joy Division

1980 FACTORY

Released after Ian Curtis' death, this cold swirl of liquid-marble synths and pattering toms sounded like a post-punk funeral procession; a final testament.

194 Alright

Supergrass

1995 PARLOPHONE

The Oxford nippers rolled out the old Joanna for a song about simple pleasures. Hanging with friends. Smoking cigarettes. Extinguishing cigarettes. It's all there.

192 Sign 'O' The Times

Prince

1987 PAISLEY PARK



The Purple One made like a psychedelic Marvin Gaye on this haunting testament to modern life, touching on Aids, addiction and gang warfare.

191 Nowhere To Run

Martha & The Vandellas

1965 TAMLA MOTOWN

One of Motown's most heart-rending singles, and one of its boldest productions; a metallic Detroit stomp employing snow chains as percussion tools.

190 Shoot Speed/

Kill Light

Primal Scream

2000 CREATION

The Scream team capped the incendiary 'XTRMNTR' with an ecstatic, krautrock-inspired closer featuring Kevin Shields in the producer's chair.

189 Don't Look Back Into The Sun

The Libertines

2003 ROUGH TRADE

Pete and Carl at their shambolic, off-the-cuff best – a playful lurch of raucous chorusing, ragtime piano and big, beautiful heart.

188 Mardy Bum

Arctic Monkeys

2006 DOMINO

A lyrical portrait of a moody girlfriend with a smile "*like looking down the barrel of a gun*", this was one of Alex Turner's finest kitchen-sink song sketches.

187 The Concept

Teenage Fanclub

1991 CREATION



"She wears denim wherever she goes/Says she's gonna get some records by the Status Quo..." A wistful highlight of the Fannies' excellent 1991 album 'Bandwagonesque'.

186 Subterranean Homesick Blues

Bob Dylan

1965 CBS

Regina Spektor: "I love how his mind works, love his voice and I just think he's so fucking funny – he's got such a great joy."

185 There Goes The Fear Doves

2002 HEAVENLY



Life philosophy from Jimi Goodwin's atmospheric post-Britpop troupe – a gentle encouragement to let go of youth and grow old with grace.

184 Under Pressure

Queen & David Bowie

1981 EMI



Yes, it was co-written by Queen and Bowie, but what everyone recalls 'Under Pressure' for is the bassline: one of the most memorable in rock history.

183 No Good (Start The Dance)

The Prodigy

1994 XL



A highlight of Liam Howlett's magnum opus 'Music For The Jilted Generation', twisting Kelly Charles' 'You're No Good For Me' into a queasy adrenalin rush.

182 I Can See For Miles

The Who

1967 TRACK

Paul McCartney once dubbed this slab of bruiser psychedelia the "heaviest" song he'd ever heard, and set out to write 'Helter Skelter' shortly after.

181 Protect Ya Neck

Wu-Tang Clan

1993 LOUD

Straight outta Staten Island, a new generation of New York hip-hop landed in a ninja stance, katana sword at your throat.

180 Shake Some Action

Flamin' Groovies

1976 SIRE

A litting power-pop gem from this San Francisco quartet, harking back to the flower power '60s, but with a muscular edge that endeared it to the punks, too.

179 Never Understand The Jesus And Mary Chain

1985 BLANCO Y NEGRO

East Kilbride's finest took a song fit for one of Phil Spector's girl groups and strafed it in ear-lacerating feedback. The result: noise-pop in excelsis.

178 The Tracks Of My Tears

Smokey Robinson & The Miracles

1965 TAMLA MOTOWN

Covered by everyone from Bryan Ferry to Linda Ronstadt to, er, Peter Andre – but no-one can top the raw sorrow of Smokey's original.

177 Roll Over Beethoven

Chuck Berry

1956 CHESS

The St Louis singer-guitarist ushered out the old order and waved in the new with this genre-defining cut of primal, rocking rhythm and blues.

176 Can't Stand Me Now

The Libertines

2004 ROUGH TRADE



The Libs' penultimate single dwelt on Pete and Carl's fraying relationship – but no soap opera in history felt this romantic, this poetic, or this raw.

175 Won't Get Fooled Again

The Who

1971 POLYDOR



It has an anthemic air, but the eight-minute closer of 'Who's Next' was a cautionary tale, warning of false revolutions and how power always corrupts.



174 Yes

McAlmont & Butler

1995 HUT



To celebrate his freedom from Suede, Bernard Butler teamed up with soul singer David McAlmont for some Motown-tinged guitar pop with a barb in the tail.

173 Rebel Without

A Pause Public Enemy

1987 DEF JAM

The opening salvo from '...A Nation Of Millions...' saw The Bomb Squad working with new intensity and Chuck D hitting the mic with righteous fury.

172 Someone Great

LCD Soundsystem

2007 DFA



Is it about a break-up? A death? A miscarriage? 'Someone Great' was one of James Murphy's most cryptic songs, but everyone could identify with its wrenching loss.

171 A-Punk

Vampire Weekend

2007 XL

The smartie-pants New Yorkers in pastel-shade pullovers announced their arrival with this breathless and erudite Violent Femmes jangle.

170 Higher Than The Sun
Primal Scream

1991 CREATION



A dreamy highlight of 1991's 'Screamadelica', Bobby G sang of spiritual transcendence and ego death as he sailed off on waves of ecstasy bliss.

169 Green Onions

Booker T & The MGs

1962 STAX

From one of America's first multiracial soul groups, a Hammond jam so named because, says Booker T, 'Green Onions' are "the nastiest thing I can think of".

168 Daniel

Bat For Lashes

2009 PARLOPHONE



Natasha Khan got her Kate Bush on for this evocative electro-pop melodrama, a memory of first love told under "marble movie skies".

167 Temporary

Secretary

Paul McCartney

1980 PARLOPHONE

From 1980's home-recorded 'McCartney II' came this odd gem: wonky electro-pop that didn't sound so much ahead of its time as out of it altogether.

166 (You Gotta) Fight

For Your Right (To Party!)

Beastie Boys

1987 DEF JAM

The snotty, not yet socially conscious New Yorkers teamed up with Rick Rubin and spray-painted their punk-rock manifesto all over rap's facade.

165 Cannonball

The Breeders

1993 4AD



Former Pixie Kim Deal one-upped her former band with this feast of candied hooks and fizzy quiet-loud dynamics. About the Marquis de Sade, apparently.

164 Fix Up, Look Sharp

Dizzee Rascal

2003 XL



Oiii! Dizzy Diz showed there was more to him than grime on this UK rap stomp sampling Billy Squier's 'The Big Beat'.

163 I Want You Back

The Jackson Five

1969 TAMLA MOTOWN



Five kids from Gary, Indiana made their Motown debut, and what an introduction: youthful infatuation channelled into the purest pop imaginable.

162 Changes

David Bowie

1971 RCA

The rock'n'roll chameleon ushered in fourth album 'Hunky Dory' with this manifesto for artistic reinvention: "Oh, look out, you rock'n'rollers!"

161 Son Of A Preacher

Man Dusty Springfield

1968 ATLANTIC

Dusty got sinful with the titular Billy-Ray on this highlight of 1969's 'Dusty In Memphis', revived for a new generation after appearing in *Pulp Fiction*.

160 Transmission

Joy Division

1979 FACTORY



Ian Curtis surveyed the collapse of his relationship to a crackling, propulsive post-punk backing that slowly angled down into the abyss.

159 Purple Haze

The Jimi Hendrix

Experience

1967 TRACK

James Ford: "The first record I really connected with was 'Purple Haze.' I remember being blown away by its wild and unhinged energy. It was also the first thing I ever tried to work out on a guitar."

158 Tiny Dancer

Elton John

1972 DJM

A six-minute epic penned by Elton's lyricist Bernie Taupin about the beautiful women of California – but it's Elton's delivery that makes this soar.

157 Louie, Louie

The Kingsmen

1963 PYE INTERNATIONAL

The Portland garage band reworked Richard Berry's reggae-tinged 1957 hit as a crude beat-group howl, making it one of the most covered records ever in the process.

156 I Want To Hold

Your Hand

The Beatles

1963 PARLOPHONE

Lennon and McCartney wrote this sweet entreaty "eyeball to eyeball", and its raucously pretty harmonies made it the Fabs' first US chart-topper.

155 Ace Of Spades

Motörhead

1980 BRONZE



Three minutes of breathless, sulphate-snorting thrash to make even the meekest online poker player feel like a dangerous rock'n'roll nihilist.

154 Papa's Got

A Brand New Bag

James Brown

1965 KING

A horn-powered funk jive to shaking your shit on the dancefloor, and Brown's first song to crack the Billboard Top 100.

153 Freak Scene

Dinosaur Jr

1988 BLAST FIRST



Grungy hymn to outsider bonding with a lyric to swoon to: "Don't let me fuck up will you/'Cos when I need a friend it's still you..."

152 Dancing In

The Street

Martha & The Vandellas

1965 TAMLA MOTOWN

This 1964 anthem, co-written by Marvin Gaye, became an anthem for the civil rights movement and a jewel in Motown's crown.

151

Follow The Leader

Eric B & Rakim 1988 MCA



Eric B & Rakim were far from the first hip-hop group to emerge from the New York projects, but they have as good a claim as anyone for having made the sound into an artform. Their 1987 album 'Paid In Full' was boundary-breaking both in terms of lyricism and production: Rakim matched a storyteller's eye with a talent for limber internal rhymes, while Eric B's dense, sampledelic creations pointed the way forward for a legion of turntable innovators. It wasn't until 1988's 'Follow The Leader', though, that the pair really came of age. This was hip-hop not rooted in ghetto tales and ego-driven one-upmanship, but music of substance and boundless imagination. The title track was a raw bass jam that twinkled with expansive, cosmic jazz strings, while Rakim hit the mic with a flow both relaxed and utterly assured, boasting of "rhyme displays that engrave deep as X-rays" before taking the listener off on a metaphorical journey across the cosmos. Hip-hop moves quickly these days, but 'Follow The Leader' still sounds untouchable. Well, duh: the fundamentals of science never go out of fashion.

■ LOUIS PATTISON

59

ANDY WILLISHER, REDFERN/EBET ROBERTS

145

Some Velvet Morning

Lee Hazlewood And Nancy Sinatra 1967 REPRISE

There may have been stranger duets committed to tape in the history of pop music, but surely nothing that can match its dementedness with such big-time sensuality. Hazlewood and Sinatra had worked together before of course, generally on more trad country'n'western laments. But this psychedelic odyssey stands out as Exhibit A of why it must have been fucking brilliant to have been around in the '60s. Even Kate Moss wanted a go when she covered it with Primal Scream. Lee and Nancy gallop around a dreamscape, effectively singing two different songs, and it not mattering at all. Just don't try and fathom much of what's actually going on. Who is Phaedra? And what's all this talk of opening up Nancy's gate? Actually, don't answer that. We think we can probably imagine for ourselves, the old rascal. ■ DAN MARTIN



144 Atomic Blondie

1979 CHRYSALIS

A gleaming glitterball that still knew how to rock, amid a catalogue not shy of amazingness. New wave's most devastating disco A-bomb.

143 Hello Goodbye

The Beatles

1967 PARLOPHONE

Nick Frost: "When I was 17 and working in the City, I did karaoke quite a bit. My song was 'Hello Goodbye' by The Beatles. Me and my friend Peter Ashton would work out which bits we'd do. It worked. We had a thing going on."

142 Creep Radiohead

1992 PARLOPHONE



Radiohead's albatross was and is also their monument. 'Creep' was the moment grunge reached the UK and turned into something smoother, and the band's later resistance to it would fire all their subsequent innovations.

141 Alone Again Or

Love 1967 ELEKTRA

A haunting lesson in psych folk that resonates through the ages. Few songs can marry the despair of a moment with hope for the future so poetically.

140 Windowlicker

Aphex Twin 1999 WARP

Richard D James' glitch-techno mainstay is the sound of pure evil that left you feeling violated by the end.

139 No Woman No Cry

Bob Marley

1974 ISLAND

Looking back to his younger days in the ghettos of Trench Town, Jamaica, Marley's lilting reassurance to a distressed lover must go down as his most effortlessly beautiful four minutes.

138 Monster

Kanye West

2010 ROC-A-FELLA

Getting the boys (and his gal Nicki) over for an apocalyptic jam, Kanye proved his genius was still developing at the same rate as his mania. This is how you do a supergroup.

137 Men's Needs

The Cribs 2007 WICHITA



The moment when Team Jarman graduated from awesome chaotic scrappy indie boys to awesome chaotic scrappy indie boys the world would take seriously.

136 Paint It, Black

The Rolling Stones

1966 DECCA

Social upheaval, Vietnam, satanism, goth-sex... whatever 'Paint It, Black' was about, it exposed the dark voodoo soul of the Stones.

135 The Only

One I Know

The Charlatans

1990 DEAD DEAD GOOD



The original blast of baggy from Warrington's finest might be the aural equivalent of a gawky slouch, but what a slouch. The blueprint for louche indie psychedelia.

134 Over And Over

Hot Chip 2006 EMI

In which they graduated from east London clockwork wimps to the era's ultimate cocks of the dancefloor walk. Who knew clubbing could get so sensitive?

133 Gigantic Pixies

1988 4AD



It says a lot about the deranged majesty of Kim Deal that a song sung by a person who wasn't the singer sits among a great band's most definitive tunes. But such is the heartswelling uplift of her romantic rock nursery rhyme. Big, big love.

132 Pretty Vacant

Sex Pistols

1977 VIRGIN



Rhys Ifans: "It was my first record. I got it by swapping it for a Damned armband that I ordered from the back of *Melody Maker*. I think it was an American import because it had a picture of Frank Sinatra on the cover with his eyes cut out - yeah, really rare. I've still got it somewhere."

131 Jumpin' Jack Flash

The Rolling Stones

1968 DECCA

If you had to describe the Stones to an alien in one song, you'd choose this horny old throbber about Keef's gardener to best encapsulate their itchy brand of sex-blues.

130 Wichita Lineman

Glen Campbell

1968 CAPITOL



Not for nothing described as "the first existential country song", this otherworldly classic pushes not just the limits of genre, but of song itself.

129 A Change Is Gonna

Come Sam Cooke

1964 RCA VICTOR

Not released until after Cooke's death, and only a modest hit by his standards, this yearning, hopeful croon came to exemplify the struggles of the civil rights movement.

128 The Eton Rifles

The Jam 1979 POLYDOR

In a career not exactly lacking in seething, righteous charges, this mod-punk rally against class inequality is the most seething, righteous charge Paul Weller ever made.

127 Regulate Warren G & Nate Dogg

1994 DEF JAM

A towering totem of '90s hip-hop, the sleek 'Regulate' also cannily described itself, as G-funk went "tweaking into a whole new era... funk on a whole new level".

Just Like Honey

The Jesus And Mary Chain 1985 BLANCO Y NEGRO



The standout track from the Mary Chain's outstanding debut saw Bobby Gillespie scatter the drum beat from The Ronettes' 'Be My Baby' across its opening

chimes. Tipping the hat to such an iconic pop emblem could have been risky, but the Reid brothers created something just as beautiful, an enveloping chasm of narcotic fuzz that you could never fully scrape off your eardrums. It's a song of small beginnings that ricocheted down the generations, ending up on the soundtrack to *Lost In Translation* almost 20 years later. ■ DAN STUBBS

125 Disco 2000 Pulp



If 'Common People' marked Pulp out as the true masters of all

Britpop surveyed, then 'Disco 2000' was their victory lap, a neon-flooded anthem to millennial optimism.

124 Teenage Kicks The Undertones

1978 GOOD VIBRATIONS

John Peel's favourite song was basically the heady thrill of hormonal whoopee put on tape. The picture of Dorian Gray that resides inside every rock fan's heart.

123 Purple Rain Prince

1984 WARNER BROS

Somewhere in all of the billions of possible alternate universes, every one of us stands on a cocktail table, drenched in sambucca, glitter everywhere, shrieking 'Purple Rain'. That's the mark of a song with legs.

122 Hotel Yorba The White Stripes

2001 XL



Light relief from all the lightning-bolt blues, 'Hotel Yorba' was Jack and Meg's wild, thigh-slapping hoedown. Pop fact: the Hotel Yorba actually existed in southwest Detroit and the track was recorded in room 206. It's now used as subsidised government housing.

116 Mr Brightside

The Killers 2003 ISLAND

Fronted by a dandyish Mormon with a thing for new wave Brit miserablism, The Killers should not have worked. Then you heard this freewheeling hate-ride of bitterness and infidelity and they made immaculate sense.

115 Bitter Sweet Symphony The Verve

1997 HUT

That a song so completely lacking in hope ("You're a slave to money then you die") ended up as one of the most rapturous of the '90s was testament to the madness of both the decade and the band.

114 Step On Happy Mondays

1990 FACTORY

Still the signature tune of Madchester hedonism, despite the Roses' towering legacy. Listening to this psych salad, it was hardly surprising that Shaun Ryder ended up hunting UFOs.

113 When Doves Cry

Prince 1984 WARNER BROS



This taut funk wail against domestic tension was the white-hot peak of Mr Prince Rogers Nelson's imperial phase. The lead single from 'Purple Rain' and his first Number One single, topping the US charts for five weeks.

112 Supersonic Oasis

1994 CREATION

A real chop-slap of mountainous riffs, glorious fuzz, cocky drawls and narcotic nonsense lyrics, 'Supersonic' was Oasis' big introduction and the early signature tune that sent weedy old Britpop reeling. Gin and tonics all round.

111 Rescue Me Fontella

Bass 1965 CHESS



The definitive slice of rhythm and blues ardour that set the dial for late-'60s Motown and R&B to 'pained elation'.

110 Ice Hockey Hair Super Furry Animals

1998 CREATION

A lugubrious hot bath of woozy psychedelia, SFA's magnum opus 'Ice Hockey Hair' built to a finale as uplifting as any opera.

105 Song 2 Blur

1997 FOOD

It didn't make much sense – "feeling heavy metal" should involve goblins and Jägerbombs really – but this buzzing firecracker instantly became Britpop's moshing war-cry.

104 The Drowners

Suede 1993 NUDE



Brett and co sashayed onto the scene with this swooner and soon turned indie an androgynous shade of jaundiced yellow.

103 Superstition Stevie Wonder

1972 MOTOWN

Of all the precious gifts bestowed on the world by Motown's grinning prince, 'Superstition' was by far the catchiest.

102 Motorcycle Emptiness Manic Street Preachers

1992 SONY

Every ounce of loathing, glamour and hope the Valley Clash ever stood for condensed into four ludicrous minutes. Ambition, filth, pomposity and romance; stadium rock never sounded cooler.

Losing My Religion

REM 1991 WARNER BROS



REM entered their golden years by bending the mainstream to their own ever-so-slightly twisted shape. 'Losing My Religion' was a track with no

chorus adopted as a totem by a generation of students who'd decided that choruses were for the clumsy and ill-educated. Instead, dynamics, minor-chord tension and spiritual disenfranchisement were the order of the day, forcing literate, collegiate indie rock deep into daytime radio and laying the foundations upon which REM's dark benchmark 'Automatic For The People' could be built. 'Shiny Happy People' frolicked through a 'Near Wild Heaven' nearby, but these more opaque pools ran deeper. ■ MARK BEAUMONT

100 | Am The Resurrection

The Stone Roses

1989 SILVERTONE



In case you hadn't realised that there was something quasi-religious about the Roses by the end of their seminal debut album, here was Ian Brown declaring himself the second coming over Manchester's funkier ego hymn, culminating in a climax so ecstatic and triumphant it turned a billion indie dancefloors into Christ-posing moshpits overnight. ■ MB

99 | No One Knows

Queens Of The Stone Age

2002 INTERSCOPE

Like all the best QOTSA songs, 'No One Knows' was equal parts danger and serpentine temptation, like stumbling across a suitcase full of money that's surrounded by bullet-ridden corpses: you know you shouldn't, but you will anyway. And with that maddeningly infectious riff and a mid-section that successfully attempts to be desert rock's 'A Day In The Life', how could you not? ■ BN

98



Killing In The Name

Rage Against The Machine 1993 EPIC

As America reeled from the Los Angeles race riots of 1992, sparked by the acquittal of four white police officers videotaped beating black construction worker Rodney King to within an inch of his life, Rage Against The Machine condensed the subject of a thousand newspaper thinkpieces into 12 incendiary words, repeated over a guitar riff simmering with fury: "Some of those who work forces/Are the same who burn crosses".

Few expected it to become such a huge global anthem – even without the hugely controversial lyrics comparing cops to members of the Ku Klux Klan you've still got a free-noise breakdown and one of the most

► THE DETAILS

► **RECORDED** April–May 1992 ► **RELEASE DATE** February 1, 1993 ► **LENGTH** 5:14 ► **PRODUCER** Garth Richardson ► **STUDIOS** Sound City, Scream Studios and Industrial Recordings, all Los Angeles ► **HIGHEST UK SINGLES CHART POSITION** 1

97 | The Message

Grandmaster Flash & The Furious Five

1982 SUGAR HILL



A track that single-handedly changed the direction of rap by pointing out that, in 1982, the true sound of the streets wasn't braggart MCs patting each other on the back for being awesome.

It was that hollow little laugh that closes off the hook – a strained sound somewhere between sarcasm and dumb disbelief – of a man trapped at the bottom of the pile in Reagan's America. ■ GH

96 | What A Waster

The Libertines

2002 ROUGH TRADE

The Libertines seemed bound for doom from the start, not that the macabre lyrics – "You pissed it all up the wall, you two-bob cunt", snarled at some useless Whitechapel loser – made 'What A Waster' any less rollicking though. It subscribed to all the classic pop single rules: under three minutes, catchy-as-hell, banned by broadcasters the world over. ■ MW

95 | Fight The Power

Public Enemy

1989 MOTOWN

Public Enemy's thumping, bouncing tank of a theme song for Spike Lee's angry 1989 film *Do The Right Thing* lays furious waste to white-dominated cultural history with a call to mental arms: "Elvis was a hero to most/But he never meant shit to me, you see/Straight-up racist that sucker was". ■ EM

FAMOUS FAN



Serge Pizzorno, Kasabian

"Where they sing 'Fuck you, I won't do what you tell me', I think that's a really nice line. It's pretty obvious for a rock'n'roll band to sing those words, but it's great for anyone to sing in someone's face, y'know. I've never seen them play it live, but I'd fucking love to. They remind me of Black Sabbath, and that's a compliment."

94 | Do You Realize??

The Flaming Lips

2002 WARNER BROS

Sweeping choirs of angelic Busby Berkeley swing-divers, stirring swells of *Wizard Of Oz* harp and some basic human truths – we're lost, we're a miracle, we're screwed up and we're doomed. It takes a visionary like Wayne Coyne to make such simple connections and come out with a four-minute global hug as moving, life-affirming and universally attuned as the ending of *It's A Wonderful Life*. ■ MB

93 | Gold Digger

Kanye West

2005 ROC-A-FELLA/DEF JAM



Jamie Foxx picked up an Oscar for playing Ray Charles in 2005, but it took the brilliant mind of Kanye West to get him to reprise his version of 'I Got A Woman' for Yeezy's instructional tale about the importance of prenuptial agreements. Needless to say, it was a pop smash. ■ KEP

92 | Toxic Britney Spears

2004 JIVE

Five years after Britney took pop stardom to the next level with 'Baby One More Time', she landed herself some much-needed dynamite. 'Toxic' reinvented popular dance music with its piercing strings, hip-hop beats, eastern flavour and a dangerous brush with a boy that's romantic poison. A modern pop benchmark. ■ EB

91 | All My Friends

LCD Soundsystem

2007 DFA

Released the year its creator James Murphy turned 37, 'All My Friends' was a song about many things: ageing, friendship, getting battered, the moment you realise you've been behaving like a bit of a dick for a while now. Built around two piano notes, it is the most poignant and danceable moment from a band who specialised in poignant and danceable moments. ■ TH

90 | Time To Pretend MGMT

2008 COLUMBIA



Few bands loudly renounce the tired hedonistic clichés of rock'n'roll so early in their career and manage never to succumb. But MGMT – besides the odd model girlfriend – have largely left 'Time To Pretend' untainted as their big anti-rock statement with its monumental, psychedelic skew-pop chorus and glorious postmodern sneer at the Harry Styles set. Still stunning. ■ MB

89 | Hallelujah Jeff Buckley

1994 COLUMBIA

It was Leonard's tune, but Jeff's heart. Taking Cohen's cold and stilted original, Buckley pumped this stark song of desolation full of tremulous desperation and soul to make it the shiver-inducing spiritual monolith it should always have been. Alexandra Burke's soporific *X Factor* version was like varnishing the Mona Lisa. ■ MB

88 Lose Yourself Eminem

2002 SHADY/INTERSCOPE

The moment Eminem silenced the doubters who criticised him as reliant on cheap shock tactics, 'Lose Yourself' was as visceral and inspiring as hip-hop came – its carpe diem-via-Detroit ghetto message ("You've only got one shot, do not miss this chance to blow") spat with ferocity over a grinding, unforgettable rap-rock beat. ■ AH

87 Video Games

Lana Del Rey

2011 STRANGER

Forget the backstory, the lips, the disappointing album and even the Adam Curtis-esque video. In isolation, Lana Del Rey's debut was absolutely mesmerising; an unsettling, instantly familiar heartbreaker. With its chiming church bells, piano chords of doom and lyrics of failed romance, it was a torch song fit for the apocalypse. ■ AW

86 Get Ur Freak On

Missy Elliott

2001 ELEKTRA

It's no wonder 'Get Ur Freak On' propelled Missy onto a far bigger stage. It was too daring to miss, boldly mixing bhangra, rap, dance and some Japanese spoken words to boot. "Me and Timbaland been hot since 20 years ago" she rapped, as the dynamic duo capitalised on a working relationship that would redefine hip-hop in the '00s. ■ EB

85 Everyday Is Like Sunday

Morrissey 1988 HIS MASTER'S VOICE



Moz's second solo single saw him suitably bored and outraged at being trapped in "the seaside town that they forgot to close down". Dropping his bucket and spade in a puddle, he wished for Armageddon over a chugging orchestral backdrop as languid as a month of wet weekends in Bognor. Such dreariness, infused with such wistful magnificence. ■ DR

84 Anarchy In The UK

Sex Pistols

1976 EMI

Few revolutions have had a starting pistol as perfect as this one: the sound of a deranged hobgoblin putting a curse on Britain. Despite the tractor-beam pull of its call to mayhem, it has, sadly, still never soundtracked the guillotine blade falling on Buckingham Palace lawns. But it has at least been used for every single montage ever of punk-pogoing, barricade-burning, late-'70s an-ar-CHAI-st behaviour ever made. ■ GH

83 Complete Control

The Clash

1977 CBS

Annoyed by their label releasing 'Remote Control' off their self-titled debut album without bothering to ask them, The Clash used their understandable ire about the situation positively by spitting out this tuneful, Lee 'Scratch' Perry-produced blast of righteous indignation. The result was one of the era's finest singles, and proof that punk rose to its best when roundly fucked with. ■ AW

82

Crazy In Love

Beyoncé 2003 COLUMBIA

It's strange to think now that she's the biggest pop star in the world, but back in 2003 Beyoncé's ascent to solo stardom was hardly assured.

Venturing out alone from Destiny's Child was a risky move, and she needed to lay down a marker that she could make it as an independent woman. She needed to find the precise sound that would establish her as a pop superstar. So she did.

Producer Rich Harrison, who was also behind Amerie's '1 Thing' and Jennifer Lopez's 'Get Right', was initially told by Beyoncé that she worried the track was "too retro" and that the horn sound was too dated. Fortunately she eventually came round to it, and her then boyfriend, now husband Jay Z arrived at 3am to record a rap that he reportedly finished in 10 minutes flat. It's an undeniably charismatic cameo, but there's no question who the star

of the show is. It took about four and a half seconds of watching Beyoncé strut down the road in the video to the sound of the horn sample from The Chi-Lites' 1970 track 'Are You My Woman (Tell Me So)' to tell that the next decade would belong to Queen Bey.

Whether it's down to the lovers' chemistry oozing from between the lines or the fact that this single captured her at the precise moment a star was born, her debut solo single would go on to top the charts in both America and the UK, pick up a pair of Grammy Awards and go on to be one of the biggest-selling tracks of the next 10 years. In 2009 *NME* named it the best track of the last decade. Job done. ■ KEP

► THE DETAILS

►RECORDED December 2002–March 2003 ►RELEASE DATE May 18, 2003 ►LENGTH 3:56 ►PRODUCERS Rich Harrison, Beyoncé ►STUDIO Sony Music Studios, NYC ►HIGHEST UK SINGLES CHART POSITION 1

81 Niggas In Paris

Jay Z & Kanye West

2011 ROC-A-FELLA/ROC NATION/DEF JAM



By the time of their 2011 'Watch The Throne' tour, this single was so big that crowds were demanding they perform it on repeat as the climax to the evening. Nine times in Chicago was the record. Rhymes about the

Olsen twins and fish fillet sandwiches, blazed out over nasty bleeps from Californian producer Hit-Boy, created what has become the new blueprint for arena-sized hip-hop. One more time... ■ TH

80 Taxman The Beatles

1966 PARLOPHONE

One of The Beatles' first forays into politics saw them taking edgy, biting and scintillating aim at the supertax system introduced under Harold Wilson's Labour government. "If you try to walk I'll tax your feet", sniped George Harrison over a rumbling bassline and dissonant guitar stabs that added a sense of urgency to his economic fury. ■ RD

79 Fell In Love With A Girl

The White Stripes

2001 XL

Dur-nur-nur-nur-nur-nur-THUMP! "FELLINLAV-WIVAGAAHRRRL" With all the frenzy and fire of a 21st-century Ramones, The White Stripes' breakthrough indie stormer crash-landed like a kung-fu punk alien, kicked 58 shades of white out of your stereo inside two minutes and flew straight off again, having made garage blues sound like the most passionate and exciting noise since the jet engine. Pow. ■ MB

78 Into My Arms Nick Cave & The Bad Seeds

1997 MUTE



Most songs that open with a proud declaration of semi-atheism – "I don't believe in an interventionist God" – are unlikely to tug on any existential heartstrings, but Cave twisted the religious conceit into a piano masterwork of such overarching delicacy, poetry and romance that it still stands as his grandest ballad and, probably, Richard Dawkins' first wedding dance. ■ MB

77 Hey Jude The Beatles

1968 APPLE

Blah, blah, blah, blah-blah-blah-blah... So much has been written about 'Hey Jude' that its brilliance has begun to seem almost commonplace: you were probably humming that refrain in the womb. Nevertheless, it was rock music's first arm-around-a-stranger's-shoulder mega-anthem, and it's still an absolute masterclass in the form. ■ BN

76 Wuthering Heights

Kate Bush 1978 EMI

The first self-penned track by a female artist to nab the UK Number One spot, the debut single by Kate Bush – then only 19 years old – was a goth-pop classic that doffed its cap to Emily Brontë's *Wuthering Heights* and channelled the doomed spirit of Catherine Earnshaw, shivering and shrieking as she banged on Heathcliff's window. ■ BH

63

ED MILES, GETTY

75 Dry Your Eyes The Streets

2004 679

So rare has it been for urban cult acts to show any hint of vulnerability that Mike Skinner's weepy admission of big-girl's-blouseness in the face of getting dumped struck to the heart of the front-heavy culture and shattered conceptions, pretensions and glass ceilings galore. It's also a source of immense pub amusement if you simply replace the chorus with the words "wipe your arse, mate..." ■ MB

74 Take Me Out Franz

Ferdinand 2004 DOMINO



Franz Ferdinand famously said they wanted to make "music for girls to dance to". With this, their irresistible, undeniable worldwide breakthrough hit, they achieved that and more as the misleaving Pixies-esque buzzing guitar intro gave way to an almost perfect amalgamation of disco and the funk-punk indie that ate the noughties. ■ AFW

73 Sheela-Na-Gig

PJ Harvey 1992 TOO PURE

Referencing statues of naked women with crudely exaggerated vulvas in its title, 'Sheela-Na-Gig' was a scathing, scalding put-down of male double standards, all gritty blues-rock and Harvey's acid tongue. "He said, 'Wash your breasts, I don't want to be unclean'", she sneered, mocking some dope peddling the patriarchal angel/whore dichotomy. ■ BH

64

My Generation

The Who 1965 BRUNSWICK

You don't get many more direct invitations to write an anti-establishment anthem than the police towing away the vintage hearse you've used as a car from its regular parking place in Belgravia – on the personal orders of the Queen Mother, who'd been offended by it. On the train ride to Southampton necessitated by the lack of motor, Pete Townshend channelled his rage into something that would end up as the slick, aggressive, maximum R&B heartbeat of mod culture, as defining of its time as the sound of a pair of Cuban heels clacking against Brighton cobbles. It has swagger coming out of its swagger, possibly a function of the band's decision to vastly speed up what had, at one point, been a more traditional piece of blues. As the years went by, its once-specific meaning became more general – Patti Smith claimed it for punk, Iron Maiden for metal, Green Day for a different punk; Oasis beat seven bells out of it, and even Hilary Duff changed the lyrics to "hope I don't die before I get old", proving that certain generations actually do deserve everything they get.

■ GAVIN HAYNES



72 Venus In Furs The Velvet

Underground 1967 VERVE

One of the rock's darkest, sexiest dungeons, The Velvet Underground's tribute to masochistic domination bent viola and guitar into sinister submission – a lush, Arabic-toned twanging netherworld of a track in shiny boots of leather that knew just exactly what you wanted, you filthy bitch. ■ EM

71 Ever Fallen In Love

(With Someone You Shouldn't've) Buzzcocks

1978 UNITED ARTISTS

Allegedly inspired by a line in the musical *Guys & Dolls*, seen by the band on TV while staying overnight in Edinburgh, like many of pop's greatest songs, Pete Shelley's ode to a love that's more harmful than beneficial was simple and direct, almost to the point of being throwaway. But the way it's made us pogo in euphoric despair at the idiocy and folly of humanity has rendered it punk legend. ■ RD



FIVE FACTS

- 1 The stutter Roger Daltrey affects was "just one of those happy accidents", according to the song's producer, Shel Talmy.
- 2 The BBC didn't appreciate the effect, though, and famously refused to play it at first as they didn't want to offend stutterers.
- 3 Pete Townshend wrote the song on his 20th birthday.
- 4 He later suggested that when he wrote "Hope I die before I get old", he'd meant 'old' as in 'rich'.
- 5 It remains The Who's highest-charting UK single ever.

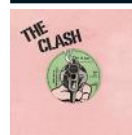
► THE DETAILS

► **RECORDED** October 13, 1965 ► **RELEASE DATE** November 5, 1965 ► **LENGTH** 3:18 ► **PRODUCER** Shel Talmy ► **STUDIO** IBC Studios, London ► **HIGHEST UK SINGLES CHART POSITION** 2

69 (White Man) In

Hammersmith Palais

The Clash 1978 CBS



After visiting a roots-reggae night at the famous London venue of the title, Joe Strummer claimed to have left a little disappointed at the lightweight fare on offer. This gave him

the inspiration to pen one of the band's most-loved songs, a ska-influenced rumination on the aforementioned concert and the decaying state of the UK. ■ AFW

68 Blackbird The Beatles

1968 APPLE

Reputedly recorded in Abbey Road's back yard after McCartney told engineer Geoff Emerick he wanted it to sound "outdoorsy", the singing blackbird was added later. The Beatle only wrote a handful of political songs, but here was his show of support for the Civil Rights movement. Simple, effective and immensely powerful. ■ AW

67 Cigarettes & Alcohol

Oasis 1994 CREATION

As if the line "Is it worth the aggravation to find yourself a job when there's nothing worth working for?" wasn't timeless enough, Noel Gallagher's rawest single was also his most reckless, splicing together T Rex's 'Get It On' and the "No future" outro from 'God Save The Queen' with astonishing audacity. ■ MW

66 Straight Outta

Compton NWA 1988

PRIORITY/RUTHLESS

With pneumatic might, the title track from NWA's gangsta rap odyssey chronicled life as a black youth trapped in America's undertow and persecuted by police. The group weren't just telling that story, they were living it – the song's booming beat came from Dr Dre in return for Eazy-E, a teenage drug dealer looking to get into the music business, paying his bail after a drug bust. ■ AH

65 Stand By Me Ben E King

1961 ATCO

There's magic in the genesis of Ben E King's 1961 classic. Adapted from a gospel standard that can be traced back to 1905 (though it's likely to have been written earlier), legend has it that producers Leiber & Stoller came up with that bassline within just 15 minutes of starting the session with King. Over half a decade later, the track is still every bit as enchanting. ■ MW

64 This Charming Man

The Smiths 1983 ROUGH TRADE



Written within 12 months of Morrissey and Johnny Marr becoming a songwriting team, the first genius spark of their partnership seems so much bigger than its meagre chart

placing: Number 25, with a whimper. It really is all about Marr's jaw-dropping riff – perhaps the most distinctive in all of British pop. ■ MW

59 Loaded

Primal Scream 1990 CREATION

Primal Scream's self-titled second LP is not one of their best. That said, it may be one of the most significant: not only did it herald the end of their short-lived days as anaemic, knock-kneed indie-poppers, but in the coda of its fifth song – a countrified ballad atypical of the rest of the album's brutish garage-rock, lay the seeds of a far more successful reinvention to come.

'Loaded' was essentially just a remix of 'I'm Losing More Than I'll Ever Have', but to describe it in those terms is to do it a grave injustice. For one thing, the single sold more copies than Primal Scream's entire recorded output (up to that point) combined; for another, despite being comprised of secondhand components, 'Loaded' was something entirely new, a rave-rock



singularity from a band who were better known as parroters of old ideas rather than intrepid forgers of new ones.

Of course, much of the credit must go to producer Andrew Weatherall, a DJ who was approached on the strength of a favourable review he'd written in a fanzine, and whose work on 'Loaded' (and 'Screamadelica',

the album it spawned) creatively and commercially rejuvenated the band. Even before that, however, the wheels had been set in motion by Bobby Gillespie and Alan McGee's "religious conversion" to ecstasy and acid house. Like most groundbreaking records, 'Loaded' arrived like a bolt from the blue, but with an inevitability that seems obvious in hindsight. Dance culture and drug culture were dovetailing in a way they hadn't since the '60s, and such events always require anthems. What no-one could have foreseen was that the task of writing them would fall to a group of leather-trousered rock'n'roll classicists. ■ BARRY NICOLSON

► THE DETAILS

► **RECORDED** Late 1989 ► **RELEASE DATE** February 1990
► **LENGTH** 7:01 ► **PRODUCER** Andrew Weatherall ► **STUDIO** Bark Studio, London ► **HIGHEST UK SINGLES CHART POSITION** 16

63 Unfinished Sympathy

Massive Attack 1991 VIRGIN

The laidback, cool classiness of '90s neo-soul and R&B met the harder sounds of Bristol's flourishing trip-hop scene in Massive Attack's melancholy high point, Shara Nelson's heart-wrenching, distraught vocal pleading with the chilly brittleness of the beat to no avail. ■ EM

62 Young Americans

David Bowie 1975 RCA

It's testament to Bowie's status as pop's pre-eminent chameleon that a translucent Limey once described by guitarist Carlos Alomar as "the whitest man I've ever seen" could deliver such a thrilling musical pastiche of black-American culture. The album it came from may have been one of his patchier '70s efforts, but the title track is simply outrageous. ■ BN

61 True Faith New Order

1987 FACTORY

Who else but New Order could write such an aching paean to getting out of your box on ecstasy? It gave them one of their biggest hits, and helped them break America, but only after the lyric "they're afraid of what they see" was added to replace "they're all taking drugs with me". ■ KEP

60 Babies Pulp 1992



An irresistible opening salvo begins Jarvis' simple yet creepily captivating tale of a boy and a girl, her older sister Neve who had "boys in her room" and the fateful day when he gets caught becoming one of those boys. "I only went with her 'cos she looks like you, my God", he cries. An excuse that has never once been known to work in the history of all relationships ever. ■ JS

58 Suspicious Minds Elvis

Presley 1968 SCEPTER



The best thing to come out of The King's post-'68 Comeback Special career, and his final US Number One hit, the brassy pomp of 'Suspicious Minds' was Presley showing a world that by now had Frank Zappa why it still needed him. The peanut butter-fried-everything figure of fun was around the corner, but for one last moment at least, the man and his rhinestone jumpsuit could still soar. ■ GH

57 Billie Jean Michael

Jackson 1982 EPIC

There are introductions to songs, and then there's 'Billie Jean'. Those beats, that bassline and Jacko. Gesticulating, moonwalking, sharp-shooting Jacko, who is irrefutably not going out with a girl, even though she's telling the world and its dog that he's knocked her up. 'Billie Jean' will only age if the globe stops spinning. ■ EB

56 Sabotage Beastie Boys

1994 GRAND ROYAL

One of the Beasties' most pronounced rock moments, harking back to the NY trio's thrash-hardcore roots, 'Sabotage' came boasting thundering bass and wailing guitars that begged to be played at ear-bleeding volume. Don't be fooled by its comedy Spike Jonze-directed video in which Ad-Rock, MCA and Mike D japed around as '70s coppers, the track itself was tenser than a bank heist gone awry. ■ AH

55 The Model Kraftwerk

1981 EMI/KLING KLING



'The Model' sounded like the future in 1978 – and in 1981, when it was reissued to become a UK Number One – and it still sounds like the future in 2014: an electronic world narrated by androids and populated by haughty clotheshorses that hinted at the seductive allure of fame, success and celebrity. ■ BH

54 Born To Run Bruce

Springsteen 1975 CBS



The lyrics to this ultimate elopers' anthem lunge between hopeful, desperate and lustful, while the sax solo, and the "one, two, three, four" that follow it, are born out of pure exhilaration. 'Born To Run', from its opening drum clatter to its closing "oh oh oh oh ohhhhh oh" is an air-punch in aural form. Not a person alive wouldn't get on Bruce's bike and ride. ■ AW

53 Paper Planes MIA

2007 XL

Produced by her then boyfriend Diplo, the glimmering pop diaspora of 'Paper Planes' made a superstar of Sri Lankan provocateur MIA in 2007, by meshing a sample of The Clash's 'Straight To Hell' with eastern echoes and unconquerable downtempo rap swagger. Deliciously breezy, it sold four million copies in the US alone. ■ AH

52 One More Time Daft Punk

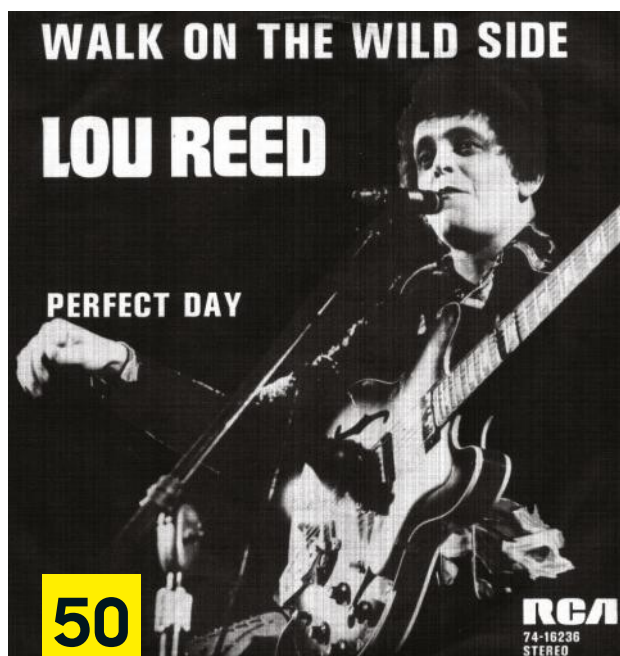
2000 VIRGIN

Simply the perfect dance tune: a compressed, slowed-down house loop, an early extended breakdown and then a runaway acceleration towards a perfect orgiastic moment of pure bliss as the words "Music's got me feeling so free/We're gonna celebrate/Celebrate and dance so free" reverberate around your soul. ■ KEP

51 Ashes To Ashes

David Bowie 1980 RCA

David Bowie's second UK Number One single was essentially a follow-up to his first, but by now Major Tom from 'Space Oddity' was a junkie "strung out on heaven's high, hitting an all-time low". Awash with synthetic strings and surprisingly non-annoying slap-funk bass, it's both an incredibly weird art rocker and an undeniably addictive pop song, a balancing act that very few manage. ■ AW



Walk On The Wild Side

Lou Reed 1972 RCA

66

Much as the redoubtable Lou Reed was both a prince of darkness and a fountain of bile, the former songwriter-for-hire could also muster an unbearable sweetness of melody, and the contrast between his light and shade was rarely more delicious than on 'Walk On The Wild Side', which nonchalantly served up the salacious side of Reed's New York *demi-monde* on a honeyed, sunny, doo-doo-dooing platter.

The song was – and remains – a masterpiece of musical smuggling, its gentle amble and that wonderfully warm sax solo concealing a strung-out darkness at its heart. RCA were sharp enough to edit out the blowjob reference on the US single release, but the airwaves still hummed to its little vignettes of drug abuse, prostitution and transgender transformations. Produced, as was the rest of Reed's second solo album 'Transformer', by David Bowie, it was a thing of doe-eyed but deceptive beauty. It pulled you close only to tell you a little story that you might not like in your white-bread, apple-pie, strait-laced world. Like saxophones, do you, square? Yeah, well, listen to *this*. In Reed's tale, NYC starred as the blinking lightbulb drawing various beautifully damaged Warhol superstars such as Candy Darling and Jackie Curtis towards it. Reed drew neat little sketches of their streetwise,

THE DETAILS

► **RECORDED** July 1972
 ► **RELEASE DATE** November 8, 1972 ► **LENGTH** 4:12
 ► **PRODUCERS** David Bowie, Mick Ronson ► **STUDIO** Trident Studios, London
 ► **HIGHEST UK SINGLES CHART POSITION** 10

strung-out, sharp and superficial world, but stood apart, sounding endlessly ambivalent as he lackadaisically drawled faint encouragement in their abandonment of decent society: "Heeeeeeey, babe". The original jumping-off point for the song's lyric was a 1956

novel of the same name by Nelson Agren, a dark tale of lost souls in Texas. Reed's song transposed the novel's basic idea to the world and characters around him with deft and concise skill, but the question remained the same. As Agren put it, "The book asks why lost people sometimes develop into greater human beings than those who have never been lost in their whole lives." ■ EMILY MACKAY

FIVE FACTS

- 1 The Sugar Plum Fairy in the song was the nickname for Warhol cohort Joe Campbell.
- 2 The song's saxophone part was played by Bowie's childhood sax teacher, Ronnie Ross.
- 3 The girl group put together to sing the legendary "doo-de-doo"s were named Thunderhighs.
- 4 Bassist Herbie Flowers reportedly only came up with two interlocking bass parts on upright and electric instruments so he'd get paid twice for the same song.
- 5 '...Wild Side' was famously sampled for A Tribe Called Quest's 'Can I Kick It?'

49 Like A Rolling Stone

Bob Dylan 1965 CBS



Do you remember the first time you heard 'Like A Rolling Stone'? Perhaps not. It's just there. That sort of familiarity, as if it were a piece of furniture nestled in the corner of a living room, makes it easy to take for

granted, but take a moment to examine it with fresh ears and it's as revelatory as the day it was recorded, six minutes of bitter vengeance directed at privileged rich kids dropping out to live the hippy dream. Musically it was no less fascinating: rookie session musician Al Kooper, a guitarist, couldn't really play the Hammond organ but managed to lay down one of the all-time great riffs regardless. Just 24 when he wrote it, it's been Dylan's calling card ever since. ■ AW

48 Boys Don't Cry

The Cure

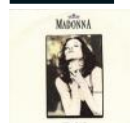
1979 FICTION

Boys don't cry, but before Robert Smith they didn't wear lipstick and eyeliner either. Released in 1979, the year in which broad-brush musical history tells you punk had given way to spiky new wave, The Cure's second single instead employed an insistent riff and guitar jangle to forge the template for the following decade's British indie boom. It's a formula that's still going strong to this day – which is exactly why 'Boys Don't Cry' still draws self-consciously un-macho indie boys to beer-soaked dancefloors three and a half decades later. ■ DS

47 Like A Prayer

Madonna

1989 SIRE



Singers seldom come shrewder than Madonna when it comes to media manipulation – it's 25 years since she released 'Like A Prayer', and it's still impossible to discuss it without focusing on its Catholic-baiting,

Pepsi-ostracising video. Screw the controversy, though; the song itself remains a bona-fide classic thanks to an unashamedly bombastic production that sounded like a spiritual disco in a fruity house of worship, and Midge's saucy come-ons, the barefaced cheek of suggesting a quick tumble with Christ and the knowing wink of lines like, "I'm down on my knees/I wanna take you there". Sometimes it's hard to remember why Madonna is still anointed as the Queen Of Pop; 'Like A Prayer' is the ultimate reminder of why no-one else deserves the crown more. ■ BH

46 I Heard It Through The Grapevine Marvin Gaye

1968 TAMLA MOTOWN

Written by Barrett Strong and Norman Whitfield in 1966, 'I Heard It Through The Grapevine' was an emotional depth charge of pure pathos, the wounded, primal cry of a man having discovered, via the titular rumour mill, that their partner has been cheating on them. Understandably hurt and upset, Gaye's impassioned vocal uniquely conveyed the depths of his pain – Gladys Knight & The Pips had a hit with this the year before Gaye's version was released, but given the conviction of his performance, it's little wonder it became known as Marvin's signature song. ■ BH

Paranoid Android

Radiohead 1997 PARLOPHONE

Please could you stop the noise, I'm trying to get some rest/From all the unborn chicken voices in my head", seethed Thom Yorke's falsetto, kicking off this disgusted howl against modern life.

It really shouldn't work. Completely overambitious, it sprawls through different key changes in four sections, slowing down and speeding up like a mad bucking bull. The Radio 1 DJ who decided to play it had to have a lie down after he first heard it. "Paranoid Android" is just about chaos, chaos, utter fucking chaos," explained Yorke when it was first released. But in some kind of magic alchemy the cantos gelled perfectly, recalling *The Waste Land* or 'Bohemian Rhapsody' – although it made the latter look like child's play.

Were they totally high when writing it? Reports say they were banjaxed in some 15th-century mansion near Bath, but Colin Greenwood claims they only had one vodka and orange each. Yet somehow they managed to write a song that encapsulated the universe (and their diverse career), something so brazen and wild it took them over a year to learn how to play it live. It was entirely depressing but utterly thrilling, hilarious and savage, beautiful and grotesque, ridiculous and unmatched. As Johnny's guitar solo zig-zagged out of all control towards the end like an electrocuted snake, you wanted this sprawling masterpiece to go on and on, desperate to discover where on earth they'd take it next. ■ LUCY JONES

STORY BEHIND THE SLEEVE

The back cover of 'Paranoid Android' featured sketches of a pig and two figures shaking hands, leading some commentators to draw links to Pink Floyd's 'Animals' and 'Wish You



THE DETAILS

►RECORDED 1996–97 ►RELEASE DATE May 21, 1997
►LENGTH 6:23 ►PRODUCER Nigel Godrich ►STUDIO
Canned Applause, Didcot; St Catherine's Court, Bath
►HIGHEST UK SINGLES CHART POSITION 3

Were Here'. CD1 came with this baffling sleeve note: "To kill a demon made of wet sawdust. This sort of demon is almost impossible to kill the only way to do it is to cover its face with wet bread and karate chop its head off otherwise you are in trouble and so is the neighbourhood. Wet sawdust demons like to terrorise. NB pressing its face into wet bread that is on the ground works best though you can get a result just by throwing the bread at its face." Essential advice, we've found.



44 Debaser Pixies

1989 4AD



The Pixies were always adept at marrying high art with trash culture, and 'Debaser' – an effervescent power-pop thrash that was rooted in Salvador Dalí's surrealist short *Un Chien Andalou* and went from "Slicing up eyeballs" to "Girlie so groovy" in the blink of a bisected orb – was perhaps the best example of it. Throughout, Black Francis sounded in need of four soft walls and a rabies shot, the foam from his mouth seeming to ooze out of the speakers. This was pop music debased by lunacy, and it sounds as righteous today as it did in 1989. ■ BN

43 A Design For Life Manic Street Preachers

1996 EPIC

Interviewed before the release of 'Journal For Plague Lovers', which used the final lyrics of missing guitarist Richey Edwards, Manics bassist Nicky Wire admitted, "Deep in my heart, probably, I know I could never write lyrics like this." Having said that, Richey probably couldn't have written 'A Design For Life'. Just as New Order bravely shouldered out of Ian Curtis' death and burst into colour, so too the Manics became a more nuanced band, for worse and better, post-1995. This song goes way beyond survival, though, being one of the most profound statements of working-class culture, intellect and politics the 20th century produced. Yeah, you heard. ■ EM

42 The Universal Blur

1995 FOOD



In its day, 'The Universal' was a glorious, statuesque work of sheer architecture; an edifice of all-conquering Britpop cast in marble and silver and hoisted high above the churning morass, the era's lasting monument, a megalith in brass and string. Rising serenely above the throwaway cartoon Britpop of 'The Great Escape', it was Blur Mk II's defining statement, a poignant dissection of blank populist submission in a drugs-and-TV-sedated world and easily one of modern pop's towering achievements. A travesty, then, that these days it's basically an orchestral lubricant to help British Gas fuck us all as hard as they like up the arse. ■ MB

41 Back To Black Amy Winehouse

2006 ISLAND

Some songs are not just sung, they are *lived*. Amy Winehouse was no mere jazz singer telling old tales of heartache. Amy, while in the eye of the storm, sucked up the pain and poured it into frank confessionals that she'd deliver with a wry smile, a wicked sense of humour and lots of mascara. In her best imitation of her beloved Phil Spector girl bands, the title track from her second and final record ominously set the scene for what was so tragically inevitable. "And I tread a troubled track/My odds are stacked/I go back to black..." Fuck addiction. ■ EB

40 99 Problems

Jay-Z 2003 ROC-A-FELLA/DEF JAM



True story, of course. Back in his hustling days, Jay-Z gets pulled over by the rozzers with a serious stretch's worth of drugs secreted in the roof of his car, but the dog unit took so long to come that the traffic cop just let him go. The result, with the help of Rick Rubin, was a rock/rap crossover that crushed 'Walk This Way' in terms of gritty, raw power, with Jay smartly baiting critics of his misogynistic lyrics by using the word "bitch" to refer to sniffer dogs and snitches but never, he claims, women. ■ MB

39 Maps

Yeah Yeah Yeahs 2003 POLYDOR

'Maps' was a triumph of combining tear-strewn longing and fragility with roaring great riffs like The Wedding Present throwing themselves nobly into a volcano. Written about the strain of seeing her then-beau Andrew Angus of Liars head out across the globe on tour, the tear on Karen O's cheek in the video and the ragged rage spewing from Nick Zinner's guitar in elephantine chunks merged into a unique and visceral concoction that united soppy indie romantic and grunting ATP noisenik in one big alt.pop weep-along. Misery at its most righteous. ■ MB

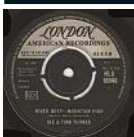
38 Nothing Compares 2 U

Sinead O'Connor 1990 CHRYSALIS

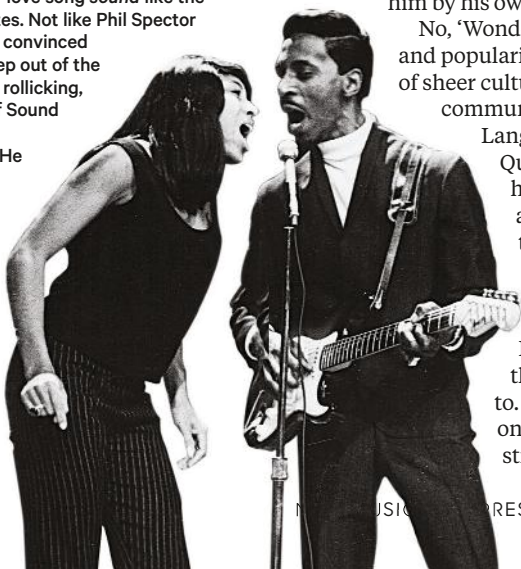
Usurping Prince is no mean feat. But, with her bare-bones cover of 'Nothing Compares 2 U', Sinead O'Connor relegated the Purple One's original version of the song to a mere afterthought. Co-produced by Björk and Smashing Pumpkins cohort Nellee Hooper, O'Connor's take on the song seized a simple break-up anthem and turned it into life-and-death heartbreak, her voice switching from hushed whisper to anguished bark as she chewed over lines that, famously, reminded her of her dead mother. "All the flowers that you planted, mama, in the backyard", she sang, tears rolling down her face in that iconic video, "All died when you went away". Abandoned love has seldom sounded so poignant or powerful. ■ BH

37 River Deep - Mountain High

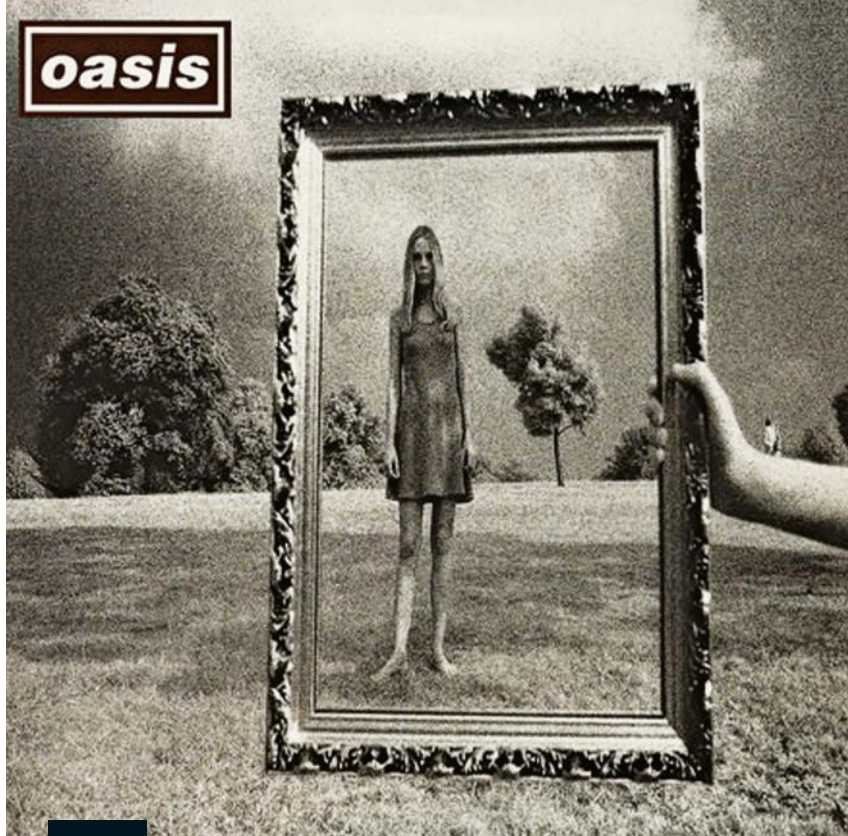
Ike And Tina Turner 1966 PHILLES



Declarations of elemental love have been 10-a-penny in popular song as long as there have been rivers, mountains, stars and oceans to incongruently compare that tingly feeling in your guts to. But hardly anyone ever makes their love song sound like the crashing of tectonic plates. Not like Phil Spector and Tina Turner. Having convinced the controlling Ike to keep out of the studio, Spector loosed a rollicking, sexy, triumphant Wall Of Sound upon Tina, 42 musicians deep and \$20,000 high. He forced her to take and retake the vocal until her desperation and frustration gave the song a truly death-or-glory quality, a woman bawling her passion as the mountains crash down around her and the rivers rise over her head. ■ EM



oasis



36

Wonderwall

Oasis 1995 CREATION

L

et's be frank, the third single taken from the (What's The Story) Morning Glory? album is not the greatest

song by Oasis. It's not even the greatest song by Noel Gallagher and his High Flying Birds. Is 'Wonderwall' by Oasis even the greatest version of 'Wonderwall'? Noel himself has adapted his performance to make it sound more like Ryan Adams' cover. The most memorable use of 'Wonderwall' was by Jay Z at Glastonbury in 2008 when the rapper retaliated to jibes from Noel by hoisting him by his own petard.

No, 'Wonderwall's success and popularity is a matter of sheer cultural pride and communion. Like 'Auld

Lang Syne' and 'God Save The Queen', 'Wonderwall' is in the highest league of obligatory affection, but unlike those traditional national anthems, 'Wonderwall' is

the song every Brit knows the words to. There isn't one acoustic strum of

Bonehead's, one drum roll of Alan White's, or one vocal echo of Noel's that hasn't been committed to public memory. 'Wonderwall' has joined the pantheon

of songs that all of us could happily never hear again, but distinct from, say, 'Everything I Do (I Do It For You)' by Bryan Adams, 'Wonderwall' (with imbecile lyrics such as "backbeat the word is on the street..." or "and all the roads we have to walk are winding/ And all the lights that lead us there are blinding") has kept generations of friends chanting "mayuuuuuuuh" like nitwits with glee in their hearts. We are all each other's heroic Wonderwalls. It's an institution because even your neighbour's tone-deaf donkey can sing it.

See, somewhere deep inside every one of us is a desire to really be somebody. That somebody is Liam Gallagher, sitting with his crotch facing the camera, Lennon sunglasses on, not even playing his own tambourine. ■ EVE BARLOW

STORY BEHIND THE SLEEVE

Inspired by Magritte and shot on London's Primrose Hill by Brian Cannon, who held the picture frame, the model was Creation employee Anita Heryet, a stand-in for Liam, who was nixed from the sleeve at the last minute by Noel.

► THE DETAILS

- **RECORDED** May 1995 ► **RELEASE DATE** October 30, 1995
- **LENGTH** 4:18 ► **PRODUCERS** Owen Morris, Noel Gallagher
- **STUDIO** Rockfield Studios, Monmouthshire, Wales
- **HIGHEST UK CHART POSITION** 2

31

35 Strawberry Fields Forever

The Beatles 1967 PARLOPHONE



It's rarely attributed as such, but 'Strawberry Fields Forever' really is one of The Beatles' most awe-inspiring group efforts. Recorded in an unprecedented 55 hours at London's Abbey Road, their first completed song after the groundbreaking 'Revolver' sessions took the Fabs into the stratosphere. Spurred on by the multi-layered brilliance of Brian Wilson's 'Pet Sounds', the studio trickery used to bring John Lennon's folksy, childlike masterpiece to life is still jaw-dropping: from Ringo Starr's astute (and meticulously rehearsed) drumming to the Paul McCartney-penned mellotron intro and George Harrison's dreamlike, post-chorus raga scale. The whole thing saw The Beatles, along with George Martin and chief engineer Geoff Emerick, gel in a way that had never been witnessed before – and rarely has since. ■ MW

34 Life On Mars?

David Bowie 1971 RCA

So basically there's all these Neanderthal sailors fighting over a new John Lennon album in Ibiza, someone's mother is a dog-faced clown, a screenwriter is bored by his own film and Mickey Mouse turns into a prize heifer. Look, even Bowie admits 'Life On Mars?' was largely bollocks – a vague story of a girl finding fame disappointing is all he'd admit to – but what fabulous bollocks. A bombastic orchestral chorus that was among the most dramatic and breastbone-busting hooks in popular music, Bowie's landmark ballad and at least, ooh, the sixth or seventh best Rick Wakeman piano performance ever. Joookoo... ■ MB

33 Animal Nitrate

Suede 1993 NUDE



Thumbing their noses at humdrum convention and wiggling their arses in the face of boorish bravado, Suede never gave a toss about fitting in with their Britpop contemporaries: they were a band for outsiders, intent on celebrating the seedy outer fringes of life. And so 'Animal Nitrate', their third single, was a filthy and fucked-up paean to illicit sex and nose-bursting narcotics, fuelled by Brett Anderson's sleazy yelp of, "Well he said he'd show you his bed/And the delights of his chemical smile" and a monstrously dirty riff courtesy of guitarist Bernard Butler: it's like being sucked headfirst into a grubby, glamorous underworld while some ne'er-do-well spirit makes sport with your bones. ■ BH

32 London Calling

The Clash 1979 CBS

Fittingly for a song that concluded with Morse code spelling out SOS, 'London Calling' portrayed a world filled with doom. Laying out their apocalyptic vision with funeral-dirge guitars pulsating throughout, The Clash created an image of a bleak world heading for disaster. In their sights was a world where rising tides flooded the Thames ("London is drowning and I live by the river"), police used brutality to control civilians ("See we ain't got no swing/Cept for the ring of that truncheon thing") and accidents at nuclear power plants like Pennsylvania's Three Mile Island offered yet more catastrophe to come ("A nuclear error but I have no fear"). ■ RD

Fools Gold

The Stone Roses 1989 SILVERTONE

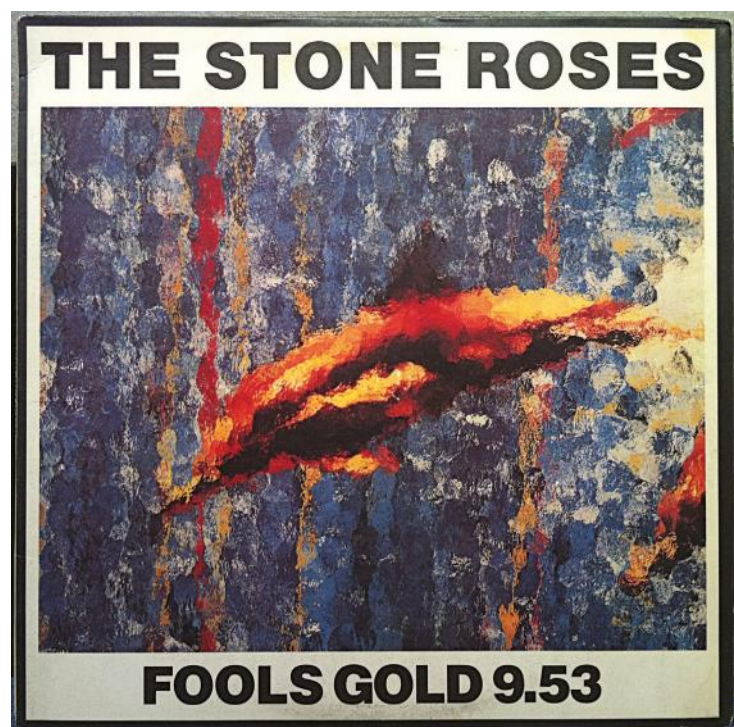
Knowing what we now know about 'Fools Gold', it seems unthinkable that The Stone Roses initially only deemed the track good enough to be a B-side. After the intervention of an A&R from their label, the band agreed 'Fools Gold' would be a double A-side along with 'What The World Is Waiting For'. The latter is a typically good Stone Roses song, safe and conventional. But compared to the Technicolor 'Fools Gold', it's positively dull and boring. Let's start with the slinky drumbeat, sampled from Bobby Byrd's 'Hot Pants – I'm Coming, Coming, I'm Coming'. Anyone who listened to 'The Stone Roses' knew the rhythm section of Mani and Reni could play, but this was another level, the pair locked in tight, laying down a bed for John Squire's choppy, wah-wah guitar to lie on. The lyrics, meanwhile, with that enigmatic opening line of "The gold road's sure a long road/Winds on through the hills for 15 days", referenced Nancy Sinatra's 'These Boots Were Made For Walkin'' and saucy French aristocrat the Marquis de Sade. The verses were inspired by

the 1948 adaptation of *The Treasure Of The Sierra Madre* starring Humphrey Bogart, a film about three down-at-heel friends who go up a mountain searching for gold only to turn on each other as greed and insanity set in.

Isaac Hayes' 'Theme From Shaft' had already been updated once thanks to Young MC's 'Know How', and here it was again, given a special Manchester makeover. While the seminal debut album was packed full of scintillating tunes, it was 'Fools Gold' that ended up defining the baggy generation. Emerging from the dazzling daze of the album, it was the point where the nation came together to celebrate Madchester. If you didn't get the fuss about the band's 2011 reformation and subsequent live shows, have another listen to 'Fools Gold'; it'll tell you everything you need to know and more. ■ ANDY WELCH

► THE DETAILS

►RECORDED 1989 ►RELEASE DATE November 13, 1989 ►LENGTH 9:53 ►PRODUCER John Leckie ►STUDIO Sawmills Studio, Cornwall ►HIGHEST UK CHART POSITION 8



69

30 Once In A Lifetime

Talking Heads 1980 SIRE



While listening to Talking Heads' signature track you may ask yourself – probably more than once – ‘Just what the hell is going on here, anyway?’ And that, of course, is the whole point. From David Byrne's

boggle-eyed evangelising to the slippery Fela Kuti cross-rhythms that powered it, ‘Once In A Lifetime’ was pop music's greatest ode to the feeling of discombobulation: a song that lacked what producer Brian Eno calls a “centre of gravity”, about reaching a point in your life at which everything that led you there no longer seems to make sense. ■ BN

29 Gimme Shelter

The Rolling Stones 1969 DECCA

Rarely does a song speak so directly to the precarious nature of the human condition as ‘Gimme Shelter’. Written at the time of the Vietnam war, it dealt with love, murder, war, children, family and the basic need for protection in four and a half minutes of unsettling gospel blues, from the moment Keith Richards' genius riff unfurls and the ethereal vocals appear. A brimstone boogie, Merry Clayton's indomitable vocals communicated an apocalyptic desperation that reached its tipping point when her voice cracked. A hurricane of a track, and as Greil Marcus once wrote, the Stones have never done anything better. ■ LJ

28 Time For Heroes

The Libertines 2002

ROUGH TRADE



Based on his experience at the May Day protest in London in 2001, the lyrics for ‘Time For Heroes’ were quintessential Pete Doherty as he combined images of police brutality (“Wombles bleed, truncheons and shields”) with analysis of the English class system (“We’ll die in the class we were born/But that’s a class of our own”) and his forever-romantic outlook (“You know I cherish you, my love”). The Libs’ crowning moment, it brilliantly captured the thrill of fighting for a cause. As Doherty said: “I felt like there were so many things wrong, and I didn’t know where to channel it. For that moment I was with people who believed the same thing.” ■ TH

27 God Save The Queen

Sex Pistols 1977 VIRGIN

Banned by the government, blasted by the police and loved by righteous yobs everywhere, the Sex Pistols' grand statement of class hate and establishment repression set punk alight, creating a UK counter-culture that burns to this day. Without this record you'd be a Snow Patrol fan, by law. ■ MB

Nicky Wire, Manic Street Preachers: “When there’s no future/How can there be sin/We’re the flowers in the dustbin/We’re the poison in your human machine/We’re the future, your future’. It’s still so powerful, so situationist and so real. For that to come from a 20-year-old John Lydon is quite staggering, really.”

Losing My Edge

LCD Soundsystem 2002 ROUGH TRADE

It’s well documented that in 1992, when he was 22, LCD Soundsystem leader James Murphy turned down a writing job on what would become one of the most successful TV programmes of all time: *Seinfeld*. This is telling, because not many people in the history of music have been capable of writing lyrics as funny, cutting and of-the-moment as Murphy. Take a moment to read the words to ‘Losing My Edge’ with no music and you’ll find yourself giggling, then agreeing, then disagreeing. But above all, engaging. Because James Murphy is human too.

So human, in fact, that before he went about becoming one of the most knowing and influential artists of the decade as LCD Soundsystem, he felt washed up. He’d gone nowhere in the bands Falling Man, Pony and Speedking, but was doing OK as the co-founder of Death From Above Records and as a rock DJ playing dancier records by Can, Liquid Liquid and ESG in his sets. People thought he was cool, and they started copying him. So much so that he became “afraid that this newfound coolness was going to go away”, and decided to write a song about how stupid that was.

He called it ‘Losing My Edge’, it was sort of krautrock and sort of disco, and its lyrics about everyone knowing everything defined the way that modern music tastes were changing. Over the next 10 years, the internet would develop into a place where all music was readily available. Owning a bootleg of the first ever Modern Lovers show no longer mattered. What mattered instead was writing original music.

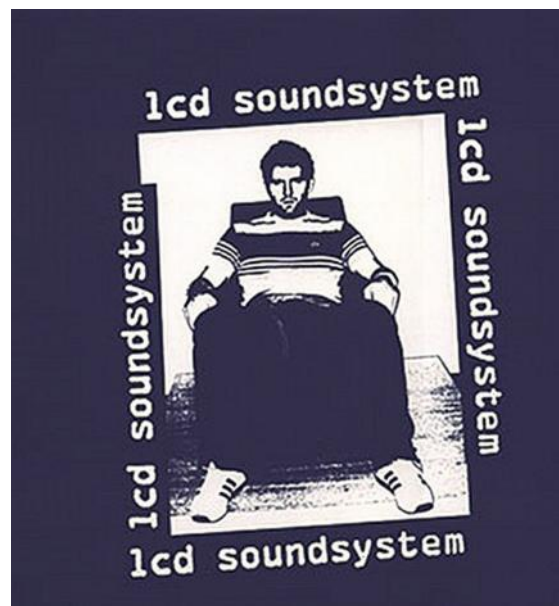
The irony, of course, of James Murphy writing

a song about becoming out of touch and behind the times was that it was this very tune that gave hipster disco a new musical lexicon and lease of life; the muffled, scuzzy beats, tinny vocals and nonchalant attitude dragged dance music out of the metallic claws of the DJs and into the grubby hands of the Williamsburg indie crowd.

Which brings us to the only line in ‘Losing My Edge’ that Murphy gets wrong: “*I’m losing my edge to people with better ideas and more talent*”. Turns out, the ideas and talent were all his. ■ TOM HOWARD

IN THEIR OWN WORDS

“It is about being horrified by my own silliness. And then it became a wider thing about people who grip onto other people’s creations like they are their own. There is a lot of pathos in that character, though, because it’s born out of inadequacy and love.” **James Murphy**



► THE DETAILS

►RECORDED 2002 ►RELEASE DATE July 8, 2002 ►LENGTH 7:51 ►PRODUCER James Murphy ►STUDIO One “in Western Massachusetts” ►HIGHEST UK SINGLES CHART POSITION n/a

25 Wake Up

Arcade Fire 2005 ROUGH TRADE



The fact is, Arcade Fire could come onstage, play a lacklustre ping-pong tournament for 90 minutes, have a short nap, do their tax returns and still turn in the gig of any year as long as they finish with 'Wake Up'.

An almighty, celestial wail-along, it's the sound of God's cry-wank and by far the most uplifting song ever to warn kids never to grow up because every hope and dream they hold dearest will crumble to a lifeless husk before their eyes the minute their first graduate loan demand drops on the doormat. Choke on Satan's cock, Thatcher. ■ MB

24 Hurricane Bob Dylan

1975 CBS

The opening track of Bob Dylan's 1976 album 'Desire' brought worldwide attention to the trial of American middleweight boxer Rubin 'Hurricane' Carter, who was falsely imprisoned in 1967 for a triple murder. In eight and a half minutes Dylan employed some of his strongest language to tell the story of the arrest, trial and aftermath of the crime – his use of the word 'shit' was the only time he's ever sworn in a song, and he rammed home the extent of the crude and blatant racism involved in the conviction in the frankest possible terms. Dylan's first protest song for a decade genuinely made a difference: although it would be 12 years before the charges were dropped, 'Hurricane' helped secure Carter a retrial. ■ TH

23 Waterloo Sunset

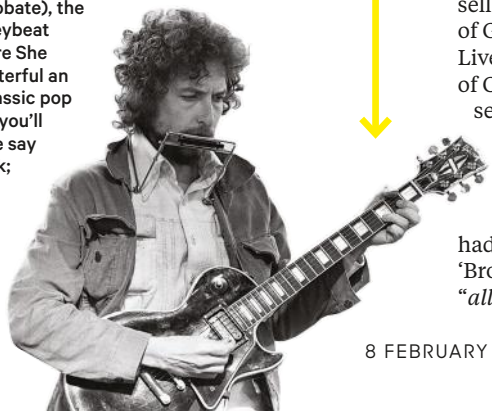
The Kinks 1967 PYE

Still the great London song, 'Waterloo Sunset' was also the 1960s' most successful stab at classic pop subversion. Written not about actors Terence Stamp and Julie Christie but the "imagined people" that Ray Davies used to dream up while walking along the South Bank with his first wife Rasa, it's a fragile, lonely song that's more than just aware of life's pitfalls; indeed, it's fascinated by them. By pairing those wounded words with brother Dave's sprightly, optimistic guitar lines, Davies coined British psychedelia's most alluring moment: a pop song that, despite initially appearing steeped in optimism, was actually drowning, not waving. ■ MW

22 There She Goes

The La's 1988 GO! DISCS

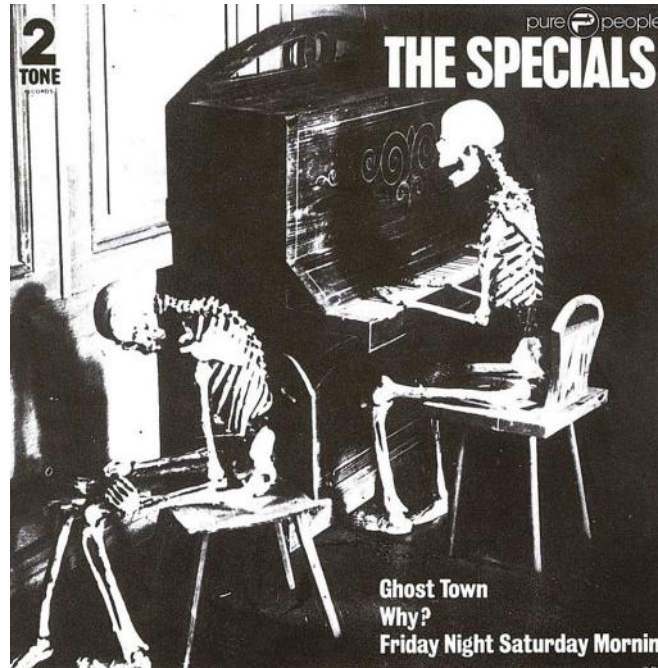
Among the most beautiful songs in the whole of British pop's vast canon, 'There She Goes' is as close to perfection as any English songwriter has got since the '60s. Lee Mavers always said that the songs came to him, and that he was merely their vessel to wider public consciousness; but it's hard to take that seriously when you consider just how faultless his greatest achievement really is. Even ignoring the timeless riff and its split-personality vocal (Mavers veers tantalisingly between star-crossed choirboy and scally reprobate), the tumbling Merseybeat melody of 'There She Goes' is as masterful an execution of classic pop songwriting as you'll ever hear. Some say it's about smack; it's certainly addictive enough. ■ MW



Ghost Town

21

The Specials 1981 2 TONE



FAMOUS FAN



Tom Watson
MP

"'Ghost Town' spoke to me and every other teenage kid. I remember the school careers officer telling me that if I didn't smarten up I wouldn't get a job in the local carpet factory. My 'Ghost Town' was Kidderminster, but it could have been any Midlands town. We all wore our Fred Perrys and worshipped The Specials. A quarter of a century later, Conservative Sir Peter Tapsell said what Thatcher and Howe did in 1981 was 'intellectually and economically illiterate'. 'Fuck you,' I thought when the careers office door closed. I joined the Labour Party."

It probably goes without saying that, more than 30 years after its release, the "impending doom" that Jerry Dammers sought to convey on 'Ghost Town' still hangs over modern-day Britain like a rusty guillotine. There's a depressing permanence about The Specials' 1981 chart-topper, which could just as easily soundtrack the age of austerity and inequality we find ourselves in today. It may have been written about a specific time and place, but somewhere along the way, through the repetition of the same old mistakes, it's become the 'Blowin' In The Wind' of societal decay.

The time and place in question, of course, was Britain in the first few years of Margaret Thatcher's tenure as prime minister. Disgusted by scenes he had witnessed while on tour – little old ladies selling their possessions on the streets of Glasgow; rows of boarded-up shops in Liverpool; rioting in Bristol; the decline of Coventry's auto industry – Dammers set about putting his indignation

to music. The result was an apocalyptic skank macabre through what no-one had yet thought to call 'Broken Britain', where "all the clubs have been

closed down" and the government are "leaving the youth on the shelf".

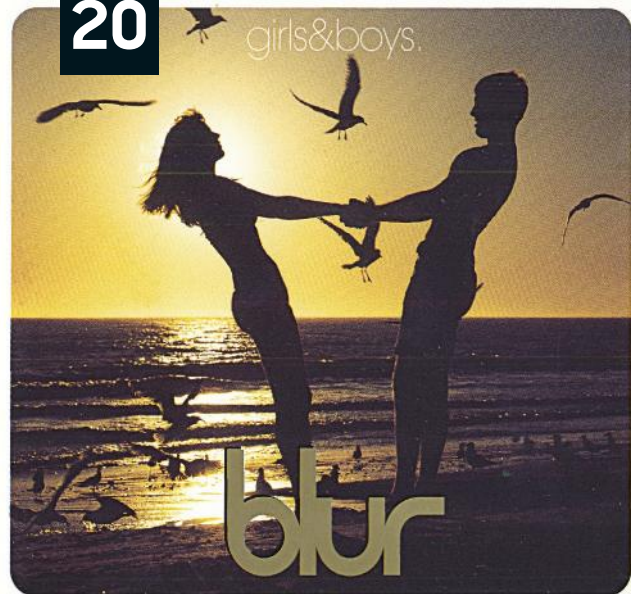
The history of 'Ghost Town' is complicated, and mirrors the rot the band were singing about: they were falling apart as they were recording it, and Dammers had to fight to realise his vision for the song, which he'd painstakingly crafted over the course of a year. Shortly after his persistence was validated by a Number One chart placing, Terry Hall, Lynval Golding and Neville Staple left The Specials to form Fun Boy Three. But 'Ghost Town' was worth all the anguish it caused them, and then some. As for the rest of us, we're left to wonder why, now more than ever, they just don't make 'em like this any more. ■ BARRY NICOLSON

► THE DETAILS

► **RECORDED** April 1981 ► **RELEASE DATE** June 12, 1981
► **LENGTH** 3:40 ► **PRODUCER** John Collins ► **STUDIOS** Woodbine Studios, Leamington Spa; Collins' home in Tottenham, London
► **HIGHEST UK SINGLES CHART POSITION** 1

20

girls&boys.



Girls & Boys

Blur 1994 PARLOPHONE

B

y 1994, Damon Albarn had refined the jaundiced eye on latter-day British obsessions he'd been developing on 'Modern Life Is Rubbish'. His attack was thick with sarcasm. But, crucially, it was also celebratory. Nothing sums up the tension between the two quite like 'Girls & Boys'. It went for the jugular of the Chris Evans/*Loaded* magazine/Club 18-30 culture of the era, skewering the STD-acquiring Costa Del Sol fun-pub classes. But it also made it all sound like the best thing ever, plying the old trick of fetishising the essentially carefree nature of the proles, and worshipping blank aggressive hedonism as a kind of spiritual honesty.

And so, strapped to that preposterous disco beat that their label boss reckoned was "a big mistake", these slightly obscure former baggies, already drinking in their own personal career last-chance saloon, rocketed up the charts, thereby marking the exact start of Britpop's imperial phase. When you could sell songs taking the piss out of the masses to the masses. When smart and dumb became two sides of the same coin.

LYRIC ANALYSIS "Du bist sehr schön"

This means "you are very beautiful" in German.

"You get nasty blisters"

Damon hinting at the trip to the VD clinic that marks the natural conclusion of the week's festivities.

Damon found his inspiration on holiday in Magaluf. "All these blokes and all these girls meeting at the watering hole and then just copulating," he later recalled. "There's no morality involved; I'm not saying it should or shouldn't happen." This was the first song for 'Parklife' to be completed, and a breakthrough in terms of what that album should be. The rest of its tales of British neuroses all flow from him standing on the streets of Majorca, anthropologising the wildlife. ■ GAVIN HAYNES

►THE DETAILS

►RECORDED October 1993–January 1994 ►RELEASE DATE March 7, 1994
►LENGTH 4:18 (single version) ►PRODUCER Stephen Street ►STUDIOS
Maison Rouge, Fulham, London; RAK Studios, St John's Wood, London
►HIGHEST UK SINGLES CHART POSITION 5

19

Heart Of Glass

Blondie 1978 CHRYSALIS

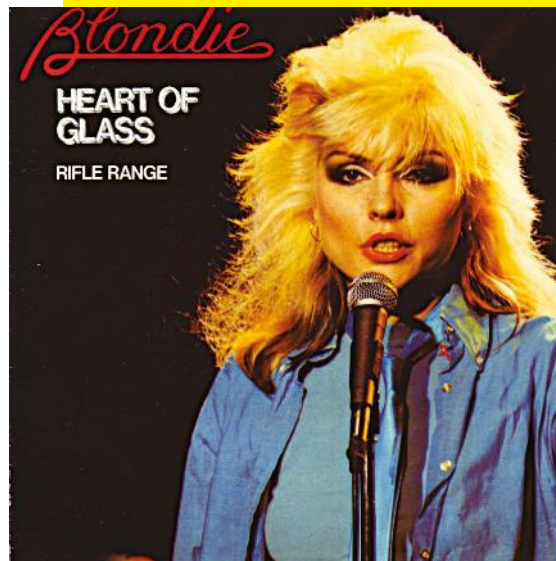
O

n its release, 'Heart Of Glass' caused controversy among the New York new wave community for adopting the sound of the increasingly popular disco scene, with bands and audiences accusing Blondie of selling out. In reality, it should have come as no surprise to keen fans of the band; they'd covered the likes of 'I Feel Love' at their gigs and Debbie Harry had openly stated her admiration for Giorgio Moroder in *NME*. It wasn't just their fellow musicians who were up in arms about the band's diversion from the punk aesthetic, though – drummer Clem Burke originally refused to play the track live until its popularity led him to begrudgingly change his stance.

The song didn't always exist in such divisive form. One of the earliest songs in Blondie's canon, Harry and guitarist Chris Stein wrote it in the mid '70s as 'Once I Had A Love' and later transformed it with a disco beat, Burke finding rhythmic inspiration in The Bee Gees and *Saturday Night Fever*. The track

very nearly didn't see the light of day – the band had such little confidence in it that, when presenting ideas for 'Parallel Lines' to producer Mike Chapman, they played him every other song they'd written before resorting to 'Heart Of Glass'.

Despite the accusations and uproar



surrounding the track, it was a sign that Blondie had far from lost their bite. Though Harry has said the song was written about no-one in particular, 'Heart Of Glass' tackles a break-up, with the singer reminiscing about a love that "was a gas/Soon turned out to be a pain in the ass" – a line that would be censored by radio. It was the perfect example of the polarised emotions experienced at the end of a romance, with Harry going on to describe the euphoric peaks ("Riding high on love's true blue-ish light") and lingering regrets ("We could have made it cruising") in an ice-cool, immaculate coo that never lets on about any pain she could be feeling.

Alongside 'I Will Survive', it was disco at its most defiant in the face of romantic disaster, but 'Heart Of Glass' glinted so much brighter, shimmering onto the dancefloor with understated poise. ■ RHIAN DALY

►THE DETAILS

►RECORDED June 1978
►RELEASE DATE September 1978 ►LENGTH 5:50
►PRODUCER Mike Chapman,
►STUDIO Record Plant, New York ►HIGHEST UK SINGLES
CHART POSITION 1

18

Hey Ya!

OutKast 2003 LAFACE



In late 2001, André 3000, on tour with a man he'd spent 11 years building a hip-hop empire with but was now barely speaking to, began concocting a screenplay. A whimsical Woody Allen-inspired drama about a young romantic who moves to 1950s Paris, and the women he meets there, the film was supposed to be an outlet for the Atlanta rapper, whose recent creative differences with collaborator Big Boi had left him unsure whether there'd be another OutKast album after the pair had finished promoting 'Stankonia', released a year earlier to critical acclaim. The movie never made it into development, but one of its chapters – a scene of uncertainty over a collapsing affair – lingered in his brain, eventually sparking

arguably the most infectious and electric pop song of the 21st century so far.

'Hey Ya!' is a giddy Technicolor pop explosion, like staring down the barrel of a kaleidoscope on a nuclear sugar rush. Instead of the slinking rap sound found on OutKast favourites like 'So Fresh, So Clean' and 'Ms Jackson', the song was four minutes of big-chorused, radio-bait pop à la The Beatles at their perkier. Its video even mimicked the Fab Four's famous *Ed Sullivan Show* appearance that broke them in America – with a twist, of course, that included an eight-piece band comprised of clones of André, three decked in green and black jockey outfits.

The first song to ever reach one million paid downloads, 'Hey Ya!' was, in iTunes' first year of existence, its most downloaded song. A better measure of its cultural impact, though, is how many of the

song's surreal lyrical turns rasped by André over sunny strums of guitar have become household phrases: "Lend me some sugar, I am your neighbour", "What's cooler than being cool? ICE COLD!" and most famously, "Shake it like a Polaroid picture" – much to the bemusement of Polaroid themselves, who issued a statement advising consumers that shaking can distort and damage the retro film. To André, that's probably the kind of nit-picking the song rails against: "It's a 'get up and go' kinda tune," he explained to MTV in 2004. "'Hey Ya!' is really about saying, 'Fuck it. Live life,' you know?" ■ AL HORNER

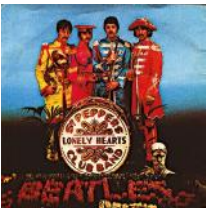
► THE DETAILS

►RECORDED December 2002–2003 ►RELEASE DATE September 9, 2003 ►LENGTH 3:55 ►PRODUCER André 3000 ►STUDIOS Stankonia, Atlanta; Tree Sound, Atlanta; Larrabee Sound, Los Angeles ►HIGHEST UK SINGLES CHART POSITION 3

17

A Day In The Life

The Beatles 1967 PARLOPHONE



No one person could have 'A Day In The Life'. It's a song that's only made possible by the coming together of a pair of seismic geniuses, the sort of universal alignment that usually heralds the birth of the Antichrist or the opening of a long-dormant Stargate. But fortunately for The Beatles, by some cosmic stroke of fortune they could count the two greatest songwriters in the history of pop music among their number, and nowhere did they collaborate more successfully than on the closing track of 1967's 'Sgt Pepper's Lonely Hearts Club Band'.

The song takes Lennon's darkly psychedelic meditations on death and splices them with McCartney's first-person portrait of the daily commuter. Lennon's verses were inspired by real-life newspaper reports. Tara Browne,

a 21-year-old Guinness heir who died in a road accident in December 1966, is thought to have been the man who "blew his mind out in a car", and Lennon really did read a *Daily Mail* story about 4,000 potholes in Blackburn, Lancashire. While it was Lennon who sketched out the bare bones of the song, it was McCartney who came up with what producer George Martin later called the song's "orchestral orgasm". The classical musicians brought in to record this climax were asked to wear party hats, rubber noses and even fluffy gorilla paws, and were joined in the studio by guests including Mick Jagger, Keith Richards, Marianne Faithfull and Donovan. The final touch was the reverberating piano crash that lasts nearly a minute. To achieve this, Martin had every

spare piano in the building dragged to the studio, where Lennon, McCartney, Ringo Starr, Martin and roadie Mal Evans all played the same E-major chord.

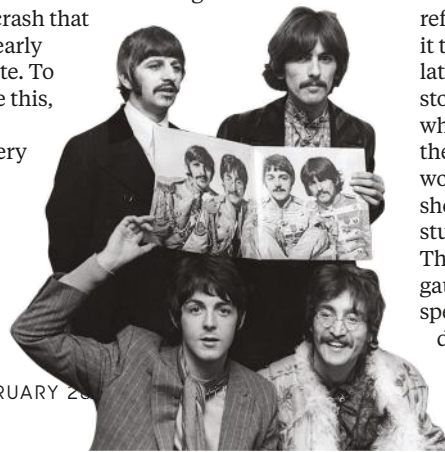
As with all good things, it wasn't long before the powers that be attempted to ban 'A Day In The Life'. Its crime, according to the BBC, was the line "I'd love to turn you on". They thought this was a drug reference – correctly, as it turns out. McCartney later admitted they were stoned out of their trees when they wrote most of the album. Still, two heads and their third eyes worked this time round; as the experimental showpiece of an album that was the grandest studio achievement of the time, 'A Day In The Life' raised rock's bar and threw down a gauntlet that their peers and progeny would spend decades trying to lift. The dictionary definition of 'awesome'. ■ KEVIN EG PERRY

FAMOUS FAN



Caroline Polachek, Chairlift

"My dad played 'Sgt Pepper's...' in the car for six months straight when I was young. I was amazed by how 'A Day In The Life' switched songs midway through. I was pretty ADD and spacey as a kid, so I related to the line 'somebody spoke and I went into a dream'."



► THE DETAILS

►RECORDED January 19–20 and February 3 and 10, 1967 ►RELEASE DATE June 1, 1967 ►LENGTH 5:35 ►PRODUCER George Martin ►STUDIO Abbey Road Studios, London ►HIGHEST UK SINGLES CHART POSITION n/a

16

Seven Nation Army

The White Stripes 2003 XL



By 2003 it felt like the world had The White Stripes sussed. The red-white-and-black duo knocked out a bluesy motif with a dum-thwack drumbeat behind and a howling Detroit shriek from Jack over the top. Simple. Imagine, then, when the first song from 'Elephant' emerged from our speakers and a low, muted sound wobbled the rafters. Was that – sacrilege! – a bass guitar? No, Jack White had not embraced the four-string but, thanks to some effects-pedal wizardry, made his guitar sound that bit lower and tricked us with a riff that will ring through halls-of-residence corridors for evermore. Seven simplistic notes that went dur-de-duh-duh-de-dur-dur lifted The White Stripes from underground status to radio-owning, festival-headlining megastars.

The song was filled with lyrical gems, with White tipping his hat to his British

FIVE FACTS

- 1 Seven Nation Army was what Jack White called the Salvation Army as a kid.
- 2 Around the country, football fans sing different words to the riff. In Falkirk it's "We're the navy blue army"; in Oldham, the less imaginative "We're following Oldham".
- 3 At one notorious Scottish Cup semi-final in 2006, the winning Hearts fans chanted "all the Hibeers are gay" to the tune at their Hibernian rivals.
- 4 Jack refused to use any computing equipment during recording.
- 5 An X Factor contestant (Marcus Collins) received plenty of abuse from White Stripes fans for covering the song for his first single.

surroundings at Toe Rag, the London studio where the song was recorded, as he sang: "Everyone knows about it/From the Queen of England to the hounds of hell". Clearly frustrated with the music industry, which had made him its darling in 2003, White kicked against the gossips and ass-lickers and chastised the "opera" he found himself cast in. Hence, 'Seven

Nation Army' was a late-night paranoid rant dressed up as a blues-pop beast, wrapping its bullshit-cutting message around a riff that once heard is never forgotten.

In fact, the song is so big it arguably doesn't even belong to Jack and Meg any more. You're more likely to hear it boom around football stadiums across Europe, having become an unlikely terrace anthem years after its release, the mark of a modern folk classic. 'Seven Nation Army' was even adopted as a protest anthem in Egypt, where it was heard during the massive pro-democracy demonstrations of 2011. With the opening line, "I'm gonna fight 'em off/A seven nation army couldn't hold me back", it's not hard to see why. ■ DAVID RENSHAW

►THE DETAILS

►RECORDED April 2002 ►RELEASE DATE April 1, 2003
 ►LENGTH 3:52 ►PRODUCER Jack White ►STUDIO Toe Rag, London ►HIGHEST UK SINGLES CHART POSITION 7

"Heroes"

15

David Bowie 1977 RCA



The list of things that are wrong with "Heroes" is a short one. In summary: those quotation marks. They seem to provide a song of such unrestrained emotion with a get-out-of-jail-free disclaimer of irony. Beyond that, however, there's nothing you would want to change about this song. If listening to "Heroes" doesn't move you, doesn't make you want to punch the air in exultation, doesn't have the hairs on the back of your neck standing to attention... then you're quite clearly bereft of some vital component or other. Assuming you have ears, let's for argument's sake call it a soul.

Unquestionably the quintessential Bowie-in-Berlin track, "Heroes" was not – as the

party line used to go – about an anonymous couple Bowie spotted one day embracing in the shadow of the Wall; it was about producer Tony Visconti and backing vocalist Antonia Maaß, who were having an affair behind the back of Visconti's wife, Mary Hopkin. Yet that gossipy titbit did nothing to diminish the song's power. In truth, there wasn't much that could: "Heroes" moved with the unyielding and inexorable force of a tectonic plate, ceaselessly propelled by a musical backing that's not so much a wall of sound as a four-chord cliff-face of it. Amidst it all, Bowie delivered what was arguably his greatest vocal performance, running the gamut from half-whispered utterances to a full-blown rage against the dying of the light. The lyrics might have dripped with fatalism, but the cumulative effect was one of optimism: a fitting metaphor for the inhabitants of the divided city in which it was written.

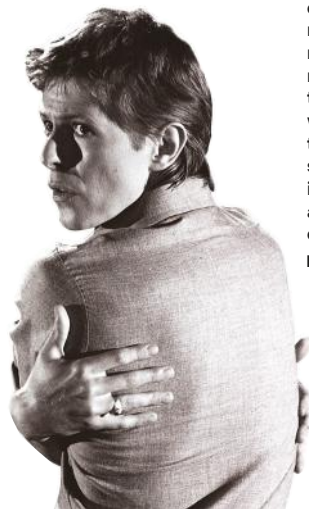
Bowie recorded three separate versions of "Heroes" during the sessions for the album – there was one in English, one in French and one in German. To be honest, it doesn't really matter which one

you choose to listen to, because the song was so perfectly realised, language isn't necessary to convey its underlying sentiment: love conquers all, if only in moments. The triumph of "Heroes" itself, however, is a little more permanent than that. ■ BARRY NICOLSON

IN THEIR OWN WORDS

"When we did "Heroes" [at Hansa Studios in Berlin] it really felt anthemic, almost like a prayer. However well we do it these days, it's almost like walking through it compared to that night, because it meant so much more. That's the town where it was written, and that's the particular situation that it was written about. It was just extraordinary."

David Bowie



►THE DETAILS

►RECORDED July–August 1977 ►RELEASE DATE September 23, 1977 ►LENGTH 3:32 (single version) ►PRODUCERS David Bowie, Tony Visconti ►STUDIO Hansa By The Wall, Berlin ►HIGHEST UK SINGLES CHART POSITION 24

God Only Knows

14

The Beach Boys 1966 CAPITOL

It opened with what must be the most famous oxymoron in pop: “*I may not always love you/But long as there are stars above you/You never need to doubt it*”. And the line, teetering on the edge of elation and panic, summed up this delicate, beautiful track. Taken from Brian Wilson’s only *completed* opus, 1966’s ‘Pet Sounds’, ‘God Only Knows’ was romance tinged with desperation, the butterflies-in-the-stomach feeling that love is a house of cards and tragedy is always around the corner. “*God only knows what I’d be without you*”, said its pivotal line.

Just a few years before ‘Pet Sounds’ and ‘God Only Knows’,

The Beach Boys were singing about piffling matters like the importance of being “*true to your school*”. The angst on display here was a major shift, and not one that came by accident. Advertising copywriter Tony Asher had been drafted in to help Brian move away from their previous fixations of girls, hot-rods and surfing, and the writer, casting himself as Brian’s “interpreter”, clearly tapped into the fragility that would eventually lead Wilson to mental and physical collapse. Though it may not seem like it in retrospect, the song was controversial in its time for the use of the word God in a non-religious context, something that Wilson himself felt uncomfortable with. “He said, ‘We’ll just never get any airplay,’” Asher has recalled. “But it worked.”

The song was more than a marriage of songwriter and lyricist – it was a tour de force of musicianship capped off by a perfect lead vocal. Like the rest of the album, the track was recorded not with the band, who were on tour minus Brian for



FAMOUS FAN



Paul McCartney put the song at the top of his all-time Top 10 when asked by a Japanese radio station, saying, “It’s a really, really great song – it’s a big favourite of mine... It’s very deep. Very emotional. Always a bit of a choker for me, that one.”

► THE DETAILS

► **RECORDED** March 10, 1966;

April 11, 1966 ► **RELEASE**

DATE May 16, 1966 ► **LENGTH**

2:51 ► **PRODUCER** Brian

Wilson ► **STUDIO** United

Western Recorders; Columbia

Studios, both Los Angeles

► **HIGHEST UK SINGLES**

CHART POSITION 2

much of 1966, but with 23 crack session musicians providing brass, woodwind and more to create that lush, lustrous sound. The band brought the harmonies and baby brother Carl Wilson’s angelically pure vocals. “He brought dignity and the words, through him, became not a lyric but words,” said Wilson at the time. Amen to that. ■ DAN STUBBS



13

Live Forever

Oasis 1994 CREATION

Oasis’ debut album ‘Definitely Maybe’ began with ‘Rock’N’Roll Star’, a snarling five-minute mission statement of a song. If you hadn’t already got the message from reading their early interviews, the Gallaghers weren’t short on swagger, confidence or ambition. If that track told you a lot about the Burnage-born brothers, then ‘Shakermaker’, the album’s second song, gave away a fair amount too – mainly that Noel wasn’t too concerned about ‘borrowing’ a melody from a Coca-Cola advert or wherever else he fancied.

‘Live Forever’, however, was something entirely different. If there had been any doubt before, it was the first song on that seminal debut that marked Noel out as one of the greats. Written in 1991 in a building site storeroom while Noel was laid up with a broken foot, the song is emphatically optimistic, the repeated line of “*I want to live, I don’t want to die*” an obvious counterpoint to the grunge movement’s perceived mantra of doom, gloom and self-destruction. Where US bands sang about feelings of loneliness and isolation, ‘Live Forever’ was defiantly inclusive. It was the musical equivalent of best friends embracing at closing time, three sheets to the wind, and declaring their love for one another. In one line – “*I think you’re the same as me/We see things they’ll never see*” – Noel summed up childhood friendship, with all its in-jokes and shared understanding, better than lesser songwriters manage in a career. Let’s not overlook the guitar solo, either. Producer Owen Morris wasn’t a fan and cut a second section of Noel’s solo because it “sounded a bit like fucking Slash from Guns N’ Roses”. What was left of it was every bit as vital to the song as Tony McCarroll’s opening drumbeat, Liam’s falsetto and the swirling, extended outro. ‘Live Forever’ was so much more than a song on an album. It was a blueprint for life.

■ ANDY WELCH

► THE DETAILS

► **RECORDED** 1994 ► **RELEASE DATE** August

8, 1994 ► **LENGTH** 4:36 ► **PRODUCER** Owen

Morris ► **STUDIO** Clear Studios, Manchester

► **HIGHEST UK CHART POSITION** 10

75

12

THE SMITHS

There Is A Light That Never Goes Out

The Smiths 1986 ROUGH TRADE

No song captures the essence of The Smiths as perfectly as 'There Is A Light...' and its brilliant clash of Johnny Marr's sunny guitar jangles with Morrissey's dark, stormy sense of melodrama, riffing on mortality and violent death with wit dryer than an African desert. Segueing from one emotion to the next in a flicker of violin or a lash of Morrissey's tongue, a joyous tale of youth and freedom ("Driving in your car, I never ever want to go home...") is transformed into a gloomy story of homelessness ("...because I haven't got one any more") in an instant, before its knockout line: "And if a double-decker bus crashes into us/To die by your side is such a heavenly way to die".

Morrissey's love story – said to be a spin on 1955 Nicholas Ray movie *Rebel Without A Cause* – was famously written in the single sitting that also spawned 'Frankly, Mr Shankly' and 'I Know It's Over', though its world-beating stature was hobbled for some years. A disagreement between the band and their label Rough Trade meant the track didn't get a single release until 1992, when it was issued to promote a Smiths compilation album and reached Number 25 in the UK. But, tucked away as the glorious swansong of 'The Queen Is Dead', it was this statement of blissful fatalistic romance that became the cornerstone of their enduring influence. Not a year passes without speculation as to whether or not The Smiths will eventually reform to do one last hurrah at Glastonbury. Should that ever happen, this will be the track every fan wants on the setlist. ■ AL HORNER

► THE DETAILS

►RECORDED September–November 1985 ►RELEASE DATE

June 16, 1986 (single release October 12, 1992) ►LENGTH 4:02

►PRODUCERS Johnny Marr and Morrissey ►STUDIO Jacob Studio,

Farnham ►HIGHEST UK SINGLES CHART POSITION 25

11

Eleanor Rigby

The Beatles 1966 PARLOPHONE

The shower curtain wrenched back. The silhouette of an old woman. The knife blade glinting. The screams of the naked starlet as her blood spirals down the drain. And the EEK-EEK-EEK! of the vicious strings, mirroring every stab and slash, as insane as the killer him/herself. Not exactly the 'Eleanor Rigby' we knew and loved.

It seems incredible now that The Beatles' string-octet masterpiece was inspired by Bernard Herrmann's dramatic and terrifying score for *Psycho*, but that's what George Martin has claimed: McCartney wanted a Vivaldi backing, Martin added the shadows. But then, with the arrival of 'Revolver' in 1966, everything about The Beatles seemed incredible. Previously known for a peace-and-love attitude and songs about the coy

courting of many a chaste lady friend, the band opened their seventh album with a savage and bitter complaint about paying way too much tax, then followed up with a bleak melodrama on which none of them actually play. Yet it's that *Psycho*-stark string section that has kept 'Eleanor Rigby' – ironically, considering its vivid portrayal of the loneliness of British pensioners – from showing any signs of aging. It's an Undateable.

At the time, this true Beatles collaboration – every

member contributed lyrics and melody ideas, including George Martin – was an eye-opening shock to the pop system. A song describing two lost souls swimming hopelessly around each other – with a cruel and tragic ending in which "no-one was saved" – sat at Number One for four weeks. Eleanor dies, Father McKenzie remains alone – so much for "she loves you, yeah, yeah, yeah". The age of the rock'n'roll Hollywood ending was over; music, for the first time, became all-ages and utterly unpredictable.

Today 'Eleanor Rigby' rises above the monumental Beatles canon (and let's face it, the only reason they haven't claimed every spot in the Top 20 of this list is pure Fabs-voting fatigue) by dint of spending almost 50 years as a fulcrum of popular culture without ever veering towards cheesiness or obsolescence. 'A Day In The Life', 'Tomorrow Never Knows' and 'Strawberry Fields Forever' were technically more adventurous and influential, but over time everyone's realised their lyrics are the drug-addled babble of one too many nights round Peter Fonda's gaff, rooting the songs firmly in the psychedelic era. 'Eleanor Rigby' was their first real shift from Shea Stadium moptop boyband to studio visionaries dragging prehistoric pop into the modern age; it still has the sombre, through-the-ages resonance of a musical Kafka or Dostoyevsky. If Hitchcock had rocked... ■ MARK BEAUMONT

► THE DETAILS

►RECORDED 28–29 April

and 6 June 1966 ►RELEASE

DATE August 5, 1966

►LENGTH 2:06 ►PRODUCER

George Martin ►STUDIO

Abbey Road Studios, London

►HIGHEST UK SINGLES

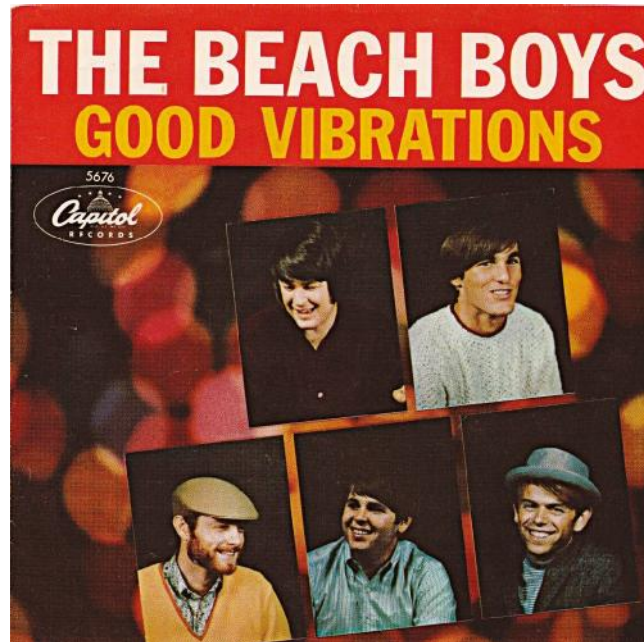
CHART POSITION 1



10

Good Vibrations

The Beach Boys 1966 CAPITOL



reference to San Francisco's increasingly prominent hippy culture.

"I'm picking up good vibrations/She's giving me excitations"

Apart from this line, Love claims to have written most of the lyrics at the absolute last minute of his deadline: in the car, on the way to the studio.

"Close my eyes, she's somehow closer now"

Love also took the decision to give the lyric a more straightforward girl/boy angle. He was worried that the song's already experimental nature would further alienate their fanbase if it didn't have an easily explicable lyric.

Making it nearly sent a man mad. It took six months, 17 separate sessions and 90 hours of magnetic tape to

produce. The Theremin overdubs alone cost the obscene sum of \$15,000, and after so many sessions with top producers the total cost of recording the song mounted to a staggering \$75,000. 'Good Vibrations' was meant to be the first page of a new book in American music, the imaginative keystone of The Beach Boys' 'Smile' project – one that would knock 'Pet Sounds' into a cocked hat and show Lennon and McCartney that they weren't the only ones who could twist rock into surrealist new shapes. As it turned out, 'Good Vibrations' was so fantastically complex to make that following it up sent its creator, Brian Wilson, close to the asylum, forcing him to shelve his masterplan.

By 1965, while his bandmates were out on the road, Brian had been left at home, becoming increasingly insular and isolated while conducting his own experiments in brain chemistry. 'Good Vibrations' was the result of all that fresh inward gaze, the sound of the first sleepy, innocent buds of the psychedelic revolution, rather than the grungy cosmic tumble-dryer noises that would come later.

Instead of opening a new chapter, the song ended up as the high-water mark of Wilson's talent. And how high that mark was: a pocket symphony in a dozen parts that had as much in common with Tchaikovsky as Chuck Berry, it captured everything that was light and dreamy about The Beach Boys, yet stretched their template into the deep new galaxies of sound. For all its legendary complexity, it still sounds like it all came together in an afternoon, one beautiful daydream later. Across the Atlantic, the ever-competitive Lennon and McCartney sat up and took note, adopting Brian's innovative section-by-section editing approach for tracks like 'Strawberry Fields'. The '60s were finally born. ■ GAVIN HAYNES

FIVE FACTS

- 1 The central idea of 'good vibrations' came from something Brian Wilson's mother had once said to him, about not showing fear in front of dogs because "they can pick up the bad vibrations".
- 2 This would be the last US Number One hit for The Beach Boys until 'Kokomo' turned up 22 years later – still the record for the longest gap between Number One singles.
- 3 When Wilson finally finished his previously aborted 'Smile' album in 2004, he included a remade version of 'Good Vibrations'.
- 4 Carl Wilson sings the main vocals, but the rest of the parts were recorded with session players the Wrecking Crew – including 'Wichita Lineman' star Glen Campbell on lead guitar – rather than the actual Beach Boys.
- 5 During the famously lengthy sessions, many alternate versions of the song were recorded in different styles. The earliest takes reportedly had much more of a Motown feel.

LYRIC ANALYSIS

"I love the colourful clothes she wears"

The memorable opening line was a late addition, after Mike Love decided to include a more direct

IN THEIR OWN WORDS

Brian Wilson: "I wanted something with real merit to it, artistic and smooth. Some people say it was written on acid. But I don't accredit it to LSD, I accredit it to marijuana. I smoked marijuana just before I wrote it. I was playing at the piano and began singing about good vibrations, just fooling around. Then I came up with a little melody at the piano. Tony Asher had written some original lyrics, but my cousin Mike Love had some great ideas. He came up to the house and said, 'What if I went: "I'm picking up good vibrations"?' And the rest is history."

FAMOUS FAN

Dev Hynes: "This is a weird one, but the first 26 seconds of 'Good Vibrations' make me emotional. I like the whole song – I'm a big Beach Boys fan – but that first bit is the most sadly beautiful moment in music I've ever heard."

► THE DETAILS

► **RECORDED** February 17 – September 21, 1966 ► **RELEASE DATE**

October 10, 1966 ► **LENGTH** 3:39 ► **PRODUCER** Brian Wilson

► **STUDIOS** United Western, CBS Columbia, Gold Star, Sunset Sound, all Los Angeles ► **HIGHEST UK SINGLES CHART POSITION** 1

Be My Baby

The Ronettes 1963 LONDON AMERICAN

Still ubiquitous, never tiresome. A bittersweet tale of teenage romance that speaks through the ages, 'Be My Baby' was the jewel in the crown of Phil Spector's catalogue, the most successful product of the '60s wunderkind's Wall Of Sound production technique in which he redefined the recording studio as an instrument in its own right. Dense and full of drama, its layer upon layer of clunking piano, castanet trills, echo-chamber vocals and gigantic drum tumbles still disorients. It's just as disarming now as it was in 1963, when The Beach Boys' Brian Wilson had to pull over his car when he first heard it on the radio.

The Ronettes weren't girls next door. While The Crystals and The Chiffons donned pretty skirts and bobs, The Ronettes wore their dresses tight and their backcombs high. A perfect blend of sass and sweetness, grit and gloss, they were cut from a different mould. They were to '60s girl groups what The Rolling Stones were to The Beatles. Raised in Spanish Harlem by their black-and-Cherokee mother and white father, lead singer Ronnie Bennett and her sister Estelle were always outsiders because of how they looked. Joined by their cousin Nedra Talley, the trio had performed together as teenagers, earning their crust in front of the toughest crowds in New York at the weekly amateur night at the Harlem Apollo.

This background gave Ronnie's voice a street-corner lustre that rang with a giddy mix of adolescent angst and pubescent drama, and cut clean through Spector's echo chamber. It was a voice that spoke of crushes and bad kisses and sweaty-palmed flirtations. "I want to look like Ronnie Spector sounds," Madonna once said.

'Be My Baby' also flutters with the excitement and drama of the recording process itself. The Ronettes were just teenagers when they were flown out to Los Angeles



to record at Gold Star Studios, after Spector proclaimed that Ronnie's was "the voice I've been looking for" in their audition for him. "I was so much in love," she said. "That energy comes back to me every time: when I'm singing 'Be My Baby', I'm thinking of us in the studio." But it's a song as much about power as it is about romance. It documents a pivotal moment for female empowerment in pop music – crucially, it was the woman making a play for a man, infantilising him, making him her baby, and not the other way around.

The bitter irony would come later, when Ronnie's marriage to Spector coincided with the sudden decline of his short-lived but spectacular success. He became increasingly reclusive. For five years, he held her a virtual prisoner in their home, until she left him in 1973. His bouts of violence, which famously saw him shoot holes in the ceiling when recording with John Lennon, and hold a loaded gun to Leonard Cohen's head, are well documented. While Ronnie Spector still sings the song live, she was refused permission to perform it in her *Beyond The Beehive* musical. Even from Spector's prison cell, where he is currently serving 19 years to life for the murder of actress Lana

Clarkson in 2003, his grip over the song still holds firm.

The dark side of the Wall still haunts the candyfloss jangle of 'Be My Baby' even now. It's no accident that Martin Scorsese used it to soundtrack the start of his gritty noir gangster film *Mean Streets*, this impossibly sweet pop song with echoes of violence. But despite what happened later, 'Be My Baby' is still, at its core, the lynchpin of modern pop music. From the moment the drumbeat kicks in, its dizzy blend of saccharine love notes and heart-trodden melancholy still sound like sheer perfection in songcraft. Or maybe it's just the fact that we never do find out whether the girl got the boy she pleaded

with, over and over again, to be her baby that makes its appeal so enduring. Either way, it is, unequivocally, one of the greatest songs ever written. ■ JENNY STEVENS

FIVE FACTS

- 1 Cher made her debut appearance as a backing singer on the track. Her boyfriend Sonny Bono (the pair would later become Sonny & Cher) was working for Spector and Cher was asked to step in when one of the backing singers didn't show up.
- 2 It's Brian Wilson's favourite song; he wrote The Beach Boys' 'Don't Worry Baby' as a tribute to it.
- 3 Even though Ronnie Bennett had rehearsed the song for weeks before the final recording, Spector – a perfectionist – recorded the track 42 times before he was happy with it.
- 4 The drum intro was devised by the song's co-writer Jeff Barry while he was drumming on a metal filing cabinet in Spector's office.
- 5 The first Ronettes single was originally going to be 'Why Don't They Let Us Fall In Love', but it was pushed back for 'Be My Baby'.

THE DETAILS

►RECORDED July 1963 ►RELEASE DATE August 1963 ►LENGTH 2:41 ►PRODUCER Phil Spector ►STUDIOS Gold Star Studios, Hollywood ►HIGHEST UK SINGLES CHART POSITION 4

8

Blue Monday

New Order 1983 FACTORY

After the post-punk gloom of Joy Division had lurched to a sudden halt with Ian Curtis' death in 1980, many thought his bandmates would fade respectfully away. Certainly no-one expected Bernard Sumner, Peter Hook, Stephen Morris and new recruit Gillian Gilbert to start taking pioneering steps in electronic music; no-one could possibly have predicted 'Blue Monday'.

For a song that helped mould modern dance music, 'Blue Monday's' conception is littered with stories of accidents and complicated experiments that may never have come off. While there wasn't the technology readily available to easily create electronic basslines and rhythms back in 1982 when the single was recorded, Sumner soon got around this. "I'd built this sequencer from an electronics kit," he told *NME* of his solution. "It was... complicated."

It wasn't just building the instruments that caused New Order problems. They had to rope in scientist Martin Usher to design a circuit that would link up Sumner's hand-built sequencer with the Oberheim DMX drum machine the band were using – something the group's frontman later said manager Rob Gretton thought was "witchcraft".

As with so many pivotal and visionary records, however, 'Blue Monday' wasn't an entirely original beast. After frequenting New York clubs, the group wanted to recreate the bass drum sound they'd heard on those nights out, specifically the "instantly recognisable thud" of Donna Summer's 'Our Love'. Peter Hook has also stated the track was inspired by Kraftwerk and ripped off a riff from Ennio Morricone. Where 'Blue Monday' excels is in how the band put those pieces together, creating something robotic and devoid of all emotion that still sounds as brilliantly timeless and futuristic now, despite decades of advancing technology and electronic invention. ■ RHIAN DALY



LYRIC ANALYSIS

**"I see a ship in the harbour/
I can and shall obey"**

'Blue Monday' was the first instance of Sumner inserting nautical references into his lyrics. Here, his envisaged ship could be a perceived escape from abuse – substance or physical.

**"Tell me how do I feel/Tell me
now how do I feel"**

The line was born out of frustration at journalists constantly asking Sumner how he felt. As a subtle dig at the music press, it was originally intended to be sung by a robotic voice rather than any of the band.

STORY BEHIND THE SLEEVE

Made to look like an eight-inch floppy disk and created by renowned graphic designer Peter Saville, the sleeve famously cost more to produce than the price of the record. The original pressing came packaged in a die-cut sleeve with a silver inner sleeve, which meant Factory lost five pence on every copy sold. In an attempt to reduce costs, later versions came in cheaper sleeves.

IN THEIR OWN WORDS

Peter Hook: "I thought the songs we wrote around it were better... but 'Blue Monday' has a sonic impact that very, very few records have. It really was a gift, and it was quite ironic that we stole it off a Donna Summer B-side."

THE AFTERMATH

New Order's next album, 'Power, Corruption & Lies', followed in May 1983 and hit the Top 10 in the UK albums chart. 'Blue Monday' was re-released in remixed form in both 1988 and 1995 and has been reworked and covered by countless artists, including Nada Surf and Richie Hawtin.

► THE DETAILS

► **RECORDED** 1982 ► **RELEASE DATE** March 7, 1983 ► **LENGTH** 7:29 ► **PRODUCER** New Order ► **STUDIO** Britannia Row, London
► **HIGHEST UK SINGLES CHART POSITION** 9

FIVE FACTS

1 The song is one of the longest tracks to chart in the Official UK Singles Chart, clocking in at 7:29, and is the biggest-selling 12-inch single of all time. Despite this, the record wasn't eligible for a gold disc because Factory Records wasn't a member of the BPI.

2 The band name and title track aren't featured on the sleeve – instead the coloured blocks around the edges spell out 'FAC 73 Blue Monday and The Beach New Order' in code. The key to decipher the code was printed on the back of the group's album 'Power, Corruption & Lies'.

3 Kraftwerk allegedly booked the studio where 'Blue Monday' was recorded in the hope of emulating the track. In an interview with *The Guardian* in 2006, Peter Hook said they "gave up after four or five days".

4 New Order took the title from an illustration in the Kurt Vonnegut book *Breakfast Of Champions* that reads "Goodbye Blue Monday", referring to the invention of the washing machine improving housewives' lives.

5 The initial idea was for the song to play on autopilot at the band's gigs, with one of the group pressing play before all four left the stage with the track still running.

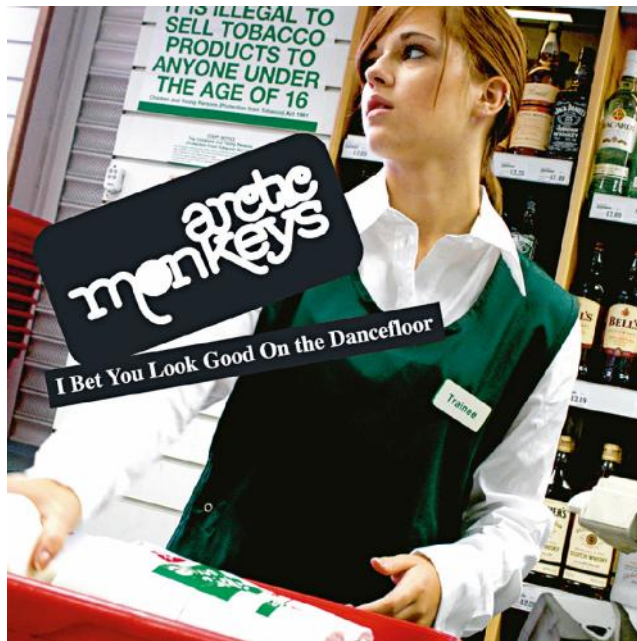
7

I Bet You Look Good On The Dancefloor

Arctic Monkeys 2005 DOMINO

We were trying to cut this single in one room and it was on telly in the other," Alex Turner recently told *NME*, still wide-eyed all these years later about just how quickly things were moving for Arctic Monkeys right at the start. One of the standouts from their much-downloaded 'Beneath The Boardwalk' demo tape, 'I Bet You Look Good On The Dancefloor' managed to do the impossible by sounding both fresh and unique at a time when guitar bands were 10-a-penny. The Strokes, The White Stripes, Franz Ferdinand and Bloc Party all ruled the roost at the time of its release, but '...Dancefloor' instantly opened a huge creative chasm between its creators and everybody else. The general public agreed, sending it to the top of the UK Singles Chart instantly – a feat that none of the aforementioned acts ever managed to achieve, despite having mountains of record label cash, press and hype on their side.

It's also one of the simplest songs Turner has ever written, primarily taking shape in Arctic Monkeys' Sheffield rehearsal room in mid-2004 and relying on – irony of ironies – a series of descending US-influenced pop-punk chords. Matt Helders' machine-gun drum roll sowed the seed initially, becoming the perfect foundation for Turner's exhilarating guitar solo, which he played at breakneck speed three times – just in case you didn't quite catch it. Lyrically, it's still among his most remarkable achievements. Confrontational, bitter and deftly sarcastic in its depiction of a snarly young tyke getting a nightclub brush-off, it heralded a major new songwriting talent in its opening six lines alone. He may wince at it these days, but 'I Bet You Look Good On The Dancefloor' is still *the* perfect encapsulation of what it is to be young, pissed, lusty, bored, angry and skint in modern-day Britain. In hindsight, the competition may as well have just given up. ■ MATT WILKINSON



WHAT WE SAID THEN

"For all those Libs fans out there for whom 'Fuck Forever' was the final straw, look to Sheffield's Arctic Monkeys: the perfect combination of unfettered yooof and relative sobriety." ■ MIKE STERRY

WHAT WE SAY NOW

It's still the bollocks for anyone who likes fun on a Friday night and prefers the Stones' style of R&B to Rihanna's.

FAMOUS FAN

P Diddy says: "I am probably the biggest Arctic Monkeys fan – we're having a bromance. I am part of the crew. I'm part of the entourage. So if y'all fuck with the Arctic Monkeys then y'all got to fuck with me."

FIVE FACTS

- 1 The video was filmed live in the style of *The Old Grey Whistle Test* – the band even hired old cameras that were used on the programme for it (although they stopped short of wheeling out 'Whispering' Bob Harris).
- 2 "Dancing to electropop like a robot from 1984" refers to bandmate and confidant 'Reverend' Jon McClure, who once had a band called 1984. Both Turner and Helders played in his old band, Judan Suki.
- 3 Despite distancing himself from much of Arctic Monkeys' early material these days, Alex Turner said in 2011 that he could "never imagine" not playing this track live.
- 4 It took three studio attempts to get the song right. First it was demoed with producer Alan Smyth. Then came a version recorded at "300 miles an hour" with James Ford and Rich Costey. Finally, with Jim Abbiss at the recording desk, they got the keeper.
- 5 Other new entries in the UK Singles Chart the week '...Dancefloor' went to Number One in October 2005 included Pete Doherty's collaboration with The Litt'lans, 'Their Way' (new in at Number 22). McFly had the second highest new entry, reaching Number Three with 'I Wanna Hold You'.

COVERED BY

Sugababes, The Vines and – excruciatingly – Tom Jones. Late last year comedian Bill Bailey joined them, performing an ad hoc version in the style of The Wurzels for *NME.COM*.

HATED BY

Former Depeche Mode man Alan Wilder, who in 2008 said the song's production amounted to "a bombardment of the most unsubtle, one-dimensional noise".

AFTERMATH

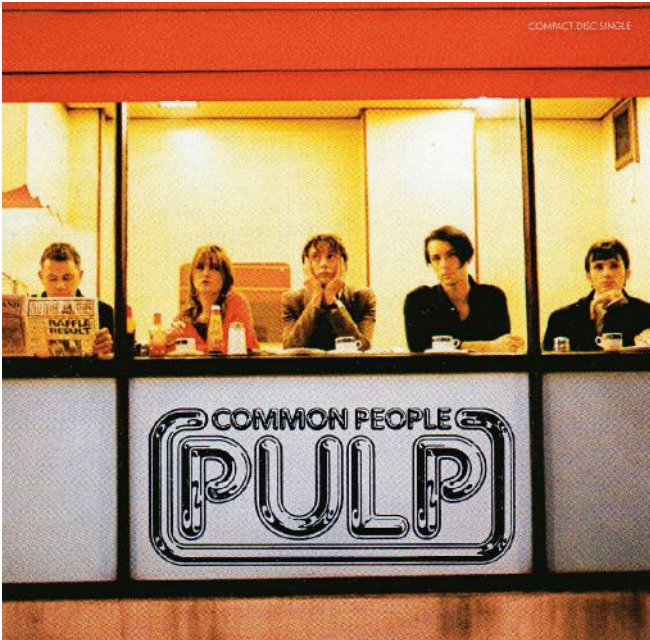
The track laid the foundation for Arctic Monkeys' entire career. The bar was raised considerably on British indie too, and we finally had a new band who managed to shift impressive numbers across the pond without being completely shit. Still a regular in their setlists, proof of the song's enduring appeal came in 2012 when Arctic Monkeys performed it at the London Olympics Opening Ceremony.

► THE DETAILS

► **RECORDED** Summer 2005 ► **RELEASE DATE** October 14, 2005
 ► **LENGTH** 2:54 ► **PRODUCER** Jim Abbiss ► **STUDIO** Chapel Studios, Lincolnshire ► **HIGHEST UK CHART POSITION** 1

Common People

Pulp 1995 ISLAND



College, and she really did tell him she wanted to “sleep with common people like you”. She didn’t study sculpture in real life, however – although it was through an outside course in the subject that Jarvis met her. As he tells it, in real life he didn’t get the girl. What he got instead was one of the most powerful, least preachy political statements made in the last two decades.

The song is a statement of cultural rebellion reconfigured as a motorik pop tune, and an

unconventional one at that. Rather than a traditional verse-chorus-verse structure, Pulp’s defining anthem is built around a two-chord drone with an unstoppable juggernaut momentum. There are skittering synths and touches of treated violin, but the focus is always Jarvis’ monologue. His delivery builds and builds in intensity as he grows less guarded towards the woman and more and more angry about her patronising attitude. And the real-life Jarvis had had plenty of time to get angry: Pulp had been playing together since 1978, and part of what makes ‘Common People’ so thrilling is the fact that Jarvis is giving voice to a decades-old grievance. The tragedy is that those same grievances have only increased in the nearly two decades since the song was released.

Interestingly, Pulp didn’t realise at the time that they were making something that would prove to be timeless rather than just timely. When the song was originally rush-released, it was because Jarvis had identified “cultural slumming” as a dominant theme in popular culture – one that he wanted to rail against. “It seemed to be in the air, that kind of patronising social voyeurism,” he said. “I felt that of ‘Parklife’, for example, or

Natural Born Killers – there is that ‘noble savage’ notion. But if you walk round a council estate, there’s plenty of savagery and not much nobility going on.”

Yet instead of making its point and then vanishing, ‘Common People’ turned into a perennial favourite. The track became an unprecedented pop hit for Pulp, although the version that was played on the radio omitted the song’s most savage verse: “*Like a dog lying in the corner/They will bite you and never warn you/Look out, they’ll tear your insides out*”. Indeed, the song sounds as important and alive today as it ever did. In a Britain run by the children of privilege, in which austerity has become simply another tool for waging a systematic attack on the poor and the vulnerable, ‘Common People’ remains both one of the greatest songs of all time and somehow underrated by the world at large. It’s a song that’s so much more than five minutes and 51 seconds of the most exciting and thrilling indie pop ever written; it has also transcended its era to become an angry, biting and incisive snapshot of Britain in the 21st century. ■ KEVIN EG PERRY

STORY BEHIND THE SLEEVE

The single was released on two CDs that each featured slightly different artwork. On the first the band were shot through the glass frontage of Frank’s Sandwich Bar in west London during the daytime on November 30, 1994; on the other they were pictured in the same location at night. The cover, by The Designers Republic, came with a brief sleeve note: “There is a war in progress, don’t be a casualty. The time to decide whose side you’re on is here. Choose wisely. Stay alive in ’95.”

In 1995, Pulp were at the peak of their powers. Their defining record, ‘Different Class’, was coming together and they were asked to step in to replace The Stone Roses as Glastonbury headliners. They more than made the step up. As Jarvis told the crowd, this felt like a door opening to many people in the audience or watching at home. “If a lanky git like me can do it, and us lot, yeah,” he said, “you can do it too.” Jarvis saw the word ‘common’ as pejorative, an insult laid at the door of the unwelcome, similar to the way ‘chav’ is used now. This song, the centrepiece of that legendary kicking down of the mainstream’s barricades, reclaimed the word, making it a sort of commoner’s pride anthem.

But ‘Common People’ wasn’t about escapism. Quite the opposite. ‘Common People’ is a rejection of escapism. It’s a vicious attack on class tourism that ultimately challenges us to engage with society and reject the entrenched beliefs that so often guide us. It’s a narrative in the best singer-songwriter tradition, in which Jarvis tells a tale of unrequited love that was all too familiar to him. According to interviews, he really did meet a woman who was studying at St Martin’s

► THE DETAILS

►RECORDED 1995 ►RELEASE DATE May 22, 1995 ►LENGTH 5:51 ►PRODUCER Chris Thomas ►STUDIO Townhouse, London
►HIGHEST UK SINGLES CHART POSITION 2

5

Last Nite

The Strokes 2001 ROUGH TRADE

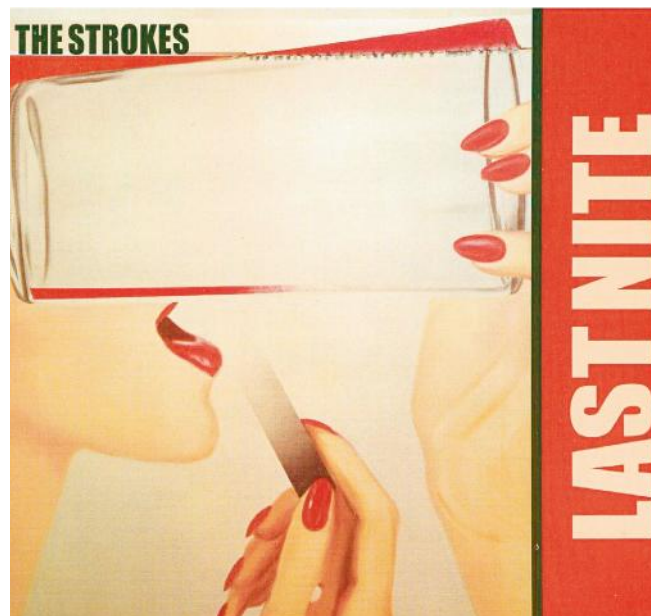
Sceptics might argue that The Strokes were little more than shrewd musical recyclers who found themselves in the right place and time with the right look and sound, but I'll wager that most of those sceptics weren't teenagers in the summer of 2001. If they were, they'd surely remember hearing 'Last Nite' for the first time – that hoarse-as-a-crow clarion call with liquor on its breath and boldness in its timbre, a basin of ice water thrown

over a sedated indie rock scene that had not only misplaced its mojo, but which thought it perfectly acceptable to dress like suburban dads who'd been given Bhs vouchers for Christmas – and rethink their words.

Nevertheless, it does seem appropriate that the song which served as The Strokes' introduction to the world – first on 'The Modern Age' EP and later as their first hit single – should be so strikingly reminiscent of something else. Quite a few something elses, as it happens. There's the wholesale lift of the intro to Tom Petty And The Heartbreakers' 'American Girl', of course: an act of musical larceny as shameless as it was inspired. Then there's the more than passing resemblance to The Doors' 'Touch Me', which Julian Casablancas' vocal – equal parts Lou Reed, Iggy Pop and Jim Morrison – only serves to accentuate. Albert Hammond Jr's swinging-dick guitar solo was a knowing invocation of the late, great bluesman Freddie King, while the entire song

seems to vibrate with an energy and self-assurance that's as authentically 'New York' as a crazy lady on the subway. Broken down into its constituent parts, 'Last Nite' amounts to nothing less than a three-minute 15-second primer on all that is vital about American rock'n'roll; a song that tingles the primordial nerve centres in a way that – like the song says – all girlfriends, grandsons and spaceship inhabitants could never understand.

Even if you were predisposed to loathe the band – with their Swiss boarding-school backgrounds, studied New York nonchalance and irrepressible hype – as a sort of indie rock illuminati, 'Last Nite' was undeniable, and its effect was instantaneous. It's an oft-repeated fallacy that music was dying on its arse before The Strokes came along, yet while there were certainly alternatives to the nu-metal/sadsack-indie duopoly of the age, at a time when the internet hadn't quite become the democratising force it is today, they were that much harder to seek out. Besides, none of those alternatives had the combination of style and substance that The Strokes possessed. The 'Last Nite' video alone – a warts-and-all live take that begins with a veneer of professionalism and ends in collapsing mic-stand chaos – must have been responsible for the formation of more bands than the entire Stereophonics oeuvre. From the lit cigarette tucked between the strings of Albert Hammond Jr's headstock, to the way Casablancas mischievously launches his microphone at the floor, to the half-drunk bottles of beer that are littered around the set, that video captured the classic rock'n'roll iconography and gang mentality in a way that felt new and exciting. It made being in a band with your handsome,



FIVE FACTS

- 1 The 'Last Nite' video was directed by Roman Coppola, son of Francis Ford Coppola and brother of Sofia.
- 2 The video was parodied by Sum 41 in their promo for 'Still Waiting', which featured the band playing in front of a similar backdrop.
- 3 The song has been covered by Ryan Adams, Weird Al Yankovic, POP ETC, Vitamin C and Adele.
- 4 Tom Petty took the theft of the 'American Girl' intro in his stride, saying, "It made me laugh out loud".
- 5 Julian Casablancas told producer Gordon Raphael he wanted it to sound "like a band from the past that took a time-trip into the future".

lank-haired mates look like the easiest, most effortless thing in the world; imagine the surprise of the Jets, the Louis XIVs and the Tokyo Police Clubs of this world when it turned out to be rather more difficult than The Strokes made it seem. 'The Modern Age' really hit the nail on the head: "Work hard and say it's easy".

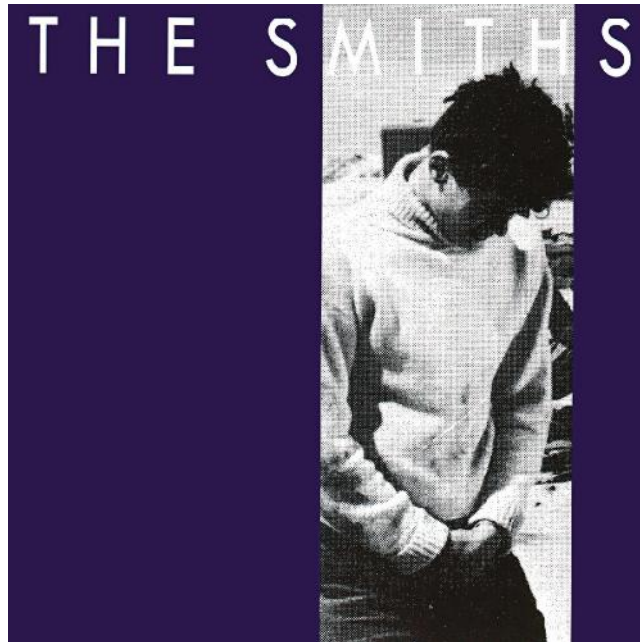
Of course, even The Strokes struggled with being The Strokes, and it's been a while since being in that band looked like anything other than a particularly cruel and unusual form of torture. Back in 2001, it seemed inconceivable that a group who came up with something as instinctual and off-the-cuff as this song would ever fall prey to wasted years of procrastination and petty animosities, but if they've occasionally been guilty of over-thinking things, we can probably forgive them that much: after 'Is This It', the bar couldn't have been set much higher for them. They may never rediscover that early exuberance and vitality, but while all teenage infatuations inevitably come to an end, whatever happens, we'll always have 'Last Nite'. ■ BARRY NICOLSON

► THE DETAILS

►RECORDED Spring 2001 ►RELEASE DATE July 30, 2001 ►LENGTH 3:15 ►PRODUCER Gordon Raphael ►STUDIO Transporterraum, New York City ►HIGHEST UK SINGLES CHART POSITION 14

How Soon Is Now?

The Smiths 1984 ROUGH TRADE



Had Morrissey ever seen *The Magaluf Weekender* he might have realised the error in his approach to clubbing. Done right, 'How Soon Is Now?' should go, "There's a club if you'd like to go/You could meet somebody who'll try to drug you/So you go and you down neon shots/And you dance round a pole/And you go home/And you puke/And you shag the rep". But of course, Moz's chronic wallflowerdom formed the heart and soul of The Smiths' ultimate hymn to the ill-fitting and heavy of heart. In the ego-driven, leather-panted, sex-Trojan world of pop it was rare indeed to hear a singer admit to being "the son and the heir of a shyness that is criminally vulgar"; to declare themselves desolate, bereft of hope and socially dysfunctional. Most other vulnerable musicians sang of temporary heartbreak or vague melancholia; here was a man beautifully wailing a line as broken and honest as "I am human and I need to be loved, just like everybody else does". It was, and remains, a clarion call to the terminally fractured.

If Morrissey's everyloser sentiment was destined to chime with generations of depressives struggling to find their way, Johnny Marr's subterranean waves of oscillation and Doppler-effect hookline have likewise kept decades of guitar hero wannabes gasping and guessing. Emerging from a studio jam of Elvis' "That's All Right", it was dank and cavernous, perfectly describing the interior of an empty, decayed soul. Fittingly, 'How Soon Is Now?' would be a misfit among Smiths songs – it was too difficult to be attempted live too often and Rough Trade at first considered it too unusual for its own single release. Hence it was shunted from the flip of 'William, It Was Really Nothing' to 'Hatful Of Hollow' to its own single release once fans already had it twice, and found its natural place in history as the gorgeously deformed cousin in The Smiths' attic – and The Best B-side Ever. ■ MARK BEAUMONT

things the wrong way/I am human and I need to be loved/Just like everybody else does"

Journalist Jon Savage argued that the chorus, and other sections of the song, related to Manchester's gay club scene.

IN THEIR OWN WORDS

Johnny Marr: "The vibrato sound is fucking incredible, and it took a long time. I put down the rhythm track on an Epiphone Casino through a Fender Twin Reverb without vibrato. Then we played the track back through four old Twins, one on each side. We had to keep all the amps vibrating in time to the track and each other, so we had to keep stopping and starting the track, recording it in 10-second bursts... I wish I could remember exactly how we did

the slide part! We did it in three passes through a harmoniser set to some weird interval, like a sixth. There was a different harmonisation for each pass. For the line in harmonics, I retuned the guitar so that I could play it all at the 12th fret with natural harmonics. It's doubled several times."

WHAT WE SAID THEN

"For the most part, Morrissey is the Hilda Ogden of pop: harassed, hard done by and constantly surrounded by woe. On 'How Soon Is Now?' Johnny Marr has put in some great work creating a febrile, pulsing presence as well as totally revitalising the Bo Diddley guitar sound. But Steve can't keep his mouth shut and his mock opera wail has an aura of gaudy campness." ■ GAVIN MARTIN

FAMOUS FAN

Nick Frost: "When I was 16, falling in love for the first time, I identified with them. I'd sit with my headphones on listening to The Smiths. Morrissey's voice in particular was a real comfort to me."

► THE DETAILS

► **RECORDED** July 1984 ► **RELEASE DATE** August 24, 1984
► **LENGTH** 6:46 ► **PRODUCER** John Porter ► **STUDIO** Jam Studios, London ► **HIGHEST UK SINGLES CHART POSITION** 24

FIVE FACTS

- 1 The song was recorded with a hangover, the day after Marr, Rourke and Joyce had celebrated the recording of 'Please, Please, Please, Let Me Get What I Want'.
- 2 That same night they posted Morrissey a copy of the rough mix. He recorded his vocals in two takes the next day.
- 3 When the song was finally released as a single, the sleeve shot from the film *Dunkirk* was banned in the US because actor Sean Barrett looked slightly as though he was holding his crotch.
- 4 The video includes a shot of Marr showing Morrissey how to play the guitar.
- 5 Marr's memorable guitar sound was sampled for 1991 pop hit 'Hippychick' by Soho.

LYRIC ANALYSIS

"I am the son and the heir of a shyness that is criminally vulgar/ I am the son and heir of nothing in particular"

Adapted from a quote from George Eliot's *Middlemarch*: "To be born the son of a Middlemarch manufacturer, and inevitable heir to nothing in particular."

"You shut your mouth/ How can you say/I go about

3

I Feel Love

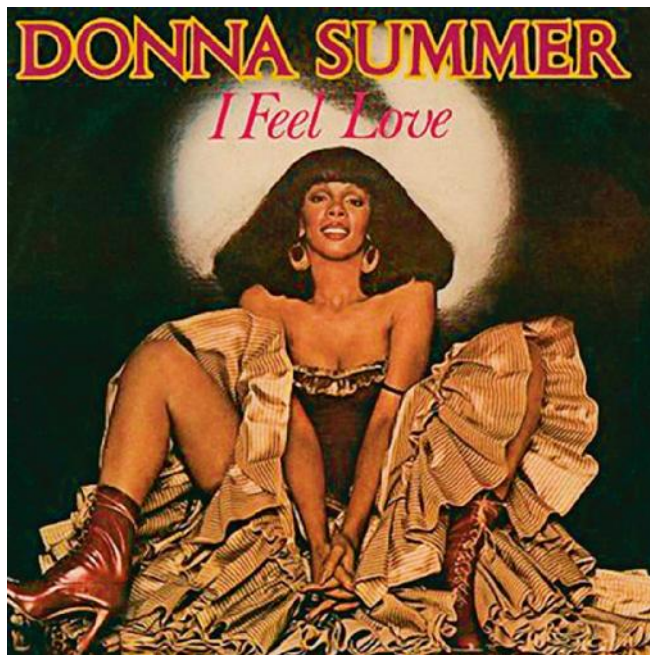
Donna Summer 1977 GTO

Time present and time past/Are both perhaps present in time future/And time future contained in time past", wrote TS Eliot in 'Burnt Norton', the first of his *Four Quartets*. Old TS wasn't known for his raving, but surely he'd have been able to get with 'Giorgio By Moroder', from Daft Punk's 2013 beast of an album 'Random Access Memories'. In it, band hero, album co-producer and electronic music pioneer Giorgio Moroder tells the story of his incredible career over a smooth, loungey disco backing and wine bar chatter.

Daft Punk are the robot-helmeted kings of retro-futurism, lovingly stroking their cryogenically frozen disco-era

visions of a bright new technological utopia with a sense of sweet nostalgia. That they should worship at the mixing desk of Moroder, the undoubted high priest of future disco, is no surprise whatsoever. But still, as Moroder explains how he invented Daft Punk's past-future over a rankly retro backing on an album made by men who look like movie androids dressed as '70s stunt-bike riders, shit gets so meta it's surprising that the space-time continuum could survive. "I wanted to do an album with the sounds of the '50s, the

sounds of the '60s, of the '70s and then have a sound of the future", Giorgio explains. "And I thought, wait a second – I know the synthesizer. Why don't I use the synthesizer, which is the sound of the future".



The album Moroder was talking about was Donna Summer's 1977 concept album 'I Remember Yesterday', whose final track, Moroder's bold leap into the sonic future, was 'I Feel Love'.

While this most ubiquitous of tracks now comes laden with a bell-bottomed truckload of '70s fancy-dress baggage, at a time when most disco tracks came sweeping in with strings and vamped around with your olde worlde instruments made of metal and wood, the alien ziggurats of arpeggiating synth that adorned 'I Feel Love' must really, genuinely, have been the sound of the future on first hearing. So said Brian Eno, himself no slouch in the evolution of electronic music, as he rushed into Berlin's Hansa studio to play the record to a surprised David Bowie, predicting – correctly – that it would change the face of dance music.

More than that: the erotic, electronic explorations that revolutionised disco also birthed techno and a new breed of electronic music that's still evolving to this day. The bass-driven machine groove of 'I Feel Love' added an explicit sexiness to dance music that just couldn't be contained. The trio of Summer, writer Peter Bellotte and Moroder had already enjoyed

worldwide success in the early months of 1976 with the even more explicit, orgasmic and tantrically long 'Love To Love You Baby', but 'I Feel Love' was a megahit. Summer's vocals, ethereal yet unboundedly hedonistic, made a delicious contrast, floating in gossamer wisps around the song's rampant robot thrums.

Moreover, the key sound of the track was a complete accident, one of those freak mutations that so often propel musical history. "When we mixed it, by accident the engineer added a delay at the same tempo as the beat, which suddenly doubled the speed of the synth pulse," Moroder later revealed. "That became the key sound of the record."

The other key sound – Summer herself – initially wasn't so sure that this was the path the future should follow. In fact, she was completely flummoxed by it. "Giorgio brought me this popcorn track he had recorded," she recalled of the sessions for her 1977 album 'I Remember Yesterday'. "And I said, 'What the hell is this, Giorgio?'"

Yet if an electronic prophet is often without honour in his own studio, Moroder's instincts proved true as the track romped up the charts and through the clubs, razing preconceptions with its insistent, addictive pulse and bulldozing broad new avenues for gape-mouthed musicians.

"I didn't realise how much the impact would be," Moroder notes with Germanic understatement on the Daft Punk track. Well, you can't predict the future, can you? But with an adventurous spirit and a bit of blind luck, you can certainly shape it.

■ EMILY MACKAY

► THE DETAILS

► **RECORDED** 1976 ► **RELEASE DATE** May 13, 1977 ► **LENGTH** 5:53
 ► **PRODUCERS** Giorgio Moroder, Pete Bellotte ► **STUDIO** Musicland, Munich ► **HIGHEST UK SINGLES CHART POSITION** 1

FAMOUS FAN



David Bowie

"One day in Berlin, Eno came running in and said, 'I have heard the sound of the future.' He puts on 'I Feel Love' by Donna Summer... He said, 'This is it. This single is going to change the sound of club music for the next 15 years.' Which was more or less right."

2

Love Will Tear Us Apart

Joy Division 1980 FACTORY

Joy Division were supporting the Buzzcocks on their UK tour in 1979 when they debuted a brand new song. It sounded unlike anything they'd ever written before: sadder and sweeter, more human and more vulnerable, their gloomily oppressive post-punk replaced by chilling synthesizers and Ian Curtis' fragile croon. "I remember standing in the audience at London University," Factory Records' sleeve designer Peter Saville recalled in Grant Gee's 2007 documentary *Joy Division*, "and thinking, 'Oh, fuck – now they've got a single.'"

If, today, it's hard to appreciate just how startling it must have been to hear 'Love Will Tear Us Apart' for the first time – those initial guitar chimes, the soft splash of drums, that broken and almost timid bass rumble – it's because the past 34 years have transformed it into something more than a mere song. It's Joy Division's defining statement, their parting shot, the swansong to the score that plays over the final credits in their story. The song which, still, is linked to Ian's life, troubles and suicide after his widow Debbie had it transcribed on his memorial stone.

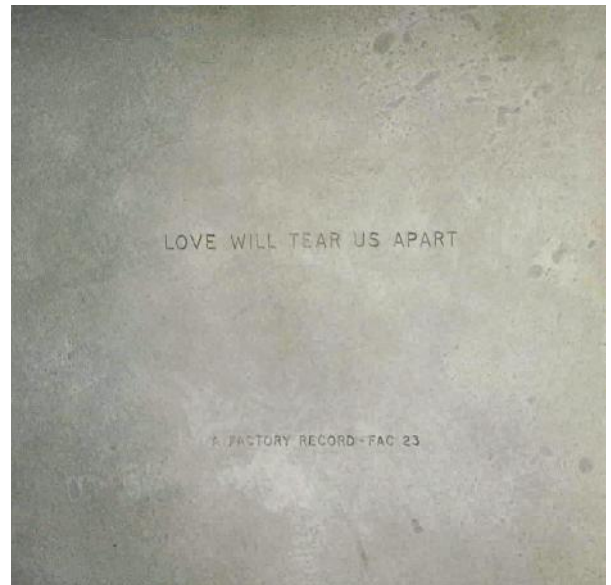
And yet, for all the cult of personality now attached to it, 'Love Will Tear Us Apart' is a pop song – or, as Peter Hook described it to *NME* last year, a song which "masquerades as this cute little pop song" but is actually a wolf in sheep's clothing, its contagious catchiness disguising its bitter brittleness. Recorded in 1980 and released a month after Ian's death, it doesn't fit snugly alongside either the dark dystopian

cityscapes of 'Unknown Pleasures' or the harrowing resignation letter of 'Closer', two albums which are explicitly and excessively morose. Instead, it's an exercise in insidious betrayal, marrying a whistle-while-you-work melody to a sad, sombre tale of a dying relationship.

It's that strike-a-chord-with-all-and-sundry bite that fuels 'Love Will Tear Us Apart' and ensures it stings the skin of anyone who hears it – because, once its hooks are in, it's impossible to shake the words. And those words are both narrowly specific and widely resonant. On one hand, the song details the torment Curtis endured as he found himself torn between two existences, two lives and two loves: the domesticity of his life in Macclesfield with his wife and daughter, Natalie, and the glamorous appeal of his Belgian girlfriend, Annik Honoré.

Adding to the pressure was the increasing burden of the singer's epilepsy, and his fear that it would hamper what he could achieve with Joy Division. Here was someone who was being pulled in different directions by opposing forces, and felt himself breaking under the pressure.

But you don't need an autobiographical reading to recognise the emotional heft of 'Love Will Tear Us Apart'. At its core, it's a weary rumination on something everyone can relate to: two people stuck in a rut, sharing a bed but neither talking nor touching, aware that the end is nigh but too afraid to hasten the demise. "*You cry out in your sleep, all my failings exposed*", sighs Curtis. "*And there's a taste in my mouth, as desperation takes hold*". It's the distressed confession of a renowned musician trying to juggle a family, an affair and a debilitating illness; equally, it is the exasperated cry of anyone who's at the end of their tether.



It's that undercurrent that gives 'Love Will Tear Us Apart' its greatness: for the majority of people, the oblique terror of 'Shadowplay' or the cut-and-paste gruesomeness of 'Atrocity Exhibition' are never going to resonate as much as the straightforward world-weariness of an opening salvo like "*When routine bites hard, and ambitions are low/And resentment rides high, but emotions won't grow*".

Since Curtis' death, 'Love Will Tear Us Apart' has taken on a life of its own: the band's first chart hit (Number 13 in the UK Singles Chart), covered by everyone from Björk and Thom Yorke to Fall Out Boy and Jamie Cullum, and destined to be rolled out for every Joy Division retrospective from now until the end of time. Love tore Ian Curtis apart, but in the process birthed something immortal and indestructible: a song with an appeal that's endured far beyond his lifetime and is unlikely to ever dim. ■ BEN HEWITT

► THE DETAILS

►RECORDED March 1980 ►RELEASE DATE June 1980 ►LENGTH 3:18
►PRODUCERS Martin Hannett, Joy Division ►STUDIO Strawberry Studios, Stockport ►HIGHEST UK SINGLES CHART POSITION 13

IN THEIR OWN WORDS

Stephen Morris, Joy Division and New Order: "I just thought, 'Yeah, this is a good song, someone might like it.' It was a great period for the band, but Ian's personal life – that was all going badly. In retrospect, when you listen to it in light of what happened, it seems bloody obvious. I honestly didn't realise he was writing about himself. I just said, 'These are great lyrics, Ian.' That makes it a bit difficult to listen to now."

1

Smells Like Teen Spirit

Nirvana 1991 DGC

NIRVANA



SMELLS LIKE TEEN SPIRIT

S

Smells Like Teen Spirit' defined a generation and made an icon out of one Seattle slacker, Kurt Cobain. But things could have ended in a very different kind of infamy for the Nirvana frontman. "I was so withdrawn, so antisocial that I was almost insane," he told writer Jon Savage in 1993 of his teenage years, marred by intense fantasies of violence. "I always felt [my classmates] would vote me most likely to kill everyone at a high school dance. I fantasised about it, but I would have always opted to kill myself first."

Growing up in the sleepy Washington suburb of Aberdeen, performing Beatles songs solo at the town's taverns and whorehouses as refuge from the unrelenting rain, the teenage Cobain developed an emptiness he'd never shake, a feeling that would shape the savage nihilism of his sharpest, most volatile moment of songwriting – five minutes and one second of razorblade vocals, thundering drums, mangled grunge guitars and lyrics that puzzled like a Rubik's Cube. Now, 23 years on, no other song electrifies quite like it.

Its release in September 1991 sparked a cultural revolution. After all the ugly optimism of Ronald Reagan's 1980s America and its "greed is good" mantra, 'Smells Like Teen Spirit' gave a voice to a new class of young people overcome by apathy: Generation X, the newspapers called them, as if apathy was something new. The truth was, that feeling had simply never been given a voice, never been made socially acceptable or culturally tangible. Nirvana, with this snarling anthem, their messy misfit thrift-store clothes

and smirking sense of abandon, wisecracking through interviews and shrugging off the media outlets fawning over them, made it real. If the murky brown colours of the '...Teen Spirit' music video, set in a high school auditorium complete with slow-motion ironic cheerleaders, reminds you of the filthy brine at the bottom of a blocked drain, it's because that's how Cobain saw himself and his generation.

One of the last tracks written for 'Nevermind', '...Teen Spirit' began as a taunt scrawled on Cobain's bedroom wall apartment by Bikini Kill riot grrrl Kathleen Hanna in August 1990: 'KURT SMELLS LIKE TEEN SPIRIT', referencing a popular brand of deodorant for teenage girls. The pair had spent an afternoon drinking, leaving his rented apartment to drunkenly picket a right-wing pregnancy centre, on which Kurt sprayed "GOD IS GAY" in six-foot letters. Returning to Cobain's apartment, they "got a little more drunk, and I threw up on someone's leg", recalls Hanna. "I passed out with a marker pen in my hand and I woke up with one of those hangovers where you think if you go into the next room there could be a dead body in there... Six months later, Kurt called me to say, 'There's this thing you wrote on my wall and it's kind of cool. I want to use it as a lyric in one of my songs.'"

When Kurt took his combusive four-chord riff to a rehearsal in early 1991, drummer Dave Grohl instantly loved its energy but had "no idea" it would spawn such a monstrous hit. A pop song wrapped in punk aggression ("Boston's 'More Than A Feeling' with the lyrics changed," as former *NME* writer and Cobain's close friend Everett True called it in

STORY BEHIND THE SLEEVE

Resurrecting the watery theme of the 'Nevermind' cover, the 'Smells Like Teen Spirit' artwork features a deliberately blurry photo of the trio on a rippling blue background. Details about the image are scarce, but it's said the shot was a mistake that the photographer meant to throw away. Cobain, however, liked the way it tied into the brown, gutter-water hues of Samuel Bayer's video for the track, and how, as in the promo, it obscured his face totally.

FIVE FACTS

1 The track's chart success caused sales of antiperspirant Teen Spirit to skyrocket, much to anti-capitalist Cobain's bemusement.

2 When Cobain took the song to a rehearsal for the first time, the trio jammed the main riff for 90 minutes uninterrupted before turning it into a song.

3 The track was debuted at Seattle's tiny OK Hotel on April 17, 1991 – with different lyrics as Kurt was still working on them.

4 Kurt grew to despise the track. "I literally want to throw my guitar down and walk away. I can't pretend to have a good time playing it," he told *Rolling Stone* just months after its release.

5 The song might have been lost had Dave Grohl not brought a boombox with him to rehearsals. "So many songs got thrown away, until we finally said, 'Maybe we should start recording them on a cassette,'" the drummer later recalled.

2008), it had a simple verse-chorus structure inspired by the Pixies and was the only cut on 'Nevermind' on which all three band members received a songwriting credit. And rightly so – what would 'Smells Like Teen Spirit' be without the drum fill that jolts the song into action like a chainsaw revving into life, or Krist Novoselic's bass slurs, slinking seductively around Kurt's vocals?

The song's impact was swift, crashing a demolition ball through pop culture. Danny Goldberg of management firm Gold Mountain admitted that no-one at Sub Pop or in Nirvana's management thought it had the potential to be a mainstream smash – the hope was to "sell roughly half what Sonic Youth sold on their last album, if we're lucky". 'Come As You Are' was seen in the Sub Pop camp as the best chance of a crossover hit. However, US college radio latched onto '...Teen Spirit' and crowds of hundreds were soon gathering at sold-out Nirvana shows without tickets.

Everywhere the song reached, it inspired vicious anarchy. Nirvana gigs became mauling grounds

the moment Kurt strummed the track's intro. A teenager in a US mall was reportedly seriously injured in a fall from a balcony when the track came on the Tannoy, sending him into a moshing fit. Even the filming of a promo for the track caused chaos. "We took kids from a Nirvana show to be in the video," remembered director Samuel Bayer in 2008. "The first take sparked a near riot. I was there with a megaphone screaming 'STOP! STOP!' thinking, 'Oh my god, we're going to have to get the police.' People were going that crazy for the song."

As the months rolled on, its popularity refused to diminish, with record sales for 'Nevermind' continuing to skyrocket on the back of the song, pushing Michael Jackson from the top of the US Billboard chart. In fact, the only person who grew tired of 'Smells Like Teen Spirit' was Cobain himself. "I can see it's a good record from

a commercial point of view, but it's too slick for my tastes," he told a TV crew in 1993. He began refusing to play it live and often toyed with its tempo, deliberately performing it sloppily, just to mess with the audiences he cynically saw as flocking to Nirvana shows simply to hear that song while it was flavour of the month. He wouldn't make that mistake again – writing the next album, he concentrated on sounds too

scuzzy for a mainstream audience, because – as former *NME* journalist Keith Cameron saw it – he was selling records to precisely the kind of person who left him feeling so alienated and alone in his own teenage years: "Kurt didn't want to sell records to cunts."

It was, at once, the unifying breakthrough anthem and death knell of grunge; in its wake everyone from Pearl Jam to Alice In Chains sold millions by recreating the song's filth and dynamics for the soft-metal crowd who wanted in, and the Seattle sound quickly became ubiquitous. Yet virtually all credible modern rock firebrands – from The Black Lips to Biffy Clyro to QOTSA to Menace Beach – bear its hallmark, and almost 20 years on from Cobain's suicide, 'Smells Like Teen Spirit' continues to entertain us, relevant as it ever was. Everyone from Miley Cyrus to Kelis has covered it, and Jay Z paid homage only last year on his 'Magna Carta Holy Grail' album. It's referenced constantly in film and TV, and is so ingrained in the fabric of

modern pop culture you probably know its warped, fuzz-flecked guitar solo better than you know your closest friends. It encapsulated not just a generation, but a feeling that had never been captured so truly in song before – an angry disdain for the establishment, a churning eruption of nothingness at an increasingly corporate world. That's why it remains so powerful, and why, here we are now, still celebrating it today. ■ AL HORNER

LYRIC ANALYSIS

"Load up on guns and bring your friends/It's fun to lose and to pretend"

Controversy from the very first line, which took on an eerie resonance in the '90s as the US was struck by a spate of school shootings, including the 1999 Columbine massacre.

"I'm worst at what I do best/And for this gift I feel blessed"

A nod to Kurt's contempt for the fame being hoisted on him and also his musical ethos – his style wasn't about virtuoso guitar trickery, but raw power.

"With the lights out/It's less dangerous/Here we are now/Entertain us"

Seen by some as a biting indictment of TV and mainstream media, which Cobain saw as ignoring real-world problems for glitzy gameshow nonsense.

WHAT WE SAID THEN

"'Smells Like Teen Spirit' has a 'Goo'-ey feeling inherent in its lurching structure... While other US grunge bands seem content to slosh around in their respective hardcore genres, Nirvana have opted out of the underground without wimping out in the process... A shock to the system." – Steve Lamacq, *NME*, September 21, 1991

► THE DETAILS

► **RECORDED** May 1991 ► **RELEASE DATE** September 23, 1991
► **LENGTH** 5:01 ► **PRODUCER** Butch Vig ► **STUDIO** Sound City, Los Angeles ► **HIGHEST UK SINGLES CHART POSITION** 7

**Its impact was
swift, crashing
a demolition ball
through pop culture**

How

We

made the list

As with our recent 500 Greatest Albums Of All Time list, compiling a rundown of the 500 best songs ever was an intricate and complicated challenge. Polling as many *NME* writers as possible from throughout the decades – from Beatles hangers-on to legendary punk scribes, veterans of the hip-hop wars of the '80s and Britpop stalwarts, right up to our current bunch of hacks – we gathered their lists of 50 favourite songs, gave each vote a score (50 for a Number One, 49 for Number Two and so on) and added them all up via the wonders of spreadsheet-adept work-experience labour.

That done, we scoured the lists of Singles Of The Year throughout the magazine's history and added scores for those on the same basis and – *voilà!* – *NME's* definitive 500 Greatest Songs Of All Time, full of generation-defining grunge heroics, disco innovation, devastating indie anthems, soul sizzlers, crazed rave apocalypses and everything in between. Thanks again to all voters and helper-outers – the full list of everyone who voted for their favourite songs and albums is as follows...

Jeremy Allen

Hayley Avron

Julie Barber

Eve Barlow

Henry Barnes

Angus Batey

Mark Beaumont

Max Bell

Simon Butcher

Ben Cardew

Roy Carr

Pete Cashmore

Simon Jay Catling

Johnny Cigarettes

Greg Cochrane

Andrew Collins

Leonie Cooper

Chris Cottingham

Jamie Crossan

Andy Crysell

Elizabeth Curran

Rhian Daly

Johnny Dee

Fred Dellar

Paul Du Noyer

Barbara Ellen

Mark Ellen

Tony Ennis

Dele Fadele

Ian Fortnam

Jamie Fullerton

Harriet Gibsone

Gavin Haynes

Ben Hewitt

Al Horner

Martin Horsfield

Matthew Horton

Barney Hoskyns

Tom Howard

Stuart Huggett

Kate Hutchinson

Damian Jones

Lucy Jones

Danny Kelly

Ben Knowles

Nick Levine

Marc McLaren

John Mulvey

Krissi Murison

Kris Needs

Huw Nesbitt

Barry Nicolson

Andre Paine

Louis Pattison

Mischa Pearlman

Ben Perreau

Kevin EG Perry

Hardeep Phull

Tom Pinnock

David Renshaw

Hazel Sheffield

Dan Silver

Edgar Smith

Paul Smith

Laura Snapes

Mat Snow

Neil Spencer

Jenny Stevens

Dan Stubbs

Amy Sumner

Gill Sutherland

Mark Sutherland

Anthony Thornton

Tommy Udo

Ian Wade

Karen Walter

Andy Welch

Matt Wilkinson

Mike Williams

Simon Witter

Alan F Woodhouse

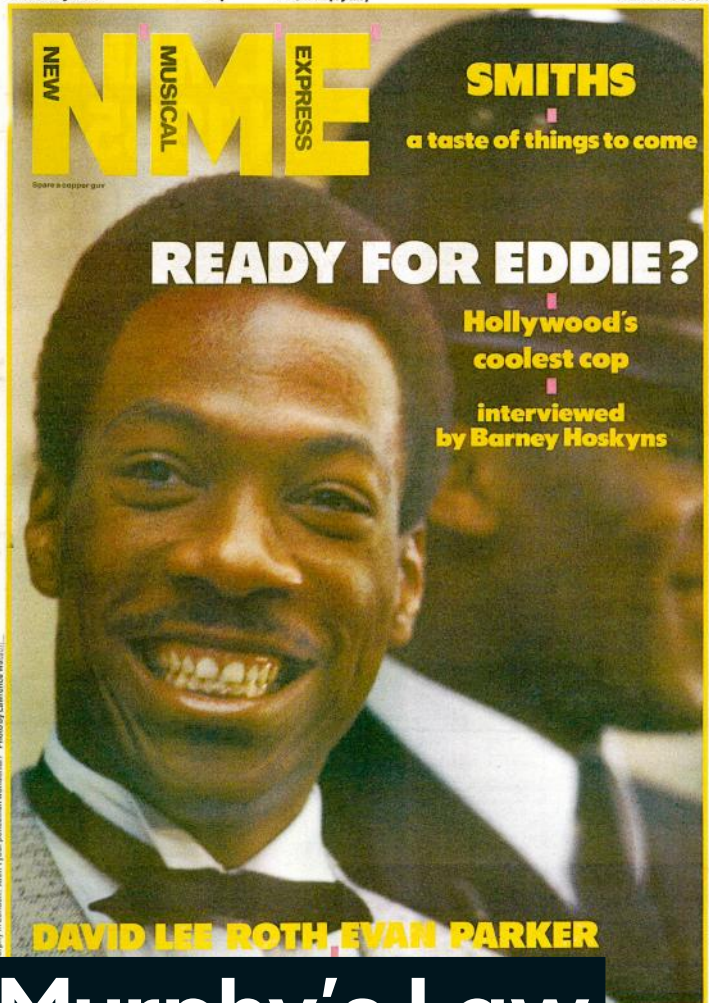
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Emma Snook

THIS WEEK IN 1985

9 February 1985 45p US \$1.95 (by air) ISSN 0028 6362



Murphy's Law

Hollywood's latest comedy sensation reveals how he's become such a huge success story

Having made the transition from TV stand-up to movie star at the age of 23, *Saturday Night Live*'s Eddie Murphy explains to Barney Hoskyns how the unique brand of "good-natured" comedy he created has earned him adulation in the US, with *Beverly Hills Cop* grossing \$84 million in a single month. "The reason my comedy has been successful is that it doesn't draw on anger or hate," he says. He may have been brought up on welfare, he continues, but "the things that happened to me that were painful, I accepted. My comedy comes from the happy things in my life." Responding to criticism that he is simply treading a fine line between black comedy

pioneers Richard Pryor and Bill Cosby, he claims, "I'm fortunate because the world isn't as racist as it used to be. I don't have to break ground and shock people. [After blaxploitation] we stopped wanting to see blacks in trash. Then people like Richard Pryor came along, and me - I'm not threatening to a white person."

ROTH JUMPS

With the future of premier metal band Van Halen in question, the release of a solo covers EP by charismatic frontman David Lee Roth fuels rumours of a split. Roth tells *NME*'s Kristine McKenna that his latest project is not indicative of his intention to leave, stating that the band have "always had internal conflict" and that a rock band is a "fragile thing".

CHAIN GANG RIOT

A hostile crowd at Liverpool University forces The Jesus And Mary Chain to abandon their gig after a mere 25 minutes. Singer Jim Reid infuriates the audience with his erratic behaviour, stumbling around the stage and abusing equipment. Heckling turns to missile-throwing and a seemingly amused JAMC retreat to their dressing room amid the sound of shattering glass bottles. One punter describes the debacle as the "biggest load of shite I've ever seen".

REVIEWED THIS WEEK



Leonard Cohen
- 'Various Positions'
"So polite and even-tempered

is Cohen's meditation, it scarcely ripples the surface, seeking to work itself into the listener's grain, elliptical, deceptively plain spoken."

■ RICHARD COOK

ALSO IN THIS ISSUE

► Frankie Goes to Hollywood, Sting and Mari Wilson are the latest rock luminaries to lend their support to the families of striking miners, who are facing increasing hardship as their 10-month dispute comes to a head.
► Mat Smith nibbles on the new Smiths LP 'Meat Is Murder', predicting the first chart-topping rad-veg LP for Morrissey and the gang.
► Marc Almond poses naked to promote a run of dates at London's Raymond Revue Bar, "the home of high-class erotica".

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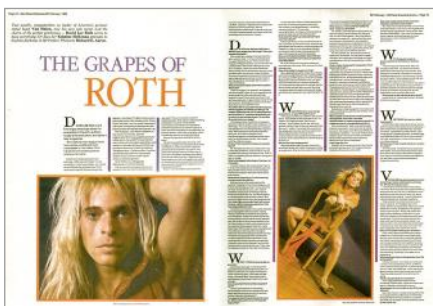
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DOES ROCK 'N' ROLL KILL BRAINCELLS? Vs THE FANS

WE FIND THE ROCK STAR, YOU ASK THE QUESTIONS



Stephen Malkmus

**Jicks frontman
and former
Pavement singer**

1 What did the bow and arrow hit and cause to fall from the sky in the video for 'Gold Soundz'?

Craig Hollingbrooke, Burnley, via email

"That was a turkey. An already plucked turkey."

CORRECT

"It's taking the supermarket into the wild."



2 What colour are the rings on the cover of 'Crooked Rain, Crooked Rain'?

Harriet Greene, Lincoln, via email

"Well, there are turquoise ones, but they're silver. That's just a photo of a corpulent female horse gambler, probably in the West, down on an Arizona racing track. I've always had an obsession with hands – I don't know why."

CORRECT

3 When you were 16, you spent a night in jail for doing what?

Alice Granger, Brooklyn, via email

"Well, I didn't tell about my gun possession one, but that was for walking on the roof of some people's house near my school."

CORRECT

"It just seemed like a good idea after a 12-pack of cheap beer. Young people are, let's face it, stupid."

4 What Pavement song appeared in The Perks Of Being A Wallflower?

Imogen Bowden, London, via email

"That's a tough one. It's usually 'Cut Your Hair.'"

WRONG. 'Here'

5 Complete this lyric: "Ecstasy feels so warm inside 'til five hours later..."

Ian Jones, Cardiff, on Twitter

"That's 'I'm chewin', screwin' myself with my hand' (from

Pavement's 'Silence Kit').

CORRECT

"I'm not proud of that one. Is it personal experience? Not in that instance. I was just speaking for the common man. I was embodying a state of mind and worldview of many young partiers at dawn."



6 Which Seattle band parodied the cover art of Pavement's 'Wowee Zowie' on their 2011 album 'Dress Like Your Idols'?

Pete Yarwood, Blackpool, via email

"They are from Seattle? How about... I'll say... Pearl Jam? Dressy Bessy?"

WRONG. Boat

7 Where did you once work as a security guard with Pavement drummer Steve West?

Warren Collins, Leeds, on Twitter

CORRECT

8 What award show did you play with The Jicks in 2007?

Meredith Thompson, Falmouth, via email

"2007... The Jicks played an award show in New York, in Irving Plaza, it was some kinds of awards for indie rock."

WRONG. The PLUG Awards



The Perks Of
Being A Wallflower

Ace Of Base

9 What was the working title of your self-titled 2001 debut solo album?

Phil Knowles, London, on Facebook

"That was 'Swedish Reggae'. I thought it was a really ridiculous concept, like mixing salmon with chocolate, two flavours that wouldn't go well together."

CORRECT

"I thought it was like Ace Of Base or something, a version of that. Sweden has proved to be very good at imitating other cultural things to the point of perfection. There's like an IKEA-isation of it, whether it's garage rock or pop, and now dance music."

10 What album did you play in full at the Week-End Festival in Germany in 2011?

Julia Warner, LA, via email

"That would be 'Ege Bamyasi' by Can. I think it's one of the towering achievements of the 20th century. Besides that, they basically laid it out on a platter for me; all I had to do

was be pushed out in front of this really good band and pretend I'm an indie-rock Damo Suzuki. There's harder jobs."

CORRECT

SCORE = 7

"It got hard. I wish now I had remembered those PLUG Awards. I kinda deserve that one. I said a lot of the background on that one. That's pretty much the story of my life, 7/10..."

NEXT WEEK

The unstoppable rise of Metronomy

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Josh Homme

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