

NME

Holy sh*t! It's a list!

David Bowie

Kate Bush

Radiohead

Nirvana

Prince

Nick Cave

Kanye West

The Flaming Lips

Fleetwood Mac

100 most

influential

The Smiths

Blur

The Strokes

Joy Division

Aaliyah

Björk

The xx

The White Stripes

artists

(Beatles not included)

"So who's
number
one?"



Honestly

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22 100 MOST INFLUENTIAL ARTISTS

No-one would argue that over the course of rock'n'roll's 60-year history The Beatles, The Rolling Stones, Bob Dylan, Elvis, The Who, The Beach Boys, The Kinks and the Sex Pistols have inspired generations of musical chancers. But are they inspiring *today's* musical chancers? NO. Turn to page 22 for NME's rundown of the 100 movers and shakers most pertinent to what's actually going on in 2014

CONTRIBUTORS



Jenny Stevens
Deputy News Editor
On the subject of groping at gigs, Jenny gives an impassioned and personal response to an ongoing problem: "If you grab my arse at a gig, I will punch you in the face. OK?"

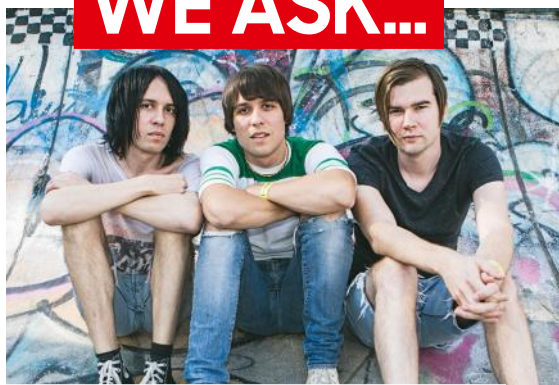


Jenn Five
Photographer
Jenn photographed Tramlines for NME: "Loved the chilled-out vibe of the festival. But as soon as The Cribs came on, flying bodies were coming at me from every direction."



Kevin EG Perry
Writer
On Radar band of the week, The Garden: "If you dropped acid in a home furnishings shop in the '80s, it would look a lot like Fletcher Shears' bedroom."

THIS WEEK WE ASK...



ARE THE CRIBS READY TO PLAY NEW TUNES?

Only at soundchecks, it would appear. Turn to the review for more

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WHAT'S THE NEW DEATH FROM ABOVE 1979 RECORD ABOUT?



Exploding trains, tech overkill and feeling hypersexual, apparently

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SO IS JAMIE T HAPPY TO BE BACK THEN?



With a chaotic comeback gig full of chanting superfans, absolutely he is

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LETTER OF THE WEEK

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PRICED OUT OF ROCK

Re: Klaxons saying it's too expensive to be a band in London. I think it's expensive to just be in a band full stop. With London you have to think about emission zones, congestion zones and how many live music nights there are happening at once. I also find that Londoners stick to their areas and don't support emerging bands on the other side of the river, or east if they live west and so on. London has been named as one of the notorious places to gig in the world, but it's hard wherever you live. Bands have to be smart about how they tour and how they spend the little money they have and make. The catch-22 is that you have to play the shitty little pub circuit (which can sometimes pay more); and, with the shit promoters, to learn where to play and who with next time. **Umong Shah, via Facebook**

Mark Beaumont: Klaxons pinpointed London, Umong, as there are additional strains on the struggling creative type there. The combination of slashed benefits and monthly rents that could buy you a racehorse have meant that dedicating yourself full-time to a band in those



crucial low-income, hard-touring early years on the "shitty pub circuit" – the lifeblood of this country's proud rock pulse, *I'll have you know* – is virtually impossible unless you've got a massive trust fund or fancy rocking your parents' spare room well into your thirties. The solution? We either a) vote out these Tory arseholes or b) ditch Dalston en masse, invade some unsuspecting Lancashire market town and set up a satellite rock'n'roll nation state. Chorley Rock City, unite!

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daring lyrics as he seeks to highlight that which is the current order of the world. But of course, human nature is such that Morrissey is ridiculed for his truthful outbursts. Thus, the ideas which have come to embody this spectacular artist must forever remain in the subconscious for fear of reprisal should you ever be found to agree. Because after all, world peace is none of your business.

Fiona Breen, via email

MB: The press doesn't ridicule Morrissey for his every outburst, Fiona – it applauds the astute ones and chuckles at the witty ones. Don't suppress your own views on what he says "for fear of reprisal", consider them, come to your own conclusions, agree or disagree – that's what they're for. It's easy and natural to want to feel subsumed by an artist who seems to speak to you directly, but Moz is an inimitable one-off – be your own sort of Moz.

A HEAD IN THE SAND WRITES

Really, though, *NME*, how hard could it be? We kids do not want lecturing on Cameron's policies by male models with double-barrelled surnames [*That'll be the well-lush Childhood's comments on the Coalition increasing tuition fees in the July 26 issue* – MB]. We want a fucking monkey drummer. Find us a band with a drumming monkey or we are switching allegiances to the internet.

Suzuki Samsara, via email

MB: You're either an arch satirist, Suzuki, or part of the problem. Log off, shut down and wake up! Bands like *Childhood* must speak up about tuition fees essentially throttling music or the government keeps quietly slipping through youth-punishing policies that are making your life worse and the problems

Umong highlights above become ever more chronic. Plus, have you seen the monkey drummer in Aphex Twin's video of the same name? Petrifying.

TWATFISH & THE COCKMEN

I'm writing about Catfish & The Bottlemen's behaviour, as evidenced in a review of the band last October on a website called ImpactNottingham. In the review, they have a merch board displaying things like "Signed titties £1 per melon", among other disgusting things. When I enquired about this, they promptly blocked me, as I'm sure they have done with others. A spotlight has been shone on it by other people, yet they still get played on the radio numerous times, still get booked for these tours, and most importantly this behaviour still goes



unnoticed. This isn't OK. It's 2014, so why are attitudes like this still being rewarded? **Sean Atkinson, via email**

MB: Sadly, since time immemorial, young men have laboured long and hard over the mastery of the stringed instrument in the hope of using it to woo willing consorts. Some take the subtle approach. Others are more direct – and grossly inappropriate – such as C&TB, the Tinder creeps of indie-rock, asking

female fans to take their tops off and offering "4 play, £4", "6 tugs of the porridge gun, £5" and "cock snot" by the litre at their merch stand. Bands must learn to appreciate the need for an inherent respect for their audience, otherwise they'll just stop coming to your gigs. It's bad enough that some crowd members find it appropriate to behave like sexual predators at gigs – turn to page 13 for *NME's* Jenny Stevens on the problem with groping at gigs – without the band getting in on the act too.

MORRISSEY IS NONE OF OUR BUSINESS

Having spent my teenage years following the lacklustre opinions of journalists seeking to ridicule Morrissey (pictured), I have since overcome the naivety that journalistic print is gospel. In essence, I have exposed myself to the reality of Morrissey's unequivocally



LOOK WHO'S STALKING

The photo above was taken at Live At Leeds 2014. It's me with Steven Ansell and Laura-Mary Carter from Blood Red Shoes being photobombed by Isaac from The Slaves! **Dale Bruford, Leeds**

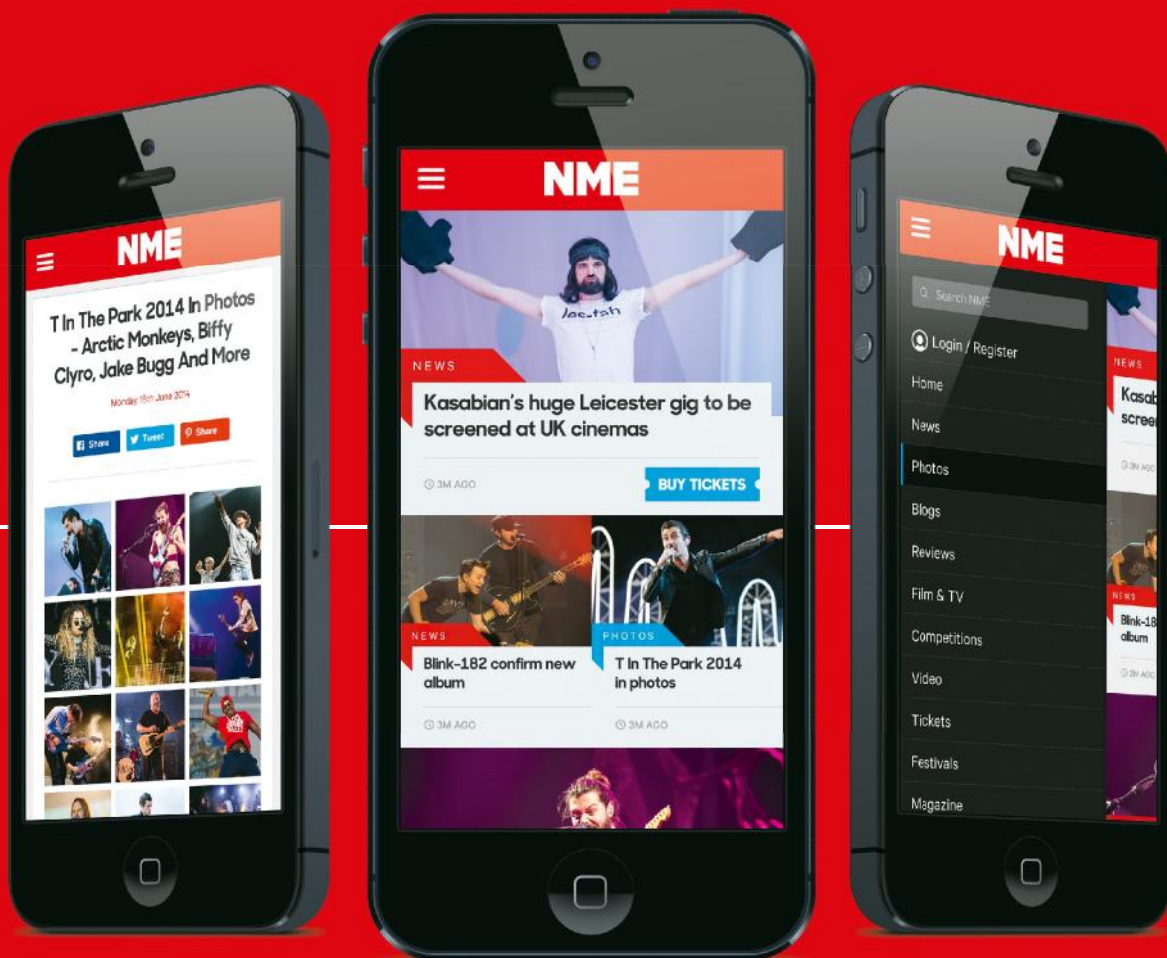
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NME.COM ON MOBILE - REDESIGNED WITH MUSIC FANS IN MIND

NME TRACK OF THE WEEK

1. Karen O
Rapt

"Love's a fucking bitch", coos Karen O on this brutal but tender first cut from her forthcoming album of heart-trodden bedroom recordings – the aptly titled 'Crush Songs' – made up of tracks she wrote and recorded in 2006 and 2007. "Do I really need another habit like you?" she yowls over a forlorn strum, a question that'll speak to any soul mangled and chewed by a hapless love affair.

Jenny Stevens, Deputy News Editor

2. Bad History Month
Thank God For The Ground

"You think you're flying/But actually you're just falling in love/With views from heights you'll never reach again/Thank God for the ground". Massachusetts' Bad History Month are masters of bummed-out profundity, for when life feels as lonely as a diving bell inside which you can hardly stand to be alone with yourself. Jeff Meff recognises sadness' stabilising qualities over doped guitar that recalls Bill Callahan's early works.

Laura Snapes, Features Editor

3. SOPHIE
Lemonade

Ever wondered what the inside of a can of Sprite sounds like just as you pull the ring? SOPHIE, on Glasgow dance label Numbers, apparently has. First, there's a release of high-pressured vocals, followed by acerbic tones to refresh the palate, all washed away by a final surge of bubbling bass. Confusingly, SOPHIE (all caps) is a male producer now based in London, and this second release follows the success of 2013's 'Bipp'.

Eve Barlow, Deputy Editor

4. Bloody Knees
Stitches

Bloody Knees singer Bradley Griffiths wound up in A&E last year after busting his face open at a show with pals Wolf Alice – an incident that served as inspiration for their latest blistering punk single. "My face has come undone and I'm covered in blood, but at least I'm having fun", he sings, against a backdrop of whirring riffs and Ramones power chords. With songs like these, Bloody Knees are an absolute riot.

James Bentley, writer

5. Damon Albarn
Sister Rust

Damon Albarn's contribution to the soundtrack of new Scarlett Johansson sci-fi flick *Lucy* is less a terrifying alien affair than a magical spellbinder. Over glockenspiel twinkles and a sweeping string section, Albarn's inimitable vocal is that of a kindly narrator, navigating you through the musical hinterland. With a musical based on a children's book due imminently, this bodes well.

Lisa Wright, writer

6. Jonny Greenwood
Skip Loop

In the week that Jonny Greenwood revealed he'd emailed new ideas to Thom Yorke, the guitarist treated London's Roundhouse to new track 'Skip Loop', a sparse guitar signature framed by spooky strings. Whether it's a snatch of a film score or a sketch for a new Radiohead song – or something else entirely – who knows? It's just good to hear him flexing those skinny muscles.

Matthew Horton, writer

7. Rustie
Attak (feat. Danny Brown)

These two collaborated last year on 'Side B (Dope Song)', the track on rapper Danny Brown's 'Old' that acted as the bridge between the experimental hip-hop and electro-banger halves of the album by being both of those things. And whaddayaknow: so is 'Attak'. Rustie's beat is as oversized and deranged as Brown's flow, and the result is like the soundtrack to a nightmarish cartoon that turns everyone who watches it into a paranoid schizophrenic.

Tom Howard, Assistant Editor

8. Shy Girls
All For Show

"I'm not afraid of love", sings Shy Girls on this slice of Weeknd-indebted bedroom R&B (produced by Jagwar Ma's Jono Ma), but I'm not sure I trust him. Firstly, he's not even a girl – he's a boy named Dan Vidmar. Second, he doesn't sound shy, he sounds like MJ before he got messianic. Thirdly, if pop music has taught me anything, it's that when someone sings "I would never fall for you" they're about three seconds from falling for them.

Kevin EG Perry, writer

9. Girl Band
De Bom Bom

'De Bom Bom' is a paranoid rampage of twisted hardcore and angry nihilism that further confirms Dublin noise-rock agitators Girl Band as one of the most compelling new bands around. Frontman Dara Kiely cuts a volcanic presence over guitarist Alan Duggan's frantic noise, spewing slurred lyrics ("I'M RECKLESS, I'M RECKLESS!") that erupt into violent screams. Absolutely stunning – though it might make you want to sleep with the lights on.

Al Horner, Assistant Editor, NME.COM

10. She Keeps Bees
Is What It Is (feat. Sharon Van Etten)

'Is What It Is' is the first single from Brooklyn duo She Keeps Bees' new album 'Eight Houses'. It's an emotional ride crafted with sighing pauses and loaded lyrics. "Do not surrender", judders Jessica Larrabee's bluesy plead, her voice breaking before soothing vocal harmonies from fellow New York neighbour Sharon Van Etten enter stage left. Roll on the next episode.

Lucy Jones, Deputy Editor, NME.COM

ESSENTIAL NEW TRACKS

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11. Cymbals Eat Guitars Warning

New York's Cymbals Eat Guitars wrote their new album 'Lose' as a tribute to collaborator Benjamin High, who passed away several years ago. They've put possibly one of the greatest lines ever into 'Warning', Joseph D'Agostino growling affectionately "You're looking mighty ghostly, just like Bowie on Soul Train" over raw, searing riffs. The album's out on August 25.

Rhian Daly, Assistant Reviews Editor

12. Twin Peaks Strawberry Smoothie

This ragged cut from Twin Peaks' excellent second album 'Wild Onion' demonstrates exactly why the Chicago kids are one of the most vital new bands around at the moment. Its pacy two minutes perch on the edge of explosion, Cadien Lake James snarling like Saved By The Bell's answer to Elvis Costello as the song crashes around him. The buzzing glam guitar solo at the end has shades of fellow Windy City tearaways Smith Westerns, too.

Ben Homewood, writer

13. Gorgon City Unmissable

After previous chart smashes with 'Ready For Your Love' and 'Here For You', Gorgon City lock their bass-pop crosshairs on the Top 40 with new single 'Unmissable', a womp-heavy kiss-off to the summer. "The sun's going to shine for the last time, let's make it unmissable", sings guest vocalist Zak Abel over emotive piano house and the sort of bass that turns waves tidal and good nights into great ones.

David Renshaw, News Reporter

14. Allah-Las No Werewolf

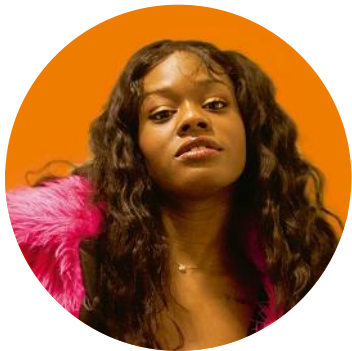
If this teaser for Allah-Las' upcoming second album sounds like a long-forgotten slice of tremolo-heavy '60s surf pop, that's because it is. Originally by The Frantics and released in 1960, the former record-shop workers are putting the cover out as a B-side to '501-415'. There are no vocals to go with the twanging guitars, but that only leaves more room to imagine the West Coast pool party it'd be the perfect soundtrack to.

Andy Welch, writer

15. Peace Lost On Me

Recent tracks 'Money' and 'World Pleasure' might have teed up Peace's forthcoming second album as a bold new adventure into super-shiny pop, but 'Lost On Me' is the Birmingham band's biggest pop moment so far. The song's jittering disco-funk undercurrent is almost drowned out by its many glittering peaks while Harry Koisser purrs "I love it when it hits/The lightning on your lips" over brother Sam's hip-thrusting bassline.

Rhian Daly, Assistant Reviews Editor



16. Simian Mobile Disco Dervish

Simian Mobile Disco have reached the point where they can pretty much do whatever they want. Remember, their breakthrough 'We Are Your Friends' (with Justice) is 12 years old now. New album 'Whorl' was recorded partly live and partly in the studio. And why not? One of its highlights, 'Dervish' is a stuttery, bleepy, ambient-techno boneshaker, hinting at a darker sound to come.

Greg Cochran, Editor, NME.COM

17. Avi Buffalo Memories Of You

Avi Buffalo's debut album set up teen prodigy Avi Zahner-Isenberg as a master of the lilting melody and weird lyric. 'Memories Of You' is even weirder and more lilting, with lyrics like "I'm a cheeseball on fire, tell the morning dew" delivered in Kermit tones over sun-drenched harmonies, horns and plonky guitars. It's like peering into Brian Wilson's brain at the precise moment his California dream turned sour, and it's absolutely brilliant.

Dan Stubbs, News Editor

18. Tobias Jesso Jr True Love

Vancouver's Tobias Jesso Jr first hit our radar last year with his Lennon-y piano ballad demo of 'Just A Dream'. He's back with more of the same, ahead of a full album due in the coming months. Although it's a rough recording, with just a gentle piano line and Tobias' soft vocals, 'True Love' is little short of wondrous. It recalls peak-period Elton John in its stark simplicity, with a bit of Ryan Adams and Harry Nilsson chucked in for good measure.

Matt Wilkinson, New Music Editor

19. Azealia Banks Heavy Metal And Reflective

The first track Ms Banks has released since she parted ways with Interscope is both filthy and full of bravado. "It's some sex shit, I be wit' that Betty with that bubble 'n' them breasts", she raps with customary charm. "I be lookin' very jiggle jello 'n' them dresses". The production by Lil Internet, who Banks also used for 'Yung Rapunxel', is superb, further whetting appetites for the album that's fast becoming hip-hop's 'Chinese Democracy'.

Phil Hebblethwaite, writer

20. J Mascis Wide Awake (feat. Chan Marshall)

Taken from the Dinosaur Jr lynchpin's forthcoming solo album 'Tied To A Star', this is a mellow offering from grunge's grumpiest godfather. 'Wide Awake' is underpinned by Cat Power mastermind Chan Marshall's chalky vocals; their timbres are so neatly entwined, so heavy with longing, it seems unfeasible that they're not permanently paired. Mascis' trademark restless riffing adds a summery touch to the melancholy of the insomniac's plea.

Hayley Avron, writer

TheWeek


► EVERYTHING THAT MATTERS IN MUSIC ■ EDITED BY DAN STUBBS

Jamie T makes live return

The long-AWOL singer-songwriter unveils
new material at chaotic Liverpool show

8





Jamie T at the
Kazimier in
Liverpool,
July 30, 2014

The last time we glimpsed Jamie T was four years and three Arctic Monkeys albums ago, when Amy Winehouse was still alive, The Stone Roses had yet to reunite and no-one knew what an Ed Sheeran was. With new album 'Carry On The Grudge' out in September, the south London troubadour could be forgiven for wondering what kind of reception he'd meet on this four-date comeback tour. Within minutes of walking onstage, he had his answer: complete chaos.

Outside Liverpool's 450-capacity Kazimier on Wednesday night (July 30), tickets were changing hands for up to £50. Inside, the scene resembled a punk gig: arcs of lager flying through the air, moshpits forming all over the room and an incessant chant of "Ja-mie T! Ja-mie T!" Journalists were banned from the tour's opening night in Glasgow, but if there were any nerves about returning to the stage for the first time since October 2010, it didn't show – the singer's long absence was brushed off with a simple, "It's good to be back."

He promised a set of "some new stuff, some old stuff", but it was the new songs that were the focus of attention: he played five in all, with recent comeback single 'Don't You Find' already a fan favourite. The others – 'Limits Lie' (whose lyrics seemed to be about excess and addiction), the lovelorn 'Mary Lee', 'Murder Of Crows' and 'They Told Me It Rained' – were all notable for their darker tone, suggesting that 'Carry On The Grudge' may be a very different affair from his earlier albums. That didn't dampen the crowd's spirits, however: as the set ended with 'Sticks And Stones', the singer-songwriter looked on, grinning, as a stage invasion erupted around him. "We'll be back soon, we promise," he said. ■ BARRY NICOLSON

THE MINI INTERVIEW



James Buckley

The Inbetweeners

You're back in *The Inbetweeners 2* this week. What's Jay been up to since we last saw him?

"The film starts about six months after the guys left school and went to Malia. Jay's gone travelling in Australia and he sends Neil an email bragging about the good time he's having. He makes out he's become this superstar DJ living in a mansion in Australia having sex with loads of amazing girls. This is probably not the reality of Jay's situation."

What's Jay's top tune for DJing?

"Loads of people say I look like David Guetta, so stuff by him. He plays all the hits and that one with Kelly Rowland."

Why come back for another film?

"Originally we thought the first film was a brilliant place to end, but we all missed each other. Working with these boys has been the most fun I have ever had on a job."

What was the biggest challenge shooting in the Aussie outback?

"It's so hot your brain stops working! And there were so many flies – in your eyes, down your back, stuck in your ears. You can't really see them on camera, so if you're swatting them away all the time it looks like your character is having some kind of weird spasm!"

■ DAN BRIGHTMORE

TRACK BY TRACK

Death From Above 1979: The Physical World

Sebastien Grainger tells the story behind every track from the Canadian duo's long-awaited new album

In June, Death From Above 1979's singer, lyricist and drummer Sebastien Grainger told *NME* that if the press don't like their long-awaited comeback record – due for release on September 8 – it's their own fault because they've been "fucking asking for it". Today, speaking from his home in Los Angeles, he wants to clear something up. "We didn't make this record because people wanted us to or because we saw some sort of commercial opportunity," he says. "We made this record because it felt right."

The duo may have taken their time finding the opportune moment – it's 10 years since the release of their only previous album, the cult classic 'You're A Woman, I'm A Machine' – but 'The Physical World' doesn't stray too far from what made fans fall in love with them first time around. It's a dance record for punks and a punk record for dancers, marked by bassist Jesse F Keeler's muscular riffing and Grainger's subversive lyrical wit. "When we started out we were coming out of a scene that was about math-rock and various subgenres of hardcore," explains Grainger. "We wanted to be as straight-ahead as possible. We wanted to be the AC/DC of hardcore. That's still one of our goals."

▶ TRACK 1 Cheap Talk

Sebastien Grainger: "The riff was the last thing Jesse had written before we broke up in 2006. He'd had it in his luggage for a while, trying to use it for other projects like MSTRKRFT but never finding a home for it. When we started playing together again in 2011, I played along to it right away. It was a Death From Above orphan for a few years, but we've given it some good parents and raised it up."



▶ TRACK 2 Right On, Frankenstein!

"There's a promoter in Toronto called Dan. He's a mythic figure. He was a journalist who had severe addiction problems and ended up being fired from his job. He put us on in the early days. One day we were in a bar and Dan walks in reciting this poem. The last line was 'Right on, Frankenstein!' It's stuck with me for years, and it fit here so perfectly."

▶ TRACK 3 Virgins

"This one felt like something we would have been really excited about on our first EP. It felt like all of our Deep Purple dreams come true. The lyric is subversive and doesn't really mean what people will think it means. It's mostly about adolescence and innocence, nostalgically looking back to that time that's pre-sex but hyper-sexual, when you're figuring out gender politics and trying to navigate that."

▶ TRACK 4 Always On

"A song about how technology means that no-one can get away from anything any more. I was talking to my wife about Twitter, the media, cellphones and the internet, and I blurted out that if we brought Kurt Cobain back to life this morning he'd be dead by the afternoon. He wouldn't last a day. People ask:



Jesse F Keeler and
(right) Sebastian
Grainger in their
Toronto studio,
June 2014

"WE WANTED TO BE THE AC/DC OF HARDCORE. THAT'S STILL A GOAL"

Sebastian Grainger

"What would Kurt Cobain do if he were alive today? He'd blow his head off."

▶ **TRACK 5 Crystal Ball**

"We wrote this at a soundcheck in Manchester. We'd been cooped up and we finally had a chance to while away the time with our instruments. For a long time it was called 'Manchester'. It was just one of those songs that worked right away. Jesse was playing that riff and I played the part. The lyrics came afterwards – it's a love song."

▶ **TRACK 6 White Is Red**

"This is a journey song. I started with the lyric 'Frankie was a heartbreaker' and then this story emerged. It's one of the most concise narrative lyrics I've ever written. It's a bit Springsteen because it's a wandering ballad and a car song. Jesse's riff totally sounded like Sonic Youth when he first played it. I don't think we've ever been bashful about referencing Sonic Youth."

▶ **TRACK 7**

Trainwreck 1979

"This was inspired by an actual trainwreck that happened in my hometown in the year I was born. There was a huge chemical spill and it became a sort of fable where I grew up. I heard about it my whole life, and when I started writing this song it resonated with my childhood. I wanted to spell it out. This is what happened: a train exploded and nobody died."

▶ **TRACK 8 Nothin' Left**

"This was Jesse's attempt at writing something really easy. It starts with a simple riff, but by the bridge before the chorus we're already into prog-rock territory. Sometimes we achieve our goals, but sometimes it just backfires. He wanted to

make it simple, but by 30 seconds into the tune we're essentially playing a Yes song. It's about relationships and sexual politics."

▶ **TRACK 9 Government Trash**

"If you're a Death From Above fan and you heard 'Trainwreck 1979' and thought it was too mellow, this is for you. It's essentially a heavy metal tune. I think it's the most ambitious thing Jesse's ever done. I was encouraging him to play the shit out of his bass, play the craziest thing he could play, and then tried to keep up."

▶ **TRACK 10 Gemini**

"This started with this incredible feedback sound that Jesse played in rehearsal one day. We were in a tiny little room, it was about a million degrees and his bass just started making this sound. He was coaxing it and it was just such a terrifying sound. Lyrically, it started as a straight-out love song to my wife, but the chorus morphed into another story."

▶ **TRACK 11 The Physical World**

"Jesse wrote a riff that sounded like Bach, very symphonic and epic. It's the marriage of this underlying arpeggio on the synthesizer that's running through the song and then this heavy metal song on top of it. Musically, it has such a big presence – from the moment we started working on it we knew it would be the last song on the album." ■ KEVIN EG PERRY

MY LIFE IN A SUITCASE

FIVE TOURING ESSENTIALS

Shane Parsons



DZ Deathrays



BOOK The Dirt by Mötley Crüe

"You read the things they did and you realise you don't tour that hard compared to them. It made me want to do crazier things, but I'm not really the same sort of person as they were!"

TV SERIES

Silicon Valley

"It's an HBO series about the guys in Silicon Valley who create all the apps. It's this world of lots of money and glamour if you make it but they're still socially awkward nerds."



FILM Hot Tub Time Machine

"One time we were on tour and we played in some snowfields and went skiing, and in-between we watched that movie, like, five times. It's so dumb."

GAME FIFA

"We play these games in the van all the time. We're not very good at it. We don't really play it at a specific time, but lately we've been playing as the World Cup teams."



HOME COMFORT Aeropress

"It's a coffee maker. I take it everywhere with me. Coffee in England is pretty bad, so I try and get a bag of ground coffee and take my Aeropress."



▶ **DZ Deathrays are currently on tour, ending at Northampton Roadmenders (Aug 22)**



Pulled Apart
By Horses by
Andy Ford

NME PROMOTION



Jake Bugg by
Jordan Hughes



Amy Winehouse
by Dean Chalkley

COMING SOON: PICTURES BY YOU

As the hunt to find the best new photographers in music continues, NME and Nikon join forces to give you some professional advice for entry

We're hugely excited that the NME Photography Awards with Nikon is open for entries. Now in its fourth year, it's the opportunity for the brightest new talent in music photography to show us why you think you've got what it takes to join the ranks of the NME pros who have captured music's most iconic images. From Kevin Cummins' paint-splattered Stone Roses cover to Dean Chalkley's starkly beautiful Amy Winehouse portraits, we know that our world-renowned photographers capture the most important images in music past, present and future. And that's why we're on the hunt to find the next crop of talent.

Whether you're just starting out, or you've been shooting for a few years, you'll find some key pointers opposite from previous winners (and now regular NME photographers) Andy Ford and Jordan Hughes, who give us their top tips for taking the perfect shot, be it live or posed. Follow their advice and it could be your image gracing our cover before you know it.

▶ ENTER NOW

The NME Photography Awards with Nikon are now open for entries. Winners in the amateur categories of Live, Portrait, Festivals and Under-18 have the chance to win a 24.2-megapixel Nikon D5300 (RRP £719.99). For professionals, we're giving away a 24.3-megapixel Nikon D610 and 24-85mm lens (combined RRP £2299.99). And you could bag yourself a Nikon Coolpix S9700 (RRP £249.99) just by voting for your favourite image. So head over to NME.com/photoawards2014 now for details.



D5300



D610



S9700

HOW TO TAKE THE PERFECT LIVE SHOT

Andy Ford

Winner, Live category, 2011



1. Make it exciting

"Try to capture the energy and atmosphere of live music. Get right in the thick of it and get that sense of being there."

2. Develop your own style

"Think about what makes your work unique to you. When I started out, all my powerful stuff was high-contrast black and white and you could instantly guess it was my work."

3. Don't just shoot obvious places

"Small bands playing strange venues often make the most interesting photographs. You're more likely to get better access and find new angles that you wouldn't get in the photo pit at a festival."

4. Shoot wide

"Often you'll see cropped shots of someone up close at a microphone, but the elements around them, like the venue and crowd, can really tell a story and give it context. Look for the unexpected."

5. Get involved in your local scene

"Spend time getting to know local bands so you can take more personal and intimate shots. That's what makes the difference between a photograph that 30 other people have got and one that only you can have."

HOW TO TAKE THE PERFECT PORTRAIT

Jordan Hughes

Highly Commended, 16 to 18 category, 2010



1. Be early

"Get to the shoot before anyone else. You'll be able to overcome problems with access to the location, with lighting or with other people if it's a public place. Organisation is essential."

2. Do your homework

"Research the artist you're shooting so you can have a good conversation with them. Even little things like, 'Oh, you played Bristol yesterday. How was it?' can make a big difference to the atmosphere."

3. Don't miss the details

"Pay attention to the surroundings. I've had situations when I've come back from a shoot and realised there was a massive air vent behind the band or some weird wallpaper that looks like there's an arrow coming out of the singer's head. Be aware of the details."

4. Set up lighting in advance

"Have your lighting sorted in advance for each kind of shot you want to take, so you don't waste time when your subject is there."

5. Have fun

"Enjoy it! Putting some good music on during a shoot really helps. A self-deprecating joke is a very good way of getting on the right side of people too!"

Iggy Azalea, who has complained of harassment. (Right) Good Night Out's poster



GROPING AT GIGS MUST BE STAMPED OUT

BY JENNY STEVENS

It's time to call out the abusers and enforce a zero tolerance campaign against sexual harassment at gigs



I was 15 the first time I got groped at a gig. I was watching Oasis at Wembley Stadium when a guy behind me grabbed my arse. I confronted him. He shrugged. There was no apology. No shame. Just shock that I'd dared to challenge him.

That scenario will be eye-rollingly familiar to many giggoers. Over the years, I've had my breasts grabbed in the dark, I've yanked hands off my waist and once had a man booted out of a venue for forcing my head towards his crotch when I bent down to pick something up.

It's no safer onstage, which is why more artists have been forced to speak out in recent months. Iggy Azalea says she's stopped crowdsurfing because people kept molesting her. Perfect Pussy's Meredith Graves says she

feels "profoundly fucking unsafe" onstage because a guy tried to grab her. Deap Vally, White Lung, Angel Haze, Crystal Castles' Alice Glass and Haim have all hit out against the verbal sexual harassment they face while performing. And it's not just female performers – country singer Tim McGraw slapped a woman in the face when she grabbed his groin during a gig last month.

London's Good Night Out campaign asks venues to train staff in dealing with sexual harassment and promotes a 'no tolerance' stance via posters. It's gained such traction that they're now looking for funding, via a Kickstarter campaign, to take it nationwide. Projects like this can only mean progress, but it's a grim reality if we still need to put up signs to remind people to respect one another's basic rights. Crowd camaraderie should never be used to justify sexual assault.

In the '90s, Bikini Kill frontwoman Kathleen Hanna launched a "girls to the front" policy to combat harassment. It's still happening today. Earlier this year, Staind's Aaron Lewis halted a gig to rage at the "molesters" he saw groping a young fan. Meanwhile, Meredith Graves stamped on the guy who tried to grab her and called the audience out for not stopping him. Hanna was right: women shouldn't have to leave a venue or stand cooly at the back. And nobody should be made to feel uncomfortable by some Neanderthal shouting abuse.

Anonymity is the groper's currency, so point them out and shout for everyone to hear. Get them kicked out. Call the police if necessary. Music should be the ultimate form of free expression. Gigs should be loose and wild and raucous – but there's a big difference between a bit of rough and tumble in the service of your favourite band and copping a feel in the dark. We all need to fight back against this bullshit and stand up to the abusers. ■

► Watch a video of Angel Haze talking about the problem of groping at gigs on NME.COM now

LOST ALBUMS

#41

The Amazing The Amazing (2009)

Chosen by Lucy Rose



"The Amazing are a Swedish band, and my Swedish guitar player gave me their debut album. I'm going to buy a copy when I can get my hands on one, but it's really hard to find it. It's beautiful, one of the best records I've ever heard. I think I've actually over-listened to it, because I was so obsessed with it for so long. It's guitar-based and very chilled; it has a very Junip feel to it. It was the soundtrack to my summer last year. I took it everywhere with me. It's a great travelling album."

► THE DETAILS

- RELEASE DATE 2009
- LABEL Subliminal Sounds
- BEST TRACKS Is It Likely, Had To Keep Walking
- WHERE TO FIND IT Import CD available online
- LISTEN ONLINE On Spotify

Rivers Cuomo and bassist Scott Shriner in The Village, Los Angeles, July 2014

Weezer

After heading out to sea with their fans, the geek rockers return with their most ambitious album yet

Fans, father figures, lovers: the three defining themes of Weezer's 2014 effort. And when it comes to women, frontman Rivers Cuomo – married since 2006 – sees himself as something of an Odysseus. “I was lost at sea for many years, but I’ve defeated my rivals, come back home and I’m ready to live out the rest of my life in harmony,” he says. So why sing about girls? “It’s a classic subject for a rock band – I think I’m always gonna come back to that.”

Theme two of Weezer's long-awaited ninth album ‘Everything Will Be Alright In The End’ is his relationship with father figures. “My father was in the army, stationed in Germany, when I was growing up, so I didn’t see him much,” Rivers says. “That gave me a lot to write about, and I explored the father-figure theme in other ways too. There’s a song called ‘Eulogy For A Rock Band’ about Weezer’s musical forefathers. ‘The British Are Coming’ is about the American colonies’ relations with their imperial father, the British Empire. And ‘Foolish Father’ could be me singing about my father or me singing about my daughter.”

“I’M ALWAYS GONNA COME BACK TO SINGING ABOUT GIRLS. IT’S A CLASSIC SUBJECT”
RIVERS CUOMO

The final theme of the album is the band’s relationship with their fans, something they’ve been working on since they decided to scrap the follow-up to 2010’s ‘Hurley’ in 2011 “to take our time and move slowly and thoughtfully and come up with something very complex and epic”. They played copious shows in the interim and organised two Weezer cruises, on which they played to a boat full of the band’s most stout-stomached fanatics as they sailed between Florida and Mexico. “It was an unbelievably positive experience,” says Cuomo. “Before that, most of our contact with fans was over the internet. That’s such a wild and sometimes negative place that it was a pleasant surprise to be face-to-face with people again and feel how

my favourite music I’ve ever heard,” Rivers enthuses. “I’m looking forward to playing the whole thing back-to-back live.”

In the meantime, first single ‘Back To The Shack’ is a consolidatory tune, full of squealing hard-rock guitars and lyrics about Rivers

settling down, making up with his dad and going back to the classic Weezer aesthetic of 1994 – racy nerd pop that makes you want to punch holes in the roof. “Lyrically I’m talking about how I feel bad about some of the musical experiments I took Weezer on and how I want to make a classic alt-rock record,” he explains. “Sometimes I’ve gone over the edge. Right now it feels like we want to go back and balance it out with some more classic elements of geek rock. There’s definitely still some experimentation but it sounds like experiments that only Weezer could do.” ■ MARK BEAUMONT

► THE DETAILS

- **TITLE** Everything Will Be Alright in the End
- **RELEASE DATE** September 30
- **LABEL** Republic
- **PRODUCER** Ric Ocasek
- **RECORDED** January–July 2014, The Village, LA
- **TRACKS INCLUDE** Back To The Shack, Ain’t Got Nobody, The Waste Land, My Mystery, Return To Ithaca, Da Vinci, The British Are Coming, Foolish Father, The Rules Of Life
- **RIVERS CUOMO SAYS** “If someone just told you the title of the new album you’d say ‘that’s quite optimistic’, but the artwork is a terrifying monster destroying everything – and the music can be very dark.”



ANATOMY OF AN ALBUM



"THERE AREN'T ANY FINGER-POINTING SONGS IN HERE"

Bob Dylan

Another side of Bob Dylan



All I Really Want To Do
Black Crow Blues
Spanish Harlem Incident
Chimes Of Freedom
I Shall Be Free No. 10
To Ramona
Motorpsycho Nitemare
My Back Pages
I Don't Believe You (She Acts Like We Never Have Met)
Ballad In Plain D
It Ain't Me Babe

STORY BEHIND THE SLEEVE

The iconic black-and-white photo of Dylan was taken by Sandy Speiser, a staff photographer for his US label, Columbia. The picture was taken in Times Square, New York, at the southwest corner of 52nd Street and Broadway.

FIVE FACTS

1 Producer Tom Wilson came up with the album's title, which Dylan hated: "It seemed like a negation of the past, which in no way was true. I know Tom didn't mean it that way, but that's what I figured people would take it to mean."

2 Dylan recorded a version of 'Mr Tambourine Man' with Ramblin' Jack Elliott during the session, but felt it didn't do the song justice. It was eventually released on his next album, 1965's 'Bringing It All Back Home'.

3 The album was recorded in a single session, on June 9, 1964. Dylan started at 7.30pm and finished around 1.30am the next morning. The last song was 'My Back Pages'.

4 In 1965, 'All I Really Want To Do' sparked a Blur vs Oasis-style chart battle between The Byrds and Sonny & Cher, who had both recorded it. The Byrds won in the UK, but Sonny & Cher prevailed in the US.

5 'Chimes Of Freedom' has been the subject of much speculation among Dylan fans, many of whom argue that it was written in response to the assassination of JFK. Dylan has always denied this.

LYRIC ANALYSIS

"You say you're lookin' for someone who's never weak but always strong/ To protect you and defend you whether you are right or wrong" - 'It Ain't Me Babe'

He alludes to it on 'Chimes Of Freedom', but here Dylan comes right out and rejects the 'voice of a generation' tag he had been burdened with.

"Ramona come closer/ Shut softly your watery eyes/ The pangs of your sadness/ Shall pass as your senses will rise" - 'To Ramona'

The Ramona of the title is thought to be Joan Baez, with whom Dylan had just begun a relationship.

"For her parasite sister, I had no respect/ Bound by her boredom, her pride to protect" - 'Ballad In Plain D'

During his break-up with Suze Rotolo, Dylan had fought viciously with her sister. 'Another Side...' was Dylan's most personal album yet, but he arguably got too personal here - he later said he regretted writing this.

WHAT WE SAID THEN

"His singing is often out of tune. His voice wails and his direction slurs (sort of a singing Marlon Brando). His harmonica and guitar playing sounds as if he's still learning. Yet his messages

have a sincerity that makes you listen." Allen Evans, NME, December 4, 1964

WHAT WE SAY NOW

This was the first Dylan record to give some sense of the man behind the myth (and there still aren't too many of those).

FAMOUS FAN

Pete Townshend credits 'Another Side...' with introducing him to the power of lyrics: "Dylan opened the door for rock to say bigger and better things. It became a vehicle for the denunciation of whatever we didn't believe in."

IN THEIR OWN WORDS

"There aren't any finger-pointing songs in here. I don't want to write for people any more. You know - be a spokesperson... Sometimes I can make myself feel better with music, but other times it's still hard to go to sleep at night." **Bob Dylan, 1964**

THE AFTERMATH

'Another Side...' was controversial among Dylan fans, not only for its rejection of politics, but also for its poppier songwriting - folk-rock pioneers The Byrds essentially launched their career by covering four of its songs (five, if you count 'Mr Tambourine Man'). But that was nothing compared to his next move: less than a year later, Dylan 'went electric' at the Newport Folk Festival, changing the course of rock music forever.

THE DETAILS

► **RECORDED** June 9, 1964 ► **RELEASE DATE** August 8, 1964
► **LABEL** CBS ► **LENGTH** 50:37 ► **PRODUCER** Tom Wilson
► **HIGHEST UK CHART POSITION** 8 ► **UK SALES** 60,000
► **SINGLES** None ► **TRACKLISTING** ►1. All I Really Want To Do
►2. Black Crow Blues ►3. Spanish Harlem Incident ►4. Chimes Of Freedom ►5. I Shall Be Free No. 10 ►6. To Ramona ►7. Motorpsycho Nitemare ►8. My Back Pages ►9. I Don't Believe You (She Acts Like We Never Have Met) ►10. Ballad In Plain D ►11. It Ain't Me Babe

THIS WEEK...

Bob Dylan: Another Side Of Bob Dylan

To celebrate its 50th anniversary, we look back at Dylan's fourth album, where he turned from protest to poetry

THE BACKGROUND

1964 was a big year for Bob Dylan. His popularity on the rise, he split up with long-term girlfriend Suze Rotolo and embarked on a new relationship with fellow folk artist Joan Baez. He also took a cross-country American road trip with friends, experimented with LSD and became enamoured of The Beatles, who visited America for the first time in February. As a writer, meanwhile, he had begun to grow tired of the political protest songs he had made his name with, and became more drawn to poetry, Rimbaud in particular. All of these factors would inform his fourth album, which he finished writing while on holiday in Vernilya, a small village near Athens, Greece.

NEWS DESK



THE NUMBERS

£10,000

Sum donated by Coldplay to a fan suffering from motor neurone disease

22

People hospitalised with "alcohol-related injuries" at a recent Keith Urban gig in Massachusetts. Urban described it as "nutso"

\$499

Amount Blink-182 frontman Tom DeLonge received when he sold a setlist from the band's first-ever gig

1.89m

Average weekly listening figures for BBC 6Music, which now outnumber Radio 3's

BIG MOUTH

"Basically I just was stupid. I fucked up, and it was entirely my fault, and I fucked up my girlfriend's life. She literally didn't do anything wrong"

Diiv's **ZACHARY COLE SMITH** takes the blame for his and Sky Ferreira's 2013 arrest



THE BIG QUESTION

WERE THE CO-OP RIGHT TO DROP UNSIGNED ARTISTS FROM THEIR IN-STORE PLAYLIST AFTER STAFF COMPLAINTS?



Tricky

"It's magical they were playing unsigned bands. We don't need

to hear any more Kanye West or Rihanna. The Co-op should drop the staff who complained. They should be in the Job Centre."



Dan Stubbs

NME News Editor

"The staff are the ones who have to listen to the in-store soundtrack all day, and I do feel their pain. But surely, better the next big thing than an old 'Pan Pipe Moods' compilation?"



Zoe Black

NME reader

"I think more shops should be supporting unsigned artists. The inability of the general public to accept lesser-known music is really worrying."



WHO THE FUCK IS...



The 4130s

They're the punk band whose drummer, vet Oliver Lown, was found guilty of bestiality charges, including having sex with a dog and a horse. **So is he still with the band?** They sacked him on the spot. Long term, they are looking to replace Lown, but more immediately they are re-recording their new album, 'One For The Road', with guest drummers. All proceeds from the album will go to the RSPCA. **Are the RSPCA OK with this?** "We are always grateful to hear people are fundraising to help improve the welfare of animals," they told NME.



Billy Bragg

The singer's campaign to allow prisoners access to steel-strung guitars has succeeded. Speaking about Jail Guitar Doors' success, Bragg said: "Steel-strung guitars can really help the atmosphere on a prison wing."



Lily Allen

Lily Allen's search for Instagram hearts landed some Australian police in trouble. Officers at Gold Coast Airport in Queensland pretended to arrest the singer for a photo op, only to find themselves under investigation.

GOOD WEEK ↔ BAD WEEK

AND FINALLY

Hooray Harry

Prince Harry attended Cambridgeshire festival Secret Garden Party, where bands included Fat White Family. Wonder if he's a fan of their song 'Wet Hot Beef'?

School of cool

Kim Gordon, Cat Power and Yoko Ono are to be 'teachers' at an online girls' school. The School Of Doodle hopes to "activate girls' imaginations through entertainment".

Bad cover version

Jarvis Cocker was called on to judge a Pulp karaoke contest in New York. Contestants were given extra credit for picking any song besides 'Common People'.

► Find these stories and more on NME.COM

Official RECORD STORE Chart

TOP 40 ALBUMS AUGUST 3, 2014



NEW 01

Eric Clapton & Friends The Breeze POLYDOR

Eric Clapton has gathered a host of famous mates including Tom Petty and Mark Knopfler for this covers album, a tribute to JJ Cale.

- NEW 2** Everybody Wants **The Struts** FUTURE
- NEW 3** Hypnotic Eye **Tom Petty & The Heartbreakers** REPRISE
- NEW 4** From Scotland With Love **King Creosote** DOMINO
- 5** Jungle **Jungle** XL
- 6** X **Ed Sheeran** ASYLUM
- NEW 7** The Voyager **Jenny Lewis** WARNER BROS
- 8** Lazaretto **Jack White** XL
- 9** World Peace Is None Of Your Business **Morrissey** HARVEST
- 10** Reflektor **Arcade Fire** SONOVOX
- NEW 11** Blues Pills **Blues Pills** NUCLEAR BLAST
- 12** Wanted On Voyage **George Ezra** COLUMBIA
- 13** Futurology **Manic Street Preachers** COLUMBIA
- 14** Trouble In Paradise **La Roux** POLYDOR
- 15** Lost In The Dream **The War On Drugs** SECRETLY CANADIAN
- 16** Going Back Home **Wilko Johnson/Roger Daltrey** UMC
- NEW 17** Lese Majesty **Shabazz Palaces** SUB POP
- 18** AM **Arctic Monkeys** DOMINO
- 19** Ghost Stories **Coldplay** PARLOPHONE
- 20** Blue Smoke - The Best Of... **Dolly Parton** MASTERWORKS
- 21** Stay Gold **First Aid Kit** COLUMBIA
- 22** The Motown Years **Michael Jackson & Jackson Five** MOTOWN
- 23** Caustic Love **Paolo Nutini** ATLANTIC
- 24** Ultraviolence **Lana Del Rey** POLYDOR
- 25** Acoustic Classics **Richard Thompson** BEESWING
- 26** Homecoming **Nicola Benedetti** DECCA
- 27** In The Lonely Hour **Sam Smith** CAPITOL
- 28** 5 Seconds Of Summer **5 Seconds Of Summer** CAPITOL
- 29** A Perfect Contradiction **Paloma Faith** RCA
- 30** 48:13 **Kasabian** COLUMBIA
- 31** Led Zeppelin III **Led Zeppelin** RHINO
- 32** Maybe This Place Is The Same And We're Just Changing **Real Friends** FEARLESS
- 33** Alvays **Alvays** TRANSGRESSIVE
- NEW 34** Led Zeppelin **Led Zeppelin** RHINO
- 35** Redeemer Of Souls **Judas Priest** COLUMBIA
- 36** Complete Surrender **Slow Club** CAROLINE
- NEW 37** If You Wait **London Grammar** METAL & DUST
- NEW 38** Definitely Maybe **Oasis** BIG BROTHER
- NEW 39** Wish You Were Here **Pink Floyd** RHINO
- NEW 40** Led Zeppelin II **Led Zeppelin** RHINO

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 PROBE RECORDS LIVERPOOL

FOUNDED 1971
WHY IT'S GREAT Probe is a Liverpool institution. Julian Cope and Pete Burns used to man the tills and the shop has a solid reputation for stocking an eclectic range.
TOP SELLER LAST WEEK White Fence - 'For The Recently Found Innocent'
THEY SAY "Beyond the big blue doors, a whole world of sonic wonders await you on the inside."

SOUNDTRACK OF MY LIFE



The Police



Dolly Parton



Emily Kokal

Warpaint
singer and
guitarist

THE FIRST SONG I REMEMBER HEARING 'De Do Do Do, De Da Da Da' - The Police

"My first words were singing along to this Police song. My mum said she'd played it a few times before and then one day I started doing it. I love 'Walking On The Moon' and Sting's energy and melodies; I love their chemistry and alchemy as a band."

THE FIRST SONG I FELL IN LOVE WITH 'Sunday Bloody Sunday' - U2

"I remember being really young and asking my mum what it was about because it seemed like a political statement. It wasn't just kid music or dance; I learned something when I listened to it and I loved the way the song made me feel. When I realised you could sing about events, it really changed what music meant to me."

THE FIRST ALBUM I BOUGHT 'Mariah Carey' - Mariah Carey

"'Vision Of Love' was the first single off Mariah's first album and it was incredible. I loved the R&B attitude. I was really into SWV and En Vogue and all that '90s stuff, but sometimes I was more hardcore and got into Salt-N-Pepa and Kris Kross."

THE SONG I CAN NO LONGER LISTEN TO 'Empire State Of Mind' - Alicia Keys & Jay Z

"There are songs that my whole band will get into and they get played in the van over and over but you just can't connect with them. I've heard this song plenty more times than I ever need to."

THE SONG THAT MAKES ME WANT TO DANCE 'SteppingFilter 101' - Aphex Twin

"Anything off 'Analord 01', but I'll pick the first track, 'SteppingFilter 101'. I have a really fast pulse and I'm quite a hyperactive person, so that's the kind of dancing I like to do. It brings out the closet raver in me."

THE SONG I DO AT KARAOKE 'Everything She Wants' - Wham!

"I used to do 'Nothing Compares 2 U' or a Brandy song, but one I did for ages was 'Everything She Wants' by Wham!. I always thought that track was a weird synthesis of UK pop and breakdancing music. The beat has this weird New York downtown vibe to it."

this really fast chanting that sounds kind of insane, but it's really beautiful."

THE SONG I WISH I'D WRITTEN 'I Will Always Love You' - Dolly Parton

"Her version of that song gives me goosebumps; she's so emotional and fragile and so beautiful and sweet. I heard that the song was written for her manager when she was breaking up with him. Her voice just makes me want to cry."

THE SONG THAT REMINDS ME OF HOME 'California' - Joni Mitchell

"I thought my mum was Joni Mitchell when I was younger because she sang along to her so much. That song was always playing in my house."

THE SONG THAT REMINDS ME OF WARPAINT'S FIRST UK TOUR

'Forever Dolphin Love' - Connan Mockasin
"The first time we toured was the first time I ever heard Connan Mockasin. It was in the Beggars group flat - basically a hostel for touring musicians on their label - and Alex from Egyptian Hip Hop played me 'Forever Dolphin Love'. Connan ended up supporting us on our next UK tour."

THE SONG I WANT PLAYED AT MY FUNERAL 'Every Breath You Take' - The Police

"Because it'd be so creepy! 'I'll be watching you'! No, I'm only joking. I definitely don't want something sombre and sad. I don't know. I'll let my loved ones decide for me."

"I LOVE STING'S ENERGY AND MELODIES"

THE SONG THAT MADE ME WANT TO BE IN A BAND 'Dramamine' - Modest Mouse

"I don't really feel like I ever thought I would be in a band, but Modest Mouse were one of the first bands I found where I heard music being transferred into the context of a band without compromising the intimacy."

THE SONG I CAN'T GET OUT OF MY HEAD 'Mea Culpa' - David Byrne & Brian Eno

"I've been listening to a lot of David Byrne and Brian Eno over the past few months. The first time I heard this track it really freaked me out and I wanted to change it; it was scaring me. David Byrne is doing



Mariah
Carey

► **YOU HEARD IT HERE FIRST** ■ EDITED BY MATT WILKINSON

NME
NEW
BAND
OF THE WEEK



The Garden

LA twins whose anarchic post-punk inspires deep hatred (and love)

Some guy in the crowd was heckling us the other day," says The Garden's bleach-haired drummer Fletcher Shears with a grin. "That's cool, I'm into that. It's a challenge. He was shouting 'Fuck you!' and 'You suck!'. I ended up throwing myself onto him from the stage. He didn't say anything after that. The crowd loved that shit. It was one of our best shows. So aggressive and raw. No bullshit."

Body-slamming audience members isn't the usual way new bands go about making friends, but Fletcher and his twin brother Wyatt don't seem too concerned about that. Here is a list of things they do care about: 1) not being a boring live band; 2) defying any effort to slot them into a pre-existing genre.

Trying to pick out influences in The Garden's music is like trying to piece together fruit out of a blender. Fletcher offers this, though: "Killing Joke and The Prodigy both shaped what we are now." Throw in lo-fi electronica and '80s hardcore and you start to get the picture.

Helpfully, the brothers have come up with their own name for their sub-two-minute bursts of fury. They call it 'Vada Vada'. It's a name that's shared with one of their songs, and also a dance move they invented – in fact, it sums up their whole universe.

This sort of feral weirdness usually sends the corporate world running for shelter, but for The Garden the opposite is happening. After spending a couple of years right at the heart of LA's DIY scene, next week they hit the UK for a must-see whistlestop tour, while last year they shocked even themselves by being plastered all over billboards as part of a high-end fashion campaign for Yves Saint Laurent.

Not that they're in any way your average fashionistas. "We were just like, 'What's Saint Laurent?'" says Fletcher. "Our mom knew what it was though, so we realised it was legit."

Did they tone it down for their paymasters? What do you think? "We played this weirdly abrasive set at a YSL party in Paris and everyone loved it," says Fletcher. "We like to surprise ourselves and the audience. If I'm nervous it's because I'm doing something unique that makes for a great show. That's what rock'n'roll is all about: pushing boundaries." ■ KEVIN EG PERRY

► THE DETAILS

- **BASED** California
- **FOR FANS OF** Killing Joke, Beastie Boys
- **SOCIAL** twitter.com/thegardentwins
- **BUY IT NOW** 'The Life And Times Of A Paperclip' is available on Bandcamp, along with three recent singles
- **SEE THEM LIVE** Glasgow Broadcast (Aug 11), Manchester Castle Hotel (12), London 33 Chatsworth Road (14)
- **BELIEVE IT OR NOT** The brothers are so wildly prolific, they each have their own side project: Enjoy and Puzzle. Fletcher recently wrote a new Puzzle album in the time it took him to register an earlier one with a publishing company

The Tallest Tree

"We met a couple of years ago in Canada. That's when Armando fell in love with Dawn. Now Dawn and Armando are married." Husband-and-wife duo The Tallest Tree aren't shy about the band's romantic roots, but fortunately their music isn't as mushy as their loved-up origins might suggest. 'Boat' is a sunshine-filled pop gem that mixes twee vocals and claps with swift drums and crunchy power chords.

► **SOCIAL** facebook.com/thetallesttreeband

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

NME BUZZ BAND OF THE WEEK

Joe Bordenaro

Word is Joe Bordenaro recorded everything on debut track 'Loner' himself in his basement in Lockport, Illinois. And for a first attempt it's pretty incredible, hung around a shout-along chorus that makes us think of Smith Westerns' early material, as well as those first Gross Magic demos. He's yet to choose a proper band name, but when he does you can bet there'll be more than a few people keeping tabs on him.

► **HEAR HIM** soundcloud.com/joe-bordenaro

Cellar Door

King Krule has done much to inspire the producers of south London, but his effect is perhaps nowhere more apparent than in the four-piece Cellar Door. Mixing washed-out melodies with racing stabs of guitar, their debut 'Bait One' (feat. Asha Lorenz) is for those who miss Archy's more lo-fi days.

► **HEAR THEM** soundcloud.com/cellar-door-16

Anthrophoph

Paul Allen, formerly of prolific Bristol psych band The Heads, is the madman behind this diabolical new project. Forthcoming album 'Outside The Circle', due September 15 on Rocket Recordings (home



The Tallest Tree

of masked Scandinavians Goat), features songs with titles like 'Space Box Zonk Machine'; and as lead track 'Crow With Sore Throat' demonstrates, the band are far from subtle. This tumult of heavy guitar effects and flailing rhythms is not one for the weak-minded.

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

Gallery Circus

South Tyneside's answer to Queens Of The Stone Age, identical twins Daniel and Graeme Ross serve up heavy-riffing blues rock. Gallery Circus, now based in Newcastle, have a fantastic raw sound thanks to their belief in live recording, eschewing drum loops and samples. The EP 'Little Gun', will be released in September.

► **SOCIAL** facebook.com/gallerycircus

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

Elphant

On their self-titled EP, Brooklyn outfit Elphant demonstrate the kind of radio-friendly songwriting that might have made them festival heavyweights in the '90s. 'Invader' features a blistering, Foo Fighters-



Joe Bordenaro

like chorus, 'Torn Limbs' skips along like a forgotten Radiohead ballad, and 'Mirrorball' is even sung with the northern twang of one Liam Gallagher.

► **SOCIAL** facebook.com/elaphant

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

The Good Morning Spider

Dubbing themselves a "cosmic music constellation", Sweden's The Good Morning Spider started out as a solo project by band leader Viktor Rinneby. After expanding to a six-piece, they released debut album 'Outergalactic' this year. Recalling the hazy psychedelia of Tame Impala and the laidback cool of The Brian Jonestown Massacre, it's a swirling mess of sun-drenched guitars and trippy, heavily effected vocals.

► **SOCIAL** facebook.com/thegoodmorningspider

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

Harts

When Aussie musician Harts isn't jamming with Prince at Paisley Park, he's creating his own furious funk, like new single 'Angels Walk Below'. His debut album, out later this year, promises to be full of the falsetto-driven, dancefloor-illuminating disco pop for which Phoenix, Daft Punk and Empire Of The Sun have paved the way.

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

► **SOCIAL** twitter.com/harts ➔

BAND CRUSH

Avigdor Zahner-Isenberg

Avi Buffalo

Stephen Steinbrink

"Stephen Steinbrink originally hails from Arizona. At first glance his songs pull you in with their calming melodic tendencies, but his songwriting craft and well-spun lyrics soon take you a lot deeper."



Camera Shy

Nick Bassett and Alexandra Morte, formerly of Whirr, are the architects behind this sweet and stripped-down guitar-and-vocals duo, and on their debut 'Jack-O-Lantern' EP they sound simply lush. Opening track 'Secret Word' is a sensuous mix of acoustic strums and simple melodies, while 'Spin Me' is a whirl of sugar-sweet vocal harmonies.

► **SOCIAL** facebook.com/cameraslysux

► **HEAR THEM** runforcoverrecords.bandcamp.com

Corsica Arts Club

LA's Brendan Thompson and Arash Parsee bonded in their youth over a shared affection for Can and New Order, and that love manifests itself on new single 'California I Follow' – a surf-rock anthem seen through the eyes of Giorgio Moroder, all clockwork guitars and snappily tolling percussion. They're nothing to do with the similarly named south London nightspot, but they do sound like going midnight raving with Delphic before they lost their disco-pop mojo.

► **SOCIAL** facebook.com/corsicaartsclub

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

Los Angeles Police Department

Los Angeles Police Department

No, the real LAPD have not started releasing their own music – this is the moniker of bedroom artist Ryan Polle, an LA native who has a knack for making the kind of floating, lo-fi guitar music that Neutral Milk Hotel might find in a deep slumber. 'She Came Through (Again)' is his most recent folksy weave, the first track from an album due in September.

► **SOCIAL** facebook.com/LAPDmusic

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

Honey Bucket

The thought of a portable festival toilet is likely to elicit some powerful, pungent memories – but give Portland's Honey Bucket a shot. Named after the infamous outdoor throne, Matt, Jon and Vince craft taut guitar jams in the Ought and Protomartyr vein, and their latest tape 'Futon' hosts a clutch of post-punk gems that won't leave you craving a hot shower after listening.

► **SOCIAL** facebook.com/honeybucketpdx

► **HEAR THEM** honey-bucket.bandcamp.com/



Wild Highways

Wild Highways

Toronto-based producer Wild Highways, aka Cody Dyck, is a man in demand. Although Mac DeMarco has asked him to play guitar and he's played shows with FKA Twigs, Cody has decided to go out on his own as well. His tense electronica – like the gritty, underground rave-ready soul of 'Enter The Neu!' – is both leftfield and fully danceable.

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

► **SOCIAL** twitter.com/wild_highways

Los Cripis

Los Cripis' founders Josi and Nicolás used to create their ramshackle indie by feeding two guitars through the same amp in their living room. They've since added drummer Marta's pulverising beats, but they're still as staunchly DIY as ever, the Argentinian trio's key track 'I'm Going To Buy Food' recalling a more rickety, but no less dulcet Honeyblood.

► **SOCIAL** facebook.com/loscripis

► **HEAR THEM** soundcloud.com/los-cripis

Violet Swells

Hobart boys Violet Swells and their blend of fragrant psych and syrupy pop might just be the closest living heirs to revered Aussies Tame Impala we've heard. Their debut EP, 'The Soft

Radar NEWS ROUND UP

DISTRICTS LOSE A MEMBER

The Districts, one of SXSW's breakout bands, have lost a member. The youthful Philadelphia act told fans on Facebook that guitarist Mark Larson is leaving to return to college. Admitting that they were "bummed" about the news, the band added that Pat Cassidy from Keepers will replace him.

2:54'S FRESH UNION

Sisters Hannah and Colette Thurlow have signed a new deal for 2:54 with Bella Union. The worldwide deal was announced alongside details of their second album, out later this year. There's also a new single, 'Orion', and a live return in September as part of Bella Union and AIM's shows at London's Union Chapel.

We Are Shining



The Districts



SHINING ON

One of the most intriguing acts from the past couple of years, afrobeat-tinged production duo We Are Shining, return in September with a new single. 'Hot Love' brings together the brash textures of Tricky's late-'90s work in a way that'll likely appeal to fans of Jungle, and is streaming on SoundCloud now.

FRYARS SIGNS TO FICTION

Benjamin Garrett – aka Fryars – says he will release new album 'Power' on November 17. Out on his new label Fiction, it's preceded by single 'Prettiest Ones Fly Highest' (out now). Former Clor man Luke Smith and The xx producer Rodaidh McDonald also had a hand in making the record.

Los Cripis

Focus', churns together the gooiest guitar lines, recalling everyone from Pink Floyd to Connan Mockasin.

► **SOCIAL** facebook.com/violetswells

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

Grmln

Yoodoo Park, a 21-year-old San Franciscan, wrote most of Grmln's upcoming second album 'Soon Away' in Japan, but the resulting pop-punk record is more *American Pie* than *Seven Samurai*. It's full of the wild and fun kind of music that soundtracked teen gross-out comedies of the late '90s/early '00s, as demonstrated by hook-laden

tracks like 'Jaded'. Throw in a few beer kegs and the album is almost a party in itself.

► **SOCIAL** facebook.com/grmlnband

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

Loaded

Three long-haired brothers form the crux of east London's psychedelic voyagers Loaded, a band whose swirling guitars could cast even the likes of Slowdive into a dizzy spell. Demos 'Little Girl' and 'Wash Over Me' are full of fluttery effects and murmured vocals, recalling everything from Spacemen 3 to The Velvet Underground (whose fourth LP inspired their moniker).

► **SOCIAL** facebook.com/thebandloaded

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

► **SEE THEM LIVE** Leeds Belgrave Music Hall (August 23), London The Stag's Head (August 29)

Dream Bear

Michael Tenzer, aka Dream Bear, not only plays in Chicago bands Savage Sister and Francesca Fiore, but also runs Chicago cassette label Wild Patterns. Which might explain the drowsy sound of 'Sunset Eyes' and 'Sleepdiver', all gliding synths and murmuring vocal samples.

► **SOCIAL** facebook.com/dreambearfantasy

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

Autumn In June

LA's South Central district is better known for nurturing rappers like Schoolboy Q and Ice Cube than tightly wound indie/electro music – but that's where newcomer Autumn In June steps in. Although he quotes Dre on a daily basis, the blue-haired polymath adores Plan B; and like Ben Drew, he's not afraid to defy rigid paradigms. The lyrics for bristling single 'Weeks' were all freestyled on the day of recording.

► **SOCIAL** facebook.com/autumninjunee

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

NEW SOUNDS FROM WAY OUT

This week's columnist

FELIX WHITE

The Maccabees



BEYOND THE BUNKER

Being in the studio doesn't lend itself to hearing new music, but somehow I've managed to. There's a band called **Groves** (above) who've made some promising early demos on soundcloud.com/grovesuk, and I'm looking forward to hearing where they go next. I'm loving **Makonnen**, too. It's hip-hop from Atlanta, and there's something great about the lo-fi production and its comfort in its own skin. "*I don't sell molly no more*" is one track's hook, which is a good example of that.

I've been listening to Sun Kil Moon's album 'Benji', with its shades of Springsteen's 'Nebraska' – which leads me onto **Neva Dinova**, from Omaha, Nebraska. Their song 'A Man And His Dream' is a rare and special thing, beautifully touching and lived in, and it's recently provoked me to listen back to John Martyn's 'Small Hours' from a BBC sessions album. If you don't know that, listen to it now – it's one of the most incredible examples of experienced and direct songwriting. Within Neva Dinova's fold, mainman Jake Bellows' other group **Whispertown** are also worth hearing. Alessi from Alessi's Ark introduced me to them, and at the same time played me the sounds of **Jimanica**. It's something she heard on her tour of Japan, and it's absolutely brilliant – fun, beautiful and really refreshing. It's music that's free from quite a lot of the restraints and rules we've become accustomed to here, really. Listening to the song 'Killers' would be a very good start. I also heard **LSA's** new single the other day, which sounds brilliant.

Meanwhile, a friend played me **Ty Segall's**

performance on *Letterman* a month or so back and I've really gotten into his album 'Twins' since. Apparently it's one of eight proper studio records he's made, which is a lot of music for me to have not noticed until now. Regardless, it's his state of mind, crafted songwriting, debt

and dedication to old English music techniques (despite him being American) that I like. His scruffy brilliance reminds me of when I fell in love with Brendan Benson's debut 'One Mississippi', too.

Lastly, **Gulp** sound like they have all the melody and aesthetic quality you'd expect from a Super Furry Animals side-project (this one belonging to Guto Pryce). I love the track 'Vast Space', it's been my sleepy morning commute to the studio soundtrack over the past week!

Next week: Thom Green from Alt-J

Radar LABEL OF THE WEEK

Orchid Tapes



► **FOUNDED** In 2010, by Warren Hildebrand

► **BASED** New York City

► **KEY RELEASES** Ricky Eat Acid – 'Three Love Songs' (2014), Various Artists – 'Boring Ecstasy: The Bedroom Pop Of Orchid Tapes' (2014), Alex G – 'DSU' (2014)

► **RADAR SAYS** Orchid began life in Warren's apartment in Toronto while he was at university there. Eager to steer clear of trends and filters, there's a political ethos at their heart, as Warren explains: "We want to constantly be releasing things by people and bands who are aligned with the pro-queer, pro-feminist and anti-discrimination views that we believe in so strongly."



"Gulp's 'Vast Space' has been my sleepy morning commute to the studio track"

100 most influential artists

The most influential bands ever? You could reel them off in your sleep. The Beatles, The Rolling Stones, Bob Dylan, David Bowie, The Kinks, The Who, Elvis Presley, Chuck Berry, Robert Johnson, Bill Haley, Ramones, Led Zeppelin, Sex Pistols, The Clash, Joy Division, Blondie, New Order, Gram Parsons, Nick Drake, Neil Young, Pixies, Nirvana, The Velvet Underground and on and on – the (sometimes literally) stone-cold legends whose music formed the very bedrock, blueprint and background noise of rock’n’roll and is inextricably woven into its very fabric today.

But music is a flowing river, and the tributaries of influence that feed into it are always changing. How many bands today sit down and say, “Right, let’s

write our very own ‘Strawberry Fields Forever,’” or, “What we need is an album exactly like ‘Ogdens’ Nut Gone Flake?’” None. Music filters through the ages, tastes shift, inspirations thrive and fade. The new bands with hints of Zep and the Stones actually just want to be Jack White; the Floydish psych freaks are, in fact, taking their cues from Tame Impala. Sorry, writ-in-stone traditionalists, but music just isn’t that *linear*.

So, for this issue, we’ve benched The Beatles, the Stones, Dylan, Elvis, The Who, The Kinks, The Beach Boys and the Sex Pistols to determine the most influential acts in music *right now*. Who are the bands and artists that the current raft of new musicians listened to before penning their own 21st-century classics? Here’s our 100...

100 **Deerhunter****Influence on****Alvvays, Parquet Courts, Drenge,****Childhood, Younghusband****Roots of Deerhunter**The Breeders, Sonic Youth, Stereolab, Sebadoh, Guided By Voices, White Fence, Neutral Milk Hotel

In the past five years, Deerhunter have become chief executives of the US underground in the same way that REM were in the early '80s – marking out the point at which a small palette plus big ideas can make something much deeper than it first appears to be. From punk to post-rock or woozy pop, they've shapeshifted their way through five albums without losing that snotty clatter at the core of their identity. ■ GH

99 **The Cure****Influence on****Interpol, Mogwai, The Shins,****Warpaint, The Horrors, The xx****Roots of The Cure**Can, Roxy Music, The Velvet Underground, David Bowie

"Goth band" – but were they? Alright, so Robert has worn his best Krusty slap since year zero, but ultimately he will be remembered as one of the greatest texture-makers in British music, who could quilt together a vast range of sounds without ever sounding busy or try-hard. Atmospheric was his middle name, whether that was upbeat pop or down – that's why he's a godfather to Mogwai and The Shins as much as Warpaint or The Horrors. ■ GH

98 **Yeah Yeah Yeahs****Influence on****Deap Vally, Perfect Pussy,****Fat White Family****Roots of Yeah Yeah Yeahs**PJ Harvey, Pixies, Siouxsie & The Banshees, TV On The Radio

Yeah Yeah Yeahs might be collaborating with gospel choirs these days, but in 2002 their visceral art-punk spirit set them apart from the other bands populating New York. That fierce spirit is evident in bands like Fat White Family, Perfect Pussy and Deap Vally – a confrontational, uncompromising approach and an enduring love for the pillars of rock'n'roll excess. ■ RD

FAMOUS FAN**Lindsey Troy, Deap Vally**

"Yeah Yeah Yeahs are almost too good to be true. They are such a unique band with such presence and they do what they do on their own terms."

97

Iceage**Influence on****Lower, Eagulls, Communion, Holograms****Roots of Iceage**Joy Division, Crass, Scott Walker

There have been many darkly brooding post-punk bands over the years, but few give the impression of inner turmoil, of a fiercely guarded private universe, quite like Iceage. Since their breakthrough in 2011, they've barely been off the road, honing their serrated roar in the world's spit-and-sawdust venues with a procession of similarly boundary-pushing punk groups – the likes of Merchandise, White Lung and Eagulls – along for the ride. Influence-wise, Iceage look beyond conventional punk concerns, more likely to cite Scott

FAMOUS FAN**Iggy Pop**

"It's not easy to be that dark. A lot of people who try to express negative energy sort of just flail. They kind of come off like hamsters or something, where the more they try, the sillier it is."

Walker's 'The Drift' or Georges Bataille's surrealist novel *Story Of The Eye* than pull the expected punk move. They're the figureheads of a fertile underground scene in their native Copenhagen, and the diverse nature of those

groups – from Puce Mary's dark noisescapes, to Lower's bleak post-punk theatrics, to the febrile indie-rock of Communion – confirm that when we're talking influence, genre isn't what matters. It's about feeling, intensity, a shared sensibility. ■ LP

96

Country Teasers**Influence on****Fat White Family, Franz Ferdinand, Mazes****Roots of Country Teasers**The Fall, Joy Division, Ween, Royal Trux

Lias Saoudi, Fat White Family: "Country Teasers' gleeful embrace of socially repugnant moral attitudes seemed like an honesty I hadn't heard before. Bitingly satirical songs written in the first person from the perspective of racists and sexists, they seemed genuinely transgressive. A good place to start might be 'Thank You God For Making Me An Angel', a feminist anthem turned upside down. Or 'Black Change', a miniature sci-fi soap opera in which the protagonist has his skin colour changed. Few writers invite elements as obtuse as these into their songs because they are afraid of the backlash. Ben Wallers and co clearly don't give a fuck about that."

95 **Dirty Projectors****Influence on****Vampire Weekend, Yeasayer,****Everything Everything, Sam Fermin****Roots of Dirty Projectors**Paul Simon, Fela Kuti, Björk, Radiohead, David Byrne

Experimental Brooklynites Dirty Projectors' philosophy of drawing in musical influences from across the globe was a big influence on Vampire Weekend's afrobeat (Ezra used to play saxophone for them) and then wormed its way into the minds of bands who were hellbent on reimagining the staid idea of 'world music'. ■ KEGP

FAMOUS FAN**Ezra Koenig, Vampire Weekend**

"This is scary, evocative music, like an Alan Lomax field recording of a dusty, punk troubadour from the imaginary past; 'Kid A' covered under 80 years of dust and gloom, only exchange the robots and clones for forests and abandoned farmhouses."



94 Richard Hawley

Influence on

Arctic Monkeys, Miles Kane, Manic Street Preachers, Jake Bugg, Elbow, Gruff Rhys

Roots of Richard Hawley

Scott Walker, Roy Orbison, Elvis Presley, Johnny Cash, Lee Hazelwood, Morrissey

"Someone call 999," said Alex Turner as he raised the 2006 Mercury Prize, "Richard Hawley's been robbed!" Sure enough, Turner went on to become virtually a hard-rocking tribute to Sheffield's crooner king. Hawley's '50s-modern aesthetic has rubbed off elsewhere, too – the Manics' 'Rewind The Film' was so indebted to Hawley's lugubrious ballroom ballads that he seemed to guest on it by osmosis. ■ MB

93 Black Lips

Influence on

The Orwells, Twin Peaks, Fidler, The Growlers, The Black Tambourines, Harlem, Thee Oh Sees, Ty Segall, King Khan & The Shrines, Jacuzzi Boys, Bass Drums Of Death, White Fence, Together Pangea, Hooded Fang

Roots of Black Lips

The 13th Floor Elevators, The Cramps, The Kinks

Wild times are nothing new in rock'n'roll, but Black Lips have sired a new charge of garage-rock hedonists in the form of Fidler, Twin Peaks and more. Meanwhile, the Atlanta band's work with Mark Ronson is opening doors for bands like The Orwells to produce more polished, ambitious but still feral records. ■ RD

92 St Vincent

Influence on

Blonde Redhead, Cate Le Bon, My Brightest Diamond, Torres, Bon Iver, EMA, Warpaint, Lykke Li

Roots of St Vincent

Prince, David Byrne, The Pop Group

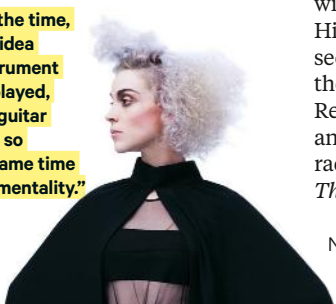
An art-pop innovator with abrasive noise-rock leanings, Annie Clark has been making waves since her 2007 debut, 'Marry Me'. Getting progressively weirder ever since, her futurist sound is inimitable, but her daring attitude has been adopted by a growing number of her peers, from Cate Le Bon to Torres. ■ AH

FAMOUS FAN

Jonny Williams, Childhood



"A lot of the time, I have no idea what instrument is being played, that's how crazy her guitar sound is. Her music's so complex, but at the same time has a huge pop sentimentality."



91 Foals

Influence on

Two Door Cinema Club, Friendly Fires, Alt-J, Bombay Bicycle Club, The Maccabees, Dutch Uncles, Metronomy, Everything Everything, Peace, Django Django, Breton

Roots of Foals

Steve Reich, Battles, Don Caballero, Joy Division, Talking Heads

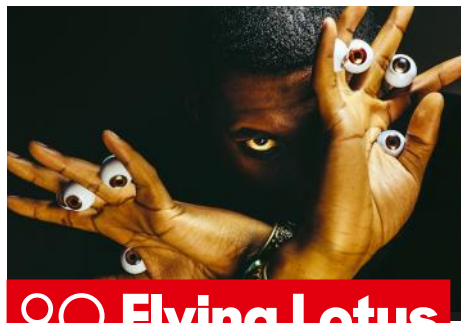
Math rock, with its shifting signatures and unfathomable beats, had struggled to make any headway into popular culture before Foals arrived with 'Antidotes' in 2008. With the post-Libs indie resurgence running out of steam, guitar music found a beguiling new path in 'Balloons' and 'Cassius', and Foals begat not just their own Blessing Force scene in Oxford but an explosion of 'intelligent indie' that still shows little sign of collapsing under its own mass. ■ MB

FAMOUS FAN

Jeremy Pritchard, Everything Everything



"Foals' professional practices were an early template for us when we formed the band."



90 Flying Lotus

Influence on

Thom Yorke, Grimes, Hudson Mohawke, Mac Miller, Odd Future, Badbadnotgood, Rustie, James Blake

Roots of Flying Lotus

J Dilla, John and Alice Coltrane, Dr Dre

The great-nephew of jazz legends John and Alice Coltrane, Californian producer Steven Ellison fuses that lineage with cosmic electronica. His lasting impact in 2014 seems split between being the cornerstone of Warp Records' bold ethos and having his own radio station in *Grand Theft Auto 5*. ■ AH

FAMOUS FAN

Thom Yorke, Radiohead



"He's someone who thinks differently. He doesn't see lines and fucking boundaries, just does what he wants. It's an interstellar trip, his music."

89 Simple Minds

Influence on

The Horrors, White Lies, Toy, The Killers, Chairlift, Washed Up, Merchandise, By The Sea

Roots of Simple Minds

Kraftwerk, Roxy Music, David Bowie

Glasgow's Simple Minds felt the sting of the critical barb at their mid-'80s commercial peak, lumped in with U2 as purveyors of soulless 'message' records, but their work was already done. Early albums 'Empires And Dance' and 'Sister Feelings Call' were full of big, Berlin-influenced synthpop that resonates through The Horrors' 'Skying', while their cheesier later moments infect The Killers' 'Battle Born' and the vast array of slick '80s rock revivalists. ■ MH

88 Oneohtrix

Point Never

Influence on

How To Dress Well, Forest Swords, Fatima Al Qadiri, Patten, Wild Beasts, The Acid, Laurel Halo, Actress, Tim Hecker, Doldrums

Roots of Oneohtrix Point Never

Brian Eno, My Bloody Valentine

US producer Daniel Lopatin's innovative work incorporates field recordings, swathes of synth and even the odd Chris De Burgh sample (check out 'Nobody Here' online). Sourcing most of his samples via YouTube, he even found his way to Hollywood in 2013 when he scored *The Bling Ring*, soundtracking Emma Watson as she ransacked the home of Paris Hilton. ■ DR

87 Billy Bragg

Influence on

Jamie T, Frank Turner, Green Day, King Krule, Kate Tempest, Kate Nash, Beck

Roots of Billy Bragg

Woody Guthrie, The Clash, Johnny Cash, Richard Thompson, Bruce Springsteen

One of the first artists to mix punk anger with acoustic folk, Billy Bragg's one-man act was also filtered through an unabashed regional pride for his beloved Essex. Decades later, Jamie T's south London and Frank Turner's Winchester got the same treatment, while Green Day's ballads wouldn't have been the same without the influence of Bragg's soppiest songs. ■ BN

86 **The Triffids****Influence on**

Noah & The Whale, Dev Hynes, Arcade Fire, Courtney Barnett

Roots of The Triffids

The Velvet Underground, Neil Young, Television

Alongside Nick Cave & The Bad Seeds and The Go-Betweens, The Triffids were at the vanguard of the literate Australian rock movement that broke through in the 1980s. They were ambitious without being truly pop, and would find kinship now with the heart-on-sleeve likes of Arcade Fire and Noah & The Whale as well as Courtney Barnett's louche indie-rock confessionals. ■ MH

FAMOUS FAN**Courtney Barnett**

"The good Australian bands are good because they're just doing their own thing. But the 'Australian sound' of The Go-Betweens and The Triffids is pretty unmistakable and good."

85 **Black Flag****Influence on**

Trash Talk, Fidler, Converge, Frank Turner, Rise Against, Fucked Up, Ceremony, Cerebral Ballzy, Bloody Knees

Roots of Black Flag

The Stooges, Black Sabbath, MC5

While London was producing the Sex Pistols and New York the Ramones, California's own take on punk was far more antagonistic. Heading up the West Coast hardcore scene, Black Flag's brand of full-throttle aggression – along with their Raymond Pettibon-designed merch – now seems to have had the most longevity, with a host of acts citing them as fiery inspiration. ■ LC

FAMOUS FAN**Frank Turner**

"The scenes that fostered everyone from Hüsker Dü to Dinosaur Jr, REM, Fugazi and ultimately Nirvana would never have existed without the groundwork Black Flag laid down."

84

Nine Inch Nails**Influence on**

Factory Floor, Radiohead, Kanye West, Muse, Lust For Youth, Skrillex, Grimes, Diiv, The Knife, Crystal Castles

Roots of Nine Inch Nails

Throbbing Gristle, Pink Floyd, Coil, Gary Numan, Einstürzende Neubauten, David Bowie

Like most people who are always trying to invent the future, Trent Reznor is right less than half the time. Which still puts him streets ahead of almost everyone else. He's done albums that were offline quest-game interactive concept pieces ('Year Zero'), affording a level of interactivity with his music that the likes of Muse would emulate. He's built lightshows that offer

previously unheard-of levels of sophistication (the Lights In The Sky tour). He tore up the record-release rulebook while Radiohead watched with interest. And whatever the hit rate of his theories on the hinterland between music, tech and culture, his songwriting continues to dare dance to be darker, to feel it more fully, be it Lust For Youth or Factory Floor. ■ GH

**FAMOUS FAN****Bob Ezrin, Producer**

"Trent Reznor has broken and reinvented the rules

of engagement on every level, from recording to touring to interacting with his fans."

83

The Jesus And Mary Chain**Influence on**

Coves, The Kills, The Raveonettes, Wavves, Dum Dum Girls, A Sunny Day In Glasgow, Crocodiles, Primal Scream, The Brian Jonestown Massacre, Merchandise, The Wytches, Baby Strange

Roots of The Jesus And Mary Chain

The Velvet Underground, Ramones, Phil Spector, Siouxsie & The Banshees, The Gun Club, The Stooges, The Birthday Party, The Shangri-Las

Feedback. Bloody brilliant, innit? Particularly if it's resounding around a dank basement in which some very serious and moody types are attempting to break the world record for the loudest Ronettes song ever played. Since JAMC perfected this formula with 'Psychocandy' in 1985, generation after generation have tried to rupture their ear canals in honour of the Reid brothers, and the reverberations haven't faded



yet. Coves and The Kills reflect their glowering garage cool, Wavves, Dum Dum Girls and Wild Smiles emulate their fuzzed-up bubblegum, and The Wytches, A Sunny Day In Glasgow and a dozen more have their guitars set firmly to 'scree'. ■ MB

IN THEIR OWN WORDS**Jim Reid**

"What The Beatles did in the '60s, we want to do in the '80s. It's not difficult to be streets ahead of Joy Division, Joy Division were shit. We want to be more popular than The Rolling Stones. We want to make those records and have 10 million people buy them. We want to educate people."

82 Massive Attack

Influence on

Lana Del Rey, London Grammar, The xx, FKA Twigs, Maps

Roots of Massive Attack

Ennio Morricone, Big Audio Dynamite, Soul II Soul

Massive Attack famously hated the term 'trip-hop', a snappy portmanteau for the music coming out of their hometown of Bristol in the early '90s. Yet the sound – a minimalist variant of breakbeat with elements of jazz, soul, R&B and hip-hop – was all their doing. Today, their influence is still apparent in the sombre slow jams of FKA Twigs and the sparse ambience of The xx. Safe to say London Grammar have listened to 'Blue Lines' once or twice, too. ■ BN

81 Animal Collective

Influence on

Ariel Pink, Passion Pit, Glass Animals, Gang Gang Dance, Tune-Yards

Roots of Animal Collective

Apples In Stereo, Mercury Rev, Syd Barrett, Björk, Pink Floyd, The Beach Boys, Frankie Knuckles, Black Dice

In one sense it's difficult to posit Animal Collective as 'influential' innovators, because if you tried to copy their sound you'd end up with a melted splodge of hooting weirdo-rave. They've invested too heavily in learning the subtleties of what they do to ever be reverse-engineered. Their chief cultural imprint is as standard-bearers for a new wave of American music that has perfected the art of using its own imperfections to create a woozy new breed of psychedelia. ■ GH

80 Dusty Springfield

Influence on

Jenny Lewis, Cate Le Bon, London Grammar, Lana Del Rey, David Bowie

Roots of Dusty Springfield

Etta James, Petula Clark, Peggy Lee

A muse to writers and producers as diverse as Bacharach & David, Gamble & Huff and the Pet Shop Boys, Dusty Springfield was the white soul singer par excellence, her name forever mentioned whenever a new husky-voiced diva comes along, from flashes in the pan like Duffy to modern, lasting legends like Amy Winehouse. ■ MH



79

Suicide

Influence on

Sleaford Mods, Factory Floor, MIA, Primal Scream, Grumbling Fur, Savages, Viet Cong, Klaxons

Roots of Suicide

Silver Apples, The Velvet Underground, Can

Anyone with any pretensions to electronic art, from the synth duos of the early '80s to the uncompromising current crop that includes

Factory Floor and Grumbling Fur, wouldn't be where they are today without Martin Rev and Alan Vega's Suicide, the New York pair who lit up the late 1970s with their techno performance poetry. When MIA sampled Rev and Vega's 'Ghost Rider' almost wholesale on 2010's 'Born Free', she was buying into far-seeing music, barely surpassed in four decades. ■ MH

FAMOUS FAN

Bobby Gillespie, Primal Scream



"Suicide songs are so perfect and fully realised."

78 Stevie Wonder

Influence on

Frank Ocean, Jungle, Drake, Miguel, James Blake, Jessie Ware

Roots of Stevie Wonder

Ray Charles, Jackie Wilson, James Brown, Sam Cooke

With soul music seeping into every corner of music in 2014, it's to the legends – Marvin Gaye, Aretha Franklin and above all Stevie Wonder – that a new generation are turning for injections of swing, sass and sex. Jungle's '70s sheen jigs and jives with Stevie's ebullient charms, and when James Blake takes to his keyboard you can virtually see him flick aside imaginary braids. ■ MB

FAMOUS FAN

Drake



"Stevie Wonder even talking to me at first was one of the most surreal things in the world. Then being willing to make music with me [2011's 'Doing It Wrong'] – it's very, very flattering, very surreal. And he's such a great guy. The life that he emits – it's energising."

77 Best Coast

Influence on

Wavves, Fidlär, Mac DeMarco, Real Estate, Tennis, Waxahatchee, Honeyblood, Avi Buffalo

Roots of Best Coast

Weezer, Blink-182, The Beach Boys, Vivian Girls, Dusty Springfield

Original? Nah. But every revolution needs a Che to put on its T-shirts, and Bethany Cosentino put herself in the right place, had a great way with a melody and put her life on the right social media to become the definitive pin-up for a generation of breezy three-chorders who aspire to the same 'smoke weed, take picture of cat, be super-chill' mode of living. ■ GH

IN HER OWN WORDS

Bethany Cosentino



"When I make art, I like to just get it over with."



76

Vampire Weekend

Influence on

Friendly Fires, Foster The People, Bombay Bicycle Club, Two Door Cinema Club, Haim, Local Natives, Foals, Chlöe Howl, San Cisco, Citizens!

Roots of Vampire Weekend

Paul Simon, The Strokes, Peter Dinklage, Pavement, Talking Heads, XTC

In 2005, you only ever heard afrobeat at Womad and in Damon Albarn's side-projects. Then came Vampire Weekend, preppy nice boys flaunting their well-worn copies of 'Graceland' without embarrassment. Suddenly every band was a part-time drum circle, fiddly high-pitched guitar lines were the new 'singing like Ian Curtis', and indie took on a far sunnier aspect, from Bombay Bicycle and Two Door Cinema Club to Foals, Friendly Fires and Foster The People. These days indie is awash with upswings and singers armed with nearby snare drums – trying to emulate VW's A-punk formula, but as last year's 'Modern Vampires Of The City' showed, they're growing increasingly inimitable. ■ MB

FAMOUS FAN

Lil Jon



"They're cool cats. I like their first album – the one they mentioned me on – and I got the next one, but I never did listen to it. We're cool, though."

75 The Wedding

Present

Influence on

Yeah Yeah Yeahs, The Strokes, Franz Ferdinand, British Sea Power, The Cribs, Joanna Gruesome, Veronica Falls, A Sunny Day In Glasgow, Honeyblood

Roots of The Wedding Present

The Smiths, The Fall, Joy Division, Orange Juice

The Wedding Present's million-miles-an-hour jangle has been with us ever since they barged their way to the front of the C86 pack with debut LP 'George Best', inspiring the bellowing punk pop of The Cribs, the indie thrash of Joanna Gruesome and much more. ■ MB

74 Slint

Influence on

Mogwai, PJ Harvey, 65daysofstatic, Speedy Ortiz, These New Puritans, OOOO, Foals

Roots of Slint

Sonic Youth, Public Image Ltd, The Velvet Underground

Slint's entire recorded output amounts to two studio albums and an EP, yet the Kentuckians' importance to the development of post-rock is pretty much off the scale. Much of that rests on second LP 'Spiderland', recorded over the course of a single weekend in 1990 and released the following year, and a seemingly inexhaustible source of inspiration ever since. ■ BN

73 Wu-Tang Clan

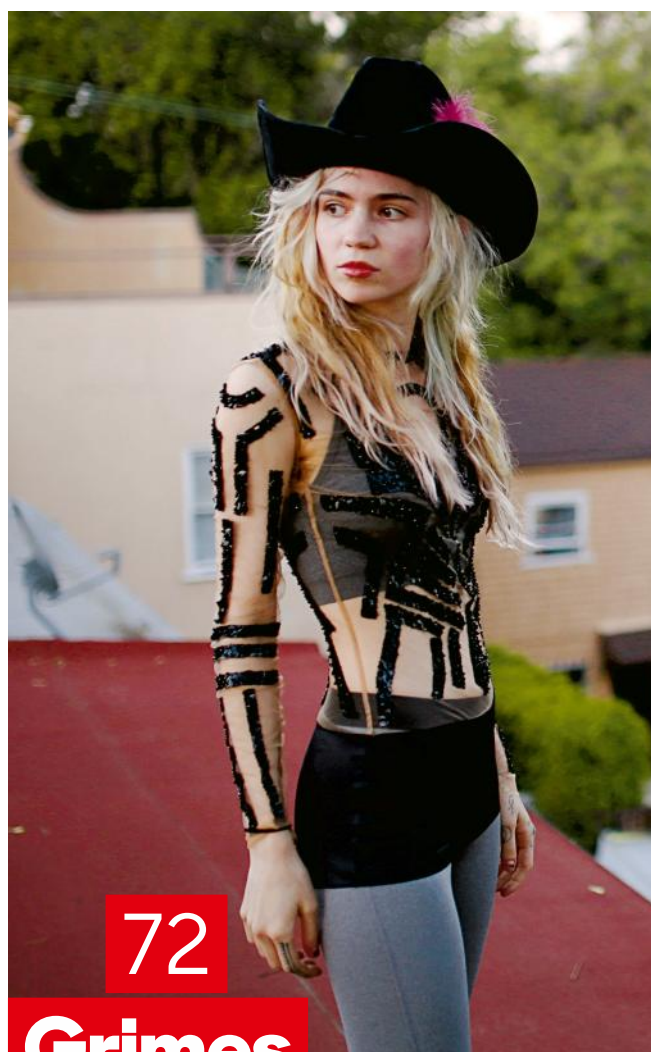
Influence on

Sleaford Mods, Childish Gambino, Tyler, The Creator, Shyheim, A\$AP Mob, Odd Future

Roots of Wu-Tang Clan

Parliament-Funkadelic, EPMD/Hit Squad, Naughty By Nature

For a band with such a distinctive sound, Wu-Tang's most enduring legacy may actually be their impact on the music business. By using the group's releases to showcase individual members, who then emerged with solo LPs introducing yet more associates and acolytes, Rza's five-year plan for world domination couldn't be bettered. Every rap group since with more than two talented MCs has tried to copy their template. ■ AB



72

Grimes

Influence on

Charli XCX, Lorde, FKA Twigs, Blood Diamonds, Majical Cloudz, Purity Ring, Doldrums

Roots of Grimes

Animal Collective, Beyoncé, Marilyn Manson

The internet was bound to create an artist like Grimes, someone who sees genre as an outdated concept and is able to pick and choose ideas at will before collating them into her own unique lineage. Clare Boucher is a product of the same Canadian music scene that has also gifted us Majical Cloudz, Blood Diamonds and Braids, but she has surpassed her friends and become both a musical and style icon for a generation lit by the glow of their laptops.

Everyone from Lorde to FKA Twigs would struggle for context were it not for Grimes. A wholly autonomous being, Grimes lives in her own world, in which we are merely guests. She produced and recorded 2012 album 'Visions', her first for 4AD, on GarageBand in her bedroom during a non-stop, 48-hour, hallucinogen-assisted marathon and went on to direct her own music videos and even design gynaecological jewellery to promote its release. Jay Z signed her up to Roc Nation in 2013. ■ DR

IN HER OWN WORDS

Grimes

"Art gives me an outlet where I can be aggressive in a world where I usually can't be, and part of it was asserting this abstract female power in these male-dominated arenas."

71 Rilo Kiley

Influence on

Alvvays, Waxahatchee, Best Coast, Haim, Radiator Hospital, Conor Oberst, Mazes, Feist, The Shins

Roots of Rilo Kiley

Bob Dylan, Elliott Smith, Fleetwood Mac

A cult concern made popular by US TV shows like *The OC*, *Grey's Anatomy* and *Weeds*, Rilo Kiley's folk-pop can be heard in a host of recent bands hailing from the other side of the Atlantic. Waxahatchee and Best Coast share the band's way with a melody but shroud it in lo-fi fuzz, and with their R&B edge, Haim take inspiration from the LA band's glossier and poppier final album 'Under The Blacklight'. ■ RD

70 Pharrell

Influence on

Daft Punk, Jay Z, Justin Timberlake, Chance The Rapper, Frank Ocean, Miley Cyrus, Kanye West, CeeLo Green, OutKast, Kelis, Drake, Kid Cudi

Roots of Pharrell

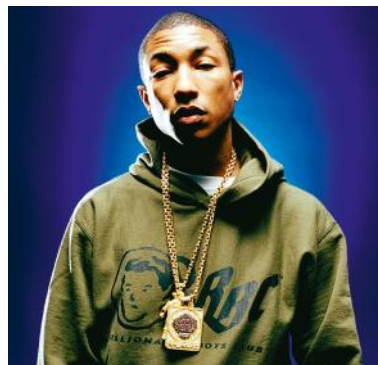
Prince, Dr Dre, Michael Jackson

'Get Lucky', 'Drop It Likes It's Hot', 'Blurred Lines', 'Hot In Herre', 'I'm A Slave 4 U'... it's hard to make a guess at the percentage of hits Pharrell Williams is responsible for over the past 15 years. But beyond his current pop renaissance, it's the gnarly production and soulful melodies displayed on NERD debut 'In Search Of...' that can still be heard in the current work of Chance The Rapper, Kid Cudi and Frank Ocean. ■ EB

IN HIS OWN WORDS

Pharrell

"We're all dealt these cards in life, but the cards in and of themselves don't read one way or the other. It's up to you to home in and cultivate whatever you've got in your hand."





69 Nick Lowe

Influence on

Palma Violets, Public Access TV, The Strypes, Twin Peaks, Gabriel Bruce, Ethan Johns, Ryan Adams, Mac DeMarco, Jessie Ware

Roots of Nick Lowe

Little Richard, Johnny Cash, Ray Davies

Lowe cut his teeth playing in pub-rock bands just as punk was kicking the UK into shape. Hooking up with Stiff Records, he produced seminal works by Elvis Costello, Dr Feelgood and Graham Parker as well as releasing his own new wave classics such as 'I Love The Sound Of Breaking Glass'. He's been covered by The Strypes and hailed as a hero by New Yorkers Public Access TV, and rightfully so. ■ MW

FAMOUS FAN

John Eatherley, Public Access TV



Have you heard [Lowe's 1978 album] 'Jesus Of Cool'? It's just such a cool-sounding record."



68 The National

Influence on

The Antlers, The War On Drugs, Sharon Van Etten, Real Estate, Sivu, St Vincent, Grizzly Bear, Daughter, San Fermin, Papa

Roots of The National

Tindersticks, The Smiths, REM

While Radiohead infused rock in the noughties with the new miserablism and a dash of experimentation, The National have become their natural successors. The Cincinnati band's quiet intensity is the lingua franca of serious rock music these days, ringing through the baroque stylings of Grizzly Bear, the grand emotions of The Antlers and even David Bowie's 2013 comeback album 'The Next Day'. ■ MH

FAMOUS FAN

Orlando Weeks, The Maccabees



"Matt Berninger's lyrics are perfect and concise. He's brilliant for that kind of stuff."

67 Jay Z

Influence on

Kanye West, Kendrick Lamar, J Cole, Azealia Banks, Angel Haze, A\$AP Rocky, TI, Joey Bada\$\$, Odd Future

Roots of Jay-z

Eric B & Rakim, Run-DMC, LL Cool J

However impressively Jay Z brought new focus to hip-hop, the real ripples of his influence are in his hard-nosed business achievements. From setting up his own label, Roc-A-Fella, to becoming boss of Def Jam, the Hov's rise has been vertiginous and still continues. He blew open the parameters of what a rap artist could achieve, prompting Barack Obama to opine that "he can help shape attitudes in a real positive way". ■ MH

66 The Slits

Influence on

Kate Nash, Savages, The Julie Ruin, Perfect Pussy, Yeah Yeah Yeahs, Deap Vally, Wild Flag, Vincent Gallo

Roots of The Slits

Sun Ra, Fela Kuti, Sex Pistols

Mixing reggae influences, odd rhythms and playground chants, The Slits were punk's great innovators, their debut LP 'Cut' offering a playful and hypnotic counter to the harshness of the Kings Road sound. Neneh Cherry was even a one-time member. They reformed in 2005 before whirlwind frontwoman Ari Up passed away in 2010, but not before a new generation of acts from Savages to Perfect Pussy had soaked up their cultish passion. ■ LC

65 Diplo

Influence on

Skrillex, MIA, Rolo Tomassi, AlunaGeorge, Lily Allen, 2 Chainz, Shlomo, Sleigh Bells, Azealia Banks

Roots of Diplo

DJ Shadow

Pretty much impossible to pin down, Diplo has worked with both Usher and Sheffield hardcore kids Rolo Tomassi while bringing baile funk – the manic sound of Brazil's favelas – to the masses. Between his own mixtapes, work with Major Lazer and production duties covering pop, hip-hop and hardcore, Diplo's involvement tends to mean an artist or genre is about to blow up. No wonder Madonna has bagged him for her latest reinvention. ■ DR



The Zombies

Influence on

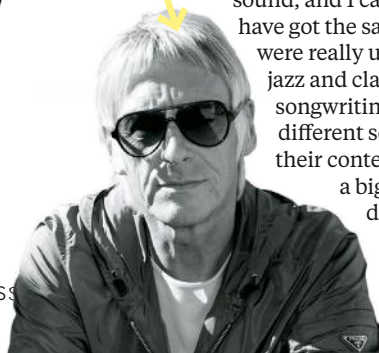
Temples, Sufjan Stevens, The Shins, The New Pornographers, Belle & Sebastian, Paul Weller, Caribou, Of Montreal, Jacco Gardner

Roots of The Zombies

The Beatles, Miles Davis, Burt Bacharach, Tommy Steel

Paul Weller: "The Zombies made one of the all-time greatest records in 'Odessey And Oracle', but of all the albums that get some kind of recognition from that period, they always seem to get overlooked. The first time I heard it was in the mid-'70s, and it just blew my mind. When I listen to it, I'm instantly transported back to autumn '74, sitting in my mate's flat overlooking Woking Park and the leaves falling and turning gold and green and orange. We would be hanging out, writing songs together and plotting how we were going to make it. We'd be getting high and listening to as much music as possible and learning – it was a learning experience."

"I hadn't heard music like that before. The harmonies were fantastic and so were the chord progressions. It's got a very wistful, melancholic English sound, a very autumnal sound, and I can't think of many records that have got the same sort of sound. The Zombies were really unique – they had elements of jazz and classical music in their songs and songwriting. They had a very, very different sound compared to a lot of their contemporaries at the time. It made a big impression and it's still to this day probably my all-time favourite record."



63 Talk Talk

Influence on

Wild Beasts, Radiohead, Sigur Rós, These New Puritans, Mogwai, Yo La Tengo, Spiritualized, Franz Ferdinand

Roots of Talk Talk

Brian Eno, John Coltrane, Can

Let's be clear which Talk Talk we're, um, talking about here: from 1982 to 1987, Mark Hollis' group were a serviceable synthpop outfit who made the occasional minor classic, but *after* 1987 they recorded two bold, beautiful, spacious art-rock albums – 'Spirit Of Eden' and 'Laughing Stock' – that had more in common with Miles Davis than Duran Duran. These New Puritans, Sigur Rós and Radiohead are all indebted to them one way or another. ■ BN

62 The Stooges

Influence on

Cerebral Ballzy, The Orwells, The Districts, Jack White, Palma Violets, Black Lips, Fucked Up, Gallows, Radkey, Andrew WK, The Hives, Goat

Roots of The Stooges

The Rolling Stones, Jimi Hendrix, The Who, The Velvet Underground, The Pretty Things

Iggy and his Stooges are not just present in the fuzzy, thrashing noise that forms the root of melodic garage and hardcore music today – Fucked Up, Gallows, Black Lips, Radkey, Goat – they're in every garage-punk maniac smashing a bottle of Bud into their face in the name of *entertainment*. We're looking at you, Honor Titus. ■ MB

61 DJ Shadow

Influence on

James Blake, Boom Bip, Kasabian, El-P, Washed Out, RJD2, Diplo, Baths, Mutemath, Elder Island, Martyn, Four Tet

Roots of DJ Shadow

Kurtis Mantronik, Steinski, Prince Paul, Afrika Bambaataa, Grandmaster Flash, Beastie Boys, Aphex Twin

He's hardly been prolific in the past 15 years, but DJ Shadow's broken-up breakbeats are there in everything chunky but funky you've heard since: melding the early electro of Mantronix with the Beastie Boys' crunchy hip-hop, they are watermarked into the culture. Whither Kasabian or Boom Bip without a Shadow-y svengali? ■ GH



60

DJ Rashad

Influence on

Kode 9, Jamie xx, DJ Shadow, Chance The Rapper, Machinedrum, Bo Ningen, Oneman, Kendrick Lamar

Roots of DJ Rashad

Twista, RP Boo, DJ Slugo

Back in 2010, the UK label Planet Mu released 'Bangs And Works Vol 1', a collection of tracks from the then little-known Chicago footwork scene. A strain of house music refined on the city's dance-battle scene, footwork is hyper-

quick and naggingly repetitious, built from pumping drum machines and heavily diced vocal samples – and DJ Rashad, who passed away in April, was a master of the form. Footwork has since leaked into dubstep (see

Addison Groove's 'Footcrab'), hip-hop and the club scene at large. Rashad fans include Radiohead's Thom Yorke, who tipped his track 'Brighter Dayz' on a playlist on Dead Air Space last year, and Jamie xx, who spun Rashad's remix of Gil Scott Heron to kick off his recent 6 Mix Residency. ■ LP

FAMOUS FAN

Kode 9



"He had become one of my biggest musical influences. He was one of the most positive people I've ever met and a true innovator."

59 Chic

Influence on

Daft Punk, Johnny Marr, Justin Timberlake, Disclosure, Tensnake, Shamir, La Roux, Ronika, Klaxons, LCD Soundsystem

Roots of Chic

Curtis Mayfield, Isaac Hayes, Roxy Music

Along with Chic bandmate Bernard Edwards, Nile Rodgers defined disco with his chicken-scratch guitar sound, played a key role in the birth of hip-hop ('Rapper's Delight' was based on a sample of Chic's 'Good Times') and produced some of the greatest pop records of the '80s. Today he's rightly feted by people like Tensnake and Disclosure. Oh, and Daft Punk... ■ BN

FAMOUS FAN

Johnny Marr



"So much is made of Nile Rodgers' distinct rhythm sound that it's ignoring the incredibly beautiful thing he does: the chord changes with his left hand."

57

James Blake

Influence on

Chance The Rapper, Lorde, FKA Twigs, SBTRKT, Jamie xx, The Acid, Sampha, Jai Paul, Mount Kimbie, Purity Ring, Jamie Isaac, Daughn Gibson

Roots of James Blake

The xx, Mala, Burial

The 2013 Mercury Prize winner opened up the brooding dubstep productions being made by the likes of Burial, incorporating his own jazz, gospel and soul influences as well as his background in classical piano. Despite the stark, haunting quality of his music, it somehow just became more accessible. In turn, everyone from Kendrick Lamar to Chance The Rapper – who's since moved in with him in LA – to a raft of young British artists including FKA Twigs, SBTRKT and even London Grammar wanted to capture the essence of his sound. Chance told *NME* they'd be inviting people to work at their home studio; there's going to be one hell of a queue. ■ KEP

FAMOUS FAN

Chance The Rapper



"That's my boy, man. It's crazy how influential he's becoming. He's so much more popular in England than I am in America!"



29

100 MOST INFLUENTIAL ARTISTS

56 Happy Mondays

Influence on

Fat White Family, Jagwar Ma, Django Django, Kasabian, Mike Skinner, Childhood, Only Real, DD Dumbo

Roots of Happy Mondays

Sly & The Family Stone, A Certain Ratio, 23 Skidoo, John Kongos

Happy Mondays were the real progenitors of the Madchester scene, bringing loping, messy funk grooves into indie music as early as the mid-'80s. It's a template that's continued to inspire similarly saucer-eyed bands ever since, although none can quite match Shaun Ryder's madcap lyrical genius, once compared by Factory label boss Tony Wilson to the poet WB Yeats. ■ MH

FAMOUS FAN

Ed O'Brien, Radiohead



"Happy Mondays were amazing... When they were on, they were incredible.

And when they were off, they were incredibly awful."

55 The Chills

Influence on

Palma Violets, Hookworms, Girls Names, Popstrangers, Electrelane

Roots of The Chills

Joy Division, The Doors, The Go-Betweens

Used by everyone from Sly & The Family Stone to Pink Floyd, the Farfisa organ is the place where psych meets funk. But things got really interesting in the early '80s, when post-punk groups like New Zealanders The Chills started experimenting with the Farfisa. Their song 'Pink Frost' is steeped in ghostly greatness – and you only have to hear Palma Violets' keys man Pete Mayhew or The Shins to see how well that model has been honed in recent years. ■ MW

54 Aphex Twin

Influence on

Radiohead, Burial, Jon Hopkins, MIA

Roots of Aphex Twin

Kraftwerk, Brian Eno, Phuture

Electronic music's most notorious agitator, Richard D James may have fallen off the radar recently (he hasn't released an official album since 2001's 'Drukqs') but his DNA remains starkly visible in dance, pop and rock's current breed of noisy provocateurs. ■ AH

53 The Fall

Influence on

Sleaford Mods, Fat White Family, Protomartyr, Bloc Party, Franz Ferdinand, The Futureheads, Yeah Yeah Yeahs, Liars, Ought

Roots of The Fall

Captain Beefheart, Sex Pistols, The Velvet Underground, Can

It's the pared-back qualities of The Fall that people keep returning to; Mark E Smith's gift to history is the idea that not-even-actually-singing and one-note riffs can be as powerful as anything more complex. Everyone from Elastica to Liars has bathed in his booze-soaked Zen wisdom ever since, and Sleaford Mods are currently updating his shtick for the laptop era. ■ GH

52 Nas

Influence on

Eminem, Lupe Fiasco, Lil Wayne, J Cole, Chance The Rapper, Joey Bada\$\$, MF Doom

Roots of Nas

Boogie Down Productions, EPMD, 2Pac

Blessed with the storyteller's gift, unrivalled flow and a nose for a killer beat, NYC rapper Nas was an instant legend from the moment he released his debut album 'Illmatic' in 1994, and ruled the game in his hometown – at least until the emergence of Jay Z. He's a touchstone for disciples like Rick Ross and Mos Def, a deity to both conscious and gangsta rappers, and was even immortalised in Amy Winehouse's 'Me And Mr Jones'. ■ MH

51 Television

Influence on

Interpol, The Strokes, Diiv, Charlie Boyer & The Voyeurs, Public Access TV, Mac DeMarco

Roots of Television

New York Dolls, Neil Young, David Bowie

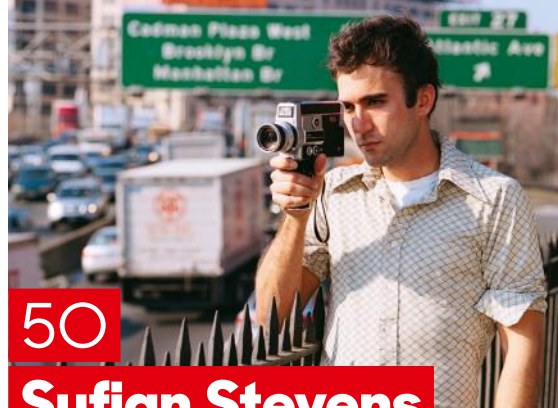
Writing complex, lyrical songs, Television were not your typical CBGB band; the interweaving of Richard Lloyd and Tom Verlaine's guitars was their defining sound, as perfected on 1977's 'Marquee Moon'. They were a key influence on the post-punk revival of the '00s, and Verlaine's slit-throat vocal delivery has been mimicked by Charlie Boyer, among others. ■ BN

FAMOUS FAN

Charlie Boyer



"I adore Television. That's what happens if you like someone enough: you start to look like them."



50

Sufjan Stevens

Influence on

Bon Iver, St Vincent, Fleet Foxes, Jake Bugg, Waxahatchee, San Fermin, Mutual Benefit

Roots of Sufjan Stevens

The Bangles, Prince, Neil Young

The Detroit-born songwriter's career has spanned 11 albums in 15 years, each one more influential than the last, from the lo-fi symphonic folk of 'Seven Swans' in 2004 to the sprawling electronica of 2010's 'The Age Of

Adz'. Alongside Bon Iver, Sufjan has been pivotal in building the foundations of American alt-folk, his sparse acoustic tunes evoking a US landscape of wheat fields, dappled lakes and smalltown brass bands that seemed to

rejuvenate antique Americana for the digital age; he even planned to document modern America album by album, state by state. Fleet Foxes, Grizzly Bear, Wye Oak and San Fermin have all taken his lead, while the likes of Stornoway have developed a very British counterpart to his sound. ■ AH

FAMOUS FAN

Shara Worden, My Brightest Diamond



"He's constantly making creative decisions that are about preserving creative energy. I respect that."



DANIEL TOPETE, DAVID EDWARDS, ED MILES, GETTY

49

Death From Above 1979

Influence on

Royal Blood, DZ Deathrays, Blood Red Shoes
Roots of Death From Above 1979

Deep Purple, Daft Punk, Queens Of The Stone Age

Anyone who missed Death From Above 1979 the first time round might question all the fuss about their recent reunion. Here was a band, after all, whose entire body of work amounted to a single full-length LP (that hardly anyone bought), a remix album (that almost everyone hated) and a couple of EPs. Yet Sebastien Grainger and Jesse Keeler's influence is out of proportion to their meagre recorded output. There was no shortage of two-piece rock'n'roll groups in the mid-2000s, but DFA 1979 were always a cut above the rest. Their 2004 debut album 'You're A Woman, I'm A Machine' delivered on both sides of the disco-punk hyphen, and it would be pillaged again and again following their acrimonious split in 2006. Even before being namechecked in the title of that once-ubiquitous CSS song, their influence was apparent at the more abrasive end of the nu-rave spectrum, and in the longer term they've served as the template for just about every noise-rock duo who've appeared in their wake. ■ BN

FAMOUS FAN

Mike Kerr, Royal Blood



"I wholeheartedly love them."

48

Bat For Lashes

Influence on

Florence + The Machine, Niki & The Dove, Gwilym Gold, Daughter, Lykke Li, Gabriel Bruce
Roots of Bat For Lashes

Kate Bush, Tori Amos, Cat Power, Patrick Wolf, Björk, Fever Ray

Khan is in many ways the proto-Florence, minus the vocal histrionics, and possessed of an unaffected, genuine embrace of spirituality. You couldn't move for Bat For Lashes soundalikes (or Topshop copies of her cosmic attire) in the years following the release of her 2006 debut 'Fur And Gold' and its follow-up, 'Two Suns', in 2009. From Oh Land to Niki & The Dove to Austra, Khan's influence was pervasive. When she adopted a simpler, less cluttered aesthetic on 2012's 'The Haunted Man', it wasn't long before others were following her lead again: Lykke Li's 'I Never Learn' bears a strong resemblance, as does Daughter's 'If You Leave'. ■ BN

47 The Cars

Influence on

The Killers, Haim, Weezer, The Strokes, Summer Camp, White Lies, The New Pornographers, Noah & The Whale, Future Islands
Roots of The Cars

Roxy Music, Be-Bop Deluxe, Lou Reed, The Modern Lovers, Ultravox, David Bowie

A young Brandon Flowers took a long drive with his brother, listening to The Cars' greatest hits the whole way, and the minute he hit adulthood he created the 21st-century equivalent. The Killers sparked the '80s revival, and soon music that sounded like soundtracks to John Hughes flicks was everywhere. Secretly, Ric Ocasek is at the wheel of 2014. ■ MB

46 Wiley

Influence on

Dizzee Rascal, Katy B, Disclosure, Tinie Tempah, Lethal Bizzle, Skepta
Roots of Wiley

So Solid Crew, Goldie, LTJ Bukem, Roni Size, A Guy Called Gerald

Wiley's status as the godfather of grime is well earned, but it's crossover hits like 'Heatwave' and 'Wearing My Rolex' (solo), and 'Good Times' and 'Green Light' (with the collective Roll Deep) that seem most relevant in 2014. Almost everyone in the Top 20 – from Lethal Bizzle to Tinie Tempah, Katy B and Dizzee Rascal – has been inspired by the man they call Eskiboy. ■ TH

45 T Rex

Influence on

Tame Impala, Smith Westerns, Temples, King Tuff, Benjamin Booker, Arctic Monkeys, Twin Peaks, Lady Gaga, Miles Kane, Angel Olsen
Roots of T Rex

Chuck Berry, Elvis Presley, Noel Coward

So Noel Gallagher nicked Marc Bolan's superhuman 'Get It On' riff and turned it into 'Cigarettes & Alcohol', but Tame Impala's 'Elephant' has Bolan's signature guitar all over it too, and practically every band on California's Burger Records views him as a messiah. ■ MW

FAMOUS FAN

Miles Kane



"John Lennon is a massive hero of mine, but on 'Don't Forget Who You Are' it was all about the sound of T Rex."

Are' it was all about the sound of T Rex."

44 Bikini Kill

Influence on

Perfect Pussy, Pussy Riot, White Lung, Priests, Joanna Gruesome
Roots of Bikini Kill

The Slits, Black Flag, X-Ray Spex

In the early 1990s, Bikini Kill's Kathleen Hanna and Tobi Vail started a fanzine called *Riot Grrrl*. The rest is history. The recent feminist punk resurgence, spearheaded by New York's Perfect Pussy, has also seen the return of Hanna herself, fronting The Julie Ruin, now offering up party jams and love songs. ■ LC

FAMOUS FAN

Meredith Graves, Perfect Pussy



"At age 13 and 14, my early access to Bikini Kill records and other associated records really changed my life."

really changed my life."

43 New Order

Influence on

The Killers, The National, Hot Chip, MIA, Disclosure, Crystal Castles, Kasabian, Metronomy, Lone, La Roux, SBTRKT, Lxury, Chvrches
Roots of New Order

Joy Division, Suicide, Can, Neu!, David Bowie, Gary Numan

As the landfill indie age of the late 2000s has given way to the current Synthassic Era, the lingering scent of New Order has become overpowering once more. Not only did The Killers name themselves after a fake band in a New Order video, but every melodic dance act on the Bestival line-up owes their career to Barney and co. ■ MB

42 PJ Harvey

Influence on

Anna Calvi, Perfect Pussy, Patrick Wolf, Gabriel Bruce, Queens Of The Stone Age, Torres, Waxahatchee, Cat Power
Roots of PJ Harvey

Patti Smith, Captain Beefheart, Nick Cave

Polly Jean has flitted between sounds so often that it's hard to pin down her influence today: you can hear the brutality of '4-Track Demos' in White Lung and the rough'n'readiness of 'Uh Huh Her' in Waxahatchee, while Torres' chilling ballads are drawn from 'Is This Desire?'. Today her real legacy is one of boundary demolition: Anna Calvi mines the same sensual strangeness, yet the elfin, high-drama pop of Patrick Wolf is straight out of Polly's playbook too. ■ BH





41 Led Zeppelin

Influence on

Jack White, The Black Keys, Foo Fighters, Uncle Acid & The Deadbeats, Royal Blood, Lady Gaga, Muse, Nine Inch Nails, Queens Of The Stone Age, Franz Ferdinand, Deap Vally, Courtney Barnett

Roots of Led Zeppelin

Howlin' Wolf, Chuck Berry, Sister Rosetta Tharpe, Willie Dixon

When Led Zeppelin electrified the blues music that had in turn inspired them, they set the stage for a whole raft of heavy-riffing rock music. But it's not just the heavier bands – listen to 'Trampled Underfoot' and tell me you can't hear Franz Ferdinand. ■ KEGP

FAMOUS FAN

Dave Grohl



"Heavy metal would not exist without Led Zeppelin, and if it did, it would suck."

Led Zeppelin were more than just a band – they were the perfect combination of the most intense elements: passion and mystery and expertise. It always seemed like Led Zeppelin were searching for something."

38 Dr Dre

Influence on

Eminem, Arctic Monkeys, Kendrick Lamar, Timbaland, Janelle Monáe, Odd Future, Ratking, Big Boi

Roots of Dr Dre

George Clinton, Sly & The Family Stone, Public Enemy

From NWA (whose seminal 'Straight Outta Compton' album he "threw together in six weeks so we had something to sell out of the trunk"), through to 'The Chronic' and '2001', to his assorted protégés (Eminem, Snoop, 50 Cent), to the list of production credits as long as your arm, the good doctor has defined three decades of hip-hop, right up to the current brood of Kendrick and Chance. ■ BN

37 Kraftwerk

Influence on

Toy, Factory Floor, Daft Punk, Jon Hopkins, The Horrors, Diiv, Kasabian

Roots of Kraftwerk

Pierre Schaeffer, Karlheinz Stockhausen, The Beach Boys

The sheer magnitude of Kraftwerk's importance cannot be overstated. Their records serve as ur-texts for everyone who's made music with electronic instruments since the 1970s, which essentially means that most modern pop music, in one way or another, comes from them. Their influence transmits through osmosis, seeping into such a wide range of styles and genres that localising it can be tricky. ■ BN

FAMOUS FAN

Faris Badwan, The Horrors



"Kraftwerk are the perfect example of a band that always retain their mystique"

and really live by the whole world they've projected."

40 Tame Impala

Influence on

Childhood, Kasabian, Temples, Pond, Melody's Echo Chamber, Splashh, Noel Gallagher, The Horrors, Bladen, Telegram, Glass Animals

Roots of Tame Impala

John Lennon, Todd Rundgren, Led Zeppelin, T Rex, Genesis

Fact: roughly 96 per cent of all new bands formed in the six months after 'Lonerism' sounded *exactly* like Tame Impala. Their paw prints are all over Kasabian's last two albums; Childhood, Temples et al are also indebted; and the Monkeys, Horrors and Noel Gallagher are all on record as being converts. And that's before you even get to all the spinoff side-projects. ■ MW

39 The Brian

Jonestown Massacre

Influence on

Fat White Family, Palma Violets, Growler, Happyness, Diiv, The Vacant Lots

Roots of The Brian Jonestown Massacre

The Rolling Stones, Spacemen 3

"How many imitators do I have? Why don't they tell people who influenced them?" Anton Newcombe once asked rhetorically, before pointing out: "They don't because they're self-serving fucking bastards." Still, any band who walk the tightrope between success and chaos are following in Newcombe's footsteps to some degree. ■ KEGP

36

My Bloody Valentine

Influence on

The Horrors, Toy, Tame Impala, Cheatahs, Diiv, Youngblood, Wild Nothing, Ringo Deathstarr, The Antlers, Sigur Rós, Mogwai, The Black Angels, M83, Fuck Buttons, Deerhunter, Wavves, Born Blonde

Roots of My Bloody Valentine

The Velvet Underground, Spacemen 3, The Beatles, Sonic Youth, Cocteau Twins, Throbbing Gristle

Shoegazers weren't all floppy-fringed pedal pushers who couldn't make eye contact with the audience. Some of them, like Kevin Shields, were floppy-fringed pedal pushers who made a noise like a jumbo jet taking off. Shields' band, My Bloody Valentine, remain a hovering motherhood of sine-wave space noise, angelic melodies and guitars capable of plunging into your gut and eviscerating your very soul like a warm ice-cream scoop. Slipping into inactivity after 1991's seminal 'Loveless', by the time their self-titled third album arrived last year – a record so long-awaited that rudimentary religions had begun to form around it – the nu-gaze revival had



long since hit and their gargantuan ethereal sizzle had become deeply embedded in modern music. The gracious wafts of The Antlers? The mind-bursting space warps of Fuck Buttons? The fuzz blitzes of Cheatahs? The woozy bits of Horrors albums? Every time you heard a noise that makes you think someone must've tunneled to the very centre of the earth to syphon it into the studio, that's MBV spooning out your brain. ■ MB

FAMOUS FAN

Benjamin John Power, Fuck Buttons



"One of our sound guys [worked with] My Bloody Valentine in the past. The physical aspect is certainly something that interests us – we've had accounts of people being affected by the sound physically."

35

TV On The Radio

Influence on

Yeastayer, Bloc Party, Jungle, Future Islands, Jamie T, Beady Eye, Liars, Yeah Yeah Yeahs, Foals, Santigold, Bat For Lashes, Elliphant

Roots of TV On The Radio

Public Image Ltd, Brian Eno,

Pere Ubu

When you name your first release 'OK Calculator', it's a given that you're going to invite Radiohead comparisons. In the case of TV On The Radio, however, those comparisons are probably justified. Like Radiohead, TVOTR are singular enough to sound like no-one else, and imitated enough to sound like everything else. Along with Arcade Fire and Animal Collective, they are one of the driving forces behind the US indie resurgence of the last 15 years, despite having never enjoyed the same level of commercial success as the former, nor the cultish devotion of the latter. Their eclectic, knowingly cerebral sound has been much copied and rarely equalled – let alone bettered – but in a genre that's always been quick to resort to conservatism, TVOTR have done their bit to reintroduce a spirit of adventure and experimentation.

FAMOUS FAN

Liam Gallagher



"Dave Sitek is a fucking outlaw. He's got no fear, man, and he's right up for ripping everything into pieces and experimenting."

Then of course there is Dave Sitek, the band's guitarist, founding member and maverick producer, who has helped shape the careers of Foals, Liars and Yeah Yeah Yeahs, among countless other avant-rock groups. In 2008 he was named the most forward-thinking

man in music by *NME*, and six years on, Sitek can still lay a reasonable claim to that title. So high is his stock that Liam Gallagher brought Sitek in to produce Beady Eye, an improbable meeting of minds between rock's most dogmatic retroist and its most committed futurist. ■ BN

34 Depeche Mode

Influence on

The Knife, The Killers, Arcade Fire, Muse, Coldplay, Nine Inch Nails, Foals, Death From Above 1979, School Of Seven Bells, Hurts, Bastille

Roots of Depeche Mode

OMD, The Normal, Roxy Music, Brian Eno, Gary Numan, Ultravox, Kraftwerk, David Bowie, The Human League, Fad Gadget

Any stadium-aimed rock sound that deals equally in mammoth synths and filthy guitar riffs can be traced back to Essex's finest. Some have taken the Mode's hedonistic approach to unquenchable melody mixed with abrasive production and upgraded it for new festival stages and dancefloors (see DFA 1979, The Knife). The success story of Chvrches' 'The Bones Of What You Believe' in the States is reminiscent of the Depeche Mode fever that hit the US off the back of 1987's 'Music For The Masses'. ■ EB



FAMOUS FAN

Lauren Mayberry, Chvrches



"Must do better to be more Gahan-like onstage. Apart from the leather vest/ 'taps aff' combo. I am definitely not doing that."

33 The Knife

Influence on

Florence + The Machine, Lykke Li, James Blake, Disclosure, Neon Neon, MØ, Little Dragon, Niki & The Dove, Grimes, Wu Lyf, Jungle, MIA, Crystal Castles, First Aid Kit, Chvrches

Roots of The Knife

David Lynch, Sonic Youth, Massive Attack, Kate Bush, Siouxsie & The Banshees, Björk

Since 2001, this pair of Swedish electro siblings have broken many a rock taboo. They were faceless, hiding behind masks just as the information superhighway was demanding full disclosure, and their doomy electronic popscapes would rejuvenate interest in the dark melodic arts. ■ MB

32 Pavement

Influence on

Parquet Courts, Speedy Ortiz, Mac DeMarco, Happyness, Graham Coxon, Childhood, Big Ups, Mazes, Cheatahs, Yuck, Superfood, Courtney Barnett

Roots of Pavement

REM, The Replacements, The Fall

"I was in a hamburger place in Portland – they were playing the Parquet Courts record and I thought it was Pavement," Stephen Malkmus told *Rolling Stone* earlier this year. You can forgive him for the error; such is the crater the Stockton slackers left in indie-rock across their 10 years together, bands have been copying their formula of dry-witted lyrics, jangling guitars and Gen X melancholia for years. ■ AL

31 Björk

Influence on

Radiohead, Animal Collective, Bat For Lashes, The Knife, Grimes

Roots of Björk

Kate Bush, David Bowie, 808 State

Björk is such a unique, idiosyncratic artist that her influence on popular music can sometimes be overlooked. It's easy to see her as an outsider, all on her own, apart from the mainstream, but look a little closer and there's a rich seam of influence that runs from her work. However, she's still waiting for another artist to match the boundless ambition of her 'Biophilia'. That's the price you pay for being so far ahead of the curve. ■ KEGP

30 Bon Iver

Influence on

Fleet Foxes, Grizzly Bear, Kanye West, James Blake, The xx, The Acid

Roots of Bon Iver

Will Oldham, Iron & Wine, Bob Dylan, Marvin Gaye, Elliott Smith

When Justin Vernon unpacked his guitar, computer and mic in his remote cabin in Wisconsin and set about privately trying to work through the break-up and illness that had forced him to retreat from the world, he could have had no idea he was about to instigate an entire alt-folk mentality. 'For Emma, Forever Ago' would spawn a legion of backwoods imitators. ■ MB

FAMOUS FAN

Kanye West



"He's similar to me... he just does shit. So people would be like, 'Oh shit, how did you do that? How did that happen?'"



29 Bruce

Springsteen

Influence on

The War On Drugs, Tegan & Sara, Perfect Pussy, Titus Andronicus, Future Islands

Roots of Bruce Springsteen

Bob Dylan, The Ronettes, Roy Orbison, Pete Seeger

The presence of Bruce Springsteen's unabashed 1970s Americana can be felt everywhere, from the stadium stylings of Mumford & Sons and The Killers to The Gaslight Anthem's grease-stained rockabilly and The War On Drugs' galloping heartland rock. Springsteen himself was the master of a very American musical collage, melding the lovelorn rock'n'roll balladry of Roy Orbison with Phil Spector's emotionally devastating wall of sound. Such is his sway, it's hard to name a contemporary rock act that *doesn't* have a little bit of The Boss in them. ■ LC

FAMOUS FAN

Adam Granduciel, The War On Drugs



"I saw Springsteen live recently and there were dudes hugging. It was probably a song they had a moment over – it wasn't what the song was about, but what it represented. It takes time to achieve that as an artist."

27 The Stone Roses

Influence on

Superfood, Peace, Childhood, Real Estate, Cerebral Ballzy, Beady Eye, Jacco Gardner, Neon Waltz, Fear Of Men, Circa Waves, Bombay Bicycle Club, Tame Impala

Roots of The Stone Roses

The Rolling Stones, Led Zeppelin, Happy Mondays, The Smiths, The Beatles, Jimi Hendrix

Big reunions, and the nostalgic press hoopla that always accompanies them, tend to encourage a resurgence in the reunited act's influence – although why the hell we're not swamped with Pulp copyists right now we'll never know. The return of these Manc legends has sparked a significant new rush of Roses-mania. Peace were ahead of the curve, emerging alongside the band's comeback with their swirling, baggy-flecked pop, while the likes of Superfood and Childhood – who deny the influence but *we know* – have since lollopped in on a distinctly Squire-ish groove. Spike Island, it appears, skewers us still. ■ MB

FAMOUS FAN

Tom Meighan



"I must have only been eight or nine when they made the first album but it's a record that's always been important to me."



26 Fleetwood Mac

Influence on

Haim, Yeasayer, Lorde, Cat Power, Best Coast, Lykke Li, Tame Impala, Washed Out, St Vincent

Roots of Fleetwood Mac

The Rolling Stones, Muddy Waters, Pentangle, Bessie Smith

Everyone in bands loves taking cocaine and shagging their mates, and nobody has ever been better at these two things than '70s-era Fleetwood Mac. It's no surprise, then, that their classic 1977 album 'Rumours' has been very much the album to namecheck for any group of friends trying to make it as a hot new indie band in the last couple of years. Haim are the obvious example, with many critics noting similarities between their debut album and the Mac's 1987 record 'Tango In The Night'. Yeasayer, St Vincent, Tame Impala and Best Coast have all recorded Fleetwood

Mac covers, while Lykke Li, Lorde, Florence and many others have nabbed their floaty gypsy aesthetic from Stevie Nicks. And that thumping, tribal, '80s production gloss that everyone's been doing since 2012? All nicked from 'Tango...'. So when are Fleetwood Mac finally going to get around to headlining Glastonbury? Make the call, Mr Eavis. ■ KEGP

FAMOUS FAN

Danielle Haim



"If I read 'check out this band, they sound like Fleetwood Mac', I'd be like, 'What?!' Fleetwood Mac is one of the greatest bands out there! Let's start a little smaller, you know?"

28 Pixies

Influence on

Drenge, Biffy Clyro, Wolf Alice, The Vaccines, Menace Beach, Fat White Family, Arcade Fire, Girl Band, Speedy Ortiz, The Wytches

Roots of Pixies

Hüsker Dü, The Velvet Underground, Black Flag, The Cars, Peter, Paul And Mary, Ramones

Between their 2004 reunion and the release of 'Indie Cindy' earlier this year, the Pixies did little besides trade on their legacy, but no-one could honestly begrudge them for it: alternative rock as we know it today simply wouldn't exist without the Pixies and their patented quiet-loud dynamic. As Radiohead's Jonny Greenwood put it, "The reason we don't use as much guitar now is that there are only a handful of Pixies albums. You can't

keep copying them." Perhaps not, but that hasn't stopped a huge number of bands – Biffy Clyro, TV On The Radio, Les Savy Fav and The Strokes, as well as a new wave of Francis-ophiles in Wolf Alice, Drenge and The Orwells – from having a go at one time or another. And do we even need to bring up Nirvana? ■ BN

FAMOUS FAN

David Bowie



"Somebody said that The Velvet Underground didn't sell many albums, but everyone who bought one formed a band. I would have to suggest that the same thing applied to the Pixies. Once you heard them, you wanted to have a band just like them."



25

Nirvana

Influence on

Wolf Alice, Darlia, The Vines, Diiv, The Wytches, Royal Blood, Kasabian, The Cribs, Sky Ferreira, Lorde, St Vincent, Ty Segall, Menace Beach

Roots of Nirvana

Pixies, Sex Pistols, The Stooges, The Breeders, The Vaselines, The Shaggs, Sonic Youth

See it in the way Zachary Cole Smith from Diiv holds himself both onstage and off: baggy jumper hanging from his skinny frame, chin-length hair drooping over his face. Hear it in the mighty grunge riffs of Dahlia, The Vines, Wolf Alice and Royal Blood. Feel it at a Kasabian live show, when Serge Pizzorno puts his study of Kurt Cobain's ability to create

moshpit madness into ruthless action. Watch it in the way The Cribs have conducted their entire career: from Ryan Jarman's howl to their uncompromising DIY principles. Bear witness to the adoration in the room when Lorde and St Vincent performed 'All Apologies' and 'Lithium' respectively at Nirvana's Rock And Roll Hall Of Fame induction ceremony. Admire it in the way that Ty Segall has mastered the art of his songs getting faster, heavier and nastier as they progress. The Seattle legends are everywhere. ■ TH



24 Queens Of The Stone Age

Influence on

Royal Blood, Arctic Monkeys, Death From Above 1979, Wolf Alice, Drenge, The Wytches

Roots of Queens Of The Stone Age

Kyuss, Led Zeppelin, Blue Oyster Cult, The Kinks, The Stooges

As soon as you hear a Queens Of The Stone Age riff, you know it's a Queens Of The Stone Age riff – it's the way Josh Homme combines power with funk and searing sunshine. It's been a while since riffs have been fashionable – not since The White Stripes went prog, probably – but they're creeping back. None of the new breed sound bigger than Brighton duo Royal

Blood, who've studied QOTSA's ability to achieve maximum intensity; the same goes for Death From Above 1979. Homme denies he had any impact on Arctic Monkeys' sound when he produced 'Humbug' in his desert studio, but Alex Turner has been inspired by QOTSA in different ways. Arctic Monkeys' sound has become less frenetic and more controlled, leaving wide, open space between notes and concentrating instead on precision and force. ■ TH

FAMOUS FAN Alex Turner



"If I could play guitar like Josh Homme, I fucking would. But I don't know how he gets where he goes. I can't play shit like that."

23 Burial

Influence on:

The xx, James Blake, Radiohead, Rustie

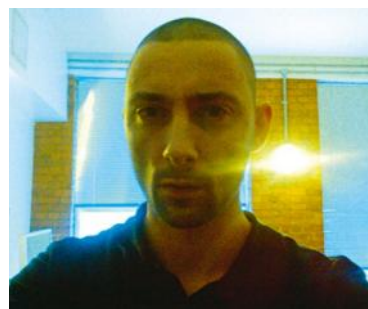
Roots of Burial

Aphex Twin, Four Tet

Next time you're listening to a new 'mystery producer' online, it's Burial who is to blame. Don't hold it against him though – how was London producer Will Bevan meant to know that when he anonymously released his second album 'Untrue' in 2007, it would kickstart a revolution of boys with laptops channelling two-step, garage, grime and dubstep into a distinctly British underground sound? Collaborations with Massive Attack and Thom Yorke followed, and Jamie xx watched closely, learning just what can be achieved by combining bass with space. That Burial remains elusive is irrelevant; his music is the standard by which all modern producers measure themselves. ■ DR

IN HIS OWN WORDS Burial

"I like tunes that just dive straight in, there's a jump off and once you're in it, the awareness that you're two minutes into a tune or four minutes into a tune is gone. That's how I like my tunes. Or something like Robert Hood, just pure presence, shark-like, elements woven together. You can sense them sitting there rolling out the tune."





22 Sonic Youth

Influence on

Merchandise, Warpaint, Yuck, Veronica Falls, The Horrors, The History Of Apple Pie, Eagulls, Mazes, Let's Wrestle, Cheatahs, The Crips, Yvette, Parquet Courts, Graham Coxon

Roots of Sonic Youth

Suicide, New York Dolls, Glenn Branca, Can, Iggy Pop, Fleetwood Mac, Ramones, Neil Young, Captain Beefheart, The Fall, Bob Dylan, Alice Cooper

By rights, Merchandise frontman Carson Cox should have a shrine erected to Thurston Moore and Kim Gordon in his bedroom: his band's new album 'After The End' has the same punk wig-outs, scraping guitars and weird experimental kinks as Sonic Youth wrought in their masterpieces 'Daydream Nation' and 'Goo'. And they're not the only ones: Yuck's lazy, lo-fi

no-wave and Veronica Falls' prickly pop couldn't exist without the sometimes hazy, sometimes abrasive guitar work of Moore and Gordon's stern-then-soft vocals, while Warpaint's woozy fugs of noise and nightmarish songs walk through the same weird, dreamlike soundscapes that Sonic Youth travelled on 'Dirty' and 2009's 'The Eternal'. "Pixies and Sonic Youth were so important to the '80s," David Bowie once remarked – and Sonic Youth are still just as important in the 2010s. ■ BH

FAMOUS FAN

Carson Cox, Merchandise



"They did a pretty good job of never compromising their music, or the idea of it, or even the image of it."



21 Hole

Influence on

White Lung, Brody Dalle, Sky Ferreira, Perfect Pussy, Honeyblood, Lana Del Rey, 2:54, The Wytches

Roots of Hole

Patti Smith, The Runaways, Stevie Nicks, Nirvana, Neil Young, Echo & The Bunnymen, Germs, Wipers, The Velvet Underground

Since the late '90s, Courtney Love has made the news more often than she's made music. There have been just two records in the last 16 years – her 2004 solo effort 'America's Sweetheart' and 2010's 'Nobody's Daughter', a fourth Hole album in name alone – and both of them were disappointments. So it can be easy to overlook the fact that she is much more than just Kurt Cobain's widow or that 'Live Through This' was one of the key texts of '90s alt-rock, whose excoriating lyrics and attitude have been picked up on by subsequent generations of musicians

20 Prince

Influence on

Justin Timberlake, Beck, TV On The Radio, Jungle, Kanye West, Metronomy, The xx, St Vincent, Janelle Monáe, Field Music

Roots of Prince

Jimi Hendrix, James Brown, George Clinton, Sly & The Family Stone

Prince does it all: he writes, he produces, he's never encountered an instrument he couldn't master and he's one of the world's must-see live performers. He'd be the polymath's polymath, in fact, if only his movies weren't so terrible. In the realm of pop music, however, The Purple One will always be a five-foot-two titan, the man who taught indie bands how to be funky – most obviously Beck, but also acts like Hot Chip, Jungle, TV On The Radio, Little Dragon and even Field Music. Indeed, it's a safe bet that any white rock musician who's dabbled in squeaky-voiced sex-nymphery probably got the idea from watching Prince in his pomp.

His impact on hip-hop and R&B is even greater. As stunningly original and innovative behind the mixing desk as he was behind the microphone, Prince was one of the first producers to use drum machines, synthesizers and manipulated vocals in R&B, essentially writing the genre's rulebook. Without him, there is no Janelle Monáe, no Justin Timberlake, no OutKast, no Gnarls Barkley, no... well, you get the point. Given that lot, we can probably excuse him the occasional Robin Thicke. ■ BH

FAMOUS FAN

Janelle Monáe



"He's a mentor to me. It was very organic for us to work together, but

I know he doesn't collaborate with everybody that he performs with. I was just honoured that he trusted me."



of all genders. Courtney in turn has been influenced by some of the bands that she has influenced, such as Savages, to whom she penned a "gushy girl fan letter" after being impressed by their debut album.

Hole's importance has as much to do with Love's indomitability as the music. She has survived numerous witch-hunts and smear campaigns. Lana Del Rey has called her "a big inspiration", and Courtney herself has claimed some of the credit for Lady Gaga. Hole's importance cannot be denied any more than their frontwoman can be ignored. ■ BH

FAMOUS FAN

Sky Ferreira



"I knew Nirvana, but I remember when I first heard Hole's 'Live Through This' – like, really listened to it – I was like, 'Oh my god! They get me!'"

18

Aaliyah

Influence on

The xx, Haim, Beyoncé, Drake, James Blake, Angel Haze, Azealia Banks, Lykke Li, Beach House, The Weeknd, Banks, Frank Ocean, Kanye West, Kelela, Jessie Ware, Katy B, Solange

Roots of Aaliyah

TLC, R Kelly, SWV, En Vogue, Brandy & Monica

Listen to 'My Song 5' by Haim or 'Backseat Freestyle' by Kendrick Lamar or 'House Of Balloons' by The Weeknd or 'Hot Like Fire' by The xx or BenZel and Jessie Ware's take on 'If You Love Me' by Brownstone, or indeed *anything* by Drake, and you'll realise that the Aaliyah's influence is omnipresent. Beyond acting as a visual moodboard for female artists such as Angel Haze, who at first sight could have been Aaliyah incarnate with her high-waisted boxers worn over low-slung baggy pants, it's the fact that her pioneering approach to futurism in R&B has inspired such a wealth of domineering male superstars that's so uniquely resonant. Particularly noteworthy is the way the introspective, sentimental trends exhibited by Frank Ocean and Kanye West adopt Aaliyah's penchant for vulnerability in a typically macho genre. She's also consistently sampled by Rick Ross, J Cole, Jay Z and The Weeknd, among others. The hybrid of rock riffs, hip-hop beats and skittering drum loops on 1996's 'One In

A Million' and her self-titled third album from 2001 sound ahead of the game even now, such is their pervasive mark on everything from Lykke Li's dark confessionals to Banks' sparse creations. Aaliyah Haughton may have met an untimely premature death, but her legacy continues to blossom. ■ EB

FAMOUS FAN

Solange



"I've grown up to you, idolised you, watched others try to capture what you had, to no avail."

19 Neutral
Milk Hotel

Influence on

Beirut, Arcade Fire, Deerhunter, Conor Oberst, Franz Ferdinand, Father John Misty, Animal Collective

Roots of Neutral Milk Hotel

The Minutemen, The Germs, The Beatles, The Beach Boys, Pavement, Sonic Youth, Cheap Trick

Though Neutral Milk Hotel's frontman Jeff Mangum enigmatically slipped away from indie music in the wake of his seminal 1998 fun-fuzz-folk album 'In The Aeroplane Over The Sea', not playing NMH songs for a decade and releasing no new material, his staggering, visceral anti-pop music only grew in significance in his absence. Somehow, by yodelling bleak, surreal songs about holocaust victims, deformed fetuses, clumsy sex and Dadaist weirdness, NMH created the blueprint for a decade of anti-folk, invented Arcade Fire and their ilk and set Beirut down the brassy Balkan road to enlightenment. The genre's entire mindset circles around 'Aeroplane' today, though it still occupies a stratosphere entirely of its own. ■ MB

FAMOUS FAN

Karen O, Yeah Yeah Yeahs



"The album that really convinced me that I could sing was 'On

Avery Island' by Neutral Milk Hotel. Jeff Mangum sings his heart out, and the most appealing singers to me are the ones who really sing like their heart is going to burst."

17 Blur

Influence on

Peace, Superfood, Childhood, Speedy Ortiz, Vampire Weekend, Bombay Bicycle Club, Friendly Fires

Roots of Blur

The Kinks, David Bowie, Syd Barrett, Pavement, The Stone Roses, The Beatles



In the devastating wake of Hurricane Casablanca tearing through alternative rock in 2001, Oasis found their lasting legacy ripped apart and washed out to sea – bar the odd Pigeon Detective or Enemy, they'd pretty much only influence themselves for the rest of their career. Not so arch rivals Blur. By chopping and expanding their sound from 1997's 'Blur' onwards, they managed to flirt with Radiohead's new branch of electronic ennui with 1999's '13' and kick off the millennium's

afrobeat obsession on 2003's 'Think Tank', the record that paved the way for Vampire Weekend, Foals and Friendly Fires. But they've also remained relevant to the new breed. Childhood, Superfood and Speedy Ortiz – who covered 'Bugman' – are all dedicated Blur-ites. We're also reliably informed that Alex James' cheese is a major inspiration for the music of Bastille. ■ MB

FAMOUS FAN

Robert '3D' Del Naja, Massive Attack



"In the midst of Britpop, [Damon] was completely different from what I'd expected. His reference points were unexpected too."

16 The Velvet Underground

Influence on

Fat White Family, Foxygen, Yuck, Hookworms, Waxahatchee, Ty Segall, The Pizza Underground, The Strokes, Spoon, Slowdive, Lana Del Rey

Roots of The Velvet Underground

Andy Warhol, William Burroughs, Bo Diddley

It's a given that in any year of any decade, The Velvet Underground are an influence on the current generation of musicians. What's interesting is which parts of the New York band's vast catalogue are most prominent. In 2001, The Strokes sparked a revolution by ripping 'I'm Waiting For The Man' 11 times and putting out 'Is This It'. In 2014, we have Fat White Family taking cues from Lou Reed's social commentary about smack, cross-dressing and S&M parties and turning it into a dissection of paedophilia, terrorism and extreme politics. Then you've got Californian duo Foxygen, who've gone to town with the twinkles on 'Pale Blue Eyes' to create a sweet sunshine sound. More broadly, the demonic fuzz you hear in bands like Yuck, Ty Segall and Hookworms can be traced back to 'White Light/White Heat'. But most importantly, they inspire people to get off their lazy arses. Katie Crutchfield of Waxahatchee summed it up best on Twitter after Lou Reed died in October 2013: "I would never have started a band if I hadn't heard The Velvet Underground. The importance of Lou Reed is unmatched." ■ TH

FAMOUS FAN

Julian Casablancas, The Strokes



"Lou Reed is the reason I do everything I do."



15

Jonathan Richman & The Modern Lovers

Influence on

Howler, Parquet Courts, Yeah Yeah Yeahs, Courtney Barnett, Charlie Boyer & The Voyeurs, The Hold Steady, James Murphy, Girls, Jenny Lewis, Jens Lekman, The Magnetic Fields

Roots of Jonathan Richman & The Modern Lovers

The Velvet Underground, Eddie Cochran, MC5

At some point, all scenes become obsessed with their own chronology – who did what and when did they do it? Punk, with its multitude of godfathers, was no exception, but making sense of the timeline becomes particularly confusing when you add Jonathan Richman to the mix. The Modern Lovers' self-titled debut was recorded in 1972 but released in August 1976, four months after 'The Ramones', three years after 'New York Dolls' and more or less contemporaneously with Richard Hell's 'Another World' EP. Yet while you can argue over the order of the chickens and eggs, we can hopefully all agree that Richman played his part in the building of the henhouse. The Modern Lovers' influence stretches into new wave, post-punk and beyond. You can trace a line from Richman's endearing awkwardness to the geek-rock of the 1990s (Weezer, in particular), and many of the leading lights of

the NYC garage-rock revival of the early-to-mid-2000s – The Strokes, Yeah Yeah Yeahs, The Hold Steady – borrowed liberally from 'The Modern Lovers'. Even James Murphy of LCD Soundsystem has named 'I'm Straight' as one of his all-time favourite songs. Today, you can hear Richman's shambling, sardonic hallmark in everything from Parquet Courts to Courtney Barnett to Mac DeMarco, who cites him as not only a musical influence but a role model, someone who's "getting old, but seems like he's had a very enjoyable time his whole life". You probably would too if you were as beloved as Jonathan Richman. ■ BN

FAMOUS FAN

Albert Hammond Jr, The Strokes



"If only there was a place in everyone's heart for Jonathan Richman, the world would be a better place. We used to walk out to 'The Morning Of Our Lives'"

14 The Clash

Influence on

Palma Violets, Childhood, Manic Street Preachers, Baby Strange, Jamie xx, Jamie T, Frank Turner, Kate Tempest

Roots of The Clash

Johnny Thunders, Junior Murvin, Toots & The Maytals, Mott The Hoople

Renowned for their ability to pick from a multitude of genres – from reggae and ska to funk and jazz – and infuse them all with their punk sensibilities, The Clash took a magpie approach that

continues to influence modern music. From the dubbier moments on Childhood's debut album 'Lacuna' to the genre-melding mixes of Jamie xx, the punk icons' celebration of multiculturalism is reflected everywhere in the 21st century. And their last-gang-in-town attitude lives on in the likes of Palma Violets, who feel just as linked to the buzz of London's streets as The Clash did. ■ RD



FAMOUS FAN

Sam Fryer, Palma Violets



"The Clash's Mick Jones is a guitar hero. He only hit the notes that he needed to, and it was crunchy and crisp. With different Clash albums, it adapts and changes – it's special."

13 Joy Division

Influence on

Eagulls, Iceage, Savages, Autobahn, Lower, Interpol, Arcade Fire, British Sea Power, Bloc Party, Franz Ferdinand, Liars

Roots of Joy Division

David Bowie, The Velvet Underground, Iggy Pop

Many bands have aped Joy Division's sound, but they didn't have the same *spirit*: the unsettling whirlpool of claustrophobic hopelessness. Now, though, true heirs have arrived. Savages are similarly cold and austere and obsessed with life's gloomiest tapestries; like Ian Curtis, Jehnnny Beth looks for inspiration in old films, obscure literature and tales of human suffering, while guitarist Gemma Thompson has the same knack for economic, nagging guitar riffs that Bernard

Sumner had. Eagulls' rhythm section, with its rumbling bass and machine-like drumming, owes a huge debt to the dark, pummelling sound created by Peter Hook and Stephen Morris, and singer George Mitchell's twitchy anxiety is cut from the same cloth as Curtis' tetchy bleakness. Then there's Iceage, a band who, like Joy Division, realise there's something disturbing in knowing you're fucked and whose last album 'You're Nothing', with its caustic self-analysis, felt like a spikier descendent of 'Closer'. ■ BH

FAMOUS FAN

Bono, U2



"It would be harder to find a darker place in music than Joy Division. Their name, lyrics and singer were as big a black cloud as you could find in the sky."

12 The Breeders

Influence on

Honeyblood, Joanna Gruesome, Yeah Yeah Yeahs, Menace Beach, Yuck, Wolf Alice, Cloud Nothings, Speedy Ortiz

Roots of The Breeders

Sonic Youth, Throwing Muses, The Replacements

Of all of the bands lighting fires under the current grunge revival, it's Kim Deal's post-Pixies outfit The Breeders, rather than all the standard Seattle grunts, who are spawning more imitators. Perhaps it's Kim's pivotal role in the roots of the original scene, the involvement of her sister Kelley and similarly adored scene queen Tanya Donelly, their friendlier, less fucked-up aspect (despite all the heroin) or the impact of touring 1993's 'Last Splash' and 1990's seminal Steve Albini-produced debut 'Pod' last year – but the likes of Honeyblood, Wolf Alice and Menace Beach are fracking deep into their reservoir of saccharine sludge, drenching their own grunge-pop savagery in sweet coos and hellbound melody. The softer, poppier, less suicidal side of grunge, The Breeders, unlike many of their peers, bear no tragic baggage, making them a less fatalistic band to emulate. ■ MB

FAMOUS FAN
Stina Tweeddale,
Honeyblood

"The first time I heard Kim's voice I remember thinking everything else I'd listened to before just wasn't as good. It became my blueprint. Even today, I can't think of anyone who has inspired me more to start a band and play music."



11 The Smiths

Influence on

The Drums, Merchandise, Howler, The Killers, The National, Two Door Cinema Club, Gerard Way, Arcade Fire, Conor Oberst

Roots of The Smiths

Roxy Music, Sandie Shaw, Buzzcocks

It's pretty tough to imitate The Smiths. No-one can play the guitar like Johnny Marr does. No other rhythm section sounds like Rourke and Joyce did. And as for Morrissey? Good luck taking *that* guy on at his own game and coming off as anything other than a semi-literate dilettante. As the first UK indie band to achieve serious mainstream success, however, The Smiths undoubtedly had a seismic effect on British pop music. Independent music might have changed beyond all recognition in the mid-'80s, but when people talk about 'indie' – be it C86, Britpop or the current crop that includes Merchandise, Bombay Bicycle Club and Two Door Cinema

Club – they're generally talking about a sound whose central tenets were laid down by The Smiths. Their importance goes far beyond these shores: the Cult Of Morrissey's American mission has long had a fervent following, with everyone from The National to The Killers to My Chemical Romance. Oddly enough, it is in the US where their legacy seems strongest today – Morrissey's line in acerbic melancholy marks him out as one of the godfathers of emo, while Marr's musicianship has seen him feted by the likes of Modest Mouse and Howler. ■ BN

FAMOUS FAN

Noel Gallagher



"The Smiths came along at that time when 'indie' bands, for want of a better word, actually invented stuff. Bands don't do that any more. They're all derived from something else."



10 The xx



Influence on

James Blake, London Grammar, FKA Twigs, Rihanna, Drake, Mount Kimbie, Banks, Arthur Beatrice, John Talabot, Glass Animals, Lorde, SBTRKT, The Acid, Polica, AlunaGeorge.

Love Inks

Roots of The xx

Aaliyah, The Cure, Pixies, Burial, Cocteau Twins, New Order

The xx are proof that it is possible to invent new spins on old genres. But it's not so much the *sound* of The xx that's made such an impression on current sonic trends, it's the approach. As a group of teenagers, Jamie Smith, Romy Madley Croft and Oliver Sim invented an atmosphere entirely their own; it began with their collective love for electro and R&B and mutated into a spacious and sophisticated brand of pop. The xx became the voice of an iPod Shuffle generation who weren't afraid to combine their musical

passions, regardless of genre, into a deeply personal soundtrack. Their self-titled debut represented a group of idealistic dreamers throwing far too many ideas at the wall in order to see what stuck. It was this multi-textured Timbaland-meets-The Cure-meets-UK garage that went on to redefine the soundtrack to inner-city sprawl and nocturnal journeys home on public transport. They showcased new realms of self-produced possibility and the fact their influence has subtly infused everything from Drake and Lorde to James Blake and Beyoncé's latest efforts demonstrates the impact of their vision. And as for Jamie xx, we're only just beginning to see the extent of his sway over the future. ■ EB

FAMOUS FAN

Simon Neil, Biffy Clyro



"The xx attack the music in a way that no other band has done for a long time."

9 Nick Cave

Influence on

Arctic Monkeys, Palma Violets, Eagulls, Iceage, Savages, Fat White Family, Tame Impala, Pond, The Horrors, Wolf Alice, Childhood, Benjamin Booker, Happyness, Parquet Courts, The Amazing Snakeheads, Richard Hawley, Jack White, Gabriel Bruce, Ariel Pink

Roots of Nick Cave

Iggy Pop, Lou Reed, Tom Waits, Suicide, Joy Division, The Fall, Leonard Cohen, Scott Walker

Backstage, Coachella 2013. The Stone Roses wander virtually unmolested. Blur barely raise an eyebrow. But when one man walks into catering, the Southern-gothic Spidey sense of all the itchy young punks is tweaked, heads turn, a minor mobbing ensues. The man is Nick Cave, and in 2014 he's everywhere. He's in Alex Turner's swivelling hips, Chilli Palma Violets' baritone bawls, Lias Fat White's wicked glare and Dale Snakeheads' seditious snarl. Eagulls, Iceage and Savages channel The Birthday Party's nihilistic assault, while Richard Hawley and Jack White dip into

his blackened boudoir balladeering and everyone from Benjamin Booker to the Aussie psych bands namedrop Cave as a stone-cold hero. For so long a figure prowling rock's outskirts, treading a dark and glowering path all his own, Cave is reaching the very peak of his insidious influence. There's a storm coming... ■ MB

FAMOUS FAN

Alex Turner



"We probably shouldn't have started [our Reading headline set] with a Nick Cave cover ['Red Right Hand']. But you only get one chance to open a gig like that with a Nick Cave cover, so you might as well."

8 Kate Bush

Influence on

Florence + The Machine, Bon Iver, Wild Beasts, Zola Jesus, Lykke Li, Bat For Lashes, Daughter, London Grammar, Warpaint, Björk, Haim, East India Youth

Roots of Kate Bush

David Bowie, Brian Eno, Patti Smith

Enigmatic, taciturn and theatrical, Kate Bush pretty much created the archetype for mysterious singer-songwriters everywhere. Her musical influence is unarguable and extensive, touching every genre on the musical spectrum. Just take a look at the people queuing up to pay homage to her. Punk stalwart John Lydon called Bush "a true original". Trip-hop innovator Tricky said of her: "I don't believe in God, but if I did, her music would be my Bible." Ariel Pink wrote

'For Kate I Wait' about her. The Futureheads had a hit in 2004 when they covered 'Hounds Of Love'. Turn on the radio these days and you'll hear echoes of her in the vaulting vocals of Wild Beasts, the exploratory inventions of Björk and PJ Harvey, the expansive wafts of Zola Jesus and Lykke Li and in Florence + The Machine and London Grammar's sizeable lungs. Her fingerprints are also all over every high-concept music video on YouTube. It's a safe bet that when Bush makes her live return in Hammersmith later this month, the audience will be a who's-who of music royalty. ■ KEP

FAMOUS FAN

Big Boi, OutKast



"My uncle introduced me to Kate Bush when I was about 14 years old, and that shit opened my mind up. She was so bugged out, man! My uncle would explain what the songs stood for. I thought, 'Wow! She's so fuckin' deep!' I was infatuated with her."



6

The Flaming Lips

Influence on

Tame Impala, MGMT, Temples, The Horrors, Toy, Hookworms, Mutual Benefit, Peace, Pond, Animal Collective, Diiv, Kult Country, Jagwar Ma, Warpaint, Ringo Deathstarr, The Black Angels, Wooden Shjips, Unknown Mortal Orchestra, Goat, White Fence, Givers

Roots of The Flaming Lips

The Beatles, Jimi Hendrix, Brian Eno, David Bowie, Syd Barrett, Butthole Surfers, The Velvet Underground, Pink Floyd, Sonic Youth, The Zombies

Ever since the spacey opening of MGMT's 'Time To Pretend' seeped from our speakers like bubbling waves of purest ayahuasca washing the diamond-sand shores of Neptune's purplest methane ocean, psych rock has consumed modern music like a gigantic watermelon, dressed as Joan Of Arc, growing teeth and eating Manhattan. Are these really my fingers? Sorry, got distracted. Yes, psych rock is *everywhere* in 2014 – the wormhole fuzzes of Tame Impala, Pond and Hookworms, the third-eye rock of Temples, Toy and The Horrors, the expansive stargazing of Unknown Mortal Orchestra and Wooden Shjips and the weird and wonderful sonic splurges of Jagwar Ma and Animal Collective. And while many of these acts might well have returned to the source for inspiration – to 'Nuggets', The Zombies, 13th Floor Elevators, The Byrds and Syd Barrett – it's the taggle-haired, massive-handed, nun-manipulating figure of Wayne Coyne that rolls over them all in a giant human hamster ball.

Over the past 30 years The Flaming Lips have kept psychedelic music exciting, relevant and imaginative through its bleary-eyed drifts in and out of public consciousness. Their gigs were ticker-tape balloon parties full of Santas and aliens and saw the band 'born' from giant vaginas. Their records came encased in massive gummy skulls or needed four stereos to play them properly. Whether full of light and colour on 'Yoshimi Battles The Pink Robots' and 'The Soft Bulletin', or dark and tormented atop a pedestal of vas deferens pulsing with luminous sperm on 'The Terror', The Flaming Lips were the band that made psychedelia look like an undated, still-potent musical force, and from which all modern psych sprang. Now, if you'll excuse me, I'm getting scared all of the yellow matter custard dripping from that dead dog's eye... ■ MB

FAMOUS FANS

Miley Cyrus



"Happy birthday to one of my favourite artists OF alllllll time

@waynecoyne"



7

The Gun Club

Influence on

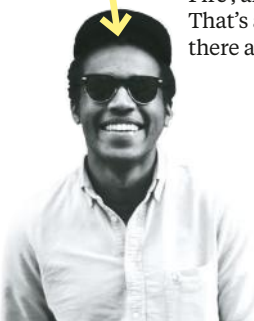
The White Stripes, Palma Violets, Fat White Family, Benjamin Booker, The Amazing Snakeheads, Parquet Courts, The Garden, Queens Of The Stone Age, Japandroids, Primal Scream, Yeah Yeah Yeahs, The Wytches, Iceage, Merchandise, Cerebral Ballzy, Protomartyr, Black Lips, Hookworms, Richard Hawley, Fidler, Evan Dando, Johnny Marr, Ryan Adams

Roots of The Gun Club

Blondie, Johnny Thunders & The Heartbreakers, Bo Diddley, The Saints, The Cramps, X, Black Flag, The Clash, Tom Waits, Iggy Pop, Robert Johnson, Creedence Clearwater Revival

Benjamin Booker: "I was into a lot of punk and stuff when I was a kid and eventually through those LA hardcore bands I got into The Gun Club and it blew my face away. It's blues and punk and that's the basis for everything we do right now. Lyrically, Jeffrey Pierce was one of the best writers of all time; he really is a Mark Twain type, writing about crazy stuff. I'd heard blues and punk together before – The White Stripes and a bunch of bands had done that kind of stuff but The Gun Club does it like nobody else. They play very intense blues punk and I don't think anybody's really done it like that since then. It's incredible.

"We played a show in Germany with Amazing Snakeheads and I definitely hear The Gun Club in them. When I first started writing songs I was maybe trying to imitate that kind of thing but it's so intense, it's really hard to do. We're on tour with Jack White right now and he's done a couple of their songs. People talk about The Velvet Underground and how they weren't popular but they influenced a bunch of bands. The Gun Club are the same way. They should've been much bigger than they were. 'Fire Of Love' is by far their best record. It's incredible – 'She's Like Heroin To Me', 'Jack On Fire', all of those songs are ridiculously good. That's a classic record that deserves to be up there along with the greats."



5

The Strokes

Influence on:

The Vaccines, Phoenix, Arctic Monkeys,
The Orwells, Palma Violets, Public Access TV,
Howler, Skaters, Oberhofer, Circa Waves,
The Maccabees, The Crips

Roots of The Strokes

The Velvet Underground, Television, Ramones

When they came swaggering out of the Lower East Side at the turn of the century, The Strokes were a Rosetta Stone for indie bands who had lost the language of cool. They rode the zeitgeist in a way that no band since Oasis had, and within months of the release of 'Is This It', much of indie rock looked, sounded and acted like Julian Casablancas. Rock'n'roll was no longer the preserve of balladeering boys in anoraks; it was loud, it was fast, it looked good and it didn't give too much of a fuck about anything other than a good time.

This was a time when the arse had yet to fall out of the music industry, when bands like Jet were regular visitors to the upper echelons of the UK singles chart and The

Hives were deemed worthy of an \$11.5m record deal. Little wonder, then, guitar music has had trouble moving on from it, and for all the ups and downs they've endured over the last 10 years, The Strokes remain one of the major touchstones for modern indie, which stubbornly refuses to accept the improbability of rebottling their lightning. Were it not for The Strokes, there would be no Arctic Monkeys, no Franz Ferdinand, no Killers, no Libertines and no Crips; and their ardent pace, Julian's no-fi drawls and yowls and Albert Hammond's high-end twangs can still be heard loud and clear at the core of Palma Violets and The Orwells. There's no denying that the last 13 years would have looked and sounded a lot different without them, and music today would be a whole lot slower. ■ BN



FAMOUS FAN

Brandon Flowers



"We could sell 100 million records and I'd still be reverent of The Strokes."

They came out a few years before us and they obviously had similar influences that I had, but they were so cool."

4

The White Stripes

Influence on

The Black Keys, Royal Blood, The Orwells,
The Family Rain, Black Lips, Drenge, Deap Vally,
The Districts, Benjamin Booker, Jake Bugg

Roots of The White Stripes

Led Zeppelin, Robert Johnson, Howlin' Wolf,
Tammy Wynette, Blind Willie McTell



Ollie Walter, The Family Rain: "The first song we ever learned to play as the three of us, when we were 15-year-olds, was 'The Hardest Button To Button'. It was so easy to get into and really exciting. When you're trying to learn the guitar as a kid you pick it up and go, 'Shit, I can do this!' A big part of their appeal is making really exciting stuff but doing it really simply. The rawness is so appealing. They had a really cool look, too; everything was together and you were immediately drawn in, you felt like you were part of something. I was kind of into the blues already, we grew up with early Fleetwood Mac, but that was our parents' music and listening to The White Stripes was the blues but for my generation. It helped me feel like I had that kind of music of my own."

"The sounds that Jack White was getting from his guitar, I don't think it's what you could call a traditional blues sound. It was all

still very simple like original blues always was, but to me it sounded more electric, like there was electricity going through the guitar. It had a different energy to it and there was also a big poppy element to their sound that you wouldn't get with pure blues."

"I tried my best to get near the guitar sound. It sounds so simple, but he's a genius at what he does. It's not intentional but a lot of people have said that Will's vocal is very reminiscent of Jack White because he does belt it out in that kind of way. Anything we try to do that's bold and fuzzy is definitely us trying to be The White Stripes. You've got that great initial place to start from and you can take it anywhere depending on your other influences. The White Stripes bring a solid backbone, it's a really good building block in terms of being in a band – it gives you that first kick."



3

Kanye West

Influence on

Chance the Rapper, Childish Gambino, Kasabian, Drake, Frank Ocean, Big Sean, Miguel, Hudson Mohawke, Evian Christ, Bon Iver

Roots of Kanye West

Nina Simone, Steve Jobs, Walt Disney

"I am the nucleus," Kanye brashly declared in an interview last year, but it's hard to deny him: as pop-culture catalysts go, no other 21st century figure has had the atom-stirring impact the Chicago rapper has since storming into view 10 years ago with 'The College Dropout'. From the sunny soul-sampling of early singles like 'All Falls Down' to the

futurist rap supernova that was 2013's 'Yeezus', his career's been a lesson in pushing boundaries and setting the agenda.

How is he influential? Let us count the ways. Before stepping into the limelight himself, West's breezy, hook-gilded productions for Jay Z on 'The Blueprint' laid the foundations for radio rap for years to come. Before turning his back on

cheery, punchline-heavy hip-hop for icy melancholia on 2008's '808s & Heartbreak', Auto-Tune was largely a studio device used by producers on the sly to mask a singer's flaws; Kanye used it as an instrument, ushering in a new era of digitised pop. Whether telling an audience of millions on live television that

"George Bush doesn't care about black people" after the US government's slow response to Hurricane Katrina or sniping at white corporate America's subliminal racism ("They see a black man with a white woman at the top floor they gon' come to kill King Kong"), love him or loathe him, there's nothing Kanye won't say, no taboo he won't break and no end to the way he's shaping music. ■ AH

FAMOUS FAN

Serge Pizzorno



"The moves he pulls, for the person he is and how mainstream

he is, you have to take your hat off. 'Yeezus' reinforced the need for me to pull moves, for songs to be seven minutes and stop in the middle and change, for synths to be too loud, for lyrics to be fucking throwdowns. You don't want to just stand still."

2

David Bowie

Influence on

Radiohead, Pixies, Morrissey, Janelle Monáe, Lady Gaga, Vampire Weekend, Franz Ferdinand, La Roux, Manic Street Preachers, Miguel, Björk, TV On The Radio, Nine Inch Nails, Interpol, The Horrors, Lorde, Temples, Noel Gallagher, Damon Albarn, Arcade Fire, The Killers, Yeah Yeah Yeahs, Metronomy, Peace, London Grammar, St Vincent

Roots of David Bowie

The Velvet Underground, The Rolling Stones, The Beatles, Kraftwerk, The Stooges, Bob Dylan, Brian Eno, Kurt Weill, Syd Barrett, Anthony Newley, Love

Of all the old guard, David Bowie is the guy who young musicians still namedrop with devoted regularity today. The sheer breadth and scope of his career – from the music-hall roots to his glam explosion, plastic soul period and krautrock experiments – has provided countless modern acts with their impetus to plug in and play. ■ MB

FAMOUS FANS

Lorde



"To have someone like that tell you that listening to you felt like

listening to tomorrow... I was like, I could creatively die and just be happy forever. For some reason we were holding hands and just starting into each other's eyes and talking, and I was like, 'This is David Bowie's hand, what am I doing?' It was insane. A beautiful moment."

Lady Gaga



"What I have in common with David Bowie is the way that I combine

theatrics and the visual in all of my performances. The fashion and the imagery and what I am trying to say as an artist goes much further beyond the music. The intention for me is not to sound just like Bowie, it is to pull references from all these different people and create something fresh and new and futuristic."

100 MOST
INFLUENTIAL
ARTISTS



43

James Murphy



"I got really crazy about ...Ziggy Stardust..." – that album,

and the song 'Five Years', were incredibly informative. I remember using that drum sound for The Rapture's 'Open Up Your Heart'."

St Vincent



"It's No Game (Part 1)' from 'Scary Monsters (And Super Creeps)'

is my favourite song, an example of his ability to make immensely likeable and at the same time dystopian music."

Trent Reznor



"He's made the world more 3D, more widescreen, more colourful.

'Scary Monsters...' puzzled me because it felt very alien and disturbing."

Black Francis, Pixies



"He's the bridge between the music of the '50s and the music of the distant

future. There are techniques of his I've kind of copied. I did it more on solo records, but I know I did it on 'Bossanova'."

1

Radiohead



Influence on

Arcade Fire, TV On The Radio, Alt-J, Everything Everything, Foals, Four Tet, The xx, Burial, M83, Breton, Liars, Frightened Rabbit, Wu Lyf, James Blake, Animal Collective, MGMT, Tame Impala, Pond, Caribou, The Twilight Sad

Roots of Radiohead

Kate Bush, Aphex Twin, REM, Neil Young, Magazine, Can, Queen, Talking Heads, Steve Reich, Joy Division, The Smiths, Charles Mingus, Tortoise, Boards Of Canada

In 1996, while most major British bands were blowing their royalties on cocaine, light aircraft, Patsy Kensit and Hampstead piles, Radiohead did something quite different. They spent a big chunk of what they'd earned on building an entirely new studio and filled it with a variety of exotic types of pricey, abstract and futuristic noise-making devices. At a time when their contemporaries were just whacking the Boss Super Overdrive through the Rat pedal and getting on with it, they were obsessed with

chasing a rainbow of sounds no-one had ever heard before. It drove them to the edge of madness, and built 'OK Computer'.

Ten years later, making 'In Rainbows', they were again pushing their talents to the limit in pursuit of innovation. In this case, that meant Jonny Greenwood at one point going away to write an entire piece of software that would allow them to control various sound modules they wanted to use. Jonny spent several weeks with his programmer's hat on, working on it. It was a level of obsessiveness that led Thom Yorke to claim that he wasn't entirely sure the group could make it through another album cycle unless they changed their MO.

So they did. 'King Of Limbs' was built specifically to find a unique third way between being an electronic act (programming sequencers) and being a rock band (chopping

FAMOUS FANS

Win Butler, Arcade Fire



"The original stuff that got me excited about music was Björk

and Radiohead and the weirder spectrum of the bands that were popular and on MTV. Radiohead weren't small in their focus. It definitely seemed like they were talking about the world at large."

Joe Newman, Alt-J



"They've consistently released amazingly progressive ideas throughout each album.

They're a fantastic band that we all enjoy, so we've undoubtedly been influenced by them in some way."

Jimmy Smith, Foals



"Jonny Greenwood lives really close to where I live, so I might try to find his letterbox and drop in some demos. We sent them our album as a hint at supporting them, but I don't think anything has happened yet."

James Blake



"It's a feeling that those songs evoke – it's bittersweet, it's sometimes

rambling, but still seems precise. It's a formula that I can't really quite see through. That's what's great about Radiohead: they're translucent, not transparent. A lot of pop music is transparent."

Jonathan Corley, Manchester Orchestra



"'Kid A' was the first Radiohead album I truly connected with. It's

meant many different things to me over the years, and it's a completely new experience with each listen. It changed the way that I view the album as a complete work of art."

out chord progressions) – one that ultimately involved them sampling their own playing, then mixing it into new compositions.

Radiohead have spent a good deal of their lives banging their heads against a series of sonic brick walls in search of something better. They're a reminder that innovation often isn't glamorous. It isn't a switch you press. No-one steps into the Innovator 3000 and sets the dial for '2017'.

It is an endless onward trudge into the unknown that involves a hundred blind alleys and tedious cul-de-sacs. It has taken a man as self-lacerating and neurotic as Thom Yorke, and a guy as rigidly disciplined as Jonny Greenwood, to make the 'Pablo Honey' hitmakers into a group who have shaped and reshaped the history of rock on at least three separate occasions.

Considering the way that they have pushed music forward, you could build a case for them as The Beatles of the 21st century. After all, more than anyone still cutting it, they've challenged precisely what it is to sound like a huge mainstream act. Just look at 'King Of Limbs': probably the most eagerly anticipated record in history and one that consisted mainly of wispy, fractal rhythm patterns and diaphanous swirls of electric noise. While the surface world of rock'n'roll was swept along on The Strokes for a decade, the disciples of 'OK Computer' and 'Kid A' were quietly laying a new foundation for 21st-century music; one that cared not for reductive genre boxes but expected boundary-leaping experimentation from artists as standard. As if it wasn't enough that their first rock-heavy incarnation had inspired Muse, Coldplay and Elbow and their later minimalist electronic dabbblings had fathered a whole host of followers such as Foals, Alt-J and Django Django, in 2014 Radiohead's exploratory modernist mentality is now the norm, from Future Islands to The xx

to Metronomy to James Blake and way, way beyond.

But they've also been our generation's Beatles in the way they've caused all the clichés of the biz and stardom to warp and fold beneath their massive cultural gravity. The Beatles had Apple Corp, psychedelic feature films, writing all your own songs, the pop concept album, and cross-cultural pollination. Radiohead have given us one of the first recorded instances of streaming (via iBlip as far back as 2000's 'Kid A'); the *Scotch Mist* webcasts; apps like last year's *PolyFauna*, designed to explore the interzones between art, tech and music; and the 'newspaper album' on 'King Of Limbs' – not to mention rewiring the music industry with the pay-what-you-want scheme for 'In Rainbows', their own social network, and any number of genre-inverting videos from 'Just' to 'House Of Cards', in which "64 lasers rotating and shooting in a 360-degree radius 900-times per-minute produced all the exterior scenes".

Nowadays, everyone from Beyoncé to Bowie is dropping secret albums that they've been working on under a thicket of non-disclosure agreements. Artists have been bitching about their record labels since Thomas Edison first put a stylus on a wax cylinder. But Radiohead have been much better than most at finding interesting ways to cut through all the crap. If Cobain was a teenage whine against corporate rock whores, they are a more mature, wily

response; flag-bearers for an independence that isn't just about the refusenik ideals of keeping it real in the back of a van with Henry Rollins. One that's more about feeling free to use the full weight of the system to make it do what you want, and which involves making a wraparound concept of art-plus-music-plus-life that doesn't feel aggressively artsy, like it might with a Byrne or an Eno.

The natural tension between the scale of their popularity and the modest limits of their lust for glory

has always made them a subversive proposition. In 2000, they stood at the peak of their commercial potential. How did they capitalise on it? They refused to release any singles from 'Kid A', an album of soupy electronica. Then they toured the country in a white, sponsorship-free marquee because Thom had read Naomi Klein's anti-marketing classic *No Logo*.

Thom has pushed the personal-as-the-political into more interesting and satisfying spaces. He has become a standard-bearer for a generation suspicious of big, flag-waving sentiment. It's a very 21st-century kind of politicking – somewhere between Russell Brand's 'don't vote' nihilism and the kind of DIY community ethic you might spot on *Portlandia*. They are a reflection of how, unlike our parents' generation, who waved the flag and bashed the barricades, getting the Powers That Be to change the world is often not as helpful or fulfilling as making your own small-scale change where you can.

Just as The Beatles came to embody the '60s, Thom Yorke is the rock star who most clearly reflects our times. Nearly two decades ago, he looked into the future and it weirded him out. What he saw crushed him under the weight of its haste, its twisted crony-capitalist logic, its avalanche of prescription meds, its technological shrinking of life and society until you're never alone but always alone. He articulated something that spoke to the way we live now, demonstrated an uncomfortable angst that connects Muse (at first widely dismissed as 'Radiohead copyists') with Bloc Party, Everything Everything with Burial. Now, we hear they've been cutting old-school dust-on-the-tapeheads tracks with no less a Luddite than Jack White. That would be just one more wrong-footing from a band who only seem to find their balance when they're throwing everyone else off theirs. ■ GH

RADIOHEAD'S WEIRDER
INSTRUMENTS

If you're going to redesign rock music from the ground up, you'll need some unusual tools...

A portable radio

When he needs to play 'National Anthem' or 'Climbing Up The Walls' live, Jonny gets a cheap FM radio, tunes it to a couple of local stations during soundcheck, and then just blasts it into the mic. Danger of inappropriate bursts of Huey Lewis & The News are, he says, "all part of the fun".

Kitchen pots

That's what Phil Selway is banging on 'Packt Like Sardines In A Crushd Tin Box'.

Mellotron

The "polyphonic tape keyboard" paved the way for the synthesizer and sampler. A favourite weapon of the more boggy end of prog (Genesis, King Crimson, Moody Blues), it also turns up on large parts of 'OK Computer'.

Glockenspiel

A xylophone with metal keys, the high notes on 'No Surprises' come from the music-box chimes of Jonny's glock.

Reviews

► THE DEFINITIVE VERDICT ■ EDITED BY BEN HEWITT

NME
ALBUM
OF THE WEEK



Childhood Lacuna

**Brixton boys' soaring debut
stands out from the south**

London crowd



delightfully disgusting filth of Fat White Family, its bands are united in ragged creative spirit, if not in sound.

It's this that makes Childhood – former tourmates of Palma Violets and south London natives save for a brief stint at Nottingham University – such a beguiling prospect. Though just as indebted to its birthplace as any of the bands above (“Most of the record is about growing up in south London,” revealed singer Ben Romans-Hopcraft to *NME* earlier this year), debut ‘Lacuna’ couldn’t

► Though they’re far from sonically similar, south London has consistently produced some of the UK’s most exciting new artists over the last couple of years. Whether in the hedonistic gang mentality of Palma Violets, the prickly urban disaffection of King Krule or the

be any more different. “It’s about me thinking that everything’s dandy [here], but [realising] it’s actually not and coming to terms with that,” he continued.

It’s this hint of melancholy, underpinning a record otherwise slathered in warm and pillowy melodies, that really makes ‘Lacuna’ sing. Debut single ‘Blue Velvet’ – given an iridescent makeover here from the more bumbling, lo-fi original 2011 recording – is an immediate case in point. “*I feel for you, son/That place, it’s not your home*”, sings Romans-Hopcraft, before surging guitars take a stranglehold and the song explodes into a soaring and blissful chorus. With a voice so velvety he could sing the Tory manifesto and still make it sound palatable, the singer’s vocals drift atop Childhood’s pretty instrumentation (recently augmented by the addition of bassist and drummer Danny Salamons and Jonny Williams) creating a sense of winsome nostalgia.

Elsewhere, the lovelorn 'You Could Be Different' pinches guitar lines as gorgeous as anything by modern masters of undulating melody Real Estate and perches

CHILDHOOD ON...

Unexpected guests

Leo Dobsen (guitar): "Blue Velvet" has a subtle female vocal on the chorus. It's this 14 year-old girl who's Dan's [Carey, producer] daughter's mate from school."

Sonic inspiration

Ben Romans-Hopcroft (guitar/vocals): "I was listening to Air, Ariel Pink – sticking with the As. I listened to a lot of trip-hop and Portishead as well. I like the contrast of having things that are really big-sounding against these sweet, pop melodies. That's what we tried to achieve."

Their pals the Palmas

Ben: "It was good [getting noticed through them] because we played good gigs together, but I hated the comparison. People were like, 'This lot are the new Palma Violets, but they're a bit slacker, they have this weird, dubby thing and they're also this and that...' We don't wanna be part of a scene."

album was also produced by south Londoner Dan Carey – throwing relentless basslines under effervescent, '60s-style riffing and squalling, effects-laden guitars in turn. While bravely exploring the full remit of the band's musical spectrum, 'Lacuna' retains a strong sense of the sentiments of romance, sadness and nostalgia that hold it together.

Taking common inspiration and twisting it into their own shape, Childhood have concocted a debut that's more than capable of standing up to the rougher approach of their geographical peers. In doing so, they've uncovered a diamond. ■ LISA WRIGHT

8

THE DETAILS

► **RELEASE DATE** August 11 ► **LABEL** House Anxiety/ Marathon Artists ► **PRODUCER** Dan Carey ► **LENGTH** 46:02 ► **TRACKLISTING** ►1. Blue Velvet ►2. You Could Be Different ►3. As I Am ►4. Right Beneath Me ►5. Falls Away ►6. Sweeter Preacher ►7. Tides ►8. Solemn Skies ►9. Chiliad ►10. Pay For Cool ►11. When You Rise ► **BEST TRACK** You Could Be Different

MORE ALBUMS

Laura Mvula With Metropole Orkest

RCA Victor



Re-recording your debut album with a 52-piece orchestra

is pretty audacious. But then, Laura Mvula – who introduced psychedelic jazz and gospel to R&B on last year's 'Sing To The Moon' – isn't your standard pop star. Mvula's original vision for the LP apparently involved an orchestra, which makes this low-key repress arguably the definitive version. Whether her audience will prefer it is debatable. Upping the classical jazziness leads to increased depth, tone and finesse, and at its best – on the billowing, string-laden 'Make Me Lovely' – we're in Bond theme territory. In smoothing off the edges, though, it loses its mechanical funk, becoming the Laura Mvula album your aunt might own.

■ BEN CARDEW

6

Grumbling Fur Prenaturals

The Quietus Phonographic Corporation



Billed as their "pop" record, Daniel O'Sullivan

and Alexander Tucker's third album launches straight into 30 seconds of creaking doors and spooky bells in a fragment called 'Neil Megson Fanclub'. They soon make good on their pop pledge, though, scattering mesmerising synth melodies on 'Lightsisters' (featuring Tim Burgess), dabbling in folk on the wonderful 'Feet Of Clay', gazing up at "rapid stars" on the Depeche Mode-like 'All The Rays' and minting strange, campfire R&B on 'Mister Skeleton'. Their imagery may be impenetrable – all "teardrops on the wires", and particles "falling into space" – but the tunes haunt the mind long after they've faded.

■ MATTHEW HORTON

8



Benjamin Booker Benjamin Booker

The New Orleans newcomer puts his own gnarly spin on vintage rock'n'roll

You could take new Rough Trade charge Benjamin Booker as an open book: bourbon-drenched vocals, thrift-store chic and a New Orleans base on the banks of the Mississippi. His debut lives and breathes the Deep South, from the Chuck Berry references on opener 'Violent Shiver' to the more hushed tones of 'I Thought I Heard You Screaming', which takes its vocal cues straight from Bobbie Gentry's late-'60s peak.

It's also something of a love affair with the guitar, with Booker and his band firing off Zep-style grandiosity ('Have You Seen My Son?'), proper Bolan pomp ('Happy Homes') and, on 'Wicked Waters', a reworking of Eddie Cochran's '50s classic 'Twenty Flight Rock'.

The best song here, though, is 'Old Hearts', which takes the blueprint honed by his rock'n'roll forebears and transports them bang into 2014, gnarly and gloriously unrepentant. ■ MATT WILKINSON

8



THE DETAILS

► **RELEASE DATE** August 18 ► **LABEL** Rough Trade ► **LENGTH** 42:21 ► **TRACKLISTING** ►1. Violent Shiver ►2. Always Waiting ►3. Chippewa ►4. Slow Coming ►5. Wicked Waters ►6. Have You Seen My Son? ►7. Spoon Out My Eyeballs ►8. Happy Homes ►9. I Thought I Heard You Screaming ►10. Old Hearts ►11. Kids Never Growing Older ►12. By The Evening ► **BEST TRACK** Old Hearts

Jaakko Eino Kalevi Yin Yang Theatre EP

Beats In Space



Before recording his new EP, lo-fi disco explorer

Jaakko Eino Kalevi invented a party game. "Pass the cat to your left side", the Helsinki musician sings on 'Pass The Cat', a cosmic dance tune named after a late-night game he made up in New York recently.

Flecked with Kindness' party spirit and the freakish touch of Ariel Pink, it's the best track here. Propelled by ginormous synths, 'Speak Out' is close behind. 'Sensaatio' (sung in his native Finnish) and 'Techno Soulvakki' build a slow, bassy mid-section that closer 'XO-Tic Grlz' blasts apart with spattered laser sounds. Weird and brilliant, it's typical of this gifted space cadet.

■ BEN HOMEWOOD

8

Reviews

FaltyDL

In The Wild

Ninja Tune



The fourth album from New York beatsmith FaltyDL

(aka Andrew Lustman) is certainly well named: the record stumbles between pastoral ambience and feral beats in what is a discomfiting but sometimes beautiful collection.

Lustman's weapons of choice are chopped samples, stately jazz chords, synth washes and awkward rhythms that never quite settle. The effect is a mixture of menace and calm, often within the same song. The vocal and drum attack of 'Do Me' is frenetic, while 'Heart & Soul' sounds like the needle skipping on a particularly graceful drum'n'bass tune. Overall, it makes for a fascinating record that rewards close attention, even if a lack of standouts means it is more impressive than loveable. **7**

BEN CARDEW

Holy Family

Can't Dance, Won't Steal, Need Some Help

Melodic



Holy Family moved from Gothenburg to Montreal while making

this record, so you have to wonder what effect the upheaval will have had on it. At times, songwriters Anton Ekman and Viktor Hansson approach brilliance: the moody, droning mechanics of 'Fell Into My Hands', the slurred pleas that devastate the centre of 'Airy Jane's Flying Carpet', the scowling chords that turn 'East Coast Nerves' into a Jim Jarmusch soundtrack. Unfortunately, the half-hearted dreampop of 'Trail Of Songs' and the monotonous strumming on 'One Of These Days' sound like the unfinished work of guys who got too distracted packing boxes. Maybe once they're settled, Holy Family will live up to their potential. **6**

ROB COOKE

FKA Twigs

LP1

Tahliah Barnett's debut impresses with its futuristic vision of R&B

Signed to forward-thinking London imprint Young Turks and the subject of excited industry whispers after her videos began surfacing online two years ago, FKA Twigs' slippery R&B has been hailed as the sound of the future. At the very least, Tahliah Barnett's craft is ripe for the digital age, when artists are increasingly discovered through screens and devices and sound is aligned with image more closely than ever before.

Twigs understands this. Her early releases 'EP1' and 'EP2' came with striking videos: Twigs' doll-like face rocking back and forth in the video for 'Water Me'; her mouth stuffed with the fingers of a man three times her size in 'Papi Pacify'. Before she started writing music, Barnett came to London to train as a professional dancer (eventually dancing in pop promos including Jessie J's 'Do It Like A Dude'). 'LP1', even without those arresting videos, still dwells on the physical. "Am I suited to fit all of your needs?" she sings in 'Hours'.



THE DETAILS

► **RELEASE DATE** August 11 ► **LABEL** Young Turks ► **PRODUCERS** FKA Twigs, Arca, Emile Haynie, Devonté Hynes, Clams Casino, Paul Epworth, Sampha
► **LENGTH** 41:01 ► **TRACKLISTING** ►1. Preface ►2. Lights On ►3. Two Weeks ►4. Hours ►5. Pendulum ►6. Video Girl ►7. Numbers ►8. Closer ►9. Give Up ►10. Kicks ► **BEST TRACK** Two Weeks



And in 'Two Weeks': "My thighs are apart for when you're ready to breathe in". 'Video Girl' explores the strangeness of seeing herself on film: "I can't recognise me", she sighs at the end.

A patchwork of disorientating clicks and ticks underpins Barnett's whispery vocals. Unsettling mechanical creaking, first heard on 'Water Me', returns on 'Pendulum' and 'Video Girl'. Basslines are sporadic, floating out of songs ('Lights On'), while synths squelch and soar ('Give Up'). When it works, as on the icy rattling of 'Pendulum', Barnett does for R&B what Grimes did recently for catchy pop, rendering it in thrilling hyper-real hues.

Adding to the prickly excitement, Twigs pitches sound against silence, lending her songs a cosmic eeriness. Even in the moments when the spaciousness feels flat ('Closer', 'Video Girl'), 'LP1' is remarkably consistent. Big-name producers – Dev Hynes and Clams Casino on 'Hours', Paul Epworth on 'Two Weeks' – have been tempered by her controlling hand. This pervading sense of control and commitment to her art proves that Twigs is set on building the sound of the future all by herself. **8**

Engineers

Always Returning

Kscope



Led by Mark Peters, shoegaze misfits Engineers

have been making brilliant records for nearly 10 years now, yet the limelight afforded to similar-sounding bands such as The Horrors has always eluded them. On 'Always Returning', their fourth album, they've delivered yet again. 'Bless The Painter',

which spits at a social-media generation obsessed with photographing artworks for their news feeds rather than to admire their beauty, sets a glacial tempo. Centrepiece 'A Million Voices' is a driving, motorik synth masterpiece and 'Searched For Answers' shows subtle restraint, but the album slips up when it gets too blissed out for its own good ('Drive Your Car'). Even so, it's about time this lot got the credit they deserve. **8**

DAMIAN JONES

The Hip Priests

Black Denim Blitz

No-Balls



Nottingham four-piece The Hip Priests lace their latest

album of metallic garage-punk with imagery that runs the gamut from boorish to potty-mouthed to sexist. This need not, in itself, be a deal-breaker. Much of the appeal of their evident idols – Iggy, Motörhead, Dwarves, Turbonegro – stems from tunes that steamroller your

sense of propriety. The Hip Priests are sorely lacking in this department, however. The ingredients are there, in theory: 'Black Denim Blitz' is brisk, with widdly solos to puncture the breakneck clatter. But the upshot is that most of their songs sound the same, without being catchy enough to be memorable, and vocalist Nathan Von Cruz hollering "Pissed-up sex pests/We're saints of excess" prompts only eye-rolling. **5**

NOEL GARDNER

Reviews

Twin Atlantic Great Divide

Red Bull



There's something charming about a band who aren't

afraid to aim high, and few sound as brazenly ambitious as Glasgow's Twin Atlantic. On their second album they seek to distil their beloved rock'n'roll down to its constituent parts. And it's

a triumph: the way songs like 'Brothers And Sisters' and 'Be A Kid' blossom is reminiscent of Smashing Pumpkins at their bombastic, vulnerable best, while the heroic 'Cell Mate' and 'Fall Into The Party' have more than a touch of Nirvana about them. More than anything, though, 'Great Divide' is a love letter to the power of music itself; earnest, yes, but as heartwarming a rock record as it's possible to imagine.

■ BEN PATASHNIK

8

Sinéad O'Connor I'm Not Bossy, I'm The Boss



Nettwerk
For much of her 10th album, it appears that Sinéad O'Connor has reinvented herself as Shania Twain. A far cry from the open-wounded pop of her early career, 'Dense Water Deeper Down' and 'Your Green Jacket' offer conformist, lightweight MOR country rock. The album title promises much in the way

of forthright antagonism and the Jessie J hair she sports suggests some kind of ironic statement on the chart mainstream, but the content fails to deliver, save for two moments. 'The Voice Of My Doctor' channels a freeform passion more in line with Patti Smith than Shania. Here, O'Connor is a slave to her emotions rather than the tired structures to be found elsewhere. Along with the raging rock of 'Harbour,' it's a fierce beacon in a sea of blandness.

■ HAYLEY AVRON

5

A Sunny Day In Glasgow

Sea When Absent

Lefse



With their fourth album, A Sunny Day In Glasgow are mounting a fierce campaign to propel their sparkling shoegaze into a poppier stratosphere. 'Sea When Absent' has the same beautifully overlapping vocals as Cocteau Twins and the same mess of melodies as My Bloody Valentine, only less obtuse and a hell of a lot happier. Highlights are the stunning 'Bye Bye, Big Ocean,' which piles tight lyrical hooks into post-rock guitars, and 'The Body, It Bends,' on which Annie Fredrickson and Jen Goma deliver an irresistible (if indecipherable) duet over pristine synths. Catchy and abstract in equal measure, 'Sea When Absent' is the thrilling sound of shoegazing introverts coming out of their shells.

■ ROBERT COOKE

8

Peter Escott

The Long O Bedroom Suck



Isolated by geography, underground musician Peter Escott has found acclaim outside of his native Tasmania with rumbling post-punk duo The Native Cats. Here, underpinned by his strong Aussie accent, solo release 'The Long O' contains direct songs pitched between the flamboyance of Rufus Wainwright and the freakishness of Perfume Genius. Escott broods on love and loneliness over a simple palette of hammered piano and cheap synths.

"I'm nothing like those other meatheads", he promises on the heartfelt 'Angel', before confidence dissolves under the swollen melodies of 'I Believe In Devil World' and 'Desmond Ballantyne's' defeated admission "I thought that I could kill your dark heart". It's a brave, individual and unsettling work.

■ STUART HUGGETT

7

The Raveonettes

Pe'ahi

The Danish duo's seventh album is a fuzz-drenched meditation on grief



Times got tough on The Raveonettes' chain gang of love. 2012's 'Observator' was inspired by a three-day drug bender that guitarist Sune Rose Wagner undertook to battle depression caused by a back injury; and their seventh album 'Pe'ahi' – as the titular reference to Hawaii's nosebleed surf beach suggests – rides even greater breakers of emotion. "This old wave is gonna drag you down to the black where you always end up", Sune sings on closer 'Summer Ends', while opener 'Endless Sleeper' sets the tone: their classic '60s wall-of-sound garage pop laced with a sophisticated Parisian swing and then piled thick with filthy, dense layers of Mary Chain fuzz as bassist and singer Sharin Foo laments the loss of Sune's father: "How

do you wake when your sleep it is endless?" Not that 'Pe'ahi' is a whitewashed elegy. "One time I saw my dad fuck a red-haired whore" Sharin intones amid the savage rave scree of 'Kill!', the sound of 'XTRMNTR' ram-raiding a Nine Inch Nails gig. Not exactly Rufus

Wainwright's '...Songs For Lulu', then.

Sune's disorientating grief makes 'Pe'ahi' – announced and released by the band on the same day – an emotional ricochet of an album. Drenching its sunny melodies in static and distortion until it sounds like My Bloody Valentine gone surfin', it avoids slipping into moroseness, careering between the upbeat pop of, erm, 'A Hell Below' (in which a poltergeist Gerry & The Pacemakers stream a gig from the Other Side through your knackered radio), the fire-in-the-ballroom violence of 'Sisters' and the funky fuzz of 'Killer In The Streets'. Even at its most reflective, when Sune recalls being left waiting home alone as a child on 'Wake Me Up', it's steeped in soulful trip-hop that forms a cloak of nostalgia.

If 'Pe'ahi' is a tribute to Sune's father, it's a warts-and-all one – a portrayal of a turbulent relationship that's delivered with a tenderness and intensity that propels the very concept of the retro garage duo into a fresh sonic stratosphere. Drop in, it's an exhilarating descent.

■ MARK BEAUMONT

7

THE DETAILS

► **RELEASE DATE** July 22 ► **LABEL** Beat Dies ► **PRODUCERS** Justin Meldal-Johnsen, Sune Rose Wagner ► **LENGTH** 36:18 ► **TRACKLISTING** ►1. Endless Sleeper ►2. Sisters ►3. Killer In The Streets ►4. Wake Me Up ►5. Z-Boys ►6. A Hell Below ►7. The Rains Of May ►8. Kill! ►9. When Night Is Almost Done ►10. Summer Ends ► **BEST TRACK** Kill!



#DammeCold

FROZEN NAVEL?

Dear Jean Claude, I have gotten close to the ice cold refreshment of a Coors Light. Once, whilst white water rafting with my bezzies, things got a little... out of hand. As we straddled the large, rubber inflatable downstream, we lost an oar. I tried to grab it but it was too late. Before you could say 'look at my frozen navel' we were headed straight for a waterfall. The icy cold liquid thundered down from above, pounding us harder than a snow beaver in a boxing match. That, JC, was closer to cold. David Wharfe. Not so far from Snowdonia.

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FILM

Guardians Of The Galaxy

Big-screen version of this lesser-known Marvel comic is a hilarious curveball

It's immediately clear that *Guardians Of The Galaxy* isn't a typical Marvel superhero story. The film opens with an alien abduction set to the brilliantly unlikely strains of 10cc's 'I'm Not In Love'. It doesn't stop there – the soundtrack

consistently pairs director James Gunn's ambitious space chase with classic pop and rock. Later, David Bowie's 'Moonage Daydream' plays over a ramshackle ship's journey to a place called Knowhere.

The film is based on one of Marvel's lesser-known comics, originally published in 1969 and featuring a disparate bunch of heroes who join forces against baddie Ronan The Accuser and his quest for galactic power. There's a machine gun-toting raccoon called Rocket, a Vin Diesel-voiced tree whose catchphrase is "I am Groot", WWE wrestler Dave Bautista as Drax The Destroyer, and Zoe Saldana's green-skinned Gamora. Self-proclaimed "dude" Peter Quill (superhero name Star-Lord), played by Chris Pratt, is their leader. Introducing himself as "an a-hole but not 100 per cent a dick", he's a compelling character, one that Marvel Studios president Kevin Feige has described as "Marty McFly meets Han Solo".

It's 1988 when we meet the young Quill, who treasures his Walkman and a mixtape given to him by his dying mother. Reared by a motley crew of space pirates, he grows up a mercenary selling found booty. His Walkman obsession sparks a love of gadgets, and his arsenal of tech toys helps him become the saviour of the galaxy.



Chris Pratt as Peter Quill in *Guardians Of The Galaxy*



DIRECTOR
James Gunn
RELEASE DATE
In cinemas now

Director Gunn, who impressed with 2010 alt-hero flick *Super*, rips up the blueprint of the Marvel movies that first introduced Iron Man et al. His screenplay carefully weaves their backstories into an evolving alien world, with humour as his main weapon. Peter Quill's rag-tag team bicker constantly about whose galaxy-saving plan is best. Bradley Cooper's Rocket Raccoon is hilarious – he scene-steals throughout, notably while on the shoulders of Vin Diesel's eight-foot humanoid tree, shooting enemies. Elsewhere, there are cameos from John C Reilly, Peter Serafinowicz and former Doctor Who assistant Karen Gillan, who shaved her head for the role of angry warrior Nebula.

Guardians... is something of a curveball. Geeks will enjoy its hidden comic-book jokes and hints at future plot lines. There's plenty for the uninitiated, too, with a zero-gravity prison break, *Star Wars*-style aerial dogfights and, just when you're expecting the hero-versus-villain showdown, a comedy dance-off featuring Quill's "pelvic sorcery". As the credits roll – confirming there will be a sequel – Gunn's film leaves you with the same feeling of childish wonder as seeing sci-fi for the first time. ■ DAN BRIGHTMORE

PLAY IT AGAIN

RECENTLY
RATED IN NME

Spoon They Want My Soul

"A neat balancing act that offsets a melody that digs in and won't let go with a hard-hitting edge. A cult record in the making from the quintessential cult group."

(NME, August 2)

7

Adult Jazz Gist Is

"It's all there: the sparse guitars, the vaguely spiritual intellectualism. But 'Gist Is' is more than a poor man's 'An Awesome Wave'. Adult Jazz will be inspiring their own rip-offs before long."

(NME, August 2)

8

Tom Petty & The Heartbreakers Hypnotic Eye

"Petty's 13th studio album critiques modern America while embracing the heartland rock of his early years. As inspired as ever."

(NME, July 26)

7

Soft Walls No Time

"MJ from Hookworms lends a hand, helping to make 'No Time' a more cohesive affair than its predecessor. Vocals are swathed in hiss and echo and the phrases that do break through create claustrophobic desperation."

(NME, July 26)

8

The Family Rain Hunger Sauce EP

"There's a touch of Supergrass' pop songwriting class on 'We Are In Love', while 'Tarantula' doesn't so much swagger as pimp-roll. A band whose confidence is swelling."

(NME, July 19)

8

Wakolda (FILM)



An adaptation of her award-winning book, Lucía Puenzo's *Wakolda* (aka *The German Doctor*) is the fictional story of an Argentine family who encounter real-life Nazi physician Josef Mengele – wanted, as he was in 1960 when the film is set, for war crimes. He takes an interest in the family's daughter, Lilith, a sickly-looking

girl with Haim-long hair and a growth defect, and gives her dodgy hormones to 'help' her get taller. Mengele is, to put it mildly, one sick motherfucker, but his gruesome nature is drawn out at a gradual, subtle pace and the result is more glacial thriller than shield-your-eyes horror. Throw in a freaky doll metaphor and it's as chilling as the snowcaps on the surrounding mountains.

■ KATE HUTCHINSON

7

God's Pocket (FILM)



Starring the late Philip Seymour Hoffman and directed by John Slattery – aka *Mad Men*'s Roger Sterling – there'll be plenty of goodwill directed at *God's Kitchen*. Sadly, it's something of a meandering spectacle. Set in the early '80s, it's essentially a Springsteen song in film form – a tale of hustlers,

blue-collar workers and tough dames, all doing what they can to survive on the mean streets of the fictional Philadelphia neighbourhood of the title. Hoffman reveals nothing of his motivations, Slattery's *Mad Men* co-star Christina Hendricks is underused as a grieving mother and John Turturro's by-the-numbers wiseguy is disappointing. Those looking for one last great Hoffman piece won't find it here.

■ ANDY WELCH

5

Tramlines Festival

Various venues

Sheffield

July 25–27

The Cribs keep new
songs under wraps at
Sheffield weekender

▶ Anyone walking around Sheffield city centre at 9am on Tramlines' final morning might have heard some intriguing sounds drifting over the stench of stale kebabs and last night's booze. Booming out across the city's Devonshire Green were some choice cuts from The Cribs' forthcoming sixth album. But the Jarman brothers' early soundcheck turns out to be the only place it's possible to hear new Cribs material this weekend – citing unfinished lyrics, the band opt out of playing any new songs during their headline set.



Ryan (left) and
Gary Jarman
onstage at
Tramlines





But if it's business as usual for the Jarmans come the evening, then it's lucky their business is pure, punk-spirited pleasure. Twelve years in, the Wakefield trio are still as unrelentingly passionate a live force as they were in their lip-bleeding, shirt-ripping younger days. Singer Ryan Jarman takes every possible opportunity to do some, in his words, "rock-star shit" – starting a call-and-response chant with the crowd, straddling every amp in sight and bashing his guitar up at the end. Tonight's comprehensive setlist (B-side 'You're Gonna Lose Us' and oldie 'The Lights Went Out' sit happily alongside 'Men's Needs', 'Cheat On Me' and 'Hey Scenesters!') is the celebratory air punch of a band cemented as modern cult heroes. For now, the new songs can wait.

Elsewhere on Sunday, a double header at the Queen's Social Club proves that Sheffield likes it weird. Jangly indie types **Veronica Falls** succeed with a two-album canon to pick from



The Sheffield crowd

BO NINGEN'S TAIGEN KAWABE WAVES HIS BASS OVER THE CROWD LIKE A MAGIC WAND

('My Heart Beats' sounds particularly charming tonight) and much more stage presence than their early days. Long-haired Japanese punks **Bo Ningen** trump them. With the room at capacity, their set feels like a seething, shamanic ritual. Hair and limbs flail everywhere as singer Taigen Kawabe waves his bass over the crowd like a giant magic wand, leading his band of mad psychedelic wizards. It's possible to gripe about

a lack of variety among hulking walls of sound like 'Slider' and 'DaDaDa', but the beauty here is in the spectacle.

Also making a spectacle are **Juce**, one of two '90s-inspired girl bands on the bill. The London newcomers are here to show what a girl group should be. They play their own instruments and do synchronised dancing. Dressed like *Clueless* extras, the trio effortlessly throw out tunes like sultry R&B-tinged single 'Call You Out' and disco stomper 'Burning Up'. A place in Juce's gang is covetable, largely down to singer Chalin



Barton, whose magnetic presence is at the centre of their feisty performance.

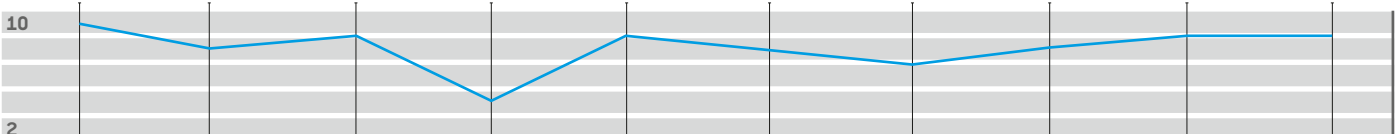
By comparison, fellow three-piece **M.O** – who rose to prominence after an endorsement from Ed Sheeran – misfire. Musically, they're fine – single 'Dance On My Own' is a slinky mix of TLC and En Vogue. But where Juce are engaging and desirable, M.O repeatedly urge the crowd to Shazam that single to win a holiday to Ibiza, inadvertently killing the mood in the process.

Over in the cathedral, **Woman's Hour** arrive 40 minutes late. Although well suited to the venue and technically pitch-perfect, songs from their excellent 'Conversations' LP don't surpass much more than mere pleasantness tonight. **Blessa** suffer a similar fate. During their cathedral set, vocals from classically

LINE-UP

THE CRIBS VERONICA FALLS BO NINGEN M.O JUCE WOMAN'S HOUR BLESSA NEON WALTZ PINS DEAP VALLY

How good?





(Clockwise)
Juce, Bo Ningen
and Pins



THE CRIBS ON...

...not playing new material

Ryan Jarman: "The lyrics aren't finished yet and I'll be damned if I'm going to play new songs – people get your lyrics wrong online all the time anyway."

...the next record

Gary Jarman: "We've got enough songs for it, we're just finalising things; we'll record in October. It's influenced by all the stuff we've been listening to – The Replacements and '80s pop, basically."

...future singles

Gary: "The one we've earmarked for the first single is the first song we wrote for the album – which never happens. It's a big, fuzzy pop song. We call it 'the geek-rock one!'"

...choosing producers

Ryan: "Ric Ocasek, who was in The Cars and produced Weezer, is doing it. We've been trying to get him since the third record. Now he thinks we're good enough."

trained singer Olivia Neller impress most, but the songs behind them too often lack distinction, and most end up sounding like imitations of Foals' 'Spanish Sahara'.

Caithness six-piece **Neon Waltz** drop a short and sweet set that nods to Echo & The Bunnymen and their atmospheric indie ilk, but it's left to two punk-indebted bands from opposite sides of the pond to provide Tramlines' final thrills. Manchester's **Pins** mix their riot grrrl power with splashes of Siouxsie and PJ Harvey during 'LuvU4Lyf' and 'Say To Me', while **Deap Vally** unleash squalling new tracks alongside material from their 'Sistrionix' debut. The snarl and prowl of their sweat-drenched show proves that, in the belly of the Steel City, this weekend the punk-hearted win out.

■ LISA WRIGHT

8

MORE GIGS

BadBadNotGood Kazimier, Liverpool

Monday, July 28

"We're gonna lay down some vibes and do our thaaaang," begins BadBadNotGood drummer Alexander Sowinski. The Canadian trio have recently worked with RZA, Tyler, The Creator and Ghostface Killah and their cut'n'paste style may be indebted to hip-hop, but they've got proper beatnik credentials to silence even the most cynical jazz freak; notably on the bopping 'Hedron'. The set mostly comprises covers brought to life by keys, bass and drums. Flying Lotus' 'Putty Boy Strut' is dizzying, while TNGHT's 'Bugg'n' causes mass twerking. But it's their finale that really stuns: a megamix of Tyler's 'Bastard' and Gucci Mane's 'Lemonade'. It's jazz, but not as we know it. ■ JAMIE CROSSAN

8

The UV Race Corsica Studios, London

Tuesday, July 29

Melbourne's The UV Race have been together for seven years, yet tonight is only their first London show. Thus expectant fans shower the cult punks with shouted encouragement and chant their name until topless frontman Marcus Rechsteiner jokingly begs them to stop. The hero worship is justified, though. The six-piece blast out sub-two-minute punk bullets with a sense of humour. Before 'Burn That Cat' Rechsteiner recounts a dream where he "got arrested and burnt a cat", while 'I'm A Pig' has the group wildly oinking in unison as the crowd manically punches the air. Knowingly dumb and completely worth the wait.

■ RHIAN DALY

8

Perfect Pussy/ Joanna Gruesome



NME
GIG
OF THE WEEK

Green Door Store, Brighton
Tuesday, July 29

Ragged punks from either side of the Atlantic lay waste to the south coast

With 'Say Yes To Love', their incendiary debut for New York indie Captured Tracks, setting up Perfect Pussy as one of the breakout punk acts of the year, their first British show is stuffed with a mix of fans and, as can be overheard at the bar, people who've noticed that attention-grabbing name but not actually got round to listening to them. "What are Perfect Pussy like then?" people keep asking. They're in for a fearsome answer.

Kicking off a short joint tour, tonight's an easier sell for Joanna Gruesome. Playing on partially home territory, the five-piece are cheerful and at ease. Two years ago, when they played this same venue, singer Alanna McArdle hid behind her hair while the band whirled around her. Now she's headbanging along with them to spiky new songs like 'Jerome (Liar)', an inspiration to those down the front who jump her once she, bassist Max Warren and guitarist George Nicholls have finished crowdsurfing.

Perfect Pussy

- Bells
- Driver
- Work
- Big Stars
- Interference Fits
- IV
- Dig
- Advance Upon The Real
- II
- I

There's less time for niceties with Perfect Pussy. A quick hello, a rising curtain of noise and then it's bang into 'Bells', singer Meredith Graves (above) screaming out, arms punching, veins popping. Songs pile into each other, strung together with waves of loops and feedback. As 'II' rages, she's punching her chest with the mic, the band drenched in sweat.

Afterwards, guitarist Ray McAndrew staggers outside to collapse on the flagstones. Graves, meanwhile, climbs the speakers and surveys the stage in shock. A challenge met, a gauntlet thrown down. ■ STUART HUGGETT

9

LAURA PALMER

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NME Guide

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



BOOKING NOW

The hottest new tickets on sale this week

Ryan Adams

Since playing London's Royal Albert Hall in March 2013, Ryan Adams has scrapped an entire album, replaced his band and written a new record – called simply 'Ryan Adams'. He returns to these shores in September.

You've put together a new band for this tour – how are they settling in?

"We've only been playing together for a month but they're so much fun to play with. I'm still wrapping my head around it."

Will you be dipping into your back catalogue?

"We're playing stuff I've never played before, like 'Political Scientist' from 'Love Is Hell'."

No offence to my old band The Cardinals, but these guys are so good they can play anything. I'll mention a song and turn up to soundcheck and they'll fucking know it. They're aliens or something, but it's really liberating. There was stuff I couldn't play with The Cardinals because they'd just sort of thud through it."

Do you have fond memories of playing Britain?

"I have a ton of great memories from playing the UK. I feel like I've spent more time playing in Britain than in the United States."

Which new tracks have been

going over well?

"I like them all, but 'Shadows' has been doing really great. New stuff can be tricky, but in a month people will be saying, 'I was there when he first played that song!'"

► THE DETAILS

► **DATES** London O2 Shepherds Bush Empire (September 19), Manchester Albert Hall (24), Glasgow Royal Concert Hall (25)

► **SUPPORT ACTS** TBC

► **PRICE** £28.50; London £35

► **ON SALE** now

► **FROM** ticketmaster.co.uk with £2.85–£3.50 booking fee; Glasgow from ticketweb.co.uk with £3.42 booking fee

White Lung

The Canadian punks return to the UK in November to snarl and thrash their way through their acclaimed third album 'Deep Fantasy'. Expect their live show to be as every bit as visceral as their records – a bone-shaking onslaught of riffs and frontwoman Mish Way's rage.

► **DATES** London Shackwell Arms (November 3), Brighton Green Door Store (4), Manchester Soup Kitchen (5), Glasgow Stereo (6)

► **SUPPORT ACTS** TBC

► **PRICE** £8; Glasgow £9

► **ON SALE** now

► **FROM** Brighton from NME.COM/tickets with 80p booking fee; Manchester from seetickets.com with 80p booking fee; London from parallellines.ticketabc.com with 80p booking fee; Glasgow from synergyconcerts.com with £1 booking fee

Demob Happy

The Brighton-based foursome are gaining a reputation for their frenzied live shows, having supported the likes of Superfood, put on their own basement gigs and played from the back of a van to passers-by at the Great Escape festival. They'll take the liquor-sodden riffs of 'Suffer You' and their infectious cover of Technohead's 'I Wanna Be A Hippie' out on the road for their first proper tour in October.

► **DATES** Bristol Stag & Hounds (October 1), Birmingham Sunflower Lounge (2), Crewe The Box (3), Preston The Ferret (4), Manchester Eagle Inn (5), York The Duchess (6), Hull Adelphi (7), Sheffield Southsea Live (8), Guildford Boileroom (9), Maidstone The Rafter's (10), London Birthdays (15), Brighton Bleach (17)

► **SUPPORT ACTS** TBC

► **PRICE** Free entry; Birmingham and Guildford £5; Maidstone £4

► **ON SALE** now

► **FROM** seetickets.com with 50p booking fee; Maidstone pay on the door

Foo Fighters

Among the usual pop fare at this gig to close the Invictus Games – a sporting event for wounded, injured and sick servicemen and women – Dave Grohl's Foo Fighters will make their first UK appearance since headlining Reading & Leeds in 2012. They've recently been working on their new album in studios across America so this could be the perfect chance for them to preview some new music.

► **DATES** London Queen

Elizabeth Park (September 14)

► **OTHER ACTS** Kaiser Chiefs,

Ryan Adams

► **PRICE** £49

► **ON SALE** now

► **FROM** seetickets.com with £5.88 booking fee

SBTRKT

Aaron Jerome aka SBTRKT has been steadily offering up new music since the release of his self-titled debut album in 2011. His most recent tracks – the 'Transitions' series – have been instrumentals, but on his forthcoming second album he's returning to big vocal hooks. He'll play 'Wonder Where We Land' out at the UK's Academy venues in September and October.

► **DATES** Leeds O2 Academy (September 26), Glasgow O2 ABC (28), Bristol O2 Academy



White Lung

(29), Manchester Albert Hall (30), Nottingham Rock City (October 1), London O2 Academy Brixton (2)

► **SUPPORT ACTS** TBC

► **PRICE** £17.50; London £19.50;

Glasgow £16.50

► **ON SALE** now

► **FROM** seetickets.com with

£1.75–£3.90 booking fee;

Glasgow from sbtrkt.com with £1.65 booking fee

Damon Albarn

The Blur man recently told *NME* that he was working on a musical based on a children's book, but while he's getting that project in motion he'll take the opportunity to give his recent solo album 'Everyday Robots' another airing at London's Royal Albert Hall. The gig will mark the first time he's performed at the venue in his own right, having

previously appeared there with Noel Gallagher for Teenage Cancer Trust in March 2013.

► **DATES** London Royal Albert Hall (November 15)

► **SUPPORT ACTS** TBC

► **PRICE** £45–£50

► **ON SALE** now

► **FROM** seetickets.com with £4.50–£5 booking fee

The Acid

As The Acid, LA producer Steve Nalepa, Brighton DJ Adam Freeland and Australian musician Ry X have made one of the brightest debuts of 2014 so far, mixing indie torch songs with ominous electro and experimental field recordings. They've only played a handful of shows so these three dates in September are a rare chance to see the trio in their early stages.

► **DATES** Manchester The

Deaf Institute (September 8), London Oval Space (10), Brighton The Haunt (11)

► **SUPPORT ACTS** TBC

► **PRICE** £10; London £12

► **ON SALE** now

► **FROM** seetickets.com with £1–£2.60 booking fee

Slowdive

The reunited shoegaze band have already impressed on the live stage this year, with fans and critics alike praising their recent shows. The Reading quintet have now announced two further dates at London's Forum in December – their only two gigs outside of the US for the rest of 2014.

► **DATES** London The Forum (December 19, 20)

► **SUPPORT ACTS** TBC

► **PRICE** £25

► **ON SALE** now

► **FROM** seetickets.com with £3 booking fee

FESTIVAL NEWS

Reading & Leeds

Comedian Simon Amstell will headline the Alternative Stage at Reading & Leeds festivals, where he'll join the likes of Bill Bailey and Milton Jones. The line-up for the BBC Introducing Stage, meanwhile, will feature Cambridge punks Bloody Knees, London slackers Happyness and woozy pop group All We Are. Reading has sold out but tickets for Leeds are still available from *NME.COM/tickets*, at £205 for weekend passes and £92.50 for day passes.

«READING LEEDS» 2014

TOUR NEWS

Interpol

The New York band have added an extra date at London's Roundhouse to their 2015 tour dates, after tickets for the first show swiftly sold out. Paul Banks, Sam Fogarino and Daniel Kessler will now take their sixth album 'El Pintor' to London Roundhouse (February 6, 7, 2015) and Manchester Albert Hall (8).



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GOING OUT

Everything worth leaving the house for this week

Beacons Festival

Darkside (Nicolas Jaar and Dave Harrington's smooth electronic project), Daughter and Action Bronson headline this year's edition of the Yorkshire festival. Joining them on the line-up are the likes of veterans The Fall, the unpredictable Fat White Family, Cate Le Bon, Joanna Gruesome, Slaves and many more.

► **DATES** Skipton Funkirk Estate (August 7-10)

► **TICKETS** Weekend tickets £109.50; day tickets £45-£50; Saturday and Sunday tickets £75 from NME.COM/tickets with £4.50-£10.95 booking fee

DZ Deathrays

In one of their early videos, 'The Mess Up', DZ Deathrays filmed themselves drinking a bottle of Jägermeister and the subsequent, messy results. Expect that same unrelenting, boozy spirit as they return to

preview their thrashy new album 'Black Rat', which is their first for their new label Infectious.

► **DATES** Hull Adelphi (August 6), York The Woolpack (7), St Albans The Horn (12)
► **TICKETS** Hull £6.50; York £5; St Albans £6 from NME.COM/tickets with 50p-£1.25

Cerebral Ballzy

The Brooklyn five-piece released their Dave Sitek-produced second album 'Jaded & Faded' on Julian Casablancas' Cult Records earlier this year. It showcased a heightened sense of melody and a slew of new ideas

following their self-titled debut. They'll recreate the raw energy of that record at two intimate headline dates this week.

► **DATES** Milton Keynes Craufurd Arms (August 6), Bedford Esquires (7)
► **TICKETS** £8 from NME.COM/tickets with 80p booking fee

Split Festival

The Futureheads' own festival invites Dizzee Rascal and local heroes Maximo Park to headline 2014's event on the Saturday and Sunday respectively. Also on the bill are Wakefield brothers The Cribbs, Tom Vek playing tracks from

third album 'Luck', solo Super Furry Animal Gruff Rhys and Sunderland's own Frankie & The Heartstrings, plus plenty more lower down the bill.

► **DATES** Sunderland Mowbray Park (August 9-10)
► **TICKETS** Weekend tickets £50; day tickets £30 from ticketweb.co.uk with £3-£5 booking fee

Metz

The Toronto trio return to the UK for the first time since November 2013 to give another airing to their 2012 self-titled debut album and preview the new material they've been working on since. Hotly tipped Dublin noise-punk quartet Girl Band will join them in support at these cosy dates.

► **DATES** Birmingham Hare & Hounds (August 11), Sheffield The Harley (12)
► **TICKETS** £10 from NME.COM/tickets with £1 booking fee

Grumbling Fur

Daniel O'Sullivan and Alexander Tucker release their third album 'Preternaturals' this week, a record that's relatively poppy when compared to their previous work. Their experimental streak remains, though, with flutes recorded through Dictaphones and the sounds of doors creaking and bells ringing all included. The record will be brought to life at a special show in London this week.

► **DATE** London Corsica Studios (August 12)

FIVE TO SEE FOR FREE

Thrills don't come cheaper than this

1. Charlie Simpson

HMV, Southampton
Former Fightstar man kicks off acoustic tour.
► August 6, 5pm

THE UNBLEACHED SESSIONS

2. Unbleached Sessions

The Garage, London
Mystery Jets plus three heat-winners.
► August 6, 7pm

3. Demob Happy

The Social, London
Brighton boys bring their fuzz-rock to London.
► August 6, 7pm

4. IC1s

Gwdihw Café Bar, Cardiff
London indie quintet take their songs to Cardiff for a free gig.
► August 7, 8pm

5. Childhood

Rough Trade East, London
The south London band air debut album 'Lacuna'.
► August 11, 7pm





Speedy Ortiz

► **TICKETS** £10 from wegotickets.com with £1 booking fee

Boardmasters

Snoop Dogg follows last year's headline performance at Bestival with an appearance at a slightly more intimate festival. He'll take his huge range of hits down to Cornwall to top this year's Boardmasters festival, where he'll be joined by fellow headliners Chase & Status and Bastille. Elsewhere on the bill Palma Violets, The Cibs, Yuck, Darlia, Coves, Big Deal and more will also perform.

► **DATES** Cornwall Watergate Bay (August 6-10)

► **TICKETS** Four-day pass with camping £149; three-day pass with camping £139; day tickets £39 from seetickets.com with £4-£7 booking fee; three-day passes sold out

Speedy Ortiz

"I'm sorry for the time I made out with all of your friends/I'm really a shithead", goes the chorus to Massachusetts band Speedy Ortiz' latest track, 'Bigger Party'. Frontwoman Sadie Dupuis and her bandmates will bring more of that playful taunting to their latest UK trip, kicking off in Edinburgh this week with four more dates the week after.

► **DATES** Edinburgh Electric Circus (August 12)

► **TICKETS** £9 from ticketweb.co.uk with £1.08 booking fee



Hear Perfume Genius on XFM on August 5

STAYING IN

The best music on TV, radio and online this week

Perfume Genius

Xposure

Seattle singer-songwriter Mike Hadreas, aka Perfume Genius, returns with his third album 'Too Bright' on September 22. He'll give John Kennedy the skinny on the record, its influences and the themes behind the songs, like the self-destructive story told in standout 'My Body'.

► **LISTEN** XFM, August 5, 10pm

Theo Parrish Gilles Peterson

The Detroit-based producer heads to the 6Music studios this week to chat to Gilles Peterson about his career so far and recent live shows. He'll also play some of his favourite tracks and recommend a bunch of new artists for listeners to enjoy.

► **LISTEN** BBC 6Music, August 9, 3pm

Cate Le Bon Marc Riley

The Penboy-rn-born, LA-based musician will curate her own one-day festival, Mas Mas, in Cardigan on

August 28, featuring the likes of Euros Childs, Sweet Baboo, Perfume Genius and more. Before that, though, Le Bon will pop by Marc Riley's show to remind fans of the quirky

beauty of her latest album, last year's 'Mug Museum'.

► **LISTEN** BBC 6Music, August 11, 7pm



Cate Le Bon

New Order Story

The pioneering synthpop band have been airing new music at recent shows, but this 1993 documentary looks back at their classic early years. Bernard Sumner, Peter Hook and Stephen Morris (plus Gillian Gilbert) discuss their reinvention after the death of Joy Division bandmate Ian Curtis, while the likes of Bono, Jon Savage and Pet Shop Boys' Neil Tennant also contribute.

► **WATCH** Sky Arts, August 12, 2.30am

Bernard Butler Mary Anne Hobbs

He was the original guitarist in Suede and has produced records by the diverse likes of The Libertines, Frankie & The Heartstrings, Tricky and pop star Duffy. Bernard Butler gets technical with Mary Anne Hobbs this week as he tells her some of the secrets behind his techniques and tales from the studio.

► **LISTEN** BBC 6Music, August 10, 7am

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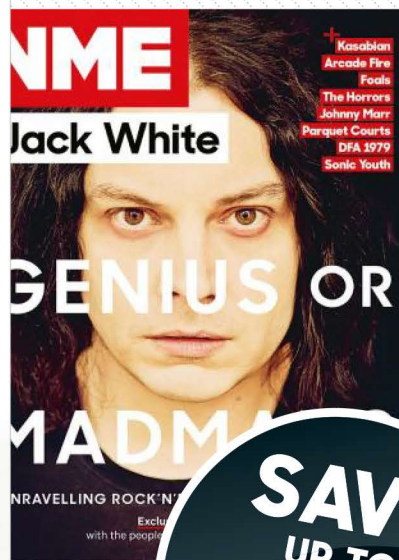
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THIS WEEK IN 1993



Kim's new deal

As The Breeders release their new single 'Cannonball', Kim Deal opens up about UFOs, lizards and the Pixies' split

Don't mention the Pixies! With their monster hit 'Cannonball' all loaded up and ready to fire, Stephen Dalton inches around the prickly topic of Kim Deal's 'other band' breaking up to ask The Breeders about their likeness to Black Sabbath, femininity in rock and the band not making a red cent from their debut album 'Pod' because Rough Trade America went bankrupt just before payment. "And they talk about indie labels!" says Kim. "Give me a break."

The Breeders joke cheerfully about Kim stealing twin sister and bandmate Kelley's high-school boyfriends, their UFO sightings, torturing lizards and how "we always have sex interviews", but clam up when the prickly topic of Kim Deal's 'other band' breaking up to ask The Breeders about their likeness to Black Sabbath, femininity in rock and the band not making a red cent from their debut album 'Pod' because Rough Trade America went bankrupt just before payment. "And they talk about indie labels!" says Kim. "Give me a break."



OASIS DISCOVERED

At the bottom of page 37 is a short live review from the Manchester Boardwalk of hot new Manchester band Oasis – their first mention in NME. "Shout to the rooftops and dance in the streets – Creation have not gone mad!" writes Emma Morgan. "Oasis are a genuinely fine guitar-propelled band." She goes on to describe them as a "drugged-up version of The Stone Roses... With nary a pop star in the line-up they might find it hard to impress [but] Oasis are the shoots of vitality in a barren pop land."

APACHE IN INDIA

Brummie welder turned ragga superstar Apache Indian's first official tour of India is a dizzying experience. Roger Morton trails him as he attempts to crack the caste system at a stadium show, attends banquets in his honour and starts riots with gigs in ice-cream parlours. "[Ever since I arrived] I've been thinking, 'What the hell is going on?'" Apache – aka Steven Kapur – says. "The last thing Gandhi's granddaughter said to me was, 'You could do the same for this country as Mahatma Gandhi did.'"

REVIEWED THIS WEEK



Boss Hog - Girl Positive
7/10

"A smart release from

these unapologetic sleaze dilettantes, who win out in true style." ■ ANGELA LEWIS

ALSO IN THIS ISSUE

► The Wonder Stuff's Rob 'The Bass Thing' Jones dies in as yet unexplained circumstances in New York, aged 29.
► Kurt Cobain has described claims in a new Nirvana biography that he hates English people as "laughable".
► Following a riot on the Saturday night of the event, Phoenix Festival's future looks in doubt amid allegations that security guards provoked the disturbances by using "unnecessary violence" to enforce a midnight curfew.

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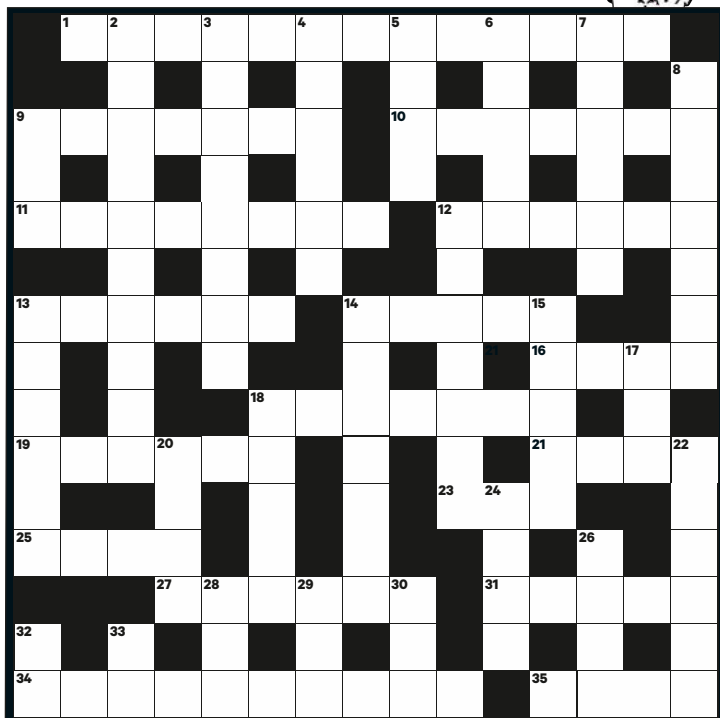
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NME CROSSWORD

Compiled by
TREVOR HUNGERFORD



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CLUES ACROSS

- 1** We're all depressed and we'll all duck this one from Kate Tempest (9-4)
9 I let DJs remix music by The White Stripes (2-5)
10+22D They had to 'Hold On' and then 'Hang Loose' (7-6)
11+15D Beastly stuff from Wolf Alice (8-5)
12 A bit of a jammy start for Ian Brown going solo (2-4)
13+34A "Nah pop no style, I strictly roots", 1977 (6-3-7)
14 (See 9 down)
16+26D Let's hear The Orb again, but just the single (4-4)
18 Groove Armada number to put us in the same mood as 1 across (3-4)
19 (See 23 across)
21 '21 ____' by Green Day or '68 ____' by The Alarm (4)
23+19A Could somehow The La's be here with a number by The Crystals? (3-1-5)

- 25** The sound we've heard before on a Tom Petty album (4)
27 John _____, English blues singer and guitarist who founded The Bluesbreakers (6)
31 Prolific songwriting and production team _____, Aitken & Waterman (5)
34 (See 13 across)
35 Used the wrong piece of music by The Sugarcubes (4)

CLUES DOWN

- 2** Events ripe for change with Björk music (10)
3 Deacon Blue album now in art form (8)
4 Long John _____, had '60s hit with 'Let The Heartaches Begin' (6)
5+6D How Daria are making written notes on dates (4-5)
7 Ghost giving us a bit of Peace (6)
8 Bombay Bicycle Club got a lift from this song (5-2)
9+14A Scoop mud around

- with songwriter who formed prolific partnership with Mort Shuman (3-5)
12 Interpol single that went huge (7)
13 The American guy that Elvis Presley was (2-4)
14 Pull bit wrongly for rapper (7)
15 (See 11 across)
17 Their albums include 'Future Days' and 'Saw Delight' (3)
18 The splendour of Wye Oak and Jay Z (5)
20 Noisy sound of a single from POD's album 'Satellite' (4)
22 (See 10 across)
24 William Doyle, aka _____ India Youth (4)
26 (See 16 across)
28 Scandinavians found in the Sahara Desert (3)
29 "Nature is a language, can't you read", 1986 (3)
30 'Steal My Sunshine' band have half stolen (3)
32 Pulp's debut album is in the hit parade (2)
33 REM music that started off 13 across (2)

JULY 5 ANSWERS

ACROSS 1+1D This Time Tomorrow, 8 Fallout, 9 Magdalena, 10+31A Life In A Day, 11 Robbers, 14 Enya, 16 Mute, 18 Witness, 20+15D The American, 21 Hero, 22 Ride, 23 Sprinkles, 27+36A Can't Stop, 28 Tina, 29 Spell, 32 Nash, 35 Elbow, 37+12D Feel Better **DOWN** 2+24D Iggy Pop, 3 Trance, 4 Meet, 5 Fluffy, 6 Vomit, 7+17D Strange Tidings, 8 Fallen, 13 Sash, 19 Even Flow, 20 Toy, 25 Ludus, 26 Stylo, 29 She, 30 Ebb, 33 Ace, 34 Hal

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QUIZ

Compiled by MARK BEAUMONT (answers on page 67)

1 Which Mercury Prize-winning artist releases remixes under the name Harmonimix?

originally called Saracuse?

6 Whose debut single was 'Ice Cream' in 2005?

11 Who was the lead singer with The Sugarcubes?

12 Whose debut EP was called 'I've Got A Friend Called Emily Ferris'?

7 Richard Hawley was the guitarist in which 1990s Britpop band?

13 Which two rappers had a long-standing, highly public feud until they united to play a show called I Declare War in 2005?

2 Which band's forthcoming album is called 'Everything Will Be Alright In The End'?

8 Name this band just from their initials: FW, SD, RJ, OW, HW.

14 Which band equalled Elvis' record by having 12 Top 40 hits in a year in 1992?

3 Carson Cox sings with which band?

4 Various reviewers said the following of which Oasis album: "laboured and lazy... they sound knackered", "laddism of a tiresomely generic kind" and "they say nothing much about anything"?

9 The lyric: "These people round here wear beaten down eyes sunk in smoke-dried faces, they're so resigned to what their fate is" comes from which song?

10 Which ex-Hole bassist later joined Smashing Pumpkins for the Sacred And Profane tour?

15 How many goats are there on the cover of The Beach Boys' 'Pet Sounds'?



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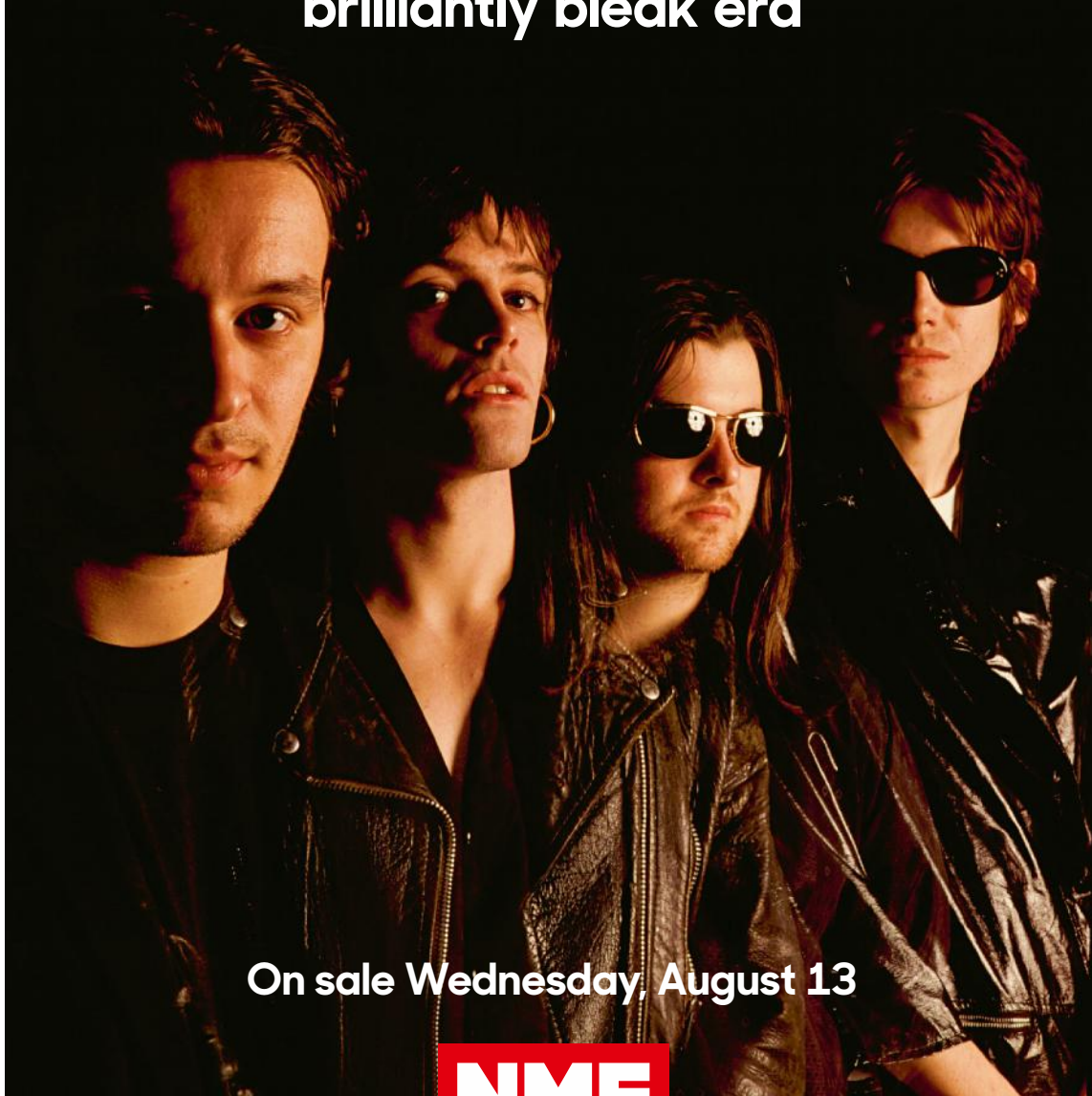
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