

NME

Foals
Arcade Fire
MIA
Morrissey

The new NME

more new music

more reviews

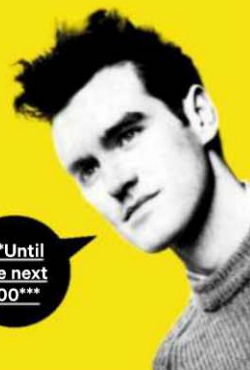
92 page special

The 500 greatest albums of all time

The final, definitive, definitely last of its kind,
never to be repeated, comprehensive
and absolutely accurate word
on the best records
ever

obviously

***Until
the next
500***



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The 500 greatest albums of all time

40 PAGES OF CLASSIC RECORDS BY

The Go-Betweens,
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West, The Horrors, Nick
Cave, **Grimes**, Public
Enemy, The Specials,
Weezer, David Bowie,
Fever Ray, **Marianne**
Faithfull, NWA, The Fall,
Iggy Pop, Todd Rundgren,
Gang Of Four,
Elastica, GZA
and about 400 more

CONTRIBUTORS



Matt Wilkinson
New Music Editor
Matt has been at CMJ
Festival in New York.
"I've seen more new bands than
imaginable while holding it together
enough to organise NME's coverage -
online and off - for a whole week."

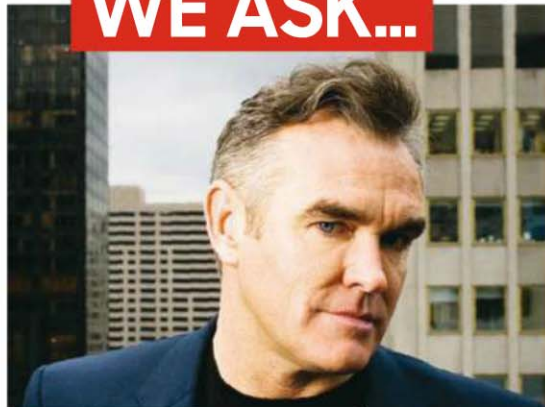


Barry Nicolson
Writer
Barry has re-immersed
himself in NME's greatest
album of all time. "It turns out that
making a case for an album being the
best is more difficult than plopping it,
context-less, at the top of a list."



Aaron Farley
Photographer
Aaron joined The Orwells
on the road for our live
review. "It was great, from dodging
pimps and prostitutes in New Orleans,
to Mario pouring water down his
pants at the Baton Rouge show."

THIS WEEK WE ASK...



IS MORRISSEY'S NEW BOOK THE BEST MUSIC BIOG EVER?

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TO HEAR

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500 GREATEST
ALBUMS
OF ALL TIME

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***SHAMELESS PLUG!!!

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LETTER OF THE WEEK

WINS MONSTER HEADPHONES!
Monsterheadphones.com

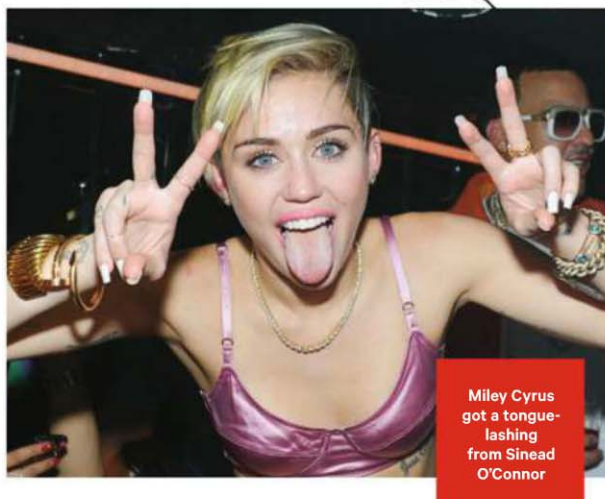


GOING THE EXTRA MILEY

Miley Cyrus' recent behavior has been attacked from all angles. Sinead O'Connor's open letter highlighted the role the music industry has to play in all of this. The people behind this PR stunt are affecting the choices other young female artists have. Musicians like 16-year-old Lorde don't want to present themselves in such a sexualised way but do they risk being seen as 'boring' if they're not willing to participate in soft porn? There aren't enough female decision makers or label owners willing to help the plight of young female artists. They should be supported by established artists such as Charlotte Church, Jessie Ware and Kylie who can help nurture a generation of musicians who can be respected as artists and as women.

Abigail Williamson, via email

Jenny Stevens: Bravo Abigail! Leaving aside the fact that due to this endless media obsession with her I feel like I've seen Miley Cyrus' gusset more times in the last few months than I've seen my own in a lifetime, there's no doubt that the expectation on young women to use sex as a marketing tool has grown beyond all measure



Miley Cyrus got a tongue-lashing from Sinead O'Connor

in recent years. I agree with Sinead O'Connor that there is a male-dominated, profit-making music industry behind all of this, but her letter was a torrent of slut-shaming that did little to help the feminist cause (Dear Sinead, it's not OK to label a sister a "prostitute"). Sex and nudity is fine in a context of equality and respect – but we don't live in those times yet, so you have to ask who really holds the power here. The fact that young women have to fight to sell their talent over their sexuality is a tragic state of affairs that we must all keep rallying against.

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seeing what you're listening to (whether you want them to or not). I usually use Spotify to listen to albums before I buy the actual CD. The problem is the percentage it gives back to artists is small and this will need to be divided between the band and the label. But bands can earn money from touring and merchandise sales and a lot of people still buy albums otherwise they wouldn't sell them.

Lauren Richardson, via email

JS: It's one big old messy situation. You're right, Spotify's a great music discovery tool, but it just isn't giving artists enough cash back at the moment – which they rely on to carrying on making music in the future. Spotify's grand business plan to start paying artists properly for their work needs to be realised sooner rather than later.

REJOICE! HIS MASTER'S VOICE!

I'm so happy HMV are reopening stores, it's one of the oldest music establishments in the country and I was very sad when I heard that it was going bust. There are too few music shops nowadays and I know HMV might have something to contribute to the downfall of independent record stores, but then again it houses a lot under its roof; many different genres which independent stores may not have. It's the Tesco of music, and we all need cheap groceries.

Alex Tadros, via email

JS: Alex, most independent record shops we spoke to at the time of HMV's collapse said that not having a music retailer on the high street was a bad thing for everyone as it sent out a message that there was no place for music in the physical form in shops. Plus in many

places, HMV was the only music retailer in town. If the new owners can whip the stores into being a place you might want to actually go to again, then that will be a boost for all record shops.

ARCTIC CHILL

I know you love them dearly NME, but Arctic Monkeys have simply become a rock'n'roll cliché in my eyes. Now they're even talking about a sequel album – possibly the epitome of rock elitism. It all seems too well planned, to have an album called 'AM' and then announce a sequel, which, if it is called something like 'FM' or 'PM', will cement their role as the modern-day equivalent of the beer-bellied, leather trouser-wearing rockers, who, judging by his words, Alex Turner envies. Many dismiss my own dismissal of



Arctic Monkeys as inverted snobbery, but it isn't. I genuinely see the heavy, self-indulgent swagger they have adopted as limp, not the world's next best thing.

Johnny Hartley, via email

JS: Johnny, I'm not sure what your point is here. I know many fans would have preferred the Monkeys (pictured above) stay the trackie bottoms-wearing young scamps they were 10 years ago, but what the hell would

have been the point in stagnating? 'AM' shows a band who are willing to constantly evolve at the height of their powers. Alex Turner's songcraft is world-class. Hell, they're not just the greatest band in Britain, but one of the greatest bands in the world. And that's something we should be proud of. And beer-bellied? Have you SEEN him thrust about the stage recently? As for the sequel album... anything that can beat the monstrosity to the art that was Justin Timberlake's 'The 20/20 Experience – 2 Of 2' is only a good thing in my eyes.

STREAM DREAM

I don't think that Spotify is harming new bands. There have been plenty of times I have seen friends listening to new artists and I've decided to have a listen too and ended up loving them. It's good because Spotify is linked with Facebook, so a lot of people end up



LOOK WHO'S STALKING

Here's a picture of me with Julian Casablancas and Albert Hammond Jr. I ran into them both at the Manhattan Film Festival this year. They were both very nice, Julian in particular.

Cassie Voelker, New York

NME TRACK OF THE WEEK

1. Circa Waves
Get Away

The debut single from Liverpool's Circa Waves follows the hype-building demo 'Young Chasers', and echoes that song's throwback to the Strokes-y sounds of the early noughties. "I couldn't get away if I wanted to/My hands are tied, tied to you", sings frontman and CW mastermind Kieran Shuddall over frenetic riffs, confirming that all the frothing excitement surrounding this band is justified.

Rhian Daly, Assistant Reviews Editor

2. Wooden Shjips
Back To Land

Back to keep NME's team of spellcheckers on their toes are these West Coast psych hairies, diligent students of a smoked-out two-chord boogie that sounds pretty much how skunk smells. This, the title track from their forthcoming fourth studio album, is by their standards something of a mellow trip, with acoustic guitar woven through the late-period Velvets chug and one-finger organ drones, but – deep breath, *exhaaaale* – it sure hits the mark.

Louis Pattison, writer

3. MT
Alpha Romeo

What starts like a Ben Folds Five-style stomper quickly turns into the sort of thing you wish The Strokes still wrote. Its title might get Jeremy Clarkson excited but it's not an ode to the luxury Italian car brand. "Romeo used to be my call sign/Call me up any day or time", sings loverman Michael Tomlinson despondently, "but now I'm tired of life". If there's one thing that can mend a shattered heart it's a melody this brilliant.

Andy Welch, writer

4. Drowners
Luv, Hold Me Down

The Strokes' influence is also all over this single by New York's newest hopefuls, which has a ticking beat, seesaw guitar lines and Julian Casablancas-like vocals that trail off into throaty rumbles at the end of lines. Fronted by a male model in a skinny leather jacket, Drowners may have arrived too late to the party that ended last decade, but there's a place in the hearts of indie disco dwellers for guitar pop like this.

Dan Stubbs, News Editor

5. Angel Haze
Black Skinhead Freestyle

If, like me, you think Angel Haze is magic, you'll dig her plan to sprinkle some of her freestyle fairy dust over 30 tracks for the next 30 days as part of her '30 Gold Series'. It kicks off with this fearsome version of Kanye West's 'Black Skinhead', which showcases her pin-sharp flow and calls out the rap competition and critics over the original's galloping tribal beat. Visit SoundCloud to hear the rest.

Kate Hutchinson, writer

**6. Active Child**
Evening Ceremony

With its chiming bells and nighttime synths, this track cradles you in its arms with dancing harp and R&B vocals. From the just-released EP 'Rapor', it indicates that Active Child has a brighter future beyond having his tracks covered by Ellie Goulding or playing support slots for M83. Forget overpriced Diptyque candles and goose-feathered pillows, 'Evening Ceremony' should be your new pre-bedtime ritual.

Eve Barlow, Deputy Editor

7. Sufjan Stevens
Take Me

Taking a break from cattily but amusingly calling out Miley Cyrus on her grammar in his open letter to the gobby pop star, Sufjan Stevens has posted a (in his words) "repetitive lo-fi pop demo I found under my desk... goes nowhere". Not true at all. And 'Take Me' is a shuddering and warped slice of paranoia that continues in much the same electronic direction as his 2010 album 'The Age Of Adz'.

Lucy Jones, Deputy Editor, NME.COM

8. Ed Harcourt
The Saddest Orchestra (It Only Plays For You)

Never trust a melancholy piano player. 'The Saddest Orchestra...' begins as a gorgeous ballad, but builds under Harcourt's deft touch to a tempestuous crescendo. It's as if a malevolent spirit has possessed the man tinkling away on his keys in the corner of the bar. The first track from soon-come mini-album 'Time of Dust' is the sound of Harcourt heading into the shadows. Follow him at your peril.

Kevin EG Perry, Assistant Editor, NME.COM

9. Mike Skinner
Know There's No

Mike Skinner's recent output as The DOT has been patchy, but this free download uploaded to SoundCloud hints at a return to his 'Original Pirate Material' best. A skittering and pitch-shifted beat builds until the song breaks, giving way to an intricately woven piano house line begging to be looped over and over. It seems unlikely we'll hear him behind the mic any time soon, but this proves Skinner's still got a bit of production nous.

David Renshaw, News Reporter

10. Tegan & Sara
Shudder To Think

Tegan & Sara's seventh album 'Heartthrob' was their best yet, with the sisters bottling the nervy thrill of teenage crushes across 10 fizzing synthpop hits. This new song from 'The Dallas Buyers Club OST' continues its empowering vein – it's a duet in which Sara sings of the difficulty of making choices and Tegan counters with the notion that life might not always pick you, the pair acting as reassuring buffers amid the song's sweetly romantic strut.

Laura Snapes, Features Editor

ESSENTIAL NEW TRACKS

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

11. Chief Keef Almighty So

Barely 18, Keith Cozart drops his second mixtape in two months, and the track 'Almighty So' finds Chief Keef muttering gnomish threats and backhanded boasts ("I just drunk a pint of lean by myself"). His flow is still so teenage he makes Gucci Mane sound like a 1950s newsreader, but the result is weirdly addictive. Keef won't be able to enjoy its release quite yet, though – he's now back in jail for parole violation.

Noel Gardner, writer

12. I Break Horses Faith

Swedish synthgaze duo Maria Lindén and Fredrik Balck have seemingly been studying the Big Book Of Crystal Castles to find inspiration for the first track from their upcoming second album. With Maria's vocals low and mysterious in the mix and a propulsive techno riff stabbing in the foreground, 'Faith' is both menacing and comforting, like a mean-looking bouncer giving you a surprise hug after flinging you out of Berlin's notorious Berghain club at 6am.

Leonie Cooper, writer

13. Moko Honey Cocaine

'Honey Cocaine' is an eye-catching song title and south Londoner Moko doesn't waste it: this taster from her debut EP 'Black' is sweet like honey and almost as addictive as... you get the picture. It's no throwaway, though, as Moko's strong and soulful vocals dovetail with the chunky electro-R&B production to create a track that recalls Neneh Cherry at her best, but still feels totally fresh and relevant. Classy stuff.

Nick Levine, writer

14. Mt Wolf Swarm

London quartet Mt Wolf possess more than enough contemporary finesse to elevate themselves from '90s trip-hop throwback status. Though hints of the genre rear their head on 'Swarm', the track sees the band treading a similar path to 4AD's Daughter. Singer Kate Sproule's vocals glide effortlessly atop a layer of acoustic guitars, blanketed in electronic effects. Gently climactic, atmospheric and bordering on anthemic, the power of 'Swarm' is in its restraint.

Hayley Avron, writer

15. Chlöe Howl Paper Heart

It sounds like Chlöe Howl's got a new boyfriend, and a possessive, manipulative and soon to be humiliated one at that. On 'Paper Heart' the 18-year-old star does some more of the romantic shaming that featured on her debut single 'No Strings'. Here she sings of being "tucked in the shade of your ego game" and refuses to be "screwed up in your paper heart" over pulsating beats pumped full of stomping ambition. This is defiance you can dance to.

Harriet Gibsone, writer



16. MIA YALA

Oh sure, lyrics like "play like Ronaldo, hot like I'm death row" don't make much sense. But to moan about this is to miss the point. Pop needs MIA because troublemakers make stuff happen. Here she takes a beat from Dutch production crew The Partysquad that's a little like her own 2005 track 'URAGT' given an EDM makeover, and has a pop at the acronym YOLO. What a brilliant human.

Tom Howard, Reviews Editor

17. Thomas Cohen Honeymoon

When your previous band all but dissolved because of your marriage, it takes balls to name your debut solo track 'Honeymoon'. But Thomas Cohen – former frontman of SCUM and current husband of Peaches Geldof – has got the musical smarts to back up the statement. Better than anything he produced with his last band, 'Honeymoon' is a warm and luscious slice of Scott Walker-style hazy romance that comes with a sax solo and everything.

Lisa Wright, writer

18. Pional Invisible/Amenaza

Spanish producer Pional is a key collaborator of John Talabot's, and was part of Talabot's live setup that toured with The xx last year. He returns with a renewed sense of subtlety, and this track – the first under his own name in a couple of years – is a buttery electro-disco masterclass. Hi-hats fall back off the beat, which is punctuated by stabs of shimmering synth and cloudy gospel vocals. Good enough to eat.

Phil Hebblethwaite, writer

19. Eminem Rap God

It's the dark 'Next Episode'-era Dr Dre pianos and rhymes about President Clinton's old flame Monica Lewinsky that make listening to Eminem's new single feel like waking up back in 2000 again. But, fortunately, the six-minute ruckus of 'Rap God' isn't a total throwback, and the visceral trap beat plus nods to Waka Flocka Flame lend it a modern edge that'll hopefully bleed into the rest of 'The Marshall Mathers LP 2'.

Al Horner, writer

20. Darlia Chock On Bones

As the rest of Planet Internet have been watching gifs of Miley Cyrus' backside or Snapchatting about *The Great British Bake Off*, a posse of incredible new British rock bands have collectivised. Circa Waves, Royal Blood and now Blackpool trio Darlia are all kitted up to stampede all over 2014. After impressing us with swerving debut 'Queen Of Hearts', Darlia follow up with 'Chock On Bones'. It's just as snotty, just as Nirvana, just as promising.

Greg Cochran, Editor, NME.COM

The Week

► EVERYTHING THAT MATTERS IN MUSIC ■ EDITED BY DAN STUBBS

Oasis reunite (sort of)



NEW MUSICAL EXPRESS | 26 OCTOBER 2013

The private moment Liam Gallagher and Bonehead played together for the first time in 15 years, in honour of late Charlatans drummer Jon Brookes

On October 17, 2013, Liam Gallagher and former Oasis guitarist Bonehead shared a stage for the first time since 1998. *NME* was there to capture the occasion, at a rehearsal studio near King's Cross, London. The next night, the pair performed 'Live Forever' and 'Columbia' at A Night For Jon Brookes, in honour of The Charlatans' late drummer, who died in August. The Chemical Brothers, James Dean Bradfield, Vaccines members and more also performed, with proceeds going to The Brain Tumour Charity. "Liam wanted to help, and he suggested doing Oasis and Charlatans songs," says Charlatans singer Tim Burgess. "I don't mind being kicked out of my own band if it's someone as good as Liam replacing me!"

Despite quitting Oasis during the making of 'Standing

On The Shoulder Of Giants' in 1999, Bonehead and Liam have remained friends. "I didn't miss Oasis after I left, as we hit great heights during my time," says the guitarist, now in the duo Parlour Flames. "I stayed in the background as a fan, going to their gigs." Charlatans guitarist Mark Collins, who went to school with Bonehead, suggested he appear in place of Beady Eye's Gem Archer, still recovering from a fractured skull. "Once I plugged my amp in it was as if we'd never been apart," says Bonehead. "We've both matured. Liam's off home to bed now, so maybe he's more professional these days."

Meanwhile, Burgess feels certain his late friend and bandmate would have approved of the tribute. "We didn't want it to be morbid," says the singer. "Jon didn't want any black at his funeral, and his body arrived in a flight case. He wanted a celebration. Thinking about Jon makes me straighten my back. I'm a Man United fan, and having Jon in my band was like having Roy Keane in my team."

The Charlatans are currently recording a new album, which will feature Jon's drumming alongside that of former Verve member Pete Salisbury. Burgess says it's too early to find a permanent replacement: "It's not the right time to decide about a new drummer yet." ■ JOHN EARLS



At John Henry's rehearsal rooms, London, October 17: (l-r) Andy Bell, The Charlatans' Martin Blunt, Liam Bonehead and Mark Collins

PHOTO: ROGER SARGENT

A Perfect Storm

A new exhibition and book remembers the surrealist who worked with Led Zep and Biffy

Album cover art was heading towards becoming collateral damage in the iPod's march to world domination. One man who strived to keep the artform alive was the late Storm Thorgerson, who died of cancer in April. This month, a new book and exhibition, both titled *The Gathering Storm – The Album Art Of Storm Thorgerson*, will remind the world of his mercurial talents. More than just another graphic designer, Thorgerson brought high concepts to the 12-inch format, setting a businessman on fire for the cover of Pink Floyd's 'Wish You Were Here' and floating a giant inflatable pig over Battersea Power Station for their subsequent release 'Animals'.

Thorgerson befriended Floyd's David Gilmour, Roger Waters and Syd Barrett in his hometown of Cambridge, and when he set up design studio Hipgnosis with Aubrey 'Po' Powell in 1967, the band's 'A Saucerful Of Secrets' became their first project. Other clients included T Rex, Genesis and Black Sabbath. Hipgnosis dissolved in 1983, and after a stint directing music videos, Thorgerson returned to cover art in the '90s with StormStudios, working for Muse, Pendulum, Audioslave and more.

"What I liked about Storm was that there weren't specific roles, so as a photographer I often ended up shooting film or organising exhibitions or overseeing printing,"



Thorgerson designed three Biffy Clyro LP sleeves, including 'Only Revolutions'

says Rupert Truman, a 20-year veteran of StormStudios. "He was a rebel, too, which bands liked. He would gang up with the band against the label: 'Don't listen to what they say, just do what you want!'" This was famously the case with Pink Floyd's 1970 album 'Atom Heart Mother', when Thorgerson convinced the label to run with a sleeve featuring only a cow.

More recently, Thorgerson worked with Biffy Clyro for three consecutive covers. Frontman Simon Neil recalls: "Storm was as much a rock star as an artist. His style, couldn't-give-a-fuck-unless-the-muse-be-toucheth attitude, his distrust of The Man and his understanding of music all resulted in a legend. I feel honoured to have known and worked with him."

Six months on from his death at the age of 69, Thorgerson's work continues at StormStudios, with new projects including debuts from Leisure Cruise and new band Korda Marshall. The designs still bear the Thorgerson hallmark, even if one vital piece of the puzzle is missing.

■ STEVE PILL

► View some of Storm Thorgerson's greatest work on NME.COM now

"STORM WAS AS MUCH A ROCK STAR AS AN ARTIST"

Simon Neil

STORM THORGERSON'S GREATEST DESIGNS

Pink Floyd, The Dark Side Of The Moon, 1973



Floyd guitarist David Gilmour

first met Thorgerson in his early teens, and said he "was always bursting with ideas and enthusiasm".

Led Zeppelin, Presence, 1976



Jimmy Page recalled: "Storm

said, 'The group make me think of power and force. There's a definite presence there.'" 'Presence' duly became the album title.

The Mars Volta, De-Loused In The Comatorium, 2003



"Storm put as much energy into the visual

appearance of the record as we did into the music and words," said guitarist Omar Rodríguez-López.

Muse, Black Holes And Revelations, 2006



In the book *Taken By Storm*, frontman

Matt Bellamy described Storm as "one of the most bloody-minded and grumpy sods I have ever met".

Biffy Clyro, Puzzle, 2007



Their relationship began with this cover

for Biffy's fourth LP. "Storm's work has inhabited our music," said frontman Simon Neil. "The two are inseparable now."

MY LIFE IN A SUITCASE

FIVE TOURING ESSENTIALS

Angel Haze



BOOK
Tears For Water, by Alicia Keys

"She's an inspiration to me. This is like a songbook, containing all her lyrics, and it kinda flopped. I think it's great though. It makes you sit up and pay attention to the poetry of her songs."

BOXSET

The Vampire Diaries

"It's everything to me, that show! So sexy and vampy."



There's a new spin-off series called *The Originals*, so at the minute I'm re-watching the whole thing like a crazy obsessive."

FILM

The Sound Of Music

"I don't know if people expect me to love musicals but, whatever, *The Sound Of Music* is kids singing show tunes and fighting Nazis. What's not to love? I like to drift off to it."



GAME
The Pill



"The only game I play on tour is 'How loud can I pump my tunes?' The Pill is a portable stereo that makes everything sound so huge. I've been blasting Grimes and Jason Mraz on it."

HOME COMFORT
Adventure Time blanket and socks

"*Adventure Time* is this Cartoon Network series I'm addicted to, and I have this blanket and pair of socks with the characters on. I wouldn't go on tour without them. Period."

Virgin Records: 40 Years of Disruptions.



Live Shows

LAURA MARLING

YORK HALL, BETHNAL GREEN
03.10.13

CHVRCHES

SHEPHERDS BUSH EMPIRE
17.10.13

PUBLIC IMAGE LIMITED

SHEPHERDS BUSH EMPIRE
21.10.13

JAKE BUGG

BRIXTON ACADEMY
24.10.13

THE KOOKS SPECIAL FULL BAND ACOUSTIC PERFORMANCE

VIRGIN 40TH EXHIBITION
SOUTHAMPTON ROW, WC1
25.10.13

THE STRYPPES

VIRGIN 40TH EXHIBITION
SOUTHAMPTON ROW, WC1
26.10.13

EMELI SANDÉ PROFESSOR GREEN NAUGHTY BOY

KOKO, CAMDEN
04.11.13

BASTILLE JOSH RECORD

KOKO, CAMDEN
05.11.13

SIMPLE MINDS

KOKO, CAMDEN
07.11.13

BOY GEORGE

KOKO, CAMDEN
10.11.13

MARTYN WARE PRESENTS HEAVEN 17 +GUESTS SCRITTI POLITTI

KOKO, CAMDEN
11.11.13

JAZZIE B PRESENTS SOUL II SOUL [FULL LIVE SET]

KOKO, CAMDEN
12.11.13

[The Exhibition!]



Frank Passingham

The exhibition will include photos (seen and unseen), memorabilia, sound and video installations of Virgin Records artists including Sex Pistols, Massive Attack, Chemical Brothers, Soul II Soul, Daft Punk, Spice Girls, Culture Club and many more, plus the recreation of the original Virgin Oxford Street shop – where it all began.

STUDIO B1
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The new dark lord of electronica

Meet Gesaffelstein, the Kanye and Lana Del Ray collaborator from France with his own album out next week

There's nonchalant, and then there's Gesaffelstein. The Paris-based electronic artist, real name Mike Lévy, has lined himself up as one of 2013's hottest new producers as part of the crack team behind Kanye West's 'Yeezus', co-producing 'Black Skinhead' and 'Send It Up'. But, as he prepares to release his own debut album 'Aleph' next week, Lévy admits he is not actually a fan of hip-hop. Although Kanye (below) heard Gesaffelstein's nightmarish 2011 track 'Viol' and "freaked out", Lévy had never bothered to listen to West's work at all. "I knew the name," he shrugs. "I knew he was big, but I thought it was weird the guy wanted to work with me because I didn't know a thing about his music."

The self-proclaimed "number one rock star on the planet" must have found it quite a jolt, but the relationship, says Gesaffelstein, is pure business: "I don't hang with him on the street, we don't go nightclubbing, we just spend time at his studio working," he says. "It was interesting – we could make music together and we're not from the same background, you know?" "He wanted to do something crazy – it's not like he was expecting something hip-hop from me. So 'Send It Up' is my vision of industrial music in hip-hop." Visiting Kanye's Paris studio for the collaboration, Mike and friend/collaborator Brodinski worked on the track for an hour. "Kanye was in the other room,



and then when I played it to him he went absolutely crazy," says Lévy.

Born in Lyon, 28-year-old, Lévy doesn't look like the type to go crazy. Studious in appearance with dark-rimmed glasses and an ever-present cigarette, there's little about him or his modest studio in one of Paris' hippest areas that betrays his vaulting ambition.

Except maybe the gigantic framed print of Napoleon, conspicuous by its enormity.

"The original by Jacques-Louis David is in the Louvre," he notes. Then he adds, defensively: "What do you want to know? I love the painting – but I'm not in love with the man." He'd be more convincing if there wasn't a golden glove-wearing war general in the video for his recent single 'Pursuit'. Is he obsessed with France's revolutionary leader? He thinks a while then says, cryptically, "I'm not sure I want to give the keys to the people."

Napoleon obsession or no, Gesaffelstein is a name to watch out for, not least for his habit of winning over huge stars. Along with Kanye, he's worked with Lana Del Ray after

seeing an early performance at the Silencio club, designed by David Lynch. "When she sang 'Blue Jeans' I was like, 'I really like this song,'

and I asked her if I could do a remix," he says. "I knew exactly what I wanted to do with the rhythm. And I was a bit disappointed with the production on her album ['Born To Die']."

'Aleph' taps into a darker hinterland of existence than femme fatale Lana or

even Kanye has ever explored, taking influences from artists as varied as Depeche Mode, Aphex Twin and Chopin, but Gesaffelstein insists we should separate the art from the artist. "I don't understand why journalists think I have to be dark because I make dark music," he sighs.

With the album due next week, Gesaffelstein could be France's biggest electronic export since EDF, but he's not keen on lazy comparisons to Justice or Daft Punk. "I'm French but I'm not from any scene," he says. "French music is really famous in the world because of Daft Punk but my music is a long way from them. It wasn't my first inspiration, even if I'm a big fan of them and Justice, and I don't want to follow them – I want to find my own way." ■ JEREMY ALLEN

Gesaffelstein co-produced 'Send It Up' and 'Black Skinhead' on Kanye West's 2013 album 'Yeezus'

"I KNEW KANYE'S NAME, BUT NOT HIS MUSIC"
Gesaffelstein



Hendrix's version of 'The Star Spangled Banner' caused trouble for his brother in the army.

Hey, bro

With 'Electric Ladyland' 45 years old this week, Leon Hendrix remembers his late brother Jimi

Leon Hendrix recalls exactly where he was when he heard his brother had died in September 1970: he was in a Seattle correctional facility serving time for desertion from the army. "My dad called the prison and the chaplain called me over the loudspeaker," says Leon, whose documentary *Jimi Hendrix: The Guitar Hero* was recently re-released in an expanded form on DVD. "Everybody knew before I did, because they heard it on the radio. It was usually a madhouse in there, but everyone in the place went silent."

Five years older than Leon, Jimi looked out for his little brother. Their mother died while they were children, leaving them in the care of their alcoholic father. "Jimi was kind of introverted and quiet because my dad was always yelling at us," says Leon. "But he would protect me from that." After becoming fascinated by an old ukulele the brothers found while clearing out a neighbour's garage, Jimi eventually managed to get a guitar he could call his own. "It was beat up so bad," says Leon, "and it wasn't even electric. But he bought a pickup from the Sears Roebuck catalogue and made it into an electric using scrap shit. He played the hell out of that guitar."

Jimi's virtuoso talents took him from Seattle to New York and then to London, where he founded the Experience. Leon, meanwhile, had landed himself in trouble with the law, and been drafted

into the army. Jimi had unwittingly made life in the forces difficult: "He played 'The Star Spangled Banner' and they thought it was treason or some shit. They treated me like a piece of shit."

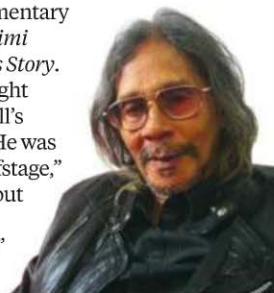
When Jimi visited town, Leon went AWOL for a year to join him on tour. "We'd get a limo and I'd be fucking Jimi's residual bitches," he says. "Once they got to Jimi they didn't want to let go, so there were always hangers-on." It's rare to hear even the most testosterone-driven artists talk about female fans like that any more, but these, insists Leon, were less PC times. "It was the '60s, dude! Free pussy and a lot of marijuana and acid. If you smiled at a girl, you were gonna fuck."

By the time the tour got to Seattle, Leon had "straight forgotten" he was even in the army. "I'd been getting loaded a lot: smoking weed, drinking and taking acid," he says. "Then all these military policemen grabbed me..." Leon was sent to prison for desertion and, as he says sombrely, "Next thing I know, Jimi was dead."

Later in life, at the age of 50, Leon decided to pick up a guitar himself. He now tours the world playing his own music, and remains locked in legal battles with an adopted sister over Jimi's estate. He tells his story in his Slash-narrated documentary

and his own book, *Jimi Hendrix: A Brother's Story*. Both give a new insight into one of rock'n'roll's greatest enigmas. "He was such an introvert offstage," remembers Leon, "but onstage he was an awesome character."

■ KEVIN EG PERRY



THE MINI INTERVIEW



Andy Burrows

Foregone Conclusion

You just played your first gig as drummer for David Brent & Foregone Conclusion. How was it?
"It was bonkers and brilliant. He's an amazing frontman – embarrassing, but amazing."

Who's got the biggest ego: David Brent or Johnny Borrell, your former Razorlight bandmate?

"It's a close call. I think it's a natural progression... Once you've been in a band with Borrell, you can do anything."

Who are the other members of Foregone Conclusion?

"It's the band I took on tour for my last solo album – Ricky [Gervais] poached them."

When can we expect to see the album?

"Probably in the New Year, as we are working on it now. There's some genuinely good songcraft on there."

You're performing your soundtrack to *The Snowman* and *The Snowdog* at Union Chapel in December. Will David Bowie appear to introduce it, like in the original *The Snowman*?

"There are going to be guests – a couple of pop stars, an indie-ish bloke and a funny bloke – but David Bowie is not one of them."

Will you wear a *Snowman* costume?

"No. But if I was to wear one offstage when everyone was arriving, no-one would know, would they?"

Are UK venues on the road to ruin?

Last week, the ceilings caved in at two separate gigs. Are our small venues woefully underfunded?

Does the UK's small-venues circuit rank among the worst in the world? That was the claim made by Savages singer Jehnny Beth, who blogged last week that "the production and customer service standards of small venues in the UK have the world's worst reputation among touring musicians – we secretly call it the TOILET TOUR!"

On the same night that Beth published her blog, fears over a collapsing roof at Roxx in Southampton led to hundreds of fans being evacuated during a gig by US pop-punkers The Story So Far. Later, at London's Water Rats, the ceiling above the stage gave way just before a band was due to soundcheck, leaving the stage covered in rubble.

Those incidents would seem to lend weight to Beth's claims about many UK establishments offering a below par – and, in some cases, dangerous – experience for artists and audiences alike, but it's not an opinion shared by all acts on the so-called 'toilet circuit'.

"OUR GOVERNMENT DOESN'T SUPPORT SMALL VENUES"

Ricky Bates, Joiners

Jagwar Ma frontman Jono Ma disputes the idea that the UK has a bad reputation among international bands. "There's not much to complain about," he says. In Australia, lots of places don't give a shit about the PA, and the focus seems to be on poker machines and beer."

One of the sources quoted in Beth's blog

was Andy Inglis, owner of artist and tour management company 5000, and former co-founder and co-owner of The Luminaire, the much-missed London venue that closed in 2011. Like Ma, Inglis doesn't believe there is a UK-wide crisis, but does believe that the government could be doing more to improve the quality of grassroots venues. "The standard varies widely," he says. "Some venues are amazing, some are atrocious, but not one is funded from any source other than drinks and tickets, the owners pumping their own money in, or a brand giving them a few grand in exchange for a logo." Inglis cites countries such as Norway, France and Denmark as examples of how the UK government's attitude towards funding for small venues lags behind the continent, where "culture is part of the fabric of their society."

When NME asked the Department for Culture, Media and Sport for comment,

a spokesperson told us that the government "is conscious of the challenges facing some small live music venues. This is precisely why the Live Music Act was introduced in 2012, making it much easier for promoters to organise live music events, particularly in small venues." Yet while it's true that the Live Music Act does make it easier for promoters to stage events, it does nothing to guarantee or enhance their quality of the venues. By throwing open the doors to all, the Live Music Act may even have contributed to a general lowering of standards.

According to Ricky Bates, booker for Southampton's Joiners – the winner of this year's NME Britain's Best Small Venue in association with Jack Daniel's JD Roots award – the Live Music Act "benefits the wrong people. It's great for pub owners, but certainly not for touring venues. Jehnny's blog hit the nail on the head. In Southampton, we're often the first show on a tour, and we're always the first to feel

the brunt of the band when they don't understand that, unlike in Europe, our government doesn't support small venues."

In Inglis' view, however, waiting for the government to address the problem is "the definition of a waste of time". Instead, he agrees with Beth that "labels, managers, big promoters, booking agents, artists and bigger live venues" should assume a much bigger role in the funding of Britain's struggling venues. "If the government wants to start funding small venues, that's great," says Inglis. "But in the meantime, the music industry can afford to reinvest in its grassroots."

■ BARRY NICOLSON

"THE FLOOR CAVED IN"

The Story So Far's Will Levy on their doomed Southampton gig

What happened at the Roxx last week?

"A song and a half into the set the owner ran in saying the roof was collapsing and the floor was caving in. Kids started yelling so we calmed them down. Everyone

was sent to [local venue] the Joiners, and then The Unit. It was bizarre."

Do UK venues really have a rep as the world's worst?

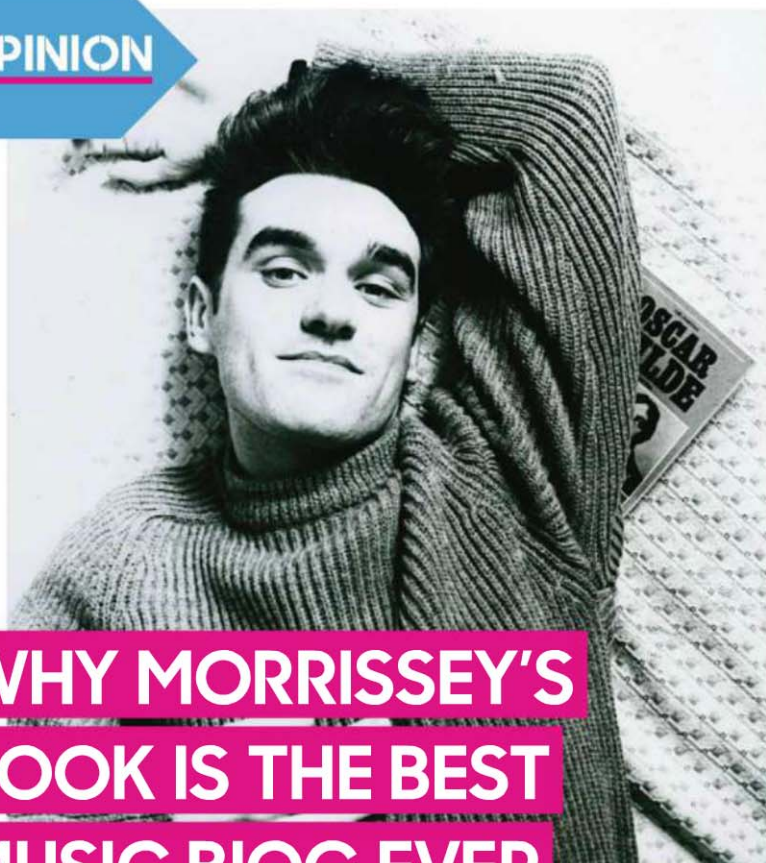
"Some venues are really old and they don't meet modern standards, but it's a place for bands to play and sometimes shit happens!"

What about the way the bands are treated?

"The US has some learning to do. I find the venues over here do their best to make you feel comfortable. I don't have a bad thing to say about them."



Backstage at Southampton Joiners, named best small UK venue by NME earlier this year



WHY MORRISSEY'S BOOK IS THE BEST MUSIC BIOG EVER

BY BEN HEWITT

The former Smiths singer's *Autobiography* is finally in print. And it doesn't disappoint



"Naturally, my birth almost kills my mother, for my head is too big." Reader, meet Morrissey the author. Last week, after months of 'will-it-or-won't-it-be-published' angst, Steven Patrick Morrissey's autobiography was

released unto the world. The literary fustspots have been huffing with outrage that a mere *pop singer's* self-written story should be deemed worthy of being issued under the Penguin Classic imprint. Let's leave them to argue the toss over whether he's deserving of the lofty company of Homer, Dickens and Austen, and declare this instead: in the world of rock autobiographies, Morrissey's is nigh-on perfect.

Most of the chronicles released by our musical heroes are dreary-as-fuck affairs, written – or ghost-written – in the same wishy-washy, identikit tone, devoid of personality. And that's where 'Autobiography' has trumped them all:

every page is marked with Morrissey's voice. Rather than the usual trivial, happy-go-lucky childhood yarns, I'll take his grimly poetic description of growing up in working-class Manchester – or, as he has it, "forgotten Victorian knife-plunging Manchester" – any day of the week.

There are all the other familiar tropes, too: the witheringly witty put-downs (a teenage enemy, a woman at the Job Centre, is dismissed as a "Dunlop bloater" of "walrus proportions"), the maudlin self-loathing ("I'm crumbling from the top downwards" he frets of his time as an aimless adolescent drifter), the self-deprecating black humour. And as for the lack of easily digestible chapters, it would surely be a crushing, crashing bore if someone who became a pop star by thumbing their nose at humdrum convention didn't also spit in the eye of traditional narrative structure.

Of course, all those florid flourishes would be for nothing if Morrissey scrimped on the details, but *Autobiography* brings the revelations, too. Often, it's the small titbits that make it feel as if you've been given licence to flick through his personal scrapbook: his loving, nerdish obsession with his favourite bands (the New York Dolls, Sparks et al), his phone-calls with Ian Curtis spent discussing poetry, his refusal to do a cameo on *Friends*, his chiding of David Bowie at a breakfast buffet for eyeing out the platters of meat.

Then there are the big reveals: the besotted memories of his time with a male companion, simultaneously ambiguous and touching as the self-pronounced celibate one declares: "For the first time in my life the eternal 'I' becomes 'we' as, finally, I can get on with someone." There's bitter resentment towards Smiths drummer Mike Joyce for his drawn-out lawsuit, angry disbelief at the judge who presided over it, anguish at the perceived betrayal from Johnny Marr. Scorn is poured upon all of his old foes: Rough Trade, his various management teams and, of course, *NME* come in for a kicking – but it wouldn't feel like a Morrissey book if his pen didn't turn occasionally poisonous.

If there's the odd infuriating secret still buried away – most notably, while hopes for a Smiths reunion are dashed, there's no real detail about any recent conversations he and Marr have had – then remember that cultivating an enigmatic air is what made him such a stonking pop star to begin with. Retaining that mystery and giving us more than we've ever seen of what lies behind the Moz-mask is what makes *Autobiography* top of the tomes – other would-be musicians-turned-authors, take heed. ■

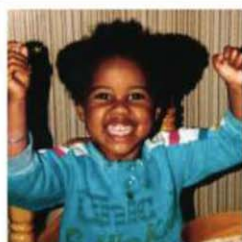
► Read 10 revelations from *Autobiography* on NME.COM

LOST ALBUMS

#3

Young Fathers Tape Two EP (2013)

Chosen by Thom Green, Alt-J



"They're a group of three guys from Edinburgh and this was their second EP. They make soulful R&B with almost post-dubstep, intricate, minimal beats behind it. But the soul in the vocal and the instrumentals are as if it's been written for a musical – it's got this huge sound, and it always surprises me that it's just three of them making it. It should have been nominated for the Mercury, in my view. It's such a shame it wasn't longer – it's just under half an hour, I think – and that might have increased its chances of getting on the shortlist."



► THE DETAILS

- **RELEASE DATE** June 11, 2013
- **LABEL** Anticon
- **BEST TRACKS** I Heard, Come To Life, Only Child, Queen Is Dead
- **WHERE TO FIND IT** Still available on vinyl, CD, MP3 and (yes!) cassette at Anticon's website.
- **LISTEN ONLINE** On Spotify

While the singer was researching her Hindu roots and looking beyond dubstep, 'Matangi' nearly cost producer Switch his life

MIA



MIA first previewed the album as part of a Kenzo fashion show in Paris

Almost two years after she started working on her fourth record, MIA can see light at the end of the tunnel. She'll finally release 'Matangi' in a couple of weeks, but it hasn't been an easy journey. Originally due out at the end of 2012, the album was shunted back to April, and then finally to November, amid claims that her US label Interscope thought it was "too positive". Now, on a rooftop in Hackney, Maya Arulpragasam rolls her eyes when reminded of their feedback. "I don't really know what they meant by that," she says. "But I haven't changed it."

She thinks it might be something to do with her refusal to jump on the dubstep bandwagon: "In the last two years it's been cool to do dark shit," she says. "Everyone's been slowing your shit down and making you slur. That's not 'Matangi'. Every cool producer was in that zone, because it was trendy to have that dark, aggressive EDM sound. I had to wait the spell out, or start putting shit out

"IT'S BEEN TRENDY TO HAVE A DARK EDM SOUND. THAT'S NOT 'MATANGI'"
MAYA ARULPRAGASAM

there against their wish. I had to keep on at them that I had my concept."

That concept sees Maya take her globe-trotting style into strange new places, like the fast-hitting garage of 'AtTENTion' and the spacey trance of 'Warriors'. She was inspired by her research into the Hindu goddess Matangi (Maya's birth name is Mathangi), and the album was partly recorded in India at *Slumdog Millionaire* composer AR Rahman's studio in Chennai. She also worked in various studios in London and at Weeknd producer Doc McKinney's house in LA.

Although her falling-out with her ex Diplo shows no sign of healing (he accused her of "glamorising terrorism" in 2011), Interscope boss Jimmy Iovine was keen for her to patch things up with Diplo's former Major Lazer collaborator Dave 'Switch' Taylor. "Jimmy got me and Dave in his office and made us do a little hug-it-out session," laughs Maya. "We literally had to hug it out."

Feeling embattled, Maya wanted to make sure everyone who worked on the music understood where she was coming from.

"It mattered what journey the producer was on and where he was in his life and what he was into and what he was

doing," she says. "It was very philosophical, this whole process. It was annoying for people, because if they were into the wrong shit I didn't want to work with them. Until they go through their 'tunnel'..."

For Switch, that journey was a physical one, too. "Dave nearly died when he came into the studio," says Maya. "There was a 100ft cliff and he tried to do a dive into the sea, but he slipped before he jumped and he fell. He was unconscious and all his ribs were broken and he had to go to hospital. Then when he came out we made 'Come Walk With Me'. That was his

tunnel. Mine was a conceptual tunnel – but it was pretty similar looking."

■ KEVIN EG PERRY

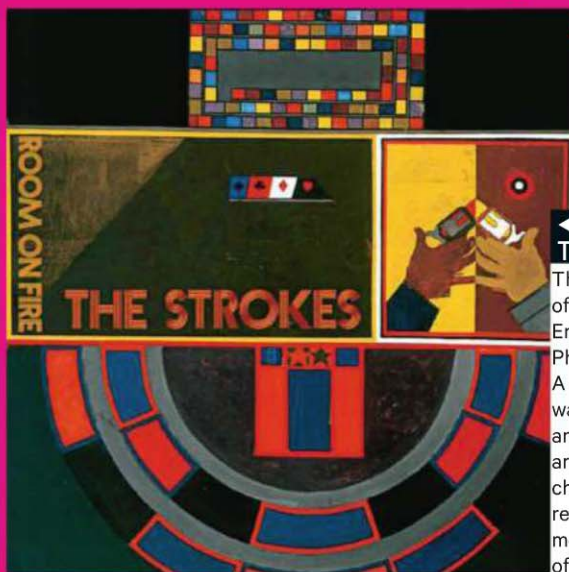
▶ THE DETAILS

- ▶ **TITLE** Matangi
- ▶ **RELEASE DATE** November 5
- ▶ **PRODUCERS** MIA, Switch, Surkin, Doc McKinney, Danja, Hit-Boy
- ▶ **RECORDED** Strongroom, East London; Miloco, The Bridge, South London; Panchathan Record Inn; AM Studios, Chennai
- ▶ **TRACKLISTING** Karmageddon, Matangi, Only 1 U, Warriors, Come Walk With Me, AtTENTion, Exodus, Bad Girls, Boom-Skit, Double Bubble Trouble, YALA, Bring the Noize, Lights, Know It Ain't Right, Sexodus
- ▶ **MIA SAYS** "It's tying up all the ends that I opened up in 'Arular', 'KALA' and 'MAYA'."

ANATOMY OF AN ALBUM



"EACH SONG HAD TO BE A STEP FORWARD"
Julian Casablancas



STORY BEHIND THE SLEEVE

The cover is a section of a 1961 painting by the English pop-artist Peter Phillips, entitled *War/Game*. A depiction of "peace and war, love and hate, truth and lies", according to the artist, Phillips' painting chimed with some of the record's lyrical concerns, most notably the theme of relationship politics.

THIS WEEK...

The Strokes: Room On Fire

A decade ago this week, The Strokes tried to do the impossible: follow 'Is This It'

THE BACKGROUND

Nearly two years of constant touring after the success of debut 'Is This It' had taken its toll on The Strokes, exposing hairline fractures that would turn into gaping chasms further down the line. But when the five got together in New York that summer, the gang mentality was still more or less intact. When early 2002 sessions with Nigel Godrich were scrapped (the recordings apparently sounded "soulless"), 'Is This It' producer Gordon Raphael was brought back into the fold. He found a band who were tighter and more focused than ever, putting in long studio hours and fretting endlessly over whether the material was good enough.

FIVE FACTS

1 The band have always insisted that, despite the rumours, 'Meet Me In The Bathroom' is not about Julian having a backstage fling with Courtney Love. The lyrics for Love's 2004 track 'But Julian, I'm A Little Bit Older Than You' cast some doubt on that.

2 'Room On Fire' wasn't the first time Gordon Raphael had replaced a big-name producer on a Strokes album: 'Is This It' was originally supposed to be recorded with Pixies producer Gil Norton.

3 Nick Valensi reportedly blew out multiple amplifiers while trying to achieve the distinctive, keyboard-like guitar tone heard on '12:51'.

4 Gordon Raphael set the mood for the sessions by decorating the studio with psychedelic lighting, velvet drapes and a giant mirrorball.

5 'Room On Fire' was supposed to be followed by a live album, taken from the band's pair of late 2003 shows at London's Alexandra Palace, but the recordings were deemed not up to scratch and the project was eventually shelved.

LYRICAL ANALYSIS

"You are young, darling/For now but not for long" - 'Under Control'

The Strokes slowed things down with their first proper ballad, on which Julian seems to acknowledge that his years of fast living are coming to an end. Two years later, he would be married.

"You trained me not to love/After you taught me what it was" - 'Meet Me In The Bathroom'

It's no secret that The Strokes had a lot of fun during their first flushes of fame, but whenever the subject of one-night stands crops up on 'Room On Fire' it's almost always in relation to the feeling of emptiness that follows.

"Kiss me now that I'm older/I won't try to control you" - '12:51'

'Room On Fire' is a more sentimental album than its predecessor, not least on its lead single, a song about getting older and rediscovering the spark in a relationship.

WHAT WE SAID THEN

"Room On Fire" is a refining and tinkering with The Strokes' sound, a carefully calibrated attempt not to fuck up too early in the face of untold temptations." 9/10 Alex Needham, NME, October 25, 2003

WHAT WE SAY NOW

A triumph of not fixing what wasn't broken, The Strokes' second LP succeeded by largely adhering to the template of their first. It's not an adventurous record, but it's more mature, more sophisticated and just as consistent as 'Is This It'.

FAMOUS FAN

"Room On Fire" is the connoisseur's choice. A good way of dividing real Strokes fans from the casual spectators." Spector frontman Fred Macpherson

IN THEIR OWN WORDS

"It's all about challenging ourselves. Every song had to be a step forward. There were about 100 song parts that died a slow death for this album. But that's the same philosophy we've always had."

Julian Casablancas, 2003

THE AFTERMATH

'Room On Fire' was the last hurrah of The Strokes as we knew them: it was the last time they would work successfully with Gordon Raphael, the producer who defined their sound, and the last time the rest of the group would be content to let Julian sit back and bear the songwriting burden mostly alone. Ironically, this change to the band dynamic did not bring them closer together. There would be trouble ahead.

THE DETAILS

►RECORDED Late 2002–September 2003 ►RELEASE DATE October 27, 2003 ►LENGTH 33:05 ►PRODUCER Gordon Raphael ►STUDIO TMF Studios, Manhattan ►HIGHEST UK CHART POSITION 2 ►UK SALES 400,000 ►WORLDWIDE SALES 1.5 million (est) ►SINGLES 12:51, Reptilia, The End Has No End ►TRACKLISTING ►1. What Ever Happened? ►2. Reptilia ►3. Automatic Stop ►4. 12:51 ►5. You Talk Way Too Much ►6. Between Love & Hate ►7. Meet Me In The Bathroom ►8. Under Control ►9. The Way It Is ►10. The End Has No End ►11. I Can't Win

NEWS DESK



THE NUMBERS

£0

Price of a guitar lesson from Sonic Youth's Lee Ranaldo at a New York record store

15

Age at which Shaun Ryder claims he first saw a UFO

14

Number of US cinemas Madonna is banned from texting during a film

\$40m

Rumoured amount offered to Adele for a Vegas residency

BIG MOUTH

"I'd sell more copies of me just looking cute. That's what sells more. That's what sells at Walmart. Not someone in a bathtub looking like they're about to kill someone. Topless."



SKY FERREIRA on her controversial album artwork



WHO THE FUCK IS...



Don Johnson?

Isn't that The Rock's real name? No, that's Dwayne Johnson. Don Johnson is a professional gambler in Las Vegas. He's at the centre of a bizarre lawsuit involving Deadmau5 and Bon Jovi. **What happened?** Johnson offered to pay Deadmau5 \$200k to play 'Livin' On A Prayer' during a Vegas DJ set, and then allegedly wouldn't pay up after the song was played for him. **At least he had fun!** YouTube footage shows him dancing while a screen behind him flashes with "Don Mother Fucking Johnson".



Rihanna

Owners of a Thai sex club were arrested when Rihanna informed Twitter followers she'd witnessed a woman "pull a live bird and 2 turtles from her pu\$\$y" there. Previously, two men were arrested for possession of a slow loris pictured in Rihanna's Instagram snap.

GOOD WEEK ↔ BAD WEEK



Cliff Richard

There'll be mistletoe and whining in the Richard household this Christmas following news that the veteran pop star no longer has the bestselling calendar on Amazon. Sir Cliff has fallen from the top spot for the first time since 1998 thanks to the power of One Direction's 2014 offering.

AND FINALLY

Jurassic bark

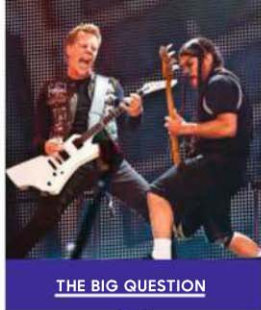
Snoop Lion is over. Snoop Dogg's new name is Snoopzilla, which he is using for a planned funk album next year. We look forward to the metal offshoot, Mechasnoozilla.

Je t'offre

A pair of Serge Gainsbourg's nail clippers are up for auction in France. The Nantes auctioneers expect to make a big profit, saying female fans were "prepared to go quite far" to get the item.

Swansong

US band Swans have offered to write a song "praising his or her ancestors" for any fan willing to pay £300 towards their new album. Carol Thatcher probably shouldn't apply.



THE BIG QUESTION

WOULD METALLICA BE GOOD GLASTONBURY HEADLINERS?



Theo Hutchcraft
Hurts
"They're one of the greatest bands of a generation and they'd torch the sky above Worthy Farm. It's about time metal was given the respect and acclaim it deserves."



Aaron Graham
NME reader
"The type of crowd that goes to Glastonbury would listen to a rock band, but a metal band just wouldn't go down well. People would see it as a wasted headline slot. Stick to Download!"



Tom Howard
NME Reviews Editor
"They're the biggest metal band of all time, so it might be a watershed moment for the festival, like Jay Z was. But unlike him they're not leaders of a brave new world. They were, but that was 25 years ago."

Official RECORD STORE Chart

TOP 40 ALBUMS 20 OCTOBER 2013



NEW
01

PEARL JAM Lightning Bolt EMI

We gave the record 4/10 and called it "mopey" and "dull", but that hasn't stopped the grunge legends' tenth studio album leaping up 37 places to knock Dan Le Sac Vs Scroobius Pip off the top spot this week.

- 2 AM Arctic Monkeys DOMINO
- NEW 3 New Paul McCartney HEARMUSIC
- NEW 4 Fanfare Jonathan Wilson BELLA UNION
- 5 Psychic Darksides MATADOR
- 6 One Breath Anna Calvi DOMINO
- NEW 7 Tribute John Newman ISLAND
- 8 Days Are Gone Haim POLYDOR
- 9 Until The Colours Run Lanterns On The Lake BELLA UNION
- 10 If You Wait London Grammar METAL & DUST
- NEW 11 Cosmic Machine Cosmic Machine PHANTASY SOUNDS
- 12 Drone Logic Daniel Avery BECAUSE MUSIC
- NEW 13 Cannibals With Cutlery Cannibals With Cutlery XTRA MILE
- 14 Seasons Of Your Day Mazzy Star RHYMES OF AN HOUR
- 15 Beautiful Rewind Four Tet TEXT
- 16 Crimson/Red Prefab Sprout ICEBREAKER
- 17 Mechanical Bull Kings Of Leon RCA
- NEW 18 Splinter (Songs From A Broken Mind) Gary Numan GARY NUMAN
- 19 Dream River Bill Callahan DRAG CITY
- NEW 20 Back To Forever Lissie COLUMBIA
- 21 Tales Of Us Goldfrapp MUTE
- NEW 22 Closer To The Truth Cher WARNER BROS
- NEW 23 Virgins Tim Hecker KRANKY
- NEW 24 Perhaps Love Jonathan & Charlotte SONY CLASSICAL
- NEW 25 Won't Be Long Now Linda Thompson TOPIC
- 26 The Bones Of What You Believe Chvrches VIRGIN
- 27 Aventure Agnes Obel PLAY IT AGAIN SAM
- 28 Fuzz Fuzz IN THE RED
- NEW 29 Vengeance Falls Trivium ROADRUNNER
- 30 Rewind The Film Manic Street Preachers COLUMBIA
- NEW 31 Across Six Leap Years Tindersticks LUCKY DOG
- NEW 32 Les Salauds Tindersticks LUCKY DOG
- 33 Man & Myth Roy Harper BELLA UNION
- 34 Country Mile Johnny Flynn BELLA UNION
- 35 Nothing Was The Same Drake CASH MONEY/REPUBLIC
- 36 Factory Floor Factory Floor DFA
- 37 Snapshot The Strypes EMI
- 38 Brand New Machine Chase & Status EMI
- NEW 39 Our Version Of Events Emeli Sandé VIRGIN
- 40 Jake Bugg Jake Bugg MERCURY

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 JUMBO LEEDS

FOUNDED 1971

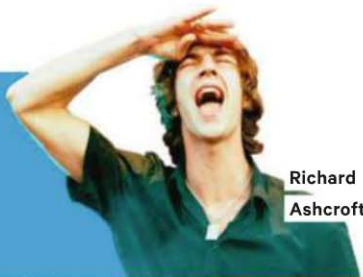
WHY IT'S GREAT Strong links with local acts such as Hookworms and legendary venue the Brudenell.

TOP SELLER THIS WEEK

James The Fang & Serious Sam Barrett - 'The North Country Steed'

THEY SAY "We've been at the cutting edge of music for 42 years but our passion hasn't diminished."

SOUNDTRACK OF MY LIFE



Richard
Ashcroft



Black
Francis



Yannis Philippakis

Foals
frontman

THE FIRST SONG I REMEMBER HEARING 'Informer' - Snow

"I first heard this song when I was staying with family in Greece. A cousin came over with a massive cassette Walkman and we listened to that one song all summer long on the beach. It's catchy as hell. I'm sure it was the most annoying thing in the world."

THE FIRST SONG I FELL IN LOVE WITH 'Two Princes' - Spin Doctors

"I remember listening to this particular song and feeling like I was completely heartbroken - even though I was only eight years old at the time and I didn't know what love meant - but in a pleasant way. I distinctly remember playing out the whole scenario of attempting to go to your girl's house and having the parents not like it. It sort of tapped into a pre-pubescent idea of what love would be."

THE FIRST ALBUM I EVER BOUGHT 'Death To The Pixies' - Pixies

"I bought a few on the same day, but it was all grunge stuff - three Nirvana albums and a Pixies cassette. This is a Best Of compilation that came out a few years after they first split up. I met Kim Deal years later at a festival in Brazil and made friends with her over email."

"I FUCKING LOVE THE VERVE"

THE SONG THAT MADE ME WANT TO BE IN A BAND 'Come As You Are' - Nirvana

"There's no song that made me want to be in a band, but this was the first track I learned to play on guitar. There was a goth girl at school and she taught me it over the phone in nightly instalments. We did it each

THE SONG I CAN NO LONGER LISTEN TO 'Papua New Guinea' - Future Sound Of London

"About two or three years ago I was prescribed Valium by a doctor in Australia and I just got hooked on listening to this song. I was listening to it at least 10 hours a day. I listened to it fucking non-stop. If I hear it now it makes me feel a little bit queasy. I still love it and I'm a bit disappointed for having ruined it for myself. That's what a lack of self-control will do to a man."

THE SONG THAT MAKES ME WANT TO DANCE 'GIA 2000 (Modeselektor Remix)' - Paul Kalkbrenner

"The first 24 bars of this just make me want to fist-pump with absolutely no shame whatsoever. I want to raise the roof. It's all to do with the snare roll - it makes me wanna lock and load. It reminds me of the house parties we used to throw in Oxford."

THE SONG THAT I CAN'T GET OUT OF MY HEAD 'Sonnet' - The Verve

"This is perma-hardwired into my fucking brain. At the time I didn't think I'd like it but as time has gone on, I've lowered my drawbridge. I fucking love The Verve. Richard Ashcroft with his shades and his mouth that you couldn't fit a straw in - the world would be worse off without those songs."

THE SONG I WISH I'D WRITTEN 'Little Lies' - Fleetwood Mac

"I feel envious of not having been born into that band because they just wrote the perfect pop songs. They used so little. There's two chords the whole way through this song but they managed to wield it with such power."

THE SONG I WANT PLAYED AT MY FUNERAL 'Symphony No 3' - Górecki

"I want something really over the top. This is 40 minutes of sheer pathos. There won't be a dry eye in the house. Word on the street is when you listen to that piece of music it changes your molecular structure. People will leave the funeral with extra limbs and four eyes."

THE SONG THAT REMINDS ME OF OXFORD 'Spooks The Horse' - Youthmovie Soundtrack Strategies

"It reminds me of a time when my life was full of rebellion and apologies. They're the band that galvanised me and made me want to try harder. They were doing something that was so far ahead of what I thought possible at the time."



Kurt
Cobain

THE FULL PICTURE



After much deliberation by our judges, we're proud to reveal the winners of the NME Photography Awards With Nikon 2013. Drum roll please...

Last week, ahead of the annual NME Music Photography Awards With Nikon, we announced the winner of this year's Outstanding Contribution To Music Photography Award as Pieter M van Hattem. He joins previous winners Roger Sargent and Dean Chalkley and will be honoured at the opening of the 2013 exhibition at London's Printspace where his famous shots of The White Stripes, Yeah Yeah Yeahs and more will be on display. This week it's time to reveal the winners of 2013's remaining categories in our hunt for the best and brightest new photography talent. Throughout NME's history, it's not just our writing that's had to be innovative but our photography too, which continues to play an equal part in telling the inspirational stories behind the music.

The contributions from music photographers came in for these categories: Live, Portrait, Festivals, Documentary and Under-18s. We also celebrated the work of more established photographers with our Professional category. Entries were judged by our expert panel made up of NME Editor Mike Williams, NME Art Director Mark Neil, NME Picture Editor Zoe Capstick and last year's Outstanding Contribution To Music Photography winner Roger Sargent. Plus, NME.COM users had the chance to have their say with the Readers' Choice award.

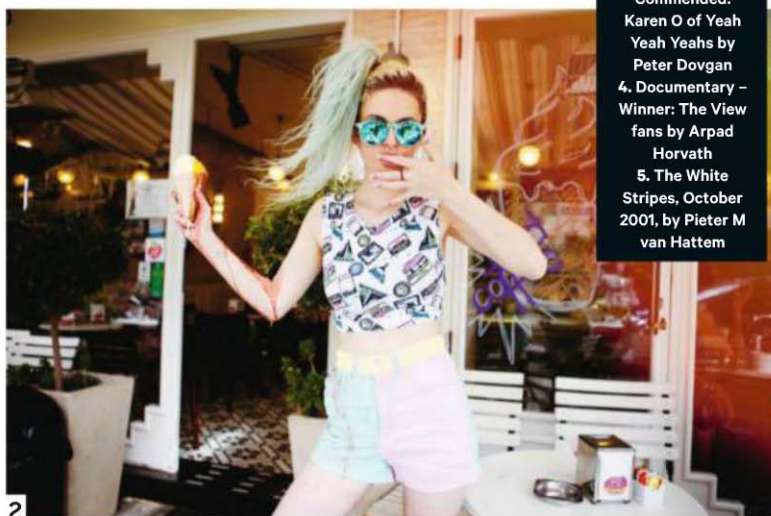
NME Editor Mike Williams says: "We've trawled through hundreds of amazing entries across all the categories which have caused much deliberation – not to mention some heated debate. We make it our mission every year to pick out the most exciting new talent in music photography and these images showcase just some of the new talent whose images we hope will be gracing our iconic covers in the future."

Check out NME.COM later in the week for more.



1

1. Cat Power, September 2006, by Pieter M van Hattem
2. Readers' Choice – Winner: Adi Ulmansky by Orit Pnini
3. Live – Highly Commended: Karen O of Yeah Yeah Yeahs by Peter Dovgan
4. Documentary – Winner: The View fans by Arpad Horvath
5. The White Stripes, October 2001, by Pieter M van Hattem



2



3



4



Zoe Capstick
NME Picture Editor

"These images really capture the vitality and passion behind the songs, live experiences and artists that we all get so excited about every single day at NME."

Mark Neil
NME Art Director

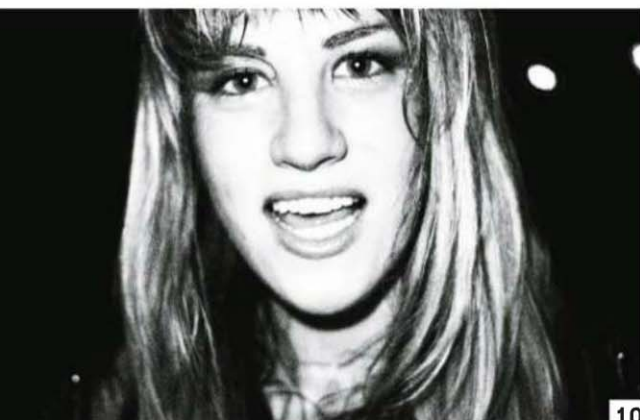
"NME is just as much about striking and forward-pushing design and visuals as it is about brilliant writing. It's key that we continue to search for the future stars in photography to build on our 60-year legacy."

Mike Williams
NME Editor

"From The Beatles to punk, to grunge and everything in between, our photographers have been on the frontline of music history to capture it all. That's why we always strive to find the best new talent around."

Roger Sargent
Photographer

"Great music photographers have to have an affinity with the subject, and the discipline and skill to know when the decisive moment is. It's not just about taking a picture, you've got to have the personality too."



10



11

GO AND SEE ALL THE WINNERS' WORK FOR FREE!

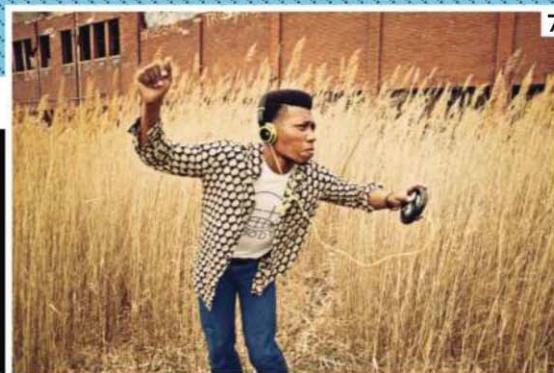
The work of all the winners of this year's NME Music Photography Awards With Nikon will go on display between October 24 and November 6 at London's Printspace, 74 Kingsland Road, E2 8DL. The exhibition is free and you will be able to see the winning entries in the professional and amateur categories, as well as photographs by Pieter M van Hatttem.



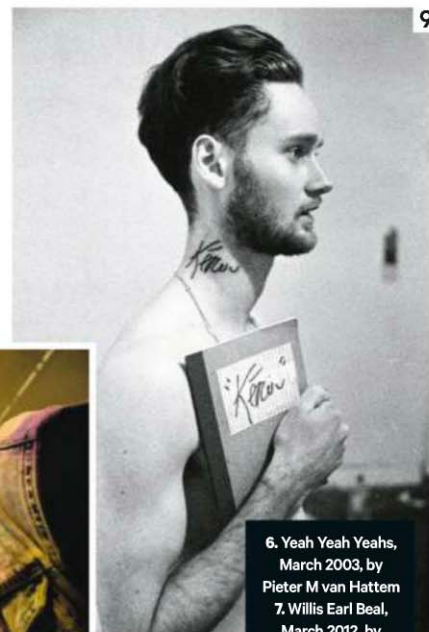
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8

- 6. Yeah Yeah Yeahs, March 2003, by Pieter M van Hatttem
- 7. Willis Earl Beal, March 2012, by Pieter M van Hatttem
- 8. Under 18's - Winner: When We Were Wolves by Tiegan Neary
- 9. Portrait - Runner-up: Ellery James Robert by Mino Tristovskij
- 10. Portrait - Winner: Lindsey Troy of Deap Vally by Jamie Brown
- 11. Live - Winner: Health by David Sexton

NME
NEW
BAND
OF THE WEEK

Courtney Barnett



**Over 1,000 bands hit NYC last week
for new music festival CMJ – and
an uncompromising Aussie indie
kid caused a stir...**

It's 9.30pm in Brooklyn and ballerina's daughter Courtney Barnett is having her first meal of the day after totally forgetting to eat, dazed by her first visit to the States. "I've never been past New Zealand!" beams the Australian native. After her fish and chips she'll play her third CMJ show, where the capacity crowd at local sweatbox Glasslands sways to her brilliantly scratchy psychedelic folk-pop, layered with her charismatic Patti Smith-style *sprechgesang*.

Despite the festival-induced chaos, Courtney has managed to hang in the taxidermy halls of New York's American Museum Of Natural History, combining tourist activities and her current obsession with David Attenborough's 1980s wildlife documentary series, *The*

Living Planet. "It's easy to get caught up in bullshit, so it's kind of nice to be like, 'Wow, we live in a really amazing place!'," she enthuses. Luckily, Courtney's music is a bullshit-free zone, her witty, meandering lyrics taking in everything from tales of nearly dying while weeding ('Avant Gardener') to wanking yourself to sleep ('Lance Jr').

A label boss as well as a songwriter, Courtney started Milk! Records in 2012 to release her debut EP, 'I've Got A Friend Called Emily Ferris'. She's since put out records by a host of Melbourne mates, like Jen Cloher and Royston Vasey. "We wanted to get new music to people who care about music, instead of people who care about trends," she says. But she happily admits she's hardly the next David Geffen. "We're not going to take over the world!" she laughs. Courtney's also not the new Sheryl Crow, despite comparisons

between the two coming thick and fast: "It's funny – all I know of her is 'All I Wanna Do'. Which I fucking love!"

Back onstage at Glasslands, a giddy Courtney tells the adoring crowd they're one of the biggest she's ever played to. One week in the States and she's already owning New York. Time to get excited – because now it's Britain's turn.

■ LEONIE COOPER

ON
**NME.COM/
NEW MUSIC
NOW**

► Watch the
highlights
of Courtney's
career so far

► THE DETAILS

- **BASED** Melbourne
- **FOR FANS OF** Evan Dando, Waxahatchee
- **SOCIAL** @courtneymelba
- **BUY IT NOW** The Double EP 'A Sea Of Split Peas' is out now on House Anxiety/Marathon Artists
- **SEE HER LIVE** She hits London this week, playing Servant Jazz Quarters (October 23) and Old Blue Last (24)
- **BELIEVE IT OR NOT** Courtney also plays in a country band called Immigrant Union, fronted by Dandy Warhols drummer Brent DeBoer. Her song 'Lance Jr', is so called because of its similarities to the Dandys' track 'Lance'

► **LISTEN NOW**

**NME.COM/
NEWMUSIC**

**MORE
FROM NYC**

ALL HAIL THE WIZARDRY FROM OZ

Proof that Aussie really does rule right now comes in the form of Sydney five-piece **The Preatures**. Like Courtney Barnett, they're brimming with the kind of confidence that comes when you know you've written a few gold-standard tunes, and the likes of 'Whatever You Want' and recent breakout track 'Is This How You Feel?' most definitely fall into that bracket. What makes them so special is frontwoman Izzi Manfredi, a born performer who's everything you love about Alison Mosshart but with one eye on the mainstream too. They start off slowly at Manhattan dive bar Planos, conning everyone into thinking they're all about the groove (a bit Haim, a bit – whisper it – Commitments). Four songs in, everything changes – Manfredi downs her leather jacket, pogos around the stage, playfully sticks her boot in NME's photographer's camera, *licks* lead guitarist Jack Moffitt in the face mid-solo and then shoulder-barges rhythm guitarist Gideon Bensen out the way when he gets too close to her patch. It's a barrage of unabridged, couldn't-give-a-fuck fun, and while the band can most certainly back her up ('It Gets Better' has an outro that's pure Led Zep) she's clearly the star, nicking stage patter from Jagger and Debbie Harry, and attitude – in spades – from Karen O. When she nonchalantly starts flinging water all over the audience during a rip-roaring, bitchy cover of The Saints' '(I'm) Stranded', it only makes the room scream louder.

The Preatures



Jack from The Preatures produced 'Evangelists', the track by Nashville-based Sydney natives **Gang Of Youths** that has more major label A&R scouts flocking to Manhattan's Cake Shop than any other gig at CMJ. Across the river, Arcade Fire are playing an equally packed venue, and there are echoes of their grandiosity in the six gut-wrenching epics Gang Of Youths play tonight. That the aforementioned 'Evangelists' isn't even their best song makes them an even more tantalising prospect.

The Silver Palms are also on a charm offensive, playing their third gig ever in front of a fashionista crowd at The Standard East Village hotel. Hailing from Georgia, they're the most overtly indie buzz band here, with singer Dalton Drury the dead spit (both vocally and in looks) of Julian Casablancas. Of the hometown hopefuls, it's **Spines** who shine brightest, their live sound much more raucous than their Temples-inspired floweriness on record; while across town, their fellow Brooklynites **Lucius** – the voices behind San Fermin's 'Sonsick' – offer up the

kind of orchestral indie that would make David Byrne look twice. All week long the Yanks have been beguiling and refreshing at CMJ – but they're nowhere near as exciting as what the Aussie contingent have to offer.

■ MATT WILKINSON

SOLO STARS SHINE AT THIS YEAR'S SHOWCASE GIGS

Working her way through debut album 'Lizzobangers', taking in everything from axe murderers to happy meals, the divine **Lizzo** deals in hip-hop of the old-school variety. Think Queen Latifah, Roxanne Shanté and – when she's joined by Sophia Eris for synchronised dance moves and rhyme-trading for the glitch groove of 'Batches And Cookies' – pure Salt-N-Pepa. The Minneapolis-based rapper also airs some serious soul vocals over fast and furious beats. The very definition of fierce.

There's a certain Rufus Wainwright-ishness to NYC-based **Tor Miller**, who delivers impassioned ballads on a baby grand piano at the Rockwood Music Hall, his fulsome falsetto making his stark emotion all the



Lizzo

more devastating. Another solo star in the ascendant is **Dan Croll**, who makes cynicism-free tunes in the mould of Two Door Cinema Club. 'Compliment Your Soul' is as polite as it is jaunty, and 'From Nowhere' adds Wurlitzer sounds plucked from Metronomy's 'The English Riviera' to make for some splendid seaside pop.

With a faint echo of early Madonna, **Wet's** melancholic synthpop stands out from the pack. Like a slo-mo Solange, their mushy dream-disco employs taut drum machine stabs on 'You're The Best' to stop the whole thing from sounding a bit too, ➔

BAND CRUSH

Zachary Cole

DIIV



Tobias Jesso Jr

"I keep getting reminded that no artist in 2013 has an ounce of personality, but Tobias Jesso Jr makes some of the most refreshingly devastating music I've heard in a long time. He's like Emitt Rhodes meets Cass McCombs."

► SOCIAL @tobiasjessojr

► For daily new music recommendations and exclusive tracks and videos go to **NME.COM/NEWMUSIC**

well, wet. Their simplicity sits in sharp contrast to **Caveman**, who don't let their six members and two drummers muddy their more tailored take on baggy. The Brooklyn band's Stone Roses-style investigations into psychedelic indie make for a highly rhythmic shimmer that comes on like a hyperactive Local Natives.

Despite a roughness reminiscent of Fugazi, **Speedy Ortiz**'s guitar and bass player seem to be competing over who can pull the biggest stadium-rock shapes during their heaving, midnight set at 285 Kent Ave. Their discordant DIY grunge may revel in its messiness, but there are some rather lovely melodies hidden in the fuzz and feedback, making them strong contenders to be the house band for an early 1990s Winona Ryder film. **US Royalty** are a slicker proposition, a glam slab of '80s power rock heavy with U2 bombast and shameless reverb. "I was lost in the landscape of pleasure", wails frontman John Thornley on 'Blue Sunshine', probably picturing himself on the edge of a cliff. They might be going for a T Rex-skewed version of The Killers, but the knowing whiff of cheesiness



PUP

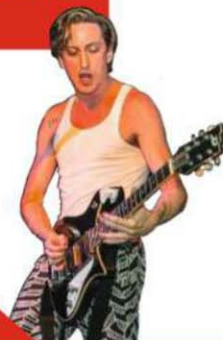
overpowers any sense of homage to their heroes.

■ LEONIE COOPER

RABID POP PUNK FROM CANADA

Over at Cameo Gallery early on Tuesday night, Brooklyn's **Big Ups** are looking for mischief. Their sleazy, seductive slacker-punk is by turns apathetic and energetic, 'TMI' and 'Fresh Meat' slouching along with indifferent malaise before exploding in a whirlwind of frustrated angst. Canadian four-piece **PUP** are just as invigorating, mixing genres to create a frenetic barrage of noise that suddenly veers

Kirin J Callinan



Hunters



Spires



into catchy moments of (early) Weezer-ish pop. At times they're intense and aggressive, but they leave everyone smiling. Aided by a drummer and a bassist, **Laser Background**'s Andy Molholt does a great job of distorting what would otherwise be joyous little pop songs, fuzzing and

fucking them up so they're always just slightly off-kilter.

Unfortunately, the crowd is half asleep for a late-night set from Chance. The rapper's buddy **Vic Mensa** at Manhattan staple Santos House Party. The Chicago rapper is bolshy and belligerent, but the most striking

**CMJ
Radar NEWS ROUND UP**

EAGULLS GET BUSTED

Leeds' Eagulls nearly had their CMJ cut short after a run-in with the NYPD. Bassist Tom Kelly explains: "We were drinking on the street when this cop comes up and goes, 'We're giving you a summons. You can't drink here.' We were shitting ourselves, thinking we were gonna lose our visas. But were only fined \$25."

YUCK ALMOST MISS OUT

The band arrived in the US with seconds to spare before headlining *Radar*'s CMJ night at Glasslands, thanks to a delayed flight. Credit to them – they walked into the venue, went straight onstage and played one of the week's most talked-about sets, reserving only a smidgin of ire towards Air France.

BRITS ABROAD

It's not just Ryan Jarman and Liam Gallagher who've made NYC their home recently – The Vaccines' Justin Hayward is now a paid-up Manhattan resident too. He was spotted catching some CMJ acts at Planos when *Radar* bumped into him, before he trudged off to buy a new guitar so he can start penning some new songs.

FAB MOR-SKETCHY

Strokes drummer Fab Moretti's chief concern during CMJ was that people were stealing from his art installation, on display in the Lower East Side. "I make these little figures that we put on a wall, but they all got taken. So now we're putting velcro on them – so that you'll hear them when they're being stolen."



Gang Of Youths

► For daily new music recommendations and exclusive tracks and videos go to NME.COM/NEWMUSIC



moment is when he's joined onstage by Kenna, who lends his tender vocals to 'Fear And Doubt'. The eccentrically dressed **Kirin J Callinan** looks like a hippy from the future, but the noise he makes is anything but peaceful. Rather, it's a terrifying reincarnation of early-'80s Fad Gadget, a barrage of industrial screeching that's intentionally (and excellently) uncomfortable and confrontational. Nashville-born **Torres**

Silver Palms



(real name Mackenzie Scott) is a more soothing proposition. At times, she's raw and tense, coming off like early Patti Smith, but mostly she's demure and vulnerable. Brooklyn four-piece **Hunters** are anything but demure. Though they suffer from some technical problems, the brazen, animalistic charisma of pink-haired singer Isabel Almeida sees them through. It's all very Yeah Yeah Yeahs, both stylistically and musically, but their own personality is starting to develop.

Personality isn't something that **Diane Coffee** lack. Fronted by former Disney voice actor and Foxygen drummer Shaun Fleming, their take on '70s-style psychedelic garage/blues rock is full of exaggerated affectation, but it's somewhat amusing at the Union Pool venue. **ASTR**'s set is a bit like watching a workout video with added lasers, but the dark beats and shimmering vocals combine to create some energetic, spectral tunes. There's a similar euphoria to the music of Brooklyn electro-noiseniks **Empress Of**, though Lorely Rodriguez's outfit is more Björk-like overall, all disjointed, syncopated beats. Their Cameo Gallery set is cut just before she turns 24 at midnight, but the crowd sing her 'Happy Birthday' anyway. A fitting way to celebrate, and round off, her first CMJ.

■ MISCHA PEARLMAN

Radar LABEL OF THE WEEK

Don Giovanni

Don
Giovanni
Records

► **FOUNDED**
In 2003 by
Joe Steinhart
and Zach

Gajewski while they were still in college

► **BASED** New Brunswick, New Jersey

► **KEY RELEASES**

Waxahatchee – 'Cerulean Salt' (2013), **Shellshag** – 'Rumors In Disguise' (2010), **California X** – 'California X' (2013)

► **RADAR SAYS**

Fiercely DIY, DG has found mainstream success with Waxahatchee and Screaming Females, while cult heroes Worriers and Tenement are hotly tipped.

► **SOCIAL**

dongiovannirecords.com

NEW SOUNDS FROM WAY OUT

This week's columnist

**FELIX
WHITE**

The
Maccabees



A BIG SPLASHH



There is good new music around. Sometimes you wouldn't know it, but like most things, you usually have to just be lucky to bump into it. Derek Meins remains one of the three people I knew when I was growing up that I was sure was a natural genius songwriter. Live, he is still an unrivalled performer at playing small shows, and though I haven't seen his new band yet, **The Derelicts** play Camden Monarch this week (October 25). I've stopped trying to work out why his songs haven't reached further in any of his previous projects, but it doesn't seem to worry him anywhere near as much as it bothers The Maccabees.

Pete And The Pirates were one of the most undervalued guitar groups of their time a few years back, and though recently disbanded, half of the their new project, **Teleman**, sound equally trustworthy, retaining the melodic ease and affability of the Pirates but coming from a place those not in love with their old band might click with. As for trustworthy guitar groups, I came across **Splashh**'s set in a tent at a festival in Spain this year, just in time for the last 10 minutes. It was mesmeric and genuinely exciting and nice to see a band with genuine enthusiasm for what they were doing. They must have been good because I still remember it despite standing next to an old lady so moved/confused she was lifting the barrier up and dropping it back down on her own foot again and again and again. **LSA** will inspire similar, if slightly more conventional conviction in crowds and are a very good example in what is still so affirming about proper guitar bands making great songs. Another worthwhile find at festivals this year was

La Femme, who make distinctly European-sounding pop music. They rollerskated their way around backstage and gave us their drinks tokens. In spite of this, they are good. The songs they gave me sound somewhere between Fun Boy Three and a very flippant Blonde Redhead,

and though dependent on you having to be in a very particular mood, they definitely have some moments.

In another world from them totally, we were lucky to be given some versions of songs by **Shuga** and **Jon Jackson** the other week. Both are making some great music really unique to itself and are really worth waiting for next year: beautifully atmospheric, menacing and cinematic. We're hoping to be able to contribute some music alongside them for an independent film too...

IPC



"IT'S BEAUTIFULLY
ATMOSPHERIC,
MENACING AND
CINEMATIC"

Next week: Jagwar Ma

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Reviews

► THE DEFINITIVE VERDICT ■ EDITED BY TOM HOWARD

NME
ALBUM
OF THE WEEK

Arcade Fire Reflektor

With the help of LCD's James Murphy and others, the Montreal band have abandoned rock'n'roll and made a dance record



Exeter, Canada. On debut album 'Funeral' is the song 'Une Année Sans Lumière', which translates as 'A Year Without Light'. The follow-up, 'Neon Bible', was, well, called 'Neon Bible'. The track 'Half Light I' on third LP 'The Suburbs' has lyrics about Win not recognising his hometown because the light is dimming. And for fourth record 'Reflektor' the lights are brighter than ever. Camera flashes try to "take your soul" in 'Flashbulb Eyes', and a "prism of light" traps you in 'Reflektor'. Even Orpheus and Eurydice, the mythical Greek

figures on the album's cover, were tricked by light. Orpheus was allowed to lead his dead wife Eurydice back from the underworld as long as he didn't look back until they were outside. He turned too soon and lost her forever.

Lights, though, are no longer leading Arcade Fire where they want to go. "If this is heaven, I don't know what it's for", Butler sings despondently on 'Reflektor'. And so the Montreal band have abandoned rock'n'roll and written a dance record, one that's shot through with famous bits of pop music: the 'Billie Jean' bassline in 'We Exist', the Prince falsetto in 'It's Never Over (Oh Orpheus)', the honk of 'Sound And Vision' saxophones in 'Here Comes The Night Time'. Even when 'Reflektor' does throw up a song that sounds like 'old' Arcade Fire, the band's hallmarks are twisted out of shape. 'Normal Person' is introduced by a voice saying: "Do you like rock'n'roll music? Because I'm not sure I do", before sinking into bloated riffs, swampy feedback and a flaccid solo. Afterwards there's a clip of

Arcade Fire have always been obsessed with light. The first song Régine Chassagne and Win Butler ever wrote together, back in 2002 before they were married, was called 'Headlights Look Like Diamonds'. The band they're in is named after a story Win was told about an arcade being set alight in

Jonathan Ross from the 2007 TV performance when Butler smashed a camera live on television. They're making a statement. That was then, this is now.

LCD Soundsystem man James Murphy and producers Tom Elmhirst, Craig Silvey and Markus Dravs are partly

ARCADE FIRE'S DANCE-FLOOR EVOLUTION

Neighbourhood #3 (Power Out)

Album: 'Funeral' 2004

The start of Arcade Fire's flirtation with dance music. The darting xylophone and stomping rhythms have made it a club-night classic. **Win Butler:** "There's an energy we've found playing something we're not intimate with. It translates to different sounds."

No Cars Go

Album: 'Neon Bible' 2007

Lavish strings and thundering drums make it 'Neon Bible's danciest moment.

Régine Chassagne: "The elaborate arrangements make me laugh, but this is what I have in my head."

Sprawl II (Mountains Beyond Mountains)

Album: 'The Suburbs' 2010

Has the feel of New Order, Depeche Mode and Björk. **Will Butler:** "[Björk's 'Homogenic' is] the finest album of blooping and bleeping that influenced me."

who's found a way to make music without losing his mind. On perhaps the most glam song ever written about keeping a marriage together, he asks: "I've got to know, can we work it out? I'm going to work it out". On 'Reflektor' he's done so by lighting up the dancefloor. ■ HAZEL SHEFFIELD

THE DETAILS

► **RELEASE DATE** October 28 ► **LABEL** Sonovox ► **PRODUCERS** James Murphy, Tom Elmhirst, Craig Silvey, Markus Dravs, Arcade Fire ► **LENGTH** 75.21 ► **TRACKLISTING** **DISC ONE** ►1. Reflektor ►2. We Exist ►3. Flashbulb Eyes ►4. Here Comes The Night Time ►5. Normal Person ►6. You Already Know ►7. Joan Of Arc **DISC TWO** ►1. Here Comes The Night Time II ►2. Awful Sound (Oh Eurydice) ►3. It's Never Over (Oh Orpheus) ►4. Porno ►5. Afterlife ►6. Supersymmetry ► **BEST TRACK** It's Never Over (Oh Orpheus)

MORE ALBUMS

MØ

Bikini Daze EP

Chess Club/RCA Victor



Just like Lykke Li, Annie and Robyn, Karen Marie Ørsted

is a female solo artist from Scandinavia who makes weird and icy electro-pop. It's a busy genre. Fortunately the ponytailed Dane has a distinctive voice that's both tough and vulnerable, and enough personality in the four tunes on her debut EP to stand out from the crowd. The biggest, 'Never Wanna Know', is Lana Del Rey gone girl-group. And the rest are nearly as infectious: the Diplo collaboration 'XXX 88' is even snappier than its title, 'Dark Night' is full of brilliant and ridiculous brass hooks and the finale 'Freedom #1' shows off Ørsted's soulful side and ability to deliver a touching vocal. ■ NICK LEVINE

8

Linkin Park Recharged



Warner Bros If further proof was needed that America's mutant

dubstep and electro offspring EDM is nu-metal's successor, I give you this, the second album to feature remixes of songs written by one of the genre's biggest bands. It features producers with names like Datsik (on 'Until It Breaks'), KillSonik (on 'Lost In The Echo') and Enferno (on 'Powerless'), who clobber songs mostly taken from Linkin Park's fifth album 'Living Things' with nosebleed drum'n'bass, 8-bit blips and oversized dancehall bass until they sound like a wailing ogre having a seizure. Rick Rubin's final Primal Scream-gone-hip-hop remix of 'A Light That Never Comes' saves 'Recharged' from disaster, but you might need resuscitating after this lot.

■ KATE HUTCHINSON

5



Icona Pop

This Is...

Swedish duo fail to replicate

the pop brilliance of 'I Love It'

Icona Pop owe their current popularity to the song 'I Love It'. Released to little fanfare in May 2012, it has slowly become a global mega-hit. But the song's success has confused Caroline Hjelt and Aino Jawo's UK debut, and 'This Is...' offers an unsatisfying compromise between the edgy pop of the Swedes' previous work and their attempts to become a massive band. The processed beats and cut-and-paste choruses of 'All Night', 'We Got The World' and 'Ready For The Weekend' sound like 'I Love It' B-sides, while 'Girlfriend' lifts its chorus

from Jay Z's superior '03 Bonnie & Clyde'. Good moments include the drama-packed 'Just Another Night' and the fun pop of 'On A Roll', but neither resembles the formulaic trash cluttering the rest of the record. ■ DAVID RENSHAW



5

THE DETAILS

► **RELEASE DATE** November 4 ► **LABEL** Atlantic ► **PRODUCERS** Stargate, Elof Loelv, Patrik Berger, Style Of Eye, Jarrad Rogers, Shellback, Koolha, Benny Blanco, Nick Scapa, Justin Parker ► **LENGTH** 32.58 ► **TRACKLISTING** ►1. I Love It ►2. All Night ►3. We Got The World ►4. Ready For The Weekend ►5. Girlfriend ►6. In The Stars ►7. On A Roll ►8. Just Another Night ►9. Hold On ►10. Light Me Up ►11. Then We Kiss ► **BEST TRACK** Just Another Night

Los Campesinos! No Blues



Wichita The transition between the optimistic C86 vibes of

2008's debut album 'Hold On Now, Youngster' and their more heartbroken fourth, 2011's 'Hello Sadness', was remarkable. Follow-up 'No Blues' finds the band settling into a more consistent sound.

Despite the positive title, singer Gareth Paisey is as lyrically downbeat as ever, but it's the melodic swells that prevent everything becoming too suicidal. Harmonies and violins swirl as Paisey wails his woes on 'As Lucerne/The Low', and 'Cemetery Gaits' lulls with rippling electronics that exist alongside various metaphors for death. Maturity suits them well. ■ LISA WRIGHT

8

Gambles

Trust Gmbles



Informed by misfortune, drug and alcohol abuse, divorce and heartbreak, 'Trust' is the saddest thing you'll hear all year. Gambles mainman Matthew Daniel Siskin takes his troubles and, armed with an old acoustic, weeps into the mic. Recent interviews and this resulting record suggest he's some way off full recovery. But all that alone doesn't earn 'Trust' a golden ticket. At times Siskin's story is also the album's downfall, the music suffering from a lack of diversity despite being heart-wrenching. The high points salvage things – Siskin's aching Leonard Cohen croon on '265' is undeniably gorgeous, while the ravaged 'Rooftops' might be the best song Willy Mason never wrote.

■ MATT WILKINSON

7

Islands

Ski Mask Manque



While Arcade Fire are congo-ing around Montreal with Bono, Michael Cera and Ben Stiller in a new video, across town Islands are slumped in the Last Chance Saloon, declaring this fifth album their make-or-break crisis record. Let's hope Sinéad O'Connor writes an open letter in support, because a band this fun should never be allowed to die. Here they create Tornados space-gypsy westerns ('Sad Middle'), Chapel Club military anthems ('Becoming The Gunship'), white reggae gun rampage fantasies ('Shotgun Vision') and geek hoedowns about rampant alcoholism ('Nil'), all with a maniacal sense of pessimistic self-destruction and a deep love for tinny synths. Get marooned with them, while you still can.

■ MARK BEAUMONT

8

Lorde

Pure Heroine

She's smart, opinionated and an exciting new voice in modern pop.

But the New Zealander's debut doesn't quite live up to the hype



Ella Yelich-O'Connor's music discusses life in an affluent Nowheresville in New Zealand with the unforced panache only a pouting 16-year-old can manage. Her chopped'n'screwed pop paints pictures of us-against-the-world schoolkids ('White Teeth Teens', 'Team' and 'Glory And Gore' document her gang). The single 'Royals' has taken her from suburbia to the top of the US Billboard charts with seemingly little effort. But for debut album 'Pure Heroine', it's vital not to get caught up with the fact that Lorde is a teenager. Validating this album as "awesome for a 16-year-old" sounds like praise from a grandma. Like any precocious teen, Lorde wants to be taken seriously.

Via 10 songs, Lorde taps into a malaise typical of an internet and TMZ-obsessed generation. As she remarks over a background of canned chatter on 'A World Alone': "The people are talking, the people are talking... we're dancing in the world alone". It's a poignant line that could be a critique of social

media, and perhaps a reference to the hype surrounding her. Similar is 'Royals' itself. As Lorde lists items that define young Hollywood ("gold teeth, Grey Goose, Cristal, Maybach") she shrugs them off, resisting the Miley Cyrus lifestyle often sought by aspiring popstars.

Unlike Miley, Lorde has created something organic and unspoiled. She wrote and produced 'Pure Heroine' while "killing time", as though making an album was interchangeable with scrawling diary entries or browsing Clams Casino's SoundCloud. It's an admirable approach, but a flawed one, because Lorde's challenge to the status quo currently stands at just one idea. Every track here follows the same pattern over identical lackadaisical rhythms, her vocals never rising beyond a low-slung murmur with most of the lyrics drawing the same conclusion: she's bored.

It's ironic that Lorde's deadpan melancholia has seen her compared with Lana Del Rey. LDR tried far harder to become famous, but also followed up a hit ('Video Games') with a solid album ('Born To Die'). Lorde spends so much time rebelling against the pop formula there's little time left to deliver the goods. ■ EVE BARLOW

29

6



THE DETAILS

- ▶ RELEASED October 28 ▶ LENGTH 37:08
- ▶ PRODUCER Joel Little ▶ LABEL Virgin/EMI
- ▶ TRACKLISTING ▶ 1. Tennis Court ▶ 2. 400 Lux ▶ 3. Royals ▶ 4. Ribs ▶ 5. Buzzcut Season ▶ 6. Team ▶ 7. Glory And Gore ▶ 8. Still Sane ▶ 9. White Teeth Teens ▶ 10. A World Alone
- ▶ BEST TRACK Royals

Killing Fields Of Ontario

How The World Ends Kfooo



Both the band name and the album title suggest blasts of apocalyptic, nihilistic hardcore, but Killing Fields Of Ontario have a much more nuanced take on the end of the world. This second record from the London/Birmingham four-piece is an eclectic selection of what some might describe as

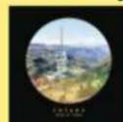
folk-rock. Sure, the country jangle of 'When We Were Born' and the gentle lilt of 'Weight' both have roots in the folk scene. But the ragged fever of 'Creepier' is more Murder By Death than Mumford & Sons, while the intense textures of 'Cloud' and the epic seven-and-a-half-minute title track recall the complex, expansive sounds and emotional weight of Broken Records, The National or Frightened Rabbit. All hail the apocalypse.

■ MISCHA PEARLMAN

7

Fryars Radio PWR EP

679 Recordings



When 22-year-old Ben Garrett was still a teen dreaming up albums in his bedroom, he used to spell his moniker with an ostentatious upper case Y. But for his major-label debut, the slow-burning 'Radio PWR', the typographical kink has been dropped. If that's Fryars' nod to his coming

of age, we can be thankful he hasn't totally ironed out the playful eclecticism of yore that found him famous fans in Kanye West and Depeche Mode. 'The Power' is psychedelic wheeze born of digital-age anxiety as he wishes for "a little IRL", while 'Wedding Crasher (Parts I & II)' is a micro-epic that features Ben's slowed-down vocals conjuring up a bizarre Stephen Hawking-goes-crunk lucid vision. Kooky.

■ ALEX HOBAN

6

Reviews

Forest

Caramel Arms EP

Indielabel



Forest are five 18-year-olds from Cambridge, still figuring out what their sound is. Earlier this year they put out debut EP 'Sweetcure', which rattled with the angst of early Radiohead inside a fug of MBV noise. Five months later they're trying some new things

out on 'Caramel Arms'. You'll find a blast of power pop on 'Coaster' and some '1977'-era Ash on '99'. Most successful, though, is the sunny shoegaze of 'Warm Tyres', a song so fully accomplished it sounds like the quintet have been trapped in Ride man Andy Bell's cellar. The only thing the band's two EPs have in common is that they're both nervous and excitable experiments, made by a band who are on the cusp of being brilliant.

HARRIET GIBSONE

8

Deer Tick

Negativity

Partisan



What do you do when, in the space of a year, your father is imprisoned for tax fraud and you break up with your fiancée? If you're John McCauley, you gather up your alt. country band and write a new album. But while 'Negativity' is an apt word to describe the impact of the events that inspired Deer Tick's fifth full-length,

it's not an overwhelmingly dark record. It offers up a series of triumphs over adversity, such as the whimsical 'In Our Time', featuring Vanessa Carlton, and the grungy plod of 'Pot Of Gold' with its feral Kurt Cobain screams. Between those songs – on the forlorn but defiant 'Mirror Walls' and the upbeat hard-life lessons of 'The Dream's In The Ditch' – 'Negativity' is an eye-opening demonstration of how far country music can be stretched.

MISCHA PEARLMAN

7

Pusha T

My Name Is My Name

GOOD Music/Def Jam



When Pusha T spits "I sold more dope than I sold records" on 'Hold On', he's mocking the self-mythology of his rivals. But there's an awkward truth here: despite being half of Clipse, the Virginia duo whose 2006 LP 'Hell Hath No Fury' elevated tales of coke-dealing to an artform, Pusha is yet to find overground fame. 'My Name Is My Name' should change that. Executive-produced by Kanye and packed with name producers (Pharrell, Hudson Mohawke and more), it's a showcase for Pusha's cold-blooded flow and crammed with memorable lines (on 'King Push' he's "the black Zach De La Rocha"). Its finest moments – '40 Acres' and the smoked-out 'Nosetalgia' – are autobiographical, and the very realest shit at that.

LOUIS PATTISON

8

Bored Nothing

Cooperative Music



The intentions of Melbourne resident Fergus Miller have always been modest. The 22-year-old has spoken in interviews about writing all his songs to play for two of his friends and "for something to do", and started recording homemade tapes in 2011 as a way of forming a connection with people he meets when travelling around. This debut should take Miller's personal approach to a wider audience. The mellow, lo-fi slacker rock of 'Shit For Brains' is like Jackson Scott with all the weirdness sucked out, 'Let Down' has a '60s R&B bassline that could rumble its way into The Rolling Stones' oeuvre with ease, and 'Bliss' puts a downcast slant on Best Coast's weed haze. Intimate, unpolished and worth getting to know.

RHIAN DALY

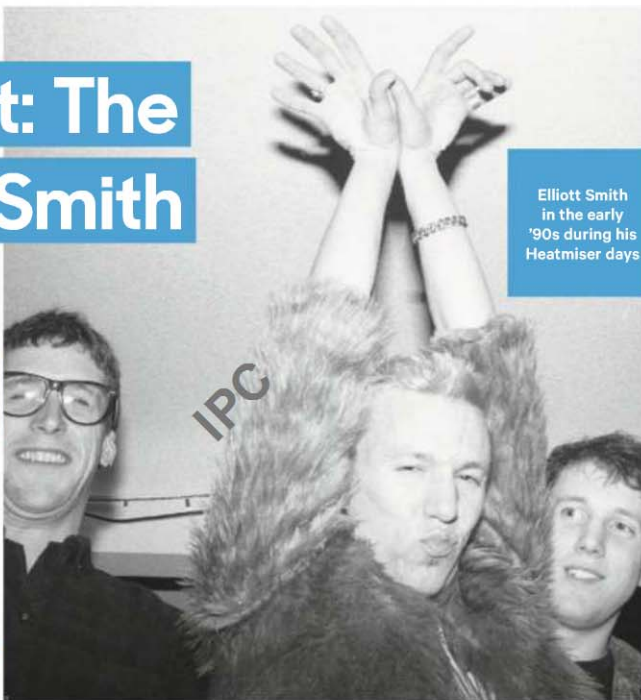
7

BOOK

Torment Saint: The Life Of Elliott Smith

by William Todd Schultz

The singer's death remains a mystery, but Schultz talks to friends and lovers to write Smith's most detailed biography yet



Elliott Smith in the early '90s during his Heatmiser days

Here's the question any biographer of Elliott Smith has to answer: when the singer died from two kitchen-knife wounds to the chest on October 21, 2003, was it murder or suicide? Smith's latest biographer, William Todd Schultz, isn't certain. He tries to work it out by talking to Jennifer Chiba, Smith's girlfriend at the time of his death, and by studying the coroner's report that first suggested "the possibility of homicide". By the time he died, Smith had thought about taking his own life for many years, Schultz tells us. Though friends including Chiba tried repeatedly to save him, even staging an intervention to tell him not to do it, Smith made it clear he wanted to go. Fans who think Chiba killed him may be in denial, Schultz suggests. But he – and we – can't be sure.

Even though Schultz can't say for certain how Smith met his grisly end, *Torment Saint*... is still an incredibly detailed account of the singer's life. There's certainly much more here than in that other Elliott Smith book, Benjamin Nugent's hasty 2004 biography *Elliott Smith And The Big Nothing*. This is down to Schultz stringing his narrative together using numerous accounts from old friends, lovers and

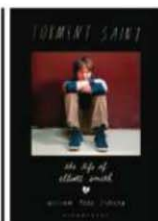
bandmates who knew Smith as a child in Texas and during school in Portland, as well as his later years in New York and LA.

But Schultz is a man who claims on his own website to be "one of the world's most respected practitioners of psychobiography", and his tendency for psychobabble lacks objectivity. He eulogises Smith, calling him a "genius", a "saint" and a "hero", comparing him to Kurt Cobain and Nick Drake and confessing that he "set out to make a book as beautiful as the music". This adoration spills into a tendency to demonise the victims of Smith's dark side, such as ex-girlfriend Valerie Deerin and ex-Heatmiser bandmate Tony Lash.

Schultz is much better when he's dissecting the music, and the best bits of his book are about the Portland scene in the '90s and the backstories behind individual tracks. So although it's adoring and inconclusive, *Torment Saint*... triumphs at giving us a carefully compiled account of the life of Elliott Smith. In doing so he explains why, if not how, he died when he did.

HAZEL SHEFFIELD

7



RELEASE DATE
Out now
PUBLISHER
Bloomsbury

DVD

Foals: Live At The Royal Albert Hall

An intense and insightful film, but not as good as the real thing

Since the start of the 'Holy Fire' album cycle, Foals have ticked off landmark after landmark on the way to becoming a truly massive band. They've been pipped to the Number One spot in the album chart by the *Les Misérables* soundtrack, won an NME Award for Best Track ('Inhaler'), been nominated for the Mercury Prize and stepped up to headline Latitude. Now they're releasing a live DVD – something bands like Muse and U2 do, not something five fiery math-rock fans do.

But any doubts about the intensity of Foals' live show translating to the cinematic format are quashed within minutes. Directed by the band's long-term friend Dave Ma, *Live At The Royal Albert Hall* is a simple yet visually arresting document of one of the band's most important shows. Blue lights give everything a theatrical glow, slow-motion aerial shots transform feral circle pits into wild and hypnotic dances, and geometric lasers turn the grand old building itself into an indie version of *The Matrix*.

The bulk of the film is a faithful rendition of the show in March, but Ma also treats us to backstage rituals, behind-the-scenes footage and insights from the band to give you



Yannis Philippakis at the Albert Hall with Foals in March 2013



RELEASE DATE
October 28
DIRECTOR
Dave Ma

some bang for your buck. "I enjoy the enamel that the road brings to you. It allows you to feel like you're in direct and secret communion with this thing that is better and more beautiful than the world that's out there," says Yannis Philippakis over the disc's opening shots. It helps with

the theatrics, of course, that Philippakis' natural thought process is as eloquent as any script.

But it's also Philippakis who points out the main drawback of this Foals DVD. "Live music will never die," he muses near the climax of the gig. "It's about the reality of it... It's not the same as watching something on YouTube." And really, no matter how beautifully shot the footage or how nostalgically gratifying it is to sit and relive gigs gone by, Foals really *are* about the reality of it. When the drum break kicks in on 'Providence' or Yannis vaults into the crowd during 'Electric Bloom', the last place you want to be is on the sofa, in your pyjamas, nodding

appreciatively. So while *Live At The Royal Albert Hall* is a welcome addition to any fan's collection, it's not the best way to experience a Foals gig. You'll find that front and centre. ■ LISA WRIGHT

8

PLAY IT AGAIN

RECENTLY RATED IN NME

Future Of The Left How To Stop Your Brain In An Accident

"Direct and heavy as hell, it's a serious album for serious rock fans. Not since 2007's debut 'Curses' have Cardiff rockers Future Of The Left sounded this thrilling." (NME, October 19)

8

Parquet Courts Tally All The Things That You Broke EP

"Fresh meat to chew on, signs of innovation and further evidence that these New Yorkers are one of the world's most essential new bands." (NME, October 5)

8

The Wave Pictures City Forgiveness

"The Nick Cave-ness of 'All My Friends' moves on to 'Before This Day', which, along with 'Red Cloud Road (Part Two)', would fit in well on 'Graceland.'" (NME, October 19)

7

Poliça Shulamith

"There may be a political agenda within 'Shulamith', but it doesn't detract from the same sort of delicate synthpop that made her 2012 debut 'Give You The Ghost' such a joy." (NME, October 19)

7

Omar Souleyman Wenu Wenu

"Folk tradition and electronic instrumentation that sees Souleyman chanting and singing sincere love poetry in his native Syrian tongue." (NME, October 19)

8

Gesaffelstein Aleph Parlophone



After producing 'Black Skinhead' and 'Send

It Up' on Kanye West's 'Yeezus', French producer Gesaffelstein now finds his industrial techno isn't only of interest to those at Parisian raves. This hasn't softened his approach, though, and much of 'Aleph' has a stainless-steel coldness to it that's more interested in bludgeoning

you over the head than holding you close. It mostly works, with 'Pursuit' and 'Obsession' combining relentless pace with invention. Elsewhere singer Chloe Raunet adds texture, and the instrumentals 'Duel' and 'Hellifornia' take hip-hop beats and turn them on their head in a Hudson Mohawke and Rustie sort of way. Comfort is in short supply from Gesaffelstein, but control and class are in abundance.

■ DAVID RENSHAW

8

Widowspeak The Swamps EP

Captured Tracks



From London Grammar to Daughter, certain bands sound

like they're drifting along a misty lagoon at midnight. But what happens when their punt hits a rock and sinks in a flailing panic? 'Smoke And Mirrors' happens: a dense, torrid quicksand of clattering shoegaze chaos at the heart of this six-track stopgap

between Brooklyn duo Widowspeak's celebrated second album 'Almanac' and their soon-come third. It quickly gives way to calmer and more familiar waters, though: 'Calico' is a psych-blues slither dripping with Deep South swamp-rot, and 'Brass Bed' and 'True Believer' are both slices of country whimsy lamenting the sweet air of romantic stagnation, like Mazzy Star lounging in a tin bath full of poppers.

■ MARK BEAUMONT

7



NME
GIG
OF THE WEEK

The Orwells

Two days of garage-rock chaos
in America's Deep South with
the Chicago band

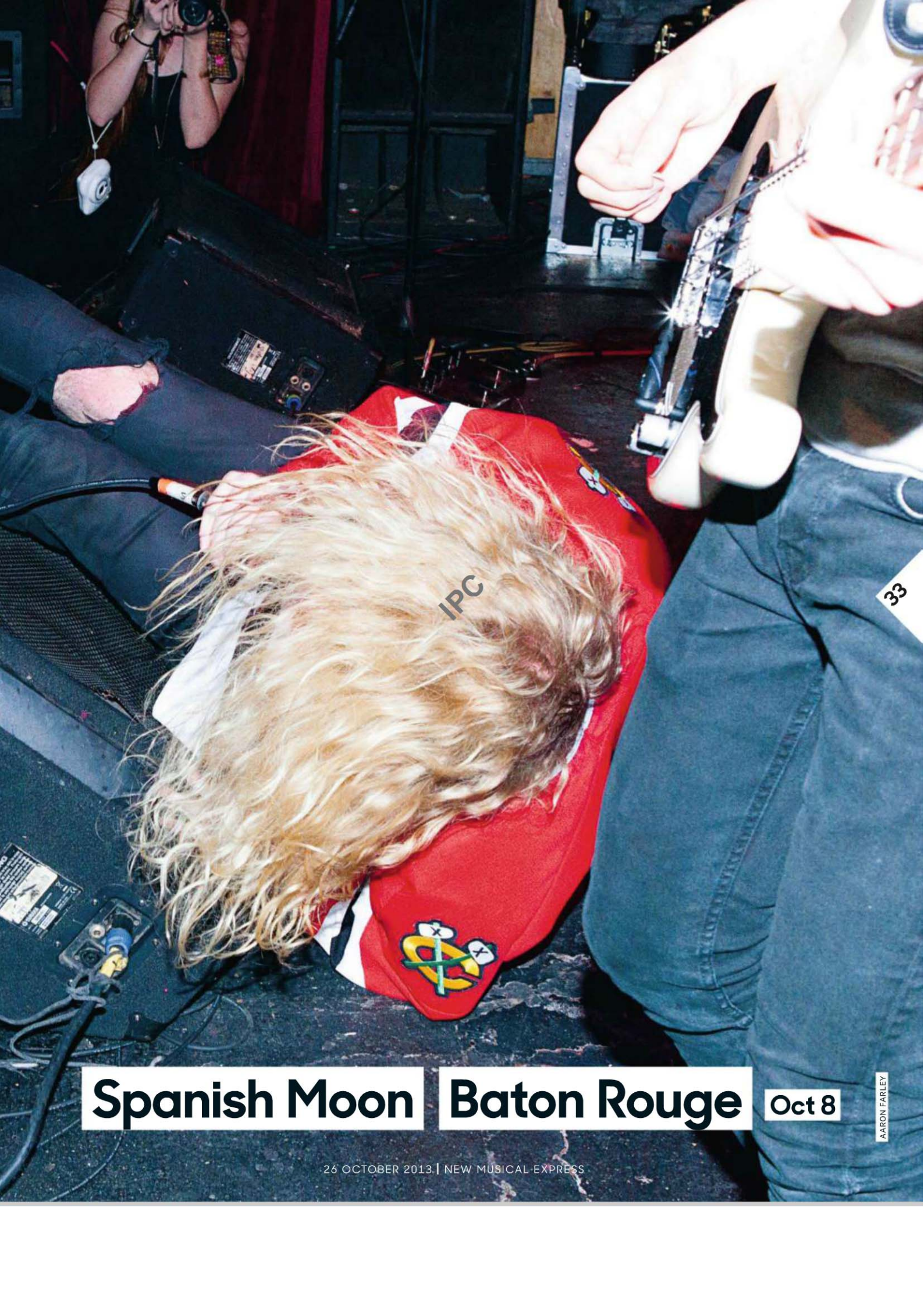
"Where are your fucking parents?" yells a strip-club bouncer in the direction of an oblivious Mario Cuomo as The Orwells' frontman staggers down New Orleans' boulevard of broken dreams and damaged livers, Bourbon Street. "They shouldn't let you out if you can't dress!" The swerving singer is wearing a too-tight, belly-flashing ladies' blouse – a new addition to his wardrobe that he's just ➡

One Eyed Jacks

New Orleans

Oct 7

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IPC

33

AARON FARLEY

Spanish Moon Baton Rouge Oct 8

26 OCTOBER 2013 | NEW MUSICAL EXPRESS

traded with a flirtatious fan for the baggy Blackhawks jersey he wore onstage earlier at One Eyed Jacks. Suburban Chicago band The Orwells have played the bordello-like burlesque club situated bang in the middle of the picturesque French Quarter before. They're big fans of the venue, mainly because they turn a blind eye to the fact that none of the band can legally drink in the US.

At 20, Mario is the oldest, with the other four averaging between 18 and 19. The legal drinking age in the States might be 21, but today they've been guzzling lager since 3pm. When we meet in the sweaty mirrored room behind the stage, Mario sinks a cheap beer and grins at his reflection. "If you drink in front of a mirror, you're never drinking alone," he reasons. Currently supporting fellow fans of budget booze, LA skate-rats Fidler, The Orwells are currently two and a half weeks into a six-week, 27-show stint on the road. The best new live band in America are in sticky Louisiana to make the Dirty South even dirtier.

"Good evening, we are The Orwells from Cleveland, Ohio," lies guitarist Matt O'Keefe, a sardonic foil to the wayward Mario. The frontman tosses his mane of dirty blond curls and then spends the next 45 minutes straddling the line between satanic and cherubic, howling the goodtime garage of 'Other Voices' into the smoky venue. A squirmy pit breaks out down the front, and Mario pulls a Jekyll-and-Hyde move for 'In My Bed', calling and responding to his own lyrics in two voices, the first gruff, the second even gruffer. He works a classic juxtaposition of bratty punk and 1950s drive-in doo-wop, as finessed by

MARIO PULLS THE WAISTBAND OF HIS JEANS FORWARD AND POURS AN ENTIRE BOTTLE OF WATER INTO HIS PANTS. THEN HE MOONS THE CROWD

the Ramones, and instead of singing about taking girls to the homecoming dance, Mario barks about choking on his vomit and taking off his pants. The set finishes with a cover of The Stooges' 'I Wanna Be Your Dog' that's even meaner than the original.

The following day the hungover band pile into the tour van for a drive northwest to Baton Rouge. Guitarist Dominic Corso calls shotgun and blasts out Beatles rarities. "I have the German version of 'She Loves You'," he says. "Dude, ain't nobody wants to hear the German version of 'She Loves You'. You're putting me in a Beatles coma right now!" argues Mario as the band make a Walmart stop-off so their tour manager can pick up a case of beer, just in case the underage gang can't wangle any from the venue that night. A weed pipe is passed around.

Baton Rouge's Spanish Moon is the kind of swampy backwoods bar Tom Waits writes songs about. The evening's crowd turnout



Hair-flinging frenzy in New Orleans; (right) Orwells singer Mario Cuomo flashes the flesh

is low – not that The Orwells give a shit. In fact they use it as an excuse to go even more haywire than usual. "We are The Orwells, and we are from Ontario, Canada," opens Matt, to roughly 17 local punk kids. Soon enough Mario is twerking against Matt's face and straddling bassist Grant Brinner. He then opts to sing the entirety of their best song, the outrageously catchy 'Dirty Sheets', with his face and body pressed up against the wall, his hands groping the bricks. "We'll be fucking every single one of you in the parking lot after," finishes Matt. Before such debauchery can take place, Mario takes care of himself, falling to his back and plunging his hand down his trousers and having a sensual rummage. Throwing caution

THE ORWELLS ON...

...New Orleans

Matt: "I love New Orleans. Nobody gives a shit – it reminds me of Nashville, the fact that you can drink on the street and see a lot of characters."

Dom: "Crackheads. Lots of crackheads."

Matt: "And a lot of super-drunk people. And people trying to get you into their titty bars."

...The best bit of the One Eyed Jacks gig

Mario: "Kissing girls. I kissed three."

Matt: "You slut."

Mario: "That's about average."

...Tour buddies Fidler

Matt: "I found their 'Max Can't Surf' video on the internet when it came out and I showed it to the guys. The whole time I thought Fidler was just one dude. I thought Max [the drummer] did everything. But I remember when I saw the video I was like, 'Fuck, we are so screwed.' We had just finished 'Remember When' and I thought, 'This is so shitty compared to that Fidler song.'"

to the Louisiana wind, they add a couple of choruses of 'Build Me Up Buttercup' as Dom tops up his cup from a hip flask. Other ragged

covers of their favourite tracks materialise, including The Replacements' 'If Only You Were Lonely', led by superfan Matt.

Mario has only just begun his Iggy Pop-worthy display. He pulls the waistband of his jeans forward and pours an entire bottle of water into his pants. He then moons the crowd and jumps offstage, bare-arsed, swaggering away with his Chicago Bulls vest only just covering what's left of his modesty. It's not the last we've seen of The Orwells.

During Fidler's headline set, frontman Zac Carper gives the band – who are all dancing – a shoutout. "It's been really fun touring with these kids," he smiles. "Kids?!" yells an affronted Dominic. "Yeah, man, you're 18!" laughs Zac, before Fidler bassist Brandon Schwartzel looks over to the bartender and fibs a cautionary: "They're all 21!" Dominic then gets up to sing the finale of 'Wake Bake Skate'. Whacking the mic against Fidler's cymbal, he's joined by Grant and drummer Henry Brinner, who jumps on his brother's back, starting a huge double-band bundle. It's total fucking chaos.

LEONIE COOPER

10

MORE GIGS

Fuzz

Mercury Lounge, New York

Saturday, October 12
Californian garage-rock dynamo Ty Segall has swapped his guitar for the drums, but with his kit positioned at the front of this cosy venue's stage he's very much the centre of attention in new project Fuzz. Like the satanic grandson of The Band's drummer Levon Helm, he leads the headbanging trio through a brutal midnight show, pausing only to berate a rowdy guy in the crowd for pushing a woman. At times the sludgeadelic Black Sabbath riffing is indulgent, with things verging on a metal 'Freebird'. But the gleeful grunge of 'What's In My Head?' – which Ty falsely tells the crowd is a GG Allin cover – changes the pace and gives the show a sharper focus.

LEONIE COOPER

7

MGMT

02 ABC, Glasgow

Saturday, October 12
In the wake of 2010's 'Congratulations' it seems there's no way back now for MGMT: Andrew VanWyngarden and Ben Goldwasser are on a permanent trip. Good for them. The duo pay lip service to 'Kids' and 'Electric Feel', but they're not enthusiastic about it. Once obligations are fulfilled they get down to weirding out the pop kids. 'Alien Days' is beefed up with vocal harmonies that sound like they're emanating from Brian Wilson's sandbox, and on 'Your Life Is A Lie' two fans are brought onstage to play an oversized cowbell with 'BE AWARE' stencilled on it. It's not the trajectory people imagined for them after 'Oracular Spectacular', but it's a more interesting one.

BARRY NICOLSON

7

Jagwar Ma

London, Barfly

Monday, October 14



Heavier, louder, punchier... the Aussie trio push their songs as far as they can go

It may be a wet and miserable Monday night out there in the rest of the world, but upstairs in the Barfly it's currently about 2am on a Friday night in 1990. In the five minutes that make up the track 'Exercise', Jagwar Ma swerve between a bass riff pulled straight from the heart of The Stone Roses, a '90s club beat breakdown, and an arms-aloft, hypnotic pulse the Hacienda would find familiar. It's a hedonistic musical history lesson, and it's just a hint at what the Aussie trio are capable of.

SETLIST

- ▶ What Love
- ▶ Uncertainty
- ▶ Man I Need
- ▶ Exercise
- ▶ Let Her Go
- ▶ Come Save Me
- ▶ Four
- ▶ The Throw
- ▶ Did You Have To
- ▶ That Loneliness

Acoustics in the Barfly are usually ropery, but tonight every note is a high-clarity surround-sound dagger to the brain. 'Uncertainty' veers from dirty rock howls to low-slung grooves, 'Let Her Go' bounds with a '60s girl-group strut and 'Four' starts off slow and minimal before kicking in with the crunch and growl of its filthy synths.

Every element of the trio's debut record 'Howlin' is pushed as far as it can go. The drops on 'The Throw' are heavier, the riffs on 'Come Save Me' are louder, the vocals throughout are punchier. And everything's held together by the boundless energy of Gabriel Winterfield, Jono Ma and Jack Freeman, which makes being in Jagwar Ma look like the best thing in the world.

They finish with an encore of the warm, Beatles-like wooze of 'Did You Have To' followed by 'That Loneliness', the band's poppiest track, tonight given a house-music breakdown. More inventive, accomplished and brilliant than ever, Jagwar Ma are setting the bar higher every time they play.

LISA WRIGHT

9

WE GOT INTIMATE



UK rapper Wretch 32 got close to his fans at Birmingham's Glee Club. "This is the smallest crowd I've played to this year but it's the best show I've done in a long time," he told the enthusiastic crowd

AND THERE'S MORE...

To catch up on all the excitement from this year's sessions, head to NME.COM now. Watch out for more from Durex Intimate Sessions in 2014 – keep up to date with all the latest announcements on durexintimatesessions.co.uk

Staging great gigs in tiny venues, over the last two months Durex Intimate Sessions broke down barriers and got fans nearer to the action. And, with some of the biggest new artists of 2013 on the bill, the unique series made sure that each show was a memorable event. From Wretch 32 reworking some of his biggest hits for his cosy surroundings in Birmingham to AlunaGeorge igniting the dancefloor in London and Tribes playing a rare acoustic set in their hometown, the up-close-and-personal shows made for some truly intimate nights. Here's what happened...



Wretch played a stripped-back version of his Top 10 hit 'Blackout'. Watch footage of the intimate performance on NME.COM now



AlunaGeorge got closer than ever to their audience at London's 100 Club, delving deep into their debut album 'Body Music' before finishing with 'White Noise'



Tribes played a rare acoustic set at London's Bush Hall, leading fans through singalongs from their two albums and a cover of The Kinks' 'Sunny Afternoon'

Simple Things Festival

Colston Hall/Firestation,
Bristol, Saturday, October 12

Champagne showers, woodwind and technical hitches in the south-west



LA's No Age
(Dean Spunt,
left, and Randy
Randall) play
Colston Hall

Now in its third year, Bristol's Simple Things is a one-day festival that offers indie and dance of unquestionable quality. So it's a shame when technical issues beset a mid-afternoon set by **John Wizards**, but the Cape Town duo's mesh of hypnagogic pop, afrobeat and indie romanticism is a treat. London's **Fair Ohs** deserve a grudging kind of respect for getting so pissed by 5pm; less grudging for their set of excitable, sax-honking early-'80s-style post-punk, which lasts all of 20 minutes.

These New Puritans play sober, mannered music that demands close listening at an event where the primary aim of most is to get bladdered and dance, but their appearance is one of the day's most anticipated. The opening keyboard riff of 'Fragment Two' draws early whoops of recognition, and it's apparent that TNP are well placed in the Colston Hall: an actual concert venue that gives the drums and woodwind the airing they deserve. 'Organ Eternal', a baffling but great collision of MIDI synth and chamber music, retains its surreal bombast. 'We Want War', from 2010's 'Hidden', comes on like some brutalist NYC thug-rap cut, but swiftly morphs into bucolic jazz-rock. As their hour ends with 'V (Island Song)', someone yells "PLAY THE FUCKIN' HITS!" A joke, probably, but it's cheering how such ambitious music has struck a chord with so many.

Over in the Firestation complex, the brutish depth-charge dub of **King Midas Sound** is running some 90 minutes late by the time the engineers get Roger Robinson and Kiki Hitomi's vocals working; even then they're drowned out by Kevin Martin's high-pressure

productions. During this delay **Islet** come and go, and are excellent with it. "We're going to play one more song... er, section?" ponders Emma Daman-Thomas, introducing brand-new gem 'Carlos'. The Cardiff band are hyperactive even by their standards, and spend as much time in the crowd as onstage.

Hookworms, upstairs in the Colston Hall, bathe some extremely pissed fans in psychedelic light. Their set is much the same as it was six months ago, opening with the stellar 'Away/Towards', but the Leeds band are never less than terrific. They partly clash with two-man German techno behemoth **Modeselektor**, who are the loudest and most visually arresting turn of the day, and the only one to drench ravers in champagne.

No Age follow, closing the upstairs stage to a puzzlingly small crowd. Eight years in the game, the LA duo are wizened veterans compared to most of the bands here, but Dean Spunt and Randy Randall perform with the vim of excitable first-timers. With the odd exception (like the wistful 'A Ceiling Dreams Of A Floor'), they crank up the distortion on their pacy noise-pop; 'Glitter' and 'Teen Creeps' are highlights, and they even lock into PARTY MODE enough to cover Black Flag's 'Six Pack' towards the end.

Scampering downstairs for shoegaze techno dons **The Field** proves fruitful, even if the extremely brightly lit foyer isn't their ideal setting. Shutting your eyes and pretending you're in a Berlin warehouse, or on a Spanish beach, works well enough. There's a lot to love about Simple Things, once you've tuned out the day's various blunders. ■ NOEL GARDNER

Buraka Som Sistema

Village Underground, London

Thursday, October 10
It's perhaps been a little too easy to overlook Buraka Som Sistema as a silly Portuguese party band, with songs like 'Wawaba' and 'Yah' putting them in the same linguistic league as burbling infants. But their unique brand of kuduro, a genre inspired by a scene in Angola, is the climax of a story that runs much deeper. A screening of the documentary *Off The Beaten Track*, which attempts to tell that tale, precedes tonight's show. Band members retrace their roots in Angola and Mozambique and play gigs and festivals in parts of the world Disclosure haven't even heard of yet. The context makes the live show all the richer, and people dance harder as a result.

■ ALEX HOBAN

8

Jungle

The Roadhouse, Manchester

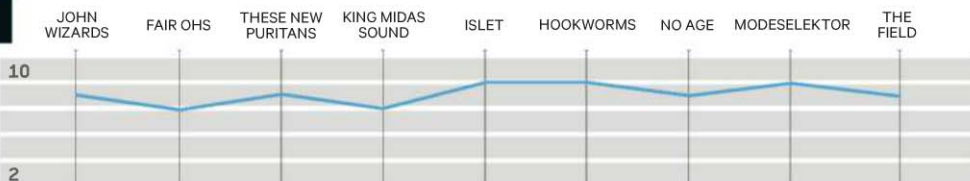
Thursday, October 10
It's the mysterious disco-funk collective's debut show tonight, and Jungle are staying well hidden behind some bright white lights. What the audience can see is seven silhouettes bouncing around in the darkness, bashing out electro-soul full of Motown influences and Child Of Lov-style production. Tropical noises soundtrack their entrance, then after two instrumentals 'The Heat' adds vocal harmonies and bass grooves that come close to The Invisible's smoothness. 'Son Of A Gun' picks up the pace, before closer 'Platoon' gets wild and funky. Their identity remains hidden, but the secret's out about their riotous music.

■ SIMON BUTCHER

8

LINE-UP

How good?



NME Guide

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



BOOKING NOW

The hottest new tickets on sale this week

Cate Le Bon

Next month Cate returns with third LP 'Mug Museum', on which she weaves tales of mortality and the death of her grandmother into bewitching psychedelic gems. Watch her recreate the magic live when she hits the road in February 2014.

How are you feeling about getting back on the road, Cate?

"I am so ready for it. We've always carved nice expeditions into the schedule on our days off. Unfortunately Sweet Baboo [Le Bon's band member Stephen Black] is currently too busy to play with me, so I foresee being a little Stevesick above all else."

Where are you most looking forward to playing?

"Having moved to America, playing in [hometown] Cardiff is even more special for me now. That said, it's pretty terrifying playing in front of all my favourite people. I love playing up north too. The crowds get more crackers and excitable the further up you travel."

'Mug Museum' is about bereavement – how do you cope with reliving that onstage?

"It's more about the wonder of what somebody great leaves behind, which is a nice thing to think and sing about nightly."

► THE DETAILS

► **DATES** Cardiff The Gate (February 8, 2014), Cambridge Junction 2 (10), Liverpool Leaf Café (11), Glasgow Broadcast (12), Gateshead The Sage (13), Manchester Deaf Institute (15), Leeds Brudenell Social Club (16), Brighton Komedia (17), Birmingham Hare & Hounds (18), Bristol Colston Hall (19) ► **SUPPORT ACTS** TBC ► **PRICE** £10, except Manchester and Leeds £9, Cardiff £11. £5 earlybird tickets also available for Leeds ► **ON SALE** now ► **FROM** NME.COM/tickets with £1-£1.50 booking fee, except Glasgow from ticketweb.co.uk with £1.20 booking fee and Gateshead from sagegateshead.com with £2.50 booking fee

Phoenix

The French band return to the UK in February to promote their fifth album 'Bankrupt!'.

► **DATES** Glasgow Barrowland (February 10, 2014), Manchester Academy (11), London O2 Academy Brixton (12) ► **SUPPORT ACTS** TBC ► **PRICE** £17.50 except London £22.50 ► **ON SALE** now ► **FROM** NME.COM/tickets with £1.75 booking fee, except London £2.25

P Money

The MC plays recent EP 'Round The Clock' at two shows next month.

► **DATES** London Electrowerkz (November 19), Birmingham The Temple (22) ► **SUPPORT ACTS** TBC ► **PRICE** London £9, Birmingham £8 ► **ON SALE** now ► **FROM** NME.COM/tickets with £1.25-£1.50 booking fee

War Child TuneUp

War Child's TuneUp will raise awareness for children in war-torn countries when it visits four cities over four dates next month. Brighton gig-goers can see London lo-fi quartet Yuck headline, while glam-pop singer-songwriter King Charles will top the bill in London. In Manchester, hotly-tipped post-rockers Embers will take over the Ruby Lounge, and Scottish singer Rachel Sermanni will bring the tour to a close in Edinburgh.

► **DATES** Brighton Komedia (November 18), London Scala (19), Manchester Ruby Lounge (20), Edinburgh Liquid Room (23) ► **SUPPORT ACTS** Swiss Lips, Champs (Brighton), Night Engine, Champs (London), Kult Country, Camp Stag (Manchester), Bwani Junction,

Vigo Thieves (Edinburgh)

► **PRICE** £8-£12

► **ON SALE** now

► **FROM** Brighton from komediabrighton.ticketsolve.com with £1 booking fee; London from ticketweb.co.uk with £1.50 booking fee; Manchester from NME.COM/tickets with £1 booking fee. Edinburgh from ticketscript.com

John Cooper Clarke

Arctic Monkeys borrowed Clarke's lyrics for 'AM' track 'I Wanna Be Yours', and now the punk poet reprises his work for more shows next year.

► **DATES** Leeds Town Hall (March 1, 2014), London O2 Shepherd's Bush Empire (7)

► **SUPPORT ACTS** TBC

► **PRICE** Leeds £18.50-£22, London £20-£26.50

► **ON SALE** now

► **FROM** NME.COM/tickets with £1.85-£2.65 booking fee

Eagulls

After supporting Parquet Courts for a handful of shows in October, the Leeds punks will lurch into the spotlight with two headline dates in London and Cardiff.

► **DATES** London Sebright Arms (December 5), Cardiff Moon Club (6)

► **SUPPORT ACTS** TBC

► **PRICE** £7

► **ON SALE** now

► **FROM** NME.COM/tickets with £1 booking fee

Arthur Beatrice

The London group recently announced their debut album would, at long last, be released in



Catch Phoenix promoting 'Bankrupt!' on tour in February 2014

February 2014. If you can't wait until then to hear the record, they've announced three intimate dates two months ahead of release where they'll give a sneak preview of the 'Working Out' LP.

► **DATES** Bristol Louisiana (December 9), Manchester Castle Hotel (10), London Cargo (11)

► **SUPPORT ACTS** TBC

► **PRICE** £6, except London £6.50

► **ON SALE** now

► **FROM** NME.COM/tickets with 75p-£2.40 booking fee

Thumpers

Recently signed to iconic US label Sub Pop, London-based Thumpers take tracks like debut single 'Sound Of Screams' on the road early next year. They're currently supporting Chvrches, so expect them to be well

versed in the dos and don'ts of putting on a proper live show.

► **DATES** Manchester Soup Kitchen (February 17, 2014), Bristol Louisiana (18), London The Lexington (19)

► **SUPPORT ACTS** TBC

► **PRICE** £7, except London £7.50

► **ON SALE** now

► **FROM** NME.COM/tickets with 75p booking fee

Vuvuvultures

Their electro-flirting debut album 'Push/Pull' was released earlier this year, so the time is right for the London quartet to finally tour the record. They've got a taste for playing the places other bands rarely go: this trip concludes in the seldom visited Canvey Island.

► **DATES** Brighton Green Door Store (November 20), Bristol Louisiana (21), Newcastle

Academy 2 (22), Glasgow King Tut's Wah Wah Hut (23), Manchester Academy 3 (24), Leicester O2 Academy The Scholar (26), Oxford O2 Academy 2 (27), London Hoxton Square Bar & Kitchen (28), Liverpool Shipping Forecast (29), Leeds Wharf Chambers (30), Canvey Island Oysterfleet Hotel (December 1)

► **SUPPORT ACTS** Slaves and more TBC

► **PRICE** £9, except Brighton and Bristol £6, Liverpool and Leeds £7, London £11 and Canvey Island £10

► **ON SALE** now

► **FROM** NME.COM/tickets with 70p-£1.50 booking fee, except Brighton from wegottickets.com with 60p booking fee, Glasgow and London from ticketmaster.co.uk with £2-£2.25 booking fee, Leicester from ticketweb.co.uk with £1.12 booking fee and Bristol from 0117 9299008

TOUR NEWS

Warpaint

Californians Warpaint return to the UK for a handful of live shows, and they've invited Manchester quartet Pins (who recently released debut album 'Girls Like Us') along to Glasgow ABC (October 28), Manchester Academy (29) and London O2 Academy Brixton (30).

Banks

The LA singer (right) will support The Weeknd in November.

The rising star will play Birmingham NIA (Nov 22), Manchester O2 Apollo (23, 24) and London O2 Arena (26).



FESTIVAL NEWS

Bugged Out

In March 2014, Bugged Out celebrates its 20th anniversary in Southport. Big names like Erol Alkan and Eats Everything were announced earlier this year, and the festival have revealed that Daniel Avery, George FitzGerald, Skream (right) and Andrew Weatherall will play alongside them.



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Warpaint will play Leeds, Glasgow and Manchester (Oct 27-29)



GOING OUT

Everything worth leaving the house for this week

Warpaint

After slaving away in the studio on album number two – the follow-up to the much-loved 'The Fool' – and playing one UK date at this year's End Of The Road festival in Dorset, Warpaint are finally ready to leave LA and head out on a mini-tour of their own this month. Clips of new song 'Love Is To Die' are already floating around the webosphere, so you can expect to hear that and more never-before-heard tracks from their forthcoming album in Leeds, Glasgow and Manchester.

► **DATES** Leeds O2 Academy (October 27), Glasgow O2 ABC (28), Manchester Academy (29)

► **TICKETS** £15 from NME.COM/tickets with £1.50–£2 booking fee.

Suede

The reunited Britpop heroes will play all the hits and tracks from new album 'Bloodsports'.

► **DATES** Southend Cliffs Pavilion (October 23), Bristol

O2 Academy (24), Leeds O2 Academy (26), Glasgow Barrowlands (27)

► **TICKETS** £26.50 from NME.COM/tickets with £2.65–£4.45 booking fee. Leeds and Glasgow sold out

Euro's Childs

The former Gorky's Zygotic Mynci man takes his ninth studio album 'Situation Comedy' to intimate settings.

► **DATES** Liverpool Leaf

(October 24), Sheffield The Harley (25), Manchester Roadhouse (26), Leicester Firebug (27), Birmingham Hare & Hounds (29)

► **TICKETS** £10 (except Manchester £9) from NME.COM/tickets with £1 booking fee, except Leicester £10 from wegotickets.com (£1 fee)

Efterklang

4AD's Danish lot return to play tracks from fourth LP 'Piramide'. Grandiose indie-pop with a buoyant edge is on the menu.

► **DATES** Belfast Elmwood Hall (October 24), Liverpool The Kazimier (27), Hove The Old Market (28), London Heaven (29)

Blaenavon

The three teenagers from Hampshire hit the road to promote new EP 'KOSO', with their delicate, Wild Beasty arrangements.

► **DATES** Brighton Sticky Mike's Frog Bar (October 26), London Trinity Centre Hall (29)

► **TICKETS** £6.50 from NME.COM/tickets with 65p booking fee. Brighton free entry

Four Tet

Kieran Hebden curates a day-long mix of dance music that'll run from 8am to 8pm and feature sets from Daphni, grime artist Slackk and BBC Radio 1Xtra resident Barely Legal. Hebden will also play live and DJ.

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

► **TICKETS** £17.50 from NME.COM/tickets with £3.40 booking fee

Washed Out

Ernest Greene plays two dates in the UK as he travels across Europe performing tracks from latest album 'Paracosm'.

► **DATES** Brighton Concorde 2 (October 23), London Oval Space (24)

► **TICKETS** Brighton £12.50 with £1.75 booking fee, London £14.50 with £2.90 booking fee, both from NME.COM/tickets

FIVE TO SEE FOR FREE

Thrills don't come cheaper than this

1. Courtney Barnett

The Old Blue Last, London
The Melbourne singer plays one of her first UK gigs.

► Oct 24, 8pm

2. Lanterns On The Lake

Truck Music Store, Oxford
The Geordies showcase album two.

► Oct 24, 6pm

3. Beaty Heart

The Shipping Forecast, Liverpool
Peckham poppers go north.

► Oct 24, 7.30pm

4. Raffertie

Start The Bus, Bristol
The Ninja Tune producer brings his R&B-tinged tunes to Bristol.

► Oct 24, 9pm

5. Sean Nicholas Savage

The Finsbury, London
The Canadian returns to the UK.

► Oct 25, 8pm



Catch Courtney Barnett at The Old Blue Last (October 24)

AlunaGeorge heads
out on tour starting in
London on October 24



Girls Names

The Northern Irish post-punks play some headline dates before supporting The Cult next week.

► **DATES** Manchester Night & Day (October 23), Sheffield Bungalow & Bears (24), Norwich Epic TV (25), Glasgow Nice N Sleazy (26), Newcastle Think Tank at Hoults Yard (27)

► **TICKETS** Newcastle £6 from NME.COM/tickets with 60p booking fee, Manchester £6 from ticketline.co.uk with 60p booking fee, Norwich £6 from ueaticketbookings.co.uk with £1 booking fee, Glasgow £9 from synergyconcerts.com with £1 booking fee, Sheffield free entry

Primal Scream

The following night is sold out but Bobby G's army have a date in Belfast.

► **DATES** Belfast The Limelight (October 23)

► **TICKETS** £32.50 from ticketmaster.co.uk with £3.75 booking fee

AlunaGeorge

The dance duo enter the final stretch of their tour supporting 'Body Music'.

► **DATES** London O2 Shepherd's Bush Empire (October 24), Cambridge Junction (25), Brighton Concorde 2 (26), Oxford O2 Academy (27), Sheffield Plug (29)

► **TICKETS** £13 from NME.COM/tickets with £1.56-£1.75 booking fee, except London £15 from ticketweb.co.uk with £1.87 booking fee, Cambridge £13 from junction.co.uk with £1 booking fee and Brighton £13 from concorde2.co.uk with £1.75 booking fee



Boyd and Bain as Silibil N Brains in *The Great Hip Hop Hoax*, BBC Four, 10pm, October 23

STAYING IN

The best music on TV, radio and online this week

The Great Hip Hop Hoax

Storyville

When a Scottish rap duo were slammed as "the rapping Proclaimers" by music-biz bigwigs, they decided to get their own back on the industry. This documentary shows how Dundoneans Gavin Bain and Billy Boyd duped the world into believing they were a new band from a small town in California.

► **WATCH** BBC Four, 10pm, Oct 23

The National

Later Live... with Jools Holland

As screenings of their *Mistaken For Strangers* documentary continue, Cincinnati five-piece The National put the focus back on sixth album 'Trouble Will Find Me' as they play a selection of highlights from the record for Jools Holland.

► **WATCH** BBC Two, 10pm, Oct 29

Only Real

Huw Stephens

West Londoner Niall Galvin brings his edgy and cheeky raps to Maida Vale Studios, where he performs tracks from his recent EP 'Days In The City' and talks to Huw Stephens about his music.

► **LISTEN** BBC Radio 1, 12am, Oct 24

Ride, Rise, Roar: David Byrne

Sky Arts

This concert film captures David Byrne live on his 2008-09 tour and follows him backstage to reveal the former Talking Heads frontman's pre-show preparations.

► **WATCH** Sky Arts 1, 10.30pm, Oct 25

Parquet Courts

Lauren Laverne

The New York-based band visit the 6Music studio to play songs from recent EP 'Tally All The Things That You Broke' for Lauren.

► **LISTEN** BBC 6Music, 10am, Oct 29

Waxahatchee

John Kennedy

Brooklynite Katie Crutchfield stops off at XFM to chat to John Kennedy and run through songs from excellent second album 'Cerulean Salt', which was released earlier this year.

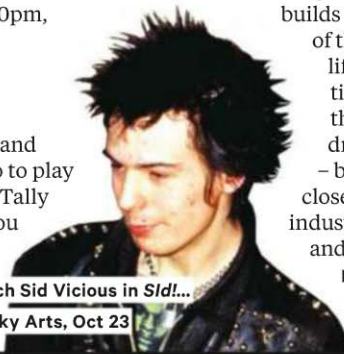
► **LISTEN** XFM, 10pm, Oct 24

Sid! By Those Who Really Knew Him

Last week marked the 35th anniversary of Nancy Spungen's murder in Manhattan's Chelsea Hotel and, of course, Sid Vicious' arrest. This insightful documentary

builds up a picture of the Sex Pistol's life - from his time as bassist in the band to his drug addiction - by speaking to close friends, music-industry insiders and associates.

► **WATCH** Sky Arts, 3.30am, Oct 23



Watch Sid Vicious in *Sid!*... on Sky Arts, Oct 23

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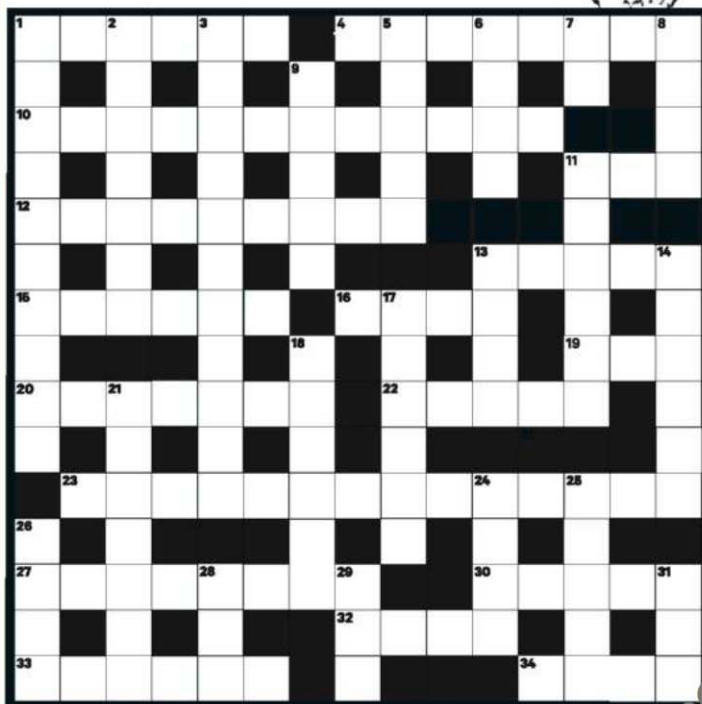
THINK TANK

NME CROSSWORD

Compiled by
TREVOR HUNGERFORD



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CLUES ACROSS

- 1+4A** Killers using night vision rifle technology, or it could just be a wild stab (4-2-3-5)
10 In bad taste they're up against Sleigh Bells (6-6)
11+22A He joined Bob Dylan, George Harrison, Roy Orbison and Jeff Lynne in Traveling Wilburys (3-5)
12 They gave us 'Sounds From Nowheresville' (4-5)
13 (See 19 across)
15 A bit of extra vision needed to see this band (6)
16 As he changed the name of New York's ____ Stadium, where Beatles played (4)
19+13A Amount of time spent in the company of Grizzly Bear (3-5)
20 Oh bother, it's Coldplay (7)
22 (See 11 across)
23 So every loud rap arrangement sounds like a Black Rebel Motorcycle Club number (6-4-4)
27 (See 9 down)
30 Shane MacGowan's band in the '90s were pop

- before heading off in two directions (5)
32 Annie Lennox album without a cover (4)
33 US power-pop band with flower power in small bunches (6)
34+6D Take 'A Walk Across The Rooftops' and flow through Africa with some Glaswegians (4-4)

CLUES DOWN

- 1** "You think we look pretty good together, you think my shoes are made of leather", 1966 (10)
2 RHCP album released somewhere on America's west coast (3-2-1-1)
3 Exit Mr A Bell rather awkwardly from The Two Door Cinema Club (4-7)
5 2003 NME Award winners of 'Best International Band' and 'Best Dressed Band' (5)
6 (See 34 across)
7+8D They came out of Brighton with a 'Thunder, Lightning, Strike' (2-4)
9+27A What a carry on and

- a racket with Public Enemy (5-3-5)
11+28D A bit more than a musical score from Mystery Jets (6-3)
13 Albums 'If You ____' by London Grammar or '____ For Me' by The Pigeon Detectives (4)
14 I'm in need of a break from Mark Ronson (4-2)
17 Nas' music comes to an end in '____ Is Dead' (3-3)
18 NME's ed somehow completes name of Brazilian musician Sergio ____ (6)
21 Oh super! That's ruined a number by Ash (7)
24 "Give me some ____, I'm coming loose, I'm hanging on you", Foo Fighters (4)
25 Polka move to M83 number (2-3)
26 Part of any dance move to Vampire Weekend number (4)
28 (See 11 down)
29 Nitzer ____, act with an 'Industrial Complex' (3)
31 A bit of sheet music or most of 16 across gives you a Wolf Alice number (3)

Normal NME terms and conditions apply, available at NME.COM/terms. Cut out the crossword and send it, along with your name, address and email, marking the envelope with the issue date, before Tuesday, November 5, 2013, to: Crossword, NME, 9th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Winners will be notified via email.

SEPTEMBER 21 ANSWERS

ACROSS

1 Hesitation Marks, 9 True Stories, 10 Gin, 11 Tribes, 12 Dream On, 14 Edith, 16+13D Bad For My Body, 17+28A Hello I Love You, 18 Bayou, 19 Storm, 21 Roxanne, 23 Gift, 26 Tokyo, 29 Ask, 33 Eater

DOWN

1+3D Hate The Taste, 2 Stupidity, 4 Tool, 5 Otis Redding, 6 Massachusetts, 7 Rag Doll, 8+30A Song Away, 15 Hour, 16 Brix, 18 Big Pink, 20 Oh Ok, 22 Only Me, 24 Flood, 25+32A Just Kids, 27 Okay, 29 Air, 31 AM

QUIZ

Compiled by ALAN WOODHOUSE (answers on page 91)

1 What is Adele's surname?

2 In which year did V Festival start?

3 Who is the only member of Franz Ferdinand who was born in Scotland?

4 What links Thurston Moore, Patti Smith and Eddie Vedder?

5 Name the four people who have had UK Number One singles and won acting Oscars.

6 What's the first Morrissey single not to make the UK Top 40?

7 Which fellow Mancunian musician produced The Stone Roses' 1988 single 'Elephant Stone'?

8 Which band released both 'I Hate Rock'N'Roll' and 'I Love Rock'N'Roll' as singles in the '90s?

9 What was the first single Prince wrote that reached the top of the UK Singles Chart – and who performed it?

10 Which British singer-songwriter plays the riff on All Saints' 1998 version of Red Hot Chili Peppers' 'Under The Bridge'?

11 Which Britpop star used to share a flat with MIA and co-wrote her 2003 single 'Galang'?

12 Whose 2003 debut album was called 'Here Comes The Fuzz'?

13 What was the original title of Queen and David Bowie's 1981 chart-topping single 'Under Pressure'?

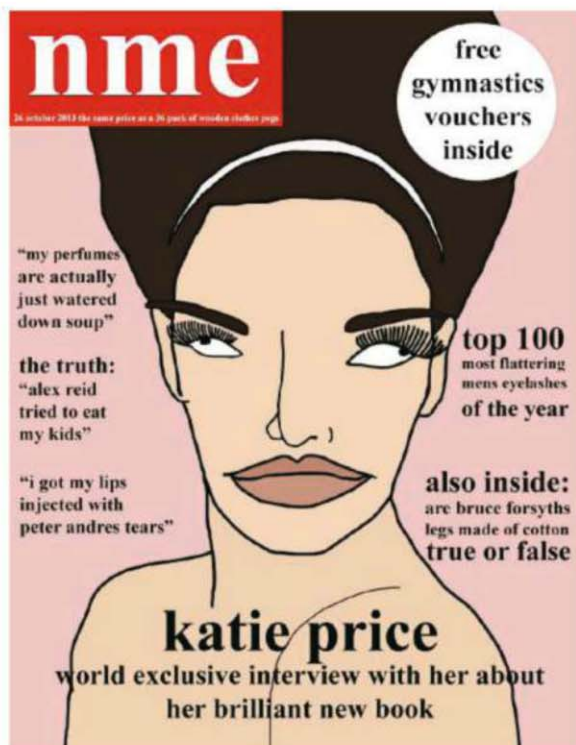
14 Status Quo were famously the first band at Live Aid. But who was the second?

15 In which US city did Kings Of Leon get covered in pigeon shit in 2010?



THE NME COVER THAT I GONE AND DONE

by CHRIS SIMPSON'S ARTIST



The 500 greatest albums of all time

The album is an artform by which any act worth caring about wants to be judged. True artists are out to be lauded alongside their heroes, for achievements that match the greatest in rock'n'roll history. They make albums because they want to create something as inspirational, moving, startling, epoch-shifting and life-affirming as 'Different Class', 'Loveless', 'OK Computer' or 'It Takes A Nation Of Millions To Hold Us Back'. They want to be ranked alongside the 500 records right here: the greatest albums ever recorded. ➡

500 OutKast**Stankonia**

2000 LAFACE RECORDS



Grimes "I really enjoyed OutKast as a kid, I don't know why.

Obviously back then I wasn't like 'Oh, the production's amazing' or anything; it's just that the whole record is totally solid. 'Bombs Over Baghdad' is pretty sweet; it's like a rap/drum'n'bass sound."

499 Star Belly 1993 4AD**498 Berlin** Lou Reed

1973 RCA

497 Random Access**Memories** Daft Punk

2013 DAFT LIFE/COLUMBIA

496 Album Girls

2009 TRUE PANTHER SOUNDS

495 Hot Fuss The Killers

2004 LIZARD KING/VERTIGO

494 The Head On The Door The Cure

1985 FICTION

493 Blood This Mortal

Coil 1991 4AD

492 Hidden These New

Puritans 2010 DOMINO

491 Actually

Pet Shop Boys

1987 PARLOPHONE

490 Back In The USA

MC5 1970 ATLANTIC

489 George Best

The Wedding Present

1987 RECEPTION RECORDS

488 I'm Your Man

Leonard Cohen

1988 COLUMBIA

487 Sound Affects

The Jam 1980 POLYDOR

486 Homogenic Björk

1997 ONE LITTLE INDIAN

485 Good Kid, MAAD

City Kendrick Lamar

2012 TOP DAWG ENTERTAINMENT/

AFTERMATH ENTERTAINMENT

484 The River

Bruce Springsteen

1980 COLUMBIA

483 Blood & Chocolate

Elvis Costello And The

Attractions 1986 DEMON

482 Lady In Satin

Billie Holiday 1958 COLUMBIA

481 Smile Brian Wilson

2004 NONESUCH

480 I Never Loved A

Man The Way I Love You

Aretha Franklin

1967 ATLANTIC

479 The Real Ramona

Throwing Muses 1991 4AD

478 Trouble Will Find Me

The National 2013 4AD

477 Crystal Castles

Crystal Castles 2008 LIES

476 Foo Fighters

Foo Fighters 1995 CAPITOL

454 The Writing's On**The Wall** Destiny's Child

1999 COLUMBIA



Kele Okereke, Bloc Party "It's a really glossy R&B and pop

record. The tracks produced by Timbaland sound like nothing on this planet – still light years ahead of so much music – and it was a really big influence when we were making 'Intimacy'."

453 The House Of Love

The House Of Love 1988

CREATION

452 The B-52's

The B-52's 1979 ISLAND

451 Third/Sister Lovers

Big Star 1978 PVC

450 Rid Of Me PJ Harvey

1993 ISLAND

449 AM Arctic Monkeys

2013 DOMINO

448 Sci-Fi Lullabies

Suede 1997 NUDE

447 Diamond Dogs

David Bowie 1974 RCA

446 The Warning

Hot Chip 2006

ASTRALWERKS/DFA

445 Tusk Fleetwood

Mac 1979 WARNER BROS

444 Violator Depeche

Mode 1990 MUTE

443 Sometimes I Wish

We Were A Eagle

Bill Callahan

2009 DRAG CITY

442 Al Green Is Love

Al Green 1975

THE RIGHT STUFF RECORDS

441 Arrival Abba

1976 EPIC

440 Life's A Riot With

Spy Vs Spy Billy Bragg

1983 CHARISMA

439 The Futureheads

The Futureheads 2004

679

438 Aha Shake

Heartbreak Kings Of

Leon 2004 RCA

437 Dear Science TV On

The Radio

2008 4AD

436 Mirrored Battles

2007 WARP

435 Easter Patti Smith

1978 RCA

434 Steve McQueen

Prefab Sprout 1985

KITCHENWARE

433 2001 Dr Dre

2001 AFTERMATH/INTERSCOPE

432 Tindersticks

Tindersticks

1993 THIS WAY UP

431 Badmotorfinger

Soundgarden

1991 A&M

430 Scott 4 Scott**Walker** 1969 Philips/Fontana

Baroque songs inspired by Ingmar Bergman and Joseph Stalin

revealed Scott's singular muse.

429 Bleed American**Jimmy Eat World**

2001 DREAMWORKS



After eight years, the Arizona emo crew cracked the mainstream with this album of breezy pop angst.

428 Born In The USA**Bruce Springsteen**

1984 COLUMBIA



Springsteen's magnum opus spoke of struggle and hard times, blown up to arena-sized widescreen.

427 Here Come The**Warm Jets** Brian Eno

1974 ISLAND



An set of exploded glam and post-Velvets guitar pop that remade the Roxy Music boffin as a solo star.

426 Goo Sonic Youth

1990 DGC



The NYC noiseniks sign to a major, but the sinister cover and raucous 'Kool Thing' (with Chuck D) signalled they weren't selling out.

425 Nancy And Lee**Nancy Sinatra and Lee****Hazlewood** 1968 REPRISE

Faris Badwan, The Horrors "Some Velvet Morning" was a favourite when I was little. The original is one of the best songs ever written."

424 The Joshua Tree U2

1987 ISLAND



Simon Neil, Biffy Clyro "This was when Bono was becoming the biggest rock star in the world but still had the tunes to back it up."

423 Live At Leeds**The Who** 1970 DECCA

Frenzied takes on 'Substitute' and 'My Generation' make this sound like a band at the peak of their powers.

422 Too-Rye-Ay Dexys**Midnight Runners**

1982 MERCURY



The dungaree-clad believers create chart-busting new wave pop and testifyin' Celtic soul.

421 Radio City Big Star

1974 ARDENT



"Radio City" is Alex Chilton's deranged power-pop high point, and a future inspiration to REM.

420 People's Instinctive**Travels And The Paths****Of Rhythm A Tribe****Called Quest** 1990 JIVE/RCA

A jazzy gem in hip-hop's crown, Tribe's debut is a feast of Afrocentric knowledge and goofball rhymes.

419 Let It Come Down**Spiritualized**

2001 ARISTA



It's smacky space-rock out, art-rock symphonies in as Jason Pierce goes full-on Phil Spector.

418 Electro-Shock Blues**Eels** 1998 DREAMWORKS

E's had a rough time of it. But here, Mark Everett transmutes personal grief into inventive, life-affirming pop.

417 1977 Ash

1996 INFECTIOUS



It starts with a roaring TIE-fighter and ends with the bassist throwing up. In between are 12 tracks of warp-speed power punk.

416 Merriweather**Post Pavilion Animal****Collective** 2009 DOMINO

James Ford, Simian Mobile Disco "They have slowly developed their own unique sonic world. It's great futuristic psychedelic pop music that sounds like nothing else."

415 Chet Baker Sings**Chet Baker**

1956 PACIFIC JAZZ



Vocalist-trumpeter Baker, king of the West Coast "cool school" of jazz, never sounded better than this.

414 Dig Your Own Hole**Chemical Brothers**

1997 VIRGIN/FREESTYLE DUST



Noel Gallagher and Beth Orton help Ed Simons and Tom Rowlands fashion a big-beat masterclass.

413 Pills 'N' Thrills And**Bellyaches** Happy**Mondays** 1990 FACTORY

Shaun, Bez and co collide acid house, funk and all the drugs in Manchester.

412 Introducing...**DJ Shadow 1996 MO' WAX****Serge Pizzorno, Kasabian**

"Everything changed for me when I heard that album – it opened my mind to David Axelrod and hip-hop and Babe Ruth."

411 Madvillainy**Madvillain****2004 STONES THROW**

Stoner humour and mind-bending beats from underground hip-hop dream team MF Doom and Madlib.

410 Antics Interpol**2004 MATADOR**

The New Yorkers return with clammy post-punk jitters that feel like a gloved hand at your throat.

409 Tago Mago Can**1971 UNITED ARTISTS**

Scholarly German avant-rockers hole up in a castle with Japanese busker

Damo Suzuki for a mantric percussion workout.

408 Crooked Rain,**Crooked Rain Pavement****1994 BIG CAT**

Lo-fi progenitors peel back the hiss to let Stephen Malkmus' wry, collegiate songs shine.

407 Going Blank Again**Ride 1992 CREATION**

Taking the airy atmospherics of their debut and pumping them full of swirling noise, Ride's second was shoe-gazing on steroids.

406 Rated R Queens Of The Stone Age**2000 INTERSCOPE**

Joshua Homme, Nick Oliveri and Mark Lanegan do psychedelic desert rock par excellence. The feelgood hit of the year 2000 is still in our bloodstream.

405 Otis Blue Otis**Redding 1965 VOLT/ATCO**

A high watermark for '60s soul: 11 covers, classics and standards recorded with unparalleled grit, sorrow and sensuality.

404 No Other**Gene Clark 1974 ASYLUM**

The former Byrd's fourth solo album approaches 'Pet Sounds' in its visionary entwining of country rock, gospel and soul.

403 Vespertine Björk**2001 ONE LITTLE INDIAN**

A grand conceit mingling orchestras and Inuit choirs with cutting-edge sonic manipulation.

402 Twenty One**Mystery Jets****2008 679 RECORDINGS**

Built around the spangly '80s pop of 'Two Doors Down', Mystery Jets' third made them the coolest cult pop crooners.

401 20 Jazz Funk Greats**Throbbing Gristle****1979 INDUSTRIAL**

Industrial music progenitors soften their seedy churn with exotica, pop and disco.

400 This Nation's Saving**Grace The Fall****1985 BEGGARS BANQUET**

Album nine from the Prestwich punks sees Mark E Smith at his surly best.

399 The Lyre Of**Orpheus/Abattoir Blues****Nick Cave And The Bad****Seeds 2004 MUTE**

A blockbuster double steeped in Greek myth and gothic rock dirge.

398 Everybody Knows**This Is Nowhere Neil****Young 1969 REPRISE**

Young's first collaboration with Crazy Horse is full of raw energy.

397 Reasonable Doubt**Jay-Z 1996****ROC-A-FELLA/PRIORITY**

Before the fame and riches, 'Reasonable Doubt' is Hov at his hungriest, snapping rhymes with ferocity.

396 LAMF**Heartbreakers 1977 TRACK**

Made up of former New York Dolls and Television members, the fuzz-drenched 'LAMF' is one of the greatest 'supergroup' albums.

395 De Stijl**The White Stripes****2000 SYMPATHY FOR THE****RECORD INDUSTRY**

Jack and Meg made cult names of themselves with the no-fi blues-punk of 'You're Pretty Good Looking...'

394 Chairs Missing**Wire 1978 EM**

Abandoning the crunchy sound of their debut, 'Chairs Missing' took aim at

Brian Eno's ambient weirdness.

393 Dirty Mind Prince**1980 WARNER BROS**

Robyn "It's one of his first albums, and one that people don't talk about a lot. For me it's really special because it's from before the point where he had a lot of money, so it's still kind of rough and almost punky – about when he started listening to new wave."

392 Beauty And The**Beat Edan 2005****LEWIS RECORDINGS**

The most ruthless, raucous, gloriously off-piste rap record of the '00s.

391 Burial Burial**2006 HYPERDUE**

Full of steely two-step beats, Burial's 2006 debut remains an enigmatic electronic tour-de-force.

390 A Northern Soul**Verve 1995 HUT**

An intimate follow-up to 1993's 'Urban Hymns', that expanded their grand rock magic.

389 Le Tigre Le Tigre**1999 MR LADY**

Bikini Kill alumnus Kathleen Hanna creates a memorable electroclash ruckus.

388 Happy Sad**Tim Buckley 1969 ELEKTRA**

A daring venture into jazz at the beginning of a rich experimental period for the English songwriting icon.

387 Combat Rock**The Clash 1982 CBS**

Angry at the press after a critical fall from grace, Strummer's boys hit back in vitriolic punk fashion.

386 Revival Gillian**Welch 1996 ALMO SOUNDS**

Appalachian guitars and rustic vibes make Welch's bare, sorrowful debut an absolute gem.

381 Scary Monsters**(And Super Creeps)****David Bowie 1980 RCA**

Carl Barât "This used to scare the shit out of me when I was about three, strapped into the back seat of our car. It was on repeat and I remember clutching the car door in fright."

385 Get Behind Me**Satan The White Stripes****2005 XL RECORDINGS**

The bluesy garage inferno that earned the duo Top Three chart placings on both sides of the Atlantic.

384 Elvis Presley**Elvis Presley****1956 RCA VICTOR**

James Allen, Glasvegas "The woman who used to live upstairs from me had every Elvis LP you could get. I thought it was strange that anyone could be that fanatical, but in terms of somebody taking you to a different place, Elvis does that better than anybody."

383 Someone To Drive**You Home The Long****Blondes 2006 ROUGH TRADE**

Sheffield janglers provide a glossy guitar-pop fantasy alternative to Alex Turner's grey depiction of life in the north.

382 Bridge Over**Troubled Water Simon****And Garfunkel****1970 COLUMBIA**

Full of poetic storytelling, this was the folk pair at their plaintive best.

380 Silent Alarm**Bloc Party 2005 WICHITA**

From 'Banquet' to the stirring 'She's Hearing Voices', a stunning debut.

379 The Boy With The**Arab Strap****Belle & Sebastian****1998 JEEPSTER**

Scot indie favourites serve up glistening melodies with bonhomie on their third.

378 Pink Flag Wire**1977 HARVEST**

British punk harbingers shout, scream and snarl their way to infamy on their exhilarating debut.

377 Stormcock**Roy Harper 1971 HARVEST**

One of Johnny Marr's favourite albums, this is the cult English folkie's finest work.

376

Live At The Harlem Square Club

Sam Cooke 1963 (1985) RCA

Fifty years ago in January, R&B artist Sam Cooke performed at the Harlem Square Club in Miami. The recording of that legendary show is now considered one of the greatest live albums ever, but originally Cooke's label RCA chose not to release the record and left the tapes to gather dust in the archives. Discovered some 22 years later in 1985, they revealed a performer pumping everything into his set. On 'Chain Gang', 'Feel It' and the yearning highlight of 'Cupid', the energy and fervour Cooke pours into his performance is still spine-tinglingly palpable half a century later, in his rasping vocals and the impassioned singalong response of the crowd. A handful of different versions have been released since, but however you package it, it always sounds like a long-buried treasure. ■ RD

375 Vauxhall & Morrissey

1994 PARLOPHONE



His starkest solo material, the Smiths man made a surprise venture into bombastic rock.

374 In The Wee Small Hours Frank Sinatra

1955 CAPITOL



Rat Pack crooner confronts loneliness and depression on his ninth album.

373 There's No Place Like America Today Curtis Mayfield

1975 CURTOM



The Chicago soul man at his most affectionate and striking.

372 Atomizer Big Black

1986 HOMESTEAD



A take-no-prisoners noise-rock epic typical of Steve Albini.

371 Odelay Beck

1996 GEFEN



A fun, funk frolic that made Beck the bounciest, most satanically hairdressed 'Loser' out there.

370 Men's Needs, Women's Needs, Whatever The Crips

2007 WICHITA



The sweat-soaked triumph that established the Wakefield trio as bona fide indie marvels.

369 Strange Mercy St Vincent

2011 4AD



Equal parts punk, prog and pop, Annie Clark's 2011 opus was beguiling and brilliant.

368 Hail To The Thief Radiohead

2003 PARLOPHONE



A sprawling return to art rock after the cold electronics of 'Amnesiac', albeit with a rootsy twist.

367 Nights Out Metronomy

2008 BECAUSE MUSIC



An album about drinking and disillusion, this "half-arsed concept album" ended up as the electro 'Whatever People Say I Am...

366 Songs Of Love And Hate Leonard Cohen

1971 COLUMBIA



Bleak and nihilistic it may be, but songs like 'Dress Rehearsal Rag' find the

Canadian at his most poetic.

365 Fresh Fruit For Rotting Vegetables Dead Kennedys

1980 CHERRY RED/ALTERNATIVE



TENTACLES San Fran hardcore punkers go for the jugular on breathless debut.

364 For Emma, Forever Ago Bon Iver

2008 4AD/JAGJAGUWAR



Recorded in a wood cabin in a fit of heartbroken despair, Justin Vernon's debut remains unmatched in terms of arresting emotion.

363 Damaged Black Flag

1981 SST



Caustic hardcore punk, with Henry Rollins' famous howl at its epicentre.

362 Hello Nasty Beastie Boys

1998 CAPITOL



Funk-punk eclecticism from the NY MCs that saw them rapping giant robots out of Tokyo.

361 A Nod Is As Good As A Wink... To A Blind Horse Faces

1971 WARNER BROS



Rod Stewart and Ronnie Woods' third chronicle on hedonism and life in the fast lane.

360 Room On Fire The Strokes

2003 ROUGH TRADE



The NY group's second introduced an electronic edge to the good-time vibes of their debut.

359 We're Only In It For The Money The Mothers Of Invention

1968 VERVE



Frank Zappa's surrealist rock opus riffed on 'Sgt Pepper's...' to create a masterpiece of his own.

358 Rock Bottom Robert Wyatt

1974 VIRGIN



After breaking his spine in an accident, Wyatt wrote his sparkling debut in an eight-month hospital stay.

357 Copper Blue Sugar

1992 CREATION



Hüsker Dü's Bob Mould discovered a post-Nirvana spurt of accessibility and cracked out the breeziest record of the grunge era, making us dance to drownings.

356 Bossanova Pixies

1990 4AD



Ditching biblical bloodshed, it was all UFOs and surf rock on Pixies' third.

355 New York Dolls New York Dolls

1973 MERCURY



Scorching punk underpinned by Vietnam War-era dread and despair.

354 Hot Buttered Soul Isaac Hayes

1969 ENTERPRISE



A revolution in soul music, Hayes' second snubbed three-minute, radio-friendly cuts for 12-minute grooves.

353 McLusky Do Dallas McLusky

2002 TOO PURE



A white-knuckle ride with clattering post-punk guitars from Cardiff crew.

352 White Light/White Heat The Velvet Underground

1968 VERVE



The band's second LP honed the wasted avant-noise-pop of their debut into something much more challenging.

351 Sweetheart Of The Rodeo The Byrds

1968 COLUMBIA



Collaborating with the gifted Gram Parsons, The Byrds' sixth LP made country and western hip.

350 BRMC Black Rebel Motorcycle Club

2001 VIRGIN



The brash guitar scrawl of this debut rejuvenated Mary Chain basement rock for the new century.

349 An Awesome Wave Alt-J

2012 INFECTIOUS



A worthy Mercury Prize winner, 'An Awesome Wave's minimalist electro-folk defined the dark-net generation.

343 John Wesley Harding Bob Dylan

1967 COLUMBIA



After a motorbike accident, Dylan turned in a philosophical eighth album tracing America's history.

342 Lazer Guided Melodies Spiritualized

1992 DEDICATED



Jason Pierce's woozy, cosmos-sized debut inspired a space-rock boom with its elegant drones.

341 Closing Time Tom Waits

1973 ASYLUM



Waits' debut wowed critics with its bluesy stories of boozing in the city.

340 We Are Family Sister Sledge

1979 COTILLION



A swathe of wedding disco mainstays written and produced by Chic's Nile Rodgers and Bernard Edwards.

339 Ten Pearl Jam

1991 EPIC



Propelled by Eddie 'Kurt 2' Vedder's famous growl, 'Ten' stamped grunge rock's pass to the mainstream.

Ready To Die

Notorious B.I.G. 1994 BAD BOY



The record that made hip-hop fans turn their attention away from Dre and the West Coast and focus on the bubbling scene in NYC. The man whose real-life experiences

growing up in Brooklyn meant he was able, aged 21, to document in never-bettered detail a life of shifting drugs, hanging in gangs, chasing women and avoiding the police. The lyrics, such as "Baby on the way, mad bills to pay/ That's why you drink Tanqueray, so you can reminisce/ And wish you wasn't living so devilish" on 'Everyday Struggle', captured the dramas of street life with an eloquence not seen before or since. The delivery sounded like it was coming from the pits of Biggie Smalls' belly like a thick and delicious burp. Sadly the LP's creator was murdered in a drive-by shooting four years later, and didn't get to see the global success of the follow-up he'd already recorded, 'Life After Death'. ■ TOM HOWARD

337 The Grey Album

Danger Mouse 2004 SELF-RELEASED



No album better represents the 21st century's obsession with breaking down genre boundaries than this. By taking a capella rhymes from Jay Z's 'The Black Album' and mixing them with The Beatles' 'White Album', Danger Mouse's mash-up sees Hova brushing the dirt off his shoulder to the sound of 'Julia' and rapping, "I got 99 problems but a bitch ain't one" over 'Helter Skelter'. Jay Z and Paul McCartney are on record as fans, though The Beatles' label EMI were less keen. Created without permission and distributed online for free, the album was downloaded over 100,000 times before the label had it removed – perfectly capturing the file-sharing boom. The Beatles' music is timeless but on 'The Grey Album' it sounded fresh for the first time in decades. ■ DAVID RENSHAW

336 Raw Like Sushi Neneh Cherry

1989 VIRGIN



Blending rap and soul, hit single 'Buffalo Stance' helped newcomer Neneh stamped to success.

335 ...Like Clockwork Queens Of The Stone Age

2013 MATADOR



After six years away, Josh Homme's Queens made a storming return with help from Elton John, Jake Shears and Dave Grohl.

334 Since I Left You The Avalanches

2000 MODULAR



A wonderland of eccentric, imaginative scratch sampling that's had fans pleading for a sequel ever since.

333 Band On The Run Paul McCartney And Wings

1973 APPLE



Jet! McCartney proves there's life after The Beatles in emphatic, big-chorused fashion.

332 HMS Fable Shack

1999 LONDON



Oasis' scouse peers channelled the spirit of The Beatles and the druggy euphoria of The Velvet Underground.

331 Kick Out The Jams MC5

1969 ELEKTRA



Detroit proto-punks revelled in crunching guitar riffs and civil disobedience on debut album.

330 Third Portishead

2008 ISLAND



A mesmerising trip-hop adventure, noted for Geoff Barrow's slick, soulful production.

329 "Heroes" David Bowie

1977 RCA



The second in Bowie's Brian Eno-produced Berlin trilogy melded 'Low's experimentalism with cloud-scraping pop epics.

328 Yoshimi Battles The Pink Robots The Flamingo Lips

2002 WARNER BROS



Their biggest commercial hit, 'Yoshimi...' found ringleader Wayne Coyne confronting mortality, melancholy and alien robot invasions.

327 Mutations Beck

1998 GEFEN



Obsessed with death, Beck disguised his Grammy-winning sixth album's dark subject matter with upbeat Kinks-like jangles.

326 I Can Hear The Heart Beating As One Yo La Tengo

1997 MATADOR



Proving themselves masters of jangly indie-pop, this eighth album included a cover of The Beach Boys' 'Little Honda'.

325 Sea Change Beck

2002 GEFEN



Recording with Radiohead producer Nigel Godrich, Beck toned down the experimentation but kept the vivid colours.

324 Lifes Rich Pageant REM

1986 IRS



The college-rock kings angled slightly towards the country-rock mainstream. Rich indeed.

323 Bitches Brew Miles Davis

1970 COLUMBIA



Rebelling against convention with loose, improvised rhythms, this is the jazz hero at his most punk.

322 This is Happening LCD Soundsystem

2010 DFA/VIRGIN



James Murphy's fin' out as electro raconteur LCD Soundsystem, and his most heartfelt.

321 Lost Souls Doves

2000 HEAVENLY



The '00s indie trio delivered on their dramatic debut the sort of haunted hooks bands spend entire careers sharpening.

320 Swordfish-trombones Tom Waits

1983 ISLAND



Thirty years on, Waits' breakout album is still a junkyard jazz gem.

319 Who's Next The Who

1971 TRACK/DECCA



The Londoners' fifth album was their most intrepid – a daring, thwarted rock opera set to rival 'Tommy'.

318 OG Original Gangster Ice-T

1991 SIRE/WARNER BROS



Marking 10 years in the game, 'OG Original Gangster' is an East Coast rap classic.

317 Grievous Angel Gram Parsons

1974 REPRISE



Released after his death, Cecil Connor's country-crossover swansong was a fitting last post.

316 Imperial Bedroom Elvis Costello And The Attractions

1982 F-BEAT



Costello at his most elegant and refined, the sumptuous sonics of 'Man Out Of Time', 'You Little Fool' and 'Beyond Belief' had critics calling it a "masterpiece" and "as great as songwriting ever gets".

315 Cheap Thrills Big Brother & The Holding Company

1968 COLUMBIA



Leaving on a delirious high, Janis Joplin's final album with the acid-rockers.

314 Spiderland Slint

1991 TOUCH AND GO



Groundbreaking post-rock noise beneath spoken word tales from the brink of madness.

313 Frank's Wild Years Tom Waits

1987 ISLAND



Whiskey-stained blues, pointing gravel-throated Californian Waits the way to greatness.

312 Treasure Cocteau Twins

1984 4AD



The warmest, wooziest of the shoegaze trailblazers' nine albums, 'Treasure' was atmos-pop perfection.

311 Guerrilla Super Furry Animals

1999 CREATION



The Furies' third album fine-tuned their abstract indie-pop to psychedelic wonderment.

310 Countdown To Ecstasy Steely Dan

1973 ABC



A druggy ballet of Vegas jazz, boogie woogie and experimental guitars, as intoxicating as its title.

309 Metallica Metallica

1991 ELEKTRA/VERTIGO/UNIVERSAL



Featuring anthem 'Enter Sandman', the LA quartet's eponymous fifth album packed more twisted metal than a motorway pile-up.

308 It's A Shame About Ray Lemonheads

1992 ATLANTIC



Massachusetts outfit's mainstream breakthrough, full of slacker-pop guitars and college-rock hooks.

307 Midnite Vultures Beck

1999 GEFEN



A Technicolor pop explosion, pitched somewhere between Prince and 'Computer World'-era Kraftwerk.

306 The Freewheelin' Bob Dylan Bob Dylan

1963 COLUMBIA



Robert Zimmerman spins society's nuclear anxiety into a paranoid, poignant folk triumph.

305 Every Picture Tells A Story Rod Stewart

1971 MERCURY



Ballads, blues and barmy barnets – the album with which Stewart entered his defining era.

304 UForb The Orb

1992 BIG LIFE



A halogen-fuelled ambient techno trip full of wonky synths and sci-fi spookiness.

303 Mingus Ah Um Charles Mingus

1959 COLUMBIA



Jazz masterwork that, beneath its gossamer surface, rallied against the US government.

302 Homework Daft Punk

1997 VIRGIN



Mike Skinner "They sound different from everyone else, but at the same time their music can be played in a club. I don't think anyone makes such minimal dance music as well as them."

301 World Of Echo Arthur Russell

1986 ROUGH TRADE



Pioneering electronic murmurs that hypnotised NY dancefloors in the mid-'80s and beyond.

300 The Who

By Numbers

The Who 1975 POLYDOR



Following their 'Tommy' soundtrack, 'The Who By Numbers' was anything but, featuring the likes of 'Squeeze Box' and 'Dreaming From The Waist'.

299 16 Lovers Lane

The Go-Betweens

1988 BEGGARS BANQUET



The final release before the band's original split, '16 Lovers Lane' contained the group's biggest hit, 'Streets Of Your Town'.

298 Duck Rock

Malcolm McLaren

1983 CHARISMA



Former Sex Pistols manager McLaren's 'Duck Rock' LP fused hip-hop and world music to create a far more enlightening stew than the corny hoedown of 'Buffalo Girls' suggested.

297 Ege Bamyasi

Can 1972 UNITED ARTISTS



The krautrock experimentalists' critically acclaimed LP has found fans as diverse as Pavement's Stephen Malkmus and Kanye West, who sampled 'Sing Swan Song' on his 'Graduation' album.

296 Let's Dance

David Bowie

1983 EM



Co-produced by Chic's Nile Rodgers, Bowie's disco-infused 'sell-out' record was a dancefloor-filling smash that saw music's biggest chameleon transform into a new-romantic funk god.

295 Doggystyle

Snoop Doggy Dogg

1993 DEATH ROW



Following appearances on Dre's 'The Chronic', Snoop's 'Doggystyle' debut set the rapper up as a blunt-chuffing, gin-glugging superstar in his own right.

294

Myths Of The Near Future

Klaxons 2007 POLYDOR



Klaxons emerged as the three horsemen of the nu-rave apocalypse, lacing their frenzied punk pop with '90s house sirens. With 'Myths Of The Near Future' they got the UK dancing to songs inspired by Thomas Pynchon novels ('Gravity's Rainbow') and had us all believing in 'Magick'. A Mercury winner, the album was a blast of colour in a decade full of smack-brown grot-rock, and though nu-rave may have been but a brief explosion in a glowstick factory, Klaxons paved the way for MGMT and Tame Impala to explore similarly psych-blasted territory. ■ MARK BEAUMONT

293 High Land, Hard Rain

Aztec Camera

1983 ROUGH TRADE



The Scots' debut preceded more commercially successful albums 'Love' and 'Knife', but set up the group as a worthy addition to the pop end of new wave.

292 The New Fellas

The Crips

2005 WICHITA



The Jarmans' scenester-berating second effort saw them upscale from their charmingly lo-fi debut, perfectly mixing DIY spirit with genuine indie-disco hits.

291 Younger Than Yesterday

The Byrds 1967 CBS



Indulging the band's increasingly psychedelic leanings, 'Younger Than Yesterday' saw bassist Chris Hillman come into his own to steer The Byrds into acidic new waters.

290 Expecting To Fly

The Bluetones 1996

SUPERIOR QUALITY



Featuring 'Bluetonic' and 'Cut Some Rug', the Londoners' luxurious debut even managed to knock Oasis' 'What's The Story?' Morning Glory?' off Number One.

286 Dust

Screaming Trees

1996 EPIC



Is Screaming Trees' swansong the most psychedelic grunge album ever? 'Dying Days' and 'Gospel Plow' see craggy rock decorated with sitar and mellotron, frontman Mark Lanegan a brooding, almost spiritual presence.

285 Midnight Love

Marvin Gaye 1982 CBS



Inspired by funk, reggae and the machine music of Kraftwerk, Gaye's first post-Motown album was named NME's Album Of The Year and spawned the huge hit 'Sexual Healing'.

284 13 Songs

Fugazi 1989 DISCHORD



Former members of Minor Threat and Rites Of Spring united to form the greatest DIY hardcore band the world has ever seen. '13 Songs' collected their first two EPs in one righteous collection.

283 Roxy Music

Roxy Music 1972 ISLAND



Art-school bands are often guilty of privileging pretension over concision, but 'Roxy Music' is avant-garde pop wholly deserving of the phrase. Smart, imaginative and revolutionary.

282 Grand Prix

Teenage Fanclub

1995 CREATION



The jangly Glaswegians worshipped at the altar of melodic giants from The Beach Boys to Big Star. But on 'Grand Prix' they made an album to rank alongside their heroes.

281 My Aim Is True

Elvis Costello

1977 STIFF



Reggae, country, torch songs, '50s dancehall and Tin Pan Alley songcraft combined on the raucous, ramshackle debut from the man who looked like a snarly post-punk Buddy Holly.

280 Drukqs

Aphex Twin 2001 WARP



Richard D James' last proper album (ever?) was a sprawling double, a demented battery of drill'n'bass and Erik Satie piano that pushed the listener to the brink of glorious exhaustion.

279 Trout Mask Replica

Captain Beefheart & The Magic Band

1969 REPRISE



Beefheart's third is one of the most challenging but rewarding albums in all rock'n'roll. Once described as "like a piece of the Somme, put in an art gallery".

278 Cut

The Slits 1979 ISLAND



The London punk ragamuffins got together with UK reggae producer Dennis Bovell for an album of dub invention and anarchic mischief. "Do a runner!" they caterwauled on 'Shoplifting'.

277 Reading, Writing

And Arithmetic

The Sundays

1990 ROUGH TRADE



Inspired by The Smiths and the Cocteau Twins, The Sundays' Rough Trade debut was a gem of old-school indie that pushed Harriet Wheeler's shy, beautiful voice centre-stage.

276 Ocean Rain

Echo & The Bunnymen

1984 KOROVA



The Bunnymen reckoned the blustery, neo-psychedelic 'Ocean Rain' was "the greatest album ever". We rate it a bit lower, but still, good effort.

275 Quadrophonia

The Who 1973 POLYDOR



Rock opera alert! The Who's sixth followed young Jimmy, a scooter-riding mod with a soundtrack of monumental hard rock.

274 Green REM

1988 WARNER BROS

GREEN Hitherto folksy and cryptic, REM's major-label debut saw them go loud, rocky and explicitly political ('Stand', 'Orange Crush').

273 The College Dropout Kanye West

2004 ROC-A-FELLA/DEF JAM

Yeezy's debut shunned gangsta cliché in favour of philosophical ruminations on prejudice, materialism and religion.

272 Parachutes Coldplay

2000 PARLOPHONE

Radiohead were about to go weird with 'Kid A', but here was a group ready to pilfer their audience.

271 Loaded The Velvet Underground

1970 ATLANTIC

By the time it hit the shelves, a dissatisfied Lou Reed had quit the band. But 'Loaded' caught the Velvets' sunny side, 'Sweet Jane' proving they could do joyous and playful when the mood took them.

270 The Kinks Are The Village Green Preservation Society

The Kinks 1968 PYE

Ray Davies' wistful song cycle lamented new technologies and the waning of British tradition.

269 Skying The Horrors

2011 XL

Faris' lot embarked on a soaring Big Music epic that wrapped up krautrock, shoegaze and Simple Minds in its cool embrace.

268 Todd

Todd Rundgren 1974

BEARSVILLE

The prog-rock prodigy followed his self-recorded 'A Wizard, A True Star' with another wild trip into the outer limits. It's frequently beautiful, though: see 'A Dream Goes On Forever'.

267 Stupidity Dr Feelgood

1976 UNITED ARTISTS

Dr Feelgood's rowdy pub-rock – especially Wilko Johnson's guitar – set the blueprint for punk. 'Stupidity' captures them live.

266 A Rush Of Blood To The Head Coldplay

2002 PARLOPHONE

'In My Place' and 'Clocks' were among the standouts on a record NME described as "an album of outstanding natural beauty".

265 Celebrity Skin

Hole 1998 GEFFEN

Courtney Love got a makeover – and the results were fabulous. 'Malibu' and 'Awful' still rocked hard, but with a new sound steeped in power pop and Fleetwood Mac.

264 Please Please Me The Beatles

1963 PARLOPHONE

Anand Wilder, Yeasayer "My mom and I bought all The Beatles' albums in order in the '80s. I have distinct memories of using cutlery to drum along on my high chair."

259 Yo! Bum Rush The Show Public Enemy

1987 DEF JAM

Mark Stoermer, The Killers "I was 10 years old when I started to get into hip-hop. I just liked the cover and I bought every Public Enemy album after that for the next four years, before I got more into rock."

258 Five Leaves Left Nick Drake

1969 ISLAND

On his debut album Drake's maudlin songs were brought vividly to life with orchestration from Fairport Convention, Pentangle and arranger Robert Kirby.

257 The Boatman's Call Nick Cave & The Bad Seeds

1997 MUTE

Romance and religion are Cave's meat and drink, but he seldom tackled them with the sort of dark poetry he brought to bear on 'The Boatman's Call'.

256 This Year's Model Elvis Costello & The Attractions

1978 RADAR

Defining UK new wave, Costello's second found him at his most lyrically savage, ravaging pop culture, romance, fashion and politics on songs such as 'No Action', 'Pump It Up' and 'I Don't Want To Go To Chelsea'.

254 Meat Is Murder The Smiths

1985 ROUGH TRADE

From the "belligerent ghouls" of 'The Headmaster Ritual' to the abattoir shrieks of the title track, 'Meat Is Murder' was The Smiths at their darkest and most confrontational.

253 Exile On Main St Pussy Galore

1986 SHOVE

Noise-rock brats led by one Jon Spencer have an audacious idea: a cover of the Stones' critically adored 1972 LP. Results: hardly faithful; rocks like a motherfucker.

252 Visions Grimes

2012 4AD

Somewhere between Mariah Carey, Enya and Skinny Puppy, we find Canadian electro nymph Claire Boucher.

251 Surf's Up The Beach Boys

1971 STATESIDE

Uneven in places, but 'Surf's Up' features some of Brian Wilson's finest moments: the baroque, Van Dyke Parks-assisted title track and the peculiar 'A Day In The Life Of A Tree'.

I Speak Because I Can

Laura Marling 2010 VIRGIN

Her second album marked the maturing of Laura Marling – despite only turning 20 a month before its release. It saw her hover between string-accompanied sophistication and full-on folk, with a little help from Noah & The Whale's Tom Hobden and Mumford & Sons. The subject matter moved on, too, leaving behind the frivolous tales of her teenage years to write about "responsibility, particularly the responsibility of womanhood". 'I Speak...' found Laura dealing with heartbreak, self-esteem and wartime romance with a poignancy that established her as one of Britain's best young songwriters. ■ RHIAN DALY

262 Criminal Minded Boogie Down Productions

1987 B-BOY

A blueprint for East Coast gangsta rap. It also introduced one of rap's greatest, KRS-One.

261 Live! Bob Marley & The Wailers

1975 ISLAND

A transcendent performance at London's Lyceum Ballroom at the tail end of the 'Natty Dread' tour.

260 The Specials

1979 2 TONE

Tales of poverty, teen pregnancy and beer that tastes "like piss" as ska takes root among the high-rises of post-punk Britain.

255

The English Riviera

Metronomy 2011 BECAUSE MUSIC

Look past the packs of hen parties and stag dos scrapping like wild dogs and Torquay could sometimes look like a pretty decent night out. It took a pair of eyes as sharp as Joe Mount's to see that, actually, in the right light and with just the right synths, it could look and feel like summer in Monte Carlo. Instead of the feral rutting of the masses, we got the nonchalant cool of 'The Bay'. This was pure escapism that was seized on not just by those of us who had grown up on the English Riviera, but by anyone from provincial Britain. Our very own shimmering pop classic that put the sound of sunshine in our ears and the logo of the Torbay tourist board in the hippest record collections on the planet. ■ KEVIN EG PERRY

250 Weezer

Weezer 1994 DGC

The album that, for better or worse, gave us emo, the so-called 'Blue Album' was a tangle of surf-pop hooks, garage shouting and teen-geek balladry that almost made Buddy Holly cool again.

249 The Fat Of The Land

Prodigy 1997 XL

Featuring crossover hits 'Firestarter' and 'Smack My Bitch Up', The Prodigy's third album was a commercial smash and their ticket to techno's top table.

248 The Slim Shady LP

Eminem 1999

AFTERMATH/INTERSCOPE

Theo Hutchcraft, Hurts "It blew my mind wide open. I lived in such a tiny town in North Yorkshire, and it made me want to escape. I still listen to it to this day. I could talk about him all night."

247 Glasvegas

Glasvegas 2008 COLUMBIA

Following the success of emotive anthem 'Daddy's Gone', Glasvegas' eponymous debut set the Scots up as heart-on-sleeve, gut-punching sonic storytellers.

246 MTV Unplugged

In New York

Nirvana 1994 DGC

A low-key but sublime live album released shortly after Kurt Cobain's death, 'Unplugged...' has, in many ways, become as celebrated a release as any of the band's original LPs.

245 Fuzzy Logic

Super Furry Animals

1996 CREATION

The pill-popping, unicorn-riding, Howard Marks-adoring valley boys' first LP provided an eclectic Technicolor insight into the mind of a pop one-off: a psychedelic blast of the weird and truly wonderful.

244 Smother

Wild Beasts 2011 DOMINO

Wild Beasts' third took the experimental idiosyncrasies of predecessor 'Two Dancers' and stripped them back to the barest, most intimate bones.

243 The Hissing Of Summer Lawns

Joni Mitchell 1975 ASYLUM

Mixing elements of folk, jazz, classical and rock, Mitchell drew on evocative tales and visual lyrics to paint a Grammy-nominated picture.

242 Off The Wall

Michael Jackson

1979 EPIC

Wall-to-wall disco gold from the peak of Jacko's 'definitely still black' 1970s phase, 'Off The Wall' set Michael up to become the world's biggest funk-pop superstar.

241 Ray Of Light

Madonna 1998 MAVERICK

Madge's post-Evita dance reinvention was to prove one of her most acclaimed yet, with the album selling over three million copies in 18 days.

240 New Boots And Panties!!

Ian Dury

1977 STIFF

Saucy! Before teaming up with backing band The Blockheads, pub-rock king Ian Dury released this quintessentially English look at everyday life.

239 Boy In Da Corner

Dizzee Rascal 2003 XL

A Mercury Prize-winner and one of the first records to bring grime to the mainstream, Dizzee's debut put him at the forefront of the noughties' tough-talking British street talent, fixing up, sounding sharp.

238 Show Your Bones

Yeah Yeah Yeahs

2006 POLYDOR

The follow-up to their art-punk debut, 'Show Your Bones' found the NYC trio treading a more funky, emotive, and almost restrained path between 'Gold Lion' and 'Cheated Hearts'.

237

The xx

The xx 2009 YOUNG TURKS



A handful of its tracks might now be staples of trailers and TV dramas' emotional moments but The xx's debut album is so much more than just a tool for broadcasting

producers looking to up the blub count. It arrived in 2009 as a minimalist gem, taking beats reserved for the club, slowing them down and pushing space between to create something bewitching and unique. Hailed by NME as a record of "bedsit-delicate love songs", it went on to win the Mercury Prize and its three London-born creators inspired reams of acts – from James Blake to London Grammar – to ditch a kitchen-sink approach to music and adopt a quieter, subtler attitude. Their influence has even spread further than the indie realms where The xx first triumphed, with Shakira sampling 'Islands' on her track 'Explore' and Drake enlisting James xx's help on the title track of his 'Take Care' album. ■ RHIAN DALY

236 Suicide

Suicide 1977 RED STAR

Initially polarising but later elevated to cult status, Alan Vega and Martin Rev's first effort bridged the gap between '50s rock'n'roll and new wave.

235 Murder Ballads

Nick Cave And The Bad Seeds 1996 MUTE

With guest appearances from Kylie and PJ Harvey, 'Murder Ballads' crimes of passion pushed Nick Cave's lyrical dexterity into darker places than ever before.

234 Behaviour

Pet Shop Boys

1990 PARLOPHONE

Inspired by Depeche Mode and produced in Germany, 'Behaviour' saw the Pet Shop Boys eschew their usual playfulness for a more reflective approach.

233 Down In Albion

Babyshambles

2005 ROUGH TRADE

Pete's first post-Libertines LP proved he could more than cut it without Carl, dishing up two of his finest moments in 'Albion' and 'Fuck Forever'.

232 Songs Of Leonard

Cohen Leonard Cohen

1967 COLUMBIA

Detailing his erotic anguish, the first musical foray from this published poet and author became an essential '60s cult artefact thanks to its stark depictions of anger, lust and romance.

231 The Chronic

Dr Dre 1992 DEATH ROW

The debut album from the NWA lynchpin, 'The Chronic' included early hit 'Nuthin' But A 'G' Thang' and was credited for birthing the G-funk sub-genre.

230 Aladdin Sane

David Bowie 1973 RCA

Anna Calvi "I was eight when I bought it. It's just got incredible songs, and it has a lot of depth to it. It's a really intelligent record. I still listen to it a lot – it's one of my favourites even now."

229 Metal Box

Public Image Ltd

1979 VIRGIN

Scratchy, serrated avant-garde noise-mongering on guitars made of aluminium, PiL's second saw John Lydon spark post-punk as artfully as he'd kicked off its precursor.

228 Brighten The Corners

Pavement

1997 MATADOR

More concise slacker clatter after the sprawling 'Wowee Zowiee!', 'Brighten...' gave us such memorable Pavement nuggets as 'Shady Lane' and 'Stereo'.

227 Imagine

John Lennon 1971 APPLE

Far more than the mawkish-but-you-love-it title track, 'Jealous Guy', 'Gimme Some Truth' and 'Oh My Love' made 'Imagine' Lennon's lushest solo record, albeit one doused in dark soul-searching and sly snipes at Paul.

226 The Doors

The Doors 1967 ELEKTRA

'Light My Fire'. 'The End'. 'Break On Through (To The Other Side)'. Psychedelic blues got no better.

225 Electric Warrior

T Rex 1971 REPRISE/FLY

Goodbye strumming cosmic folk-wizard, hello mirror-shoes, spangly faces and 'Get It On'. A massive glam sex-stomp like Godzilla eating *Starlight Express*.

224 Heaven Up Here**Echo And The****Bunnymen 1981 KOROVA**

Like Joy Division's 'Closer' if the drugs worked, the Bunnymen's second album was steeped in doomy grandeur but kept one cheek in the sunlight.

223 Neon Bible**Arcade Fire 2007 MERGE**

Tacky religious glitz, futile wars, ecological disaster and economic struggle; on album two Arcade Fire's world expanded as wide as their sonics.

Fever Ray**Fever Ray 2009 RABID**

Swedish electro wizards The Knife sound like nothing else. So when half of the duo, Karin Dreijer Andersson, released a solo record as Fever Ray, it made sense that the only

music it resembled was her other band. But this was a record that took the ice-cool rave warrior mindset of records such as 'Silent Shout' down a notch, to create something softer and more personal. Lyrically Andersson straddled the line between mundane and profound, singing about everyday hopes and dreams. "When I grow up," she sang on 'When I Grow Up', "I want to be a forester, run through the moss on high heels". Even better, on 'Seven': "I've got a friend, who I've known since I was seven/We talk about love, we talk about dishwasher tablets/And we dream about heaven". That her words live on top of eerily minimal music that only gods of Scandinavian electronica are capable of just added to the blissful, otherworldly weirdness running through 'Fever Ray'. ■ TOM HOWARD

221 Broken English**Marianne Faithfull****1979 ISLAND**

Faithfull's drug-fucked croak matched the traumas and vulnerabilities of a moving, inventive and foul-mouthed punk-pop album soaked in years of homelessness, infidelity and addiction.

220 Alligator**The National****2005 BEGGARS BANQUET**

Ohio's finest came into their own with the weary, urbane poetry of their fourth album, songs of taut melancholy building to the screaming rampage of 'Mr November' the drunker they get.

219 All Mod Cons**The Jam****1978 POLYDOR**

Their new British vision expanding to take in Kinks covers ('David Watts') and NF attacks ('Down In The Tube Station At Midnight'), The Jam really hit their new-wave stride.

218 Primary Colours**The Horrors 2009 XL**

Hiring Portishead's Geoff Barrow as producer, The Horrors' churning goth-punk began aping My Bloody Valentine and Spiritualized to critical acclaim.

217 Lust For Life**Iggy Pop 1977 RCA**

Iggy's own Berlin adventure peaked with this cracking Bowie collaboration which, despite a superhuman booze intake, spawned 'The Passenger' and the *Trainspotting* bugle-call title track.

216 Power, Corruption And Lies**New Order 1983 FACTORY**

In the wake of 'Blue Monday', New Order cracked up the synth and lit up the nervous system of the monster we call 'dance'.

215 Mezzanine**Massive Attack****1998 CIRCA/VIRGIN**

Ubiquitous on pub jukeboxes in gritty TV dramas, the nocturnal and nightmarish atmospheres of Massive Attack's third album stepped out of trip-hop into esoteric electronica, preparing the ground for Burial.

214 Moon Safari**Air 1998 VIRGIN**

Chillwave? Daft Punk? 21st-century robo disco? The source is here, in 'Sexy Boy' and 'Kelly Watch The Stars' from the fresh princes of Versailles' celebrated debut.

213 One Nation**Under A Groove****Funkadelic****1978 WARNER BROS**

George Clinton's funk mothership beams into the disco age with this melting pot of hard rock, psych and, yes, funk primed for maximum dancefloor communion.

212 Youth & Young**Manhood****Kings Of Leon 2003 RCA**

In which four hirsute hicks from Tennessee applied The Strokes' itchy energy to down-home trucker tales of murder, sex and drugs brewed in bathtubs, and lit a stadium-sized fuse.

211 Nightclubbing**Grace Jones 1981 ISLAND**

A glimpse into the sordid disco depravities behind the velvet rope at Studio 54, 'Nightclubbing' and its standout smash 'Pull Up To The Bumper' shunted new wave, reggae and disco firmly into the neon '80s with a single arse/car metaphor.

210 69 Love Songs**The Magnetic Fields****1999 MERGE**

Stephin Merritt's awe-inspiring theatrical revue rarely dipped over three hours of genre-hopping melodic brilliance, from baroque ballads to industrial electro pop. Romantic, audacious, breathtaking.

209 The Kick Inside**Kate Bush 1978 EMI**

Brontë, sexuality, man-children and religious mysticism combined on Kate Bush's astoundingly accomplished debut album, recorded when she was cartwheeling mistily through her 18th year.

208 Risqué**Chic 1979 ATLANTIC**

When the world expected a third album called 'Will You Just Chuffing Well Dance, Already!', Nile Rodgers adorned his 'Good Times' calling card with reflective love paeans that nonetheless further stoked the disco fire.

207 Pearl Janis Joplin**1971 COLUMBIA**

Polished and posthumous, Joplin's final album remains an unfinished but fitting epitaph to one of the 1960s' most tragic, wild and distinctive psych-blues-folk voices, as outspoken and damaged as her final years.

206 Slanted And Enchanted**Pavement 1992 MATADOR**

Part-Fall, part-Lemonheads and part-midnight stagger to the garage for Doritos and Rizlas, Pavement's inspired debut invented US slacker pop and oozed hazy heartbreak on 'Here'.

205 Straight Outta Compton**NWA 1988**

The hammer clicks back on gangsta rap. '...Compton' was the fierce and confrontational bark of LA's socially chained black youth and, sentiment-wise, not exactly hug-a-copper.

204 Bad**Michael Jackson**

Jacko's transformation from drive-in dreamboat to bad-boy biker spewed pure pop gold - 'Man In The Mirror', 'Bad', 'Dirty Diana' - from its exhaust pipe.

203 Teen Dream**Beach House****2010 SUB POP**

Whether wrapped in wintry twilight torch songs or snowboarding on melodic glaciers, Beach House's third album epitomised the new decade's dream-pop delirium.

202 Maxinquaye**Tricky 1995 ISLAND**

A murky benchmark, Tricky's first foray out of the Massive Attack fold added dank danger to Bristol's trip-hop scene, and made his nefarious name.

201 Hex Enduction Hour**The Fall 1982 KAMERA**

Five albums in, Mark E Smith's motley crew were really hitting their stride. A new double-drummer line-up spawned acerbic post-punk scrawls like 'Hip Priest' and 'Mere Pseud Mag Ed'.

57

200 Last Splash**The Breeders**

1993 4AD



A strange album for a million-seller, 'Last Splash' oscillated between poised pop ('Divine Hammer', 'Cannonball'), country shuffles ('Drivin' On 9') and surf-rock instrumentals ('Flipside', 'SOS').

199 Giant Steps**The Boo Radleys**

1993 CREATION



A band whose career was killed by an unrepresentatively chipper hit single, it's easy to forget this post-shoe groundbreaker that boasted the brilliant 'Lazarus'.

198 Sign O' The Times**Prince**

1987 PAISLEY PARK



A classic double album that was dazzling in its eclecticism, 'Sign...' started out as a triple set. It also contained a number of songs written for Prince's pitched-up alter ego Camille.

197 Back In Black**AC/DC**

1980 ATLANTIC



"The apex of heavy metal art," was how David Fricke described this. And despite being built on big, dumb riffing and much double entendre, it's now the fourth-highest selling album ever.

196 Rattus Norvegicus**The Stranglers**

1977 UNITED ARTISTS



"Sometimes I want to smack your face" was this album's charming opening statement. There was more chauvinism on the arse-admiring 'Peaches', but also an angular, proggy sensibility.

195 A Hard Day's Night**The Beatles**

1964 PARLOPHONE



Miles Kane "There's loads of great songs on it, like 'Things We Said Today' - that's a tune! But there's loads of others on there. 'If I Fell', that's brilliant. I wish I'd made it, and met a model girlfriend on set like George Harrison did."

194

Appetite For Destruction

Guns N'Roses 1987 GEFEN

Dizzee Rascal "I've been into Guns N'Roses since I started out. This album in particular has some of my favourite songs on it. It's got that real anthemic thing going on. It's a wicked blend of soulful rock'n'roll, but with the hardest, grungiest shit. They have the high-pitched singing against rough, gritty music; Guns N'Roses are the perfect medium between hard and soulful. This album could inspire someone to pick up a guitar, because they've got Slash - one of the greatest guitar players ever - plus one of the greatest drummers. They have some of the best music ever made."

190 The Piper At The Gates Of Dawn**Pink Floyd 1967** EMI

"I nearly shit myself - by Christ it was loud": that's how Pink Floyd's engineer remembered hearing the band for the first time. Here their extended freakouts met Syd Barrett's more childlike whimsy.

189 A Wizard, A True Star**Todd Rundgren**

1973 BEARSVILLE



Todd's "cosmic calling card to the universe" was a kaleidoscope of psychedelic prog-glam (with the occasional white soul diversion). Reportedly recorded on mushrooms, naturally.

188 A Love Supreme**John Coltrane**

1964 IMPULSE



Clear-sighted and newly off the dope, the angry sax blowing on Coltrane's three-track epiphany became the soundtrack to the civil rights movement.

187 Isn't Anything**My Bloody Valentine**

1988 CREATION



Inventing shoegazing as effortlessly as 'Loveless' would destroy it, MBV's debut album proper was a brutally hazy, disorientating delight.

186 The Blueprint**Jay-Z 2001** ROC-A-FELLA

"I'm the Sinatra of my day", rapped Hova, as he effortlessly rewrote the rulebook on modern-age rapping. Also introduced the world to beats by a young Kanye West, and a coterie of melodic smurfs.

185 Paid In Full**Eric B & Rakim**

1987 4TH & B'WAY



Often cited as the album that defined modern hip-hop, 'Paid In Full' is packed with James Brown samples, while Rakim is the master of rapping about rapping.

184 Kala**MIA 2007** XL

With vocal contributions from Kerala fishermen and Aboriginal street kids, 'Kala' came on like a global block party, anchored by MIA's deadpan vocals.

183 Speakerboxxx/The Love Below**OutKast 2003** LAFACE

A double album split evenly between Big Boi ('Speakerboxxx') and André 3000 ('The Love Below'), this was a riot of ideas worthy of its tag as hip-hop's 'White Album'.

182 Everything Must Go**Manic Street Preachers**

1996 EPIC



The stately post-Richey '90s benchmark wherein orchestras crashed like freedom fighters over the barricades on 'A Design For Life' and the ethics of Sunday-supplement war photography came under fire on 'Kevin Carter'.

181 Music Has The Right To Children**Boards Of Canada**

1998 WARP



Inspired by testcard music and featuring samples of old VHS movies, Boards Of Canada's second album is a subtle, playful meditation on childhood.

180 Germfree Adolescents**X-Ray Spex**

1978 EM



Unique among first-generation punkers for having an (admittedly discordant) saxophone in the lineup, X-Ray Spex railed against consumerism and identity politics.

179 Miss E... So Addictive**Missy Elliott**

2001 ELEKTRA



And she was addictive, as long as she kept turning out irrepressible rap pop like 'Get Ur Freak On' and 'One Minute Man'.

178 The Coral**The Coral**

2002 DELTASONIC



From the opener 'Spanish Main', which cast them as scallydelic pirates, The Coral's debut was a magpie pick'n'mix of psych-pop treasures.

177 Young Team**Mogwai 1997**

CHEMICAL UNDERGROUND



Kele Okereke "This was the first time I realised how powerful instrumental music could be. I had mainly been listening to more traditional British guitar music up until I heard this, but 'Young Team' sent me on a different path."

176 Want One**Rufus Wainwright**

2003 DREAMWORKS



Lush, baroque and stirringly ambitious, the pizzicato strings and massed tubas of 'Want One' came across like the work of a metrosexual Brian Wilson.

175 Young Americans

David Bowie

1975 RCA



After Ziggy Stardust, Bowie's next persona was as a purveyor of "plastic soul". Slick and funky, it contains contributions from the young Luther Vandross and David Sanborn.

174 I'm Wide Awake, It's Morning

Bright Eyes

2005 SADDLE CREEK



Conor Oberst at his most saccharine, 'I'm Wide Awake...' merged political protest, tremblesome romance and bawling heartache to enthralling alt.country effect.

173 Led Zeppelin III

Led Zeppelin

1970 ATLANTIC



Conceived in a Welsh cottage without electricity, it's no surprise that Led Zep's third album went back to basics, with Davey Graham, Bert Jansch and John Fahey looming large.

172 Songs In The Key Of Life

Stevie Wonder

1976 TAMLA



A double album with an extra four-song EP, Wonder's celebrated recording was the work of over 100 musicians, including Herbie Hancock and George Benson.

171 Fear Of Music

Talking Heads

1979 SIRE



Dadaist nonsense lyrics and lots of repetition: Brian Eno drove a Record Plant truck round to Chris Frantz and Tina Weymouth's loft in order to catch Talking Heads on the cusp of greatness.

170 Siamese Dream

Smashing Pumpkins

1993 VIRGIN



Perfume Genius "They played 'Today' on the radio station that I listened to and I was obsessed with it, like the first chords and everything. It was the perfect teenager album."

169 Don't Stand Me Down

Dexys Midnight Runners

1985 MERCURY



Often cited as a "lost album", Dexys' third record was Kevin Rowland's best work, musing on national identity, the state of radio and myriad attempts to distil "what she's like".

168 Dummy

Portishead

1994 GO! DISCS



Jamie Smith, The xx "It influenced a lot of the stuff that I've done to date, and it was one of the first electronic albums that inspired me. I must have been about 10 when I got it."

167 Lady Soul

Aretha Franklin

1968 ATLANTIC



Blue-chip guests (Bobby Womack, King Curtis, Eric Clapton), the FAME Studio sessioners and the cool production heads of Tom Dowd and Jerry Wexler helped Aretha truly arrive.

166 This Is Hardcore

Pulp

1998 ISLAND



...or alternatively Britpop: The Comedown. Jarvis Cocker turned his unflinching eye from acrylic afternoons to long, dark nights of the soul on this uncompromising epic.

165 Let Love In

Nick Cave And The Bad Seeds

1994 MUTE



The Bad Seeds were at their most high gothic here, all primal drums, churchy organ and spooked guitar. Cave was also at his blood-curdling best.

164 At Folsom Prison

Johnny Cash

1968 COLUMBIA



Undoubtedly the only live album to be recorded at 9.40 in the morning, Johnny Cash cemented his outlaw status with an uncompromising set in front of 2,000 inmates.

163 Neu!

Neu! 75

1975 BRAIN



A game of two halves: side one was recorded as the original Neu! duo, with drummer Klaus Dinger switching to guitar and vocals on side two. The result was a big influence on Bowie and the punks.

162 Boxer

The National

2007 BEGGARS BANQUET



Twelve tales of domestic despair from lyricist and vocalist Matt Berninger, increasingly fêted as his generation's Morrissey.

161 The Suburbs

Arcade Fire

2010 MERCURY



A sprawling 16 tracks of Bruce Springsteen narrative given the throbbing Depeche Mode synth treatment.

160 XTRMNT

Primal Scream

2000 CREATION



The first Scream album to feature Mani throughout also marked the arrival of My Bloody Valentine's Kevin Shields. Agitprop never sounded so motorik.

159 Entertainment!

Gang Of Four

1979 EM



Incorporating funk and reggae into punk, 'Entertainment!' was a massive influence on the entire punk-funk generation. And Flea from the Red Hot Chili Peppers.

158 Two Dancers

Wild Beasts

2009 DOMINO



Unabashedly artful, unabashedly lusty pop, topped by the falsetto vocals of Hayden Thorpe.

157 Psychocandy

The Jesus And Mary Chain

1985 BLANCO Y NEGRO



A record that set the template for the next generation of guitar bands (My Bloody Valentine, Pixies) – a template that read 'more feedback'.

156 Ladies And Gentlemen We Are

Floating In Space

Spiritualized

1997 DEDICATED



Ben Goldwasser, MGMT "This album is so precise and everything on it sounds amazing; it's arranged so nicely. Jason Pierce is a genius. We met him. He's really nice and he had enormous sunglasses. I was expecting him to be intense, but he was just a nice guy."

155 Music For The Jilted

Generation The Prodigy

1994 XL



Rou Reynolds, Enter Shikari "My uncle said, 'Listen to this, it's like nothing you've ever heard before!' I remember almost being scared listening to it. My uncle was right. It was like nothing I'd ever imagined. It blew my mind completely."

154 To Bring You

My Love PJ Harvey

1995 ISLAND



The recruitment of Flood marked Harvey's "first venture into production". The result was rich in Bible imagery and nods to Beefheart.

153 The La's

The La's 1990 GO! DISCS



This Merseybeat gem took as many as seven producers and even then was famously hated by the band's notoriously perfectionist frontman, Lee Masters.

152 Deserter's Songs

Mercury Rev 1998 v2



The New York State band were falling apart and made this glorious, widescreen alt.psych record for themselves. It's cut to 35mm film tape to sound "intentionally weird".

Dry

151

PJ Harvey 1992 TOO PURE



There was more than a touch of the cult-rock *Carrie* about PJ Harvey's debut. It wasn't just the references to breasts as "dirty pillows" – unused since Stephen King's horror benchmark – but the gory, violent coming-of-age of a supernatural talent. 'Dress', our first introduction to art-rock's prime voice of the coming decades, was a breathless twirl of boy-pleasing party nerves, while 'Sheela-Na-Gig' was all post-fumble recrimination: "Gonna wash that man right out of my hair/ Just like the first time he said he didn't care". But it was the primal, visceral agony of 'Oh My Lover' – a heaving-chested Harvey begging her cheating lover to stay no matter what the cost – that knocked us clean off our feet, turned our spines to ice and announced the arrival of a passionate and celestial songwriter, and the avant-garde chamber ballad 'Plants And Rags' that hinted at how boldly she'd challenge rock forms in the future. ■ MARK BEAUMONT

150 Original Pirate Material
The Streets

2002 679/LOCKED ON

Not quite British rap, not quite UK garage, Mike Skinner's debut sketched a new, and commercially viable, direction for English urban music.

149 Either/Or
Elliott Smith

1997 DOMINO

It didn't trouble the charts, but the haunted Americana of 'Either/Or' was the album that propelled Elliott Smith to worldwide fame.

148 Nebraska
Bruce Springsteen

1982 CBS

Little more than four-track home demos, 'Nebraska' proved that a Springsteen song didn't need 48-track mixing desks to define his blue-collar hardships.

147 Channel Orange
Frank Ocean

2012 DEF JAM

This acclaimed debut has profound resonance, Ocean's openness about his sexuality helping hip-hop culture to confront its latent prejudice problem.

146 Relationship Of Command
At The Drive-In

2000 GRAND ROYAL

ATDI were the logical progression of straight-edge through emo, and their final album paved the way for post-hardcore bands to have mainstream hits.

144 Are You Experienced
The Jimi Hendrix

Experience 1967 TRACK

It would be Woodstock that made the guitar virtuoso a superstar, but this debut built Hendrix's legend.

143 Desire
Bob Dylan

1976 CBS

He hired a violin player he saw walking down the street and wrote a song about an ex-boxer charged with murder. Dylan was never less predictable.

142 Histoire De Melody Nelson
Serge Gainsbourg

1971 PHILIPS

Lushly orchestrated, lazily funky, sleazily louche, Gainsbourg's 1971 record – not quite half an hour long – is a lauded if somewhat discomfiting touchstone.

141 Natty Dread
Bob Marley & The Wailers

1974 ISLAND

Widely considered to be the greatest reggae album of all time, 'Natty Dread' positioned Marley as both groundbreaking musician and socio-political icon.

140 Bryter Layter
Nick Drake

1970 ISLAND

He's seen by some as an incorrigible miserabilist, but Drake's second is often breezy and joyous.

139 Disintegration
The Cure

1989 FICTION

Already an established, if unlikely, pop act, The Cure's towering gothic centrepiece turned them into an international stadium-rock super-brand thanks to 'Pictures Of You', 'Lovesong' and the ultra-creepy 'Lullaby'.

138 Illinoise
Sufjan

2005 ROUGH TRADE

Sufjan's sublime baroque alt.folk – in thrall to the UFO sightings, serial killers and Superman of the title state – set the bar for quirky Americana.

137 Blur
Blur

1997 FOOD/PARLOPHONE

Shedding Britpop's taint for narcotic rock thrills, 'Song 2' was supposed to take the piss out of grunge and its fans. Instead it became their new anthem.

136 Fever To Tell
Yeah Yeah Yeahs

2003 POLYDOR/INTERSCOPE

The New York 21st-century garage-rock trio's debut cemented the claims to greatness made by their early EPs.

135 The Marshall Mathers LP
Eminem

2000 INTERSCOPE

Dev Hynes "I remember when it came out – I got a copy of it from a friend who I used to skate with, he burned it for me. I listened to it non-stop. I'm still surprised at how many people really liked it. It was so big – you couldn't avoid it."

134 Stories From The City, Stories From The Sea
PJ Harvey

2000 ISLAND

Her first Mercury Prize-winning album found Polly Jean Harvey at her most accessible and sonically polished, but still questing, adventurous and stridently individual.

133 John Lennon/Plastic Ono Band
John Lennon/Plastic Ono Band

1970 APPLE

The result of undergoing primal scream therapy, Lennon's solo debut was a harrowing and brave display of political, social, religious and personal truths.

132 The Dark Side Of The Moon
Pink Floyd

1973 HARVEST

Languid backbeats, chiming clocks, serpentine guitar lines and spacious production meet the occasional bit of legendary prog song-writing. Stoners' lives would never be the same again.

131 Thriller
Michael Jackson

1982 EPIC

Ed Macfarlane, Friendly Fires "I've got footage of me, aged four, singing the tunes and dancing. I still like it, even though lyrically it's a bit shit. But it's not about that, it's about the way he sings and dances."

130 Turn On The Bright Lights
Interpol

2002 MATADOR

Interpol's debut helped usher in a new wave of Americans indebted to British indie rock of the 1980s.

129 On The Beach
Neil Young

1974 REPRISE

After two years of erratic shows and depression, culminating in having an album rejected by his label, Young got back on track with this introspective, bittersweet collection.

128 Urban Hymns
The Verve

1997 HUT

The late-'90s vogue for yearning, epic pop-rock reached its dizzying zenith on the Wigan band's heart-on-sleeve mega-hit.

127 Ramones
Ramones

1976 SIRE

Reputedly recorded inside a week for a paltry \$6,400, the Bruvvas' debut is considered by many to be the first punk album.

126

III Communication

Beastie Boys

1994 CAPITOL/GRAND ROYAL



By 1994, the Beastie Boys' back catalogue was beginning to suggest that the New York trio suffered from some kind of musical split-personality disorder. From the dumb-ass

rap-rock of their first album 'Licensed To Ill' to 1992's punky, played-on-their-own-instruments 'Check Your Head' via 1989's sample-heavy 'Paul's Boutique', the group seemed unsure whether they were serious musos or skateboarding thrashers crushing beer cans on their foreheads. Moving on, they were bent on perfecting something that tied those threads together, and 'Ill Communication' did exactly that. The album put them at the leading edge of a type of hip-hop built on scratchy funk and jazzy samples, best epitomised by the single 'Sure Shot' – and sowed the seeds for sundry rap-rock crossovers of the future with the wild, riff-laden 'Sabotage'. ■ DAN STUBBS

145 Odessey And Oracle

The Zombies 1968 CBS



Paul Weller "It's one of my all-time favourite records. When it came out in 1968 this type of music was completely unheralded. It's very English, with wistful melodies. In

a way, the vocals are quite similar to what Fleet Foxes do now – a sort of hymnal, choral thing. I went to see The Zombies twice on their 40th anniversary of 'Odessey And Oracle' tour. They were so amazing live. My favourite track on the album is probably 'Beechwood Park'. The first time I heard it was long after it came out, a reissue in the mid-'70s. It was in the autumn and it's stuck with me, that kind of feeling."

125 Live At The Apollo
James Brown 1963 KING
The Godfather Of Soul, in his pre-funk early-'60s pomp, spits fire on the storied Harlem stage.

124 Graceland
Paul Simon
1986 WARNER BROS
The erstwhile Village folkie's hit collaboration with hitherto little-known South African musicians kick-started the world music boom.

123 13 Blur
1999 FOOD/PARLOPHONE
Blur's sixth album sounded like a band striving boldly for new purpose as the post-Britpop comedown started to bite.

122 Technique
New Order 1989 FACTORY
Manchester's fab four went to Ibiza and added acid house to their precision-tooled electro-pop.

121 Selected Ambient Works 85-92
Aphex Twin 1992 APOLLO
Mat Horne, actor
"I thought it was from another world. It was somehow otherworldly, yet accessible in terms of melody and sounds."

120 3 Feet High And Rising
De La Soul 1989 TOMMY BOY
Take three suburban teenagers, a DJ from a band on the rise and weird shit from their parents' record collections. Stir in humour and a game show. Change the world.

119 His 'N' Hers Pulp
1994 ISLAND
It had taken 14 years to make an album for a major label, but Pulp didn't miss a step. 'His 'N' Hers' was nowt but consummate and stylish sleaze pop; all lipgloss and razzmatazz, adorable voyeurism and melodic S&M.

118 Searching For The Young Soul Rebels
Dexys Midnight Runners
1980 LATE NIGHT FEELINGS
A record about turning belief in music into your life, Dexys' debut was a manifesto you could dance to, a political polemic you could fall in love with.

117 The Lexicon Of Love
ABC 1982 MERCURY
Cee-Lo Green
"It was a very attractive record for a child, because it has a sugary, plastic quality. It's very pop, and at the same time it's a very deep and handmade bit of artistry."

116 Elephant
The White Stripes 2003 XL
Jack and Meg's response to becoming stars was to make a harder, darker kind of record – and to cover Bacharach & David.

115 Bandwagonesque
Teenage Fanclub
1991 CREATION
Even at a time when Scotland seemed to have the monopoly on fuzzed-up pop, the sparkling grunge of TFC's second album stood out.

114 Kid A
Radiohead
2000 PARLOPHONE
Yannis Philippakis, Foals
"I fell in love with it. For six months I listened to it at least six days a week."

113 If You're Feeling Sinister
Belle and Sebastian 1996 JEPSTEER
As alt.rock became overly tribal, Stuart Murdoch's band won hearts and minds with their vulnerability and fragile melodies.

109 Darkness On The Edge Of Town
Bruce Springsteen
1978 CBS
As punk threatened to leave him behind, Springsteen located epic themes in workaday lives. No-one nails the struggle against a stacked deck like the Boss.

108 Pinkerton
Weezer
1996 GEFEN
It hammered the quirks of its predecessor with mallet-like guitar heaviness, and struggled commercially as a result. But the desperate, screaming sex-angst of the second Weezer album is stronger and far more ambitious.

107 Rage Against The Machine
Rage Against The Machine
1992 EPIC
Carl Barat "I heard it when I was 14 and still know every word. We were all getting into our teenage angst and hating our parents, but my rage waned after their second album."

106 IV
Led Zeppelin
1971 ATLANTIC
John Bonham plays drums down an echoing corridor; Jimmy Page prefigures Fugazi; Robert Plant howls. History is made.

105 Rain Dogs
Tom Waits 1985 ISLAND
Adding guitarist Marc Ribot to his 'Swordfish-trombones' template, Waits gave additional bite to mini tragedies about drunks, losers and lives lived in the shadows.

104 Fun House
The Stooges 1970 ELEKTRA
Six years before the Pistols, Iggy and his colleagues laid down most of the core elements of the punk-rock template.

103 Electric Ladyland
The Jimi Hendrix Experience 1968 TRACK
Nick Frost, actor
"Even from a very young age, from when I heard of him, for some reason I felt close to him – I felt a connection. We've got the same electric gypsy look – that's what I'm known for, really."

102 The Soft Bulletin
The Flaming Lips
1999 WARNER BROS
After 'Zaireeka', a set of four discs to be played at the same time, Wayne Coyne and co tried a new gambit: tunes. It worked.

Liquid Swords

112

GZA 1995 GEFEN



Wu-Tang Clan's 1993 debut hit hip-hop like a hot to the throat, but if anything the subsequent solo albums had a greater impact, introducing the world to a cast of individuals as colourful as any crime drama. GZA was the most senior member, old enough to remember hip-hop exploding across the Bronx, and his wise flow saw him earn the nickname 'Genius'. 'Liquid Swords' is proof such a soubriquet was well-deserved. GZA spins a dense narrative, dispatching lines with cold precision: "I be the body dropper, the heartbeat stopper/Child educator, plus head amputator". Add to this some of the RZA's best-ever beats, ghostly strings and snapping snares, and you've got the essence of Wu: pure atmosphere honed to a katana edge. ■ LOUIS PATTISON

111 Dare The Human League
1981 VIRGIN
Other synthpop bands went for style over substance; The Human League put soul songs worthy of Motown at this album's heart.

110 Liege & Lief
Fairport Convention
1969 ISLAND
Three years after Dylan was called "Judas" for plugging in, Fairport invented folk-rock by blending the traditional and the electric.

Kraftwerk

101

Computer World 1981 EMI



For over a decade, Kraftwerk had peered into the distance for inspiration, pioneering new electro-soundscapes for things that were yet to come. By 1981, though, the revolutionary sound they'd coined had gatecrashed the mainstream thanks to the rise of synthpop, and everyday life was being warped by newfangled technology. Rather than rebooting everything they held dear, they responded with 'Computer World': arguably the last of their bona-fide great albums, and an exploration of how humans co-existed with computers. From the poker-faced whizz-and-burr of 'Pocket Calculator' to the cold, lonely chimes of 'Computer Love', it was the sound of the ultimate man-machines proving that they didn't need to fight for relevance; as ever, they were the ones setting the agenda. ■ BEN HEWITT

100 Hatful Of Hollow

The Smiths 1984 ROUGH TRADE



Nicky Wire "That was the album when The Smiths really nailed it for me. The rest of their albums are not brilliantly produced and even 'The Queen Is Dead' doesn't have the depth of 'Hatful Of Hollow'."

99 The Libertines

The Libertines

2004 ROUGH TRADE



A ramshackle mess of a record with Pete Doherty's vocals cobbled together from the few coherent sessions he managed during his rare visits to the studio, the Libs' second album is a triumph in spite of itself, the songwriting panache and shattered beauty of 'Music When The Lights Go Out' and 'Can't Stand Me Now' shining through the druggy drawls and fluffed solos to create a brilliantly haggard portrait of a great talent tipped over the edge. ■ MB

98



In The Aeroplane Over The Sea

Neutral Milk Hotel 1998 MERGE/DOMINO

Two-headed foetuses in jars. Semen-stained mountaintops. Ecstatic suicides, carrot-flower kings and an existentialist spirit guiding Anne Frank through a variety of war-torn reincarnations. These days it reads like a particularly morbid edition of Noel Fielding's *Luxury Comedy*, but those familiar with debut album 'On Avery Island' wouldn't have been surprised at the grotesque surrealism that infected Jeff Mangum's second album as Neutral Milk Hotel; the debut's standout track 'Song Against Sex', after all, was a joyous carnival romp about passionless beds, suicide pacts and Biblical apocalypse. In *The Aeroplane Over The Sea*, though – with its creepy circus feel and cover art doctored from an old European seaside postcard – was so much more haunted, damaged and seeping with tragedy, both personal and historical. This, remember, was an album inspired by Mangum's recurring dreams of a Jewish family surviving the Holocaust, largely written during all-night sessions brought on by night terrors and sung to the ghost in his haunted wardrobe.

What made 'In The Aeroplane...' a seminal alt.folk benchmark was how much *fun* Mangum made all this anguish sound. Drenched in fuzzed-to-fuck acoustic guitars, bowed saws and mariachi wedding horns, the likes of 'Holland, 1945' and 'Ghost' (which seemed to predict 9/11 with its bawl of "One day in New York City, baby, a girl fell from the sky/From the top of a burning apartment building, 14 storeys high") were sheer bezerker-folk jubilation. Even the record's downbeat moments were given an elegiac luster: 'Communist Daughter' was a hallucinogenic dope-doze while the domestic violence of 'The King Of Carrot Flowers' bristled with bravado.

'In The Aeroplane...' crystallised the no-fi psych-folk ethos of the Elephant 6 collective that Mangum emerged from – but, clearly a man on the edge, the cult success of the record heaved him over. Freaked out by the attention, he disappeared into one of indie's most curious reclusive periods, rarely recording or playing live for 12 years amid rumours of a paranoid breakdown. In his absence, the album's legend only ascended. ■ MARK BEAUMONT

97 The Smiths The Smiths

1984 ROUGH TRADE



Often overlooked due to the pedigree of the likes of 'The Queen Is Dead', The Smiths' debut is still among the greats. Songs such as 'Reel Around The Fountain' and debut single 'Hand In Glove' shine through the slightly tinny production (hey, it was the '80s), setting the first marker of a generation-defining career. ■ JF

96 Fear Of A Black Planet

Public Enemy 1990 DEF JAM



Dave Maclean, Django Django

"I remember going into Our Price with my mum and asking the guy for some Public Enemy; my mum wasn't sure but when I got it home it didn't leave my Walkman for months. I was used to the '60s music in my folks' LP collection, and that was mind-expanding enough, but this felt like my music, speaking for my generation, and it blew my tiny, Scottish head."

95 Spirit Of Eden Talk Talk

1988 PARLOPHONE



Depending on who you believe, this is either a monument to the pretension of a pop band overreaching itself, or a beguiling if flawed experiment that reveals itself in a thousand lush layers. Now credited with inventing post-rock, its hushed-tones, cognoscenti-led reputation seems to grow every single year. ■ GH

94 Beggars Banquet

The Rolling Stones 1968 DECCA



Thus began the most fruitful period in the Stones' long history. The first single, 'Street Fighting Man', reflected the turbulent times without resorting to the mediocre parodies they'd been churning out a year earlier. Jagger put himself in Beelzebub's shoes on opener 'Sympathy For The Devil', blazing a trail through history while Richards came on like the soundtrack to the apocalypse. Dazzling. ■ AW

93 Songs For The Deaf

Queens Of The Stone Age

2002 INTERSCOPE



The follow-up to 2000's 'Rated R' was the peak of QOTSA's creativity, with 14 dark, inventive and powerful blasts of paranoid, sexual, drug-fuelled mayhem. Having Dave Grohl on drums helped, but 'Songs For The Deaf' is all about Josh Homme working his mojo on hip-shaking wounds 'No One Knows' and 'Go With The Flow'. ■ TH

92 Radiator Super Furry

Animals 1997 CREATION



Jason Lytle "Granddaddy had the pleasure of touring with these guys. One of their songs, 'Ohio Heat', was named after the time one of our road crew got a text message from... well, let's call her a young lady. All their records are great, but this one is terrific."

91 Purple Rain Prince

And The Revolution 1984

WARNER BROS



Prince was big before 'Purple Rain', but his sixth studio album (and soundtrack to the film of the same name) made him massive by mixing first-rate songwriting with his mastery of genres from funk to hard rock to psychedelic pop. As the Purple One himself might put it, it's close 2 genius. ■ NL

90 A Grand Don't Come For Free The Streets

2004 LOCKED ON/679



"He's the PlayStation generation's William Blake!" they shouted after Mike Skinner's zeitgeist-capturing 2002 debut 'Original Pirate Material'. But then he went one better. Few artists ever capture the moment like this, and Skinner hooked it all around the story of a stoner losing a wedge down the back of the TV. He made the mundane seem epic. ■ GC

89 The Miseducation Of Lauryn Hill Lauryn Hill

1998 RUFFHOUSE/COLUMBIA



Janelle Monáe "She was speaking from so many angles – she tied in love, she tied in her love for hip-hop – and it was the first time I saw a black woman who was absolutely cheering to listen to, putting an album together that was a classic, and that every young girl should listen to." ■ RD

88 For Your Pleasure Roxy Music 1973 ISLAND



Roxy Music's second and best album is the pinnacle of English art rock. Mixing pop sensibilities with a brash experimental spirit, its songs about new dance crazes and lust for an inflatable doll attracting attention from devotees such as Morrissey. It's a record dominated by Brian Eno's warped genius – his departure from the band shortly afterwards pushed them firmly towards the mainstream. ■ AW

87 Sgt Pepper's Lonely Hearts Club Band The Beatles 1967 PARLOPHONE



A definitive '60s cornerstone long considered the ultimate achievement of recorded music, the gleam on its medals has dulled over time, its psychedelic carnival visuals and flower-power sentiments now seeming slightly corny. Today the likes of 'Lucy In The Sky With Diamonds', 'She's Leaving Home' and 'A Day In The Life' endure for their melodic brilliance rather than their initial era-defining shock of the new. ■ MB

86 Grace Jeff Buckley 1994 COLUMBIA



The cult success of the only album released by Tim Buckley's son during his short life is intrinsically linked to his mysterious premature death. The longing of 'Last Goodbye', the lump-in-the-throat heartache of 'Lover, You Should've Come Over' and the haunting 'Dream Brother' are all the more eerie from beyond the grave. ■ EB

85 Born To Run Bruce Springsteen 1975 CBS



Eight flawless tracks make up Springsteen's triumphant third album. Its romantic depiction of smalltown America – all fresh-faced girls next door, drinking beer in parking lots, classic cars and broken hearts – has never been bettered. From 'Thunder Road' to 'Jungleland', its Motown influences make for a particularly emotive kind of rock'n'roll. ■ LC

84 Live Through This Hole 1994 CITY SLANG



Literally examining Courtney Love's new role as a mother (as well as feminism and fame), Hole's second album showed a sweeter side to the band. Shedding the distortion of their debut, 'Live Through This' ventured into unexpectedly gentle territory with acoustic track 'Softer, Softest'. Their newly developed sound would spur on their breakthrough, inspiring young women across the world in the process. ■ RD

83 The Band The Band 1969 CAPITOL



Bob Dylan's acolytes really came into their own in 1969 when they cemented their invention of country-rock, predated lo-fi by three decades, and introduced a rustic, ironically reactionary take on Southern mores that would later fire many an imagination. Were they not mostly Canadian, Robbie Robertson's crew would've seemed like hucksters, as opposed to documenting the times with almost telepathic instrumental interplay. ■ DF

82

Tapestry

Carole King 1971 ODE



You know who wrote 'The Loco-Motion'? It was Carole King. How about 'You Make Me Feel Like A Natural Woman'? Also Carole King. 'Will You Love Me Tomorrow' might have initially been performed by The Shirelles, but it was the brainchild of one Carole King. Even when Carole King was in high school, she inspired classic American songwriting. Neil Sedaka's 'Oh! Carol' was written about former girlfriend – you guessed it – Carole King. Together with songwriting partner and childhood sweetheart Gerry Goffin, King's name is stitched into the history of the American pop standard. It was on 'Tapestry' (her second solo record), however, that she truly became a singer-songwriter in her own right. One year after James Taylor's 'Sweet Baby James' and only four months before the release of Joni Mitchell's 'Blue',

'Tapestry' appeared as one of the most accomplished and perfect collections of personal songs. From start to finish, flawless creations such as 'I Feel The Earth Move', 'It's Too Late' and 'You've Got A Friend' are so vital to music that they seem to predate human memory. 'Tapestry' is the mother of the reflective records of that era; so comforting, beautifully woven and wise, it would be easy but foolish to forget to thank it for its guidance.

■ EVE BARLOW

► THE DETAILS

► **RECORDED** January 1971 ► **RELEASE DATE** February 10, 1971
► **LENGTH** 44:31 ► **PRODUCER** Lou Adler ► **STUDIO** A&M Recording Studios ► **HIGHEST UK CHART POSITION** 4 ► **SINGLES** I Feel The Earth Move, It's Too Late, Smackwater Jack, So Far Away
► **TRACKLISTING** ► 1. I Feel The Earth Move ► 2. So Far Away ► 3. It's Too Late ► 4. Home Again ► 5. Beautiful ► 6. Way Over Yonder ► 7. You've Got A Friend ► 8. Where You Lead ► 9. Will You Love Me Tomorrow ► 10. Smackwater Jack ► 11. Tapestry ► 12. (You Make Me Feel Like) A Natural Woman

81 Trans-Europe Express Kraftwerk 1977 KLING KLANG



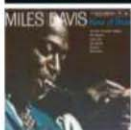
Just as the blues musicians derived their rhythms from the rattle of the railroad, so Kraftwerk looked to trains as the carrier for this paean to Mitteleuropean modernity. Minimal and melodic, the songs on 'Trans-Europe Express' tackle topics from stardom ('Hall Of Mirrors'), to dance music ('Showroom Dummies'), and, on the title track, 'Iggy Pop and David Bowie'. ■ LP

80 Raw Power Iggy And The Stooges 1973 COLUMBIA



Cee Lo Green "Iggy Pop is the ultimate American icon – he's like the anti-working class hero, this drugged-up rebel kid with too much energy who's thumbing his nose at the world. 'Raw Power' is probably the best Stooges album, because it's so loud. It's been mastered very high in the mix, so it leaps out of the speakers at you." ■

79 Kind Of Blue Miles Davis 1959 COLUMBIA



In 1959, 20 years before hip-hop provided a real voice for African-Americans, Miles Davis stood proud. Taking the blues as a starting point, he extrapolated horn-led jazz towards infinity, and made a statement of stoicism, defiance and fortitude in the volatile pre-civil-rights era. John Coltrane and Julian 'Cannonball' Adderley on saxophone are the perfect foils for Miles' wistful trumpet. ■ DF

78 Suede Suede 1993 NUDE



Exuding Bowie's androgynous trash glamour and oozing bad drugs and weirdo sex from every pore, Suede's suave and sultry debut brought over-arching pop sleaze ('Animal Nitrate', 'Metal Mickey') and all-consuming doomed romance ('The Drowners', 'Pantomime Horse', 'Sleeping Pills') to a UK scene previously obsessed with Es and shoes, kickstarting the Britpop revolution. ■ MB

77 White Blood Cells The White Stripes 2001 XL



By growing hoedown ('Hotel Yorba'), thrash punk ('Fell In Love With A Girl') and pastoral folk ('We're Going To Be Friends') branches, the did-they/didn't-they duo broke out of the Detroit garage underground to prove that they could reinvigorate the blues for the new century just as much as The Strokes had revived CBGB gabba pop. Cue the new blues barrage. ■ MB

76 Discovery Daft Punk 2001 VIRGIN



Before 'Get Lucky' there was this: a house masterpiece that became to dance music what *Romeo And Juliet* is to tragic love stories. It may have inspired legions of rubbish EDM imitators, but classics like 'One More Time', 'Digital Love' and 'Harder, Better, Faster, Stronger' make 'Discovery' the real deal. ■ KP

63

75 Dookie

Green Day 1994 REPRISE



In 1994 anti-government concept albums and Broadway musicals seemed a long way off for Green Day, but they did manage to release the definitive punk-pop album of the decade. Its centerpiece 'Basket Case'

remains one of the greatest singles in modern rock – not bad for a band named after a slang term for a day spent smoking weed. ■ JF

74 Illmatic Nas

1994 COLUMBIA



Nas was just 19 when he wrote his debut album, but already wise and world-weary, spinning vividly imagined stories of life on the streets. Eschewing the trends of commercial rap in the early 90s, Nas and DJ

Premier combined minimalist production with funk, soul and jazz samples to create an album against which any future rap release would be judged. ■ LJ

73 Bringing It All Back Home

Bob Dylan 1965 COLUMBIA

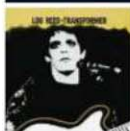


The record on which Dylan morphed from quaint singer-songwriter into proper rock star. His fifth album caused shockwaves that were to be felt long after its 1965 release, with rowdy tracks like 'Subterranean

Homesick Blues' and 'Maggie's Farm' a major influence on the folk-rock scene that exploded into life during the rest of the decade. ■ LC

72 Transformer

Lou Reed 1972 RCA



Having had his mind blown by Reed's band The Velvet Underground, David Bowie and his then guitarist Mick Ronson returned the compliment by aiding that band's notoriously surly

former singer on his second solo album – producing, arranging, playing and singing on a record that features some of Reed's best-loved songs ('Satellite Of Love', 'Walk On The Wild Side', 'Perfect Day'). The title was appropriate, as the record turned Reed into an international star – not that you would ever see him smiling about it. ■ AW

71 Harvest Neil Young

1972 REPRISE



Neil Young admits to having a love/hate relationship with his most commercially successful album – its massive sales gave him the freedom to do what the hell he wanted, but in spite of that he's never really been

able to shake off the 'country rocker' mantle. But it's on a harrowing tale of heroin abuse, the acoustic 'The Needle And The Damage Done', that we witness the real Young: raw, heartfelt and unflinchingly honest. ■ AW

69 Murmur REM 1983 IRS



In 1983, 'Murmur' placed REM at the vanguard of American indie, a position they only relinquished when they finally called it a day in 2011. 'Radio Free Europe' was their fuzzed-up rallying cry and 'Perfect

Circle' a sign of bounteous alt.balladry to come as 'Murmur' slowly became a cultural bellow. ■ BN

68 Astral Weeks

Van Morrison 1968 WARNER BROS



A fleeting glimpse into the soul of a true visionary, 'Astral Weeks' is so sharp and fully formed that it takes one breath between sanity and madness. Van Morrison sounds

possessed and driven, his voice another Celtic-soul instrument, as the multiplicity of supporting players cajole their instruments to speak in tongues. This eventually borders on the divine, as well as something cracked and broken. ■ DF

67 (What's The Story) Morning Glory? Oasis

1995 CREATION



The slow-burn sales sensation of the '90s, Oasis' breakthrough album claimed Britpop for the lads and primed the band for Knebworth with such timeless anthems as 'Wonderwall' and

'Don't Look Back In Anger'. The seven-minute 'Champagne Supernova' hinted at the cocaine sprawls of 'Be Here Now', but nonetheless trapped the early-Oasis lightning in a Bolly bottle. ■ MB

66 The Bends Radiohead

1995 PARLOPHONE



There was a time when Radiohead listeners didn't need to train their ears in order to appreciate their work. There was a time when Radiohead just wrote brilliant tunes. From the opening 'Planet Telex' through the blistering 'My Iron Lung', the neurotic 'Just' and the world-weary 'Fake Plastic Trees', 'The Bends' is the gateway

Radiohead record. ■ EB

65 Automatic For The People REM 1992 WARNER BROS



REM's creative pinnacle was a delectably mournful affair. The global group-hug of 'Everybody Hurts' offset the gorgeous skinny-dipping piano snapshot 'Nightswimming' and

somber funeral paean 'Sweetness Follows', while 'Sidewinder...' and Andy Kaufman tribute 'Man On The Moon' were wake-rousers extraordinaire. REM at their most balletic ■ MB

64 Highway 61 Revisited

Bob Dylan 1965 COLUMBIA



Dylan's sixth LP saw him trading stripped-back protest balladry and Woody Guthrie worship for full-band ballsiness. Solidifying his status as the greatest songwriter of the 20th century™, it kicked

off with the monumental 'Like A Rolling Stone' and ended with him harking back to his acoustic roots with the epic 'Desolation Row'. ■ LC

64

70

Up The Bracket

The Libertines 2002 RCA

Great albums are snapshots of a moment in time. Arguably, there has never been another musical snapshot as vividly raw and real and drop-dead exciting as The Libertines' debut album.

Recorded in a scuzzy frenzy by The Clash's Mick Jones, the record sounds lapel-grabbingly urgent rather than lo-fi and unfinished. From the crunchy opener 'Vertigo' through the Jam-y 'Horrorshow' to the pure punk blast of 'I Get Along', the songs sound like they were pulled out of Pete Doherty and Carl Barât's hearts and straight onto tape.

Gaffa-taped and basic the process may have been, but The Libertines' graceful romanticism has still never shone brighter. "Did you see the stylish kids in the riot?/Shovelled up like muck, set the night on fire" Doherty sings on the scarves-in-the-air 'Time For Heroes', while 'The Good Old Days' similarly grandstands. It's moments like these that make 'Up The Bracket' a triumph – edgy street style gelling with passionate pop poetry in a manner that happens once a generation. ■ JAMIE FULLERTON

LYRIC ANALYSIS

"Did you see the stylish kids in the riot?" ('Time For Heroes')

Doherty refers to the London May Day riots of 2001, when militant anarchists used the generally peaceful May Day protests to begin attacking shops around Tottenham Court Road.

"I saw two shadowy men on the Vallance Road" ('Up The Bracket')

The two men in question may well be the Kray

twins, since they were brought up on Vallance Road in east London's Bethnal Green.

"The boy looked at Johnny and said, 'my word that was fun.'" ('The Boy Looked At Johnny')

Cribbing a line from Patti Smith's classic 'Land', regular Libs rumour has the song directed at a certain Johnny Borrell.

►THE DETAILS

►RECORDED August 2002 ►RELEASE DATE October 14, 2002
►LENGTH 39:29 ►PRODUCER Mick Jones ►STUDIO RAK, London
►HIGHEST UK CHART POSITION 35 ►SINGLES Up The Bracket, Time For Heroes ►TRACKLISTING ►1. Vertigo ►2. Death On The Stairs ►3. Horrorshow ►4. Time For Heroes ►5. Boys In The Band ►6. Radio America ►7. Up The Bracket ►8. Tell The King ►9. The Boy Looked At Johnny ►10. Begging ►11. The Good Old Days ►12. I Get Along

63 Blue Joni Mitchell

1971 REPRISE



"Songs are like tattoos" sings Joni Mitchell on the title track of her fourth album. If that's at all true, 'Blue' is the equivalent of flesh inked with the names of ex-lovers, minus the stomach-churning regret.

Extremely personal but invitingly intimate, it's a record that opens a window on Mitchell's loves and losses with a poetic eloquence. ■ RD

62 Blonde On Blonde

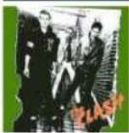
Bob Dylan 1966 COLUMBIA



Hot on the heels of two of the greatest albums ever made, this sprawling double LP confirmed Dylan's status as his generation's superlative songsmith. Not everything here works, but when it does – the ramshackle, last-take-of-20 'Stuck Inside Of Mobile...'; the mesmeric, magical, magnificent 'Visions Of Johanna' – it's incomparable. ■ AB

61 The Clash

The Clash 1977 CBS



Brian Fallon, Gaslight Anthem "I went to high school in Hackettstown, New Jersey, this farming country town where they make M&Ms. It was horrible, but Sound Effect Records was its crown jewel. I was getting into punk and I

was searching out records and the owner of the store was like, 'You're trying to get into punk and you don't know The Clash?' So him and his friend actually bought the record for me. I went back and gave him the money because I was like, 'This is awesome.'" ■

60 Massive Attack

Blue Lines 1991 VIRGIN



For many aficionados, this record hasn't really stood the test of time as well as 1998's post-punk flavoured third album 'Mezzanine' but it's this, the collective's debut record, that marked the invention of trip-

hop and the birth of the Bristol movement. Taking in dub, soul, breakbeat and reggae, the trio forged a new type of electronica. And with the sweeping grandeur of 'Unfinished Sympathy', they dreamt up its unsurpassable blueprint. ■ EB

59 In Rainbows

Radiohead 2007 SELF RELEASED



Of course, to begin with the biggest talking point about this album's release was the revolutionary 'pay what you want' approach the band adopted after the surprise announcement that it was going to be made available first on their website. The merits of those actions are still being debated now, but what's not is the quality of the music.

Expectations were quite low for 'In Rainbows' as Radiohead's previous album, 2003's 'Hail To The Thief' was a bit of a dog's dinner. Then, having started recording in 2005, Thom Yorke later admitted that during this period, "We spent a long time in the studio just not going anywhere." However, a decision to go out on the

58 Surfer Rosa Pixies 1988 4AD



Freddie Cowan, The Vaccines "When I was growing up I used to like skate videos because all the older kids I knew were skaters, and there was this one where they used 'Where Is My Mind?' and it just got me. So I bought 'Surfer Rosa' because of that. I reckon I'd have been about 11, so I never realised it was a seminal record or anything. But I remember thinking it was great." ■

Rosa' because of that. I reckon I'd have been about 11, so I never realised it was a seminal record or anything. But I remember thinking it was great." ■

57 The Man Machine

Kraftwerk

1978 EMI/KLING KLING/CAPITOL



'The Robots'. 'The Model'. 'Neon Lights'. 'Metropolis'. Their seventh record is the one that saw Kraftwerk deliver their definitive text, and fire the starting gun of the synthpop revolution. So ahead of its time it

took another four years for 'The Model' to reach the UK Number One spot. ■ GH

56 After The Gold Rush

Neil Young 1970 REPRISE



Young was in his mid-twenties, but wrote and sang like a man who'd already seen too much. It's an album that teeters between rage ('Southern Man'), resignation ('Birds') and resolve ('Don't Let It Bring You Down'), yet

its weary mood never tires, instead creating a sense of warm euphoria. ■ DS

55 Sticky Fingers

Rolling Stones 1971 ROLLING STONES



A more joyous, winsome listen than the downbeat 'Let It Bleed' from the get-go, 'Brown Sugar' collided Jagger's libidinous swagger with the controversial story of a slave trade

worker to a din of honky-tonk pianos and roaring guitars, while the album's ballad 'Wild Horses' showcased their more tender side ■ AH



54 Remain In Light

Talking Heads 1980 SIRE



For 'Remain In Light', Talking Heads wanted to be more than a rock band. Frontman David Byrne had been experimenting with stream-of-consciousness writing, inspired by American baptist preachers and

African mythology. With the help of producer Brian Eno, he wound this into an album of driving polyrhythms fired with an ecstatic fervour, nowhere better than on the modern spiritual 'Once In A Lifetime'. ■ LP

53 Station To Station

David Bowie 1976 RCA



Emerging from a period of druggy reclusiveness and readings into occultism, Grail myths and the Third Reich, the triple-whammy of glam, funk and futurism would hold equal sway over Bowie's Thin White Duke

album. A bold, cold goose-step towards the Berlin era and one that would send dank Teutonic chills down the spines of those soon to form new wave pioneers Magazine, Joy Division and Talking Heads. ■ AH

52 Let It Bleed

The Rolling Stones 1969 DECCA



A record that followed the gloomy shades of 1968's 'Beggars Banquet' with even stormier hues, Let it Bleed' was to be the Swinging Sixties' sinister swansong – an album that, beneath its bristling basslines, bluesy

licks of guitar and clatter of drums, lamented the crumbling of a counterculture uprising. ■ LP

51 Rumours Fleetwood Mac

1977 WARNER BROS



You might ask why a record associated with the car stereos of middle-aged parents continues to sell to teenagers and has inspired the rise of new artists such as Florence & The Machine and Haim. It's because

'Rumours' travels the entire breadth of human emotion and at the heart of the record lies all the elements of an addictive rock'n'roll soap opera that never ceases to fascinate its fans. ■ AH

THE DETAILS

►RECORDED February 2005-2007 ►RELEASE DATE October 10, 2007 ►LENGTH 42:43 ►PRODUCER Nigel Godrich ►STUDIOS Tottenham Court House, Wiltshire, Halswell House, Taunton, Hospital Studios, London ►HIGHEST UK CHART POSITION 1 ►SINGLES Jigsaw Falling Into Place, Nude, House Of Cards/ Bodysnatchers, Reckoner ►TRACKLISTING ►1. 15 Step ►2. Bodysnatchers ►3. Nude ►4. Weird Fishes/Arpeggi ►5. All I Need ►6. Faust Arp ►7. Reckoner ►8. House Of Cards ►9. Jigsaw Falling Into Place ►10. Videotape

krautrock-flavoured 'Bodysnatchers' even managed to appease those still pining for 'The Bends II'. Having struggled with it for so long, it's ironic that the saga ended with Radiohead's most loveable album, no matter what price you decided to pay for it. ■ ALAN WOODHOUSE

Dusty In Memphis

Dusty Springfield 1969 ATLANTIC

Of course, the title is a red herring. Dusty Springfield may have travelled to American Sound Studios, Memphis to cut this record with Reggie Young's southern soul sessioners, but she barely left her hotel room. She later claimed she was daunted by producer Jerry Wexler's constant comparisons to Aretha Franklin, and only felt comfortable recording her vocals in New York. "All Jerry did was talk about Aretha," she recalled, "and I was frankly intimidated. If there's one thing that inhibits good singing, it's fear." Dusty's insecurity manifested itself in bouts of anger. She reputedly hurled an ashtray at Wexler and called producer Tom Dowd a "prima donna". Wexler, for his part, said the sessions were "hell".

Nevertheless, the results were bewitching, and the album stands up as perhaps the ultimate piece of A&R, a perfect match of evergreen songs (Wexler originally put as many as 80 to Dusty, by the likes of Carole King, Randy Newman and Burt Bacharach), a great singer, and crack players (The Memphis Cats and backing singers The Sweet Inspirations had all played with Elvis).

The tone is playful and seductive, both 'Just A Little Lovin'' and 'Breakfast In Bed' alluding to some early-morning hanky-panky, 'Son Of A Preacher Man' dealing with the loss of innocence.

There are period psychedelic touches, too, in the Brazilian instrumentation of 'The Windmills Of Your Mind'

and 'In The Land Of Make Believe's electric sitar. But funky as the album is, it's those vocals that really catch the ear. In his sleeve notes for the 2002 reissue, Elvis Costello was moved to write: "Dusty Springfield's singing on this album is among the very best ever put on record by anyone." But, despite claiming that the barbecue was "something special", Dusty wasn't to venture south again. There was, though, one final legacy of her Memphis sojourn: it was on Dusty's recommendation that Jerry Wexler signed a young band called Led Zeppelin. ■ MARTIN HORSFIELD

FIVE FACTS

- 1 An NME writer, visiting the studio, ended up assisting producer Tom Dowd.
- 2 'Son Of A Preacher Man' was sampled by Cypress Hill on 'Hits From The Bong'.
- 3 Dusty claimed her difficult attitude during recording was because she'd never worked with a rhythm track before.
- 4 Jerry Wexler claims Dusty turned down every song he recorded for her to sing on 'Dusty In Memphis'.
- 5 Dusty herself refuted it, claiming she approved two.

►THE DETAILS

►RECORDED September 1968 ►RELEASE DATE March 31, 1969
 ►LENGTH 33:31 ►PRODUCERS Jerry Wexler, Arif Mardin, Tom Dowd ►STUDIOS American Sound Studios, Memphis; vocals in NYC
 ►HIGHEST UK CHART POSITION n/a ►SINGLES Son Of A Preacher Man, Don't Forget About Me, Breakfast In Bed, The Windmills Of Your Mind ►TRACKLISTING ►1. Just A Little Lovin' ►2. So Much Love ►3. Son Of A Preacher Man ►4. I Don't Want To Hear It Anymore ►5. Don't Forget About Me ►6. Breakfast In Bed ►7. Just One Smile ►8. The Windmills Of Your Mind ►9. In The Land Of Make Believe ►10. No Easy Way Down ►11. I Can't Make It Alone



49 Sound Of Silver LCD Soundsystem

2007 DFA/CAPITOL



The sleeve said it all: space-age technology turned on its side. Seamlessly gelling the coldness of machines with the hot thrum of rock'n'roll, James Murphy's finest hour has it all: the thump of 'Get Innocuous', the wicked humour of 'North American Scum' and the plaintive 'New York I Love You But You're Bringing Me Down'. Its heart is the existential one-two knockout blows of 'Someone Great' and 'All My Friends', Murphy squealing and wailing like a crazed party animal given access to the control room of electronic music. 'Sound Of Silver' is humanism made to sound superhuman. Music doesn't get truer than this. ■ KEP

48 Hounds Of Love Kate Bush 1985 EMI



Half art-pop bangers – 'Running Up That Hill (A Deal With God)', 'Cloudbusting', the title track – and half a dreamlike 'song-cycle' mini concept album about a drowning woman, 'Hounds Of Love' was Kate Bush's most unified artistic vision.

Hayden Thorpe, Wild Beasts "It's a real time-and-a-place album. It's so intimate, so uninhibited it's almost grotesque. She puts so much into it that you feel like you're peering over her. There's this strange dilemma going on in that some of the songs are frankly quite horrible. But she seems to need those bits to vault up to the high points. She makes herself fall so she can pick herself up again and propel herself forward."

47 Strangeways, Here We Come The Smiths

1987 ROUGH TRADE



The band's own favourite Smiths record, 'Strangeways, Here We Come' was a fittingly explosive swansong for a Morrissey/Marr partnership approaching critical mass. Everything was bigger, brighter and more resigned to the grave. Their pop edge gained a brassy gleam on 'I Started Something I Couldn't Finish' and limbo insouciance on the tragicomic 'Girlfriend In A Coma'. Their self-pitying tear-jerkers, most notably 'Last Night I Dreamt That Somebody Loved Me', expanded to the theatrical scale of a Wagner masterpiece. And Morrissey's piquant poetry of moroseness and society's decline reached morbid new depths on 'Death Of A Disco Dancer' and 'Death At One's Elbow', while he brilliantly attacked the necrophilic music industry on 'Paint A Vulgar Picture'. A masterstroke to split when the only way was down. ■ MB

46 Debut Björk



'Debut' achieved the remarkable feat of turning an idiosyncratic vocalist from a feted cult band into a significant global pop star, without losing one iota of the experimental mindset and creative cool that made her so special. That unique voice is given free rein on so many inventive tracks that the record threatens to fly apart at any moment. It was an enviable piece of alchemy – Madonna hired producer Nellee Hooper for her next album – and set up Björk for a career that has seen her become arguably the most singular and accessibly nonconformist artist of her generation. ■ AB



45

Parallel Lines

Blondie 1978 CHRYSTALLIS

First things first: Blondie's third LP 'Parallel Lines' was one of the finest pop albums ever made. Five of its 12 tracks are deathless classics – 'Hanging On The Telephone', 'Heart Of Glass', 'Picture This', 'Sunday Girl' and 'One Way Or Another' (which surprisingly was never released as a single in the UK). The other seven songs shine only a shade less brightly: the gorgeous girl-group swoon of 'Pretty Baby' would be a lead single for most bands, and Blondie's punk-meets-rockabilly cover of Buddy Holly's 'I'm Gonna Love You Too' could pass for a charming old novelty hit.

'Parallel Lines' was also the sound of a punk band that rubbed shoulders with the Ramones at New York's legendary CBGB venue, becoming massive global superstars thanks to those tunes and the glossy pop production of Mike Chapman, who'd previously worked with Suzi Quatro and Sweet. Naturally, on the album's release in 1978 some hardcore punk fans accused Blondie of selling out, and their objections only grew louder when the *Saturday Night Fever*-inspired disco track 'Heart Of Glass' finally gave the band a US hit single. But bitching about Blondie 'going pop' is a bit like complaining when a caterpillar becomes a butterfly – watch Blondie's early pre-'Parallel Lines' TV performances on YouTube and it's obvious Debbie Harry was always going to be a pop star.

In fact, Debbie's platinum blonde presence (dear) was so overwhelming that initial press releases would snippily point out that "Blondie is a band", and no

review of 'Parallel Lines' should overlook the brilliant drumming of Clem Burke and awesome songwriting of keyboard player Jimmy Destri and guitarist Chris Stein in particular. But Blondie was a band that happened to have the coolest woman in the world out front, and on 'Parallel Lines' Debbie was on devastating form – whether coming off stalker-ish on 'One Way Or Another', getting a bit pissed off on 'Just Go Away' or sounding "cold as ice cream but still as sweet" on 'Sunday Girl'.

Blondie have gone on to release another seven LPs, some very good, but 'Parallel Lines' remains their masterpiece: an all-time great pop album that turned a punk band into superstars and cemented Debbie Harry's status as a proper rock icon. ■ NICK LEVINE

STORY BEHIND THE SLEEVE

It's an image that encapsulates US new wave, but Debbie Harry considered this sleeve to represent the image manipulation of then manager Peter Leeds, who'd tell Harry she was Blondie. It was Leeds' concept to make a sexy, snarling Harry stand out while the band blended into the background. As a result of the sleeve, Blondie sacked Leeds.

► THE DETAILS

► **RECORDED** June–July 1978 ► **RELEASE DATE** September 1978

► **LENGTH** 39:06 ► **PRODUCER** Mike Chapman ► **STUDIO** Record Plant, NYC ► **HIGHEST UK CHART POSITION** 1 ► **SINGLES** Picture This, Hanging On The Telephone, Heart Of Glass, Sunday Girl

► **TRACKLISTING** ► 1. Hanging On The Telephone ► 2. One Way Or Another ► 3. Picture This ► 4. Fade Away And Radiate ► 5. Pretty Baby ► 6. I Know But I Don't Know ► 7. 11.59 ► 8. Will Anything Happen? ► 9. Sunday Girl ► 10. Heart Of Glass ► 11. I'm Gonna Love You Too ► 12. Just Go Away

44 The Holy Bible

Manic Street Preachers

1994 EPIC



It's not just the cover – a triptych of pencil sketches of an obese woman – that's intimidating. For their visceral third album, the Manics went back to their Wire, Gang Of Four and Joy Division albums for songs that touched on anorexia, the Holocaust and imperialism, unleashing their most brutal scream from the depths of social and psychological depravity. To cap it off, they appeared on *TOTP* dressed like the IRA, clad in balaclavas. It was Richey Edwards' last work with the band, a fitting summation of his harrowing, uncompromising aesthetic. ■ MH

43 Rubber Soul

The Beatles 1965 PARLOPHONE



Sitting midway between The Beatles' fresh-faced beginnings and their druggier experimental indulgences, 'Rubber Soul' subtly shed the group's old, squeaky-clean skin for something more interesting. Opening with the relatively unprogressive 'Drive My Car' – a Paul McCartney composition dealing with the first sparks of a relationship – its second track lay the path for future creations. 'Norwegian Wood' finds George Harrison twanging a sitar for the first time on record, preceding the band's visit to India a year later. With other highlights including the romantic sophistication of 'Michelle', with its French chorus, and George's politically minded 'Think For Yourself', 'Rubber Soul' was an exciting stepping stone to The Beatles' wilder innovations. ■ RD

42 Innervisions

Stevie Wonder

1973 TAMLA MOTOWN



The third album of Wonder's 'classic period' has two notable stars – Wonder, who wrote the songs and plays almost every note here, and the ARP synthesizer, which colours its sound. Having wrestled creative control of his career from Motown, Wonder was at the peak of his powers as both a performer and a songwriter here, taking on a range of subjects that stretched from the safe (worshipful love song 'Golden Lady') to the daring ('Too High' tackles drugs, while centrepiece track 'Living For The City' is an angry, epic tale of ghetto life). Wonder's transition from child hitmaker to experimental adult artist was complete. ■ DS

41 Daydream Nation

Sonic Youth 1988 ENIGMA



Signing to a major label didn't exactly cost Sonic Youth their soul – 'Goo' and 'Dirty' are both ranked loftily in the alt.rock pantheon – but their last album before signing to Geffen is still their most revered, and rightly so. Epic in every sense of the word, 'Daydream Nation' was the record they had been steadily moving towards for five years, through their early, unlistenable no-wave fumbblings to the more focused and coherent 'Sister', where their growing songwriting prowess dovetailed beautifully with their penchant for sonic chaos. Hailed as a work of undiluted genius on its release, age has not withered it a jot. ■ BN

40 Unknown Pleasures

Joy Division 1979 FACTORY



A benchmark of claustrophobia and creeping unease, it feels like there's hardly any room to breathe on Joy Division's 1979 debut – as though the austere machinery that propels the album along is sucking all the oxygen

out of your lungs. It's an uncomfortable but utterly essential record: not only does it sound like nothing else that came before it, but a quick revisit serves to remind you how utterly alien it seems in comparison to the legions of serious-faced young bands who continue to make careers out of plagiarising it. More than 30 years on, there's still something unknowable and otherworldly about it. ■ BN

39 London Calling The Clash

1979 CBS

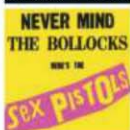


Stephen Street "The Clash proved you didn't have to be just a one-trick pony – you could do a little bit of rockabilly, some reggae, or something straightforward, punky and rocky.

The underlying thing that tied it all together was their commitment. You knew The Clash were always committed to what they did, lyrically, and in the vocal performances from Joe Strummer – and Mick Jones on a couple of tracks. As long as you've got real, true commitment and are dedicated, you don't have to put yourself in a pigeonhole. The Clash managed to transcend all kinds of music."

38 Never Mind The Bollocks... Here's The Sex Pistols

Sex Pistols 1977 VIRGIN

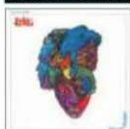


Taken on its audible merits, this is an accomplished rock record featuring some pointedly angry and biliously sarcastic songs, played competently for the most part, and lifted out of the ordinary by a treasureably unique

singer. Those who weren't around at the time could well wonder what all the fuss was about. But in the middle of the '70s, this album was the Molotov cocktail that ignited a cultural revolution. Matlock, Jones and Cook were always better than the "turn up, plug in and play" merchants that punk rubric would imply, but Rotten's performances of such scabrous songs left everyone else playing catch-up. ■ AB

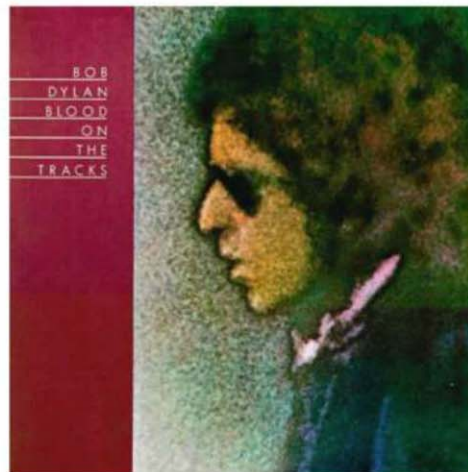
37 Forever Changes Love

1967 ELEKTRA



Love's name is one of the more ironic in music – behind the technicolour facade, in-fighting and bullying created a mood of urgent paranoia within the Los Angeles group. Their third and best album replaced garage-

rock snarl with baroque strings and acoustic guitars, but the resulting sweetness did little to mask the air of menace within. It's beautiful (the stirring 'Alone Again Or'), threatening ('A House Is Not A Motel'), paranoid ('The Red Telephone's mantra: "They're locking them up today/They're throwing away the key/I wonder who it'll be tomorrow – you or me?"). and most of all, it's magnificent. ■ DS



36

Blood On The Tracks

Bob Dylan 1975 CBS

If the true test of great art is its ability to inspire others to make their own creative breakthroughs, then Bob Dylan's 14th studio album is great indeed. Although written and recorded late in 1974, these songs were still inspiring new art well into the 21st century. In 2009, the writer John Irving took two lines from the opening track – "I had a job in the great north woods, working as a cook for a spell/But I never did like it all that much and one day the axe just fell" – and turned that explosive germ of an idea into a 550-page novel.

Those who view this record as being about the dissolution of a love affair certainly aren't wrong, but to see 'Blood On The Tracks' simply as 'Dylan's break-up album' is to do the record and its maker a huge disservice. Worse, it reduces the listener's ability to feel the full range of a tremendous record's complicated and expansive power.

In the apparent grip of an emotional unmooring as his marriage teetered towards collapse, Dylan certainly mined his experiences of loss, heartbreak and bitterness to fuel large parts of these 10 songs. And yet, as a songwriter of unprecedented depth and richness, he'll never be someone you can pigeonhole that easily.

So, while songs like 'You're Gonna Make Me Lonesome When You Go' or 'If You See Her, Say Hello' hit with an emphatic emotional punch because they're drawn from still-raw chapters of

the songwriter's life, this stuff goes way beyond weepy confessionals. 'Idiot Wind' can be read as Dylan raging against the life partner who can't understand him, yet with those gusts blowing, mid-Watergate, "from the Grand Coulee Dam to the Capitol", it's clear there's more going on than a loquacious lyricist scoring points in public with his soon-to-be ex-wife.

In 'Tangled Up In Blue' and 'Simple Twist Of Fate', the storylines are complicated by shifting perspectives and sliding timeframes. Who are these things happening to, and when? 'Shelter From The Storm', meanwhile, points ahead to the confrontation Dylan was soon to have with a higher power, and foreshadows the overt religious direction his songwriting would take: "In a little hilltop village they gambled for my clothes", he sings, the image hardly plucked from the pages of a diary. "I bargained for salvation and they gave me a lethal dose". ■ ANGUS BATEY

IN THEIR OWN WORDS

"A lot of people tell me they enjoy that album. It's hard for me to relate to that. I mean, it... you know... people enjoying that type of pain, you know?"
Bob Dylan

► THE DETAILS

► **RECORDED** September 16–19, December 27–30, 1974 ► **RELEASE**

DATE January 20, 1975 ► **LENGTH** 51:42 ► **PRODUCER** Bob Dylan

► **STUDIOS** A&R Recording, NYC; Sound 80, Minneapolis

► **HIGHEST UK CHART POSITION** 4 ► **SINGLES** Tangled Up In Blue

► **TRACKLISTING** ►1. Tangled Up In Blue ►2. Simple Twist Of Fate

►3. You're A Big Girl Now ►4. Idiot Wind ►5. You're Gonna Make

Me Lonesome When You Go ►6. Meet Me In The Morning ►7. Lily,

Rosemary And The Jack Of Hearts ►8. If You See Her, Say Hello

►9. Shelter From The Storm ►10. Buckets Of Rain

31

Dog Man Star

Suede 1994 NUDE

35 In Utero Nirvana

1993 DGC



Nirvana's final album was Kurt Cobain's response to the Seattle band becoming uncontrollably enormous after 'Nevermind'. Producer Steve Albini was brought in, and with him the trio created a stunningly

ferocious and spiteful set of songs that reconnected Kurt, Dave and Krist with their punk-rock roots. "We intentionally made an aggressive record," said Cobain at the time. And all that aggression is channelled into songs that take on corporate bands ('Radio Friendly Unit Shifter'), bootleggers ('Tourette's') and meddling journalists ('Rape Me'). But not all of 'In Utero' is righteous rage, and 'Heart-Shaped Box', 'Dumb' and 'All Apologies' highlight Cobain's way with a pretty melody. Masterful. ■ TH

34 Abbey Road The Beatles

1969 APPLE



A while back there was a conversation in the NME office: if John Lennon were alive today and headlining Glastonbury, what would he open with? We unanimously chose 'Come Together'. That bass-rattle intro...

spine-tingling doesn't come close. One of the greatest album openers ever – but arguably overshadowed by what follows. From George Harrison's crying riff on 'Something' to the deliriously uplifting 'Here Comes The Sun', The Beatles' 11th album still sounds compelling. Just over a year after its release, the band was over – the closing suite of merged songs dominating side two was a fittingly staggering swansong for this most peerless of bands. ■ JF

33 Modern Life Is Rubbish

Blur 1993 FOOD



Credited with igniting Britpop, in the run-up to the release of Blur's second album Damon Albarn declared, "If punk was about getting rid of hippies, then I'm getting rid of grunge." He may not have succeeded but 'Modern Life...' did signal an exhilarating new chapter for British music in a period when America dominated. Shrugging off the baggy leanings of the band's debut 'Leisure', the record introduced the narratives of Albarn's imagined quintessentially English characters (like the titular 'Colin Zeal', whose main trait is punctuality) that would become a trademark of the 'Life' trilogy. ■ RD

32 Paul's Boutique

Beastie Boys 1989 CAPITOL/EMI



Their debut made them brat-rap antiheroes; but this follow-up, which sold a fraction of the copies and was deemed an ignominious failure as a result, was the Beastie Boys' finest moment. They'd left New

York for LA and replaced Rick Rubin's big beats with the Dust Brothers' devil-may-care sample addiction: the quirky humour and self-deprecating shtick were still present and correct, and even if it sounded like a more 'conventional' hip-hop record, the album was infused with cheeky punk attitude. It's a rare record – iconoclastic without an ounce of calculation, startlingly innovative because its makers were just pleasing themselves. ■ AB

Not since 'The White Album' has a record riven with dislocation and conflict so magically clicked. Brett Anderson – elegantly wasted Byronesque squire of his Highgate apartment, necking Class As to the sound of hymns from the Mennonite sect next door and writing lyrics of tortured sexual deviance, druggy pomp and paranoia. Bernard Butler – recently bereaved and touring by taxi to avoid his bandmates, concocting grandiose guitar squalls so ambitious that 'The Asphalt World' apparently started life 25 minutes long. Within months of the fraught and argumentative 'Dog Man Star' sessions starting, Butler was allegedly making threatening calls to management demanding they sack producer Ed Buller, and the rest of Suede were leaving his guitars in the street for him to collect on his way out of the band.

And yet, ascending from the sepia buttocks of a middle-aged male nude, such glorious harmony. Suede had created the Britpop scene in the image of Bowie at his most stylish, only to watch it go mod, chug a load of cheap lager and pretend it didn't have a degree. So with their second album they disowned their yobbish tearaway offspring and instead crafted something altogether classier.

From the opening dungeon thuds and squeals of 'Introducing The Band' – a dense tangle of Anderson-ese taking in drugs, androgyny and violent sex – 'Dog Man

Star' laid itself down in needle-strewn beds of ruined romance, and revelled. 'Heroine' was the most thinly veiled drug anthem ever recorded; 'We Are The Pigs' rallied riotous youth like a Starbucks-smashing 'Trash'; the ecstatic 'New Generation' was one defined and directed by the pills it took. Here, cast in lush guitar intricacies and propulsive melodies, was a murky effigy of England and all her most beautiful detritus.

'Dog Man Star' was at its best, though, when it bared its wounded chest and howled at the smog-clogged moon. 'The Wild Ones', 'The Asphalt World', 'The 2 Of Us' and the glowering, ornate 'Still Life' lifted it into the realm of classical operatic tragedy; a sordid, ultra-modern edifice to rival music's most heart-wrenching achievements. ■ MARK BEAUMONT

STORY
BEHIND
THE SLEEVE

The front and back shots – entitled *Sad Dreams On Cold Mornings* and *Lost Dreams* respectively – came from a 1971 photo book by Joanne Leonard that Brett owned. "I just liked the image, really, of the bloke on the bed in the room," he said. "It's quite sort of sad and sexual, like the songs on the album."

► THE DETAILS

► **RECORDED** March–July 1994 ► **RELEASE DATE** October 10, 1994
► **LENGTH** 57:50 ► **PRODUCER** Ed Buller ► **STUDIO** Master Rock, London ► **HIGHEST UK CHART POSITION** 3 ► **SINGLES** We Are The Pigs, The Wild Ones, New Generation ► **TRACKLISTING**
► 1. Introducing The Band ► 2. We Are The Pigs ► 3. Heroine
► 4. The Wild Ones ► 5. Daddy's Speeding ► 6. The Power
► 7. New Generation ► 8. This Hollywood Life ► 9. The 2 Of Us
► 10. Black Or Blue ► 11. The Asphalt World ► 12. Still Life



Pet Sounds

The Beach Boys 1966 CAPITOL

30 Enter The Wu-Tang (36 Chambers)

Wu-Tang Clan 1993 LOUD



There may have been better rap albums made, but few have been as influential as this debut. RZA's dirt-encrusted production took hip-hop back to its grimy New York basics after LA's sun-blasted melodiousness had turned the genre into a more poppy one, and the Babel of lyrical styles from the masked (if not anonymous) MCs returned some mystique and intrigue to a music that was lacking those essential qualities. And when it came to marketing, Wu-Tang had it sewn up: for the rest of the decade, the industry was theirs. Everyone since has been following in this record's choppy, erratic wake. ■ AB

29 Marquee Moon

Television 1977 ELEKTRA



Where The Velvet Underground revolutionised the '60s with their guttural blues-meets-avant-garde jams, Television performed their own silent coup in '70s New York by stripping all that away. Without a doubt the most pivotal record of the post-punk era, it is, at its core, a guitar album. Tom Verlaine and Richard Lloyd's terse, spiralling guitar helixes are played out with a scientific precision. But it's not a cold record – the screeching tumble of the riff on opener 'See No Evil' is simple, dumb rock'n'roll joviality. The ludicrously long title track is a wave of immaculate instrumentation, but fizzles with a live energy. That alchemy is exactly what's kept it so fresh after all these years. ■ JS

28 Back To Black

Amy Winehouse 2006 ISLAND



With the endless tabloid headlines surrounding Amy Winehouse before and after her tragic drink-related death in 2011, it's easy to let the music get sidetracked by the morbid carnival. But with 2006's 'Back To Black' the Camden-based singer made a record that commanded attention: 11 tracks of booze-fuelled addiction battles ('Rehab', 'Addicted') and sassy putdowns to lovers who wronged her ('You ain't worth the guestlist/Plus one of all them girls you kissed'). The catalyst for her rapidly increasing fame, and therefore increasing media scrutiny, it ensured Winehouse's legacy would be more than just unpalatable column inches. ■ RD

27 Screemadelica

Primal Scream 1991 CREATION



Primal Scream have become rock'n'roll's masters of reinvention. However, it's fair to say that they never got higher than the summer of 1991, which they spent holed up in a studio with a mountain of quality drugs and heads full of music that would combine acid house and rave culture with good-ol'-fashioned gospel, blues and the sort of guitar licks that would put a smile across Keith Richards' craggy face. They even hired the Stones' production wizard Jimmy Miller to join the likes of Andy Weatherall behind the decks. Then they got loaded, and 22 years later we're still having a good time. ■ KEP

During the vocal sessions for 'Pet Sounds', the ever-tactful Mike Love started referring to Brian Wilson as 'Dog Ears', referring to his apparent gift for hearing sounds, frequencies and mistakes that were imperceptible to mere humans. At the time, Love found his bandmate's quest for perfection exhausting and frustrating; years later, however, even he was forced to concede that "we can safely say with some degree of confidence that the vocal performances are as close to perfect as humanly possible".

It's hard to argue with that. Inspired by the way The Beatles' 'Rubber Soul', released in late 1965, "somehow went together like no album ever made before", Wilson was determined to make an album that was even better. He succeeded not once, but twice: 'Pet Sounds' was so perfect that The Beatles themselves felt compelled to top it with 'Sgt Pepper's Lonely Hearts Club Band', which followed in June 1967. In Paul McCartney's words, "I figure no-one is educated musically until they've heard that album."

In every sense, 'Pet Sounds' was

a bar-raising record. The combination of Wilson's canine ear and the thoughtful lyrics of Tony Asher resulted in something that was infinitely more complex and sophisticated than anything The Beach Boys – or any of their peers – had previously attempted, an album that represented rock music moving on

from adolescent whimsy and into a rich new maturity. Inevitably, then, it was misunderstood on release. The album was a big commercial disappointment, the leap from the frivolity of 'Beach Boys' Party!' to what Love would uncharitably term "Brian's ego music" apparently far too great for many fans to comprehend at the time, despite the anything-goes spirit of the era. Even the band's label, Capitol, had so little confidence in the album that they considered shelving it. Be very glad they saw sense: rock music as we know it is unimaginable without 'Pet Sounds'. 'Perfect' doesn't even begin to do it justice. ■ BARRY NICOLSON

FAMOUS FAN



Yannakis Philippakis, Foals

"I always associated this with my parents, so I didn't really like stuff from the '60s, but 'Pet Sounds' shows there was incredible music being made. New bands should listen to them, then there'd be a new wave of surf-inspired sweet harmony."

► THE DETAILS

► **RECORDED** July 12, 1965–April 13, 1966 ► **RELEASE DATE** May 16, 1966 ► **LENGTH** 35:57 ► **PRODUCER** Brian Wilson ► **STUDIOS** United Western Recorders; Gold Star; Columbia; Sunset Sound Studios ► **HIGHEST UK CHART POSITION** 2 ► **SINGLES** Caroline, No; Sloop John B; Wouldn't It Be Nice/God Only Knows ► **TRACKLISTING** ►1. Wouldn't It Be Nice ►2. You Still Believe In Me ►3. That's Not Me, ►4. Don't Talk (Put Your Head On My Shoulder) ►5. I'm Waiting For The Day ►6. Let's Go Away For Awhile ►7. Sloop John B ►8. God Only Knows ►9. I Know There's An Answer ►10. Here Today ►11. I Just Wasn't Made For These Times ►12. Pet Sounds ►13. Caroline, No



25 What's Going On

Marvin Gaye 1971 TAMLA MOTOWN



Hayden Thorpe, *Wild Beasts*

"He's a hero to me because he's such an antihero. He was a smooth lothario in a pop band – almost like Robbie Williams today – who then went on to make an album about Vietnam and oppression. To follow through on that sort of transformation so convincingly is just amazing. Motown notoriously refused to put his album out – they said it was too heavy and that he needed to go back to making pop. But he faced them down, won, and history has vindicated him."

24 Exile On Main St

The Rolling Stones

1972 ROLLING STONES



The Stones' dark, monolithic high point is so wrapped in mythology and cult enigma it's as if the Devil himself was on the desk. The loose, narcotic roll of Villa Nellcôte's sweltering cellar infected 'Exile...' and gave it its arcane,

subterranean voodoo buzz – Jagger's warped vocals and acid-vision lyrics of pirouetting lovers swam with the afterglow of psychedelia, while 'Rip This Joint', 'Shake Your Hips' and 'Casino Boogie' were juke-joint blues full of heat and hellfire. It's the epitome of the watermark album; the double set splurge of an assured band at its peak, coasting on a creative high. ■ MB

23 The Rise And Fall Of

Ziggy Stardust And The

Spiders From Mars

David Bowie 1972 RCA



Bowie created Ziggy to be the perfect rock star, a cocaine-skinny humanoid alien, charisma down to his bones and suitably adored by the fan armies depicted in the timeless 'Ziggy Stardust' song. But he was

as doomed as he was beautiful, and it's this sense of slowly hurtling towards tragedy, a dragging sadness under the surface even of songs like the jaunty, *Rocky Horror*-ish 'Star' and the soaring 'Starman', that give the album its timelessness. In the age of the shuffle, '...Ziggy Stardust...' demands to be engaged with from start to finish, creating a bond of intrigue with Zig that strengthens with every listen. ■ JF

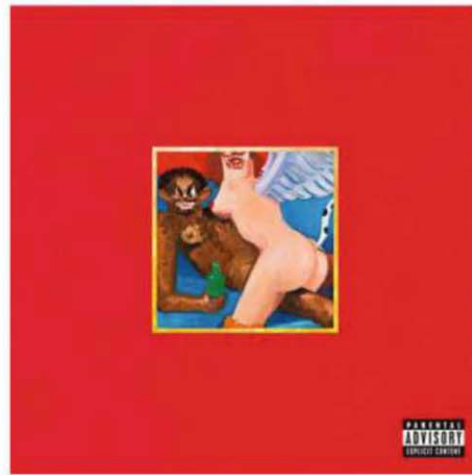
22 Parklife Blur

1994 FOOD



If the preceding 'Modern Life Is Rubbish' had seen Blur declare war on grunge and meathead American rock, 'Parklife' saw them perfect the sound that would put Britain firmly back in the middle of the mid-'90s

cultural map. Describing a seafaring nation of dreaming eccentrics, it gives us lager louts on holiday (indie disco staple 'Girls & Boys'), cockney wideboys ('Parklife') and a dazzling cast of characters including civil servant 'Tracy Jacks' in the throes of a full-on Reggie Perrin. But it also looks within – the towering ballads 'This Is A Low', 'To The End' and 'End Of A Century' are as personal as anything Damon Albarn has ever written. Noel Gallagher once said the album was "like southern England personified". The fact that Blur's fiercest critic could muster no worse an insult is testament to its sheer brilliance. ■ DS



My Beautiful Dark Twisted Fantasy

21

Kanye West 2010 ROC-A-FELLA/DEF JAM

K

anye West said in his recent Radio 1 interview with Zane Lowe that he considered his 2010 album 'My Beautiful Dark

Twisted Fantasy' to be his big push at being a radio-friendly unit shifter – which, for an album so full of ideas and sonic innovation, seems odd. Off the back of the Auto-Tuned '808s And Heartbreak' and prior to this year's gnarled and electronic 'Yeezus', it's easy to see the album as Kanye's most mainstream effort since 'Graduation' in 2007, but that's not to say the album isn't as strange, contradictory and utterly baffling as its creator. The whole album is layered thick with bold megalomaniac statements like that on 'Monster', where he spits angrily, "My presence is a present, kiss my ass" and leftfield samples (see the use of King Crimson's '21st Century Schizoid Man' on 'Power').

There are times when the album feels like a full-entourage club crawl – 'All Of The Lights' features everyone from Rihanna to Elton John, while Nicki Minaj turns up on 'Monster', coming as close as possible to stealing focus from her host by rhyming "Sri Lanka" with "Willy Wonka".

There's humour too, as when Kanye says "Choke a South Park writer with a fish stick" on 'Gorgeous', a nod to Trey Parker and Matt Stone's animated takedown of his character.

The one song that best sums up the true perfection of the record, however, is the epic, nine-minute-long 'Runaway',

a self-loathing ode to the worldwide hobby of Kanye-hating. "Let's have a toast for the douchebags", sings the rapper over a sparse piano and processed beat; "Let's have a toast for the assholes". That he can acknowledge his own failings while simultaneously sounding so totally flawless is what makes 'My Beautiful Dark Twisted Fantasy' not just West's most accomplished and well-rounded album to date, but also the perfect balance between his pop brilliance and boundary-pushing tendencies. ■ DAVID RENSHAW

FIVE FACTS

- 1 One working title for the album was 'God Ass Job'.
- 2 It's rumoured that the album cost over \$3 million to record.
- 3 During breaks in recording, Kanye and his team would take on the local YMCA team at basketball.
- 4 When there was a leak from the Hawaii studio, West decided he'd only record in hotel rooms from that point onwards.
- 5 Kanye chose the artwork to the album specifically because he hoped it would be banned.

►THE DETAILS

►RECORDED 2009–10 ►RELEASE DATE November 22, 2010
DURATION 68:36 ►PRODUCERS Kanye West, Jeff Bhasker, Bink, DJ Frank E, Emile, Jay Z, Kyambo Joshua, LA Reid, Lex Luger, Mike Caren, Mike Dean, No ID, Gee Robertson, RZA, S1 ►STUDIOS Avex Recording Studio, Hawaii; Glenwood Place Studios, LA; Electric Lady Studios NYC; Platinum Sound Recording, NYC ►HIGHEST UK CHART POSITION 16 ►SINGLES Power, Runaway, Monster, All Of The Lights ►TRACKLISTING ►1. Dark Fantasy ►2. Gorgeous ►3. Power ►4. All Of The Lights (Interlude) ►5. All Of The Lights ►6. Monster ►7. So Appalled ►8. Devil In A New Dress ►9. Runaway ►10. Hell Of A Life ►11. Blame Game ►12. Lost In The World ►13. Who Will Survive In America

OK Computer

Radiohead 1997 PARLOPHONE



When Radiohead delivered their third album 'OK Computer', the band's American label Capitol slashed its sales forecast from two million to half a million, predicting commercial

suicide. There was a deficit of the anthemic indie-rock of 'The Bends' and 'Pablo Honey' on it, and 'Paranoid Android', the first single, was a four-part epic that came in at over six minutes. Though Parlophone, their UK label, had more faith, no-one expected 'OK Computer' to catapult the band from major success to seismic fame.

Like *Animal Farm*, Philip Larkin's poetry and the art of Tracey Emin, Radiohead's 'OK Computer' crystallised a specific mood – in this case the fragile premillennial atmosphere of late-'90s Britain, with lyrics about yuppie

culture, political malaise, paranoia, escape, abduction and emotional isolation. Unshackled by deadlines and with a £100,000 recording budget, the Oxford band holed themselves up in an enormous country pile in Somerset. With the time to experiment, they eschewed traditional song structure, standard instrumentation and the introspective lyrics of their past for a mosaic of abstract fragments.

Released in the wake of Britpop and post-Nirvana and Pixies, the album ushered in a new alternative. It proved to bands at the time, and for years afterwards, that it was possible to experiment sonically and take risks away from the normal rock format. Though there are blissful, gorgeous moments, the album doesn't give a shit about being a nice listen. You have to be in the right frame of mind

to listen to 'Climbing Up The Walls', for example, a ghostly howl that scratches the deep reaches of the hypothalamus. The American label didn't need to fret though: 'OK Computer' went double platinum in the US and quintuple platinum in the UK. More importantly, it was a startling expression of human existence, bringing form to chaos and raising the bar. ■ LUCY JONES

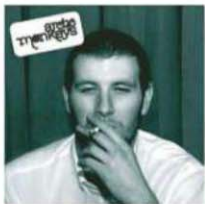
►THE DETAILS

►RECORDED July 1996; September 1996–March 1997 ►RELEASE DATE May 21, 1997 ►LENGTH 53:27 ►PRODUCERS Radiohead, Nigel Godrich ►STUDIOS Canned Applause, Didcot; St Catherine's Court, Bath ►HIGHEST UK CHART POSITION 1 ►SINGLES Paranoid Android, Karma Police, No Surprises ►TRACKLISTING ►1. Airbag ►2. Paranoid Android ►3. Subterranean Homesick Alien ►4. Exit Music (For A Film) ►5. Let Down ►6. Karma Police ►7. Fitter Happier ►8. Electioneering ►9. Climbing Up The Walls ►10. No Surprises ►11. Lucky ►12. The Tourist

Whatever People Say I Am, That's What I'm Not

19

Arctic Monkeys 2006 DOMINO



Most folk would have buckled under the pressure: a bunch of sharp-tongued Sheffield teens turned into Myspace sensations with two Number One singles already under

their belts before they'd put out an album. But most folk aren't Alex Turner. Squaring up to the challenge of kicking off the most rabidly anticipated debut LP in yonks, he responded with the cheekiest of self-deprecating winks. "*Anticipation has a habit to set you up/For disappointment in evening entertainment*", he yelped on 'The View From The Afternoon', immediately establishing the album's two main defining characteristics: firstly, that 'Whatever People Say I Am, That's What I'm Not' would be a semi-concept record based on the Great British night on the razz, with tales of drinking cheap booze, failing to pull, run-ins with bouncers and

scuffles outside taxi ranks; and secondly, that it'd be full of a brazen bolshiness and arrogant swagger that ran roughshod over the hype.

To some extent, the numbers racked up by 'Whatever People Say I Am...' speak for themselves. It's still the fastest-selling debut album by a British band ever, shifting more than 360,000 copies in its first week. But no statistics can convey the giddy, gut-punch excitement of 'I Bet You Look Good On The Dancefloor' and 'When The Sun Goes Down', in which caustic put-downs of nightclub

But amid all the testosterone flying around, it's the tenderness that stands out: the acutely observed relationship squabbles of 'Mardy Bum', and epic swansong 'A Certain Romance'. Since its release, the Monkeys have arguably outstripped the blueprint of their debut, releasing braver ('Suck It And See'), bigger ('Humbug') and better ('AM') work. But none of that would be possible without this hormone-drenched racket. This is where it all began. ■ BEN HEWITT

WHAT WE SAID THEN

"Even if you've been fortunate enough to live with these tracks over the last year or so, they still sound more vital, more likely to make you form your own band than anything else out there." **Tim Jonze, 10/10**

temptresses and seedy sorts prowling for prostitutes are turned into singalong anthems. Elsewhere, the frustrations and fripperies of being young and pissed off are laid out in all their gruesome glory: lusting after sex ('Dancing Shoes', 'Still Take You Home') and thirsting for violence ('Riot Van', 'From The Ritz To The Rubble').

►THE DETAILS

►RECORDED June–September 2005 ►RELEASE DATE January 23, 2006 ►LENGTH 40:56 ►PRODUCER Jim Abbiss, Alan Smyth ►STUDIOS Chapel Studios, Lincolnshire; 2 Fly Studio, Sheffield; Telstar Studios, Munich ►HIGHEST UK CHART POSITION 1 ►SINGLES I Bet You Look Good On The Dancefloor, When The Sun Goes Down ►TRACKLISTING ►1. The View From The Afternoon ►2. I Bet You Look Good On The Dancefloor ►3. Fake Tales Of San Francisco ►4. Dancing Shoes ►5. You Probably Couldn't See For The Lights But You Were Staring Straight At Me ►6. Still Take You Home ►7. Riot Van ►8. Red Light Indicates Doors Are Secured ►9. Mardy Bum ►10. Perhaps Vampires Is A Bit Strong But... ►11. When The Sun Goes Down ►12. From The Ritz To The Rubble ►13. A Certain Romance

18

Loveless

My Bloody Valentine 1991 CREATION



Greatness takes as long as it takes. Creation Records found that out the hard way with 'Loveless'. They originally thought My Bloody Valentine would be able to record their

second album in five days; instead it took them two years and a rumoured £250,000, a sum that almost bankrupted the label (though it wasn't enough to stop them spending even more on Primal Scream's 'Give Out But Don't Give Up' a few years later). More than two decades on, it's hard to see what all the fuss was about – a couple of years and a quarter of a million quid seems a fair trade for something this magnificent.

Kevin Shields' mantra during the recording of 'Loveless', as he moved from studio to studio,

leaving a trail of dismissed and disgruntled engineers in his wake, was "I just want it to be decent". Needless to say, his standards of decency were (and are) a bit higher than most people's. Many records can be said to have a 'dreamlike' quality to them, but Shields' magnum opus sounds like an authentic field recording from its author's – or should that be architect's? – sleeping subconscious: immersive, mysterious and impressionistic, 'Come In Alone', 'Blown A Wish' and 'To Here Knows When' sounded as if they were being beamed in from another plane of consciousness, and the apocalyptic opera of 'Touched' from some classical hellscape. Little wonder that shoegaze swiftly petered out in the wake of it – 'Loveless' was the genre's music of the spheres and the likes of Ride

or Swervedriver had little hope of surpassing it. Even My Bloody Valentine would struggle.

"Kevin toiled over that record and by the end it had just about sapped the whole of him," says producer Alan Moulder, who helped shepherd the album to completion. That may be true, but not even Alan McGee's accountant would have denied that the end result was worth every last red cent spent on it. ■ BARRY NICOLSON

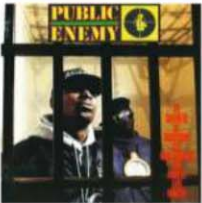
▶ THE DETAILS

▶ **RECORDED** 1989–91 ▶ **RELEASE DATE** November 4, 1991
▶ **LENGTH** 48:36 ▶ **PRODUCERS** Kevin Shields, Colm O Ciosóig
▶ **STUDIOS** Various ▶ **HIGHEST UK CHART POSITION** 24
▶ **SINGLES** Soon, To Here Knows When ▶ **TRACKLISTING**
▶ 1. Only Shallow ▶ 2. Loomer ▶ 3. Touched ▶ 4. To Here Knows When ▶ 5. When You Sleep ▶ 6. I Only Said ▶ 7. Come In Alone ▶ 8. Sometimes ▶ 9. Blown A Wish ▶ 10. What You Want ▶ 11. Soon

17

It Takes A Nation Of Millions
To Hold Us Back

Public Enemy 1988 DEF JAM



Regularly cited as one of the greatest albums ever made more or less since the day it was released, perhaps the most striking aspect of Public Enemy's second album is the way it

still sounds like the future. Co-producer Hank Shocklee would memorably call the squealing assemblage of distorted horn stabs, clattering drums, sirens and audience screams "music's worst nightmare", and he had a point. Pop hadn't sounded like this before, and – even in PE's impressively nonconformist canon – it never would again. A quarter of a century on, it's still terrifying.

The record was a risk. The group's 1987 debut had failed to establish them with an American rap audience enjoying the music's first flush of stylistic maturity. The fact that Chuck D and his production cohorts – Bill Stephney, Eric 'Vietnam' Sadler and Shocklee – were nevertheless determined to follow in The Clash's footsteps and mesh revolutionary lyrics with music every bit as groundbreaking, meant that there was a real danger this follow-up would alienate that nascent fanbase. It's important to remember that, even at the height of rap's

first 'golden age', with sampling being not just accepted but expected, the kind of bricolage the as yet unnamed Bomb Squad were attempting was revolutionary and unique; and despite Grandmaster Flash's 'The Message', precious few artists were using hip-hop to speak about politics, much less to consider the music a viable medium for serious and in-depth protest. Still, there would be no compromises.

Noisier than punk, funk only in the most technical sense, and with Chuck's righteous sloganeering spliced between Flavor Flav's manic cackles and declamations, the record redefined the possibilities for rap, rock, soul and beyond. Public Enemy took fragments that were recognisable – a mellifluous piano riff from an old Isaac Hayes track; a Kool & The Gang guitar jangle; a lump of Queen in their sci-fi/prog pomp – and didn't just recontextualise them but also invested them with a thrilling, chilling new power.

More so than most albums in this list, it is impossible to imagine what music afterwards would have sounded like had it not been made. Its impact on popular culture has been incalculable. ■ ANGUS BATEY

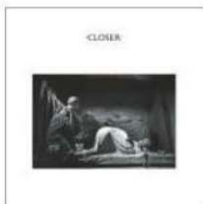
FIVE FACTS

- 1 PE's vision for the album was to make a hip-hop equivalent of Marvin Gaye's 'What's Going On' – a politically charged state-of-the-nation declaration.
- 2 The album's working title was 'Countdown To Armageddon'.
- 3 The band intended the LP to be exactly an hour long. It fell two minutes short.
- 4 Hank Shocklee would stamp on records he was sampling to make them sound dirtier.
- 5 Nodding to Phil Spector's Wall Of Sound, PE called Shocklee's style "the Wall Of Noise".

▶ THE DETAILS

▶ **RECORDED** 1987 ▶ **RELEASE DATE** April 14, 1988 ▶ **LENGTH** 57:51 ▶ **PRODUCERS** Chuck D, Rick Rubin, Hank Shocklee
▶ **STUDIOS** Chung King Studios, Greene St Recording, Sabella Studios, NYC ▶ **HIGHEST UK CHART POSITION** 8 ▶ **SINGLES** Rebel Without A Pause, Bring The Noise, Don't Believe The Hype, Night Of The Living Baseheads, Black Steel In The Hour Of Chaos
▶ **TRACKLISTING** ▶ 1. Countdown To Armageddon ▶ 2. Bring The Noise ▶ 3. Don't Believe The Hype ▶ 4. Cold Lampin' With Flavor ▶ 5. Terminator X To The Edge Of Panic ▶ 6. Mind Terrorist ▶ 7. Louder Than A Bomb ▶ 8. Caught ▶ 9. Can We Get A Witness? ▶ 10. Show 'Em Watcha Got ▶ 11. She Watch Channel Zero?! ▶ 12. Night Of The Living Baseheads ▶ 13. Black Steel In The Hour Of Chaos ▶ 14. Security Of The First World ▶ 15. Rebel Without A Pause ▶ 16. Prophets Of Rage ▶ 17. Party For Your Right To Fight

Joy Division 1980 FACTORY



Released two months after singer Ian Curtis' suicide, it's almost impossible to disentangle 'Closer' from the events that surrounded it. Stark, uncompromising and

lyrically bleak, it was a record with a singular vision, with no light at the end of the tunnel.

Despite assertions from the rest of the band that they had failed to draw parallels between Curtis' openly tormented lyrics and his internal struggles, 'Closer' teemed with broken, torturous existentialism. Whether in 'Atrocity Exhibition's' landscapes of death and destruction, 'Passover's' deflated nihilism ("When all's said and done/ I know that I'll lose every time"), 'Colony's' isolated dislocation with the world or the final defeat of 'Decades', Curtis was a brutal storyteller whose vocals were as dark and unyielding as the messages he delivered.

Around them, Peter Hook, Bernard Sumner and Stephen Morris' post-punk tribalism danced a wry death disco of uneasy tension. Curtis' almost ghostly words sliced through

the undulating bass and clipped drum beats of 'Heart And Soul', leaving it feeling like a sordid end scene at a back-alley nightclub, while 'A Means To An End's' bass motif and major-key guitars offset Curtis' strangled bitterness to brilliantly uncomfortable effect.

In 'Closer', Joy Division produced a record that, perversely, thrived under the weight of its own burden; a record that writhed with an all-encompassing internal atmosphere that would go on to influence artists – from Interpol to Savages – to this day. But of all the tragedies coiled tightly in its grooves, perhaps the most heartbreaking of all is that 'Closer' was the sound of a band as brilliant as they would ever get the chance to be. ■ LISA WRIGHT

LYRIC ANALYSIS

"For entertainment they watch his body twist/ Behind his eyes he says, I still exist" ('Atrocity Exhibition')

Widely agreed to be about Ian Curtis' increasing struggles with epilepsy, this was a starkly honest nod to the singer's condition.

"'Stood by the gate at the foot of the garden/Watching them pass like clouds in the sky" ('The Eternal')

'The Eternal' dealt with isolation from a more character-based perspective. The song was said to be about a mentally impaired young boy who lived just down the road from Curtis when they were children, and who was not allowed to leave the yard.

"Just for one moment I heard somebody call/Looked beyond the day in hand, there's nothing there at all" ('Twenty Four Hours')

Recorded mere months before his suicide, many of the lyrics on 'Closer' hinted at Curtis' fragile and declining mental state. These lines are particularly poignant.

► THE DETAILS

► **RECORDED** March 18–30, 1980 ► **RELEASE DATE** July 18, 1980, ► **LENGTH** 44:16 ► **PRODUCER** Martin Hannett ► **STUDIO** Britannia Row Studios, London ► **HIGHEST UK CHART POSITION** 6 ► **SINGLES** none ► **TRACKLISTING** ►1. Atrocity Exhibition ►2. Isolation ►3. Passover ►4. Colony ►5. A Means To An End ►6. Heart And Soul ►7. Twenty Four Hours ►8. The Eternal ►9. Decades

Let England Shake

15

PJ Harvey 2011 ISLAND



Sometimes, being a great artist is as much about acknowledging your weaknesses as your strengths. PJ Harvey had always wanted to make an album about

war. But she knew that to fully convey the horror of the bloody string that ties history together required a level of strength and depth as a writer that would take years to accomplish. After 19 years of honing her craft, she was finally ready.

The album wasn't tied to one specific time or place in history. The setting of World War I, in particular the devastating eight-month operation along the Anzac Cove, Bolton's Ridge and Battleship Hill, served as a historical lens through which she painted a wider view of war. Over 'Let England Shake's' 12 songs, she explored the violence, patriotism and futility that has engulfed every conflict throughout history. On 'The Words That Maketh Murder', she spelt out

that intoxicating brutality with the line "Soldiers fall like lumps of meat" and limbs hanging from trees. On 'All And Everyone', she spoke of fatality: "Death was in the staring sun fixing its eyes on everyone". On 'England' she delved into the undaunted patriotism that leads soldiers to march blindly to their death, and on 'The Last Living Rose', troops dreamed of the "the grey, damp filthiness" of their homeland.

'Let England Shake' was a masterstroke of lyrical poetry. She managed the rare feat of exploring the bloody horror of battle without sensationalising it. She wrote tenderly about Britain without slipping into insipid nationalism. And it was all captured in her songcraft – lush, organic melodies met bleak soundscapes and rolling percussion surrounded by the soft, wistful vocal she adopted to narrate. It was almost an acknowledgement that the devastation of warfare needed no musical embellishment.

The album finished on 'The Colour Of The Earth', a story of a man named Louis who died in the Anzac trenches, where his bones still lie, surrounded by bloodied earth. His life was insignificant, like all the other billions who have died in conflict throughout the world. Its message is timeless. This was an album that not only had the mark of an artist at her creative peak, but through it Harvey managed that rarest of feats – the creation of a piece of work that will continue to live through the ages. ■ JENNY STEVENS

► THE DETAILS

► **RECORDED** April–May 2010 ► **RELEASE DATE** February 7, 2011 ► **LENGTH** 40:15 ► **STUDIO** Eype Church, Dorset ► **HIGHEST UK CHART POSITION** 8 ► **SINGLES** The Words That Maketh Murder, The Glorious Land ► **TRACKLISTING** ►1. Let England Shake ►2. The Last Living Rose ►3. The Glorious Land ►4. The Words That Maketh Murder ►5. All And Everyone ►6. On Battleship Hill ►7. England ►8. In The Dark Places ►9. Bitter Branches ►10. Hanging On The Wire ►11. Written On The Forehead ►12. The Colour Of The Earth

Low 14

David Bowie 1977 RCA



'Convalescence' is a boring word, isn't it? It evokes days laid up in hospital beds, all listless jigsaws, wan light and fortifying milk drinks. Yet it's the one word that most

invokes the spirit of Bowie's Berlin trilogy, and the seminal half wired pop/half instrumental experimentation of 'Low'. One of the most famous stories attached to Bowie's Berlin period is that of 'Always Crashing In The Same Car' from 'Low'. The title provides the perfect image of someone stuck in a loop of destructive behaviour, but it's no mere metaphor. Out carousing with Iggy one Berlin evening, Bowie had spotted a drug dealer who'd pulled a fast one on them. So irrational was his thinking at that point that the international megastar decided the best course of action was to repeatedly ram the man's vehicle. Later the same evening, he drove his own car at close to 100 miles per hour around the basement of his hotel, circling,

circling, faster, faster; the reckless, semi-suicidal behaviour of someone who's no longer even in stretching distance of their tether.

The mental depths to which Bowie plunged making his previous record, 'Station To Station', resulted in one of rock history's great cautionary tales: the malnutrition, the occultism, the coke. The car story reflects the nadir to which such habits drive you. The lush washes and flaming licks of the song it inspired, and the album that surrounded it, though, sang with the weird, hysterical exuberance of getting better; the rush and the struggle of coming out the other side.

Here's another boring – and often misused – word: 'experimental'. But the thrill of new collaborations and methods was the other energy that drove 'Low'. From new playmate Brian Eno's AKS suitcase synthesizer to the drum sound that Tony Visconti kept other producers guessing about for years, it vibrated with new ideas, new tricks. Eno and his Oblique Strategies also encouraged a spontaneity

and randomness that brought the best out of Bowie. And indeed, others: 'Warszawa' – one of the most acclaimed of the instrumentals that dominated the second half of the album, to the shock and enlightenment of so many – was composed entirely by Eno on the basis of a chord progression played by Tony Visconti's four-year-old son. 'Low' is still the most powerful and influential of Bowie's late-'70s records; it opened unimagined doors of possibility as to what a rock album, and even a rock song, could be, while the fusion of pain and joy in the process of healing beamed bright. ■ EMILY MACKAY

►RECORDED 1976 ►RELEASE DATE January 14, 1977 ►LENGTH 38:48 ►PRODUCERS David Bowie, Tony Visconti ►STUDIOS Château d'Hérouville, France; Hansa Studio By The Wall, West Berlin ►HIGHEST UK CHART POSITION 2 ►SINGLES Sound And Vision, Be My Wife ►TRACKLISTING ►1. Speed Of Life ►2. Breaking Glass ►3. What In The World ►4. Sound And Vision ►5. Always Crashing In The Same Car ►6. Be My Wife ►7. A New Career In A New Town ►8. Warszawa ►9. Art Decade ►10. Weeping Wall ►11. Subterraneans

Funeral

Arcade Fire 2004 ROUGH TRADE

13



You have to hand it to Arcade Fire for tackling the big questions early on. Before 'Neon Bible' cast its eye on organised religion and 'The Suburbs' saw band members thinking

a different place entirely, issuing an album with a symphonic, cacophonous sound and a list of songs that could have come from a King Crimson LP – there were no less than four numbered tracks titled 'Neighborhood'. Where, in the past, string instruments had been employed by indie bands to create a cinematic or romantic sound, here violins and cellos were thrashed like

of songs so show-stopping, so deeply emotional that you suspect sequencing the album was the hardest job of all. Track after track provides gut-punch after gut-punch, from the arms-aloft anthem 'Wake Up' to 'Rebellion (Lies)', with its great sense of impending doom, and the elegiac wonder of 'In The Backseat'.

"We don't just wanna make people feel good," said frontman Win Butler before issuing the album. "Being scared or confused can be uplifting too." Job done. ■ DAN STUBBS

back to picket-fenced childhoods, the Montreal collective's 2004 debut saw them contemplating nothing smaller than life and death itself. Written and released while mourning several band members' relatives, 'Funeral' captured a broad, mature and considered philosophical spirit rarely found in popular music.

The album was completely at odds with the prevailing mood of the time. In 2004, guitar bands worldwide were largely still reacting to the success of The Strokes and The White Stripes, meaning post-punk and garage rock ruled. Arcade Fire came from

WHAT WE SAID THEN

"It'll bind you up and kidnap you. It will overwhelm with its energy and bombast, put you through the full emotional mangle. For those of us who still believe in music's power to redeem, 'Funeral' feels like a detox, the most cathartic album of the year." Imran Ahmed 9/10

they were being roundly punished. The whole package sparked another shift in music, putting intensity, grandiosity and scale of ambition back on the agenda, and introducing the raw elements of the subsequent nu-folk boom.

Arcade Fire would find subtlety in future releases, but not on 'Funeral'. Beginning with the ever-building rush of 'Neighborhood #1 (Tunnels)', the drama never lets up thanks to a clutch

►THE DETAILS

►RECORDED August 2003–early 2004 ►RELEASE DATE September 14, 2004 (not released in UK until 2005) ►LENGTH 48:02 ►PRODUCER Arcade Fire ►STUDIO Hotel2Tango, Montreal ►HIGHEST UK CHART POSITION 33 ►SINGLES Neighborhood #1 (Tunnels), Neighborhood #2 (Laika), Neighborhood #3 (Power Out), Rebellion (Lies), Wake Up ►TRACKLISTING ►1. Neighborhood #1 (Tunnels) ►2. Neighborhood #2 (Laika) ►3. Une Année Sans Lumière ►4. Neighborhood #3 (Power Out) ►5. Neighborhood #4 (7 Kettles) ►6. Crown Of Love ►7. Wake Up ►8. Haiti ►9. Rebellion (Lies) ►10. In The Backseat

12

Horses

Patti Smith 1975 ARISTA



It began with the most disarming album opener in history. "*Jesus died for somebody's sins, but not mine*", Patti growled over a sultry piano for her reinvention

of Van Morrison's R&B standard 'Gloria'.

A scrawny girl from New Jersey with a trucker's accent, Patti Smith was a punk poet like no other. Nobody has come close to her since. Probably nobody ever will. As a child, she devoured the work of French classical poets Rimbaud and Baudelaire. As a teenager, she befriended beat luminaries Ginsberg and Burroughs, whom she admired as much as the rock'n'roll icons of the day – Jimi Hendrix, Janis Joplin, Jim Morrison. These influences fuelled 'Horses' unique alchemy between rock, poetry and the spoken word, which in its wake inspired riot grrrl, PJ Harvey, Morrissey, Michael Stipe and countless others who hold her up as a hero and icon.

Patti never wanted to be a musician. She moved to New York to become a poet. But she found staid poetry readings stifling and asked Lenny Kaye to join her. "Could you play a car crash with an electric guitar?" she asked him. It was the beginnings of what would become

a generation-defining album, its improvised tracks 'Birdland' and the three-part epic 'Land' capturing the fervent energy of the '70s New York scene around CBGB, the Chelsea Hotel and all the artists, misfits and runaways who made the city their home.

The album roared with hunger; never for commercial success, but for art, for honesty, for beauty. So much so that she was willing to steal it on 'Free Money'. But the magic of 'Horses' is that it also transports you away from reality, right into the depths of Patti Smith's own imagination. Like the poets she so admired, Smith's lyrics conjured mystical visions and metaphors alongside her own confessionals about her sister ('Kimberly' and 'Redondo Beach'). The line "*I feel like just some misplaced Joan Of Arc*", from 'Kimberly', read like a document of her first-ever gig, which tore the ears and eyeballs off the assembled audience, which included Andy Warhol and Lou Reed. When John Cale later came to record the album, he struggled to tame the band's almost feral magnetism, which makes it such an impassioned listen all these years later.

'Horses' is an album of wisdom, wit and grit. Screaming and visceral. Raw with fury and full of desire. It's

chaotic poetry. Rapturous rock'n'roll. And that's exactly what music should be. ■ JENNY STEVENS

FIVE FACTS

1 'Birdland' was inspired by Peter Reich's *A Book Of Dreams* (1973), which Smith was urged to read by William Burroughs.

2 In 'Land', the lyric "*in the sheets... there was a man*" is about Jimi Hendrix's death in Notting Hill in 1970.

3 Patti wrote 'Redondo Beach' about an argument with her sister. Not, as was thought at the time, about two lovers

4 Johnny, the boy personified in 'Land', is a "pre-punk rock kid", she told an interviewer recently. "He's entering the world, ready to take it on. It's a metaphor for the birth of rock'n'roll."

5 'The Hand That Rocks The Cradle', from The Smiths' self-titled debut album, is a reworking of 'Kimberly'.

THE DETAILS

►RECORDED 1975 ►RELEASE DATE December 13, 1975, ►LENGTH 43:10 ►PRODUCER John Cale ►STUDIO Electric Lady Studios, NYC ►HIGHEST UK CHART POSITION 157 ►SINGLE Gloria

►TRACKLISTING ►1. Gloria (Part I: In Excelsis Deo; Part II: Gloria) ►2. Redondo Beach ►3. Birdland ►4. Free Money ►5. Kimberly ►6. Break It Up ►7. Land (Part I: Horses, Part II: Land Of A Thousand Dances, Part III: La Mer(de)) ►8. Elegie

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11

Nevermind

Nirvana 1991 GEFEN



Tackling subjects such as suicide, abduction and Kurt Cobain's disintegrating relationship with his then girlfriend, Bikini Kill drummer Tobi Vail, Nirvana's second

album 'Nevermind' would sell over 30 million copies worldwide, define the grunge era and bring the band a level of fame far exceeding that enjoyed by their peers in the Seattle scene. It was an acclaim they initially played for laughs – witness Krist Novoselic deadpanning, "We sold out, kill us," to a backstage interviewer at the 1993 MTV Awards – but which would ultimately bring about the greatest tragedy in modern rock history.

Initially, though, 'Nevermind' sounded like a revelation. Moving away from the scuzziness

of their debut 'Bleach', the Butch Vig-produced second album was more polished, had more of a focus on melody-driven pop hooks and took cues from the dynamics of the Pixies. Its success stole US guitar rock back from the hair-metal honkers and canyon cowboys of the '80s and invigorated a new generation of slacker thrashers, even filtering back into the Britpop scene created to kill it via 1997's 'Blur' album.

Listening back to the record today, beyond the ubiquitous 'Smells Like Teen Spirit' and 'Come As You Are' that seem embedded in modern culture, it's the quieter, more reflective moments that have really endured. Closing track 'Something In The Way' is the black sheep of the LP – with the band accompanied by a cello, it

gave fans a stark and melancholy glimpse into the poverty Cobain lived through before Nirvana's success. 'Polly', meanwhile, adopted a stripped-back, gentler approach to its tale of abduction. Despite the band's later criticisms of 'Nevermind' as a "one-dimensional" album, these tracks showed another side to the trio beneath the more familiar distorted dissonance. ■ RHIAN DALY

THE DETAILS

►RECORDED May–June 1991 ►RELEASE DATE September 24, 1991 ►LENGTH 42:38 ►PRODUCER Butch Vig ►STUDIOS Sound City Studios, Van Nuys, California; Smart Studios, Madison, Wisconsin

►HIGHEST UK CHART POSITION 7 ►SINGLES Smells Like Teen Spirit, Come As You Are, Lithium, In Bloom ►TRACKLISTING ►1. Smells Like Teen Spirit ►2. In Bloom ►3. Come As You Are ►4. Breed ►5. Lithium ►6. Polly ►7. Territorial Pissings ►8. Drain You ►9. Lounge Act ►10. Stay Away ►11. On A Plain ►12. Something In The Way

10

Definitely Maybe

Oasis 1994 CREATION

N

oel Gallagher once gave a telling quote about 'Definitely Maybe's totemic centrepiece 'Live

Forever', somewhat typically coming in the form of him slagging off Starsailor. "'Daddy was an alcoholic?'" he sniffed, referring to the Warrington band's single 'Alcoholic'. "Well, my dad used to beat the shit out of me, and I wrote a song about living forever." With that line, Noel summed up the greatest balls-out rock'n'roll album of the 1990s dead on. Yes, Oasis' debut album came from a background of grit and graft, lager-splashed hedonism and domestic battles far more troubling than any French-festival-guitar-smashing that would estrange the Gallagher brothers later in life. But rather than wallowing in it all, they soared above the squalor.

'Live Forever' captures this perfectly. There's Noel's distinctive guitar sneer – the first thing you hear, on opener 'Rock 'n' Roll Star'. There's the guttural sludge of debut single 'Supersonic' and the euphoric-slash-downbeat heart flutterer 'Slide Away'. There's the funny-sad curveball divorce anthem 'Married With Children'. It's so difficult in music to balance grace and balls, but in all these songs Oasis sounded just as majestic as they did chest-beatingly bullish.

What makes 'Definitely Maybe' so ageless is that even when Oasis were writing about the grindingly mundane, they sounded as though they were doing it on mountaintops. 'Cigarettes & Alcohol' could have come across as a tiresome pub-life ditty in lesser hands. "When it comes on top, you've got to make it happen" is the payoff, after the weary trudge of weighing up whether it's "worth the aggravation, to find yourself a job when there's nothing worth working for". It's less looking at the stars from the gutter, more snorting a line the size of a fat caterpillar off the edge of the gutter, sprouting wings from your parka and swooping upwards. ■ JAMIE FULLERTON



wrote them in a matter of minutes when the band jammed 'Supersonic'; then decided to turn it into a proper song and record it on the spot. Elsa, however, was real: she was a Rottweiler owned by sound engineer Dave Scott.

STORY BEHIND THE SLEEVE

The room in the cover photo was in suburban Manchester and belonged to guitarist Bonehead – he plastered it himself, being a former painter and decorator. The sleeve, designed by Brian Cannon, featured pictures of Manchester City player Rodney Marsh, Manchester United's George Best and Burt Bacharach (Noel was a big fan). The film on the TV is *The Good, The Bad And The Ugly* and the wine in the glasses was actually Ribena.

FIVE FACTS

- 1 Noel said that much of the album's tone was a reaction to Nirvana's depression-soaked grunge. "Seems to me that here was a guy who had everything, and was miserable about it," he said.
- 2 Anthony Griffiths of Liverpoolian band The Real People sings backing vocals on 'Supersonic'.
- 3 Noel Gallagher revealed the melody for the intro to 'Live Forever' was stolen from the chorus of The Rolling Stones' 'Shine A Light'.
- 4 'Slide Away' was meant to be the album's fifth single, but Noel vetoed it. "You can't have five [singles] off a debut album," he said. It got to Number Three that year as the B-side of 'Whatever'.
- 5 Oasis paid Coca-Cola \$500,000 in damages after the company sued them, saying 'Shakermaker' was too similar to a Coke-advert version of 'I'd Like To Teach The World To Sing (In Perfect Harmony)'. "Now we all drink Pepsi," quipped Noel.

LYRIC ANALYSIS

**"I know a girl called Elsa/
She's into Alka-Seltzer/
She sniffs it through a cane
on a supersonic train"**
(**'Supersonic'**)

Think these lyrics are a touch nonsensical? You're half right – Noel

FAMOUS FANS

James Skelly, The Coral "I once went for a job as an electrician. They said, 'Do you know how to change a fuse?' I didn't, so I left. Then I heard 'Definitely Maybe' and the next minute I was in a band."

Carl Barat "Every tune is flawless... When I heard 'Live Forever' on the radio I instantly went, 'I want to do this.' It cut through all the dross with a flaming sword and is the record that made me buy a guitar."

THE AFTERMATH

People may squabble over whether 'Suede' or 'Modern Life Is Rubbish' invented Britpop, but there's no question that 'Definitely Maybe' made it a genuine cultural phenomenon, as Oasis became a staple of the tabloids. A generation of bands was inspired by the record and one of the healthiest periods in the history of British guitar music was created around it.

THE DETAILS

► **RECORDED** December 1993–April 1994 ► **RELEASE DATE** August 30, 1994 ► **LENGTH** 51:57 ► **PRODUCERS** Oasis, Mark Coyle, Owen Morris, David Batchelor ► **STUDIO** Sawmill Studio, Cornwall ► **HIGHEST UK CHART POSITION** 1 ► **SINGLES** Supersonic, Live Forever, Shakermaker, Cigarettes & Alcohol ► **TRACKLISTING** ►1. Rock'n'Roll Star ►2. Shakermaker ►3. Live Forever ►4. Up In The Sky ►5. Columbia ►6. Supersonic ►7. Bring It On Down ►8. Cigarettes & Alcohol ►9. Digsy's Dinner ►10. Slide Away ►11. Married With Children

The Beatles

The Beatles 1968 APPLE

The BEATLES

Looking back on the '60s, years in music seem like dog years – so much happened in such a short space of time. In 1967, The Beatles were dressed up like the contents of a packet of Fruitella for the 'Sgt Pepper's...' cover. A year later, where there had been an explosion of psychedelic colour there was now the very essence of simplicity: plain white. 'The Beatles', released in November 1968, had an unblemished white sleeve. But while all was clean on the outside, everything was increasingly muddy on the inside.

The band's beloved manager and mentor Brian Epstein died in August 1967, creating ripples that shook the Fab Four to their core. They went to India in search of spiritual enlightenment but instead found scepticism and sleaze. John heard rumours about guru Maharishi Mahesh Yogi propositioning actress Mia Farrow and wrote 'Sexy Sadie' in response. Missing home, Ringo found nothing but a longing for baked beans.

Back home, The Beatles were embarking on the ill-judged business venture that was Apple Corps. Their personal lives were changing too: Yoko Ono was on the scene and entering the previously insular studio environment for the first time, carving out a future rock cliché in the process.

With opposition to the Vietnam War mounting in the US, students protesting in France and London and the people of Poland rising up against their communist government, worldwide social upheaval was reflected in the band's personal upheaval. As all was chaos around them, The Beatles made their most chaotic record yet, a wildly ambitious

double album that was as brave and bare as its famous sleeve. The greatest strengths and worst weaknesses of the four members were put on display for all to see. No wonder so much of the album seems like a cry for help: witness 'Happiness Is A Warm Gun', 'I'm So Tired' and the painfully sad 'Long, Long, Long'.

But The Beatles were more furiously creative than ever. Paul gave us 'Helter Skelter', considered by many to be the first example of a heavy metal song. John tripped further into the world of psychedelia with the Grimm fairytale-like 'Cry Baby Cry' and 'Glass Onion', a Rosetta Stone for fans of moustache-era Beatles (*"Here's another clue for you all – the walrus was Paul"*, it revealed). He went too far with the unlistenable sound collage 'Revolution 9', a track which was surely placed on side two of record two in the hope that few listeners would make it that far. Those who do are rewarded with Ringo's lovely closer 'Good Night'.

At the same time, George was coming of age as a songwriter, 'While My Guitar Gently Weeps' delivering impeccably on its title and the strange, baroque 'Piggies' expressing disdain at corporate greed. Politics and anti-establishment thinking were all over the album, most notably on 'Revolution 1', an acoustic version of the track that was smothered in fuzz guitar for its release on the B-side of 'Hey Jude', which was written during sessions for 'The Beatles' but released separately. Ringo had a turn at writing solo for the first time too, delivering the plodding 'Don't Pass Me By', unsurprisingly one of the sprawling album's inevitable lulls. Across 30 tracks, there's barely a

style that isn't covered, be it music-hall whimsy ('Martha My Dear'), folk (McCartney's gorgeous 'Blackbird'), blues ('Yer Blues') or surf rock (the Beach Boys pastiche 'Back In The USSR').

'The White Album' remains The Beatles' dark continent, vast enough to retain some mystery but varied enough to still surprise. The band rarely sounded properly happy again – 'Let It Be' and 'Abbey Road' providing an uneasy swansong. 'The Beatles' proved that the group were just as brilliant while unravelling as they were when everything was fab. ■ DAN STUBBS

STORY BEHIND THE SLEEVE

An attempt by designer Richard Hamilton to emulate the emerging conceptual art movement, the plain white sleeve was the only Beatles album not to feature pictures of the band on the front, only their name embossed on the cover and a serial number intended to give the impression of "the ironic situation of a numbered edition of something like five million copies".

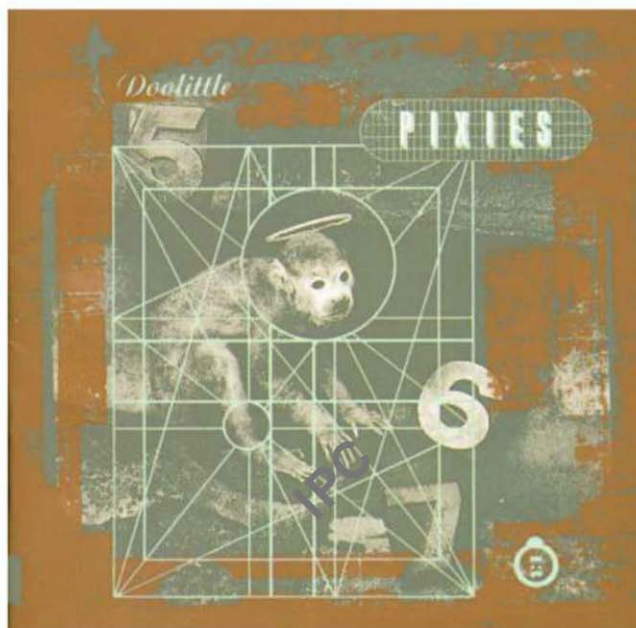
► THE DETAILS

► **RECORDED** May 30–October 14, 1968 ► **RELEASE DATE** November 22, 1968 ► **LENGTH** 93:35 ► **PRODUCERS** George Martin, Chris Thomas ► **STUDIOS** Abbey Road Studios, Trident Studios ► **HIGHEST UK CHART POSITION** 1 ► **SINGLES** None ► **TRACKLISTING** ►1. Back In The USSR ►2. Dear Prudence ►3. Glass Onion ►4. Ob-La-Di Ob-La-Da ►5. Wild Honey Pie ►6. The Continuing Story Of Bungalow Bill ►7. While My Guitar Gently Weeps ►8. Happiness Is A Warm Gun ►9. Martha My Dear ►10. I'm So Tired ►11. Blackbird ►12. Piggies ►13. Rocky Raccoon ►14. Don't Pass Me By ►15. Why Don't We Do It In The Road? ►16. I Will ►17. Julia ►18. Birthday ►19. Yer Blues ►20. Mother Nature's Son ►21. Everybody's Got Something To Hide Except Me And My Monkey ►22. Sexy Sadie ►23. Helter Skelter ►24. Long Long Long ►25. Revolution 1 ►26. Honey Pie ►27. Savoy Truffle ►28. Cry Baby Cry ►29. Revolution 9 ►30. Good Night

8

Doolittle

Pixies 1989 4AD



Un Chien Andalou, which features a woman's eye being cut with a razorblade.

"Cease to resist, giving my goodbye/Drive my car into the ocean" ('Wave Of Mutilation')

Referencing a phrase penned by Charles Manson for his song 'Cease To Exist', Francis wove a tale of suicidal Japanese businessmen driving their families into the sea to escape company crashes.

STORY BEHIND THE SLEEVE

Designed by Vaughan Oliver, responsible for much of 4AD's cover art, the imagery was closely tied to the album's lyrics. The cover reflects the spiritual references of 'Monkey Gone To Heaven' while inner sleeve shots of a spoonful of hair represent the heroin in 'Gouge Away'; and a bell with teeth was an interpretation of 'I Bleed'.

IN THEIR OWN WORDS

"I thought people were going to think I was some kind of anti-Catholic or that I'd been raised Catholic and trying to get into this Catholic naughty-boy stuff. A monkey with a halo, calling it 'Whore', that would bring all kinds of shit that wouldn't be true. So I said I'd change the title." **Black Francis**

THE AFTERMATH

The tensions between Francis and bassist Kim Deal that emerged during the recording of 'Doolittle' would lead to a tense tour entitled *Fuck Or Fight*, and Francis limiting Deal's input into Pixies' two subsequent albums. The fracture would cause the band's initial split in 1993.

THE DETAILS

► **RECORDED** October 31–November 23, 1988 ► **RELEASE DATE** April 18, 1989 ► **LENGTH** 38:38 ► **PRODUCER** Gil Norton ► **STUDIOS** Downtown Recorders, Boston; Carriage House Studios, Connecticut ► **HIGHEST UK CHART POSITION** 8 ► **SINGLES** Monkey Gone To Heaven; Here Comes Your Man ► **TRACKLISTING** ►1. Debaser ►2. Tame ►3. Wave Of Mutilation ►4. I Bleed ►5. Here Comes Your Man ►6. Dead ►7. Monkey Gone To Heaven ►8. Mr Grieves ►9. Crackity Jones ►10. La La Love You ►11. No. 13 Baby ►12. There Goes My Gun ►13. Hey ►14. Silver ►15. Gouge Away

It looked like a dusty Book Of Demons you might pull from under blood-rusted blades and skin

masks in the torture dungeon of some rural Deep South serial killer. The symbolic numbers of God and Beast, the mystical geometry, the monkey with a halo, the hidden notes reading 'Gouge Away', 'There Goes My Gun', 'I Bleed', 'Wave Of Mutilation', 'Debaser'. Open it up and its pages were full of incantations about Biblical heroes and whores, visions of ecological apocalypse, ritually sliced eyeballs and cries of "THE DEVIL IS SIX!" Following the visceral, quiet/LOUD, semi-Latino collegiate lusts of 1988's 'Surfer Rosa', 'Doolittle' saw Pixies perfect their slasher-pop aesthetic and create an artefact that drew you into their clutches with the fatalistic fascination of horror-flick teenagers checking out the thumps in the basement.

Far more evil than any schlocky death-metal gorefest, 'Doolittle' was proof the devil clearly hadn't yet given all his best tunes to Stock, Aitken & Waterman. 'Monkey Gone To Heaven' cooed and enticed you towards its Satan-summoning bridge. 'Here Comes Your Man' was a surf-pop gateway to the gory delights of 'Wave Of Mutilation', 'Gouge Away' and 'Tame', a song as exhilarating as a werewolf attack. 'Debaser' got every student indie disco singing along to amateur eye surgery; 'Hey' had lovers smooching to broken babies and howling hookers.

Alongside 'Disintegration', 'Violator' and 'Psychocandy' – but more intense, consuming and seditiously melodic than any of them – 'Doolittle' set the tone for alternative rock as a dangerous, shadowy cult, a lifestyle to offer yourself as helpless sacrifice to. Black Francis would soon turn his attention from the underworld to the stars, but 'Doolittle' would remain dark pop's defining graven image.

■ MARK BEAUMONT

FIVE FACTS

- 1 Initially, Black Francis planned to call 'Doolittle' 'Whore', in reference to the whore of Babylon.
- 2 Producer Gil Norton quickly realised that the frontman "doesn't like doing anything twice".
- 3 Frustrated at Norton suggesting Pixies add extra verses to their songs, Francis took him to a record shop and bought a Buddy Holly best-of to point out that most songs were two minutes long.
- 4 'Crackity Jones' was based on Black Francis' "weird psycho gay roommate" on a Puerto Rican student exchange trip.
- 5 Francis insisted drummer Dave Lovering sang 'La La Love You' to make it "like a Ringo thing".

LYRIC ANALYSIS

"If man is five/Then the devil is six/And if the devil is six/Then God is seven" ('Monkey Gone To Heaven')

Francis picked up the numerical attributions to earthly and spiritual entities as a teenage member of the evangelical Assemblies Of God church.

"Slicing up eyeballs/A-hahaha!" ('Debaser')

This refers to an early scene in Luis Buñuel and Salvador Dalí's surrealist film

7

The Stone Roses

The Stone Roses 1989 SILVERTONE

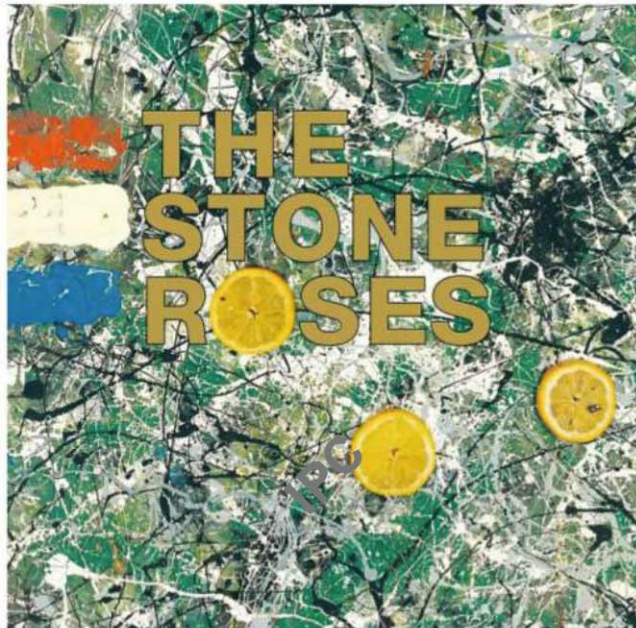
W

ith Manchester moving out of the shadow of indie titans like The Smiths and weaving through the

Hacienda's drug-driven rave culture, The Stone Roses were a band for all seasons, pulling influences from dance music, psychedelia, indie and rock and fusing them into one effortless whole. And here was an album that managed to encapsulate the baggy Manchester scene of the moment and that would continue to influence bands – from Oasis to Jagwar Ma to Peace – to this day.

From the opening hypnotic slow-build of 'I Wanna Be Adored' – John Squire's shimmering, Johnny Marr-esque guitar line breaking through before giving way to Ian Brown's devilish opening lines "I don't have to sell my soul/He's already in me" – 'The Stone Roses' is a masterpiece in apparent simplicity. Sure, there are more genres and influences colliding throughout the record's 11 tracks than you can moodily shake a tambourine at. Sure, the likes of 'Bye Bye Badman' and Squire's abstract-expressionist cover art show an intrinsic political stance that belies the initial laddish swagger. And sure, there's some actually pretty weird sonic shit going on – how many records have you heard lately with an entirely backwards track on them? But when you listen to 'The Stone Roses', that's not what you hear. When you listen to 'The Stone Roses', you just hear tunes. Tune after massive tune after monumental tune.

It may have taken a while for the world to wise up to the genius of 'The Stone Roses' (it initially entered the UK album chart at Number 32), and the band may never have matched their first effort since, but there's a very good reason why 75,000 people flocked to Heaton Park for their first reunion shows, raving about the gig of their lives and acting like the Second Coming was finally upon them. It was because The Stone Roses' debut is 49 minutes, two seconds of rare, unrepeatable magic, the sort of record that unites generations. The past was theirs... ■ LISA WRIGHT



"Stone me, why can't you see/You're a no-one nowhere washed-up baby who'd look better dead" ('I Am The Resurrection')

According to Squire, '...Resurrection' is "a murderous attack on one individual. I don't want to tell who it is. It's someone both Ian and I know."

STORY BEHIND THE SLEEVE

Influenced by Jackson Pollock, the artwork – painted by guitarist John Squire – was a reference to the May 1968 Paris riots. "Ian had met this Frenchman when he was hitching around Europe. This bloke had been in the riots, and he told Ian how lemons had been used as an antidote to tear gas," explained Squire.

FIVE FACTS

- 1 The only abandoned track from 'The Stone Roses' sessions was 'Where Angels Play', which turned up on the 1999 10th anniversary release.
- 2 'I Am The Resurrection' was, according to Reni, based on Mani playing Paul McCartney's 'Taxman' riff backwards.
- 3 When the band signed their record deal, they told their label Silverstone they'd written "30 or 40" songs for 'The Stone Roses'. They actually had "about eight".
- 4 The false ending on closing track 'I Am The Resurrection' was the product of a particularly successful bit of group improvisation.
- 5 During the sessions for the album, Page Three model and briefly successful pop star Sam Fox used to hang out in the studio.

LYRIC ANALYSIS

"Through the early morning sun/I can see her, here she comes/She bangs the drums" ('She Bangs The Drums')

John Squire: "[It's] about those brief moments when everything comes together. Like staying up 'til dawn and watching the sun rise with somebody you love."

IN THEIR OWN WORDS

"Oh, yeah. I knew it was great when we were making it. I mean, we'd been playing the album for three or four years before we even recorded it, and we knew something big would happen with it." **Ian Brown**

THE AFTERMATH

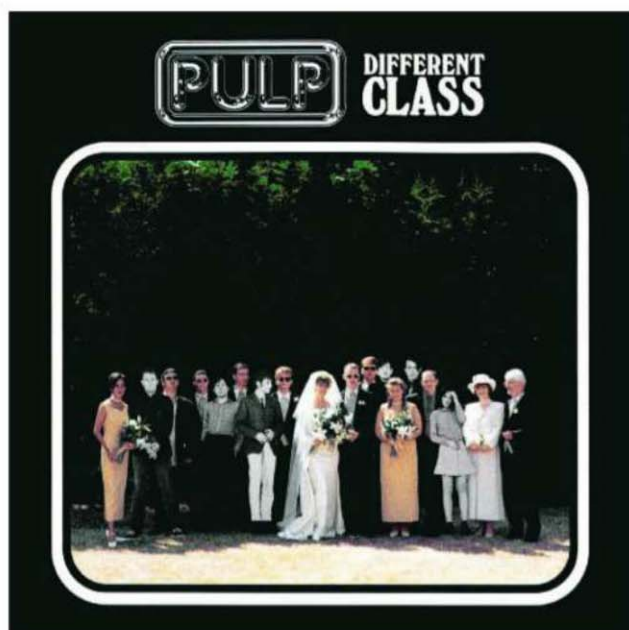
Despite not initially landing with the same critical and commercial success we associate with it now, 'The Stone Roses' slowly gathered plaudits until the band's infamous 1990 Spike Island gig saw them cemented as one of Britain's most talked-about bands. An acrimonious split with Silverstone and another five years later, the quartet would release its less-than-heralded follow-up 'Second Coming' before splitting in 1996. The Roses' real second coming would take place 15 years later, however...

► THE DETAILS

► **RECORDED** June 1988–February 1989 ► **RELEASE DATE** May 1, 1989 ► **LENGTH** 49:02 ► **PRODUCER** John Leckie ► **STUDIOS** Battery & Konk, London; Rockfield Studios, Wales; RAK Studios, London ► **HIGHEST UK CHART POSITION** 5 ► **SINGLES** She Bangs The Drums, I Wanna Be Adored, Made Of Stone, Waterfall, I Am The Resurrection ► **TRACKLIST** ► 1. I Wanna Be Adored ► 2. She Bangs The Drums ► 3. Waterfall ► 4. Don't Stop ► 5. Bye Bye Badman ► 6. Elizabeth My Dear ► 7. (Song For My) Sugar Spun Sister ► 8. Made Of Stone ► 9. Shoot You Down ► 10. This Is The One ► 11. I Am The Resurrection

Different Class

Pulp 1995 ISLAND



an unstoppable motorik momentum. Over this, Jarvis' delivery of his monologue built and built in intensity, from charming and casually dropped lines like "I'll see what I can do" to the raw anger with which he declaimed: "You will never understand how it feels to live your life with no meaning or control".

While 'Common People' set out social division in broad terms, 'I Spy' saw Pulp's class warfare turn darkly personal. The song's protagonist set about destroying the cosy lives

of a privileged couple through sexual revenge: fucking his nemesis' wife while smoking his fags and drinking his brandy.

'Mis-Shapes', meanwhile, was Pulp's clarion call to the outsiders who wanted to cast off the boorishness of some of their Britpop peers and instead take pride in being well-read. It was a song that saw the potential of education to provide an escape route from the dead-end jobs many felt fated to, with a promise to use "the one thing we've got more of - that's our minds". It was a revenge fantasy against those who would seek to bully or drag down anyone daring to be different.

Even 'Sorted For E's And Wizz' - on the surface a celebration of getting totally fucking amphetised at some illegal party in a field - can also be read as a paean to rave culture's promise to create a new community where men and women would be judged not by the brand of their trainers but by their shared dance moves. In another subversive move, the single sleeve featured 'fold your own speed wrap' instructions, earning the band a 'BAN THIS SICK STUNT' front page splash from *The Daily Mirror*.

There was lots more sex too, of

course, to go with the drugs, rock'n'roll and social commentary. Tracks like 'Underwear' and 'Pencil Skirt' were Jarvis at his most lascivious. On the latter his priapic lust had gotten so bad he'd "kissed your mother twice and now [he was] working on your dad". Meanwhile, 'Live Bed Show' used a £10 bed to chronicle the end of a relationship, both sexually and otherwise.

It wasn't all carnal urges though; there was romance on 'Something Changed' and even, nostalgically, on 'Disco 2000'. There was a certain romance about Pulp's own story too. After years spent finding their sound and honing their craft, 'Different Class' was the moment they not only broke into popular culture, but arrived with something to say as well. 'Different Class' was born out of years of living on the dole and struggling to get by. It spoke about both harsh realities and the opportunities for escape.

That's what makes 'Different Class' a social manifesto as much as a pop album. In a Britain in which David Cameron's government is using austerity to wage a systematic attack on the poor and the vulnerable, that makes it just as meaningful today as it was the day it was released. Different class indeed. ■ KEVIN EG PERRY

STORY BEHIND THE SLEEVE

Original pressings of 'Different Class' came with three double-sided cards enclosed in the CD case, which could be arranged to feature whichever of the six potential covers the listener wanted. Thereafter, the wedding photo was used as the official album cover. It was taken at the marriage of Sharon and Dominic at St Barnaby's Church in East Molesey in August 1995.

► THE DETAILS

► **RECORDED** 1994-1995 ► **RELEASE DATE** October 30, 1995
► **LENGTH** 52:50 ► **PRODUCER** Chris Thomas ► **STUDIO** The Town House, London ► **HIGHEST UK CHART POSITION** 1 ► **SINGLES** Common People, Mis-Shapes/Sorted For E's & Wizz, Disco 2000, Something Changed ► **TRACKLISTING** ►1. Mis-Shapes ►2. Pencil Skirt ►3. Common People ►4. I Spy ►5. Disco 2000 ►6. Live Bed Show ►7. Something Changed ►8. Sorted For E's & Wizz ►9. F.E.E.L.I.N.G.C.A.L.L.E.D.L.O.V.E. ►10. Underwear ►11. Monday Morning ►12. Bar Italia

W

hat is it that makes 'Different Class' a cut above? On one level it's a brilliant pop record, made by a band at the peak of their powers and full of songs custom-built for the indie disco. On another it's full of Jarvis Cocker's idiosyncratic takes on those classic songwriter's preoccupations of fancying people and taking lots of lovely drugs. It's also much more than that. 'Different Class' is the sound of Pulp seizing the mechanisms of popular music to smuggle some deeply subversive truths into our record players and onto the radio. It is art as cultural resistance.

The punning title set up the theme that ran through the album like a red cord. As Jarvis put it on 'I Spy', this was a record that understood the British class system as "a case of *haves against haven'ts*". Nowhere was this more apparent than on the album's biggest hit. 'Common People' is still as astonishing today as it always has been and was the clear and undisputed choice when *NME* writers voted for Britpop's best single earlier this year. This is all the more remarkable given what an unconventional song it actually was by Britpop's own atavistic standards. Rather than a traditional verse-chorus-verse, this was an anthem built around a two-chord drone with

5

The Velvet Underground & Nico

The Velvet Underground 1966 VERVE

The Velvet Underground & Nico has been worn smooth by the years. Nowadays, it is just the baptismal font of hipness.

Black shades. Black sweaters. Black scowls. A record whose sweetness and nullity come equally shrinkwrapped by our expectations. It's hard to imagine how progressive and transgressive it was to 1967's ears. It's hard to see it as avant garde when it's become written into the DNA of everything we see around us. If you hate it and everything it stands for, then you hate all new-wave music. You hate post-punk, and logically speaking, you can't be digging anything Bowie did after 1974. What The Beatles were to the '60s and rock, this was to the '70s and punk. It's impossible to imagine a world without it, because so much of what happened afterwards was a response to the climate it established.

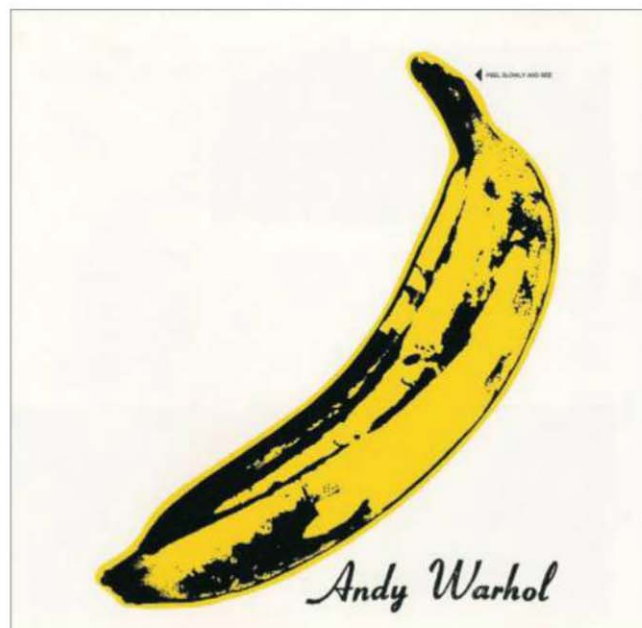
It took a man of Andy Warhol's advanced cultural antennae to see the Velvets for what they were – an art project masquerading as a rock band – and to push those talents to their logical conclusion. It was Warhol who ended up plucking them from obscurity and managing the band. He who curated the Exploding Plastic Inevitable art happenings at which they stretched out the template. He who ordered them to work with Nico: the chanteuse, model and muse who would take them even further away from garage rock and towards the avant garde. And yes, he made them a nice yellow banana to go on the cover. Warhol was

interested in what would happen if rock'n'roll was no longer rock'n'roll, and so were the Velvets.

Lou Reed's tales of beat-up bohemians arrived with a literary sophistication that crushed most of his contemporaries, and a directness that plugged him into the coming world. This, after all, was an album with a song that didn't piss about with coy metaphors about 'golden brown' or 'horse', but told you in one word that it was about the use and abuse of heroin. And then, over seven minutes, evoked a complex and unsettlingly nuanced view of the hopes and fears of an addict, the musical analogue of William Burroughs' *Junkie*.

Musically, John Cale's background in minimalist composition and the Fluxus art movement was taking him way beyond the pop ditties of 1966, experimenting with viola drones, feedback, alternate tunings and slippery, twisting rhythms. Add in Mo Tucker's primitive beats, which somehow seemed to mirror Lou's stilted, stop-start delivery style, and Sterling Morrison's, uh, competent guitar playing, and what you had was the sound of rock'n'roll ceasing to roll. Where it wasn't stately and classical, it was jumpy: the stab-stab-stab downward strokes that would become familiar through punk, but at the time often just disorientated their audience.

Like the pop art of its producer, 'The Velvet Underground & Nico' is not afraid to dish out disorienting contrasts. The gulf that exists between the fuzz fade-out of 'European Son' and the music-box gurgle of opener 'Sunday Morning' still seems dislocating. It's difficult to get a fix on it. You've got straight-up-'n'-down gang-chant garage pop like 'Run Run Run', you've got



FIVE FACTS

1 Recording costs for the album are estimated at between \$1,500 and \$3,000.

2 Though Andy Warhol is credited as producer, his input was virtually nil beyond telling the band, "That's fantastic!"

3 'Venus In Furs' is a retelling of the 19th-century novel of the same name – the 50 *Shades Of Grey* of its day.

4 'All Tomorrow's Parties' and 'Venus In Furs' used a guitar tuning Reed dubbed The Ostrich, with every string tuned to the same note.

5 On early copies of the album you could peel off the banana skin ("slowly") to reveal a flesh-coloured banana inside.

the sordid baroque grandeur of 'Venus In Furs', the sad intimacy of the make-up mirror in 'All Tomorrow's Parties'. It took you from shitting yourself while waiting for smack on the baddest street corners of the Bronx, to the vampiest parties of the Warhol set, awash with pop-flavoured prescription pills. It's a swagger-in-your-step record that may not have made 'everyone who ever heard it back then go out and form a band', as the cliché goes, but certainly made a lot of them walk taller and maintain eye contact longer. It's both the ultimate Sunday morning record and a great Saturday night record, because it is tough and sophisticated and self-aware. And like black T-shirts or shades, these are poses you can put on anytime, anywhere. ■ GAVIN HAYNES

► THE DETAILS

► **RECORDED** April–November 1966 ► **RELEASE DATE** March 12, 1967 ► **LENGTH** 48:51 ► **PRODUCERS** Andy Warhol, Tom Wilson ► **STUDIOS** Scepter Studios, New York City; TTG Studios, Hollywood, California; Mayfair Studios, NYC ► **HIGHEST UK CHART POSITION** n/a ► **SINGLES** All Tomorrow's Parties, Sunday Morning ► **TRACKLISTING** ►1. Sunday Morning ►2. I'm Waiting For The Man ►3. Femme Fatale ►4. Venus In Furs ►5. Run Run Run ►6. All Tomorrow's Parties ►7. Heroin ►8. There She Goes Again ►9. I'll Be Your Mirror ►10. The Black Angel's Death Song ►11. European Son

4

Is This It

The Strokes 2001 ROUGH TRADE

Albert Hammond Jr

B

asically, that was just the setlist we had been playing, so it was comfortable, it was underneath our fingers

and the feeling was one of extreme excitement. It felt like it was going to work. There was something about the time; I felt like it would succeed to the point where we would be able to make another record. I felt like we were a really cool band playing really cool songs, like we were awesome. I still do, and so I just felt like we were in a gang.

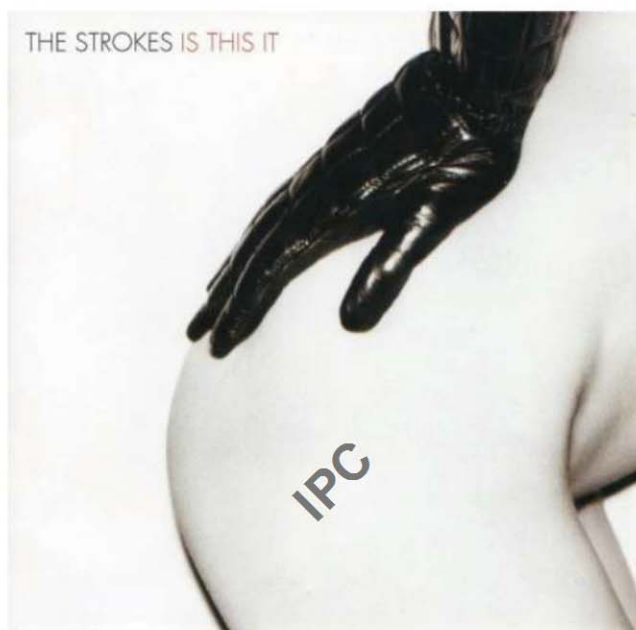
"We recorded in the basement underneath the deli on Avenue A in 2nd Street. It was called Transporterraum. We would make mixes and run across the street to our bar called 2A and play them on the stereo there just to hear what it would sound like. You couldn't even hear us through my laughing through takes.

"Gordon [Raphael, producer] was the perfect person, because usually you're so used to it being like 'Oh, you can't do that' or 'You shouldn't do that' or 'Don't do it like that, that's not how people do it'. But we just did it and it sounded right, and we listen to it back now and it sounds like chaotic youth and I feel like that's what it was supposed to capture.

"It really felt like a change. We felt alone as a band. What we were doing... there was no-one else. We would go play in places and there was, like, these bands around us like 'Aha-ha'. You know? There was no community. But now, being in a band who has a record that people love so much... that will stick with me forever."

FIVE FACTS

1 'New York City Cops' was removed from the US version of the album a few months after its release, in the wake of the 9/11 attacks, and replaced by 'When It Started'. "The band [...] feels that, after witnessing the valiant response of the NYPD during last week's tragedy, that timing was wrong to release it in these sensitive times," read a statement at the time.



it takes on a more sordid meaning, as Casablancas croons about oral sex.

"Soma is what they would take when/Hard times opened their eyes" ('Soma')

Influenced by Aldous Huxley's *Brave New World* and its featured drug of choice, soma, the frontman narrates tales of dependency, from using as a coping method to trying to fit in with the cool crowd.

WHAT WE SAID THEN

"A truly great statement of intent, one of the all-too-frequent calls to arms that guitar music can provide, one of the best and most characterful debut albums of the last 20 years." **10/10**

John Robinson, *NME*, July 28, 2001

WHAT WE SAY NOW

One of the best debuts of modern times, The Strokes' world of style and sex in New York City is brought to life via ramshackle riffs, drawled monosyllables and an effortless cool that's got scuzzy allure stamped all over it.

THE AFTERMATH

Despite their label's reservations, 'Is This It' was released unaltered in Britain and to great critical acclaim, topping album of the year lists (including *NME*'s) and going gold in the UK within months of release. Ending a period of late-'90s rock stagnation, The Strokes inspired a wave of new British bands such as The Libertines, and the record went on to be voted *NME* writers' album of the decade in December 2009.

THE DETAILS

►RECORDED March–April 2001 ►RELEASE DATE July 30, 2001
►LENGTH 36:28 ►PRODUCER Gordon Raphael ►STUDIO Transporterraum, NYC ►HIGHEST UK CHART POSITION 2
►SINGLES The Modern Age, Hard To Explain, Last Nite, Someday
►TRACKLISTING ►1. Is This It ►2. The Modern Age ►3. Soma
►4. Barely Legal ►5. Someday ►6. Alone, Together ►7. Last Nite
►8. Hard To Explain ►9. New York City Cops ►10. Trying Your Luck
►11. Take It Or Leave It

LYRIC ANALYSIS

**"Lisa says take time for me/
Dropping him down to his
knees/Chest down"
('Alone, Together')**

The notion of being 'alone, together' pops up a few times on the album, possibly due in part to the sometimes solitary nature of a big city. Here, though,

3

Hunky Dory

David Bowie 1971 RCA

If the message of 'Changes' was that nothing lasts forever, it's ironic that it has gone on to become

one of Bowie's most enduring songs, and 'Hunky Dory' his most time-tested album. From the saloon-piano shimmy of 'Kooks' to the glorious, 'My Way'-apeing 'Life on Mars?', 'Hunky Dory' saw him reign in the cosmic histrionics of 1969's 'Space Oddity' in favour of something a little closer to Earth. Written in part during his first trip to America, travelling its Pacific Ocean coastline from Washington to California by bus, it's the sound of a songwriter having his horizons blown wide open. "That was the first time a real outside situation affected me so 100 per cent that it changed my way of writing and the way I look at things," Bowie remembered in 1999. "The whole album reflected my newfound enthusiasm for this new continent that had been opened up to me."

Among the things that opened up to Bowie on the tour was American counterculture and its exciting new wave of cultural frontiersmen, inspiring not only the record's powerful one-two of 'Andy Warhol' and 'Song for Bob Dylan' but also 'Queen Bitch', his thrilling garage-rock tribute to New Yorkers The Velvet Underground. But it's Bowie, focused and intense, who rightly takes centre stage. "Got to make way for the homo superior", he sings on 'Oh! You Pretty Things' – echoing Nietzsche's philosophy of the *übermensch* – under jaunty baroque-pop piano melodies and huge harmonies. There's no doubting how important 'Hunky Dory' was in laying the foundations for that next phase in Bowie's career. But it's the record's standing as a dazzling collection of immaculately crafted songs that we celebrate here – to this day it remains a uniquely stirring listen. Forget the glitter, forget the Spiders, forget the weird eyes; it was Bowie's incredible songwriting gifts on 'Hunky Dory' that convinced us he was beamed from the stars. ■ AL HORNER



"He's in the bestselling show/ Is There Life On Mars?" ('Life On Mars?')

Bowie has claimed the song is about a "young girl's reaction to the media", as she's given the impression there's a celebrity paradise out there somewhere that she can't access.

STORY BEHIND THE SLEEVE

Illustrator Terry Pastor designed the cover, based on a black-and-white photograph taken by Brian Ward during one of Bowie's cigarette breaks. Pastor then applied colour using photo-dyes with a DeVilbiss Super 93 airbrush.

FAMOUS FAN

Guy Garvey, Elbow "When I got my first ghettoblast, I found a tape of 'Hunky

Dory' in my sister's room and played it to death. I was only 10. I listened to it again when I was 17 or 18 and I was like, 'Fucking hell!' I knew all the words and tunes but I didn't have any clue how poignant and revolutionary it was."

IN THEIR OWN WORDS

"'Hunky Dory' gave me a fabulous groundswell. I guess it provided me, for the first time in my life, with an actual audience. That hadn't happened to me before." **David Bowie**

THE AFTERMATH

'Hunky Dory' was a major confidence booster for Bowie. It was received well enough for him to dare tackle his next big concept, about an alien rock superstar. It was only after the success of '...Ziggy Stardust...', though, that a re-released 'Hunky Dory' would reach Number Three in the UK charts.

FIVE FACTS

- 1 When he started recording 'Hunky Dory', Bowie was without a record contract; it was only on hearing the early tapes that RCA picked him up.
- 2 Bowie's backing band was already The Spiders From Mars; they were just uncredited as such.
- 3 The album's production credit reads: "Ken Scott (assisted by the actor)". The actor in question was Bowie, who'd taken on the persona for the album sessions.
- 4 'Oh! You Pretty Things' is considered a direct precursor of 'Starman'.
- 5 The piano part on 'Life On Mars?' is played by none other than Rick Wakeman of 'King Arthur on ice' prog-rock infamy.

LYRIC ANALYSIS

"Lay me place and bake me pie/I'm starving for me gravy..." ('The Bewlay Brothers')

Having previously claimed the lyrics to 'The Bewlay Brothers' "make absolutely no sense" to give the American market something to read things into, Bowie later stated, "I wouldn't know how to interpret the lyric of this song other than suggesting that there are layers of ghosts within it. It's a palimpsest, then."

►THE DETAILS

►RECORDED April 1971 ►RELEASE DATE December 17, 1971
 ►LENGTH 39:04 ►PRODUCER Ken Scott ►STUDIO Trident Studios, London ►HIGHEST UK CHART POSITION 3 ►SINGLES Changes, Life On Mars? ►TRACKLISTING ►1. Changes ►2. Oh! You Pretty Things ►3. Eight Line Poem ►4. Life On Mars? ►5. Kooks ►6. Quicksand ►7. Fill Your Heart ►8. Andy Warhol ►9. Song For Bob Dylan ►10. Queen Bitch ►11. The Bewlay Brothers

2

Revolver

The Beatles 1966 PARLOPHONE

They named it because it revolves on a turntable, but 'Revolver' was a pistol to the head of rock music, demanding that it evolve or die. Until 1966 The Beatles had been perfecting music as it already existed: beat pop, '50s rock'n'roll and folk rock. But they hit EMI Studios that April intent on forging ahead. They took Harrison's sitar, a clavichord, a tamboura, an eight-piece chamber orchestra and tape loops stretching out of the studio door. They took Peter Fonda's babblings, political ire, drug metaphors and some bollocks about submarines. And with it all they made the best album of rock's Phase One.

FAMOUS FAN

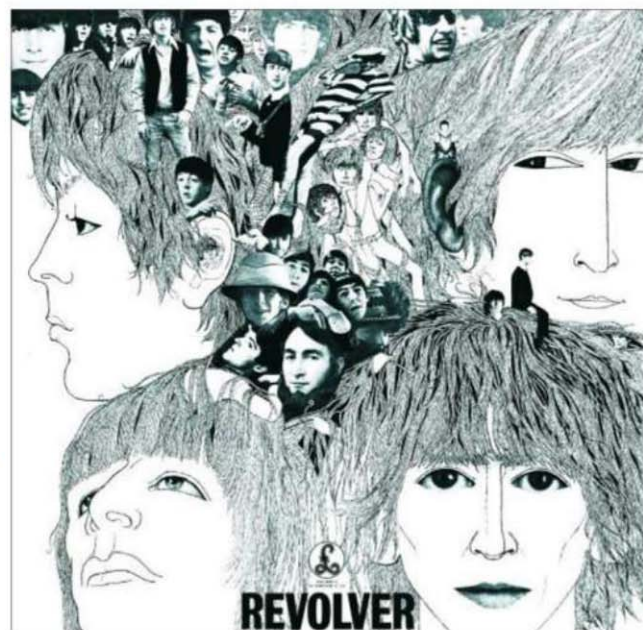
Regina
Spektor

"From song to song it's so different, but every place it goes to feels right. I love everything about it. 'Eleanor Rigby' is probably my favourite – it has such a spirit to it with the strings; it's both sad and happy at the same time. It's a really passionate song. It was one of the rare Western music records that we had in the house."

found George indulging his Eastern leanings with abandon, capturing the vitality of the Indian bandishes he was entranced by and, as the first pop song to use non-Western forms, opening the door for the Western assimilation of world music. Lennon's 'I'm Only Sleeping' reclined further into the tone of 'Girl' from 'Rubber Soul' and invented slacker-pop, even

while Harrison was busy revolutionising studio techniques by recording his solo backwards. That's more stylistic innovation than any other band had achieved in their lifespan. And we're only 10 minutes in. Paul's innovations on 'Revolver' were ostensibly melodic. To The Beatles' bubbling stew he added the music-hall chirpiness ('Good Day Sunshine'), adventurous instrumentation ('For No One') and swooning romance ('Here, There And Everywhere') that would provide the colour and wit of the psychedelic era. Plus, he created arguably his greatest pop moment by embracing Motown on his ode to Sweet Mary Jane, 'Got To Get You Into My Life'. But Lennon's shift was in tone. 'Revolver' captured John at his imaginative peak, before the acid turned him into a surrealist and the heroin turned him angry. Drugs were opening his mind and darkening his mood, hence the morbid bent of 'She Said, She Said' – the line "I know what it's like to be dead" lifted from an LSD conversation with Peter Fonda in LA – and the pusher slang of 'Dr Robert'. He was still capable of knocking irrepressible pop genius off the wrist in two minutes ('And Your Bird Can Sing') but his ambitions lay in recreating the mystical enlightenment of Timothy Leary and The Tibetan Book Of The Dead.

Which brings us to 'Tomorrow Never Knows', the anti-'Yellow Submarine'. If Ringo's kindergarten classic would lend the late '60s its cartoonish aura, 'Tomorrow...' blew its mind. Back then they'd never heard anything like these Arabian swirls, pummelling beats, bird caws and words of druggy epiphany, but we'd hear plenty of it later. Inspired by musique concrète and Eastern



drones, they'd pasted together a series of tape loops containing found sounds and repeating orchestral phrases, trailed them down the corridor, held them taut against the machine with pencils, shifted the volumes in and out on the mixing desk as they went and – live, and in one take – invented dance music.

By making 'Revolver' look so easy (let's not forget they left off 'Paperback Writer'), The Beatles condemned all subsequent rock to decades of underachievement. It seems inconceivable that, in over 40 years of ceaseless creativity, only one other album has managed to match the boundary-pushing brilliance of a 35-minute record that's got 'Yellow Submarine' on it. 'Revolver' is the fountainhead, and we're still drinking deep. ■ MARK BEAUMONT

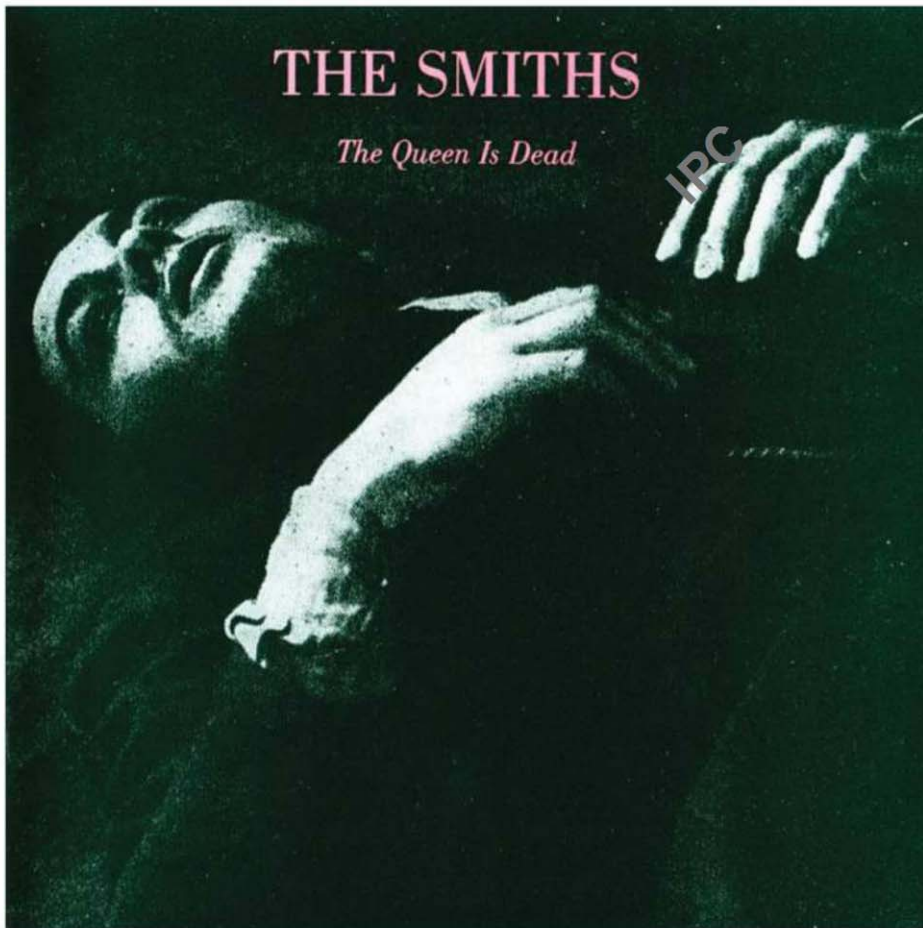
▶ THE DETAILS

▶ **RECORDED** April 6, 1966–June 21, 1966 ▶ **RELEASE DATE** August 5, 1966 ▶ **LENGTH** 35:01 ▶ **PRODUCER** George Martin ▶ **STUDIO** EMI Studios, London ▶ **HIGHEST UK CHART POSITION** 1 ▶ **SINGLES** Yellow Submarine/Eleanor Rigby ▶ **TRACKLISTING** ▶1. Taxman ▶2. Eleanor Rigby ▶3. I'm Only Sleeping ▶4. Love You To ▶5. Here, There And Everywhere ▶6. Yellow Submarine ▶7. She Said, She Said ▶8. Good Day Sunshine ▶9. And Your Bird Can Sing ▶10. For No One ▶11. Dr Robert ▶12. I Want To Tell You ▶13. Got To Get You Into My Life ▶14. Tomorrow Never Knows

1

The Queen Is Dead

The Smiths 1986 ROUGH TRADE



The Queen Is Dead' opens with a snippet of 1920s comedian Cicely Courtneidge singing 'Take Me Back To Dear Old Blighty', a 1916 ditty about four Tommies longing to return to the motherland from the trenches of war-torn France. Forty-three seconds in, Morrissey grants them their wish, but the Blighty they are returned to is a hell of a different sort: *"Farewell to this land's cheerless marshes, hemmed in like a boar between arches/Her very lowness with her head in a sling/I'm truly sorry, but it sounds like a wonderful thing"*.

As apologies go, it doesn't exactly resonate with sincerity: he sounds barely able to suppress his laughter. This is England, he titters, where the Prince of Wales poses in drag on the cover of *The Daily Mail*, where palace security can be breached with *"a sponge and a rusty spanner"* and where civilisation is collapsing under the weight of the ruling classes' frivolity. Almost 10 years earlier, the Sex Pistols had addressed a similar undercurrent of bleakness and frustration with 'God Save The Queen'; then, to paraphrase the psychiatrist and philosopher Thomas Szasz, the only sane response to an insane society had been indignation. In 1986, with Thatcher entrenched and the Left in tatters, it was irreverence. As Morrissey told *NME* on its release, "The whole thing seems like a joke. A hideous joke." He took it upon himself to make sure we were all laughing at it.

Summing up entire albums in a single word is a fool's errand, but if you were to put a gun to our head, 'irreverent' might be the one we'd use to describe 'The Queen Is Dead'. It's a compliment,

THE STORY BEHIND
THE SLEEVE

The iconic front cover was a Morrissey design using a still of actor Alain Delon from the film *L'Insoumis*, a 1964 noir set against the 1961 Algerian uprising, but the shot that gripped fans was the one on the inner sleeve, of the band posing outside Salford Lads Club, now a shrine/unmissable picture opportunity on many a Smiths tour of Manchester and scene of David Cameron mugging into a camera and still failing to win over the indie vote. Picked from a range of shots of the band at Manc landmarks including the Free Trade Hall and Coronation Street, the shot now hangs in the National Portrait gallery.

FIVE FACTS

- 1 The line "Driving in your car/I never, never want to go home/Because I haven't got one" was inspired by the New York Dolls' 'Lonely Planet Boy'.
- 2 The 'female' vocals on 'Bigmouth Strikes Again' are actually Morrissey sped up and credited as Ann Coates. Kirsty MacColl's backing vocals for the song were scrapped for being "too weird".
- 3 Despite being one of The Smiths' best-loved songs, 'There Is A Light That Never Goes Out' wasn't released as a single until 1992.
- 4 'Frankly, Mr Shankly', 'I Know It's Over' and 'There Is A Light...' were all written in a single "mammoth" sitting.
- 5 Morrissey has said 'The Boy With The Thorn In His Side' is his favourite Smiths song.

PG Wodehouse-worthy bon mots ("Sometimes I'd feel more fulfilled making Christmas cards with the mentally ill") and cementing his position as indie's pre-eminent outsider-laureate. Musically, Marr was blossoming as a composer and arranger, embracing (and sometimes seeming to invent) new styles – the perky northwestern swing of 'Vicar In A Tutu' being a case in point – and experimenting with a wider array of sounds and textures. Meanwhile, the rhythm section of Rourke and drummer Mike Joyce had never sounded more lithe or intuitive, regardless of Rourke's own personal problems. The artistry and intricacy of the music is unparalleled; the withering wit and brio of the lyrics is deserving of a wholesale reprint in the next edition of the *Oxford Dictionary Of Quotations*. Everything clicks, basically.

Still, you could probably say the same about each of the 499 albums behind it. What distinguishes this one as literally the greatest ever made? For one thing,

timelessness. It is a state-of-the-nation address that seems oddly impervious to the passage of years. Its original title, 'Margaret On The Guillotine', would have shackled it to a specific time, place and political climate, but 'The Queen Is Dead' will continue to resonate even when little George Alexander Louis sits on the throne; in this country, the monarchy is as inevitable as death and taxes. If you didn't know the album was 27 years old, the only thing that dates it is a single throwaway reference to a Walkman. Indeed, there's a pinch of perverse national pride to be gleaned from the knowledge that Britain was just as broken in 1986 as it is in 2013. 'Never Had No One Ever', about an immigrant's unease on the streets of their adoptive hometown, is something millions of people can – unfortunately – still relate to, with UKIP in the ascendancy and David Cameron's "Go Home" vans patrolling our streets. Meanwhile, Morrissey's assertion on 'Frankly, Mr Shankly' that "I'd rather be famous than righteous or holy, any day" seems to presage the modern culture of fame for fame's sake.

Throughout, Morrissey and Marr complement each other beautifully. Here, they are operating at the very peak of their powers, the understanding between them borderline telepathic. Nowhere is this more evident than on the album's two most remarkable songs. The almost unbearably melancholic 'I Know It's Over' features one of Morrissey's greatest vocal performances and is a triumph of Marr's talents as an arranger, the music seeming to ebb and flow with the song's mood, fluctuating from broken-down and defeated to resolute and defiant, determined

to shake the soil from its head and carry on. 'There Is A Light That Never Goes Out', meanwhile, is quite simply the greatest torch song ever written; has the gut-churning totality of love ever been more elegantly articulated than its chorus of "If a double-decker bus crashes into us/ To die by your side is such a heavenly way to die"? No album is made in a vacuum, but 'The Queen Is Dead' is one of the select few that seems to transcend its influences and synthesise them into something singular and new. Marr's ambition had been to make "something that was as good as what our idols had made. Not sounding like what our idols had made; as good a piece of art." Even he probably wouldn't have guessed that they would surpass them.

Morrissey might have, though. He seems to hint as much on 'Cemetery Gates', when he declares that Wilde is on his side, and on 'Bigmouth Strikes Again', where he compares himself to – of all people

– Joan Of Arc. It wasn't what he meant at the time, but now, you suspect, The Smiths really do know how she felt: not martyred or misunderstood, but vindicated. Beatified. Immortal. ■ BARRY NICOLSON

LYRIC ANALYSIS

"I didn't realise that you wrote poetry/ I didn't realise you wrote such bloody awful poetry" ('Frankly, Mr Shankly')

Allegedly aimed at Rough Trade boss Geoff Travis after he wrote a poem for Morrissey.

"Ere thrice the sun done salutation to the dawn" ('Cemetery Gates')

Moz nabs a line from the Bard's *Richard III* to illustrate the plagiaristic tendencies of his grave-reading companion.

"Who comes sliding down the banister? The vicar in a tutu" ('Vicar In A Tutu')

A comment on the hypocritical nature of gay clergy, though Morrissey based his vicar on a cross-dressing comedian he knew who'd once been a pastor.

WHAT WE SAID THEN

"Maybe the next LP... should be the quantum shift in musical emphasis that some expected from this set. But, for now, Britain's best band are sticking very agreeably to what they do best, simply being The Smiths." **Adrian Thrills**

▶ THE DETAILS

▶ **RECORDED** Winter 1985 ▶ **RELEASE DATE** June 16, 1986
▶ **LENGTH** 37:07 ▶ **PRODUCERS** Morrissey, Johnny Marr
▶ **STUDIOS** RAK, Jacob and Wessex Studios ▶ **HIGHEST UK CHART POSITION** 2 ▶ **TRACKLISTING** ▶ 1. The Queen Is Dead ▶ 2. Frankly, Mr Shankly ▶ 3. I Know It's Over ▶ 4. Never Had No One Ever ▶ 5. Cemetery Gates ▶ 6. Bigmouth Strikes Again ▶ 7. The Boy With The Thorn In His Side ▶ 8. Vicar In A Tutu ▶ 9. There Is A Light That Never Goes Out ▶ 10. Some Girls Are Bigger Than Others

not a criticism: despite the portentous title and heavyweight reputation, whenever you listen to it you can't help but admire how lighthearted and laugh-out-loud funny it often is. Across the 10 songs, Morrissey repeatedly thumbs his nose at institutions – the monarchy, the church, the media, even his own record label – while Johnny Marr displays a maverick's disregard for convention, resulting in something that sounds completely assured of its own brilliance, pledging allegiance to nothing and no-one.

The Smiths' legend is mostly founded on the 18 singles and assorted B-sides they released between 1983 and 1987, a body of work that defined British indie in the 1980s in much the same way that Morrissey's great *bête noire* Margaret Thatcher defined the decade's politics. They knew that a three-minute vignette, when done right, could be more meaningful and impactful than an LP 10 times the length. The Smiths did it right with remarkable consistency, too: it's no coincidence that 'Hatful Of Hollow' – a compilation of singles, B-sides and Peel session tracks – almost always ranks above 'The Smiths', 'Meat Is Murder' and 'Strangeways, Here We Come' in lists like this.

Yet 'The Queen Is Dead' is an album that makes a mockery of the idea that The Smiths were predominantly a singles band. With bassist Andy Rourke sliding into heroin addiction and Morrissey barely on speaking terms with Rough Trade, the falling-apart process was already underway when work began on their third album, but 'The Queen Is Dead' somehow ended up sounding like a crystallisation of The Smiths, rather than the slow fracturing that might have been closer to the truth. As a lyricist, Morrissey had found his niche, striking the delicate balance between high- and low-brow, softening his devastating expressions of loneliness and melancholy with

"The understanding between Morrissey and Marr is borderline telepathic"

How

We

made the list

When a magazine with 60-plus years of history behind it decides to mark its new era with a definitive list of the best 500 albums ever made, just what does 'definitive' mean? It means inviting alumni from across the *NME* generations – from the '60s swingers through the hip young gunslingers of the '70s, right up to the journalists of today – to submit lists of their favourite 50 albums of all time. From those lists, each Number One was allotted 50 points, 49 points for Number Two and so on until our teams of number-crunchers began having numerical nightmares and spreadsheet breakdowns, waking up sweating and screaming, "MARQUEE MOON 37 POINTS!"

Add in an identical scoring system for *NME's* Top 50 albums of the year for every year there's been one and you have the list you've just devoured: angelic monkeys, neon bananas, Berlin breakthroughs, ecstasy anthems, rap riot-starters, psychedelic town bands and wild and varied genius as far as the eye can see. Thanks to everyone who contributed, here they are in full...

Jeremy Allen

Hayley Avron

Julie Barber

Eve Barlow

Henry Barnes

Angus Batey

Mark Beaumont

Max Bell

Simon Butcher

Ben Cardew

Roy Carr

Pete Cashmore

Simon Jay Catling

Johnny Cigarettes

Greg Cochran

Andrew Collins

Leonie Cooper

Chris Cottingham

Jamie Crossan

Andy Crysell

Elizabeth Curran

Rhian Daly

Johnny Dee

Fred Dellar

Paul Du Noyer

Barbara Ellen

Mark Ellen

Tony Ennis

Dele Fadele

Ian Fortnam

Jamie Fullerton

Harriet Gibsone

Gavin Haynes

Ben Hewitt

Al Horner

Martin Horsfield

Matthew Horton

Barney Hoskyns

Tom Howard

Stuart Huggett

Kate Hutchinson

Damian Jones

Lucy Jones

Danny Kelly

Ben Knowles

Nick Levine

Marc McLaren

John Mulvey

Krissi Murison

Kris Needs

Huw Nesbitt

Barry Nicolson

Andre Paine

Louis Pattison

Mischa Pearlman

Ben Perreau

Kevin EG Perry

Hardeep Phull

Tom Pinnock

David Renshaw

Hazel Sheffield

Dan Silver

Edgar Smith

Paul Smith

Laura Snapes

Mat Snow

Neil Spencer

Jenny Stevens

Dan Stubbs

Amy Sumner

Gill Sutherland

Mark Sutherland

Anthony Thornton

Tommy Udo

Ian Wade

Karen Walter

Andy Welch

Matt Wilkinson

Mike Williams

Simon Witter

Alan Woodhouse

Lisa Wright

Also, many thanks to:

Ben Lifton

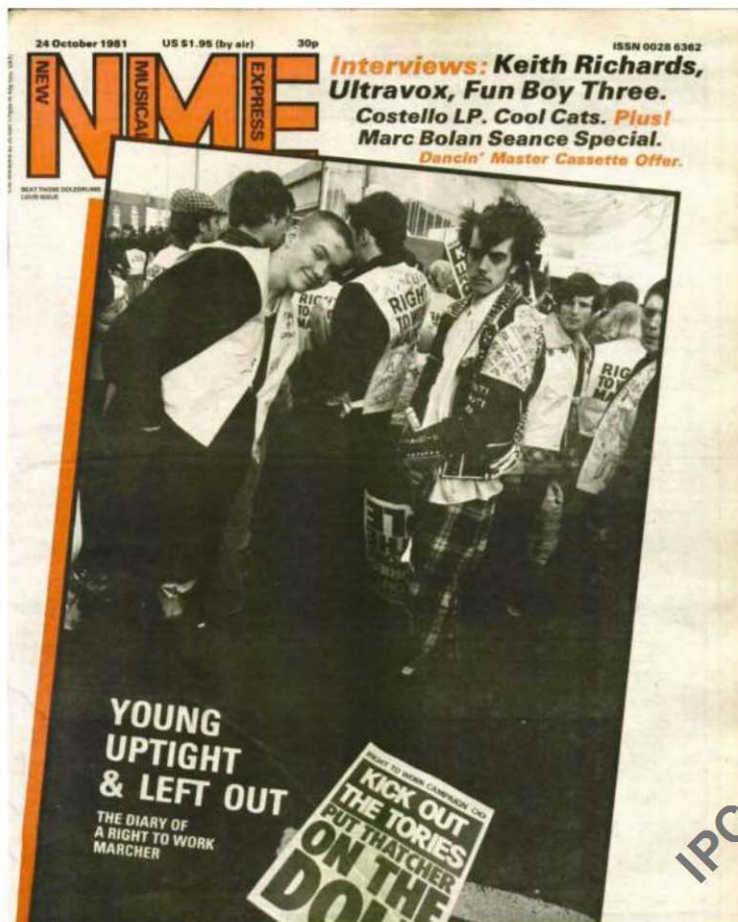
Chad Male

Jack Chown

Amy Wheelhouse

Emma Snook

THIS WEEK IN 1981



March on Maggie

It's 1981 and the dole queue is growing. NME joins the Right To Work march as it heads towards the Tory party conference in Blackpool

As Thatcher's diabolical reign took hold, unemployment rates reached a record high in the UK, the dole queue bolstered by a high percentage of young people feeling robbed of the chance to make a useful mark on society. In 1981, X Moore, an 18-year-old *NME* contributor, took part in the 180-mile Right To Work march against the Tories, detailing his experiences from Liverpool to the Conservative party conference in Blackpool. His report captures the physical and mental exhaustion and charged political energy of the 10-day endeavour.

"You don't need eyes to see the madness of unemployment," Moore says as marchers chant "Kick The Tories Out!" in streets lined with placards reading 'Put Thatcher On The Dole'. There is a spirit of togetherness in the air; the march has broken down racial and sexual prejudices and given people fresh confidence. "They put me straight into labouring work but I wouldn't accept it," says one former Youth Opportunities Programme member. "I think I'm worth better than that."

With British punk bands No Swastikas and No Disorder joining in, Moore also analyses the music of the marchers. "Bristol Rock goes well with a day's marching – the music jerks at tired feet and becomes part of the march. Sing and sleep."



KEEF ON DRUGS

After appearing in court with Mick Jagger on drugs charges, Keith Richards of The Rolling Stones tells *NME*'s Ray Bonici: "I was so stoned throughout that whole period that I just accepted it as part of doing what I was doing." Richards knew his career and even his life was at risk. "I couldn't expect the Stones to carry on with me like that," he adds. Public support kept him going through that period: "All you're trying to do is straighten out and get yourself together and get on with a new life."

URE SHIT

British new wave band Ultravox arrive expecting an *NME* thrashing. During the interview the band get caught in the rain, and bassist Chris Cross observes: "All this for a fucking slagging!" *NME*'s shoeing of their 'Systems Of Romance' LP and snide remarks about vocalist Midge Ure's alcoholic past mean it's a tense affair, but Ultravox persist with the interview. "Don't give us such a hard time, for Christ's sake, you know," says Ure. "We're doing what we think is right. We enjoy it and so do a lot of people."

REVIEWED THIS WEEK



Elvis Costello & The Attractions - Almost Blue (F-Beat)

"Costello and company cut through the layers of prejudice to find [country] music's enduring values: its sly humour, its lyrical craftsmanship (more echoes of EC's own approach), its melancholy dignity." ■ PAUL DU NOYER

ALSO IN THIS ISSUE

- The Police release the single 'Every Little Thing She Does Is Magic'. "God, but it grates," says *NME*'s Paul Du Noyer
- Terry Hall is interviewed in his post-Specials band Fun Boy Three, claiming: "The Specials got caught up in the business of being a rock'n'roll band. It should just come natural"
- The Clash perform a seven-night stint at the Lyceum theatre in London. *NME* is "bored to death" by the performance

NME

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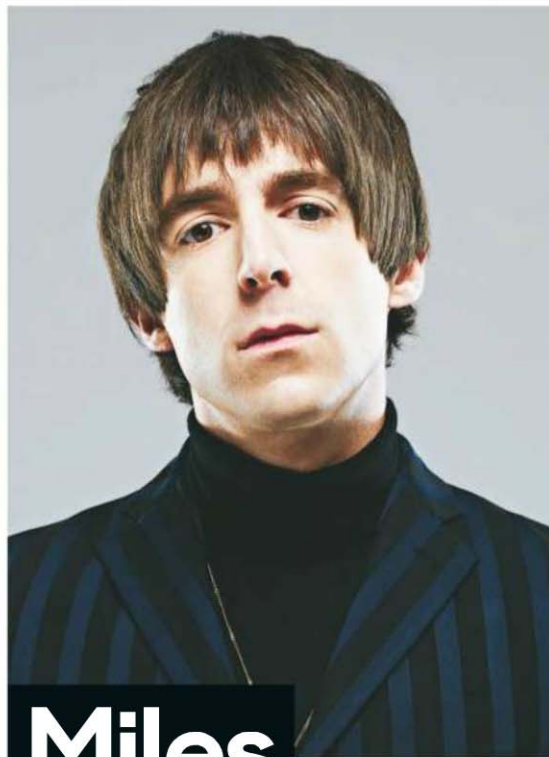
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DOES ROCK 'N' ROLL KILL BRAINCELLS? Vs THE FANS

WE FIND THE ROCK STAR, YOU ASK THE QUESTIONS



Kane turned down the chance to play John Lennon



Miles Kane

Singer, songwriter and Last Shadow Puppets



2 How much does a 'Je t'aime Miles Kane' shopping bag (above) cost on mileskane.com?

Understated Age, Aberdeen, via email
"I haven't got a fucking clue. Ten quid?"

WRONG. £6

"I'll have to get me one of them if they're only six quid."

3 Why did you tell NME you turned down the role of John Lennon in the 2009 film *Nowhere Boy*?

Roger Davidson, Leeds, via email
"Because I didn't want to go into acting."

CORRECT. Because it would have "fucked your career up". Would it?
"Yes. Once you enter that world it confuses people on what you are. I'm a singer, I'm not an actor, d'you know what I mean?"

4 How many zips are there on the red jacket you wore to the NME Awards in 2012?

Gill Jenkins, Bath, on Twitter
"Five. Two on the front for pockets, one on the chest, and two on the arms."

CORRECT

5 How do your fans collectively refer to you and Alex Turner?

Will Jupp, Bristol, on Facebook

"Er... Milex."

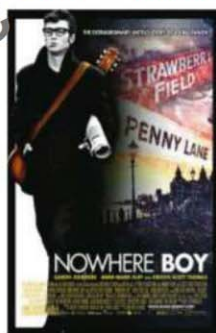
CORRECT. Do you answer to 'Milex' if you're out with Alex and someone shouts it?
"God knows!"

6 When did you sing: "This time please someone come and rescue me/'Cos you on my mind it's got me losing it?"

Valerie Carter, Ipswich, on Twitter

"Fuck! I don't know."

WRONG. In *The Last Shadow Puppets'* cover of Rihanna's 'SOS' recorded for Radio 1



7 How much does a set of three aluminium fruit slicers cost in the fake TV ad in the video to Professor Green's 'Are You Getting Enough?' that you feature in?

Jim Klein, London, via email
"How the fuck do I know?"

WRONG. £14.99

"Imagine if I knew that! How fucking bizarre."
Was it a happy collaboration?
"Yeah, he's a mate. He's sound."

8 What did you cook when you appeared on *Sunday Brunch* in August this year?

Sally Butler, Manchester, via email
"Smoked haddock fishcakes."

CORRECT

9 What colour moped are you sitting on in a picture you posted on Instagram recently?

Carol Leyton, Warrington, on Facebook



Miles on a scooter in Sheffield

"Light blue, almost turquoise. It was at this mod café we went to check out in Sheffield. It was really cool. The geezer who used to own the café, it was his scooter."

CORRECT

10 What was sprinkled on the top of the chocolate cupcakes that Graham Lambert from Mancunian baggy legends Inspiral Carpets gave you recently, a photo of which you posted on Twitter (below)?

Giles 'Miles' Stone, London, via email

"There were a few variations. There were Terry's Chocolate Orange pieces and there were white stars and black stars."

CORRECT. Which was best?
"The stars."



SCORE = 7

"I thought my memory was better than that!"



NEXT WEEK

**"THE ALBUM IS THE MOST
POWERFUL FORMAT.
THERE'S THIS WHOLE
OTHER LEVEL OF
CONTEXT THAT YOU
CAN GET LOST IN"**

Win Butler takes us deep inside
Arcade Fire's 'Reflektor'



On sale Wednesday, October 30

NME

ALSO IN NEXT WEEK'S ISSUE

INTERVIEWS

The Flaming Lips

Tame Impala

MGMT

Biffy Clyro

2 Chainz

Slash

Warpaint

Bradley Wiggins

ALBUM REVIEWS

MIA

Connan Mockasin

Kurt Vile

Tinie Tempah

Midlake

Cut Copy

White Denim

Swearin'

Papa

CAUGHT LIVE

SWN Festival

Arctic Monkeys

Wolf Alice

London Grammar

Wet Nuns

~~THE~~ DAVID BOWIE



Extra

David Bowie

04.11.13

